

BIG Magazine

INSPIRATION FROM THE WORLD OF LARGE PRINT

YEARBOOK - 2018/2019

2018/2019

YEARBOOK

THE GRAND HOTEL GETS COVERED IN FABRIC

A grand renovation takes place behind meters of fabric

BIG IMAGE STEPS UP ITS CAPABILITIES

With brand new machines in the Swedish production facility

TRANSLIGHT MAGIC GOES LIVE

At the premier of the all-new 2019 Subaru Ascent

BIG Magazine

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BIG IMAGE has 30+ years of experience working with opera venues, theaters, film and television studios, retail and event producers from all over the world, providing high quality, large format digital prints on soft materials for projects of all sizes and degrees of complexity.

– WIDE FORMAT PRINTING ON SOFT MATERIALS –



Big Magazine is printed on nordic ecolabel Scandia 2000 (100 % ECF-pulp) to reduce its impact on the environment.



PHOTO FROM MADAME BUTTERFLY AT PALAU DES ARTES, ITALY



“We have tested more than 2000 different fabrics and now we have added more experts to our team, so we can increase the pace of testing more new fabrics and products.”

TEXT /// ANDREAS SKANTZE
PHOTOCREDITS /// BIG IMAGE SYSTEMS

Creativity in many different ways



There are many ways to create unique and spectacular visual experiences. Throughout the years we have been fortunate to be a part of a broad variety of very successful projects.

We have worked with theaters and opera houses, TV and film productions, festivals and special events, museum and trade show exhibits, Olympic opening ceremonies, global expositions, international fashion retailers, and helium and hot air balloon manufacturers—just to name a few of our different types of clients.

Our clients are our best source of inspiration for developing creative solutions. To name one example out of many, most of the exciting and innovative types of fabrics we print on have been proposed by our clients. We have tested more than 2000 different fabrics and now we have added more experts to our team, so we can increase the pace of testing more new fabrics and products.

At Big Image we have always embraced using different technologies to meet —and ideally exceed—customers’ expectations. A few examples are: double-sided printing with different images on each side, integrated LED-screens in lightboxes, 3D-printed parts and accessories for aluminum frames, 3D-shaped inflatable structures and advanced fabric engineering.

Lately, we have been building dynamic RGB-LED lightboxes where sections of the image can be animated and/or highlighted—and the results are spectacular!

We are also venturing into digital screens for large-format visual experiences as we see an opportunity in the market for projects that are driven by highly imaginative content and design.

Let me tell you a big digital secret: We are experimenting with a flexible, high-resolution digital display than bends to accomplish almost any shape you like in 3D. Follow us on social media to find out when we are ready to launch this fantastic new capability for huge-format, digital, visual communication!

We would love to help you with your next project by sharing the experience and expertise we’ve acquired since 1987.

A handwritten signature in dark ink, appearing to read 'Andreas Skantze'.

Andreas Skantze
SENIOR ADVISOR & PARTNER,
-BIG IMAGE

The colorful journey of Swedish designer Gudrun Sjödén

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE

It's been 40 years since Gudrun Sjödén's first collection saw the light of day. Since then, Gudrun Sjödén Design AB has grown from a small family business into an international design company with 21 of its own stores, a global web shop and mail-order service and around 400 employees. The company celebrated its 40th anniversary with an exhibition that takes a look at how Gudrun Sjödén's characteristic clothing has developed over the years.

Big Image had the opportunity to digitally reproduce Gudrun Sjödén's beautiful patterns and print them on fabric for display throughout the exhibition. The client was very happy with the results and, especially, with the high-quality color rendition we achieved when producing the fabric prints.

At the exhibition, which took place at Edsvik Konsthall, north of Stockholm, we learned about Gudrun Sjödén's

work process: from experiencing inspiration through designing the collections, creating the catalogues, and marketing on-line. Gudrun Sjödén opened her first store in downtown Stockholm, Sweden, in 1976. With their unique patterns, bold colors and pure natural materials, the collections were an immediate success. Gudrun Sjödén has received numerous design and entrepreneurial awards and has been at the top of Swedish fashion brand exports for several years.

"Gudrun Sjödén has received numerous design and entrepreneurial awards and has been at the top of Swedish fashion brand exports for several years."

"Our colorful customers are all over the world," says Gudrun Sjödén, owner, CEO and chief designer. "They are strong, self-actualized women who express their personalities. We want to inspire women to make a statement and be seen. I love contrasts and surprising combinations and using only pure, natural materials. This has been my passion and my concept for over 40 years," says Gudrun Sjödén, owner, CEO and chief designer.





The colorful celebrations continue

On the 8th of March the Gudrun Sjöden celebration continued with a colorful fashion show, which was also held at Edsvik Konsthall in Stockholm. This nature-inspired event featured hair, make-up and clothing combinations by the award-winning stylist Robert Rydberg with live music performed by choir singers. Big Image also produced the beautiful green banners for this show—which may look like a simple job. However, this required great precision because we had to achieve a uniform color without any variations.



TRANSLIGHT FABRIC PRESERVES IDEAL HUES AND LUMINOSITY FOR GOODMAN THEATRE

TEXT /// HEATHER BEAL PHOTOCREDITS /// THE GOODMAN THEATRE – CHICAGO, ILLINOIS, BIG IMAGE



The backdrop used for Act Two of the Goodman Theatre Chicago's production of "Objects in the Mirror" is mesmerizing. The richly saturated blues of the water are separated from the brilliant hues of the sky by a whisper of a horizon line.

"The play or opera being presented onstage dictates everything we do," explains Scenic Designer Riccardo Hernandez. "There are two distinct locations for this play. The first act is set in war-torn Africa. The second act opens with a panoramic view of the beach in Adelaide, Australia. The scenic design creates two complete opposites by using hard surfaces, such as corrugated metal and wood, in the opening act and a large-scale, digitally printed backdrop of an actual photograph of the beach for Act Two.

I chose this particular photo because it provided a wonderfully lyrical, poetic vista that spanned the entire width of the Goodman's

"...for Act Two. I chose this particular photo because it provided a wonderfully lyrical, poetic vista that spanned the entire width of the Goodman's stage. The sky reminded me of a Rothko painting. The clouds are peaceful, not threatening."

stage. The sky reminded me of a Rothko painting. The clouds are peaceful, not threatening."

The contrast between the action on the stage and this backdrop is intentional — and poignant.

"The main character in the play is searching for his identity," Hernandez says. "He is from Africa, so even though Adelaide appears to be safe, he still feels out of place. The fact that there is a clear horizon line, but no distinct sense of land reinforces this."

The Goodman Theatre's Technical Director, Mark Prey, knew he needed to find the perfect combination of fabric and technology to preserve color saturation on the backdrop, which would be illuminated from both the front and back.

Prey called Big Image Systems to see what options its staff could propose.

"The Goodman Theatre had

ordered a backdrop from Big Image in the past,” he says. “So when Riccardo requested a large printed drop for this production I knew Big Image was the company to talk to.

“We recommended Translight Fabric for the ‘Objects in the Mirror’ drop because Big Image developed this double-sided printing technique to offset the loss of color saturation that always happens when a backdrop is lit from behind,” says Olle Lindqvist, President of Big Image’s U.S. Operations. “By printing on the front and back of Cloth 201 HzN, we knew the backlit colors would be as vibrant as those we used to achieve printing on vinyl (RP Screen).”

Since Translight drops are printed on muslin, they are far more durable and easier to work with than vinyl drops. Big Image can also use its proprietary Infinitus printer to produce seamless Translight backdrops that are up to 160’ by 40’ in size.

“Achieving precise registration of the images is absolutely critical for successfully employing the Translight

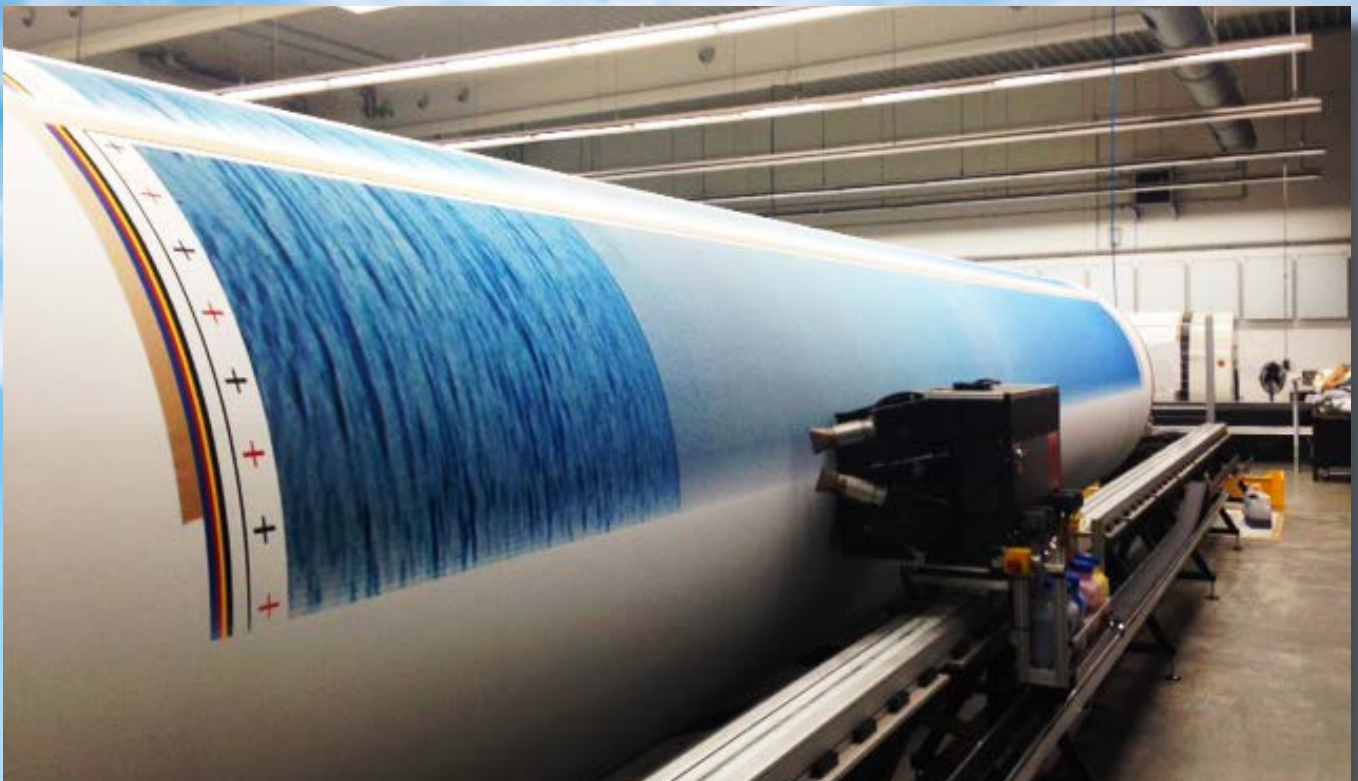
technology,” Lindqvist notes. “Using Big Image’s water-based inks is, in effect, like spraying water on a cotton fabric. The first side is printed and the fabric shrinks a small amount as it dries. Thus the dimensions of the fabric and the printed image have already shrunk by the time the fabric is prepared for printing on the second side.” So Big Image’s production team needed to pay meticulous attention to sizing, aligning, and registering the digital art before printing on the backside of the drop.

“The drop looked great onstage under light,” Prey says.

Hernandez agrees: “The cotton Translight fabric was quite friendly to light. The effects we could achieve were more real, more mysterious than if we’d used another material or technique.

For decades audiences have seen painted reproductions of photographs on hard surfaces. Now, though, the Translight technology directly recreates the photograph and this allows designers to light it in ways that enrich the storytelling we can do with theater. I would absolutely use Translight again.”

“The cotton Translight fabric was quite friendly to light. The effects we could achieve were more real, more mysterious than if we’d used another material or technique”





Little BIG THINGS

Big image's work can be seen in many places. Here are some glimpses of different projects from around the world.

TEXT /// CECILIA RAMSTRÖM
PHOTOCREDITS /// BIG IMAGE



PHOTO CREDIT /// INVNT

01

Amazing drops for Samsung Unpacked event

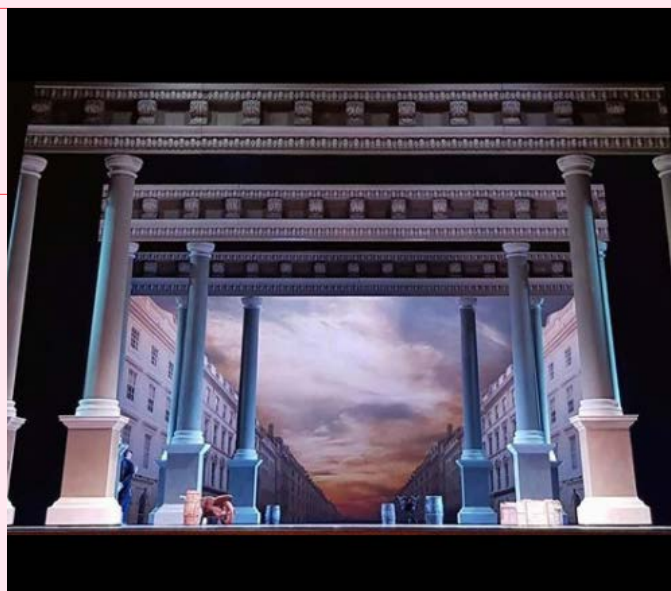
For the launch of the Samsung Galaxy Note8, the event producer INVNT NYC asked Big Image US to produce four very large fabric prints, including the two shown to the left.

These two gigantic, seamless drops measured 80'-6" x 39'-3". Big Image also produced two 76'-7" x 35'-2" drops that were positioned along the exterior of the product presentation floor.

Stage design for My Fair Lady

02

Big Image UK produced several large-format backdrops for Teatro di San Carlo's all-new production of My Fair Lady, with scenic design by Gary McCann. Most of the backdrops were printed on seamless, 100% cotton fabric measuring 18.5 x 8m. One backdrop was printed on Rolltex Heavy fabric and another was a stunning 18m x 10m, seamless gauze map of London. All of the backdrops were printed on Infinitus.





03

Touring backdrop for the stage setting of Material Girl

For the touring production of 'Material Girl', Big Image UK created a backdrop that worked throughout the show, toured well and displayed an integrated projection area perfectly. We printed a seamless, 10m x 8m cotton Horizon cloth backdrop and provided an unprinted Voile 216 swath of fabric that was used to cover the legs at stage left and right.



04

Lightbox for Museum in Berlin

Big Image produced a lightbox for the Military Aviation Museum in Germany to make the background pop. This exhibition focuses on the experience of reservist Peter Falkenstein. Each year the exhibit will be extended by an additional section until 2018. In this way, the military career and the personal fate of the soldier who went to war as an infantryman in the summer of 1914 will be tracked until the end of the fighting in November 1918.

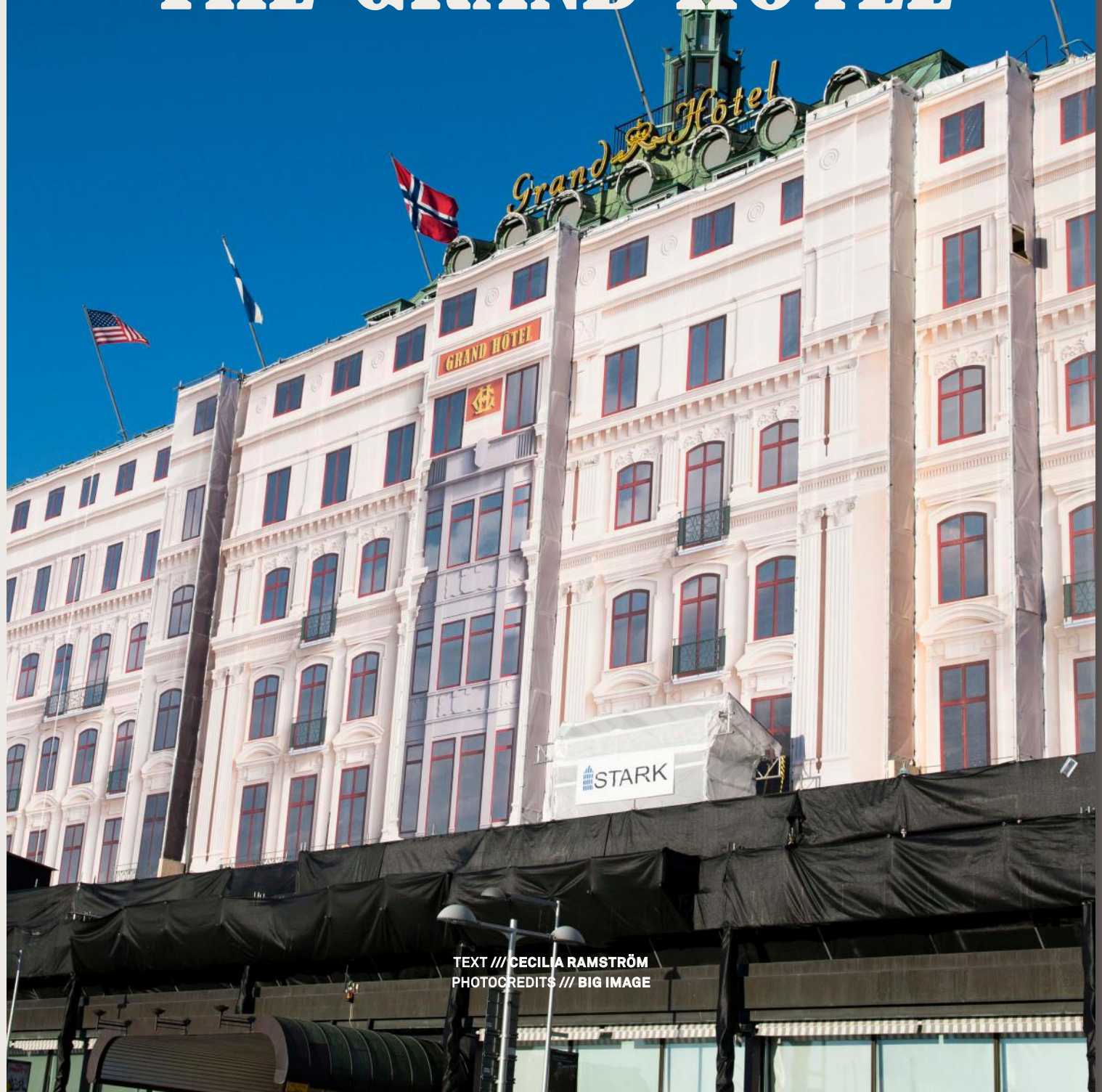


05

American Mesh for Madame Butterfly

After seeing the absolutely beautiful backdrops scenographer Manuel Zuriago designed for the stage setting of Madame Butterfly, Big Image was happy to print these drops seamless, on American Mesh in sizes of 18m x 9m for Palau des Artes in Valencia, Spain. Produced by Big Image Italy, ARTEFATTO of Reggio Emilia.

COVERING THE GRAND HÔTEL



TEXT /// CECILIA RAMSTRÖM
PHOTOCREDITS /// BIG IMAGE

During the first part of 2018, the historic Grand Hôtel in Stockholm (established in 1874) underwent a major façade renovation. In collaboration with façade renovation specialists Stark Fasad, Big Image Systems covered the hotel's exterior with fabric printed with full-scale images of what the building would look like once the work was completed.

This project included sizing and positioning the artwork to achieve a precise fit with the scaffolding, printing and finishing nearly 2,000 square meters of vinyl mesh and, of course, installing the huge pieces of fabric at the Grand Hôtel with the help of the Big Image installation team.

The fabric façade cover turned out to be spectacular, as noted in several Swedish newspapers. All renovation activities took place behind this giant fabric wrap. We are very proud to have been a part of this massive project!

The goal of the façade renovation was to retrieve the original splendor of the Grand Hôtel's architecture while achieving a clean-lined classicism that connects this landmark structure to its

urban context. The existing reddish-hued stucco was removed and replaced with stucco of the original "light ochre" color. Cornices, crown moldings, and other decorative details were also added.

For those interested in more background, the Grand Hotel was built under the leadership of Jean François Régis Cadier, a Frenchman who arrived in Stockholm in 1852.

After the Stockholm Exhibition in 1866, Sweden became more well known by other European countries and by travelers from around the world. City leaders realized that Stockholm had insufficient hotel capacity to meet the growing influx of international guests. A truly great, high-class hotel was needed. Cadier was asked to come up with a solution. Inspired by the Art Nouveau architecture that had begun to emerge in Paris, Cadier chose architect Axel Kumlien to develop the design for this grand hotel.

Two years after Kumlien's first drawings

were presented, the building was completed and the hotel was ready to receive its first guests.

The Grand Hotel is beautifully situated along the waterfront and has been an elegant fixture in Stockholm's cityscape since it was built. Over the years, the Grand Hotel has undergone a couple of renovations. Some say that no

classic building in Stockholm has changed its appearance more radically than the Grand Hotel.

For example, in 2004, the Grand Hotel was expanded thanks to its purchase of the Burmese Palace. It was renovated in 2006 and

76 new rooms were added as well as a huge, luxurious suite.

In 2024, the Grand Hotel will celebrate its 150th anniversary. Plans for renovating the entrance, repainting the roofs and installing new lighting are already being prepared for the sesquicentennial celebration.

The completed fabric façade cover was spectacular, as noted in several Swedish newspapers.

We are very proud to have been a part of this massive project!



Big Image steps up its Capabilities and Technology

TEXT /// CECILIA RAMSTRÖM
PHOTOCREDITS /// BIG IMAGE

Rickard Eskilsson, CEO of Big Image Systems, talks about our new equipment investments in Sweden and our expansion into new, promising market segments.

In the latter part of 2017, three new machines rolled into Big Image Systems' production facility in Sweden. These included large inkjet printers—a DURST RHO 312 PLUS and a DURST RHO 512 PLUS.

These 12-pictoliter, roll-to-roll UV inkjet printers feature Durst's innovative Variodrop technology, which uses "multi-pulsing" to achieve uniformity and precise spacing of ink droplets. These machines can also print at a rate of up to 350-square-meters per hour with a resolution up to 1200 dpi. Eskilsson says that since demand for fast deliveries is growing, Big Image made this investment to help shorten turnaround times. The third printer is a sublimation machine, Durst Rhotex 325.

"These new machines make it possible for us to print on even more flexible materials via paper transfer so that we can send the end-products folded in cardboard and without rolling the pictures like we do for many customers today," Eskilsson explains. "Other reasons for making this investment are, of course, to substantially increase Big Image's capacity and, simultaneously, attain an even higher resolution."

Big Image is keeping its proprietary Infinitus Jr, which is unique because it can print on flexible materials that no one else can handle with good results at a width of up to 5 meters.

Our production facilities are located in Täby, Sweden and Berlin, Germany. In Berlin, Big Image has two proprietary Infinitus machines that we built ourselves to produce seamless images with widths up to approximately 12 meters and lengths up to 50 meters.

"This means we can print just over 700 square meters of material in one piece," Eskilsson says. "And, as an added benefit, we also print double-sided in these sizes. The market segments for these prints include TV, film, theater, opera and major trade shows and events. We produce completely unique products for these segments that no one else can manufacture in the same efficient way and with the same precision."

Eskilsson adds that Big Image is also continuing to build on its strong points: "A combination of industrial manufacturing, craftsmanship and logistics are the strengths of our company."

In recent years, Big Image has also expanded into producing light boxes, sound absorbers, digital displays and LED walls.

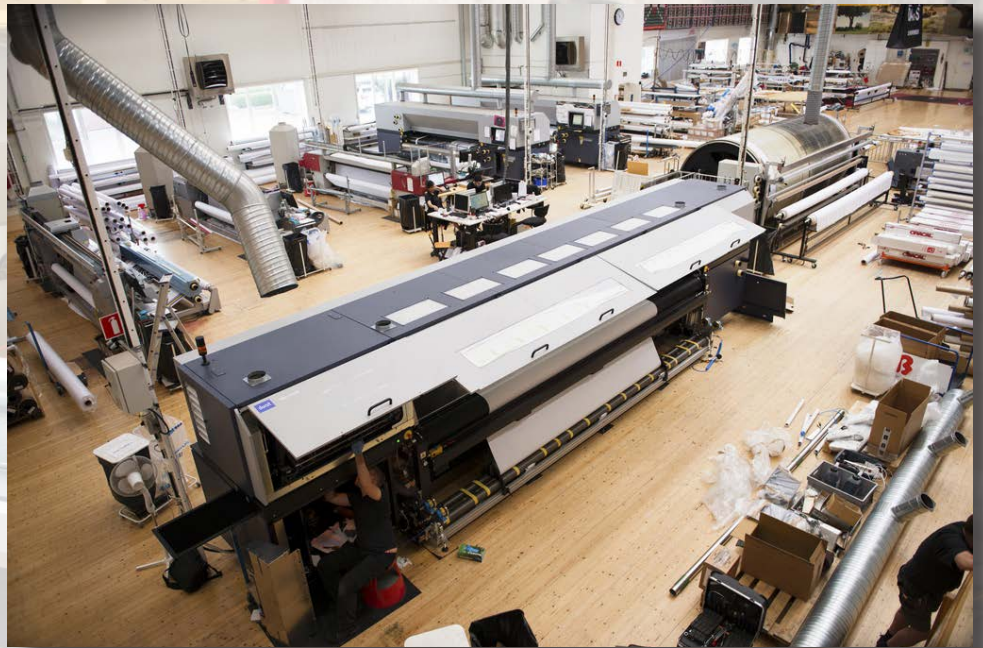
"Demand for light boxes and sound absorbers is growing fast," he says. "We offer both customized and standard light box solutions. We expect the market for digital displays to explode in the next few years."

Eskilsson concludes by saying that Big Image strives to find segments where it can offer unique products and services to avoid being swept into a price war that would be devastating for continued expansion and investment. "We focus on providing the right products that are properly packaged for the benefit of our clients and the environment while achieving healthy margins," he says.

Welcome to Big Image!

RHO 512 PLUS

The new super-wide 12 pictolitre roll to roll UV inkjet printer with Variodrop technology, with a Fine Art setting capable of printing with quality up to 1200 dpi, and a speed of up to 350 m2 per hour.



RHOTEX 325

Our new Rhotex 325, is a 3.2 meters printer that combines direct-to-textile printing with dye sublimation transfer printing technology. Depending on the application and fabric, this printing system can alternate between paper transfer and direct printing on polyester-based materials.

It prints using water-based dispersion inks for various printing materials, and reaches a printing speed of up to 390 m2/hour. It is also equipped with an integrated hot air dryer.



TUNNEL ART

TEXT /// MÄRTA GROSS HULTH, SVT, CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE



In Uppsala, Sweden, you can walk through this colorful underpass, which is decorated with seven huge posters that Big Image printed on adhesive film. This material is perfect for adhesion to smooth surfaces, interior or exterior.

Thousands of school children from the Province of Uppland, Sweden, inspired Erik Hedman to create the art for these posters. Hedman's art is characterized by bright colors and engaging details.

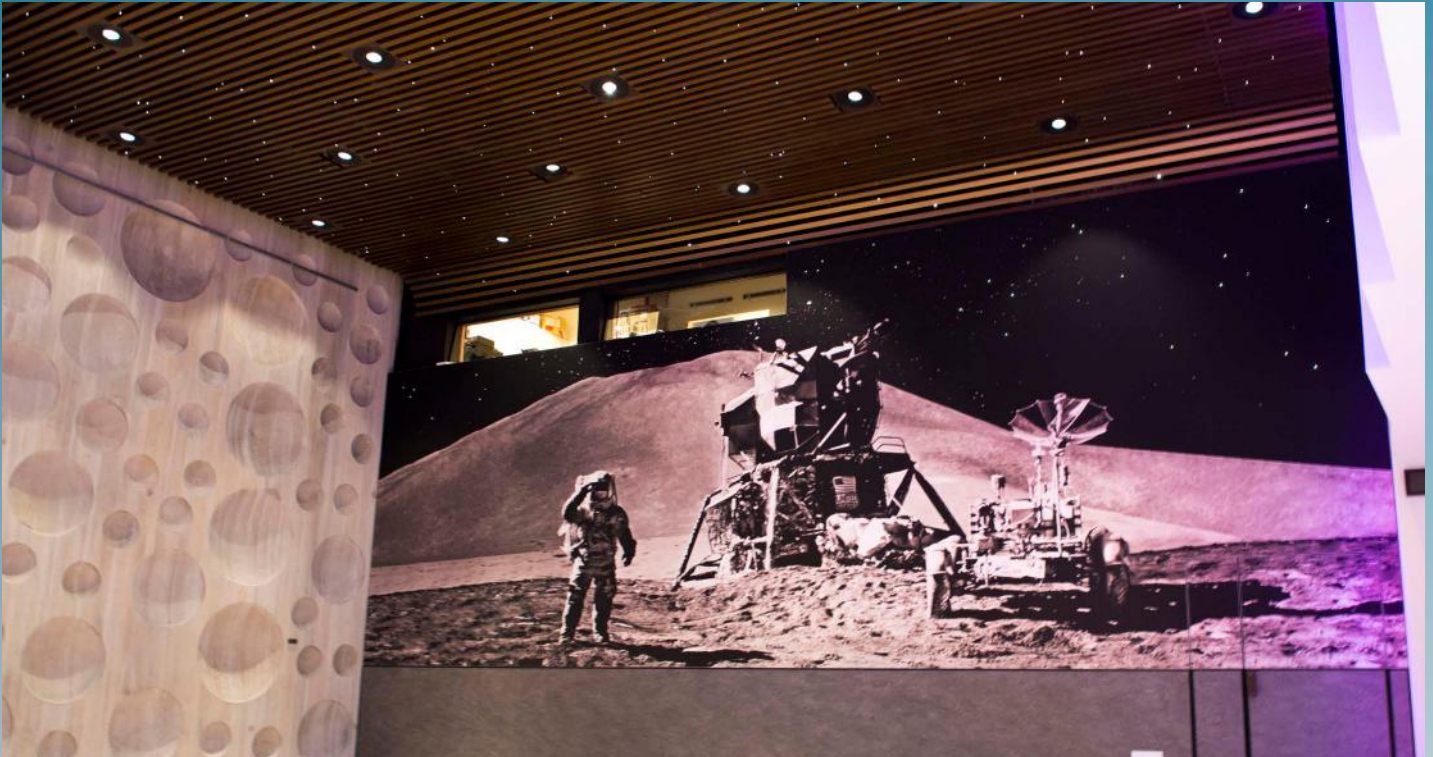
– *This underpass felt very dark, Hedman explains. I walked past it and saw that it needed something colorful. I asked leaders of the municipality and they agreed.*

The images are inspired by freeze-frames from movies created by thousands of school kids all over the province of Uppland during the past three years. The art is temporary due to a major rebuilding that will take place near the viaduct. The Cultural Administration's unit for children and young people simply took this unique opportunity to visually express part of the municipality's cultural heritage that is shared by its younger inhabitants.

– *Although I have drawn and designed the posters, I have 'stolen' images and characters created by the children. I have fit the characters from their movies into the drawings, says artist Erik Hedman.*

SPATIAL HARMONY

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE



This year, “Citykonferensen” (The City Conference) received the prestigious “Meeting Room of the Year” award from Svenska Möten, a conference booking company. This prize was for the “Polhemsalen” (which appears above with an image of the historic lunar-landing event). Big Image printed the fabric backdrop and produced large acoustic frames filled with Echostop (a sound-absorbing material) that were installed behind the backdrop to reduce ambient noise levels.

The inspiration for the space décor was the adjacent gray concrete wall, which resembles the color and hollow, cratered surface of the Moon. Big Image expresses its hearty congratulations to all who were involved in this project.

We were also pleased to have the opportunity to produce images in acoustic frames and deliver them to the “Celsiussalen” conference hall. Here the room was filled with scenes of nature (as shown below).



Big Tip board

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE

Here are a few tips that we've shared with clients to make sure every aspect of their project is thoughtfully resolved - from optimizing the impact of digital printed art to making sure it is properly mounted, illuminated and displayed.

#1

Big Image & Acoustics

Did you know that Big Image can arrange for acoustic tests and calculations? The size, shape and furnishings of a room substantially affect its acoustical qualities—as does the positioning of audio sources. Our acoustic décor options allow you to create a better sound environment without compromising decorative beauty or allure.



#2

Choosing Floor-Covering Materials

Selecting the ideal material for custom-printed floor coverings is essential for achieving a desired impact. Big Image can print on soft polyester, dance mats, vinyl flooring, carpet and other materials to ensure that a printed floor covering is a natural extension of the décor for a stage production, exhibit, television or movie studio, or special event. For example Bodentuch is becoming popular because it has a rubber backing that helps it to stay in place when people or objects move across its surface. We will happily guide you through choosing the floor covering material that is perfect for your project!



#4

Special fabrics

At Big Image, it is part of our DNA to experiment with unusual and varying types of materials and fabric. While we present examples of these on our website, please don't hesitate to ask us about other fabrics or to tell us about new materials you would like us to print on. For example, in the image below we printed on jute fabric for a client in Italy.



#3

Creating a Translight Magic Artwork

Translight Magic is Big Image's latest product innovation. We print one image on the frontside and another image on the back. These images are transformed based on how the fabric is illuminated. For example, in the photo below, backlighting the drop caused the moon to appear. We will happily help you complete your artwork & print a test when you order a print from our proprietary Translight Fabric series.



#5

American Mesh

American Mesh is a cotton fabric with small openings. It's used mostly for stage and theater design to achieve fade-in and fade-out effects. For example, a scrim will become opaque when it is lit at a sharp angle and the scene behind it is dark. As the area behind the scrim grows lighter, the scene will "bleed through" and appear. When the scrim is no longer illuminated, it will become virtually invisible. Scrim both reflect and transmit light.



TRANSLIGHT MAGIC HELPS ADD AN ELEMENT OF SURPRISE

TEXT /// HEATHER BEAL PHOTOCREDITS /// HANSEN PRODUCTION, BIG IMAGE

The concept for the premier of the all-new 2019 Subaru Ascent at the Los Angeles International Auto Show was spectacular—and so was Hansen Productions' execution of this highly imaginative, skillfully orchestrated event.

According to Mike Hansen, owner of Hansen Productions and executive producer of the Ascent reveal, Subaru built excitement for this event by first showing an exterior concept in the fall of 2016 and then an interior concept in the spring of 2017. So, for the official launch of the Ascent, the biggest Subaru SUV vehicle ever, this international automaker wanted a big reveal event to match.

"A key message was that this is an eight-person vehicle," Hansen says. "It was also important to create an event that only Subaru could do. For example, Subaru wanted to have dogs drive a car onto the stage. Subaru has

featured a family of dogs called The Barkleys in its ads for several years. We started thinking of ways to leverage this."

Hansen and his team wanted to keep the presence of the dogs in the car a secret to add an element of surprise and delight to the moment when the Ascent was officially announced.

"We also wanted to make sure the car was the star," Hansen says. "My production designer, Duke Durfee, suggested using a specialty fabric for the main backdrop. This drop would have one set of art printed on the front and a different set on the back. I was intrigued."

Big Image Systems was selected to produce all of the printed drops for the mainstage of the show. This included not only the 20'X60'

seamless mainstage Translight Magic drop, but also prints for three freestanding



flats used to mask the area where the Ascent was parked offstage and an LED platform masking wall.

Due to the location of this event, Big Image Systems contracted Hot Rod Shop, Inc., an Alameda California-based scenic and event shop and long-time client of Big Image, to make the metal frames for the fabric-covered flats and the LED platform masking wall. Hot Rod also provided on-site installation assistance.

“Hot Rod was the perfect choice,” says John Bloom, Western Regional Representative for Big Image Systems US, “The location of the Auto Show was near enough to Hot Rod to get them involved.”

Bloom had recommended using Translight Magic for the mainstage drop “because the idea was to transform a typical home with a white picket fence into the Barkleys’ doghouse.” He knew this could be accomplished smoothly by front lighting the art for the first scene and then backlighting the same drop when the doghouse image and related art needed to appear. In addition to the transformation of the house, red fire hydrants materialized on the lawn and a plane and skywritten word “Ascent” appeared above where the actual car would be parked on stage.

“The ability to achieve this transformation simply by using lighting was amazing.”



As soon as Big Image Systems received the artwork, staff created a quick Photoshop overlay of the two images that were to be printed on the front and back of the Translight Magic drop. “This allowed us to digitally view the transition,” Bloom explains. “Our staff in Berlin also insisted on producing a full-sized test section of the drop so we could test the changes in real life and identify where the trouble spots would be.”

This interim step proved to be very valuable. The results from lighting the test section of fabric made clear what worked and what didn’t. Fortunately, the art was digitally composed.

“This made it easier for the artist to make quick, precise changes,” Bloom says.

The truss cantilevered out and the drop hung perfectly, just behind the upstage edge of the platform. However, there was less than 12 inches of space between the drop and the tables behind it that held the ground lighting. This space was already packed with cables, making ground support impossible.

“The ability to achieve this transformation simply by using lighting was amazing,” Hansen says. “Using a Translight Magic fabric backdrop enabled us to authentically accomplish what we set out to do. It provided a cost effective, visually effective way to achieve different looks from a single backdrop. It also allowed us to evolve the set design in ways that kept the focus on the car and the dogs.” Hansen says.

#NOPIECEOFDIRT

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// ÖRJAN KARLSSON

Is there an issue you are willing to fight for? Perhaps an injustice that has you vexed? How and where do you make your voice heard above the clamor of opinions? Astrid Lindgren knew. Throughout her life, she addressed issues such as children's rights, world peace, the environment, animal rights and the natural world. Her voice was strong and she was counted among the most important opinion leaders in twentieth-century Sweden. Thus, the idea of producing an exhibition about Lindgren's engagement in and impact on political discourse took root and Annmari Kastrup at Actit Kommunikation was commissioned to accomplish this.

"It is election year in Sweden and we wanted to raise the issue of the democratic discourse and the importance of engaging, taking a stand, and demonstrating civic courage. Using Lindgren's social activism as a point of departure, the exhibition seeks to examine what it means to make one's voice heard and why this is important for a democratic society," says Karin Eliasson, project manager at Astrid Lindgren's Näs, in an article published by the newspaper Östra Småland Nyheterna.

Initially a working title, #nopicieceofdirty became the name of the exhibition. As plans progressed, the working title seemed increasingly more appropriate until, finally, it was adopted as the exhibition's official name. It is inspired by Astrid Lindgren's book titled The Brothers Lionheart, in which Jonathan says: "But there are things you have to do, otherwise you're not a human being, just a piece of dirt".

In addition to Annmari Kastrup serving as the producer, the project team included designers Anders Rabenius and Anna Asker, graphic designer Karin Brodén and project manager Karin Eliasson. Together, they came up with the concept and sets were constructed based on three major themes: children's rights, wildlife, nature and peace, and democracy and justice. Each theme was assigned its own color—red for children's rights, turquoise for wildlife and nature and yellow for peace, democracy and justice. A film kiosk at the beginning of the exhibition offers an overview of Astrid Lindgren. Then, the space opens out into the three themed areas.



Concept and project management: Karin Eliasson
 Producer and project supervisor: Annmari Kastrup, Actit Kommunikation.
 Designers: Anders Rabenius & Anna Asker
 Graphic designer: Karin Brodén
 Text author: Gunhild Wallin
 Photography: Örjan Karlsson
 Props: Anneli Karlsson
 Construction: Fischer Reklamateljé, Markus Eberle AB, Simon Karlsson



The project team decided to build the exhibition using ceiling-hung, fabric banners because these made it easy to create spaces within spaces, were cost effective, and would be easy to disassemble, transport, and install in other locations if the exhibition went on tour.

Big Image was chosen early in the planning and design process to produce the banners, which include one printed with a continuous image that is over 65 feet long and that runs through a large part of the exhibition.

A number of schools have engaged with #nopicceofdirt and a variety of collaborations have arisen around the content of the exhibition. It has also stimulated debate and discussion regarding our modern media society, source criticism and how we can make our voices heard.

Kastrup says she appreciates the skill demonstrated by Big Image, which is apparent in the quality of printing and the dedication of our staff towards the project. *"You are in safe hands when working with Big Image,"* she adds.

The exhibition is produced by Astrid Lindgren's Näs, a cultural center in Vimmerby, on behalf of the Foundation for the Preservation of Astrid Lindgren's Achievements. The main funding for the exhibition comes from the Swedish Postcode Foundation. The exhibition is open from June 9 until November 4, 2018 at Astrid Lindgren's Näs and will subsequently travel to a number of locations around Sweden.

*"You are in safe hands
 when working with
 Big Image"*

100% FIGHT

TEXT /// CECILIA RAMSTRÖM
PHOTOCREDITS /// BIG IMAGE



The exhibition “100% Fight – The History of Sweden” was displayed at The Swedish History Museum from February until December 2018. Big Image participated in the production of this exhibition by printing images on wallpaper.

We were happy to have the opportunity to pose some questions to Susanna Zidén, project leader, and Pernilla Tenje, production leader, about the design of the exhibition and how it has been received.

What can you tell us about the design of the exhibition?

The exhibition “100% Fight - The History of Sweden” is a touring exhibition and Tekla Eveleina Severin developed its design and color palette. At each new touring location, we have added something to the original exhibition while working with Tekla’s colors and design expression. Her concepts for the demonstration placards and strong colors and light were based on wishes expressed

“The light pink used as the base color not only relates to one of the stories in this exhibition, but also is symbolic for several groups whose rights have been questioned throughout history.”

by several organizations that contributed to the exhibition. We’ve used a lot of images and photos. The light pink used as the base color not only relates to one of the stories in this exhibition, but also is symbolic for several groups whose rights have been questioned throughout history.

What has the response been for “100% Fight – The History of Sweden”?

We have received a lot of media coverage by several Swedish newspapers, radio stations and trade magazines. The reviews have been mixed. The main criticism is that the exhibition can be perceived as telling young people what is right and wrong, others think it is inspiring and very moving emotionally. The media generally agree that the exhibition presents surprising new knowledge and engages visitors. High schools, which are one of the exhibition’s target groups, have shown great interest. Sessions that could be scheduled in advance were basically fully booked.



Since Big Image has produced many printed images on different materials and fabrics for ongoing exhibitions at The Swedish History Museum, we were curious to know what they like best about our collaboration!

When it comes to exhibitions at The Swedish History Museum is there something, in particular, you appreciate about working with Big Image?

We really appreciate how flexible Big Image is when responding to the variety of our orders. Sometimes we need detailed artwork from you and other times you've provided support for our graphic designers. Being able to collaborate on so many different levels is invaluable. We also appreciate your focus on quality when it comes to material selection. You have been fantastic and able to produce and deliver nice products—even in a very short period of time.

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THE VISIT

TEXT /// CECILIA RAMSTRÖM

PHOTOCREDITS /// ©LANDESBÜHNEN SACHSEN; PHOTO BY HAGEN KÖNIG



“The Visit”, written by the swiss dramatist Friedrich Dürrenmatt, is about a wealthy older woman who returns to her former hometown with a dreadful bargain: she wants the townspeople to kill the man who got her pregnant, then abandoned her. In exchange, she will provide enough money to revitalize the town.

In 2018, this tragicomedy was shown at Landesbühnen Sachsen in Germany and Big Image had the opportunity to print parts of the stage set on American Mesh thanks to set designer Christoph Gehre. We also had the chance to ask him a couple of questions!

What were your thoughts regarding the set design? What feeling and effects did you want to create?

The idea was to position the orchestra on the stage behind the movable printed wall to create a cramped, closed, and psychological space that creates an opportunity to involve the performers at a meta level.

Did the final result turn out as you imagined?

Yes, 100%. The prints and the stage set look exactly like the design model.

What was it like to work with Big Image?

Great as always! Friendly, professional, helpful and reliable.

At Big Image we love the use of American Mesh for this stage set and we think it turned out beautifully!



*“The prints and the stage
set look exactly like the
design model.”*





ABOUT BIG IMAGE

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE

About us

We have 30+ years of experience working with opera venues, theaters, film and television studios, retail and event producers from all over the world, providing high quality, large format digital prints on soft materials for projects of all sizes and degrees of complexity. The upbeat, adventurous attitude Big Image was founded upon still pervades all aspects of our business. It is sustained and fueled by the imaginative ideas of our clients and staff. We constantly strive to think outside the box to ensure that we can offer state-of-the-art printing technologies, techniques, and materials. We have applied our extensive knowledge of technology, craft, and artistic expression to design and implement new systems for mounting and presenting prints as well as new inks, fabrics, software drivers and printers.

Big Impact, Small Ecological Footprint

We try to create the biggest possible impact with the smallest possible ecological footprint. This means that we consider the potential environmental impact of every step in the design, production, shipping, installation, and storage (or recycling) process. Our operations are carbon-neutral and ISO 14001 certified. We offer eco-certified materials and printing methods that use water-based inks.

About the Translight Fabric series

One of our rather recent innovations has been to develop the Translight Fabric Series to preserve the color saturation of backlit drops and enable scenic designers, technical directors and others to achieve a range of effects by varying the way a single fabric print is illuminated:

- **Translight Fabric** was the first in this series of products created by Big Image. We print the same motif on both sides of a cotton fabric to keep the colors vivid and eliminate glare. When a Translight Fabric print is produced on one of our proprietary Infinitus printers, we can make it seamless.
- **Translight Fabric Day-to-Night** makes it possible for a scene to shift from day to night in the blink of an eye – or as gradually as desired. We print a day image on the front of the Translight Fabric and a perfectly matched night image on the back to give designers and technical directors the ability to achieve the precise transformation they have envisioned.
- **Translight Magic** entails printing one image on the front of Translight Fabric and another image on the back. When the fabric is frontlit only the first image is visible. When backlighting is added, the second image magically appears!

INFINITUS

the World's largest printers

TEXT /// CECILIA RAMSTRÖM, PER WRANGENBERG PHOTOCREDITS /// BIG IMAGE

IT'S FINALLY DONE. Before we introduced Infinitus in 2013, we had already invested three years of research and development time and 500,000 Euro to build the world's largest textile printer – one that could produce seamless prints up to 600 squaremeters in size! The capabilities of the first Infinitus were impressive. The work had been hard. Here is a recap.

2012: The men are relaxed on the executive floor. Right beside them is the in-house laboratory and nothing seems to be brewing there today. "It will be soon, though," grins senior manager Werner Schäfer. In the middle of June 2012, the Technical University of Berlin (TU) sends a truck with the equipment that will insert, electronically scan, pull straight and spool material for printing. By then, one floor below in the production department, all of the components for the 12-meter-wide printer called Infinitus must be ready to go. Klaus Müller, technical head of the project, calls what follows "a wobbly time" – three steps forward and two steps back. The battle to achieve a suitable color mixture gives the qualified theater painter a few extra wrinkles. After the decision between Piezo and airbrush is made in favor of the clear inkjet

print, the next objective is to create luminous colors - ones even more brilliant than those produced by airbrush printing. Yet, at the same time, the ink must flow smoothly through 256 nozzles per print head, each 52 microns in size, to produce solid color without spillage. The planned half-year development period for perfecting colors soon becomes two.

*Without a doubt,
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2013: Without a doubt the results are convincing: The colors are radiant. The finest lines and details are precise. The collaboration with TU is a success. It's clear 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.

2017: By this year, demand for large scale, seamless prints on soft materials is so great, we integrate all the knowledge we have acquired while fine-tuning this pioneering printing technology to develop a second Infinitus. In total, Infinitus has produced approximately 240,000 square meters of prints since its creation! Now we can't help dreaming of an Infinitus 3...

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



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