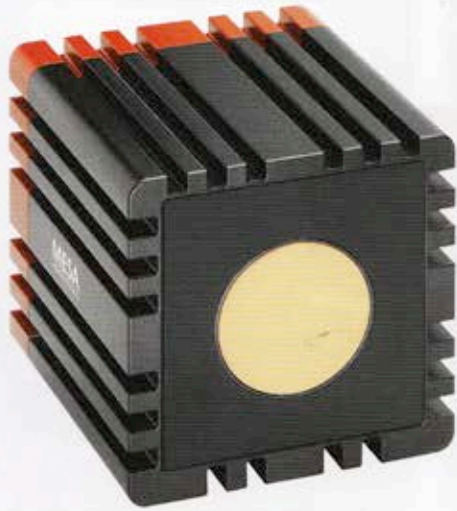


FIVE MOST WANTED

Random International

Designers

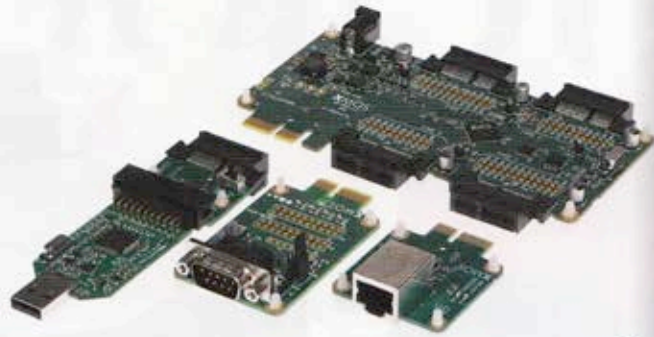
The objects chosen all echo the minimalist ethos that we apply to the conception, prototyping and final realisation of our work. Our individual tastes are too diverse to create a rigid "form follows something" policy but we do go to great lengths to let a concept dictate every aspect of how a piece is made, what it is made from and why it is made in a particular way.



1

CAM SR 4500 MESA

An honest and powerful industrial grade depth camera. The 4500 is not yet on the market but we got to test it for the Rain Room installation at the Barbican and really liked what we saw ... or rather, what it saw. It's nerdy, Swiss, accurate, durable and has a single function: to capture the world around it in three dimensions. And it does so extremely well!



2

XMOS Core devices (Event driven processors for digital electronics)

The digital equivalent to ... well, it hasn't really got one (at least none we can think of). It's a controlling component that drives the "real world" bit of most of our installations. It translates abstract ones and zeroes into speed, smooth flow and movement; it has an architecture, it's reliable and incredibly versatile. Utterly useful to some! And made in Bristol!



4

Gaffa tape

Tape is a product family that blew our minds early on and never stops surprising us: it's ingenious, useful, easy to handle, economical and can tie things together that you wouldn't normally expect to be connected.

Tape helps you to fix stuff, is entirely customisable, puts the user in control and is generally the Swiss army knife in the world of adhesives. The last sentence doesn't really make sense but we love tape. In any shape, material or form. Can someone please come up with a process to customise the weave of Gaffa / fabric tape?

5

Cable glider Type 25 Reutlinger

When exhibiting with Ingo Maurer at Spazio Krizia for the first time in 2006, we got a master class in suspending stuff from ceilings. The Maurer crew hung huge chandeliers with ease and they were able to adjust their height in a split second, with just one man. They introduced us to what we at the studio reverently refer to as "Reutlinger parts". Some of those (such as the Type 25) have been part of pretty much all of our subsequent installation works. They make life SO much easier.



3

5D MkIII + 24-70 L f2.8 II USM Lens Canon

From the day that we began to work with light, the documentation of our installations became more of a challenge. Although image representation can often add something in terms of visual quality, the most important and most difficult thing to capture is what the human eye actually sees when we are present. Drastic changes in light and ephemeral processes are some of the adverse conditions for filming and photographing a work. With the Canon 5D MKIII and a good lens we came a step closer to being able to show what it is that we actually see.

