

Euroleague Basketball Final Four opening show

It's easy to underestimate the impact crowds have in creating sporting spectacles. During the pandemic, with live audiences largely kept away from live sports, the absence was keenly felt. So when [Ombra](#) were approached by [Filmmaster Events](#) to collaborate on the [Euroleague Final Four](#) basketball tournament show in Cologne, they decided to push their creativity to the limit.

This case study explores how Ombra built and delivered AR pre-show content with the help of disguise and [Notch](#), ramping up the atmosphere both for fans in the crowd and those watching at home.



At a glance

With the 2021 Euroleague basketball finals set to be played in an empty Lanxess Arena, Filmmaster Events reached out to creative studio Ombra to help create an explosive and unforgettable pre-game countdown that would liven up the event and deliver a sense of excitement in the immediate build-up to the game.

The goal was to create an AR show that captured various elements of basketball and Euroleague culture. The original plan didn't call for a lot of complex visuals, yet the two companies soon realised that, through disguise's AR workflows, they would be able to create something technically ambitious and spectacular to watch.



The challenge

Understanding the space

The first question the team came up against was whether they could create an AR visual that would pair with the real world setting of the Lanxess Arena. They needed to first understand the measurements of the space and work out the camera and spatial calibration. They also had a range of LED screens available in the space whose size or positioning was unknown prior to arriving on site.

Lorenzo De Pascalis, 3D Designer at Ombra, knew they would be able to deliver using disguise: “We were confident of what we could do,” he says. “We could shove elements into Notch and [using the disguise workflow] see how it would look.”



The challenge

The team had their first meeting five months before the event itself, and started planning their technical process. They set about taking measurements and understanding the space they had available to them. Nicholas di Fonzo, the disguise programmer for the project, fed the information into the software and began to build a 3D model of the screens in order to start calibrating them with the rest of the space.

“We spent three hours calibrating onsite the first night, and then fine-tuned the next day. We were in touch with disguise support throughout this process. **Everytime I go out of my comfort zone, I know I can reach out to disguise support for help**” di Fonzo says.



The solution

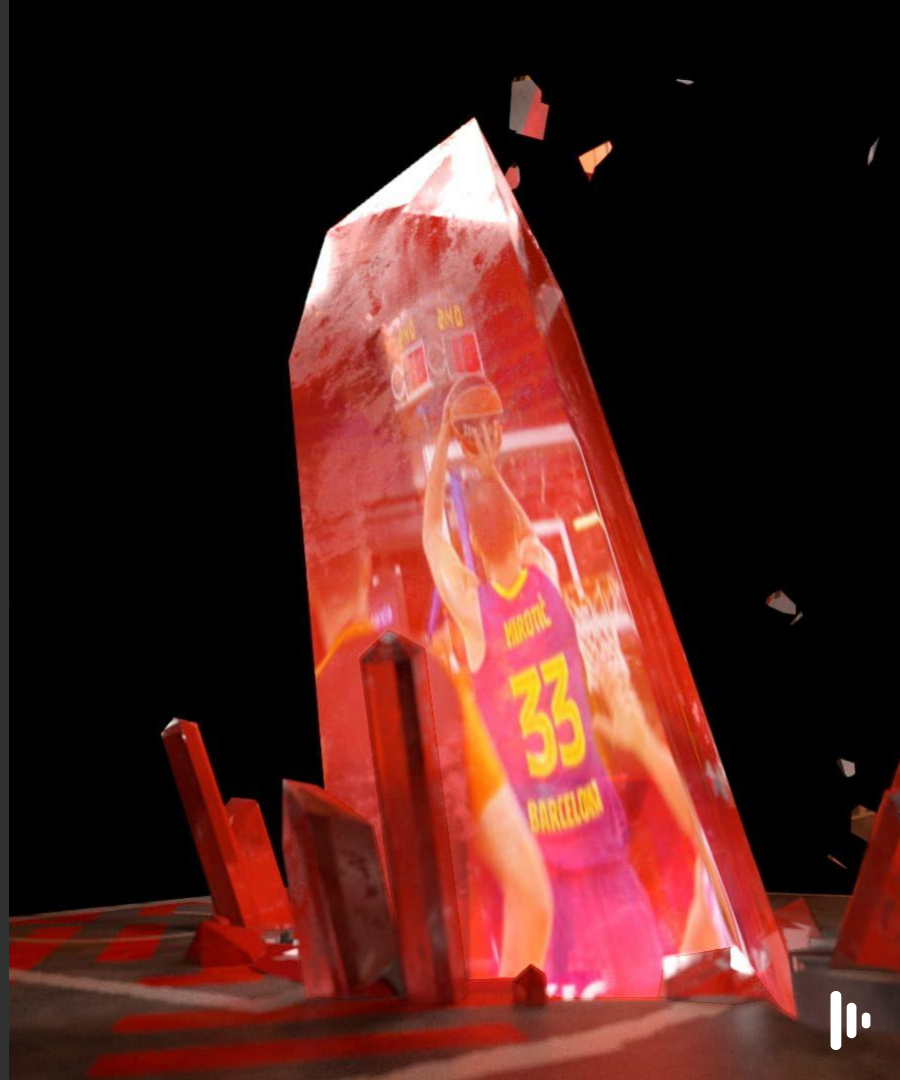
Having mapped the venue out thoroughly within the disguise software, the team were able to plan the show and pre-visualise every element along the way, building around their individual strengths.

“Understanding everyone’s assets allowed us to work best as a team and create a workflow that made the show easier to produce,” says De Pascalis. “I haven’t seen a show with such a big variety of assets work so seamlessly for everyone.”

[Learn more about previsualising your project through disguise Designer](#)

Though most media servers are only capable of running a single camera, the high specifications of the disguise gx 2c servers made the team decide to run two cameras off each server - giving the production more flexibility. Confidence was high all round.

“There are other systems that can run AR content,” says di Fonzo, “but the difference is that they are not made to do live shows. disguise was built for live shows and has long been used alongside Notch for visual graphics.”

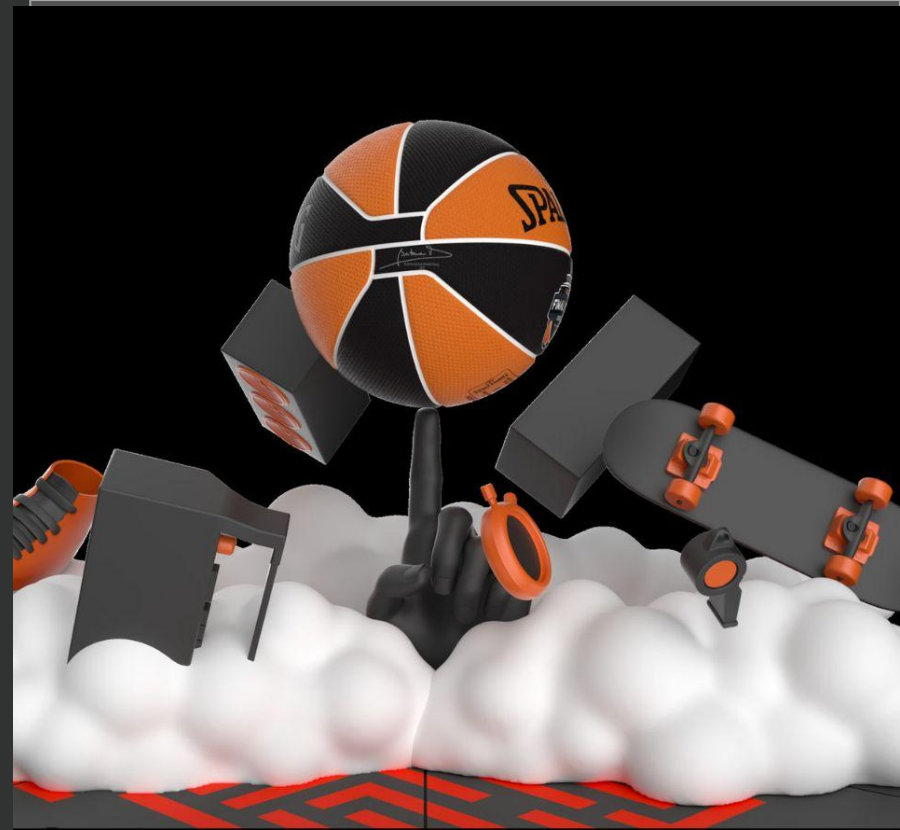


The solution

Take easy control of the show

As a result, programming the event came naturally. Using disguise's Sockpuppet feature, di Fonzo was able to connect to a grandMA2 lighting desk and control all the show cues and video sequences from within the software. It was easy to make changes to workflows whenever necessary.

Di Fonzo was also keen to utilise new xR developments in disguise, which he had been studying since the beginning of the pandemic. "It's definitely a tool that provides us a way to produce shows in a new and innovative way, whilst also managing all the other key technical elements - LEDs, camera tracking and real-time content," says di Fonzo.



“

“The flexibility of the [disguise] mixed reality solution allowed us to adjust the scenes to the venue’s actual geometry and to the lighting features while working within the very limited rehearsal time that we had.”

Adriano Martella, Creative Director at Filmmaster Events



Results

More flexibility

The Euroleague Final Four segment showcased how using AR content for live shows could remove many of the challenges that crew usually faced when producing an event like this.

“We could be on the scene literally as the players were leaving the court floor from the warm-up, with no set-up timing or any kind of dismantling afterwards,” says Filmmaster’s Creative Director, Adriano Martella. “The flexibility of this mixed reality solution allowed us to adjust the scenes to the venue’s actual geometry and to the lighting features while working within the very limited rehearsal time that we had. At the same time it made it possible to adapt teams-specific content on the fly as each of the live semi-finals on the day determined the contestants for the Championship Game.”



Success

10

content pieces for the
countdown

7

LED screens of content

4 days

of pre-programming the
show

3

tracked cameras

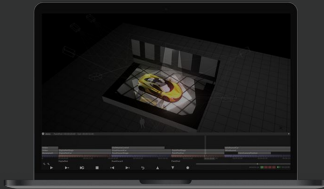
Through a vibrant splash of colour and an explosive countdown that filled the unusually empty arena with AR worlds, Ombra and Filmmaster Events managed to drum up much excitement for the Euroleague Final Four basketball championship.

Find out more about the creative work and watch the show [here](#).



disguise equipment used

Designer software



Designer is the ultimate software to visualise, design, and sequence projects wherever, from concept all the way through to showtime.

[Find out more.](#)

gx 2c



Built to enable the latest in xR workflows, the gx 2c media server powered the xR environments hosted on the studio's LED stage.

[Find out more.](#)

4x4 pro



Designed for large video surfaces, the 4x4pro is capable of driving up to 16 HD projectors or LED processors from a single server unit.

[Find out more.](#)



In partnership with:

Ombra Events

Creative / Lead Designer: Lorenzo De Pascalis

Project Manager: Giulia De Paoli

Notch Designer: Marco Martignone

Producer: Massimo Labadini

Designers: Gianluca Barbiero, Alessandro Doria, Luca Martinelli

Video Editor: Nic Allstot

Video Programming

disguise xR Specialist & Programmer: Nicholas Di Fonzo

disguise Specialist: Kevin Buysse



OMBRA



In partnership with:

Filmmaster Events

Project Manager: Clara De Paul

Creative Director: Adriano Martella

Creative Team: Giulia Accatino, Giorgia Albani

Production: Tommi Massara

Programming Studio and disguise Rental: ByLEX



Get in touch!

Curious to know more about us? Want to master our production toolkit? Need support on your project? Our team will be happy to speak to you, whatever your query:

Join the disguise

Community platform:

community.disguise.one

Join our e-Learning

programme:

training.disguise.one

Find out more about

disguise:

info@disguise.one

+44 20 7234 9840

