TUTORIAL DE SOFTWARE ARENA pdf

1: TUTORIAL ARENA by jose mauricio melo saray on Prezi

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Email In a world where both traditional lighting and digital visual media are the domain of the modern lampie, On Stage Lighting considers the forthcoming release of media software Resolume 4 Arena which looks like it has potential in the small to mid scale show visual market. In order to give you a look around the software, we finish up with a video poke about under the hood. What might we want from our media server? To precis, media servers are used on all kinds of show to play digital media which is then either projected on screens, the set, the floor, or even pixel mapped to starcloths or other low resolution outputs. Resolume is in the software camp and the interesting thing for us about Resolume 4 Arena is that they have added features to their Avenue VJ platform that are relevant to what we do. We will completely ignore the fact that it does quantised audio playback for simplicity today. Resolume has a setting to Hide Audio Controls, which clears thing up for us. So what do us lampies really want from a media server and how does Resolume stack up? Content playback The ability to pick and mix video files and play them back whole, or in loops, or backwards or in a specific order. Resolume 4 Arena plays stuff back as you would expect. It does have the usual Play Modes: Forward, Backward, Bounce, Loop etc. You could use a different desk per song, for example. If you are into media servers, you know what layers are. You can set the number of layers and drag and drop clips from your media folder onto slots on the layer. The layers have the usual Opacity and other manipulation controls such as scale, size, rotation and a whole bunch of others. The slots that you drag content in live in Layers on the X axis, but in columns on the Y axis. Now you might be starting to see that Resolume differs from things like Catalyst. Columns can be triggered ie. You can also set the columns to auto fire along the line in a time you specify. You can bump the order of the columnsâ€¦. These are the slots where your media file is put ready to play, in the Layer you choose and in the relevant column to taste. The file can be triggered by a Column or individually and get this, you can move the clip around within the Layer. Either way, the flexibility in this means that you should decide on some kinda ordered system of how you use your layers and columns and clips and decks. And stick to it. Content Manipulation To be able to layer, mix and generally mess about with video content, to come up with something original and fitting the visual look of the show. We want to be able to muck up the 4 loop clips we have in so many ways, so that it looks like we have endless content hidden back there. Forget scaling and rotating, the tools you have for manipulating content at every level, Composition output level , Layer and Clip are like having real time After Effects that you can plug in wherever you like. With the standard manipulations such as scale, you have constant access to them from the console but the fun starts when you look at plugging in your effects such as Colour Shift or Waves. These effects can hit any level, can be applied in different orders and you can assign certain parameters to the eight Dials at the top of the Clip, Layer or Composition tab. This translates to dials on the console, meaning that in one instance, an encoder could be controlling Red level of a Layer, the next could be tweaking the Noise or Mask across the whole Composition. The key point is, again, you need a structured approach and to spend some time setting up what you want to be able to control. And keep it simple. This millennium, we want to be able to busk our visuals live during the show. There are people that do this, they are called Video Jockeys VJs. We would like to be like them, please. Assign this to that, fire this using the other, hold your pretend headphones to one ear and mix, man. Standby for sideways crossfaders on yer consoleâ€¦ As with moving lights, how you play back your show live is entirely up to you. Resolume 4 is good enough for VJs, it can work for us lampies too! Control from the lighting desk console, if you must We want to be able to use our nimble fingers to wiggle faders and bump buttons right at the lighting control surface. We want to control the world with our GrandXZY Hogolites VII, every atom in the venue directly connected to our wheely wheely encoders and fondly touchscreens. If you so inclined you could follow the lead of some big gig LDs and use a cheap MIDI interface with keys, knobs and faders. The choice is yours. Not only that, but you can map any DMX channel to any attribute by setting the software to listen and sending that channel while selecting the attribute. Oh no, more choice. Luckily, the Auto DMX Map facility sets our channel mapping in stone so that

it ties up with available fixture personality files and means you have some kind of stationary point in a turning world. The composition remember, the overall output uses 28 DMX channels and each Layer requires 37 channels, both include the all important 8 Dials as well as their various options. These would be to move things like Dial 1 â€" 3 which could be Colour to the Colour mixing area of the desk meaning it appears in the right place for me and can take part in any colour mixing shenagins I care to throw at it. By default, an awful lot of the parameters are accessed under Beam because they have no set function until you decide how you are going to run your show. At the time of writing, the beta 2 version of Arena 4 needs work as the DMX Auto channel mapping is muddled up. Resolume tell me that they are working on this and as Avenue 3. This means that a DMX personality file created for Avenue 3 will not work as expected, you will need to use an updated file specifically for Arena 4. Accessibility We do not want to wait, we need to press buttons now and see results yesterday. This should work if I press that. We do not want to type in an entire sentence of DOS commands into a fiddly keyboard, just to have our dreams appear in front of us. We like drag, we like drop. We do have a Macbook, however. Everything in Resolume is super intuitive, you drag things into position, drag effects into where you want them and even drag parameters on the those magic six Dials. Having used some pretty unsexy media server interfaces, I can say that I really get on with this. What about the lighting desk? Resolume 4 does not currently seem to support MSEX or CITP or whatever it is that you like to send your media thumbnails between your server and your lighting desk. You can see why this might be hard to implement. But still, this means when looking at the console you are not looking at a bunch of pretty pictures. And we like pretty pictures, we are visual people. Given that many other of our current media servers can do this, and that lighting consoles are often equipped with enhanced media server control areas, this seems like a weakness in an otherwise strong offer for us. Time spent deciphering text legends, or heaven forbid, looking at the software, is time spent not looking at the stage or the control surface. You get booked next time. This mapping of digital content to a lo res grid of starcloth-like pixels became known as, er, pixel mapping and gave rise to actual products that made your stage look pretty. We have stand alone mapping systems that take a video input, plus things integrated with lighting consoles that serve our needs. Multi-mapped bledge ending thingys.. We want to do things Vidiots can do. We want to map bits of our mind-bending visual vomit to funny shaped things strewn all over our stage. We do not like boring 4: So what can it do? Within the Advanced section of the Output settings, you have control over your final input to the , er, Output stage. This is your Composition, the result of all your hard work of layers etc. You can slice up this input picture, eventually sending different portions of it to your connected screens video graphics outputs. These can overlap and you can apply a soft edge to them, meaning you can edge blend as you stitch the results back together again with your projectors. The other side of this Advanced output is, er, the actual Output stage. This is where you assign the slices of your input to an actual output which is assigned to a real world video graphics output. These outputs slices can be manipulated too, stretching and skewing, mapping them to your final surface which could be a rectangular screen, a curve or even an angled funny shaped thingy. The way that you can slice up the inputs, assign them to an output and overlap them means that you have very simple but quite powerful control over your mapping. Being able to overlap the input stage, and then send that to different parts of an output stage enables you to be able to edge blend across something as cheap as a Matrox TripleHead To Go. Or get a seemingly flat image across multi angled surfaces. You can save the output settings to a preset. It would be great if you could recall presets as part of your show running, allowing for changes in projection set up. At the moment, this is a set and forget job. Conclusions Resolume Arena 4 is still in beta. Their beta tester forums suggest that there is still work to do, which you might expect. I have students that want to know about this kinda thing and money is always tight. It was hard to sell, even using existing kit with a bit of ingenuity and creativity. No one could see the point and kinda smiled and changed the subject. If you are in the business of creating visual stage magic without access to boundless budget and racks of hardware, Resolume 4 Arena could be the very thing that you were looking for. The day following publication of this preview Resolume 4 was taken out of Beta and is now available as a full version for all users to trial. Now take a look at the Resolume 4 via our 15 minute bonus embedded video Related:

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2: SOFTWARE DE SIMULACIÃ“N ARENA by Rick Coello on Prezi

manual de usuario del software arena giovanny benjumea ruben dario vargas cindy santiago universidad minuto de dios sede villavicencio ingenieria de sistemas noveno semestre Â¿que es arena?

Good 3-D modeling is difficult, but it is a skill very much in demand. Some models are intended for animation of course, but a great many are not. A static 3-D model can simply be viewed interactively by a VRML browser for instance or can be rendered from many different points of view, perhaps under different lighting conditions. The applications for product design, sales presentations, scientific simulation, architecture and environmental planning are obvious, and will soon become ubiquitous. Most people so readily associate 3-D with motion picture or video entertainment that they must be reminded that the present and future of 3-D is much broader. The internet, in particular, promises to be a fertile ground for the dissemination of 3-D models for interactive exploration. The ability to look at a realistic model of a car on a web site, from all angles--to go inside, or even pop the hood--all this awaits only a little more computer power in the hands of the average person. In a year or two, this kind of internet experience will be routine. To do this kind of modeling, even for relatively simple objects, we need professional level modeling tools. In the last lesson, we began using Lightwave 3D to demonstrate texturing, and this step up to a professional level application is unavoidable if we are to grow. We have deliberately used Fractal Design Ray Dream Studio, a low-cost, entry-level application, to get these tutorials started. The purpose was frankly to encourage the beginner to jump in. But the email I receive, and my own judgment, convince me that it is time to introduce professional level tools to this audience, even if they are not yet prepared to purchase them. For the overwhelming majority, these will be Lightwave or 3D Studio Max, but new products are appearing fast and furious. I express no preference whatever for any application. I use Lightwave because I started on the application and know it best, and learning any single application well is a considerable feat. Each application has its own special modeling tools, but the basic mentality of the artist creating a 3-D model transcends the specific application. And all of the professional level modeling tools share the basics. Learning to think through the modeling process--learning that special discipline for building objects in abstract space--is at the root of becoming a 3-D artist. Thus we will not be performing a step-by-step tutorial here. Even using Lightwave, our project could be successfully completed in at least 20 different ways. Rather, we will be examining a modeling project, over a few lessons, to understand it in the most comprehensive and general way. This model is especially valuable to us because it has both inside and outside surfaces. The top can be set on a hinge and opened realistically, either interactively or as part of a rendered animation. Here is the finished model, fully surfaced and rendered. It is shown both closed and open, at different camera angles. Here is a wireframe version that reveals the structure of the chest as component polygons. They are conveniently color-coded to make the identification of the surfaces easier. The serious student will realize how much can be learned from studying these three images, and will take some time to do so. Notice how confusing a wireframe view can be where there are multiple overlapping surfaces. Yet all models must be built in wireframe simply because that is the only way to grasp the entire three-dimensional structure. The rings appear solid gray at this resolution, but blown up much larger, they would reveal themselves as composed of many small wireframe polygons. A basic skill of the 3-D artist is the ability to work with wireframes, just as the trained architect or draftsman works easily with plans. Study these images until you have at least a basic comfort with the correspondence between the wireframe and the rendered views. And then move on to Part 2. Have your art featured on Animation Arena Find out how Top 5.

3: Arena Simulation Software for Manufacturing from Rockwell

VÃ-deo tutorial (1/12) sobre el funcionamiento del programa de simulaciÃ³n ARENA (Rockwell Software). www.enganchecubano.com in English are available.

4: Tutorial Resolume Arena / Interfaz y cambio de idioma on Vimeo

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INSTALACION PASO A PASO DE SIMUL8 luego nos aparece una ventana en donde podemos comenzar con la instalacion del software, damos click en install arena instalacion del software arena Ambiente de trabajo Ejemplos en el simulador arena buscamos la ubicacion del www.enganchecubano.com del software arena y damos doble click en la siguiente ventana nos.

5: Arena Chess GUI for Linux and Windows - Welcome to Arena

Arena Software Tutorial Arena is also MicrosoftÂ® Office compliant, that means that it utilizes all of the standard user interface options (e.g., toolbar buttons, function keys, etc.) that are in use in all MicrosoftÂ® Office products.

6: Tutorial Resolume Arena / Clips de vÃ-deo on Vimeo

The monthly newsletter is a valuable source of information enabling you to get the most from Arena. Get the Latest Version of Arena Access the latest version of Arena via our software download.

7: Arena Simulation

National Institute of Technology Calicut Department of Mechanical Engineering 1 SIMULATION WITH ARENA Simulation â€¢ Simulation is a numerical technique for conducting experiments on a digital computer.

8: Arena simulation Software

SOFTWARE DE SIMULACIÃ“N ARENA Â¿QUE ES SIMULACIÃ'N? SimulaciÃ³n es el proceso de diseÃ±ar un modelo de un sistema real y llevar a cabo experiencias con el mismo con la finalidad sea de aprehender el comportamiento del sistema o de evaluar diversas estrategias para entender el funcionamiento del sistema.

9: Resolume VJ Software & Media Server - Resolume VJ Software

ARENA. Conceptos Generales En el mercado existe una amplia variedad de software para simulaciÃ³n de sistemas. Un buen nÃºmero de ellos trabajan en entornos "duros", en los que la definiciÃ³n de los modelos se realiza mediante herramientas matemÃ¡ticas configurables (matrices, funciones, etc.), y en los que el tiempo de aprendizaje es importante.

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