

Neural Volume Super-Resolution

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Abstract

Neural volumetric representations have become a widely adopted model for radiance fields in 3D scenes. These representations are fully implicit or hybrid function approximators of the instantaneous volumetric radiance in a scene, which are typically learned from multi-view captures of the scene. We investigate the new task of neural volume super-resolution – rendering high-resolution views corresponding to a scene captured at low resolution. To this end, we propose a neural super-resolution network that operates directly on the volumetric representation of the scene. This approach allows us to exploit an advantage of operating in the volumetric domain, namely the ability to guarantee consistent super-resolution across different viewing directions. To realize our method, we devise a novel 3D representation that hinges on multiple 2D feature planes. This allows us to super-resolve the 3D scene representation by applying 2D convolutional networks on the 2D feature planes. We validate the proposed method’s capability of super-resolving multi-view consistent views both quantitatively and qualitatively on a diverse set of unseen 3D scenes, demonstrating a significant advantage over existing approaches.

1. Introduction

Reconstructing latent high-quality images from images captured under non-ideal imaging conditions is a broadly studied research field. A large body of existing work explores methods for removing image noise [6, 19], sharpening blurry images [2, 38], and increasing image resolution [20, 28]. This direction includes recent works that are based on deep learning [20, 38], mapping degraded images to their latent non-degraded counterparts, and have led to a significant leap in performance. At the heart of these methods typically lies the application of a series of 2D convolution operations to the degraded image [20, 23], which eventually yields the reconstructed image at a higher resolution.

Concurrently with research on image reconstruction, a rapidly growing body of work explores neural rendering, allowing not only to reconstruct a single image but unseen novel views from a set of observed images. In their work

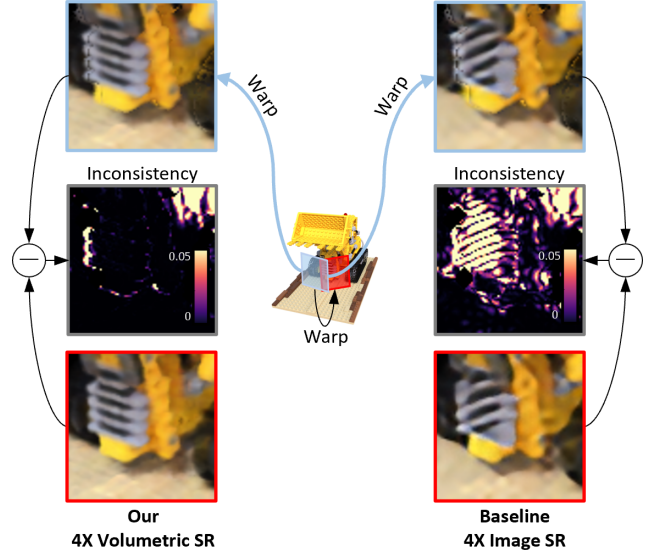


Figure 1. **Geometrically consistent super-resolution.** Our method (bottom left) renders HR views of a scene captured in LR by super-resolving its volumetric representation. This guarantees the geometric consistency of the rendered scene across viewing directions, and prevents inconsistent distortions such as the slanted bulldozer grill in the output of the EDSR [23] image SR method (bottom right). Here we visualize the across-views inconsistency by rendering two adjacent high-resolution scene views, and then warping one of them (top) onto the perspective of the other (bottom). We then compute error maps between each rendering pair (middle row), which further highlights our enhanced consistency.

on Neural Radiance Fields (NeRF) [30] in 2020, Mildenhall *et al.* showed that state-of-the-art rendering quality can be achieved even with a lean Multilayer Perceptron (MLP) architecture as a coordinate-based representation for a 5D radiance field. Many works have since proposed improved and more efficient ways to represent 3D scenes based on a given finite set of 2D images, including methods that tackle modified lighting conditions [34] or support dynamic scenes [31]. These existing methods directly supervise the scene representation using the observed images.

In this work, we explore an alternative direction at the intersection of image reconstruction and neural rendering,

and propose the new task of neural volume super-resolution - learning to super-resolve neural volumes. Specifically, given a finite set of low-resolution images corresponding to a 3D scene, we aim to render high-resolution images of the scene corresponding to *infinitely-many* possible viewing directions, including novel unseen ones. Rather than operating on the rendered (2D) images and upsampling these images after generation, we propose a novel approach to tackle this task, by operating directly on the volumetric (3D) scene representation. An advantage of this approach, illustrated in Fig. 1, is that it guarantees by design a *geometrically consistent* image reconstruction across all viewing directions, in contrast to operating in the 2D domain and separately reconstructing each rendered image.

As a practical and efficient approach for enabling upsampling neural volumes, we propose a new 2D plane-based scene representation that allows us to employ 2D convolutional neural networks. Specifically, we represent a 3D scene by implicitly associating each point in the 3D volume with a density value and a (view-direction dependent) RGB value following existing radiance fields works, while investigating an alternative way to infer these values. Chan *et al.* [7] accumulated features for each 3D point by projecting its location onto three 2D feature planes, for representing human faces. We instead propose a plane representation that allows representing general scenes, and introduce a fourth feature plane to enable view direction dependency. Given a desired viewing direction, we can reconstruct each image pixel by marching along its corresponding ray from the camera, taking into account the cumulative effect of the density and RGB values predicted by our model for each point along the ray.

Rendering a *super-resolved* image from the proposed scene model, that was learned from a set of *low-resolution* images, requires a single modification to our pipeline, while the rest remains unchanged: Before projecting each point in the volume onto the 2D planes to infer its density and RGB values, we super-resolve the three 2D planes using a learned super-resolution module that operates in feature space. This approach allows us to take advantage of existing methods explored for 2D super-resolution over the years.

We train our *Neural Volume Super-Resolution* (NVSR) framework end-to-end using low-resolution and matching high-resolution image pairs corresponding to synthetic scenes from freely available online datasets. We then apply the trained SR model to the 3D representations of unseen scenes for which only low-resolution images are available. We validate that unlike super-resolving images post-rendering, the resulting super-resolved rendered images are indeed consistent across different views. The proposed method outperforms such conventional post-rendering SR methods both qualitatively and quantitatively, exceeding state-of-the-art image SR methods by over 1db in PSNR

when trained on the same dataset.

Specifically, we make the following contributions:

- We propose a method for super-resolving volumetric neural scene representations, which allows generating geometrically consistent, high-resolution novel views corresponding to a scene captured in low resolution.
- We introduce a super-resolution approach that operates directly in feature space. To this end, we develop a novel feature-plane representation model that allows for rendering viewing-direction dependent views of general 3D scenes.
- We assess our method for super-resolving unseen scenes, both qualitatively and quantitatively and validate that it produces multi-view consistent super-resolved images.

2. Related Work

This work introduces a method for reconstructing images of a 3D scene by operating directly on its volumetric neural representation. Next, we provide background on the two most related fields, image super-resolution and neural 3D scene representation.

Image Super Resolution Image super resolution (SR) belongs to a wide category of ill-posed image reconstruction tasks such as image denoising [6, 19], dehazing [3, 21], deblurring [2, 38], inpainting [5, 17] and more. Image SR aims to compensate for information lost during capturing as a result of the lossy image acquisition process, due to a resolution loss in the optical system and finite sampling by the sensor. Existing image SR methods produce a reconstructed image of the captured scene as if captured in ideal settings. To recover the fine details lost due to the finite capturing resolution, some SR works propose to collect additional information from multiple captures of the same scene [10, 40], which typically allows increasing the resolution by only up to a factor of two. To allow higher SR factors, classical methods have proposed to employ various image priors that exploit the unique characteristics of natural images, *e.g.* their internal self-similarity [13, 28], heavy-tailed gradient magnitude distribution [35] and distinctive image edge statistics [36].

Learning Image Super Resolution With the arrival of deep learning, researchers proposed to learn these image characteristics and train Convolutional Neural Networks (CNNs) on large image datasets [8, 22, 23], leading to unprecedented performance in terms of minimizing reconstruction error (*i.e.* increasing PSNR). Following the introduction of Generative Adversarial Networks (GANs) [14], some methods also began targeting alternative objectives,

such as perceptual reconstruction quality [20, 39] or exploring the diverse space of SR solutions [4, 26]. A further line of work on image super resolution takes relevant reference images as additional user input [9, 42] to better adapt to each specific scene. However, common to all of these methods is that they aim to super-resolve a *single* image at a time. To the best of our knowledge, the proposed is the first work aiming to *consistently* super-resolve images corresponding to the *infinite* possible views of a given 3D scene, by operating directly on its neural representation. While methods for spatial Video SR [12, 18, 24] also attempt to simultaneously handle sequences of inter-related frames, these methods are limited to positions along the original camera trajectory and cannot render novel views. Moreover, they cannot inherently guarantee consistent reconstruction across frames, unlike our approach.

Neural Scene Representations. An increasingly large body of work learns representations of 3D scenes, aiming to allow synthesizing novel scene views from arbitrary directions, as well as editing the scene *e.g.* to allow modifying the perceived illumination settings or object properties. Early works [1, 33] tried to learn an explicit 3D scene model by fitting it to a given set of images capturing the scene from different view directions. The recent introduction of Neural Radiance Fields [30] (NeRF) then brought upon a significant leap in reconstructed image quality, rendering photo-realistic views which include fine, high-frequency details. They rely on a lean coordinate-based Multilayer Perceptron (MLP) to implicitly represent the 5D radiance field, made possible mainly thanks to artificially introducing high frequencies into the model’s input, in the form of sinusoidal positional encoding [37].

Other methods proposed to use alternative implicit representation models based on, *e.g.*, Voxels [25] or spherical harmonics [11]. Chan *et al.* [7] proposed to generate geometrically consistent human faces by representing the volume using three 2D feature planes coupled with a simple MLP decoder. We also adopt 2D feature planes to support general 3D scenes and view-direction dependency, and take advantage of the planar representation to perform our volumetric SR in 2D, while leveraging the existing rich knowledge base which already exists for 2D SR (see Sec. 3.1).

Many recent methods focused on enabling NeRF to learn from imperfect image sets, *e.g.* using partly occluded [27] or very few scene captures [16]. In contrast, our work aims to endow the learned representation model with the ability to reconstruct finer details than the ones captured in the given image sets, by learning volumetric scene priors, *i.e.*, a volumetric extension of (natural) image priors.

Neural Radiance Fields for Image Reconstruction. In a separate line of work, some methods harness the implicit 3D representation of NeRF as a tool for image denoising [32] or

high dynamic range (HDR) reconstruction [15, 29]. These methods take as input a burst of noisy or low dynamic range scene captures, respectively, and distill the multi-frame signal while relying on the geometrical consistency inherent to the 3D representation. In contrast, our approach allows using a set of degraded (low-resolution) scene captures for synthesizing consistent novel scene views, containing fine details that are *unavailable* in the input images, by relying on *externally learned* volumetric priors (see Sec. 3.2).

3. Super-Resolving Neural Volumes

We introduce a method for super-resolving the representation of a 3D scene s given \mathcal{I}_{lr}^s , a set of low-resolution (LR) captures of the scene and their corresponding relative camera poses. To this end, we devise two principle modules, namely a scene representation model G and a super-resolution model F . We first use the images in \mathcal{I}_{lr}^s to learn the parameters θ_G^s of representation model G , which comprises a decoder model D and learned feature planes \mathcal{P}_s corresponding to each scene s . Once trained, one can use G to render novel low-resolution views of the scene for new (unseen) camera poses:

$$\hat{i}_{lr}(r) = G(\theta_G^s, r). \quad (1)$$

We use r here to denote a pixel in the rendered image and its corresponding camera ray interchangeably, and denote by \hat{i}_{lr} the rendered images, as they too lack the high-resolution fine details which are missing from the images in \mathcal{I}_{lr}^s . To render high-resolution (HR) views containing fine details and textures, we propose to apply model F on the *parameters* of model G which constitute the volumetric representation of s , that is

$$\hat{i}_{sr}(r) = G(F(\theta_F, \theta_G^s), r). \quad (2)$$

Here \hat{i}_{sr} is the rendered super-resolved image and θ_F are the parameters of model F , which are learned independently of any one specific scene.

An overview of our approach is illustrated in Fig. 2. We next elaborate on each of its two modules; we first describe our novel plane-based neural 3D representation model G , and then explain how we use this representation to perform volumetric SR using F .

3.1. Plane-Based Radiance Fields for Generic Scenes

To take advantage of advances in (2D) image SR, and to allow computationally efficient volumetric SR, we propose to represent a scene s with a novel *quadri-plane* model comprised of four multi-channel 2D feature planes of size $N \times N \times C$, coupled with a small decoder neural network.

Similar to existing neural rendering methods [30], we view the volume as a pair of 3D fields representing scene

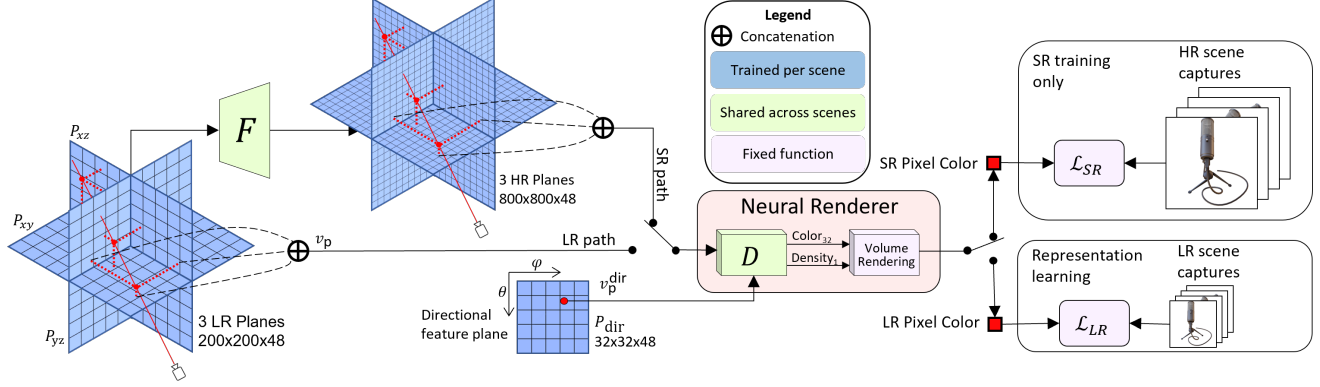


Figure 2. **Overview of our Volumetric SR framework.** We use three LR positional feature planes (left) and one view-direction feature plane (bottom) to represent each 3D scene based on its captured LR images. Image pixels are rendered by projecting points along the corresponding camera ray onto the four planes and extracting the corresponding feature vectors v_p . These are then processed by a decoder MLP D (shared across all scenes) to yield volumetric density and radiance values, which translate into pixel values through volume rendering. In order to render HR scene views, we first super-resolve the positional feature planes using F , and then extract v_p from the super-resolved planes (top). We train our framework end to end, by using pairs of ground truth LR-HR image captures corresponding to a set of training scenes.

density σ and corresponding emitted radiance (in RGB). We then diverge from the typical scheme and propose a feature plane-based representation. Chan *et al.* [7] recently proposed a scene representation using feature planes for generating human faces. Specifically, they align explicit feature vectors along three orthogonal axis-aligned feature planes $\{P_{xy}, P_{xz}, P_{yz}\}$. Then each 3D position $p \in \mathbb{R}^3$ is queried by projecting it onto each of the three feature planes and retrieving the per-plane feature vector corresponding to the point via bilinear interpolation, then aggregating them into a point feature representation vector v_p . This vector is fed into a light-weight *decoder* MLP D to yield the density and RGB values corresponding to p , which are then used to render an image of the scene using neural volume render-

ing [30]. In this work, we propose several modifications to this approach which are critical for the proposed method to function. We describe these modifications in the following.

View-direction Dependent Radiance. We introduce a 4th feature plane P_{dir} to accommodate effects like non-uniform scene illumination, as we show in Fig. 3. The two axes of this plane reflect the 2D space of possible viewing directions for each point p . We then infer a complementary feature vector v_p^{dir} using bilinear interpolation over P_{dir} at coordinates (θ_p, ϕ_p) , corresponding to the viewing azimuth and elevation of point p , respectively. Features from this plane only affect the radiance and not the density output of D , as unlike radiance, volume density does not vary with viewing direction in the real world [30].

Representing General Scenes. To allow representing general scenes with arbitrary geometric structures beyond the human faces demonstrated in [7], we follow the practice from [30] and use a pair of coarse and fine decoders D_c and D_f , respectively, that are *shared* across all scenes; we first apply the coarse decoder to a set of stratified sample points p along rays corresponding to each pixel. We then use the resulting values to bias a subsequent sampling of points along each ray towards more relevant parts of the volume, and process those using the fine decoder.

Given a set of training scenes \mathcal{S}_t and corresponding sets of captured images, we learn a set of four planes per scene $\mathcal{P}_s = \{P_{xy}, P_{xz}, P_{yz}, P_{dir}\}$, $s \in \mathcal{S}_t$ jointly with the decoder pair parameters θ_D (shared across all scenes), which together constitute the representation model parameters $\theta_G^s = \theta_D \cup \mathcal{P}_s$. To this end, we minimize the following

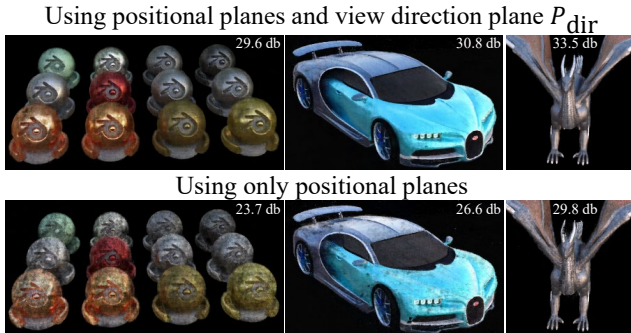


Figure 3. **View-direction rendering dependency.** Utilizing a 4th feature plane P_{dir} (top row) corresponding to viewing direction significantly improves reconstruction performance, as it accounts for directional appearance changes stemming from non-uniform lighting conditions, especially in cases of shiny, reflective objects.

image rendering penalty [30]:

$$\mathcal{L}_{\text{LR}} = \sum_{r \in \mathcal{I}_{\text{lr}}^s} \|G_c(\theta_G^s, r) - I_{\text{lr}}(r)\|_2^2 + \|G_f(\theta_G^s, r) - I_{\text{lr}}(r)\|_2^2. \quad (3)$$

Here $I_{\text{lr}}(r)$ is the ground-truth RGB pixel value corresponding to ray r sampled from the training image $I_{\text{lr}} \in \mathcal{I}_{\text{lr}}^s$, and $G_c(r)$ and $G_f(r)$ are the corresponding rendered values obtained through volume rendering [30] over the outputs of the coarse and fine decoders D_c and D_f , respectively.

We tailor the resolution N of the learned planes to the resolution of the images in $\mathcal{I}_{\text{lr}}^s$: As we show in Fig. 4, using planes that are too small prohibits the representation of high visual frequencies, similar to using NeRF [30] without positional encoding. In contrast, using too large planes results in some plane regions having too little relevant information in the captured scene images $\mathcal{I}_{\text{lr}}^s$, which is manifested as visual artifacts when rendering novel scene views. We will revisit this trade-off in plane resolution later in the context of super-resolving the scene.

Note also that we choose a smaller resolution value $N_{\text{dir}} < N$ for the view-direction feature plane P_{dir} , since the image set contains less information relevant to this plane: Each image pixel carries information relevant to all points along its corresponding ray r which, in turn, makes it relevant to many different locations on the positional feature planes $\{P_{xy}, P_{xz}, P_{yz}\}$. In contrast, all points along the ray correspond to the same viewing direction, meaning that the information in each pixel is relevant to a single point on P_{dir} .

3.2. Super-resolving Implicit Representations

To produce HR views of a scene given only a set of its LR captures, one could take a classic super-resolution approach and apply any one of many existing image SR methods on the rendered LR scene views. However, since such methods

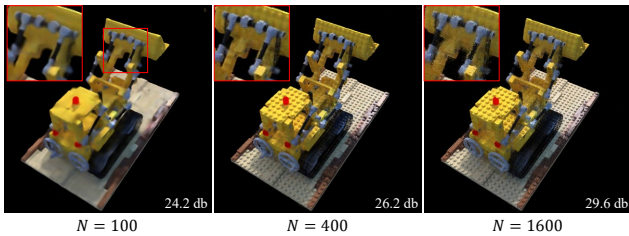


Figure 4. **Effect of feature planes resolution.** Novel view reconstructions using different positional plane resolutions N , all learned from the same set of 400×400 pixel training images. Feature planes that are too small cannot represent fine details (left), while larger planes yield sharp, detailed rendered images (middle). However, at some point increasing the feature planes’ size leads to visual artifacts (right), as some regions in the oversized feature plane cannot be learned due to the limited resolution of the training images.

have no notion of the underlying three-dimensional scene, novel views contain inconsistent super-resolved details in the synthesized views (see Fig. 1). Our approach addresses this issue and allows producing super-resolved, *geometrically consistent* scene views.

As we discuss in Sec. 3.1, employing larger plane resolution N allows us to represent and render higher visual spatial frequencies, corresponding to small details and fine textures. Therefore, substituting the set of planes \mathcal{P}_s learned from the LR scene captures $\mathcal{I}_{\text{lr}}^s$ with a set of higher-resolution planes corresponding to the same scene s can allow for rendering the desired HR views.

We propose to approximate sets of HR planes by learning plane super-resolution model F , which we apply on the learned LR planes (Eq. 2) to obtain α times super-resolved versions of them, with α being the desired SR factor. We use a single model to super-resolve all positional¹ feature planes $P \in \mathcal{P}_s \setminus \{P_{\text{dir}}\}$, while taking advantage of our 2D planes-based representation model by employing an existing image SR network architecture for F . Specifically, we borrow the residual network architecture used for the successful 2D super-resolution method EDSR [23]. To learn the mapping from sets of LR planes to their HR counterparts, we train F on a training set of scenes for which ground truth (GT) HR captures are available, by substituting $G_f(r)$ in Eq. 3 with the output from Eq. 2 and using HR scene captures $I_{\text{hr}} \in \mathcal{I}_{\text{hr}}^s$, resulting in a second loss term:

$$\mathcal{L}_{\text{HR}} = \sum_{r \in \mathcal{I}_{\text{hr}}^s} \|G_f(F(\theta_F, \theta_G^s), r) - I_{\text{hr}}(r)\|_2^2. \quad (4)$$

We train our framework *end-to-end* and learn the parameters of G (including both decoder parameters θ_D and LR scene planes \mathcal{P}_s corresponding to each training scene s) together with training our SR model F . To this end, we alternate between using the sets of GT HR captures $\mathcal{I}_{\text{hr}}^s$ corresponding to our training scenes for learning the parameters of F , and their synthetically downsampled versions $\mathcal{I}_{\text{lr}}^s$ for learning the LR plane sets \mathcal{P}_s . Both sets are exploited for learning the decoder parameters.

To promote the ability of F to generalize to unseen scene planes, we add another penalty that encourages the per-feature-channel plane mean \bar{P}_c to be close to zero:

$$\mathcal{L}_P = \frac{1}{3C} \sum_{c=1}^C \sum_{P \in \mathcal{P}_s \setminus \{P_{\text{dir}}\}} |\bar{P}_c| \quad (5)$$

This has a similar effect to pre-normalizing the input to the model, which is common practice for CNNs. Our training scheme therefore boils down to minimizing the following objective, with λ_P being a weight hyper-parameter:

$$\mathcal{L}_{\text{total}} = \mathcal{L}_{\text{LR}} + \mathcal{L}_{\text{HR}} + \lambda_P \mathcal{L}_P \quad (6)$$

¹We use the viewing direction plane as is without super-resolving it.

3.3. Implementation Details

Our decoder model D (both coarse and fine models) computes the density value for each point p by processing the concatenated feature vectors v_p from the 3 positional planes using 8 consecutive fully-connected layers with 128 channels and a skip connection every 3 layers. We use the same architecture for computing the corresponding radiance value, with the exception that we feed it with the concatenation of all 4 feature vectors queried from all 4 planes $P \in \mathcal{P}_s$. We employ feature planes with $C = 48$ channels, and a resolution of $N = 200$ or $N = 800$ for positional planes representing scenes captured at 100 or 400 pixels image resolution, respectively. The resolution of our view-direction plane P_{dir} is set to $N_{\text{dir}} = 32$ in all cases. For our SR model F we use the architecture from EDSR [23] with 32 residual blocks and 256 channels.

We train our entire model end-to-end using Adam optimizers with learning rates of 0.0005 for the decoder and planes and 0.00005 for F . At each step, we sample 4096 rays r from an image I corresponding to a scene $s \in \mathcal{S}_t$, all chosen randomly. We set $\lambda_P = 1$ and train our framework to convergence using an NVIDIA A100 GPU.

4. Experiments

We next demonstrate the advantage of using our volumetric approach for super-resolving 3D scenes captured in LR. To this end, we use the eight synthetic scenes available on the NeRF [30] project page, as well as additional eight scenes rendered from 3D Blender models available online². These scenes depict complex objects with fine details and textures, which are crucial for demonstrating and evaluating the SR quality. For each scene s , we use 100 training images with dimensions 400×400 as the ground truth HR captures $\mathcal{I}_{\text{hr}}^s$, and then downsample each image by a factor of 4 using the default bicubic kernel to simulate the set of LR captures corresponding to the scene, $\mathcal{I}_{\text{lr}}^s$.

For our quantitative evaluation, we take a cross-validation approach, by training 4 independent models (including both representation model G and SR model F) on subsets of the 16 scenes, while holding out either the ‘mic’, ‘ship’, ‘chair’ or ‘lego’ scenes for validation. We evaluate all methods on 200 test images corresponding to novel views of each of these four unseen scenes, while comparing our approach with methods and baselines representing several different approaches, by using a set of evaluation metrics. We report the results in Tab. 1, and elaborate next on the metrics we employ, as well as on the baselines we compare to.

Evaluation Metrics. We use PSNR and SSIM to measure how well methods minimize the error with respect to the

²Links to the these freely available Blender models are provided in the Supp. material. Our entire project code will become available online.

Approach	Method	PSNR (db)(↑)	SSIM (↑)	LPIPS (↓)	AVI(↓)	
Image SR	EDSR [23]	25.6	(−0.22)	0.869	0.159	0.045
	SRGAN [20]	24.4	(−1.42)	0.858	0.160	0.043
	SWinIR [22]	24.9	(−0.91)	0.856	0.192	0.041
Data-Boosted Image SR	EDSR [23]	26.0	(+0.16)	0.874	0.144	0.052
	SRGAN [20]	23.7	(−2.16)	0.828	0.143	0.083
	SWinIR [22]	26.0	(+0.14)	0.876	0.141	0.052
Video SR	RSTT [12]	26.1	(+0.24)	0.869	0.150	0.043
Data-Boosted Video SR	RSTT [12]	26.3	(+0.47)	<u>0.880</u>	0.138	0.048
Other	bicubic (2D)	25.8	(0.00)	0.856	0.271	0.037
	pre-SR (3D)	25.8	(+0.02)	0.875	<u>0.149</u>	0.041
	naive (3D)	<u>26.8</u>	(+0.92)	0.877	0.199	0.033
Volumetric SR	Ours	27.1	(+1.31)	0.886	0.151	<u>0.035</u>

Table 1. **Quantitative evaluation.** We evaluate all methods on 800 test images corresponding to novel views from 4 scenes unseen during training, using our LR renderings as input for all 2D-based baselines. We report SSIM and PSNR (as well as PSNR gain over 2D bicubic interpolation, in parenthesis), revealing a significant advantage of our method over all image and video SR baselines, even when compared with their pre-trained models available online, which were trained on significantly larger datasets (‘Data-Boosted’). In terms of perceptual quality, evaluated using LPIPS [41] (lower is better), our model performs at par with the best methods trained using the same data, namely video SR and the pre-SR baseline. Finally, we show that operating in the volume domain significantly improves across-frame reconstruction consistency, by introducing a novel Across View-direction Inconsistency (AVI) metric. Please refer to the text for details.

corresponding GT HR images. To evaluate perceptual quality, we employ the LPIPS [41] score, where lower means better. We then introduce a new metric to demonstrate a key advantage of our approach, *i.e.* that operating in the volumetric domain produces geometrically consistent renderings across different view directions. We therefore quantify the degree of geometrical inconsistency between every pair of test frames corresponding to adjacent viewing directions, by harnessing the GT optical flow that can be extracted for every adjacent frames pair in our synthetically rendered scenes; we warp the first frame onto the second and then calculate the induced per-pixel root mean squared difference across color channels, resulting in per-pixel error map. We then use the optical flow again to mask out map regions corresponding to object parts waning or waxing between the two frames, resulting in an error map like the one presented in Fig. 1. Finally, we compute the average to yield an Across View-direction Inconsistency score (AVI for short):

$$\text{AVI} = \frac{1}{n} \sum_{r \in \mathcal{I}_{\text{sr}}^k(r)} M_{k,k+1} \cdot \|\text{Warp}(\hat{z}_{\text{sr}}^k(r)) - \hat{z}_{\text{sr}}^{k+1}(r)\|_2. \quad (7)$$



Figure 5. **Qualitative super-resolution evaluation.** We visually compare the performance of our method (right) to performance by leading SR methods and baselines, when super resolving novel low-resolution views (left). Our Neural Volume SR approach is able to reconstruct finer details and smaller structures compared to all other methods. While merely interpolating the feature planes in the volumetric domain (2nd from right) already yields a quality gain, applying our SR model F on the planes achieves a significant improvement.

Here \hat{i}_{sr}^k and $\hat{i}_{\text{sr}}^{k+1}$ are a pair of adjacent frames obtained through SR by a certain method, $\text{Warp}(\cdot)$ is the warping operator based on the GT optical flow, M is the binary mask, filtering out justifiably inconsistent image regions and n is the number of pixels. Please refer to the Supp. material for a detailed description of each operator.

Baselines. We compare our approach with the leading single image SR methods, including the state-of-the-art SwinIR method [22] which uses visual transformers, the prominent SRGAN [20] method³ and the EDSR method [23], whose network architecture we employ for our model F . Since the LR scene captures can be viewed as pertaining to an LR video sequence, we further compare with a state-of-the-art method for video spatio-temporal SR [12]. We repeat the evaluation twice with all of these existing methods; once by evaluating using their models trained from scratch on our training set, and a second time using their pre-trained models available online, which were trained on much larger datasets (denoted by *Data-Boosted* in Tab. 1). We also report the performance of all methods relative to the simple bicubic image interpolation baseline in parenthesis.

Finally, we compare with two additional alternatives: Either naively rendering high-resolution images using the learned LR feature planes (denoted *naive*), or first using EDSR [23] to super-resolve each of the captured LR images in $\mathcal{I}_{\text{lr}}^s$ independently, and then using the resulting *super-resolved* set to learn our quadri-plane representation model (denoted *pre-SR*).

The PSNR and SSIM values we report in Tab. 1 indicate that our approach yields lower error compared to all other baselines. The performance gap is especially prominent with respect to methods operating in the 2D domain (all but the ‘naive’ and ‘pre-SR’ baselines), with a PSNR increase of more than 1db over all image SR methods trained on our training set. This suggests an inherent advantage for operating in the volumetric, geometrically consistent domain. Nonetheless, using our method and super-resolving the feature planes further improves over *all* baselines including the ones operating in 3D, as supported also by the visual comparison in Fig. 5.

In terms of perceptual quality, models of existing methods that were trained on large datasets yield better LPIPS scores, but our method scores on par with the leading baselines that share the same training data. Finally, the across view-direction inconsistency (AVI) scores reveal an inherent advantage for methods operating in the volumetric domain. Note that the AVI score cannot stand by itself, and one should examine it alongside the corresponding PSNR

score. This is because one trivial way to achieve perfect consistency is to wipe out the image content in all frames. That explains why the (3D-based) ‘naive’ baseline performs slightly better than us in terms of AVI, as our method yields sharper images that contain finer details.

In Fig. 5 we compare our results with those of the leading evaluated baselines visually, by showing rendered LR novel views by our model (left column) followed (from left to right) by their versions super-resolved by two image SR methods, a video SR method, simple rendering using the LR planes (‘naive’) and our method (right column). Note that our method reconstructs finer details compared to all other baselines, and goes as far as reconstructing delicate structures such as the dragon’s horns and tail, elaborated Lego parts, and even a subtle dent near the microphone’s volume knob. Please refer to the supplementary material for additional comparisons and visualizations.

Ablation Study. We further analyse the effect of using different feature plane sizes beyond the visual demonstration in Fig. 4. We empirically find that the plane size should be set to 1-2 times the resolution of the captured images set, while diverging from this range by a factor of 4 (in either direction) yields a drop of $\sim 1.7\text{db}$ in PSNR. Similarly, we analyse the significance of the 4th (view-direction) plane P_{dir} introduced in this work, by averaging the performance gap over four scenes (800 images), and find that utilizing it leads to an increase of almost 3db in PSNR, which aligns with the visual demonstration in Fig. 3. We provide the full results corresponding to these experiments and report additional ablation experiments in the supplementary material.

5. Conclusion

In this work we introduce and investigate the novel task of neural volume super-resolution – rendering high-resolution views corresponding to a scene captured at low resolution. We introduce a neural scene representation model that utilizes 2D feature planes, which we learn using LR image captures of the scene. Then to render novel scene views in high-resolution, we propose to super-resolve the 2D feature planes using a CNN model trained on a dataset of 3D scenes. Operating in the volumetric representation domain guarantees the geometrical consistency of the SR rendered images across different viewing directions. We validate our approach both quantitatively and qualitatively on a diverse set of unseen 3D scenes, demonstrating the significant performance improvement it yields over existing approaches. Beyond the advantage in performing volumetric scene super-resolution, our work reveals the potential of this approach for reconstructing scenes captured under other types of realistic degradations (e.g. noise, blur), which we hope to investigate in future work.

³We use the distortion-minimizing training configuration (without an adversarial loss) from SRGAN to train their SRResNet architecture, to allow a fair comparison with our method, which is trained to minimize distortion with respect to the GT images.

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Appendices

A. Additional Evaluations

A.1. Qualitative Assessment of View-direction Consistency

In Tab. 1 we quantitatively quantify the capability of each of the compared methods to produce super-resolved outputs that are geometrically consistent across viewing directions. While this consistency is less important when examining each output independently, it becomes crucial when merging the outputs into a video trajectory, where geometric inconsistencies across adjacent viewing direction manifest themselves as prominent fidgeting-like temporal artifacts. Therefore, to demonstrate the advantage of our volumetric SR approach, we render a series of ‘fly-over’ videos corresponding to the rendered scenes. In the first part of the attached video we compare our super-resolved outputs (on the left) with renderings corresponding to various baselines (on the right), demonstrating the significance of producing geometrically consistent reconstructions. Note how reconstructions by existing image SR methods on the left hand side exhibit jittering artifacts, in contrast to our method on the right hand side.

A.2. Additional Visual Results

B. Ablation Experiments

To understand the significance of different elements and design choices in our framework, we perform a series of further ablation studies. We next elaborate on the settings, report the results and derive conclusion from each of these experiments.

B.1. Significance of View-direction (4th) Plane

As we describe in Sec. 3.1, Chan *et al.* [7] use a tri-plane model constituting three positional feature planes $\{P_{xy}, P_{xz}, P_{yz}\}$ for representing human face scenes. We propose to add a 4th feature plane P_{dir} whose two axes span the 2D space of possible viewing directions for each point p . We do that in order to accommodate effects like non-uniform scene illumination, and subsequently to improve reconstruction performance, as we show in Fig. 3.

To evaluate the effectiveness of P_{dir} , we compare the proposed quadri-plane model with a tri-plane model comprising only the three positional planes. Note that we did not include SR model F in this ablation experiment. We present a qualitative side-by-side comparison in the second part of the attached video file, and provide a quantitative performance evaluation in Tab. 2, where we measure the performance of the two models on the task of reconstructing 1400 novel views corresponding to 7 scenes, using the PSNR, SSIM and LPIPS metrics. The results of all metrics indicate a clear advantage for the proposed quadri-plane model.

P_{dir}	PSNR (db)(\uparrow)	SSIM (\uparrow)	LPIPS (\downarrow)
With	28.7	0.898	0.078
Without	25.8	0.867	0.122

Table 2. **Effect of 4th feature plane P_{dir} .** Reconstruction performance of our representation model G with vs. without utilizing the 4th view-direction plane P_{dir} . Results indicate a significant advantage for our quadri-plane (top row) as features in P_{dir} are able to account for view-dependent effects such as non-uniform illumination and reflections.

B.2. Effect of Feature Planes Resolution N

The spatial dimensions N of the positional feature planes in the proposed quadri-plane representation model strongly affects representation performance, as we discuss in Sec. 3.1 and demonstrate in Fig. 4. Too small planes cannot represent high visual frequencies. On the other hand, using N values much larger than the resolution of the captured scene images results in visual artifacts when rendering novel views, as some plane regions remain uncovered by the information in \mathcal{I}^s . As a rule of thumb, we set N to be 1 – 2 times the resolution of the captured images $I \in \mathcal{I}^s$. To validate this choice, we compare reconstruction performance over 1400 novel views corresponding to 7 scenes when setting N to be a quarter, the same as or 4 times the resolution of I . The representations in this experiment were learned using images $I \in \mathcal{I}^s$ of size 400×400 , and we use each learned feature plane as is, without super-resolving it with F . The results in Tab. 3 suggest setting an appropriate resolution value N has a significant effect, and support our rule of thumb.

$N/\text{resolution}(I \in \mathcal{I}^s)$	PSNR (db)(\uparrow)	SSIM (\uparrow)	LPIPS (\downarrow)
1/4	27.3	0.894	0.126
1	28.8	0.920	0.075
4	27.2	0.879	0.127

Table 3. **Effect of positional feature planes resolution N .** Performance of our representation model when using positional feature planes of different sizes N . Results suggest this parameter strongly effect performance, as supported by the qualitative comparison in Fig. 4.

C. Quantifying Across View-direction Consistency

The proposed method *guarantees by design* to yield geometrically consistent results across different view-directions, as our SR model operates directly on the volumetric representation of the model, before this representation is being used for rendering 2D views of the scene. We demonstrate this in the video visualizations included in this supplementary material.

To further quantify this advantage, we introduce in Tab. 1 the Across View-direction Inconsistency (AVI) metric, that measures the degree of geometrical inconsistency between every pair of test frames corresponding to adjacent viewing directions, and use it to verify the consistency benefit of our approach. We compute this score using the formula in Eq. 7 which we repeat here for convenience, followed by an elaborated description of each of its parts:

$$\text{AVI} = \frac{1}{n} \sum_{r \in \hat{i}_{\text{sr}}^k(r)} M_{k,k+1} \cdot \|\text{Warp}(\hat{i}_{\text{sr}}^k(r)) - \hat{i}_{\text{sr}}^{k+1}(r)\|_2.$$

Since we have access to the Blender models used to generate the synthetic scene datasets, we are able to compute ground truth optical flow motion vectors both for the forward flow $f_{k \rightarrow k+1}$ and for the backward flow $f_{k+1 \rightarrow k}$ between all adjacent view-direction pairs $k, k+1$. We utilize the *backward flow* to warp each image to the next adjacent viewing direction via

$$\text{Warp}(\hat{i}_{\text{sr}}^k(r)) = \hat{i}_{\text{sr}}^k(r + f_{k+1 \rightarrow k}(r)), \quad (8)$$

where r denotes the 2D pixel location.

Even though we have access to the ground truth motion vectors, the warping can still introduce ghosting artifacts due to occlusions, i.e., pixels in image k that have no correspondence in image $k+1$. To prevent errors stemming from the ghosting artifacts from dominating the AVI metric, we introduce an error mask $M_{k,k+1}$, computed as follows: First, by using the *forward flow*, we count how many pixels get mapped to the same pixel r :

$$\text{Count}_{k,k+1}(r) = \#\{q | \lfloor q + f_{k \rightarrow k+1}(q) \rfloor = r\}. \quad (9)$$

Pixels from viewing direction $k+1$ for which this count is zero do not have a correspondence in viewing direction k . Thus, our mask is defined as

$$\tilde{M}_{k,k+1}(r) = \begin{cases} 0, & \text{if } \text{Count}_{k,k+1}(r) = 0 \\ 1, & \text{otherwise} \end{cases}. \quad (10)$$

Since the floor operation in the count computation can still lead to some ghosting due to subpixel occlusions, we apply a morphological closing followed by erosion to the mask, using a "cross" structuring element of radius 1. The final mask in Eq. 7 is thus given by

$$M_{k,k+1} = \text{erosion}(\text{closing}(\tilde{M}_{k,k+1})). \quad (11)$$

When computing the AVI score, we only consider unmasked elements for the mean computation, i.e. $n = \#\{r | M_{k,k+1}(r) = 1\}$ in Eq. 7. The effects of the raw mask and the different morphological operators are visualized in Fig. 6. Note that we use the same motion vectors, and thus also the same masks, when computing the AVI score for each of the compared methods.

D. Synthetic Dataset 3D Scene Models

Our approach learns to super-resolve the volumetric representations by training on a set of training scenes \mathcal{S}_t . Being a deep-learning-based approach, it requires sufficient amount of training data to be able to generalize from the training scenes to unseen scenes. To meet this data requirement, we augment the synthetic scenes from [30] with 8 additional sequences generated from the following freely available Blender scenes



Figure 6. **Effect of Mask $M_{k,k+1}$.** We use masking to remove ghosting artifacts (*e.g.* the ship’s masts) in the warped image (a) prior to calculating the error. Here we illustrate the effect of using the mask with or without processing it with morphological image operators (b-d), and show that applying the fully processed mask yields significantly reduced ghosting artifacts (d).

- <https://free3d.com/3d-model/bugatti-chiron-2017-model-31847.html>
- <https://free3d.com/3d-model/black-dragon-rigged-and-game-ready-92023.html>
- <https://free3d.com/3d-model/professional-scene-with-coca-cola-bottle-57999.html>
- <https://free3d.com/3d-model/gibson-es-335-816888.html>
- <https://free3d.com/3d-model/fuzzy-bear--10429.html>
- <https://free3d.com/3d-model/harley-davidson-low-rider-84874.html>
- <https://free3d.com/3d-model/holiday-beach-cartoon-scene-431138.html>
- <https://free3d.com/3d-model/donut-503129.html>

Training, validation and test sequences were generated using the Blender script provided by Mildenhall *et al.* [30].