Computer Graphics

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.

\[ n = (P_1 - P_0) \times (P_2 - P_0) \]

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

Setting a Surface Normal in OpenGL

Per-face

Flat Shading (Per-face)
Smooth Shading (Per-vertex)

```c
glMatrixMode(GL_MODELVIEW);
glTranslatef(tx, ty, tz);
glRotatef(degrees, ax, ay, az);
glScalef(sx, sy, sz);
glShadeModel(GL_SMOOTH);
gColor3f(r, g, b);
gBegin(GL_TRIANGLES);
gNormal3f(nx0, ny0, nz0);
gVertex3f(x0, y0, z0);
gNormal3f(nx1, ny1, nz1);
gVertex3f(x1, y1, z1);
gNormal3f(nx2, ny2, nz2);
gVertex3f(x2, y2, z2);
gEnd();
```

OpenGL Surface Normals Need to be Unitized by Someone

```c
glTranslatef(tx, ty, tz);
gRotatef(degrees, ax, ay, az);
gScalef(sx, sy, sz);
gNormal3f(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** = \( I \cos \Theta \)
   - Accounts for the angle between the incoming light and the surface normal

3. **Specular** = \( I \cos \Phi \)
   - 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 \( E \)

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

```c
Diffuse = I \cos \Theta
```
The Specular Lighting equation is a heuristic that approximates reflection from a rough surface:

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

\[ S = \text{"shininess"} \]

\[ 1/S = \text{"roughness"} \]
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 28 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:
   ```
   glLightModelfv(GL_LIGHT_MODEL_AMBIENT, MulArray3(.3f, 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.

Setting the Material Characteristics

```
float White[4] = {1.,1.,1.,1.};

// utility to create an array from 3 separate values:
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;
}

// utility to create an array from a multiplier and an array:
float *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;
}
```

```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));
gLightModeli(GL_LIGHT_MODEL_TWO_SIDE, GL_TRUE);
gLightfv(GL_LIGHT0, GL_AMBIENT, Array3(0., 0., 0.));
gLightfv(GL_LIGHT0, GL_DIFFUSE, LightColor);
gLightfv(GL_LIGHT0, GL_SPECULAR, LightColor);
gLightf(GL_LIGHT0, GL_CONSTANT_ATTENUATION, 1.);
gLightf(GL_LIGHT0, GL_LINEAR_ATTENUATION, 0.);
gLightf(GL_LIGHT0, GL_QUADRATIC_ATTENUATION, 0.);
```

You can have multiple lights.

Attenuation \( \frac{1}{d + |d|^2} \) where d is the distance from the light to the point being lit.

Setting the Light Position

```
gMatrixMode(GL_MODELVIEW);
gLoadIdentity();
```

The light position gets transformed by the value of the ModelView matrix at the moment the light position is set.

```if we do this, then the light will be wrt the scene at XLIGHT, YLIGHT, ZLIGHT;
gLightf(GL_LIGHT0, GL_POSITION, Array3(XLIGHT, YLIGHT, ZLIGHT));
```

```if we do this, then the light will be wrt the eye at XLIGHT, YLIGHT, ZLIGHT;
gLightf(GL_LIGHT0, GL_POSITION, Array3(XLIGHT, YLIGHT, ZLIGHT));
```
// perform the rotations and scaling about the origin:
glRotatef( Xrot, 1., 0., 0. );
glRotatef( Yrot, 0., 1., 0. );
glScalef( Scale, Scale, Scale );

// 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:
//glShadeModel( GL_SMOOTH );

// enable lighting:
//glEnable( GL_LIGHTING );
//glEnable( GL_LIGHT0 );

// draw the objects:
...

You can enable and disable lighting "at all". (This toggles between using 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

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.

Thus (1,2,3,1) , (2,4,6,2) , (-1,-2,-3,-1) all represent the same 3D point.

This Lets us Represent Points at Infinity

This is useful to be able specify a parallel light source by placing the light source
location 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, but along the ray from the origin
through (1,2,3).

Points-at-infinity are used for parallel light sources and some shadow
algorithms

Shortcuts 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. ) );
    glMaterialf ( 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, MulArray3( .8f, White ) );
    glMaterialf ( GL_FRONT, GL_SHININESS, shininess );
}

void SetPointLight( int ilight, float x, float y, float z,  float r, float g, float b ){
    glLightfv( ilight, GL_POSITION,  Array3( x, y, z ) );
    glLightfv( ilight, GL_AMBIENT,   Array3( 0., 0., 0. ) );
    glLightfv( ilight, GL_DIFFUSE,   Array3( r, g, b ) );
    glLightfv( ilight, GL_SPECULAR,  Array3( r, g, b ) );
    glLightf ( ilight, GL_CONSTANT_ATTENUATION, 1. );
    glLightf ( ilight, GL_LINEAR_ATTENUATION, 0. );
    glLightf ( ilight, GL_QUADRATIC_ATTENUATION, 0. );
    glEnable( ilight );
}

void SetSpotLight( int ilight, float x, float y, float z,  float xdir, float ydir, float zdir, float r, float g, float b ){
    glLightfv( ilight, GL_POSITION,  Array3( x, y, z ) );
    glLightfv( ilight, GL_SPOT_DIRECTION,  Array3(xdir,ydir,zdir) );
    glLightf( ilight, GL_SPOT_EXPONENT, 1. );
    glLightf( ilight, GL_SPOT_CUTOFF, 45. );
    glLightfv( ilight, GL_AMBIENT,   Array3( 0., 0., 0. ) );
    glLightfv( ilight, GL_DIFFUSE,   Array3( r, g, b ) );
    glLightfv( ilight, GL_SPECULAR,  Array3( r, g, b ) );
    glLightf ( ilight, GL_CONSTANT_ATTENUATION, 0. );
    glLightf ( ilight, GL_LINEAR_ATTENUATION, 0. );
    glLightf ( ilight, GL_QUADRATIC_ATTENUATION, 0. );
    glEnable( ilight );
}

Additional Parameters for Spotlights

glLightfv( GL_LIGHT0, GL_SPOT_DIRECTION, Array3(xdir,ydir,zdir) )
Specifies the spotlight-pointing direction. This gets transformed by the
current value of the ModelView matrix.

glLightf( GL_LIGHT0, GL_SPOT_EXPONENT, e )
Specifies the spotlight directional intensity. This acts very
much like the exponent in the specular lighting equation.

glLightf( GL_LIGHT0, GL_SPOT_CUTOFF, deg )
Specifies the spotlight maximum spread angle.

Definition of GL_FRONT and GL_BACK:

GL_FRONT side
Vertices are CCW when viewed from the outside

GL_BACK side
Vertices are CCW when viewed from the outside
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.

But, for that you will need the Shaders course (CS 457/557)

Sidebar: 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

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

Tricky Lighting Situations

Watch for these in movies!

Notice the lighting in the fur