Shadow Volumes

Why Shadow Volumes?

- Dynamic shadows improve your game
  - Dramatic effects
  - Better sense of 3D
- Most game shadows today are very limited
  - Planar projected shadows [Blinn '88]
  - Limited to floor planes, perhaps walls

Not good enough for today's games!

Shadow Volume History (1)

- Invented by Frank Crow ['77]
  - Software rendering scan-line approach
- Brotman and Badler ['84]
  - Software-based depth-buffered approach
  - Used lots of point lights to simulate soft shadows
- Pixel-Planes [Fuchs, et.al. '85] hardware
  - First hardware approach
  - Point within a volume, rather than ray intersection
- Bergeron ['96] generalizations
  - Explains how to handle open models
  - And non-planar polygons

Shadow Volume History (2)

- Fournier & Fussell ['88] theory
  - Provides theory for shadow volume counting approach within a frame buffer
- Akeley & Foran invent the stencil buffer
  - IRIS GL functionality, later made part of OpenGL 1.0
  - Patent filed in '92
- Heidmann [*IRIS Universe article, '91*]
  - IRIS GL stencil buffer-based approach
- Deifenbach's thesis ['96]
  - Used stenciled volumes in multi-pass framework

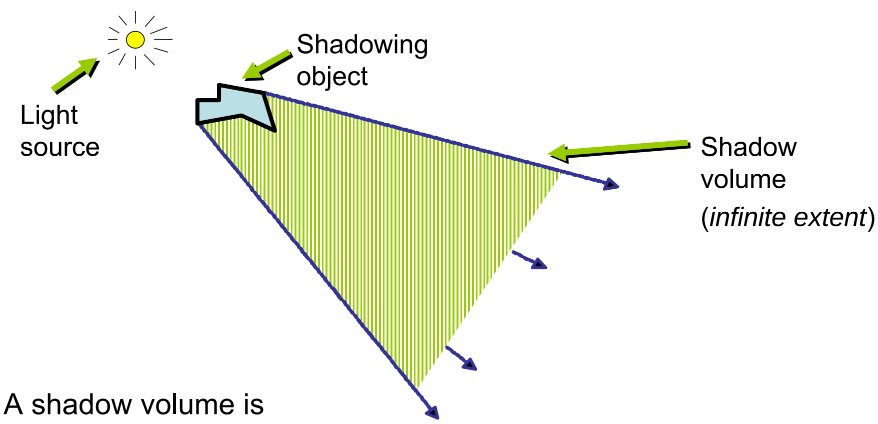
Shadow Volume History (3)

- Dietrich slides [March ’99] at GDC
  - Proposes *zfail* based stenciled shadow volumes
- Kilgard whitepaper [March ’99] at GDC
  - *Invert* approach for planar cut-outs
- Bilodeau slides [May ’99] at Creative seminar
  - Proposes way around near plane clipping problems
  - Reverses depth test function to reverse stencil volume ray intersection sense
- Carmack [unpublished, early 2000]
  - First detailed discussion of the equivalence of *zpass* and *zfail* stenciled shadow volume methods

Shadow Volume History (4)

- Kilgard [2001] at GDC and CEDEC Japan
  - Proposes *zpass* capping scheme
    - Project back-facing (w.r.t. light) geometry to the near clip plane for capping
    - Establishes *near plane ledge* for crack-free near plane capping
  - Applies homogeneous coordinates (w=0) for rendering infinite shadow volume geometry
  - Requires much CPU effort for capping
  - Not totally robust because CPU and GPU computations will not match exactly, resulting in cracks

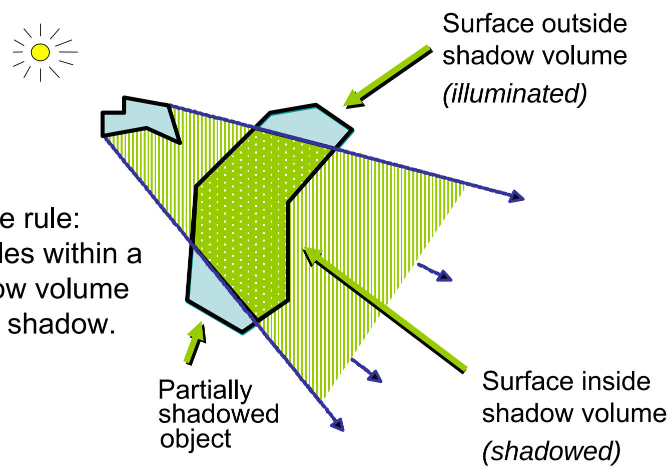
Shadow Volume Basics



A shadow volume is
simply the half-space defined
by a light source and a shadowing object.

Shadow Volume Basics (2)

Simple rule:
samples within a
shadow volume
are in shadow.



Shadow Quality: “Blobs”

Shadow Quality: Shadow Maps

Shadow Quality: Stencil Shadow Volumes

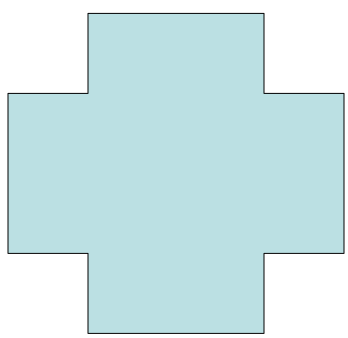
Shadow Volumes

- Draw polygons along boundary of region in shadow (occluders)
- Along ray from eye to first visible surface:
  - Count up for in event
  - Count down for out events
  - If result zero when surface hit, is lit
- Can be implemented with stencil buffer
- Near/far plane clip causes problems

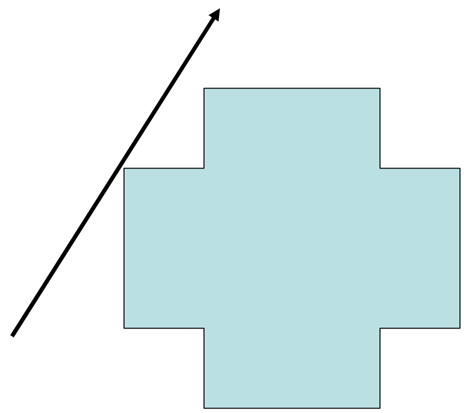
Shadow Volume Advantages

- Omni-directional approach
  - Not just spotlight frustums as with shadow maps
- Automatic self-shadowing
  - Everything can shadow everything, including self
  - Without *shadow acne* artifacts as with shadow maps
- Window-space shadow determination
  - Shadows accurate to a pixel
  - Or sub-pixel if multisampling is available
- Required stencil buffer broadly supported today
  - OpenGL support since version 1.0 (1991)
  - Direct3D support since DX6 (1998)

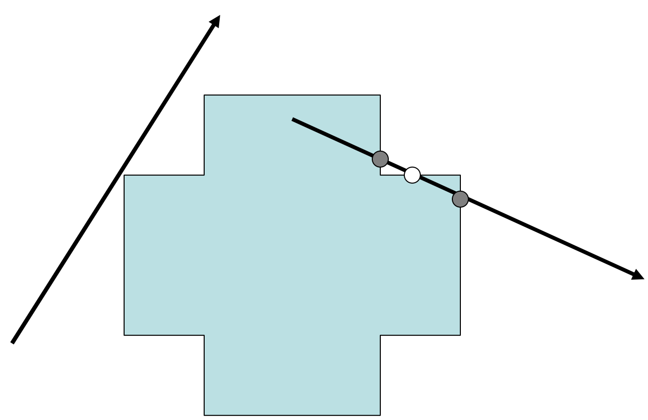
Point Inside 2D Polygon



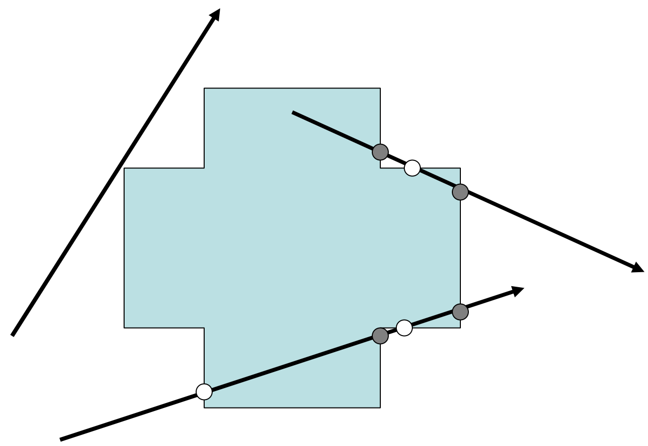
Point Inside 2D Polygon



Point Inside 2D Polygon

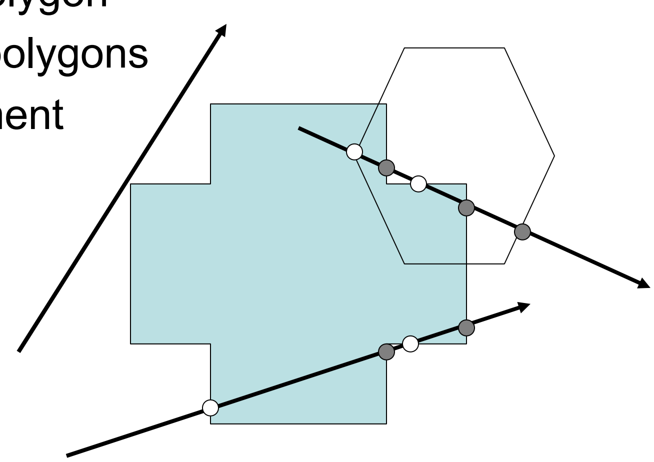


Point Inside 2D Polygon



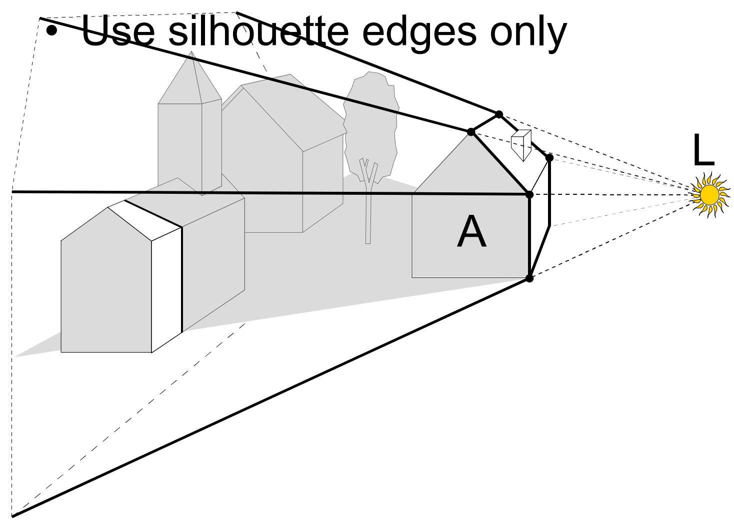
Point Inside 2D Polygon

- Infinite “polygon”
- Union of polygons
- Line segment



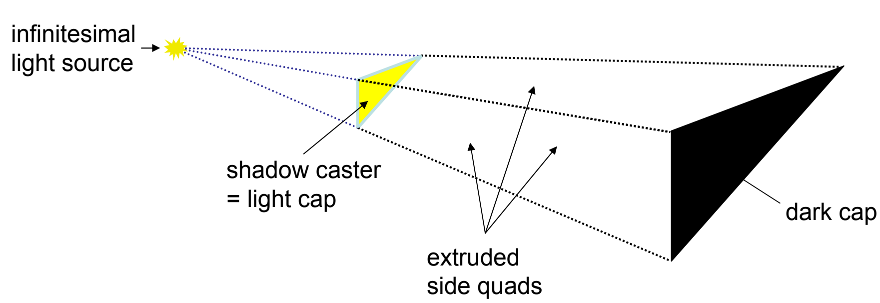
Optimizing shadow volumes

- Use silhouette edges only

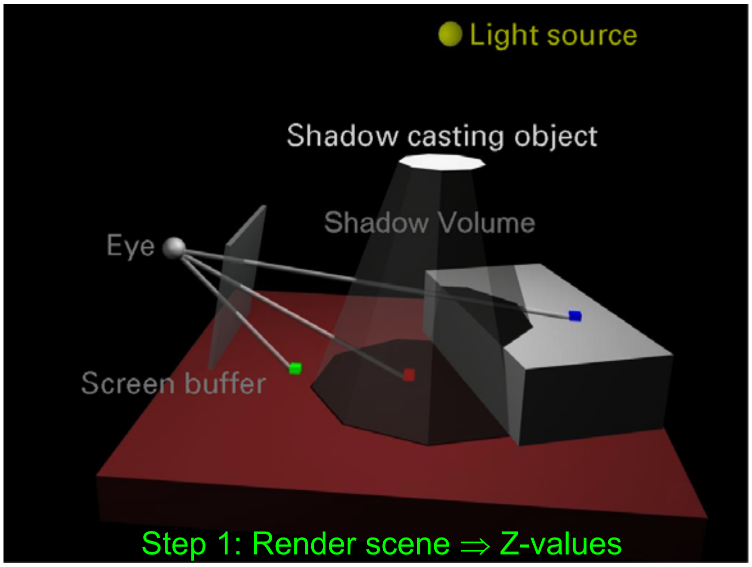


Shadow volumes [Crow77]

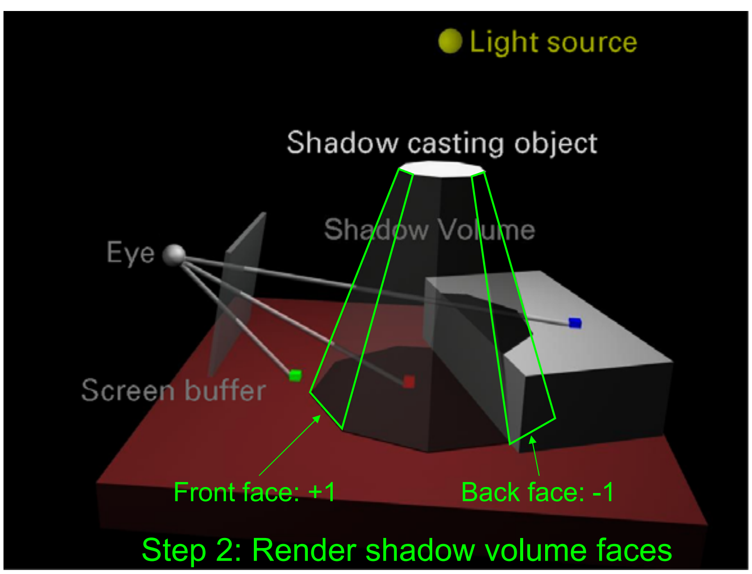
- Shadow volumes define closed volumes of space that are in shadow



Shadow Volumes [Crow 77]



Shadow Volumes [Crow 77]



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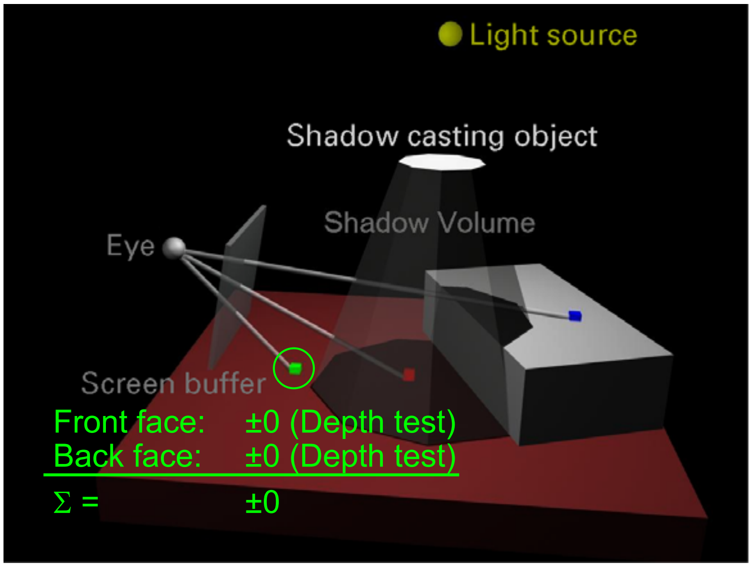

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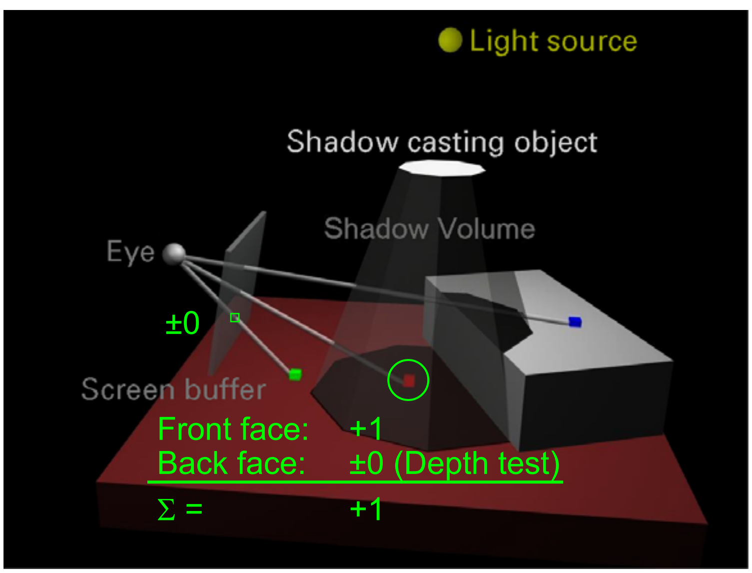
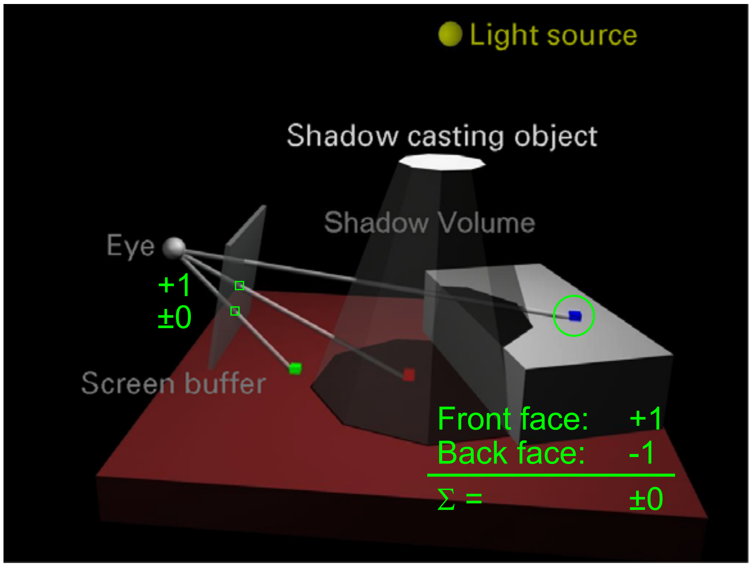


Shadow Volumes [Crow 77]



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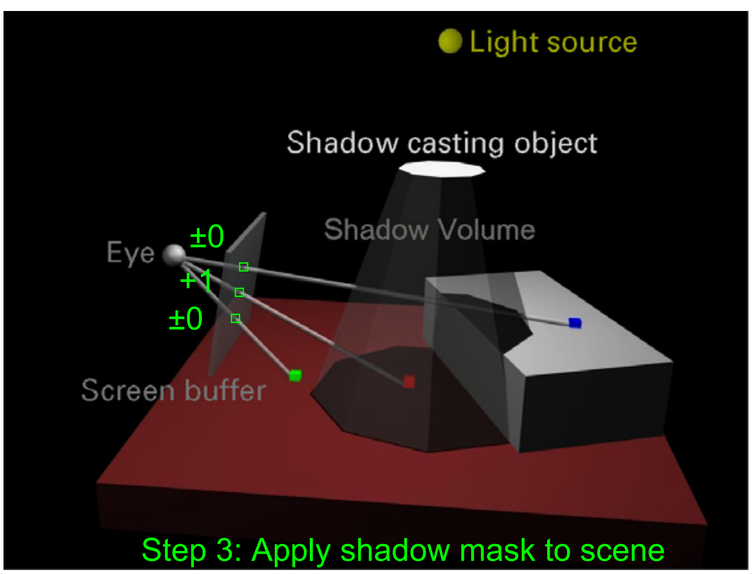
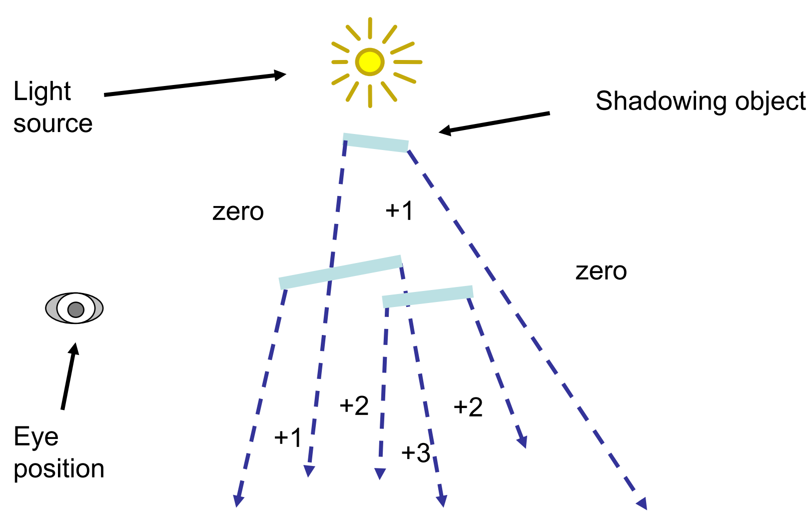


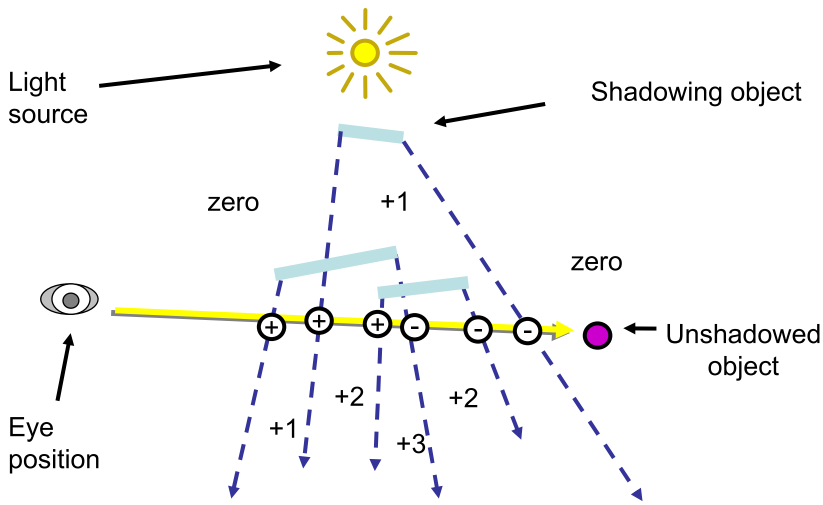
Shadow Volumes w/ Stencils (Zpass)

- Details of the basic algorithm:
  - Compute shadow volumes
    - View-independent!
  - Clear stencil buffer
  - Render the scene without (diffuse) specular lighting (ambient only)
    - Sets the Depth Buffer and color buffer
  - “Render” front faces of shadow volumes
    - Turn off color, depth updates (but leave depth test on)
    - Visible polygons increment pixel stencil buffer count
    - *increment* when depth test **passes**
  - “Render” back faces of shadow volumes
    - Turn off color, depth updates (but leave depth test on)
    - Visible polygons decrement pixel stencil buffer count
    - *decrement* when depth test **passes**
  - Render scene with only diffuse/spec lighting
    - Only update pixels where stencil = 0
    - Others are in shadow (ambient only)!

Illuminated, Behind Shadow Volumes (*Zpass*)

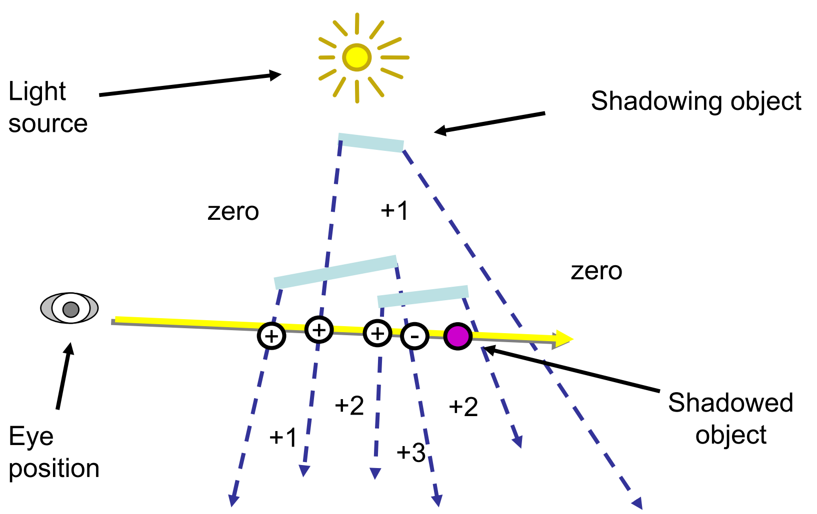


Illuminated, Behind Shadow Volumes (*Zpass*)



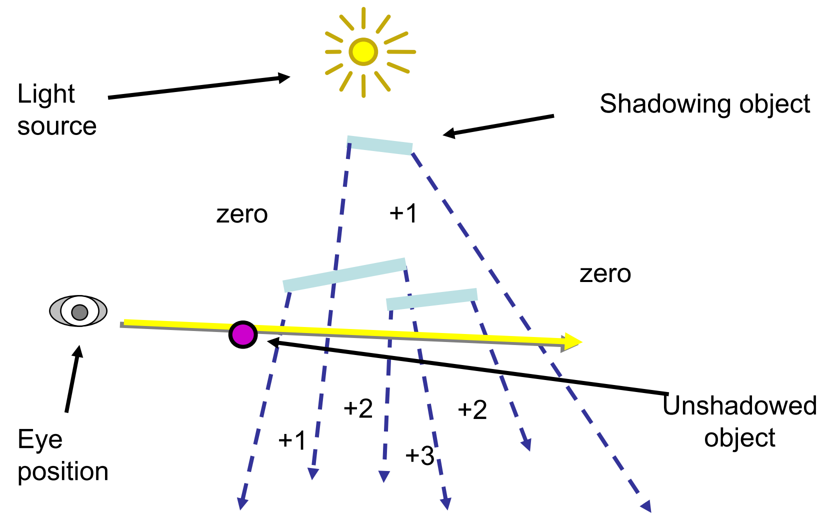
Shadow Volume Count = +1+1+1-1-1-1 = 0

Shadowed, Nested in Shadow Volumes (*Zpass*)



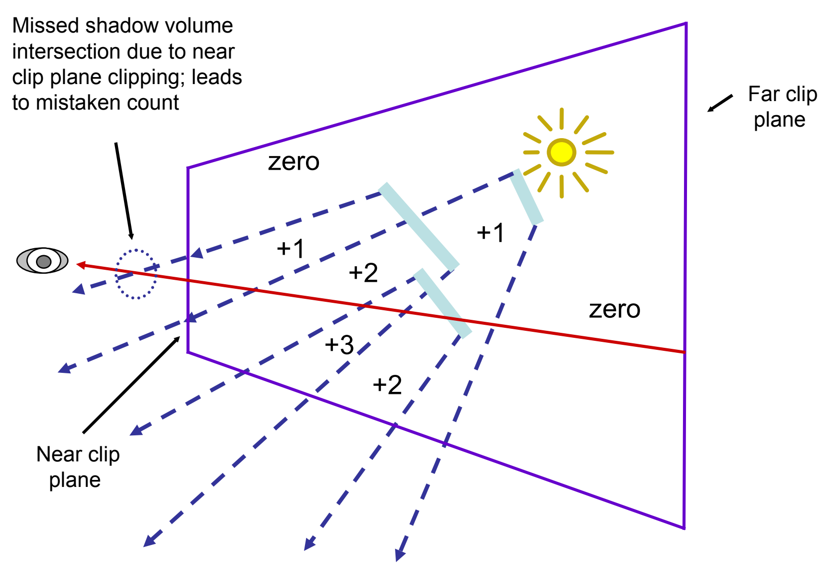
Shadow Volume Count = +1+1+1-1 = 2

Illuminated, In Front of Shadow Volumes (*Zpass*)



Shadow Volume Count = 0 (no depth tests pass)

Problems Created by Near Clip Plane (*Zpass*)



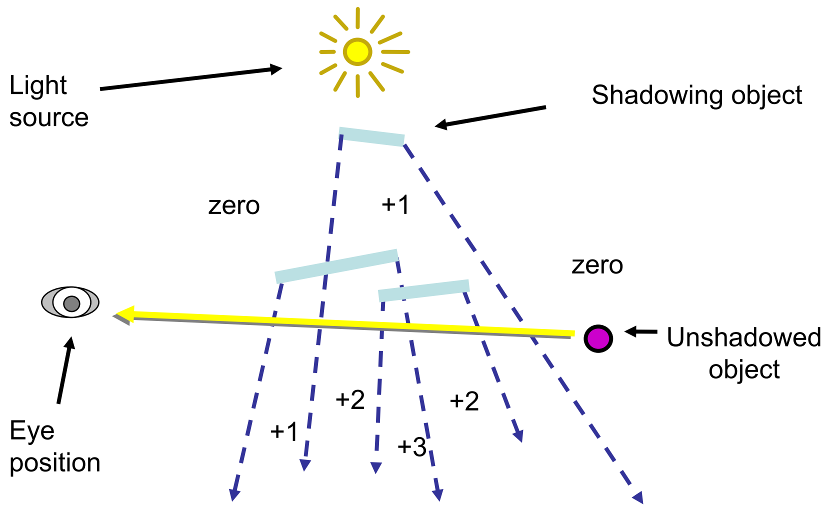
Shadow Volumes (Zfail)

- Details of the basic algorithm:
  - Compute shadow volumes
    - View-independent!
  - Clear stencil buffer
  - Render the scene without diffuse/spec lighting
    - Sets the Depth Buffer and Color Buffer
  - "Render" back faces of shadow volumes
    - Turn off color, depth updates (but leave depth test on)
    - Visible polygons increment pixel stencil buffer count
    - *increment* when depth test **fails**
  - "Render" front faces of shadow volumes
    - Turn off color, depth updates (but leave depth test on)
    - Visible polygons decrement pixel stencil buffer count
    - *decrement* when depth test **fails**
  - Render scene with only diffuse/spec lighting
    - Only update pixels where stencil = 0
    - Others are in shadow (ambient only)!

Zfail versus *Zpass* Comparison

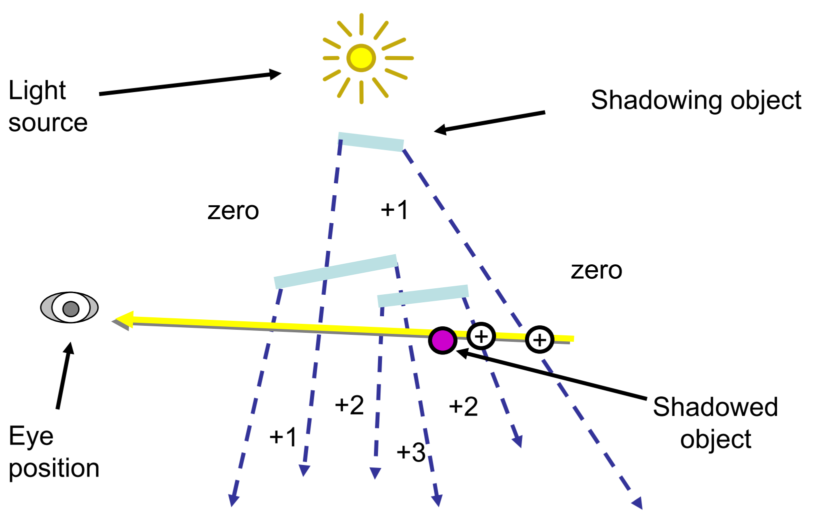
- When stencil increment/decrements occur
  - *Zpass:* on depth test pass
  - *Zfail:* on depth test fail
- Increment on
  - *Zpass:* front faces
  - *Zfail:* back faces
- Decrement on
  - *Zpass:* back faces
  - *Zfail:* front faces

Illuminated, Behind Shadow Volumes (*Zfail*)



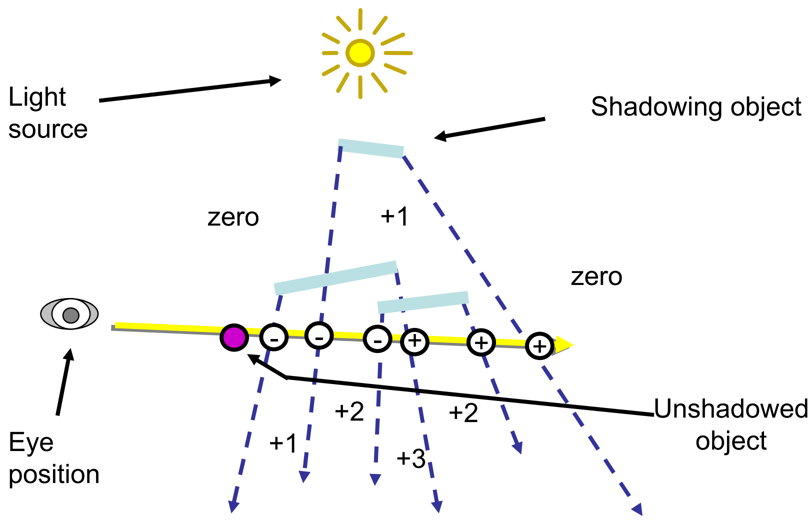
Shadow Volume Count = 0 (zero depth tests fail)

Shadowed, Nested in Shadow Volumes (Zfail)



Shadow Volume Count = +1+1 = 2

Illuminated, In Front of Shadow Volumes (Zfail)



Shadow Volume Count = -1-1-1+1+1+1 = 0

Zfail versus *Zpass* Comparison

- Both cases order passes based stencil operation
  - First, render *increment* pass
  - Second, render *decrement* pass
  - Why?
    - Because standard stencil operations saturate
    - Wrapping stencil operations can avoid this
- Which clip plane creates a problem
  - *Zpass:* near clip plane
  - *Zfail:* far clip plane
- Either way is foiled by view frustum clipping
  - Which clip plane (front or back) changes

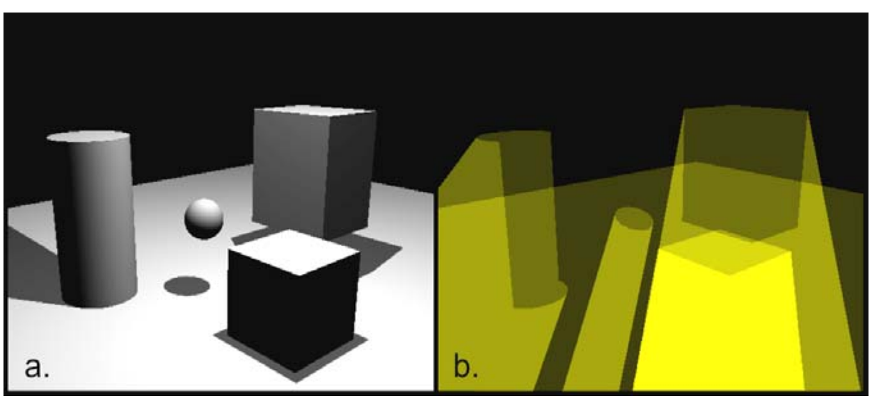
Nested Shadow Volumes Stencil Counts Beyond One

Shadowed scene

Stencil buffer contents

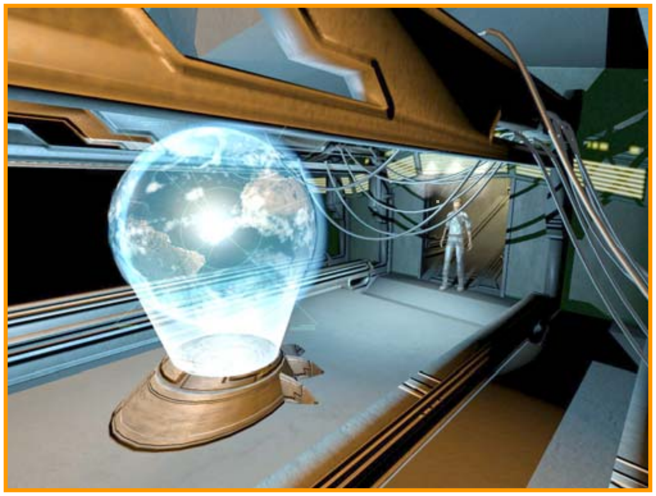
green = stencil value of 0
red = stencil value of 1
darker reds = stencil value > 1

Amount of pixel processing



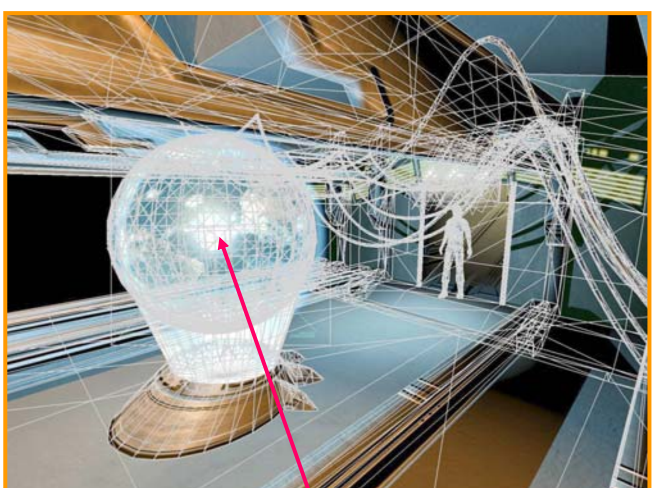
Adapted from [Chan and Durand 2004]

Shadows in a Real Game Scene



Abducted game images courtesy Joe Riedel at Contraband Entertainment

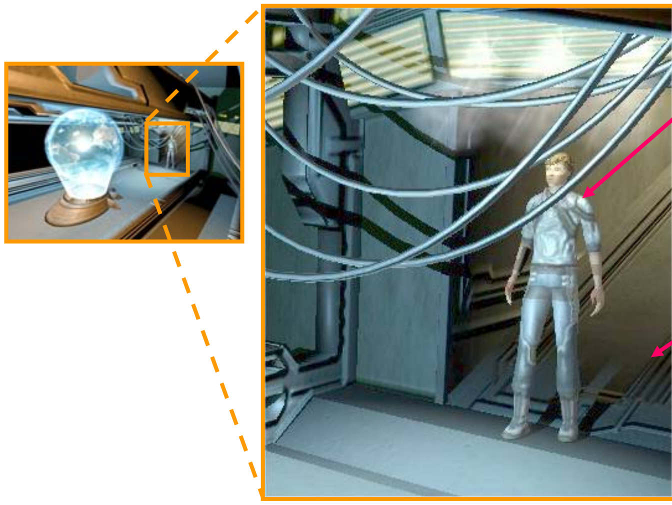
Scene's *Visible* Geometric Complexity



Primary light source location

Wireframe shows geometric complexity of visible geometry

Blow-up of Shadow Detail



Notice cable shadows on player model

Notice player's own shadow on floor

Scene's *Shadow Volume* Geometric Complexity

Wireframe shows geometric complexity of shadow volume geometry

Shadow volume geometry projects away from the light source

Visible Geometry vs. Shadow Volume Geometry

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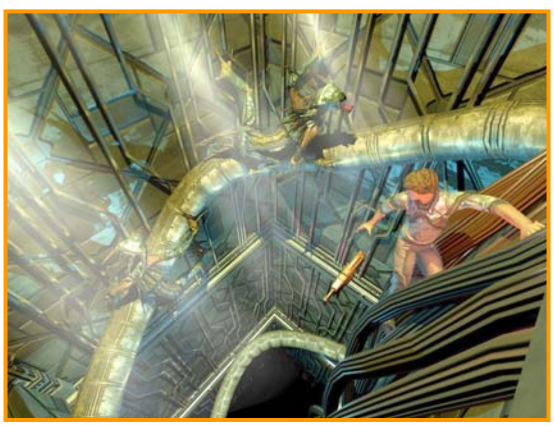
Visible geometry

Shadow volume geometry

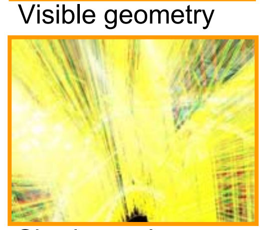
Typically, shadow volumes generate considerably more pixel updates than visible geometry

Other Example Scenes (1 of 2)



Dramatic chase scene with shadows

Visible geometry



Shadow volume geometry

Abducted game images courtesy
Joe Riedel at Contraband Entertainment

Other Example Scenes (2 of 2)

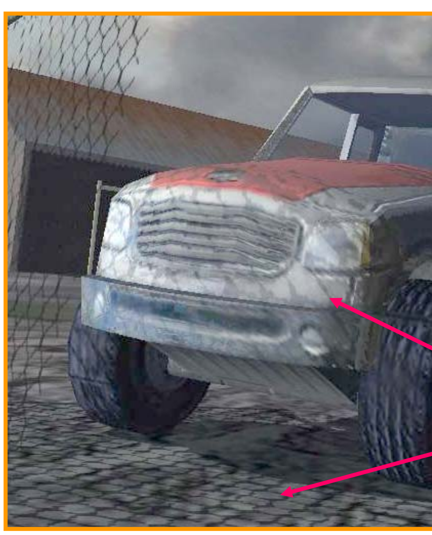
Scene with multiple light sources

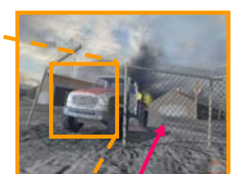
Visible geometry

Shadow volume geometry

Abducted game images courtesy
Joe Riedel at Contraband Entertainment

Shadow Volumes Too Expensive





Chain-link fence is shadow volume nightmare!

Chain-link fence's shadow appears on truck & ground with *shadow maps*

Fuel game image courtesy Nathan d'Obrenan at Firetoad Software

Shadow Volume Advantages

- Omni-directional approach
  - Not just spotlight frustums as with shadow maps
- Automatic self-shadowing
  - Everything can shadow everything, including self
  - Without *shadow acne* artifacts as with shadow maps
- Window-space shadow determination
  - Shadows accurate to a pixel
  - Or sub-pixel if multisampling is available
- Required stencil buffer broadly supported today
  - OpenGL support since version 1.0 (1991)
  - Direct3D support since DX6 (1998)

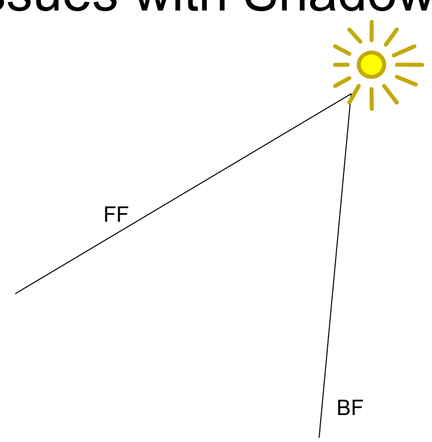
Shadow Volume Disadvantages

- Ideal light sources only
  - Limited to local point and directional lights
  - No area light sources for soft shadows
- Requires polygonal models with connectivity
  - Models must be closed (2-manifold)
  - Models must be free of non-planar polygons
- Silhouette computations are required
  - Can burden CPU
  - Particularly for dynamic scenes
- Inherently multi-pass algorithm
- Consumes lots of GPU fill rate

Shadows: Volumes vs. Maps

- Shadow mapping via projective texturing
  - The other prominent hardware-accelerated shadow technique
  - Standard part of OpenGL 1.4
- Shadow mapping advantages
  - Requires no explicit knowledge of object geometry
  - No 2-manifold requirements, etc.
  - View independent
- Shadow mapping disadvantages
  - Sampling artifacts
  - Not omni-directional

Issues with Shadow Volumes



Stencil Shadow Pros

- Very accurate and robust
- Nearly artifact-free
  - Faceting near the silhouette edges is the only problem
- Work for point lights and directional lights equally well
- Low memory usage

Stencil Shadow Cons

- Too accurate — hard edges
  - Need a way to soften
- Very fill-intensive
  - Scissor and depth bounds test help
- Significant CPU work required
  - Silhouette determination
  - Building shadow volumes

Hardware Support

- GL_EXT_stencil_two_side
- GL_ATI_separate_stencil_func
  - Both allow different stencil operations to be executed for front and back facing polygons
- GL_EXT_depth_bounds_test
  - Helps reduce frame buffer writes
- Double-speed rendering

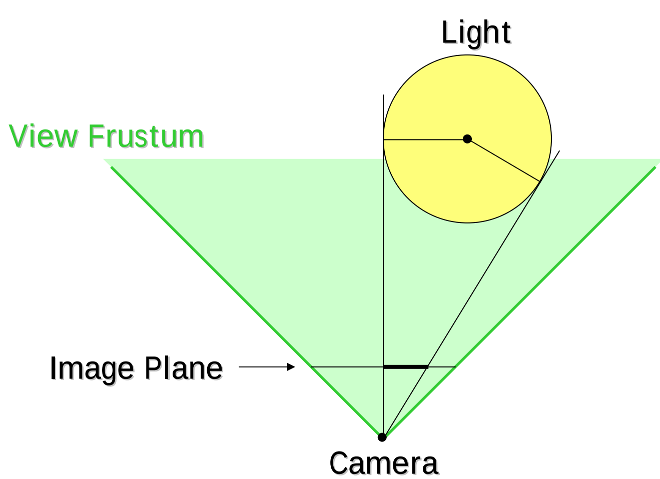
Scissor Optimizations

- Most important fill-rate optimization for stencil shadows
- Even more important for penumbral wedge shadows
- Hardware does not generate fragments outside the scissor rectangle — very fast

Scissor Optimizations

- Scissor rectangle can be applied on a per-light basis or even a per-geometry basis
- Requires that lights have a finite volume of influence
  - What type of light is this?

Light Scissor

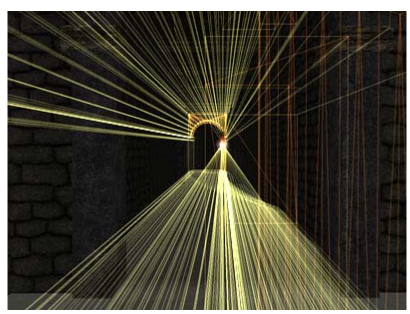


Light Scissor

- Project light volume onto the image plane
- Intersect extents with the viewport to get light's scissor rectangle
- Mathematical details at:
  - http://www.gamasutra.com/features/20021011/lengyel_01.htm

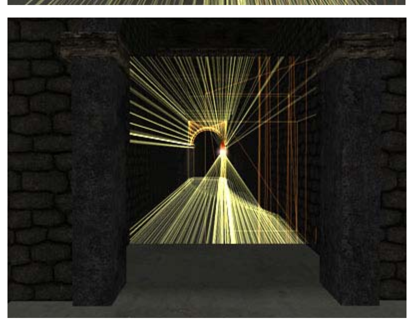
No Light Scissor

Shadow volumes extend to edges of viewport

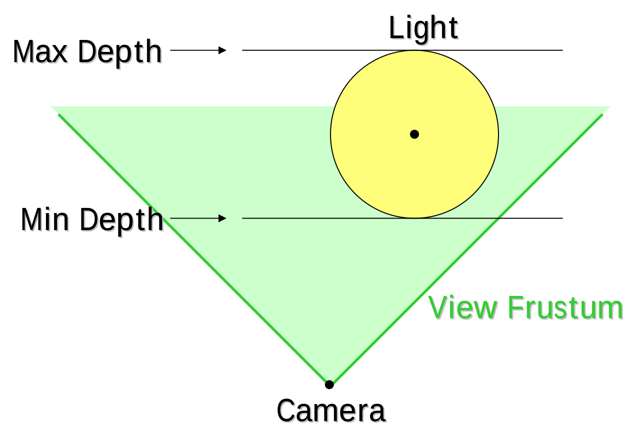


Light Scissor

Shadow volume fill reduced significantly



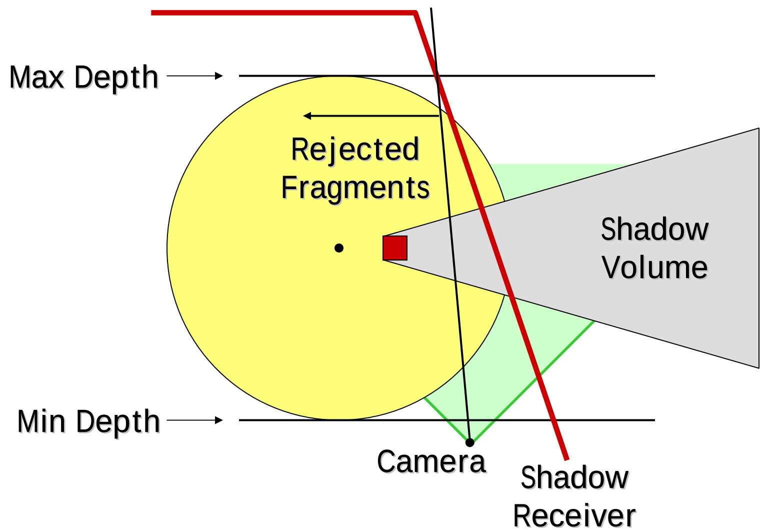
Depth Bounds Test



Depth Bounds Test

- Like a *z* scissor, but...
- Operates on values already in the depth buffer, *not* the depth of the incoming fragment
- Saves writes to the stencil buffer when shadow-receiving geometry is out of range

Depth Bounds Test



No Depth Bounds Test

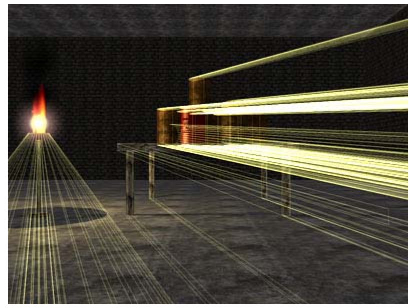
Shadow volumes extend closer to and further from camera than necessary

Depth Bounds Test

Shadow volume fill outside depth bounds is removed

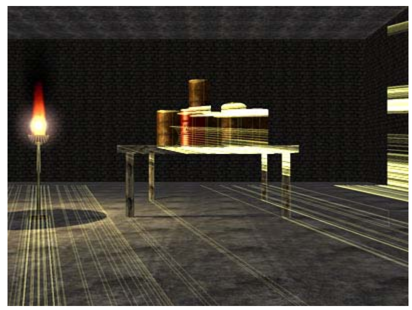
No Depth Bounds Test

A lot of extra shadow volume fill where we know it can't have any effect



Depth Bounds Test

Parts that can't possibly intersect the environment removed



Depth Bounds Test

- Depths bounds specified in viewport coordinates
- To get these from camera space, we need to apply projection matrix and viewport transformation
- Apply to points (0,0,*z*,1)

Depth Bounds Test

- Let P be the projection matrix and let [d_{min}, d_{max}] be the depth range
- Viewport depth d corresponding to camera space z is given by

$$d = \frac{d_{max} - d_{min}}{2}\left(\frac{P_{33}z + P_{34}}{P_{43}z + P_{44}}\right) + \frac{d_{max} + d_{min}}{2}$$

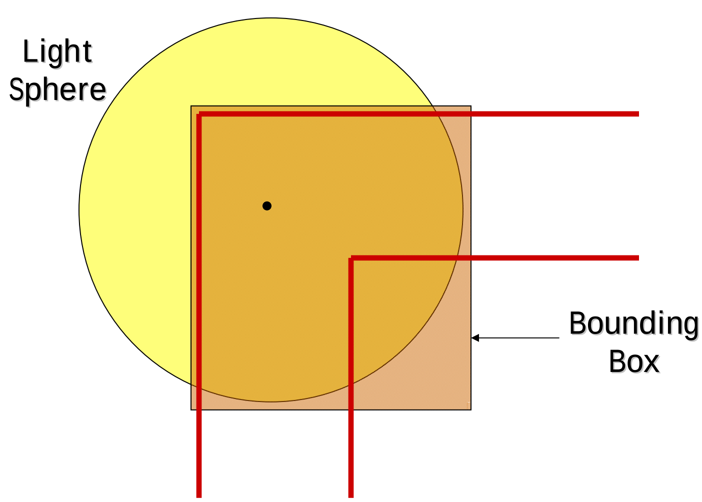
Geometry Scissor

- We can do much better than a single scissor rectangle per light
- Calculate a scissor rectangle for each geometry casting a shadow

Geometry Scissor

- Define a bounding box for the light
  - Doesn't need to contain the entire sphere of influence, just all geometry that can receive shadows
  - For indoor scenes, the bounding box is usually determined by the locations of walls

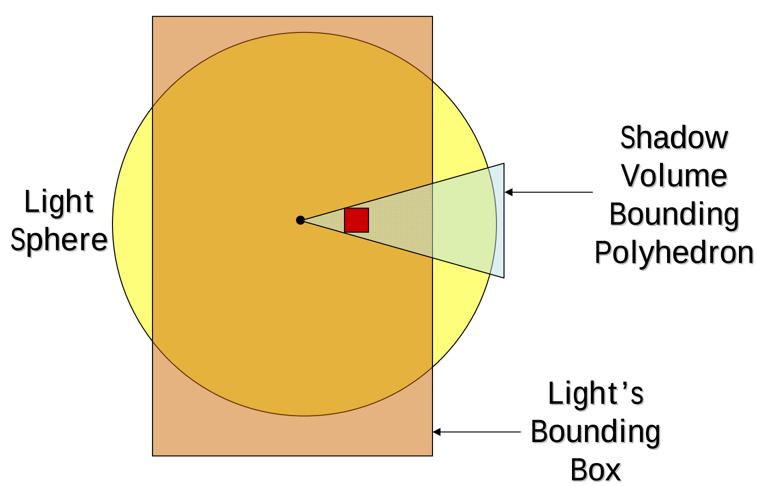
Geometry Scissor



Geometry Scissor

- For each geometry, define a simple bounding polyhedron for its shadow volume
  - Construct a pyramid with its apex at the light's position and its base far enough away to be outside the light's sphere of influence
  - Want pyramid to be as tight as possible around geometry

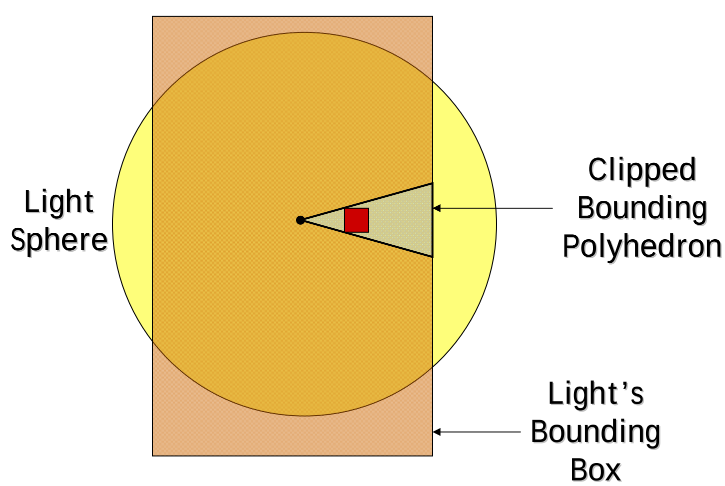
Geometry Scissor



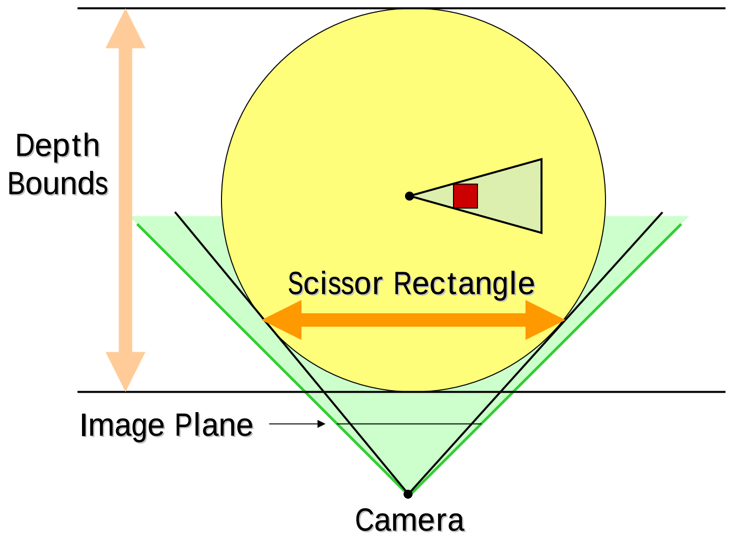
Geometry Scissor

- Clip shadow volume's bounding polyhedron to light's bounding box
- Project vertices of resulting polyhedron onto image plane
- This produces the boundary of a much smaller scissor rectangle
- Also gives us a much smaller depth bounds range

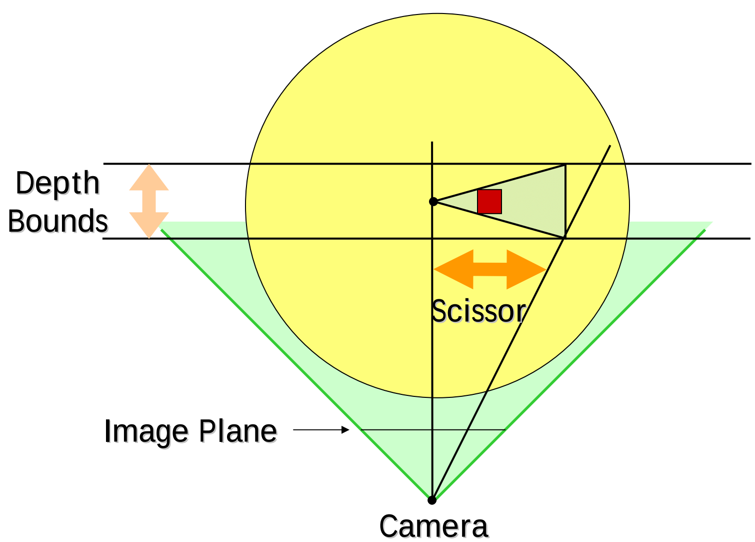
Geometry Scissor



Geometry Scissor

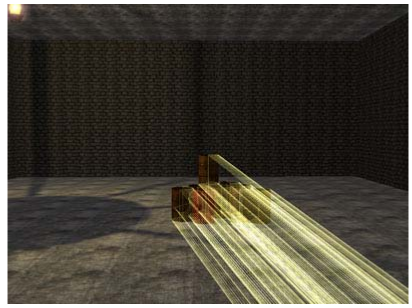


Geometry Scissor



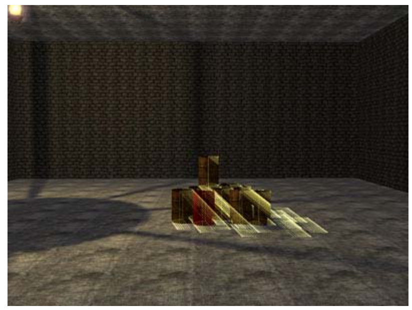
No Geometry Scissor

Light scissor rectangle and depth bounds test are no help at all in this case



Geometry Scissor

Shadow volume fill drastically reduced



Scissor and Depth Bounds

- Performance increase for ordinary stencil shadows not spectacular
- Real-world scenes get about 5-8% faster using per-geometry scissor and depth bounds test
- Hardware is doing very little work per fragment, so reducing number of fragments is not a huge win

Scissor and Depth Bounds

- For penumbral wedge rendering, it’s a different story
- We will do much more work per fragment, so eliminating a lot of fragments really helps
- Real-world scenes can get 40-45% faster using per-geometry scissor and depth bounds test

Stenciled Shadow Volume Optimizations (1)

- Use GL_QUAD_STRIP rather than GL_QUADS to render extruded shadow volume quads
  - Requires determining possible silhouette loop connectivity
- Mix *Zfail* and *Zpass* techniques
  - Pick a single formulation for each shadow volume
  - *Zpass* is more efficient since shadow volume does not need to be closed
  - Mixing has no effect on net shadow depth count
  - *Zfail* can be used in the hard cases

Stenciled Shadow Volume Optimizations (2)

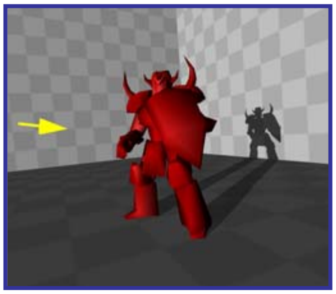
- Pre-compute or re-use cache shadow volume geometry when geometric relationship between a light and occluder does not change between frames
  - Example: Headlights on a car have a static shadow volume w.r.t. the car itself as an occluder
- Advanced shadow volume culling approaches
  - Uses portals, Binary Space Partitioning trees, occlusion detection, and view frustum culling techniques to limit shadow volumes
  - Careful to make sure such optimizations are truly correct

Stenciled Shadow Volume Optimizations (3)

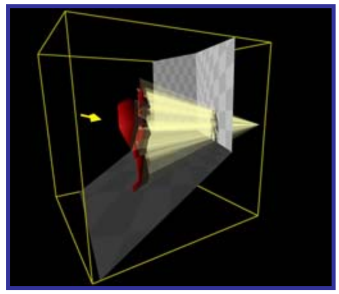
- Take advantage of ad-hoc knowledge of scenes whenever possible
  - Example: A totally closed room means you do not have to cast shadow volumes for the wall, floor, ceiling
- Limit shadows to important entities
  - Example: Generate shadow volumes for monsters and characters, but not static objects
  - Characters can still cast shadows on static objects
- Mix shadow techniques where possible
  - Use planar projected shadows or light-maps where appropriate

Stenciled Shadow Volume Optimizations (4)

- Shadow volume's extrusion for directional lights can be rendered with a GL_TRIANGLE_FAN
  - Directional light's shadow volume always projects to a single point at infinity



Scene with directional light.



Clip-space view of shadow volume

Hardware Enhancements: Wrapping Stencil Operations

- Conventional OpenGL 1.0 stencil operations
  - GL_INCR increments and clamps to 2^N-1
  - GL_DECR decrements and clamps to zero
- DirectX 6 introduced "wrapping" stencil operations
- Exposed by OpenGL's EXT_stencil_wrap extension
  - GL_INCR_WRAP_EXT increments modulo 2^N
  - GL_DECR_WRAP_EXT decrements modulo 2^N
- Avoids saturation throwing off the shadow volume depth count
  - Still possible, though very rare, that 2^N, 2×2^N, 3×2^N, etc. can alias to zero

Hardware Enhancements: Depth Clamp (1)

- What is depth clamping?
  - Boolean hardware enable/disable
  - When enabled, disables the near & far clip planes
  - Interpolate the window-space depth value
  - Clamps the interpolated depth value to the depth range, i.e. [min(*n*,*f*),max(*n*,*f*)]
    - Assuming glDepthRange(*n*,*f*);
  - Geometry "behind" the far clip plane is still rendered
    - Depth value clamped to farthest Z
    - Similar for near clip plane, as long as $w>0$, except clamped to closest Z

Hardware Enhancements: Depth Clamp (2)

- Advantage for stenciled shadow volumes
  - With depth clamp, P (rather than Pinf) can be used with our robust stenciled shadow volume technique
  - Marginal loss of depth precision re-gained
  - Orthographic projections can work with our technique with depth clamping
- NV_depth_clamp OpenGL extension
  - Easy to use
    ```
    glEnable(GL_DEPTH_CLAMP_NV);
    glDisable(GL_DEPTH_CLAMP_NV);
    ```
  - GeForce3 & GeForce4 Ti support (soon)

Hardware Enhancements: Two-sided Stencil Testing (1)

- Current stenciled shadow volumes required rendering shadow volume geometry twice
  - First, rasterizing front-facing geometry
  - Second, rasterizing back-facing geometry
- Two-sided stencil testing requires only one pass
  - Two sets of stencil state: front- and back-facing
  - Boolean enable for two-sided stencil testing
  - When enabled, back-facing stencil state is used for stencil testing back-facing polygons
  - Otherwise, front-facing stencil state is used
  - Rasterizes just as many fragments, but more efficient for CPU & GPU

Hardware Enhancements: Two-sided Stencil Testing (2)

glStencilMaskSeparate and

glStencilOpSeparate (face, fail, zfail, zpass)

glStencilFuncSeparate (face, func, ref, mask)

- Control of front- and back-facing stencil state update

Now part of OpenGL

Performance

- Have to render lots of huge polygons
  - Front face increment
  - Back face decrement
  - Possible capping pass
- Burns fill rate like crazy
- Turn off depth and color write, though
- Gives accurate shadows
  - IF implemented correctly
  - When fails, REALLY fails
- Need access to geometry if want to use silhouette optimization

Slide Credits

- Cass Everitt & Mark Kilgard, NVidia
  - GDC 2003 presentation
- Timo Aila, Helsinki U. Technology
- Jeff Russell
- David Luebke, University of Virginia
- Michael McCool, University of Waterloo
- Eric Lengyel, Naughty Dog Games

Insight!

- If we could avoid *either* near plane *or* far plane view frustum clipping, shadow volume rendering could be robust
- Avoiding near plane clipping
  - Not really possible
  - Objects can always be behind you
  - Moreover, depth precision in a perspective view goes to hell when the near plane is too near the eye
- Avoiding far plane clipping
  - Perspective make it possible to render at infinity
  - Depth precision is terrible at infinity, but we just care about avoiding clipping

Avoiding Far Plane Clipping

- Usual practice for perspective GL projection matrix
  - Use *glFrustum* (or *gluPerspective*)
  - Requires two values for near & far clip planes
    - Near plane's distance from the eye
    - Far plane's distance from the eye
  - Assumes a *finite* far plane distance
- Alternative projection matrix
  - Still requires near plane's distance from the eye
  - But assume far plane is *at infinity*
- What is the limit of the projection matrix when the far plane distance goes to infinity?

Standard *glFrustum* Projection Matrix

$$\mathbf{P} = \begin{bmatrix} \frac{2\times Near}{Right-Left} & 0 & \frac{Right+Left}{Right-Left} & 0 \\ 0 & \frac{2\times Near}{Top-Bottom} & \frac{Top+Bottom}{Top-Bottom} & 0 \\ 0 & 0 & -\frac{Far+Near}{Far-Near} & -\frac{2\times Far\times Near}{Far-Near} \\ 0 & 0 & -1 & 0 \end{bmatrix}$$

- Only third row depends on *Far* and *Near*

Limit of *glFrustum* Projection Matrix as Far Plane is Moved to ∞

$$\lim_{Far \to \infty} \mathbf{P} = \mathbf{P_{inf}} = \begin{bmatrix} \frac{2 \times Near}{Right - Left} & 0 & \frac{Right + Left}{Right - Left} & 0 \\ 0 & \frac{2 \times Near}{Top - Bottom} & \frac{Top + Bottom}{Top - Bottom} & 0 \\ 0 & 0 & -1 & -2 \times Near \\ 0 & 0 & -1 & 0 \end{bmatrix}$$

- First, second, and fourth rows are the same as in P
- But third row *no longer* depends on *Far*
  - Effectively, *Far* equals ∞

Verifying P_{inf} Will Not Clip Infinitely Far Away Vertices (1)

- What is the most distant possible vertex in front of the eye?
  - Ok to use homogeneous coordinates
  - OpenGL convention looks down the negative Z axis
  - So most distant vertex is (0,0,-D,0) where D>0
- Transform (0,0,-D,0) to window space
  - Is such a vertex clipped by P_{inf}?
  - No, it is not clipped, as explained on the next slide

Verifying P_{inf} Will Not Clip Infinitely Far Away Vertices (2)

- Transform eye-space (0,0,-D,0) to clip-space

$$\begin{bmatrix} x_c \\ y_c \\ -D \\ -D \end{bmatrix} = \begin{bmatrix} x_c \\ y_c \\ z_c \\ w_c \end{bmatrix} = \begin{bmatrix} \frac{2\times Near}{Right-Left} & 0 & \frac{Right+Left}{Right-Left} & 0 \\ 0 & \frac{2\times Near}{Top-Bottom} & \frac{Top+Bottom}{Top-Bottom} & 0 \\ 0 & 0 & -1 & -2\times Near \\ 0 & 0 & -1 & 0 \end{bmatrix} \begin{bmatrix} 0 \\ 0 \\ -D \\ 0 \end{bmatrix}$$

- Then, assuming glDepthRange(0,1), transform clip-space position to window-space position

$$z_w = 0.5\times\frac{z_c}{w_c} + 0.5 = 0.5\times\frac{-D}{-D} + 0.5 = 1$$

- So ∞ in front of eye transforms to the maximum window-space Z value, but is still within the valid depth range (i.e., not clipped)

Is P_{inf} Bad for Depth Buffer Precision?

- Naïve question
  - Wouldn't moving the far clip plane to infinity waste depth buffer precision? Seems plausible, but
- Answer: Not really
  - Minimal depth buffer precision is wasted in practice
  - This is due to projective nature of perspective
- Say *Near* is 1.0 and *Far* is 100.0 (typical situation)
  - P would transform eye-space infinity to only 1.01 in window space
  - Only a 1% compression of the depth range is required to render infinity without clipping
  - Moving near closer would hurt precision

P_{inf} Depth Precision Scale Factor

- Using Pinf with *Near* instead of P with *Near* and *Far* compresses (scales) the depth precision by

$$\frac{(Far - Near)}{Far}$$

- The compression of depth precision is uniform, but the depth precision itself is already non-uniform on eye-space interval [Near,Far] due to perspective
  - So the discrete loss of precision is more towards the far clip plane
- Normally, Far >> Near so the scale factor is usually less than but still nearly 1.0
  - So the compression effect is minor

Robust Stenciled Shadow Volumes w/o Near (or Far) Plane Capping

- Use *Zfail* Stenciling Approach
  - Must render geometry to close shadow volume extrusion on the model and at infinity (explained later)
- Use the P_{inf} Projection Matrix
  - No worries about far plane clipping
  - Losses some depth buffer precision (but not much)
- Draw the infinite vertices of the shadow volume using homogeneous coordinates (w=0)

Rendering Closed, but Infinite, Shadow Volumes

- To be robust, the shadow volume geometry must be closed, even at infinity
- Three sets of polygons close the shadow volume
  1. *Possible silhouette edges* extruded to infinity away from the light
  2. All of the occluder's back-facing (w.r.t. the light) triangles projected away from the light to infinity
  3. All of the occluder's front-facing (w.r.t. the light) triangles
- We assume the object vertices and light position are homogeneous coordinates, i.e. (x,y,z,w)
  – Where $w \geq 0$

1st Set of Shadow Volume Polygons

- Assuming
  – A and B are vertices of an occluder model's possible silhouette edge
  – And L is the light position
- For all A and B on silhouette edges of the occluder model, render the quad

$$\langle B_x, B_y, B_z, B_w \rangle$$
$$\langle A_x, A_y, A_z, A_w \rangle$$
$$\langle A_x L_w - L_x A_w, A_y L_w - L_y A_w, A_z L_w - L_z A_w, 0 \rangle$$
$$\langle B_x L_w - L_x B_w, B_y L_w - L_y B_w, B_z L_w - L_z B_w, 0 \rangle$$

Homogenous vector differences

- What is a possible silhouette edge?
  – One polygon sharing an edge faces toward L
  – Other faces away from L

2nd and 3rd Set of Shadow Volume Polygons

- 2nd set of polygons
  - Assuming A, B, and C are each vertices of occluder model's <u>back</u>-facing triangles w.r.t. light position L

$$\langle A_x L_w - L_x A_w, A_y L_w - L_y A_w, A_z L_w - L_z A_w, 0 \rangle$$
$$\langle B_x L_w - L_x B_w, B_y L_w - L_y B_w, B_z L_w - L_z B_w, 0 \rangle$$
$$\langle C_x L_w - L_x C_w, C_y L_w - L_y C_w, C_z L_w - L_z C_w, 0 \rangle$$

Homogenous vector differences

- **These vertices are effectively directions (w=0)**
- **3rd set of polygons**
  - **Assuming A, B, and C are each vertices of occluder model's <u>front</u>-facing triangles w.r.t. light position L**

$$\langle A_x, A_y, A_z, A_w \rangle$$
$$\langle B_x, B_y, B_z, B_w \rangle$$
$$\langle C_x, C_y, C_z, C_w \rangle$$

Shadow Volumes

- Basic idea:
  - Create polygonal objects to represent shadowed volumes
  - Make clever use of stencil buffer so that these objects affect what lighting is done

Stencil Buffer

- The stencil buffer has been around since OpenGL 1.0
  - Basic idea: provide a per-pixel flag to indicate whether pixels are drawn or not
  - But…
  - Let that flag be an integer (usually 8 bits)
    - Usually shared with depth buffer
  - And let drawing operations increment or decrement the stencil buffer based on different events
    - Always, depth-pass, depth-fail, etc.

Shadow Volumes

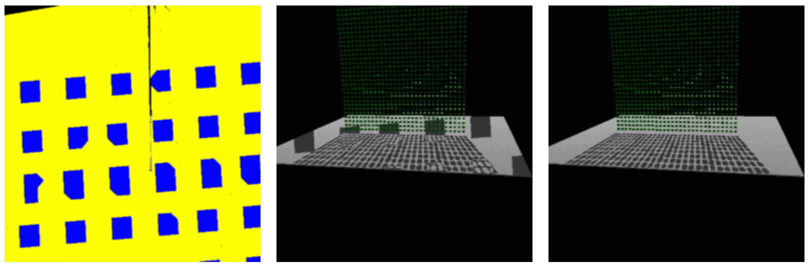
- Refinements (see book, next slides)
  - NV30, XBox supports signed stencil addition
    - Two-sided lighting determines whether polygon adds or subtracts 1 from stencil buffer
    - One-pass algorithm! But a little slower in practice?
  - What if you're inside a shadow volume?
    - Invert meaning of stencil test
  - What if near clip intersects shadow plane?
    - Carmack, others: use *z-fail* test
    - Clever extensions in NV2X help this idea out
  - Creating shadow volumes: vertex program!
    - ATI: clever degenerate-edge trick again

Shadow Volumes

- Advantages:
  - Robust
  - Self-shadowing
  - GPU
- Disadvantages:
  - Can be geometry limited
    - Stencil polys
    - Multi-pass scene geometry
  - Can be fill limited
  - Stencil test – per pixel expense
  - Hard shadows

- McCool

Near Plane Clip Issues



Near Plane Clip Issues

- Near plane clip discards part of shadow volume
- Can see inside, messes up count
- Can draw “caps”
  - Use projected shadows on near plane
  - Not exact, get little pixel dropouts
- Better: do another pass, see where can see inside of shadow volume
- Only do extra pass when volume intersects visible near plane
- Or, use z clamping when rendering…
- Reversal of z test can help

Methods w/o Stencil Buffer

Idea: Compute shadow mask in screen buffer

Problem: dstColor := dstColor - 1 **not** available

Solution: Instead **+1** : ***2** (double values)

Instead **-1** : **/2** (halve values)

Blend functions for *2, /2:

$\mathbf{c}_{dst} := f*\mathbf{c}_{src} + g*\mathbf{c}_{dst}$

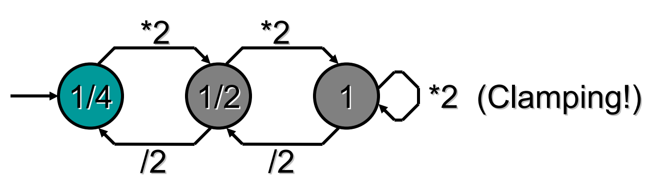
*2: $f=c_{dst}$, $c_{src}=1$, $g=1$ ⇒ $c_{dst} := c_{dst}*1 + 1*c_{dst}$

/2: $f=0$, $g=0.5$ ⇒ $c_{dst} := 0 + c_{dst}*0.5$

Pixel States

States: 1/4 = lit, 1/2 & 1 = shadowed

⇒ Initialize all pixels with color value 1/4



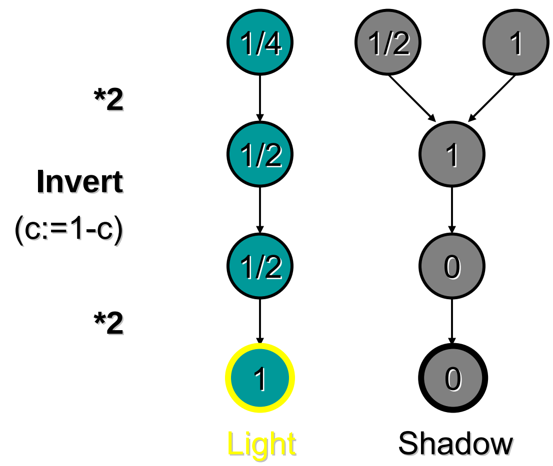
State changes:

Point in shadow volume:	*2
Point in front of shadow volume:	no change
Point behind shadow solume:	*2 , /2

⇒ Clamping does **not** invalidate states!

Shadow Mask Normalization

Apply the following **operations** to the shadow mask:

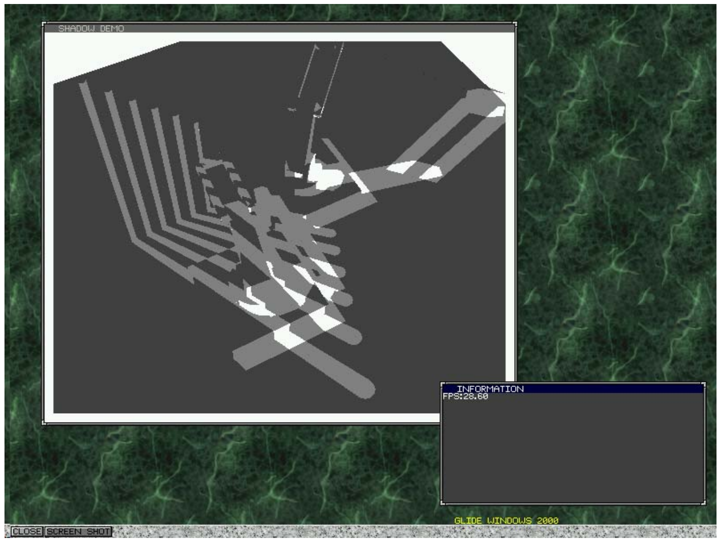


Shadow Mask Application

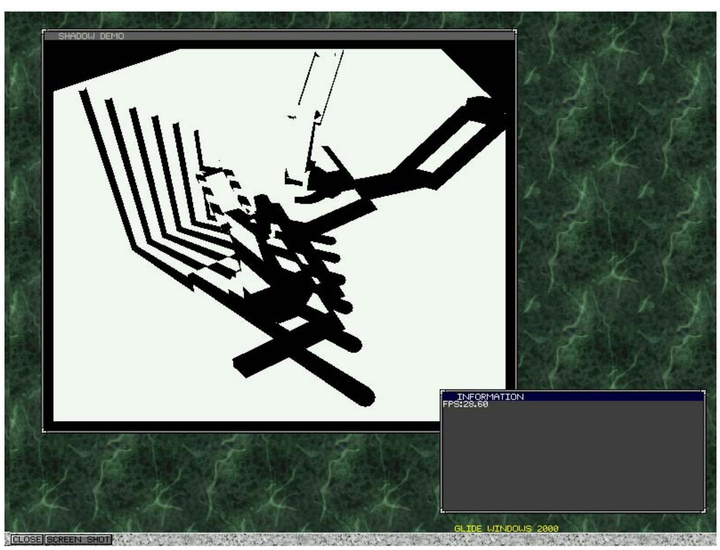
- **Black shadows:** Multiply b/w shadow mask with scene: render the scene with $c_{dst} := c_{dst} * c_{src}$
- **Ambient shadows:** Render scene again to add ambient lighting term with $c_{dst} := c_{dst} + c_{src}$

- **QuickNDirty shadows:** Halve intensity of shadowed pixels by means of normalization to 0.5/1 and with $c_{dst} := c_{dst} * c_{src}$

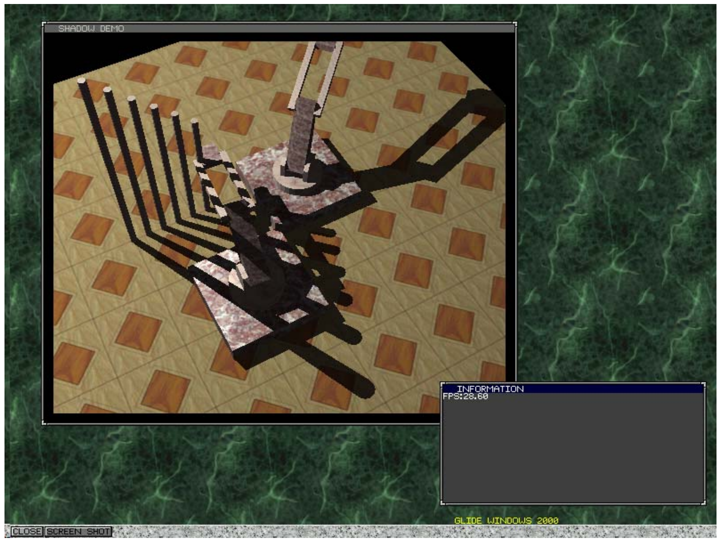
Example: Shadow Mask



Example: Normalization



Example: Shadowed Scene



Extensions to the Algorithm

The shadow mask can also be computed in the alpha-channel which performs even faster than the original algorithm.

Then the shadow mask can be copied efficiently into an alpha texture map and applied afterwards.

Advantages:

– Scene is rendered only once for quickndirty shadows.
– Computation of shadow mask with lower resolution than screen buffer $\Rightarrow$ shadow mask is rasterized much faster.

Shadow Volumes without Stencils

- Efficient computation of dynamic shadows possible without stencil buffer.
- Shadow mask is computed either in screen buffer or in alpha-channel (PS2).
- **Idea:** Utilize ***2**, **/2** operations instead of **+1**, **-1**.
- Different modes of application: Black, ambient, or quickndirty shadows (scene rendered only once in the latter case).
- By copying the shadow mask into a alpha-texture the shadow mask can be computed at lower resoutions than the screen buffer ⇒ overcome rasterization bottleneck.