Real-Time Shadows

“Now this is... this is... well, I guess it's another snake.”

Last Time

- Graphics Pipeline
- Clipping
- Rasterization

Reading for Today:

- “Ray Tracing on Programmable Graphics Hardware Purcell”, Buck, Mark, & Hanrahan SIGGRAPH 2002
Today

- Why are Shadows Important?
- Planar Shadows
- Projective Texture 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

Today

• Why are Shadows Important?
• Planar Shadows
  • Projective Texture Shadows
    – Shadow View Duality
    – Texture Mapping
• 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.
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

Texture Mapping

- Don't have to represent everything with geometry

Projective Texture Shadow Limitations

- Must specify occluder & receiver
- No self-shadows
- Resolution
Questions?

Today

- Why are Shadows Important?
- Planar Shadows
- Projective Texture Shadows
- **Shadow Maps**
- Shadow Volumes

**Shadow Maps**

- In Renderman
  - (High-end production software)

**Shadow Mapping**

- Texture mapping with depth information
- Requires 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

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

### 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 \((x',y',z')_{LS}\)
- \(\text{ShadowMap}(x',y') < z'\)?

![Shadow Map Diagram](image)


### 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
  \(\text{ShadowMap}(x',y') \approx z\)
- 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 opposite each other

3. Shadow Map Filtering

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

3. Percentage Closer Filtering

- Instead filter the result of the test (weighted average of comparison results)
- But makes the bias issue more tricky
3. 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

Hardware Shadow Maps

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

- Why are Shadows Important?
- Planar Shadows
- Projective Texture Shadows
- Shadow Maps
- Shadow Volumes
  - The Stencil Buffer

Questions?

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”
- Can specify different rendering operations for each case:
  - stencil test fails
  - stencil test passes & depth test fails
  - stencil test passes & depth test passes

Stencil Buffer – Real-time Mirror

- Clear frame, depth & stencil buffers
- Draw all non-mirror geometry to frame & depth buffers
- Draw mirror to stencil buffer, where depth buffer passes
- Set depth to infinity, where stencil buffer passes
- Draw reflected geometry to frame & depth buffer, where stencil buffer passes

See NVIDIA’s stencil buffer tutorial
http://developer.nvidia.com
also discusses blending, multiple mirrors, objects behind mirror, etc…
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
- Cost of naive implementation: \( \#\text{polygons} \times \#\text{lights} \)

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 \( \neq 0 \), the point is in shadow

Shadow Volumes w/ the Stencil Buffer

1. Initialize stencil buffer to 0
2. Draw scene with ambient light only
3. Turn off frame buffer & z-buffer updates
4. Draw front-facing shadow polygons
   - If z-pass → increment counter
5. Draw back-facing shadow polygons
   - If z-pass → decrement counter
6. Turn on frame buffer updates
7. 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

Homework 4

- Create some geometry
  - Reflected object & floor
  - Silhouette edges
  - Shadow polygons
    - Make sure your polygons aren’t doubled up
    - Make sure your polygons are oriented consistently
- Mess with the stencil buffer
  - Don’t just blindly copy code from the tutorial
  - Use the web to read the man page for each instruction & its parameters
- Be creative with shaders
  - Hopefully everyone can get the examples to compile & run
Questions?

- From a previous quiz: Check the boxes to indicate the features & limitations of each technique

<table>
<thead>
<tr>
<th>Features / Limitations</th>
<th>Planar Fake Shadows</th>
<th>Projective Texture Shadows</th>
<th>Shadow Maps</th>
<th>Shadow Volumes</th>
<th>Ray Casting Shadows</th>
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</thead>
<tbody>
<tr>
<td>Allows objects to cast shadows on themselves (self shadowing)</td>
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<td>Permits shadows on arbitrary surfaces (i.e. curved)</td>
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<td>Renders geometry from the viewpoint of the light</td>
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<td>Generates extra geometric primitives</td>
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<td>Limited resolution of intermediate representation can result in jagged shadow artifacts</td>
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Reading for Tuesday:


Reading for HW4:

- “Improving Shadows and Reflections via the Stencil Buffer”, Mark Kilgard, NVIDIA

Reading for Tuesday:

Reading for Tuesday:

- "Rendering Fake Soft Shadows with Smoothies", Chan & Durand, EGSR 2003

Reading for Tuesday: