

Big Magazine

Artistic ideas brought to life
2021





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We do artistic ideas justice.

Big Image is a culturally rooted family business within aesthetic acoustics, light solutions and premium printing - best known for creating the biggest seamless images in the world. We produce and integrate imaging, lighting and acoustics, into rooms and onto stages, for customers with the highest aesthetic standards. We've been trusted by the world's biggest stages since 1987.

To become famous for printing the biggest seamless images in the world we first had to invent our own premium printer. One that could handle seamless prints on soft materials up to 600 square meters, which corresponds to approximately 12x50 meters (40x150 feet) in size. So that is what we did!

We take pride in understanding the vision for artistic expression as well as the need for perfection. We treat all creations, no matter their size or setting, like a star's backdrop on opening night.

Let us show you some pictures!

Join us in our Stockholm Studio or Berlin Studio, where big ideas are born & bred. Meet our team of artists, printers, tailors and engineers - our craftsmen will nurture your idea to its full potential.

Environmental considerations and social responsibility - through technological progress and business culture - are woven into every aspect of Big Image. We consider the potential environmental impact of every step, from design, production, shipping, installation, storage all the way to the recycling process. Our operations are carbon-neutral and ISO 14001 certified. We offer eco-certified materials, recycled polyester fabrics and printing methods that use water-based inks.





Theatre St. Gallen. Production: Cinderella.
Cotton cloth drops. Set designer: Anja Jungheinrich &
Kinsun Chan. Photo credit: Gregory Batardon





Folkoperan. Production: Don Carlos.
Walls covered in Wallpaper. Set & costume design:
Magdalena Åberg. Photo credit: Sören Vilks.





Theatre St. Gallen, Production: King Lear.
Cotton cloth drops; Set designer: Christina Rast.
Photo credit: Jos Schmid





Nationalmuseum Sweden.
Exhibition: Arcadia – A Paradise Lost. Adhesive foil.





Koenigsegg, Showroom Stockholm.
Light boxes.

*Liljevalchs. Restaurant & store.
Custom build light & fabric solution for the ceiling.*





Alejandro Andújar

Day-to-Night drop flying the audience into the 1970s New York City

Learn how the set designer Alejandro Andújar in his most recent project at Antonio Bandera's theatre – Teatro del Soho and the stage design for "Company" integrated the audience with the stage design.

"Company" is a musical taking place in the middle of New York City in the 70s. When set designer Alejandro Andújar worked on his most recent project at Antonio Bandera's theatre – Teatro del Soho and the stage design for "Company" he wanted the audience to feel like they were in New York which



made them come up with the idea to integrate the drop with, not only the stage, but also part of the audience.

New York captured back in the days

Alejandro together with the design team always had in mind that the stage design would be of pho-

tographic realism of a great urban landscape. The inspiration was from a photo taken in New York in 1972. Their colleague and the photographer Rocío Segura had taken a new, almost 360 degree, photo for the set design. With inspiration from the photo taken in 1972, the colors were adjusted towards sepia to make it look more as the original photo to capture the right feeling.

**Imagine stepping into the
1970s New York City**







Teatro del Soho. Production: Company.
Cotton cloth drops. Set designer: Alejandro Andújar.

**No detail is too small when
making it big.**



Finally realizing a Day-to-Night dream

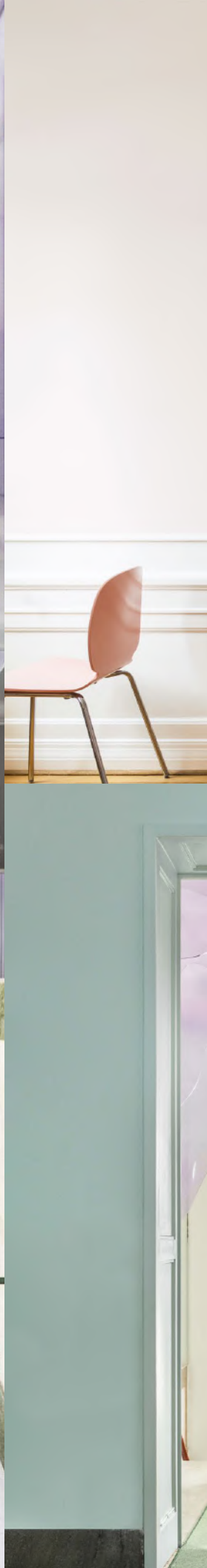
Alejandro had known about the Day-to-Night effect created in backdrops for a while but so far never had the opportunity to integrate the idea into a set design. Finally it was time and in Big Image he found an excellent partner to achieve this dream. Thanks to the almost 360 degree photo and the specially built stage it made it possible for them to install the premium printed image into the audience allowing them to experience New York as a citizen.

"The most difficult part of the project was to test the possibility of projection onto the printed image, but thanks to the quality of the fabric we were able to achieve this."

In the final composition projection was involved to be able to show various meteorological changes such as clouds, snow and storms. This was the most difficult part of the stage design, but thanks to the quality of the fabric they were able to achieve it as visualized.

"My experience with Big Image has been excellent. Big Image's great professionalism and flexibility when approaching this complex project has been flawless."







ASKA & Maria Nila. Office & showroom. Art installation at the entrance with custom-made clear acrylic panels covered in adhesive foil. Clear acrylic wall paintings. Photo credit: Mikael Lundblad

**Imagine an art installation poured out of
your mind, no detail left
behind, all imagination
turned into reality.**





ASKA & Maria Nila. Office & showroom. Acoustic solution including cotton fabric covered sound absorbers in custom cut figures.
Photo credit: Mikael Lundblad





Millesgården Sweden.
Exhibition: Vivienne Westwood. Adhesive foil.

Amber Vandenhoeck

"I completely let myself get advised by Big Image, and I immediately was delighted by the cotton fabric and its qualities and possibilities."





Swallowed by 10-meter-high walls, the stage takes the visitors On the Road

Dive into the creative process when building up the scenery for Jack Kerouac's novel "On the Road", ending up in a deserted courtyard surrounded by 10-meter-high walls creating the grasping, almost claustrophobic atmosphere.

When creating a complex scenery built up by several different images inspired by a claustrophobic atmosphere with ten-meter-high walls surrounding the whole stage, Amber Vandenhoeck, lighting designer and set designer, based in Antwerp, Belgium, was for the first time introduced to printed cotton fabric. The realistic print transformed the stage from imagination to reality.

Wandering around on Google maps

In parts of the novel, it is described that the main character is running around in courtyards or at stations. This became the main inspiration when creating the set design. Amber, together with the director David Marlon, was appealed to not making it into an open space, but to create a closed, almost claustrophobic stage design. But instead of real life traveling they wandered around on Google maps searching for courtyards and deserted backyards.

Making 10-meter-high walls into reality

Since images from Google Maps can't deliver the artwork quality needed when making it big, one extra dimension in the project was to create a photoshop collage of the location putting the pieces together. The result made it look a bit more bizarre, and created a whole new picture of the place, which Amber thought probably couldn't have been achieved in one single photo.

When it was time to make the artwork into reality, Amber was recommended from the Münchner Kammerspiele technical office to get in contact with Big Image.

One challenge was to make the set design manageable and easy to be installed and then taken down when the walls are 10 by 10 meters. The solution was to install the fabric onto wooden frames.

"We put the cotton fabric over wooden frames, but the joints between the frames had to disappear completely which it did. It has to do with the quality of the cotton fabric, the quality of the prints, the quality of the finishing and the craftsmen putting it all together. In the end we were really, really happy with the result."

To learn more about our work with set designers for theatre and opera, or how we can help take your idea from imagination to installation – please get in touch!



Imagine a stage design with 10 by 10 meter high and wide walls, but still being able to be installed and taken down efficiently.







Paraply production. Office. Lightbox integrated with sound absorbers.





Teater Västernorrland. Production: „Jag skiter i att
det är fejk det är förfärligt ändå“. Walls on Samba,
Flooring on Vinyl thick. Set designer: Lotta Nilsson.
Photo credit: Lia Jacobi



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