

Big MAGAZINE

Inspiration from the world of large print

Special Edition

MOVIE, TV & EVENT

SISTINE CHAPEL

A divine appearance

CHICKEN WITH PLUMS

The fifties is back

ON THE HOME STRAIGHT

Atmospheric set design

BigMAGAZINE

SPECIAL EDITION • MOVIE, TV & EVENT

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The World's largest printer



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BIG MAGAZINE IS PRINTED ON COCOON (100% RECYCLED PAPER)
AND HAS BEEN CLIMATE COMPENSATED. DESIGN: BROR RUDI CREATIVE



BIG IMAGE is currently one of the most experienced manufacturers of large image communications in the world, and specializes in images printed on soft, flexible material. We have extensive knowledge of the technology, craftsmanship and artistic expression. Big Image has customers all over the world. From big cities to small towns. On Broadway or at your wedding. On a downtown facade or on the wall in your conference room. Whether you need an image of a few square meters or want to drape an entire department store as a giant cake, we have the expertise to get the job done.

CHALLENGES MAKE US BETTER!



There is nothing we like better than when we are challenged by our customers. "Are you sure you can produce an image that is 200 square meters in size, round like a football that can be used both indoors and out, is quick to assemble, easy to store and ready for delivery on Friday?" Well, questions regarding projects like this of various sizes are common for our skilled project managers and sales staff – and in principle, we always accept the challenge! It doesn't matter if the project is for a few square meters of printing for a TV studio, or up to thousands of square meters to decorate an entire trade show – it's the passion for large images and our motto – Enthusiastically Satisfied Customers! – that drives us forward. The best ideas and the most unconventional solutions will always come in close dialogue with the customers.

The position that Big Image holds today is just what our founder, Werner Schäfer, dreamed of almost 30 years ago – and he dared to follow his dream! To trust our instinct, to be proud of the passion we have for the large

image industry, and to find unconventional, unexpected solutions, are things we try to do today as well.

*"The position
that Big Image
holds today is just
what our founder
dreamed of almost
30 years ago"*

For several years now, we have had extensive collaboration with our German subsidiary and the Technical University of Berlin to develop and build our new large printing machine known as Infinitus. The machine is now in production and we are so happy about it that we could burst with joy! Watching images of 12 meters wide by any length (the record so far is 38 meters) coming off the machine, completely seamless, is a fantastic feeling – truly a dream come true!

If you have any questions or ideas on what we can do better – please contact me by e-mail: andreas@bigimage.se

A stylized, handwritten signature in black ink, appearing to read 'Andreas'.

Andreas Skantze
MANAGING DIRECTOR BIG IMAGE

THE HISTORY OF BIG IMAGE

NAME **WERNER SCHÄFER**
WHO **FOUNDER OF BIG IMAGE**
AGE **74 YEARS**

The story of Big Image began in 1981. Werner Schäfer worked as an industrial photographer and was traveling in Australia when he first came into contact with really large images. It was love at first sight. Not just because the larger size did so much for the picture. Werner quickly realized the advantage of printing images on fabric that did not need to be handled with the caution that fragile paper images require. Photos printed on fabric could be quickly taken down, folded and used again and again. That realization would make him a leading figure in the world when it comes to the art of printing large images on soft, flexible materials.

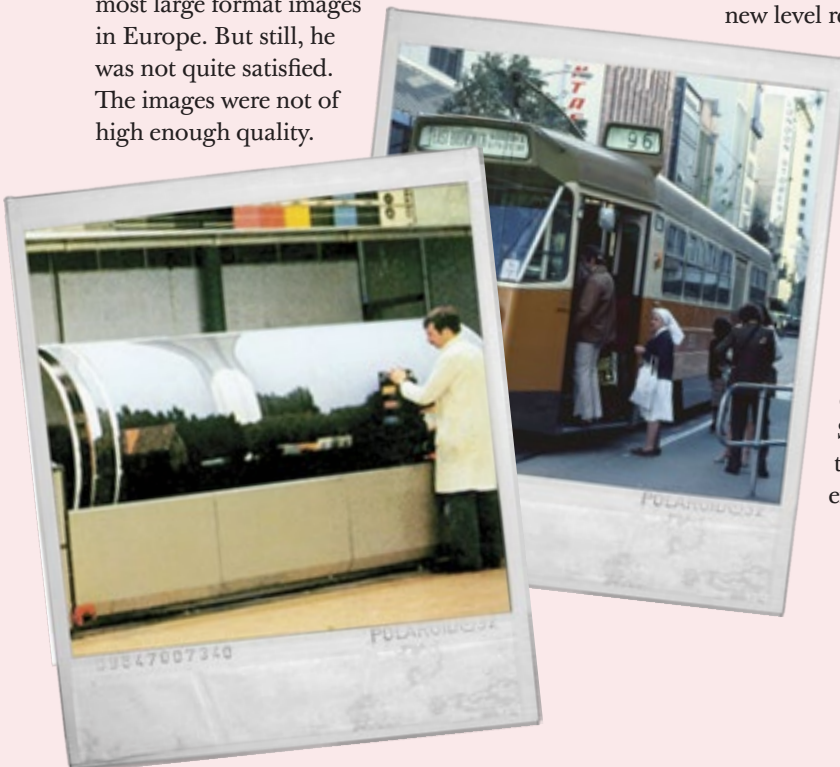
When Werner came home from Australia, he became aware of one of the few large image printing presses in the world. It was located in the Liverpool area, and was owned by a company that had just started to produce large format images. Werner became their agent for Scandinavia and for a few years sold the most large format images in Europe. But still, he was not quite satisfied. The images were not of high enough quality.

Werner's interest in culture was first realized during his childhood in Berlin. Large format images were something new and Werner wanted to use them to make image viewing an even more pleasurable experience. He decided to buy a used airbrush printer of his own from the U.S. and in 1987 he set up shop in an empty factory building in Täby, outside of Stockholm, and founded Big Image, which was then known as ScanaPrint AB.

The printer had an infinitely complex control system with hundreds of knobs that needed to be set up in different ways. He did not manage to get it to work. Would he give up or continue? After many sleepless nights of consideration, he decided to invest everything. Werner learned the large image printing technology from scratch and also developed it further. In collaboration with students from the Royal Institute of Technology, he took printing technology to a whole new level resulting in images of even higher quality.

In 1995 Werner started Big Image's sister company in Berlin. Currently, there are approximately 60 people working in the two companies. In 1998, Big Image moved to its current location in an old aircraft hangar in Täby.

Currently, Werner is owner and chairman and functions primarily as a source of inspiration for the company while his daughter Johanna, and CEO Andreas Skantze, lead the family business and carries the vision forward – to make the world more exciting through big image experiences.



TEXT /// **PER WRANGENBERG**
TRANSLATION /// **BEEP**



BIG IMAGE IN TV STUDIOS

Day & night images in TV studios adds a realistic touch – and save costs

TEXT /// BIRGIT HIEMANN TRANSLATION /// BIG IMAGE PHOTO /// ZDF





Monday, 9.15 p.m., SAT 1. Brief swivel of the camera from a less than chic apartment across the night time skyline of a high-rise settlement riddled with unemployment. Danni Lowinski, a character in the show who plays a lawyer, lounges with beer and crisps on the sofa and squabbles with her chain smoking father Kurt.

Wednesday, 7.25 p.m., ZDF. The telephone rings in the headquarters of the Coast Guard. Captain Horst Ehlers looks out of his office towards the Neustädter Bay and the “Albatross”, with which the crew will shortly go to sea.

Such studio scenes can be filmed at any time, irrespective of whether it is summer or winter, evening or morning. Big Image provides the background with a clever colour and lighting concept, which give the location a sense of night and day. Indoor shots are always possible, and the film team saves time and money.

“All lighting moods at the touch of a button”

Here’s how it works: In the large day and night backdrop, eighteen metres times four, of the coast guard office the grey skies of Neustadt are exchanged for the sunny blue sky over Berlin, rays from lamps and reflecting water is conjured and a dozen household lights are “turned on”. If the spotlights shine on the

front of the Artist Heavy material, which is printed on both sides, the sun shines; if the light shines from behind, then darkness falls. All lighting moods at the touch of a button.

The set designer Olaf Rehahn is responsible for the look in the studios of many films and successful TV series. The qualified architect appreciates the innovation, precision and experience of Big Image: “The better the backdrop, the more perfect the illusion of a real world.”

“Never change a winning team”

Day and night pictures no longer exist merely in series and small play formats. The team comprising Rehahn and Big Image also received applause for its excursion into the trade fair sector. The Big Image stand presented a backdrop from the series “Anna und die Liebe” at SHOWTECH 2009, as a small film set in a red-brick style with space, depth – and a view of Berlin. It was so deceptively real that the visitors to the trade fair could not keep away from it.

The success proves them both right. The cooperative work on special effects or the most suitable colour for each camera system used – always a difficulty – is worthwhile. The partnership with Flair is based on pure understanding. Clear statement: “Never change a winning team”. To be continued.



DAY AND NIGHT – a usual day on the set.



STUDIO BACKDROP "ANNA UND DIE LIEBE"

The unique Big Image printing method generates realistically changing moods. If the light shines from the front it is as bright as day, if it illuminates from behind, it then becomes night.

Printing technology: Bopjet, **Material:** Artist Heavy, **Size:** 4x25 meters

LITTLE BIG THINGS

BIG HELLO'S FROM DIFFERENT PARTS OF THE WORLD



PARTY IN SCOTTSDALE

Go Daddy is one of America's largest web hotels and has been growing at rocket speed in recent years. To celebrate, the company offered a "Holiday Party" for 5,000 people at Chase Stadium. Decorative motifs taken from famous holiday resorts by Big Image helped the organizers, Extraordinary Events, to produce the special occasion. The large images were then printed on RollTex Wide.





GRAND SPORTS GALA

The best quarterbacks in American college football. Big Image printed 40 images, a total of 130 sqm. on Cloth 201.



PHOTO FLOOR AT NATIONAL MUSEUM

At Norway's National Museum of Art, Architecture and Design, Big Image printed a floor that represents a giant aerial photograph of Oslo. The varnished floor measures a total of 317 sqm. and will be displayed at the museum entrance for three months this winter.





DIVINE APPEARANCE

Director Nanni Moretti had the Sistine Chapel reconstructed in the Cinecittà studios near Rome for his film "Habemus Papam". The material was produced by Big Image. Here is the script.

TEXT /// BIRGIT HIEMANN

TRANSLATION /// BIG IMAGE

PHOTO /// SACHER FILM, BIG IMAGE

HABEMUS PAPAM

Material: Cloth/dance floor

Size: 490 sqm

Machine: Airbrush/Inkjet



THE SISTINE CHAPEL
Walls: Printed with Bopjet



“Crazy. Where on earth am I?” There are very few things that can fluster Manfred Müller. But this was one of them: The operational manager of Big Image Germany and art lover stands in the Sistine Chapel and cannot believe his eyes. It’s not a déjà-vu or a dream. They have found the right colours, the perspectives and dimensions are correct. Perfect.

FLASHBACK

November 2009: Such a call does not come every day. Set designer Paola Bizzarri was looking for a large-format picture specialist for the film “Habemus Papam” by cult director Nanni Moretti. The contract – spectacular. “Manfred will do it,” recommended the Teatro Di San Carlo in Naples. Big Image had already delivered numerous stage sets to Europe’s oldest theatre, recently for “The Valkyrie”.

Whenever Müller speaks about it he still shakes his head in disbelief: “We had to reproduce the original backdrop of the Sistine Chapel. One to one, 40.9 metres long, 13.4 metres wide and 20.7 metres high.” Never before had our german crew committed a complete existing building to material, in all 1,800 square metres of special, untreated cotton and vinyl. Never before had the Sistine Chapel been reconstructed. The Vatican gave its blessing for the film, but no consent to film in the chapel.

THE CONCLAVE

There were three months from the order until the delivery to the Cinecittà studios, to the southeast of the Italian metropolis on the Via Tus-colana. Three months filled with debates about colours, perspectives, materials and test runs. The only helping factors: a diagram with



DIVINE APPEARANCE

Floor: fitted together in the production hall in Berlin, Installation of floor and walls in the Italian studio



MORETTI knew exactly how he wanted the scene.

the precise measurements of the chapel, the illustrated volume by Massimo Siragusa, and Paola Bizzarri's memory. With the photographic view of the set designer, she stored the coloration of the original and communicated this to the colleagues in Berlin. "If the chemistry isn't right, the colours will be wrong," as Müller knows from experience. Therefore, the yellow tint in the illustrated volume was replaced by a red tint on the cotton.

It soon became clear that the lower part of the chapel, with its intricately folded curtains, could only be printed in the sharpest focus using inkjet, while the paintings above required a softer airbrush method. For the marble floor the picture specialists chose Dance Floor 790 – also known as showfloor – with a sealed surface to ensure that the actor playing the pope, Michel Piccoli, did not lose the ground beneath his feet. Now the Romans had the last word.

THE FINALE

February 2010: Müller travelled to Italy to get a look at the studio construction, to consult and to support. The only slight misfit was on the floor. The Italian crew grinned – with so much German precision there was no need to be holier than the pope. Carpet, tables and clever camera work hid the small fault. The white smoke was able to rise; "Habemus Papam" could be called out. One day later, Manfred Müller stood in the Sistine Chapel for the first time.

"HABEMUS PAPAM" – THE FILM

In an interview, screenwriter and director Nanni Moretti described the Italian-French production as a "painful comedy": As a psychiatrist he now also appears in front of the camera, in order to cure the new pope, alias Michel Piccoli, of his panic attacks.

THE POPE'S PRIVATE CHAPEL

Built in the Sixtus IV 1473–1481. The Chapel is the Pope's private, and accommodates some of the world's greatest art treasures after many artists have been invited in order to decorate the interior. Best known is Michelangelo who painted the ceiling with scenes from the creation story, and altar wall imagine Utmost Spirit judgment. Every year more than 4.5 million tourists visit the Chapel to admire the masterpieces.



MAGIC ON CBS



What can you do when an entire television studio needs to be renovated but live broadcasts are constant, and this particular television studio is the only one available? Well, you ask Big Image to work some magic!

TEXT /// KALLE BOHR TRANSLATION /// BEEP
PHOTO /// FX GROUP

WHEN AMERICAN TELEVISION network CBS wanted to renovate their San Francisco studio, it was important that nothing went wrong. The highest priority was that the daily broadcasts were not disturbed during the renovation. Moving into a temporary studio with a different interior was not an option because the network did not want to confuse the viewers. The solution was to create the illusion that the studio was unchanged by way of printing an exact copy of the studio design. Big Image and FX Group – who made the plans – took a series of high resolution photos of the studio that had to be flawless. It was of paramount importance that depth and perspective would correspond exactly so that the background would appear realistic and three dimensional.

“Our challenge was to make it appear as if nothing had changed,” says Pat Cilia who is Chief Designer at the TV network.

When the perfect images were obtained and the printing had undergone many trials, it was time for the big test. Happily enough, there was not a single comment in the seven weeks that Big Image’s backdrop served as a stand-in studio. No one could imagine that it was printed fabric that served as the background wall.

“The result was almost impossible to imagine. It exceeded all our expectations,” says Pat Cilia.





CBS
Material: Artist heavy
Machine: Inkjet



ABOVE The fabric backdrop was assembled from a large number of very carefully chosen photographs of the original environment.

LEFT The illusion that Big Image and FX Group created was compelling; when the actual studio was replaced by the printed backdrop, no one reacted.

CHICKEN WITH PLUMS

Material: Cloth

Size: 574 sqm

Machine: Airbrush/inkjet

ONE, TWO, THREE...


Into the Fifties

TEXT /// **BIRGIT HIEMANN** TRANSLATION /// **BIG IMAGE**

PHOTO /// **FELIX ODELL, PATRICIA KHAN**

Is it possible to make a film about a certain period, and make it look as if it was filmed at that time? Yes it is! The scene sets for "Chicken with Plums" are reminiscent of a Billy Wilder classic.





FEBRUARY 2010. The call from Marjane Satrapi came at a time when others go to sleep. "Udo, do you know me? You absolutely must work with me on my new film." There is nothing he would rather do. Who could possibly resist the charm, temperament and above all the capabilities of the Iranian artist? Stage designer Udo Kramer has long admired Marjane, and not only since her prize-winning and Oscar-nominated animated film "Persepolis".

"Chicken with Plums" was to be her first proper film. An homage to love, music, poetry, humour and to the Oriental-Western Teheran of the 1950s. A leap from comics to film. Shooting location: Studio Babelsberg.

We can't block the studio for weeks just for the painting alone.

It was works such as "One, Two, Three" by Billy Wilder that inspired Kramer and Art Director Stefan Hauck to create the studio look of the 1950s. "Back then, all backdrops and views were painted, individual elements were cut out and placed in front," explains Hauck. Such a process is a balancing act these days, as there is a risk of appearing ridiculous, while it is also a question of cost, as the studio cannot be blocked for weeks, just for the painting alone. The idea: the scenery was placed, image by image, 1.5 x 0.8 meters in size, onto wooden boards by Kramer, using painting techniques, then photographed, digitalised and finally printed out in the large formats required. The plan – also a case for Big Image.

CHICKEN WITH PLUMS, Marjane Satrapi's latest film masterpiece, is set in Teheran in the 1950s. Big Image printed 1400 m² of overall backdrop for this production – all on cotton material with the help of airbrush technology. The film was made completely in the film studio.



THE ACTORS sometimes worked directly in front of the panorama backdrop, which added to the surreal look of the film.



CLASSIC window backdrops printed on cotton prevent distracting reflections on the camera perspective.

PARTNER WITH PASSION

APRIL 2010. Kramer and Hauck know Big Image since their student days at the “Konrad Wolf” College for Television and Film, and thereafter hardly ever worked with any other large-format companies. And why should they? Kramer swears by the coordination with the employees, the possibility to make test prints, and the calibration of the equipment. “You can risk a large contract like this already after two proofs. You only get that with real professionals, who know all about film.”

Project manager Andreas Paul looked enthusiastically at the cardboard model in the form of a pop-up fairytale book. His worry, however: Who can possibly photograph and digitalise large-format pictures in such a way that they are equally sharp and illuminated? The stage builders, on the other hand, were more worried about finding the correct positioning of the horizon and the sight lines, based on the relatively small template. Prior to each picture, Big Image delivered five sample prints – so-called exposure increments, in order to check the proportions, coloration and depth of focus with a studio camera. That which looked good for the house fronts proved to be more difficult when it came to the landscapes in pastel colours.

PAINTED ARTWORK

MAY 2010. The Ukrainian artist Ilona Vovchyk painted almost 50 pieces of artwork: city views, landscapes, master house, scenes on the Nile and with Socrates. It was all printed by airbrush on untreated cotton, some parts were laminated onto wood, in all 1,400 square metres. Kramer still has the beads of sweat in his forehead at the thought: "Night after night we tore the still-wet pictures away from the 'famous' Ilona's easel, had them photographed and stood on the doorstep of Big Image in the early morning in the hope that they had printing capacity for us."

Around 40 filming days later, Marjane Satrapi saw her style implemented – a kind of house film, as atmospheric as a French piece, with a touch of comedy. Perfect. So perfect that Big Image has been commissioned to participate in the next coup by the two stage designers – "The Physician", the film of the successful novel by Noah Gordon. After the niche production, now a large European one.



TRADITIONAL and digital procedures were used together to realise the vision of the stage designer Udo Kramer.

A TOTAL OF 50 airbrush pictures were printed in large format.



CINEMATIC EFFECTS WITHOUT COMPUTER

SEPTEMBER 2011. Venice celebrates the premiere of the German/French/Belgian co-production with applause and standing ovations. Co-director Vincent Paronnaud sometimes felt that he had been transported to another place. "That which was built had such a magical effect on me that I sometimes forgot that it had been made especially for our film!" Comments in the German press: "A feast for the eyes and the best proof that great cinematic effects are also possible without the use of computers."



CHICKEN WITH PLUMS – THE FILM What happens when the beloved instrument of a great violinist is destroyed? He sets off to trace his past. Marjane Satrapi and Vincent Paronnaud tell the story of a great, unfulfilled love that remains alive, thanks to art. Fantastic cinema with wonderful actors: Mathieu Amalric, Isabella Rossellini, Maria de Medeiros, the young Persian actress and pianist Golshifteh Debbouze.



A REAL CIRCUS

High-flying plans and spectacular large image solutions outdoors in the fresh air are some of the most exciting projects that Big Image can imagine. We followed along with the installation team to see what happened when IKEA's warehouse store was transformed into a real circus.

TEXT /// **PER WRANGENBERG** TRANSLATION /// **BEEP** PHOTO /// **FELIX ODELL**

It usually starts with the team taking measurements of the location. In the best cases a laser measurement device will suffice. But sometimes an ordinary, tried and true tape measure is used. Then you have to draw the image dimensions so it fits rails, tensioners and sometimes special attachments. The research work also requires the team to check the accessibility and availability of truck-mounted cranes and sky lifts. The next step is to attach mounting rails to the facade. Plastic



A REAL CIRCUS Ludde Vestlund and Peter Schnee



plugs are used to minimize damage to the facade. Finally, tensioners are attached at the bottom. Now is time to take out the image. Everything should be screwed in and prepared before we unfurl the image so that we can get it attached to the wall as soon as possible. The wind is always our greatest opponent. We have no specific wind speed that makes us give up, but if the wind blows more than 12 m/s we will definitely wait until it has subsided.

“Even though we sometimes work at heights up to 70 m... I usually do not feel that there is any danger.”

After two days at IKEA, the impressive installation is finally in place. This time, it was a little easier than when IKEA celebrated 40 years. On that occasion the round building was decorated as a giant cake where all the strawberries were matched in a pattern. The circus design was a bit more forgiving. Before returning home, we asked Ludvig if he ever gets scared up there. “Even though we sometimes work at heights up to 70 meters, I usually do not feel that there is any danger. We are very secure in the sky lift and always use harnesses for the times we work from roof tops.”



IKEA CIRCUS
Material: Netvinyl 110f
Size: 1133 sqm
Machine: Inkjet



INTEGRATED COMMUNICATIONS

During the summer of 2012 IKEA offered a spectacular circus theme with an integrated campaign that consisted of the same message in media channels such as print, television, Internet and large image communication.

ON THE HOME STRAIGHT

A marathon legend who wants to try again. A film about growing old. And a stage designer with an eye for detail.

TEXT /// BIRGIT HIEMANN TRANSLATION /// BIG IMAGE PHOTO /// STEFFEN GEITNER

PRACTICAL Studio set in the CCC studios of Arthur Brauner.



ERWIN PRIB COMES from the set. Friendly, easygoing even though he is in a hectic filming period. We meet in the “Spinnerbrücke”, a hip biker’s place at the Avus in Berlin. Prib is on the phone: “Take the colours from our scale. Definitely orange, maybe blue, grey is also okay. And use the aquarium only if it is at least one metre long and populated by more than three guppies.”

The film being made here, whose crew has just celebrated a party, lives from these details. “His Last Race” tells the story of a marathon legend: Paul Averhoff, who lives with his wife in the “Provit” retirement home, wants to try again. He is training for his comeback as a marathon runner. In the main role: Dieter Hallervorden.

Those who expect a right ding-dong, or non-stop nonsense – you are wrong! The tragicomedy is just as much as new departure for Didi

as for the set designer Erwin Prib. Prib, who is actually more accustomed to the conceptual European art-house cinema, does not see anything technically spectacular, and precisely for this reason it is a challenge. “A fresh look without routine is demanded. And compared to a historical piece, it requires even more of an individual touch in terms of conceptual work.”

The 35 year old slipped into the role of the “Provit” manager at short notice. “Out of conviction. I wanted a modern retirement home with function and aesthetics, but in general rather cool in its ascetic elegance.”

The viewer should ask himself: What do the old ones want anyway? It all looks lovely.

A corporate design was created in a classical management way. An orange thread from the lower patio to the flyer. Washed concrete, glass and cool lighting dominate the rooms and corridors. In this final stage of life the

THE FILMCREW – WHO IS WHO

The team behind the scenes is studded with the names of prize winners: Director Kilian Riedhof received the “German Television Prize” and the “Grimme Prize” for his television production “Home Video”. Gabriele Binder designed the authentic costumes for the Oscar-winning film “The Life of Others” and also for Angelina Jolie’s directorial debut “In the Land of Blood and Honey”. Camera-woman Judith Kaufmann won the German Camera Prize for “The Stranger”, while Erwin Prib won the German Film Prize for his work on “Absurdistan”. After “In Darkness” he received yet another Oscar nomination for the best foreign language film with “The Patience Stone” by Atiq Rahimi. So not much can go wrong.

THE NURSING HOME was built up from scratch in the studio.

inhabitants try to save part of their world. Function meets emotion.

Where can one make such a film without confusing everyday life in an old people’s home and without blowing the 140,000 Euro budget on the scenery? Five location scouts combed through Berlin and surroundings. The final selection included the external façade of a retirement home in a 1970s style in Lankwitz, a corridor in the lung clinic in Heckeshorn, the Academy of Arts and, for filming in the dining room, a church space made from concrete in the Märkisher Viertel.

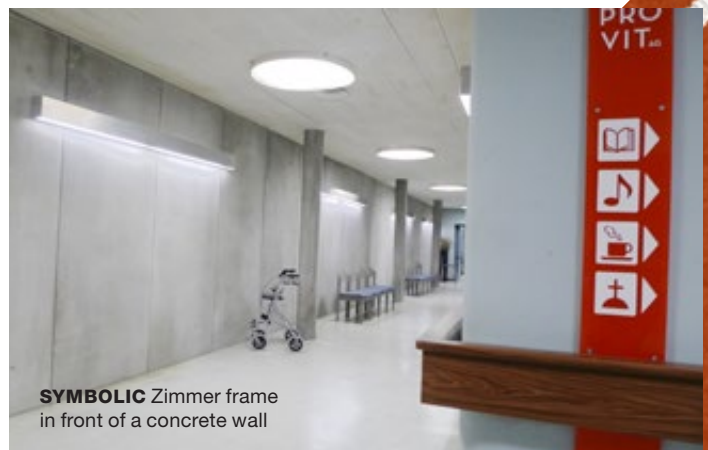
**“THE CHALLENGE IS THAT,
AT FIRST GLANCE, THERE
IS NONE.”**

However, a quarter of the filming days will be spent by the film team in the CCC studios of Arthur Brauner in Spandau. Here Prib & co are building an entire retirement home. Equipping, decorating, emptying, converting. The whole thing six times over for each different inhabitant. A room on a platform, one metre high, with an 18x5 metre backdrop by Big Image. Prib: “The height of the podium is decisive for the view through the window into the park.”

The logistical advantages of the studio construction justify the effort. The floor plan allows all walls to be installed and dismantled quickly, to set the lights as required, to highlight the design rapidly and to the point. A film in which the set designers need to run around a lot – even if only to carry boxes up and down.

The concept seems to work: Corporate design and choice of motif touch the nerve of the director and screenwriter Kilian Riedhof, the actors, and even those who are not involved. Independent of the film, the pastor of the concrete church in Reinickendorf still receives offers from his parish: “There’s still something missing. We’ll bring along some paint.”

The ARD cinema production opens in autumn 2013. Then Paul Auerhoff, alias Dieter Hallervorden will fight against the rest of the world and Erwin Prib will seek the favour of the mainstream public. Surely not the last race for either.



SYMBOLIC Zimmer frame
in front of a concrete wall



A ROOM designed like a globe symbolizing Sandvik's global operations.



SPACE

takes place in the
world of large images

They fill exhibition halls and arenas on a daily basis. No challenge is too big or too small – Ove Quicklund head of Space Production has a fond eye for large images on soft flexible material. We called him up and asked why.

TEXT /// **PER WRANGENBERG**

TRANSLATION /// **BEEP**

PHOTO /// **SPACE PRODUCTION**

THE TITLE OF Ove Quicklund's business card reads Graphic Manager. Jokingly he calls himself a "graphic geek" and asks me to call him the same.

Ove is responsible for Space Production's text and image department in Gothenburg and supervises eight employees. In total there are over 80 people working from two offices in Stockholm and Singapore. Together, they are a leading exhibition and event producer in Scandinavia, with a global arena as a workplace. In addition, they are one of the Big Image's largest customers for soft images.

"I have known about Big Image and their founder Werner Schäfer since 1987. At the time, I produced fabric images through an agency which I ran for 15 years for a company in England. I started working at Space five years ago. But the collaboration between Big Image and Space started much earlier than that," says Ove.

He describes the relationship with Big Image as straightforward and tells of an unspoken understanding of each other's wishes.



3000 SQM. of printed fabric was used at the exhibition.

“It’s really a very simple collaboration. There are a lot of things in Big Image’s thinking that are also in mine so I don’t always need to express much verbally. I have a background as a furrier and place a lot of emphasis on stitching. An image is only as good as the last stitch, and when it comes to finishing, Big Image is one hundred percent.”

Logistical solutions are another thing that Space appreciates in the collaboration. In today’s world of large images the time allotted to set up and tear down exhibitions is growing shorter. As the hours become fewer and more expensive, it is even more important that everything is handled smoothly.

BEING FLEXIBLE IS CRUCIAL

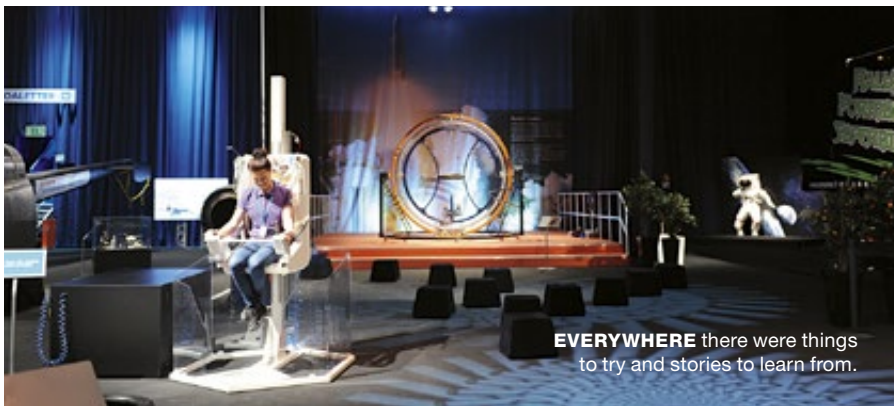
“When we receive deliveries from Big Image they are always marked and packed with the top first for simplifying installation. It’s that kind of detail that is important when putting together large productions. We have worked with the Volvo Ocean Race on numerous occasions when Big Image was involved, where we do duplicate sets of everything. Sometimes you have a port in two different countries at the same time and a short leg of the race. In that case you don’t have time to tear down and rebuild before they are at the finish line, so we need to have an extra copy.”

Earlier this year, Space produced a grand exhibition in Sandviken, Sweden in conjunction

“WHEN IT COMES TO
FINISHING, BIG IMAGE IS
ONE HUNDRED PERCENT.”



WORKING in a mine – how it might feel.



EVERYWHERE there were things to try and stories to learn from.



with the company Sandvik that celebrated 150 years. The exhibition ran throughout the month of May in the city's giant indoor hall, the Göransson Arena that normally holds a full-sized bandy rink. 40,000 visitors attended during the anniversary period where the future of technology and the company's links to these areas were displayed in an informative and entertaining way. The venue was transformed into a sparkling adventure land and was an exciting venue for curious visitors. Through hundreds of activities people could discover and learn new things about the future of energy, space transportation and the mining industry.

TEXT AND IMAGE REQUIRES HIGHER QUALITY

"In total, we used more than 3,000 sqm. of printed fabric. From this we created a timeline showing the history of the company that covered an entire short side wall. Then we made a globe of the world wrapped in printed fabric. We had the help of Big Image with the rendering and final art to make sure everything fit



INSIDE the globe, the visitors experience Sandvik's projects around the world.



FLEXIBILITY, experience and a high degree of level-headedness lets Ove and his colleagues manage stressful moments like this – when they did not know if the fabric map would fit in position. But it did.

properly. It was a bit of a challenge since we did not have the exact dimensions from our supplier in the USA, but it all worked out very well in the end."

"We often use the Big Image sublimation machines because we print a lot of text and details. It becomes sharper and has greater readability than, for example, with the airbrush technique, and is better suited for theater and set design. Often we deal with images combined with text. In those instances the text must be razor sharp. Neither Sandvik or any other customer wants a pixelized pay-off," says Ove. And we totally agree.

With his extensive experience in the industry, Ove discerns certain trends. There is still a tendency for images to become larger and larger, but the big difference is that they have to communicate at both short and long viewing distances. Previously it required either or. Today, there is technology for that, which was lacking in the past.

E3 EXPO LA

Material: Tr. Voile/Flag /Artist heavy

Size: 618 sqm

Machine: Inkjet





— CALM IN THE — *STORM*

How do you stand out and draw attention to yourself in a trade show landscape where most exhibitors are working with an overdose of impressions in the form of flickering TV screens and audio tracks at high volume?

Well, by daring to do just the opposite!

TEXT /// PER WRANGENBERG TRANSLATION /// BEEP
PHOTO /// EVENTMAKERS

EVERY YEAR THE major video game exhibition, E3 Expo, is held in Los Angeles. The event attracts 50,000 visitors from 100 countries and spread out over an entire 100,000 sqm. Warner Bros. again contracted event producer, Eventmakers that have become one of the event specialists in the gaming industry.

“It was an honor to produce this project for the video games department of one of the world’s largest and most successful movie studios, Warner Bros.”, says Guy Genis, CEO of Eventmakers.

Games featured for the year included blockbuster titles like *Harry Potter*, *Batman*, *Lord of the Rings*, *Mortal Kombat*, and *Sesame Street*.

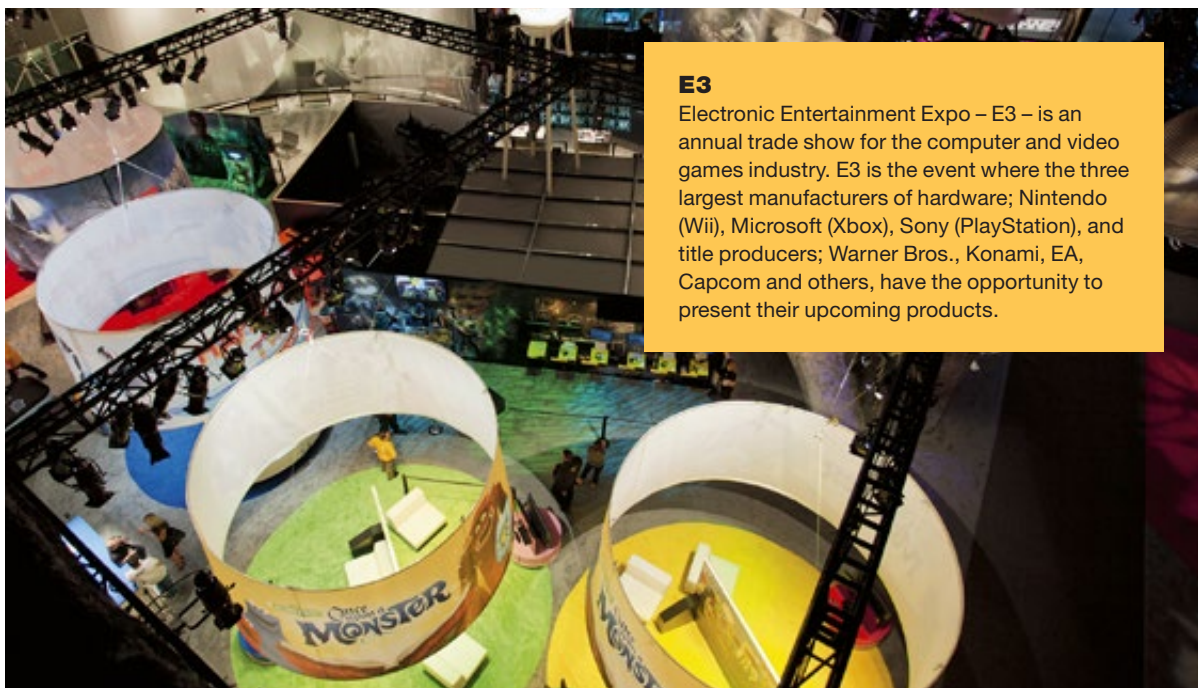
Eventmakers’ mission was in many ways a challenge. Instead of trying to shout louder and trump the cacophony of sound and visual impressions from the other exhibitors, Warner Bros. broke through the clutter by inviting visitors to an attractive, quiet booth with a tranquil yet exciting design based on large attractive images in spectacular design. At first glance it may look unassuming and simple. In fact, there is ambitious and precise work behind the construction.

On June 6th, one day before the fair opened, Warner Bros. booth, unlike most others, was still empty. Yet there was peace and no sign of panic from the client. Olle Lindqvist of Big Image’s USA office tells more:

“It says a lot about the amount of trust Warner Bros. gave to Eventmakers and to us at Big Image. Until then, they had only seen renderings and photos of the booth. There was nothing to see or feel in reality. They had to consider the fact that the concept wouldn’t work and that everything might fail in front of 50,000 visitors.”

There was no need for concern. In plenty of time, the Big Image facility in Täby, outside of Stockholm printed and processed three-dimensional images using a computer program to fit the tapered aluminum profiles. With meticulous care and millimeter precision the images were stitched and then joined to form the illusion of cylinder shapes. The entire project was test installed before being packaged for shipping to California.

When E3 opened its doors the Warner Bros. booth was filled to the brim with eye-catching form. Large images on curved walls printed on sometimes semi-transparent, sometimes opaque fabric, combined with the floating cylinders in low noise soundscapes became a popular oasis for visitors. The booth was praised by the industry as one of the best.

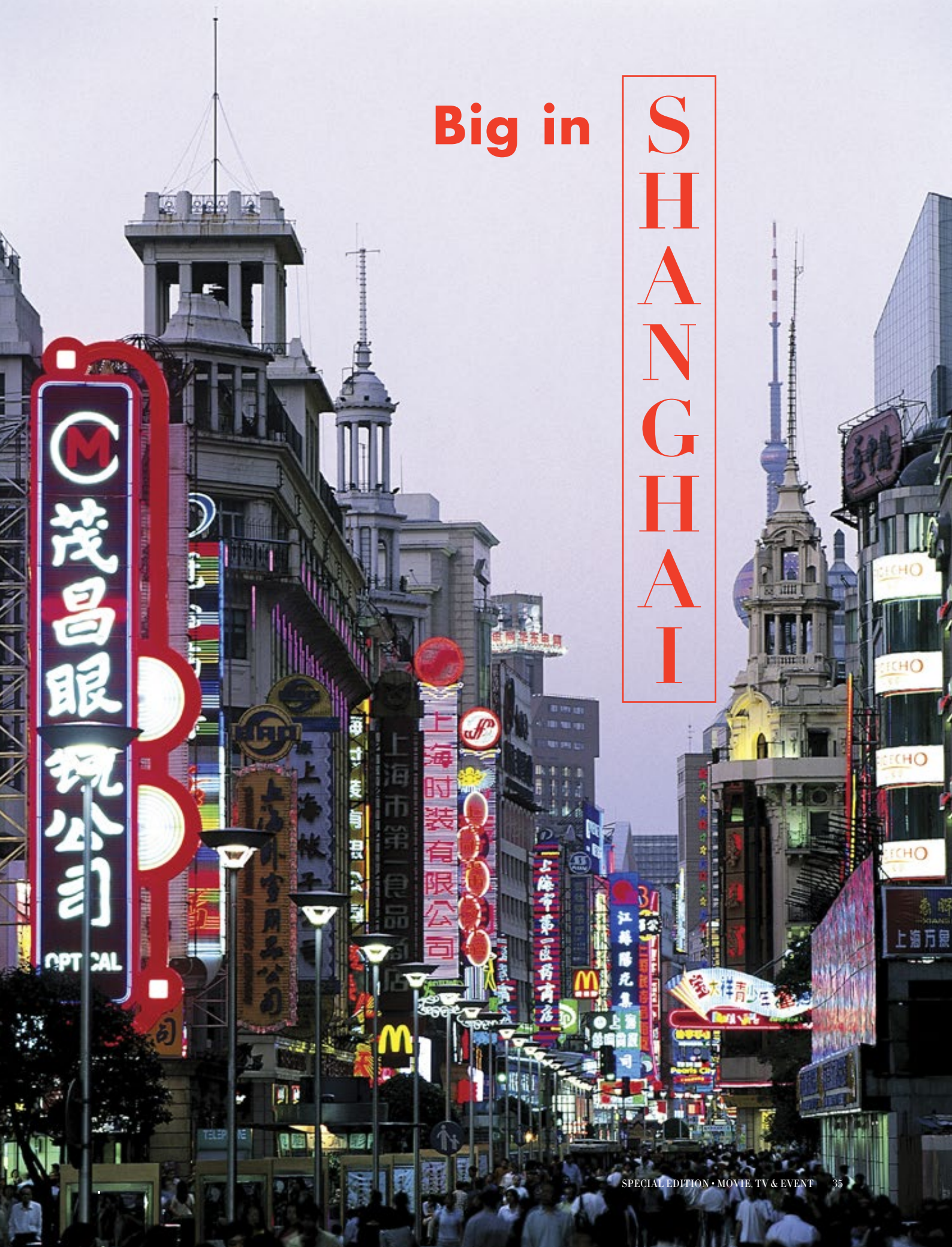


E3

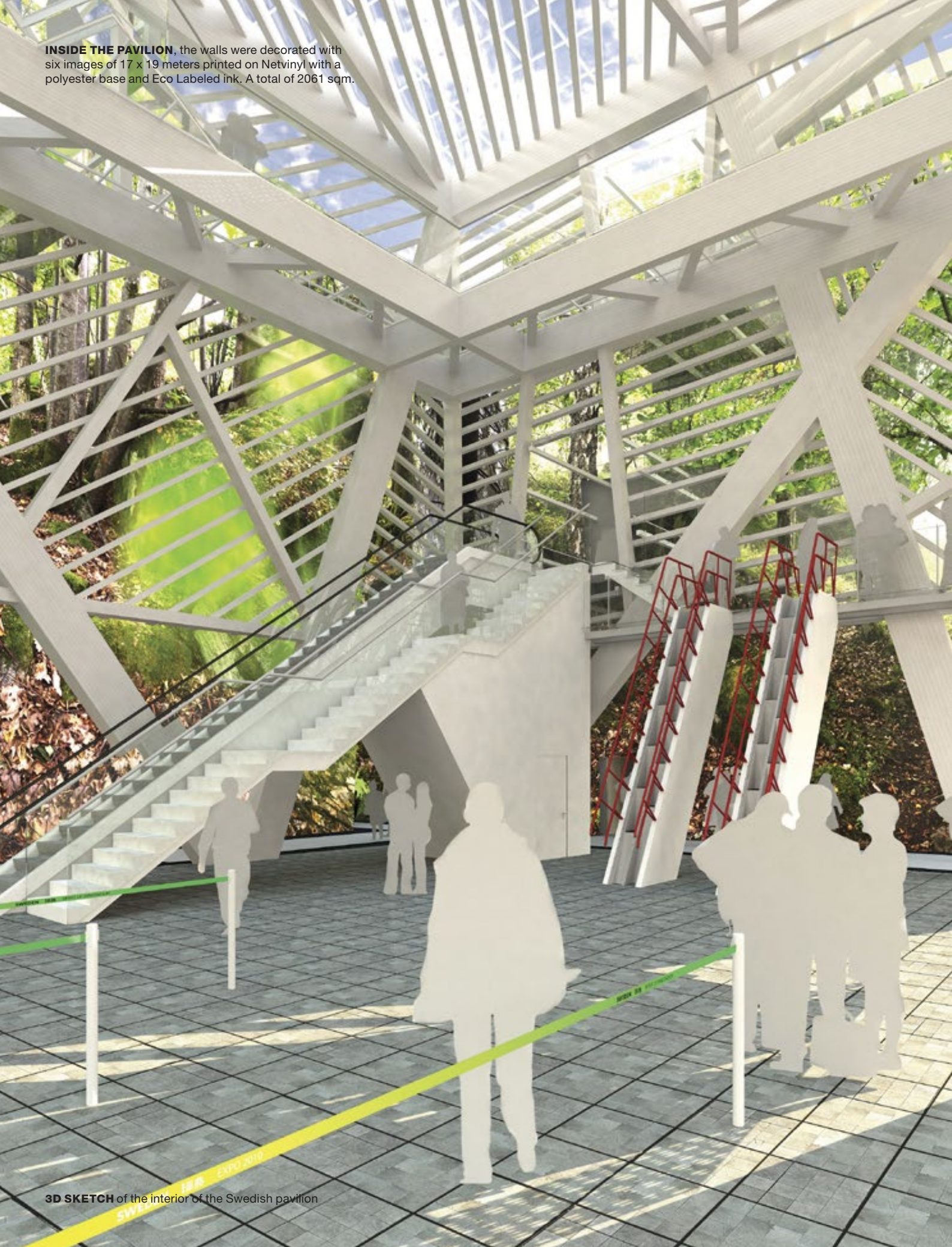
Electronic Entertainment Expo – E3 – is an annual trade show for the computer and video games industry. E3 is the event where the three largest manufacturers of hardware; Nintendo (Wii), Microsoft (Xbox), Sony (PlayStation), and title producers; Warner Bros., Konami, EA, Capcom and others, have the opportunity to present their upcoming products.

Big in

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INSIDE THE PAVILION, the walls were decorated with six images of 17 x 19 meters printed on Netvinyl with a polyester base and Eco Labeled ink. A total of 2061 sqm.



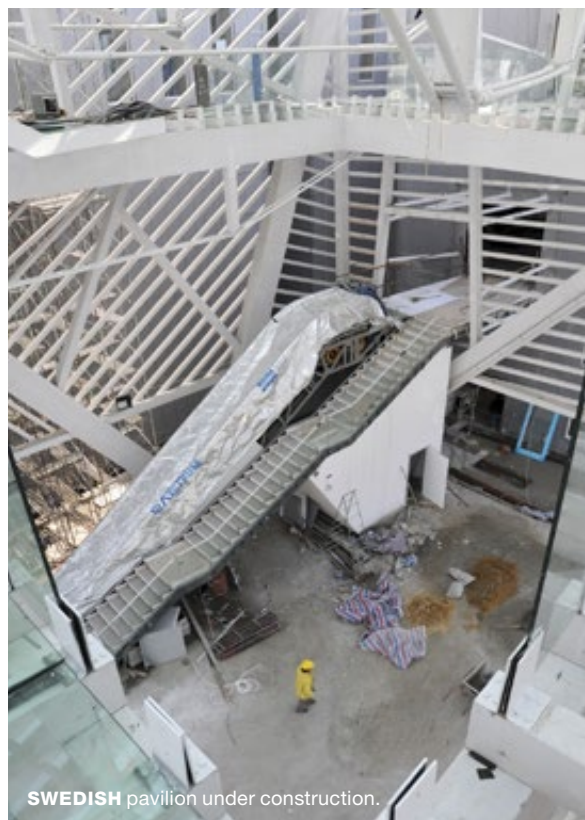
Shanghai is a metropolis that really lights up with neon and futuristic drive. The modern Chinese city offers an exciting encounter between East and West, and treats the senses to a never-ending cavalcade of impressions. The city is also China's most important hub for trade and finance and is, according to many observers, East Asia's future financial and business center.

TEXT /// PER WRANGENBERG TRANSLATION /// BEEP

IT'S HARD TO imagine a more obvious place for the World Expo in 2010. An exhibition that lasted from May 1st to October 31st and became the largest of all time, welcoming 70 million visitors. Virtually all countries were present to showcase their best and to develop relations with China.

Big Image was in place for the last few months before the opening of the exhibition to deliver a spectacular large image solution for the Swedish pavilion. A true honor and a big assignment that included everything from project management, printing, sewing, designing, manufacturing and shipping, to coordination of the work on site along with a Chinese construction company. Big Image's Managing Director, Andreas Skantze, explains:

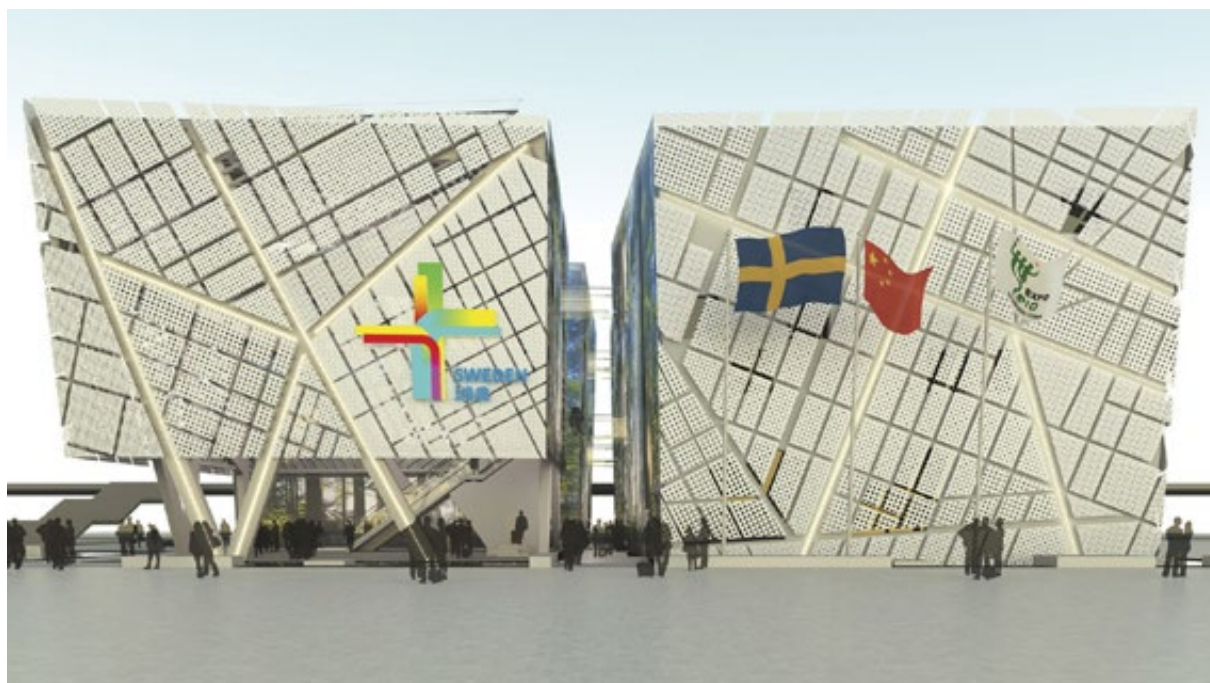
»Engineering consulting firm Sweco, who was in charge of the design for the Swedish pavilion, more or less mandated that we received the assignment. It was the first major project we have conducted on site in Shanghai. We made several trips to the location for meetings, to climb the scaffolding and measure the buildings. We basically took care of everything related to the large image communication.«



*» ... included everything
from project management,
printing, sewing, design,
manufacturing, shipping ... «*

The large images consisted of stunning photographs signed by photographer Mattias Klum and showed off a magical, Swedish forest, which formed a significant part of the pavilion's visual appeal. The architecture and framework were asymmetric and the inclined walls formed a cube shape, which in turn was wrapped in a material printed with Eco Labeled ink.

The pavilion and the exhibition showcased Sweden as one of the world's most innovative countries – a society in which cities, nature and human beings develop together.



TOP 3D sketch of the Chinese pavilion
BELOW 3D sketch of the Swedish pavilion exterior
ILLUSTRATION August Wiklund/Sweco

INFINITUS

the World's largest printer

TEXT /// PER WRANGENBERG FOTO /// FELIX ODELL, MAGNUS PETTERSSON

IT'S FINALLY DONE. Three years of development and an investment of 500,000 Euro has been placed in the world's largest textile printer. The first Infinitus print impressed with a large degree of seamless class. But the work has been hard. Here is a recap.

The men are relaxed on the executive floor. Right beside them is the in-house laboratory, in which nothing is brewing today. "It will, though," grin senior manager Werner Schäfer and operational manager Manfred Müller, tellingly. In the middle of June 2012 the Technical University of Berlin (TU) will send a truck with the equipment that will insert, electronically scan, pull straight and spool the material for printing. By then at the latest, one floor below in the production department, all of the components for the twelve-metre wide printer called Infinitus must be ready to go. Both machines will "pair up" – almost like in automobile construction, when the engines and the chassis "marry". The complete technology should be ready in August, and in February 2013, following final tests, the first picture will hang for its customer. That's the plan.

It sounds like the final spurt and meeting deadlines rather than doubt, sweat and tears. The two experts do not deny that the latter were certainly

present in the last two years. Klaus Müller, technical head of the project, called it a wobbly time – three steps forwards and two back. The battle for a suitable colour mixture gave the qualified theatre painter a few extra wrinkles. After the decision between Piezo and airbrush was made in favour of the clear inkjet print, the objective was: luminous colours, even more brilliant than with airbrush printing, and yet fluid enough to flow through the 256 nozzles per print head, each 52 microns in size, but also solid enough that it doesn't spill. The planned half-year development period for the colours soon became two.

Without a doubt, the result is convincing: The colours not only radiate, they display the finest lines and details. This has presented even more challenges for the printing professionals. Infinitus knows no forgiveness, either for inexact templates or faulty material. The cooperation with the TU was also a new experience. The project would not have been possible without the scientific and technical know-how and the manpower of the team led by Professor Henning Jürgen Meyer, head of the faculty for the construction of machine systems. It is a great flagship for both. And a great step for the world of large print.



INFINITUS

Status: Largest textile printer in the world

Partners: Big Image, TU Berlin

Printing technology: Piezo

Printing performance: 100 m²/h

Printing width: 12 m

Colours: Transparent, water-based, ecologically degradable

Textiles: Cotton, projection film

Production start: February 2013



BigMAGAZINE

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