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# Robe Experience for Coca Cola

## Products Involved

**BMFL™ Spot** **LEDWash 800™** **MegaPointe®** **Pointe®**

The 2018 Coca-Cola Music Experience was a one-day music extravaganza staged at the WiZiNk Center in Madrid, Spain, produced by Method & Intro Musica with an all-action line-up of Spanish and international music stars playing to 15,000 ecstatic fans. It was recorded for later broadcast on multiple TV channels.

Lighting and video were designed by CaCo García, who's been involved with this high profile show for several years, and seen it grow and expand, all the time increasing in production values.

To help make it a stand-out moment for everyone, he incorporated over 200 Robe moving lights into the show, which were a combination of 98 x Pointes, 24 x MegaPointes, 72 x LEDWash 800s and 20 x BMFL Spots.

He chose these to meet the many technical requirements which covered a wide range of artists and musical genres.

The start-point for the lighting design was the overall stage design which was based on a series of dramatic curves and circles – some with screen and video elements in the middle – others dedicated purely to providing lighting positions. Three concentric trussing rings over the stage created some dramatic architecture, and this curved theme mimicked elements of the shape of the stage below.

These three circles all moved up/down and tilted on an automation system, changing the nature and spatiality of the space as different artists took to the stage to play their sets. It was vital that the lighting was in harmony with the video and structural elements, a task for which CaCo worked closely with a large and talented creative team including artistic director Francis Viñolo and scenographer Cristina Agulló.

He needed bright and versatile lightsources, and all these Robe fixtures ticked the boxes. Sixty-four of the Pointes were located on the three over-stage trussing rings and the remaining 34 were distributed on the different flying circular scenic pieces.

The 24 x MegaPointes were also along an elevated catwalk section of stage (there was another runway emanating from the front of the stage for artists to get out among the

audience) making up a powerful grid of back lights.

Sixty-four of the LEDWash 800s were rigged on the three overhead rings, with eight distributed on the mid-audience thrust... with the 20 x BMFL Spots positioned on side stage trusses for key lighting and specials.

The Pointes on the trussing circles were utilized primarily for the super-cool beam effects for which they are famous. Spectacular dimmer and colour effects were boosted in impact through the juxtaposition of the different (moving) truss positions. Those on the deck helped CaCo to define the stage and fill those all-important back-of-camera shots for the TV.

The MegaPointes provided the main backlight looks for all artists. "They truly are a multipurpose fixture with incredible effects in both Beam and Spot modes" stated CaCo, adding that he really likes combining different prism effects with the CMY colour mixing and loves the "outstanding" optics.

The LEDWash 800s located on the rings were perfectly positioned to create all the base colour washes right across the stage, embracing all scenic elements, as well as for eye-catching pure colour effects. Those on the floor augmented and supported the main colour washes.

The BMFL Spots helped to complete all the scenes that were created using the various lights on the rings, as well as to produce projected textures onto the multi-level stage surfaces. There were also several hundred other fixtures on the rig, so tech specs and info were sent to the various artist's productions a month in advance, enabling those with their own LDs to have the time to visualize and pre-program their own sets.

The big overall challenges of lighting the show included the duration – 8 hours – of continuous performance with short changeovers and a diversity of artists, plus the pressure was ON for CaCo and his second operator, Jesús Torronteras, to make all of them look different and fabulous!

At a technical level, CaCo and the team from the lighting rental company established a lighting control network that included a visualizer console dedicated exclusively to guest LDs who could make final tweaks to their shows. This was connected via Art-Net to the main console that processed all incoming signals – the visualizer and others coming from the TV lights and set practicals.

Talking about Robe generally, CaCo thinks the brand is currently an industry leader as a moving light manufacturer, renowned for quality products. He appreciates the "excellent" tech support from Robe's Spanish distributor EES, and comments that both Robe and EES are always receptive to opinions and requests from lighting designers and operators in their quest to develop and move forward.

Also integral to the CCME 2018 show being such a great success were production manager Óscar Fernandez and video director Lucas Averbuj.

Photo Credits: Lucas Averbuj, Naho Nabsab









