Announcements

Programming Assignment 3 out on Thursday

Questions?

Animation—Motion Capture

Equipment
Low-level Processing of Data
Higher-level Processing of Data

COMPUTER GRAPHICS

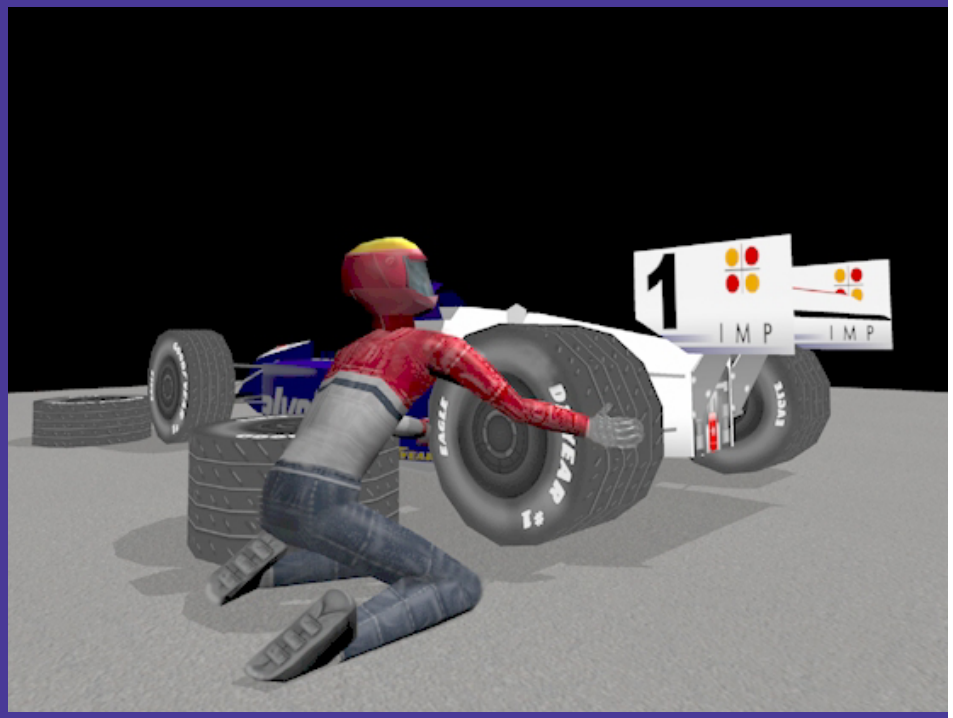
15-462

10/17/02

Overview

- Animation techniques
  - Traditional animation
  - Keyframing
  - Motion Capture
  - Physically based (dynamics)

Motion Capture



Record the animation from live action

–simplest method - rotoscope over video of real motions

Real time input devices

Off-line processing of data

Motion Capture

- Animation
- Interactive characters
- Robot control

Performance-based Animation

Motion capture

- track motion of reference points
  - » body or face
  - » magnetic
  - » optical
  - » exoskeletons
- convert to joint angles (not so straightforward)
- use these angles to drive an articulated 3-D model

What is captured?

dynamic or slow moving?

What is captured?

large scale

small scale

What is captured?

"rigid" body motion

flexible objects

What is captured?

props often cause problems

- ball in ping pong
- fly fishing
- sword

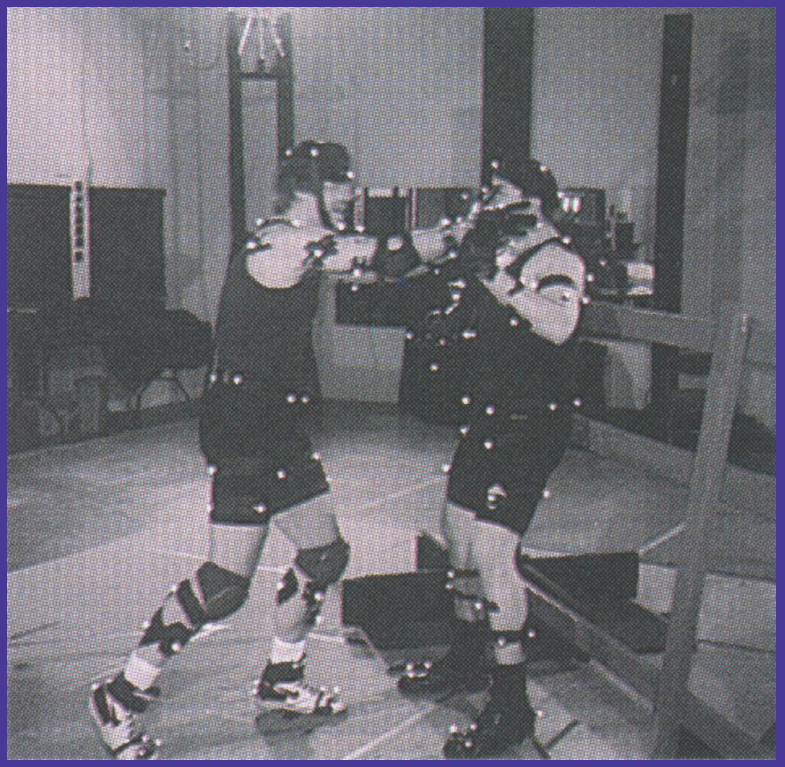
passive behaviors are hard

- complicated motions of clothes
- explosions

Technologies: Optical Passive

Vicon, Motion Analysis

Position of markers only



Technologies: Optical Passive

$180K

high resolution cameras

- –cameras at 120-240HZ, 1000x1000
- –IR or visible light strobe
- –6 characters with 30 markers/each

not outdoors (no sunlight)

Just recently real time

Technologies: Optical Active

Optitrak

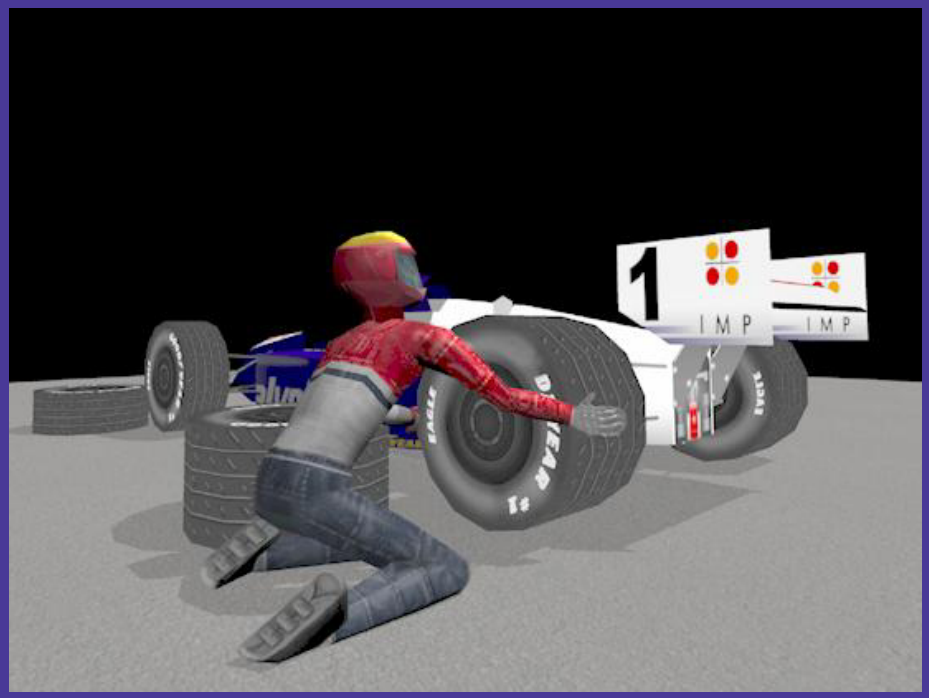
~56 markers at 100 fps

No correspondence problem

Technologies: Magnetic

Ascension, Polhemus

Position and orientation



Technologies: Magnetic

heavier sensors (more flop)

wires on body (wireless back to base station)

both position and orientation information

real time

$70K ($2K/additional marker

limited accuracy (~10x less accuracy)

much smaller workspace

spikes in data -> filtering

~80 hz max

sensors are the cost and so it doesn't scale

sensitive to EMI/ metal, particularly in floor

Technologies: Exoskeleton

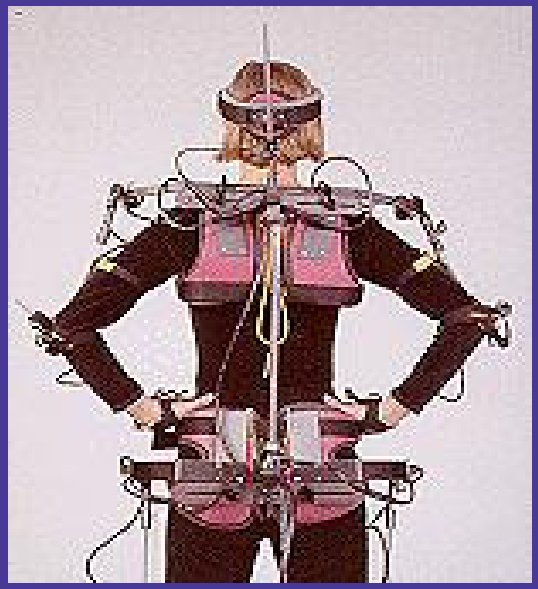
Analogous, Sarcos

restrictions of movement

assumptions of transformation to rigid body motion made at time of design of system

high frequency (500 Hz)

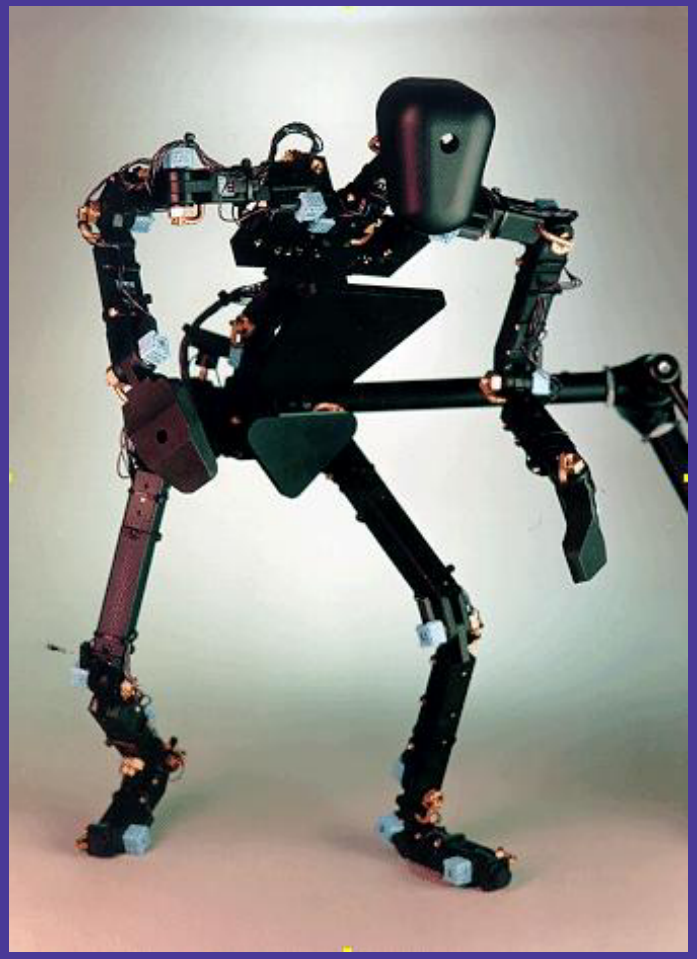
truly real-time



Technologies: Monkey

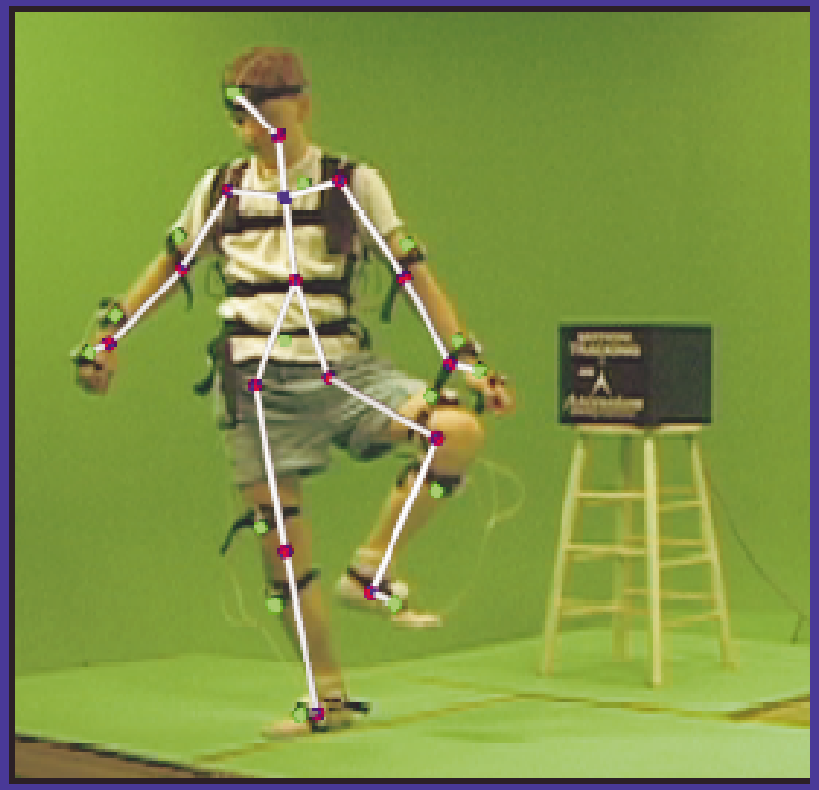
Puppeteering of animated characters

Exoskeleton without the person!
Or of course, the intuition about how to move…



Research Issues (near term)

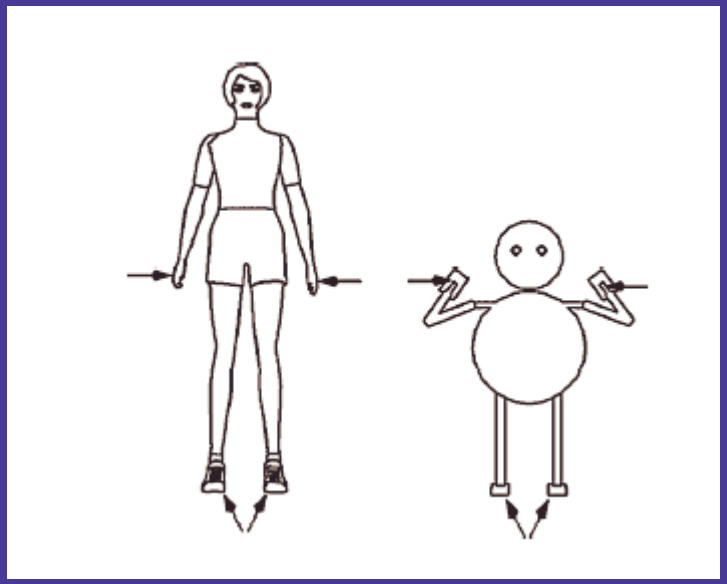
- Marker placement/extraction of rigid body model

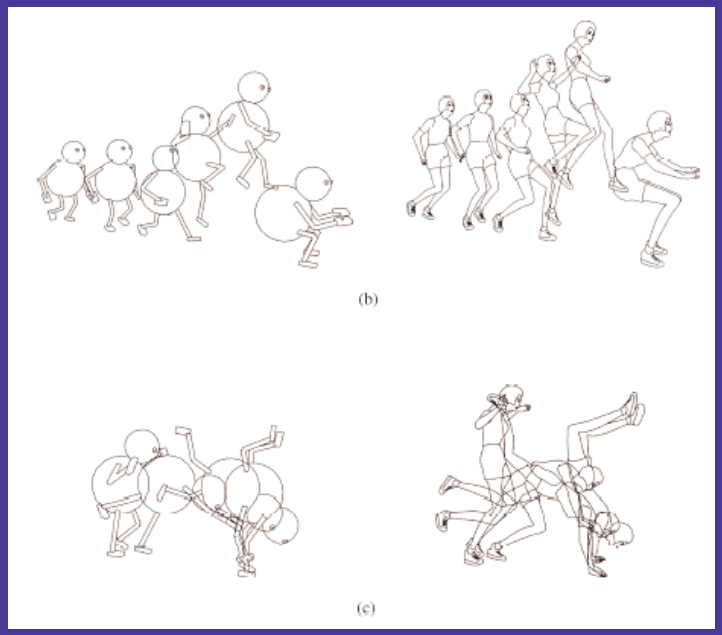


O'Brien, J. F., Bodenheimer, B. E., Brostow, G. J., Hodgins, J. K., Automatic Joint Parameter Estimation from Magnetic Motion Capture Data. Proceedings of Graphics Interface 2000, Montreal, Quebec, Canada, May 15-17, pp. 53-60.

Research Issues (near term)

- Retargeting
  - –What should be preserved about the motion?

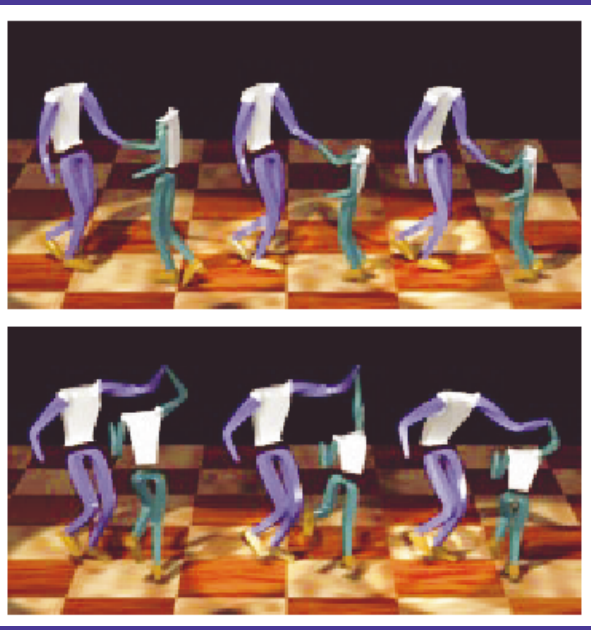




Hyun Joon Shin, Jehee Lee, Michael Gleicher, and Sung Yong Shin. Computer Puppetry: An Importance-Based Approach. ACM Transactions of Graphics. April 2001.

Research Issues (near term)

- Constraint satisfaction for editing

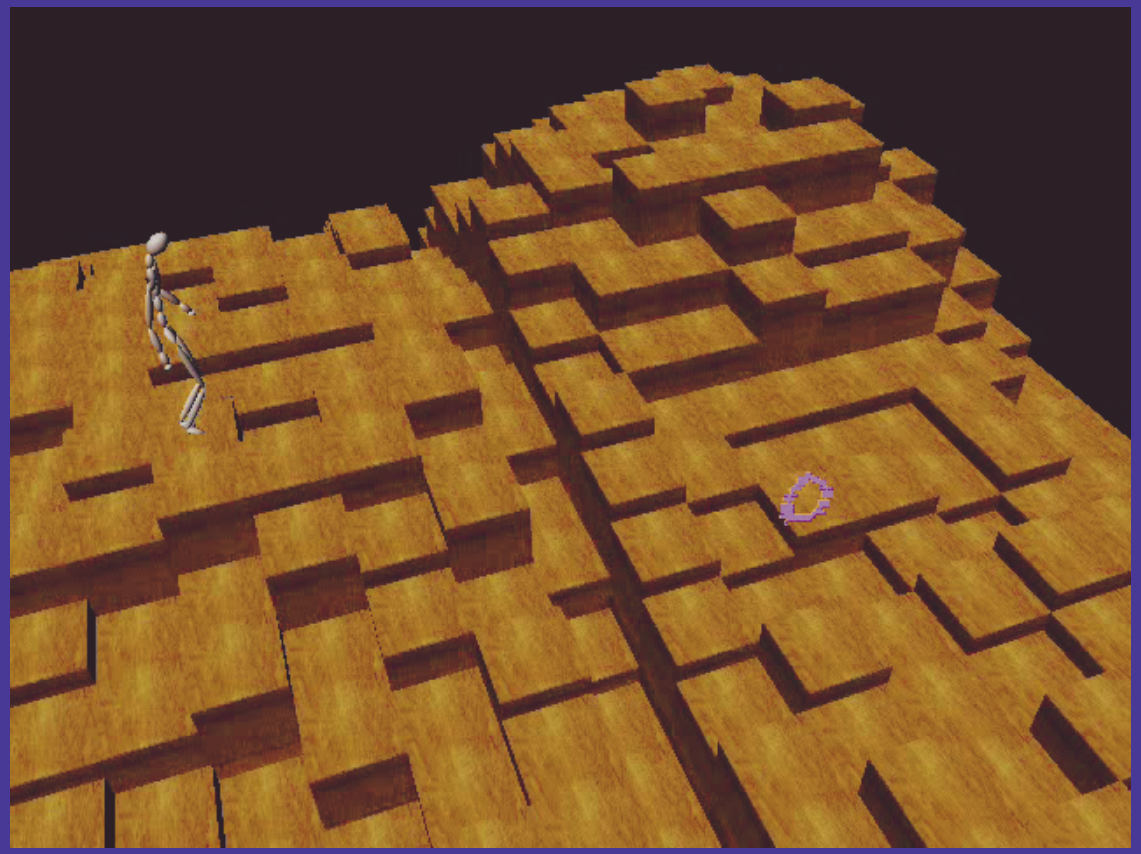


Michael Gleicher. Retargetting Motion to New Characters. Proceedings of SIGGRAPH 98. In Computer Graphics Annual Conference Series. 1998.

Research Issues (longer term)

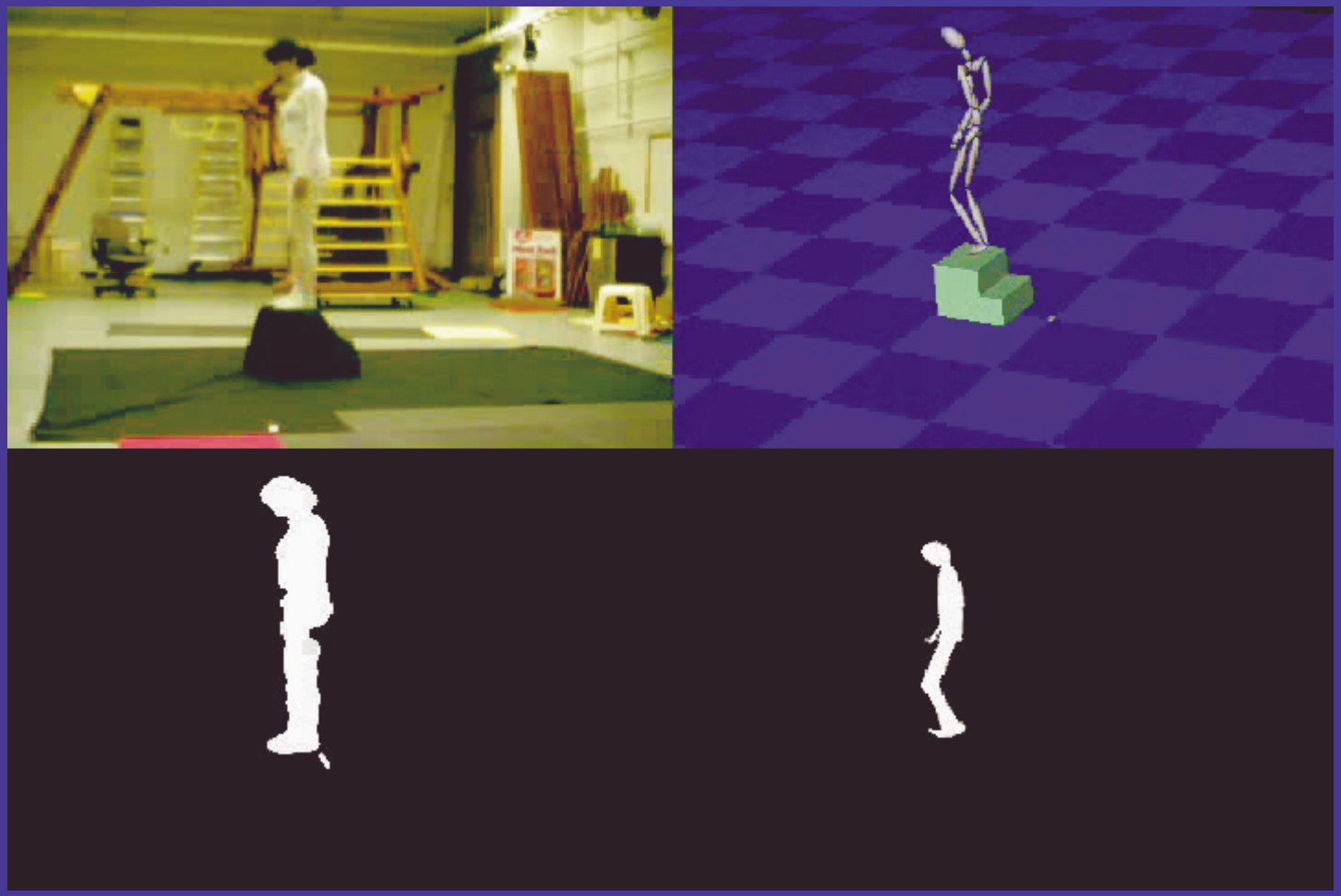
- Controlling characters

Research Issues (longer term)



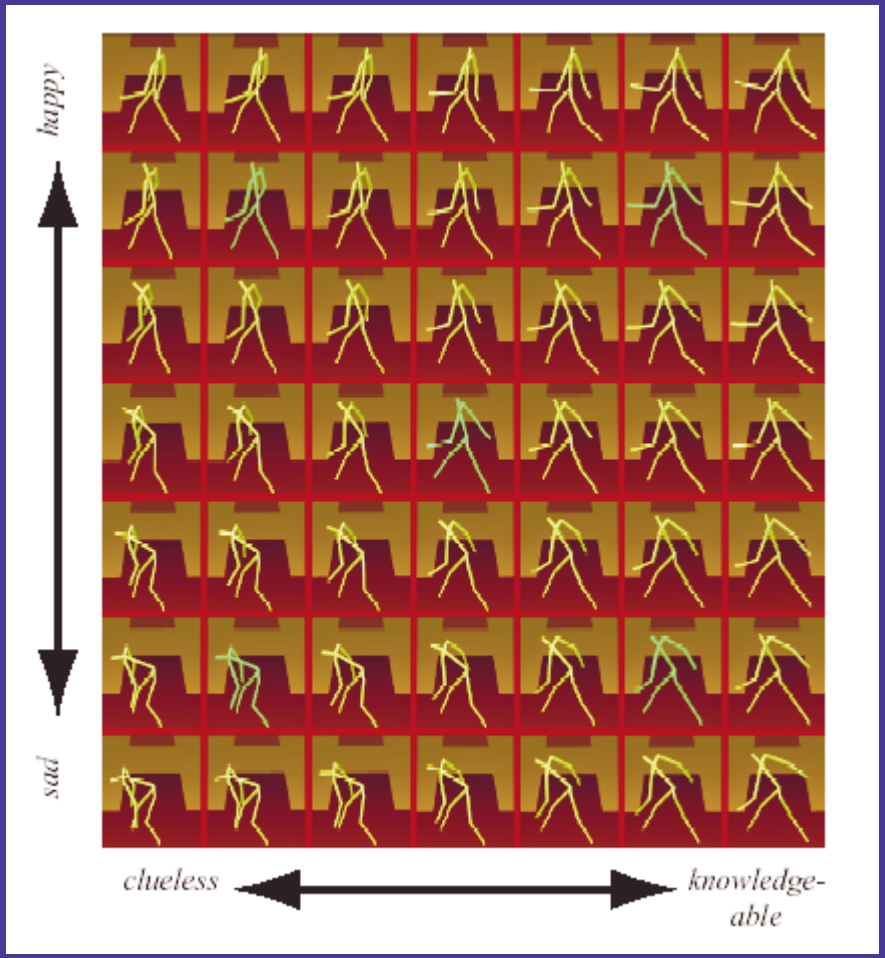
Interactive Control of Avatars Animated With Human Motion Data
Jehee Lee, Jinxiang Chai, Paul S. A. Reitsma, Jessica K. Hodgins, Nancy S. Pollard. ACM Transactions on Graphics. 21 (3). pp. 491-500. 2002.

Research Issues (longer term)



Research Issues (longer term)

- Generalization of data



Verbs and Adverbs: multidimensional motion interpolation, Charles Rose, Michael F. Cohen, Bobby Bodenheimer, IEEE Computer Graphics and Applications , Volume: 18 Issue: 5 ,Sept.-Oct. 1998 Page(s): 32 -40

Eric Darnell, codirector of Antz

"The main problem with motion capture associated with characters has to do with mass distribution, weight and exaggeration. He says that it is impossible for a performer to produce the kind of motion exaggeration that a cartoon character needs, and the mass and weight of the performer almost never looks good when applied to a character of different proportions."

Richard Chuang, VP at PDI

"The mapping of human motion to a character with non-human proportions doesn't work, because the most important things you get out of motion capture are the weight shifts and the subtleties and that balancing act of the human body. If the proportions change, you throw all that out the door, so you might as well animate it."

Godzilla: Karen Goulekas

"The reason that we pulled the plug on using the motion capture was, very simply, because the motion we captured from the human actor could not give us the lizard-like motion we were seeking. The mocap could also not reflect the huge mass of Godzilla either. During our keyframe tests, we found that the Godzilla motion we wanted was one that maintained the sense of huge mass and weight, while still moving in graceful and agile manner. No human actor could give us this result."