

ARCHITECT DESIGNED

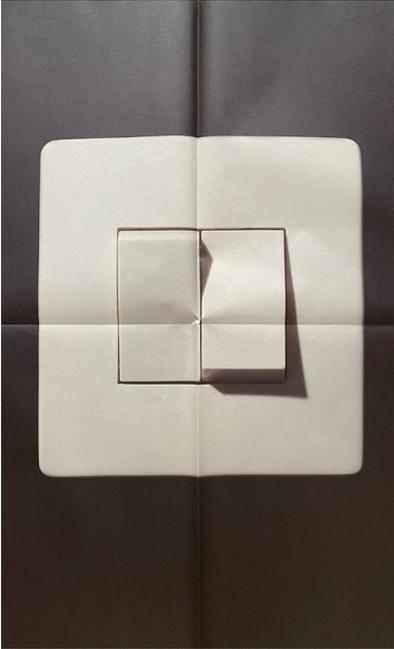
Influences, observations and their outcomes.

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'Architect Designed' is a visual essay presented by Thomas Finch, upon direct invitation by the editors, and was not peer-reviewed. The following documents are part of the contribution presented at the Practice in Research conference held at CIVA in October 2021, in the *Cartographies* track. (cfr. Introduction, p.7)

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1. (top left) Kilimanjaro Magazine (2010) 'Switch on' - What is Happening Now', Issue 10. p.2. London; Kilimanjaro magazine, © Tom Finch

The archetypal and an on-going search for it; our 'image' of an object is often the hardest to find yet seems so obvious.

2. (top right) Gabriel Curi (2019) 'Sorted, Resorted'. p.46. London; Koenig Books, © Tom Finch

Amongst other themes, Curi's interest in materials, and our learned expectations of them and their correct use is interesting. Stainless steel, so often found when instilling order, robustness and precision, houses Euro bank notes in arbitrary place, for no practical reason.

3. (bottom left) Kilimanjaro magazine (2010) 'Morbloro', Issue 11, cover. London; Kilimanjaro magazine, © Tom Finch

The intentional mistake, often over-looked as a result of familiarity with certain forms and compositions.



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Little Differences, 1996

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4. Richard Wentworth (1997) 'London, Freiburg, Goppingen, Bonn' p.16. Freiburg; © Tom Finch
The 'improper' use of space and objects.



5. Rue Joseph Wauters, 2021, ©Tom Finch, Wavre, Belgium

An evolving construction site that has intermittently stopped and started over a period of years, with various contractors contributing to a patchwork of construction with no single author.

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6. (left) 'Comme des Garçons brown paper bag', 2020, © Tom Finch

An everyday, robust object is made fragile and in doing so loses the characteristics that originally gave it purpose.

7. (right) '/Users/tomfinch/Library/Mobile Documents/A000_ADMIN: GENERAL/means of display', 2021, © Screen grab of desktop computer image

A desktop file into which images of gallery, exhibition and everyday life means for construction are stored for periodic reference.



8. 'Disused single storey building opposite Piscina da Quinta da Conceição, 2021, ©Tom Finch, Porto, Portugal

A small, single storey, disused building the lies within the grounds of one of Alvaro Siza's public swimming pools. With no obvious use and a familiar but simplified, abstracted palette of materials seemingly borrowed from the diligently maintained building opposite it gives the impression of a contractors best attempt at a respectful neighbour.



9. Artists atelier, construction photograph, 2021, © Tom Finch, Brussels, Belgium

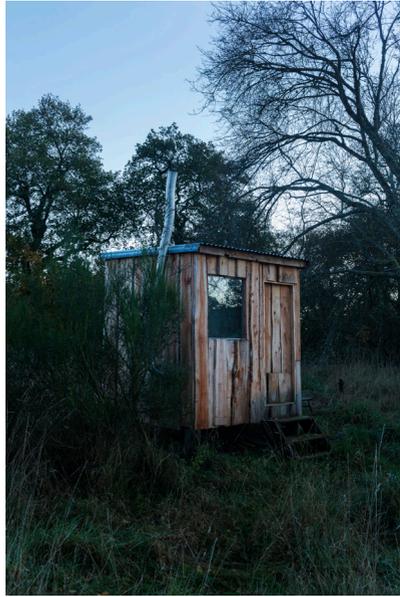
A projects contractor is tasked with building and then retaining the scaffold required during the formation of the works, leading to an tension in which certain elements have a level of refinement that sits awkwardly between the building site and finished site.



10. Industrial designer's home refurbishment, interior, 2019, ©Photographer Oskar proctor, London, United Kingdom

Retained details such as cornices meet intentionally crude interruptions, highlighting their lack of consistency and giving the building a sense of continuous evolution with no definite conclusion.

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11. (left) Industrial designer's home refurbishment, interior, 2019, © Photographer Oskar proctor, London, United Kingdom

A project's contractor is tasked with replicating the skirting found elsewhere in the existing building using painted MDF of matching proportions. The result is an abstracted, but familiar continuation of the detail in refurbished areas.

12.(right) Painters studio, contractor's sauna, 2018, © Photographer Oskar proctor, Aviemore, United Kingdom

A sauna, one of many ancillary spaces created by a contractor to aid construction during harsh winter months, and built using materials sourced from the main project. Intended as temporary spaces they were retained for later use, confusing the boundaries of the original brief.



13. Sun buddies/ Tres Bien SS19 presentaion, 2018, © Tom Finch, Paris, France

A seemingly haphazard arrangement of what appears to be borrowed display furniture reveals its specificity on occasion

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14.(top left) Rue du metal, interior, 2022,
©Tom Finch, Brussels, Belgium

Making good internal alterations. With no code supplier, the contractor was tasked to match the existing colour as closely as possible, ensuring a subtle discrepancy between new and old presented itself.

15.(top right) Kilimanjaro Magazine #8‘visual surrealism’ presentation, bStore, 2008, © Tom Finch, London, United Kingdom

Photograph of exhibition stand used to promote Kimilanjaro Magazine. Despite being entirely bespoke, the furniture intentionally adopted standardised print media proportions and borrowed a material vocabulary from protective shipping cases - the ‘bespoke everyday’.

16. (bottom left) Rue du metal, interior,2020,
© Tom Finch, Brussels, Belgium

Decorative gas stove

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In Practice

