

Multi-Level Neural Scene Graphs for Dynamic Urban Environments

Tobias Fischer¹ Lorenzo Porzi² Samuel Rota Bulò²
 Marc Pollefeys¹ Peter Kontschieder²
¹ ETH Zürich ² Meta Reality Labs

<https://tobiasfshr.github.io/pub/ml-nsg/>

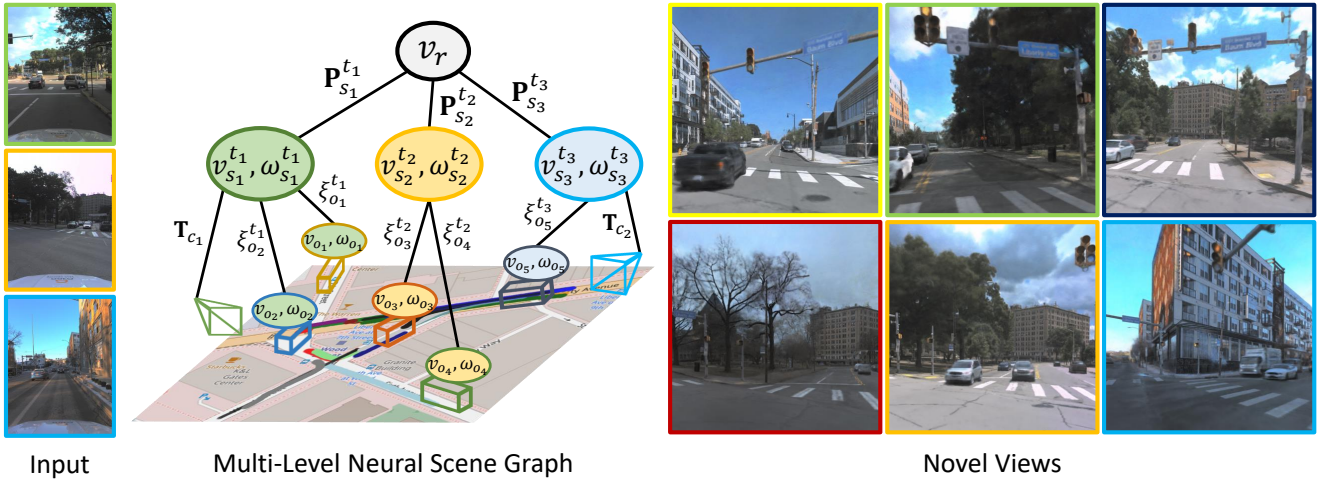


Figure 1. **Overview.** We represent sequences captured from moving vehicles in a shared geographic area with a multi-level scene graph. Each dynamic object v_o is associated with a sequence node v_s^t and time t . The sequence nodes are registered in a common world frame at the root node v_r through the vehicle poses \mathbf{P}_s^t , while the dynamic objects are localized w.r.t. the sequence node with pose ξ_o^t . Each camera c is associated with an ego-vehicle position, *i.e.* node v_s^t , through the extrinsic calibration \mathbf{T}_c . The sequence and object nodes hold latent codes ω that condition the radiance field, synthesizing novel views in various conditions with distinct dynamic objects.

Abstract

We estimate the radiance field of large-scale dynamic areas from multiple vehicle captures under varying environmental conditions. Previous works in this domain are either restricted to static environments, do not scale to more than a single short video, or struggle to separately represent dynamic object instances. To this end, we present a novel, decomposable radiance field approach for dynamic urban environments. We propose a multi-level neural scene graph representation that scales to thousands of images from dozens of sequences with hundreds of fast-moving objects. To enable efficient training and rendering of our representation, we develop a fast composite ray sampling and rendering scheme. To test our approach in urban driving scenarios, we introduce a new, novel view synthesis benchmark. We show that our approach outperforms prior art by a significant margin on both established and our proposed benchmark while being faster in training and rendering.

1. Introduction

Estimating the radiance field of a dynamic urban environment from data collected by sensor-equipped vehicles is a core challenge in closed-loop simulation for robotics and in mixed reality. It is particularly relevant for applications like autonomous driving and city-scale mapping, where capture vehicles can be frequently deployed. The growing amount of available data provides great opportunities for creating up-to-date digital twins of entire cities but also poses unique challenges as increasingly heterogeneous data sources must be processed. In particular, limited scene coverage, different lighting, weather, seasonal conditions, and varying geometry due to distinct dynamic and transient objects make radiance field reconstruction of dynamic urban environments extremely challenging.

Recently, Neural Radiance Fields (NeRFs) have enabled significant progress in achieving realistic novel view synthesis from a set of input views [2, 31–33, 49]. These methods represent a static 3D scene with fully implicit [30, 31, 49] or low-level explicit structures [10, 13, 16, 23, 32, 43,

[52, 65] such as voxels, points, surfels, meshes or 3D gaussians. In parallel, implicit [19, 37, 50, 62, 63] and low-level explicit [9, 27, 36, 38] neural representations for dynamic 4D scenes have been investigated. However, fewer works have focused on decomposing scenes into higher-level entities [18, 26, 46, 56]. In computer graphics and 3D mapping, scene graphs have been used to represent complex scenes in a multi-level hierarchy [1, 44, 51]. In view synthesis, Ost *et al.* [35] apply this concept by describing actors in a dynamic scene as entities of a scene graph. However, their representation lacks the ability of [1, 44] to represent scenes at multiple levels, thereby limiting their representation to short, single sequences.

While earlier methods for view synthesis focused on object-centric scenes with controlled camera trajectories, recent works move towards radiance field reconstruction of large-scale environments from in-the-wild captures. Among these, many methods focus on static environments, removing dynamic actors from the input data [22, 24, 29, 42, 45, 53, 57]. A few works explicitly model dynamic actors [18, 35, 67], but either do not scale to more than a single, short video [18, 35, 67], or struggle to accurately represent individual object instances [58]. This complicates the evaluation of these methods for real-world applications because existing benchmarks neither scale to large urban areas [18, 35] nor reflect realistic capturing conditions [12].

To address these issues, we propose a multi-level neural scene graph representation that spans large geographic areas with hundreds of dynamic objects. In contrast to previous works, our multi-level scene graph formulation allows us to distinguish and represent dynamic object instances effectively and further to represent a scene under varying conditions. To make our representation viable for large-scale dynamic environments, we develop a composite ray sampling and rendering scheme that enables fast training and rendering of our method. To test this hypothesis, we introduce a benchmark for radiance field reconstruction in dynamic urban environments based on [61]. We fuse data from dozens of vehicle captures under varying conditions amounting to more than ten thousand images with several hundreds of dynamic objects per reconstructed area. We summarize our contributions as follows:

- We propose a multi-level neural scene graph formulation that scales to dozens of sequences with hundreds of fast-moving objects under varying environmental conditions.
- We develop an efficient composite ray sampling and rendering scheme that enables fast training and rendering of our representation.
- We present a benchmark that provides a realistic, application-driven evaluation of radiance field reconstruction in dynamic urban environments.

We show state-of-the-art view synthesis results on both established benchmarks [4, 14] and our proposed benchmark.

2. Related Work

3D and 4D scene representations. Finding the right scene representation is a core issue in 3D computer vision and graphics [5]. Over the years, a wide variety of options have been explored [1, 3, 8, 15, 25, 30, 40, 46–48], and, more recently, neural rendering [33] has been used to enable a new generation of scene models that support photo-realistic novel view synthesis. Scene representations for neural rendering can be roughly classified as “implicit” [30, 31, 49], which store most of the information in the weights of a neural network, or “explicit”, which use low-level spatial primitives such as voxels [10, 23, 32, 52], points [65], surfels [13], meshes [43], or 3D gaussians [16].

Similarly, different 4D dynamic scene representations for view synthesis have been investigated, including both implicit [11, 19, 37, 41, 55, 58, 62, 63] and explicit [9, 27, 36, 67] approaches. Dynamics are generally modeled as deformations of a canonical volume [9, 37, 41, 55, 62], a separate scene motion function [11, 19, 20, 58, 63], or rigid transformations of local geometric primitives [27].

Another line of work investigates the decomposition of scenes into higher-level entities [18, 26, 46, 56]. To express the composition of different entities into a complex scene, classical computer graphics literature [7] uses scene graphs. In particular, entities are represented as nodes in a hierarchical graph and are connected through edges defined by coordinate frame transformations. Thus, global transformations can be acquired by traversing the graph from its root node. For indoor 3D mapping, this concept was proposed by Armeni *et al.* [1] to represent static scenes at multiple levels of hierarchy, *i.e.* buildings, rooms and objects, and was later extended to dynamic scenes by Rosinol *et al.* [44]. Recently, Ost *et al.* [35] have revisited this concept for view synthesis, describing multi-object scenes with a graph that represents the dynamic actors in the scene. However, their representation lacks the ability of [1, 44] to represent scenes at multiple levels of hierarchy and is thus inherently limited to single, short video clips. On the contrary, we present a scalable, multi-level scene graph representation that spans large geographic areas with hundreds of dynamic objects.

Representing large-scale urban scenes. Compared to controlled captures of small scenes, in-the-wild captures of large-scale scenes pose distinct challenges. Limited viewpoint coverage, inaccurate camera poses, far-away buildings and sky, fast-moving objects, complex lighting, and auto exposure make radiance field reconstruction challenging. Therefore, previous works aid the reconstruction by using depth priors from *e.g.* LiDAR, refining camera parameters, adding information about camera exposure, and using specialized sky and light modeling components [22, 29, 42, 45, 53, 60, 64]. While many of these works simply remove dynamic actors, some methods explicitly model scene dynamics [18, 35, 58, 67]. However,

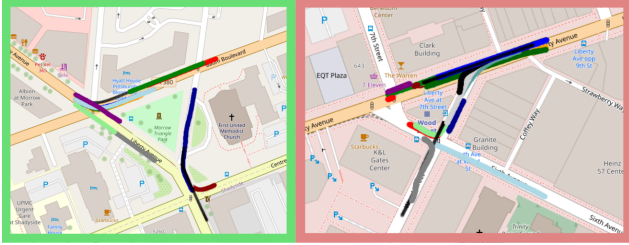


Figure 2. **Ego-vehicle trajectories of our benchmark.** We show the residential (left) and the downtown (right) areas, trajectories superimposed on 2D maps obtained from OpenStreetMap [34].

these methods either struggle to scale to more than a single sequence [18, 35, 67] or to accurately represent and distinguish dynamic actors [58]. To address these issues, we present a decomposed, scalable scene representation for dynamic urban environments.

Efficient scene rendering. Especially for large-scale scenes, the efficiency of a scene representation in training and inference is crucial. To alleviate the burden of ray traversal in volumetric rendering, many techniques for efficient sampling [2, 10, 32, 57] have been proposed. Recently, researchers have exploited more efficient forms of rendering, *e.g.* rasterization of meshes [22, 24] or other 3D primitives [16]. While these approaches are focused on static scenes, we extend the approach of [2] to our scene graph representation and thus to dynamic scenes.

3. Data

We investigate how to synthesize novel views of a dynamic urban environment from a set of captures taken from moving vehicles. Specifically, we are interested in captures spanning the same geographic area under varying conditions. This data presents unique challenges due to limited viewpoint coverage, different lighting, weather, and season, and even varying geometry due to distinct dynamic and transient objects.

Previous benchmarks in this area [18, 35] are limited to short, single video clips with simple ego trajectories and a few dynamic objects. Therefore, we present a benchmark that better reflects the aforementioned challenges. We base our benchmark on Argoverse 2 [61] which provides a rich set of captures from a fleet of vehicles deployed in multiple US cities that span different weather, season, and time of day. The vehicles are equipped with a surround-view camera rig with seven global shutter cameras, a LiDAR sensor, and a GPS. Furthermore, the timings of the different sensors are provided, so that one can relate the LiDAR-based 3D bounding box annotations to camera timestamps.

We leverage the GPS information to globally align the sequences and to identify regions that we are interested in mapping. We then extract the specific vehicle captures.



Figure 3. **Sequence alignment visualization.** The initial GPS-based alignment is imprecise, as evidenced by the duplicated structures in the overlaid LiDAR point clouds (left). After our ICP alignment, the area is well reconstructed (middle) according to its real geometry (right, from Argoverse 2 [61]).

Since GPS-based localization accuracy is only coarsely precise in urban areas, we align the captures via a global, offline iterative-closest-point (ICP) procedure applied to the LiDAR point clouds of all sequences to achieve satisfactory alignment for novel view synthesis purposes (see Fig. 3).

Following this procedure, we build a benchmark that enables real-world evaluation of novel view synthesis from diverse vehicle captures. It is composed of 37 vehicle captures split into two geographic regions as illustrated in Fig. 2. The regions cover a residential and a downtown area to resemble the different characteristics of urban environments. The residential area spans 14 captures with 10493 training and 1162 testing images with more than 700 distinct moving objects. The downtown area spans 23 captures with 16933 training and 1876 testing images with more than 600 distinct moving objects.

4. Method

Problem setup. We are given a set of sequences S captured from moving vehicles in different conditions. Each sequence $s \in S$ consists of a set of images taken from cameras C_s mounted on the vehicle at different timesteps indexed by T_s . We assume the vehicle’s sensors are calibrated with respect to a common vehicle and a global world frame. In particular, we assume given sensor extrinsic $\mathbf{T}_c = [\mathbf{R}_c | \mathbf{t}_c] \in \mathbf{SE}(3)$ for each camera $c \in C = \bigcup_s C_s$, and ego-vehicle poses $\mathbf{P}_s^t = [\mathbf{R}_s^t | \mathbf{t}_s^t] \in \mathbf{SE}(3)$ for each timestamp $t \in T_s$ and sequence $s \in S$. Furthermore, we assume all cameras to have known intrinsics \mathbf{K}_c . Each sequence s entails a set O_s of dynamic objects. For each object $o \in O_s$, we assume to have an estimated 3D bounding box track \mathcal{T}_o consisting of object poses $\{\xi_o^{t_0}, \dots, \xi_o^{t_n}\} \subset \mathbf{SE}(3)$ w.r.t. the ego-vehicle frame, where $t_i \in T_s$, and the 3D object dimensions $\mathbf{s}_o \in \mathbb{R}_{>0}^3$. The images span a common geographic area for which we would like to estimate a radiance field

$$f_\theta(\mathbf{x}, \mathbf{d}, t, s) = (\sigma(\mathbf{x}, t, s), \mathbf{c}(\mathbf{x}, \mathbf{d}, t, s)) \quad (1)$$

that outputs volume density $\sigma \in \mathbb{R}_{\geq 0}$ and color $\mathbf{c} \in [0, 1]^3$ conditioned on 3D location \mathbf{x} , viewing direction \mathbf{d} , time t and sequence s .

4.1. Multi-Level Neural Scene Graph

Overview. We illustrate our representation in Fig. 1. We decompose the scene into a graph $\mathcal{G} = (\mathcal{V}, \mathcal{E})$ where the set of nodes \mathcal{V} is composed by a root node v_r that defines the global coordinate system, *camera* nodes $\{v_c\}_{c \in \mathcal{C}}$, and, for each sequence $s \in \mathcal{S}$, *sequence* nodes $\{v_s^t\}_{t \in T_s}$ and dynamic *object* nodes $\{v_o\}_{o \in \mathcal{O}_s}$. The nodes are connected through oriented edges $e \in \mathcal{E}$ that represent rigid transformations between the coordinate frames of the nodes, consistently with the edge direction. In addition, each node $v \in \mathcal{V}$ can have an associated latent vector ω . Given the scene graph \mathcal{G} , we model f_θ using two radiance fields, namely ϕ for largely static and ψ for highly dynamic scene parts. We use the latent vectors ω to condition the radiance fields. In particular, we use latent vectors ω_s^t of a sequence node v_s^t to condition ϕ :

$$\phi(\mathbf{x}, \mathbf{d}, \omega_s^t) = (\sigma_\phi(\mathbf{x}, \omega_s^t), \mathbf{c}_\phi(\mathbf{x}, \mathbf{d}, \omega_s^t)). \quad (2)$$

Since the graph \mathcal{G} has multiple levels, a node associated with a dynamic object will naturally fall into the sequence s it appears in. Therefore, the radiance field ψ is conditioned on latent vectors ω_s^t and ω_o :

$$\psi(\mathbf{x}, \mathbf{d}, \omega_s^t, \omega_o) = (\sigma_\psi(\mathbf{x}, \omega_s^t, \omega_o), \mathbf{c}_\psi(\mathbf{x}, \mathbf{d}, \omega_s^t, \omega_o)) \quad (3)$$

of the corresponding sequence and object nodes v_s^t and v_o .

Appearance and geometry variation. Reconstructing an environment from multiple captures is challenging from two perspectives: in addition to varying dynamic objects, there is i) varying appearance across captures, and ii) slow-moving or static *transient* geometry such as tree leaves or construction sites. Since both transient geometry and appearance can vary across captures, but are usually smooth *within* a sequence, we model these phenomena as smooth functions over time

$$\omega_s^t = [\mathbf{A}_s \mathcal{F}(t), \mathbf{G}_s \mathcal{F}(t)] \quad (4)$$

where \mathbf{A}_s is an appearance matrix, \mathbf{G}_s is a transient geometry matrix and $\mathcal{F}(\cdot)$ is a 1D basis function of sines and cosines with linearly increasing frequencies at log-scale [58, 66]. We normalize time t into the interval $[-1, 1]$ using the maximum sequence length $\max_{s \in \mathcal{S}} |T_s|$. Crucially, this allows to model near-static, but sequence-specific regions of the input, as well as appearance changes due to *e.g.* auto-exposure. The degree of variation across time can be controlled by the number of frequencies.

Sequence nodes. The sequence nodes v_s^t are connected to the root node v_r with an edge $e_{v_s^t v_r} = \mathbf{P}_s^t$, *i.e.* the sequences \mathcal{S} share a common global world frame. Each sequence node holds the latent vector ω_s^t that conditions the radiance field ϕ . We model ϕ with a multi-scale 3D hash grid representa-

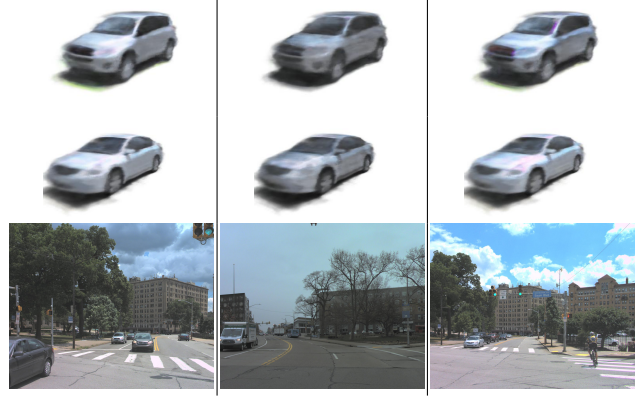


Figure 4. **Modifying car appearance with scene appearance.** We exchange ω_s^t for different car instances. The car’s appearance in a rendered, car-centric view (top) changes according to the environmental conditions visible in the sequence s (bottom).

tion [32] and lightweight MLP heads:

$$\mathbf{f}_x = \mathbf{H}_3(\mathbf{x}) \quad (5)$$

$$\mathbf{h}_{\sigma_\phi}, \sigma_\phi = \text{MLP}_{\sigma_\phi}(\mathbf{f}_x) \quad (6)$$

$$\mathbf{c}_\phi = \text{MLP}_{\mathbf{c}_\phi}(\mathbf{h}_{\sigma_\phi}, \gamma_{\text{SH}}(\mathbf{d}), \mathbf{A}_s \mathcal{F}(t)) \quad (7)$$

$$\sigma_{\mathbf{G}}, \mathbf{c}_{\mathbf{G}} = \text{MLP}_{\mathbf{G}}(\mathbf{h}_{\sigma_\phi}, \mathbf{G}_s \mathcal{F}(t)) \quad (8)$$

where $\gamma_{\text{SH}}(\cdot)$ is a spherical harmonics encoding [32]. The final colors and densities are computed as a mixture of static and transient output (analogous to Eq. 12, see supp. mat.).

Dynamic nodes. The dynamic nodes v_o are connected to the sequence nodes v_s^t with edges $e_{v_o v_s^t} = \xi_o^t$. The dynamic node v_o associated with object o holds a latent vector ω_o that conditions the radiance field ψ . We model ψ following [31] with an MLP conditioned on ω_o to represent different instances with the same network [35, 67]

$$\mathbf{h}_{\sigma_\psi}, \sigma_\psi = \text{MLP}_{\sigma_\psi}(\gamma_{\text{PE}}(\mathbf{x}), \omega_o) \quad (9)$$

$$\mathbf{c}_\psi = \text{MLP}_{\mathbf{c}_\psi}(\mathbf{h}_{\sigma_\psi}, \gamma_{\text{PE}}(\mathbf{d}), \omega_o, \omega_s^t) \quad (10)$$

where $\gamma_{\text{PE}}(\cdot)$ is a positional encoding [31]. Note that 3D position \mathbf{x} and viewing direction \mathbf{d} are transformed into the local object coordinate frame with $(\mathbf{P}_s^t \xi_o^t)^{-1} \mathbf{I}_3(1/\max(\mathbf{s}_o))$. We condition ψ on both the scene and object-dependent latent vectors. This allows us to disentangle scene-dependent appearance from the object texture and thus to transfer objects across sequences. We illustrate this process in Fig. 4.

Camera nodes. The cameras $c \in \mathcal{C}_s$ are connected to the sequence nodes v_s^t through edges $e_{v_c v_s^t} = \mathbf{T}_c$, *i.e.* the calibration of camera c w.r.t. the ego-vehicle frame. This way, we can tie camera poses to a specific ego-vehicle pose.

4.2. Scene Graph Rendering

We describe how we render our scene graph \mathcal{G} for a given set of rays \mathcal{R} . The sampling locations along a ray $(\mathbf{r}, t, s) \in \mathcal{R}$ at time t in sequence s are defined as $\mathbf{r}(u) = \mathbf{o} + u\mathbf{d}$ with $\mathbf{o} = \mathbf{R}_s^t \mathbf{t}_c + \mathbf{t}_s^t$ and $\mathbf{d} = \mathbf{R}_s^t \mathbf{R}_c \mathbf{K}_c^{-1}(p_x, p_y, 1)^T$.

Continuous-time pose. In order to realistically render videos at different frame rates, we treat the dynamic object poses $\{\xi_o^{t_0}, \dots, \xi_o^{t_n}\}$ as a continuous function of time $\xi_o(t)$. We compute $\xi_o(t)$ by interpolating between the two nearest poses at $t_a \leq t < t_b$ to time t . This allows us also to synchronize estimated object poses originating from the LiDAR measurements with the camera timestamps.

Ray-node intersection. To render the dynamic nodes, we measure the intersection of their 3D bounding boxes with each $(\mathbf{r}, t, s) \in \mathcal{R}$. In particular, given the sequence s and time t the ray \mathbf{r} is associated with, we first traverse the graph \mathcal{G} to retrieve all relevant nodes v_o and their 3D bounding boxes $\mathbf{b}_o^t = [\xi_o(t), \mathbf{s}_o]$ at time t . Then, we transform \mathbf{r} into each local node coordinate system and subsequently use AABB-ray intersection [28] to compute the entry and exit locations $u_o^{\text{in}}, u_o^{\text{out}}$ along ray \mathbf{r} .

Composite rendering. To render the color $\hat{\mathbf{C}}$ of ray \mathbf{r} in sequence s at time t , we use volumetric rendering [31]

$$\hat{\mathbf{C}}(\mathbf{r}, t, s) = \int_{u_n}^{u_f} U(u) \sigma(\mathbf{r}(u), t, s) \mathbf{c}(\mathbf{r}(u), \mathbf{d}, t, s) du$$

where $U(u) = \exp\left(-\int_{u_n}^u \sigma(u') du'\right)$. (11)

We obtain density σ and color \mathbf{c} at sampling location $\mathbf{r}(u)$ as mixture of the radiance fields ϕ and ψ

$$\sigma = \sigma_\phi + \sigma_\psi, \mathbf{c} = \frac{\sigma_\phi}{\sigma_\phi + \sigma_\psi} \mathbf{c}_\phi + \frac{\sigma_\psi}{\sigma_\phi + \sigma_\psi} \mathbf{c}_\psi. \quad (12)$$

Crucially, we set σ_ψ to zero when $\mathbf{r}(u)$ does not lie within a 3D bounding box of a dynamic node given the calculated entry and exit points $u^{\text{in}}, u^{\text{out}}$.

Composite ray sampling. Instead of densely sampling the space [18, 42] or leveraging separate ray sampling mechanisms per node [35], we use a composite ray sampling strategy illustrated in Fig. 5. We extend the proposal sampling mechanism introduced in [2] by joint sampling from a computationally efficient density field σ_{prop} and dynamic nodes v_o at time t . In particular, as in Eq. 12, we represent $\sigma(\mathbf{r}(u), t, s)$ by a mixture of $\sigma_{\text{prop}}(\mathbf{r}(u), \omega_s^t)$ and $\sigma_\psi(\mathbf{r}(u), \omega_s^t, \omega_o)$. However, analogous to our rendering step, we constrain sampling from σ_ψ to $[u^{\text{in}}, u^{\text{out}}]$. This allows us to skip empty space efficiently by distilling the static density σ_ϕ into σ_{prop} . At the same time, sparsely querying σ_ψ when $\mathbf{r}(u)$ falls into a dynamic node enables us to still accurately represent the full, dynamic σ .

Since there are only few samples that fall into dynamic nodes when performing uniform sampling, the computational overhead in the first ray sampling iteration is negligible. In the second iteration, we apply inverse transform sampling given the CDF $F(u) = 1 - U(u)$ along ray \mathbf{r} and thus the samples are concentrated at the first surface intersection. Hence, only for rays that fall in the line of sight of

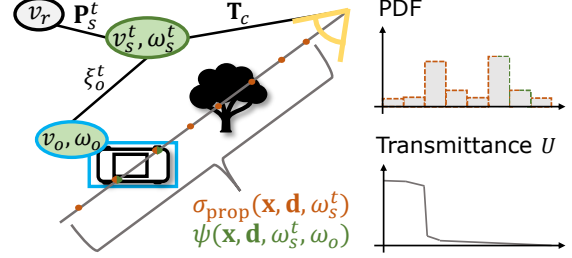


Figure 5. **Composite ray sampling.** If a ray intersects with an object v_o , we sample from both proposal network σ_{prop} and radiance field ψ , and σ_{prop} otherwise. We condition each with the latents ω of the respective nodes. The PDF is a mixture of all node densities that intersect with the ray. The transmittance U drops at the first surface intersection (tree) where further samples will concentrate.

an object surface will we sample σ_ψ more than a few times. In total, we use two ray sampling iterations as in [54].

Space contraction. Following [2, 54], we contract the unbounded scene space into a fixed-size bounding box, normalizing the scene with bounds computed from the LiDAR point clouds and the ego-vehicle poses \mathbf{P} into a unit cube.

5. Optimization

We optimize the parameters θ of the radiance field f_θ with

$$\mathcal{L} = \sum_{(\mathbf{r}, t, s) \in \mathcal{R}} \mathcal{L}_{\text{rgb}}(\mathbf{r}, t, s) + \lambda_{\text{dist}} \mathcal{L}_{\text{dist}}(\mathbf{r}, t, s) + \lambda_{\text{prop}} \mathcal{L}_{\text{prop}}(\mathbf{r}, t, s) + \lambda_{\text{dep}} \mathcal{L}_{\text{dep}}(\mathbf{r}, t, s) + \lambda_{\text{entr}} \mathcal{L}_{\text{entr}}(\mathbf{r}, t, s) \quad (13)$$

where $\mathcal{L}_{\text{dist}}$ and $\mathcal{L}_{\text{prop}}$ follow [2]. We supervise σ_{prop} with σ_ϕ only to learn effective composite ray sampling.

Photometric loss. We compare the rendered training rays with their ground truth color

$$\mathcal{L}_{\text{rgb}}(\mathbf{r}, t, s) = \|\mathbf{C}(\mathbf{r}, t, s) - \hat{\mathbf{C}}(\mathbf{r}, t, s)\|_2^2. \quad (14)$$

Expected depth loss. We render the expected depth values for each ray and compare it with the ground truth depth

$$\mathcal{L}_{\text{dep}}(\mathbf{r}, t, s) = \|\mathbf{D}(\mathbf{r}, t, s) - \hat{\mathbf{D}}(\mathbf{r}, t, s)\|_2^2 \quad (15)$$

where the expected depth is calculated via integrating the sampling values $\hat{\mathbf{D}}(\mathbf{r}, t, s) = \int_{u_n}^{u_f} u U(u) \sigma(\mathbf{r}(u), t, s) du$.

Entropy regularization. While static and dynamic scene parts can overlap, *i.e.* inside a 3D bounding box \mathbf{b}_o^t there could be a part of the street or sidewalk, their density should be strictly separated w.r.t. a single sampling location $\mathbf{r}(u)$. We leverage an entropy regularization loss [62] to encourage clear separation between entities in ϕ and ψ

$$\mathcal{L}_{\text{entr}}(\mathbf{r}, t, s) = \int_{u_n}^{u_f} \mathcal{H}\left(\frac{\sigma_\psi(\mathbf{r}(u), t, s)}{\sigma_\phi(\mathbf{r}(u), s) + \sigma_\psi(\mathbf{r}(u), t, s)}\right) du \quad (16)$$

where $\mathcal{H}(\cdot)$ is the Shannon entropy and we use t, s as a replacement for the vectors ω_s^t, ω_o for ease of notation.

Method	Residential			Downtown			Mean			Train time (h)
	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	
Nerfacto + Emb.	19.83	0.637	0.562	18.05	0.655	0.625	18.94	0.646	0.594	8.0
Nerfacto + Emb. + Time	20.05	0.641	0.562	18.66	0.656	0.603	19.36	0.654	0.583	13.2
SUDS [58]	21.76	0.659	0.556	19.91	0.665	0.645	20.84	0.662	0.601	54.8
Ours	22.29	0.678	0.523	20.01	0.681	0.586	21.15	0.680	0.555	17.2

Table 1. **Novel View Synthesis on Argoverse 2.** While the static Nerfacto baseline has the weakest performance, the dynamic variant Nerfacto + Time improves only marginally upon it. The state-of-the-art method SUDS exhibits stronger view synthesis results but takes more than $3\times$ longer to train. Our method outperforms all methods across all metrics and exhibits competitive training speed.

Method	KITTI [75%]			KITTI [50%]			KITTI [25%]		
	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow
NeRF [31]	18.56	0.557	0.554	19.12	0.587	0.497	18.61	0.570	0.510
NeRF + Time	21.01	0.612	0.492	21.34	0.635	0.448	19.55	0.586	0.505
NSG [35]	21.53	0.673	0.254	21.26	0.659	0.266	20.00	0.632	0.281
Nerfacto + Emb.	22.75	0.801	0.156	22.38	0.793	0.160	21.24	0.758	0.178
Nerfacto + Emb. + Time	23.19	0.804	0.155	23.18	0.803	0.155	21.98	0.777	0.172
SUDS [58]	22.77	0.797	0.171	23.12	0.821	0.135	20.76	0.747	0.198
Ours	28.38	0.907	0.052	27.51	0.898	0.055	26.51	0.887	0.060

Method	VKITTI2 [75%]			VKITTI2 [50%]			VKITTI2 [25%]		
	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow
NeRF [31]	18.67	0.548	0.634	18.58	0.544	0.635	18.17	0.537	0.644
NeRF + Time	19.03	0.574	0.587	18.90	0.565	0.610	18.04	0.545	0.626
NSG [35]	23.41	0.689	0.317	23.23	0.679	0.325	21.29	0.666	0.317
Nerfacto + Emb.	22.15	0.847	0.145	21.88	0.843	0.148	21.28	0.827	0.155
Nerfacto + Emb. + Time	22.11	0.849	0.144	21.78	0.844	0.147	21.00	0.825	0.157
SUDS [58]	23.87	0.846	0.150	23.78	0.851	0.142	22.18	0.829	0.160
Ours	29.73	0.912	0.065	29.19	0.906	0.066	28.29	0.901	0.067

Table 2. **Novel View Synthesis on KITTI and VKITTI2.** We compare our method to prior art, following the experimental protocol in [58]. We test the view synthesis performance of the methods with varying fractions of training views and observe that fewer training views generally result in lower performance. Our method outperforms previous works by a large margin on all settings.

Hierarchical pose optimization. Alongside scene geometry, we optimize edges $e_{v_s^t v_r}$ and $e_{v_o v_s^t}$ in our graph, *i.e.* we refine ego-vehicle poses $\mathbf{P}_s^t \in \mathbf{SE}(3)$ and object poses $\xi_o^t \in \mathbf{SE}(3)$. In particular, we optimize for pose residuals $\delta \mathbf{P}_s^t \in \mathfrak{se}(3)$ and $\delta \xi_o^t \in \mathfrak{se}(2)$. We constrain the object pose residual to $\mathfrak{se}(2)$ since objects are usually upright and move along the ground plane. Given each residual, we update the ego-vehicle pose with $\hat{\mathbf{P}}_s^t = \text{expmap}(\delta \mathbf{P}_s^t) \mathbf{P}_s^t$ and the object pose with $\hat{\xi}_o^t = \text{expmap}(\delta \xi_o^t)_{\mathbf{SE}(2) \rightarrow \mathbf{SE}(3)} \xi_o^t$, where $\text{expmap}(\cdot)$ is the exponential map of each lie group.

Compared to naively optimizing camera and object poses, optimizing the edges along our scene graph has two key advantages. First, we leverage multi-camera constraints, *i.e.* we keep the camera extrinsics \mathbf{T}_c fixed and optimize the ego-vehicle poses \mathbf{P}_s^t only. This is in contrast to prior art that generally treats each camera pose as independent. Second, the residual $\delta \mathbf{P}_s^t$ propagates to the object poses since they are defined w.r.t. the ego-vehicle coordinate frame instead of the global world frame. Given that optimizing a radiance field as well as camera and object poses jointly is notoriously difficult [21], these constraints are vital to view synthesis quality (see Tab. 6).

6. Experiments

Datasets. To evaluate against competing methods on our proposed benchmark on Argoverse 2 [61], we hold out every 10th sample in uniform time intervals where a sample

corresponds to seven ring-camera images. To compare our methods against prior art on KITTI [14] and VKITTI2 [4], we follow the experimental protocol and data splits in [58]. We use the provided 3D bounding box annotations for all datasets. We provide results using an off-the-shelf 3D tracker [68] in the supplemental material.

Metrics. Following [58], we measure image synthesis quality with PSNR, SSIM [59], and LPIPS (AlexNet) [69].

Implementation details. We implement our method in PyTorch [39], accelerating the time-consuming ray-node intersection with a custom CUDA implementation. We train our model on a single RTX 3090 GPU for 250,000 steps on Argoverse 2 and 100,000 steps on KITTI and VKITTI2, with 8192 rays per batch. All model parameters are optimized using Adam [17] with $\beta_1 = 0.9$, $\beta_2 = 0.999$, and an exponential decay learning rate schedule: from 10^{-5} to 10^{-6} for pose parameters, and from 10^{-3} to 10^{-4} for all others. In order to counter pose drift, we further apply weight decay with a factor 10^{-2} to $\delta \mathbf{P}$ and $\delta \xi$. The static radiance field ϕ is trained from scratch, while ψ is initialized from a semantic prior [6] following [18].

Baselines. We compare our method against prior work in dynamic outdoor scene representation, *i.e.* SUDS [58] and NSG [35]. Further, we include results obtained by augmenting Nerfacto [54], the closest state-of-the-art NeRF architecture to ours, with components designed to handle multi-capture reconstruction and scene dynamics. In particular,

	SRN [49]	NeRF [31]	NeRF + Time	NSG [35]	PNF [18]	SUDS [58]	Ours
PSNR \uparrow	18.83	23.34	24.18	26.66	27.48	28.31	29.36
SSIM \uparrow	0.590	0.662	0.677	0.806	0.870	0.876	0.911

Table 3. **Image reconstruction on KITTI.** We outperform prior art in image reconstruction, *i.e.* our method can better fit the training views. We follow the experimental protocol in [18, 35, 58].



Figure 6. **Qualitative results on KITTI.** With only 25% of views (approx. 15-20) for training, we can still synthesize sharp and realistic novel views with dynamic objects rendered at high quality.

we consider two variants: “Nerfacto + Emb.”, where we incorporate our appearance embedding $\mathbf{A}_s\mathcal{F}(t)$ and the expected depth loss; and “Nerfacto + Emb. + Time”, where we further include time modeling with 4D hash tables following [38, 63]. For both Nerfacto variants, we set hash table and MLP sizes to be aligned with our method.

6.1. Comparison to state-of-the-art

We first compare to prior work on our proposed benchmark in Tab 1. We observe that the static Nerfacto + Emb. has the weakest performance, which slightly increases by adding time modeling in Nerfacto + Emb. + Time. Meanwhile, the current state-of-the-art method SUDS [58] outperforms the Nerfacto variants, while being much slower to train. Our method performs the best on all metrics. The improvement is particularly pronounced in the perceptual quality metrics (SSIM and LPIPS). The training speed of our method is competitive to Nerfacto + Emb. + Time and more than $3\times$ faster than SUDS.

In addition, we show a qualitative comparison in Fig. 7. We observe major differences in both the rendered images and depth maps. In particular, all other methods struggle to recover the dynamic objects in the scene, while our method produces realistic renderings and accurate depth maps for both static and dynamic areas. We also observe that, thanks to our transient geometry embedding $\mathbf{G}_s\mathcal{F}(t)$, we are able to accurately recover the geometry of the trees and their leaves which notably are not present in every sequence of the area that is reconstructed due to seasonal changes. At the same time, other methods struggle to recover those details. Specifically, other methods exhibit artifacts in the depth maps and degraded rendering quality of the trees left and right of the street in columns five and six of Fig. 7, while our method produces accurate color and depth renderings.

Next, we evaluate our method on established benchmarks, namely KITTI and VKITTI2, in Tab. 2 following the experimental protocol in [58]. In particular, we compare novel view synthesis quality at different fractions of

$\mathbf{A}_s\mathcal{F}(t)$	$\mathbf{G}_s\mathcal{F}(t)$	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow
-	-	19.70	0.653	0.588
\checkmark	-	22.22	0.670	0.546
\checkmark	\checkmark	22.49	0.671	0.541

Table 4. **Ablation study on graph structure.** We show that using the multi-level graph structure of sequences and objects is crucial, *i.e.* omitting sequence vectors ω_s^t results in degraded quality since there is no conditioning on scene-specific appearance. Combining appearance and transient geometry embeddings performs best.

Sampling	Samples per ray	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow	Rays / sec.
Uniform [18]	192	25.72	0.730	0.456	28K
Uniform [18]	1024	25.84	0.734	0.449	4K
Separate [35]	1024+64+(32+64)	26.65	0.762	0.351	2.5K
Ours	1024+64	27.07	0.759	0.362	30K

Table 5. **Ray Sampling schemes.** Our composite ray sampling is about $12\times$ more efficient to train than separate ray sampling [35] with comparable performance. Uniform sampling [18] exhibits lower performance and is slow when sampled more densely.

Pose optimization	PSNR \uparrow	SSIM \uparrow	LPIPS \downarrow
-	22.49	0.671	0.541
Naive	21.28	0.663	0.519
Hierarchical (Ours)	22.29	0.678	0.523

Table 6. **Pose optimization.** Compared to naively optimizing camera and object poses, optimizing vehicle and object poses hierarchically on the edges of our graph benefits view synthesis quality more consistently, *i.e.* both in SSIM and LPIPS. Note that PSNR is very sensitive to pose drift, and thus does not improve.

training views, *i.e.* testing different levels of view supervision. We run our method and our baselines and observe substantially better view synthesis quality for our method, both compared to our baselines and prior works. All methods exhibit a similar performance drop when the fraction of training views decreases. We illustrate the rendering quality of our method with only 15-20 training views in Fig. 6. Finally, we also report the results on the task of image reconstruction, *i.e.* reconstruction of images seen during training, following [18, 35, 58] in Tab. 3 on the KITTI dataset. We significantly outperform previous works in both metrics.

6.2. Ablation studies

We verify our design through ablation studies. We perform these on the residential area of our benchmark unless otherwise noted. First, we ablate on the multi-level structure of our scene graph. In particular, in Tab. 4, we ablate the latent codes of the sequence nodes, reducing to a representation similar to [35] and observe that the quality of the synthesized views drops significantly. In contrast, our scene graph representation achieves better view synthesis quality, *i.e.* achieves almost three points higher PSNR. Further, adding our transient geometry embeddings in addition to sequence-level appearance embeddings improves the view synthesis quality. See supplemental material for a qualitative comparison. This adds to the fact that through our multi-level graph structure, we show the ability to modulate car appear-

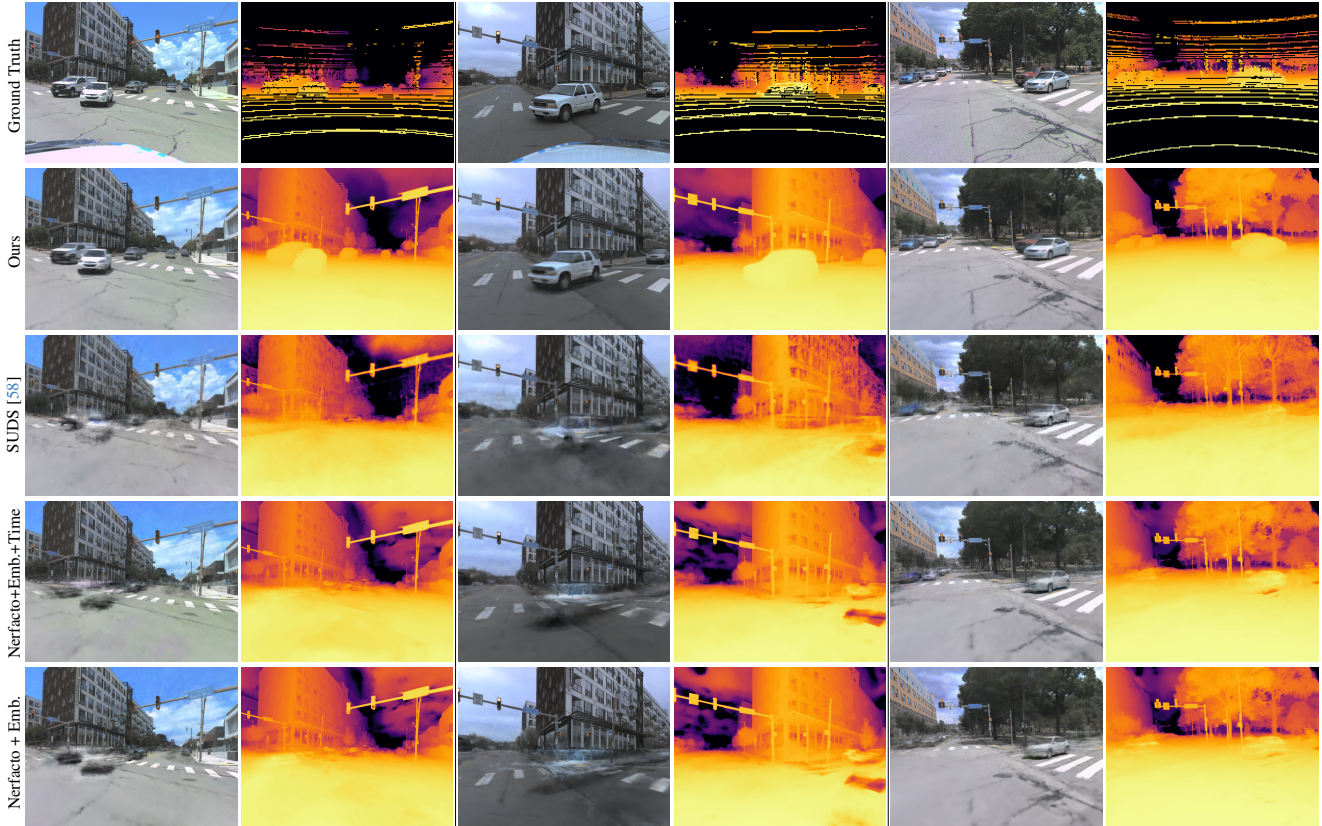


Figure 7. **Qualitative results on Argoverse 2.** While prior art struggles with dynamic actors in the scene, our representation renders both realistic novel views and plausible depth maps. Further, our method models complex transient geometry subject to, *e.g.*, seasonal changes such as tree leaves. Note that prior art produces depth artifacts and exhibits degraded view quality in those regions (columns 5 and 6).

ance through sequence appearance in Fig. 4.

In Tab. 5, we compare our composite ray sampling scheme to uniformly sampled rays as in [18] and rays sampled separately per node as in [35]. We compare the schemes under the assumption that all other model parameters are equal, implementing them in our method. Ours is about $12\times$ more efficient to train than densely sampling a ray in uniform intervals or separately sampling the ray per node while producing similar results to the latter and being significantly better than the former. Sparsely sampling a ray at uniform intervals is similarly fast as our method, but yields degraded view synthesis quality. Note that we run this ablation study on only a single sequence of the residential area in our benchmark since densely sampling the rays and separately sampling the rays for all nodes are prohibitively expensive to train in large-scale urban areas.

Finally, in Tab. 6, we compare our hierarchical pose optimization to naive camera pose optimization employed in previous works [21, 54]. While naive camera pose optimization degrades the results significantly in pixel-wise metrics, our hierarchical pose optimization improves the SSIM and maintain a comparable PSNR. Meanwhile, our hierarchical pose optimization exhibits similar gains to

naive pose optimization in terms of the perceptual LPIPS metric. This shows that our pose optimization mitigates pose drift while also enabling a more accurate reconstruction. Pose drift usually causes a misalignment between the evaluation viewpoint and scene geometry, which degrades pixel-wise metrics in particular.

7. Conclusion

We introduce a novel multi-level scene graph representation for radiance field reconstruction in dynamic urban environments that scales to large geographic areas with more than ten thousand images from dozens of sequences and hundreds of dynamic objects. We train our representation with an efficient composite ray sampling and rendering scheme and introduce latent variables that enable modeling complex phenomena like varying environmental conditions and transient geometry present across different vehicle captures. We leverage our representation to refine camera and object poses hierarchically using multi-camera constraints. Finally, we propose a new view synthesis benchmark for dynamic urban driving scenarios. Our approach yields substantially improved results compared to prior art while allowing for flexible de- and recomposition of the scene.

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