Roberto Vitalini www.bashiba.com rv@bashiba.com

In 2009, Roberto started collaborating with Daniele Finzi Pasca, creating his first video scenography for the opera L'Amour de Loin premièred at the English National Opera, London and thus entered the performing arts and cultural events.

Roberto has specialized in real-time sound-reactive emotional visual atmospheres. Above, a picture I shot of the immersive video stage created for the Opera Symphony of Sorrowful Songs, in April 2023 at the English National Opera.

I. Important Productions

Zaryadye Concert Hall in Moscow (2020): an immersive installation where 24 of the best organists in the world took turns to play for 24 hours non-stop.

Fête des Vignerons (2019), Switzerland, 375’000 spectators, part of UNESCO’s Intangible Cultural Heritage. Created generative videos for the world’s largest outdoor led floor 783 m2.

Avudo (2017), Montréal, Canada, 249000 spectators. Created the generative content for the outdoor video projection (120 meters x 50 meters video surface).

Sochi Olympic Games (2014), Fisht Olympic Stadium, Russia Created the volumetric videos for the massive kinetic LED sculpture featuring over 20km of video LED strips for the Olympic closing ceremony and the Paralympic opening ceremony.

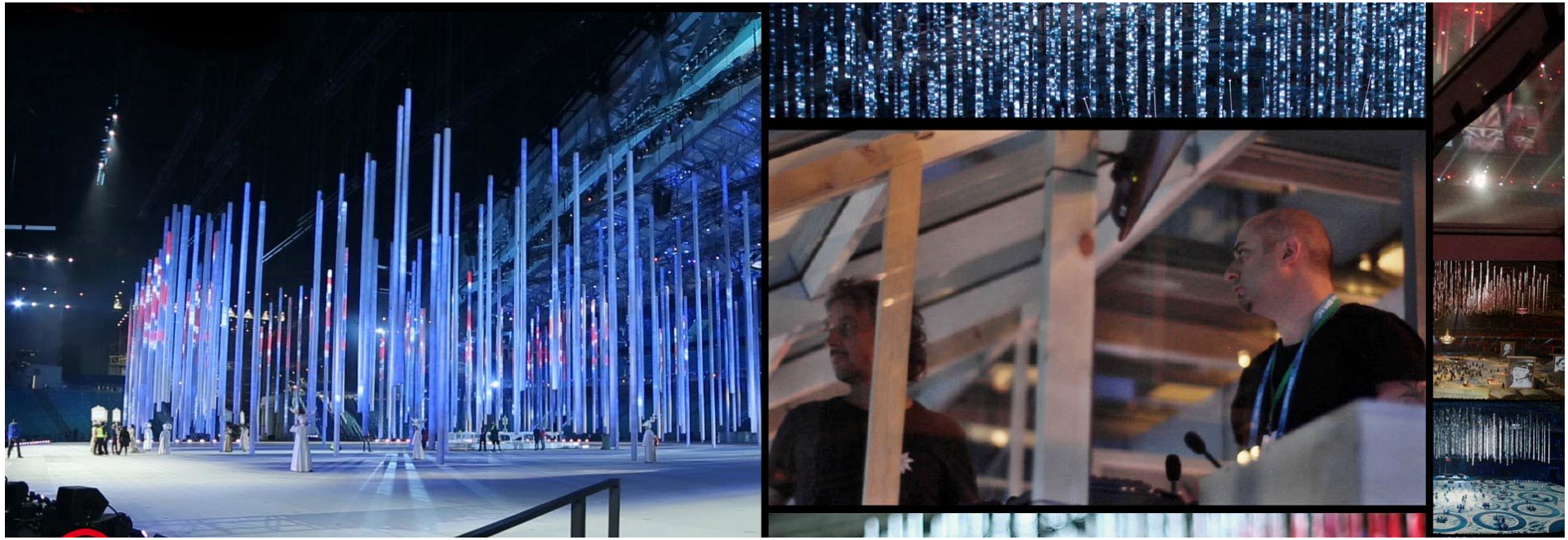
II. Video Design for Opera

Roberto has been video set designer for the operas Zarqa Al Jamama (Sheikh Fahad Cultural Centre, Riyadh 2024), Symphony of Sorrowful Songs, Henryk Górecki (English National Opera, 2023), Les Contes d' Hoffmann - Hoffmanns Erzählungen (Staatsoper Hamburg 2021), Einstein on the Beach (Grand Théâtre de Genève 2019), Carmen (Teatro San Carlo, 2015 and 2017), La Traviata (Mariinsky II Theatre, 2015, now in the repertoire), L’Amour de loin (English National Opera, 2009, the Vlaamse Opera, 2010, and the Canadian Opera Company, 2012), Aida (Mariinsky Theatre, 2011, now in the repertoire and recipient of a nomination for the Golden Mask), Messa da Requiem by Giuseppe Verdi (Mariinsky Theatre, 2012, now in the repertoire).

III. Video Mapping & Public Media Artwork

Ocean88 in Chongqing Guanyinqiao Business District on a 3788 square meters screen (2024 Public Media Artwork, Naked-Eye 3D, China) ; Liquid Light AI | Mantes-la Jolie (2023 Video Mapping for CosmoAV, France) ; T1gers | Chongqing International Light Art Festival (2023 Video Mapping, China) ; BASHIBA Red Dream | Shenzhen (2022 Public Media Artwork, China) ; Rouen Cathedral in Light | Rouen (2022 Video Mapping, point cloud trip for CosmoAV, France).

SOCHI WINTER OLYMPICS (2014)



Roberto created the volumetric videos for the giant LED forest of the Sochi Olympic Games Closing Ceremony and the Paralympic Opening Ceremony (massive kinetic LED sculpture featuring over 20km of video LED strips). The idea has been to create a custom particle system in vvvv beta that would make the led structure more ethereal.

https://youtu.be/fpNYiCGFOU4

We did think in terms of volumetric video where light particles were moving in a real 3d space, driven by an invisible wind. The job was complex because we had to satisfy the requirement that the country flags presented in the 3d structure would be visible from various angles and in the correct color sequence (we used 8 led strips per tube so that we could map video in a smart way for answering this special need). Throughout the show, the Forest of Light provided the stage architecture that gave scale and perspective for much of the action that unfolded.

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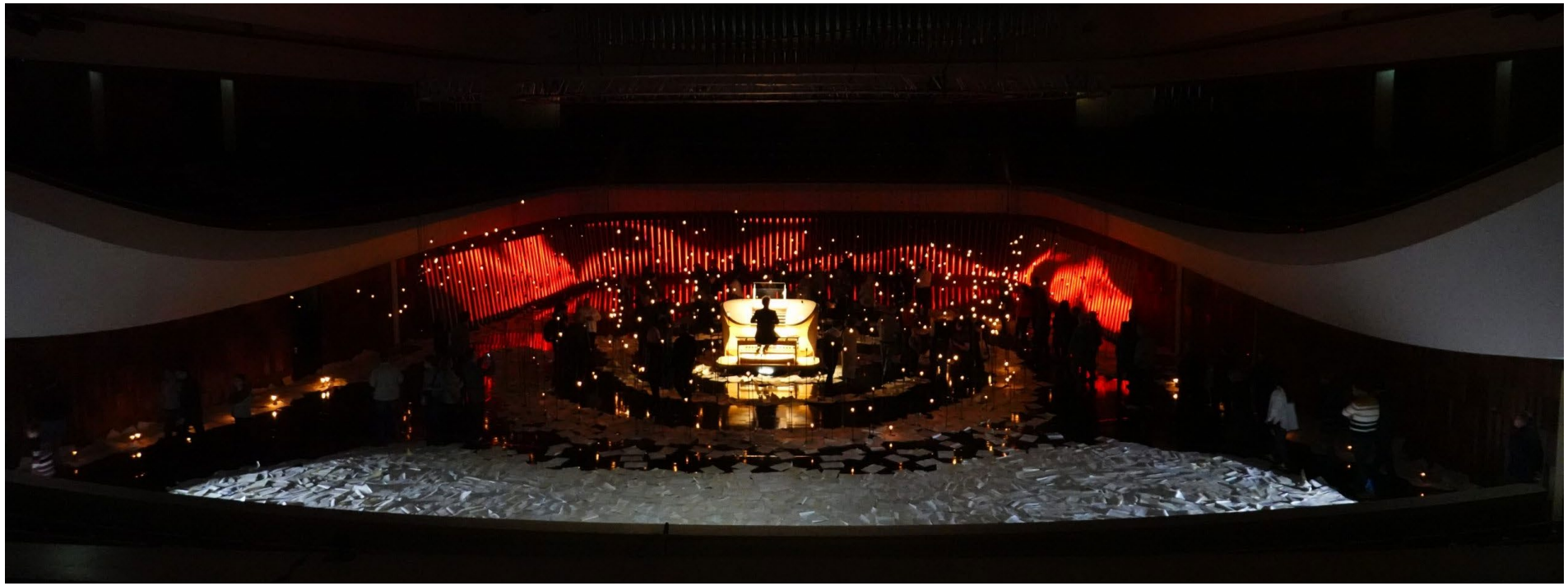
INAUGURATION OF ZARYADYE'S CONCERT ORGAN | 24 HOURS LIVE CONCERT (2020)



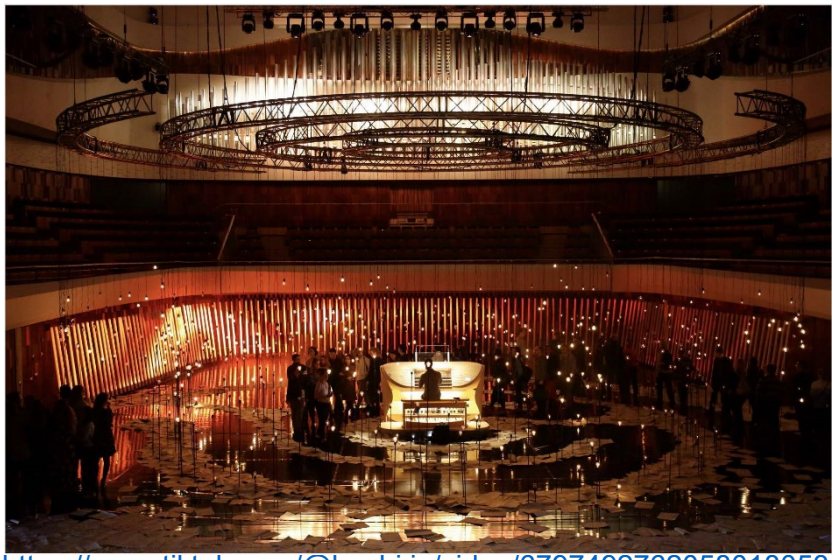
24 Organists | 24 hours live concert | 10'000 spectators

In this project I was part of the creative team and I was responsible for creating a sound reactive scenography using an array of 200 led tubes (video horizon) and 564 lightbulbs.

Feel free to watch some moments I recorded during the event: https://vimeo.com/bashiba/organ

On my tiktok channel you can see bashiba's custom vvvv patch doing generative video + interactive lights all driven by live music in real-time: https://www.tiktok.com/@bashi.io/video/6798825005015715077

"The light will come to life, it will breathe and dance to the sounds produced by the organist, who will be center stage" Daniele Finzi Pasca



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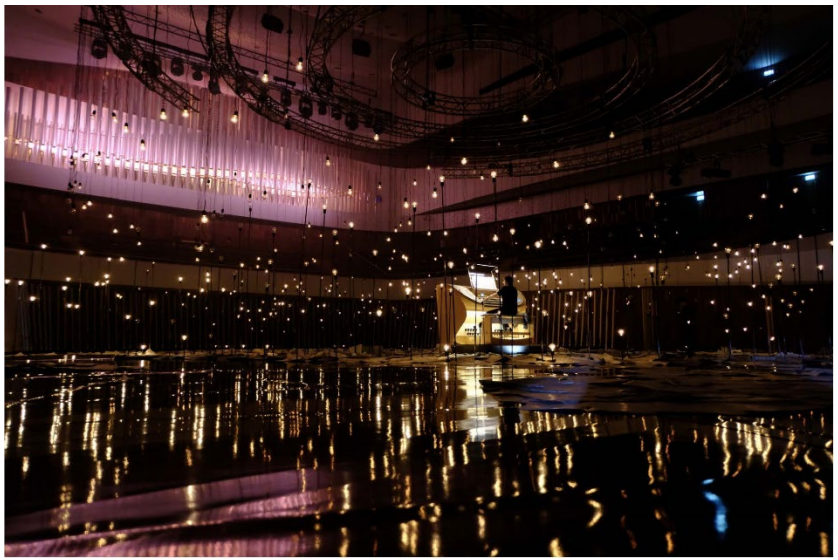
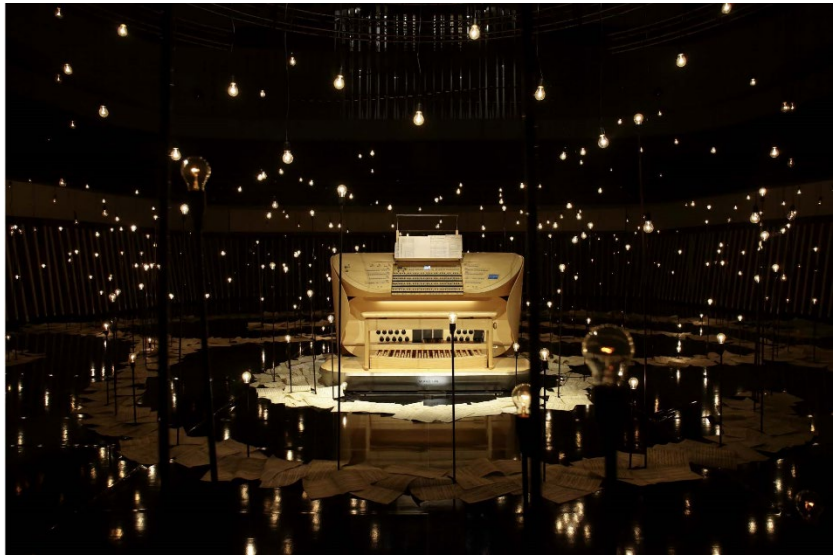




https://www.tiktok.com/@bashi.io/video/6799285112417602822

FÊTE DES VIGNERONS (2019)

24 heures | Mardi 18 juin 2019

Fête des Vignerons

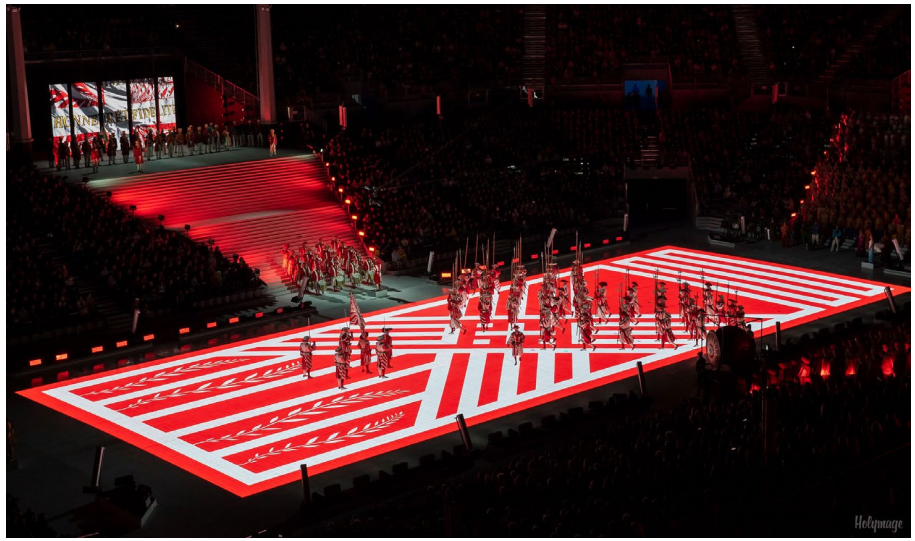
LED floor
Le concepteur vidéo de la Fête des Vignerons, Roberto Vitalini, debout sur les 13 millions de pixels qui dessinent ses créations.

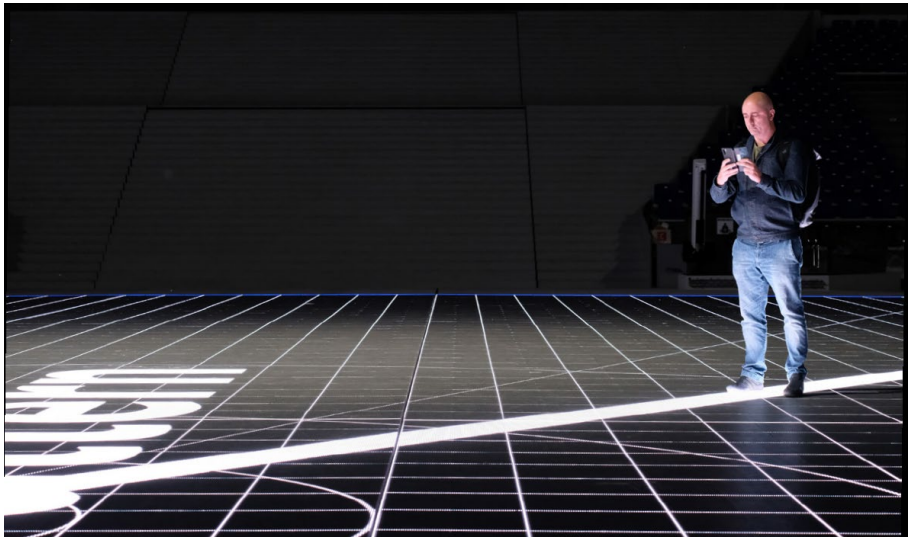
Les images prennent vie sur le sol de l'arène

Innovation technologique impressionnante, le plancher LED – sans doute le plus grand du monde en extérieur – permet d'ajouter une dimension magique au spectacle

For this unique event I was responsible for creating the video content for the 783 m2 led floor and all other led screens that were in the arena. One of the most interesting interactive video aspects of this production wasn't planned but turned out to be vital for the success of the show. During rehearsals, I noticed that the choreographers were marking the led floor with tape so that performers would find the right position.

As you might imagine, I did not want to see tape blocking the light of the led floor. I decided to integrate all choreography "marks" in the video content. After finding a dimension that was visible by the performers but not by the public, we made a preset for the day and a different one for the night show. The added value of digital active overlays for **5,600** performers-extras has been amazing. It is the type of things that when you turn it on, you do not go back.
The video wasn't simply a video to entertain the public but it has become a vital element to the success of the show.



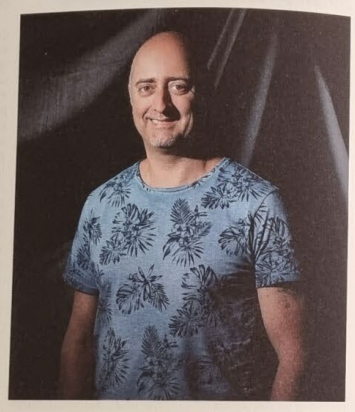


Having a giant led floor allowed us to offer, video content for entertainment, live support for complex choreography and a super screen for emergency communication to an audience of 20'000 spectators.

Something I enjoyed doing was mixing generative content on the led floor with real recordings on the vertical led blades, where the recordings I took inside the "bateau à roues" were in synch with the movement of the water below:

https://www.instagram.com/stories/highlights/17941999591289376/

Roberto Vitalini



Concepteur vidéo

Comme la musique, les décors et la lumière, la vidéo est conçue telle une création artistique à part entière, indissociable de la Fête des Vignerons 2019. Spécialisé dans la création d'univers imaginaires au moyen de l'art génératif, Roberto Vitalini, né à Lugano en 1971, a développé une scénographie vidéo alternant réalisme et rêve, en harmonie avec les chorégraphies des figurants, les costumes, la musique et les univers sonores du spectacle. Le défi est de taille puisque ses vidéos, comme décors contemporains, diffusées par près de 1000 m² d'écrans, sont visibles de jour comme de nuit et épousent la beauté des lieux et leur lumière – tels les trois soleils de Lavaux – qui ont séduit le Tessinois. Animé par l'envie de rendre mémorable cet événement qui ne se déroule que quatre à cinq fois par siècle, il a conçu un monde où les figurants peuvent marcher sur un sol de lumière qui amène la fluidité du lac et les reflets du soleil. Roberto Vitalini signe les scénographies vidéo des productions mises en scène par Daniele Finzi Pasca depuis 2009.

Video Concept

Exactly like the music, sets and lighting, the video is conceived as an element of artistic creativity in its own right and as such, is an integral part of the Fête des Vignerons 2019. Specialized in the use of generative art to create imaginary universes, Roberto Vitalini, born in Lugano in 1971, has developed a video language mixing reality and dreaming in counterpoint with the interplay of the spectacle's players, costumes, music and soundscape. The challenge is considerable given that his videos—contemporary backdrops projected onto nearly 1000 m² of screens—are as visible in daylight as at night and harmonise with the natural beauty of the site and its natural light—such as the three suns of Lavaux—which has so enchanted Vitalini. Haunted by the desire to render this extraordinary event—which takes place only four or five times a century—truly unforgettable, Vitalini has conceived a world in which the players walk on a ground of light that renders the fluidity of the lake and the reflections of the sun. Since 2009, he has created the video designs for all of Daniele Finzi Pasca's productions.

Videodesigner

Wie die Musik, die Bühnenbilder und die Beleuchtung ist das Video eine eigenständige künstlerische Kreation, die untrennbar mit der Fête des Vignerons 2019 verbunden ist. Roberto Vitalini, 1971 in Lugano geboren, hat sich der Umsetzung von imaginären Universen mit den Mitteln der Generativen Kunst verschrieben. Er entwickelte eine Video-Szenografie, bei der sich Realismus und Traum abwechseln, in Harmonie mit den Choreografien der Statisten, der Kostüme, der Musik und den Klangwelten des Schauspiels. Das ist eine grosse Herausforderung, zumal seine Videos, die als moderne Dekors über annähernd 1000 m² Bildschirme ausgestrahlt werden, bei Tag und bei Nacht sichtbar sind und die Schönheit des Ortes mit ihrem Licht vermählen, wie die «drei Sonnen» des Lavaux, die den Tessiner betört haben. Da er diese Ausgabe der Fête, die nur vier- bis fünfmal pro Jahrhundert stattfindet, unvergesslich machen möchte, gestaltete er eine Welt, bei der die Statisten sich auf einem Boden bewegen können, der das Fliessende des Sees und die Sonnenreflexe widerspiegelt. Roberto Vitalini ist seit 2009 mit dem Videodesign für Produktionen von Daniele Finzi Pasca betraut.

Ideatore video

Analogamente alla musica, alle decorazioni e alle luci, il video è concepito come una creazione artistica in tutto e per tutto, inseparabile dalla Fête des Vignerons 2019. Specialista nella creazione di universi immaginari attraverso l'arte, Roberto Vitalini – nato a Lugano nel 1971 – ha messo a punto una scenografia video che alterna realismo e sogno, in perfetta armonia con le coreografie che investono i figuranti, i costumi, la musica e gli universi sonori. La sfida che egli affronta è impervia. I suoi video, come le sue decorazioni contemporanee, diffuse da circa 1000 m² di schermi, sono visibili di giorno come di notte e sposano la bellezza dei luoghi e la loro luce – come i tre soli di Lavaux che seducono i ticinesi. Spinto dal desiderio di rendere memorabile questo evento, che cade solo quattro o cinque volte nell'arco di un secolo, Roberto Vitalini ha ideato un mondo in cui i figuranti possono camminare su un terreno fatto di luce che richiama la fluidità del lago e i riflessi del sole. Egli firma le scenografie video delle manifestazioni di Daniele Finzi Pasca dal 2009.

2024-2025 // Ocean88 for 3788

Ocean 88, created for the 3788 “Light of Asia” landmark in Chongqing’s Guanyinqiao District, spans a 3,788-square-meter façade. There, a vast ocean reveals a hidden mechanical understructure — metallic filaments and engineered rhythms beneath natural immensity — creating an immersive, subtly disorienting encounter between the organic and the artificial.

This naked-eye 3D video illusion is crafted for a specific ideal viewing point within the audience.

Ocean 88 for 3788 - Live Recording
a naked eye 3D seascape unfolding in the heart of Chongqing

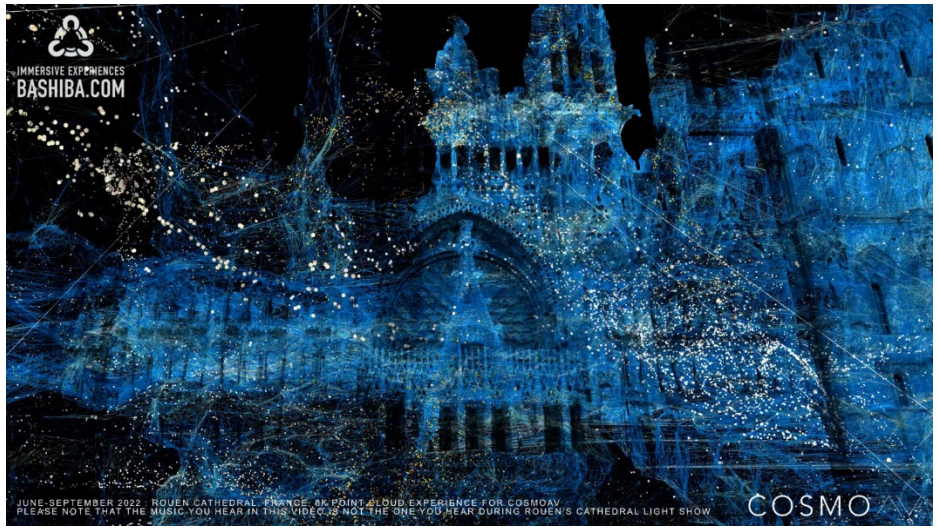
https://youtu.be/M59sxgqeKAQ?si=spODA6ShhcHryn9L

2017 // Avudo

The Bashiba generative seascape was projected nightly before the start of the AVUDO show.

https://www.youtube.com/watch?v=DQZUttlBass

2022 // Rouen Cathedral in light



Even on historical buildings my interest is to go beyond the walls and open the perception of a wider infinite space

https://www.youtube.com/watch?v=OO6sk2dwGhE

2019 // Infinite mathematical worlds

Video scenography for the opera Einstein on the beach, Opéra de Philip Glass et Robert Wilson, Geneva Opera House (2019).
Mise en scène par Daniele Finzi Pasca.

Regarding collaborations, my practice has grown through dialogues with theatres, institutions and creative partners who allowed me to explore light, movement and perception on different scales — from the intimacy of a stage to the vastness of public space. Here is a selection of those encounters:

- **Compagnia Finzi Pasca** — a long-standing creative journey across theatre, opera and large-scale ceremonies
- **English National Opera** — visual worlds for *Symphony of Sorrowful Songs and L'Amour de Loin*
- **Mariinsky Theatre** — immersive scenography for *Aida*, *La Traviata*, *Messa da Requiem*
- **Grand Théâtre de Genève** — *Einstein on the Beach*
- **Teatro San Carlo** — *Carmen*
- **CosmoAV** — architectural narratives and monumental projections
- **Zaryadye Concert Hall** — a 24-hour immersive installation shaped around the breath of an organ
- **Inlevitas** — visual worlds for the Largest Grand Opera in Arabic – Zarqa Al Yamama
- **Fête des Vignerons** — generative content for the world's largest outdoor LED stage
- **MANA Digital Culture Center** — *The Infinite Machine*, an evolving landscape of light and motion
- **Digmedia, Dongfang Chuxiao Media Group** — a naked-eye 3D seascape unfolding in the heart of Chongqing.