Why Do We Care About Lighting?

Lighting “dis-ambiguates” 3D scenes

Without lighting

With lighting

The Surface Normal

A surface normal is a vector perpendicular to the surface.

Sometimes surface normals are defined or computed **per-face**.

\[ n = ( P1 - P0 ) \times ( P2 - P0 ) \]

Sometimes they are defined **per-vertex** to best approximate the underlying surface that the face is representing.

Setting a Surface Normal in OpenGL

```
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
glNormal3f( nx, ny, nz );
glColor3f( r, g, b );
glBegin( GL_TRIANGLES );
glVertex3f( x0, y0, z0 );
glVertex3f( x1, y1, z1 );
glVertex3f( x2, y2, z2 );
glEnd();
```
Setting a Surface Normal in OpenGL

```c
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
glColor3f( r, g, b );
glBegin(GL_TRIANGLES );
  glNormal3f( nx0, ny0, nz0 );
glVertex3f( x0, y0, z0 );
glNormal3f( nx1, ny1, nz1 );
glVertex3f( x1, y1, z1 );
glNormal3f( nx2, ny2, nz2 );
glVertex3f( x2, y2, z2 );
glEnd();
```

Per-vertex

---

Flat Shading (Per-face)

```c
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
glShadeModel( GL_FLAT );
glNormal3f( nx, ny, nz );
glColor3f( r, g, b );
glBegin(GL_TRIANGLES );
  glVertex3f( x0, y0, z0 );
  glVertex3f( x1, y1, z1 );
  glVertex3f( x2, y2, z2 );
glEnd();
```

---

Smooth Shading (Per-vertex)

```c
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
glShadeModel( GL_SMOOTH );
glColor3f( r, g, b );
glBegin(GL_TRIANGLES );
  glNormal3f( nx0, ny0, nz0 );
glVertex3f( x0, y0, z0 );
glNormal3f( nx1, ny1, nz1 );
glVertex3f( x1, y1, z1 );
glNormal3f( nx2, ny2, nz2 );
glVertex3f( x2, y2, z2 );
glEnd();
```

---
OpenGL Surface Normals Need to be Unitized by Someone

```gl
// Transformation functions
glTranslatef(tx, ty, tz);
glRotatef(degrees, ax, ay, az);
glScalef(sx, sy, sz);

// Normal function
glNormal3f(nx, ny, nz);
```

OpenGL expects the normal vector to be a unit vector, that is: $nx^2 + ny^2 + nz^2 = 1$

If it is not, or if you are using scaling transformations, you can force OpenGL to do the unitizing for you with:

```c
glEnable(GL_NORMALIZE);
```

---

The OpenGL “built-in” Lighting Model

1. **Ambient** = a constant
   - Accounts for light bouncing “everywhere”

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

3. **Specular** = $I \times \cos \Phi$
   - Accounts for the angle between the “perfect reflector” and the eye. 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

---

You are all familiar with the Diffuse Lighting effects
Diffuse Lighting actually works because of spreading out the same amount of light energy across more surface area:

\[ \text{Diffuse} = I \cdot \cos \Theta \]

You are all familiar with the Specular Lighting effects:

These all have metallic-looking surfaces. What tells you that?

It's the shiny-reflection spots.

You are all familiar with the Specular Lighting effects:

These are not actually metal. They are wood with special paint that mimics the metallic reflection highlights. We can mimic the same effects digitally!

The Specular Lighting equation is a heuristic that approximates reflection from a rough surface:

\[ \text{Specular} = I \cdot \cos S \]

\[ S = \text{“shininess”} \]

\[ 1/S = \text{“roughness”} \]
The Three Elements of OpenGL Lighting

Ambient + Diffuse + Specular =

Types of Light Sources
- Point
- Directional (Parallel, Sun)
- Spotlight

Lighting Examples
- Point Light at the Eye
- Point Light at the Origin
- Spot Lights
Colored Lights Shining on Colored Objects

What the light can produce

\[ \begin{align*}
    E_R &= L_R \times M_R \\
    E_G &= L_G \times M_G \\
    E_B &= L_B \times M_B
\end{align*} \]

What the eye sees

\[ \begin{align*}
    E_R &= L_R \times M_R \\
    E_G &= L_G \times M_G \\
    E_B &= L_B \times M_B
\end{align*} \]

Colored Lights Shining on Colored Objects

Too Many Lighting Options

If there is one light and one material, the following things can be set independently:

- Global scene ambient red, green, blue
- Light position: x, y, z
- Light ambient red, green, blue
- Light diffuse red, green, blue
- Light specular red, green, blue
- Material reaction to ambient red, green, blue
- Material reaction to diffuse red, green, blue
- Material reaction to specular red, green, blue
- Material specular shininess

This makes for 25 things that can be set for just one light and one material! While many combinations are possible, some make more sense than others.

Ways to Simplify Too Many Lighting Options

1. Set the ambient light globally using, for example,
   \[ \text{glLightModelfv}( \text{GL\_LIGHT\_MODEL\_AMBIENT}, \text{MulArray3( .3f, White )} ) \]
   i.e., set it to some low intensity of white.
2. Set the light’s ambient component to zero.
3. Set the light’s diffuse and specular components to the full color of the light.
4. Set each material’s ambient and diffuse to the full color of the object.
5. Set each material’s specular component to some fraction of white.

float \[ \text{White[ ]} = { 1., 1., 1., 1. } ; \]
// utility to create an array from 3 separate values:
float *\[ \text{Array3( float a, float b, float c )} \]
{ 
    static float array[4];
    array[0] = a;
    array[1] = b;
    array[2] = c;
    array[3] = 1.;

    return array;
}
// utility to create an array from a multiplier and an array:
float *\[ \text{MulArray3( float factor, float array0[3] )} \]
{ 
    static float array[4];
    array[0] = factor * array0[0];
    array[1] = factor * array0[1];
    array[2] = factor * array0[2];
    array[3] = 1.;

    return array;
}
Setting the Material Characteristics

```
glMaterialfv(GL_BACK, GL_AMBIENT, MulArray3( .4, White ) );
glMaterialfv(GL_BACK, GL_DIFFUSE, MulArray3( 1., White ) );
glMaterialfv(GL_BACK, GL_SPECULAR, Array3( 0., 0., 0. ) );
glMaterialf(GL_BACK, GL_SHININESS, 5. );
glMaterialfv(GL_BACK, GL_EMISSION, Array3( 0., 0., 0. ) );
glMaterialfv(GL_FRONT, GL_AMBIENT, MulArray3( 1., rgb ) );
glMaterialfv(GL_FRONT, GL_DIFFUSE, MulArray3( 1., rgb ) );
glMaterialfv(GL_FRONT, GL_SPECULAR, MulArray3( .7, White ) );
glMaterialf(GL_FRONT, GL_SHININESS, 8. );
glMaterialfv(GL_FRONT, GL_EMISSION, Array3( 0., 0., 0. ) );
```

Setting the Light Characteristics

```
glLightModelfv(GL_LIGHT_MODEL_AMBIENT, MulArray3( .2, White ) );
glLightModeli(GL_LIGHT_MODEL_TWO_SIDE, GL_TRUE );
glLightfv(GL_LIGHT0, GL_AMBIENT, Array3( 0., 0., 0. ) );
glLightfv(GL_LIGHT0, GL_DIFFUSE, LightColor );
glLightfv(GL_LIGHT0, GL_SPECULAR, LightColor );
glLightf(GL_LIGHT0, GL_CONSTANT_ATTENUATION, 1. );
glLightf(GL_LIGHT0, GL_LINEAR_ATTENUATION, 0. );
glLightf(GL_LIGHT0, GL_QUADRATIC_ATTENUATION, 0. );
```

You can have multiple lights, nominally 0-7

\[
\text{Attenuation} = \frac{1}{C + Ld + Qd^2}
\]

where \(d\) is the distance from the light to the point being lit

You can enable and disable lighting “at all”. (This toggles between using what the lighting equations say and what glColor3f() says)

You can enable and disable each light independently

It is usually good form to disable the lighting after you are done using it

Setting the Light Position

```
glMatrixMode(GL_MODELVIEW );
gLoadIdentity( );
// if we do this, then the light will be wrt the scene at XLIGHT, YLIGHT, ZLIGHT:
gLightfv(GL_LIGHT0, GL_POSITION, Array3(XLIGHT, YLIGHT, ZLIGHT) );
// translate the object into the viewing volume:
gluLookAt( XEYE, YEYE, ZEYE, 0., 0., 0., 0., 1., 0. );
// if we do this, then the light will be wrt to the object at XLIGHT, YLIGHT, ZLIGHT:
// glLightfv(GL_LIGHT0, GL_POSITION, Array3(XLIGHT, YLIGHT, ZLIGHT) )
// specify the shading model:
gShadeModel(GL_SMOOTH );
// enable lighting:
gEnable( GL_LIGHT0 );
// draw the objects:
...```

De Paul
Computer Graphics
float * Array3( float a, float b, float c )
{
    static float array[4];
    array[0] = a;
    array[1] = b;
    array[2] = c;
    array[3] = 1.;
    return array;
}

Sidebar: Why are Light Positions 4-element arrays where the 4th element is 1.0? Homogeneous Coordinates!
We usually think of a 3D point as being represented by a triple: (x,y,z).
Using homogeneous coordinates, we add a 4th number: (x,y,z,w)
Graphics systems take (x,y,z,w) and then divide x, y, and z by w before using them.

\[
\begin{align*}
X &= \frac{x}{w}, & Y &= \frac{y}{w}, & Z &= \frac{z}{w}
\end{align*}
\]
Thus (1,2,3,1), (2,4,6,2), (-1,-2,-3,1) all represent the same 3D point.

Homogeneous Coordinates let us Represent Points at Infinity
This is useful to be able specify a parallel light source by placing the light source position at infinity.
The point (1,2,3,1) represents the 3D point (1,2,3)
The point (1,2,3,5) represents the 3D point (2,4,6)
The point (1,2,3,01) represents the point (100,200,300)
So, (1,2,3,0) represents a point at infinity, along the ray from the origin through (1,2,3).
Points-at-infinity are used for parallel light sources and some shadow algorithms

Additional Parameters for Spotlights
\begin{align*}
glLightf( \text{GL_LIGHT0, GL_SPOT_DIRECTION}, \text{Array3(xdir,ydir,zdir)} ) & \quad \text{Specifies the spotlight-pointing direction. This gets transformed by the current value of the ModelView matrix.} \\
glLightf( \text{GL_LIGHT0, GL_SPOT_EXPONENT}, \text{e} ) & \quad \text{Specifies the spotlight directional intensity. This acts very much like the exponent in the specular lighting equation.} \\
glLightf( \text{GL_LIGHT0, GL_SPOT_CUTOFF}, \text{deg} ) & \quad \text{Specifies the spotlight maximum spread angle.}
\end{align*}

A Shortcut I Like
void SetMaterial( float r, float g, float b, float shininess )
{
    glMaterialfv( GL_BACK, GL_EMISSION, Array3( 0., 0., 0. ) );
    glMaterialfv( GL_BACK, GL_AMBIENT, MulArray3( .4f, White ) );
    glMaterialfv( GL_BACK, GL_DIFFUSE, MulArray3( 1., White ) );
    glMaterialfv( GL_BACK, GL_SPECULAR, Array3( 0., 0., 0. ) );
    glMaterial( GL_BACK, GL_SHININESS, 2.f );
    glMaterialfv( GL_FRONT, GL_EMISSION, Array3( 0., 0., 0. ) );
    glMaterialfv( GL_FRONT, GL_AMBIENT, Array3( r, g, b ) );
    glMaterialfv( GL_FRONT, GL_DIFFUSE, Array3( r, g, b ) );
    glMaterialfv( GL_FRONT, GL_SPECULAR, MulArray3W( .8f, White ) );
    glMaterial( GL_FRONT, GL_SHININESS, shininess );
}
How Does OpenGL Define GL_FRONT and GL_BACK?

Vertices are CCW when viewed from the outside

GL_FRONT

Vertices are CW when viewed from the outside

GL_BACK

Sidebar: Note that we are computing the light intensity at each vertex first, and then interpolating that intensity across the polygon second.

That is, you are only using the lighting model at each vertex.

You can do an even better job if you interpolate the normal across the polygon first, and then compute the light intensity with the lighting model at each fragment second:

Shortcuts I Like

But, for that, you will need the Shaders course (CS 457/557)
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
glShadeModel( GL_SMOOTH );
gBegin(GL_TRIANGLES );
gColor3f( r0, g0, b0 );
gVertex3f( x0, y0, z0 );
gColor3f( r1, g1, b1 );
gVertex3f( x1, y1, z1 );
gColor3f( r2, g2, b2 );
gEnd();

Smooth Shading can also interpolate vertex colors, not just the results of the lighting model

This is especially useful when using colors for scientific visualization:

Tricky Lighting Situations

Watch for these in movies!

Tricky Lighting Situations

Notice the lighting in the fur!
Notice how these vertical stripes look "scalloped", like a Greek column. But, they are solid-color stripes. What is going on?

Our vision systems can't handle abrupt changes in intensity.

In fact, our vision systems can't even handle abrupt changes in the slope of intensity.

Think of the Mach Banding problem as being similar to trying to round second base at a 90º angle.