comp 471 / cart 498c
computer graphics: real-time video

who

- Prof. Sha Xin Wei <sha@encs.concordia.ca>
  EV3-129
  514-848-2424 x 7801

- Freida Abtan <freida.abtan@gmail.com>
  Yannick Assogba <y_assogb@cse.concordia.ca>
  Joanna Rokita <j_rokita@cse.concordia.ca>
  Erik Conrad <erik.conrad@gmail.com>

where

- Lectures Room H-431
  COMP: Mondays Wednesdays 2:45-4:00
  CART: Wednesdays 2:45-4:00

- Labs
  Thursdays 1:30-4:15/5:30 EV5-709
  Fridays 8:30 - 12:30   EV 5-815

class references

- Class website

  http://www.topologicalmedialab.net/xinwei/classes/cs/COMP471_ComputerGraphics_RealtimeVideo/index.html

- CDA (Center Digital Arts)

  http://cda.concordia.ca
  Lab fee: $45 (Design Shop Fee, $25)

- Reference text (on reserve)

  A. Bovik et al., Handbook of Image and Video Processing, 2 ed. (San Diego: Academic Press) 2005.

themes

- 2D | 3D
- textures | objects
- arrays | signal analysis | procedural
- realtime | offline
- live | recorded sample | synthesized
- performance | installation | visualization | etc.

syllabus (september)

- Applications of digital video in installation and performance
- Representing video. Lattice computation
  Digital video representations
- Filters, whole image (fft etc.), in Jitter, morphological filters; convolution
- Applications in installations and responsive spaces

syllabus (october)

- Oct 9/16 Form teams, discuss projects
- Motion
- Video segmentation
- Edge detection
- Tracking

syllabus (november - dec.)

- Human movement

- Time-based media artists and composers
  David Rokeby
  Luke Dubois (live, Nov 15)

- Projects (December 7, 8)
   Screen
   Projected (in lab)
   Projection installation (in EV)

work

- 3 Assignments
  (may be) assigned in labs
  at least one will be solo/sola
  written: text + code + video (quicktime)

- Midterm: team proposals
  written
  in-class presentations Nov 20, 22, 27

- Final: team projects
  presentations Dec 7, 8

evaluation principles

 it works in realtime
implements relevant technique
works on some fresh input

 elegant implementation
works robustly

 originality
visual power *OR* technical depth

references: art

- Video Data Bank
  http://www.vdb.org/
- Ken Rinaldo's references:
  http://artandtech.osu.edu/551/au04_stelarc/Artists%20RESOURCES.html
- Stephen Wilson's references: http://userwww.sfsu.edu/~swilson/

references: artists

- Steina and Woody Vasulka
  http://www.biennale-de-lyon.org/biac95/fr/artistes/vasulka.htm
  http://www.c3.hu/scca/butterfly/Vasulkas/cv.html
  http://beatthief.com/three/woody/index.html

- David Rokeby
  http://homepage.mac.com/davidrokeby/home.html

- Studio Azzurro
  http://www.studioazzurro.com/

references: engineering

- ***Handbook of Image and Video Processing***, Al Bovik, ed., 2nd Edition, 2005.

- **Max, MSP (real-time sound) and Jitter (real-time video)** References, http://Cycling74.com.
- ***Digital Image Processing***, R.C. Gonzalez and R. Woods, 2nd Edition, 2001
  User-friendly textbook, nicely illustrated.
- ***Digital Image Processing***, W.K. Pratt, Wiley, Third Edition, 2001.
  Encyclopedic, rather dated.
- ***Digital Picture Processing***, Rosenfeld & Kak, Academic, 1982
  Encyclopedic but readable.
- ***Fundamentals of Digital Image Processing***, Jain, Prentice 1989
  Handbook-style, terse. Meant for advanced level.
- ***Digital Video Processing***, M. Tekalp, Prentice-Hall, 1995.
  Only book devoted to digital video; high-level; excellent
- ***Machine Vision***, Jain, Kasturi, and Schunk, McGraw-Hill, 1995
  Beginner's book on computer vision.
- ***Robot Vision***, B.K.P. Horn, MIT Press, 1986
  Advanced-level book on computer vision.

<u>journals</u>

- ***IEEE Transactions** on:*
  - *Image Processing*
  - *Pattern Analysis & Machine Intelligence*
  - *Multimedia*
  - *Remote Sensing*
  - *Biomedical Image Processing*
- *Computer Vision, Graphics, and Image Processing*
  - *Image Understanding*
  - *Graphics and Image Processing*
- *Pattern Recognition*
- *Image and Vision Computing*
- *Journal of Visual Communication and Image Representation*

menu

context

imagining

digital imaging

human vision

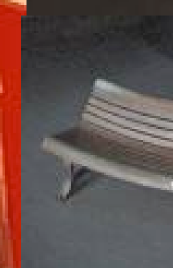
context

Responsive Media
Responsive Environments

→ *tour of t* spaces ...*

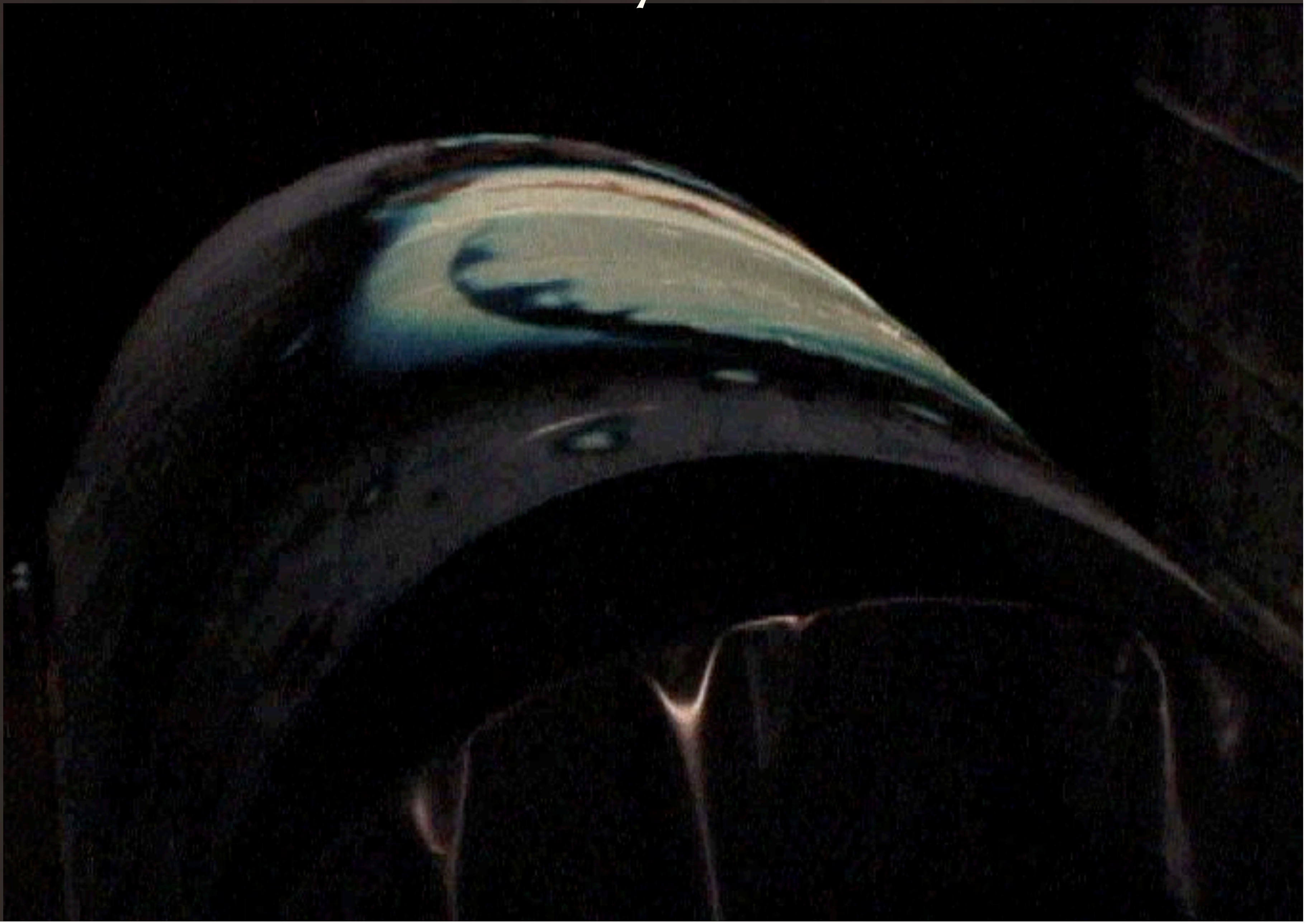
design spaces and events as architectural phenomenological experiments



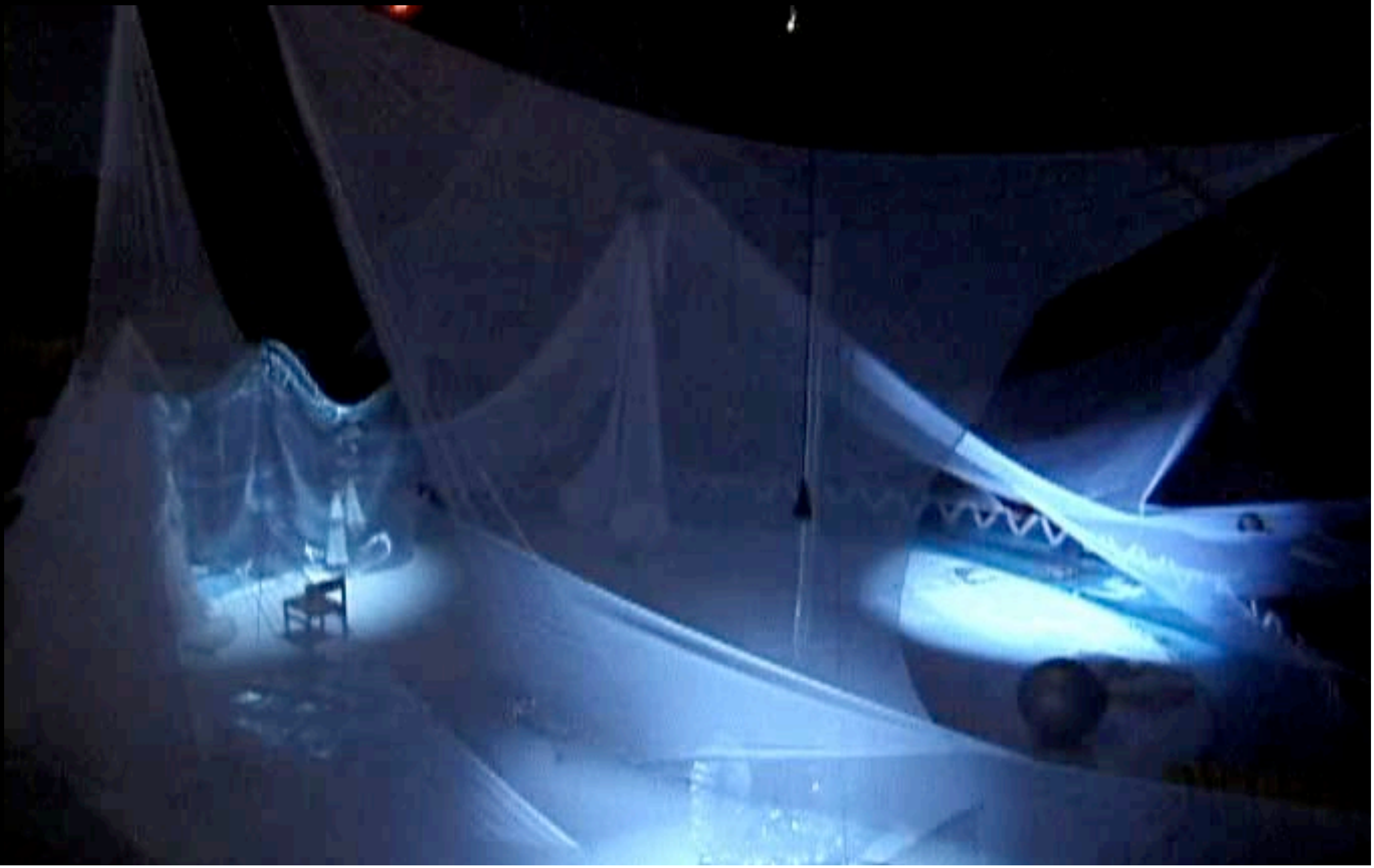



responsive spaces (chamber sca

body scale



responsive spaces (building scal



augmenting live

What Color Is
Communication?wit
Craig Dongoski, B
Complex, Atlanta
2004.
Dr. Satinder Gill,
“body
moves,”musicality ar
rhythm in collective
gesture.

calligraphic video

fire, smoke / Yoichiro Serita et al. TML 2003

performance

Wet Petal, finale movemen
Nov 2006,with Livia Daza-
Paris

installation

Troglodyte

Erik Conrad, Justyna L
Josée-Anne Drole

Space thickened b
brilliance. Continuo
deformed gaze
May 2006

references: artists

Jim Campbell
http://www.jimcampbell.tv/

Rafael Lozano-Hemmer
http://www.fundacion.telefonica.com/at/rlh/eproyecto.html

Camille Utterback
http://www.camilleutterback.com/

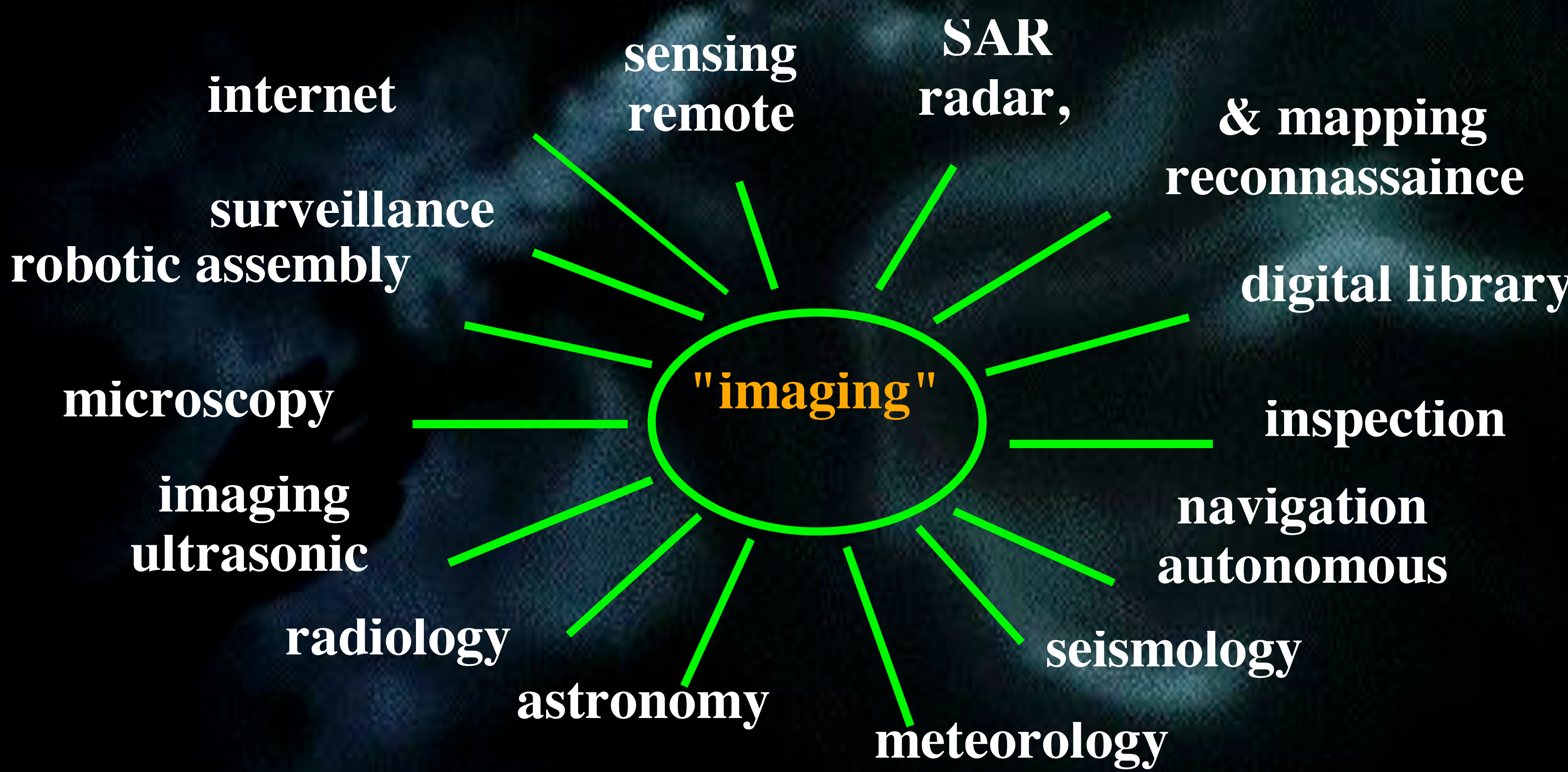
Golan Levin
http://acg.media.mit.edu/people/golan/

Scott Snibbe
http://www.snibbe.com/index.html

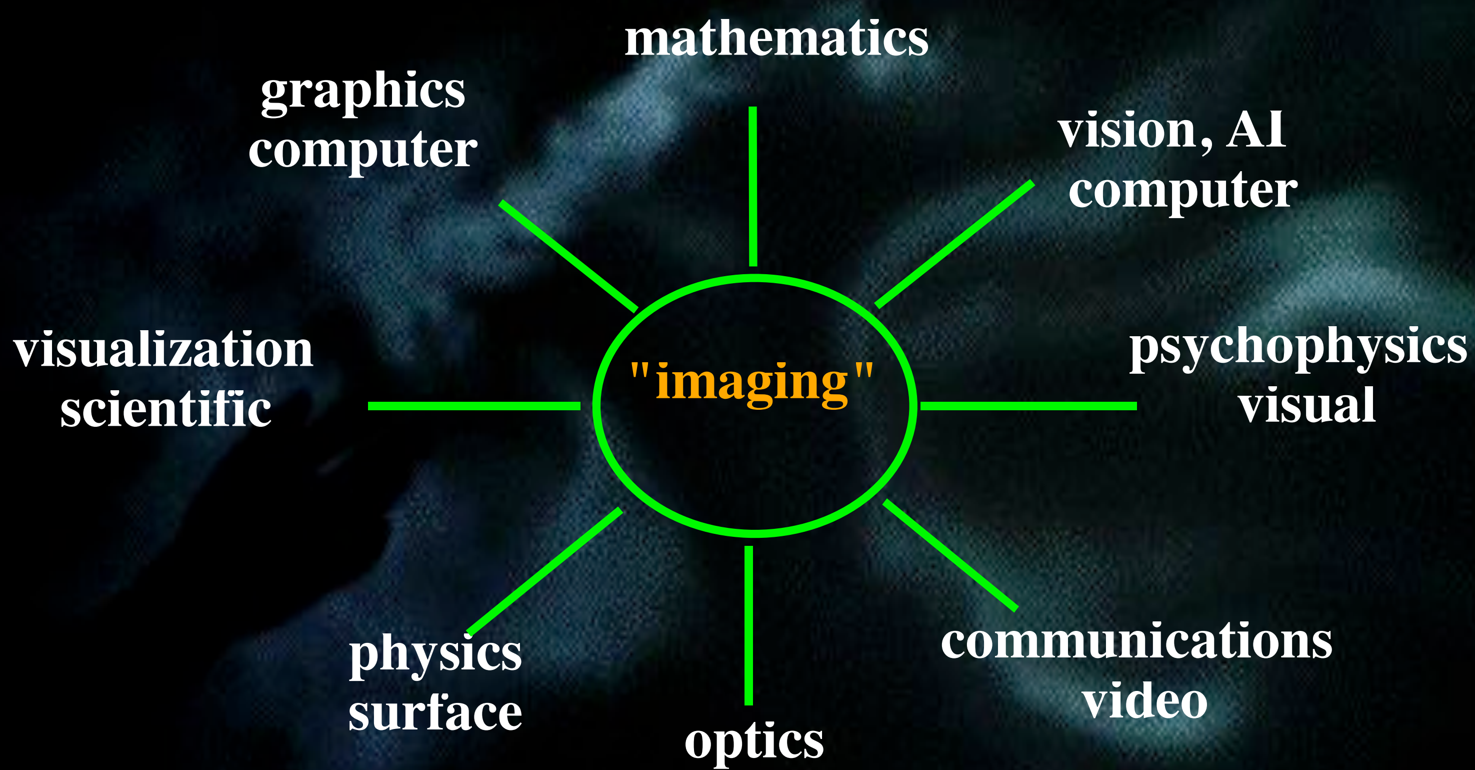
digital imaging

Digital Image Processing
Digital Video Processing

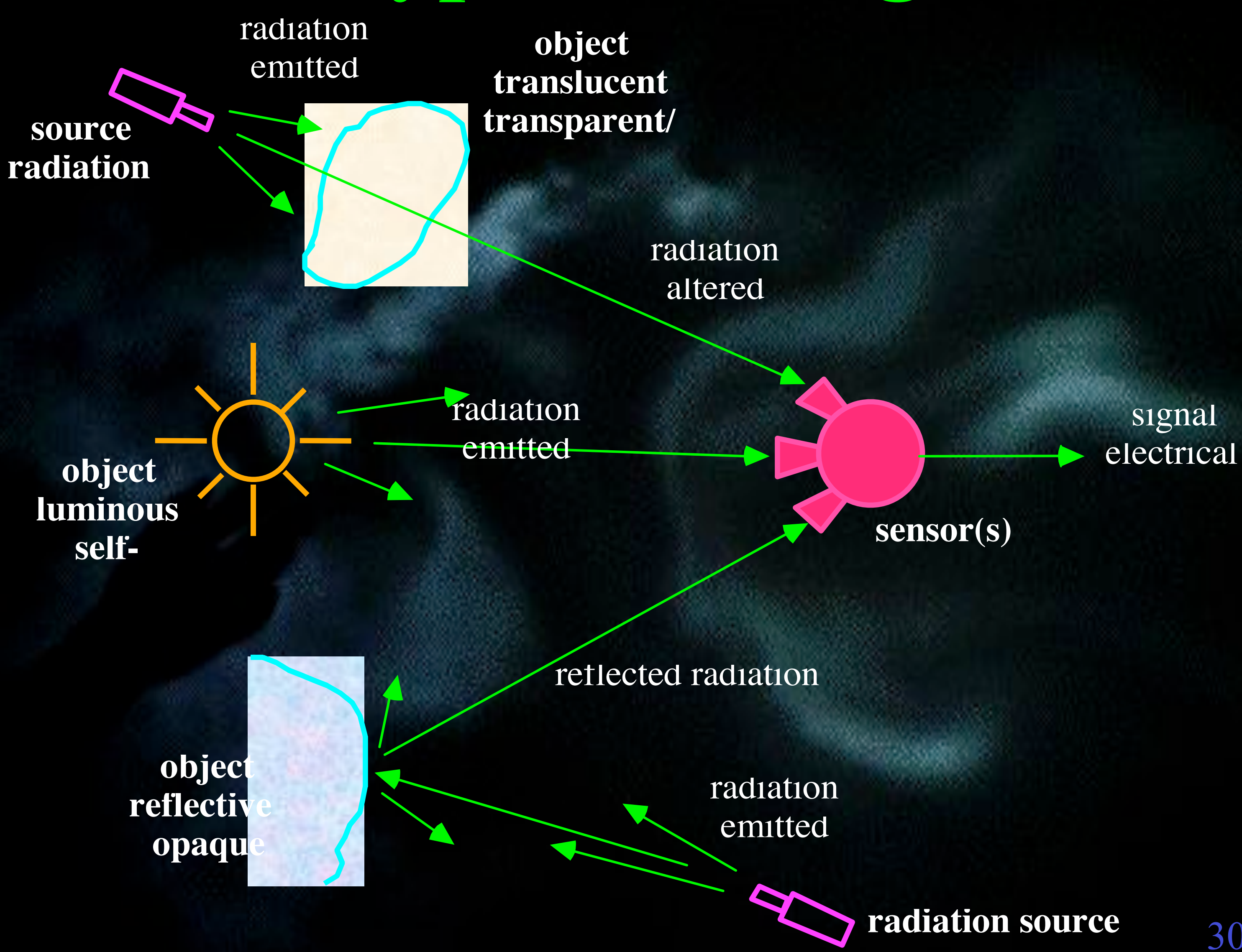
other applications of DIP/DVP



A Multidisciplinary Science



Three Types of Images



Type #1: Reflection Images

- Image information is **surface** information: how an object **reflects/absorbs** radiation
  - **Optical** (visual, photographic)
  - **Radar**
  - **Ultrasound**, **sonar** (non-EM)
  - **Electron microscopy**

Type #2: Emission Images

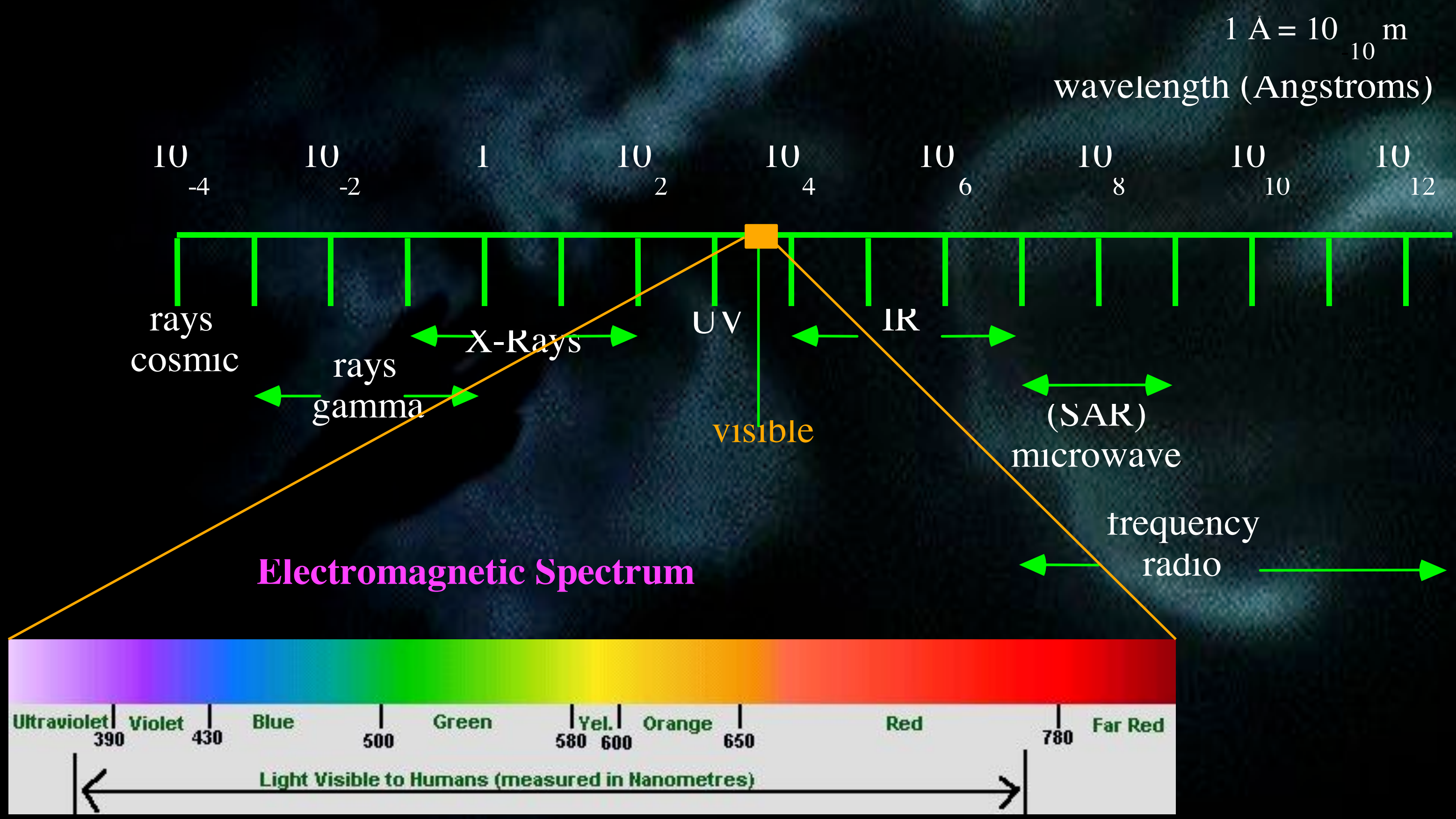
- Image information is **internal** information: how an object **creates** radiation
  - Thermal, infrared (FLIR)
  - Astronomy (stars, nebulae, etc.)
  - Nuclear (particle emission, e.g., **MRI**)

Type #3: Absorption Images

- Image information is **internal** information: how an object **modifies/absorbs** radiation
  - **- X-Rays** in many applications
  - - **Brightfield optical microscopy**
  - - Tomography (**CAT**, PET) in medicine
  - - "**Vibro-Seis**" in geophysical prospecting

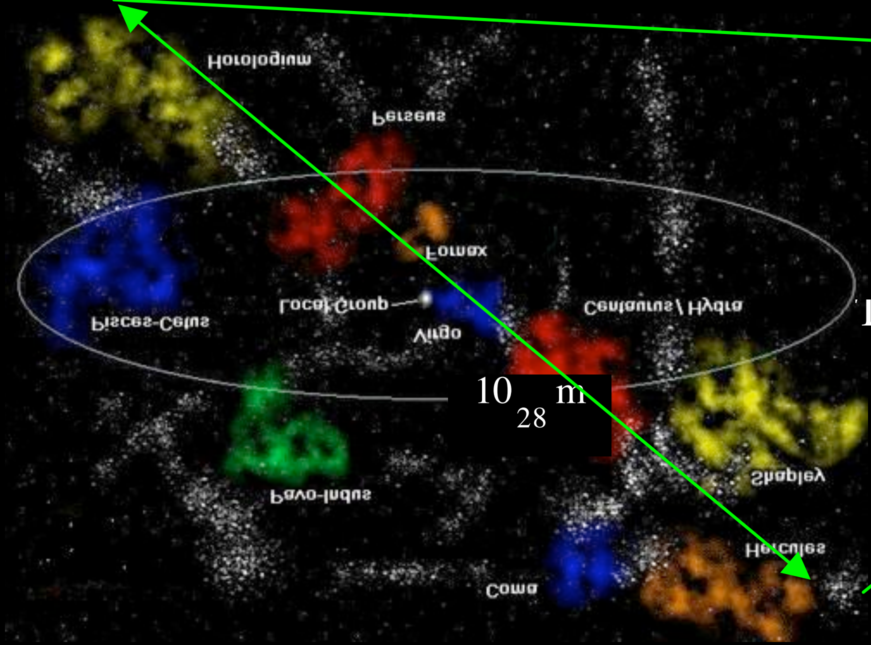
Electromagnetic Radiation

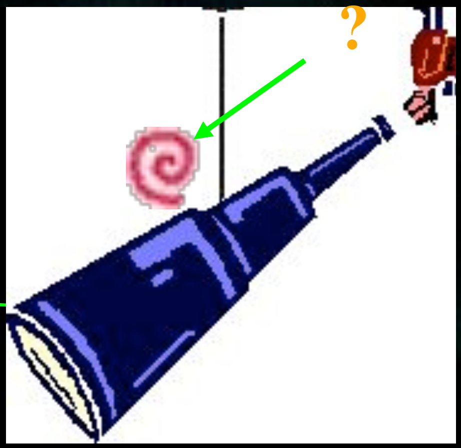
All this is used by “imagers”…



<u>Scales of Imaging</u>

From the **gigantic**…

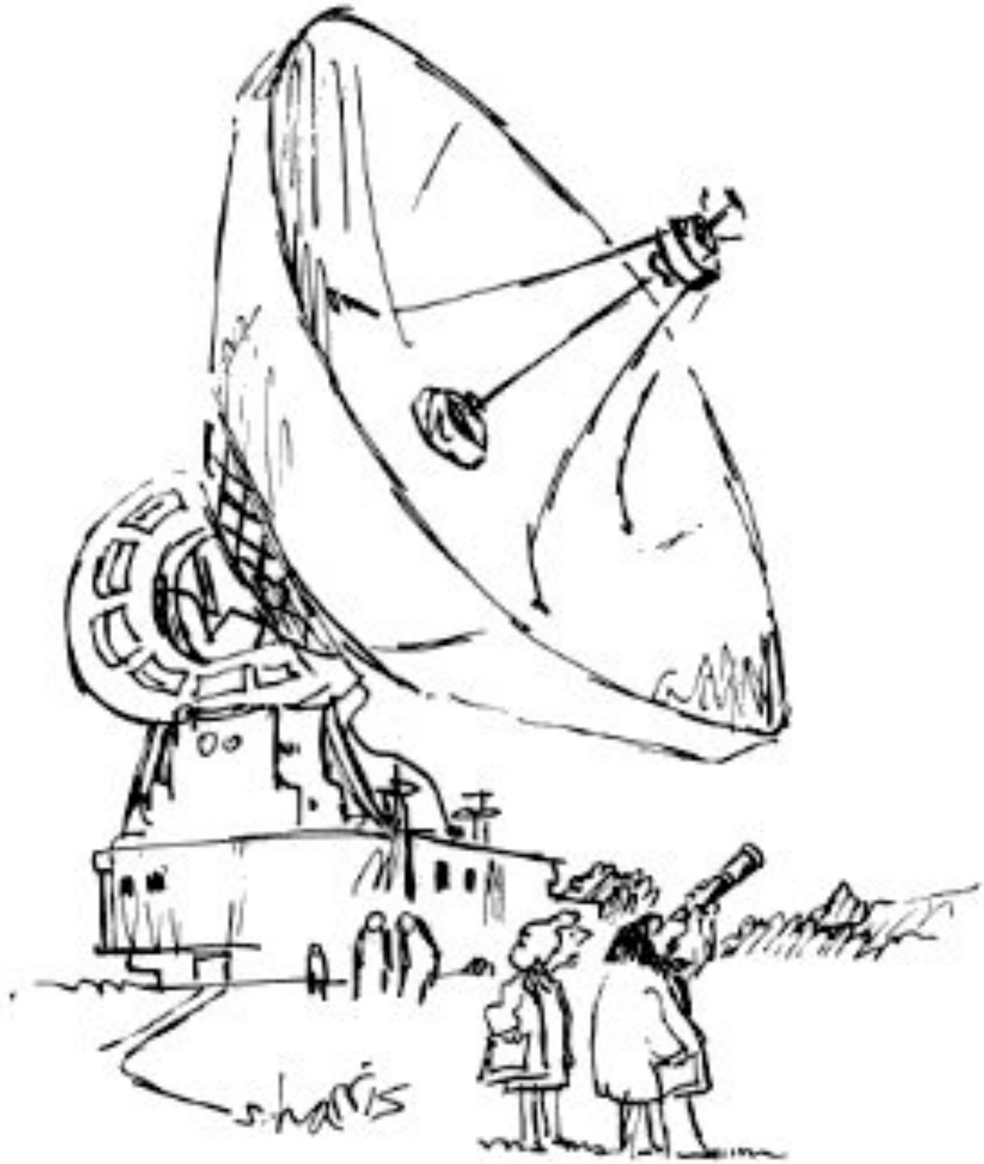




10^{28} m

(of galaxies)

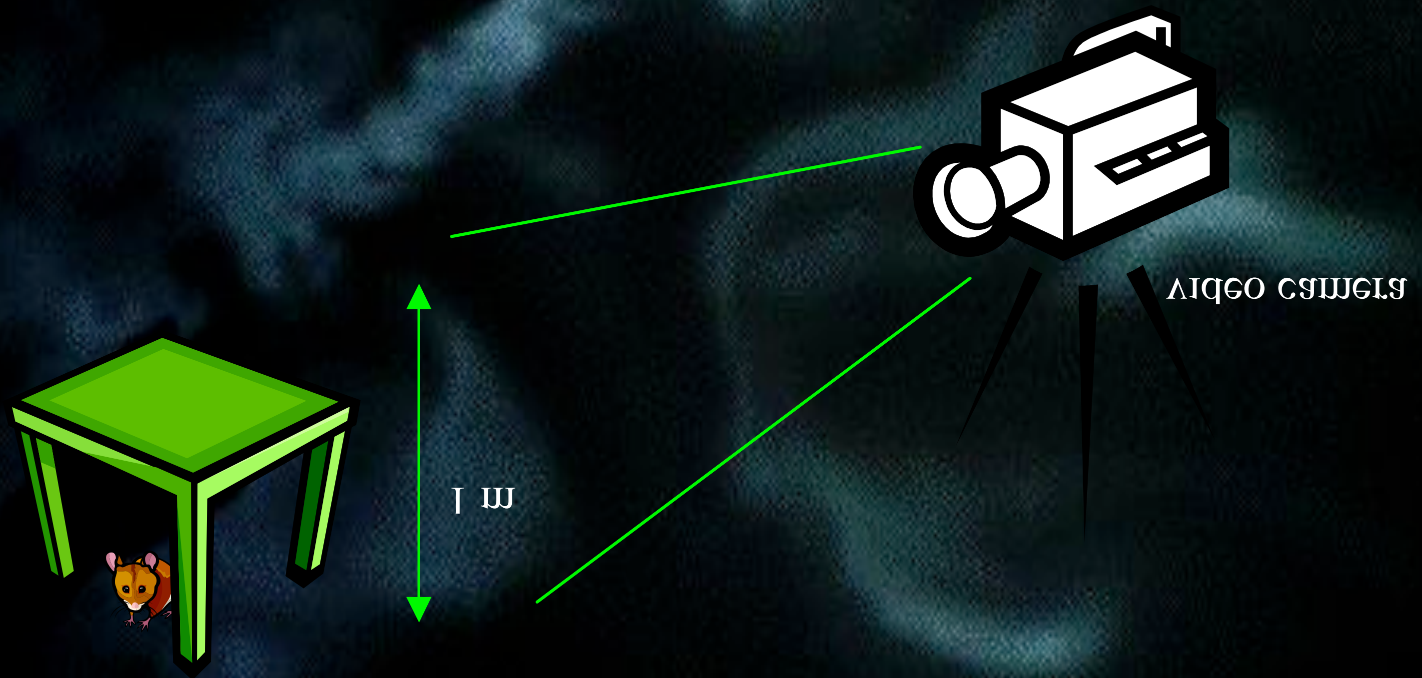
The Great Wall



"Just checking."

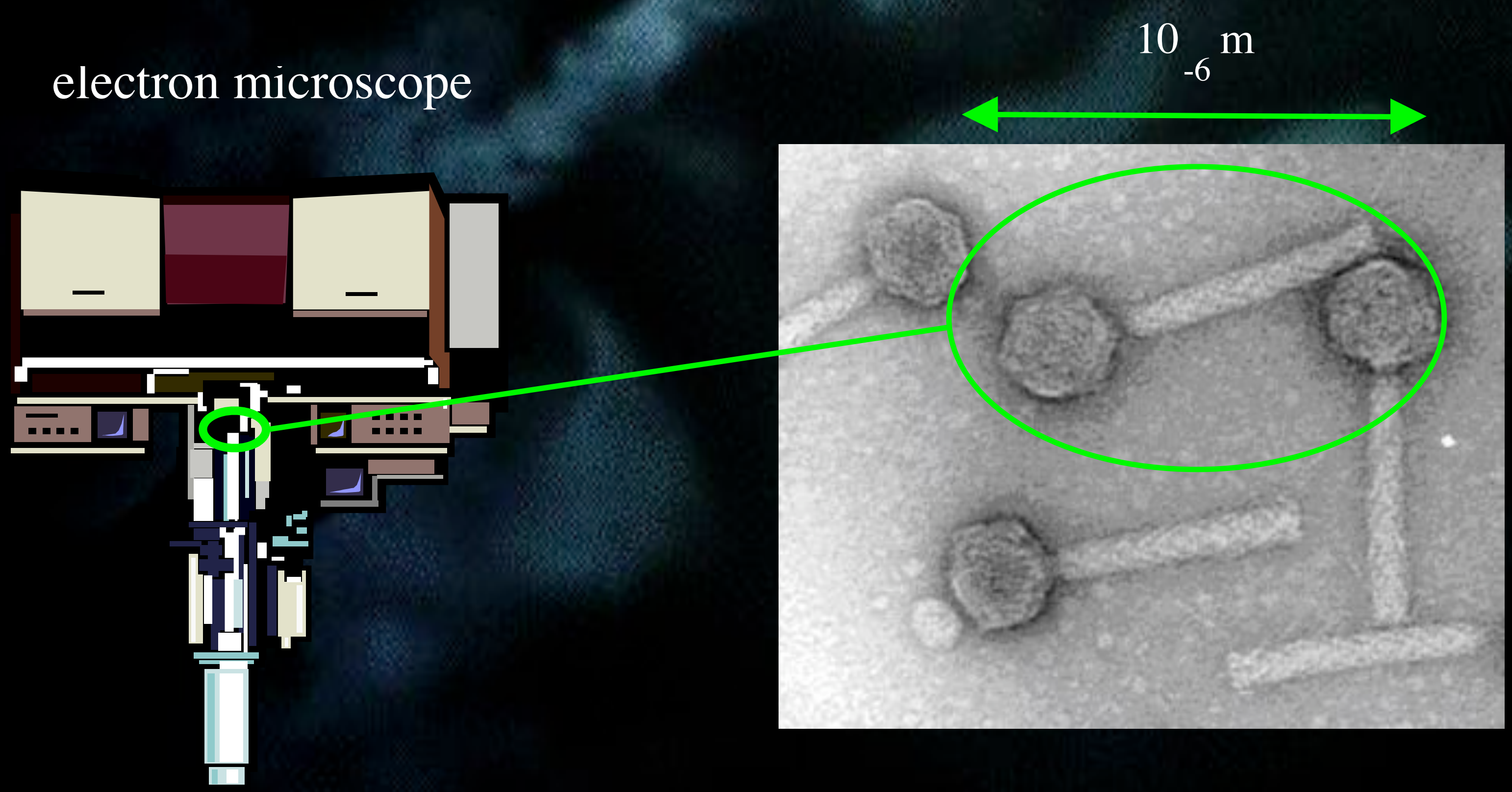
Scales of Imaging

…to the **everyday** …



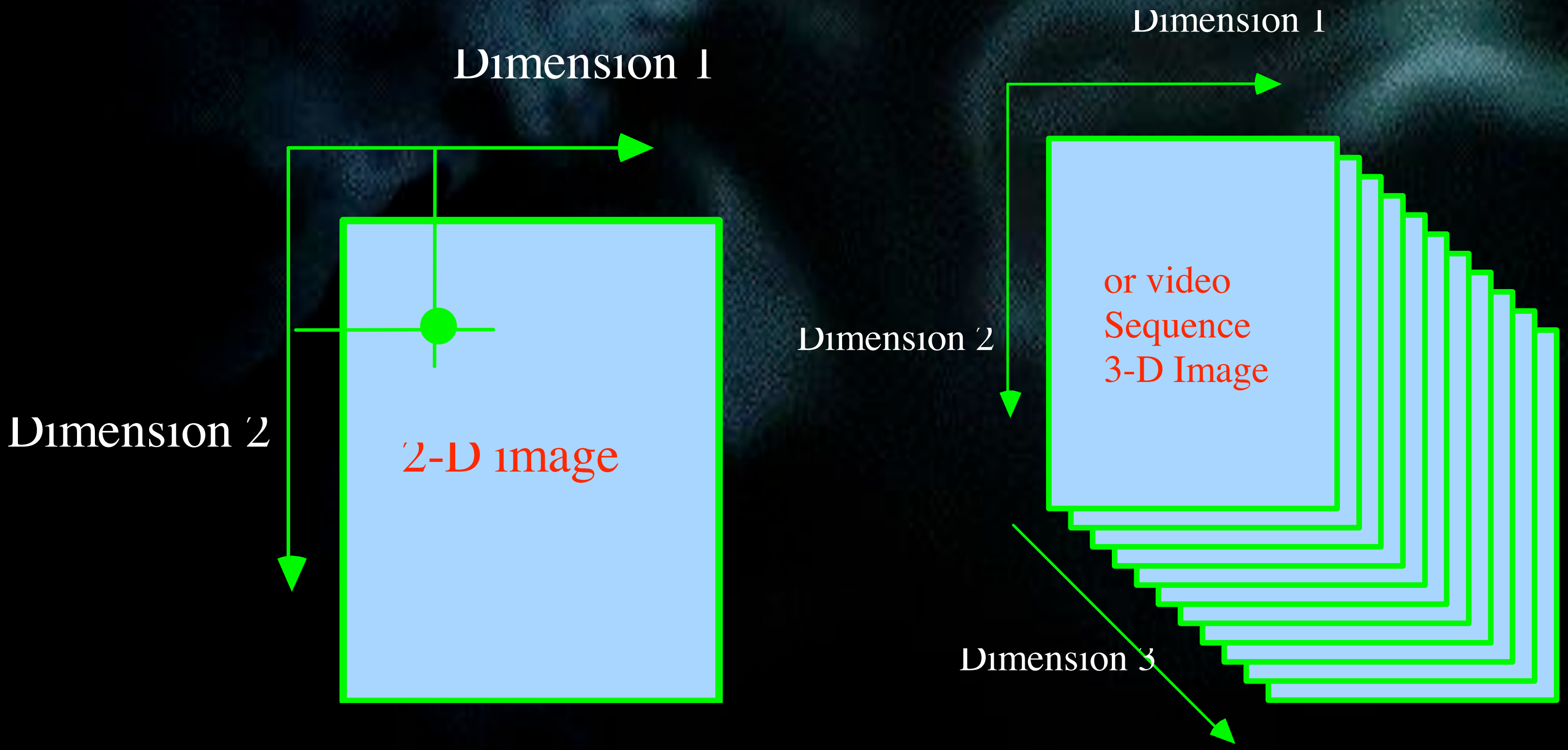
Scales of Imaging

…to the **tiny**.



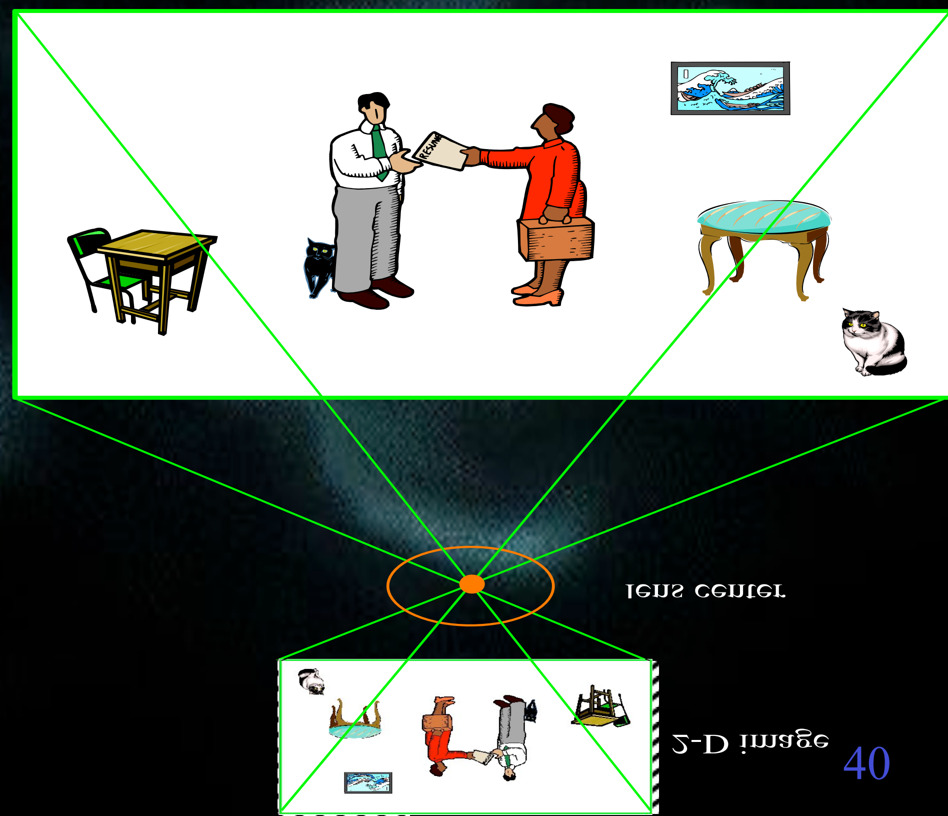
Dimensionality of Images

- Images and videos are **multi-dimensional** (≥ 2 dimensions) signals.



3D-to-2D Projection

- Image projection is a **reduction of dimension** (3D-to-2D): 3-D info is **lost**. Getting this info back is **very hard**.



- It is a topic of many years of intensive research: "Computer Vision"

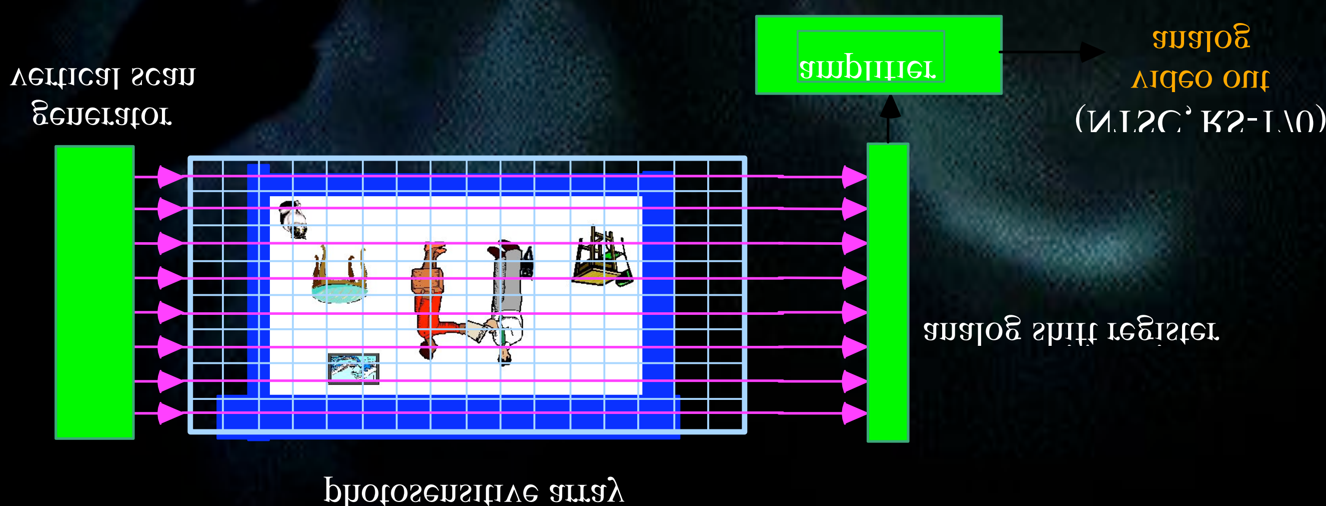
“The image is not the object”

Rene Magritte (1898-1967)

digital image

CCD Image Sensing

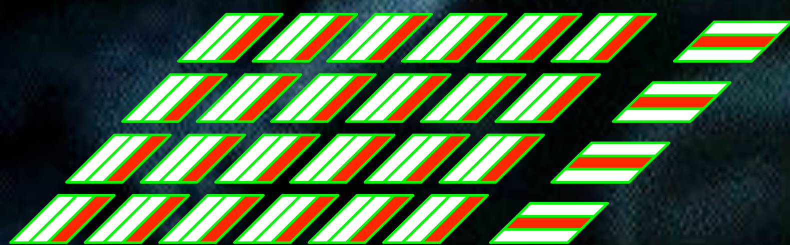
- Modern digital cameras sense **2-D images** charge-coupled device (CCD) sensor arrays.
- The output is typically a line-by-line (raster) analog signal:



CCD Image Creation

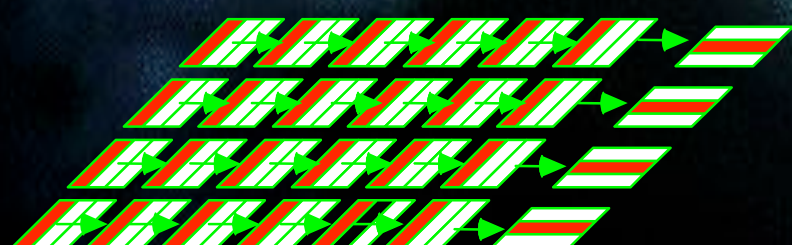
- Each CCD array cell has three "potential wells." At some instant, the middle "well" has a charge applied to it.

- Each **photon** strike creates an **electron.** The # of electrons created is proportional to the # of photons.
- At each clock the electrons are shifted twice by shifting the charges on the wells.



shift register

- At the second shift the electrons at the end sensor are shifted into the shift register



- The electrons are then shifted into an amplifier outputting a current with **voltage potential** proportional to the # of electrons

- The amplifier output is a line-by-line video **analog** waveform of standard format, e.g.

  NTSC: 525 lines/frame, 30 frames/sec

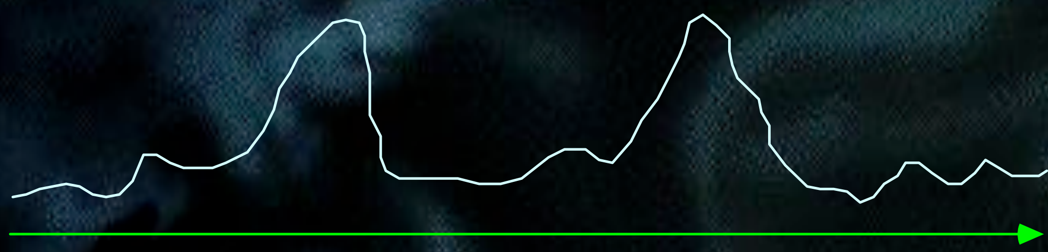
- For computer processing, the analog image must undergo **A/D Conversion**.

A/D Conversion

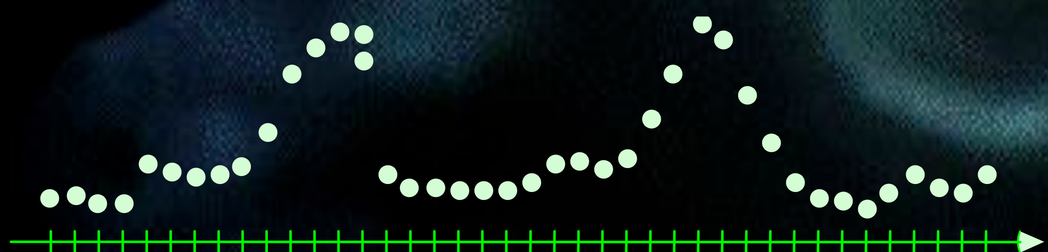
- Consists of **sampling** and **quantization**.
- **Sampling** is the process of creating a signal that is defined only at **discrete points**, from one that is continuously defined.
- **Quantization** is the process of converting each sample into a **finite** digital representation.

<u>Sampling</u>

- Each video **raster** is converted from a **continuous voltage waveform** into a sequence of **voltage samples**:



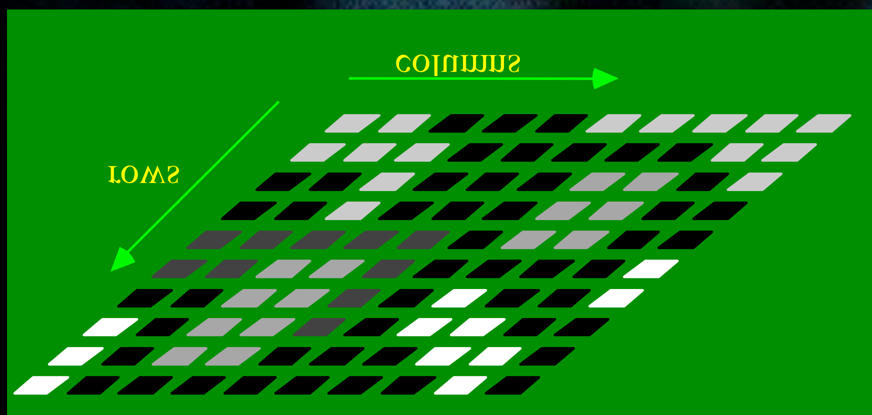
continuous electrical signal from one scanline



sampled electrical signal from one scanline

Sampled Image

- A **sampled image** is an array of numbers (row, column) representing image intensities



depiction of 10 x 10 image array

- Each of these **picture elements** is called a **pixel**.

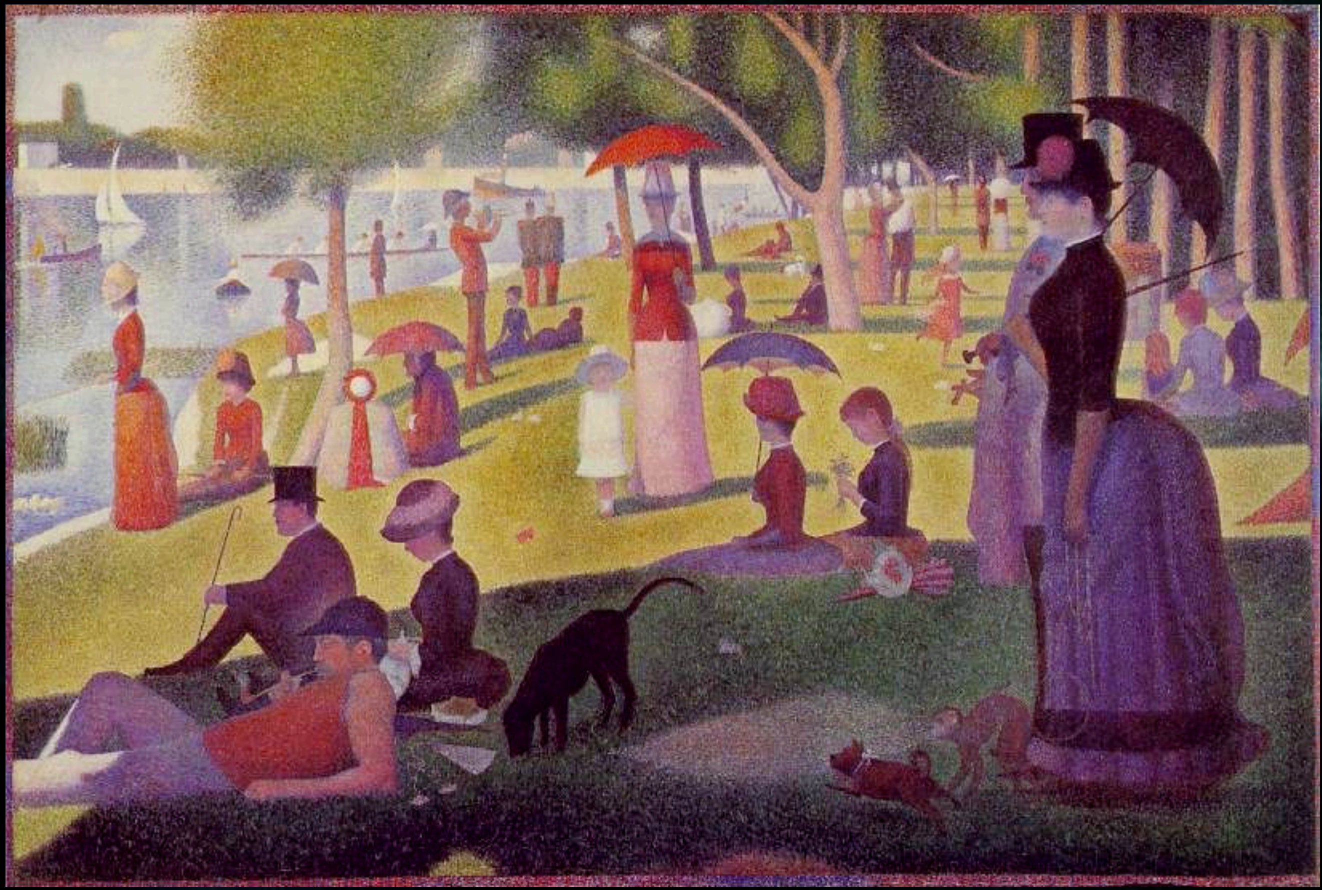
Sampled Image

- The image array is rectangular (N x M) with dimensions $N = 2^P$ and $M = 2^Q$ (why?)
- Examples: square images
- P=Q=7 128 x 128 (2^{14} ≈ 16,000 pixels)
- P=Q= 8 256 x 256 (2^{16} ≈ 65,500 pixels)
- P=Q= 9 **512 x 512** (2^{18} ≈ 262,000 pixels)
- P=Q=10 1024x1024 (2^{20} ≈ 1,000,000 pixels)

Sampling Effects

- It is essential that the image be sampled **sufficiently densely**; else the image quality will be severely degraded.
- Can be expressed via the Sampling Theorem) but the **visual effects** are most important (example)
- With sufficient samples, the image **appears continuous**…..

Sampling in Art



Seurat - *La Grande Jatte* – Pointillist work took 2 years to create

Quantization

- Each **gray level** is quantized: assigned an integer indexed from 0 to K-1.
- Typically there $K = 2^B$ possible gray levels.
- Each pixel is represented by B bits, where usually **$1 \leq B \leq 8$**.

Quantization

- The pixel intensities or gray levels must be quantized **sufficiently densely** so that excessive information is not lost.

- This is **hard** to express mathematically, but again, quantization effects are **visually obvious** (example)

Image as a Set of Bit Planes

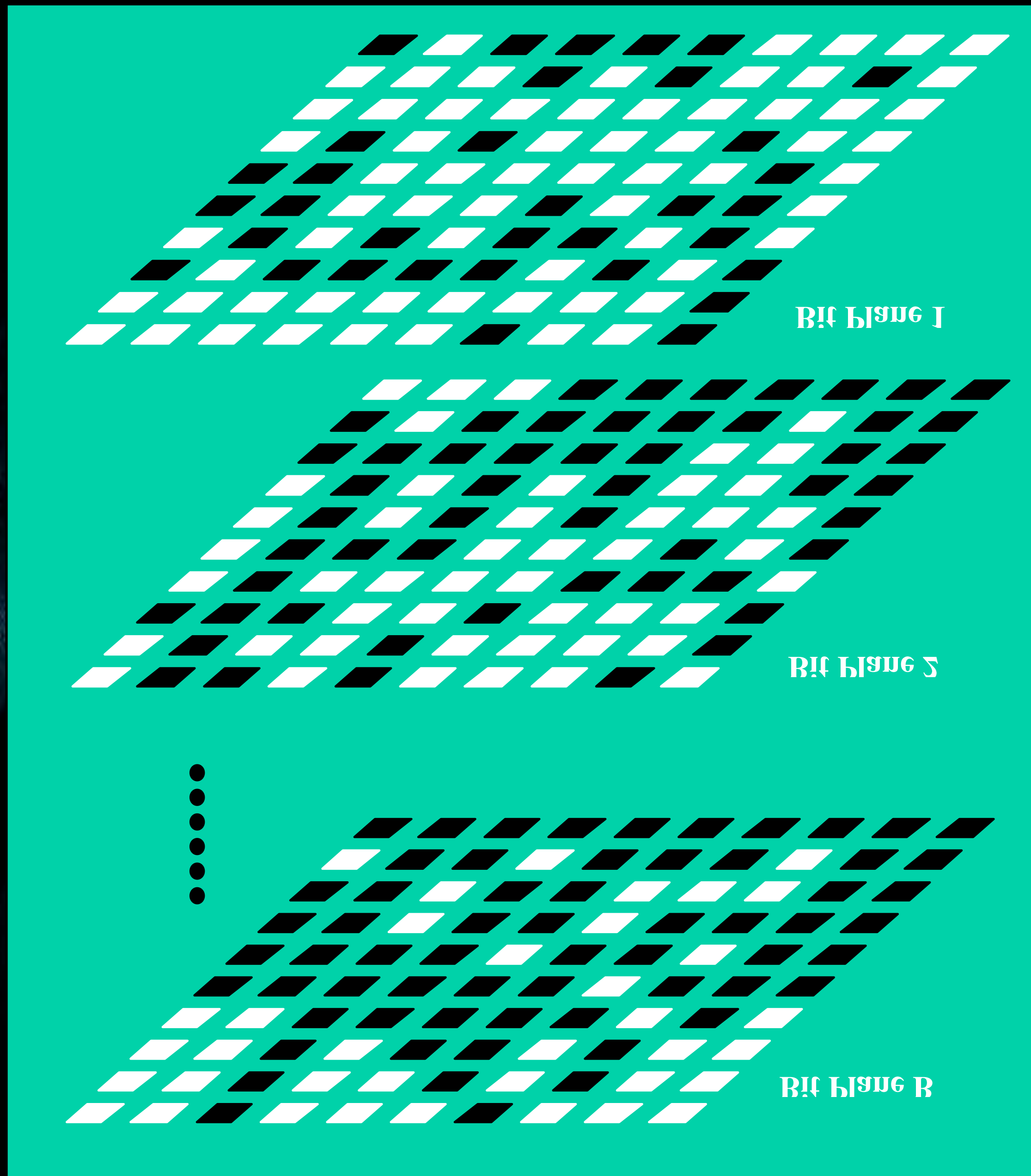


Image Notation

- Denote an **image matrix**

$$\mathbf{I} = [I(i, j); 0 \le i \le N\text{-}1, 0 \le j \le M\text{-}1]$$

where

(i, j) = (row, column)

I(i, j) = image value at (i, j)

$$\mathbf{I} = \begin{bmatrix} I(0,0) & I(0,1) & \cdots & I(0,M-1) \\ I(1,0) & I(1,1) & \cdots & I(1,M-1) \\ \vdots & \vdots & & \vdots \\ I(N-1,0) & I(N-1,1) & \cdots & I(N-1,M-1) \end{bmatrix}$$

Common Image Formats

- **JPEG (Joint Photographic Experts Group)** images are compressed with loss – see Module 7. All digital cameras today have the option to save images in JPEG format. File extension: *image.jpg*

- **TIFF (Tagged Image File Format)** images can be lossless (LZW compressed) or compressed with loss. Widely used in the printing industry and supported by many image processing programs. File extension: *image.tif*

- **GIF (Graphic Interchange Format)** an old but still-common format, limited to 256 colors. Lossless and lossy (LZW) formats. File extension: *image.gif*

- **PNG (Portable Network Graphics)** is the successor to GIF. Supports true color (16 million colors). Somewhat new - not yet widely supported. File extension: *image.png*

- **BMP (bit mapped) format** is used internally by Microsoft Windows. Not compressed. Widely accepted. File extension: *image.jbmp*

The Image/Video Data Explosion

- Total **storage** required for **one digital image** with 2^P x 2^Q pixels spatial resolution and B bits / pixel gray-level resolution is

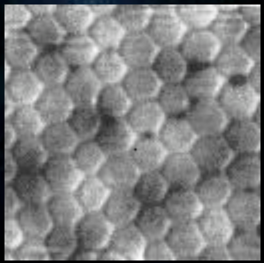
  $B \times 2^{P+Q}$ bits.
- Usually **B=8** and often **P=Q=9**. A common image size is then **¼ megabyte**.
- Five years ago this was **a lot**.

The Image/Video Data Explosion

- Storing **1 second** of a gray-level movie (TV rate = 30 images / sec) requires 7.5 Mbytes.
- A 2-hour gray-level video (8x512x512x30) requires 27,000 megabyte or **27 gigabytes of storage** at nowhere near theatre quality. That's a lot **today**.
- DIP/DVP includes ways to **compress** digital images and videos (not this class).

Sampling Tesselations

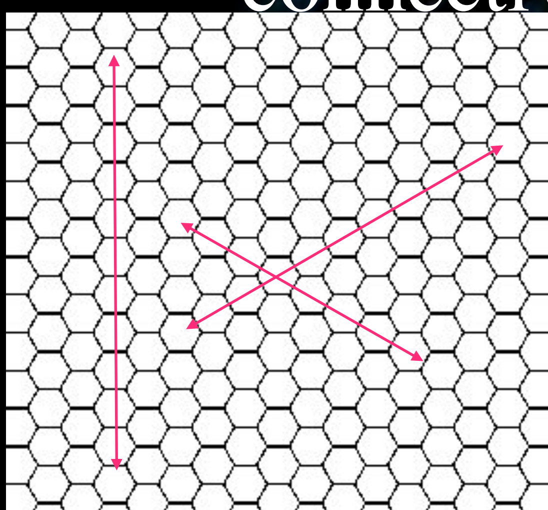
- Digital image processing systems almost always use **Cartesian (row, column) sampling** of images.
- **Simplicity of indexing** in algorithms.
- Worth noting: the retina of the eye uses a hex sampling - packs pixels **more tightly**:



cone cells in the human fovea

Hexagonal Sampling

- Hex images can also be indexed by row-column, though the axes are not orthogonal.
- Hex sampling eliminates ambiguity in "connectivity"



4-connectivity

8-connectivity

What are the neighbors of a pixel in Cartesian coordinates?

Unambiguous hex neighbors.

Hexagonally sampled image
(with exaggerated pixels)

What About Color?

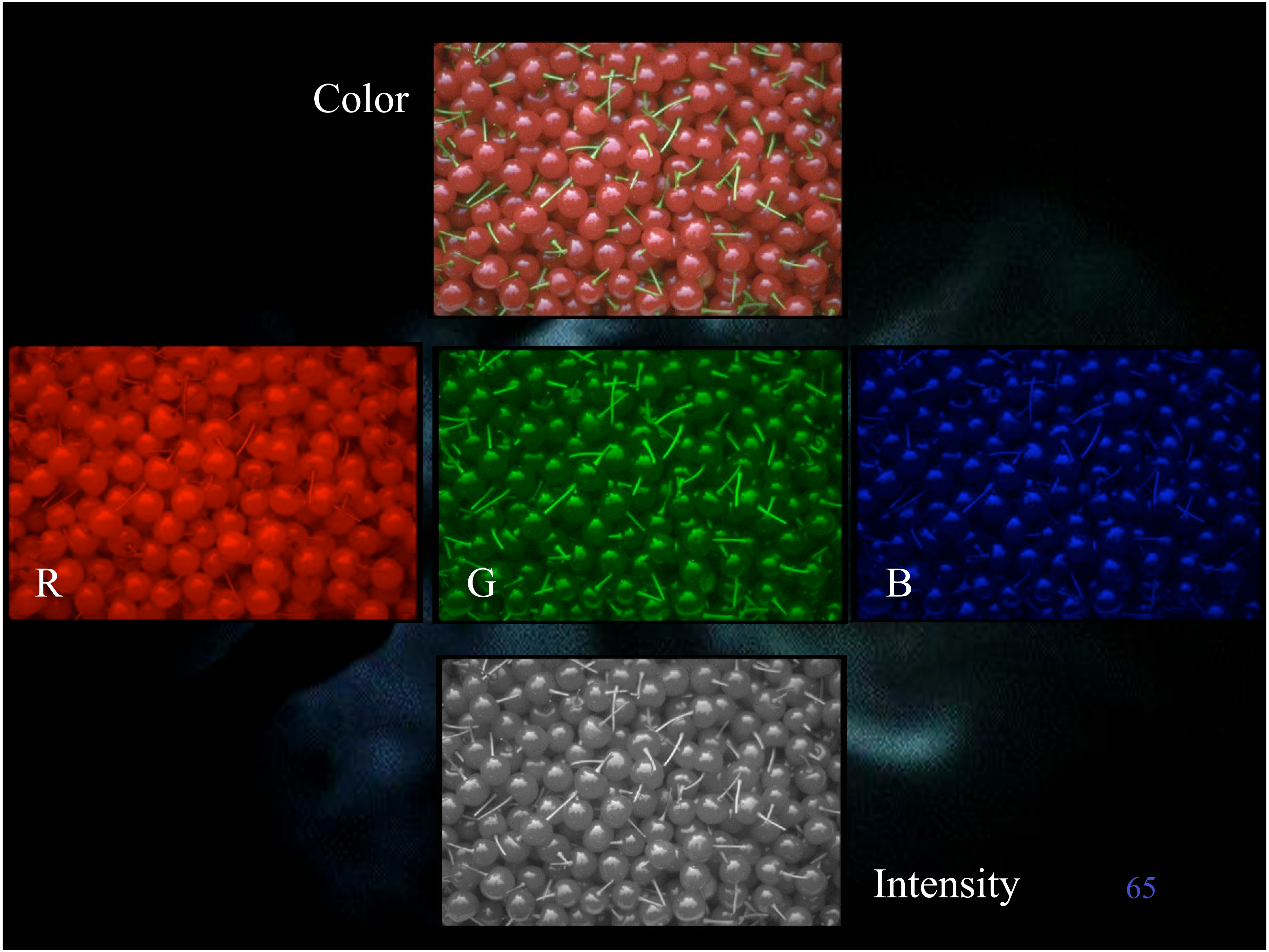
- Color is an important aspect of images.
- A **color image** is a **vector-valued** signal. At each pixel, the image has three values: **R**ed, **Green**, and **Blue**.
- Usually expressed as three images: the Red, Green and Blue images: **RGB representation**.
- Although color is important, we will nearly always process the **intensity image** **I = R + G + B**.
- Most **color algorithms** process **R**, **G**, **B** components separately like gray-scale images then add the results.
- There are other color representations (Basis change).

Color is Important!

… in many ways… …although we can function without it

The Boating Party - Renoir


Color
R
G
B
Intensity

human vision

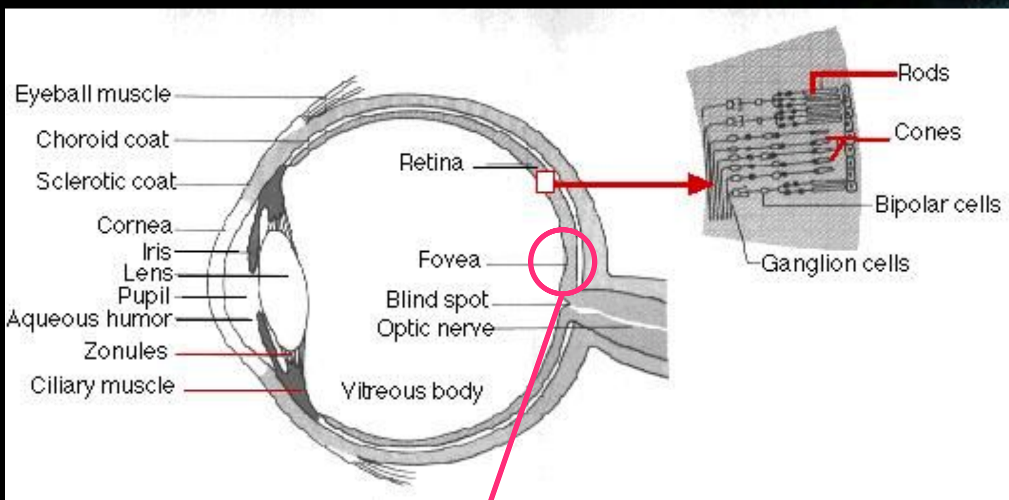
A Bit About Visual Perception

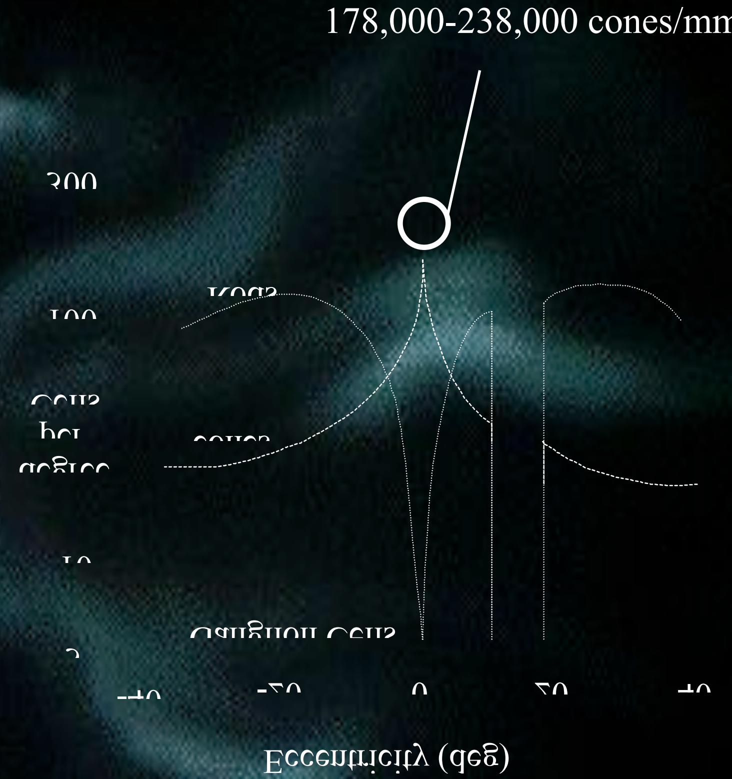
- In most cases, the **intended receiver** of the result of image/video processing or communications algorithms is the **human eye**.
- A fair amount is known about the eye:

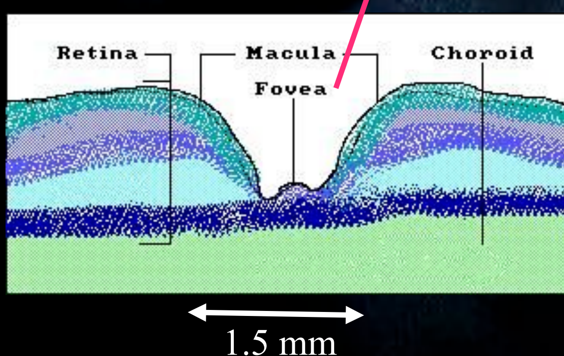
  - the neurons (rods, cones) sample and quantize

  - the retinal ganglion and cortical cells linearly filter

The Eye - Structure







• Notice that image sampling at the retina is **highly nonuniform**!

Eye Movement

- The eyes **move constantly, t**o place/keep the fovea on places of interest.
- There are five major types of eye movement:

  - **saccadic** (attentional)

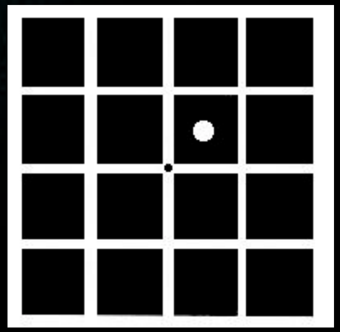
  - **pursuit** (smooth tracking)

  - **vestibular** (head movement compensating)

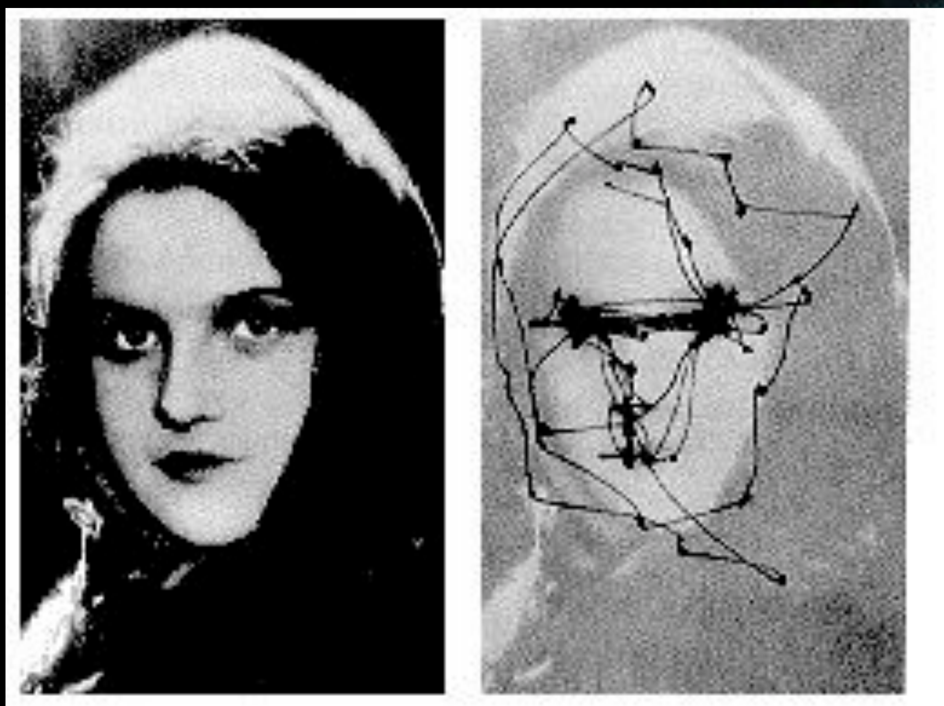
  - **microsaccadic** (tiny; image persistency)

  - **vergence** (stereoscopic)

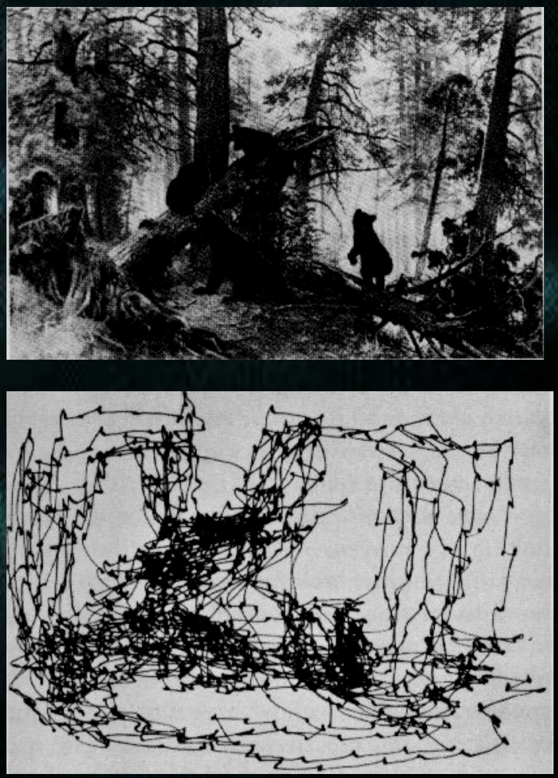
To demonstrate microsaccades, first fixate the center of the white dot for 10 sec, then fixate the small black dot. Small displacememts of the afterimage are then obvious -- the slow drifting movements as well as the corrective microsaccades.



Saccades and Fixations



Highly contextual

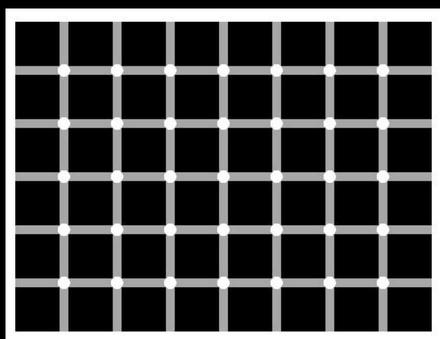


Less contextual

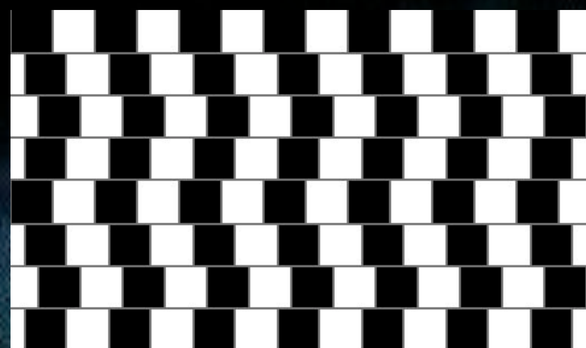
phenomenology of vision

- Constancy of scene is a construction!
- Object is a construction!

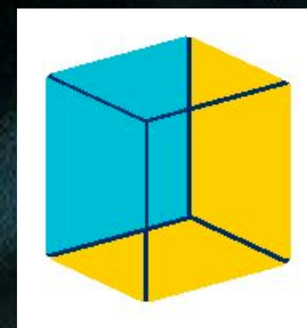
Visual ~~Illusions~~ Constructions



Find the black dot

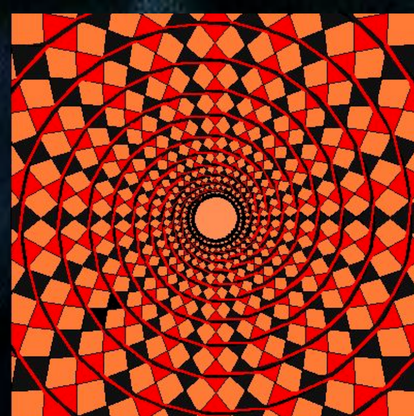


Which lines are straight?

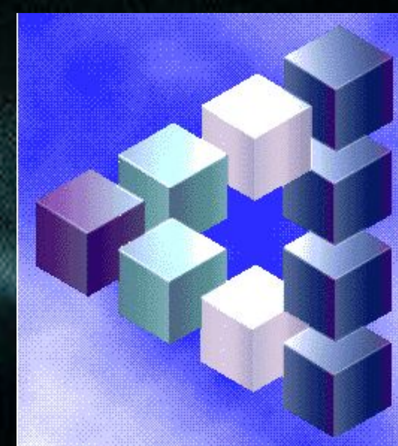


Which face is blue?

The Mars "face"

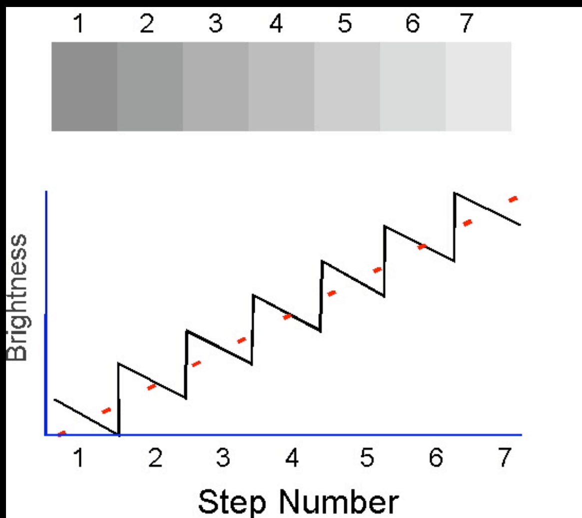


Spiral?

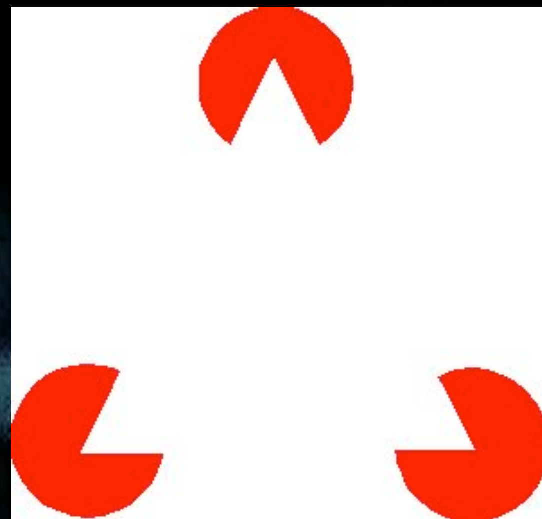


Triangle?

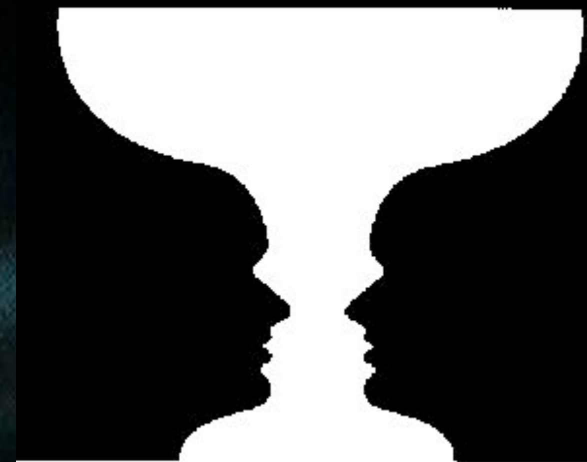
More Visual Constructions



Mach Bands

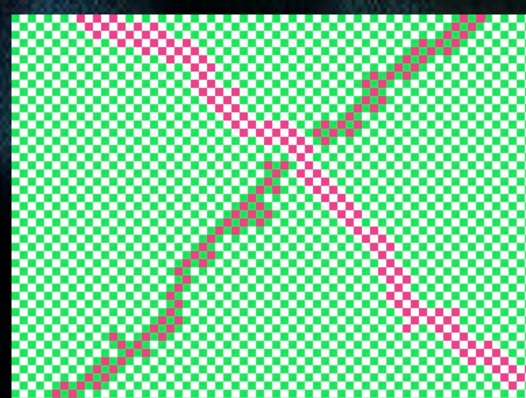


Kanisza Triangle



Reversible Image

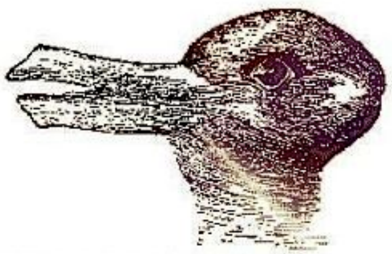
Afterimages



How many colors?

Say each color, not the words…

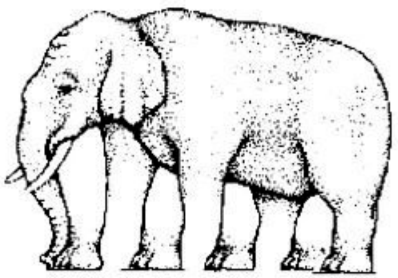
Even More Visual Constructions



A Rabbit.... Or A Duck?
hint: the duck is looking left, the rabbit is looking right

Man Playing Horn... Or Woman Silhouette?
(hint: woman’s right eye is the black speck in front of horn handle)

Woman In Vanity... Or Skull?
hint: move farther a bit from the screen and blink to see the skull or the woman (looking at the mirror)

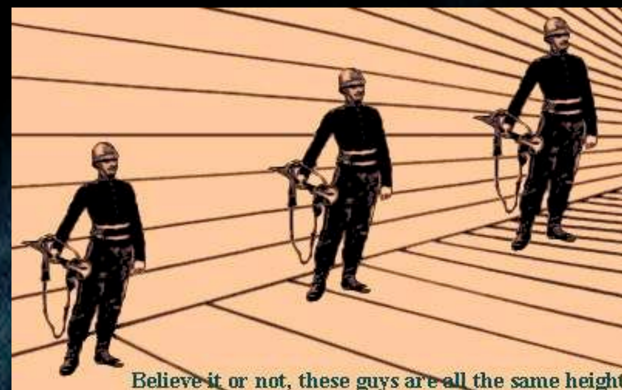


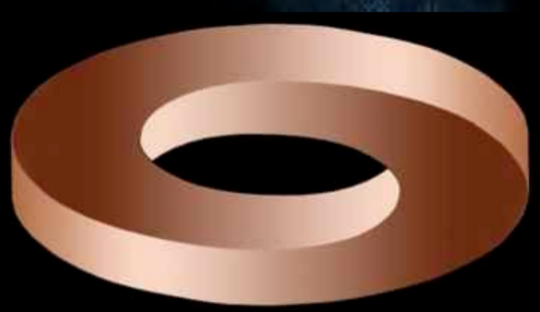
How many legs does this elephant have?

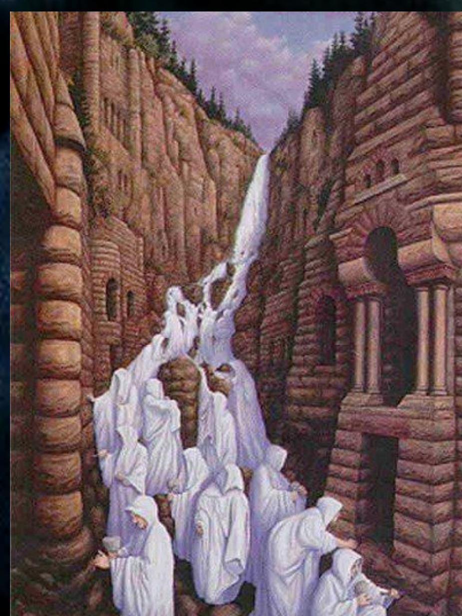
Old Woman...Or Young Girl?
hint:The old woman's nose is the young girls chin.

"Illusions" involving object shapes

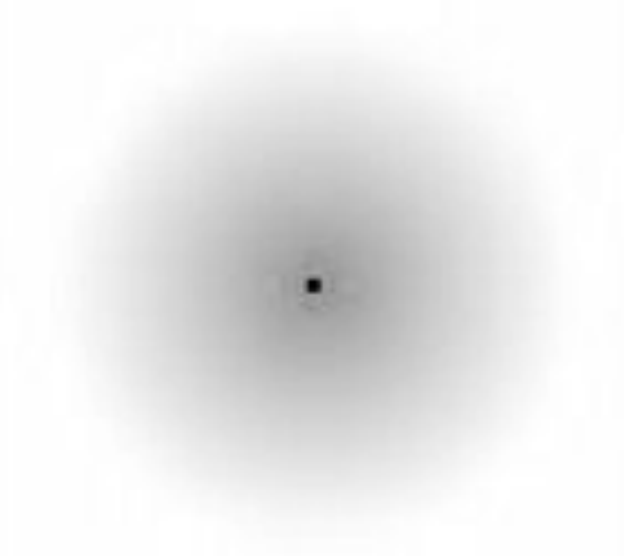
Yet More Visual Constructions

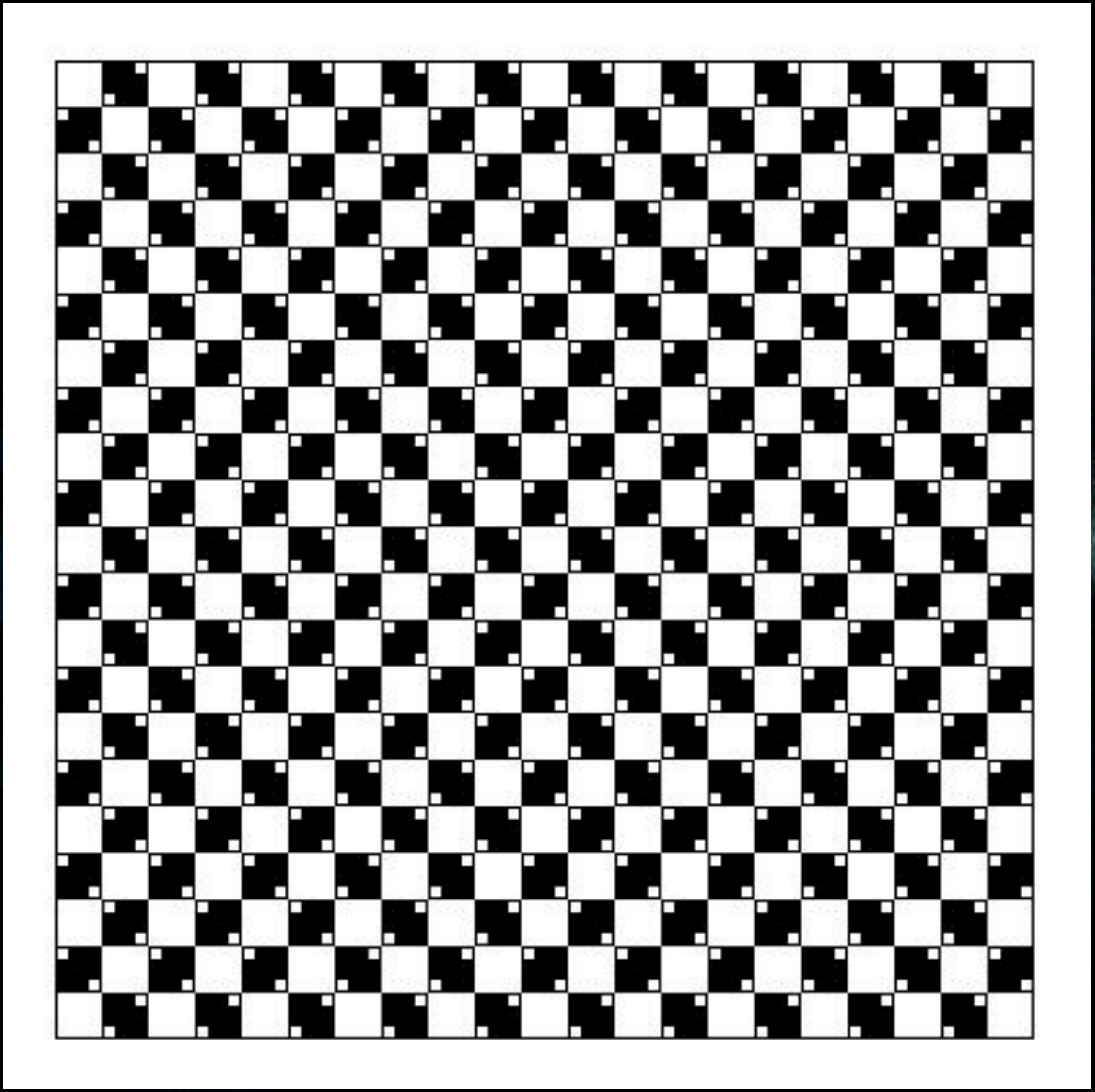




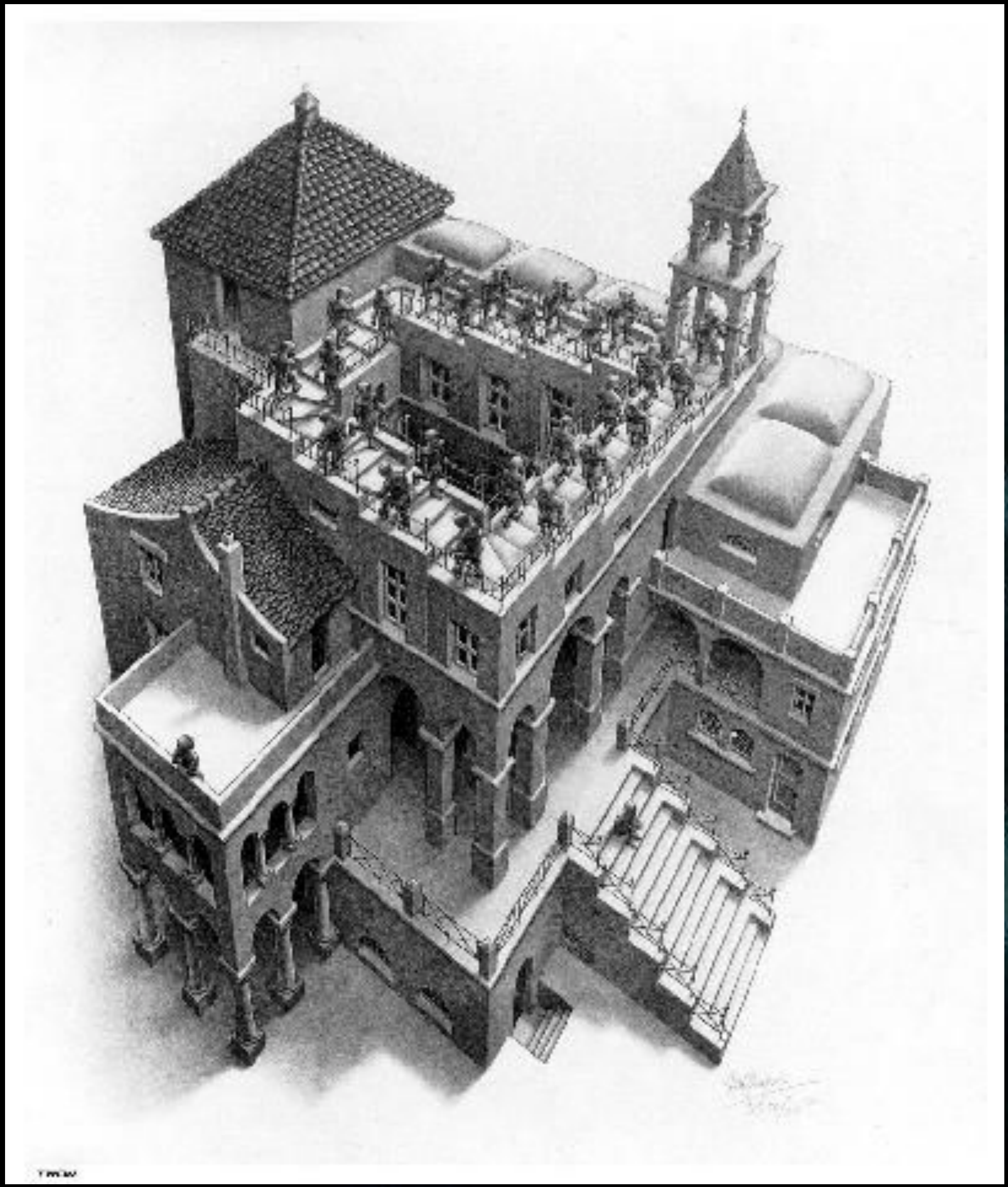


Keep staring at the black dot. After a while the gray haze around it will appear to shrink.





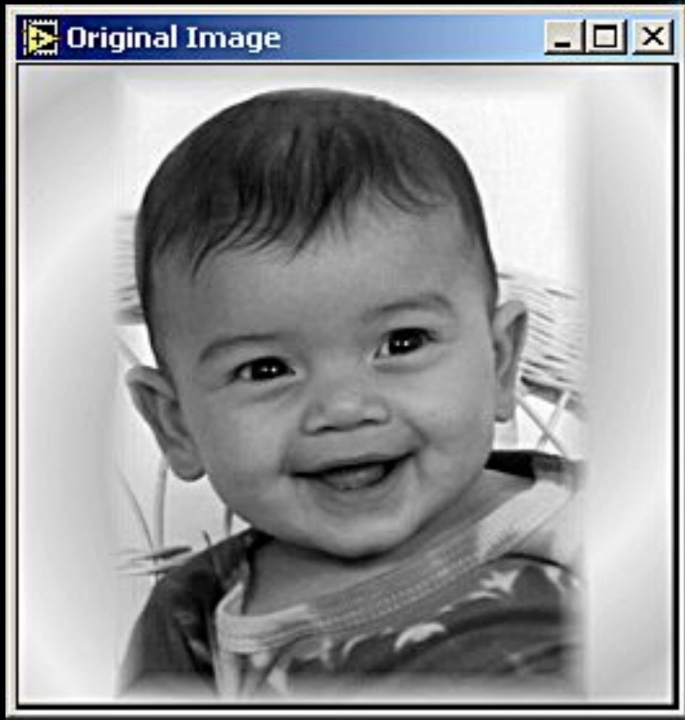
Yes, perfectly straight lines…



Ascending and Descending

M.C. Escher

An Unusual Visual Aftereffect



Stare at the dot for ten seconds…..

An Unusual Visual Aftereffect

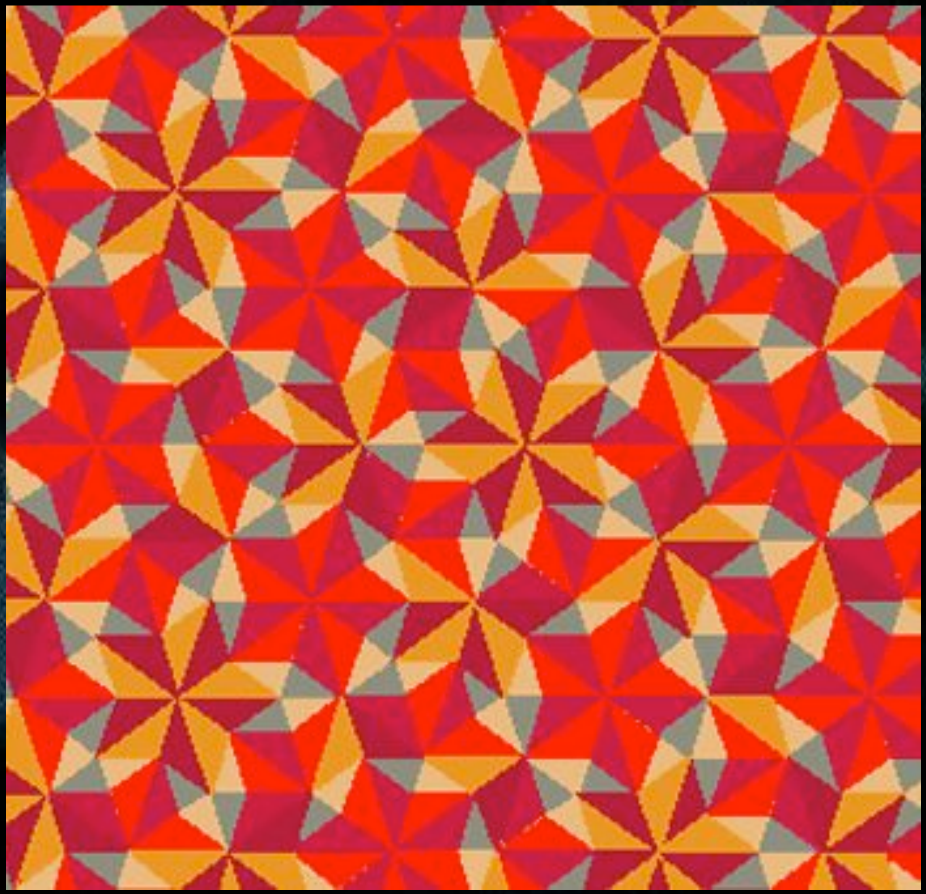
Which image is blurred?

<u>Which Face Is Angry?</u>

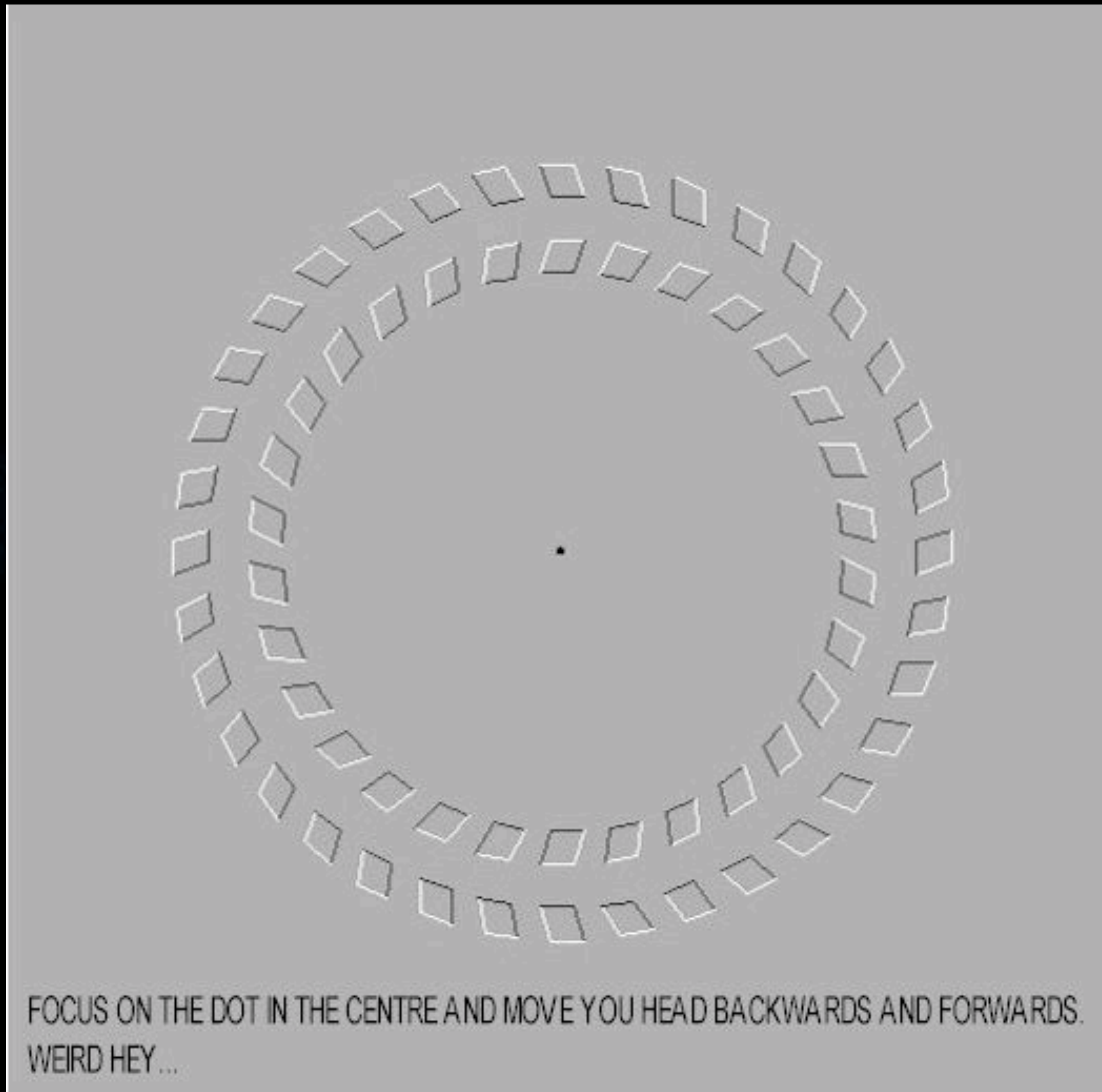
(try blurring them)

Rotating Spiral

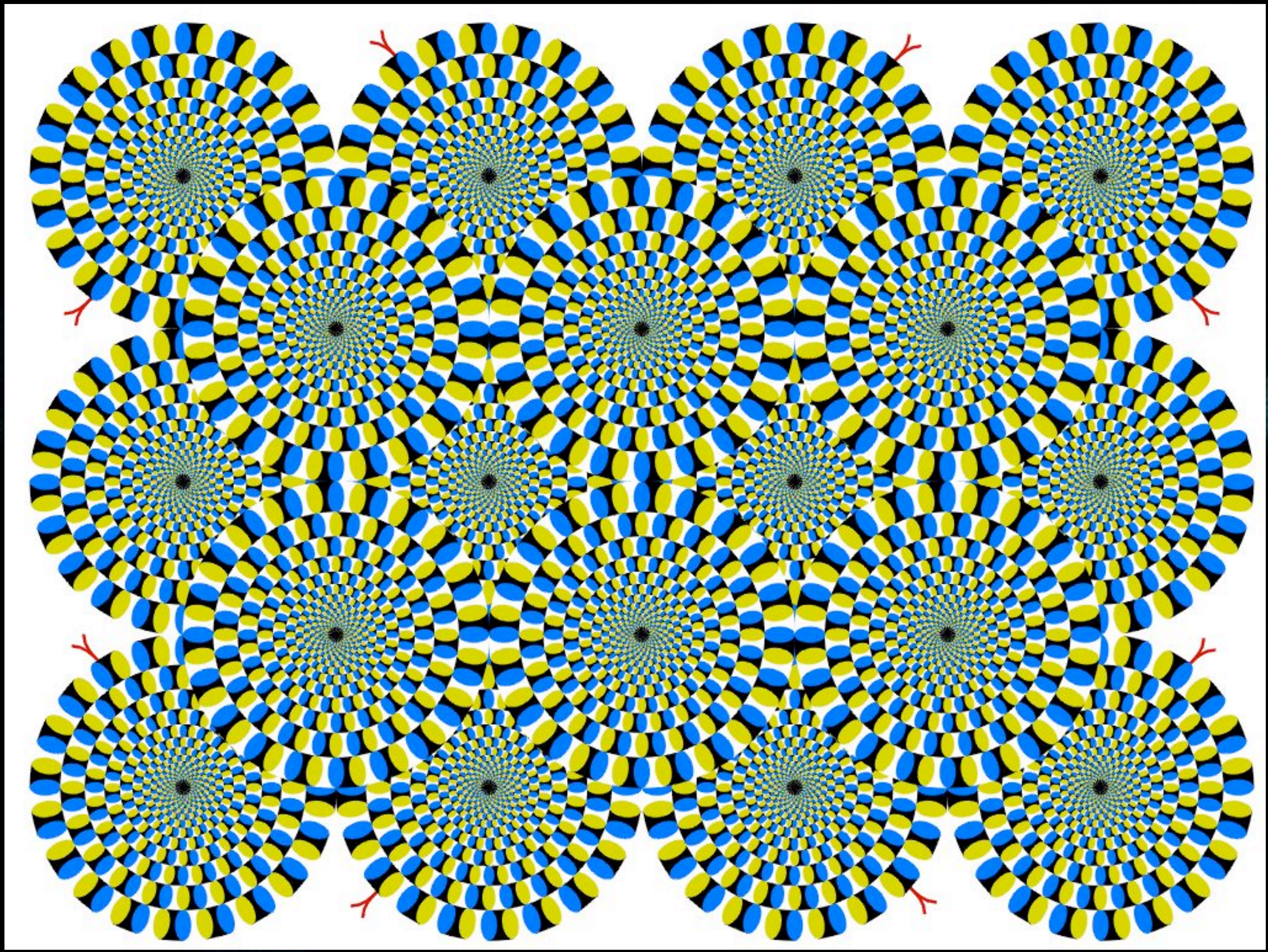
Watch this!



… then stare at this…


FOCUS ON THE DOT IN THE CENTRE AND MOVE YOU HEAD BACKWARDS AND FORWARDS.
WEIRD HEY...

You Thought That Was Bad…



…. And How About This