Tudo que você sempre quis saber e nunca teve coragem de perguntar sobre o *Blender 2.8*

Dalai Felinto

Março, 2019
Introdução
QUARTO
by ofelinto · 2 Comments

Graças à greve retomei meus estudos de Blender e agora é pra valer.
Estou fazendo a iluminação e aplicação de material em um quarto que ajudei minha namorada a projetar.

Eu fiz a planta em AutoCAD, o Modelo em SKETCHUP e exportei pra AutoCAD, e do CAD exportei pra .3ds. Não sei porque, mas não consigo importar .dxf vindo do AutoCAD.

Eu tive problemas também em importar o .3ds com o Blender 2.37a. mas como Blender 2.37 foi tranquilo.

Por enquanto só comecei a trabalhar a iluminação e a escolha das cenais, mas já apliquei o piso (usando BUMP MAP).

Se tudo der certo eu posto mais coisas,
Abraços,
Dalai

22 Dec 2005
CRISTALEIRA
by ofelinto · Leave a Comment

É fim de greve, mas talvez agora o Blender não pare mais.

Este semestre pretendo apresentar meu Projetos na faculdade com o Blender.

Enfim, ça está o meu primeiro trabalho no Blender para um cliente.

Neste caso o projeto em si é de autoria minha com a minha namorada – Juliana Pitta, e se trata de uma cristaleira revestida com dois tipos de folhas - marfim sbiancato e radica madrona tinto. Eu escaneei as folhas de um mostruário que eu tinha, e no GIMP criei texturas continuas.

Eu acho que ficou legal, fiz no Blender 2.40RC1 e tratei no GIMP (ajustes de tonalidade principalmente). Só falta saber se o cliente vai gostar.

Abraços.
e-interiores
projeto e visualização
CONFECÇÃO DE BONECOS E CONTROLES
Daniel Pinheiro Lima

PROGRAMAÇÃO
Dalai Felinto

ANIMAÇÃO
Daniel Pinheiro Lima

ANIMAÇÃO ADICIONAL
Maria Amélia Gonçalves
Flávio Markiewicz
Filipe Dilly
Augmented Reality Using Full Panoramic Captured Scene Light-Depth Maps
posters 0134

Aldo Reinalda Zanz, Dalal Fellman and Luke Wills
1 VISIGRAF Lab - INPRA, anzra@inrap.fr, 1 Fisheries Centre, UBC

Figure 1: Left: Captured scene radiance; Centre: Depth image from rendered environment; Right: augmented scene rendering.

1 Introduction

Ask a person and you will probably get a smile as they realize what is happening in digital media. It is part of the competence of computer scientists to make reality more interactive, to make it by its, our experience. It is in the core of graphics to go beyond and expand our experience of the reality with the creative input of the artist.

In this paper, we are trying to combine both views of the field of computer graphics expanding the possibilities of photorealistic rendering of synthetic elements combined with a captured environment. Our work is focused on the use of light-depth maps to increase the accuracy in the rendering process, as presented in our previous work (Pelino et al., 2011).

Panoramic images have been extensively used in the past. As a representation of a scene, it can, in a reflective mode, as environment maps or even to support the modeling of the environment geometry. However, panoramas with the light field representation, when combined with the scene geometry, can achieve a more realistic rendering of elements not yet explored. Though particular sets of panoramas are being called light-depth maps. The interest of this paper is to show how we can produce more accurate photorealistic rendering of shadows, light and reflections for synthetic elements inserted in a captured scene than its current alternatives.

The relevance of this project is manifested by the growing demand for pano-morphic scenes production. This is in part due to the realization of old panoramas and digital fulldome projection systems, the rise of panoramic imaging devices such as Grospen and Ladybug and new cameras that can capture images with the panoramic field of view, and the need to be exhibited Nintendo Wii U Environment View.

Additionally, panoramas can be used for virtual film-making aimed at conventional displays. Light-depth maps can be both affordable and increase the quality of the augmented reality rendering productions.

2 Light-Depth Map

Developer's pioneer work on Image Based Lighting (IBL) proved that the lighting of an environment can be captured and then transferred to support the rendering of synthetic elements into images captured planar (Debevec, 1996).

The motivation of our work comes from the limitations of traditional IBL methods which support the environment lighting as a directional map of light intensities. For outdoor scenes, where the light sources are distant (e.g., the sun) this produces unrealistic environmental illumination as seen in Figure 2. For reflections, the light maps produce an amount of intensity that depends on the distance to the capture source position (originally obtained by photographing a mirrorball in the position where more reflective objects are).

For internal scenes, the light bouncing between the elements of the scene are very important to the calculation of the light field for the rendering. With the light-depth map of the scene the lights can be calculated as point lights, allowing for a free positioning of the synthetic elements in the scene.

The environment depth serves for multiple purposes in our pipeline: (a) in the rendering stage, it is used to compare the position in world space for the reflection rays. The scene depth map must be calculated and stored with the IBL required by the renderer to be fully visible lights and shadows; (b) Part of the rendered environment acts as support surfaces for rendering shadows and reflections coming from the synthetic elements; (c) The depth maps can be transformed while keeping their relevance to how they map to the original environment to produce a new and more dynamic transformation and configuration to the synthetic elements.

A light-depth map can be constructed from an IBL environment map by using the depth channel. The depth channel can be obtained by a special render from the reconstructed environment. By rendering the environment with the techniques used in the production framework proposed in Pelino et al. (2012) allows us to generate the light-depth map from the captured IBL light map using the modeled reconstruction of the scene. The production and rendering frameworks were both developed on top of open source tools freely available in the literature.

References

Debevec, P. E. 1996. Rendering synthetic objects into real scenes: Bridging traditional and image-based graphics with global illumination and high dynamic range photography. SIGGRAPH, pg. 185-194.

Blender 2.8
Lucas Falcão
conceito por Alfred Achiampong
Work Spaces
User Perspective

(1) Quad Sphere
View Layers and Collections

At popular confusion request we are shedding some light in the new View Layers and Collections in Blender 2.8.

Where are the Objects?

In Blender, objects are not directly part of the scenes. Instead, they all get stored in a main database (basically the .blend file). And from there they are referenced into as many Scenes you like to use.

In 2.7 the Scene simply referenced its objects directly, as a single list. In 2.8, however, all the Scene objects are part of a new concept: the "master collection".

The result is a clear and flexible way to arrange objects together on the Scene level.

Collections

While the master collection contains all the Scene's objects, the user can also make their own collections to better organize these objects. It works like a Venn diagram, where all the objects are contained in one or more collections.
2D Animation / Grease Pencil
Camera Perspective

(89) Stroke
Workbench
User Perspective

(18) Ship Main Mesh | Spaceship
User Perspective

(1) Scene Collection | hair
Realtime Rendering / EEVEE
Tree Creature by Daniel Bystedt
Temple by Dominik Graf

Demo of volumetrics lighting and irradiance probes.

Be aware that the (selected) 8x8x8d irradiance volume is slow to calculate. Reduce its resolution if you want faster results.

Go outside camera view to see the full volume effect. Playback for animated camera.

CC-BY-SA
http://www.artstation.com/artist/domigraf
Wasp Bot by Emiliano Colantoni

The model is using "Only Render" in the viewport. Toggle it if you want to see the support objects (lights, camera, ...).

There is a single Layer in this file, but with multiple collections to organize the assets.

Creative Commons 4.0 Attribution
By: Emiliano Colantoni

Max Size: 130.849
Shutter: 1.00
Mr. Elephant by Glenn Melenhorst

Turn Volumes on if you can afford slower drawing times. Right now it has 150 samples, lowering it down to 10 helps as well.

Going in and out of edit mode is slow for some models because all the modifiers are applied.

Disable "Only Render" if you want to select objects.

License: CC-BY-NC (only for sharing as a demo)

Attribute to: Glenn Melenhorst
http://www.glennmelenhorst.com
Race Spaceship

If you change the active layer you can see different collections visible at a time.

Toggle "Only Render" if you want to see the best looking version of the spaceship.

Animate the "Area" light color, or change some of the ship materials. For example the "red" material, which is pinned to the nodetree.

Credits:
CC-BY Alessandro Chiffi / 0Ndata Studio
Walk around (Shift + F). There is a bathroom outside the room on the left, where you can see mirrors.

The world is using a mix shader to only show the texture when not looking at it directly. You can change its color just as you would with Cycles.

The scene is using "Irradiance Volume" lightprobes, as well as reflection probes. You can see them directly by turning off "Only Render". They are recalculated when you re-open the .blendfile.

The carpet on the floor is using hair particles.

License: CC 1.0 Universal (Public Domain)
Wanderer by Daniel Bystedt

Look around, Camera is locked to the view, so you always get depth of field. Playback animation for a turn table.

There are a few different layers showing different collections. Enabled the "All - Slow" if your computer can handle it.

Credits:
Wanderer, designed and created by Daniel Bystedt. CC BY-SA license
Desenvolvimento
patch [#155665] BGE API call to delete objects from Dafin Felinto (dtfintino...)

Authors by Campbell Barton (CampbellBarton)

Description

patch [#155665] BGE API call to delete objects from Dafin Felinto's 'deleteObject' to match the user interface.

Details

Commits: Campbell Barton (CampbellBarton) Jun 27 2008, 12:05 AM

Branches: Development, GPL, data, upgraded, GPU, GPE, Editors, Editor, Script, GPE, Editors, HW, viewport, KX, support, Blender, UI, graphical, SRC, Misc Branches
Tags: v2.7a, v2.79a, v2.79, v2.79c, v2.79d, v2.78, v2.78a, v2.78b, v2.78c, v2.78d, v2.78e

Changes (3)

Path

M source/ pathname/KX/KX_GameObject.cpp
M source/ pathname/KX/KX_GameObject
M source/ pathname/Path/KX_GameObject.cxx

Diff hunks/strace

View Options

class KX_GameObject:

    def __init__(self):
        pass

    def __del__(self):
        pass

    @property
    def orientation(self):
        pass

    @orientation.setter
    def orientation(self, value):
        pass

    @property
    def position(self):
        pass

    @position.setter
    def position(self, value):
        pass

    def add_object(self, obj):
        return KX_GameObject(self, *obj.Arguments)

    def set_parent(self, parent):
        pass

    @property
    def parent(self):
        pass

    @parent.setter
    def parent(self, value):
        pass

    @property
    def visible(self):
        pass

    @visible.setter
    def visible(self, value):
        pass
patch [#15865] BGE API call to delete objects from Dalai Felinto (dfelinto) renamed deleteObject to endObject() to match the user interface.

Details

Committed   Campbell Barton (campbell Barton)   Jun 27 2008, 8:35 AM
**Agent 327**

**Operation Barbershop**

**Pipeline and Software**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name/Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story development</td>
<td>Hjalti Hjalmarsson, Matias Mendiola</td>
</tr>
<tr>
<td>Layout</td>
<td>Hjalti Hjalmarsson, Colin Levy</td>
</tr>
<tr>
<td>Production coordinator</td>
<td>Francesco Siddi</td>
</tr>
<tr>
<td>Modeling, shading &amp; lighting</td>
<td>Andreas Goralczyk, Pablo Vazquez, Kjartan Tysdal, Beau Dreier Gligoor</td>
</tr>
<tr>
<td>Colorist</td>
<td>Sean Wells</td>
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<tr>
<td>Rendering</td>
<td>IT4 Innovations</td>
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<tr>
<td>Lead character animation</td>
<td>Hjalti Hjalmarsson, Nathan Dillow</td>
</tr>
<tr>
<td>Animation</td>
<td>Ignacio Conesa</td>
</tr>
<tr>
<td>Additional animation</td>
<td>Peer Lemmers</td>
</tr>
<tr>
<td>Rigging</td>
<td>Juan Pablo Bouza</td>
</tr>
<tr>
<td>Pipeline &amp; software</td>
<td>Sybren Stüvel, Sergey Sharybin, Dalai Felinto, Luca Rood</td>
</tr>
<tr>
<td>Finance</td>
<td>Anja Vughts-Verstappen</td>
</tr>
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Blender 2.8 Code Quest
Meet the Team

The main part of the Blender 2.8 core development currently works distributed worldwide, and has the chance to meet in person for a few days over the year during events such as Blender Conference or Blender Development Workshops.

Claément Foucault
EEVEE Viewport Lead Developer

Dalai Felinto
Blender 2.8 Project Coordinator

Joshua Leung
Animation Systems Developer, Grease Pencil

Campbell Barton
Core Developer, 101 Project, Python API

Brecht Van Lommel
Blender contributor, Cycles developer

Bastien Montagne
Core developer, Asset Management tools

Jeroen Bakker
Developer, Compositing

Julian Eisel
Developer, Usability & User Interface

Lukas Stockner
Developer, UDIM, Cycles

William Reynish
UI/UX designer

Jacques Lucke
Animation Nodes Developer

The Blender Institute team based in Amsterdam has been running pivotal Blender projects for over a decade, such as the blender.org online infrastructure and the Blender Open Movie projects. Blender Institute will be taking care of the logistics of the Code Quest.

Ton Roosendaal
Blender Foundation, general coordinator

Pablo Vazquez
UI/UX designer, communications

Sergey Sharybin
Blender and Cycles main developer

Francesco Siddi
Facilities and project coordinator

Sybren Stüvel
Core developer, Alembic, Python extensions
161, Buikslotermeerplein
Code Quest
Comunicação
Code Quest
Planejamento
SPRING
- Blender Internal
- FreeStyle ✓
- Textures
- Background
- Bevy
- Nodes (Remove)
- Displacement (Macro)
- Vertex Color
- UV Maps
- DNA-Remake
- GMS
- Prompt
- Code Style
- Auto-format
- Other Style Conventions
- 2.8 - other changes
- Spotted Libs
- B4 GSOC
Incomplete Projects
(Most we need to address before)

- Annotation System (John)
- Unified Brush Tool System (Campbell) 1d
- Navigation Manipulator (Sergey) 1d
- Dynamic Override (John) 3d
?
- "Projects Asset Manager" (Sergey) 1w
- Full keyset Replacement (John) 2w
- Multi-object Editing (John) 1w
- Playblast Rendering (Sergey) 2d
- Look dev settings (John)
?
- Face maps (Complete) (John) (on hold)
- Blender Internal Textures (Campbell) 1d (Sergey)
- Mesh Cage (John) 2d
- Physics and dynamics - System 3w
- Python API (Drawing) (Campbell) 3w
- Multi-Resolution Buffer (Sergey) 1w
- Screen Buffer (John) 4w
- Warren's Volumetrics (Quick) 4d
- OpenGL issues (Sergey) 1w
- Dynamic Paint (Sergey) 3d
?
- Documentation

- Minimal keymap (Sergey) 4d
- New theme (Sergey) 2d
- Multiwindow time locking (Sergey) 2d
- Animatic (John) to collection (John) 1w

- Mini-depgraph (Sergey) 2d
- Full fledged asset manager (John) 2d
- Single column (templates, search, decorators) (Sergey) 1w
- "Topbar" final UI design (Sergey) 2d
- Manipulator (Campbell) 1 week
- Workspace polishing

- Campbell = 1 + 12d + 2d + 3w = 14w 2d
- Brecht = 2d + 10d + 2d = 14d
- Sergey = 1 + 3d + 2d + 2d + 3w = 2d
- Collections are datablocks
- Groups are gone (replaced by collections)
- 80% good plan:
  - Show flat collection list in some cases (linking, instancing...)
  - Show collection tree whenever possible
- 100% good plan:
  - Always show collection tree (view layer, or non-parented root-collections)
- Scene can create or link collections
- View layers can only disable collections
- Name "clash" tree display: 80% (100% - bread crumbs)
  - Link / append
  - Property collection tab
  - Collection "picker" (local view layer objects, all objects)
  - Outliner
  - Viewport
- Name "clash" solution
  - UI name vs ID name
  - ID name = name + 1 + counter separator
2.8
aka 3.0
aka 2.79c
aka codequest
aka 2.80% good

LUA

MONO

Python

Army

Godot

Par

Venge

aka

Permanent

Refresh

Line of frame

Animators

Stickers!!!
Code Quest
Verão
Questões e bate-papo

www.dalaifelinto.com