SIGGRAPH THINK BEYOND
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A Whirlwind Introduction to Computer Graphics

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Course Goals

- Provide a background for the amazing things you will hear about in the other SIGGRAPH 2020 venues
- Create an understanding of common computer graphics vocabulary
- Help you understand the significance of the images and animations that you will see
- Provide references for further study

http://cs.oregonstate.edu/~mjb/whirlwind

Mike Bailey

- Professor of Computer Science, Oregon State University
- Has been in computer graphics for over 30 years
- Has had over 8,000 students in his university classes
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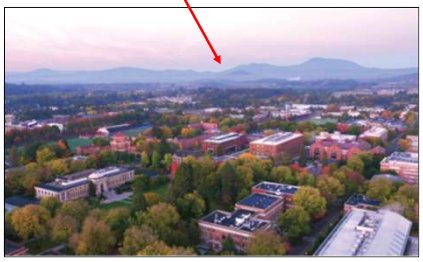
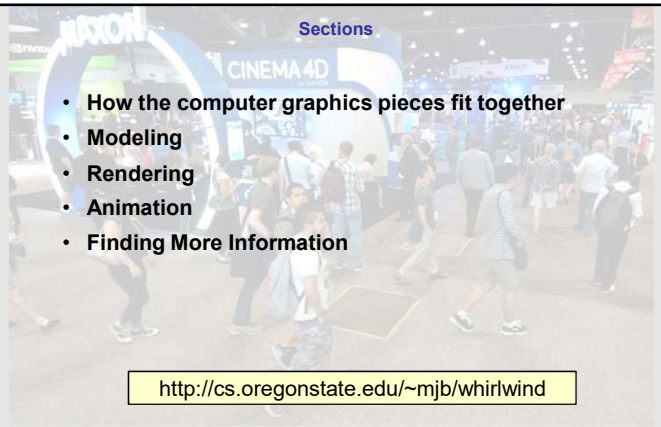


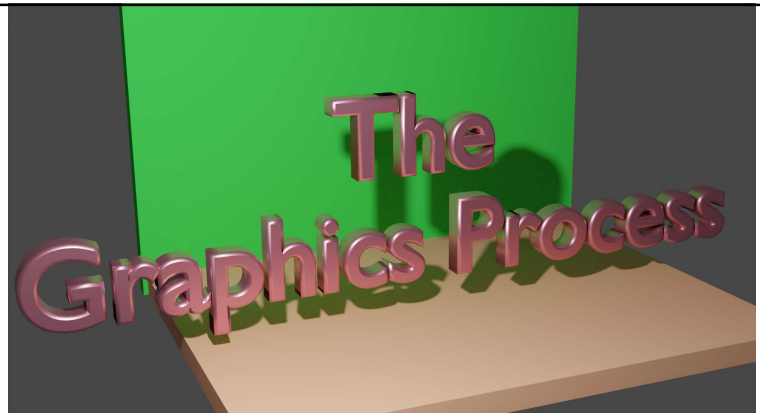
http://cs.oregonstate.edu/~mjb/whirlwind

Sections



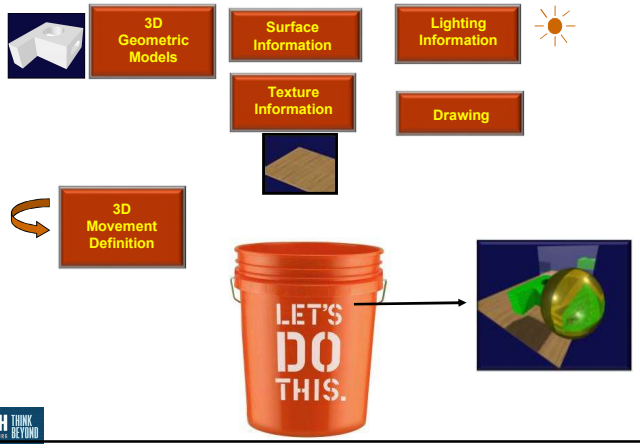
- How the computer graphics pieces fit together
- Modeling
- Rendering
- Animation
- Finding More Information

http://cs.oregonstate.edu/~mjb/whirlwind

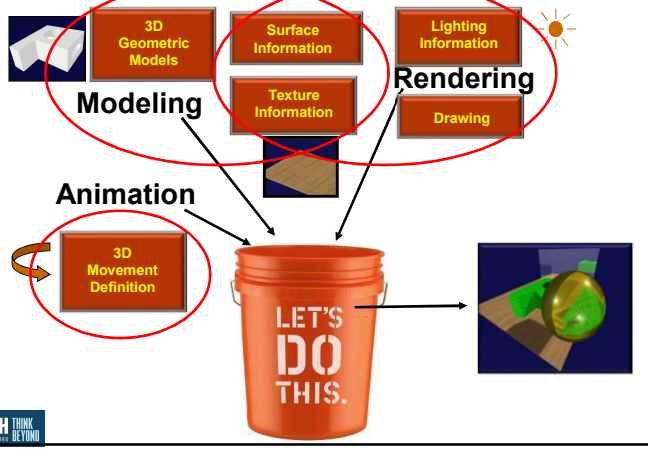


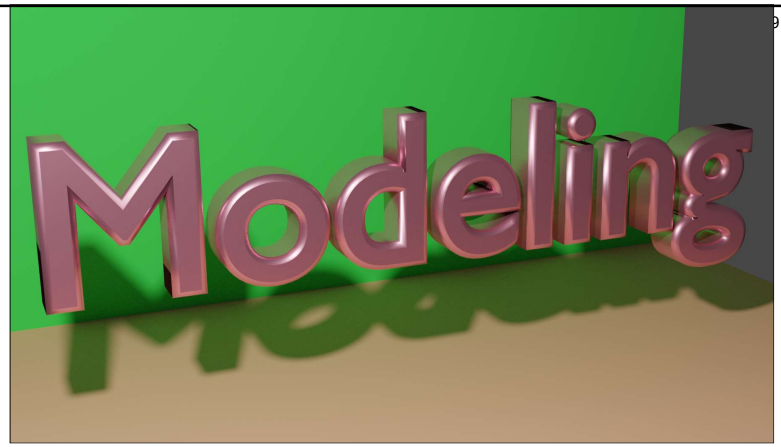
What are all the pieces that go into making the graphics you will be see this week?
What does it take to make them?

The Process

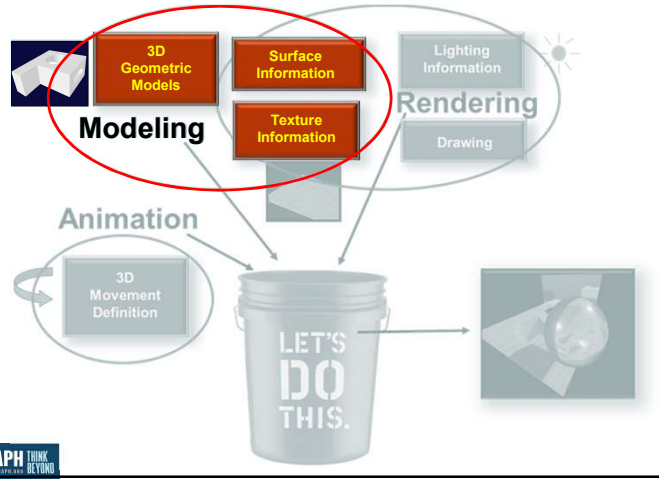


The Process





Creating 3D Geometry



What do we mean by "Modeling"?

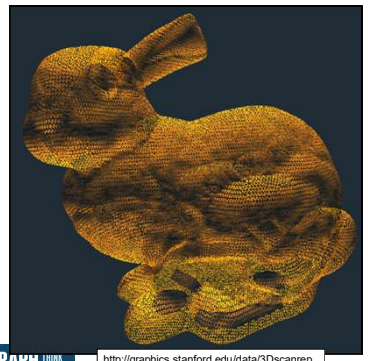
In computer graphics applications, how we model geometry depends on what we would like to use the geometry for:

- Looking at its appearance
- Interacting with its shape?
- How does it interact with its environment?
- What is its surface area and volume?
- Will it be able to be 3D-printed?
- Etc.

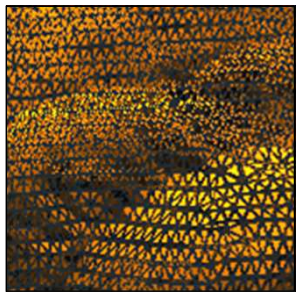
Want to experiment with some free modeling programs?
Want some notes on how to get started?
http://cs.oregonstate.edu/~mjb/blender
http://cs.oregonstate.edu/~mjb/sketchup
http://cs.oregonstate.edu/~mjb/tinkercad

Explicitly Listing Geometry and Topology

Models defined this way can consist of thousands of vertices and faces – we need some way to describe them effectively

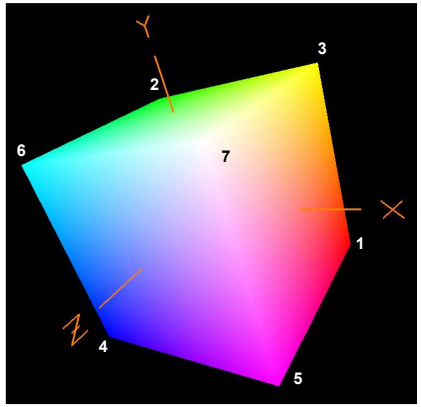


http://graphics.stanford.edu/data/3Dscanrep

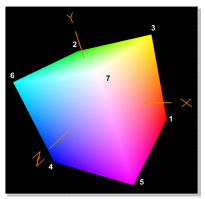


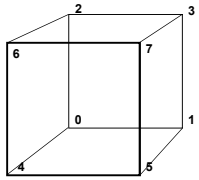
This is often called a **Mesh.**

Cube Mesh Example



Explicitly Listing Geometry and Topology -- Quadrilaterals



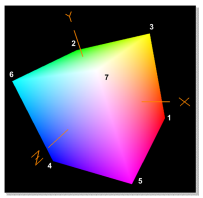


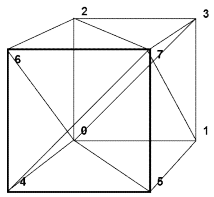

```
static GLfloat CubeVertices[ ][3] =
{
        { -1., -1., -1. },
        {  1., -1., -1. },
        { -1.,  1., -1. },
        {  1.,  1., -1. },
        { -1., -1.,  1. },
        {  1., -1.,  1. },
        { -1.,  1.,  1. },
        {  1.,  1.,  1. }
};
```

```
static GLfloat CubeColors[ ][3] =
{
        { 0., 0., 0. },
        { 1., 0., 0. },
        { 0., 1., 0. },
        { 1., 1., 0. },
        { 0., 0., 1. },
        { 1., 0., 1. },
        { 0., 1., 1. },
        { 1., 1., 1. }
};
```

```
static GLuint CubeIndices[ ][4] =
{
        { 0, 2, 3, 1 },
        { 4, 5, 7, 6 },
        { 1, 3, 7, 5 },
        { 0, 4, 6, 2 },
        { 2, 6, 7, 3 },
        { 0, 1, 5, 4 }
};
```


More likely we would use Triangles

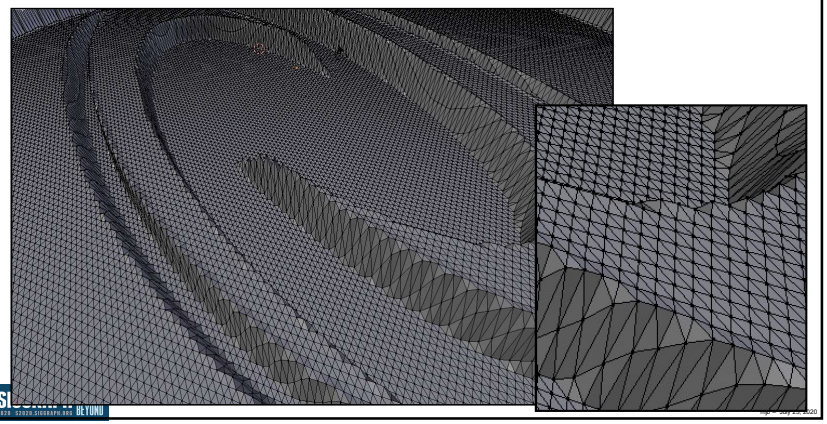





```
GLuint TriangleCubeIndices[ ][3] =
{
        { 0, 2, 3 },
        { 0, 3, 1 },
        { 4, 5, 7 },
        { 4, 7, 6 },
        { 1, 3, 7 },
        { 1, 7, 5 },
        { 0, 4, 6 },
        { 0, 6, 2 },
        { 2, 6, 7 },
        { 2, 7, 3 },
        { 0, 1, 5 },
        { 0, 5, 4 }
};
```

```
GLuint CubeIndices[ ][4] =
{
        { 0, 2, 3, 1 },
        { 4, 5, 7, 6 },
        { 1, 3, 7, 5 },
        { 0, 4, 6, 2 },
        { 2, 6, 7, 3 },
        { 0, 1, 5, 4 }
};
```


Triangular Meshes are Very Important These Days Because 3D Printing Requires a Triangular Mesh Data Format



3D geometric modeling at its very best -- mmmm… :-)

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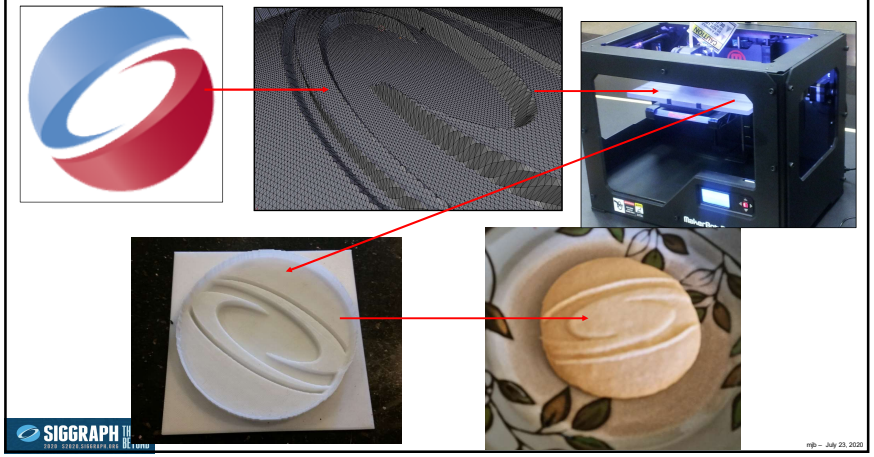

Another way to Model:
Remember Venn Diagrams (2D Boolean Operators) from High School?

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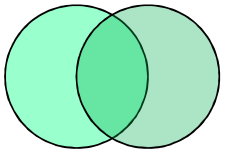
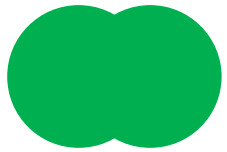


Two Overlapping Shapes



Union

Intersection

Difference

Solid Modeling Using 3D Boolean Operators

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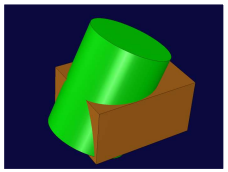
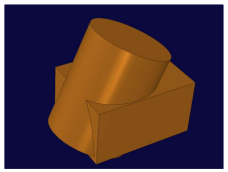
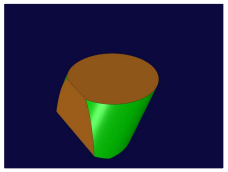


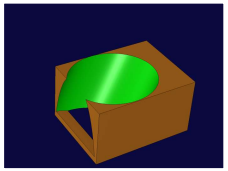
Two Overlapping Solids



Union



Intersection



Difference

This is often called **Constructive Solid Geometry,** or **CSG**

Another way to Model:
Curve Sculpting – Bézier Curve Sculpting

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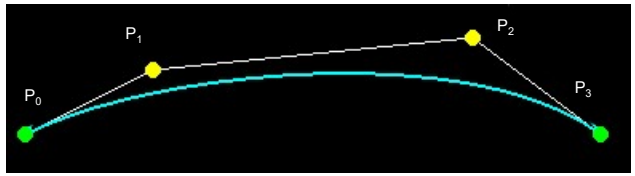

$$P(t) = (1-t)^3 P_0 + 3t(1-t)^2 P_1 + 3t^2(1-t)P_2 + t^3 P_3$$

$$0. \le t \le 1.$$

Curve Sculpting –Bézier Curve Sculpting Example

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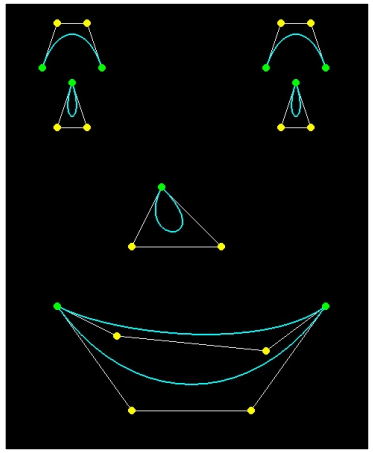
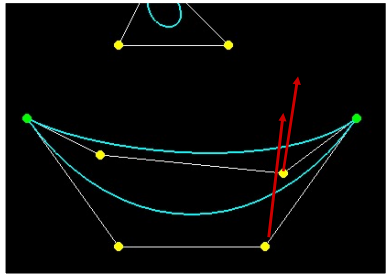
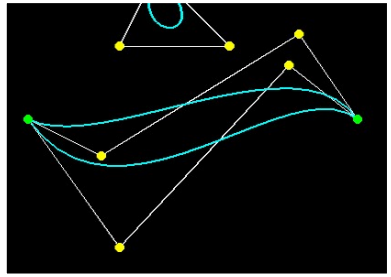


curves.mp4

Curve Sculpting –Bézier Curve Sculpting Example

22





A *Small* Amount of Input Change Results in a *Large* Amount of Output Change

Another way to Model: Surface Sculpting

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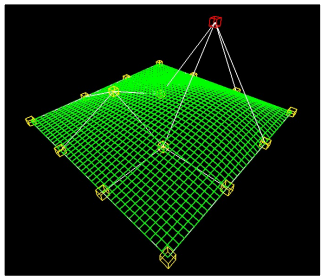
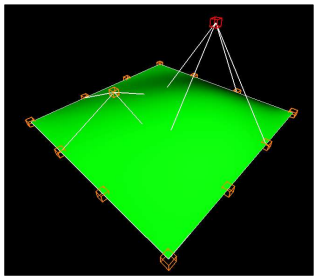
In general, these are referred to as ***Patches***. These, in particular, are Beziér patches. Non-uniform Rational B-spline Surfaces, or NURBS, are another popular type.



Wireframe



Surface

Like the curve sculpting, a *Small* Amount of Input Change Results in a *Large* Amount of Output Change

Surface Equations can also be used for Analysis

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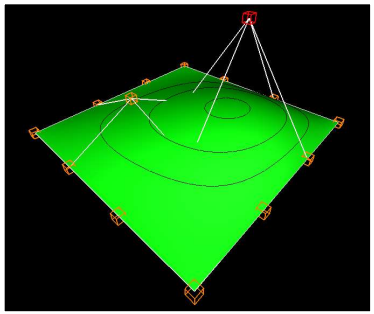
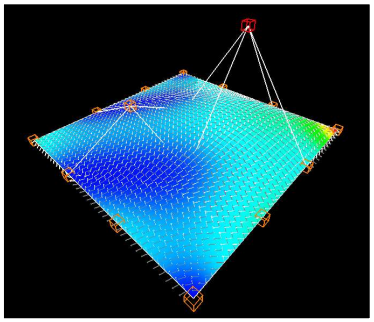


Showing Contour Lines



Showing Curvature

Another Way to Model: Volume Sculpting

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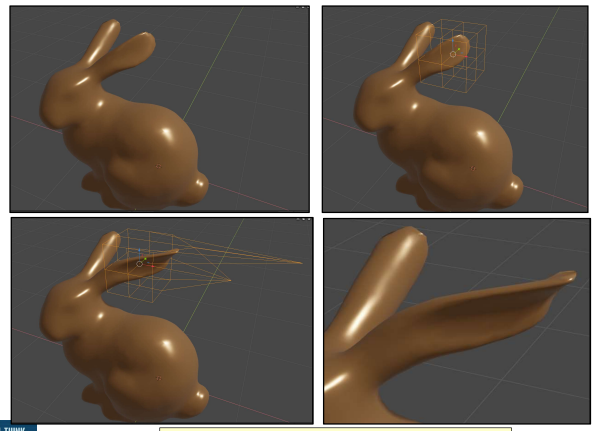

lattice.mp4

This is often called a **"Lattice"** or a **"Cage"**.

Geometric Models can also be used for Physical Simulation

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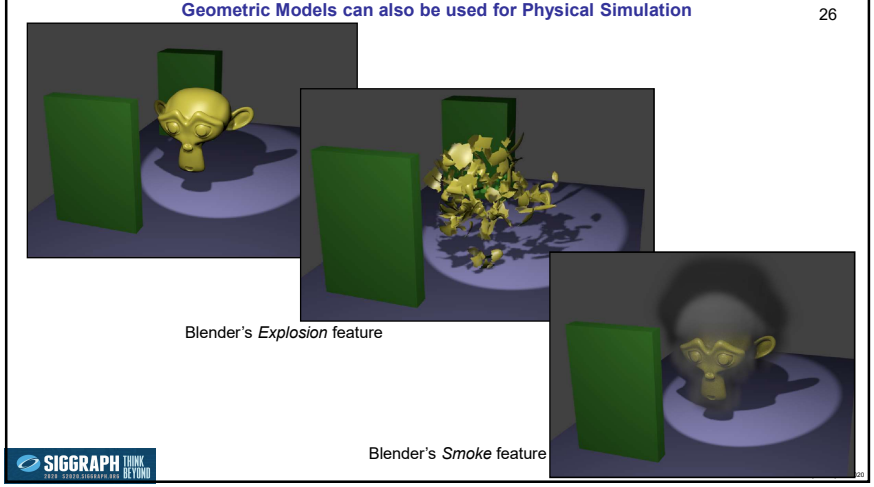

Blender's *Explosion* feature

Blender's *Smoke* feature

Object Modeling Rules for 3D Printing

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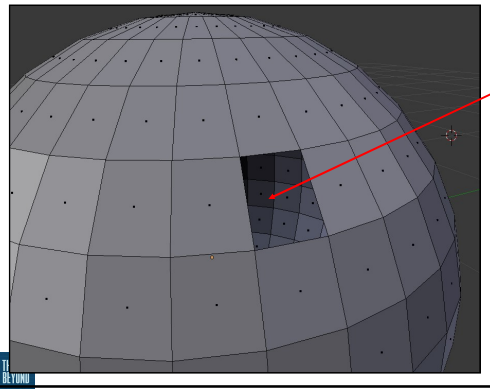
The object must be a legal solid. It must have a definite inside and a definite outside. It can't have any missing face pieces.



Object Modeling Rules for 3D Printing

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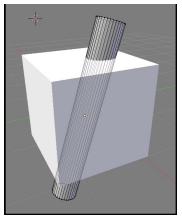
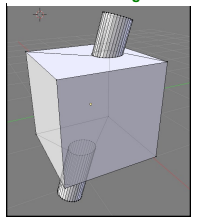
Objects cannot pass through other objects. If you want two shapes together, do a CSG union on them so that they become one complete object.

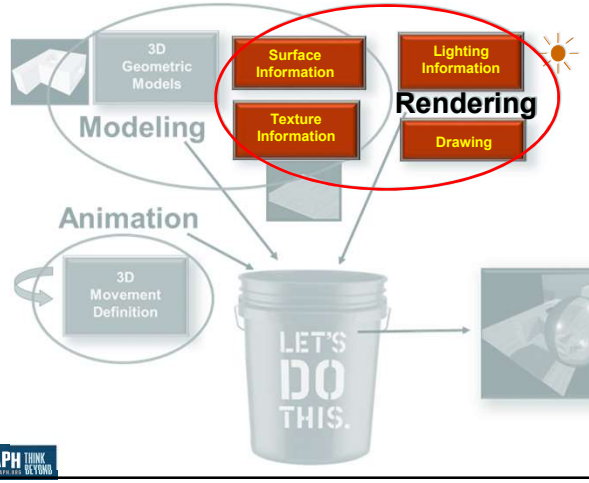
Overlapped in 3D -- bad



Boolean union -- good



Creating an image



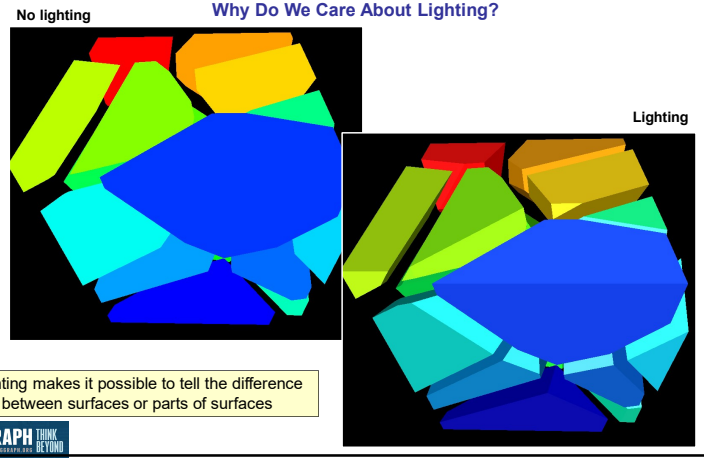
Rendering

Rendering is the process of creating an image of geometric modes. Again, there are questions you need to ask first:

- Why am I doing this?
- How realistic do I want this image to be?
- How much compute time do I want this to take?
- Do I need to take lighting into account?
- Does the illumination need to be global or will local do?
- Do I need to create shadows?
- Do I need to create reflections and refractions?

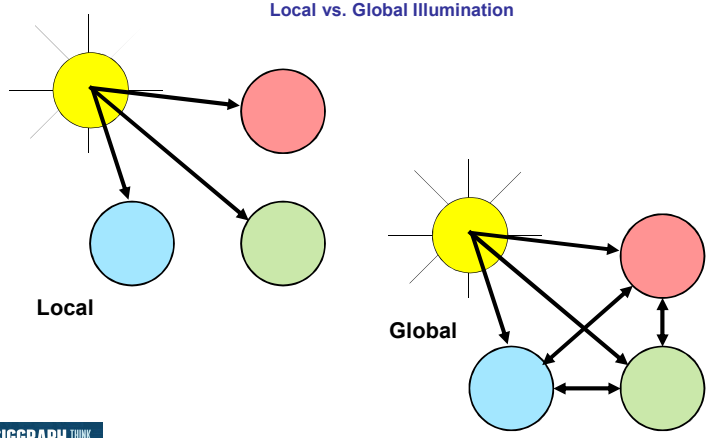
Want to experiment with a free rendering program?
Want some notes on how to get started?
http://cs.oregonstate.edu/~mjb/blender

Why Do We Care About Lighting?

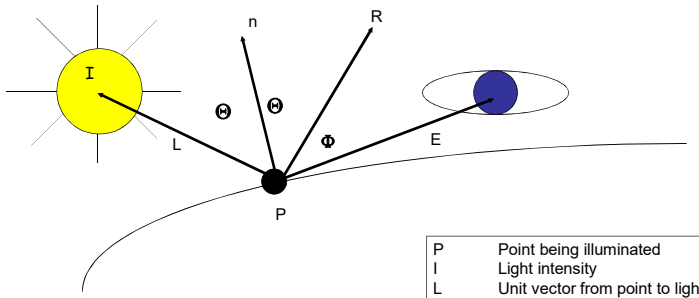


Lighting makes it possible to tell the difference between surfaces or parts of surfaces

Local vs. Global Illumination



A Common type of Local Illumination: Ambient-Diffuse-Specular (ADS)



P	Point being illuminated
I	Light intensity
L	Unit vector from point to light
n	Unit vector surface normal
R	Perfect reflection unit vector
E	Unit vector to eye position

A Common type of Local Illumination: Ambient-Diffuse-Specular (ADS)

1. Ambient = a constant — Accounts for light bouncing "everywhere"

2. Diffuse = $I^*\cos\Theta$ — Accounts for the angle between the incoming light and the surface normal

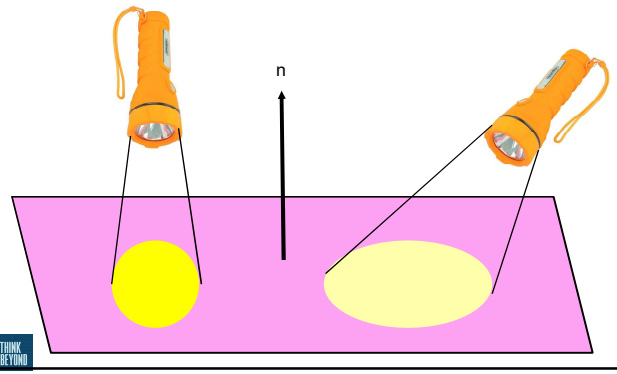
3. Specular = $I^*\cos^S\phi$ — Accounts for the angle between the "perfect reflector" and the eye; also the exponent, S, accounts for surface shininess

Note that $\cos\Theta$ is just the dot product between unit vectors L and n

Note that $\cos\phi$ is just the dot product between unit vectors R and E

Diffuse Lighting works because of spreading out the same amount of light energy across more surface area

Diffuse = $I^*\cos\Theta$

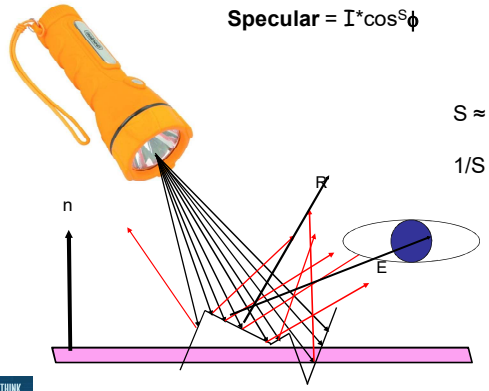


The S[illegible]ular Lighting equation is a heuristic that approximates reflection from a rough surface

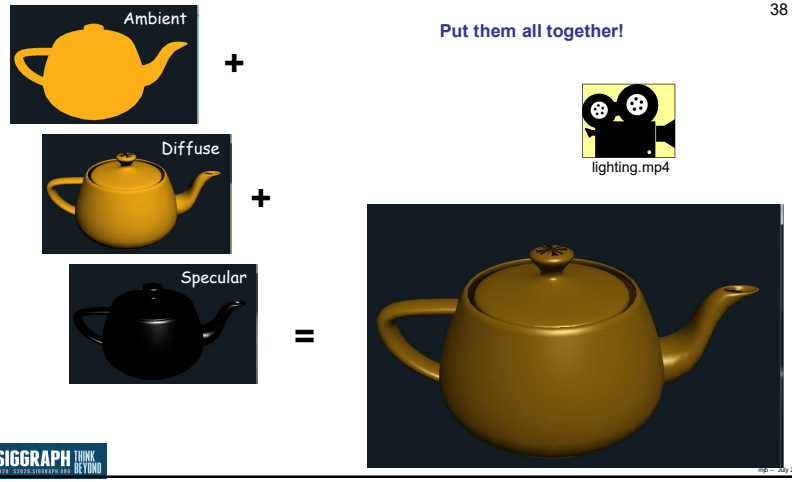
Specular = $I^{*}\cos^{S}\phi$

S ≈ “shininess”

1/S ≈ “roughness”

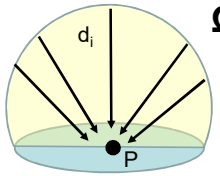


Put them all together!



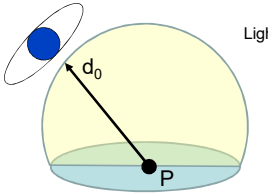
lighting.mp4

Global Illumination: The Rendering Equation



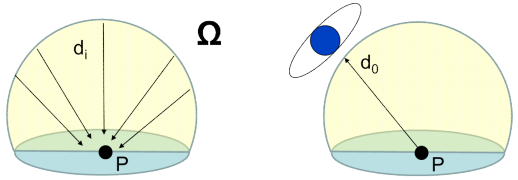
Light arriving at Point P from everywhere

$$B(P, d_0, \lambda) = E(P, d_0, \lambda) + \int_{\Omega} B(P, d_i, \lambda) f(\lambda, d_i, d_0)(d_i \cdot \hat{n}) d\Omega$$



Light departing from Point P in the direction that we are viewing the scene from

The Rendering Equation



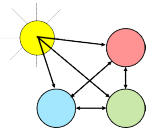
$$B(P, d_0, \lambda) = E(P, d_0, \lambda) + \int_{\Omega} B(P, d_i, \lambda) f(\lambda, d_i, d_0)(d_i \cdot \hat{n}) d\Omega$$

In plain language, this is a light balance equation:

“The light shining from the point P towards your eye is the reflection of the incoming light directed to the point P from all of the other points in the scene.”

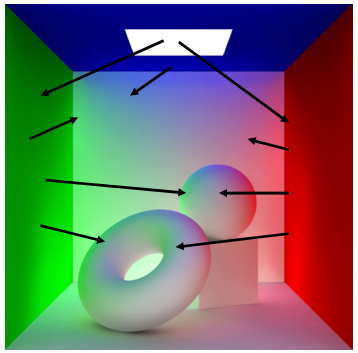
41

The Lighting Equation at Work



- The left wall is green.
- The right wall is red.
- The back wall is white.
- The ceiling is blue with a light source in the middle of it.
- The objects sitting on the floor are white.

If the appearance of an object is also affected by the appearances of other objects, then you have **Global Illumination.**



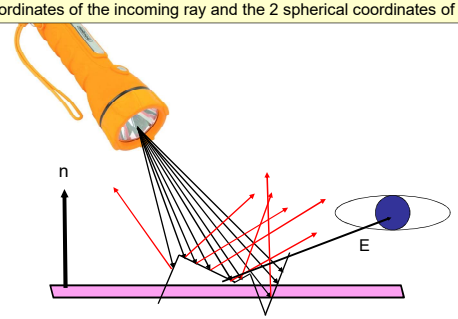
http://www.swardson.com/unm/tutorials/mentalRay3/

42

When light hits a surface, it bounces in particular ways depending on the angle and the material

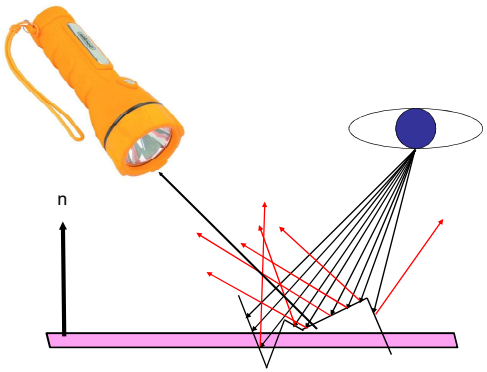
This distribution of bounced light rays is called the **Bidirectional Reflectance Distribution Function**, or **BRDF**.

For a given material, the BRDF behavior of a light ray is a function of 4 variables: the 2 spherical coordinates of the incoming ray and the 2 spherical coordinates of the outgoing ray.



43

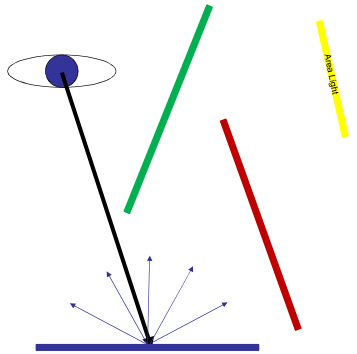
Usually it is easier to trace from the eye



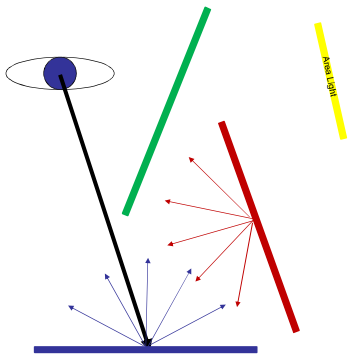
44

Physically-Based Rendering

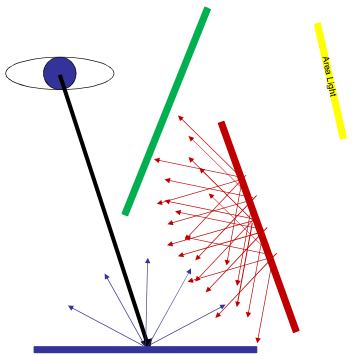
Let light can bounce around the scene, depending on how the different materials behave.



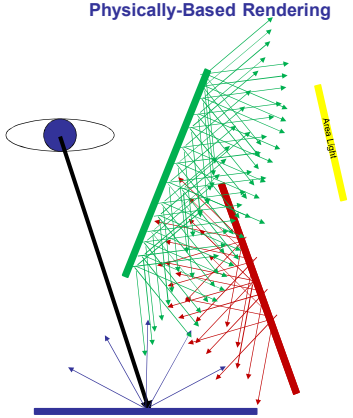
Physically-Based Rendering



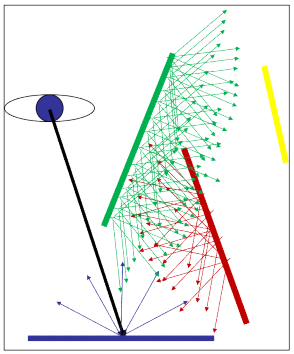
Physically-Based Rendering



Physically-Based Rendering



Physically-Based Rendering



Clearly this is capable of spawning an infinite number of rays. How do we handle this?

For a small-ish number of bounces, we can evenly distribute a collection of rays.

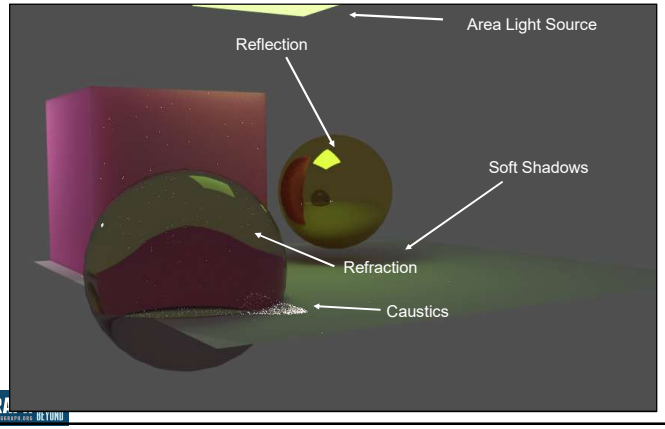
For lots of bounces, it's **Monte Carlo** simulation to the rescue!

$$LightGathered = \frac{\sum_{0}^{N-1} ResultOfRaysCastInRandomDirection}{N}$$

Recurse by applying this equation for all ray hits (yikes!)

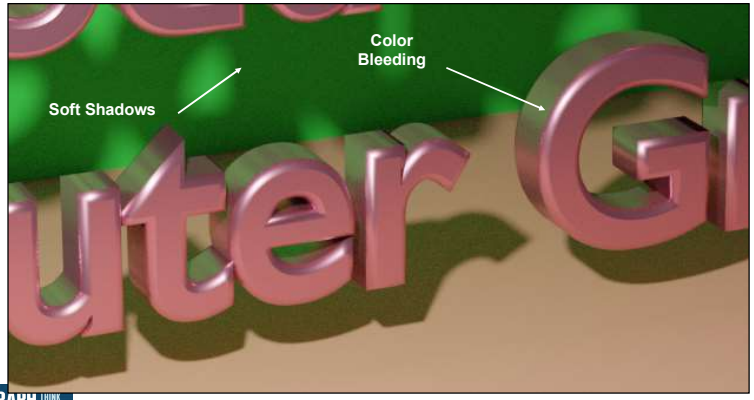
Physically-Based Rendering using the Blender *Cycles* Renderer

49



An Example from the Title Slide

50



Another Physically-Based Rendering Example

51

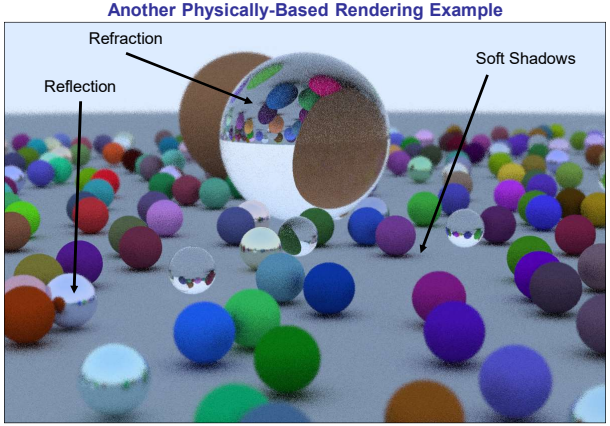


Image by Josiah Blaisdell

Tricky Lighting Situations

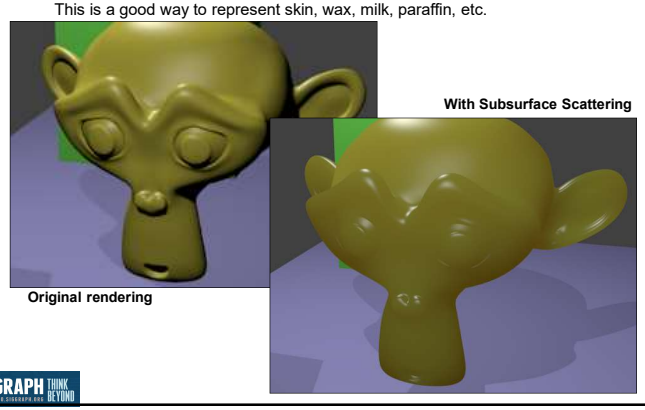
52

Watch for these at the conference and in CG movies!

Subsurface Scattering

SS models light bouncing around *within* an object before coming back out.

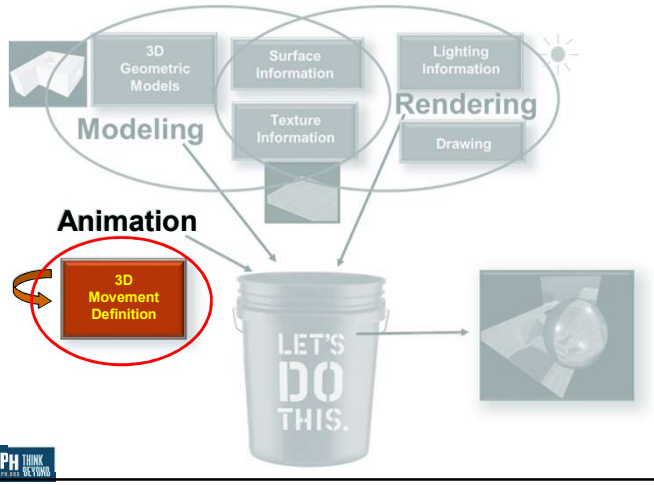
This is a good way to represent skin, wax, milk, paraffin, etc.



Original rendering

With Subsurface Scattering

Creating the motion you want



Animation

Rendering is the process of giving motion to your geometric modes. Again, there are questions you need to ask first:

- Why am I doing this?
- Do I want the animation to obey the real laws of physics?
- Am I willing to "fake" the physics to get the objects to *want* to move in a way that I tell it?
- Do I have specific key positions I want the objects to pass through no matter what?
- Do I want to simply record the motion of a real person, animal, etc., and then play it back?

Want to experiment with a free animation program?
Want some notes on how to get started?
http://cs.oregonstate.edu/~mjb/blender

Keyframe Animation

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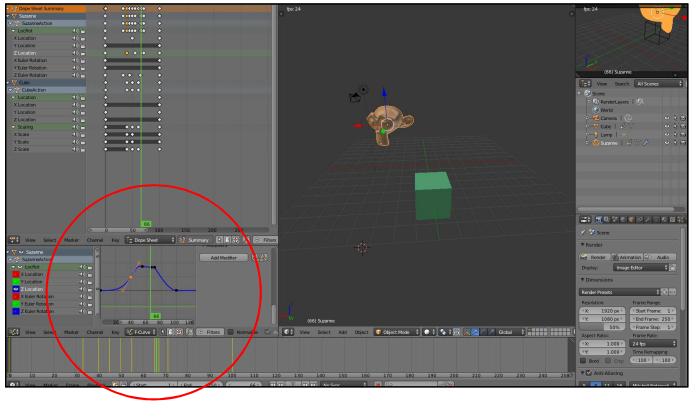
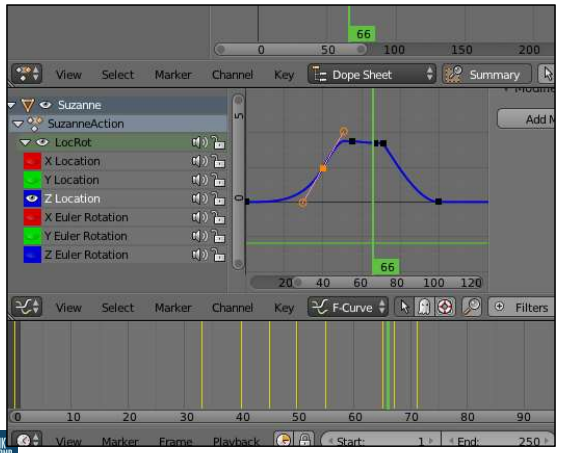


Forcing the geometry to smoothly pass through key positions

Keyframe Animation

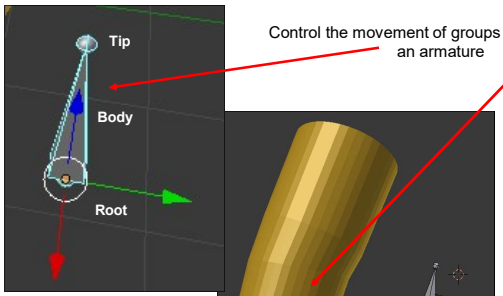
58



anim2.mp4

Rigging Animation

59

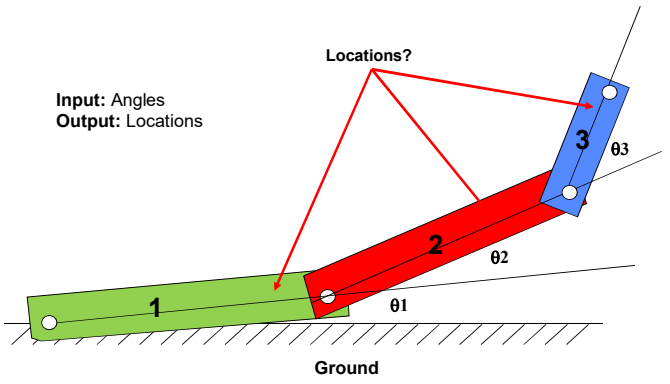


Control the movement of groups of vertices with an armature

Forward Kinematics: Transformation Hierarchies

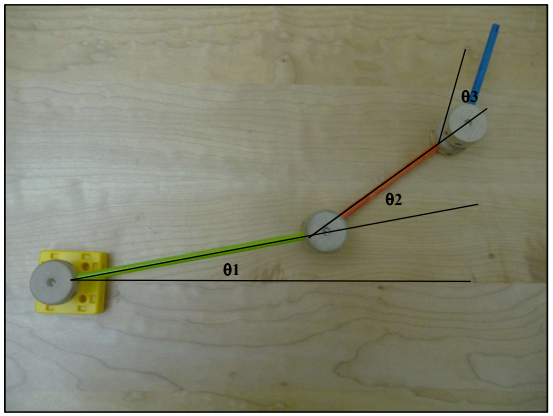
60

Input: Angles
Output: Locations



Forward Kinematics:
Change Parameters – Things Move
(All Children Understand This)

61



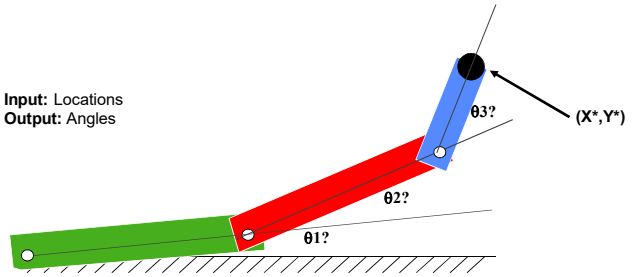
Inverse Kinematics

62

Forward Kinematics solves the problem "if I know the link transformation parameters, where are the links?".

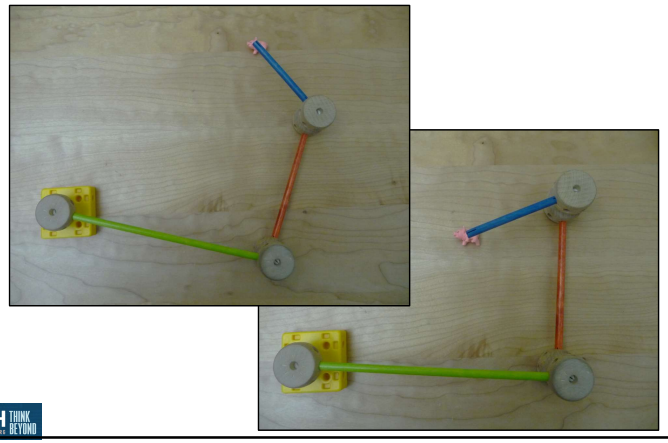
Inverse Kinematics (IK) solves the problem "If I know where I want the end of the chain to be (X*,Y*), what transformation parameters will put it there?"

Input: Locations
Output: Angles



Inverse Kinematics (IK):
Things Need to Move – What Parameters Will Make Them Do That?

63

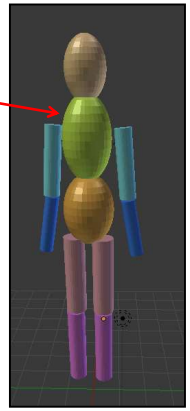


Animating a Human-ish Form

64

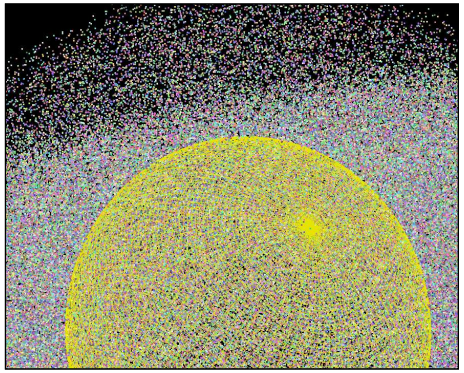
Start with this …

… and turn it into a kinematic model:



Particle Systems:
A Cross Between Modeling and Animation?

65



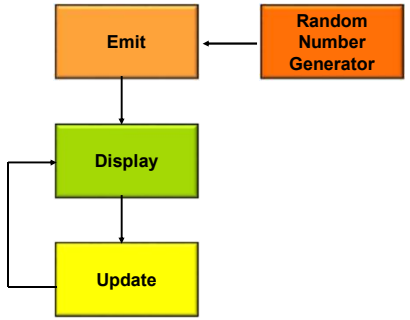
gpu_particles.mp4

Check out this movie! These are particles animated on a GPU.

Particle Systems:
A Cross Between Modeling and Animation?

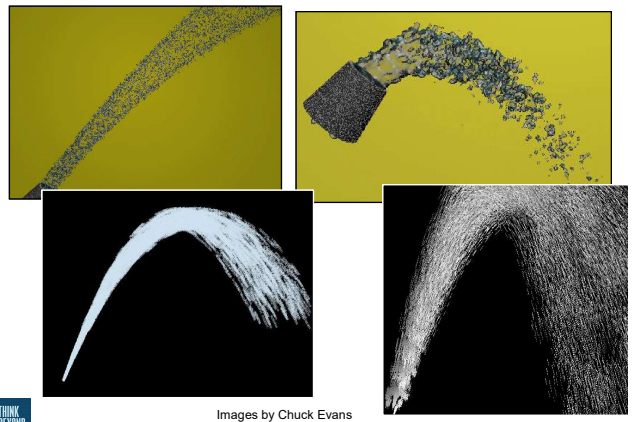
66

The basic process is:



Particle Systems Examples

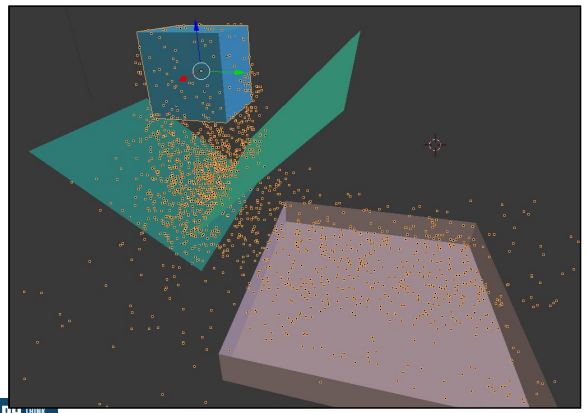
67



Images by Chuck Evans

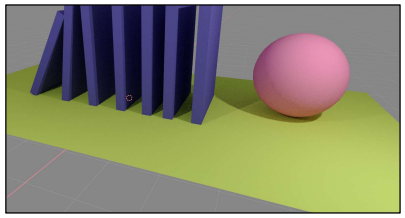
Particle Systems Examples

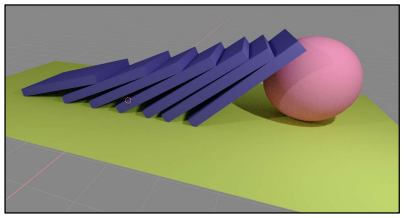
68



particles.mp4

Animating using Rigid-body Physics





Newton's second law:

force = mass * acceleration

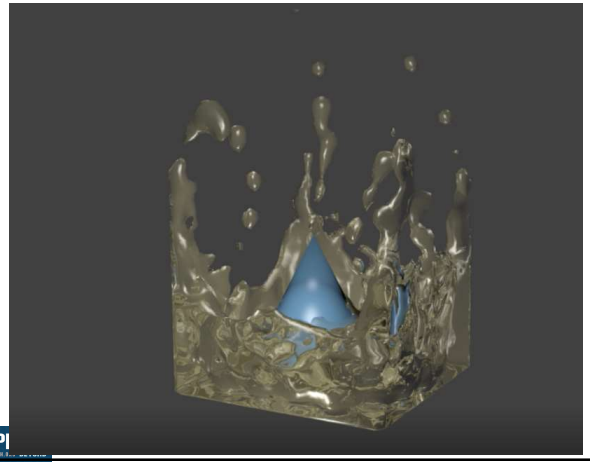
or:

acceleration = force / mass

dominos2.mp4

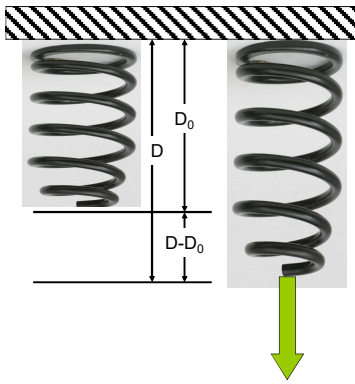
In order to make this work, you need to supply physical properties such as mass, center of mass, moment of inertia, coefficients of friction, coefficients of restitution, etc.

Animating using Fluid Physics



fluid.avi

Animating using Spring Physics



D_0 = unloaded spring length

$$(D - D_0) = \frac{F}{k}$$

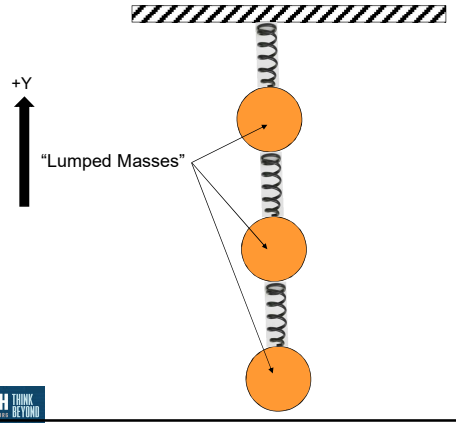
k = ***spring stiffness*** in Newtons/meter or pounds/inch

Or, if you know the displacement, the force exerted by the spring is:

$$F = k(D - D_0)$$

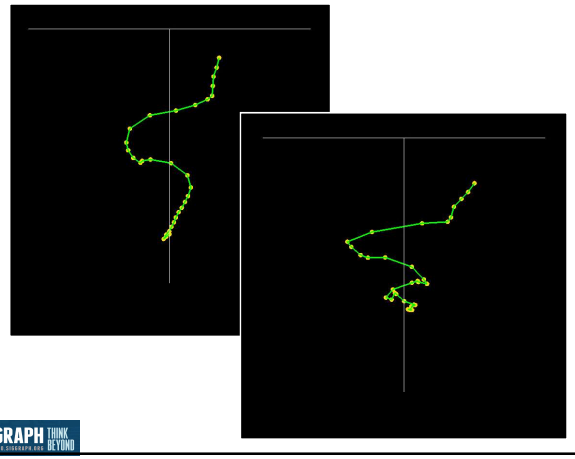
This is known as **Hooke's Law**

Animating using the Physics of a Mesh of Springs



Simulating a Bouncy Chain

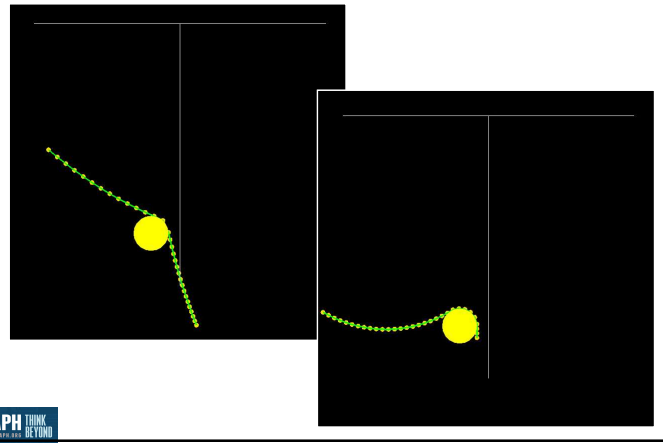
73



chain.mp4

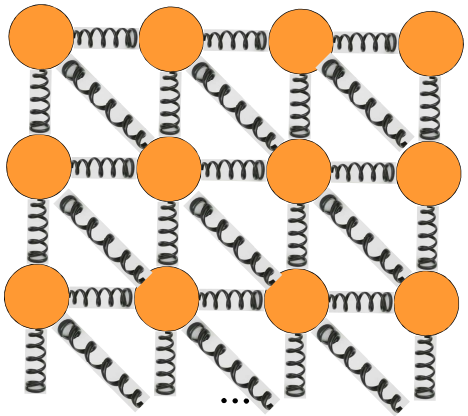
Placing a Physical Barrier in the Scene

74



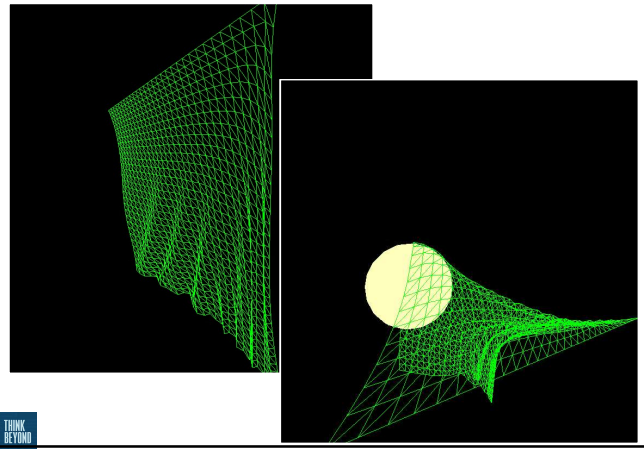
Animating Cloth

75



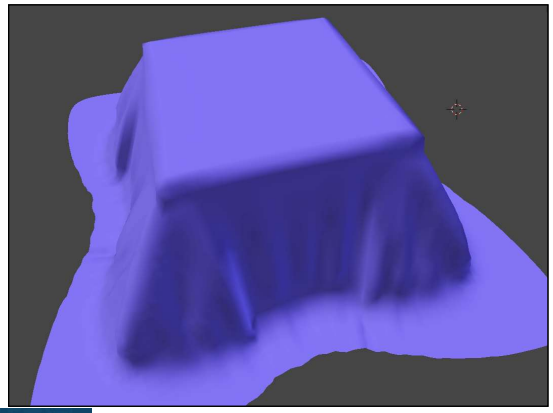
Cloth Examples

76



Cloth Example

77



cloth.mp4

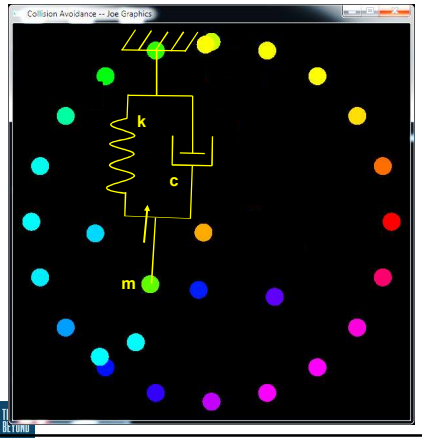
Functional Animation – "Fake Physics"

78

The Challenge: animate a collection of objects, each trying to move to a target, but without colliding with each other

Functional Animation:
Make the Object *Want* to Move Towards a Goal Position . . .

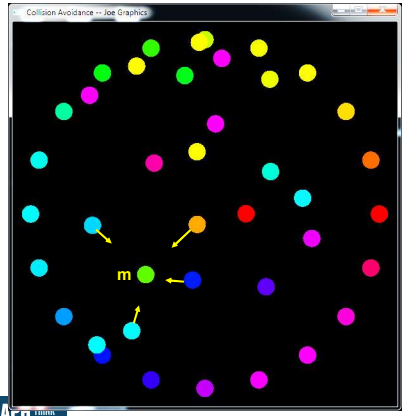
79



$$m\ddot{x}+c\dot{x}+k=0$$

Functional Animation:
. . . While Making it *Want* to Keep Away from all other Objects

80



$$m\ddot{x} = \sum F_{repulsive}$$

Repulsion Coefficient

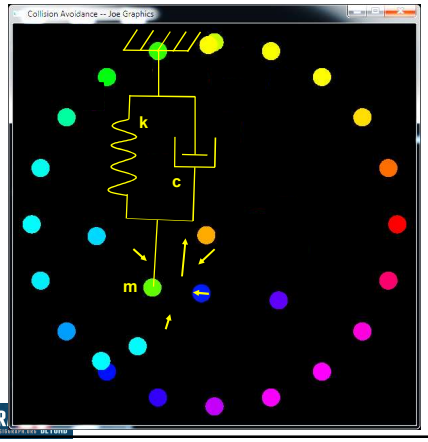
$$F_{repulsive} = \frac{C_{repulse}}{d^{Power}}$$

Distance between the boundaries of the 2 bodies

Repulsion Exponent

Total Goal – Make the Free Body Move Towards its Final Position While Being Repelled by the Other Bodies

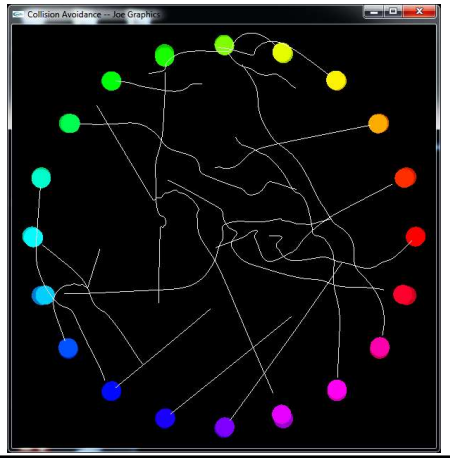
81



$$m\ddot{x}+c\dot{x}+k=\sum F$$

Functional Animation

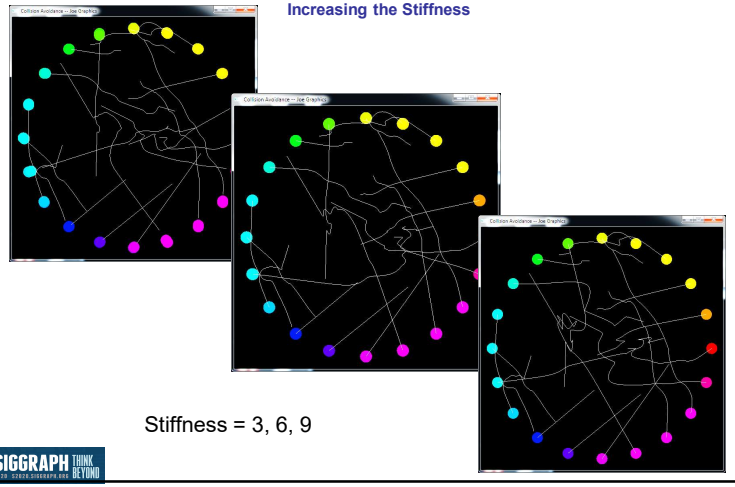
82



avoid.mp4

Increasing the Stiffness

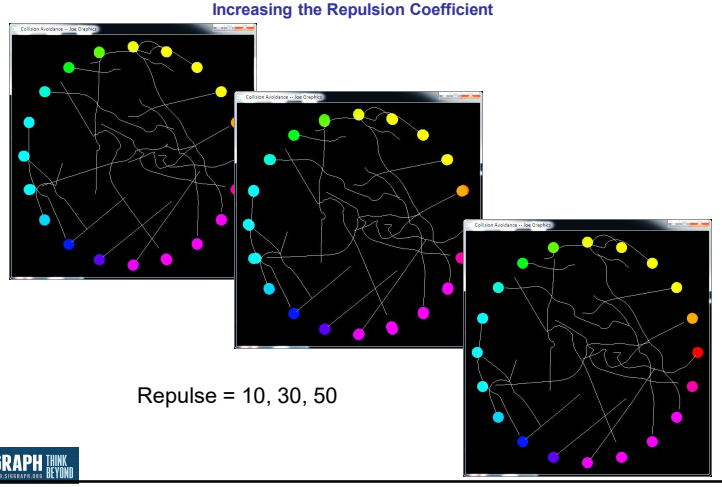
83



Stiffness = 3, 6, 9

Increasing the Repulsion Coefficient

84



Repulse = 10, 30, 50

Motion Capture ("MoCap") as an Input for Animation

85

Summary

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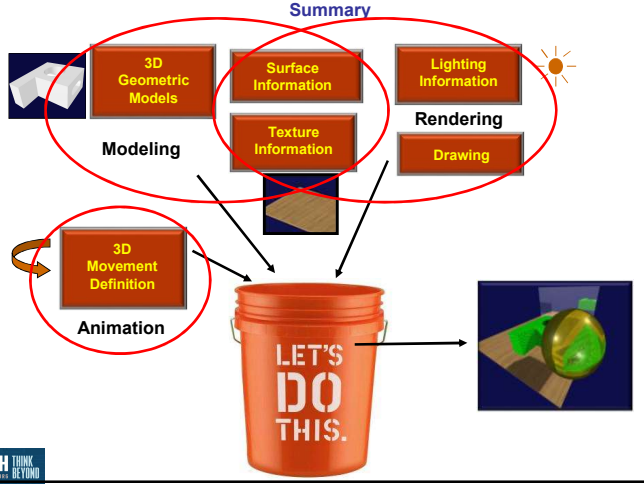

Conclusions !

87

- SIGGRAPH moments will never come again. Well, this is usually true, but through 2020 videos, they might. But, be aware of what is going to be archived and what isn't.
- Especially take advantage of the un-archived events because you cannot re-live them afterwards.
- Combine what you have just learned here with what else you learn at the conference and relate them to your career and life goals.
- Have fun!

88

http://cs.oregonstate.edu/~mjb/whirlwind

Check out the *More Information* Document!

Where to Find More Information about Computer Graphics and Related Topics

Mike Bailey
Oregon State University

1. References

1.1 General Computer Graphics

SIGGRAPH Online Bibliography Database:
http://www.siggraph.org/learn/computer-graphics-bibliography-database

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