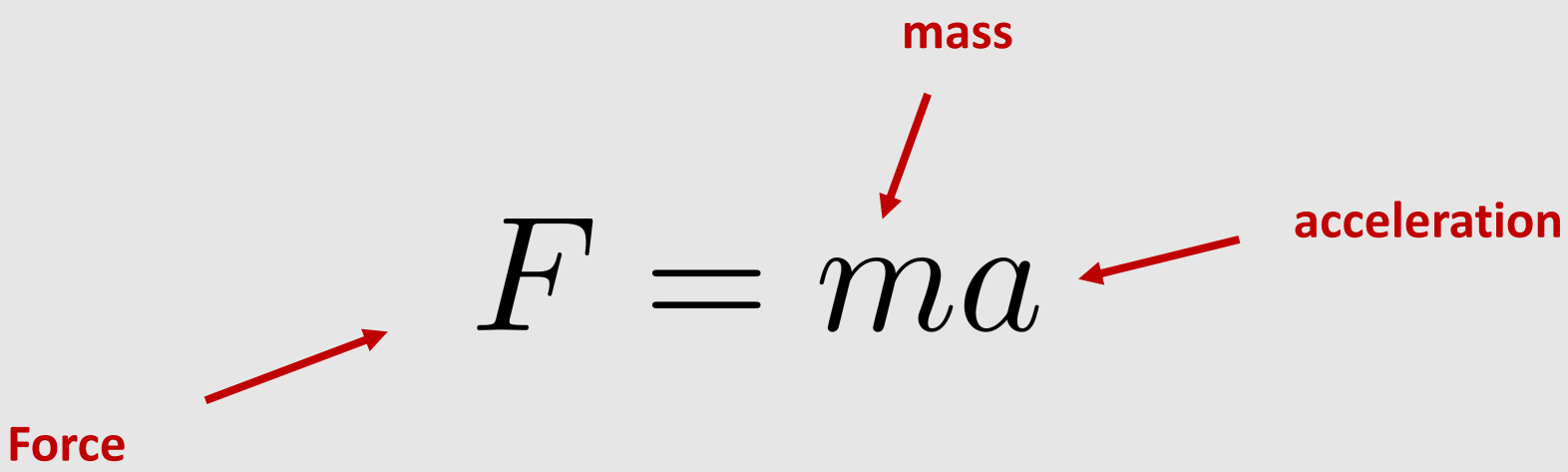
Kinematics

- Forward Kinematics
- Inverse Kinematics

We saw the rendering equation,
But what is the animation equation?

The Animation Equation

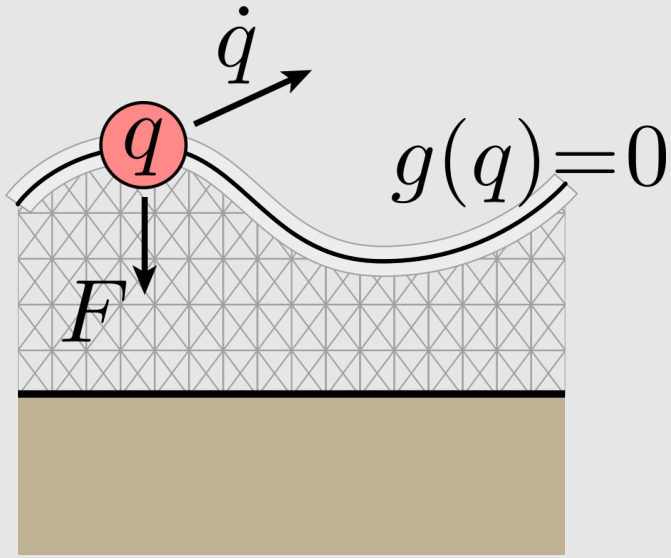


It's a little more complicated than just this…

An Animation System

- Component of an animation system:
  - Object's mass
  - Object's configuration
  - Object's velocity
  - Object's acceleration
  - Forces acting on object
  - Set of constraints

- Configuration $q(t)$ is time dependent
  - Can use splines to interpolate control points (keyframes)

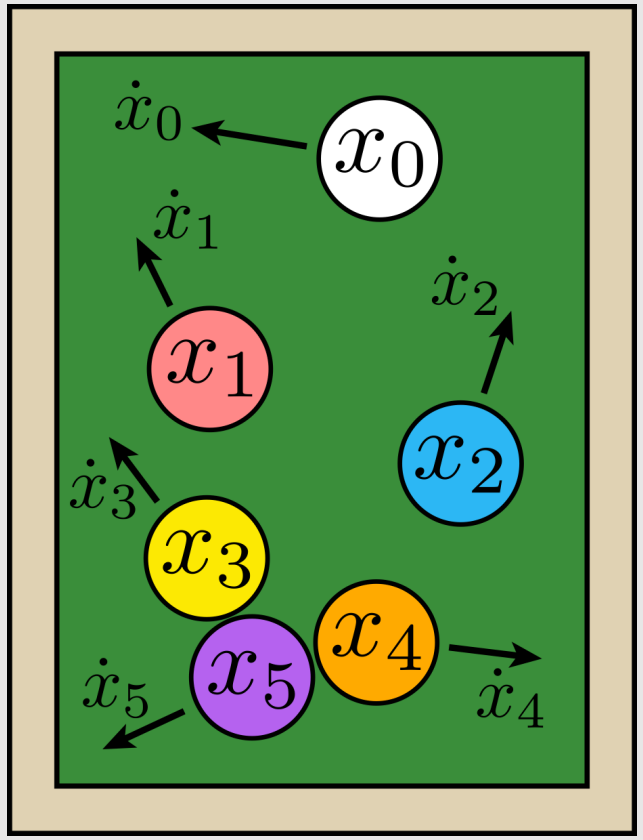


$$\dot{q} := \frac{d}{dt} q$$

$$g(q, \dot{q}, t) = 0$$

$$\ddot{q} = F/m$$

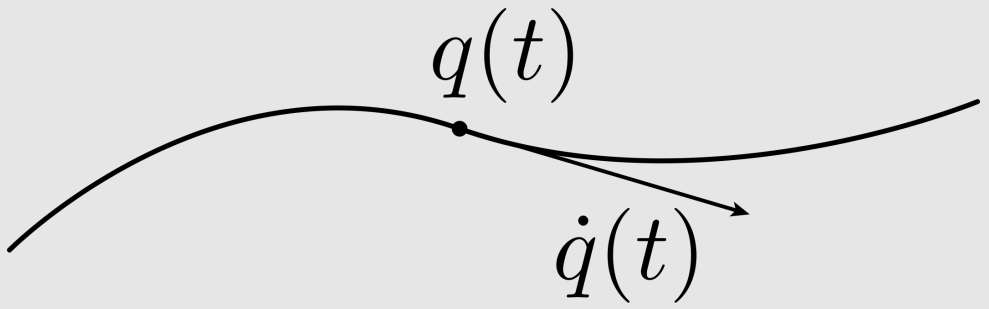
An Animation System



- Common to describe system with many moving pieces
  - Ex: a collection of billiard balls
  - Can collect into a single configuration:

$$q = (x_0, x_1, \ldots, x_n)$$

  - Naturally maps to the way we actually solve equations on a computer
    - All variables stacked into a vector and handed to a solver



Character Animation

- Configuration of a character is the configuration of all their individual joints

- Keyframes save poses of characters
  - **Goal:** use splines to interpolate between poses of a character
    - Hermite splines
    - Catmull-Rom splines
    - B-splines

- **Problem:** what is an efficient, user-friendly way of setting character poses?

3D Animation in Unity (2020) Ing Jileček

Motion Capture

- Just take videos of real life poses
  - Map to character model

- Data can get very messy
  - Same idea as capturing a point cloud

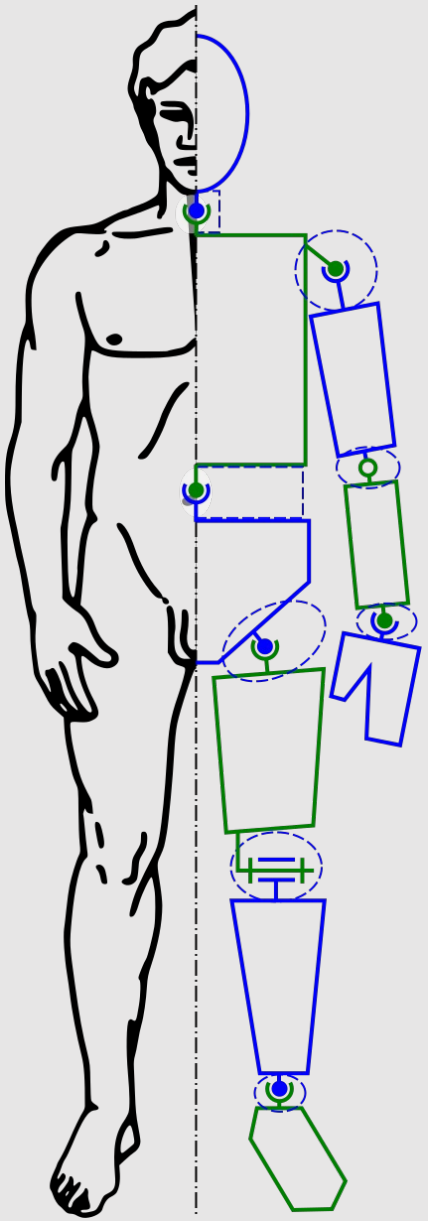
- [+] Easy to understand
- [+] Capture real-life poses
- [-] Expensive to purchase
- [-] Very noisy data
- [-] Requires a lot of cleanup

The Hobbit (2012) Peter Jackson

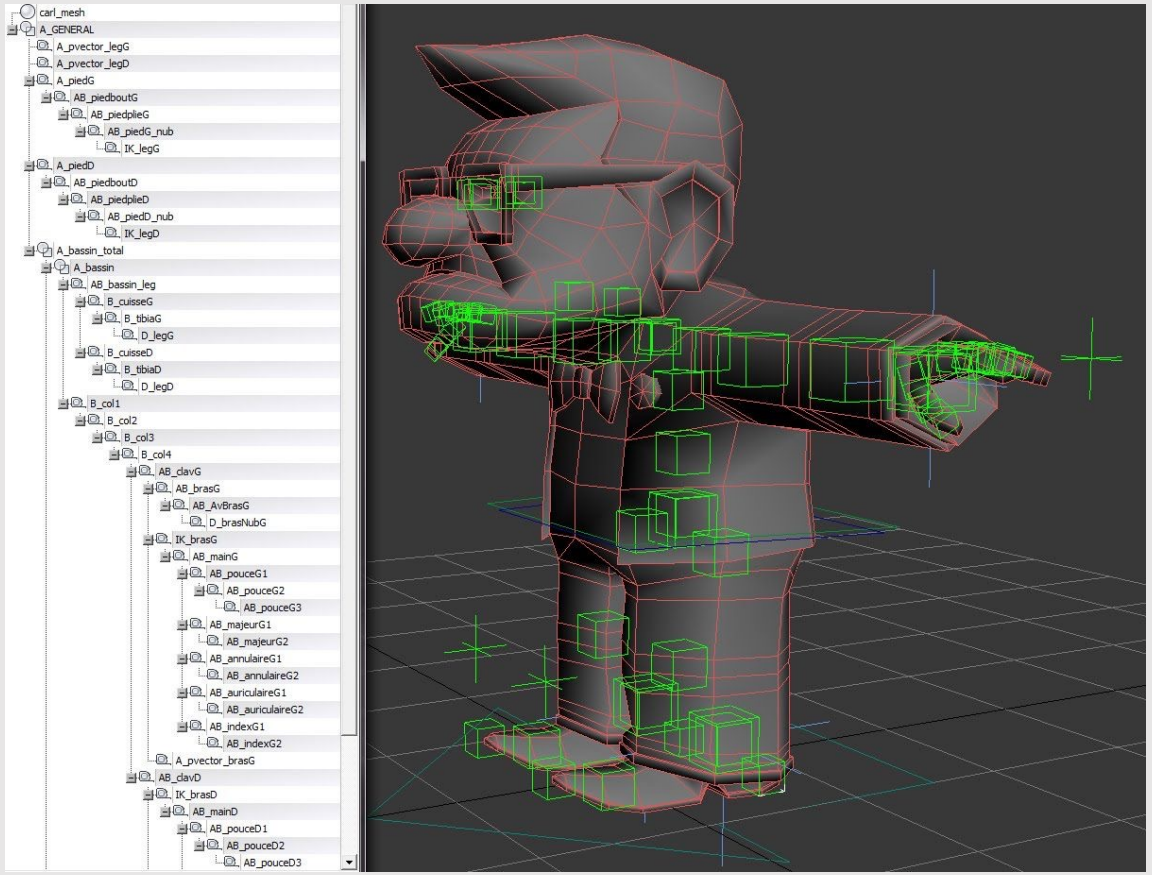
The Human Rig

- Many systems well-described by a kinematic chain
  - Collection of rigid bodies, connected by joints
  - Joints have various behaviors
    - Ball (shoulder)
    - Hinge (elbow)
  - Also have constraints (e.g., range of angles)
    - Human neck can't rotate around fully
    - Owl necks can!
  - Hierarchical structure (body → leg → foot)

- In animation, often called a **character rig**
  - Character rigs are **scene graphs!**



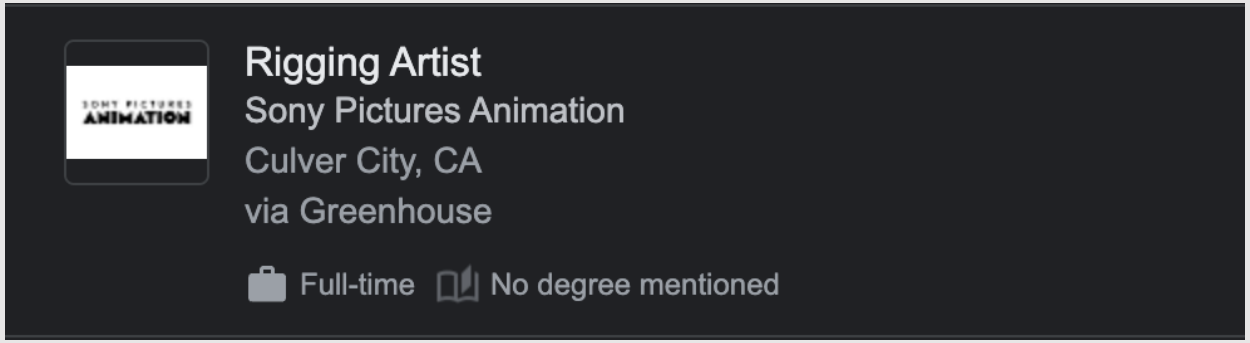
Character Rigging



Up (2009) Pixar

- Character rigging is a separate job from character modeling and character animation
  - Focuses on:
    - Optimal joint placement
    - Joint angle extent
    - Joint hierarchy

- Not all human rigs are the same!
  - Depends on character model proportions/movements



How do we animate a rig?

Forward Kinematics

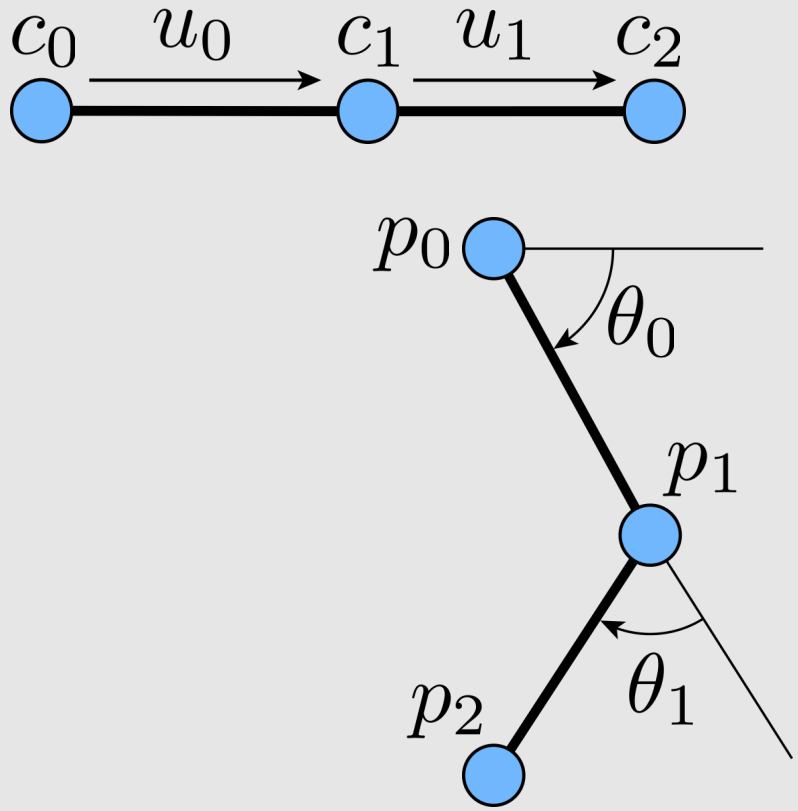
- Consider moving the hand c_2
  - Rotate shoulder (moves c_1 and c_2)
  - Then rotate elbow (moves c_2)

- New elbow position p_1 computed as:

$$p_1 = p_0 + e^{\imath\theta_0} u_0$$

- New hand position p_2 computed as:

$$p_2 = p_0 + e^{\imath\theta_0} u_0 + e^{\imath\theta_0} e^{\imath\theta_1} u_1$$



Forward Kinematics

- Consider moving the hand c_2
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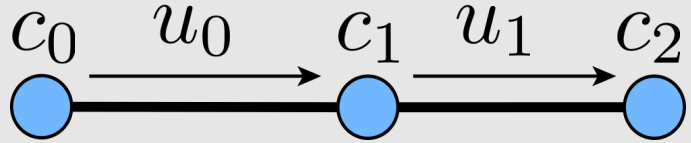
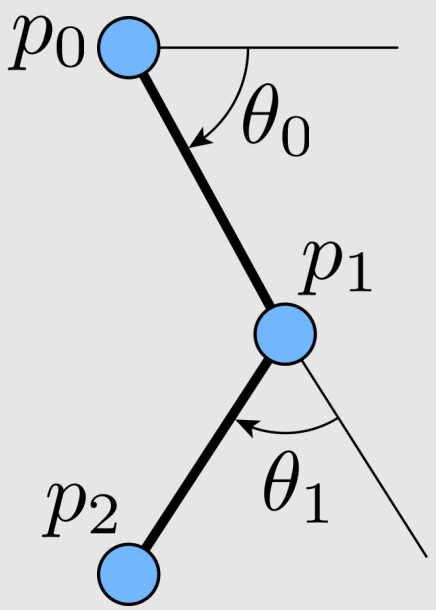


- Can also be written as as series of rotations and translations



- Let's sort this out on the board – what do we do first?

A Note About Spaces

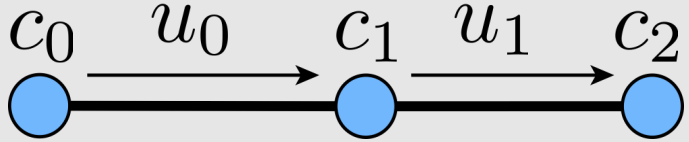
- **World Space:** absolute coordinate space
- **Local Space**: the model's space
  - Often use the rig's center as the origin
- **Bone Space:** For a given bone i, the origin is the bone's base point and the axes are rotated by its rotations and all the parent rotations before it
  - **Bind Space:** a form of Bone Space, but no rotations, just translations
    - Think of Bind Space as the model in T-pose position with no rotations applied, just the offsets

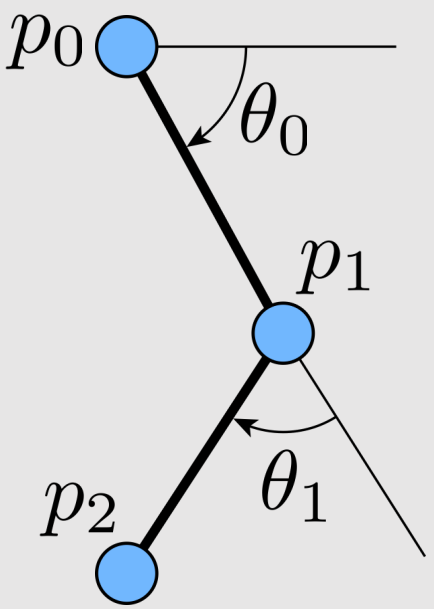
$$c_2 = T(u_1)\,T(u_0)\,c_0$$

  - **Pose Space:** a form of Bone Space, with both rotations and translations applied
    - Think of it as the model that is posed with rotations

$$p_2 = R(\theta_0 + \theta_1)T(u_1)R(\theta_0)T(u_0)\,p_0$$

$$p_2 = R(\theta_0)T(u_0)R(\theta_1)T(u_1)\,p_0$$



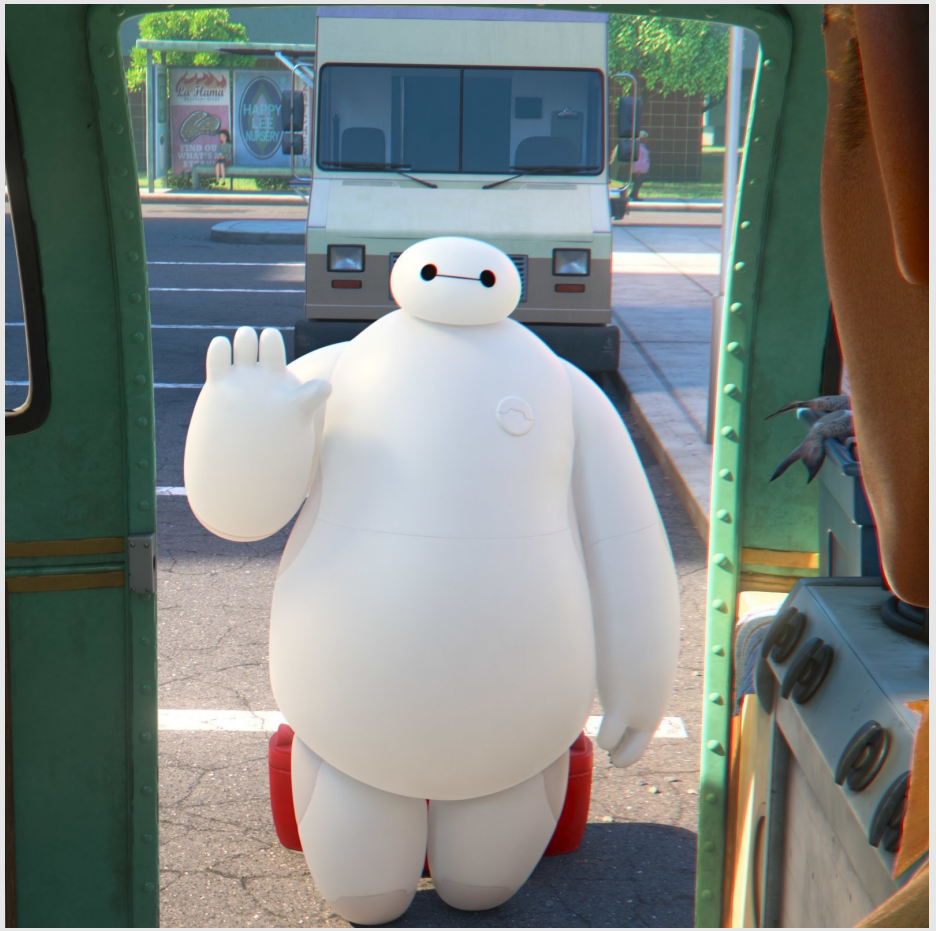


At some point you will need to sort out the difference between global and local coordinate frames

Forward Kinematics

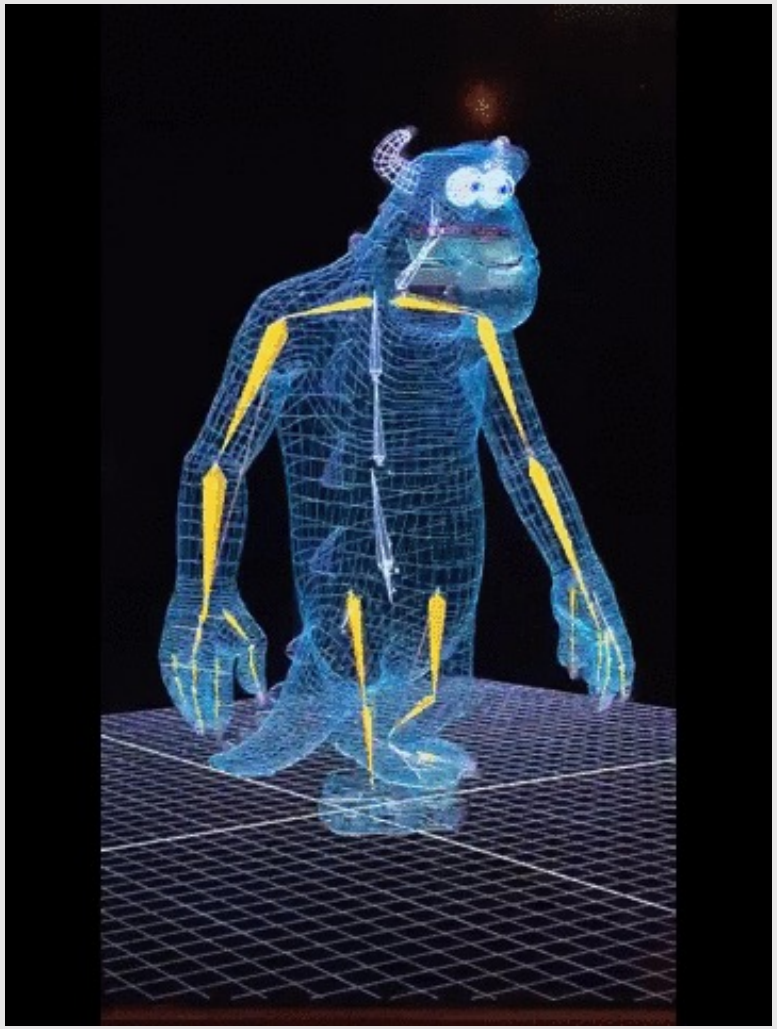
- [+] Computationally efficient
- [+] Easy interface to work with
- [+] Explicit control over every joint
- [-] Produces rigid animations
- [-] Hard to model real-world motions
- [-] Requires more keyframes

- Results often look robot-like



Big Hero 6 (2014) Disney

Linear Blend Skinning



Monster's Inc (2001) Pixar

- Vertices track with bones
  - Known as blend skinning

- For each vertex i, compute weights w_{ij} for each bone j
  - Weights are normalized for each vertex

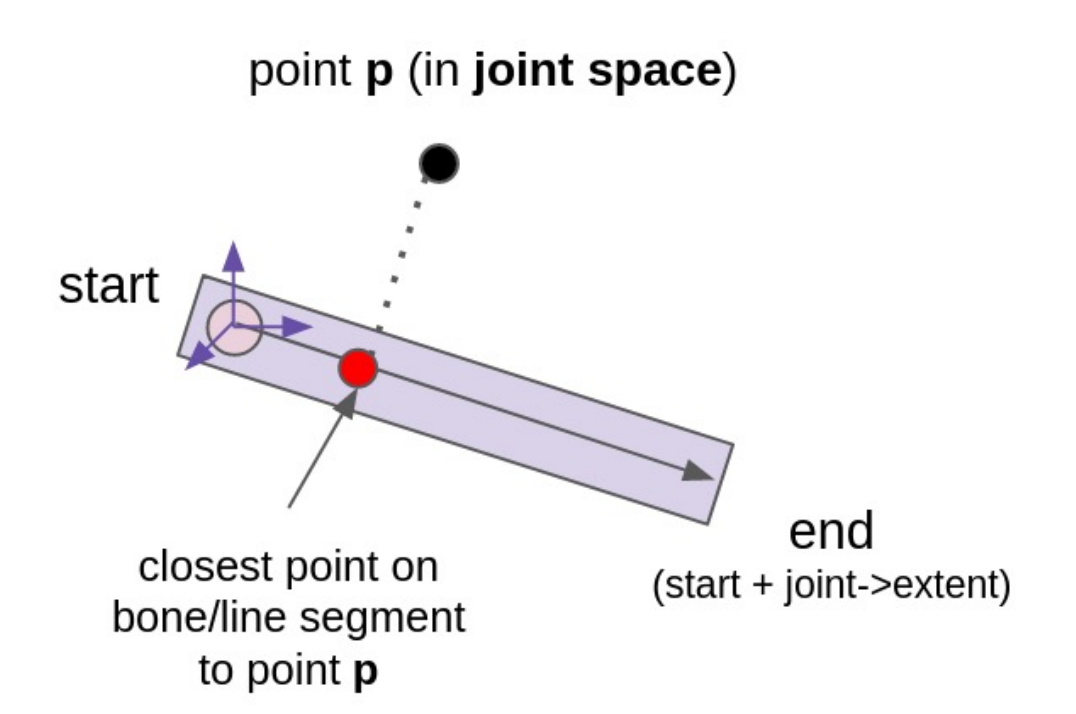
$$\sum_j w_{ij} = 1$$

  - Weights average transforms of each bone to compute posed vertex position v'_i from bind vertex v_i

$$v'_i = \sum_j (w_{ij} P_j B_j^{-1}) v_i$$

    - P_j is bone j's bone-to-pose transform
    - B_j is bone j's bone-to-bind transform
      - It should type-check :)

Computing Weights



- r is the radius of the bone
- d_{ij} is the distance between v_i and its closest projection onto the bone

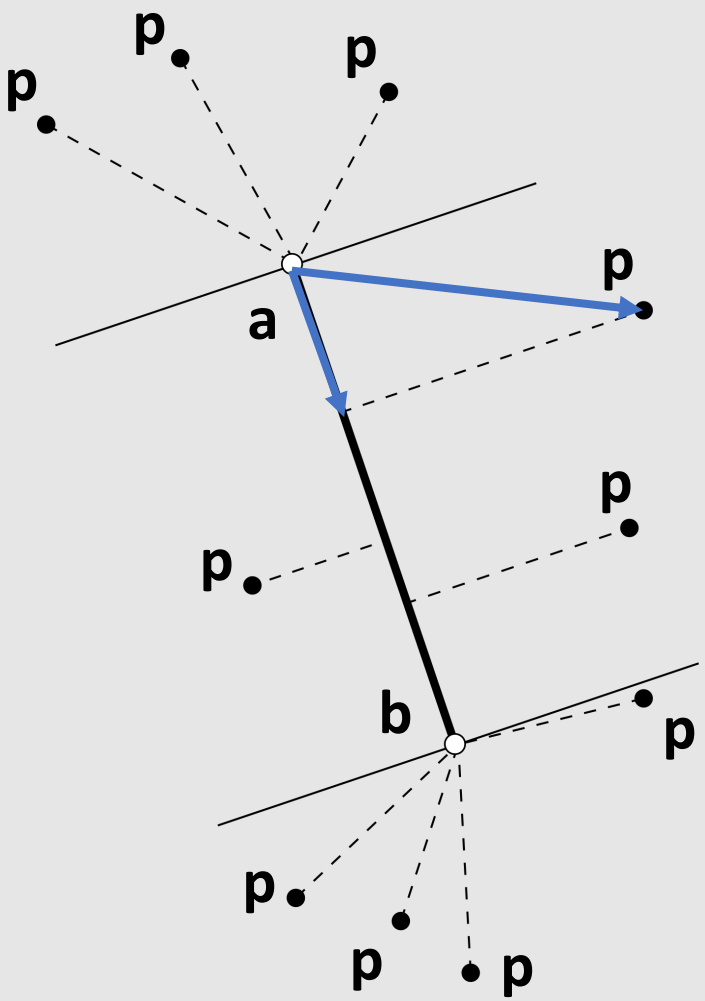
$$\hat{w}_{ij} = \frac{\max(0, r - d_{ij})}{r}$$

Why do we need r?

- Make sure to normalize weights

$$w_{ij} = \frac{\hat{w}_{ij}}{\sum_j \hat{w}_{ij}}$$

Review: Closest Point on a Line Segment



Compute the vector **p** from the line base **a** along the line

$$\langle \mathbf{p} - \mathbf{a}, \mathbf{b} - \mathbf{a} \rangle$$

Normalize to get a time

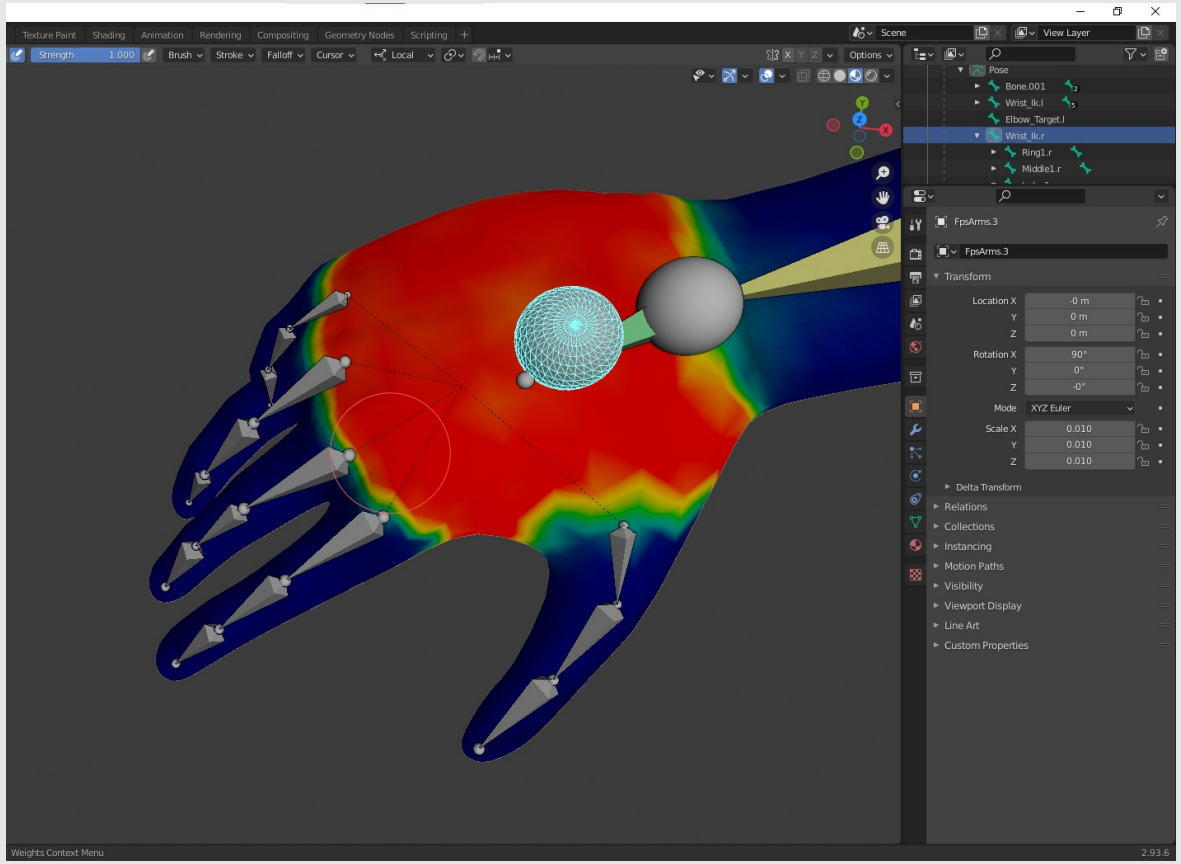
$$t = \frac{\langle \mathbf{p} - \mathbf{a}, \mathbf{b} - \mathbf{a} \rangle}{\langle \mathbf{b} - \mathbf{a}, \mathbf{b} - \mathbf{a} \rangle}$$

Clip time to range [0,1]and interpolate

$$\boldsymbol{a} + (\mathbf{b} - \mathbf{a})t$$

Weight Painting

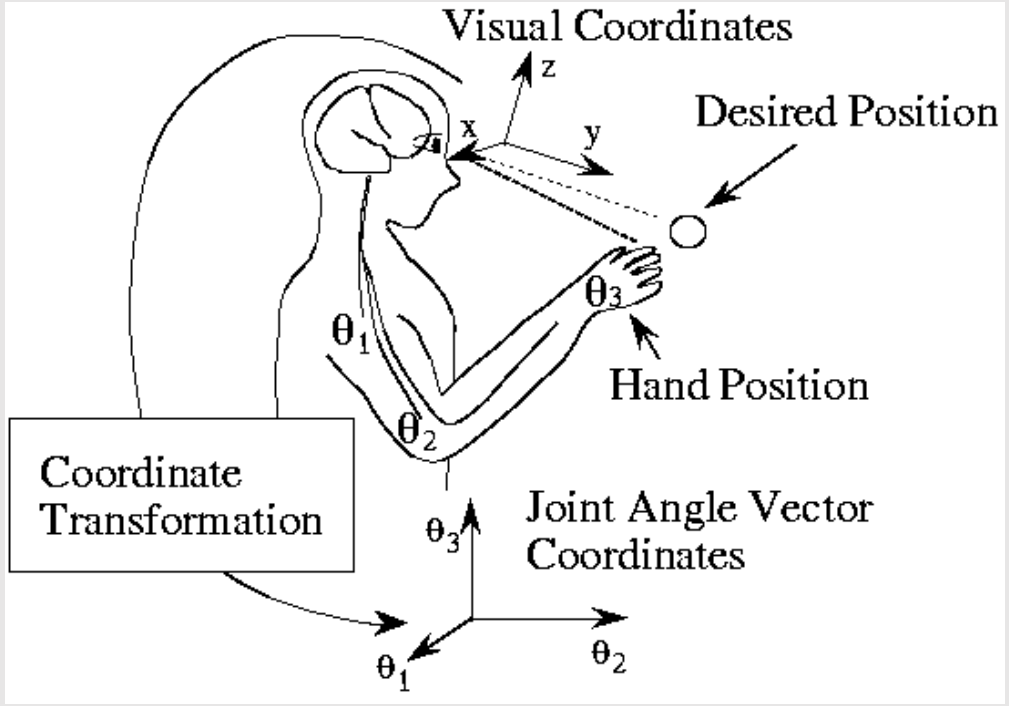
- Computer animation applications allow you to specify weights on your own
  - Known as **weight painting**
- UI uses color to illustrate magnitude of each vertex/bone pair
- Part of the rigging pipeline



Blender (2021) Ton Roosendaal

- ~~Splines~~
- ~~Forward Kinematics~~
- Inverse Kinematics

How Humans Move



- We don't think about the movement of each individual joint
  - Instead, we think about a part of our body, and where we want it to go
    - Our body solves for the correct movements
    - **Ex:** hand moves to reach a doorknob
- **No unique solution**
  - Many ways to catch a ball
- What if our rig behaved a similar way…

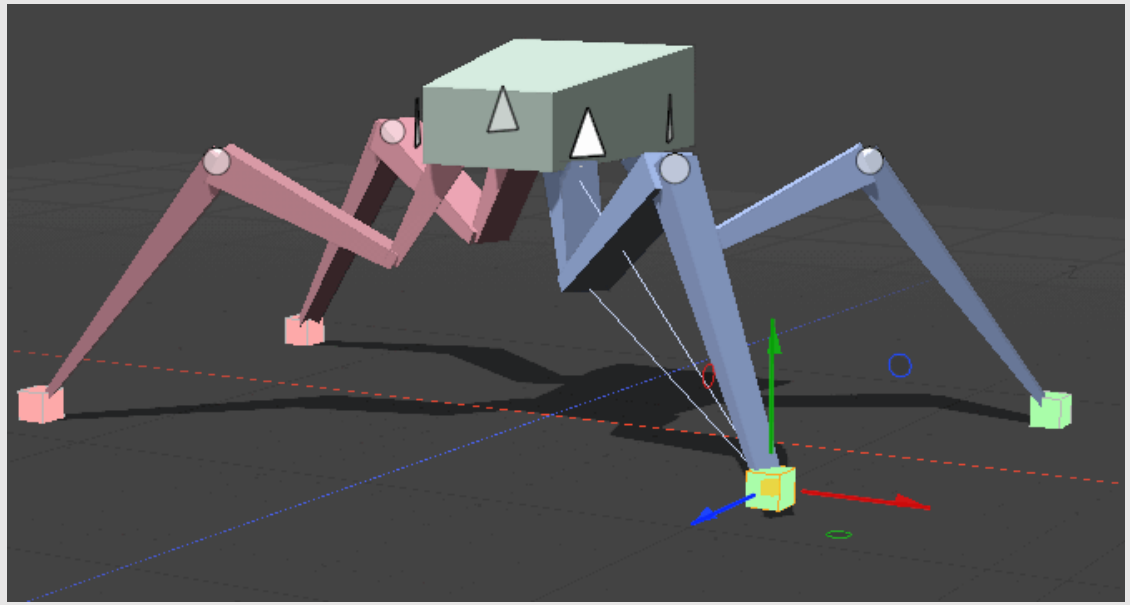
Inverse Kinematics

- Identify a bone on the rig i and a handle h that it should reach for
  - Can try to satisfy multiple targets (i, h)
- Loss function $f(q)$ for rig configuration q is:

$$f(q) = \sum_{(i,h)} \frac{1}{2} |p_i(q) - h|^2$$

  - Where $p_i(q)$ is the position of the end of bone i
- **Goal:** compute the gradient $\nabla f(q)$
  - Gradient represents how changing each joint will change the loss function
  - Apply gradient descent with some timestep τ:

$$q = q - \tau \nabla f(q)$$



Foundry (2020) Foundry Hub

Inverse Kinematic Gradient

$$\frac{df}{d\theta_k^y} = \frac{d}{d\theta_k^y} \sum_{(i,h)} \frac{1}{2} |p_i(q) - h|^2$$

Take gradient with respect to function

$$\frac{df}{d\theta_k^y} = \sum_{(i,h)} (p_i(q) - h) \frac{dp_i}{d\theta_k^y}$$

Expand p_i into transformations. Each rotation in 3D is axis-aligned

$$\frac{dp_i}{d\theta_k^y} = \frac{d}{d\theta_k^y} \left[\prod_{j=0,i-1} R(\theta_j^z) R(\theta_j^y) R(\theta_j^x) T(u_j) \right] R(\theta_i^z) R(\theta_i^y) R(\theta_i^x) u_i$$

Gradient breaks down into 3 parts:

$$\frac{dp_i}{d\theta_k^y} = R(\theta_0^z) R(\theta_0^y) R(\theta_0^x) T(u_0) \dots R(\theta_k^z) \frac{d}{d\theta_k^y} R(\theta_k^y) R(\theta_k^x) T(u_i) \dots R(\theta_i^z) R(\theta_i^y) R(\theta_i^x) u_i$$

[linear transformation] **[derivative]** **[transformed point]**

Inverse Kinematic Gradient

$$\frac{dp_i}{d\theta_k^y} = ???$$

Fun fact: by transforming the axis of rotation and base point to local coordinates, Then the derivative of the rotation $R(\theta_k^y)$ by amount θ_k^y around axis y and center r of point p becomes:

$$\frac{dp_i}{d\theta_k^y} = y \times (p - r)$$

constant for a given handle

$p =$ **[linear transformation]** $[R(\theta_k^y)]$ **[transformed point]**

$r =$ **[linear transformation'] [0,0,0]**

specific to the current joint

$y =$ **([linear transformation']** $[R(\theta_k^z)]$**).rotate(**θ_k^y**)**

[linear transformation'] = all rotations and transformations up to, but not including the kth bone

Inverse Kinematic Gradient

- Note: all joints that come before joint k can also contribute to the movement of joint k
  - **Example:** moving your shoulder moves your hand

- Need to also compute how every joint prior to joint k affects the movement of joint k
  - Gives us a gradient for each joint in range [0 - k]

$$\nabla f_k^y = (p_i(q) - h) \cdot [y_k \times (p_i(q) - r_k)]$$

$$\nabla f_{k-1}^y = (p_i(q) - h) \cdot [y_{k-1} \times (p_i(q) - r_{k-1})]$$

$$\nabla f_{k-2}^y = (p_i(q) - h) \cdot [y_{k-2} \times (p_i(q) - r_{k-2})]$$

$$\dots$$

$$\nabla f_0^y = (p_i(q) - h) \cdot [y_0 \times (p_i(q) - r_0)]$$

constant for a given handle → p

r

specific to the current joint → y

Inverse Kinematic Gradient

- Each joint k will have its own vector gradient $\frac{df}{d\theta_k} = < \frac{df}{d\theta_k^x}, \frac{df}{d\theta_k^y}, \frac{df}{d\theta_k^z} >$
  - Same process for computing each component, just use x_k , y_k , or z_k
- What if we have multiple target pairs (i, h)?
  - Gradient becomes a sum!

$$\nabla f_k^y \mathrel{+}= (p_i(q) - h) \cdot [y_k \times (p_i(q) - r_k)]$$

$$\nabla f_{k-1}^y \mathrel{+}= (p_i(q) - h) \cdot [y_{k-1} \times (p_i(q) - r_{k-1})]$$

$$\nabla f_{k-2}^y \mathrel{+}= (p_i(q) - h) \cdot [y_{k-2} \times (p_i(q) - r_{k-2})]$$

$$\ldots$$

$$\nabla f_0^y \mathrel{+}= (p_i(q) - h) \cdot [y_0 \times (p_i(q) - r_0)]$$

Inverse Kinematic Gradient

```
vec3 gradient_in_current_pose() {

  for (auto &handle : handles) {

    Vec3 h = handle.target;
    Vec3 p = // TODO: compute output point

    // walk up the kinematic chain
    for (BoneIndex b = handle.bone; b < bones.size(); b = bones[b].parent) {
      Bone const &bone = bones[b];
      Mat4 xf = // TODO: compute [linear transform']

      Vec3 r = xf * Vec3{0.0f, 0.0f, 0.0f};

      Vec3 x = // TODO: compute bone's x-axis in local space
      Vec3 y = // TODO: compute bone's y-axis in local space
      Vec3 z = // TODO: compute bone's z-axis in local space

      gradient[b].x += dot(cross(x, p - r), p - h);
      gradient[b].y += dot(cross(y, p - r), p - h);
      gradient[b].z += dot(cross(z, p - r), p - h);
    }
  }
}
```

Inverse Kinematic Gradient

- How do we apply the gradient?
  - Iterate through each joint j and apply ∇f_j
  - Make sure to clear all gradients after each step!

$$\theta_j = \theta_j - \tau \nabla f_j$$

- Recompute the loss function

$$f(q) = \sum_{(i,h)} \frac{1}{2} |p_i(q) - h|^2$$

- If loss is lower than some threshold, terminate
  - Otherwise continue until max steps exceeded