

# Basic Shadow and Reflection Techniques in Real-Time

Shadow Maps and Shadow Volumes

Ulf Assarsson

# Why shadows?

- More realism and atmosphere



Neverwinter Nights

# Another example

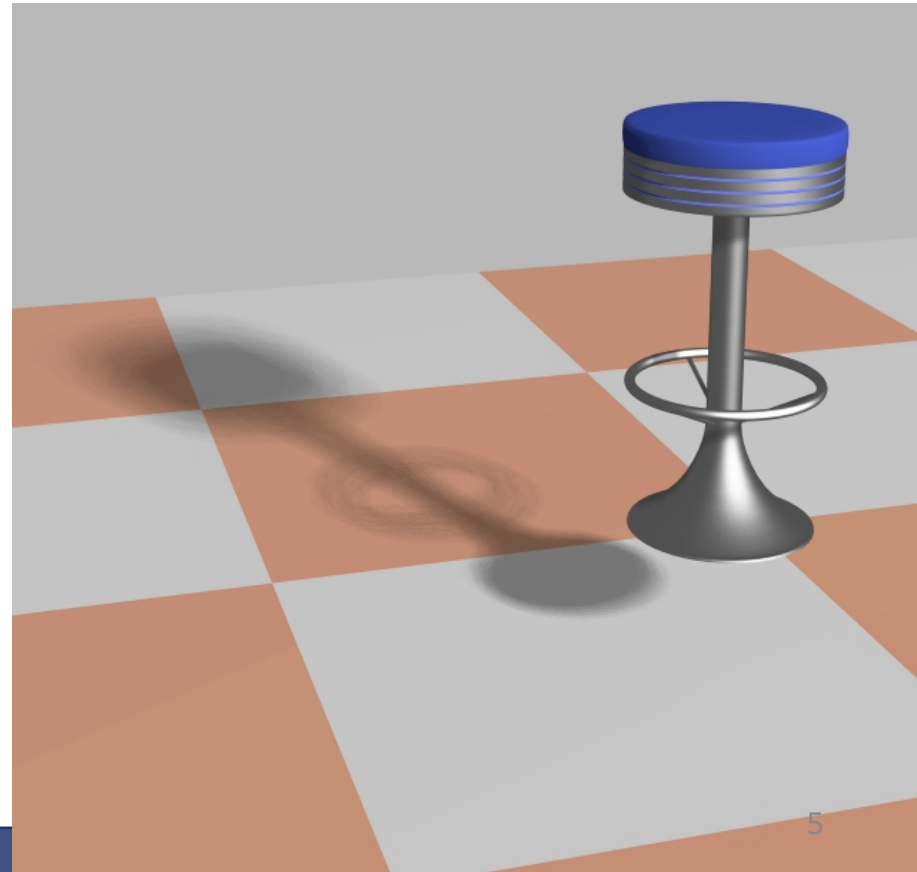
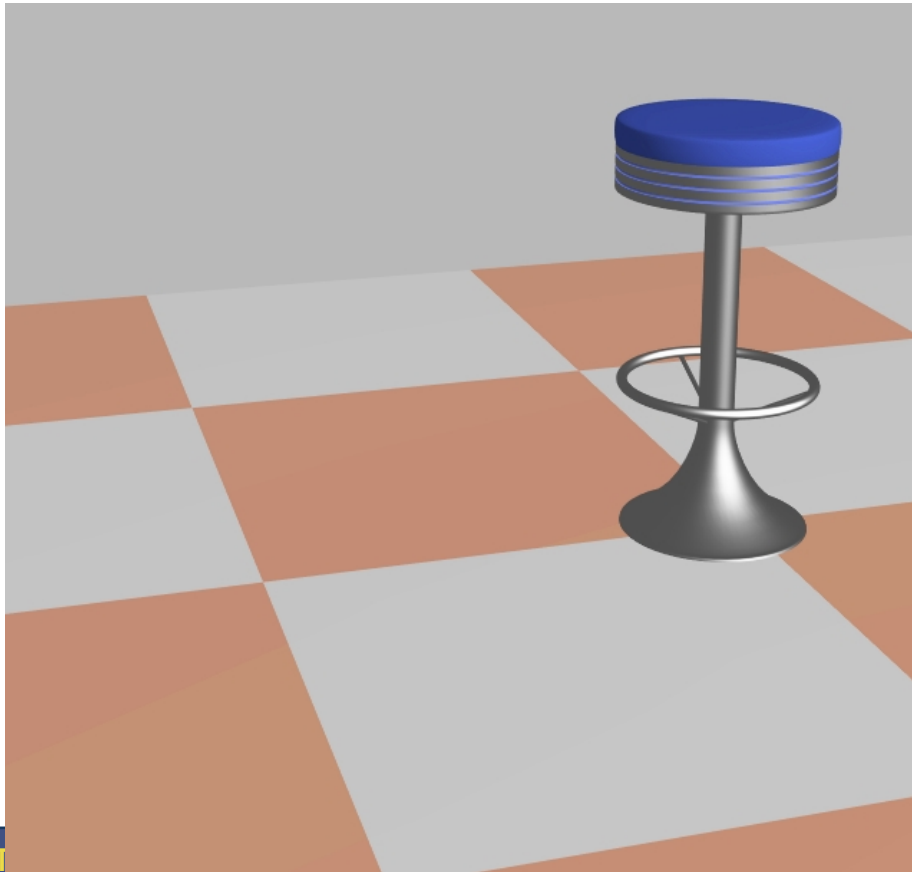




The Kitchen - Jaime Vives Piqueres - POVCOMP 2004

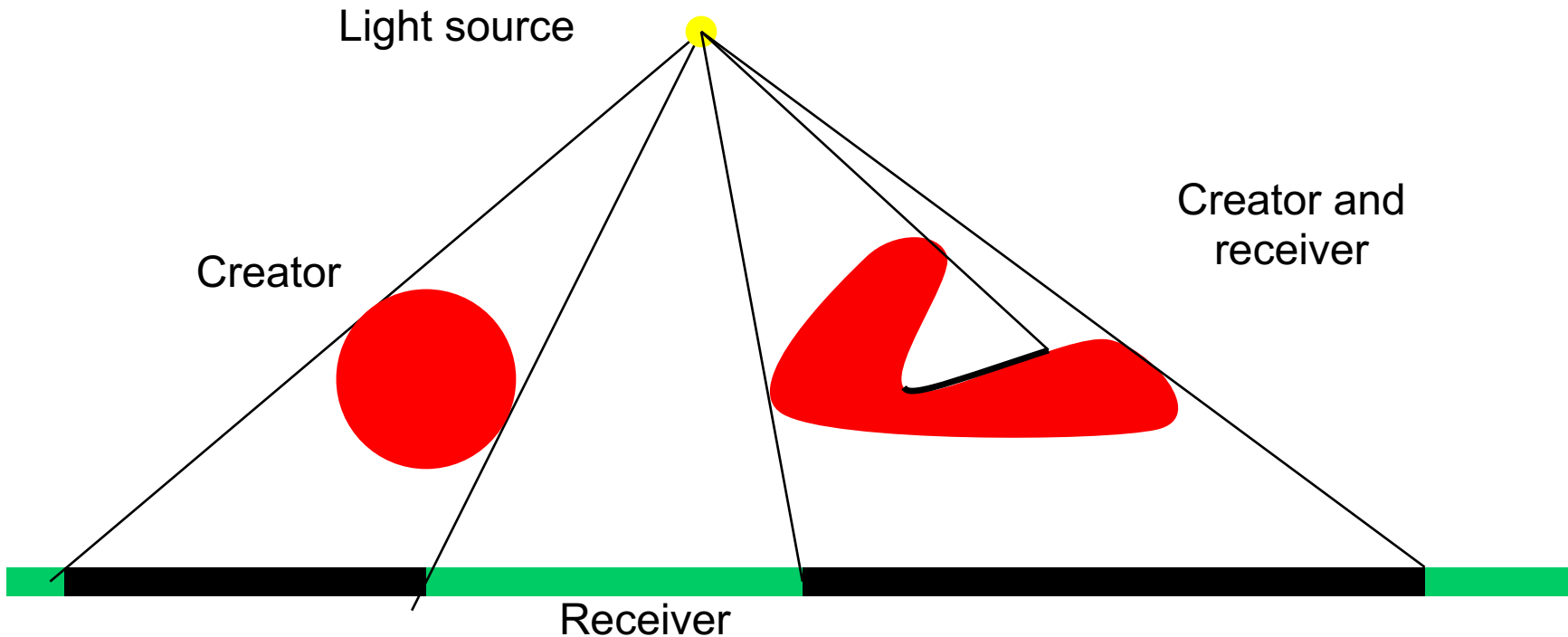
# Why shadows?

- More clues about spatial relationships
- Orientation & gameplay



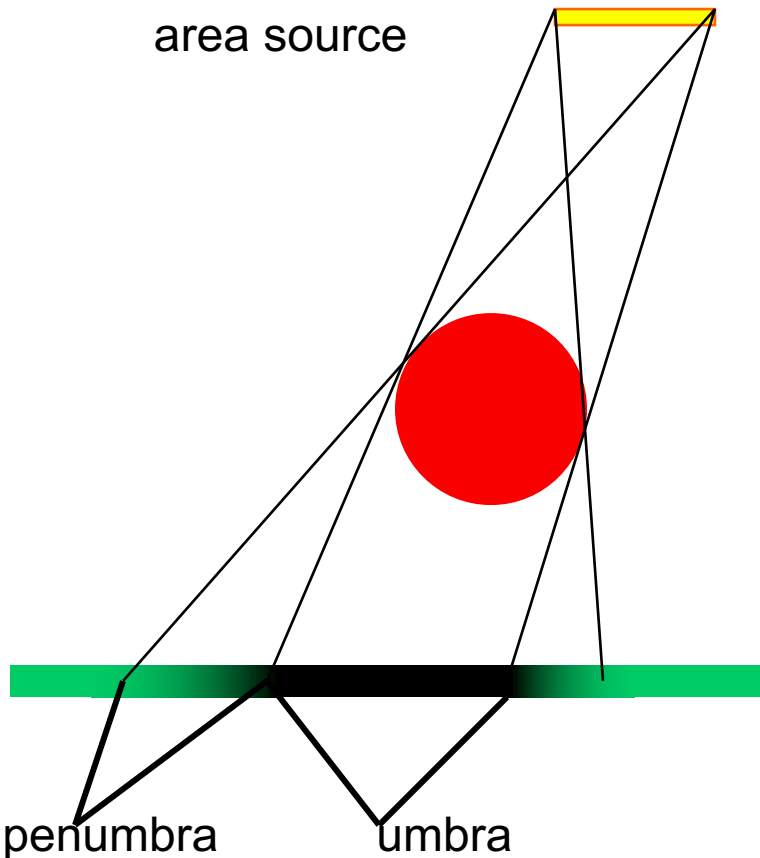
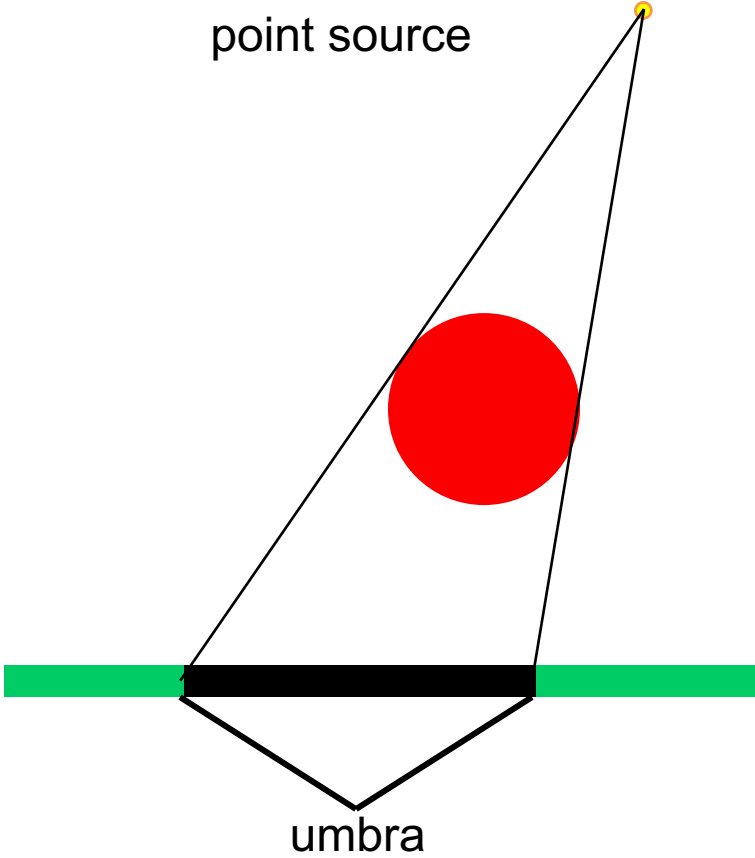
# Definitions

- Light sources
- Shadow creators and receivers

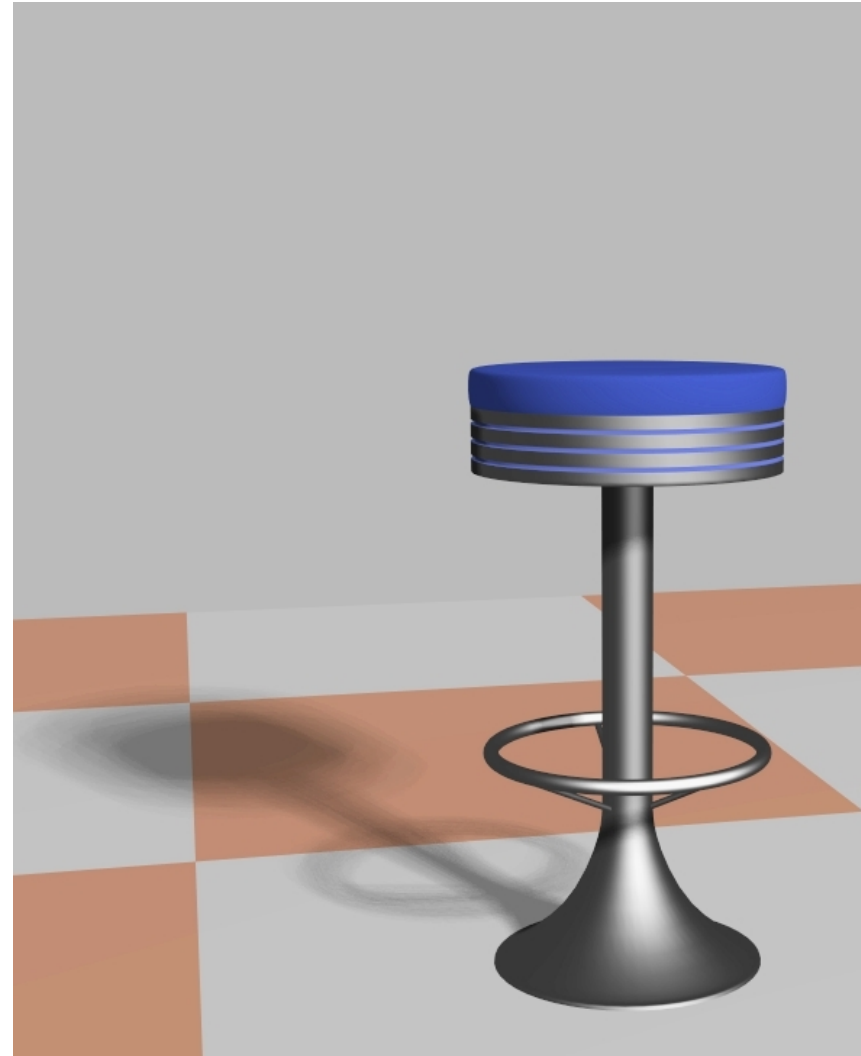
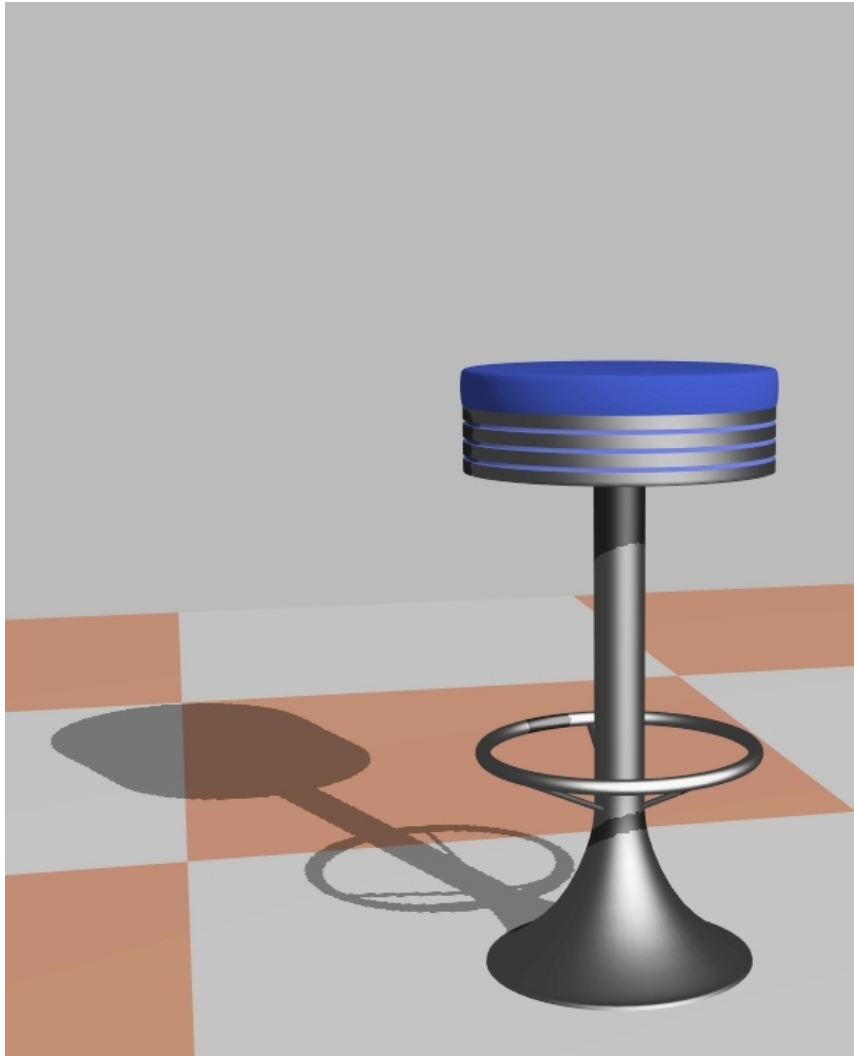


# Definitions

- Light source types

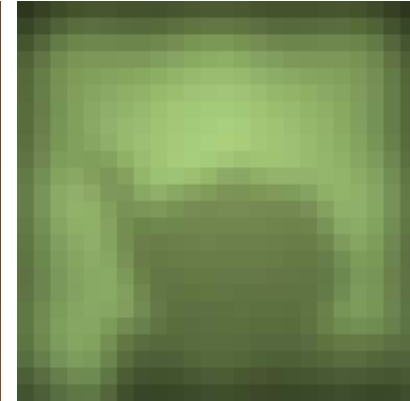


# Example: hard vs soft shadows





# Store precomputed shadows in textures



Images courtesy of Kasper Høy Nielsen.

# Ways of thinking about shadows

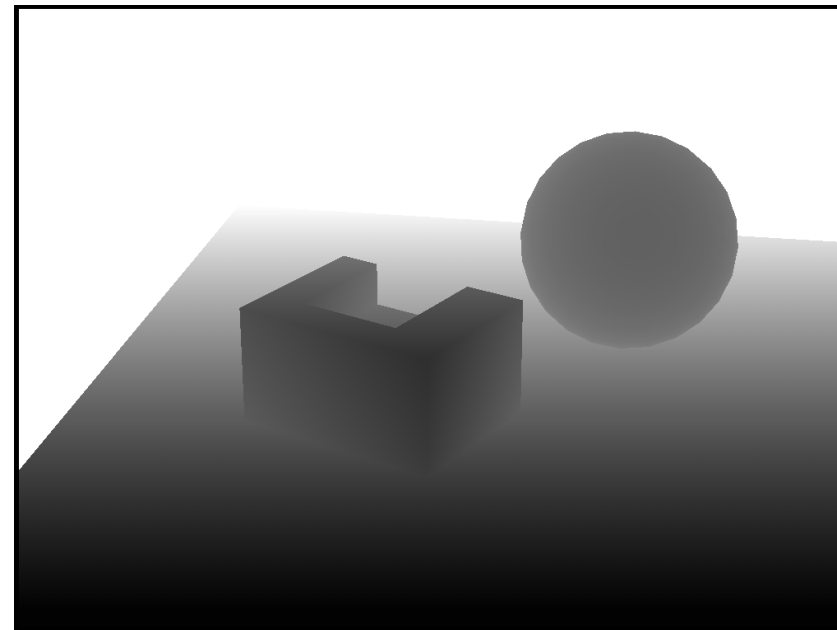
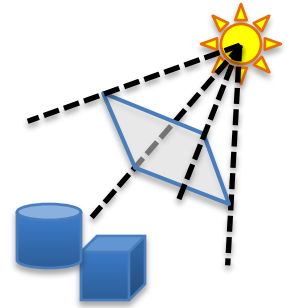
- As separate objects (like Peter Pan's shadow)
- As volumes of space that are dark
  - Shadow Volumes [Franklin Crow 77]
- As places not seen by a light source looking at the scene
  - Shadow Maps [Lance Williams 78]

# Shadow Maps

Basic Algorithm – the simple explanation:

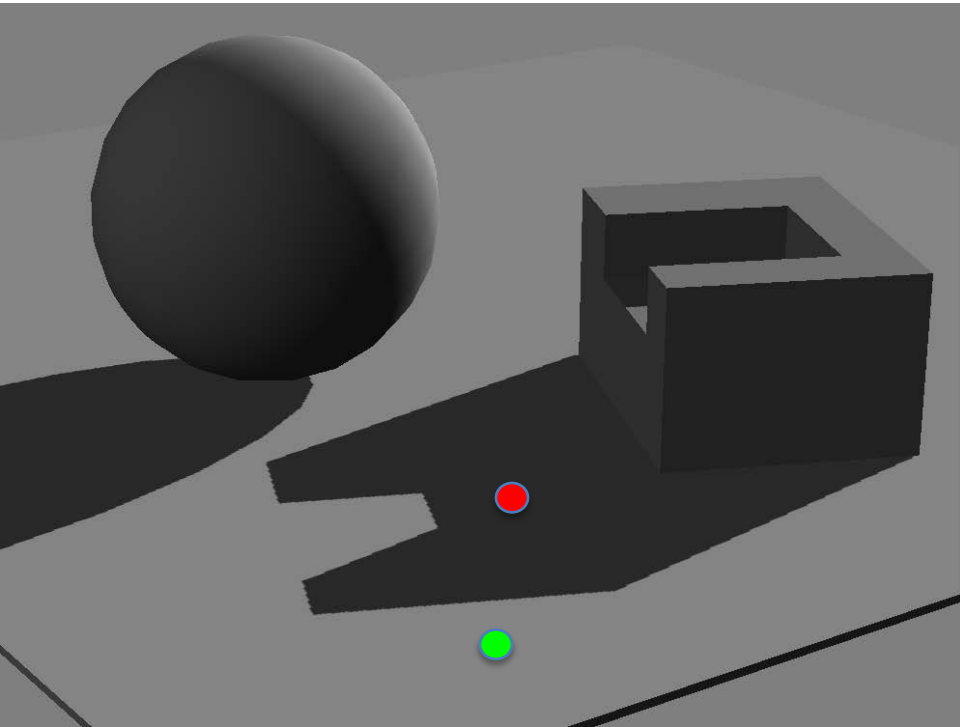
Idea:

- Render image from light source
  - Represents geometry in light
- Render from camera
  - Test if rendered point is visible in the light's view
    - If so -> point in light
    - Else -> point in shadow



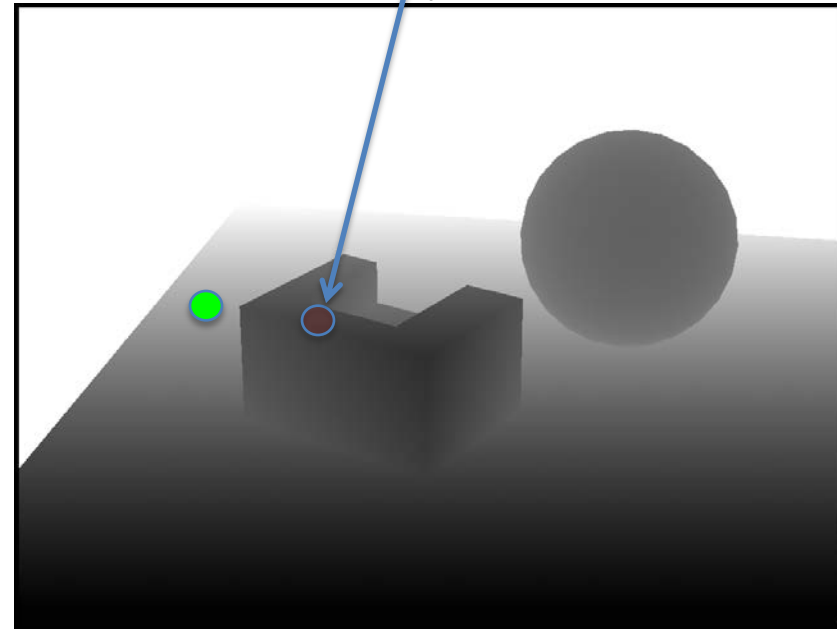
Shadow Map (light's view)

# Shadow Maps



Camera's view

Point not represented in shadow map (point is behind box)

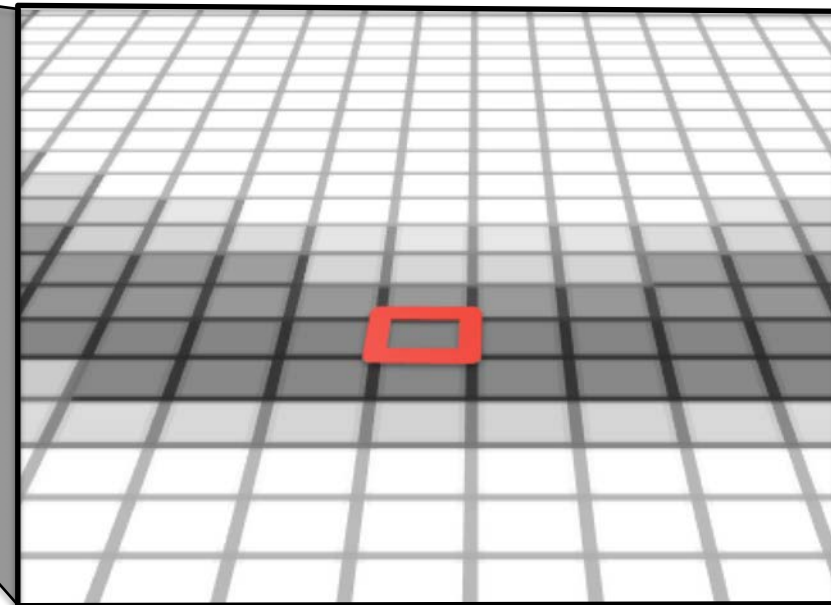
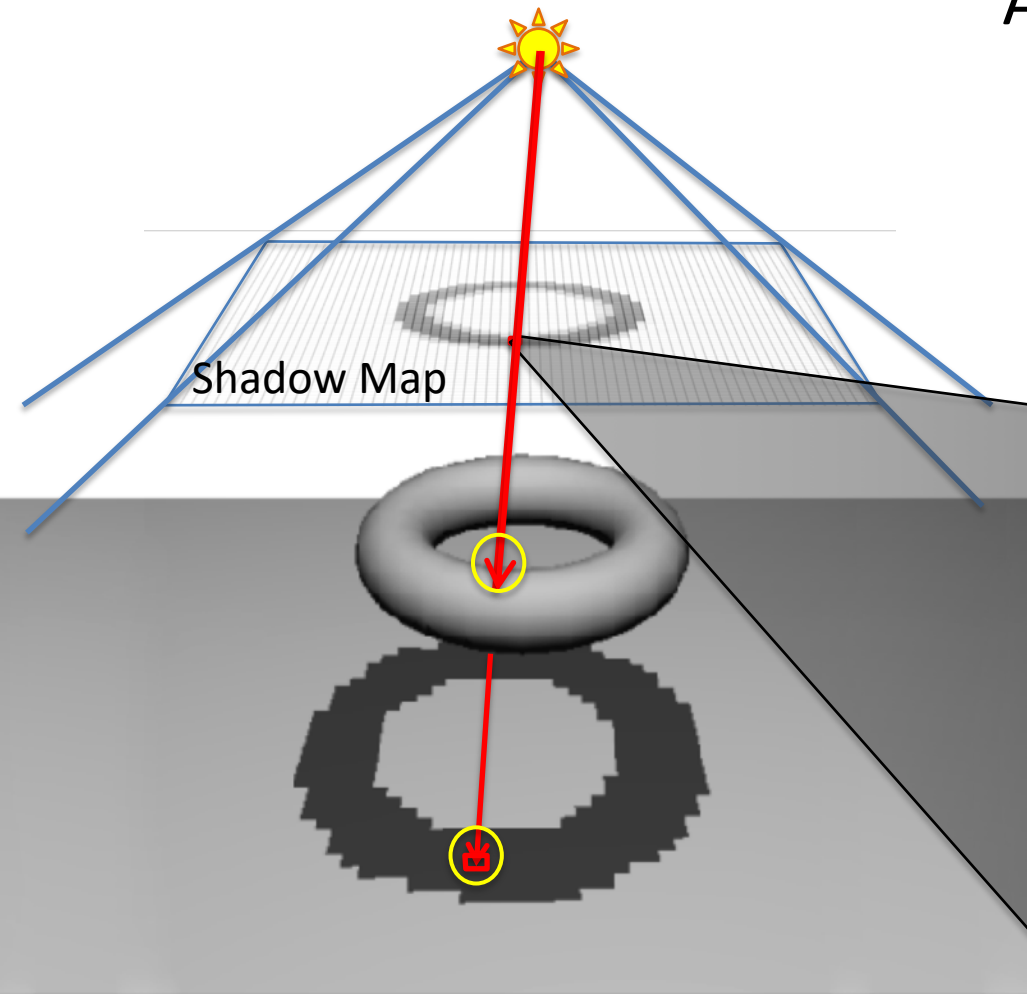


Light's view  
(Shadow Map)

# Depth Comparison

Render depth image from light

A fragment is in shadow if its depth is greater than the corresponding depth value in the shadow map



Camera's view

# Shadow Maps

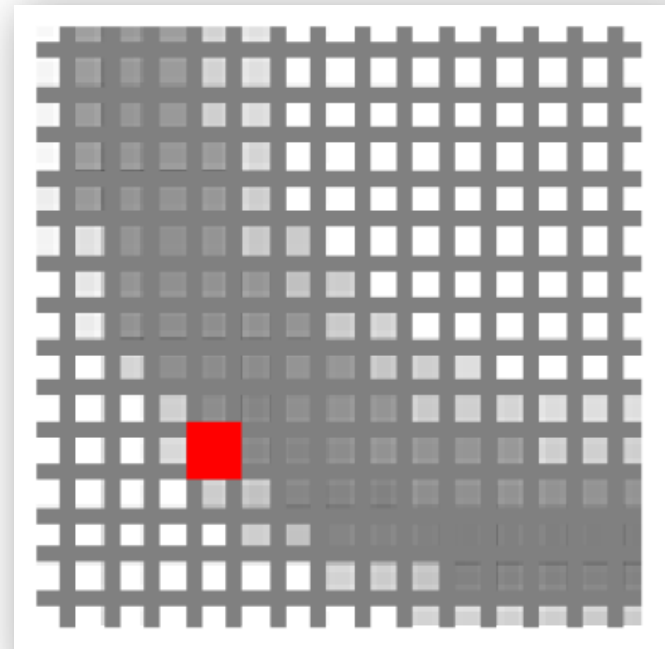
- Pros
  - Very efficient: “This is as fast as it gets”
- Cons...

# Shadow Maps - Problems

- Low Shadow Map resolution results in jagged shadows



from viewpoint



from light

# Shadow Maps - Problems

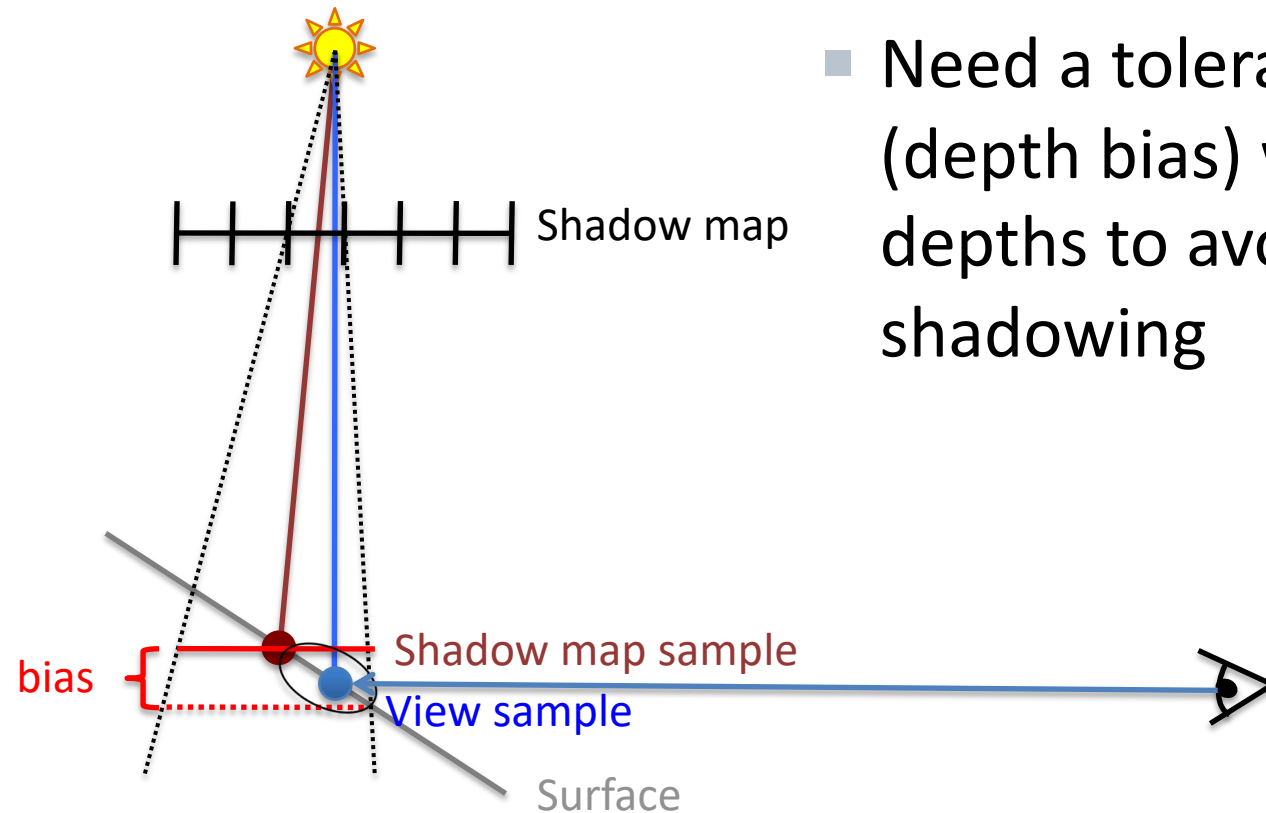
In addition:

- A tolerance threshold (bias) needs to be tuned for each scene for the depth comparison



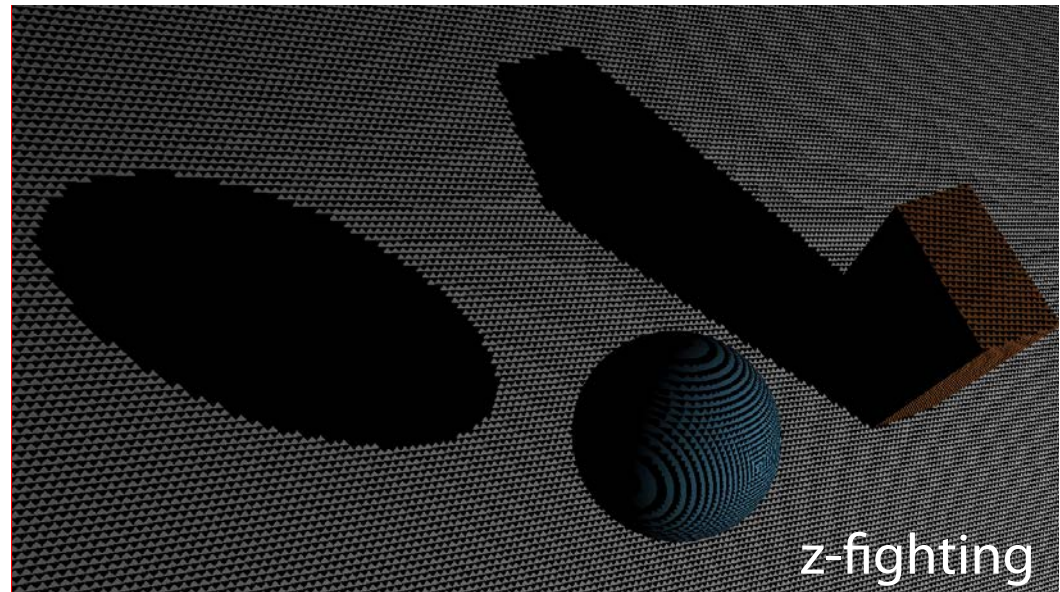
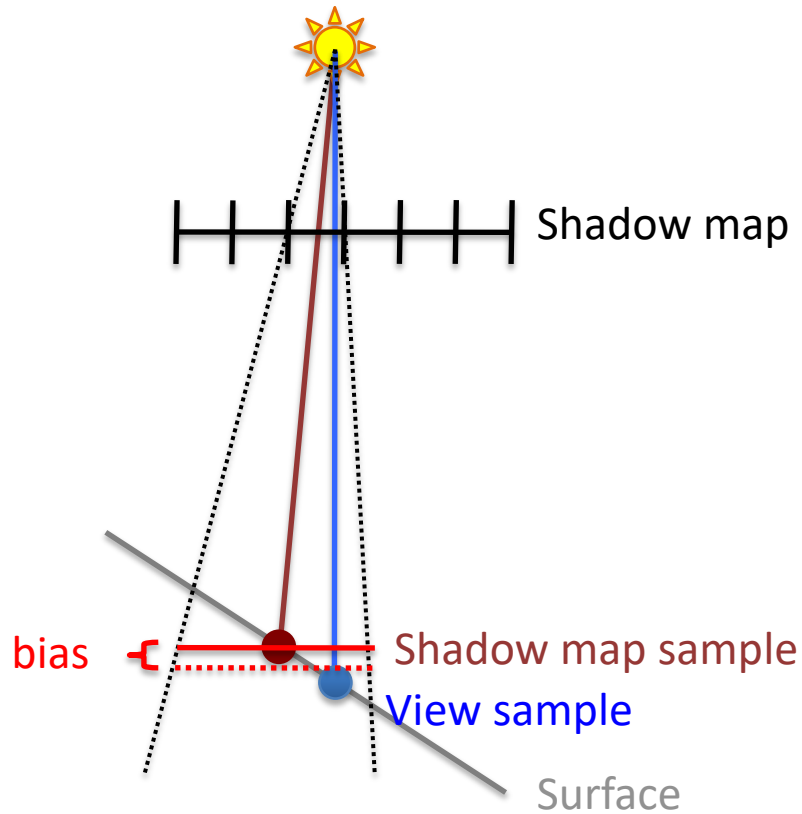
# Bias

- Need a tolerance threshold (depth bias) when comparing depths to avoid surface self shadowing



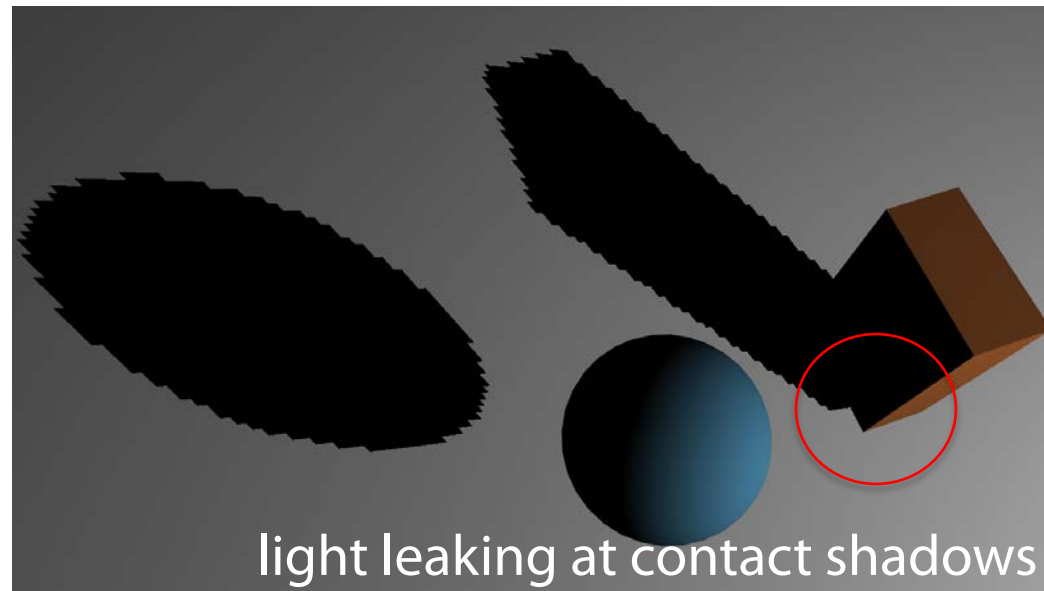
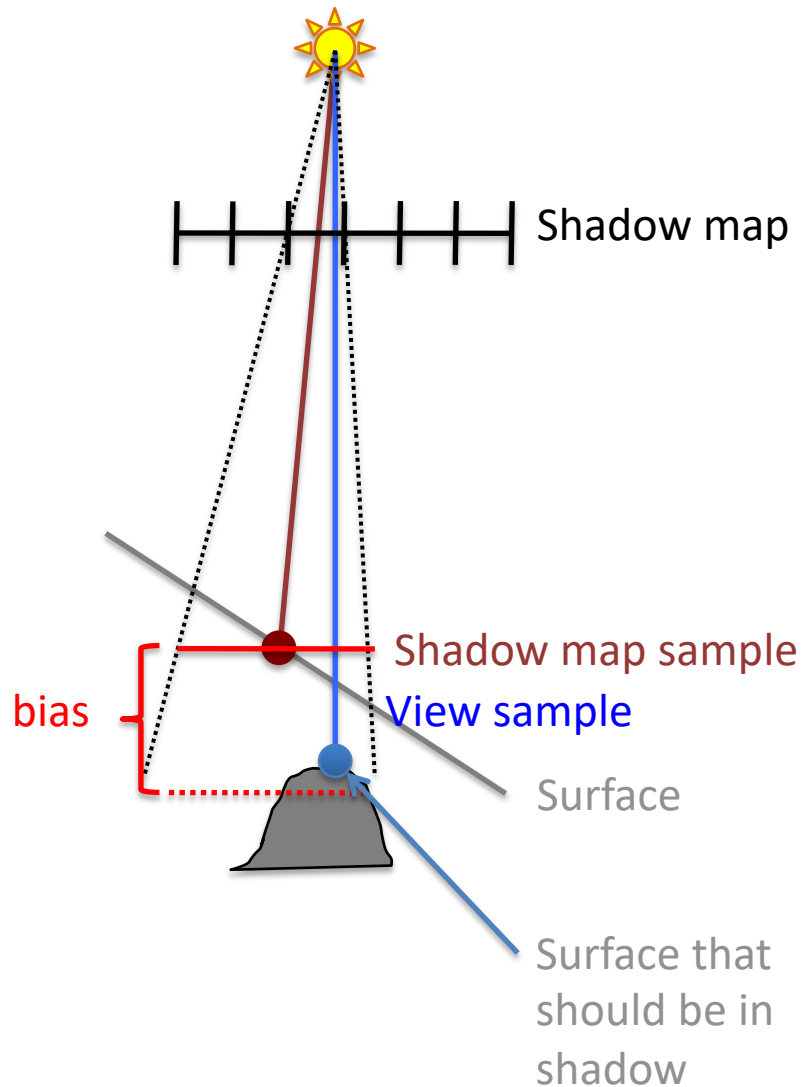
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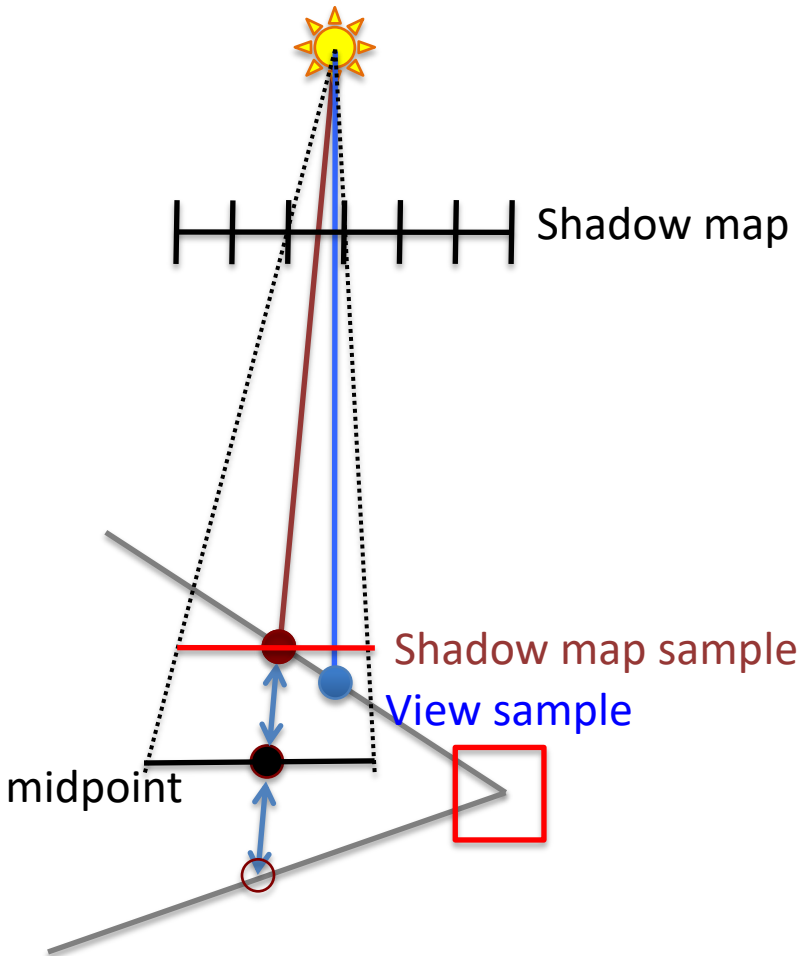


# Bias

- Need a tolerance threshold (depth bias) when comparing depths to avoid surface self shadowing



# Ameliorating the Bias

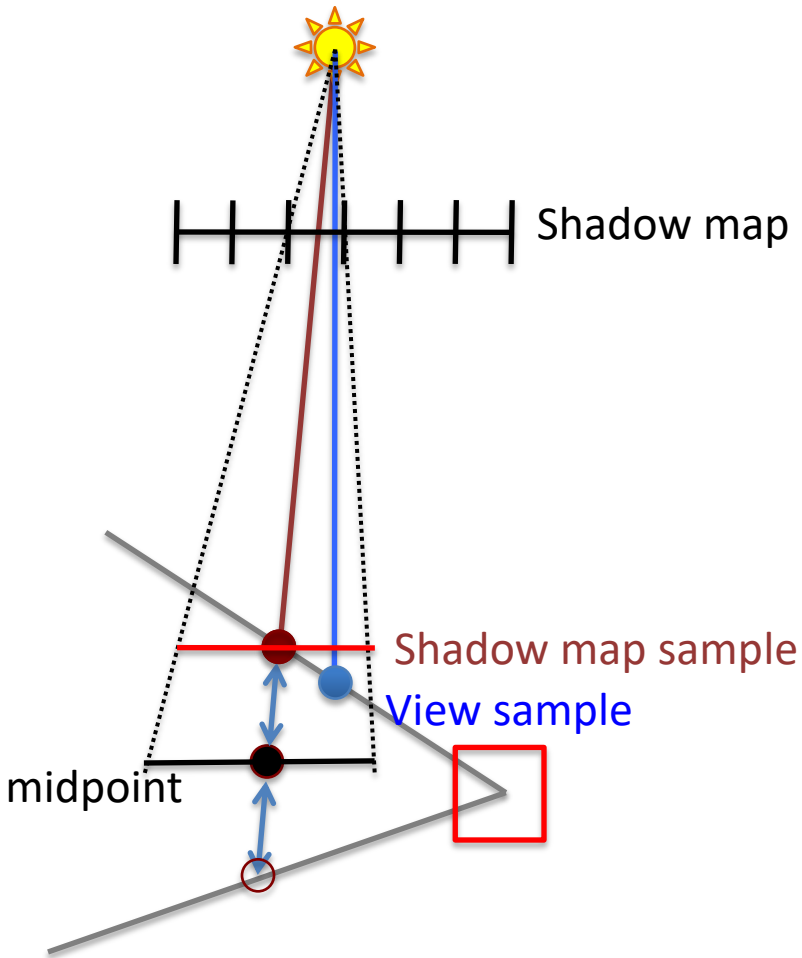


- Midpoint Shadow Maps [Woo 92]

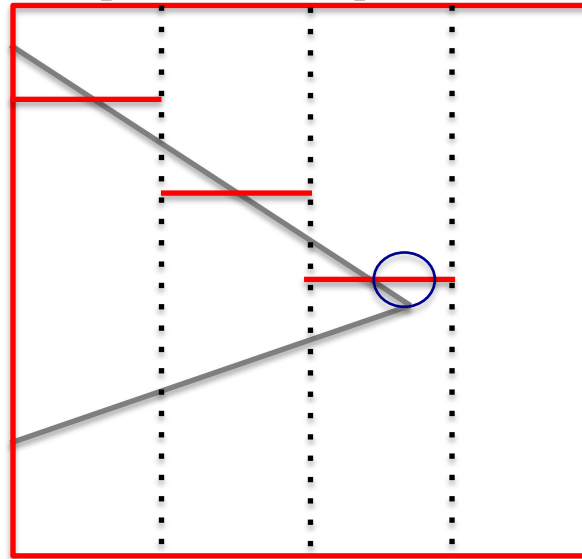
Further methods:

- Second Depth Shadow Mapping [Wang and Molnar94]
- Dual Depth Layer [Weiskopf and Ertl 04]

# Ameliorating the Bias



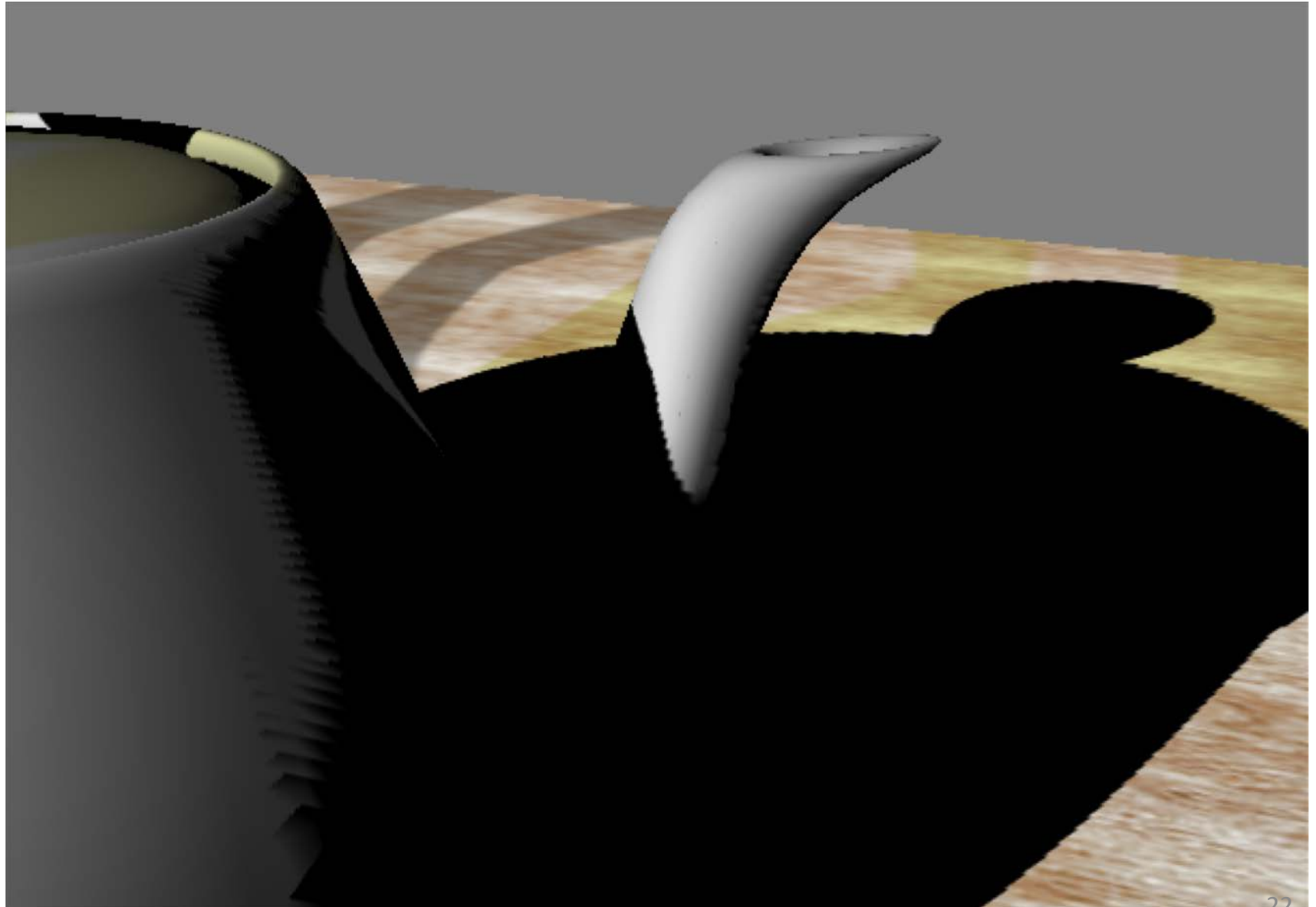
- Midpoint Shadow Maps [Woo 92]



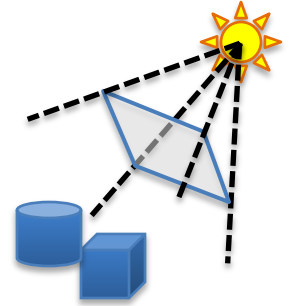
Further methods:

- Second Depth Shadow Mapping [Wang and Molnar94]
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# Shadow Maps

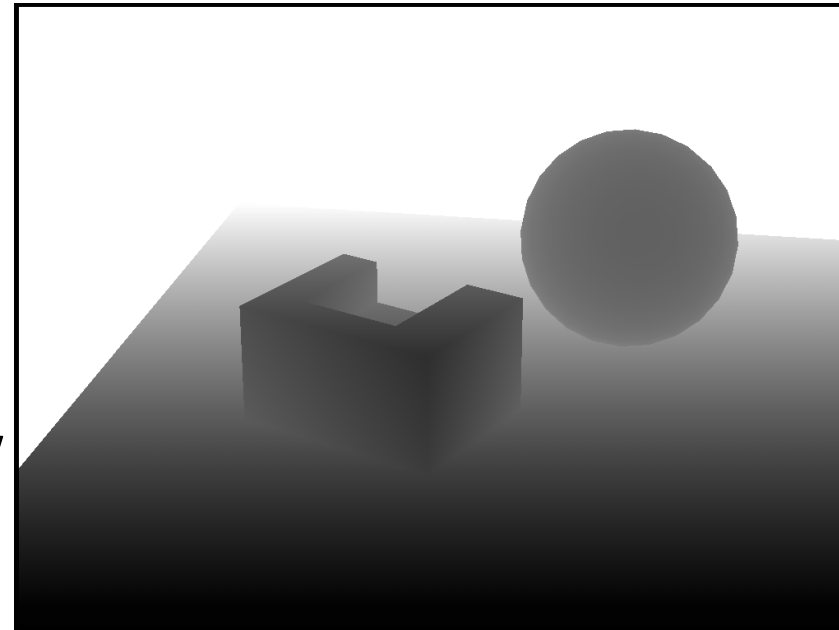


# Shadow Maps - Summary



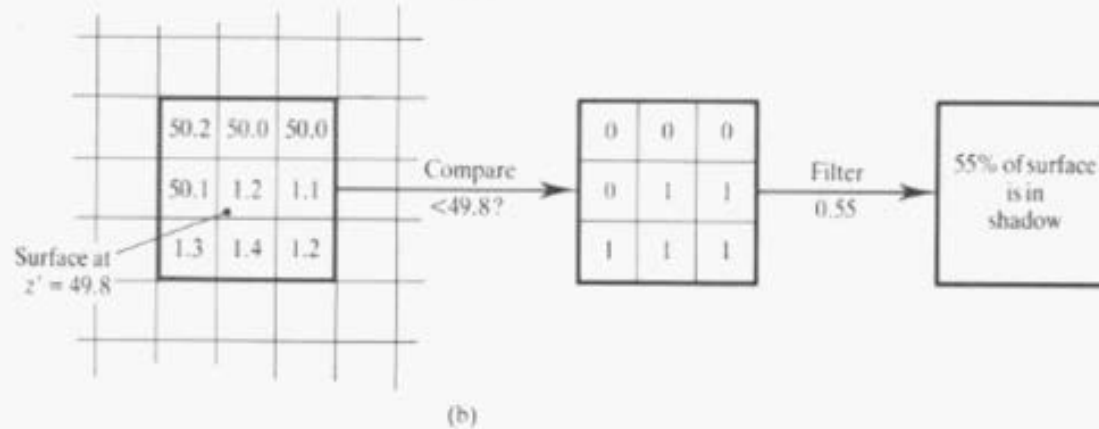
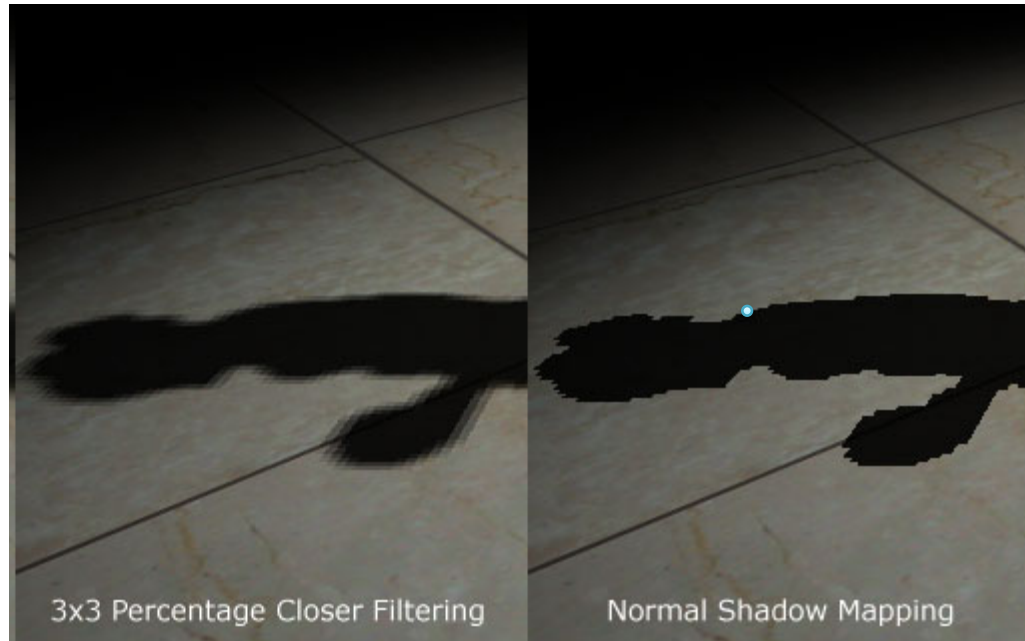
## Shadow Map Algorithm:

- Render a z-buffer from the light source
  - Represents geometry in light
- Render from camera
  - For every fragment:
    - transform its 3D-pos into shadow map (light space)
    - If depth greater-> point in shadow
    - Else -> point in light
    - Use a bias at the comparison



Shadow Map (=depth buffer)

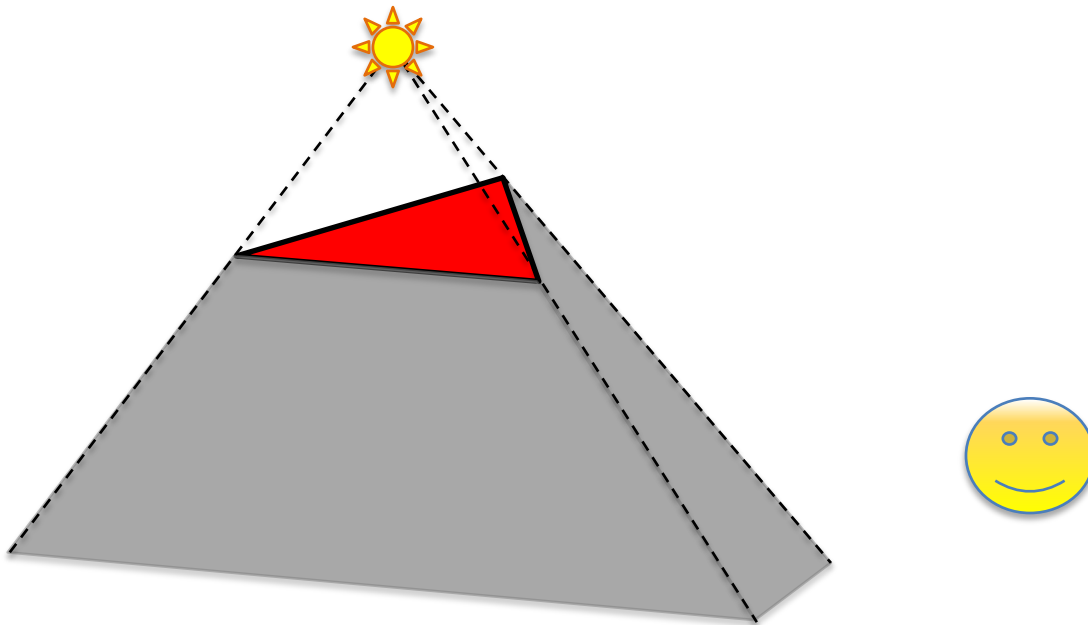
# Percentage Closer Filtering





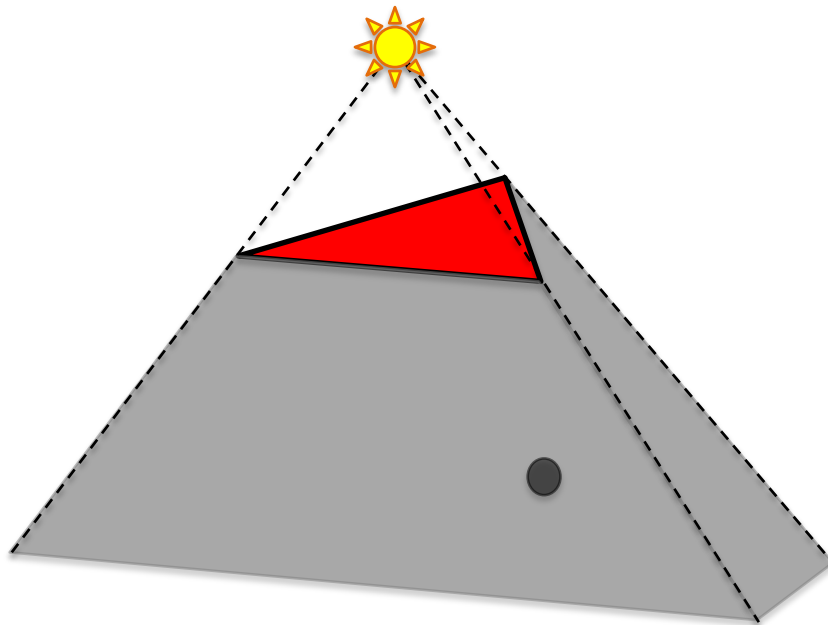
# Shadow Volumes

- Concept
  - Create volumes of “space in shadow” from each triangle
    - Each triangle creates 3 quads that extends to infinity



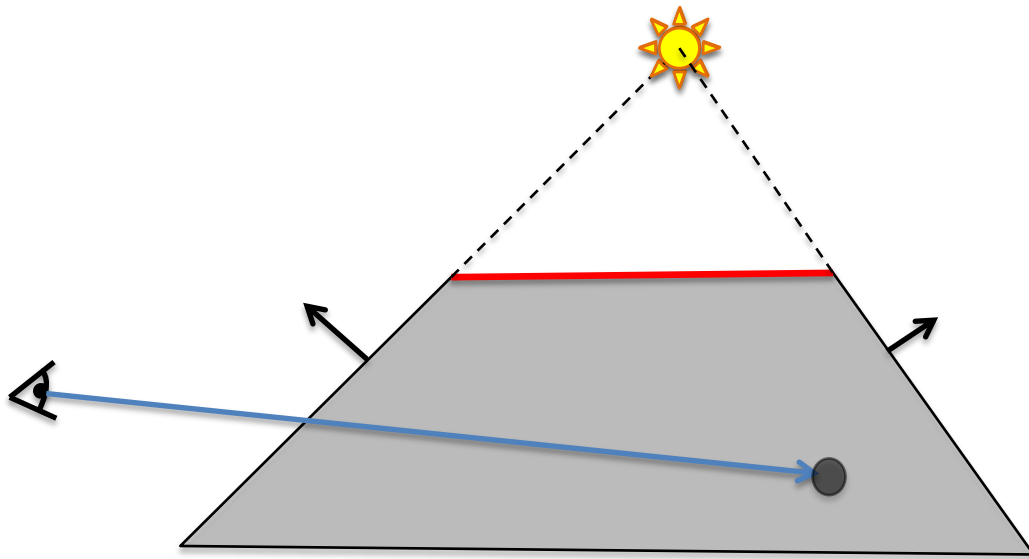
# Shadow Volumes

- To test a point, count how many shadow volumes it is located within. One or more means the point is in shadow



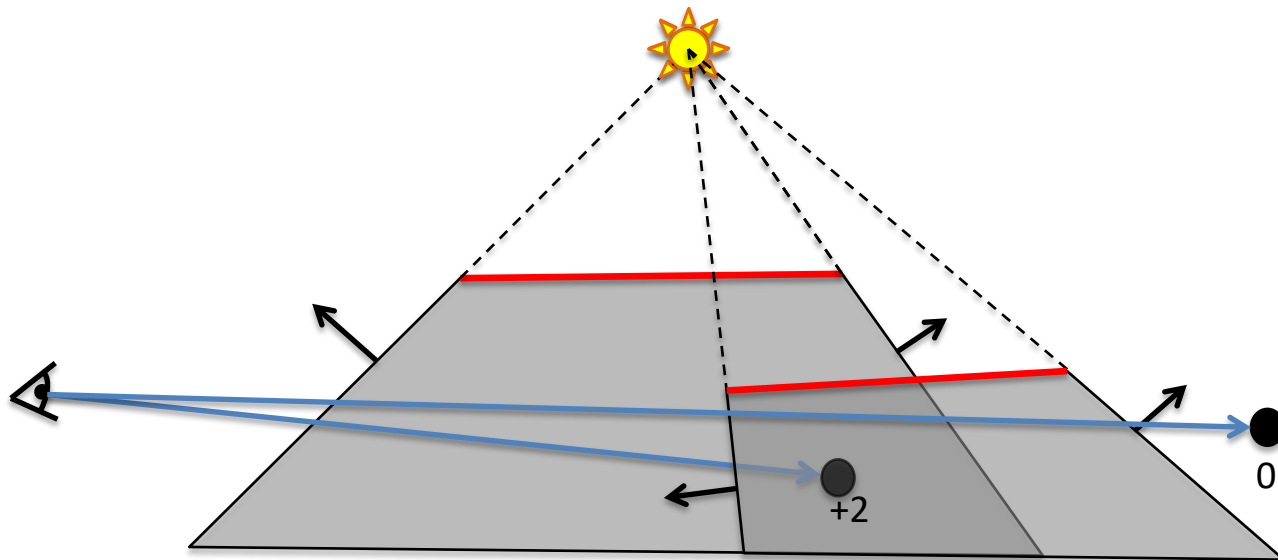
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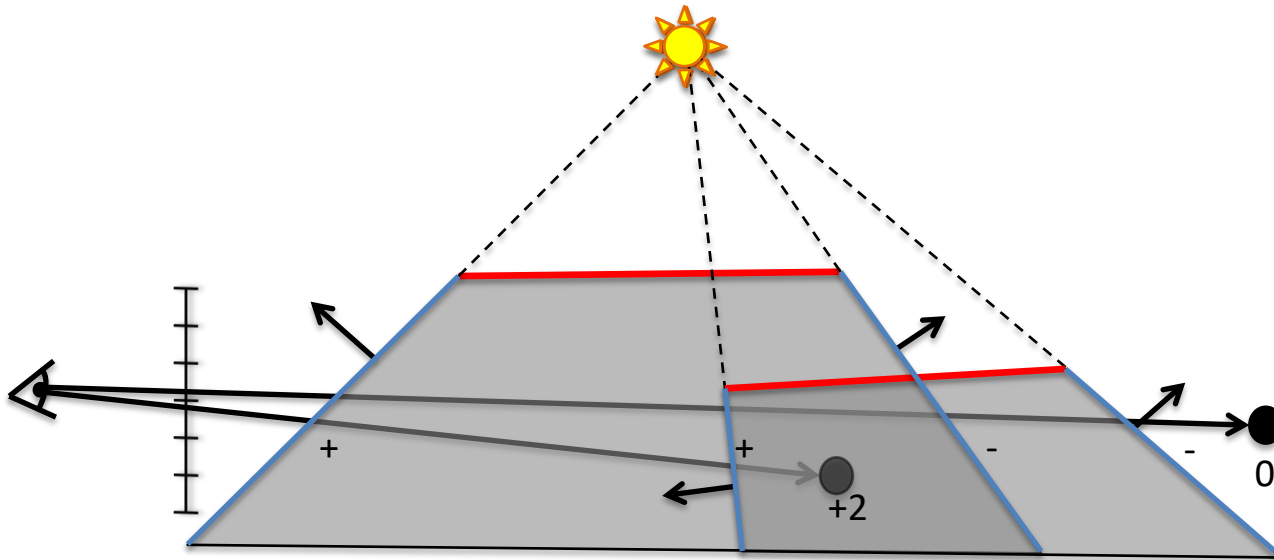
# Shadow Volumes

- To test a point, count how many shadow volumes it is located within. One or more means the point is in shadow



# Shadow Volumes - concept

- A counter per pixel
- If we go through more frontfacing than backfacing polygons, then the point is in shadow



# Shadow volume algorithm uses stencil buffer

- Stencil what?
- Is just another buffer (often 8 bits per pixel)
- When rendering to it, we can add, subtract, etc
- Then, the resulting image can be used to mask off subsequent rendering

To create stencil values:

```
glStencilFunc(GL_ALWAYS, 0, ~0);
```

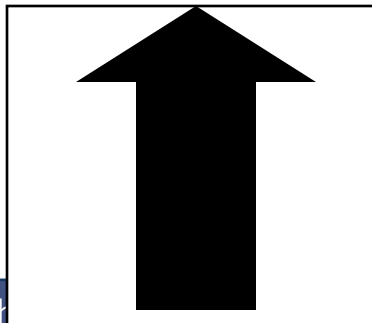
```
glStencilOp(GL_KEEP, GL_KEEP, GL_INCR):
```

To use stencil buffer as mask:

```
glStencilFunc(GL_GREATER, 0, ~0);
```

```
glStencilOp(GL_KEEP, GL_KEEP, GL_KEEP):
```

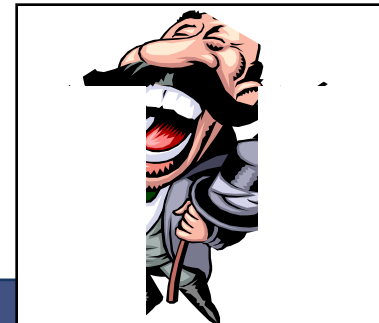
Stencil  
Buffer  
Mask



Rendered  
image

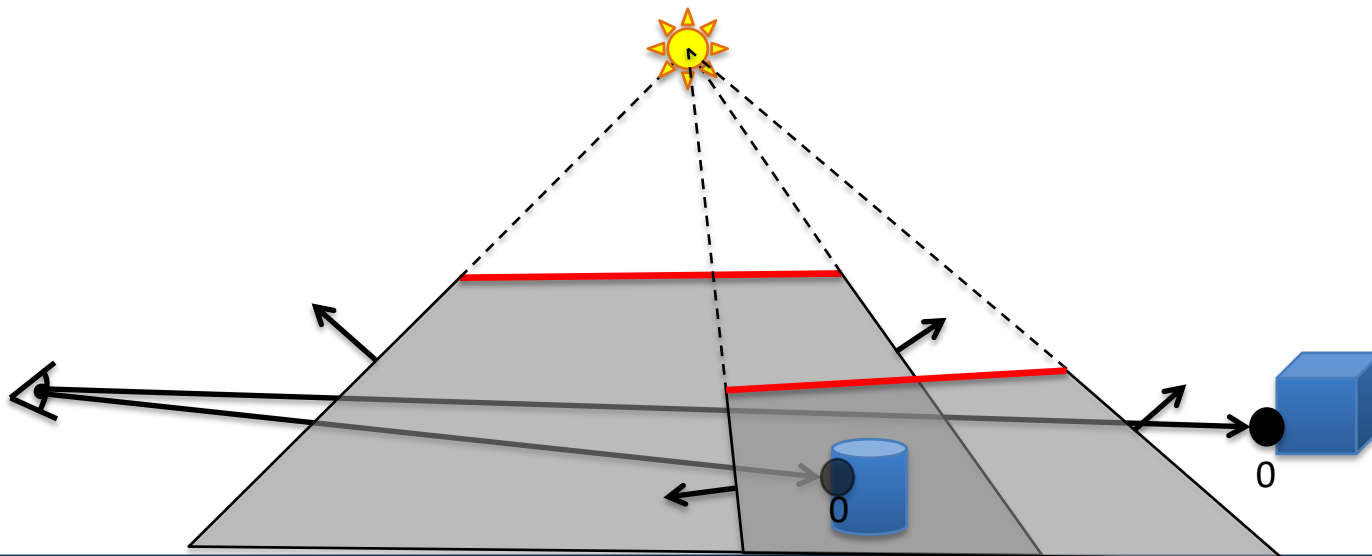


result



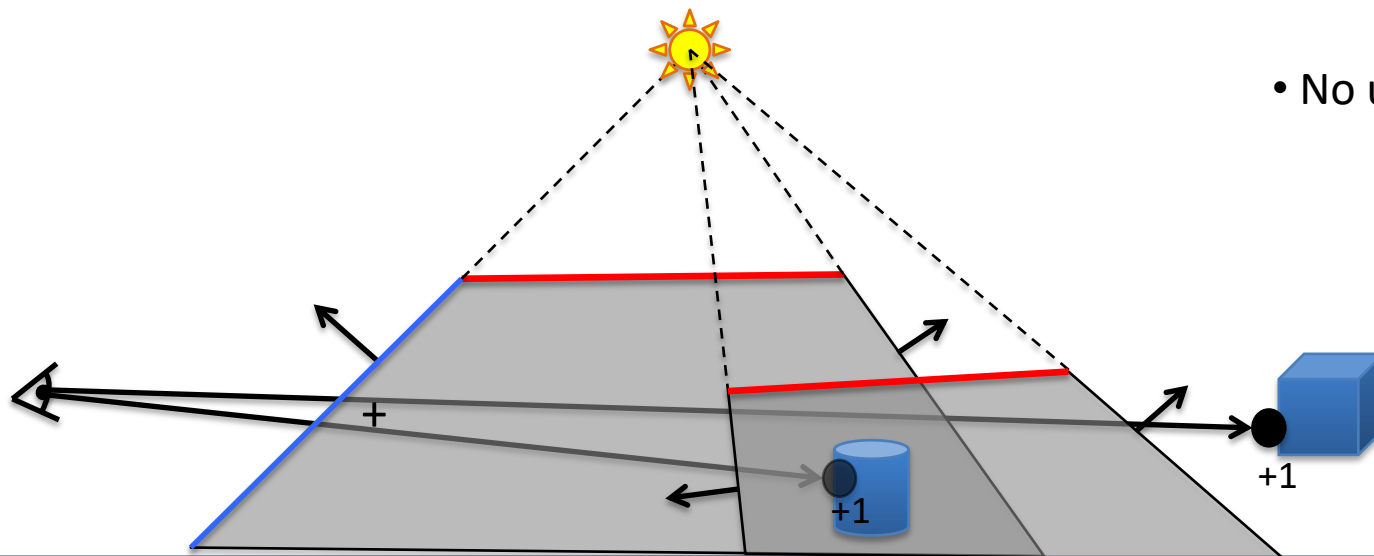
# Shadow Volumes - concept

- Perform counting with the stencil buffer
  - Render front facing shadow quads to the stencil buffer
    - Inc stencil value, since those represents entering shadow volume
  - Render back facing shadow quads to the stencil buffer
    - Dec stencil value, since those represents exiting shadow volume



# Shadow Volumes - concept

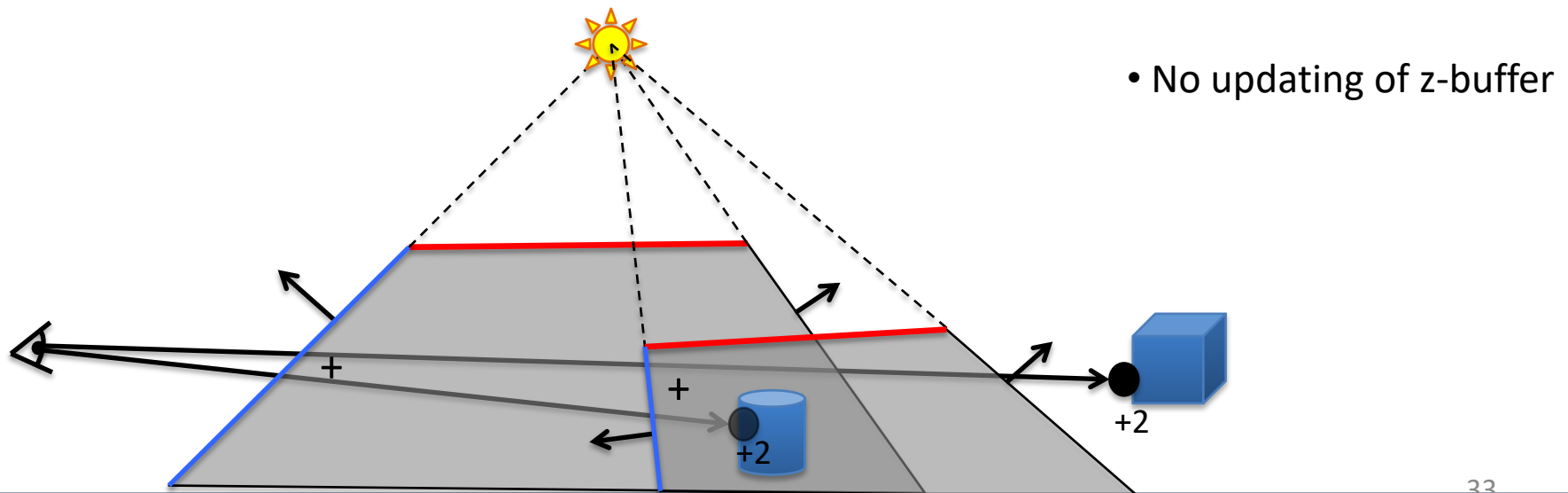
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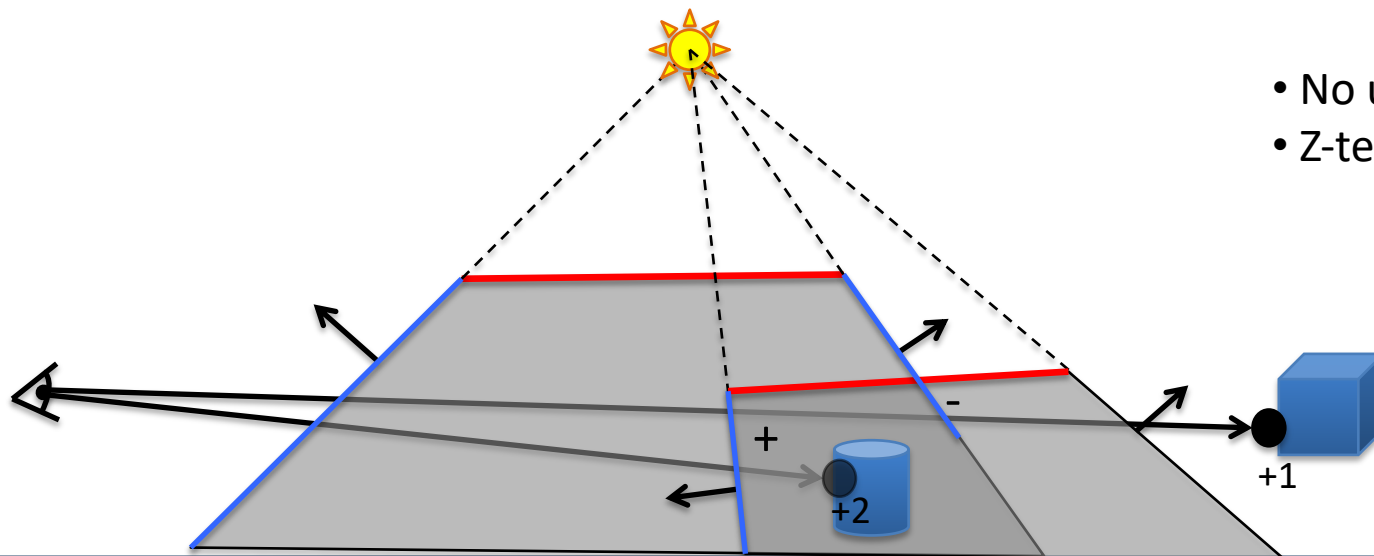
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# Shadow Volumes - concept

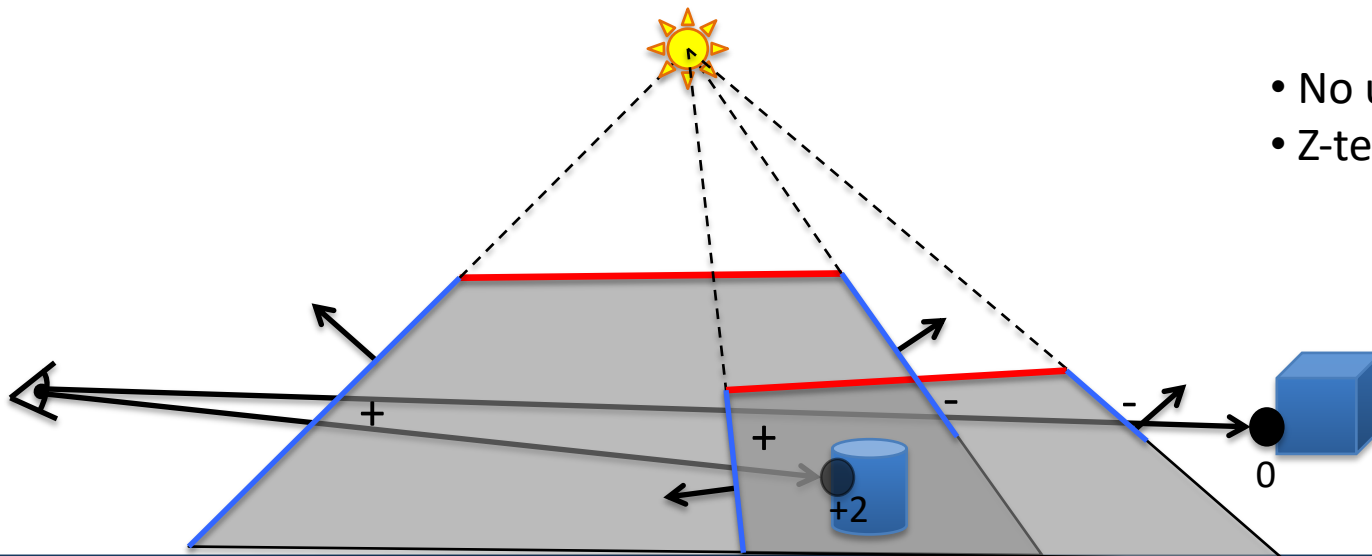
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- No updating of z-buffer
- Z-test is enabled as usual

# Shadow Volumes - concept

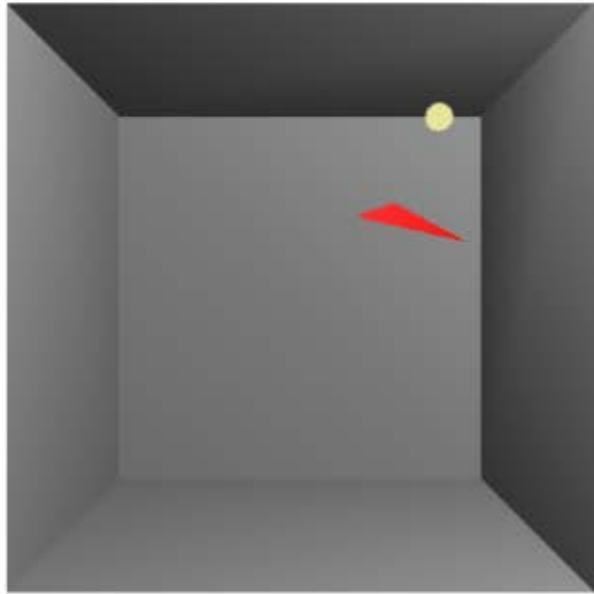
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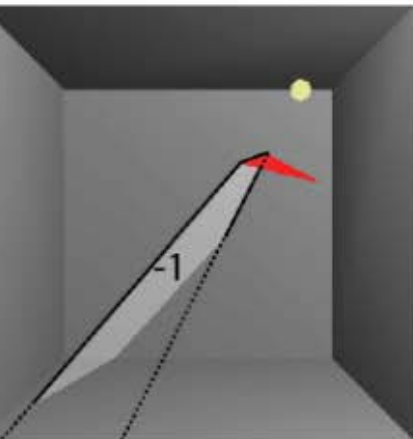
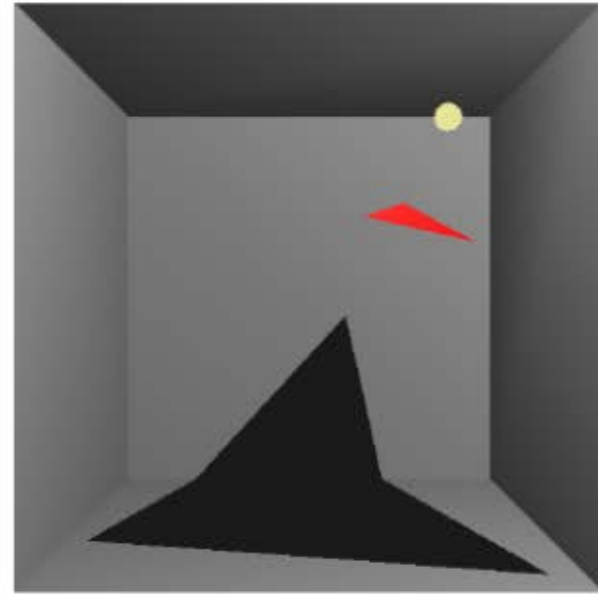
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- Z-test is enabled as usual

# Z-pass by example: how the stencil buffer is used

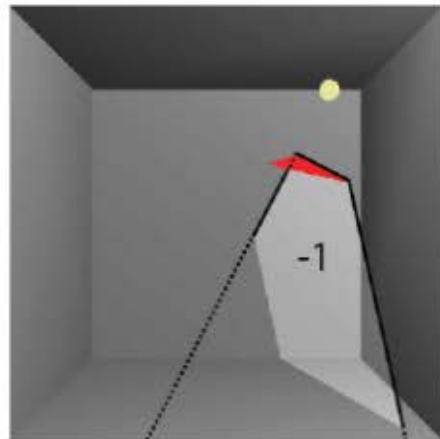
What we have...



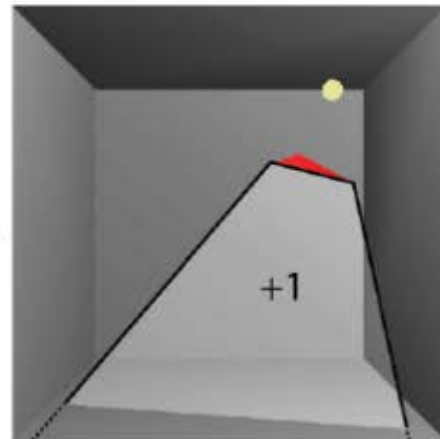
What we want...



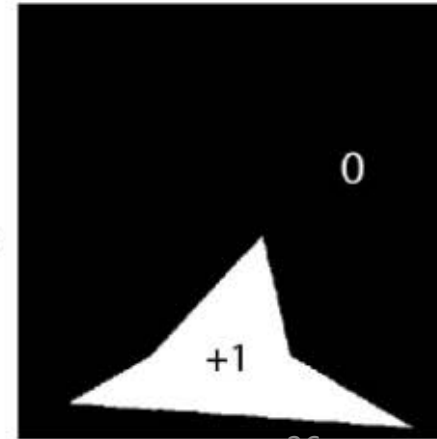
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+



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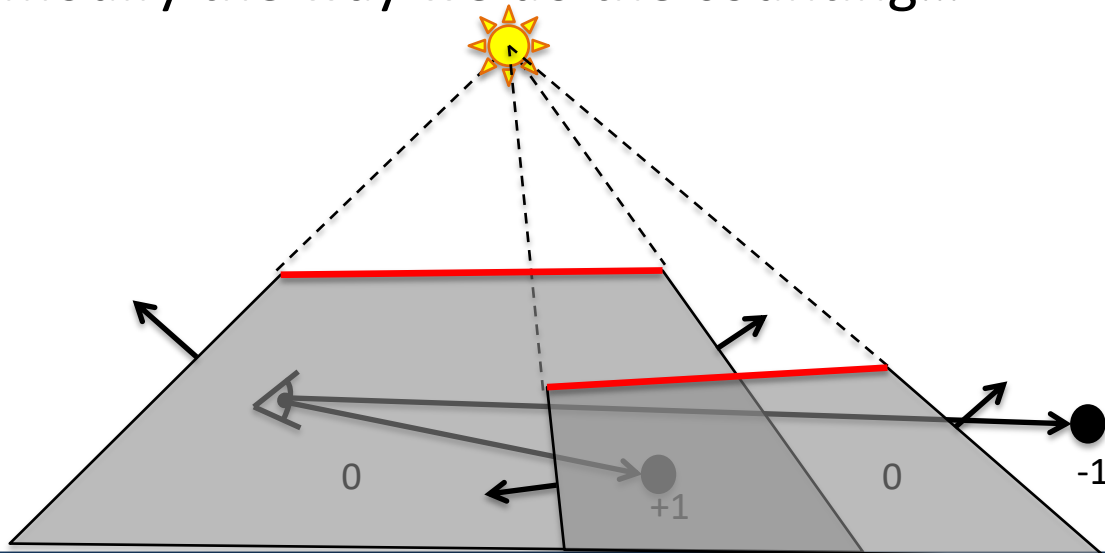


# Shadow Volumes with the Stencil Buffer

- A three pass process:
  - **1<sup>st</sup> pass:** Render *ambient* lighting
  - **2<sup>nd</sup> pass:**
    - Draw to stencil buffer only
      - Turn off updating of z-buffer and writing to color buffer but still use standard depth test
      - Set stencil operation to
        - » *incrementing* stencil buffer count for *frontfacing* shadow volume quads, and
        - » *decrementing* stencil buffer count for *backfacing* shadow volume quads
    - use **glStencilOpSeparate(...)**
  - **3<sup>rd</sup> pass:** Render *diffuse and specular* where stencil buffer is 0.

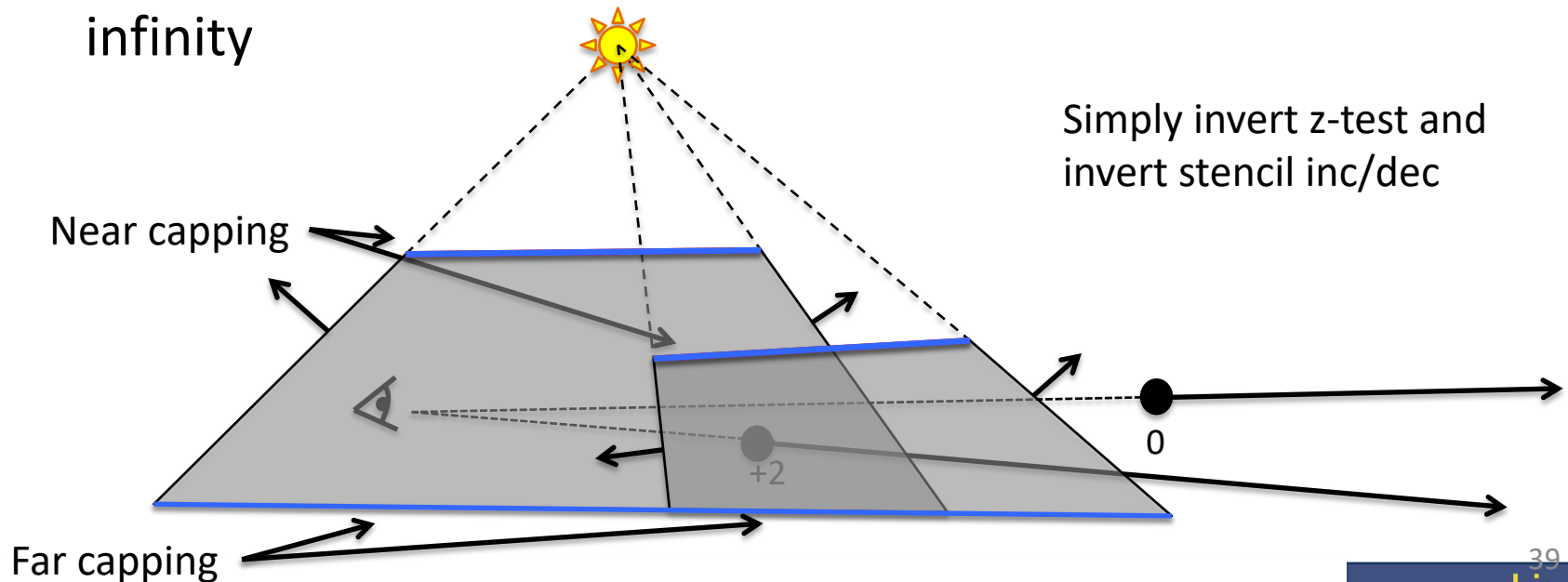
# Eye Location Problem

- If the eye is located inside one or more shadow volumes, then the count will be wrong
- Solution:
  - Offset stencil buffer with the #shadow volumes that the eye is located within
  - Or modify the way we do the counting...

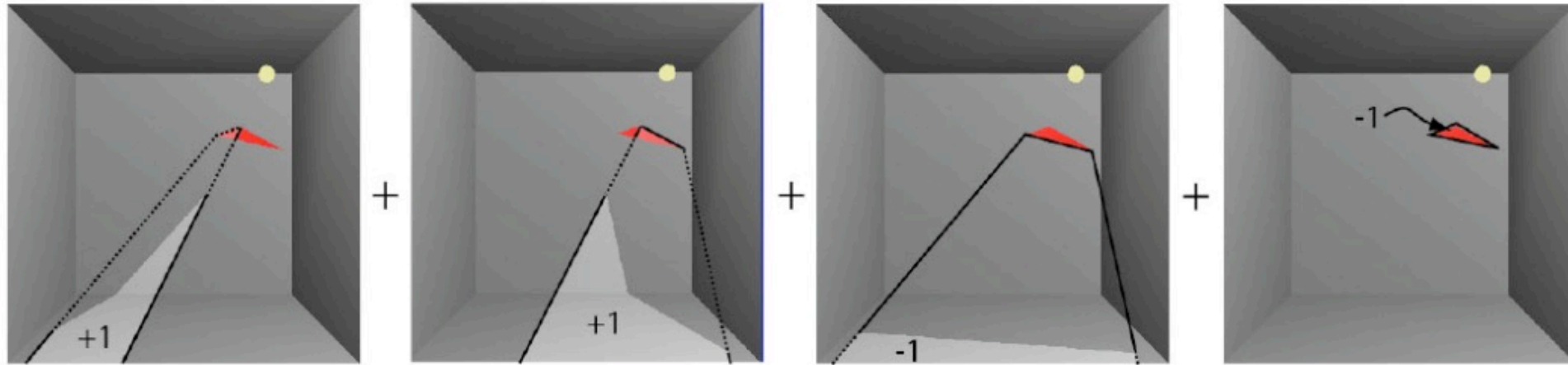


# The Z-fail Algorithm

- By [Carmack00] and [Bilodeau and Songy 99]
  - “Carmacks Reverse”
- Count to infinity instead of to the eye
  - We can choose any reference location for the counting
  - A point in light avoids any offset
  - Infinity is always in light – if we cap the shadow volumes at infinity



# Z-fail by example



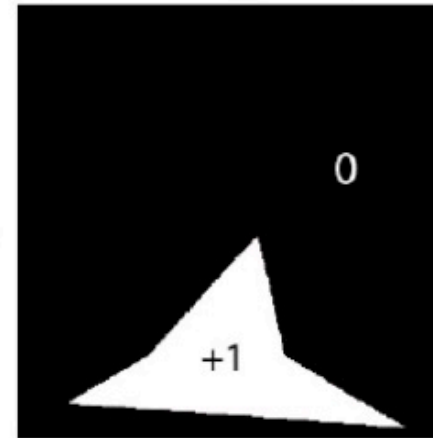
Compared to Z-pass:

Invert z-test

Invert stencil inc/dec

I.e., count to infinity instead of from eye.

=

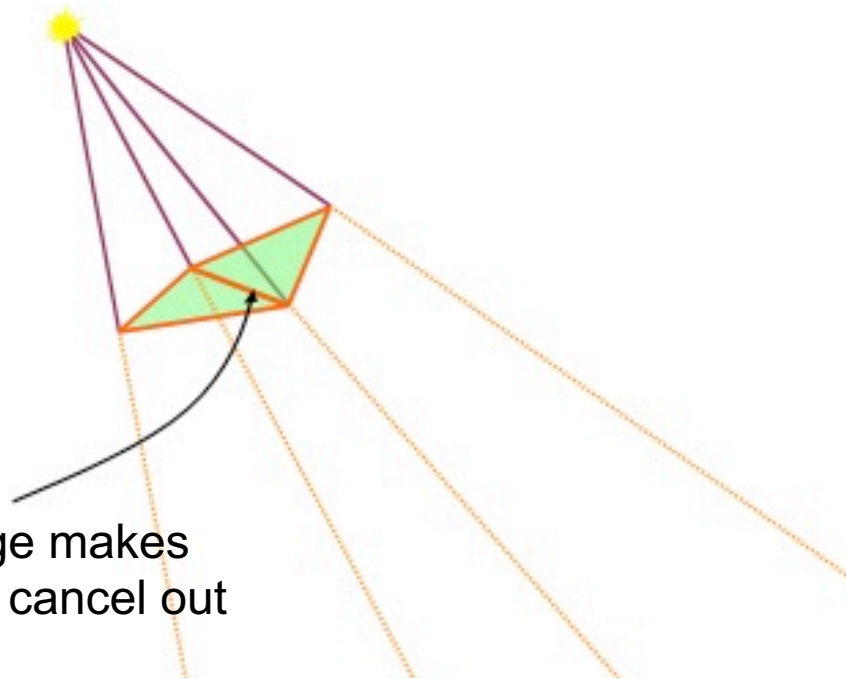




# Shadow Volumes from Silhouette Edges

Merging shadow volumes:

- An interior edge (non-silhouette edge as seen from the light position) creates two shadow quads that cancel each other out:

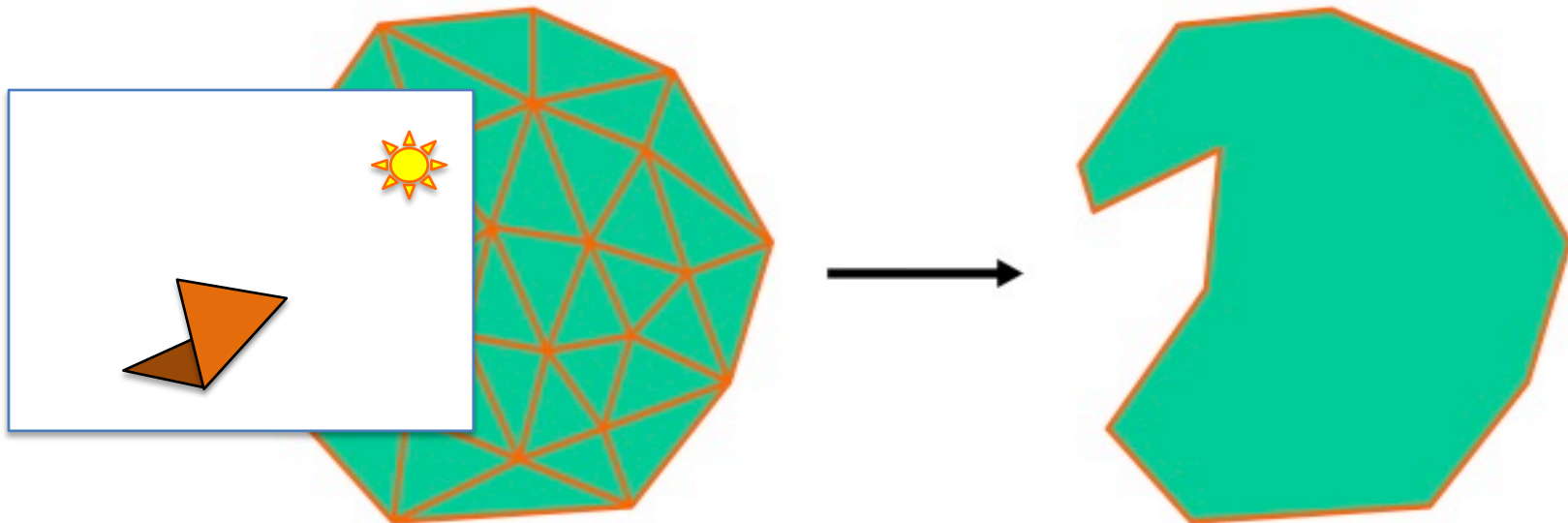


This interior edge makes two quads, which cancel out

# Shadow Volumes from Silhouette Edges

## Merging shadow volumes:

- An interior edge (non-silhouette edge as seen from the light position) creates two shadow quads that cancel each other out:
- Thus, popular to create shadow volumes only from silhouette edges as seen from the light source
  - Avoids rendering of many useless shadow quads



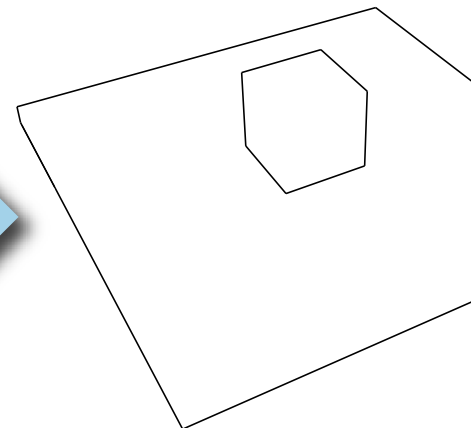
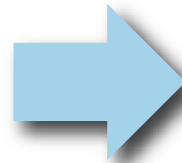
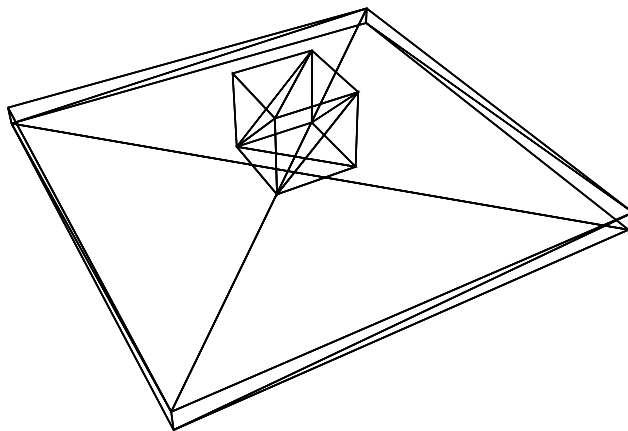
# Example of silhouettes from light position



# Shadow Volumes from Silhouette Edges

## Merging shadow volumes:

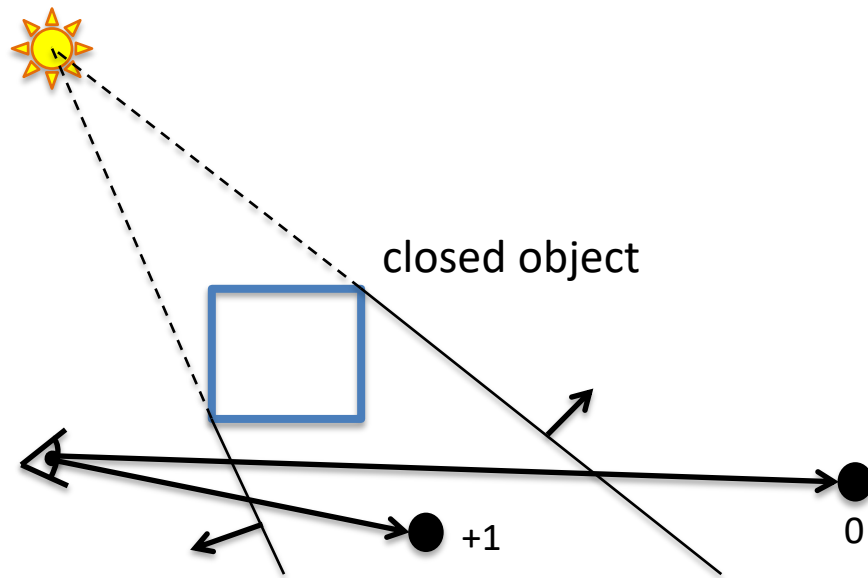
- An edge that is shared by two triangles facing the light creates two shadow quads that cancel each other out
- Thus, create shadow volumes only from silhouette edges as seen from the light source
  - Avoids rendering of many useless shadow quads
  - A real example:



This works like a charm for closed objects.  
What about non-closed objects?

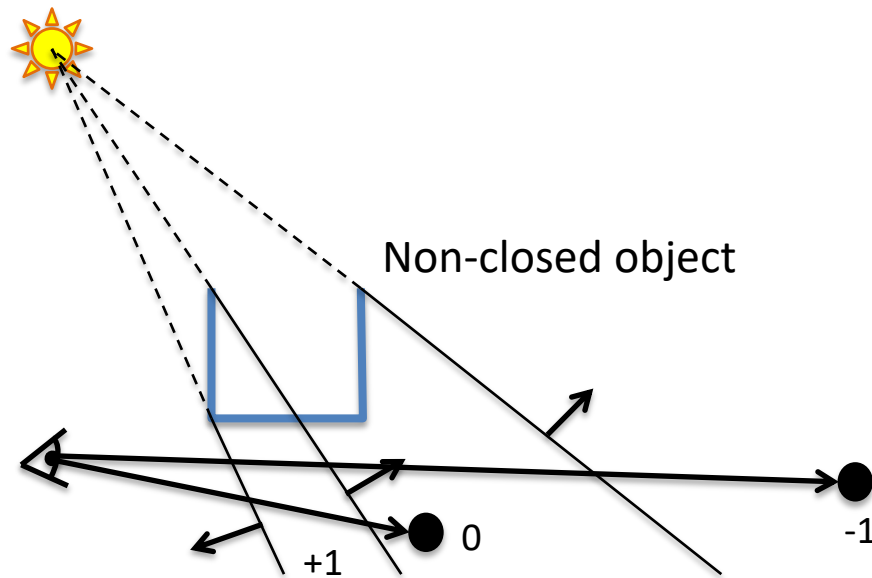
# Shadow Volumes from Silhouette Edges

It is a misconception that objects **needs** to be closed to remove non-silhouette edges.



# Shadow Volumes from Silhouette Edges

It is a misconception that objects needs to be closed

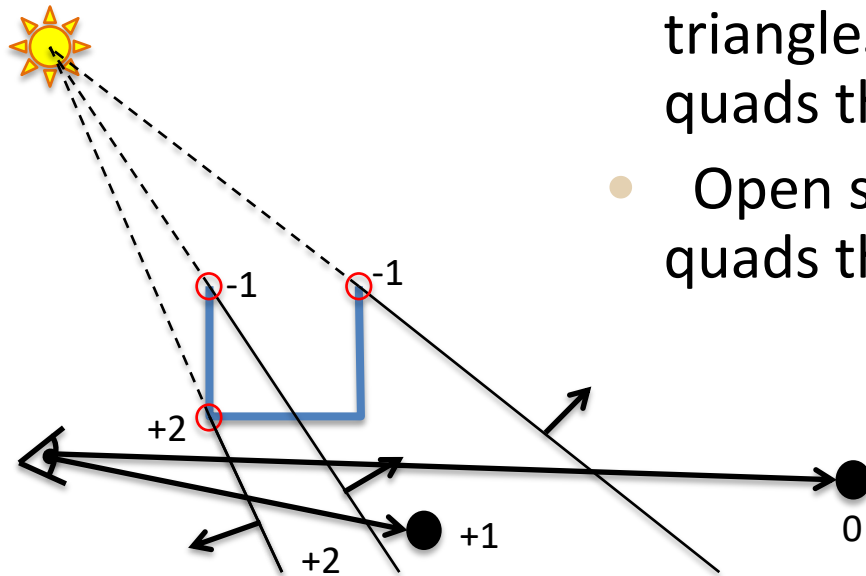


# Shadow Volumes from Silhouette Edges

It is a misconception that objects needs to be closed  
Fixed by [Bergeron 86]

Observation:

- Silhouette edges with two adjacent triangles should actually create shadow quads that inc/dec count by 2
- Open silhouette edges create shadow quads that inc/dec count by one

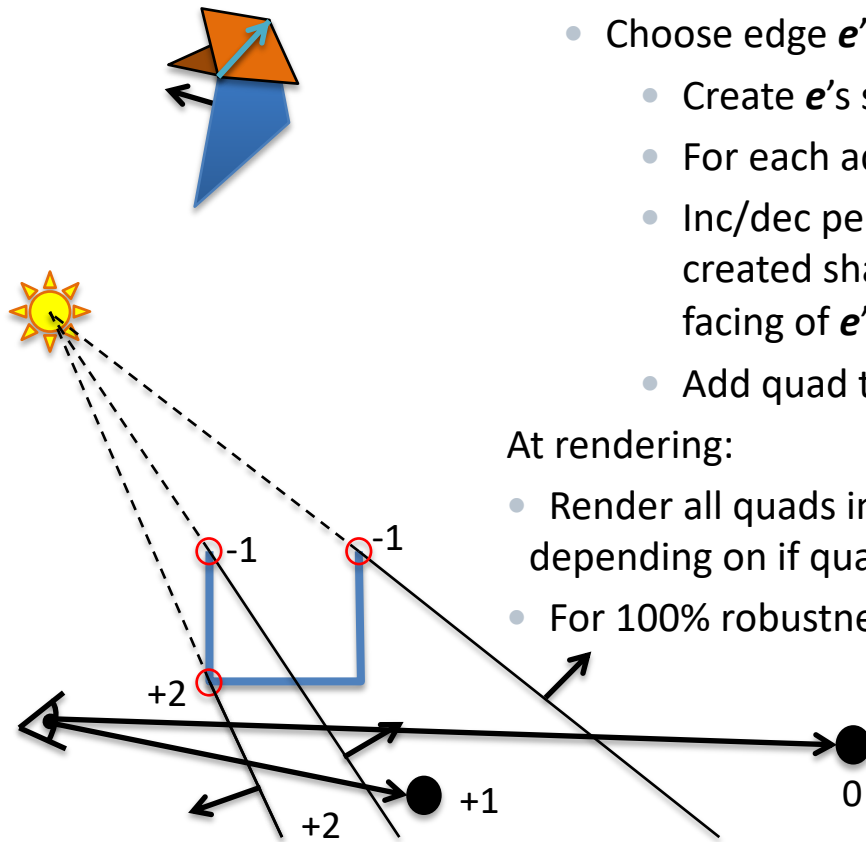


Stencil value  $>0$   
means shadow

Works identically  
for Z-fail

# Shadow Volumes from Silhouette Edges

For general objects with edges that are shared by many triangles:



Preprocess (or in geometry shader):

- For each triangle edge  $e$  in scene:
  - Choose edge  $e$ 's direction
    - Create  $e$ 's shadow volume quad
    - For each adjacent triangle
      - Inc/dec per-edge counter  $c_e$  depending on if triangle's created shadow volume quad would have same/opposite facing of  $e$ 's quad.
  - Add quad to list L, if  $c_e \neq 0$ .

At rendering:

- Render all quads in L, and inc/dec stencil by the quad's  $c_e$  depending on if quad is front/back-facing eye.
- For 100% robustness, see our *book Real-Time Shadows*

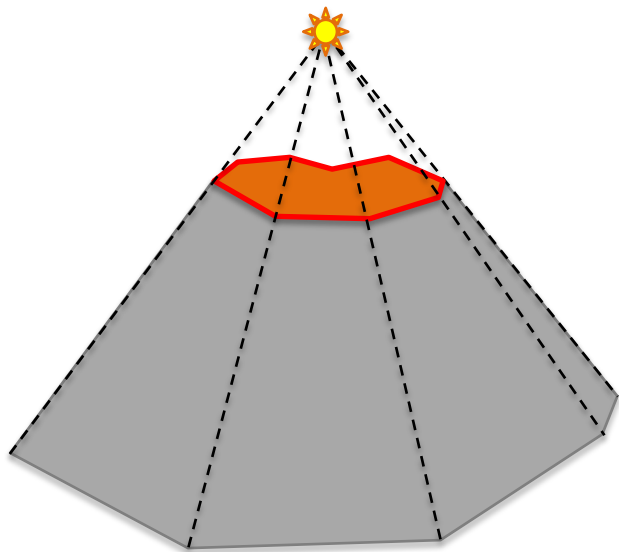
Stencil value >0  
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Works identically  
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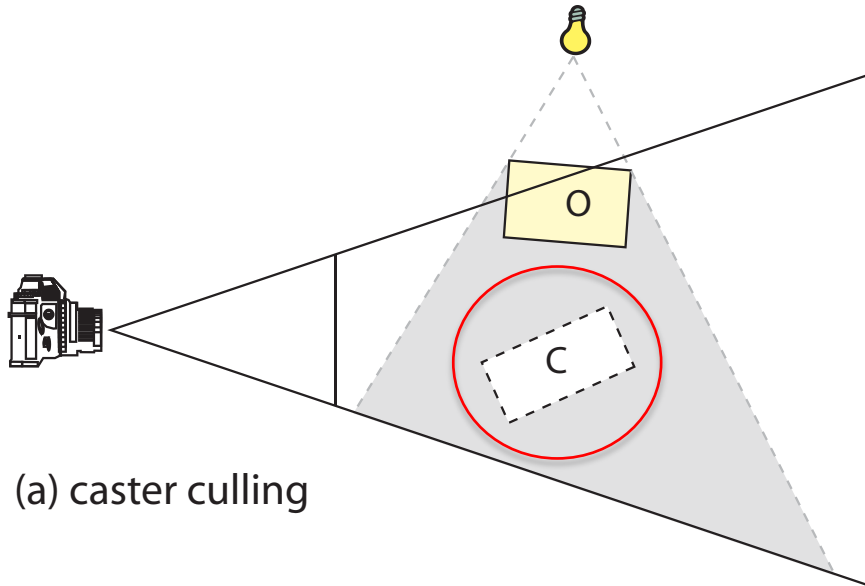
# Shadow Volumes - Summary

- Pros:
  - High quality
- Cons:
  - OVERDRAW



# Culling and Clamping

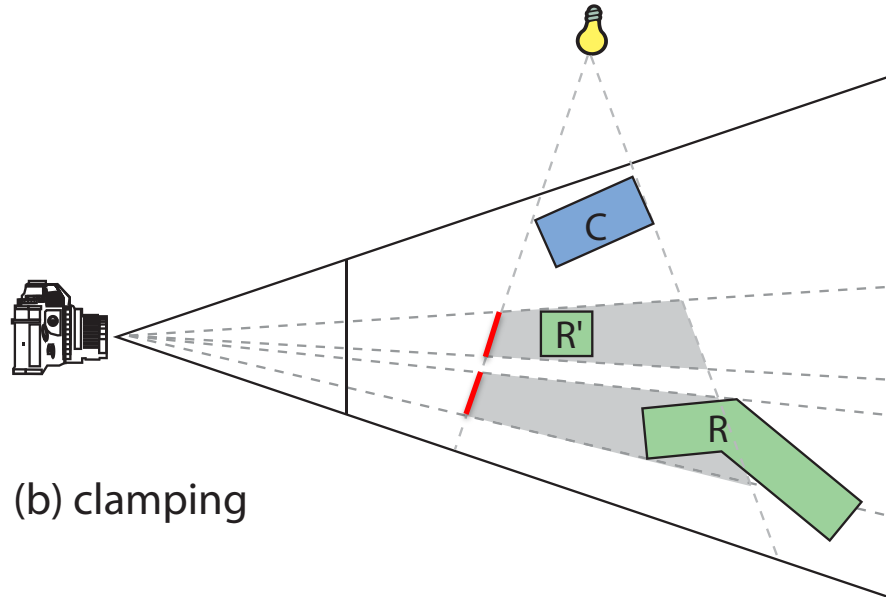
- **Culling of Shadow Volumes** [Lloyd et al. 2004][Stich et al. 2007]
  - **Culling of Shadow Casters** if it is located totally within shadow
    - Tested against a shadow depth map



(a) caster culling

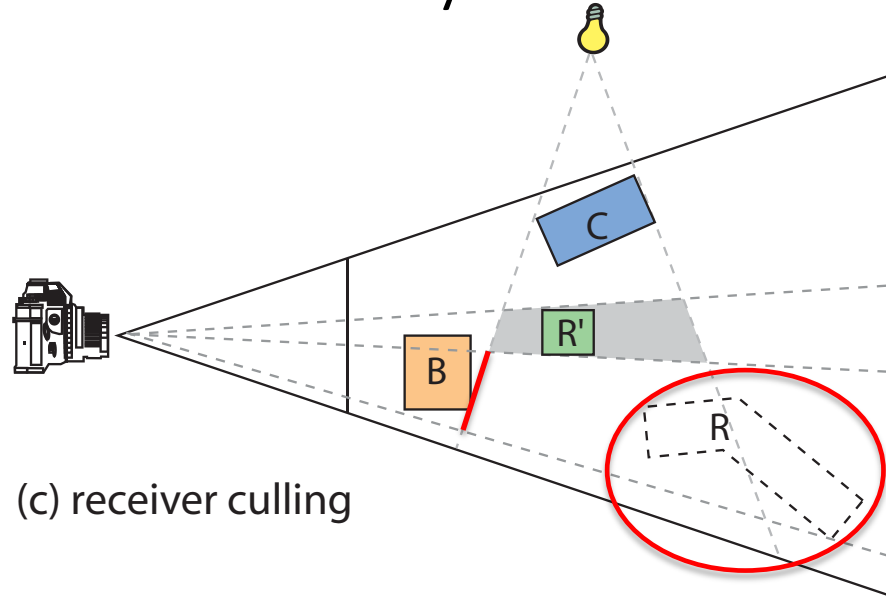
# Culling and Clamping

- **Clamping of Shadow Volumes** [Lloyd et al. 2004][Eisemann and Decoret 2006]
  - Idea: Only render parts of shadow quads that affects a shadow receiver
    - Tested against AABB around shadow receivers



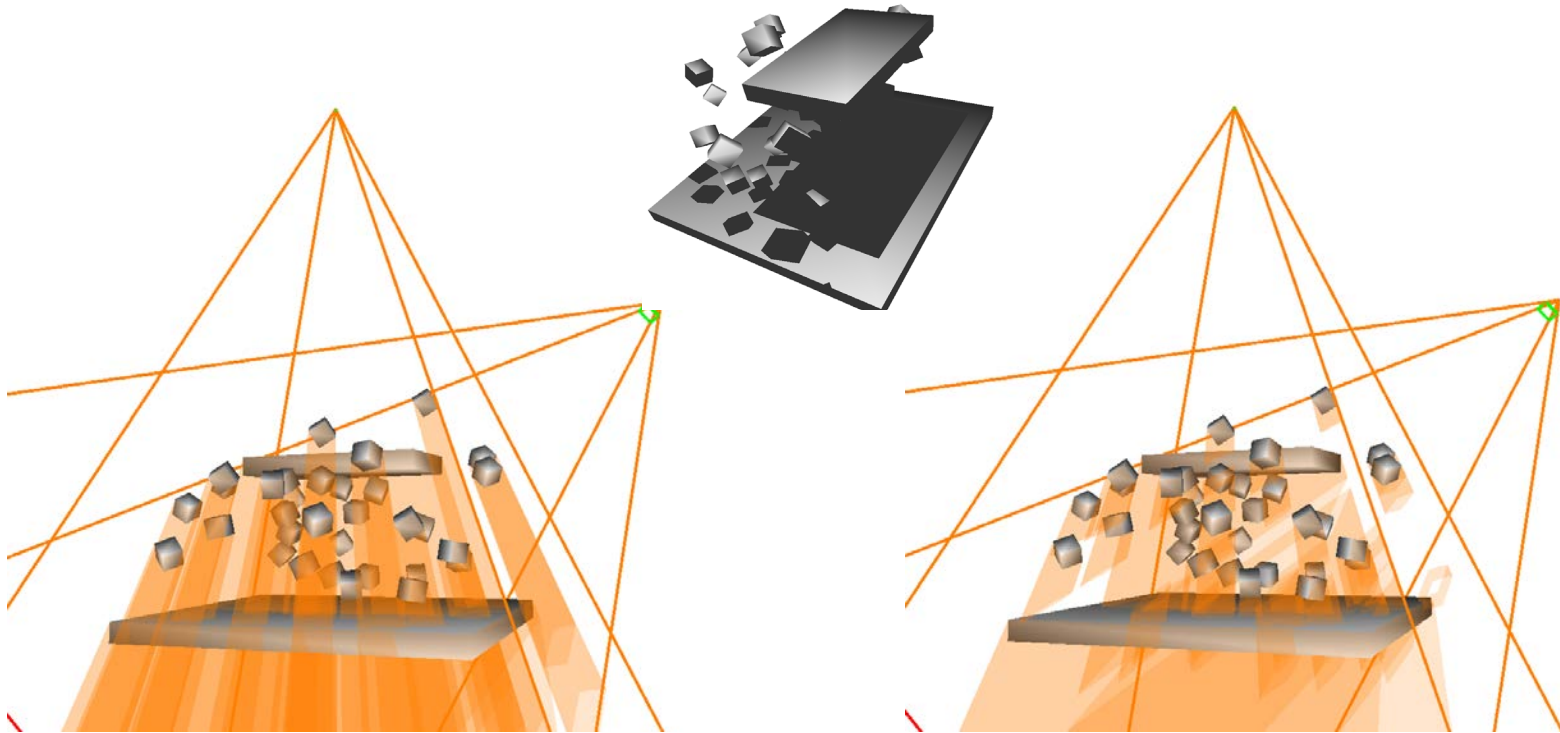
# Culling and Clamping

- **Culling of Shadow Volumes** [Lloyd et al. 2004][Eisemann and Decoret 2006]
  - **Receiver Culling**
    - Idea: Cull part of shadow volumes where shadow receivers are not visible from the eye



(c) receiver culling

# Culling and Clamping

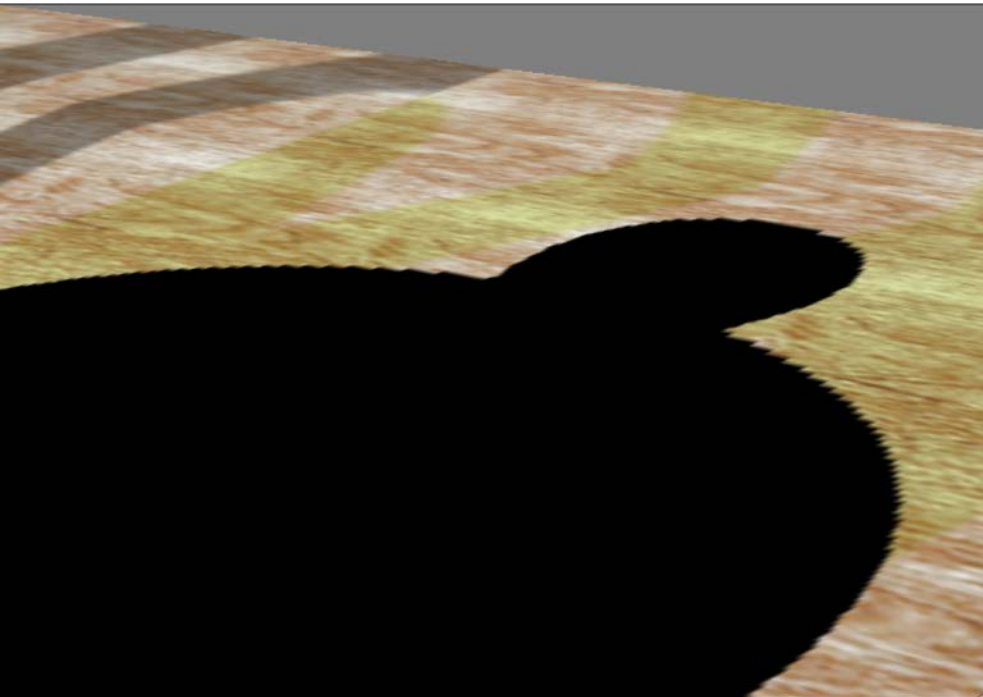


Shadow volumes

CC Shadow volumes

Illustrates reduced depth complexity when using Culling and Clamping

# Shadow Maps vs Shadow Volumes



## Shadow Maps

- *Good:* Handles any rasterizable geometry, **constant cost** regardless of complexity, map can sometimes be reused. **Very fast.**
- *Bad:* Frustum limited. **Jagged shadows** if res too low, **biasing** headaches.
  - Solution:
  - 6 SM (cube map), high res., use filtering (huge topic)



## Shadow Volumes

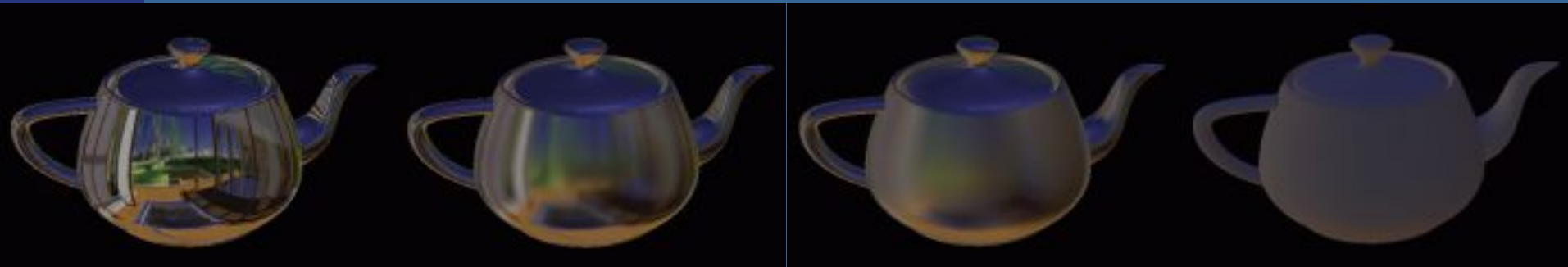
- *Good:* shadows are **sharp**. Handles omni-directional lights.
- *Bad:* **3 passes**, shadow polygons must be generated and rendered → lots of polygons & **fill**
  - Solution: culling & clamping (or per-triangle SV using hierarchical shadow buffer)

# Reflections

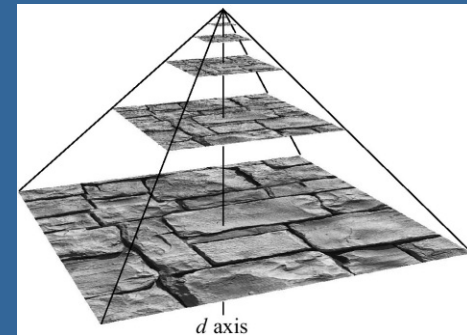


# Misc

- Michael Ashikhmin and Abhijeet Ghosh.  
**Simple blurry reflections with environment maps.** Journal of graphics tools, 7(4):3-8, 2002



```
glTexParameterf(GL_TEXTURE_CUBE_MAP_ARB,  
GL_TEXTURE_MIN_LOD, lambda);
```



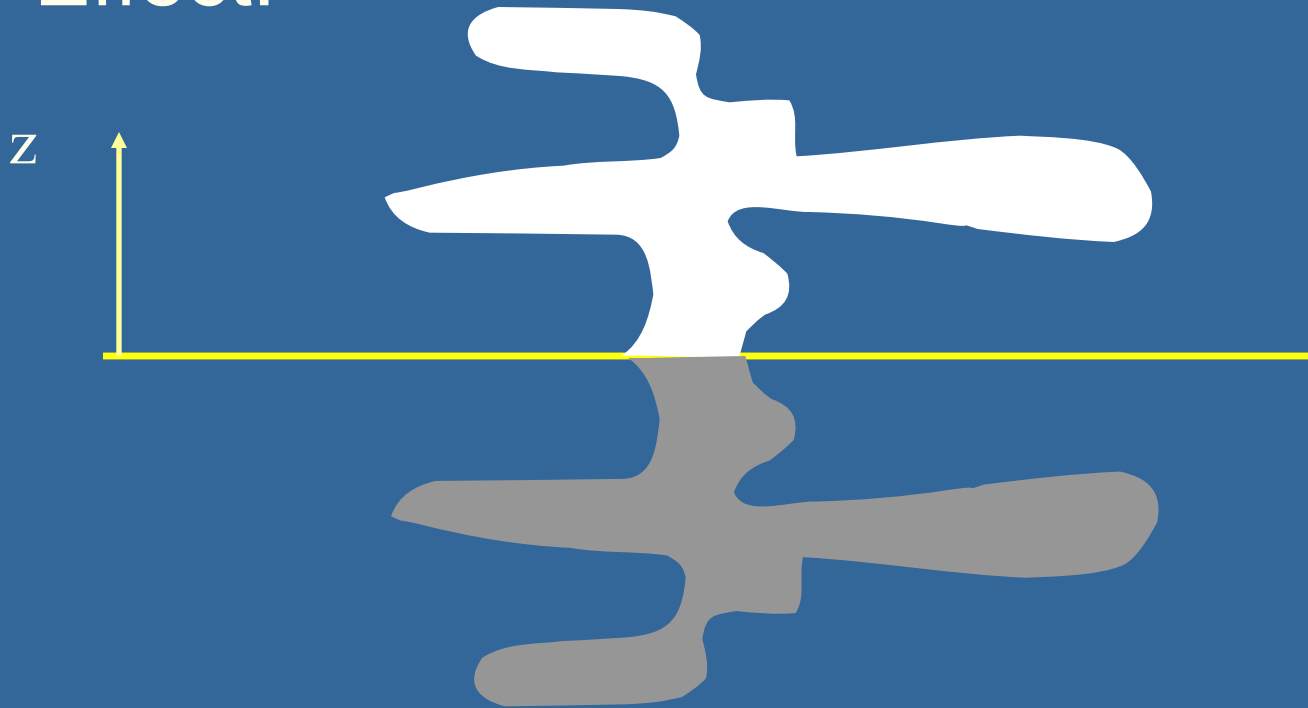


# Planar reflections

- We've already done reflections in curved surfaces with environment mapping
- Does not work for planar surfaces
- Planar reflections are important, because they too give clues about spatial relationships and increases realism
- Based on law of reflection:
  - Incoming angle is equal to outgoing angle

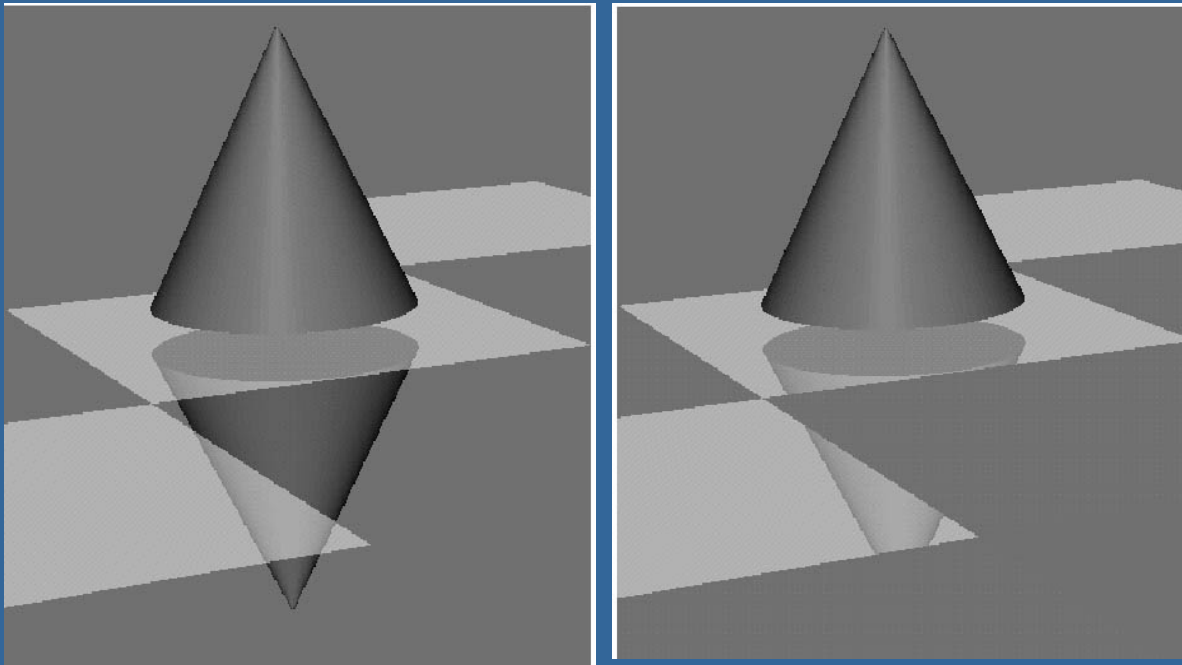
# Planar reflections

- Assume plane is  $z=0$
- Then apply a scaling matrix  $\mathbf{S}(1,1,-1)$ ;
- Effect:

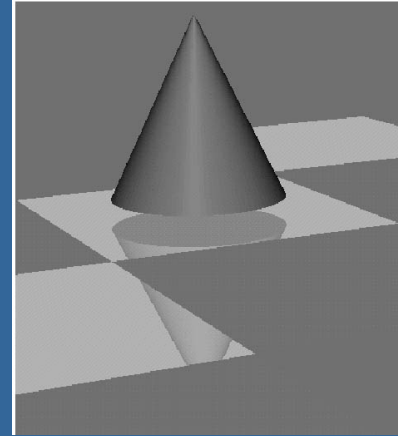


# Planar reflections

- Backfacing becomes front facing!
- Lights should be reflected as well
- (May need to clip using stencil buffer)
- See example on clipping:



# Planar reflections

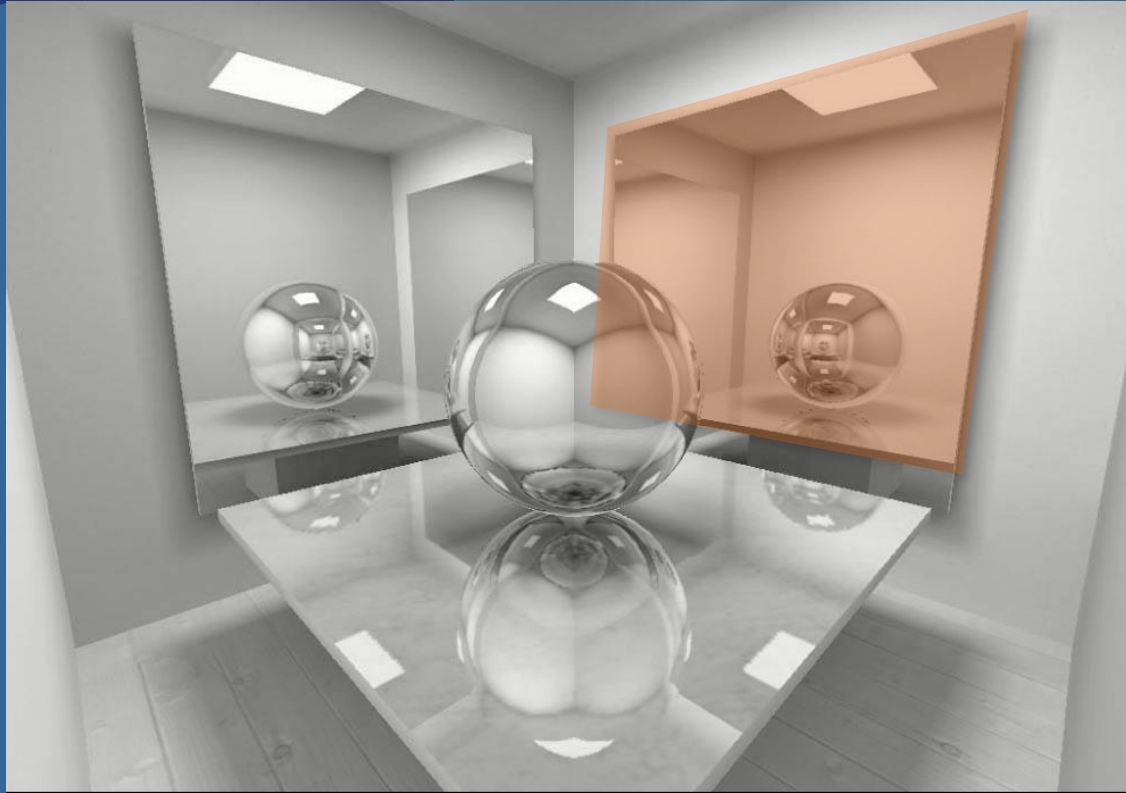


- How should you render?
- 1) the reflective ground plane polygons into the stencil buffer
- 2) the scaled  $(1, 1, -1)$  model, but mask with stencil buffer
  - Reflect light pos as well
  - Use front face culling
- 3) the ground plane (semi-transparent)
- 4) the unscaled model

# Final slide

## Another example

Image courtesy of Kasper Hoey Nielsen



1. Render mirror to stencil buffer
2. Reflect camera (including cam axes)
3. Set user clip plane in mirror plane to cull anything between mirror and reflected camera
4. Render scene to screen.

- Instead of the scale-trick, you can reflect the camera position and direction in the plane
- Then render reflection image from there

# Study Questions

- What is “Planar shadows”
  - Answer: you project the objects’ triangles onto the plane and draw them with dark color.
- Explain shadow maps
- Explain shadow volumes
  - Both z-pass and z-fail
- What are the pros and cons of shadow maps vs. shadow volumes?
- How can you render planar reflections?