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, like this.

Sometimes they are defined or computed per-vertex, like this.

Where Do Surface Normals Come From?

When the triangle is approximating an underlying smooth surface that we know the equation of, we can get them by knowing what the exact normal of the smooth surface would have been. A good example is looking at a sphere from the side:

When the triangle is part of an arbitrary polyhedron for which we do not have an underlying exact equation, we use vector cross products of the edge vectors to get a vector that is perpendicular to the surface:

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

Setting a Per-Face 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 );
gBegin( GL_TRIANGLES );
gNormal3f( nx0, ny0, nz0 );
gVertex3f( x0, y0, z0 );
gNormal3f( nx1, ny1, nz1 );
gVertex3f( x1, y1, z1 );
gEnd();
```

Per-face normal is set before the face is drawn.

Setting Per-Vertex Surface Normals in OpenGL

```c
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
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();
```

Per-vertex normal is set while the face is being drawn.
Flat Shading (Per-face)

```
glMatrixMode( GL_MODELVIEW );
glTranslatef( tx, ty, tz );
glRotatef( degrees, ax, ay, az );
glScalef( sx, sy, sz );
glShadeModel( GL_FLAT );
glNormal3f( nx, ny, nz );
gColor3f( r, g, b );
gBegin( GL_TRIANGLES);
gVertex3f( x0, y0, z0 );
gVertex3f( x1, y1, z1 );
gVertex3f( x2, y2, z2 );
gEnd();
```

Smooth Shading (Per-vertex)

```
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

OpenGL expects the normal vector to be a unit vector, that is: $n_x^2 + n_y^2 + n_z^2 = 1$

If it is not, you can force OpenGL to do the unitizing for you with:

```
glEnable( GL_NORMALIZE );
```

The OpenGL "built-in" Lighting Model

1. Ambient = a constant
   Accounts for light bouncing "everywhere"
2. Diffuse = $I \cdot \cos \Theta$
   Accounts for the angle between the incoming light and the surface normal
3. Specular = $I \cdot \cos \phi$
   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.

\[ \text{Diffuse} = I \times \cos \theta \]

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.

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 equation that approximates reflection from a rough surface.

\[ \text{Specular} = I \times \cos \phi \]

\( S = \text{"shininess"} \)
\( 1/S = \text{"roughness"} \)

The Three Elements of Built-in 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

Colored Lights Shining on Colored Objects
\[
E_R = L_R \times M_R \\
E_G = L_G \times M_G \\
E_B = L_B \times M_B
\]

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,
   \[
   \text{glLightModelfv( GL_LIGHT_MODEL_AMBIENT, MulArray3( .3f, WHITE ) )}
   \]
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.
const 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;  
}  

The 4\textsuperscript{th} element of the array being set to 1.0 is there on purpose. The reason for that is coming up soon!

```c
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 );  
}  
```

A Material-setting Helper Function I Like to Use  
Back-facing = gray  
Front-facing = (r,g,b)  
This code is in your sample code folder in the file setmaterial.cpp

Setting the Light Characteristics  
You can have multiple lights, normally 0-7.  
`glLightf ( GL_LIGHT0, GL_CONSTANT_ATTENUATION, 1. );`  
`glLightf ( GL_LIGHT0, GL_LINEAR_ATTENUATION, 0. );`  
If this is here because we are going to do object (and thus normal) scaling:  
`glEnable( GL_NORMALIZE );`

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

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

Physics tells us that light energy decreases with the inverse square of the distance, \(1/d^2\).  
To emulate this, we would set \(C=0., L=0., Q=1.\)  
Streetlights and car headlights are good uses for this.  
Often, we don't want any attenuation, that is, we want to see everything.  
In that case, set \(C=1., L=0., Q=0.\).

And sometimes you might want to attenuate linearly.  Why?  Well, because you can!  
In that case, set \(C=0., L=1., Q=0.\)
### Setting the Light Position

```c
void SetPointLight( int ilight, float x, float y, float z, float r, float g, float b )
void SetSpotLight( int ilight, float x, float y, float z, float xdir, float ydir, float zdir, float r, float g, float b )
```

```c
// draw the objects:
// 3. if we do this, then the light will be wrt to the object at XLIGHT, YLIGHT, ZLIGHT:
glLightfv( ilight, GL_POSITION, Array3(XLIGHT, YLIGHT, ZLIGHT) );
```

```c
// specify the shading model:
// glShadeModel( GL_SMOOTH );
```

```c
// 1. if we do this, then the light will be wrt the scene at XLIGHT, YLIGHT, ZLIGHT:
glLoadIdentity( );
```

### 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 (1,2,3,1) represents the 3D point (1,2,3).

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

### 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), perform all transformations, and then divide x, y, and z by w before using them.
- Examples:
  - (1,2,3,0) represents a point at infinity, along the ray from the origin through (1,2,3).
  - The point (1,2,3,.01) represents the point (100,200,300).
  - The point (1,2,3,.5) represents the 3D point (2,4,6).
  - The point (1,2,3,1) represents the 3D point (1,2,3).

### Additional Parameters for Spotlights

```c
gLightf( 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.
- glmatrix ModelView
- glmatrix Identity

```c
gLightf( GL_LIGHT0, GL_SPOT_CUTOFF, deg );
```

- Specifies the spotlight maximum spread angle. A cutoff angle of 180° indicates that this is really a point light.

```c
gLightf( GL_LIGHT0, GL_SPOT_EXPONENT, e );
```

- Specifies the spotlight maximum spread angle. A cutoff angle of 180° indicates that this is really a point light.

```c
gLightf( GL_LIGHT0, GL_CONSTANT_ATTENUATION, v0 );
```

- Specifies the spotlight directional intensity. This acts very much like the exponent in the specular lighting equation.

```c
gLightf( GL_LIGHT0, GL_LINEAR_ATTENUATION, v0 );
```

- Specifies the spotlight directional intensity. This acts very much like the exponent in the specular lighting equation.

```c
gLightf( GL_LIGHT0, GL_QUADRATIC_ATTENUATION, v0 );
```

- Specifies the spotlight directional intensity. This acts very much like the exponent in the specular lighting equation.

### Two Light-setting Helper Functions I Like to Use

```c
SetLight( int ilight, float x, float y, float z, float r, float g, float b )
SetSpotLight( int ilight, float x, float y, float z, float xdir, float ydir, float zdir, float r, float g, float b )
```

- This code is in your sample code folder in the file setlight.cpp

- For example:
  - Spot light on object, light off, light off, float off, float off, float float float (off, off, off)
  - Spot light on object, light off, light off, float off, float off, float float float (off, off, off)

### Example of using a parallel light source
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 per-fragment, you will need shaders (coming up soon!)

Per-vertex

Per-fragment

We can also provide per-vertex colors to do this:

```
glShadeModel( GL_SMOOTH );
gBegin( GL_TRIANGLES );
  glColor3f( r0, g0, b0 );
  glVertex3f( x0, y0, z0 );
  glColor3f( r1, g1, b1 );
  glVertex3f( x1, y1, z1 );
  glColor3f( r2, g2, b2 );
  glVertex3f( x2, y2, z2 );
gEnd( );
```

Tricky Lighting Situations

Tricky Lighting Situations

Watch for these in movies!
Sidebar: Beware of Mach Banding

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

Beware of Mach Banding

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.

Flat shading

Smooth shading

This "white line" doesn’t really exist — it is an artifact of our vision system!

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