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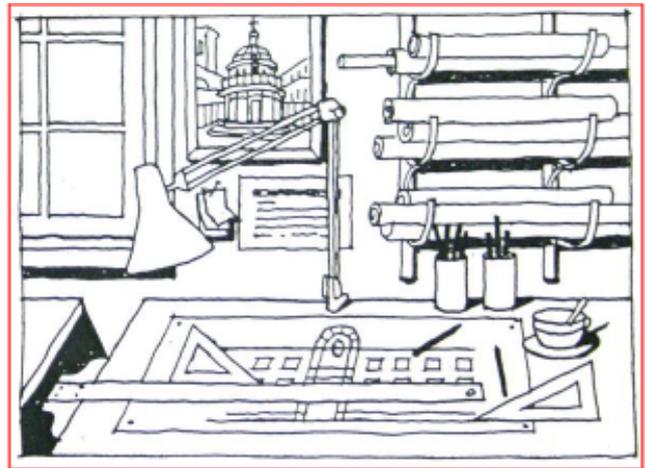
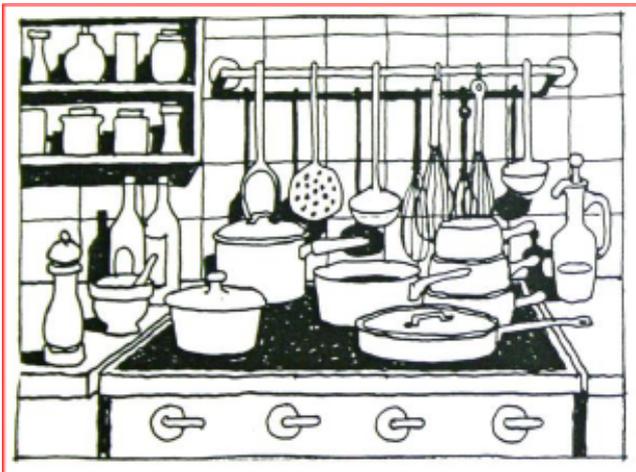
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The Tools of the Architect**

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An Analogue - the Logos of the Universal Tools of Architects and Chefs

Abstract

The fascination of the tools that we as architects work with is evident for most architects educated before the new millennium; the dry tactile touch and sound of sketching paper, the old drawing brush for cleaning the paper while sketching that has followed me since I was a student, the smell of the ink from the marker. However, it is tools that have competition from my battered baking form that I purchased very young, which faithfully has served me through life as a container for the utmost juicy baked tarts to the peppermill my first lover gave to me that loyally serves me every day.

My paper deals with the subject of finding the logos of the universal tools of the architect, and furthermore I ask if there are any parallels to find in the gastronomical and culinary world with potential for redefining the role of our tools.

Is there a discourse, a field of common rhetoric when we examine the tools of both the architects and chefs? Can we reason about the universal logos of these tools?

Both the architect and the chef have profound considerations about the materials they use. Whether it is the first carrot in spring or a special burnt brick, both the architect and the chef must contract with the material's quality and potential. Their work deals with forcing a design, a structure from the materials. For that, we have been using special tools through centuries.

As suggested by Peter Kubelka, man of cinema but also a gastronomist, seen in terms of cultural history, preparing food, supplying people with nourishment is even older than architecture that offered protection against rain and cold. Cooking and architecture, claim Kubelka, are both functional activities. They are poetry. It is his proposition that this can be illustrated by the common origins of tools. The necessary tools for our specific purpose. Tools that are used for working on material things.

My paper focus on the event *Cibi e Riti* (Food and Rites) that was held in Berlin in 1981 with participation of Kubelka, but also the design icons: Richard Sapper, Ettore Sottsass, Alessandro Mendini, Achille Castiglioni, Peter Cook and the French fashion designer Jean Charles de Castelbajac among others. Alessi arranged the event as a workshop, building upon a new company dogma that from 1970 with a new line of company strategy introduced by Alberto Alessi, was reckon on new partnerships with designers and architects, occasionally also in cooperation with chefs. The *Cibi e Riti* seminar, under the auspices of Alessi became a historical and exceptional week where designers and architects reinvented the contemporary culinary ritual and its tools. My paper deals with the question whether such interfaces between the creators of the table and the building have effect on the logos and praxis of architecture, and I explore this potential partnership.