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## **REINTERPRETING THE PAST TO INNOVATE: FROM OLD COMPONENTS TO NEW PRODUCTS**

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### **Abstract**

The present research investigates how old components may be recombined in the attempt to develop new products. Accordingly, we conducted an inductive qualitative research, based on five case studies represented by Italian restaurants awarded with three Michelin stars. Findings reveal that to develop innovative products based upon the employment of old components two main recombinant strategies appear as relevant. Specifically, the analysis shows that old components may be recombined with unfamiliar elements, sourced from culturally distant industrial fields, or by establishing unusual links with other familiar components, which are instead largely adopted within the same industry. Our results mainly contribute to shed new light on the dynamics of searching and recombining knowledge over time by unveiling the resulting architecture of innovative products including old elements.

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**Keywords:** innovation; new product; old components; recombination; variety; haute cuisine; multiple case studies

## INTRODUCTION

Product innovation has been always considered as a tremendous source of competitiveness, allowing firms to enlarge existing markets or create new ones (e.g., Schoonhoven et al., 1990; Calantone et al., 2006; Banbury and Mitchell, 2007). Accordingly, scholars and practitioners have largely discussed about the main dynamics favoring the development and introduction of new products (e.g., Dougherty, 1992; Eisenhardt and Tabrizi, 1995; Katila and Ahuja, 2002), paying particular attention to the resulting architecture (e.g. Ethiraj, 2007). Products, in fact, are complex systems, whose architecture consists in a large number of components, which represent the basic constituents upon which it is built (Schumpeter, 1939; Clark, 1985; Fleming, 2001), and connections among them (Ulrich, 1995). By adopting a recombinant view of the innovation process (e.g. Schumpeter, 1939; Nelson and Winter, 1982; Arthur, 2007), in the present research we investigate how creating new products relying upon the use of old components.

Despite the conventional wisdom of seeing “old” as “obsolete” (e.g. Sørensen and Stuart, 2000), searching for knowledge over time has received a noteworthy attention in the last years, hence witnessing an increasing consideration towards the re-employment of past competencies and solutions (Messeni Petruzzelli and Albino, 2012). To date, previous studies have mainly investigated the characteristics of still useful old components and solutions (Katila, 2002; Heeley and Jacobson, 2008; Messeni Petruzzelli, et al., 2012), helping individuals and organizations to conduct temporal exploration. Nevertheless, the recombination of old components into new products has received only scant attention. Few exceptions are represented by Nerkar (2003) and Messeni Petruzzelli and Savino (2012), who emphasized the necessity to integrate old solutions with more recent ones. However, it still remains unclear how such a recombination should occur. Specifically, more research is needed to deeper investigate the resulting architecture of new products based upon the use of old components. Hence, this paper aims at shedding new light on this issue by identifying the main recombinant strategies may be employed to assure the renewal

and actualization of these elements into novel and successful products. We focus our investigation upon a typical cultural and creative industry, as the haute cuisine (e.g., Ferguson, 1998; Svejenova et al., 2012), where product innovation is recognized as a leading force in sustaining individuals and firms' success (e.g. Lampel et al., 2000), and often results at the interplay between the search for “modernity” and “tradition” (e.g. Negro et al., 2011).

We conducted an inductive qualitative research based on a multiple case study. Specifically, we analyzed a sample of three Michelin stars Italian restaurants, and related chefs, which have never lost the third star up to 2012. Thereby, the final sample is constituted by the following five restaurants: *Al Sorriso*, *Dal Pescatore*, *Le Calandre*, *La Pergola*, and *Da Vittorio*. Findings reveal that in the attempt to develop innovative products old components need to be recombined with unfamiliar elements, coming from culturally distant industrial domains, or by creating unusual and connections with other familiar components, which are widely employed within the same industrial domain. These results mainly advance research on the temporal dimension of knowledge search (e.g., Sørensen and Stuart, 2000; Katila, 2002; Nerkar, 2003; Heeley and Jacobson, 2008), by identifying the recombinant strategies allowing actors to innovate through the employment of aged resources. Accordingly, we also contribute to the extant literature on new product development (e.g., Cooper and Kleinschmidt, 1995; Ernst, 2002), by unveiling the architecture of successful products based upon the reuse of old components. Finally, our findings contribute to increase our comprehension of innovation in cultural and creative industries, as haute cuisine (e.g. Lampel et al., 2000; Hauge and Hracs, 2010; Chaston and Sadler-Smith, 2012) by shedding new light on how creating innovative products.

The remainder of the paper is organized as follows. In the next section, we present the theoretical background. Then, in Section 3, we introduce the methodology, the research setting, and the sample. In Sections 4 and 5, we present the main findings and discuss the results, respectively. Finally, in Section 6 we conclude by providing the theoretical and practical contribution of the study, and the related limitations.

## THEORY

According to some scholars, product innovation results from a process of search and recombination (Schumpeter, 1939; Nelson and Winter, 1982; Kogut and Zander, 1992; Arthur, 2007), where heterogeneous components are transformed into new final solutions having a commercial application. The recombinant view offers a useful explanation to understand the rise of several innovative products, not only in high-technology sectors, such as the case of biotechnology (Sørensen and Stuart, 2000), aerospace (Majchrzak et al., 2004), and mechatronics (Freddi, 2009), but also in cultural and creative industries (Hirsch, 2000; Boxenbaum and Batilana, 2005; Tran, 2010). For instance, let us consider the emergence of the modern Indian art, which integrates features of modern Western art and traditional Indian art (Khaire and Wadwani, 2010), the rise of the nouvelle cuisine, which reinterprets essential elements characterizing the classical cuisine (Rao et al., 2003), or the development of new style in the fashion industry, where firms recombine various aesthetic and symbolic elements (Cillo and Verona, 2008).

These components may be characterized by different origins, as geographical, technological, and organizational, being the outcome of a process of search that may involve multiple landscapes (Phene et al., 2006; Rothaermel and Alexandre, 2009), as well as occur close or distant from individuals and firms' actual expertise and competencies (e.g. Stuart and Podolny, 1996; Rosenkopf and Nerkar, 2001; Laursen, 2012). Recently, the temporal dimension of search has received a noteworthy attention in the academic literature (e.g., Huatala and Jauhiainen, 2014), revealing the positive implications of innovating by relying upon aged resources (Nerkar, 2003; Majchrzak et al., 2004; Heeley and Jacobson, 2008). Despite the types of industry under analysis, studies have in fact shown the existence of a number of benefits going along with the use of old components, which face the conventional view that to successfully innovate actors have to search for and recombine the most recent elements (e.g., Argote, 1999; Sørensen and Stuart, 2000). Indeed, the employments of old elements may permit more extensive testing over time and allow actors to better realize the costs and benefits of using them, while decrease the likelihood of errors and failures (Heeley and

Jacobson, 2008; Adner and Snow, 2010). In addition, this may also facilitate the legitimacy of the innovative solutions and the likelihood to gain acceptance within the market (Hargadon and Douglas, 2001; Rindova and Pectova, 2007). Finally, the importance of using old elements has been often discussed in sociology and psychology in relation to the so called “nostalgia boom” towards better and simpler times (e.g., Naughton and Vlastic, 1998; Brown, 2001; Zhou et al., 2013; Chen et al., 2014), which makes consumers more and more inclined to repossess the past and look back for guidance towards less chaotic and cultural unstable times.

However, despite the growing debate on the use of old components, little is known on how these should be recombined in the attempt to develop innovative products. In fact, scholars have mainly focused their attention on the search dimension of the innovative process, providing a sort of guidelines for searching over time. For example, Katila (2002) demonstrated the benefits of relying upon old extra-industry technological elements to introduce new successful products, since the age of these elements decreases its absorption costs. A similar result is found by Messeni Petruzzelli et al. (2012), who suggested how firms should carefully evaluate also the organizational and industrial spaces where looking for aged solutions. Finally, in a recent study, Messeni Petruzzelli and Savino (2012) found the importance of searching for old components culturally close to the inventor and relatively unexploited. In the present research, we aim at contributing to the extant literature on the recombinant perspective of innovation discussing the value of using aged resources. Specifically, we focus our attention upon new products created through the use of old components and discuss the recombinant strategies actors may adopt to make these products as innovative.

## **METHODS**

The research is inductive and based on a multiple case study, hence following the logic of replication discussed by Eisenhardt and Graebner (2007). Each case is in fact considered as an experiment used to search for similar patterns (Sutton, 1991), in the attempt to confirm emerging concepts (Davis and Eisenhardt, 2011). According to this view, multiple-case offers more

generalizable and robust evidence than single-case studies, allowing for further theory extension (Davis et al. 2007). We chose this research approach for the following main reasons. First, our topic is novel and less investigated, hence calling for more theory building (Eisenhardt, 1989). Second, the phenomenon under investigation is characterized by complex issues and inexplicit processes (Ghauri et al., 1995). Third, this method allows for a close correspondence between theory and data (Glaser and Strauss, 1967). Thereby, we follow Eisenhardt's (1989) approach for theory building, as well as the guidelines proposed by Yin (1984) and Klein and Myers (1999).

### **Research Setting**

The research setting is the Italian haute cuisine, as defined by the *Guide Michelin*, deemed as the most authoritative and widely disseminated gastronomic guide in which a panel of anonymous experts classify chefs and restaurants (Ferguson, 1998; Karpik, 2000; Rao et al., 2003; Surlmont and Johnson, 2005). The guide assigns “stars” (from none to three) to the different restaurants to assess the quality of their cuisine (Dixon, 2008), without considering other related aspects, such as the presentation of the food, the service, and the environment. The haute cuisine is commonly assumed to include restaurants awarded at least by one Michelin star (e.g. Durand et al., 2007; Di Stefano et al., 2013).

We selected this specific setting for a number of reasons making it as a suitable choice to investigate innovative products resulting from the recombination of old components. First, innovation plays a major role in explaining the success of chefs and restaurants (Durand et al., 2007; Fauchart and von Hippel, 2008; Svejenova et al., 2012; Stierand et al., 2014). In this setting, in fact, competitive advantage is strongly dependent on individuals and firms' capability to continuously innovate (Miller and Shamsie, 1996; Lampel et al., 2000; Jones et al., 2012). Furthermore, this is especially true for Michelin-starred restaurants, where the existence of an expert evaluation system (Wjinberg and Gemser, 2000) contributes to create a tight link between innovation and stars attainment (Fauchart and von Hippel, 2008) and the consequent restaurants' increasing profit (Johnson et al., 2005). Second, innovation may be well analyzed by employing a

recombinant view, since “The art of the cook consisted in accommodating, in transforming, in metamorphosing the raw material” (Fischler, 1993: 238). This perspective has been also confirmed by several interviews we conducted with a number of key informants, as professional chefs, culinary journalists and critics, and professors in culinary academies. Indeed, the creation of a new dish, which represents the innovative product in the haute cuisine (Ottenbacher and Harrington, 2007), is the result of the process of search and recombination among ingredients, which indicate the components of the innovation (Ottenbacher and Harrington, 2009; Albors-Garrigos et al., 2013), through the employment of different cooking methods and techniques that link the ingredients, thus creating the resulting final recipe or product’s architecture (Cwierka, 1998; Johnston and Baumann, 2007). Finally, the rediscover and use of old components is often fundamental to generate innovative and successful results, since the importance of creating a tight link with “past” to achieve consensus and often find a formidable source of inspiration (Lounsbury and Glynn, 2001; Alvarez et al., 2005; Di Stefano et al., 2013). In fact, in cultural industries actors needs to balance the search for “modernity” and “tradition” (Negro et al., 2011), hence making successful new products as a blending between these two perspectives (Lampel et al., 2000). The role of old components has been also discussed with specific regard to the gastronomic field, where they refer to ingredients whose adoption is rooted in the tradition of a specific gastronomy (Guerrero, 2009). For example, Gomez and Bouty (2007) revealed how the French chef Alain Passard founded a large part of his culinary style upon the reintroduction of old vegetable species, typical of the French gastronomic heritage. In turn, Messeni Petruzzelli and Savino (2012) studied the inventing process of the Danish chef René Redzepi, highlighting the strategic role played by old Nordic ingredients in developing his innovations.

### **The Research Sample**

The research sample is represented by the three Michelin stars Italian restaurants. In addition, we considered only those three-starred restaurants showing a certain degree of continuity in their performance, i.e. that have no suffered from any downgrading in their evaluation up to

2012. Hence, our sample is represented by five restaurants, as *Dal Pescatore*, three stars since 1996, *Al Sorriso*, three stars since 1998, *Le Calandre*, three stars since 2002, *La Pergola*, three stars since 2005, and *Da Vittorio*, three stars since 2010. Our choice to rely upon high quality restaurants is dependent on the tight relationship existing between their success and the importance to reinterpret traditional cuisines. High-end restaurants, in fact, strongly emphasizes the balance between authenticity, as the use of food grounded in a culinary tradition, and exoticism, given by their capability to innovate by breaking down existing norms (Johnston and Baumann, 2007). In addition, such a balance has been proved to be especially relevant for established actors, since they operate in a continuous tension between legitimacy needs and the effort of creating unique identities (Lounsbury and Glynn, 2001; Alvarez et al., 2005; Negro et al., 2011). Thereby, in accordance with previous studies (e.g., Csíkszentmihályi, 1997; Siggelkow, 2007), these “extraordinary” cases seem to be as a suitable choice to discuss and analyze the phenomenon under investigation (Pettigrew, 1988). Table 1 provides an outline of the main characteristics of these five restaurants.

< *Insert Table 1 about here* >

## **Data Collection**

The collection of data lasted from early July 2009 to late December 2012. We adopted multiple sources, thus exploiting the synergistic effects of combining them via triangulation (Jick, 1979; Eisenhardt, 2002; Tilcsik, 2010). To preserve the original meaning of the data, we initially worked with the documents in their original language. Then, we translated relevant quotes and insights into English once identified the main categories to structure and analyze the data. Three main sources of evidence were selected.

### *Archival and documentary information*

We gathered several public available information from multiple sources, as the press archive of several specialized sources (Guide Michelin, Gambero Rosso, Identità Golose, UK Magazine Restaurants, TheWorlds50Best.com, StarChef.com, eGullet.com, FineDiningExplorer.com, and

Mychef.tv), articles and interviews in newspapers and magazines, restaurants' Web sites, business publications, and scientific journals. Furthermore, we analyzed a 244-minute collection of 42 interviews with the chefs of the five sample restaurants on *YouTube.com* and personal websites, as well as posts and links published on their official *Facebook* and *Twitter* profiles. Information and data have been also acquired by reading four books authored by the sample restaurants' chefs (*In.Gredienti* by Massimiliano and Raffaele Alajmo, *Dal Pescatore. La cucina di Nadia e Antonio Santini* by Antonio Santini, *L'ingrediente segreto* by Heinz Beck, *Al Sorriso. La cucina di Luisa e Angelo Valazza*, by Angelo and Luisa Valazza), and the *Guide Michelin* published from 2006 to 2012. Specifically, from the guides we identified the three "signature dishes" of each restaurant included in the sample. In fact, when gaining a star, the chefs must mention three innovative specialties characterizing their restaurants' cuisine, in order to show their expertise (see also Gomez and Bouty, 2007). Accordingly, we collected 84 signature dishes, which hence represent the innovative products upon which we base our investigation (see Table 1 in Appendix A). Indeed, the use of signature dishes has been largely adopted in the literature to capture the innovative outputs of chefs and restaurants (e.g., Durand et al., 2007). Finally, we read the culinary book *Le Ricette Regionali Italiane* (1985), authored by Anna Gosetti della Salda. The book, edited since 1969, is a collection of 2,174 Italian recipes distinguished across the 20 regions and represents one of the most distinguished repository of the whole Italian gastronomic heritage, as also confirmed by the various chefs and other key informants we interviewed. Thereby, we used the information included in the book to identify those ingredients belonging to the Italian culinary tradition, and as such coded as "old", that are employed by the chefs in the signature dishes under analysis. In particular, 104 different old ingredients have been identified and it emerges that more than 90% of the signature dishes realized over time (2006-2012) are based upon the adoption of old ingredients. A sample of the most representative old ingredients used by the chefs are reported in Table 2 in Appendix A.

#### *Direct observation*

We visited various Italian starred-restaurants, hence interacting with the chefs and other key

individuals, and observing them during their work activities. Furthermore, we experienced lunches in some of these restaurants, which allowed us to see how the chefs and their staffs manage client relationships by describing the innovation story underlying the creation of each new dish. Thereby, these visits offered us the opportunity to deepen our knowledge about the research setting and better understand the new product development process. In all the cases, we took notes during or after the observations.

### *Individual interviews*

To gain more insights into the innovative dynamics of the both the Italian haute cuisine and our sample restaurants, we complemented secondary information with a number of interviews we conducted with several key informants. Specifically, we interviewed the owners and executive chefs of the five restaurants under analysis, which played a dominant role in the success of gourmet restaurants (Rao et al., 2003), as Luisa Valazza chef of the restaurant *Al Sorriso*, Antonio Santini owner and founder of the restaurant *Dal Pescatore*, and husband father of the chefs Nadia and Giovanni, respectively, Massimiliano Alajmo owner and chef of the restaurant *Le Calandre*, Heinz Beck chef of the restaurant *La Pergola*, and Enrico Cerea owner and chef of the restaurant *Da Vittorio*. The importance of these individuals as most relevant sources of data and information is given by their centrality in the restaurants' innovation process and competitiveness (Ottenbacher and Harrington, 2007). In fact, the haute cuisine is generally characterized by individual business models built around the key figure of chefs and creative entrepreneurs (Svejenova et al., 2012), widely recognized as the most valuable resources (Harrington and Ottenbacher, 2013). In turn, this is also witnessed by a number of studies dealing with creativity and innovation issues in the haute cuisine, which have mainly rooted their investigations on chefs and restaurants' owners interviews (e.g. Svejenova et al., 2007; Svejenova et al., 2010; Harrington and Ottenbacher, 2013). The interviews lasted from two to five hours, and were tape recorded and later transcribed. In addition, we had the opportunity to directly interact and discuss with other several culinary experts, as professional chefs (Gennaro Esposito, chef of the Michelin two-stars Italian restaurant *Torre del*

*Saraceno* and Massimo Spigaroli, chef of the Michelin one-star Italian restaurant *Antica Corte Pallavicina*), culinary journalists and critics (Marco Bolasco, CEO of Slow Food Editions<sup>1</sup>, and Maurizio Pescari, an international journalist and blogger), professor in culinary academies (Antonio De Rosa, professor at the Boscolo Etoile Academy<sup>2</sup>), and gastronomic entrepreneurs (Giovanni Segni, CEO of Porco Vino<sup>3</sup>). These additional interviews offered us the opportunity to increase the trustworthiness in our findings. Finally, for all the interviews we employed a semi-structured approach based upon two main types of question, as ‘grand tour’ questions, which are open ended and allow the interviewees to discuss whatever they believe as important, and ‘follow-up’ questions, which guide the interviewees deeper into the goals of the research (Spradley, 1979).

### **Data Analysis**

The analysis of data followed an iterative process, in accordance with the suggestions by Strauss and Corbin (1998). We initially read the various archival data in the attempt to analyze the main innovation dynamics of the setting and develop a first framework of analysis. Next, we analyzed observations and interviews, hence refining the framework and organizing the various data into the dimensions underpinning our theorizing. We assured the integrity of our data in several ways. First, we triangulated the different and multiple sources to increase the robustness of our findings. Second, we independently read the different and huge amount of data and information, in order to build an individual understanding of the main dynamics and phenomena under analysis. Then, we discussed our interpretations in a number of face-to-face meeting, thus reaching a common and shared agreement about our inferences in a continuous interaction between theory and data. Moreover, in case of disagreement, additional sources were collected and compared, as well as key actors were involved to verify our understanding. These approaches allowed us to define results that appeared to be sufficiently grounded both empirically and theoretically.

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<sup>1</sup> Slow Food Editions is the publishing house of Slow Food, an Italian association founded in 1986 to worldwide promote the culture and specificities of the Italian gastronomic traditions.

<sup>2</sup> The Boscolo Etoile Academy is one of the most ancient and relevant Italian school for high culinary formation. The Academy is located in Lazio, in an ancient convent in the municipality of Tuscania.

<sup>3</sup> Porco vino is an e-commerce company engaged in the promotion and selling of high quality Italian gastronomic products in the Japanese market.

## FINDINGS

In Table 2, we report both the main first-order data, as interviews, and second-order data, as archival and documentary information, that lead to the understanding of the issues under investigation.

*< Insert Table 2 about here >*

As previously stated, innovation plays a fundamental role in sustaining competitiveness and success in the haute cuisine. The need for innovation may be also well understood by reading the words of the French starred chef Thierry Thiercelin, as reported by Fauchart and von Hippel (2008: 192), who said “I must be at 100% of my capabilities and able to answer my customers’ expectations for innovative and renewed recipes”, as well as the Italian starred chef Davide Oldani’s discussion about innovation in his recent book, where he refers to innovation as a “duty” (Oldani, 2012). Furthermore, according to Enrico Cerea, proposing novel dishes has become more and more important as “My restaurant has been awarded by the third Michelin-stars, since this has called for continuous and constant improvements” (Enrico Cerea, personal interview).

Our analysis reveals that innovation often find its roots in the recombination of old ingredients (i.e. components) belonging to the Italian gastronomic tradition. The fundamental role played by old ingredients has been highlighted by all the chefs we interviewed. For example, Luisa Valazza considers these elements as the base of her cuisine (Valazza and Valazza, 2007). A similar view is provided by Heinz Beck, who reported in the book *L’ingrediente segreto* as his dishes mainly result from the recombination of ingredients characterizing the gastronomic tradition of Rome or, at least, of the Italian gastronomy (Beck, 2009). These old ingredients contribute also to provide distinctiveness to the new dishes by “Evoking memories” (Enrico Cerea, personal interview) and “Recalling positive and familiar reminiscences” (Heinz Beck, personal interview), as

well as by “Communicating the territory where they originate” (Marco Bolasco, personal interview) and “Revealing its identity” (Giovanni Segni, personal interview). For example, the use of anchovies by Luisa Valazza well respond to this purpose, since “They remind us the historical periods in which there weren’t fridges, when many foods were stored using salt or were marinated” (Luisa Valazza, personal interview).

### **The Recombinant Strategies**

However, to effectively use old components it is necessary to recombine them into new products contextualized to the current socio-cultural trends and needs, being thus updated to contemporary standards of performance. For example, let us consider the traditional sauce cooked by Luisa Valazza, where “Butter is partially replaced with aromatic herbs for lowering the calorific value” (Luisa Valazza, personal interview). By the cases analysis, two different strategies appear to play a key role in creating new products resulting from the recombination of old elements.

First, the introduction of ingredients originating in different countries and cultures is deemed as an opportunity to create new recipes relying upon old ingredients, as emerges in a number of signature dishes under analysis. Let us consider, for example, the ‘orange soufflé with passion fruit coulis’, prepared by Nadia Santini in 2006, or the ‘black cod with celery sauce and curry rind’, created by Heinz Beck in 2012. In both cases, the chefs employ ingredients coming from other gastronomic cultures, as passion fruit and curry, which are unfamiliar for the Italian gastronomy, in order to realize innovative dishes based on the recombination with old elements, as orange and black cod. Furthermore, this is also the case of Enrico Cerea, whose passion for travelling around the world allowed him to discover new ingredients to be recombined. During our interview, he stated that “During my last travel in Armenia, I found a particular pomegranate juice, which I tend to use in my dishes instead of the aromatic vinegar, and it is fantastic!”, as well as that “I ate this codfish tripe in Spain, and I fell in love with it. Today, I employ this ingredient in a number of my dishes” (Enrico Cerea, personal interview). The importance of such cross-cultural contaminations as a renewal solution is also witnessed by Heinz Beck, who proposes a number of dishes flavored and

enriched by several spices coming from different countries, hence integrating the different ethnic cuisines with the Italian gastronomic tradition (Beck, 2009). Similarly, Massimiliano Alajmo stressed the importance of his French experience during the professional training (Alajmo and Alajmo, 2010), where he experienced with a number of ingredients nourishing the contamination process of his cuisine, as well as Davide Oldani reported in his book how thanks to the visiting in Japan, he learned to use green tea, ginger, and daikon that actually uses in his recipes together with old ingredients characterizing the Italian traditional cuisine (Oldani, 2012). Thereby, it seems to emerge that chefs tend to recombine old ingredients with other elements coming from different and culturally distant gastronomies, which are thus unfamiliar for the Italian cuisine. This, in fact, allows to develop new dishes that integrate both distinctiveness, assured by the use of the Italian gastronomic tradition, and novelty, thanks to the adoption of new ingredients globally sourced. In Table 3, some unfamiliar ingredients introduced and recombined by the chefs are described.

< Insert Table 3 about here >

Hence, on the basis of the above reasoning, we propose that:

*P1. The development of new products based on old components may be assured by recombining the old components with other unfamiliar elements, originated in culturally distant industrial fields.*

Second, new dishes are often the result of novel combinations, where old ingredients are mixed to create unusual recipes based, for instance, on the “Tension between sweet and bitter, acid and salty” (Enrico Cerea, personal interview). Examples of these innovative recipe are the signature dishes ‘concentrated of tomato and strawberries with red shrimps and black rise roll, foam of Pantelleria capers’, realized by Luisa Valazza in 2007, ‘saffron risotto with licorice powder’, created by Massimiliano Alajmo in 2007. The relevance of this practice has been also witnessed by Gennaro Esposito, who told us how to create an innovative version of a Neapolitan dish “I

substituted meat with a particular fish, while maintaining the traditional vegetables” (Gennaro Esposito, personal interview), thus developing new links with the old ingredients. In all these cases, the chefs innovate by linking ingredients in an untypical manner, thus introducing recipes that break culinary conventions and norms. Indeed, following Maurizio Pescari, “To create a new dish, you need a wide set of ingredients, including traditional ones, and the ability to realize new links” (Maurizio Pescari, personal interview). For example, this is the case of the traditional ice-cream prepared by Heinz Beck, who substitutes cream with the olive oil (Beck, 2009). In particular, the chefs tend to recombine, together with the old ingredients, other elements that are familiar and largely adopted in the Italian cuisine, even though these do not belong to the Italian gastronomic tradition, in the attempt to develop atypical combinations, which finally result in novel recipes characterized by inexperienced flavors (Beck, 2009). Hence, the novelty of combinations is mitigated by using known ingredients, as the case of strawberry for Luisa Valazza and licorice for Massimiliano Alajmo. These ingredients, in fact, are widely used and accepted in the Italian cuisine, despite cannot be properly coded as traditional and then “old”. The importance of using well-known ingredients linked with traditional ones seems to be fundamental in this case, since these unusual combinations require a deep understanding of the different ingredients, hence developing dishes that integrate both novelty and good flavor. The centrality of the various ingredients is a key aspect emerging in all the interviews we conducted, where the chefs revealed how a fully comprehension of the ingredients and their interactions is the most important key for making these unusual recipes as a gastronomic success (Beck, 2009). In Table 4, some unusual combinations created by the chefs are reported.

< *Insert Table 4 about here* >

Thereby, following these findings, we suggest that:

*P2. The development of new products based on old components may be assured by establishing unusual links between the old components and other familiar elements, largely adopted within the*

*same industrial field.*

## **DISCUSSION**

Our findings clearly reveal that recombining old components may lead to innovative products. Nevertheless, differently from previous studies, we shed new light on this issue, by increasing our comprehension of the strategies underlying their successful recombination. Indeed, findings reveal that to innovate by relying upon old components it is necessary to develop renewed products' architecture, since this makes the function of the novel solutions fitting with the current needs, expectations, and socio-cultural trends (Geels, 2004; Hibbert and Huxham, 2010). Accordingly, this calls for developing new products that balance the need for local distinctiveness with the need to conform and respond to global norms. Thereby, the “past” needs to be reinterpreted by adopting different approaches in order to fully exploit the value of old components and escape a potential exhaustion and obsolescence of the resulting products. Specifically, two main strategies seem to emerge.

First, old components may be recombined with unfamiliar ones, coming from culturally distant industrial fields, hence contributing to enhance variety and the scope of recombination, which in turn may increase the likelihood to create valuable products (Rosenkopf and Nerkar, 2001; Katila and Ahuja, 2002; Fleming, 2002; Laursen, 2012). Introducing components from different cultural contexts may in fact refresh firms' competencies, by avoiding the risk of products' obsolescence and enhance their newness (Ahuja and Lampert, 2001). Indeed, searching for knowledge into different cultures allows to access to diverse resources, as the consequence of various factors that differently evolve across cultural contexts shaping unique capabilities and knowledge systems (Phene et al., 2006). This renewal strategy calls for searching for novel elements across multiple and diverse landscapes (e.g. Fleming, 2007; Yayavaram and Ahuja, 2008; Laursen, 2012), in the attempt to “import previously untried components from outside the extant made world” (Fleming, 2001: 119). In turn, this matters with the capability of inventing actors to

overcome the limitations of bounded rationality and localness (March and Simon, 1958; Cohen and Levinthal, 1990; Stuart and Podolny, 1996), as well as to act as brokers able to bring components and solutions from where they are known to where they are not (Hargadon and Sutton, 1997).

Second, the cases suggest that renewing products relying upon old components may be achieved by developing unusual combinations. This approach allow to profoundly redesign the relationships between components (Henderson and Clark, 1990), hence creating atypical links involving unrelated elements (Maggitti et al., 2013). In turn, this may enhance the success of new products by offering unexpected solutions that derive from putting into close proximity elements generally considered as isolated and distinct (Schilling and Green, 2011). Nevertheless, this recombinant strategy needs to explore various combinations in the attempt to find the most viable ways to develop the innovative products' architectures (Henderson, 1995). Thereby, it results more beneficial to integrate old components with other familiar elements, thus reducing the uncertainty of the recombinant process and wasteful efforts (Fleming, 2001). In fact, the success of these atypical links is dependent on the extent to which they modify expected connections (Schilling and Green, 2011), without however damaging the whole product main functionality. Hence, by employing components that have been largely adopted and experienced within the specific industrial field increases the likelihood that these unusual relationships turn out into useful products thanks to the inventing actors' capability to fully appreciate components' properties and correctly asses their performance and most promising recombinant opportunities (March, 1991; Stuart and Podolny, 1996; Yayavaram and Ahuja, 2008; Carnabuci and Operti, 2013).

## **CONCLUSIONS**

The present paper investigates the development of new products resulting from the use of old components. Accordingly, we analyze the strategies may be adopted to recombine these elements into innovative products. The research is based on an inductive methodology and carried out on a sample of five high quality Italian restaurants, as indicated by the *Michelin Guide*. Results

show the importance of recombining old components with unfamiliar elements, coming from culturally distant industrial fields, or developing unusual combinations by integrating the old elements with other familiar ones, which are instead largely adopted within the same industrial field.

### **Implications for Theory**

The present research contributes to the existing literature in several ways. First, we advance previous studies discussing the use of aged resources in the innovation process (Sørensen and Stuart, 2000; Katila, 2002; Nerkar, 2003; Majchrzak et al., 2004; Heeley and Jacobson, 2008; Messeni Petruzzelli et al., 2012; Messeni Petruzzelli and Savino, 2012) by investigating the main recombinant strategies allowing to develop innovative resulting products. Specifically, while previous works have mainly focused the attention upon the characteristics of old components, our study analyses the architectures of the resulting new products that embed old elements by identifying the approaches firms may follow to make these products as innovative. Hence, in line with previous research that emphasize the importance of variety in terms of both components (e.g., Rosenkopf and Nerkar, 2001; Phene et al., 2006) and links (e.g. Henderson and Clark, 1990; Schilling and Green, 2011), we stress the fundamental role this may play to sustain the successful reuse of past resources, hence acting as strategies able to avoid the decline of mature competencies. Second, we contribute to the extant literature on new product development (e.g., Leonard-Burton, 1992; Cooper and Kleinschmidt, 1995; Ernst, 2002; Calantone et al., 2006) by highlighting how firms may rely upon the use of aged solutions to create new successful products. Specifically, we unveil the architecture of these products, showing how it results from introducing unfamiliar elements or creating atypical connections between the old components and other familiar elements. Finally, we advance the understanding of the innovation process in cultural and creative industries, as the case of haute cuisine, which are now attracting an increasing interest by both scholars and policy makers as an important source of economic growth (e.g. Lampel et al., 2000; DCMS, 2001; Hauge and Hracs, 2010; Chaston and Sadler-Smith, 2012), by underscoring the solutions for

bringing old elements into novel products.

### **Managerial Implications**

Our findings have straightforward managerial implications. In particular, we reveal that to create innovative products old components need to be recombined into a renewed product's architecture, as resulting by the introduction of novel components and/or the creations of novel links, in order to actualize its contribution and value. Thereby, to successfully reinterpret the "past" firms need to add variety to their knowledge base, in order to learn new approaches for recombining old components in an innovative way. Hence, managers should be able to "constantly look backward, attending to the products and processes of the past, while also gazing forward, preparing for the innovations that will define the future" (O'Reilly and Tushman, 2004: 74). These considerations are especially relevant for firms operating in territories rich of traditional knowledge and competencies, where these distinctive resources may lead companies to achieve competitive advantage, if innovatively recombined.

### **Limitations and Directions for Future Research**

Of course, this research is not out of limitations, which may however represent opportunities for future research. First, the study is based on case studies, hence constraining the generalizability of our findings. Accordingly, large quantitative data should be collected to empirically test our propositions. Second, further works may investigate the impact of relying upon old components to develop new products also in more technology sensitive contexts, as well as for organizations operating in business to business industries. Third, we investigate how actors may create new valuable products by recombining old components. However, it should be interesting to analyze how they may appropriate the resulting value, hence discussing the types of complementary asset enhancing the contribution of products relying upon old components. Finally, to renew and exploit the contribution of old components organizations need to add variety to their knowledge base in the attempt to experiment with novel elements or relationships. Thus, scholars may focus on how firms may organize themselves to acquire such a variety, as well as on specific characteristics of

inventing individuals and teams. Nevertheless, despite these limitations, we believe our research contributes to show that “past” may contribute to shape the “future” modernity, furnishing solutions for the development of innovative products.

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## TABLES

Table 1. Sample restaurants outline.

Restaurant	Location	Chef	Year of foundation	Michelin third star achievement
Dal Pescatore	Canneto sull'Oglio (Bergamo)	Nadia and Giovanni Santini	1974	1996
Al Sorriso	Soriso (Novara)	Luisa Valazza	1981	1998
Le Calandre	Sarmeola di Rubano (Padua)	Massimiliano Alajmo	1981	2002
La Pergola	Rome	Heinz Beck	1994	2005
Da Vittorio	Brusaporo (Bergamo)	Enrico Cerea	1966	2010

Table 2. Representative quotes underlying the role of old components and the recombinant strategies.

Main Concepts	First Order Data	Second Order Data
<b>Role of old components</b>	“All the dishes prepared at <i>Dal Pescatore</i> come from our family tradition as well as from recipes collected within our territory”. <i>Antonio Santini</i>	Old ingredients as the base of her cuisine. <i>Valazza and Valazza, 2007</i>
	“At least 50% of ingredients, in my dishes, comes from the same region of this restaurant (Piedmont)”. <i>Luisa Valazza</i>	“Italian cuisine tells the story of each own town, each city”. <i>Massimiliano Alajmo, interview on youtube.com</i>
	“The anchovies remind us the historical periods in which there weren't fridges, when many foods were stored using salt or were marinated”. <i>Luisa Valazza</i>	My dishes mainly result as the recombination of ingredients characterizing the gastronomic tradition of Rome or, at least, of the Italian cuisine. <i>Beck, 2009</i>
	“... Through the use of taste and smell we can interact with memories and emotions of the past...” <i>Massimiliano Alajmo</i>	
	“I remember past experiences by eating and I can really feel young”. <i>Massimiliano Alajmo</i>	
	“Old ingredients recall positive and familiar reminiscences”. <i>Heinz Beck</i>	

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“Old ingredients have the power to evoke memories”. *Enrico Cerea*  
“Flavors are strongly influenced by environmental and microclimate conditions in which ingredients grow”. *Massimo Spigaroli*  
“The employment of old ingredients aims at communicating that territory where they originate”. *Marco Bolasco*  
“Old ingredients reveal the identity of their territory of origin”. *Giovanni Segni*

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**Recombinant  
Strategies**

“Butter is partially replaced with aromatic herbs for lowering the calorific value”. *Luisa Valazza*  
“We cannot refuse contaminations”. *Massimiliano Alajmo*  
“Sometimes, I can use exotic ingredients for particular dishes”. *Heinz Beck*  
“During my last travel in Armenia, I found a particular pomegranate juice, which I tend to use in my dishes instead of the aromatic vinegar, and it is fantastic!” *Enrico Cerea*  
“I ate this codfish tripe in Spain, and I fell in love with it. Today, I employ that in my dishes”. *Enrico Cerea*  
“We can use an ingredient of a totally different culinary culture to create something new”. *Antonio De Rosa*  
“Combinations of old ingredients, typical of our culinary tradition, are diversified and updated by introducing ingredients coming from other cultures”. *Luisa Valazza*  
“New combinations may play around the tension between sweet and bitter, acid and salty”. *Enrico Cerea*  
“I perform ‘Minestra Maritata’ (a traditional dish of Naples) in a new way. It is based on vegetables and meat, such as chicken, veal, and pork. I substituted meat with fish, while maintaining the traditional vegetables; thus I preserve the flavor of a traditional dish, but I make it more elegant and refined”. *Gennaro Esposito*  
“To create a new dish, you need a wide set of ingredients, including traditional ones, and the ability to realize new links”. *Maurizio Pescari*

I can’t forget what I saw in France during my experiences. *Alajmo and Alajmo, 2010*  
I propose a number of dishes flavored and enriched by a number of spices coming from different countries. *Beck, 2009*  
The right approach with ethnic cuisine is borrowing only some elements and integrating them in our traditional cuisine. *Beck, 2009*  
From my experience in Japan as a chef, I learned to use green tè, ginger, and daikon that I proposed in my dishes. *Oldani, 2012*  
By linking ingredients in an untypical manner that breaks conventions and norms, it is possible to astonish the customers. *Beck, 2009*  
A fully comprehension of the ingredients and their interactions is the most important key for the gastronomic success. *Beck, 2009*  
When I employ old ingredients in an unusual combination, each ingredient is recognizable. Nevertheless, these ingredients are totally new in their combination. The novelty is mitigated by using known ingredients. *Beck, 2009*

Table 2. Description of some representative unfamiliar ingredients.

Ingredient	Description
Seaweeds	Seaweeds are used as food in coastal cuisine around the world. It has been a part of diets in China, Japan, and Korea since prehistoric times. Seaweed is also consumed in many European societies, such as Iceland, Norway, Atlantic coast of France, Ireland, and some parts of South West England.
Mango	Mango is the fruit of a tropical tree which is cultivated in many regions of India. Botanically, this exotic fruit belongs within the family of <i>Anacardiaceae</i> .
Caviar	Caviar, according to the Food and Agriculture Organization, is a product made from salt-cured fish-eggs of the Acipenseridae family. Usually, the term <i>caviar</i> refers only to roe from wild sturgeon in the Caspian and Black seas.
Passion Fruit	Botanically, this exotic fruit belongs to the family of <i>Passifloraceae</i> , of the genus <i>Passiflora</i> . This fruit is native to subtropical wild regions of South America probably originated in Paraguay. It consists of membranous sacs containing light orange-colored, pulpy juice with numerous small, hard, dark-brown or black, pitted seeds.
Foie gras	Foie Gras is the healthy liver of a healthy adult duck (or goose), reared using traditional methods. At the end of the rearing period, at about 12 weeks of age, the adult birds embark on a controlled phase-feeding program. This allows the liver to create the fats which make it into Foie Gras. Foie Gras is a popular and well-known delicacy in the French cuisine.
Sichuan Pepper	Sichuan pepper ( <i>xanthoxylum peperitum</i> ) is native to northern China and is a common spice used in many traditional Chinese recipes. Before Asian cultures were introduced to chili pepper, Sichuan pepper was used along with ginger to give heat to many dishes. This kind of spice has unique aroma and flavor that is not hot or pungent like black, white or chili peppers.
Tonka Great Beans	Tonka beans are seeds from a type of flowering tree found in South America that taste similar to vanilla beans, but with fruity and spicy elements. Tonka beans are very popular in France. Tonka beans are a major source of coumarin, and for this reason they are considered illegal in USA since 1954.
Curry	A generic term primarily employed in Western culture to denote a wide variety of dishes originating in Indian, Pakistani, Bangladeshi, Sri Lankan, Thai, or other Southern and Southeastern Asian cuisine. Their common feature is the incorporation of more or less complex combinations of spices and/or herbs, usually including fresh or dried hot chilies.

Table 3. Description of some representative unusual combinations.

<b>Restaurant</b>	<b>Unusual Combinations</b>
Dal Pescatore	Tortelli filled with “burrata”, ricotta, and parmesan Saffron risotto and Modena traditional balsamic vinegar
Al Sorriso	Scallops with decomposed “parmigiana” of aubergines Concentrated tomato and strawberries with red shrimps and black rise roll, foam of Pantelleria capers Tomato mash tun, strawberries and melon with lobster, mascarpone cheese and powder of spicy chocolate Gragnano “Mezze Maniche” with “burrata”, almond, foie gras and truffle. Yellow pumpkin risotto, goat unripe gorgonzola, macaroon and traditional balsamic vinegar
Le Calandre	Roasted suckling pig with mustard foam and coffee powder Saffron risotto with licorice powder
La Pergola	Spice mousse with mandarin ice cream Orange jelly with bergamot sorbet and flowers Iberian piglet shoulder with licorice, potatoes and herbs mash tun, Taggia olive sauce Piglet cheek with endive, “burrata” and puffed rice with chilli
Da Vittorio	Rise pie with tuna tartare and smoked oyster Dory, spaghetti with cuttlefish, olive oil and garlic, broad bean

## APPENDIX A

Table 1. Restaurants' signature dishes.

Restaurant	Year	Signature Dish
Dal Pescatore	2006	Terrine of lobster and salmon with seasonal vegetables, caviar and "carpione" marinade eel
		Tortelli filled with "burrata", ricotta and Parmesan.
		Orange soufflé with passion fruit coulis
	2007	Green onion soup and foie gras
		Saffron Risotto and Apulian fried artichoke
		Orange soufflé with passion fruit coulis
	2008	Po valley snails with aromatic herb and sweet garlic germs
		Pumpkin Tortelli
	2009	Piglet of Cinta Senese breed with Sechuan pepper
		Pasta triangles filled with ricotta and pecorino
		Frog legs with herbs
	2010	Orange soufflé with passion fruit coulis
Lobster in Champagne aspic, caviar, Tuscan olive oil and "carpione" marinade eel		
Pumpkin Tortelli		
Orange soufflé with passion fruit coulis		
Foie gras in pan with seasonal fruits and passito wine		
2011	Saffron Risotto	
	Almond meringue with pistachio nut and warm zabaglione cream	
	Snails with aromatic herbs sauce and sweet garlic	
2012	Saffron Risotto and Modena traditional balsamic vinegar	
	"Priest's hat" of veal with "Nebbiolo" wine and yellow cornmeal mush	
Al Sorriso	2006	Scallops with decomposed "parmigiana" of aubergines
		Black rice flan with crayfish and chanterelles, frog legs with cornmeal mush and herbs
		Capocollo of suckling pig with chestnut honey, and mash tun of honey and onions
	2007	Concentrated tomato and strawberries with red shrimps and black rise roll, foam of Pantelleria capers
		Hazelnut Cappellacci and ricotta with Barolo pear, foamy sauce of hazelnuts
	2008	Panettone with almonds, currant grapes, strong coffee and grappa slush
		Tomato mash tun, strawberries and melon with lobster, mascarpone cheese and powder of spicy chocolate
		Gragnano "Mezze Maniche" with "burrata", almond, foie gras and truffle.
	2009	Aubergines concentrated with scallops, oregano crispy roll and basil caviar
		Yellow pumpkin risotto, goat unripe gorgonzola, macaroon and traditional balsamic vinegar.
2010	Guinea fowl with Cervere leeks fondue, chopped entrails with Alba truffle	
	Composition of mullets and celeriac, crisp artichoke with Taggia olive oil	

		Double Raviolo of egg pasta, red shrimps and basil with emulsion of crustaceans and saffron Gelding veal with hazelnuts and foie gras, porcini sheets and sweetbread
	2011	Cold interpretation of Piedmont boiled meat Alba truffle, potato, egg and Parmesan Gnocco filled with crustaceans, mayonnaise of candied tomatoes and mushrooms
	2012	Au gratin potato with egg and Parmesan, and Alba truffle Gnocco filled with crustaceans, zabaglione cream of tomatoes and basil Carnaroli rise with yellow pumpkin, sweet gorgonzola, balsamic vinegar and macaroon
	2006	Chopped meat with light truffle mayonnaise Crisp cannelloni of ricotta and buffalo mozzarella with tomato mash tun Roasted suckling pig with mustard foam and coffee powder
	2007	Cuttlefish cappuccino Saffron Risotto with licorice powder Roasted suckling pig with mustard foam and coffee powder
	2008	Cuttlefish cappuccino Saffron Risotto with licorice powder Roasted suckling pig with mustard foam and coffee powder
Le Calandre	2009	Cuttlefish cappuccino Saffron Risotto with licorice powder Raw meat on cortex, egg sauce and truffle
	2010	Cuttlefish cappuccino Saffron Risotto with licorice powder Roasted suckling pig with potatoes cream and “amatriciana” sauce
	2011	Cuttlefish cappuccino Saffron Risotto with licorice powder Chopped raw meat on cortex
	2012	Cuttlefish cappuccino Saffron Risotto with licorice powder Chopped raw meat on cortex
	2006	Lobster tartare on brunoise of gherkin and papaya Snapper fillet in vegetables crust on black beans stock. Spice mousse with mandarin ice cream
	2007	Lobster medallion with strawberries and asparagus Licorice consommé with sweet pepper ravioli and salmon medallion Veal fillet with vanilla sauce on topinambour mash tun
La Pergola	2008	Scallops carpaccio on reddish purple with black corn and ginger oil Little and brown macaroni with red shrimps, smoked aubergines coulis and crispy bread. Braised veal pillow with black truffle and apple purée
	2009	Pochè egg in green asparagus consommé with Alba truffle Iberian piglet shoulder with licorice, potatoes and herbs mash tun, Taggia olive sauce

		Orange jelly with sorbet bergamot and flowers
2010		Grilled “la perle blanche” oyster on pumpkin cream and parsley air Amberjack fillet with turnip greens and codfish snow Coffee mousse with concentrated milk ice cream
2011		Tuna warm carpaccio on tomato pulp Cacio and pepper spaghetti with lime marinade white shrimps Piglet cheek with endive, “burrata” and puffed rice with chilli
2012		Herb tea and Tonka broad bean with tuna tartare and sorbet green tea Black cod with celery sauce and curry rind Red fruits iced ball on tea cream with crystallized raspberry
Da Vittorio	2010	Rise pie with tuna tartare and smoked oyster “Damare”: raw fishes and crustaceans Alaska’s black cod, “panzanella” and Pachino tomatoes jam
	2011	“Iranian Royal Black” caviar cloud Dory, spaghetti with cuttlefish, olive oil and garlic, broad bean Milanese “Elephant Ear”
	2012	Grilled Royal crab, salad with seaweeds and mango “Mezzi Paccheri” filled with vegetables and three milks robiola fondue Homing pigeon: America, Europe, Asia

Table 2. Description of some representative old ingredients.

Restaurant	Ingredient	Description
	Tartufo d’Alba (Alba truffle)	In Italy, there are about ten varieties of truffle. The most valued is the Tuber magnatum (Alba white truffle or rare white truffle). The town of Alba is strongly tied to truffles thanks to her market which fixes the “official” price of truffles.
Al Sorriso	Sanato Piemontese (Piedmont gelding veal)	A veal which is bred by following a traditional technique, developed more than two centuries ago in Piedmont. In particular, the veal is gelded and its feed is milk.
Dal Pescatore	Anguilla (eel)	The eel is very popular in the traditional gastronomy of many Italian regions, especially in the North. This fish has a key role in the cuisine of the restaurant Dal Pescatore, since its founder was mainly an eel fisher, working in the close Oglio river.

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	Rane (frogs)	Frogs were an important part of diet in the North of Italy, especially in the regions crossed by Po river, as Piedmont, Emilia-Romagna, Lombardy, and Veneto.
Le	Carne battuta (chopped meat)	This dish mainly belongs to the Piedmont culinary tradition. The meat is chopped by hand with a sharp knife, and then this chopped meat is served with olive oil, salt and pepper.
Calandre	Zafferano (saffron)	This is a spice derived from the flower of <i>Crocus sativus</i> . The spice is historically associated with a traditional dish of Milan: risotto with saffron. According to legend, during the sixteenth century, a painter of windows of Duomo in Milan decided to colour his dish of rice adding the same saffron used for painting.
La Pergola	Topinanbour	This tuber is a component of Piedmont culinary tradition, because it is necessary to prepare a very popular and ancient dish based on olive oil, garlic, and salted anchovies, as the “bagna cauda”.
	Olive taggiasche (olive from Taggia)	This olive cultivar grows along the coast of Liguria. The name is due to Taggia city, the first place where the monks of Saint Colombano brought this kind of product escaping from Lerino isle. Nowadays, this is the only cultivar allowed to make the extra virgin olive oil with the brand “Riviera Ligure DOP”.
Da Vittorio	Pomodori pachino (tomatoes from Pachino)	This cultivar of tomatoes grows in the fields near Pachino city, in the region of Sicily. The first examples of this cultivation may be traced back to 1925 along the Sicilian coast, where artisanal farms used well water to irrigate. Since 2003, the tomatoes of this geographical area are certified by the brand “IGP” (protected geographical indication).
	Robiola (robiola cheese)	Robiola comes from the Langhe geographical area, in the North of Italy. It is a soft-ripened cheese, made with varying proportions of milk of cow, goat, and sheep. Varieties of Robiola are produced across Piedmont in the provinces of Cuneo, Asti, and Alessandria, as well as in the regions of Lombardy and Aosta Valley. This cheese has a long history that is sometimes traced back to the first-century, but, Pantaleone da Confienza during the fifteenth-century, in his <i>Summa Lacticiniorum</i> , described the manufacture of a cheese by using the specific name of Robiola.

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