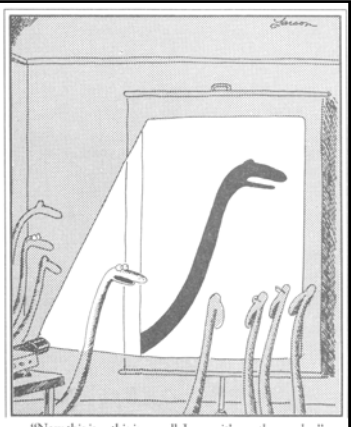
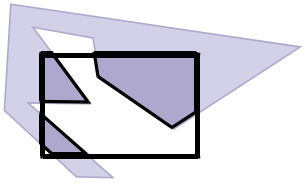
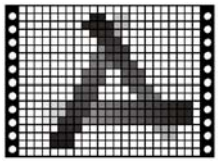
Real-Time Shadows



Last Time?

- The graphics pipeline
- Clipping & rasterization of polygons
- Visibility — the depth buffer (z-buffer)





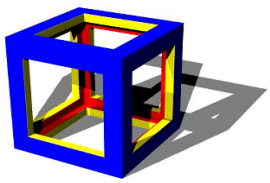
Schedule

- Quiz 2: Thursday November 20th, in class (two weeks from Thursday)
- Project Presentations (to staff): December 1st - 5th (~ 4 weeks)
- Project Report due: Tuesday December 9th (5 weeks from today)

Questions?

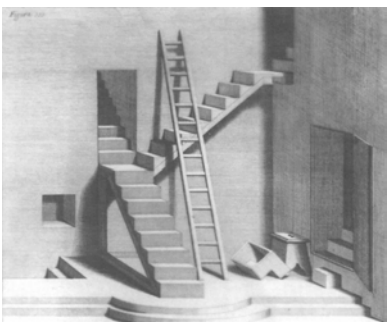
Today

- Why are Shadows Important?
- Shadows & Soft Shadows in Ray Tracing
- Planar Shadows
- Shadow Maps
- Shadow Volumes

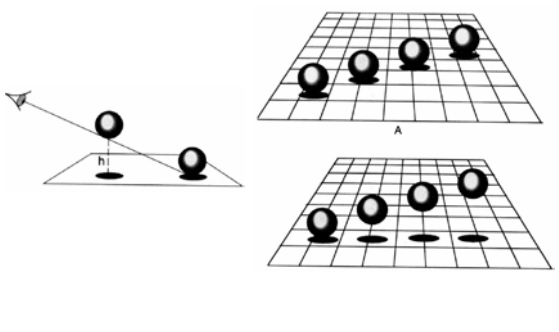


Why are Shadows Important?

- Depth cue
- Scene Lighting
- Realism
- Contact points



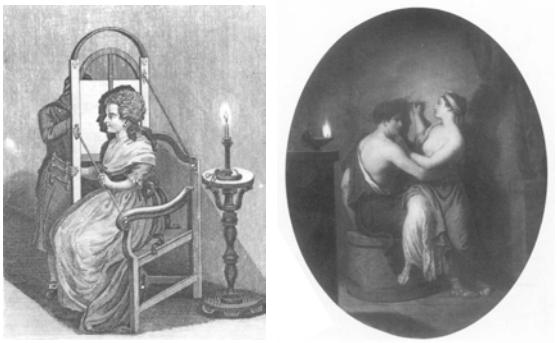
Shadows as a Depth Cue



For Intuition about Scene Lighting

- Position of the light (e.g. sundial)
- Hard shadows vs. soft shadows
- Colored lights
- Directional light vs. point light

Shadows as the Origin of Painting

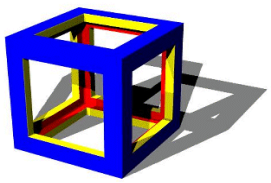


Shadows and Art

- Only in Western pictures (here Caravaggio)

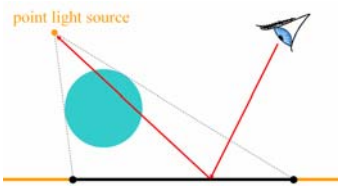
Today

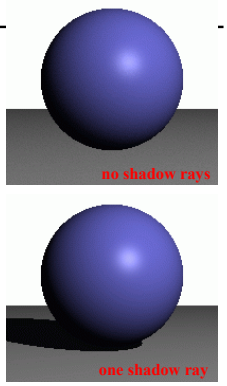
- Why are Shadows Important?
- Shadows & Soft Shadows in Ray Tracing
- Planar Shadows
- Shadow Maps
- Shadow Volumes



Shadows

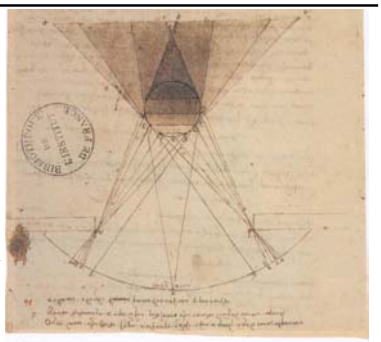
- One shadow ray per intersection per point light source





Soft Shadows

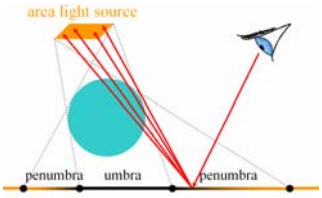
- Caused by extended light sources
- Umbra
  - source completely occluded
- Penumbra
  - Source partially occluded
- Fully lit

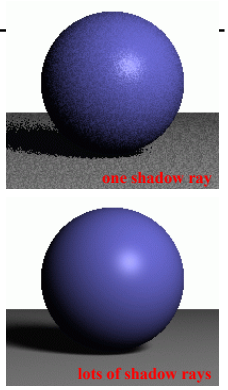


XVI. Léonard de Vinci (1452-1519). Lumière d'une fenêtre sur une sphère ombreuse avec (en partant du haut) ombre intermédiaire, primitive, dérivée et (sur la surface, en bas) portée. Plume et lavis sur pointe de métal sur papier, 24 x 38 cm. Paris, Bibliothèque de l'Institut de France (ms. 2185; B.N. 2038. f° 14 r°).

Soft Shadows

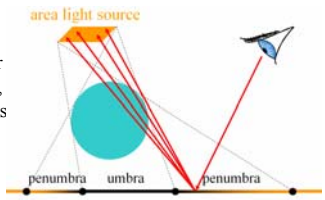
- Multiple shadow rays to sample area light source



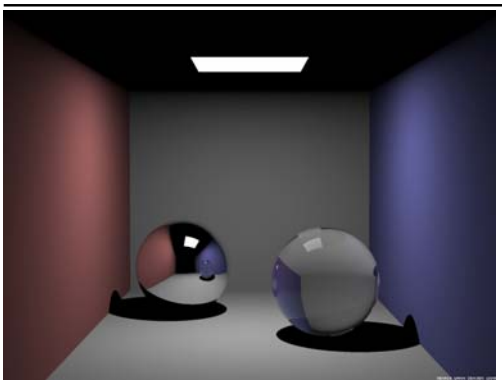


Shadows in Ray Tracing

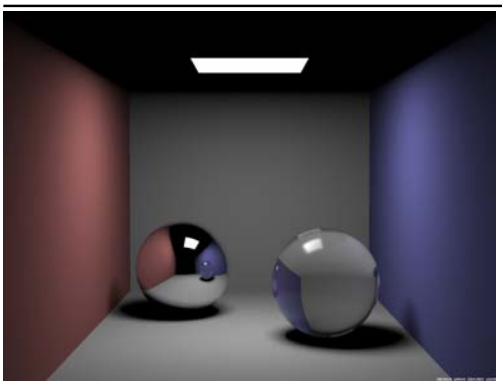
- Shoot ray from visible point to light source
- If blocked, discard light contribution
- Optimization?
  - Stop after first intersection (don't worry about tmin)
  - Coherence: remember the previous occluder, and test that object firs



Traditional Ray Tracing

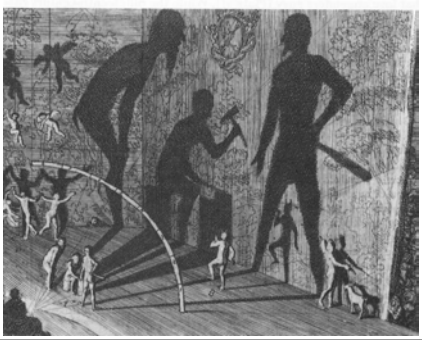


Ray Tracing + Soft Shadows



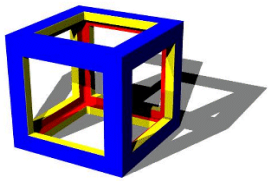
Questions?

Plate 50 Samuel van Hoogstraten, *Shadow Theatre*. From *Inleyding tot de hooghe schoole der schilderkonst* 1678.



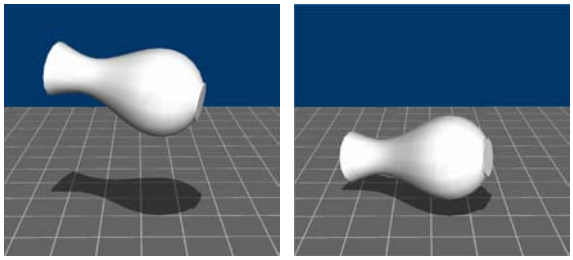
Today

- Why are Shadows Important?
- Shadows & Soft Shadows in Ray Tracing
- Planar Shadows
- Shadow Maps
- Shadow Volumes



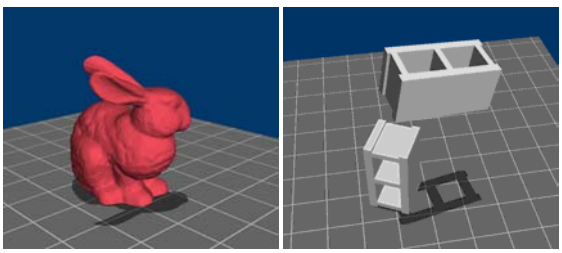
Cast Shadows on Planar Surfaces

- Draw the object primitives a second time, projected to the ground plane



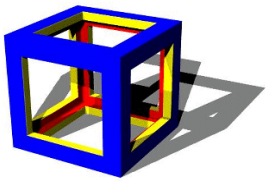
Limitations of Planar Shadows

- Does not produce self-shadows, shadows cast on other objects, shadows on curved surfaces, etc.



Today

- Why are Shadows Important?
- Shadows & Soft Shadows in Ray Tracing
- Planar Shadows
- Shadow Maps
  - Texture Mapping
  - Shadow View Duality
- Shadow Volumes

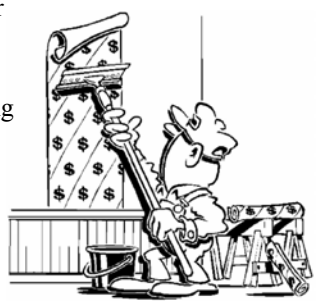


Texture Mapping

- Don't have to represent everything with geometry

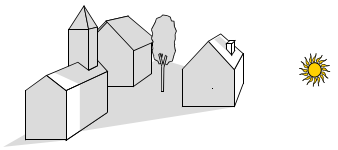
Texture Mapping

- Like wallpapering or gift-wrapping with stretchy paper
- Curved surfaces require extra stretching or cutting
- More on this in a couple weeks...

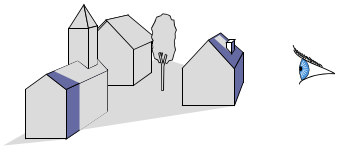


Shadow/View Duality

- A point is lit if it is visible from the light source



- Shadow computation similar to view computation



Fake Shadows using Projective Textures

- Separate obstacle and receiver
- Compute b/w image of obstacle from light
- Use image as projective texture for each receiver

Image from light source | BW image of obstacle | Final image

Figure from Moller & Haines "Real Time Rendering"

Shadow maps

- In Renderman
  - (High-end production software)

Shadow Mapping

- Texture mapping with depth information
- ≥ 2 passes through the pipeline
  - Compute shadow map (depth from light source)
  - Render final image (check shadow map to see if points are in shadow)

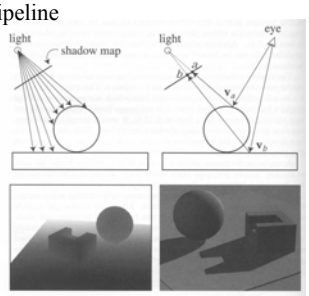
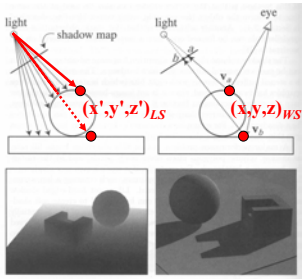


Figure from Foley et al. "Computer Graphics Principles and Practice"

Shadow Map Look Up

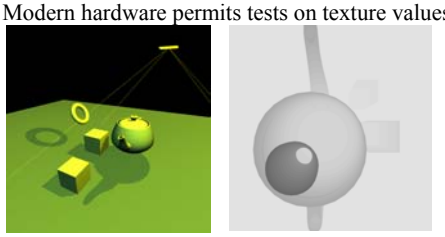
- We have a 3D point $(x,y,z)_{WS}$
- How do we look up the depth from the shadow map?
- Use the 4x4 perspective projection matrix from the light source to get $(x',y',z')_{LS}$
- ShadowMap(x',y') < z'?



Foley et al. "Computer Graphics Principles and Practice"

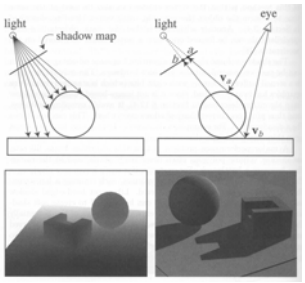
Shadow Maps

- Can be done in hardware
- Using hardware texture mapping
  - Texture coordinates u,v,w generated using 4x4 matrix
  - Modern hardware permits tests on texture values



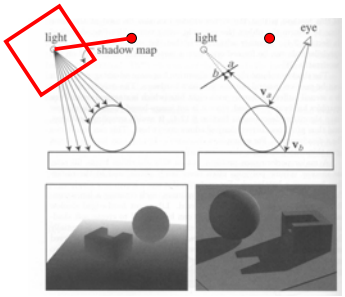
Limitations of Shadow Maps

1. Field of View
2. Bias (Epsilon)
3. Aliasing



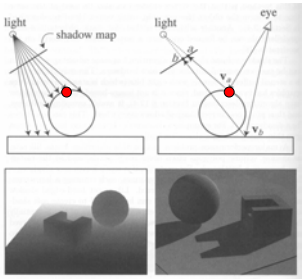
1. Field of View Problem

- What if point to shadow is outside field of view of shadow map?
  - Use cubical shadow map
  - Use only spot lights!



2. The Bias (Epsilon) Nightmare

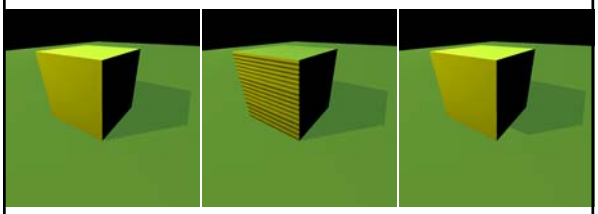
- For a point visible from the light source
  ShadowMap(x',y') ≈ z'
- How can we avoid erroneous self-shadowing?
  - Add bias (epsilon)



2. Bias (Epsilon) for Shadow Maps

ShadowMap(x',y') + bias < z'

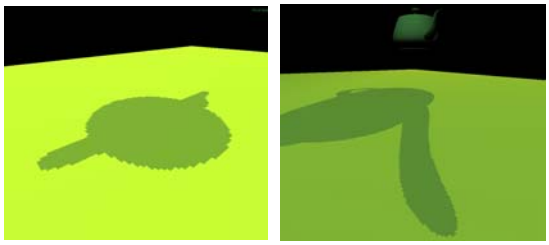
Choosing a good bias value can be very tricky



Correct image | Not enough bias | Way too much bias

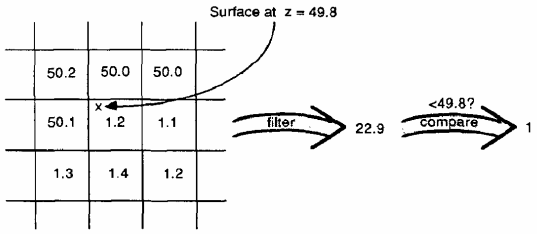
3. Shadow Map Aliasing

- Under-sampling of the shadow map
- Reprojection aliasing – especially bad when the camera & light are pointing towards each other



Shadow Map Filtering

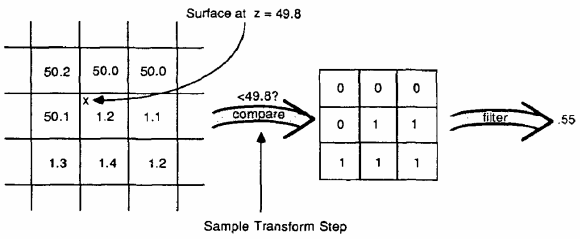
- Should we filter the depth? (weighted average of neighboring depth values)
- No... filtering depth is not meaningful



a) Ordinary texture map filtering. Does not work for depth maps.

Percentage Closer Filtering

- Instead filter the result of the test (weighted average of comparison results)
- But makes the bias issue more tricky



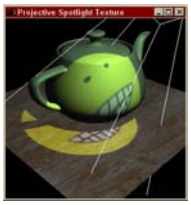
Percentage Closer Filtering

- 5x5 samples
- Nice antialiased shadow
- Using a bigger filter produces fake soft shadows
- Setting bias is tricky

Projective Texturing + Shadow Map

Light's View

Depth/Shadow Map

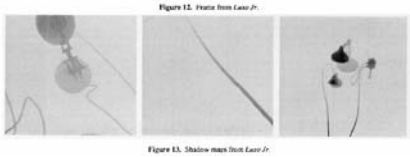


Eye's View

Images from Cass Everitt et al., "Hardware Shadow Mapping" NVIDIA SDK White Paper

Shadows in Production

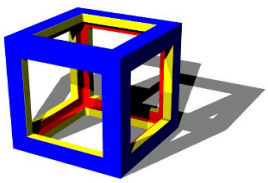
- Often use shadow maps
- Ray casting as fallback in case of robustness issues



Questions?

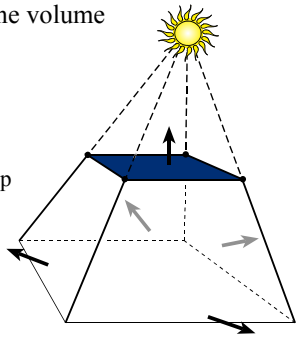
Today

- Why are Shadows Important?
- Shadows & Soft Shadows in Ray Tracing
- Planar Shadows
- Shadow Maps
- Shadow Volumes
  - The Stencil Buffer



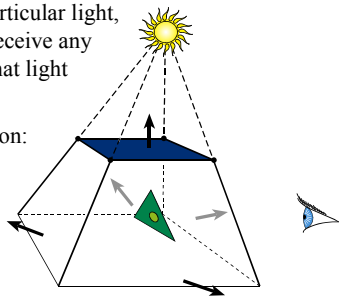
Shadow Volumes

- Explicitly represent the volume of space in shadow
- For each polygon
  - Pyramid with point light as apex
  - Include polygon to cap
- Shadow test similar to clipping



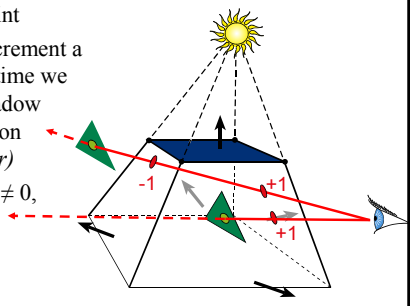
Shadow Volumes

- If a point is inside a shadow volume cast by a particular light, the point does not receive any illumination from that light
- Naive implementation: #polygons * #lights



Shadow Volumes

- Shoot a ray from the eye to the visible point
- Increment/decrement a counter each time we intersect a shadow volume polygon *(check z buffer)*
- If the counter ≠ 0, the point is in shadow



Stencil Buffer

- Tag pixels in one rendering pass to control their update in subsequent rendering passes
- "For all pixels in the frame buffer" → "For all *tagged* pixels in the frame buffer"
- Used for real-time mirrors (& other reflective surfaces), shadows & more!

from NVIDIA's stencil buffer tutorial (http://developer.nvidia.com)

Stencil Buffer

- Can specify different rendering operations for each of the following stencil tests:
  - stencil test fails
  - stencil test passes & depth test fails
  - stencil test passes & depth test passes

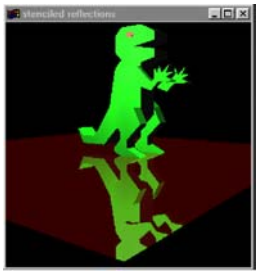


image from NVIDIA's stencil buffer tutorial (http://developer.nvidia.com)

Shadow Volumes w/ the Stencil Buffer

Initialize stencil buffer to 0

Draw scene with ambient light only

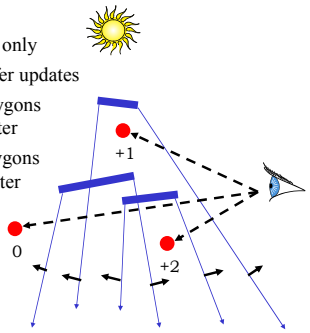
Turn off frame buffer & z-buffer updates

Draw front-facing shadow polygons
If z-pass → increment counter

Draw back-facing shadow polygons
If z-pass → decrement counter

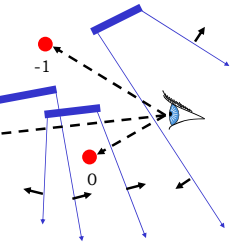
Turn on frame buffer updates

Turn on lighting and redraw pixels with counter = 0



If the Eye is in Shadow...

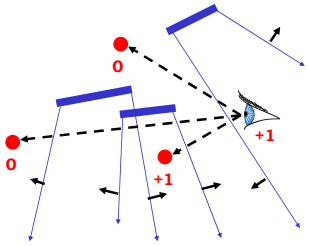
- ... then a counter of 0 does not necessarily mean lit
- 3 Possible Solutions:
  1. Explicitly test eye point with respect to all shadow volumes
  2. Clip the shadow volumes to the view frustum
  3. "Z-Fail" shadow volumes



1. Test Eye with Respect to Volumes

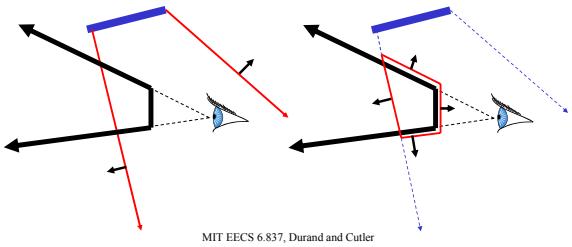
- Adjust initial counter value

Expensive



2. Clip the Shadow Volumes

- Clip the shadow volumes to the view frustum and include these new polygons
- *Messy CSG*



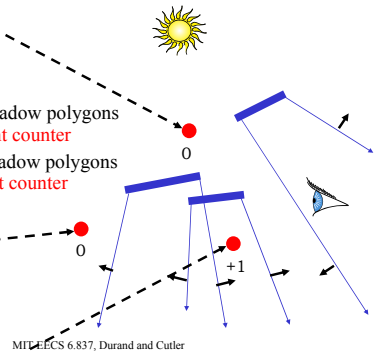
3. "Z-Fail" Shadow Volumes

Start at infinity

...

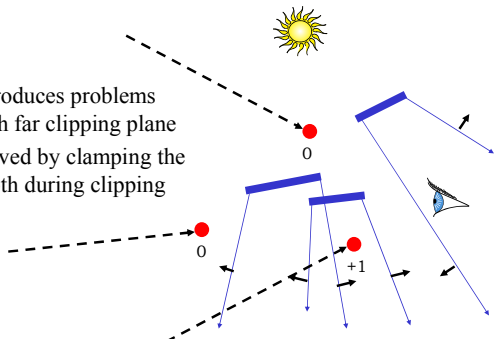
Draw front-facing shadow polygons
If z-fail, decrement counter
Draw back-facing shadow polygons
If z-fail, increment counter

...



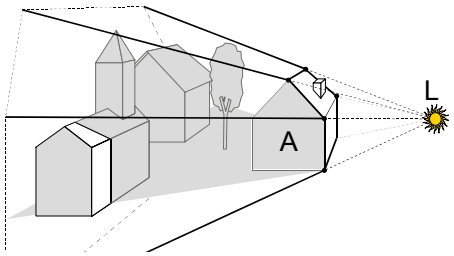
3. "Z-Fail" Shadow Volumes

- Introduces problems with far clipping plane
- Solved by clamping the depth during clipping



Optimizing Shadow Volumes

- Use silhouette edges only (edge where a back-facing & front-facing polygon meet)



Limitations of Shadow Volumes

- Introduces a lot of new geometry
- Expensive to rasterize long skinny triangles
- Limited precision of stencil buffer (counters)
  - for a really complex scene/object, the counter can overflow
- Objects must be watertight to use silhouette trick
- Rasterization of polygons sharing an edge must not overlap & must not have gap

Questions?

Plate 52 Grandville, *The Shadows (The French Cabinet)* from *La Caricature*, 1830.

Next Time:

Global Illumination: Radiosity