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Robe Takes a Walk in The Park

Products Involved

iFORTE® LTX WB **ESPRITE®** **MegaPointe®** **Spiider®** **SVB1™**

Production lighting for the vibrant and diverse Park Stage at the 2025 Glastonbury Festival was once again supplied by Bristol, UK-based SWG Events. A design by Mat Spencer – also Chief LX for the project – which included nearly 70 Robe moving lights, helped deliver great lighting for a blistering lineup including Anohni and the Johnsons, Haim, Caribou, Beth Gibbons, The Maccabees, Gary Numan and many, many more who delighted audiences throughout the three-day event.

SWG has been the technical production partner for The Park Stage since it was launched in 2007, offering a full package – lighting, audio, video, and rigging. At Glasto 2025, it was one of the largest and most prominent of 8 stages in which the company were involved, deploying approximately 60 crew site-wide, explained SWG project manager Joe Bailey.

SWG also has a lot of Robe products in its rental inventory, so it was a natural choice for The Park, where fixtures included 12x iFORTE LTXs, 6 x ESPRITES, 12 x MegaPointes, 24 x Spiiders and 12 x SVB1s.

Eighty per cent of the artists rocked up with their own lighting designers / directors or operators this year, so the goal of the lighting scheme created by Joe and Mat was to take base elements from 2024 and streamline and originate a new look with a clean and contemporary aesthetic that would work for everyone.

They wanted an ordered and logical layout, so touring LDs needed to spend only minimal time engaged in pre-viz and so fixture cloning was straightforward. This starting point was combined with the angled overhead trusses, so the lighting mimicked the shape and followed the arch of the roof structure.

The iFORTE LTXs were the workhorse multi-purpose fixtures. Six were rigged on the front truss used for front key lighting – with three a side at deck level under the IMAG screens on

short thrusts, mainly used for big, bold beamy effects. The front truss LTXs could also be spun round and beamed across the audience area or shot up into the sky for aerial effects and big moments.

ESPRITES were positioned on the side trusses giving a spot / profile option from that angle across stage, something that Gary Numan's LD, David Howard, especially appreciated.

The MegaPointes, SVB1s and Spiiders were then distributed around, giving spot, wash and beam potential from all over the roof space, allowing plenty of scope for creativity from these different positions.

Joe comments that the SVB1 really stood out with its massively bright and impactful central white LED strobe.
These Robe luminaires made up most of the rig, together with lots of LED blinders.

For house lighting control, there was an Avolites D9-330 with an Avo Arena offering an alternative secondary console.

"With our lighting, we enjoy complementing the work of The Park's creative design team who give the whole area its visual identity," commented Joe, "We are always looking to boost the production value of the stage, and are keen that it looks distinctive, interesting and unique, not just some generic 'main stage' somewhere outdoors in the UK!"

He adds that working on The Park is a "good challenge" that they all enjoy, and as the stage grows in prominence at the festival and the touring productions increase in complexity each year, "tour friendliness whilst executing a festival stage schedule is at the core of our technical planning."

Working with Joe and Mat at The Park this year were FOH LXs Fin Ormsby and Alex Davies, plus Harriet Kozyra, Tom Law and Mason Chapman who looked after dimmers and all things stage end of the operation.

"The whole lighting team delivered a truly memorable Glastonbury Park Stage 2025," enthused Joe, "No two years, or even two days, are the same. It's a stage full of great surprises, excellent vibes, and an opportunity to discover new music and meet new event professionals coming through who are simply awesome at their jobs!"

Photo Credits: Joe Bailey, Katie Walker

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