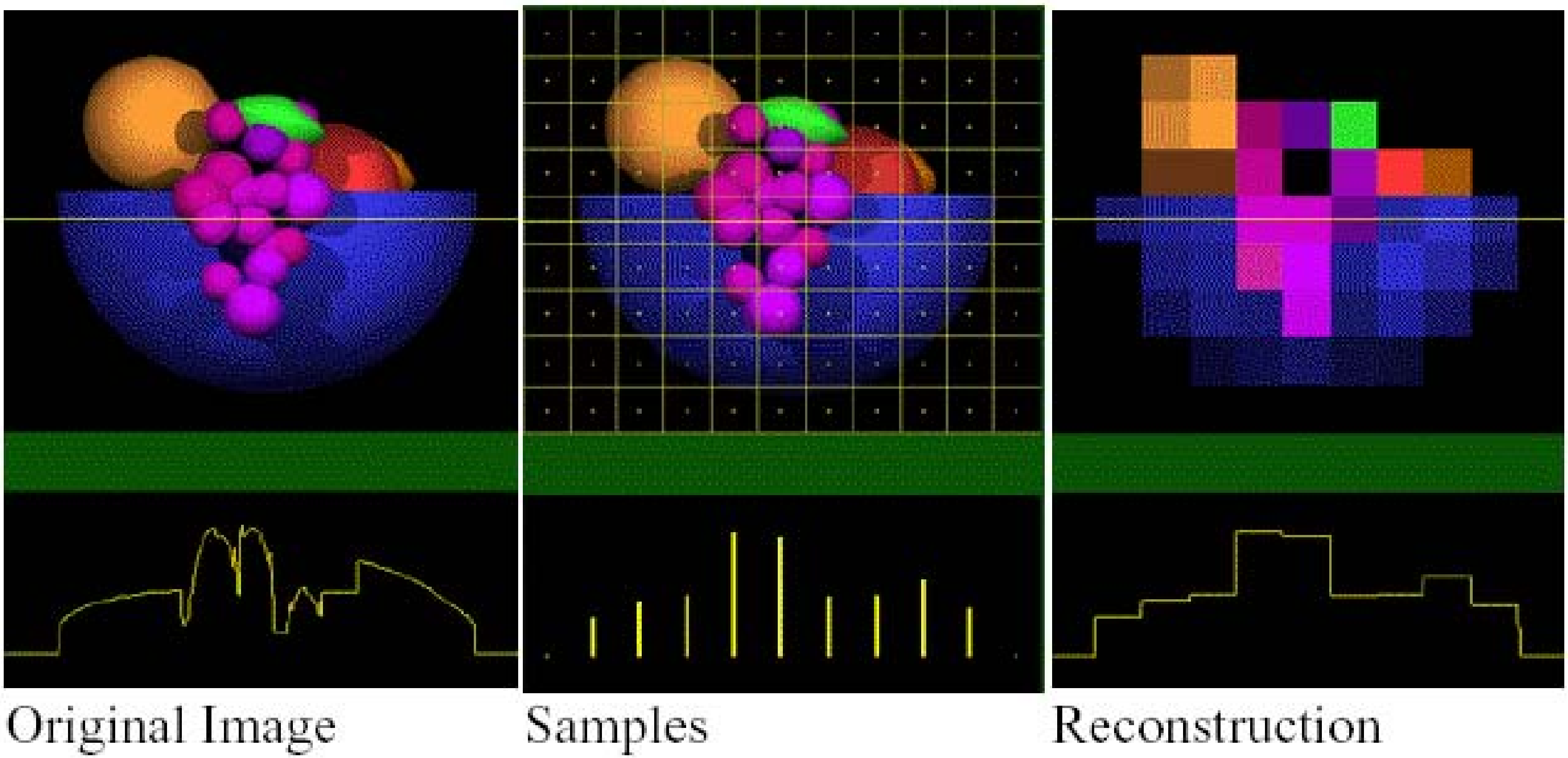
Sampling, Aliasing, & Mipmaps

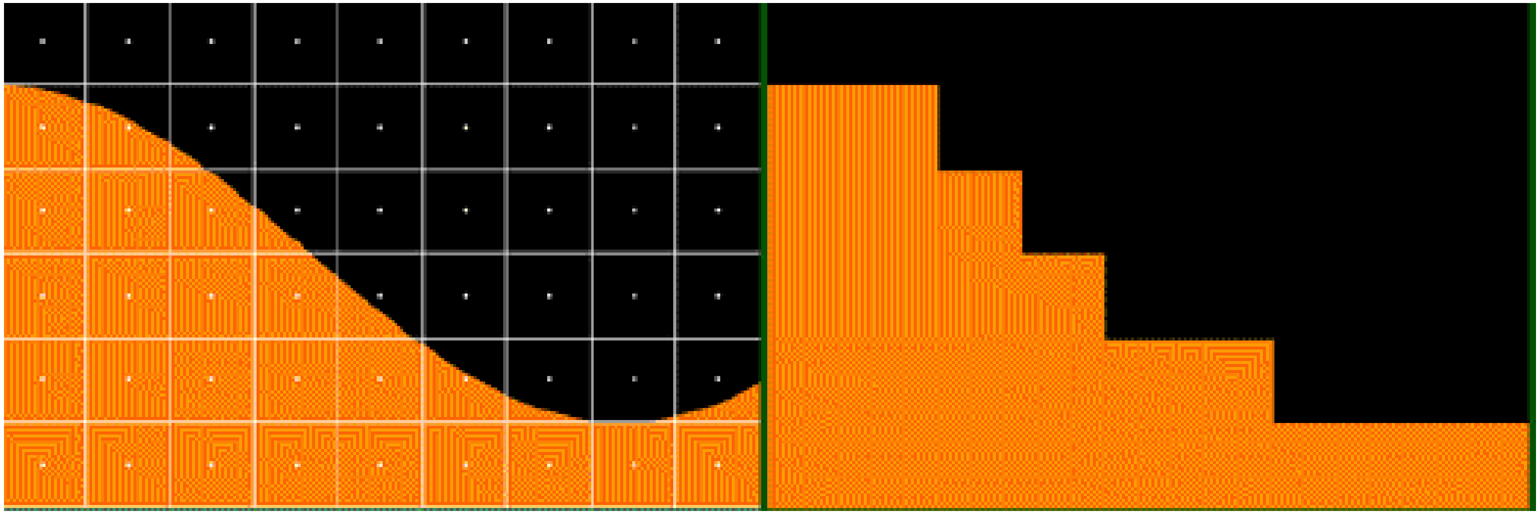
MIT EECS 6.837 Computer Graphics
Wojciech Matusik, MIT EECS

Examples of Aliasing



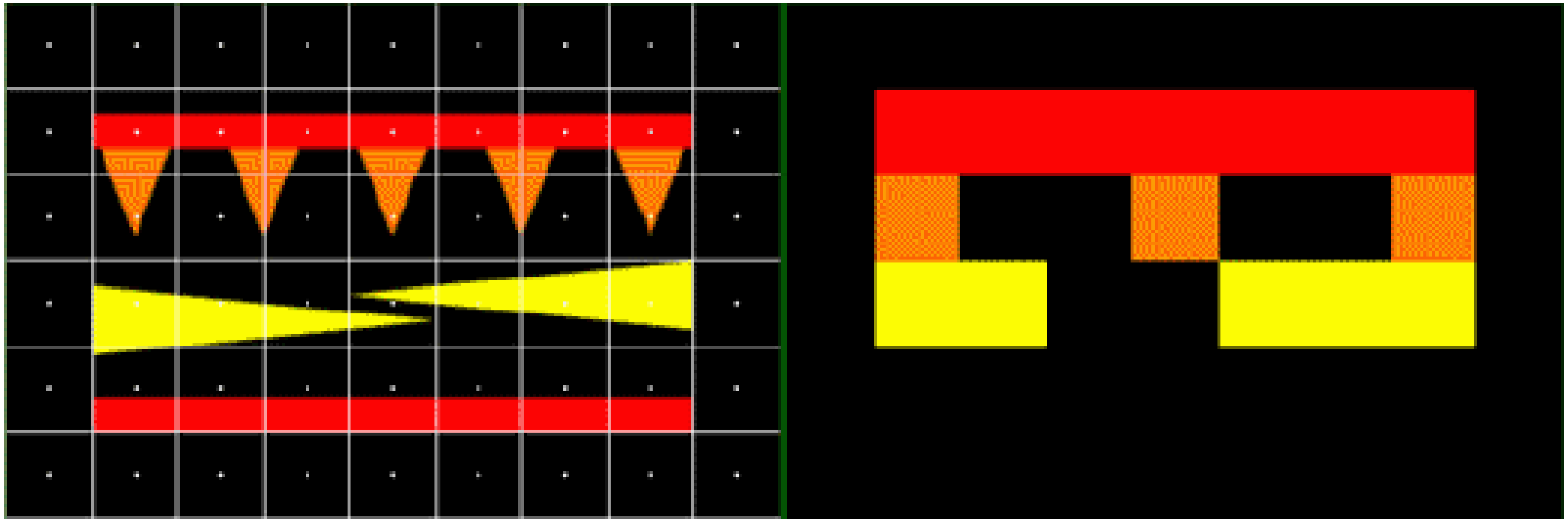
Examples of Aliasing

Jagged boundaries



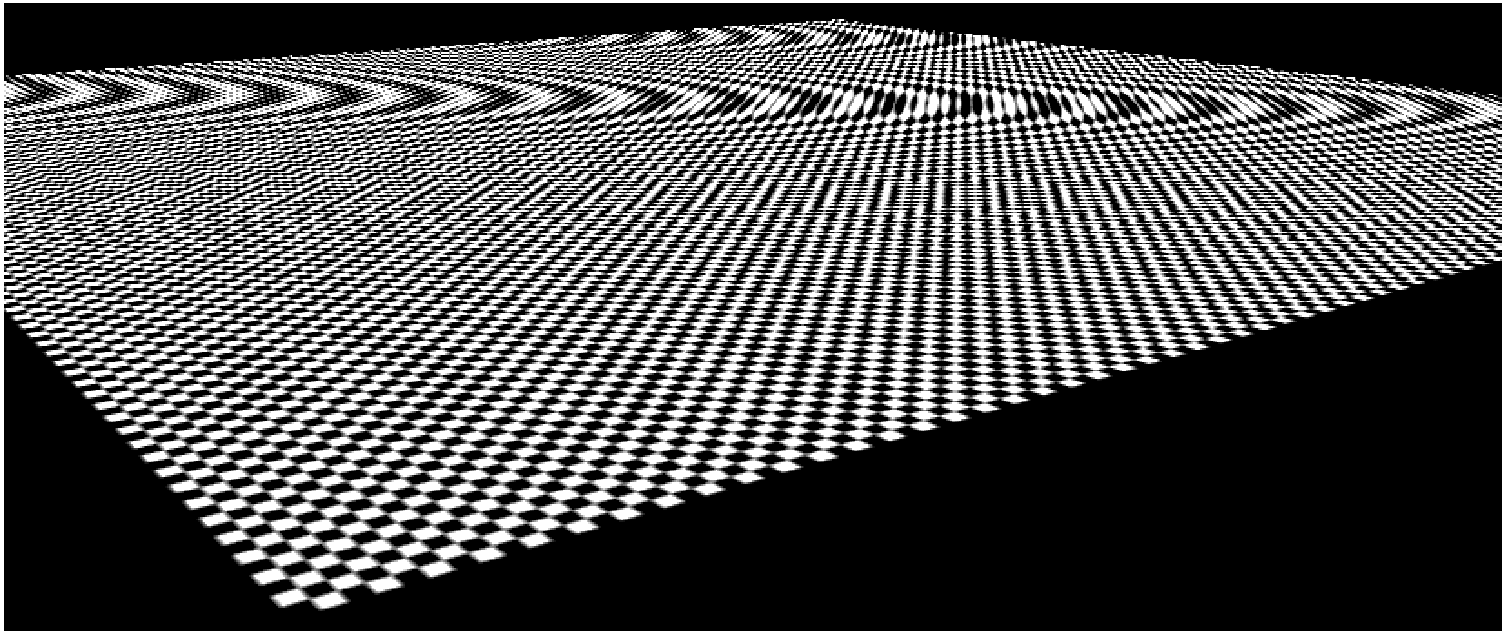
Examples of Aliasing

Improperly rendered detail

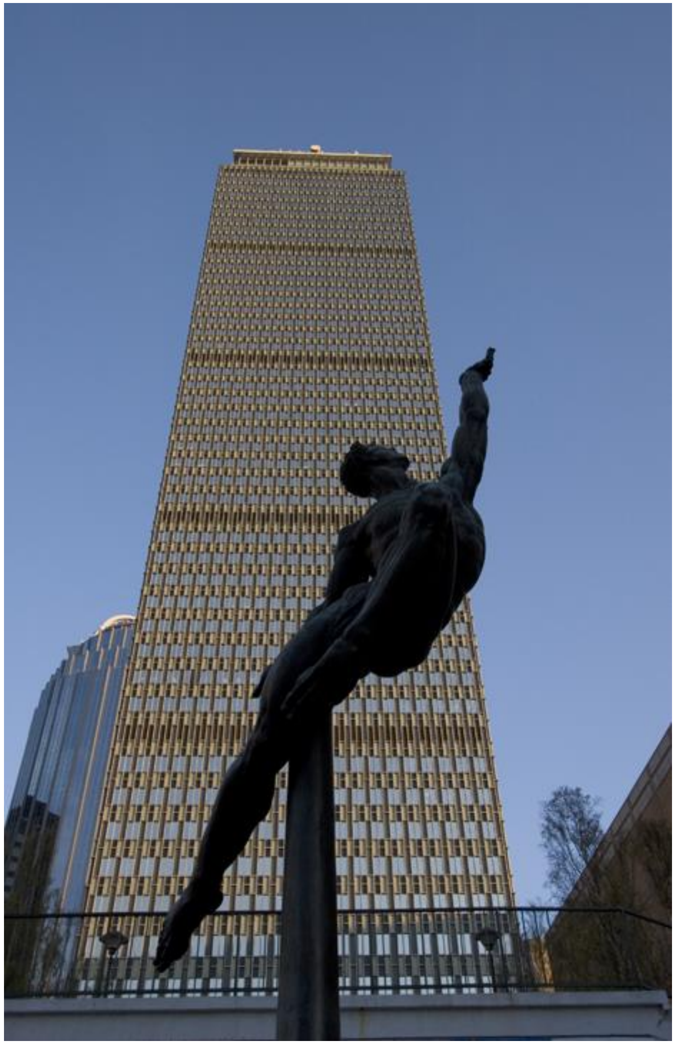


Examples of Aliasing

Texture Errors



In photos too



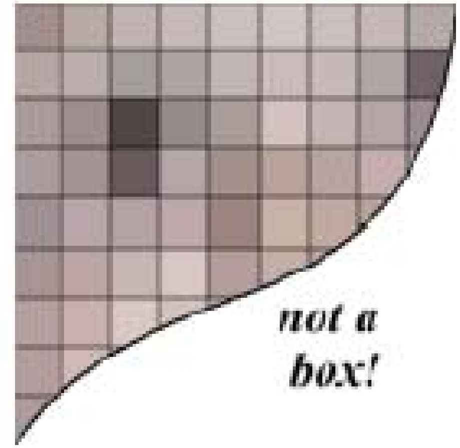
See also http://vimeo.com/26299355

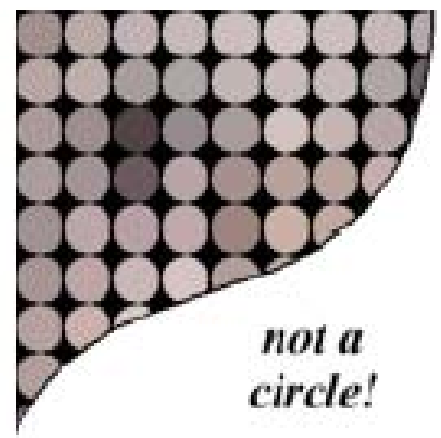
Philosophical perspective

- The physical world is continuous, inside the computer things need to be discrete
- Lots of computer graphics is about translating continuous problems into discrete solutions
  - e.g. ODEs for physically-based animation, global illumination, meshes to represent smooth surfaces, rasterization, antialiasing
- Careful mathematical understanding helps do the right thing

What is a Pixel?

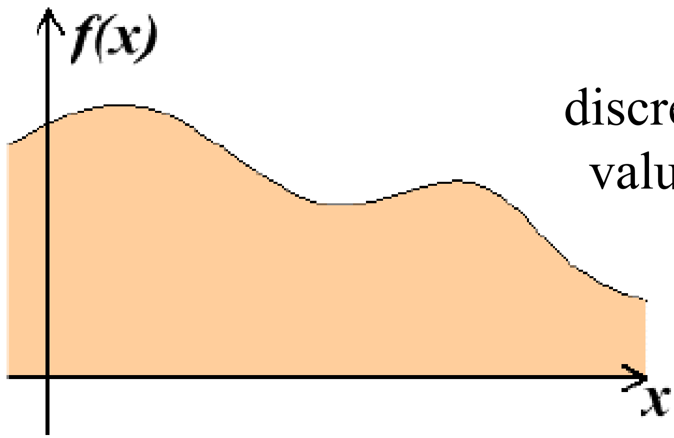
- A pixel is not:
  - a box
  - a disk
  - a teeny tiny little light
- A pixel “looks different” on different display devices
- A pixel is a sample
  - it has no dimension
  - it occupies no area
  - it cannot be seen
  - it has a coordinate
  - it has a value

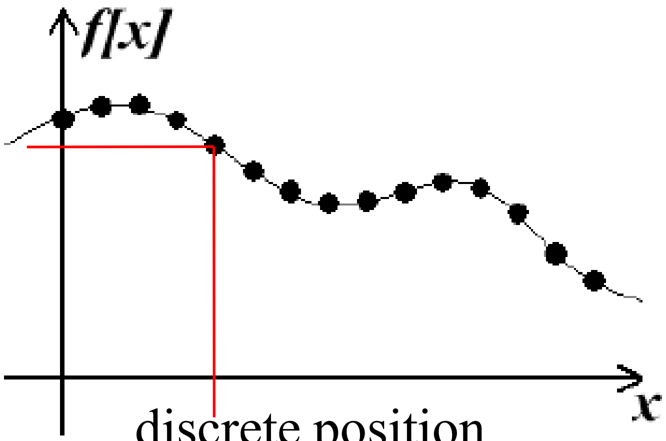




More on Samples

- In signal processing, the process of mapping a continuous function to a discrete one is called *sampling*
- The process of mapping a continuous variable to a discrete one is called *quantization*
  - Gamma helps quantization
- To represent or render an image using a computer, we must both sample and quantize
  - Today we focus on the effects of sampling and how to fight them





Sampling & reconstruction

The visual array of light is a continuous function

1/ we sample it

- with a digital camera, or with our ray tracer
- This gives us a finite set of numbers, not really something we can see
- We are now inside the discrete computer world

2/ we need to get this back to the physical world: we reconstruct a continuous function

- for example, the point spread of a pixel on a CRT or LCD

- Both steps can create problems
  - pre-aliasing caused by sampling
  - post-aliasing caused by reconstruction
  - We focus on the former

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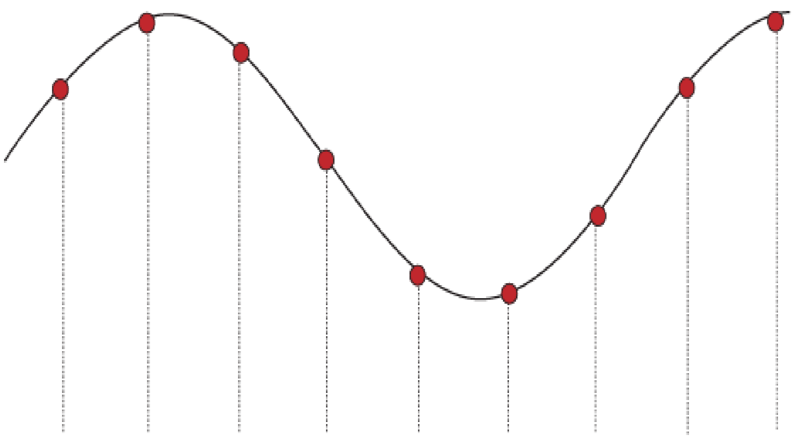
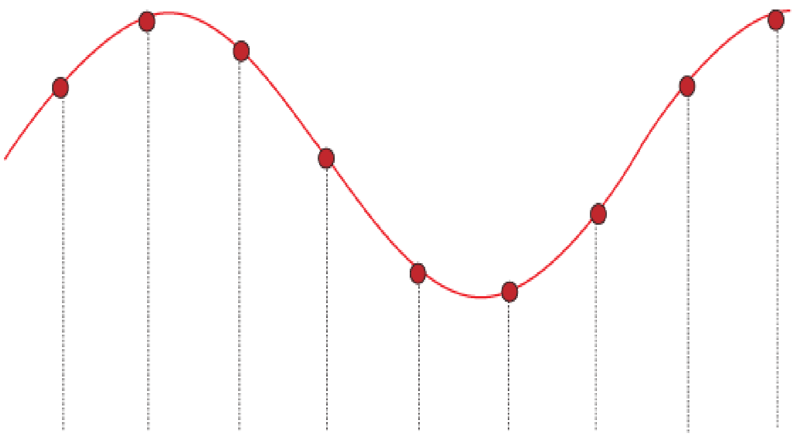
Questions?

Sampling Density

- If we're lucky, sampling density is enough



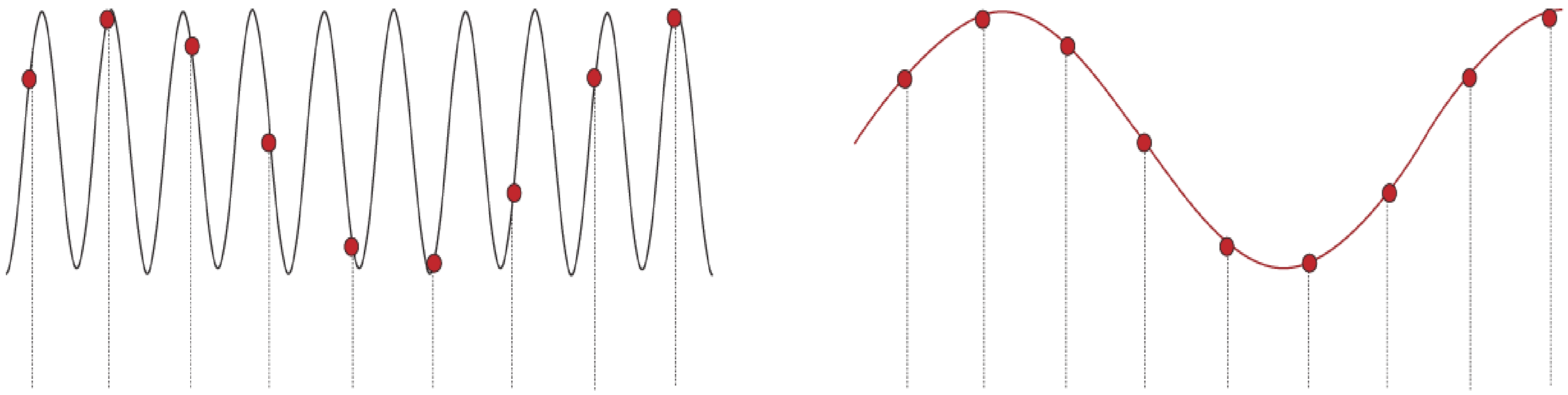
Input



Reconstructed

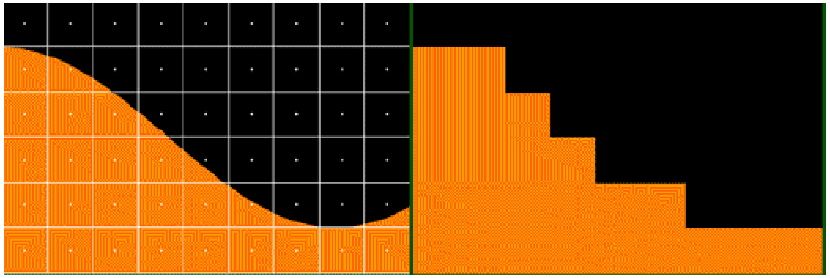
Sampling Density

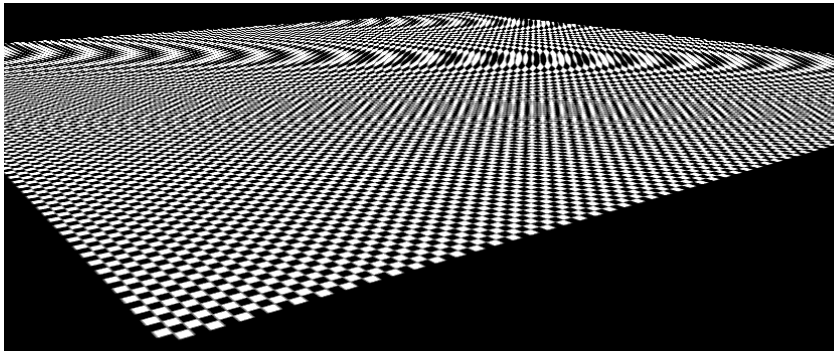
- If we insufficiently sample the signal, it may be mistaken for something simpler during reconstruction (that's aliasing!)
- This is why it’s called aliasing: the new low-frequency sine wave is an alias/ghost of the high-frequency one



Discussion

- Types of aliasing
  - Edges
    - mostly directional aliasing (vertical and horizontal edges rather than actual slope)
  - Repetitive textures
    - Paradigm of aliasing
    - Harder to solve right
    - Motivates fun mathematics





Solution?

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- We blur!
  - In the case of audio, people first include an analog low-pass filter before sampling
  - For ray tracing/rasterization: compute at higher resolution, blur, resample at lower resolution
  - For textures, we can also blur the texture image before doing the lookup
- To understand what really happens, we need serious math

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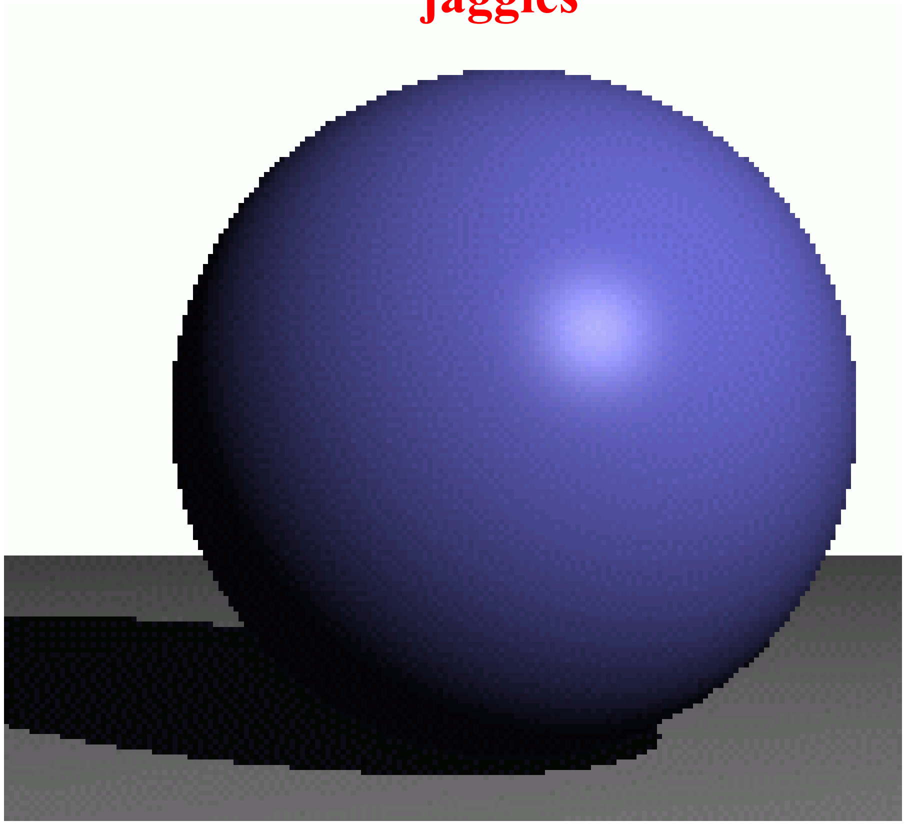
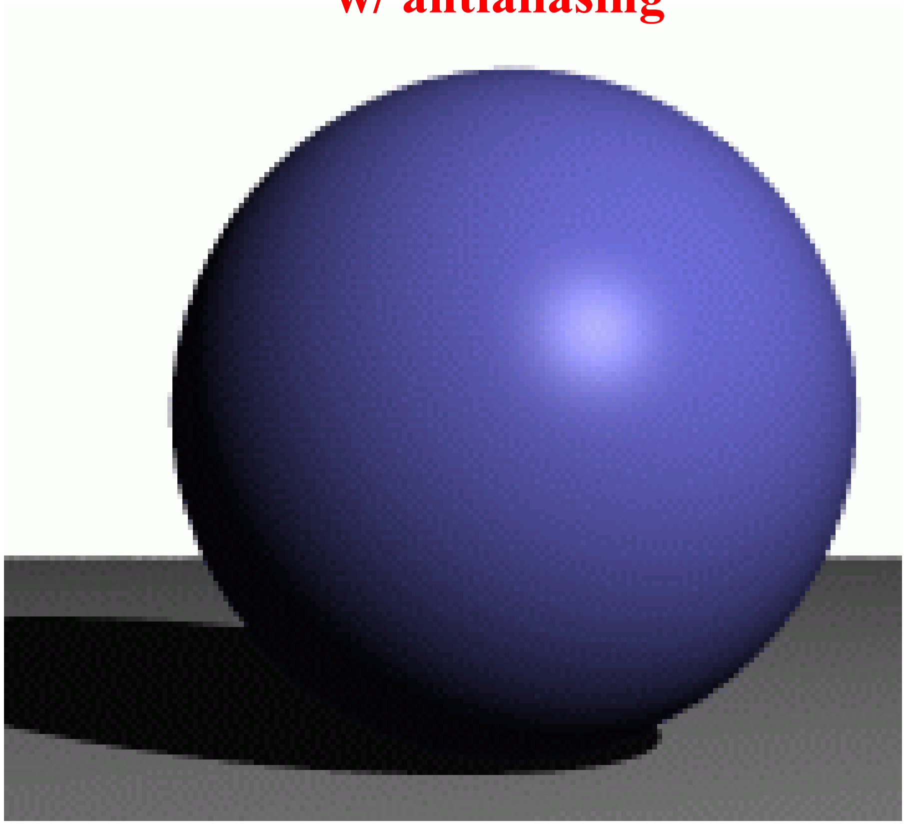
In practice: Supersampling

- Your intuitive solution is to compute multiple color values per pixel and average them

jaggies

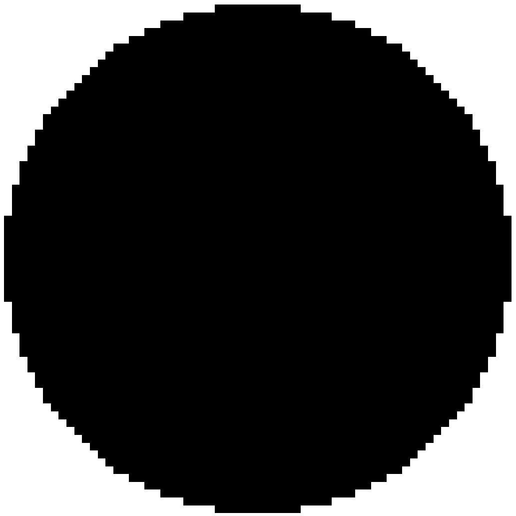


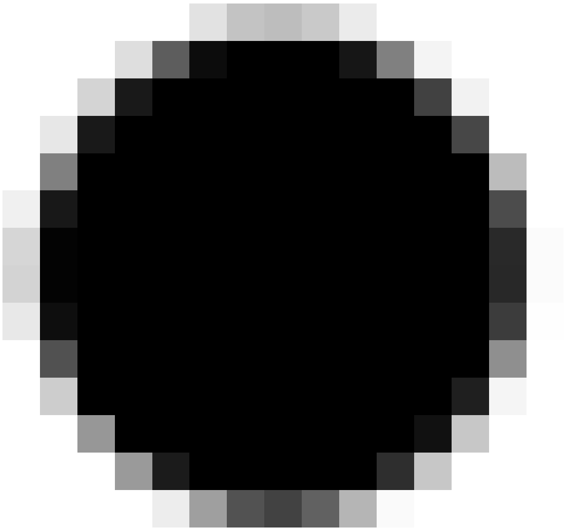
w/ antialiasing



Uniform supersampling

- Compute image at resolution k*width, k*height
- Downsample using low-pass filter
  (e.g. Gaussian, sinc, bicubic)



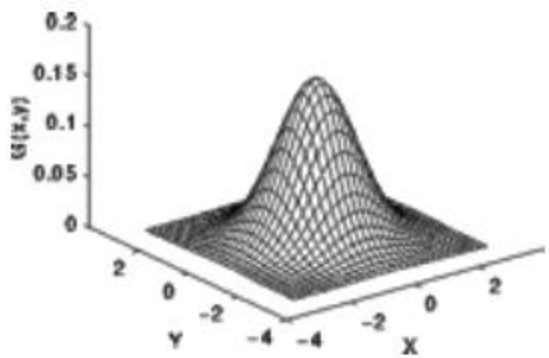


Low pass / convolution

- Each output (low-res) pixel is a weighted average of input subsamples
- Weight depends on relative spatial position
- For example:
  - Gaussian as a function of distance
  - 1 inside a square, zero outside (box)

$\frac{1}{273}$

1	4	7	4	1
4	16	26	16	4
7	26	41	26	7
4	16	26	16	4
1	4	7	4	1



Gaussian

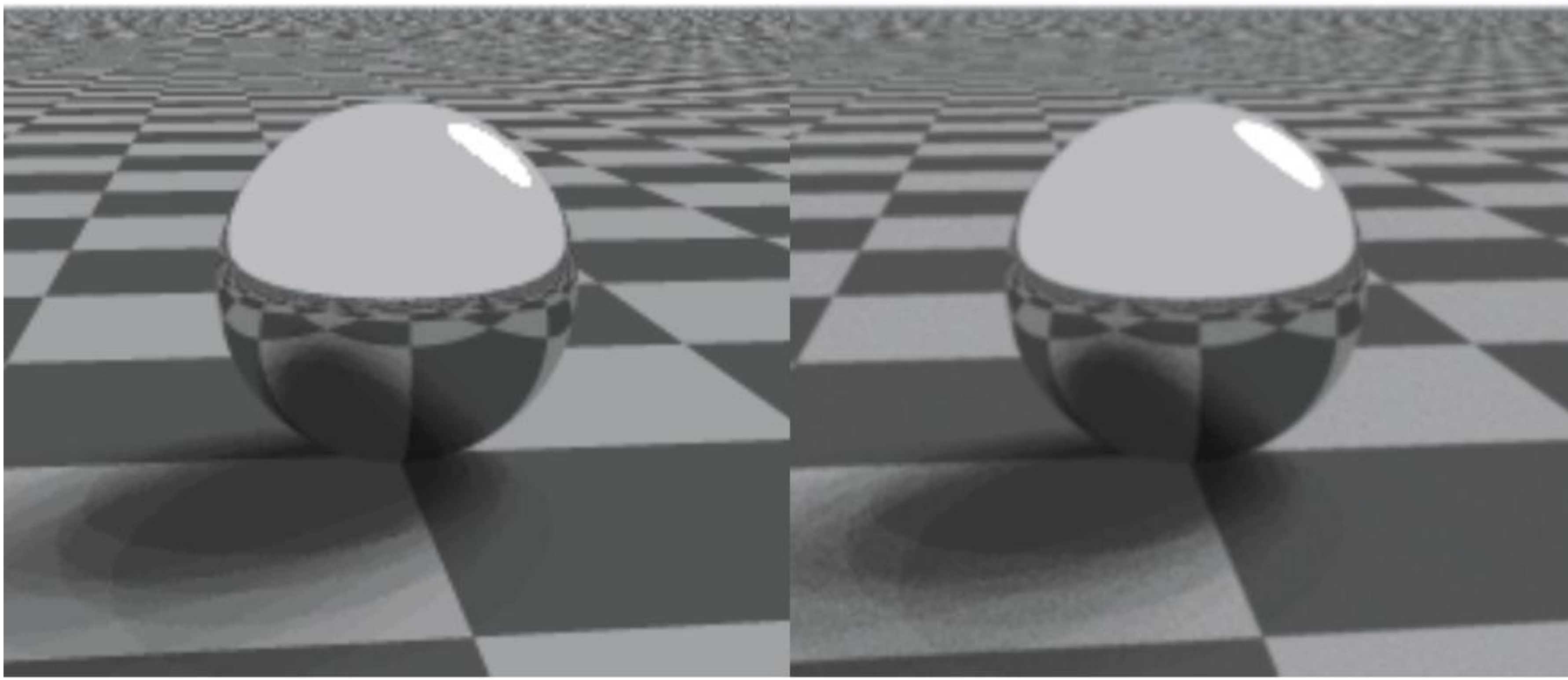
http://homepages.inf.ed.ac.uk/rbf/HIPR2/gsmooth.htm

In practice: Supersampling

- Your intuitive solution is to compute multiple color values per pixel and average them
- A better interpretation of the same idea is that
  - You first create a higher resolution image
  - You blur it (low pass, prefilter)
  - You resample it at a lower resolution

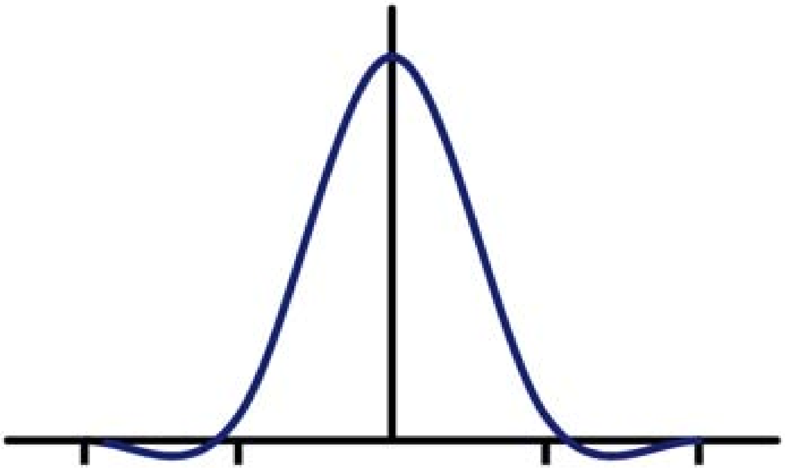
Images removed due to copyright restrictions.

Box Gaussian



Recommended filter

- Bicubic
  - http://www.mentallandscape.com/Papers_siggraph88.pdf
- Good tradeoff between sharpness and aliasing



http://de.wikipedia.org/wiki/Datei:Mitchell_Filter.svg

Piecewise-cubic

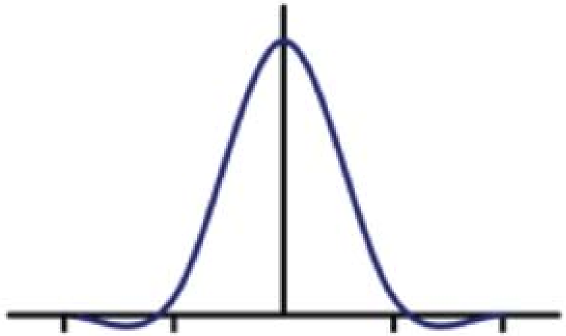
- General formula

$$k(x) = \begin{cases} P|x|^3 + Q|x|^2 + R|x| + S & \text{if } |x| < 1 \\ T|x|^3 + U|x|^2 + V|x| + W & \text{if } 1 \le |x| < 2 \\ 0 & \textit{otherwise} \end{cases}$$

where P, Q, R, S, T, U, V, W are parameters

- But we want the derivatives to be zero at the boundary and constant signals to be well reconstructed. Reduces to 2 parameters

$$k(x) = \frac{1}{6}\begin{cases} (12-9B-6C)|x|^3 + \\ \quad (-18+12B+6C)|x|^2 + (6-2B) & \text{if } |x| < 1 \\ (-B-6C)|x|^3 + (6B+30C)|x|^2 + & \text{if } 1 \le |x| < 2 \\ \quad (-12B-48C)|x| + (8B+24C) & \\ 0 & \textit{otherwise} \end{cases}$$

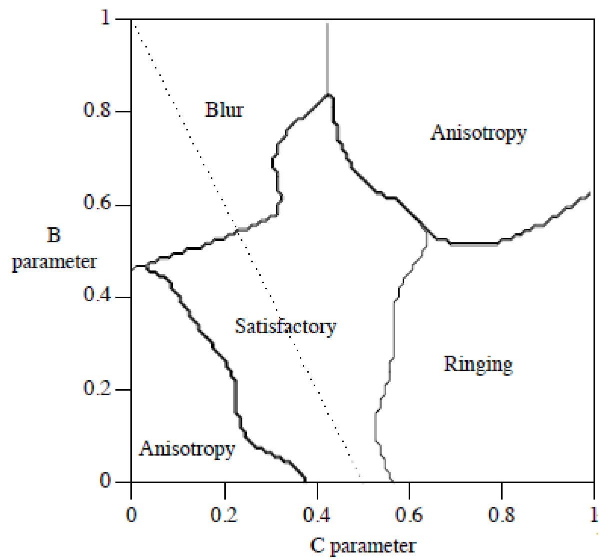


Choosing the parameters

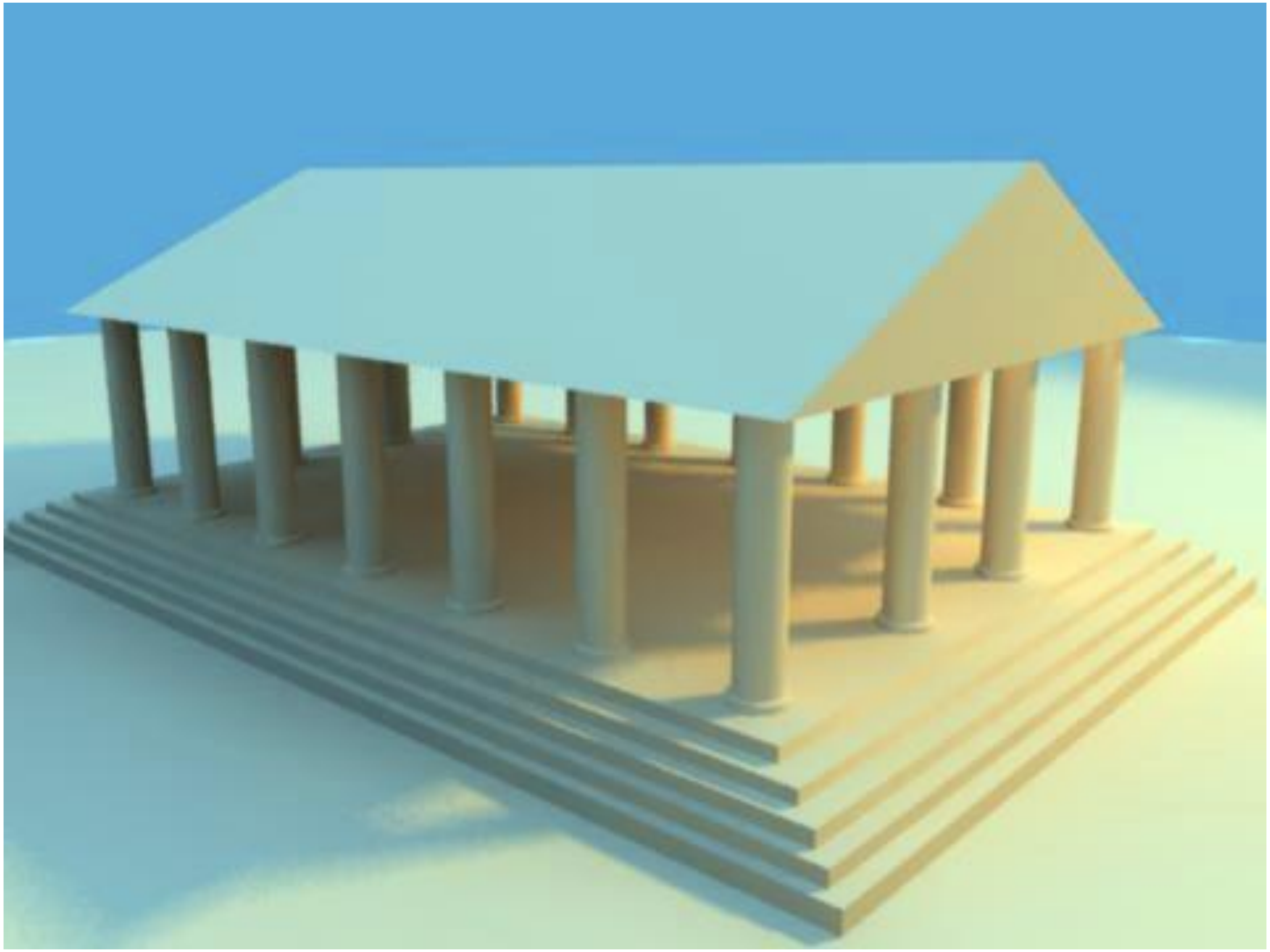
- Empirical tests determined usable parameters
  - Mitchell, Don and Arun Netravali, "Reconstruction Filters in Computer Graphics", SIGGRAPH 88.

    http://www.mentallandscape.com/Papers_siggraph88.pdf

    http://dl.acm.org/citation.cfm?id=378514

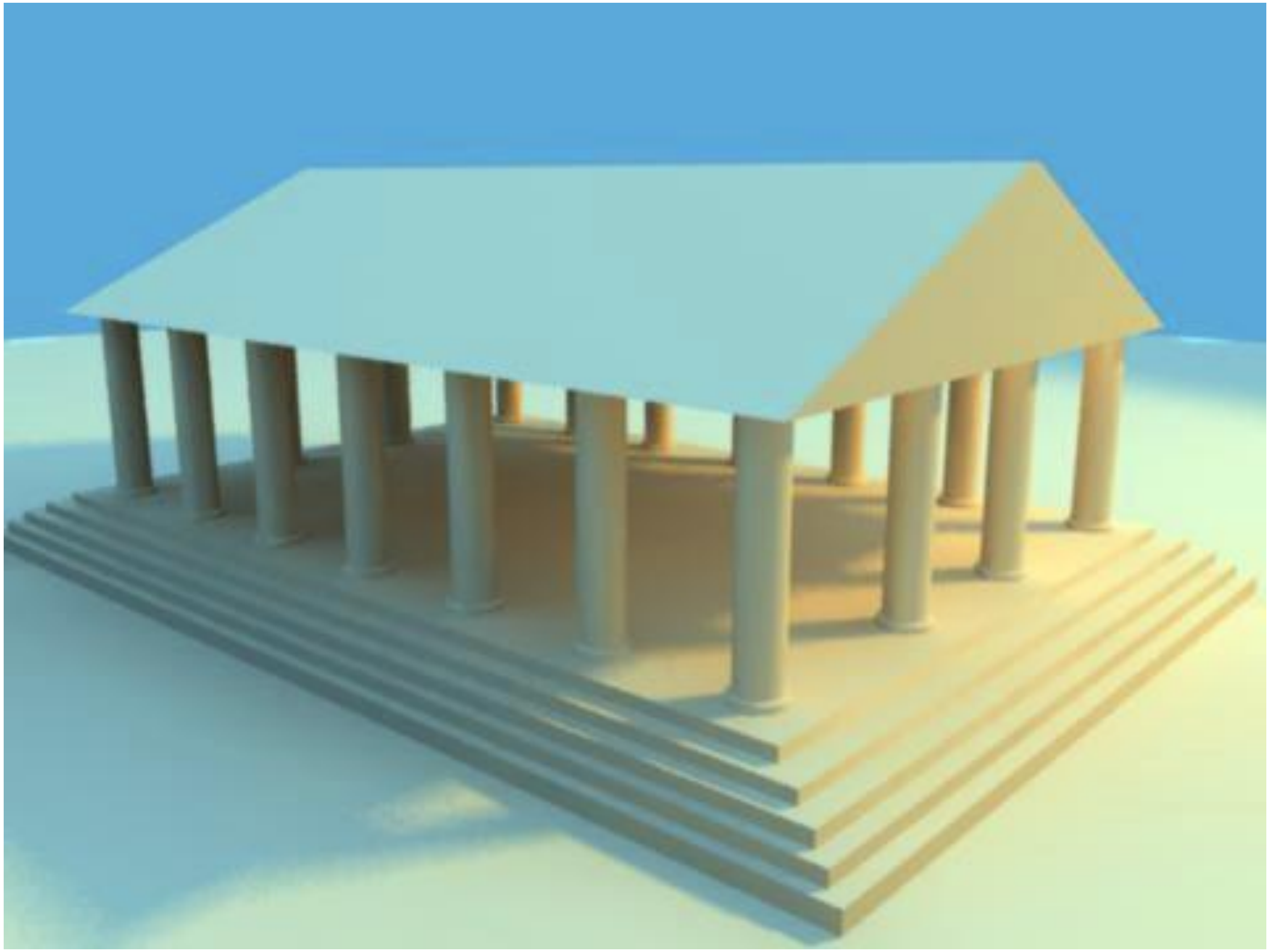


Box



http://www.willsmith.org/maya_gi_tutorial_1/Wills_Maya_GI_Tweaking_Guide_1.html

Gauss



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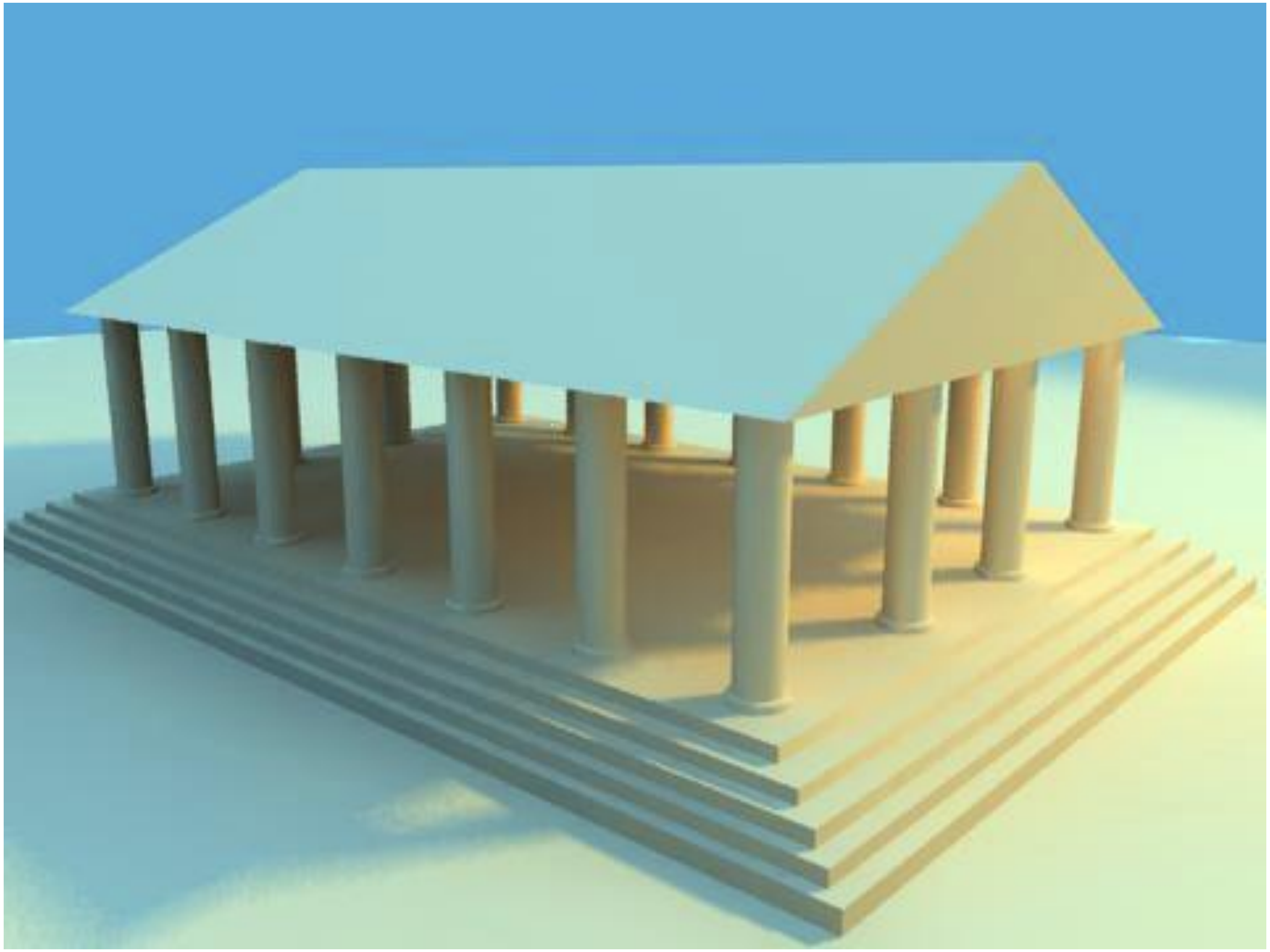
Mitchell bicubic



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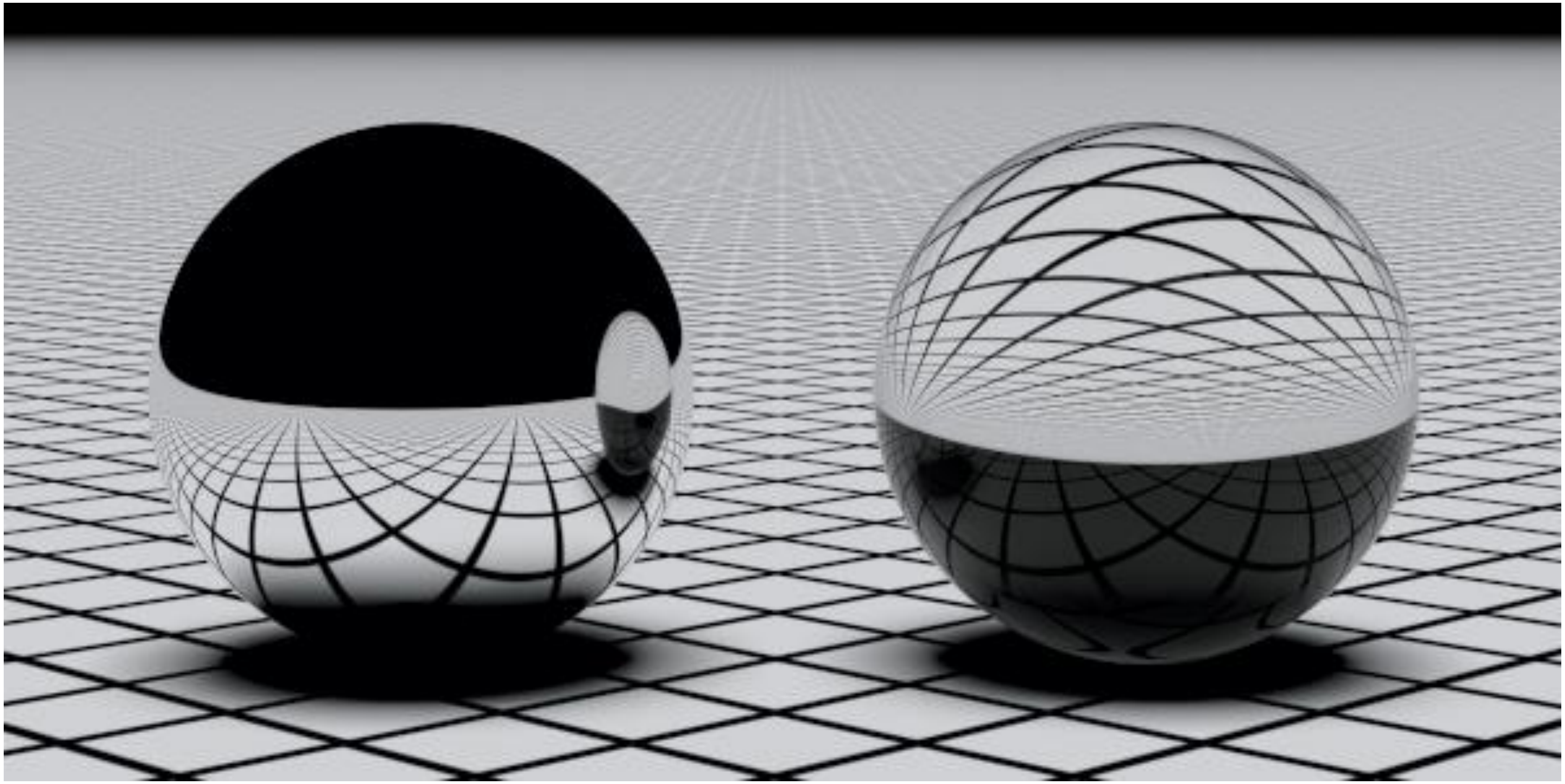
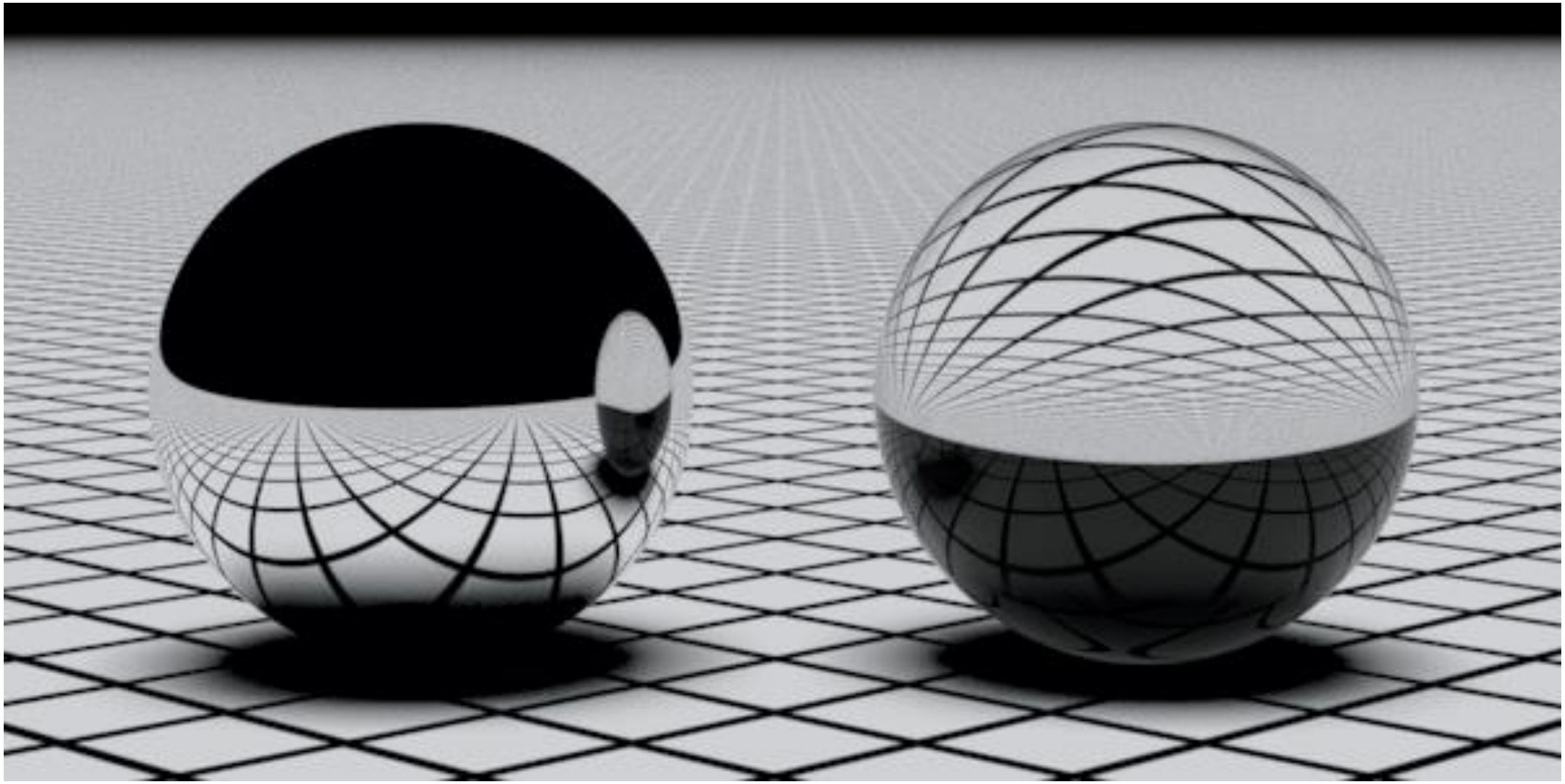
Box



http://rise.sourceforge.net/cgi-bin/makepage.cgi?Filtering

Mitchell-Netravali cubic (1/3. 1/3)



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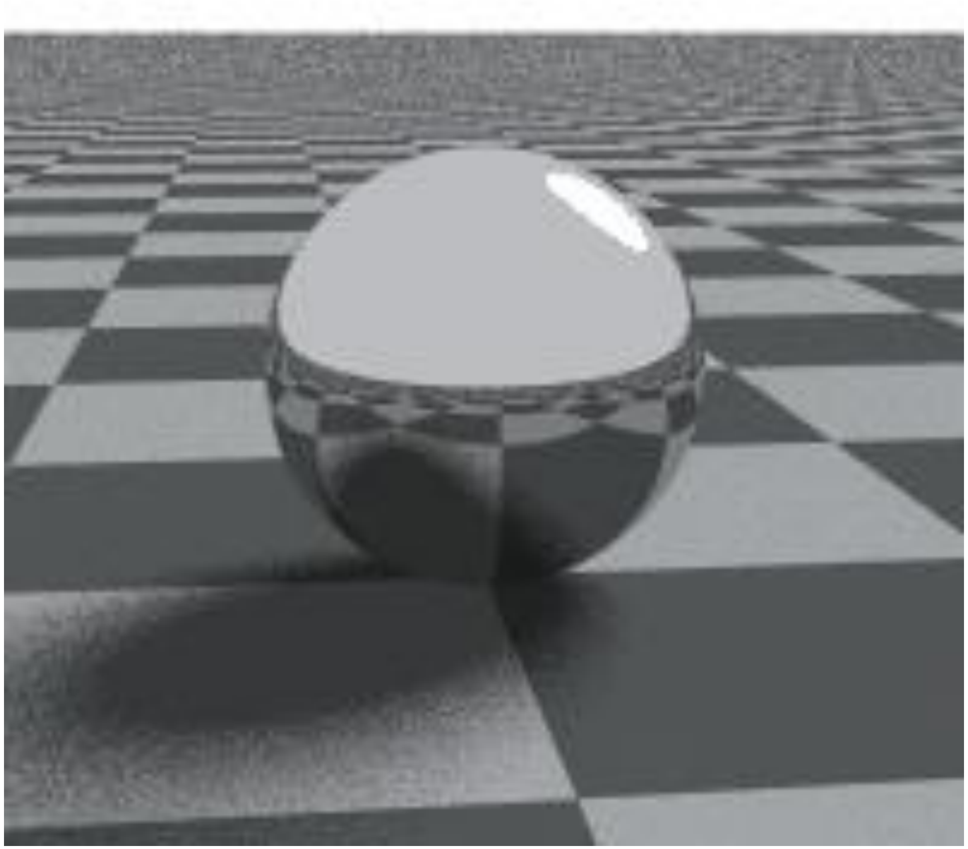
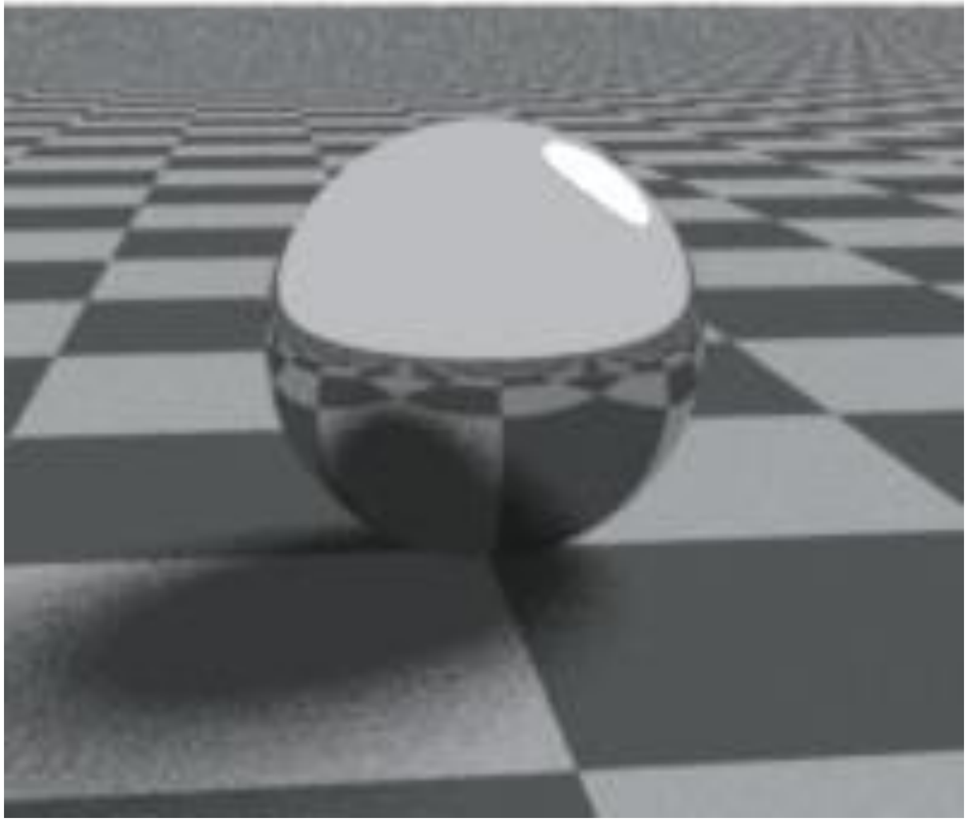
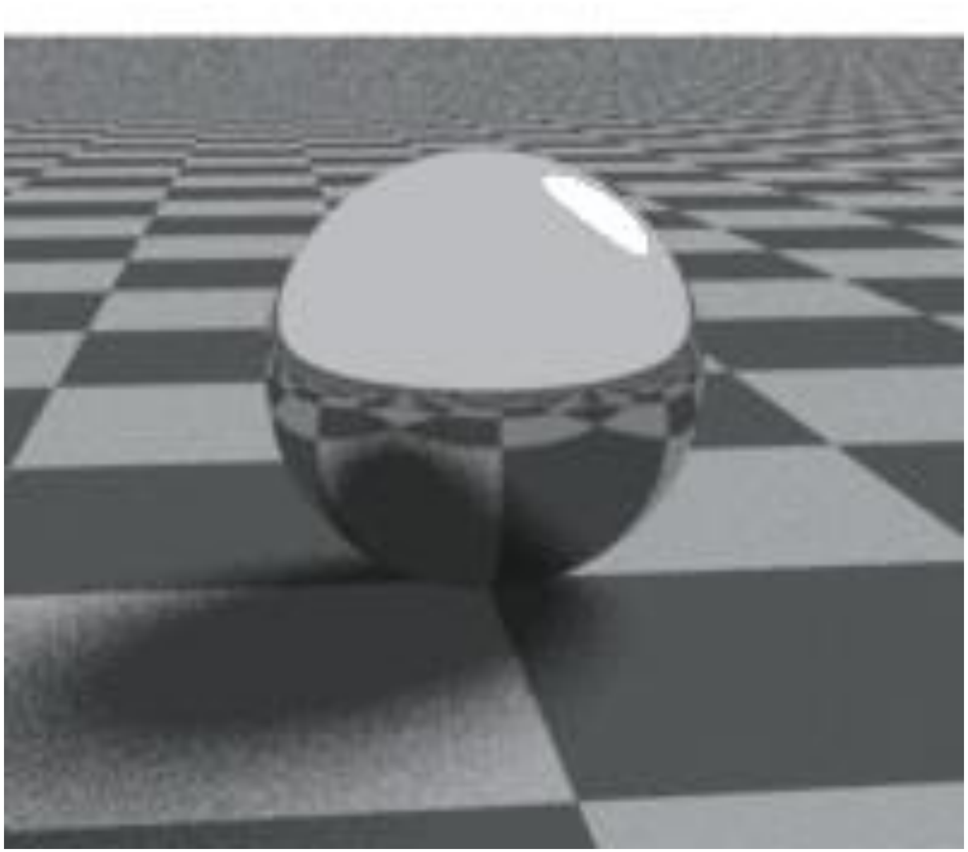


Gaussian

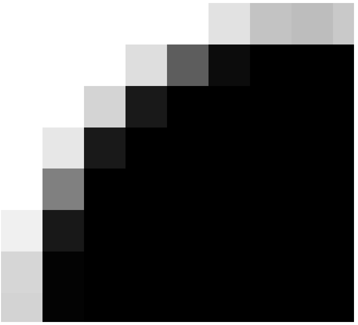


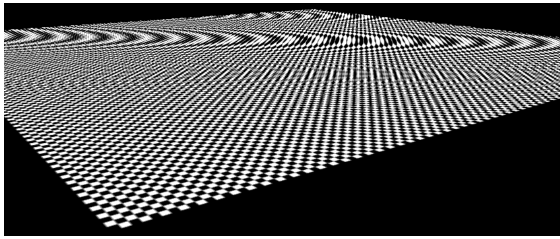
Mitchell-Netravali cubic



Uniform supersampling

- Advantage:
  - The first (super)sampling captures more high frequencies that are not aliased
  - Downsampling can use a good filter
- Issues
  - Frequencies above the (super)sampling limit are still aliased
- Works well for edges, since spectrum replication is less an issue
- Not as well for repetitive textures
  - But solution soon





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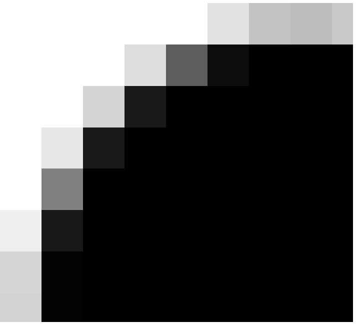
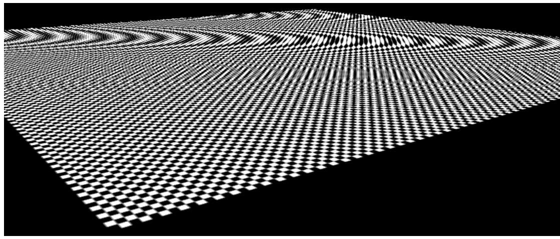
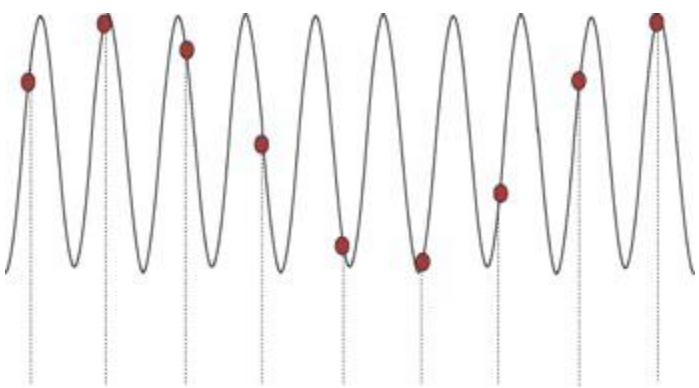




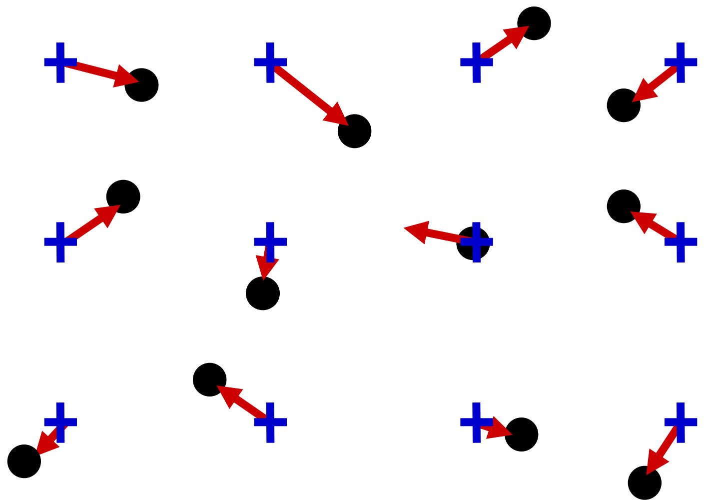
Uniform supersampling

- Problem: supersampling only pushes the problem further: The signal is still not bandlimited
- Aliasing happens
- Especially if the signal and the sampling are regular



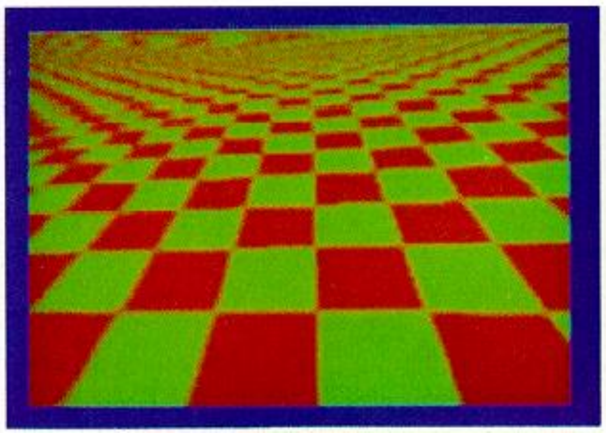
Jittering

- Uniform sample + random perturbation
- Sampling is now non-uniform
- Signal processing gets more complex
- In practice, adds noise to image
- But noise is better than aliasing Moiré patterns

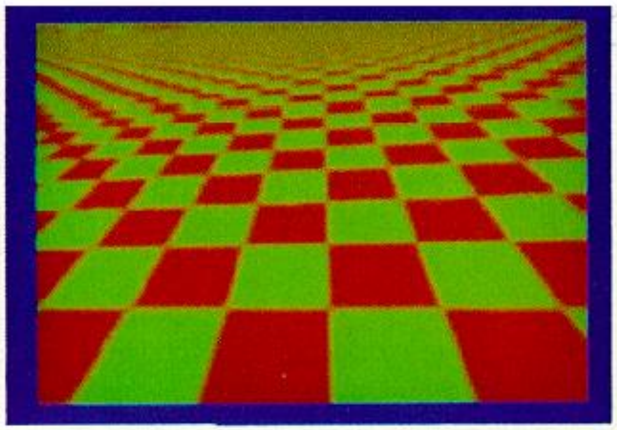


Jittered supersampling

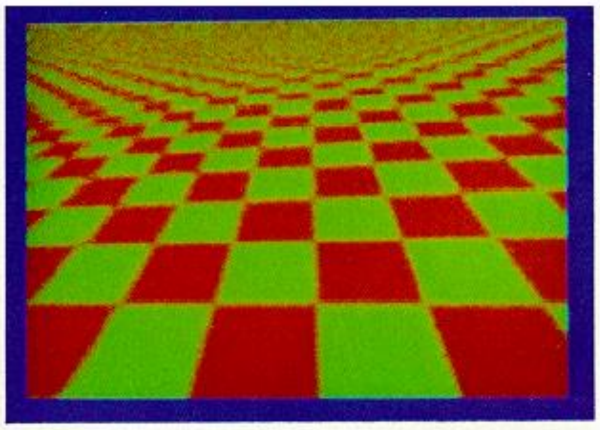
1 sample / pixel



0 jittering



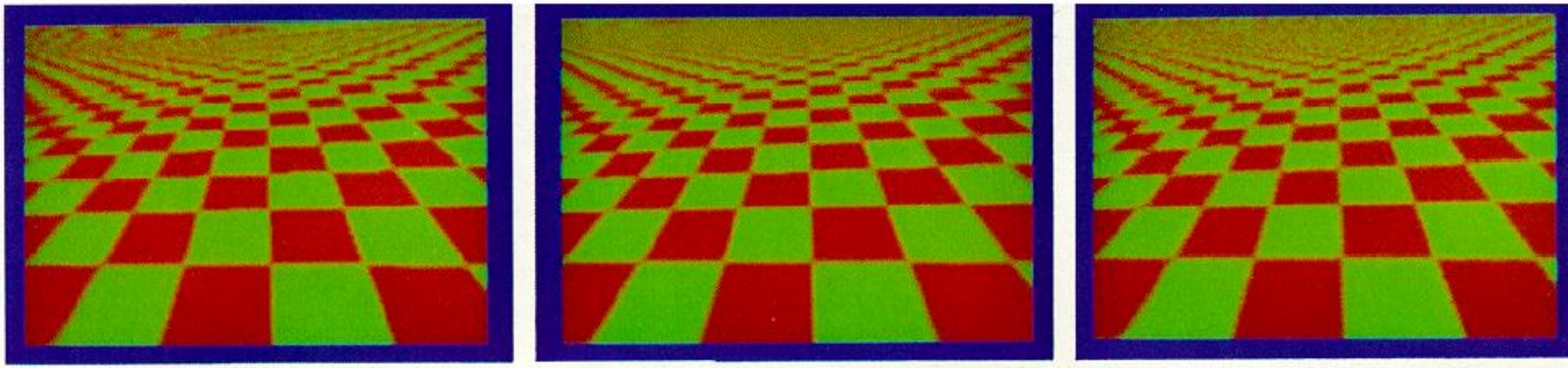
jittering by 0.5



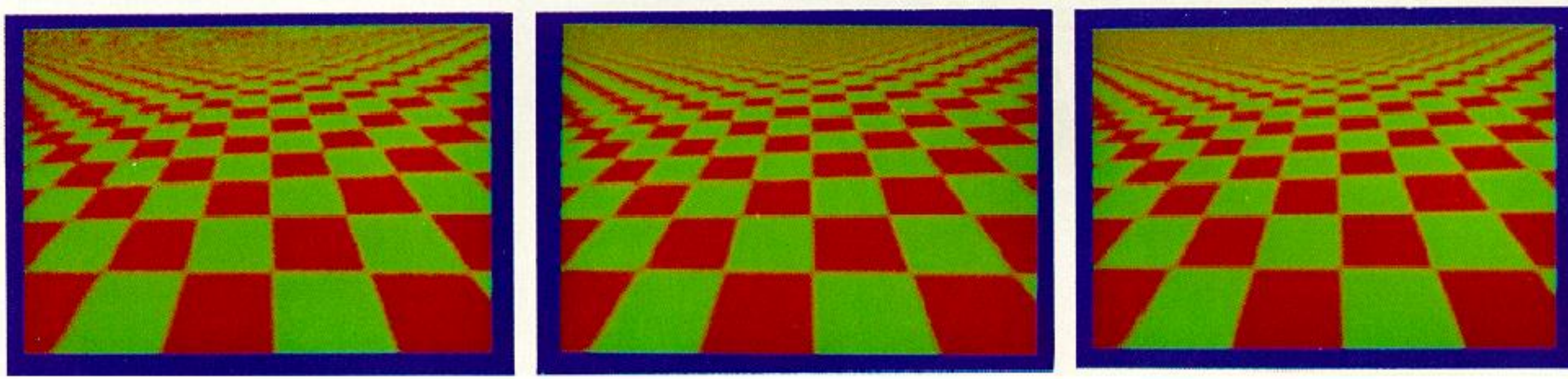
jittering by 1

Jittered supersampling

1 sample / pixel



2 sample / pixel



0 jittering | jittering by 0.5 | jittering by 1

Jittering

- Displaced by a vector a fraction of the size of the subpixel distance
- Low-frequency Moire (aliasing) pattern replaced by noise
- Extremely effective
- Patented by Pixar!
- When jittering amount is 1, equivalent to stratified sampling (cf. later)

Recap: image antialiasing

- Render multiple samples per pixel
- Jitter the sample locations
- Use appropriate filter to reconstruct final image
  - Bicubic for example

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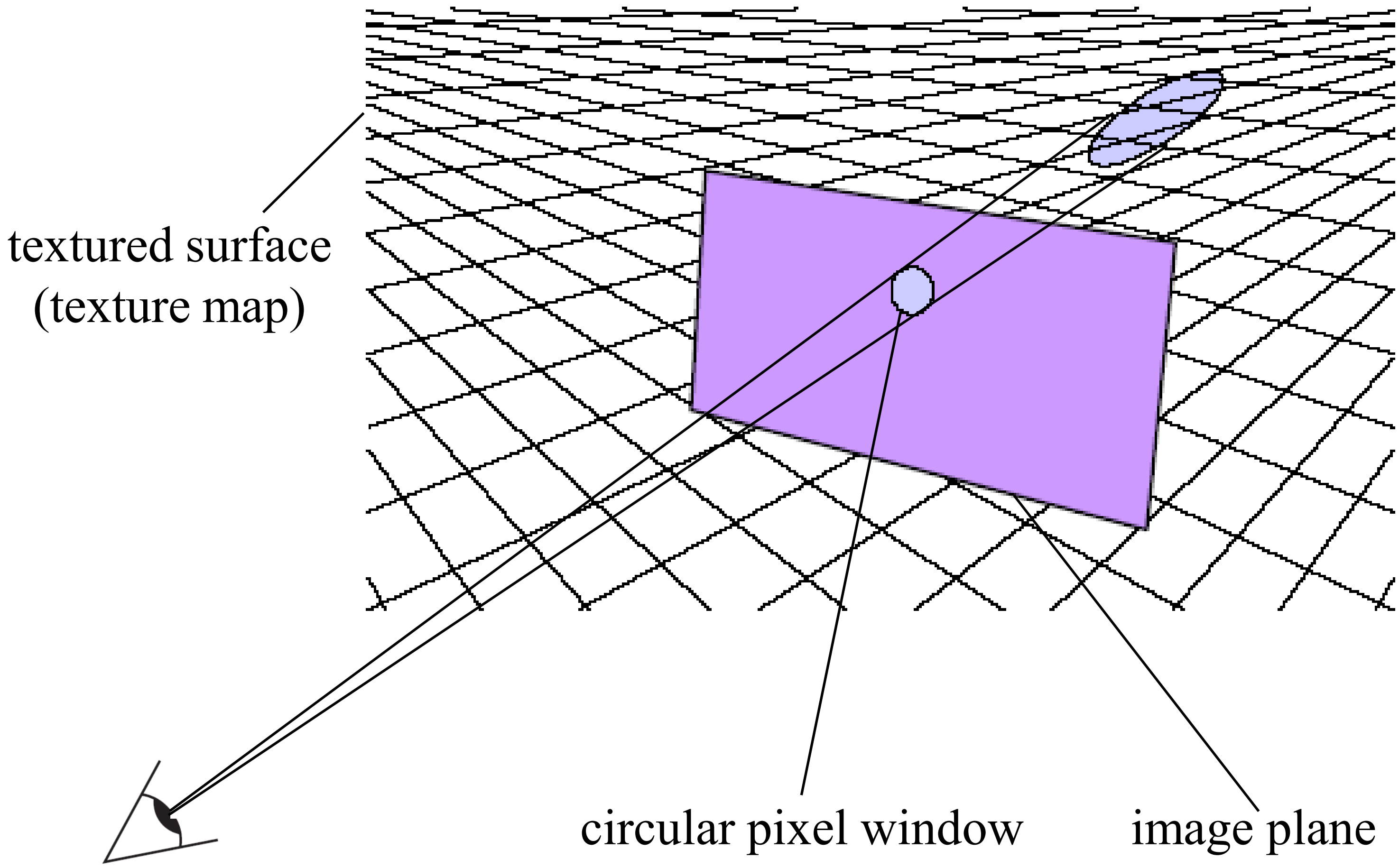
Questions?

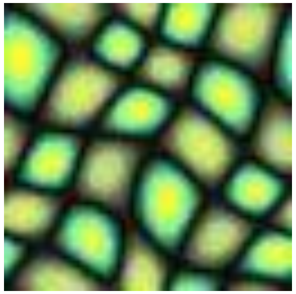
Sampling Texture Maps



- How to map the texture area seen through the pixel window to a single pixel value?

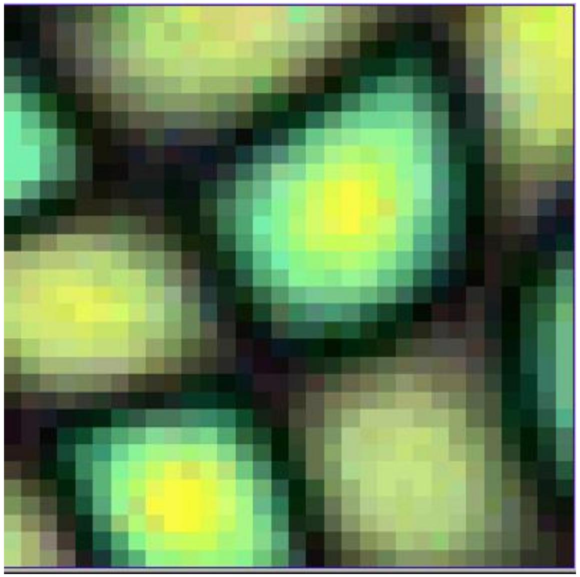
Sampling Texture Maps

- When texture mapping it is rare that the screen-space sampling density matches the sampling density of the texture.

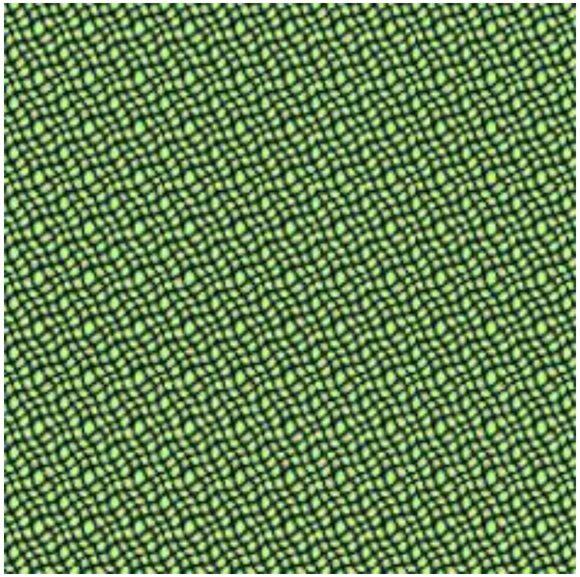


64x64 pixels

Original Texture



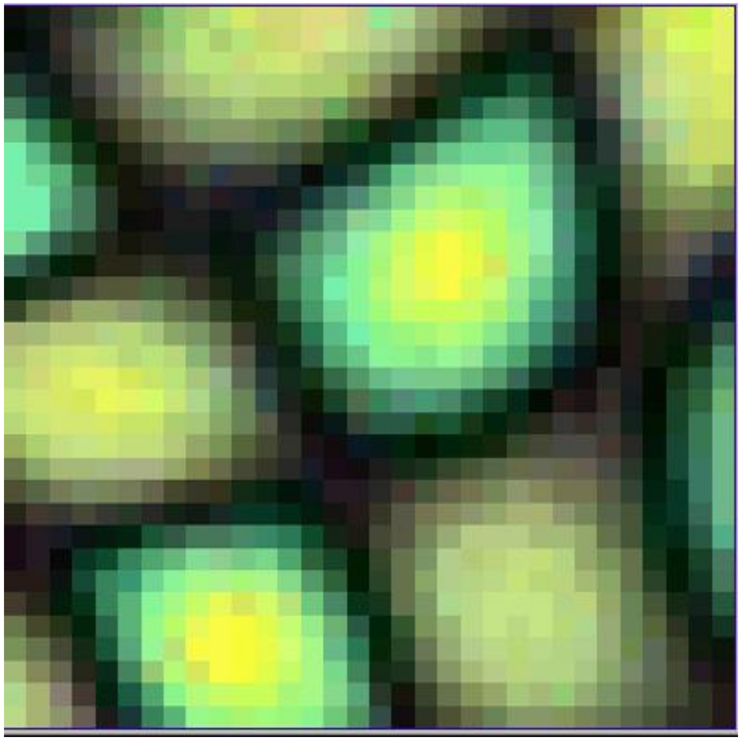
Magnification for Display

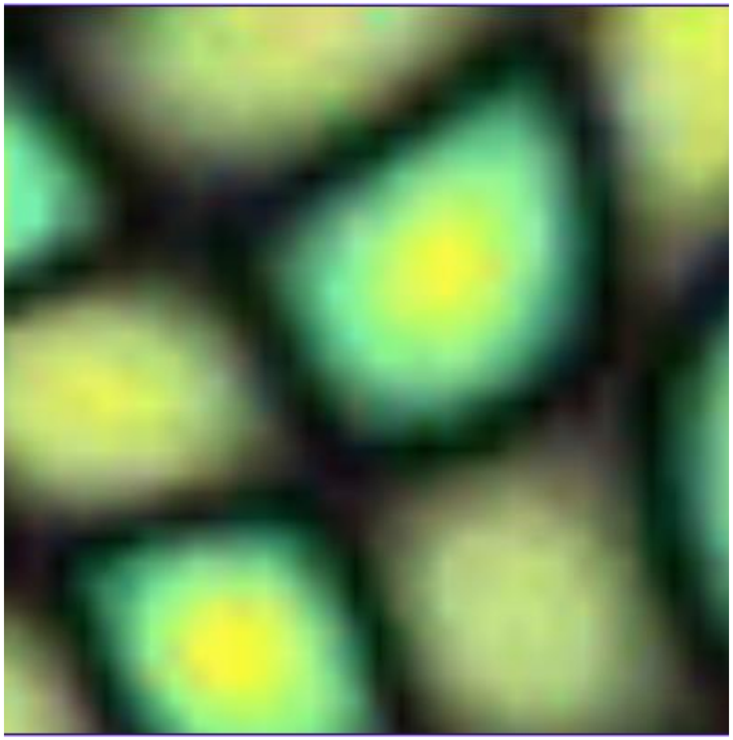


Minification for Display

Linear Interpolation

- Tell OpenGL to use a tent filter instead of a box filter.
- Magnification looks better, but blurry
  - (texture is under-sampled for this resolution)
  - Oh well.





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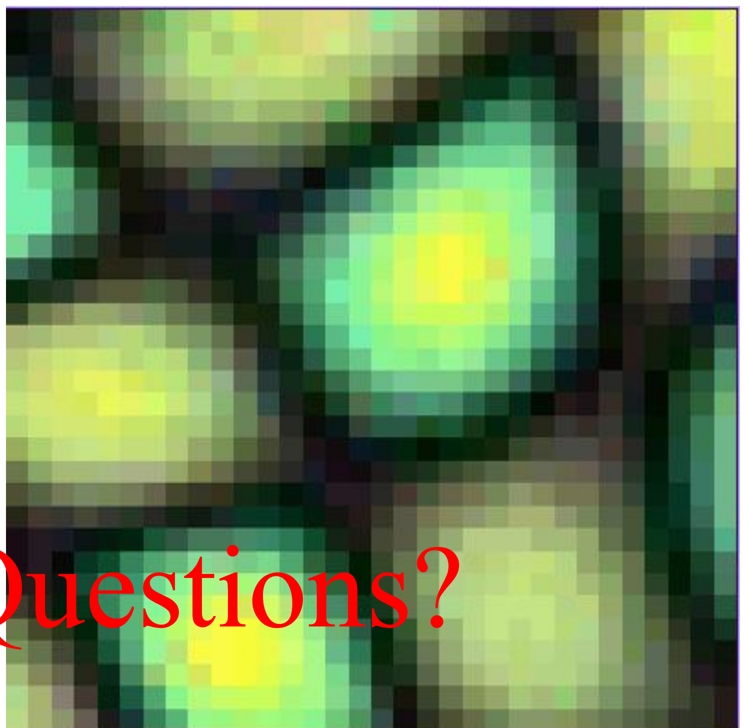
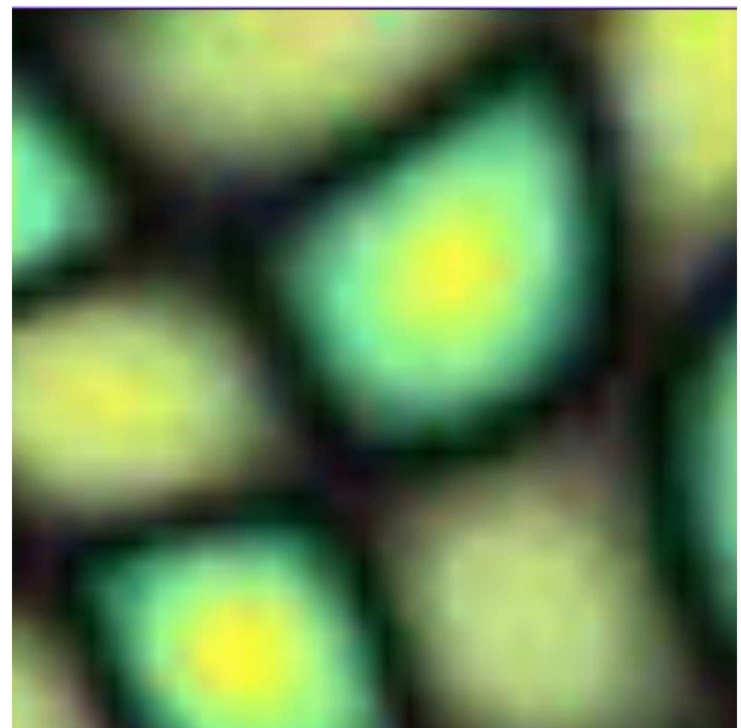
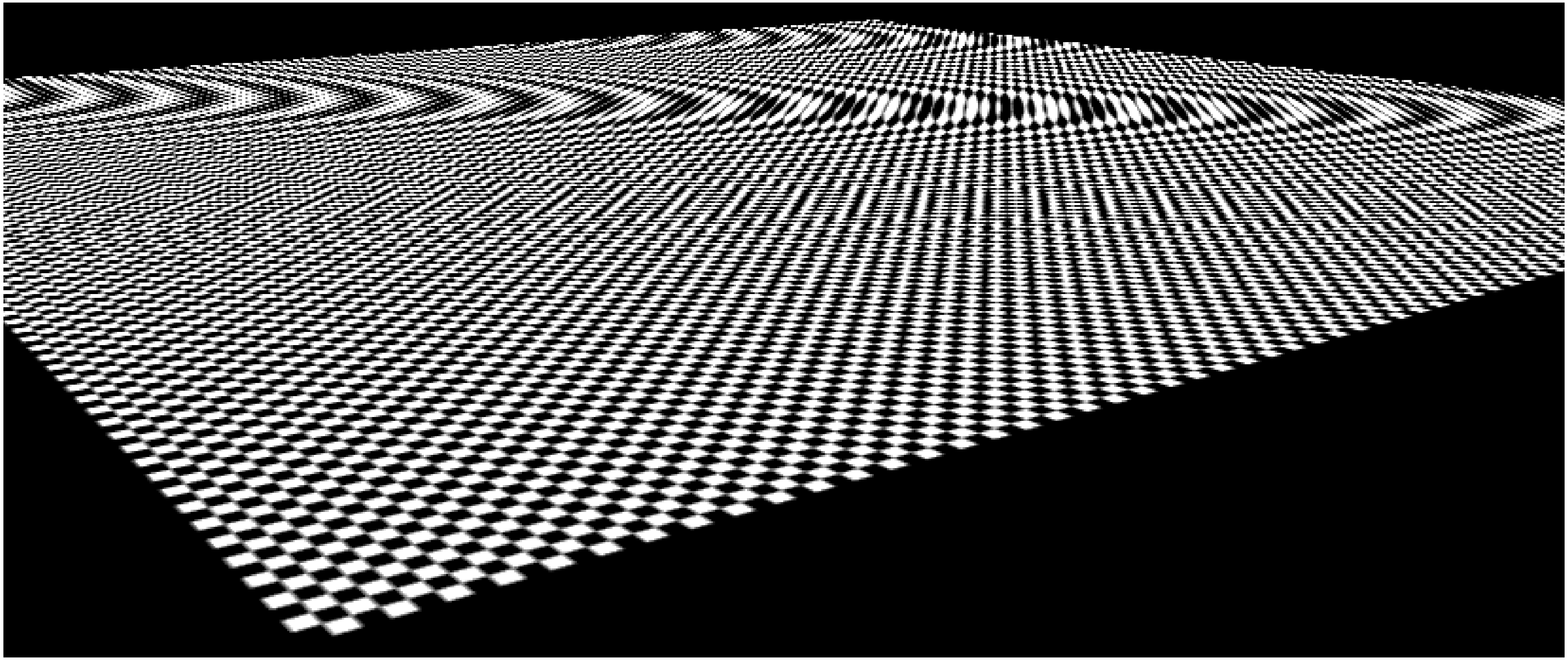




Questions?

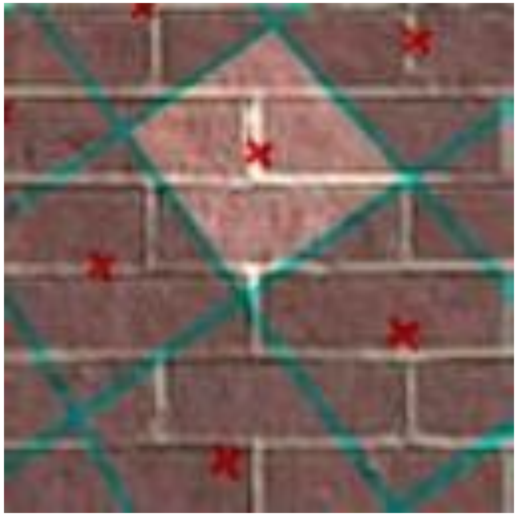
Minification: Examples of Aliasing



Spatial Filtering

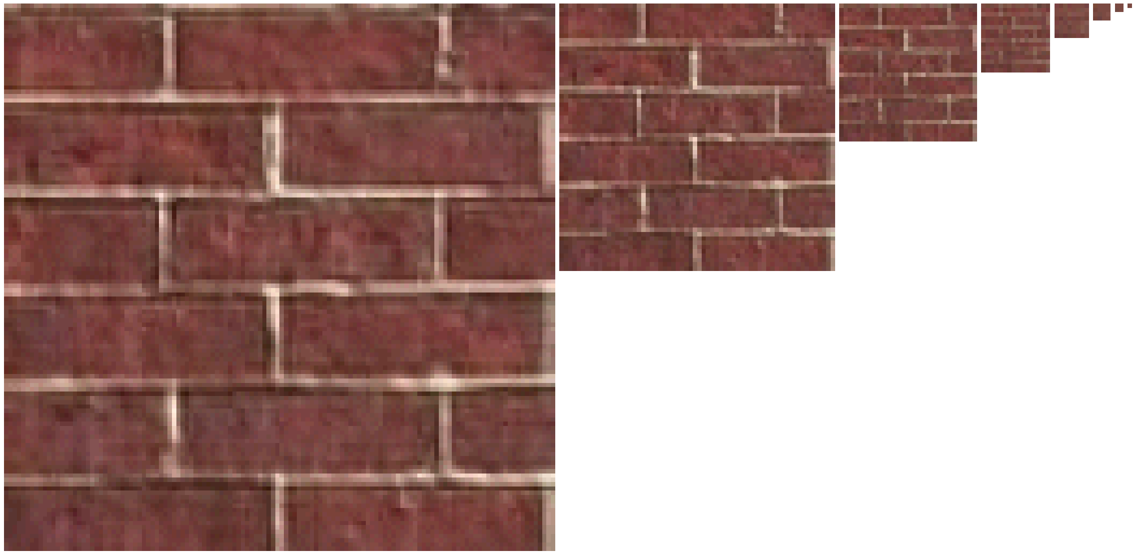
- Remove the high frequencies which cause artifacts in texture minification.
- Compute a spatial integration over the extent of the pixel
- This is equivalent to convolving the texture with a filter kernel centered at the sample (i.e., pixel center)!
- Expensive to do during rasterization, but an approximation it can be precomputed

projected texture in image plane



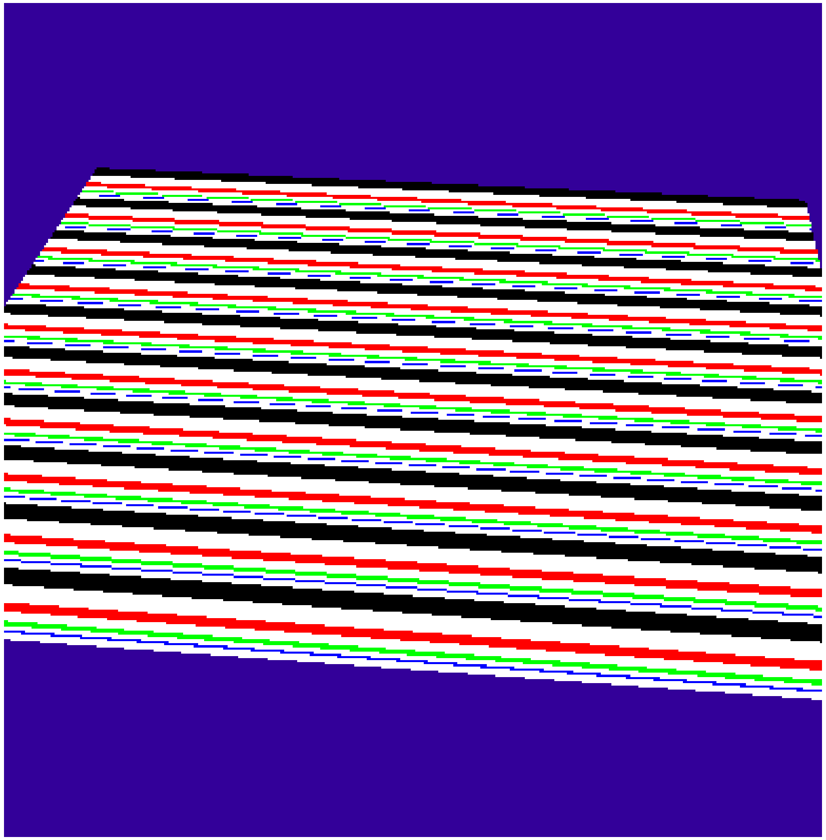
pixels projected in texture plane

MIP Mapping

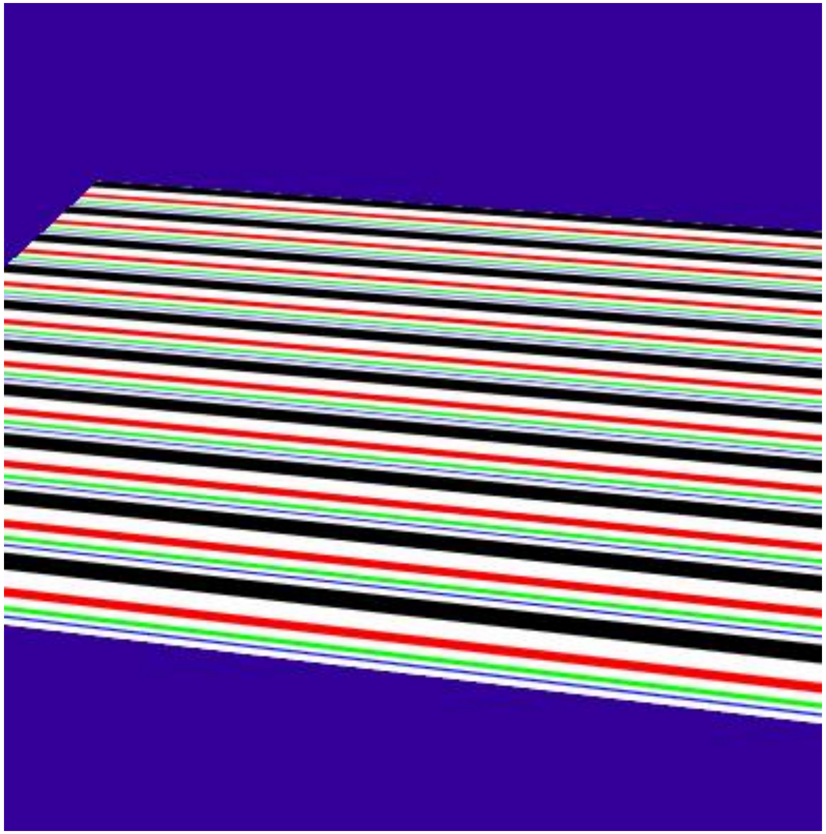


- Construct a pyramid of images that are pre-filtered and re-sampled at 1/2, 1/4, 1/8, etc., of the original image's sampling
- During rasterization we compute the index of the decimated image that is sampled at a rate closest to the density of our desired sampling rate
- MIP stands for *multum in parvo* which means *many in a small place*

MIP Mapping Example



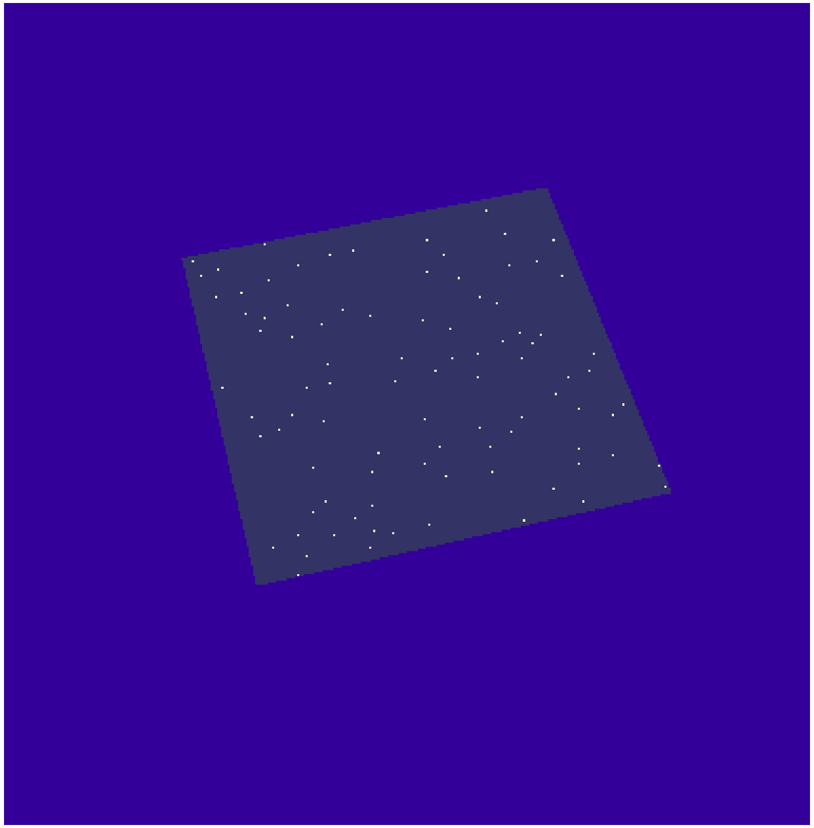
Nearest Neighbor



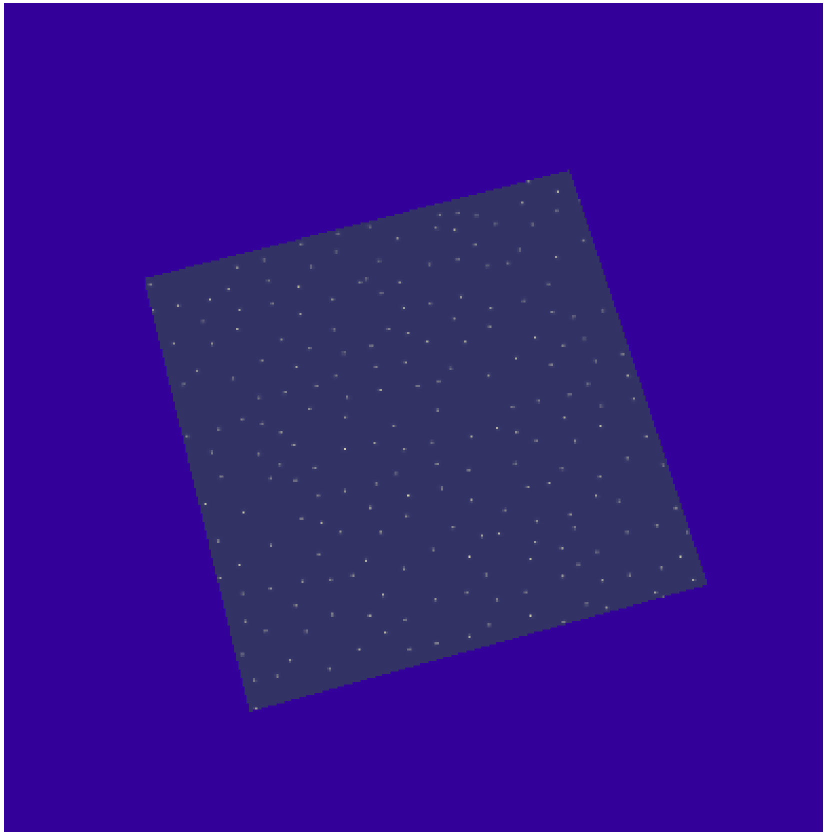
MIP Mapped (Bi-Linear)

MIP Mapping Example

- Small details may "pop" in and out of view



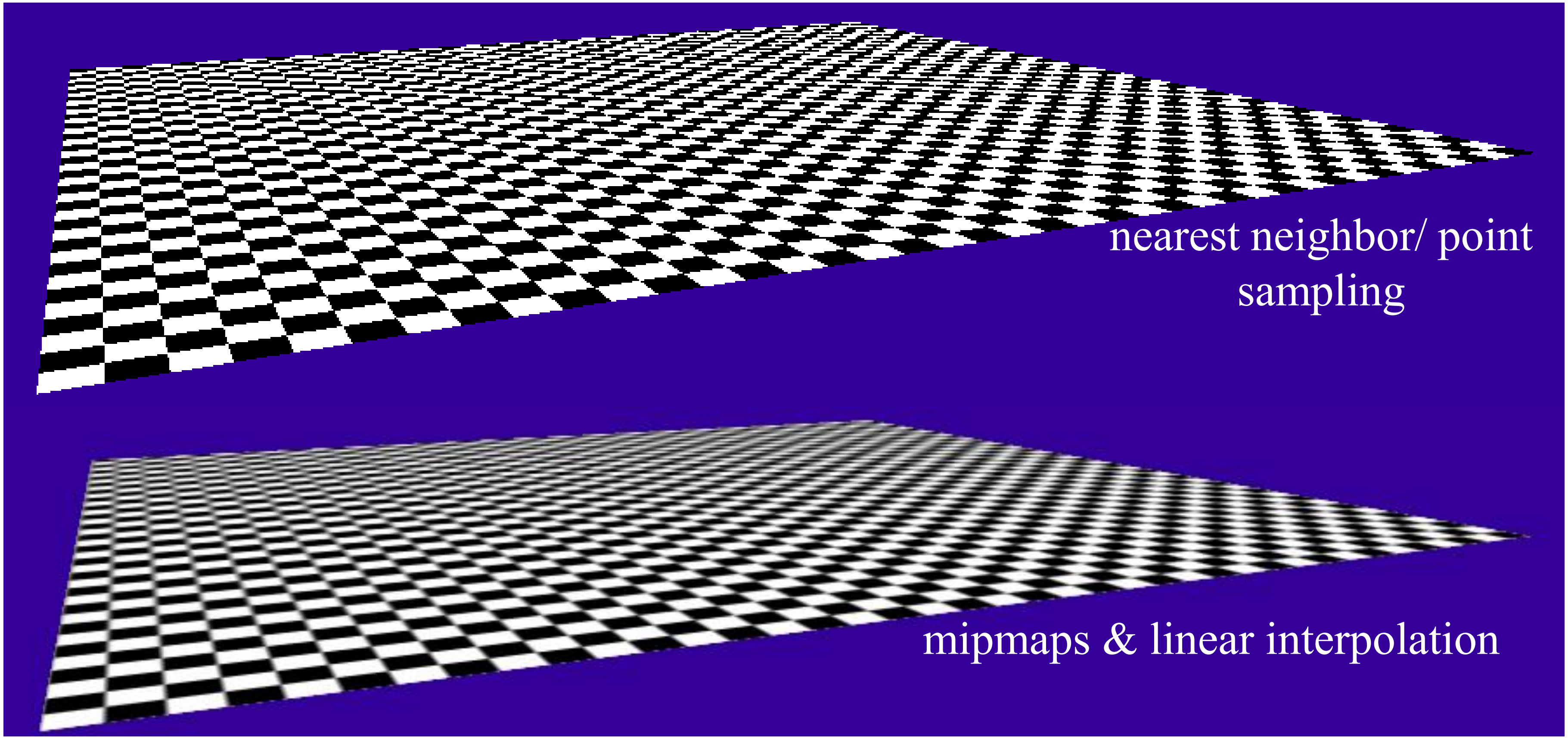
Nearest Neighbor



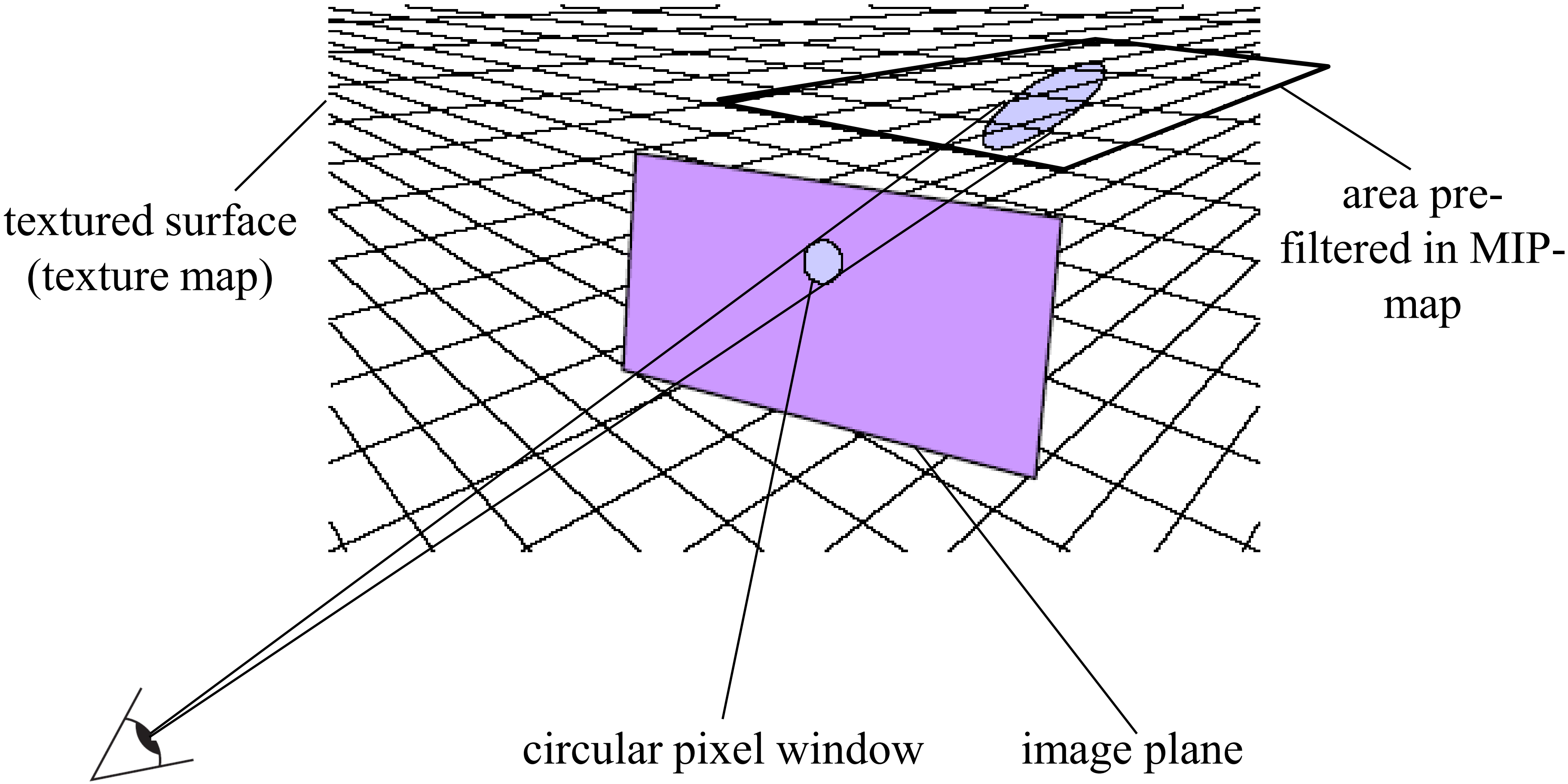
MIP Mapped (Bi-Linear)

Examples of Aliasing

Texture Errors



Finding the mip level



- Square MIP-map area is a bad approximation

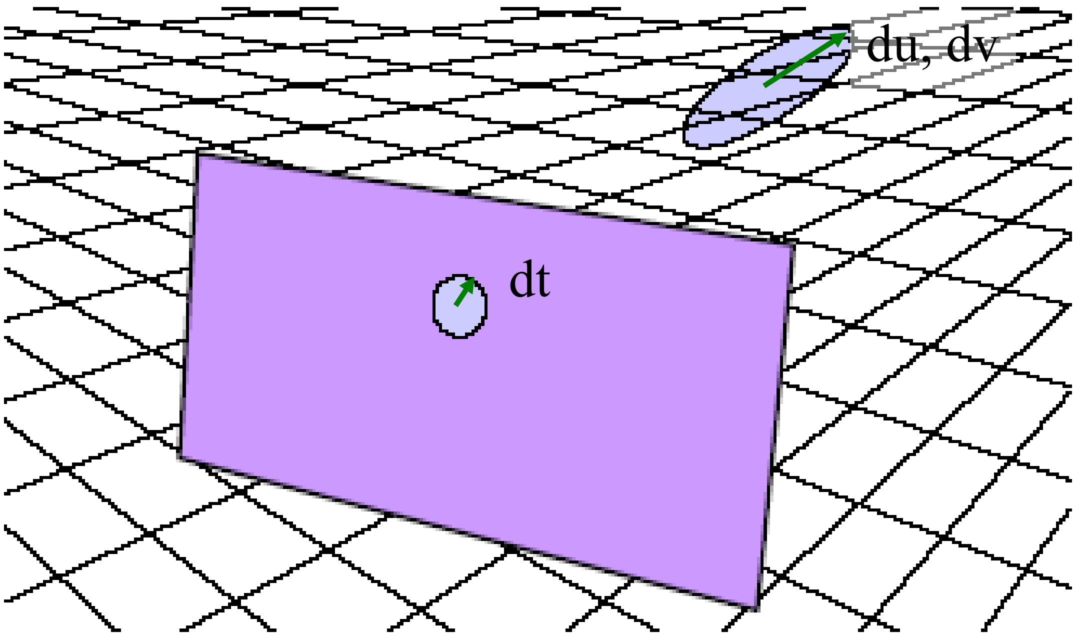
Finding the MIP level

How does a screen-space change dt relates to a texture-space change du,dv.

=> derivatives, (du/dt, dv/dt).

e.g. computed by hardware during rasterization

often: finite difference (pixels are handled by quads)



MIP Indices

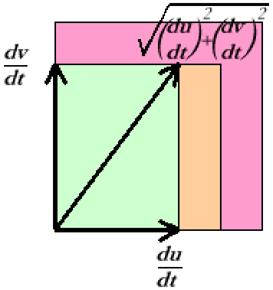
Actually, you have a choice of ways to translate this **derivative value** into a MIP level.

Because we have two derivatives, for u and for v (anisotropy)

This also brings up one of the shortcomings of MIP mapping. MIP mapping assumes that both the u and v components of the texture index are undergoing a uniform scaling, while in fact the terms du/dt and dv/dt are relatively independent. Thus, we must make some sort of compromise. Two of the most common approaches are given below:

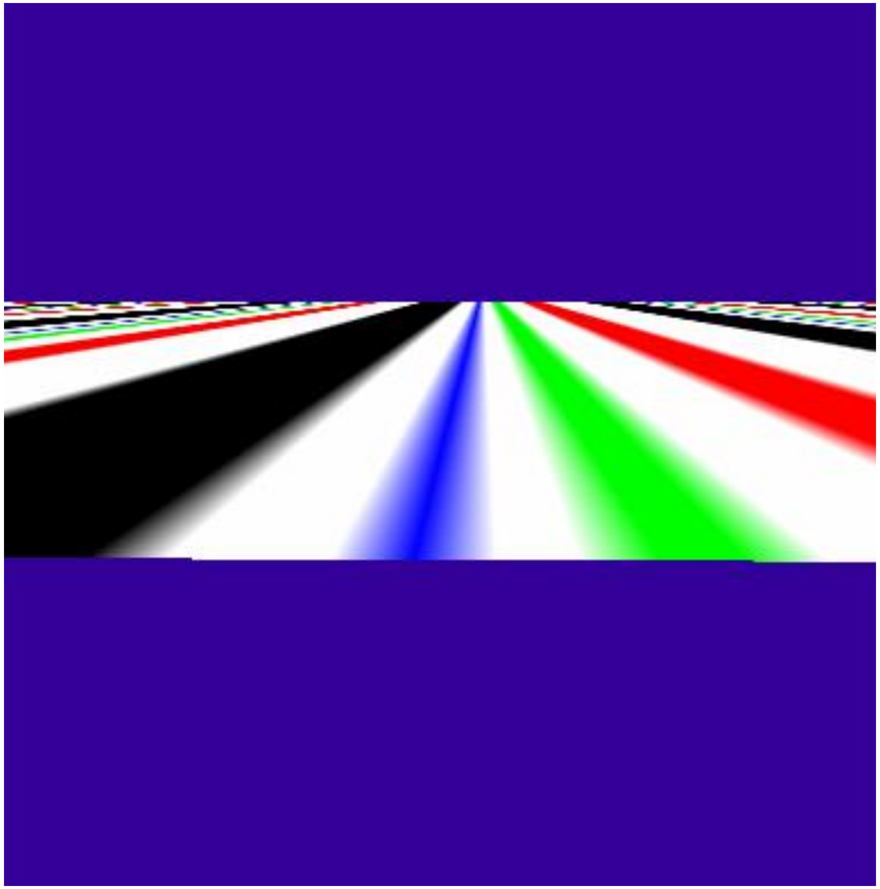
$$level = \log_2\left(\sqrt{\left(\frac{du}{dt}\right)^2 + \left(\frac{dv}{dt}\right)^2}\right)$$

$$level = \log_2\left(Max\left(\left|\frac{du}{dt}\right|, \left|\frac{dv}{dt}\right|\right)\right)$$

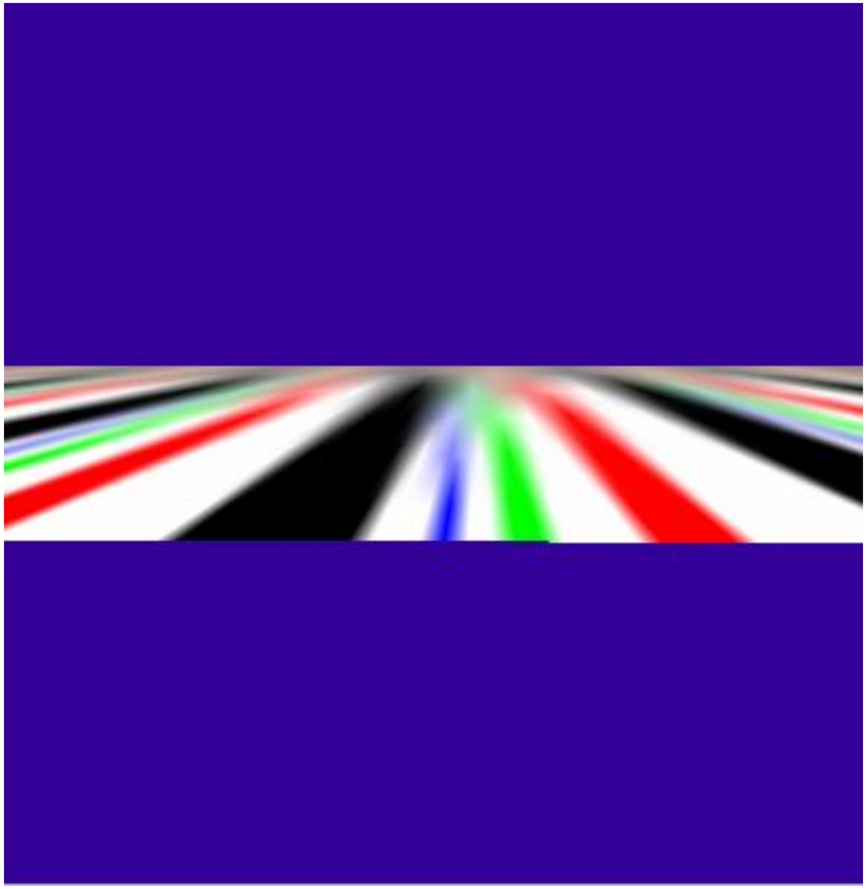


Anisotropy & MIP-Mapping

- What happens when the surface is tilted?



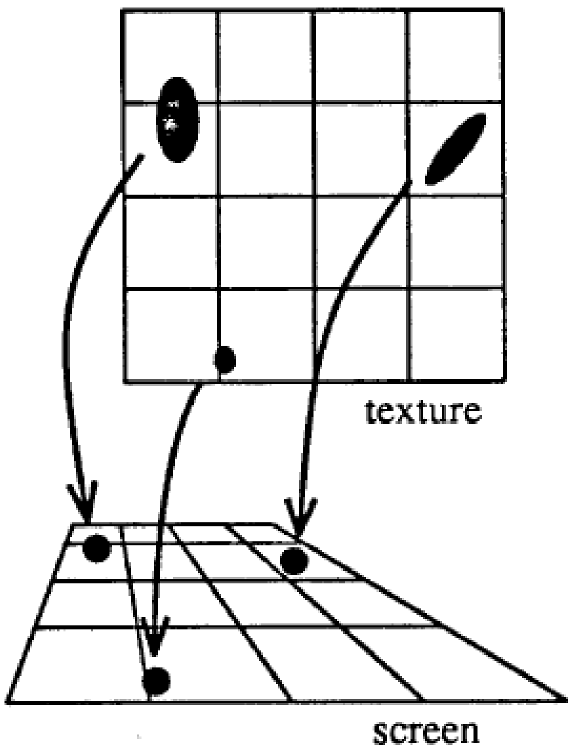
Nearest Neighbor



MIP Mapped (Bi-Linear)

Elliptical weighted average

- Isotropic filter wrt screen space
- Becomes anisotropic in texture space
- e.g. use anisotropic Gaussian
- Called Elliptical Weighted Average (EWA)



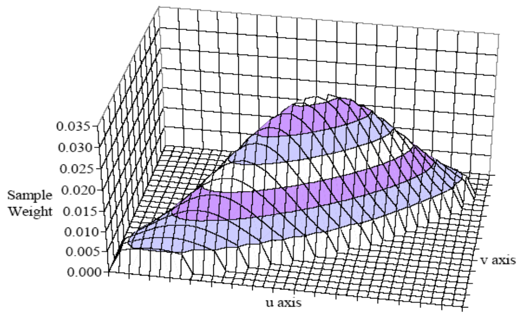


Figure 3: A perspective projection of a Gaussian filter into texture space.

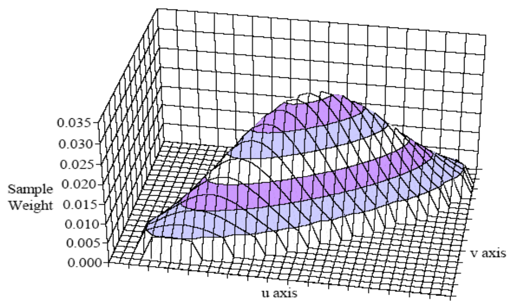
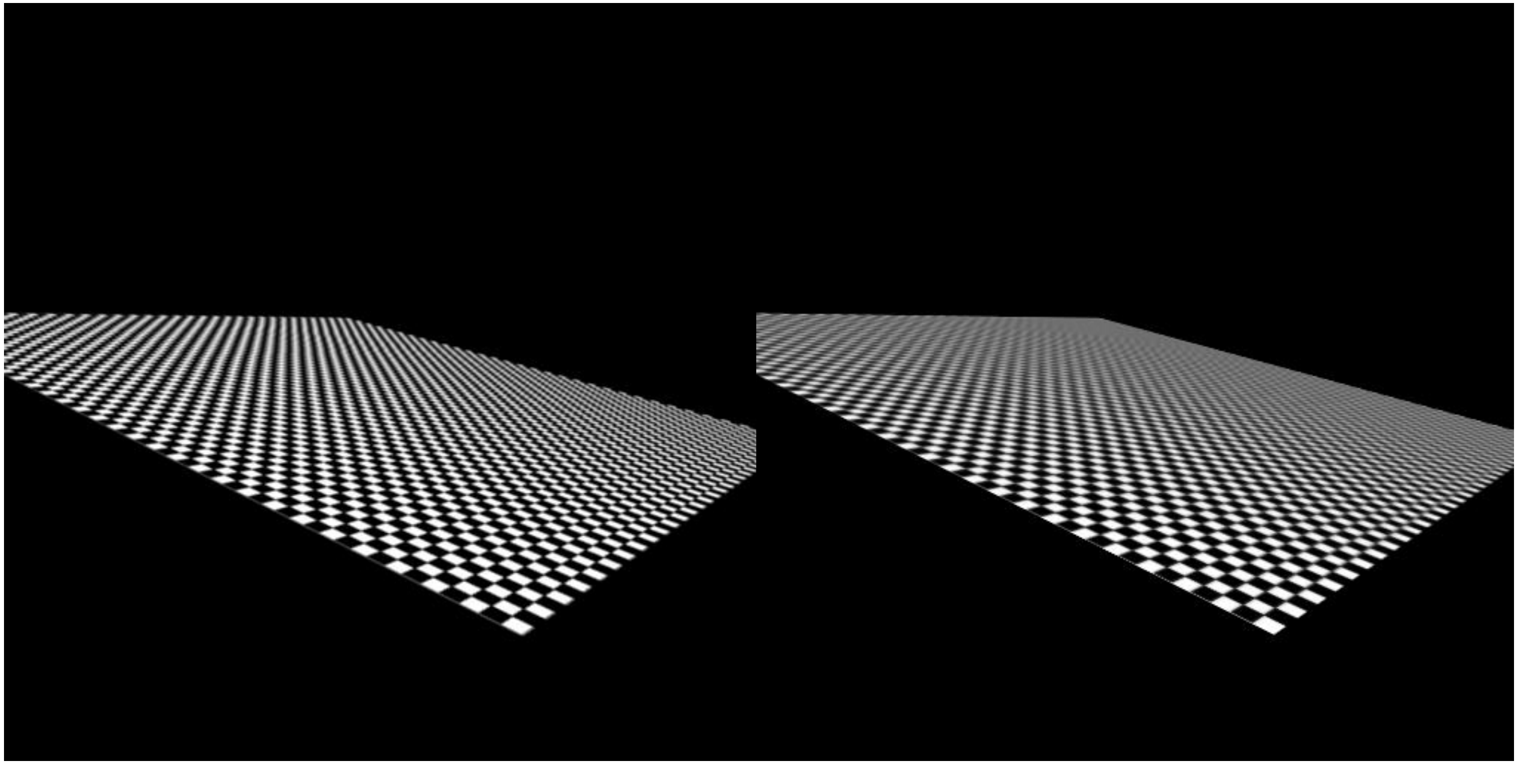


Figure 4: An affine projection of a Gaussian filter into texture space.

Image Quality Comparison

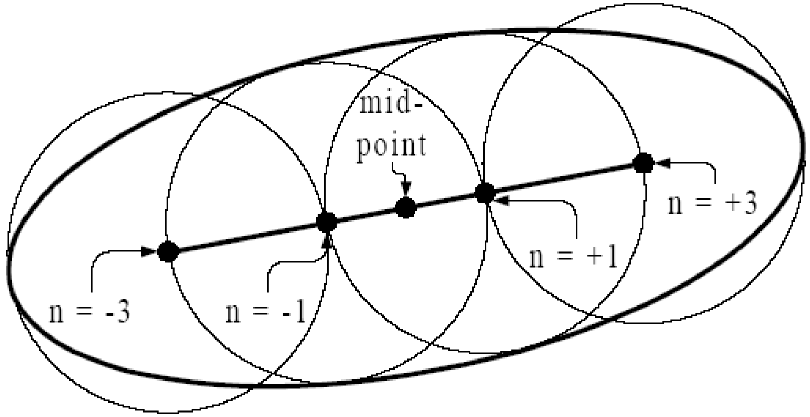
- Trilinear mipmapping



EWA trilinear mipmapping

Approximation of anisotropic

- Feline: Fast Elliptical Lines for Anisotropic Texture Mapping Joel McCormack, Ronald Perry, Keith I. Farkas, and Norman P. Jouppi SIGGRAPH 1999
- Andreas Schilling, Gunter Knittel & Wolfgang Strasser. Texram: A Smart Memory for Texturing. IEEE Computer Graphics and Applications, 16(3): 32-41, May 1996.
- Approximate Anisotropic Gaussian by a set of isotropic "probes"



FELINE results

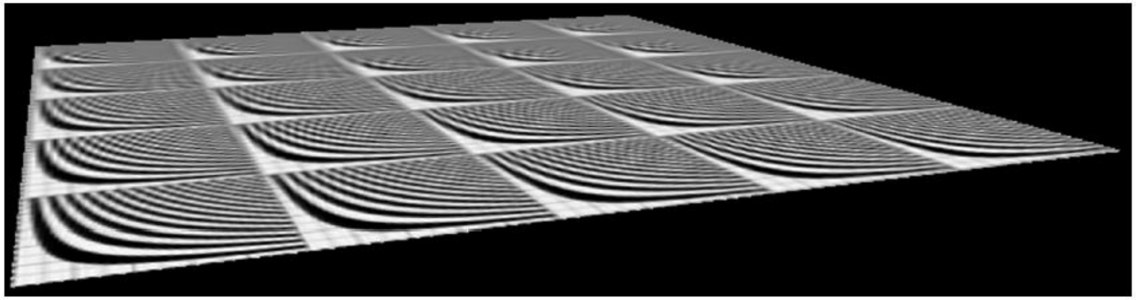


Figure 10: Trilinear paints curved lines with blurring.

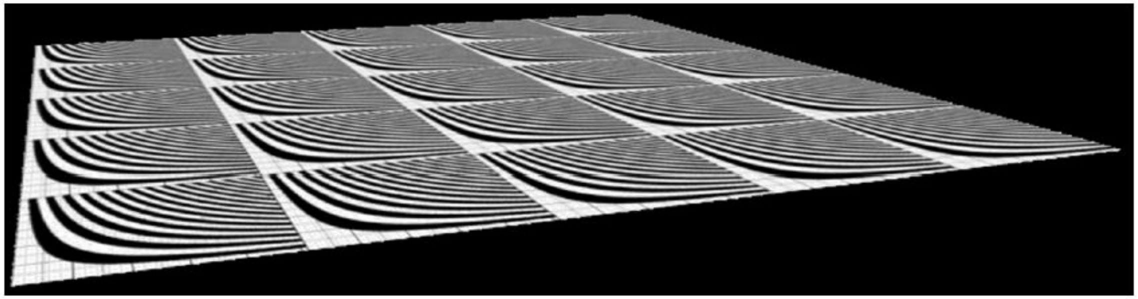


Figure 13: "High-quality" Simple Feline paints curved lines with few artifacts.

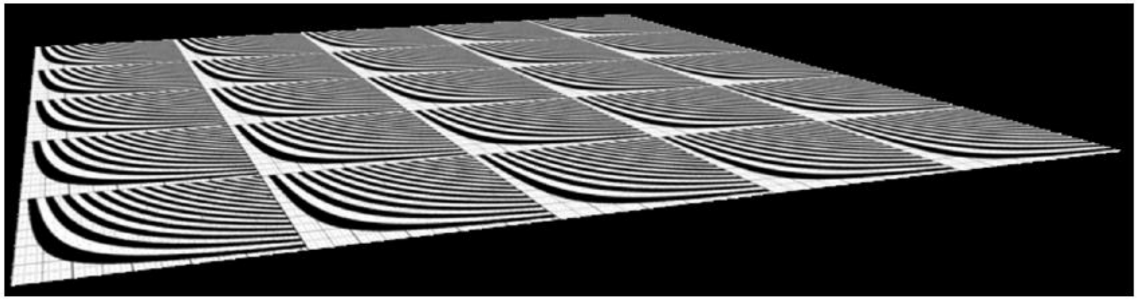


Figure 14: Mip-mapped EWA paints curved lines with few artifacts.

Questions?