

“POTATO PEEL ICE CREAM? HOW DO YOU EVEN COME UP
WITH THIS STUFF?” A LOOK INTO THE INNOVATION
PROCESSES AND CREATIVITY OF TOP FINNISH CHEFS

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To my family. I guess I'm now officially the smartest sibling, huh?

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Abstract

Culinary innovation is the practice of top chefs furthering the world of gastronomy and *Haute Cuisine* with the development of novel ideas of varying magnitude into finalized products. Yet despite research conducted in the past few decades by the likes of Ottenbacher & Harrington or Stierand *et al.*, the field remains an under researched one. And what little research does exist is lacking and dated.

Prior researchers have sought to apply models either derived from unrelated industries to the field or developed through interpretations of discussions with professionals through the lens of researchers' personal convictions. In addition, barring a few exceptions, most research does not concern itself much with the creativity and ideation that precludes innovation, leaving much space for inquiry.

Lastly, prior research is largely based on samples dating to the early 2000's, and therefore cannot take into consideration the various technological, societal, and generational evolutions or their possible effects on culinary innovation or culinary creativity. Furthermore, most researchers have mainly limited their inquiries to professionals in Central and Western Europe, presuming an absence of cultural differences or some level of universality across temporal, cultural, and generational contexts.

This research, utilizing semi-structured qualitative interviews with 8 Finnish Haute Cuisine professionals conducted in 2018, and inter-subject understanding-based relativist/interpretivist constructive grounded theory, seeks to explore the culinary innovation realities of Haute Cuisine practitioners in Finland.

The findings will be used to develop a representation of the processes used by these chefs when ideating and innovating, as well as how chefs interpret the world around them for inspiration. The data will then be compared to prior research to verify the validity of their assumptions regarding universality. It is understood that due to the sample being representative of a different cultural, generational, and temporal context than those of previous researchers, it will serve as a good point of comparison.

A secondary aim of this research is also to help elucidate the world of these innovative chefs to outsiders, especially managers, so that they may better understand innovators of this type. It is hoped that with greater knowledge of the chefs' processes, managers should be able to provide appropriate support to innovators to ensure a constant stream of quality innovations and help prevent situations in which work quality diminishes and threatens the commercial success of the *Haute Cuisine* enterprise.

Keywords Innovation, creativity, culinary innovation, culinary creativity, haute cuisine, Finland

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1. Introduction

Stop. Think. How much time in your life have you, and will you spend in the kitchen? It is more than likely that the answer is an altogether not insignificant amount of time. Preparing your daily meals, occasionally dabbling in more elaborate recipes, and every now and again coming up with some crazy new idea. You might, for example, be proud of your spaghetti recipe, where through some serendipitous spark of genius you've creatively grated in a bit of lemon zest to liven up the otherwise very one-dimensional pasta sauce.

But step into a high-end restaurant, an establishment of *Haute Cuisine*, and the dishes that you are presented with are likely far beyond even your best and wildest creations. Ideas you would never have even thought of, dishes cooked to points beyond what you'd have considered perfection, and sensory experiences that will blow you away. Ice cream from potato peels? Why not. A ball of chicken *foie gras* filled with a sea-buckthorn coulis? Presented with a chicken skin cracker, of course. A tartar made from beetroot that is so meaty that you'd never believe it wasn't meat? But of course. *This* is the essence of gastronomy.

That an individual who has devoted their career to a single activity – in this case, cooking – executes this activity far better than any layperson could, should not be surprising. But the level at which some of these kitchen professionals operate can sometimes boggle the mind.

It is indeed this mind-boggling creativity that sparks the question: "*How do they do it?*". Yet as far as academia is concerned, the answer to this question is barely any better than a quiet shrug followed by a sheepishly mumbled "*I dunno*".

The *why* of culinary innovation and creativity is a well-established one and is much the same as in every other industry: everywhere we look, we see markets filled with companies playing a zero-sum game. Market share is finite, and every actor present in that market is struggling to grab a bigger piece of this very limited pie. The way this is done is by developing and offering a product or service of greater salience to consumers than the one offered by competitors. In the world of gastronomy, this is further complicated by the extremely low barriers to imitation. A successful dish can

easily be adapted by a talented chef in no time (Harrington, 2004). In this environment all vie not only for that number one spot, but continued existence in general. Innovation is an inescapable constant in the world of business – any business. The *why* of culinary innovation and creativity, then, is answered simply: to survive (Denicolò & Zanchettin, 2009; Parsa, Self, Nijte, & King, 2005).

It is therefore the *how* that we are interested in. As Joseph Schumpeter (1883-1950) himself said “*The ‘how’ [...] must be investigated in each case.*” (Schumpeter, 1947, p. 150). How the creative mind operates in a gastronomic setting, and what processes chefs and sous-chefs employ to develop these dishes from a near mystical creative spark to the very concrete stage of a final dish is a vastly under-researched field.

This brings us to our first set of research questions:

RQ1: What are the systems of culinary innovation of high-end Finnish kitchen professionals?

RQ2: What are the sources and methods for creativity and ideation leading to innovation of high-end Finnish kitchen professionals??

Upon carefully reading the rather limited literature on the subject and comparing its findings to my tacit understanding of the field, I observed several issues which I have tried to make more apparent to you, the reader, by providing generous amounts of context in section 3.

The first was a limited scope. Existing research was mainly focused on establishments in a few select European countries, namely France, Germany, and Spain. Others had been considered, but nowhere could I find literature that had taken a look into the Nordics.

This gap was significant, as the Nordics is wildly different to the traditional countries of interest, both in terms of style with the adoption of New Nordic Cuisine, but also in terms of values and culture (Byrkjeflot, Pedersen, & Svejenova, 2013). Investigating the applicability of and differences with the existing research in the Nordics, and Finland specifically with its different cultural and stylistic context, could lead to a more solid understanding of culinary innovation and creativity, further delineating the nuances and universalities in both.

Furthermore, the research gap in the existing literature was not merely cultural, but generational and temporal as well. As identified in section 3.3. and to a lesser extent in section 3.4., chefs of different generations approach cooking in different ways. And while the big schisms and developments in cuisine have come at times with significant societal changes as well, there is nevertheless a case to be made for studying how the generation of chefs in Finnish *Haute Cuisine*, aged 25-44 at time of research, differs from earlier generations present in the existing literature. The temporal context also plays in with the evolution of technology, where social media is now a pervasive force in the life of nearly every citizen in developed nations, and technological progress has also been made in the kitchen.

This, then, brings us to our second set of research questions:

RQ3: Do these systems of culinary innovation differ from those covered by previous studies on the subject?

RQ4: Do these sources and methods for creativity and ideation leading to innovation differ from those covered by previous studies on the subject?

This qualitative research, conducted using semi-structured interviews (Bernard, 2011; Brinkmann, 2017) with top chefs aims to explore through narrative analysis (Esin, Fathi, & Squire, 2014) and grounded theory (Thornberg & Charmaz, 2014) how the different cultural, temporal, generational, and stylistic context of the Finnish gastronomic world reflect the data present in the existing corpus on the subject, and whether or not it reinforces or denies previous theories.

The thesis is divided into 7 chapters and is structured as follows.

In chapter 2, we further cover the motivations behind this research and present the reasons for why this research is valuable.

Then, in chapter 3, specifically we conduct a literature review. Section 3.1. explains the method in which the literature review was conducted, and subsequently sections 3.2. to 3.8. cover the existing theory on the subject as well as providing sufficient environmental context to understand the industry being studied.

In chapter 4, we cover the research design. Section 4.1. reminds us of the research questions, while section 4.2. and its subsections establishes the theoretical framework

underpinning the research. Section 4.3 and its subsections cover the actual methods used during this research. Finally, section 4.4. argues for the validity of the research.

Chapter 5 is divided into four subsections, each presenting the findings uncovered in the data with relation to each RQ. These sections, numbered from 5.1. to 5.4. cover the findings for the RQ's in the order in which they have been presented both in this chapter and in section 4.1.

Chapter 6 discusses the potential meaning of the findings presented in chapter 5 based on the literature covered in chapter 3, as well as the authors own theories as generated from the data.

Chapter 7 concludes this thesis, summarizing its findings, presenting its limitations, and suggesting further avenues of research.

Finally, the appendices contain all of the various research data documents generated during the research, allowing for enterprising readers to get further acquainted with the content and analysis that helps generate the findings in Chapter 5.

2. Research Motivations

The motivations for this research are twofold. Firstly, as an individual with personal professional history in the world of *Haute Cuisine*, albeit not in the kitchen, reading the literature presented obvious gaps. Observations and discussions with chefs and sous-chefs during my time in *Haute Cuisine* establishments did not fully match what I found said in the research, leading me to ask why?

The next issue was a perceived lack of understanding when it came to the field. Authors like Ottenbacher and Harrington seemed to approach the field from an operational and managerial standpoint, which while interesting, did not yield a complete – or wholly accurate – picture of the subject matter at hand. And while some researchers like Stierand took an approach where understanding the chefs would lead to a better understanding of the subjects, there are still many papers published on the subject whose findings need to be validated by reviewing them with the understanding that only an individual in the field can have (Stierand & Lynch, 2008).

Furthermore, many researchers seemed to be investigating either culinary innovation or culinary creativity, or then investigating one while allowing the other to bleed into it without recognizing that this was taking place. This research hopes to help bring clarity and a more defined understanding of the field and its terminology in addition to answering its research questions.

All of these issues form a significant research gap that this research hopes to address, if only in part. The hope is that both practitioners and researchers may benefit from this research. Chefs in Finland and elsewhere will hopefully read this and better understand their processes both within their own specific geo-temporal context, as well as within the broader world of gastronomy, and researchers may use the data herein to better understand the field, contextualize their own research, and build upon its findings.

It is also hoped that those in management in corporate foodservice organizations with no practical experience of the “production side” of things might read this thesis and gain an understanding that may have been heretofore lacking when it comes to how their “creative types” operate. Perhaps this will see managers providing these

employees with the kinds of environments and resources needed to properly engage their creativity and innovativeness.

3. Literature Review

Before we can delve into the research itself, the environmental and theoretical context must be established. In Table 1 below, I identify the key contextual elements that need to be explained, dividing them into the environmental and the theoretical. While presented as questions, they are not research questions, but instead act as guiding principles in laying the groundwork for understanding the research conducted in this thesis. The elements found in the left column of Table 1 help to better explain the environment in which the research is conducted and elucidate the selection criteria for the research further down the line, as well as understanding the peculiarities of the research subject when compared to the foodservice industry as a whole. Those in the right column help explain key concepts in the literature as well as the current state of the field, contextualizing the research and further clarifying the gaps in the literature that this research aims to fill.

Table 1. Contextualizing background elements

Environmental Context	Theoretical Context
<ul style="list-style-type: none">• What is the <i>Guide Michelin</i> and why is it important?• What is Gastronomy, what are its origins and what is its impact on the culinary field?• What are <i>Haute Cuisine</i>, <i>Cuisine Classique</i>, <i>Nouvelle Cuisine</i>, and Fine Dining, and what is their relevance when talking about gastronomy?• How does New Nordic Cuisine differ from other contemporary and historic gastronomic approaches?	<ul style="list-style-type: none">• What is Culinary Innovation and what is its role?• How does culinary creativity work?• What is the relation of creativity and innovation?

These matters are important to cover prior to the actual research of this thesis in this literature review, as they help a non-expert reader understand why the research conducted in this thesis is important and why certain methodological choices will have been made. Understanding the concept of Gastronomy and how its practice both in the kitchen and outside of it has evolved since its inception in the late 18th century (Ferguson, 1998) is key to understanding the environment that is being researched in

this thesis and the traditions its subjects are an extension of, and elucidating the conceptual world of culinary innovation and its relations to creativity and innovation research helps formalize the framework in which our research is conducted and the questions that it asks.

What follows is an explanation of how this literature review was conducted, in section 3.1. as well as subsequent individual sections establishing each of the above contextual elements utilizing the literature at hand. Finally, section 3.9. summarizes the literature review and provides insight into the status

3.1. Overview of the literature review process

Research was conducted over many years, partly due to the authors' varying levels of interest in the thesis writing process. Over the years, many database searches were conducted under a multitude of search terms. Owing to technical difficulties and critical failures of a laptop leading to loss of some data that had not been backed up, the files that contained these database and search term combinations were sadly lost in 2019.

In addition to the database searches, literature was discovered by snowballing from the bibliography of relevant articles.

Finally, a great deal of help was given by Prof. Marc Stierand, a leading researcher in the field whose research features prominently in many chapters below, who upon being contacted graciously agreed to multiple Skype calls during which he gave not only insights into the theory and the gaps within it, but also as one who is knowledgeable in the field was able to point out articles and authors that I was missing.

3.2. The Guide Michelin: its history, function, criticisms, and relevance

Launched in 1900 in France by the eponymous French tyre company as a motivator for motorists to go out and explore France, the *Guide Michelin* - or *Guide Rouge* as it is also known - has since evolved into one of the most authoritative publications on culinary excellence and gastronomy. With a number of annually published editions spanning 30 countries, the guide's one-to-three-star ranking, still expressed in motorist

terms – worth a stop, a detour, or a special journey - can make or break a restaurant (The MICHELIN Guide, 2019; Stierand, 2015).

Stars are awarded to establishments considered at the top of the pyramid of excellence followed by visits to the establishment by anonymous inspectors, and are based on the mastery of cooking, consistency, and quality. The guide prides itself on its neutrality based on the anonymous status of its inspectors and the fact that all dining is paid for by the guide and not the restaurants featured therein (Durand, Rao, & Monin, 2007; Ottenbacher & Harrington, 2007). However, while the guide is in part lauded as a stable, neutral arbiter of gastronomic standards, it is not without its criticisms (Durand, Rao, & Monin, 2007).

Part of the criticism stems from its criteria of evaluation. The guide is, historically, a French publication which has long based its standards of evaluation on what it knows best: French cuisine. And while the guide has shown a willingness and ability to conform to the evolving culinary standards of the world and broaden its palate, critics point that the guide's French roots betray a possible stylistic bias, and that it is both slow to react and adapt to new styles of cooking, and that they find it hard to believe that the guide's criteria can truly be transferable across the world's many various cuisines (Dollase, 2017; Durand, Rao, & Monin, 2007; Johnson, Surlemont, Nicod, & Revaz, 2005; Henderson, 2017) .

Finnish chefs in particular are often found grumbling at the guide's seeming lack of recognition of local styles, and the country's historically low number of stars – usually averaging out to four or five one star restaurants at any given time, and only once ever including a two star establishment – is part of the reason why the guide is sometimes treated with cynicism in Finland (Mustonen, 2017; Rislakki & Aremo, 2018).

The evaluation criteria are further problematized by both their secrecy and the fact that chefs around the world knowingly or unknowingly conform to standards that they believe the guide to be signaling through its honors, potentially limiting their creativity. Chefs also know of the impact that the loss of an honor can have, leading to a significant drop in revenue of as much as 50%, and in some cases, loss of life (Johnson, Surlemont, Nicod, & Revaz, 2005; Steinberger, 2016). This has led certain top chefs to reject the guide's honors, saying that the honors are both a source of

tremendous yet unnecessary pressure and a limiting factor on their creativity (Chrisafis, 2017; Morris, 2018).

Nevertheless, despite these criticisms and flaws, receiving a star remains an honor most chefs welcome as recognition of their talent – as well as a welcome boost to future business – and the guide’s rankings remain one of the world’s greatest authorities on gastronomy. Any new addition to its editions is considered an exciting development in the country or city in question, the chefs therein, and of the guide as a whole (Kang, 2019; Morris, 2018; Henderson, 2017; Ferguson, 1998).

3.3. *Gastronomy, the excellent art of being a foodie*

The world owes much to the French revolution. Without it – and the rejection of old-world, *Ancien Régime* norms and the adoption of modern enlightened thought that followed in its aftermath – we would not have gotten world changing inventions like the metric system (Sant’Ambrogio & Dejours, 1995), terrorism (Ferragu, 2014), and gastronomy (Ferguson, 1998).

Gastronomy, defined as either “*the art and science of delicate eating*” (OED Online, 2019), “*the art and knowledge involved in preparing and eating good food*” (Cambridge English Dictionary, 2019), or simply as “*the pursuit of culinary excellence*” (Ferguson, 1998) owes its existence to the unshackling of the culinary profession that followed the events of 1789.

Before the tumult, chefs were limited to serving aristocratic masters who cared more about putting on a show than having a memorable culinary experience, and the wider populace knew little of this higher echelon of cooking, or *Haute Cuisine*. But once the heads of these masters had been duly separated from their bodies, as the spirit of the times dictated, chefs found themselves free to serve a broader (paying) audience. Those that dined at the growing number of restaurants saw their status elevated as individuals with the means and tastes to appreciate these fine foods, and these diners in turn elevated the status of those who served them. This growing symbiotic relation between diner and chef is what thrust the culinary past a threshold and into the gastronomic (Ferguson, 1998).

Diners began writing about their experiences, transforming food from a consumable product into a cultural artifact, and chefs worked tirelessly in their kitchens to attract the patronage and praise of these diners by creating new experiences for them at their establishments, with those at the very cutting edge being lauded as practitioners of *Haute Cuisine* (Ferguson, 1998; Rao, Monin, & Durand, 2003).

This was the time of the likes of the writers Brillat-Savarin (1755-1826) and Grimod de la Reynière (1758-1837), who pontificated on what it meant to be a *gastronome*, one who dedicated oneself to this new art of savoring, and how to properly behave as one; as well as the founder of French cuisine, Antonin Carême (1784-1834), who worked tirelessly in the early 19th century to elaborate and codify what the production side of this new gastronomic art would look like, its philosophical underpinnings, and how it would operate. Where Carême would write volumes upon volumes of treatises outlining various recipes, methods of preparation, and proper conduct in the kitchen, all with visions of the future of his beloved profession through the auspicious lens of gastronomy, Brillat-Savarin and Grimod wrote about dining in intellectual terms that eating was turned into a matter of cultural identity (Ferguson, 1998; Carême, 1847; Cousins, O'Gorman, & Stierand, 2010; Rehn, 2006).

The establishment of the gastronomic field, then, by individuals on both sides of the kitchen counter helped create an environment where culinary excellence was recognized and its development encouraged, as curious consumers who had become well-versed in the parlance of the field knew how to discuss their experiences and spell out what they saw as positive and negative (Ferguson, 1998).

Indeed, the publication in 1900 of the first *Guide Michelin* would most likely not have happened had the discursive framework for the enjoyment of fine foods not been developed by the early pioneers, and it in turn helped propel gastronomy to new heights as the language and ideology of the *gastronome* was spread to ever wider audiences, and the focus of existing *gastronomes* was made ever broader through the publication of more diverse editions of the *Guide* and similar publications (Johnson, Surlemont, Nicod, & Revaz, 2005; Henderson, 2017).

The 20th century was a time of exponential growth for the world of gastronomy, as the art of enjoying good food began reaching ever more people through the rise of mass media, especially with television in the mid-20th and the Internet in the final years of

the century. The dissemination of food as a cultural artefact that was consumed intellectually, not physiologically, was made easier by these developments, bringing gastronomy down from its perch as the pastime of the elites, as Grimod and Brillat-Savarin had conceived it, to an activity available to all. And while the relationship between consumer and preparer of food had remained the same, if not become stronger, the language, medium of discourse, and scope of gastronomy had changed. The *gastronome*, lover of the classics established by these great masters had died. But in his place had risen the globetrotting foodie, free of the post-revolutionary French hegemony (Henderson, 2017; Lane, 2011; Ferguson, 1998; Borkenhagen, 2017; Sloan, 2013; Byrkjeflot, Pedersen, & Svejenova, 2013).

3.4. *Haute Cuisine, Cuisine Classique, Nouvelle Cuisine and Fine Dining: the schisms and confusion in discourse at the top of gastronomy*

While the rise of gastronomy in the early to mid-19th century saw culinary enjoyment and excellence grow across the board, even then there existed a divide on the production side of the gastronomic world between those truly at the top of their craft and those operating at perceived lower levels.

Those at the bleeding edge of the production side gastronomy around the world were practitioners of *Haute Cuisine*, as opposed to “lower” forms of gastronomy. These chefs followed in the philosophical footsteps of Carême, such as the mid-century codifier Urbain Dubois (1818-1901), and later in the 20th century the technical footsteps of the great Auguste Escoffier (1846-1935), who with the publication of such books as his 1903 *Guide Culinaire* helped further codify the techniques and recipes used and developed by *Haute Cuisine* chefs still to this day. (Escoffier, 1979; Rao, Monin, & Durand, 2003)

However, problems with the *Haute Cuisine* and prevailing philosophy arise in the late 1960's and early 1970's when yet another major French upheaval caused the first great schism at the top of the gastronomic world. The near revolution of May 1968 in France gave birth to *Nouvelle Cuisine*, a generational revolt born as a response to the rigidity, conservatism, and conformism of the classic French style of cooking

eschewed by all those in the *Haute Cuisine* domain who followed the Carême-Escoffier tradition (Rao, Monin, & Durand, 2003).

Carried by activist chefs like Paul Bocuse and the stridently vocal restaurant critic duo of Gault and Millau (whose eponymous yearly guide is still to this day considered the gatekeeper of *Nouvelle Cuisine*), *Nouvelle Cuisine* rejected the overwrought dishes of the old traditions, much as Carême himself 150 years prior had rejected the dishes of the yet older traditions of the *Ancien Régime*. (Rao, Monin, & Durand, 2003; Stierand & Lynch, 2008) The style also called for a revalorization of the role of the chef in the restaurant, no longer beholden to the restaurateur but instead the autonomous creative centre wholly in charge of the product served in the restaurant. To further establish the difference between the old and the new, Gault and Millau published the 10 commandments of *Nouvelle Cuisine* in 1973 (Bacque, 2016; Gordon, 1986; Rao, Monin, & Durand, 2003), establishing the values of the movement – such as “*truth, light, simplicity, and imagination*” (Rao, Monin, & Durand, 2003).

But the rise of this new cuisine caused a problem. While the chefs who adopted this new style were still at the very cutting edge of gastronomy, worthy of stars in the *Guide Michelin*, yet they did not cook in the style hitherto seen as *Haute Cuisine*. Efforts were made to distinguish the two by referring to what had come before as *Cuisine Classique* or *Cuisine Ancienne* (although there is something to be said for *Cuisine Ancienne* being the domain of the pre-Carémian *Cuisine* (Rehn, 2006)), allowing for both *Nouvelle* and *Classique* to remain under the umbrella of *Haute*, but this approach was not without its issues (Rao, Monin, & Durand, 2003; Smith, 2015).

Because indeed, by the time that the rise of *Nouvelle* came in the 1970's, the terms *Cuisine Classique* and *Haute Cuisine* had become so conflated that separating them remained an issue. Even in the 21st there remain several writers and researchers who, when writing about the field, seem to either misunderstand or mischaracterize *Haute Cuisine* as being the sole domain of the Carême-Escoffier tradition, failing to understand the flurry of alternate *Cuisines* that have risen since the schism. This misunderstanding is so deep, that the mischaracterization exists even in dictionaries (Oxford Dictionaries, 2019; Smith, 2015; Feuls, 2018; Borkenhagen, 2017).

Attempts to remedy the ambiguity have been made, especially in the Anglophone world, where the term fine dining has been used to refer to the cutting edge of

gastronomy, but it too, is not a panacea (Smith, 2015; Borkenhagen, 2017; Lane, 2011). In personal communications, chefs themselves bristle at the term, saying that the term refers to the service setting of the restaurant, not the level of cooking. One can be a fine dining restaurant without necessarily being particularly gastronomic. (Laukkonen, 2019)

Recognizing these issues, this research will elect to refer to the peak of gastronomy as *Haute Cuisine*, despite the confusion associated with the term, but will remedy the confusion by stating the cooking styles present therein.

3.5. *New Nordic Cuisine, et al.: the fall of the French hegemony and the rise of its local successors*

Following the very public schism of *Cuisine Classique* and *Nouvelle Cuisine*, gastronomy saw the splintering of its monolithic identity in the increased recognition of the worlds existing local culinary styles, as well as the rise in individual regional cuisines as chefs saw that it was possible to be *Haute* without being *Classique*, meaning one did not have to conform to the very French Carême-Escoffier cooking tradition to be appreciated in the world of gastronomy. East Asian cuisines gained recognition, and elsewhere in the world regions without traditionally recognized cuisines began developing their approaches to gastronomy (Smith, 2015; Gordon, 1986; Rao, Monin, & Durand, 2003).

The first of the “new” cuisines was California Cuisine, which rose nearly in tandem with *Nouvelle* in the early 1970’s. Chefs in California saw the possibility to innovate and create their own gastronomic identity by using local, seasonal ingredients and techniques which best reflected their own geography and culture. This, in effect, followed the values set out by *Nouvelle* (Borkenhagen, 2017; Gordon, 1986; Smith, 2015). Many more styles would rise from this increased recognition of local capabilities in gastronomy (Svejenova, Mazza, & Planellas, 2007).

Eventually, this ideology of locality and authenticity spread to the Nordics, where New Nordic Cuisine would emerge as the dominant culinary innovation in the early years of the 21st century (Byrkjeflot, Pedersen, & Svejenova, 2013; Leer, 2016).

The rise of the new gastronomic tradition can be traced to a perceived need for an increasingly gastronomic Nordic region by both political and culinary actors across the region to define a new identity for itself. This movement would be one which would revive and revitalize regional culinary traditions, explore the gastronomic possibilities offered by the Nordic terroir, and develop a new way of approaching food as a whole. (Byrkjeflot, Pedersen, & Svejenova, 2013; Leer, 2016)

Developed by a cadre of influential practitioners, commentators, and ministers from across the region, the style was launched in 2004 with a manifesto. This 10 point manifesto, echoing the document laid out by Gault and Millau in 1973 when establishing Nouvelle Cuisine set out guidelines and values for the New Nordic Cuisine movement, called for purity, freshness, and simplicity in addition to the heavy reliance on local traditions (Byrkjeflot, Pedersen, & Svejenova, 2013; Leer, 2016; Bacque, 2016).

The 2004 launch, followed by legitimation, promotion, and economic support from significant actors the Nordics led to a rapid adoption of the new tradition across the region. And while in recent years there has been a new generational shift in the Nordics with younger chefs beginning to question the dogma of this cuisine, it remains nevertheless the orthodoxy among chefs across the region, shaping their approach to gastronomy (Byrkjeflot, Pedersen, & Svejenova, 2013; Leer, 2016).

3.6. *Innovation: culinary and otherwise*

Innovation and creativity are two sides of the same coin, and indeed exist in a dyadic relationship, yet research often focuses on one or the other. For the purposes of this literature review, so shall we too. In this section, then, we look into the first member of the dyad and ask: what is innovation, anyway?

In 1947, Schumpeter defined innovation as the very necessary process of “*getting things done*” (p.152), key to firm survival. His invention/innovation or creative/innovative delineation left everything past the stage of coming up with an idea to the world of innovation. Development, implementation, and propagation: this was the realm of the innovator. Most importantly to Schumpeter wasn't the magnitude of the innovation, but the need for it to be accepted by broader community. This view, established by Schumpeter and widely held by researchers since, stress that without

acceptance and propagation, an idea cannot be considered an innovation (Schumpeter, 1947; Bass, 1969; Howell & Higgins, 1990; Perry-Smith & Mannucci, 2017)

Following Schumpeter, much ink has been spilled in researching innovation, with particular interest in elucidating the processes linked to innovation. This research interest, coinciding with the birth and growth of the modern technology sector, from aerospace to computers, has sought to understand and codify innovation in order to give managers tools and models with which to comprehend and better manage their operations (Ottenbacher & Harrington, 2007; Shane & Ulrich, 2004; Howell & Higgins, 1990; Stierand & Lynch, 2008).

Eventually, research interest spread to the culinary world. The first paper on the subject of culinary innovation was Harrington's 2004 attempt at creating a model for culinary innovation and explaining the basis for culinary innovation, identifying the inapplicability of existing new product development models from more rigid technical domains to the far more organic culinary field, while highlighting the ease and speed with which culinary innovations lose their competitive advantage.

Excellent as a first foray into culinary innovation, especially considering its broader scope of the foodservice industry as a whole, the research proved nonetheless deeply flawed. Harrington's original 2004 delineation of culinary innovation as a purely product orientated endeavor fails to acknowledge the potential of culinary innovation as a paradigm or stylistic innovation (Stierand & Lynch, 2008; Stierand, Dörfler, & MacBryde, 2014). Innovations such as Carême's original developments in establishing the structure of the modern kitchen, the later stylistic innovations of the late 20th and early 21st centuries discussed in previous sections, or any number of culinary innovations that affect the culinary world without being a specific dish fall largely out of Harrington's narrow 2004 definition of culinary innovation.

Recognizing the importance and trendsetting influence of *Haute Cuisine* on the wider foodservice industry, Ottenbacher & Harrington (2007) sought to apply and further refine Harrington's 2004 model to *Haute Cuisine*. By interviewing 12 high end chefs, the authors sought to determine a model through which they could explain the process of innovation development of these chefs. The result was a seven-step model which expanded on Harrington's earlier four-step model and drew inspiration from the more

“traditional” Booz, Allen & Hamilton model. These three models are illustrated below in Table 2

Table 2. Innovation models identified in Ottenbacher and Harrington (2007)

Booz, Allen & Hamilton (1982)	Harrington (2004)	Ottenbacher & Harrington (2007)
1. Idea generation	1. Innovation formulation	1. Idea generation
2. Screening	2. Innovation Implementation	2. Screening
3. Business analysis	3. Evaluation & Control	3. Trial & Error
4. Concept development	4. Innovation Introduction	4. Concept development
5. Final testing		5. Final testing
6. Commercialization		6. Training
		7. Commercialization

Ottenbacher and Harrington’s 2007 work, while enlightening and providing a base for subsequent research, faces problems from the onset. The first one is recognized by the authors themselves in the limitation section, explaining that their limiting of their research to just one country and culture may limit the applicability of the research’s findings, although this is later addressed in subsequent articles investigating the applicability of their 2007 findings in different cultural contexts, research which confirmed a difference in approaches in different countries (Ottenbacher & Harrington, 2008; Ottenbacher & Harrington, 2009; Ottenbacher & Harrington, 2007). However, while the research did consider different cultures, it did not identify the potential importance of varying cuisines and generational differences in innovational approaches.

External criticisms to the Ottenbacher and Harrington stream continue from where the Harrington (2004) criticisms left off. The continued focus on product as the sole domain of culinary innovation remained too great a constraint on the discourse – though concurrent research had begun considering other elements in culinary research investigations (Rehn, 2006; Stierand & Lynch, 2008).

The chief criticism against the stream, however, was its approach to culinary innovation in *Haute Cuisine* from a traditional operations management perspective, allowing for a muddying of the term culinary innovation and somewhat ignoring the revalorization of the role of the chef during the *Classique/Ancienne* schism of the 1970’s (Rao, Monin, & Durand, 2003; Stierand, Dörfler, & MacBryde, 2014) This approach, where the guiding principle of innovation is seen as facilitating business

performance with a purely bottom line focus interested in efficiency, costs, and service levels (Krishnan & Ulrich, 2001), was seen as antipodal to the stated principles for innovating by chefs throughout the history of gastronomy (Carême, 1847; Escoffier, 1979; Rao, Monin, & Durand, 2003; Stierand, Dörfler, & MacBryde, 2014). Instead, as chef Raymond Blanc, cited in Stierand, et al (2014) says “[Chefs] work for the sake of beauty, to touch excellence” (p. 20). The guiding principle in culinary innovation, then, according to the critics of Ottenbacher and Harrington, is aesthetic and personal artistic satisfaction (Stierand, Dörfler, & MacBryde, 2014; Feuls, 2018).

Indeed, a follow-up to this criticism is to point to the argument seemingly made by Ottenbacher and Harrington that culinary innovation is a static, procedural activity executed by technician-like chefs flies in the face of the view that chefs in *Haute Cuisine* are, despite Carême’s early ideas, practicing an art, not a science (Feuls, 2018; Borkenhagen, 2017; Stierand & Lynch, 2008; Stierand, Dörfler, & MacBryde, 2014). Therefore, applying a rigid and episodic model goes in the face of the fuzzy, fluid, and rather ad hoc process that is culinary innovation.

Lastly, Stierand & Lynch (2008) highlight the relative dearth of discussion on the legitimation/adoption element of innovation in the model established by Ottenbacher and Harrington, essentially missing the very foundation of innovation as defined by Schumpeter (1947).

Nevertheless, despite the considerable amount of criticism leveled against it, the model presented by Ottenbacher and Harrington and the follow-up research by the authors remains a valid starting point for investigation into culinary innovations, especially as an early reflector of a lack of universality in culinary innovation – so long as the researcher using it is aware of its limitations and its age.

The counter stream to the Ottenbacher and Harrington stream is the Stierand stream, where Stierand and a range of collaborators, using Stierand’s background as a former *Haute Cuisine* practitioner, attempt an approach at understanding culinary innovation that is broader in its scope and seeks to understand culinary innovation by acknowledging that it is chaotic and highly personal (Stierand & Lynch, 2008).

The originating paper of this stream, Stierand & Lynch (2008), criticizes what little literature there was on Culinary Innovation, namely Ottenbacher and Harrington (2007), and brings the view of the more artistic and aesthetic motivations to act as a

counterpoint to the more operational view presented thus far in academia. In addition to this, Stierand and Lynch (2008) present a set of 5 dimensions for culinary innovation: (1) artistic aspirations, (2) continuous and discontinuous conditions, (3) learning and networking, (4) adoption and diffusion, and (5) perceived newness and change.

What the authors attempted to communicate with these dimensions was that culinary innovation is messy. It does not follow a set structure and behaves erratically (2) and has greater granularity than previously stated (5), as pointed out by their endorsement of the Henderson and Clark (1990) model for innovation in the culinary setting (Figure 1). The endorsing of this model echoes both a Schumpeterian belief in the possibility of disruptive innovations and the possibility of innovations both large and small (Schumpeter, 1947; Stierand & Lynch, 2008).

		Architecture	
		<i>Unchanged</i>	<i>Changed</i>
Components	<i>Improved</i>	Incremental Innovation	Architectural Innovation
	<i>New/Changed</i>	Modular Innovation	Radical Innovation

Figure 1. Architectural Innovation Model (Henderson & Clark, 1990)

Another element of these dimensions is the interpersonal and communal aspect of culinary innovations, largely in terms of the gatekeeping gastronomic community that decides whether an idea is novel and accepted as an innovation, and through the knowledge sharing among the gastronomic community that shapes the discourse in which chefs then express themselves through culinary innovation.

Subsequent Stierand stream papers continue the investigation of culinary innovation from the viewpoint established above, creating a stream that brings forward the

importance of the lived experiences of the chefs, and their effect on what Stierand calls the heuristic process of culinary innovation (Stierand & Lynch, 2008; Stierand & Dörfler, 2012; Stierand, Dörfler, & MacBryde, 2014; Stierand, 2015).

However, the Stierand stream does suffer from one issue that the Ottenbacher-Harrington stream suffered from as well, and that is both the age of the data that research is being conducted with, as well as the somewhat limited cultural, generational, and stylistic distribution of its sample: chefs interviewed were all male and from previously researched cultures (UK, France, Spain, Austria, Germany), and stylistic delineations were not made. (Stierand & Dörfler, 2012; Stierand, 2015)

Outside of the Stierand and Ottenbacher-Harrington streams mentioned above, little research has been published on culinary innovation explicitly. An article by Feuls (2017) continued the research, attempting to further push culinary innovation away from the economic viewpoints eschewed by Ottenbacher and Harrington in their stream towards a more relational phenomenon where culinary innovation manifests through social interactions between practitioners, outlining innovation as one of three: repeating, adapting, or differentiating, outlined below in Table 3. Furthermore, with the processes it identifies, the Feuls article indirectly helps further contextualize the application of the Henderson and Clark (1990) model presented in Stierand and Lynch (2008).

Table 3. Culinary Innovation processes as identified by Feuls (2017)

Innovation as	
Repeating	<i>Innovation happens seemingly at random through mutations occurring during regular kitchen work</i>
Adapting	<i>Innovation happens purposefully as chefs set out to mix up existing references</i>
Differentiating	<i>Innovation happens by bringing practices and knowledge outside of the field of gastronomy to bring out the wholly new</i>

The literature laid out above is largely all that exists with regards to culinary innovation. It is not much. This is in part because, as Feuls (2017) points out, culinary innovation is a subject that has garnered research interest for just over a decade now. And what little research has been conducted has, as pointed out in this section, failed to reach

a consensus on what the term means, what its scope should be, and how it should be approached.

Nonetheless, despite an inability to agree on a central theory, the existing research has done considerable work in establishing a platform from which further research can be launched, namely by identifying the existence of Culinary Innovation as separate from other forms of innovation, by establishing the various degrees of intensity and forms in which culinary innovation manifests itself, and by demonstrating that it is a multifaceted phenomenon with potential variance across a number of factors.

Nevertheless, the corpus is also beginning to find itself dated, as the two major research streams, even in their more recent publications, utilize interview data that is now around a decade old, and is, as the authors of both recognize, limited in a number of other factors, including stylistic, generational, cultural aspects, as well as in gender balance.

The gaps left by the research as well as the aging data therefore mean that there are considerable opportunities for research in culinary innovation to explore the field in contexts other than that of the existing research and test if this research is applicable in these varying contexts.

3.7. Culinary Creativity – ill-defined yet indispensable

The other aspect in the creativity-innovation dyad, creativity, is the necessary precursor to innovation. Schumpeter (1947) makes this crystal clear by placing the inventor before the entrepreneur. The latter cannot exist without the contributions of the former: the absence of an idea makes it very hard to work on refining and disseminating it.

And while any accolades that may eventually follow a particularly good idea are entirely linked to all the activities that follow its generation and definition, it is that generating and defining which kicks things off (Perry-Smith & Mannucci, 2017).

Creativity, originally seen as a manifestation of personality traits and individual intellectual capacity (Barron & Harrington, 1981) has since been accepted as a basic human function which is influenced by interpersonal interactions (Amabile, 1983; Perry-Smith & Mannucci, 2017).

However, this is the point where we encounter problems with the split of creativity and innovation in the previous section. Although early research on creativity centers largely on idea generation and its stages for creativity (Amabile, 1983), certain researchers have since muddied the waters by incorporating elements of what could be ascribed to innovation management, such as idea implementation and dissemination, to creativity (Perry-Smith & Mannucci, 2017; Borkenhagen, 2017). Others do so inversely, assimilating idea generation – the core of creativity – to innovation (Harrington, 2004; Ottenbacher & Harrington, 2007).

This melding of the fields is understandable. Creativity scholars have shown an interest in understanding what happens to the idea once it has gone through the generational phases presented by the Amabile (1983) idea generation model (outlined below in Table 4), itself a development of the 1926 Wallas model (which followed a rather similar preparation → incubation → illumination → validation structure), and innovation scholars have wanted to understand where the lifeblood of innovative activities – the idea – stems from. And indeed, the researchers who have crossed over from one field to the other have shown that the two are, in practice, inseparable (Borkenhagen, 2017; Feuls, 2018; Harrington, 2004; Schumpeter, 1947; Stierand & Lynch, 2008; Svejenova, Mazza, & Planellas, 2007).

Table 4. The Amabile (1983) model for idea generation

Stage	Description
Problem or task presentation	<i>Internal or external stimuli triggering a need for creativity</i>
Preparation	<i>Amassing and/or retrieving relevant knowledge and abilities</i>
Response Generation	<i>Utilize memories and environment to generate a possible response to the issue</i>
Response Validation	<i>Check to see whether the generated response properly addresses the issue</i>
Outcome	<i>Three possibilities: a successful response, no reasonable responses, or progress made towards a successful response requiring re-starting the process</i>

Nevertheless, for analytic purposes, we will now maintain the separation of creativity and innovation for a bit longer and focus on the idea generation as the manifestation of creativity.

Research into creativity with this focus, then, is interested in the environmental factors affecting idea generation, the motivations to create, how interpersonal relations and

collaboration impacts creativity, as well as other exogenous and endogenous factors at play in generating a successful response to a problem at hand (Perry-Smith & Mannucci, 2017; Stierand & Lynch, 2008).

One of the first papers to tackle creativity in gastronomy as a central subject is Horng & Hu (2008). Eschewing a view of the chef as an artist and applying the original 1926 Wallas model to chefs in Asia and the US, Horng & Hu sought to understand the drives, motivations, inspirations, and idea generating methods of chefs.

Beginning from the preparatory phase, Horng & Hu speak of a chef's personal style. This personal style is the synthesis of a number of exogenous factors, such as literature, comments from customers, prevailing fashion and design trends, works created by other chefs, and the lessons learned and lived experiences from a chef's formative years.

This personal style, which is constantly evolving as the chef keeps interacting with the world, governs the way in which a chef approaches their craft. The authors note, however, that chefs all start their careers without a personal style, but that the development thereof is crucial (Horng & Hu, 2008). This is in line with other research in which chefs explain the importance of personality in one's creations (Stierand, 2015; Stierand, Dörfler, & MacBryde, 2014; Ottenbacher & Harrington, 2007), and is partly explained as recognition from chefs of the creative style and ideas generated by a specific chef as their intellectual property, not to be infringed upon lest the infringing chef wishes to be ostracized by all others in gastronomy (Fauchart & von Hippel, 2008).

This personal style is what generates ideas and leads to incubation. During incubation, the many vague thoughts and ideas that live inside the chef's mind are synthesized internally, transforming the unstructured mass of inspired components into a more cohesive whole: the imagined idea (Horng & Hu, 2008). A central part of this stage is how difficult it seems to be to describe. Horng & Hu's respondents make this clear, and other researchers point in the same direction: chefs can clearly explain where the inspiration for an idea comes from, and how they developed the idea once it was formulated, but the process in which the idea is crystallized from its abstract gaseous form is very hard to explain (Borkenhagen, 2017; Stierand, Dörfler, & MacBryde, 2014). This is indeed perhaps why Schumpeter (1947) so presciently explained creativity as something that "*can practically never be understood ex ante*" (p. 150).

Ideas may often find themselves shelved or abandoned during this phase, either because they aren't seen as workable at the time, or because a better idea has surfaced. However, this is by no means a loss for the chef. The ideas that are shelved may often be returned to at a later date, and those that are abandoned may have elements integrated into other ideas, or merely serve as experience so as to better develop ideas at a later date (Horng & Hu, 2008).

Once the idea has been morphed into something workable, it moves on to development, where the chef attempts to concretize the idea, using structures known to them imaginatively to materialize the mental image they had, essentially mentally proofing a concept. The success of this proofing is not guaranteed, as chefs may discover that executing their idea is not possible with the techniques, equipment, ingredients, and skills available to them. The result is either more developing – adapting the idea to fit what is available – or abandoning the idea. This is perhaps the most social and collaborative phase of the process, as well as the most laborious, requiring great amounts of imagination to bend reality to fit the chef's mind (Horng & Hu, 2008).

The final phase, verification, is the actual physical evaluation of the idea: seeing if after all the mental work, the idea is one that can actually be executed. It is where the most tinkering and refining occurs. As the chef brings their idea to life is when they can begin to properly consider its sensory qualities. How the manifested idea tastes, feels, smells, looks, and sounds. These are the final considerations that the idea goes through before finalization. And once the chef has physically verified the idea, it is complete (Horng & Hu, 2008).

To this day, Horng & Hu's 2008 article remains to date the broadest and most in-depth empirical study on culinary creativity (Leung & Lin, 2018). Other studies have considered culinary creativity, but none have looked into the process as thoroughly as Horng & Hu.

What other studies have shown, however, is the effect of exogenous factors on the process (Leung & Lin, 2018), as well as their impact on personal style (Borkenhagen, 2017; Byrkjeflot, Pedersen, & Svejenova, 2013), how the personal style manifests and develops (Stierand, Dörfler, & MacBryde, 2014), and highlighting its importance in establishing an identity for a restaurant (Bouty & Gomez, 2013).

However, the research suffers from similar limitations as the articles published specifically on innovation: a limited and aging data sample. And while thanks to the early intercontinental contributions by Horng & Hu and a slightly wider cultural net being cast by the likes of Byrkjeflot et al (2013) there is more information on the different views among cultures, there remains a noticeable gap in the literature with regards to the impact of different generational, cultural, stylistic and other factors.

Furthermore, much of the research has been conducted before the rise of social media or uses data pre-dating its rise. Yet there is a growing corpus of literature highlighting the effect social media is having on creativity (Peppler & Solomou, 2011; Ram, Liu, & Koronois, 2016). This unaddressed gap is of clear interest to research on culinary creativity in the 21st century.

3.8. *The interplay of creativity and innovation in the kitchen*

As addressed in previous sections, neither creativity nor innovation exist in a vacuum, as evidence by the bleeding in of creativity in innovation management research and vice versa.

It is therefore increasingly naïve to consider the two as wholly separate phenomena, and most research in culinary innovation or culinary creativity cited in previous sections has in some form considered the two in the dyadic relationship in which they exist – be it knowingly or not.

As Stierand et al (2014) make it evident, “*creativity [is] the **only** necessary component of all innovations*” (p. 16, emphasis in original), while researchers like Perry-Smith & Mannucci (2017) make clear in their research, creativity, that is to say idea generation, cannot be considered without investigating what happens to the idea afterwards.

Or, to quote Schumpeter (1947) “*an idea [...] is not, by itself, of any importance*” (p. 152).

3.9. *Literature review summary*

The above literature review has shown us that – much as in every other field in the world – in cooking, all are not equal. There exist many strata, from the humble home

cook to the professional chef, and at the top of this delicious hierarchy of gourmands sits the favored of the gastronome, *Haute Cuisine*.

This type of cooking, set apart from the culinary riffraff by an unparalleled technical know-how, a never-ending quest for perfection, and a fascinating ability to create experiences that make use of both the best that both man and nature have to offer as well as making the gastronomically mundane shine brighter than any star in the sky is, and has been for nearly two centuries, the source for a great number of culinary innovations which in time percolate into the broader world of food to the delight of all.

Its practitioners are undeniably skilled craftspeople, and to be deemed worthy by the gatekeepers of this world, such as the Guide Michelin, is an honor – albeit not an entirely unproblematic one.

And yet this fascinating world, filled with talent, creativity, and innovation, remains almost criminally overlooked. To be interested in innovation and creativity would most traditionally mean to study the Edison's, da Vinci's, and Bezos' of the world, not the likes of Carême, Escoffier, or Bocuse.

The rather limited few who do cast their gaze towards this world, its systems of innovation, and its creativity seem to do this without a clear understanding of its workings or how to best adapt and develop models for it. And even when researchers do understand the world in a way that does it justice, their research is but one of the very few entries in a woefully under-studied world, casting insufficient light on a vast world full of regional differences in both style and philosophy – a limitation that some of the researchers acknowledge. Indeed, the observant reader will have noted that research into the prevalent style in of cooking in the Nordics, *New Nordic*, and the associated innovation and creativity is near non-existent.

In addition, what limited research there is at the broader level finds itself concerned with either innovation or creativity, but rarely does it cover both. This despite the two being deeply intertwined and in need of concurrent study.

This all, then, brings us back to the research gap mentioned in both chapters 1 and 2: there is at one level little to no research on innovation and creativity in Nordic *Haute Cuisine* in general, and at another level no research on Finland specifically. To further understand if there are any regional and temporal differences between Finland in 2018

and the wider world, or if indeed existing models are applicable globally and across an extended time-period is important for the generation of a greater understanding of the subject.

4. Research Design

In this section, we will cover the way in which the research was designed and conducted. I use the term research design as presented by Maxwell (2012) (though it is by no means exclusive to him (Davies, 2006a)) to designate the entire process, from defining the goals and conceptual framework of the study, to its methods and validity, all being linked to the central research questions of this thesis, as presented in the graph below:

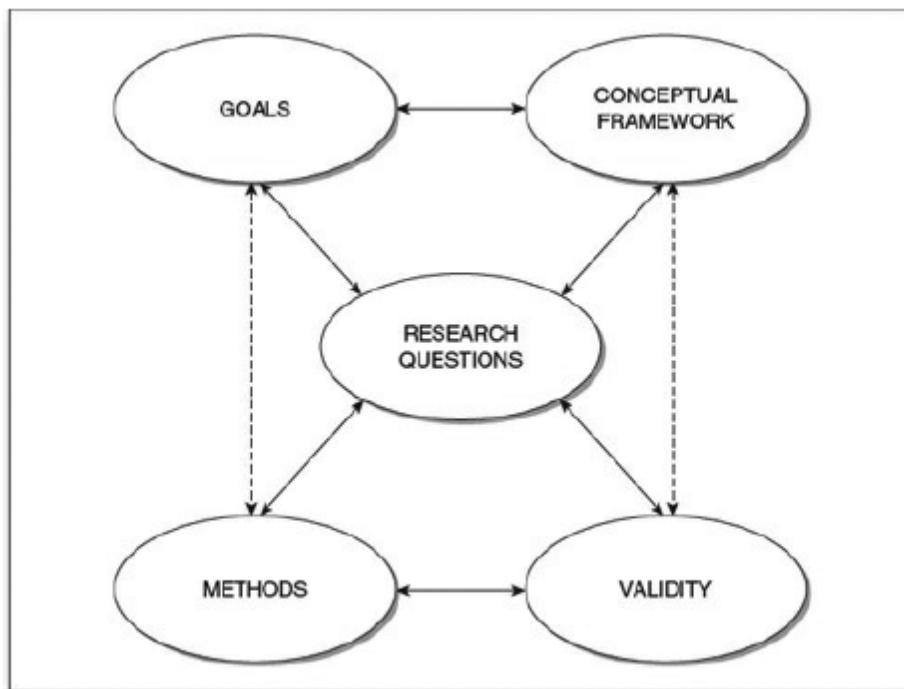


Figure 2 An Interactive Model of Research Design (Maxwell, 2012)

The above graph shows to us that the goals of this research directly feed in its conceptual framework – or philosophical underpinnings – while the conceptual framework, the way by which the researcher views and understands the world, feeds back into the goals. Indeed, how can we have goals if we cannot fathom the world in a way in which they can be conceived of? There cannot be an attempt at understanding the color red if one views the world in a way where the very notion of colors does not exist. Of course, the goals of the study impact the methods in which the researcher aims to achieve these goals, and once again, the methods themselves in turn feed back into the goals as they define the limits of what can be achieved. The methods also feed into the validity of the study, as the conceptual framework establishes ways by which research can be considered legitimate, and the methods themselves seek to legitimate the data. The validity aspect in turn feeds into the

methods, as the researcher must utilize ones that their chosen views consider adequate for the task at hand. And of course, these all loop back into the research questions, which in turn affect all other elements of the research design.

Having now – somewhat convolutedly – explained the general idea behind Maxwell’s research design, we must now demonstrate the ways in which each point on the graph is covered.

The goals of this thesis have already been laid out in previous sections, but in summary, we are seeking to understand what the methods and motivations of high-end Finnish culinary professionals are when it comes to culinary innovation, as well as how they differ – if at all – from the methods and motivations of chefs in other regions, as presented by the literature. From this, we have developed our research questions.

As outlined in the above literature review, there is cause to investigate this matter, as the existing literature does not answer the research questions at all. What follows, then, is an explanation of how the research for this thesis was conducted (the methods of Maxwell’s above graph) as well as the research tradition under which this thesis falls (the conceptual framework of Maxwell’s graph), as well as a justification for its validity (the validity in Maxwell’s graph).

4.1. *Research Questions*

As a reminder, the questions this research aims to answer due to the gaps in the research presented earlier in this thesis are:

RQ1: What are the systems of culinary innovation of high-end Finnish kitchen professionals?

RQ2: What are the sources and motivations for creativity and innovation of high-end Finnish kitchen professionals?

RQ3: Do these systems of culinary innovation differ from those covered by previous studies on the subject?

RQ4: Do these sources and motivations for creativity differ from those covered by previous studies on the subject?

4.2. Conceptual Framework

There exist many paths down which we could go, when conducting research. Schools of thought or paradigms, each with their own approach to investigating life's many mysteries, and of course, each one discounting the validity of the others. One need only open up a book on social research methods to be told in the introduction of just two of the more general paradigms, positivism and constructionism (Jupp, 2006a).

Most books on social research will dedicate entire chapters discussing the merits and origins of the various paradigms and approaches – occasionally dismissing the very validity of the paradigmatic approach wholesale as both constraining and myopic (See Maxwell, 2012) – but all will ultimately agree that to properly conduct research, one must align oneself with one (or in some cases a few) paradigm(s) so as to have a solid base upon which to conduct one's research (Bernard, 2011; Corbetta, 2003; Maxwell, 2012; Patton, 2002; Lincoln, Lynham, & Guba, 2018).

These paradigms approach questions from different ontological and epistemological points of view, which is to say, how they view reality and how they believe that an observer can ever truly know this reality.

4.2.1. Ontology

So, what can we, based on the literature, presume to be the ontological nature of the systems of culinary innovation and sources and motivations for creativity and innovation in the kitchen? Do we believe, as Corbetta (2003) says of social phenomena in general, that they are “*endowed with an autonomous existence outside the human mind and independent from the interpretation given to [them by individuals]*” (p. 12)? Or are they merely constructs that, while present in society as a whole, are individually related to people? That is to say, are they, instead of being immutable natural constants, evolving with, and being redefined by interactions with the world and its people? (Barron, 2006; Bernard, 2011)

The answer, when observing the literature, seems clear: creativity (under which culinary creativity falls) and innovation (under which, predictably, culinary innovation falls) are both social constructs of sorts.

For creativity, Glăveanu (2010) helps us by showing that how creativity is viewed and understood has undergone multiple paradigmatic shifts over the past centuries. From the idea of a genetically superior creative *übermensch* generating ideas *ex nihilo* thanks to their innate superiority (Roe, 1952; Gardner, 1994), to an interpretation of creativity existing as a complex and ephemeral process of interdependence occurring within society, as both an unwitting social exchange sparking and spurring creative endeavors, but also as a collaborative dialogic exercise, as well as being affected by the larger environment around the creators (Glăveanu, 2010; Westwood & Low, 2003).

Indeed, a further look into the study of creativity shows that the ways in which one analyzes and situates creativity may be ideologically and regionally motivated (Glăveanu, 2010; Horng & Hu, 2008; Slater, 1992), further cementing the idea that the process of creativity and the analysis thereof are deeply linked to one's current social environment, and are thus constructs maintained and further developed by the structures (structures which govern everything from how we understand language to the very way ones' thoughts are formed (Cosenza, 2016; Levi-Strauss, 1963)) which both form and are formed by the society which the individual observer inhabits (Levi-Strauss, 1963; Clarke, 1978; Glăveanu, 2010).

Of course, this is not to say that that which creativity gives birth to, the concrete, physical manifestation thereof in the form of, say, potato peel ice cream, is a social construct, though of course philosophical arguments that question the nature of reality and our ability to ever perceive something outside of our own constructed worldviews exist, but that is neither here nor there (Aylesworth, 2015).

The conclusion to draw from the above with regards to creativity, with the wide variety of interpretations and schools of thought present around its study, is that creativity *is* a social construct. Regardless of the school of thought one espouses with regards to what it is or how it can be studied, the sheer myriad of interpretations on the nature of creativity shows that a positivist approach to creativity as an independently existing immutable essence cannot be true.

For innovation, the very definition of the word in an academic sense – that it is a novel and useful creation adopted by relevant stakeholder groups – in and of itself through its subjectivity tells us that innovation must be a social construct (Bass, 1969; Schumpeter, 1947).

We need only look to work by Schumpeter (1947), the foundational work on the subject, which makes it clear that innovation cannot exist outside of a society, for it is that society which accepts the innovation as such. Therefore, while one could argue that there is a set definition for the word, or signifier, innovation, the signified – the innovation in question – of that word is not, and indeed cannot be set, as it relies entirely on outside observers to define it (de Saussure, 1959). What is considered innovative is therefore entirely reliant on the structures within which any one social group or society operates in (Levi-Strauss, 1963; Schumpeter, 1947; Bass, 1969).

And while, yes, while the argument that both creativity and innovation have in some form always been part of human existence can be made, insomuch that an individual born entirely outside of society can still be creative and generate novel ideas and objects, it is nevertheless true that assigning meaning and a use to these ideas and objects is still constructed by that society of one. On a more general level, it is believed by the author that if the above about ideas and objects is true, then it must extend to most if not all of reality.

Therefore, this thesis takes on a broader constructionist point of view when it comes to its ontology, with a penchant for structuralism or post-structuralism (Corbetta, 2003; Patton, 2002; Hepburn, 2006; Mallon, 2019; Lincoln, Lynham, & Guba, 2018).

4.2.2. Epistemology

The nature of culinary innovation and creativity being clear, we then ask: how and to what extent can we obtain knowledge the subject at hand? Do we believe that it is possible to get a full, clear & codifiable picture of it that is not subject to change – or at the very least, minimal change – or can we only ever hope to develop a broad understanding that can only lead to generalizations which may in time cease being valid due to the evolving nature of the matter? (Corbetta, 2003; Sumner, 2006a)

It is my view based on the literature covered in earlier sections of this thesis, that the systems of culinary innovation and the sources and motivations for creativity and innovation of kitchen professionals are in and of themselves deeply personal and linked to the experiences of and lives led by said professionals. Stierand & Lynch (2008) speak of the Heideggerian idea of “*Dasein*” and Husserl’s “*Lebenswelt*” as a foundation for these systems, sources, and motivations, arguing that “[chefs’]

everyday actions and interactions become fundamental building blocks to explore the phenomenon of culinary innovation” (Stierand & Lynch, 2008, p. 337) and that *“the perceptions, beliefs, explanations, and views of elite chefs who construct culinary innovations are important aspects to identify”* (Stierand & Lynch, 2008, p.337). Further, reading through the works of Ottenbacher & Harrington (2008, 2009) and Horng & Hu (2008) makes it clear that there are at times significant regional differences between chefs furthering the case that these systems, sources, and motivations are rooted in the individual and their life experiences.

Indeed, the very existence of various different schools of culinary art and the wide (and ever widening) variety of products and services created by the practitioners of said art points to the idea that there cannot be a monolithic understanding of the subject, precisely *because* of its multi-faceted and evolving nature. Yes, there may exist overlap and similarities in life stories & experiences among chefs, yet each is nonetheless an individual with their own systems, sources, and motivations for creativity and innovation (Horng & Hu, 2008; Ottenbacher & Harrington, 2007; Stierand & Lynch, 2008).

Of course, one must be wary of falling into the post-modernist trap of relativism, rejecting the feasibility of coming to any kind of conclusions due to the impossibility of there ever being a “true” reading of any text. (Williams, 2006)

However, it is by utilizing Husserlian *Verstehen* that we may explore and attempt to understand the individual realities of the chefs that we may come to some understanding in the form of broader generalizations of the structures that govern the field. (Sumner, 2006b) Max Weber spoke of the idea of *“ideal types”*, or abstract concepts which while they do not represent reality fully or accurately – or indeed permanently – they may nonetheless act as guidelines to understanding society and its many phenomena (Colombo, 2006; Corbetta, 2003). Ultimately, the purpose of these ideal types is to help current and future researchers to continue down a particular path to further understanding of the subject, until the research paradigm that they operate in changes to such a point where the lenses of the ideal types no longer match the spectacles of science. In that regard this approach is also similar to constructivist Grounded Theory (GT) which recognized that knowledge is constructed and aims to construct theories by interacting with data. All the while, constructivist GT

acknowledges that knowledge is impermanent due to being constructed by people living in a particular society at a particular time (Thornberg & Charmaz, 2014; Willig, 2014).

Therefore, this thesis espouses an inter-subject understanding-based relativist/interpretivist epistemology (Corbetta, 2003; Schwandt, 2006; Thornberg & Charmaz, 2014).

4.3. Methods

Having understood the ontological and epistemological nature of the research subject, we arrive to the question of how to research it. If we truly do believe that the systems of culinary innovation and sources and motivations for creativity and innovation in the kitchen are social constructs, and that knowledge thereof can only ever be estimated and generalized into ideal types or grounded theories without ever obtaining a fundamentally permanent and immutable truth, or in other words that we subscribe to the larger interpretivist paradigm with the associated ontological and epistemological implications, then if we are to be intellectually honest with ourselves, we can only anchor ourselves in the qualitative school of research (Corbetta, 2003; Thornberg & Charmaz, 2014).

Indeed, if reality is subjective and it can only ever be interpreted, then it falls upon us to investigate the matter in ways which are appropriate. That is, by exploring the stories of the individuals who make up the world that is being researched and attempting to draw generalized conclusions from them. What follows is a detailed explanation of how the research data – the subjects' stories – was acquired and analyzed.

4.3.1. Collection Method

Personal stories cannot shine through in questionnaires. Therefore, the primary research (Hewson, 2006) for this thesis had to be conducted in a way that allows the research subject to express themselves and their stories freely with regards to the matters being studied. The best way to do this was through interviews – the premiere qualitative research method (Brinkmann, 2017) – where with the help of questions allow for discussions that act as the basis for subsequent analysis (Davies, 2006b).

Specifically, the primary research was conducted through semi-structured (Brinkmann, 2017) elite or expert interviews (Moyser, 2006a). The reason for the selection of this method was twofold.

Firstly, with regards to the structure of the interview, the rigidity of structured interviews was seen as stifling for a genuine conversation with the chefs being interviewed. On the other hand, a fully unstructured interview was seen as complicating access due to being too unclear and thus off-putting for the elite subjects (Moyser, 2006b). Furthermore, it would also make the stories being told potentially impossible to compare and contrast as there would be no guarantee that the chefs being interviewed would touch on the same subjects. Therefore, it was decided that a semi-structured interview would be best, as it would help maintain the focus of the conversation on the topic of research while allowing for follow-up questions when the need for such would arise (Brinkmann, 2017).

Secondly, the choice to speak to elites was made due to the literature broadly agreeing that those who can be considered to be elites in their particular social groups are elites for a reason. To be an elite means to be especially influential, meaning that what they say represents the pinnacle of thought in their domain (Moyser, 2006b; Ottenbacher & Harrington, 2007; Roe, 1952).

4.3.2. Research Sample

Research for this thesis began in 2018 by building a list of haute-cuisine restaurant and freelance chefs as well as their sous-chefs working around Finland, of which most were in Helsinki, and one was in Turku.

The reason for selecting chefs and sous-chefs working in haute-cuisine is due to an agreement among researchers, as covered in the literature review in section 3, that haute-cuisine represents the highest level of the industry, and that the most impactful and significant innovations in the culinary field take place at this highest echelon of both the industry and the kitchen hierarchy (Stierand & Lynch, 2008). Therefore, it is the chefs and their right-hand men, the sous-chefs, and not the line cooks, who constitute a pool of top experts who demonstrably hold the highest degree of innovative power in the industry and have displayed the greatest amount of creativity, therefore making them the elites of the field (Moyser, 2006b).

Once the criteria for industry elites was determined, a list of potential interview subjects was compiled from various source, noted below:

- Personal knowledge of the field from years of experience working in it (the author having worked in the hospitality industry at time of research for 4 years, and in *Haute Cuisine* at 1 star for 1 year)
- The Michelin Guide 2018, whose three-star rating system, as mentioned in section 3.1., is one of the most respected and prestigious in the world
- Snowballing with recommendations from chefs on names that ought to be contacted as elites are the best in determining who else belongs in that group (Moyser, 2006b)

From this list, 20 chefs and sous-chefs were contacted by email, phone, or in person, depending on the familiarity between the author and the chef in question.

The research, its themes, its background, and its aims were explained to each contacted individual in sufficient detail, and an interview request was made. In this request, subjects were given the right to ask for their responses to be anonymized and were told that interviews would range from 30-60 minutes, depending on how much they themselves had to say.

Of these 20 chefs, 10 agreed to be interviewed, 1 declined, 1 could not be scheduled, and the rest did not respond to interview requests. The sample size of 10 was, of course, not as big as had been hoped for. Below is a list of respondents

However, the list of those that agreed to be interviewed included the head chefs of 3 of the 5 Finnish restaurants that had a Michelin star in 2018, as well as head chefs and sous-chefs formerly from restaurants with stars or from restaurants rumored to be on the shortlist for a Michelin star in 2019¹. The sample therefore represented a wide enough portion of the highest echelon of the Finnish culinary world to be a relevant representation of that world.

Subsequently, two cooks were dropped from the sample after the completion of interviews, when it became clear during the interviews and subsequent revisiting of them that these formerly Michelin-star affiliated subjects were not at the level of others in the sample. In short, these individuals had misrepresented themselves during initial

¹ One of these restaurants would indeed nab a star in the 2019 guide and has kept it since.

contact and effectively did not belong in the peer group of the other subjects purely due to a lack of skill and position.

Ultimately, then, of the 20 chefs that were initially contacted, only 8 were included in the sample. Below is a list of the respondents:

Respondent	Age	Restaurant	Michelin Star	Position
1	29	A	0 (1 starting from 2019)	Sous-chef
2	48	B	1	Head Chef
3	34	A	0 (1 starting from 2019)	Head Chef
4	47	A	0 (1 starting from 2019)	Executive Chef
5	42	C	1	Chef & Partner
6	25	D	0	Chef & Partner
7	25	E	0	Chef
8	32	F	1	Owner & Chef

Table 5 Respondent information

The sample had a relative homogeneity in demographics, being all male, all Finnish nationals, largely Helsinki based, and had an age range of 25-48. The interviewees were nearly all chefs, with only one interview subject being a sous-chef.

This homogeneity, especially in terms of gender and location, was primarily due to the focus on the higher end of the Finnish cooking world, which was at time of research still largely centered on Helsinki (indeed Chef 5 spoke off the record that a Michelin inspector had gone outside of Helsinki in 2017 and declared that he saw no reason to return for another 5-10 years) and was still largely male dominated.

4.3.3. Data Collection

Interviews with respondents who indicated a willingness to be interviewed during the sampling stage were conducted face to face on a one-on-one basis either in their restaurants or at their residences, to give them a feeling of security and control by being on “their turf”, but also because none of the individuals as members of the elite would likely have agreed to meet anywhere else (Moyser, 2006b; Moyser, 2006a). Each subject was interviewed only once.

Pre-interview discussions included exchanging stories from the “trenches” of the restaurant industry to build a rapport so as to facilitate the interview. This also served to indicate to the interview subject, if the author was not already known to them, that they were of their world and had a deeper understanding of its workings than a regular outside interviewer. This was important, as years in the field had taught the author that many chefs are often unwilling to open up to individuals seen as outsiders and require some form of metaphorical battle scar to prove trustworthiness.

After pre-interview chatting, subjects were reminded that the interviews would be recorded and transcribed in their entirety, and that they would, at their request, remain anonymous in the final thesis. They were also told the agenda for the interview by giving them a rapid rundown of the themes in the interview guide.

The interview guide begins with a substantial number of questions relating to the background of both the interview subject and their restaurant, building a base for the narrative. It progresses into when the subject first began to innovate on and develop dishes, as well as what kind of dishes they feel they are best at developing. This is followed by questions on inspiration and sources thereof and culminates in questions relating to the exact process by which the innovation and development happens. Lastly, an open “*anything else you’d like to mention*” was added, occasionally providing further relevant material to the interview subjects’ narrative.

As previously mentioned, the interviews were conducted in a semi-structured fashion, allowing for the same “interview skeleton” time and time again thanks to the existing interview guide questions, and upon which follow-up questions could be added on the fly to flesh out details as relevant points of information needed following up (Brinkmann, 2017). Follow-up questions were drawn from notes taken actively during the interview, and were asked as soon as possible, while the topic was still fresh in the subjects’ mind. These could sometimes end up digging down multiple levels.

Once the interview was held, interview data, such as length (averaging between 30-75 minutes), place, date, environmental notes (noisy, interruptions, cramped, etc.), as well as *in vivo* notes and reflections on the quality of the interview were recorded in a spreadsheet within an hour of the interview taking place.

4.3.4. Interview Transcription

The first step in analyzing the interview data is transcription. Transcription allows for the recordings of the interviews to be transformed into something that is far more easily analyzed by converting the spoken word into text (Edwards, 2006; Kowal & O'Connell, 2014; Esin, Fathi, & Squire, 2014). Of course, transcription can never be a fully accurate reproduction of the interview, with non-verbal elements of the conversation already being lost in the audio, but also due to written language being an unsuitable medium for the many nuances of speech (Edwards, 2006; Kowal & O'Connell, 2014).

Furthermore, the authors own inability and lack of linguistic training and capability made absolute fidelity near impossible. A Jeffersonian style of transcription (Edwards, 2006) was disregarded, and instead the method used was a two-pass transcription (Kowal & O'Connell, 2014).

First, the author uploaded the audio recording of the interview into the *Transcribe by Wreally*-online platform (<http://transcribe.wreally.com>) and set about to transcribe the interview verbatim as best as possible. The recording was automatically played for 4 seconds at 0.7x speed, paused for 4 seconds, and rewound by 0.5 seconds every time the audio was un-paused.

This initial rough transcript (Esin, Fathi, & Squire, 2014) contained an approximately verbatim literary transcription (Kowal & O'Connell, 2014) of the interview using the speakers' own verbal mannerisms (like accents or dropped letters in words) and tics (such as "öö", "nii", and stutters), descriptions of paralinguistic components such as laughter, and dialogic interjections such as "mm" from the secondary speaker at that given moment. Pauses were also noted as either a comma for a very short pause, approx. 0.5 seconds or less, ellipses for a short to medium pause, approx. 0.5-2 seconds, and the word "pause" with a duration for longer pauses.

The second round of transcription was for refining the transcript by correcting mistakes made in the initial rough transcript, such as adding or removing letters to reflect the speakers' discourse, adding or removing words that were either missing or added in erroneously, adding in notes reflecting tone when possible, and generally trying to best reflect *what* was being said.

Further rounds were not undertaken, as the author did not believe himself to be capable to competently produce a more accurate transcript, nor was it seen as being necessary for the research being undertaken.

4.3.5. Data Encoding

Transcription complete, the data had to be analyzed. However, a transcript alone is a difficult datum to comprehensively analyze. In line with this thesis' theme, analyzing a pure transcript is very much an example of biting off more than one can chew. Carefully separated, bite-sized chunks, however, lend themselves to easier analysis. So, before the feast of the mind that is analytical work could take place, the *mise-en-place* had to be done.

This in mind, the transcribed interviews were first scoured through to separate the passages deemed relevant to the research from those that were not. This was largely done intuitively through multiple readings, where after each reading passages were added, removed, split into multiple parts, or were extended or shortened. Part of this occurred concurrently with the subsequent coding. The relevant passages – ranging from a few sentences to a few words in length – were transferred into a Microsoft Excel spreadsheet and assigned a number both in the Excel spreadsheet and in the original Microsoft Word document containing the transcript.

The passages were then coded using the two-phased coding described by Thornberg & Charmaz (2014) and Saldaña (2016) (initial/first cycle & focused/second cycle), in order to facilitate further analysis by separating various themes.

For the initial/first cycle coding, the spreadsheets containing the relevant passages and the transcript documents were opened side by side. The transcripts were then slowly read through, with each relevant segment being assigned a descriptive code in the spreadsheet (Saldaña, 2016) explaining in a word or two what the passage was about with careful consideration for the context it was in (i.e., the passage “*Twenty years*” being assigned to the *CAREER-DURATION* code). This was done for all interviews consecutively for a few cycles until new codes or relevant segments ceased coming up.

However, after the first few transcripts, barely any new codes would come up, and indeed the exercise was largely in assigning pre-existing codes to passages, although of course a few new codes arose, necessitating the revisiting of all earlier material to check if this code could in fact be a more valid descriptor of the relevant passage. Some codes at this stage also exhibited a form of nesting (Saldaña, 2016) where an obvious internal divide appeared, with the most notable example of this being:

*TESTING → TESTING-INTERNAL
→ TESTING-EXTERNAL*

Once the first cycle had reached a point of saturation, the focused or second cycle of coding began (Saldaña, 2016; Thornberg & Charmaz, 2014), where existing codes were regressively grouped into meta-groups, and in turn those meta-groups would be grouped into their own metagroups, with one progression going as follows:

CREATIVITY ← IDEA SOURCES ← INSTAGRAM

Some metagroups were also their own standalone codes, as with the example below where the metagroup on the middle was used as a standalone code in addition to being the parent code to the code to its right:

INNOVATION → MOTIVATION → INGREDIENT AVAILABILITY

Overall, 58 codes were generated from a primary level down to a quaternary level in the most extreme cases in 5 separate code families, with the table of codes being reproduced below:

Primary Code	Secondary Code	Tertiary Code	Quaternary Code	
Creativity	Stimulants	Atmosphere		
	Dampeners	Stress		
	Idea Sources		Books	
			Instagram	
			Experiences	
			Raw Ingredients	
			Old Ideas	
	Idea Generation		Memories	
			Scope	
			History of Input	
		Intensity		

	Novelty			
	Ownership			
Innovation	Pace			
	Motivation	Ingredient Availability		
	Process	Initial Idea Selection		
		Testing		Internal
				External
		Secondary Idea Selection		
		Refining		
		Delivery		
		Feedback		
	Collaboration			
Failure	Reasons			
	Lessons			
Restaurant	Hierarchy	Power Structure		
		Own Title		
		Executive Control		
	Team	Internal Atmosphere		
		Respect		
	Style			
Michelin	Ambitions			
	Effect			
Career	Duration			
	Enjoyment	Passion		
	Previous Employers	Individual to each interview		
	Studies	Stages	Individual to each interview	
	Current Employer			
	Competitions			

Table 6 Coding structure utilized

4.3.6. Data Translation

For the benefit of the non-Finnish speaking reader interested in getting acquainted with all the primary data found in the appendixes, all coded segments were translated into English by the author in separate Microsoft Word documents for each interview.

The coded segments were copied into the documents, and translations were written after them in red, with an example below:

"välillä on annoksii mis on joku superhyvä... pohja. Ja semmonen raaka-aine mitä on, on saatavilla. Pidemmän aikajakson, mut haluu tehdä siitä toisen version. Mut se pohja siin annokses säilyy/ sometimes you've got dishes which have some super good... base. And this kind of raw ingredient which is, is available.

For a longer period, but you want to do another version of it. But the base in the dish remains” – Chef 7 on old ideas acting as inspiration sources for creativity

These translations are not professional translations by any means and are instead the best guesses by the author who is a native-level speaker of both Finnish and English and is well acquainted with industry jargon. Indeed, a professional translator might have done a better job with these translations, but the author wishes to stress that they exist largely to provide a touchstone for the potential reader who is unable to read the original Finnish material due to a language barrier.

4.3.7. Data Analysis

Transcription complete, the data had to be analyzed. Subscribing to both constructivist grounded theory (Thornberg & Charmaz, 2014; Willig, 2014) and narrative analysis (Esin, Fathi, & Squire, 2014; Willig, 2014), a methodologically pluralistic (Payne, 2006) approach integrating elements of both was chosen.

Narrative analysis was seen as valuable due to the nature of the research data: ostensibly the answers that chefs were giving to interview questions. However, upon closer inspection, these answers were, in large parts, chefs telling stories about their own experiences with regards to the subject of the question at hand. Each answer contained its own narrative – occasionally acting as a continuation of the story of a previous answer.

By combining the various encoded segments of the interviews falling under a particular code, and by going through every nested code under a primary code in order, it was possible to cobble together a narrative summary of all the inputs of an interview subject with regards to a particular topic. These summarizing narrative documents helped condense dozens of pages’ worth of interview data into a few pages, clarifying the data, and allowing for easier side by side comparisons of the stories of different subjects concerning a particular theme.

In these documents, each quote is linked to a coded segment. For example, in the case of the document for Chef 2, the narrative document code reference 2dvi7 identifies the coded segment as:

- 2 →belonging to the primary code “CREATIVITY”

- d→belonging to the secondary code “CREATIVITY→IDEA SOURCES”
- vi→belonging to the tertiary code “CREATIVITY→IDEA SOURCES→EXPERIENCES”
- 7→being the 7th entry in that tertiary code

This leads us to the excel spreadsheet containing the coded segments and shows that the coded segment in question is coded segment 237, which is “*Yritän semmosen osteriannoksen et mäkin pidän siit ihan helvetisti /I’m trying to [make] an oyster dish so that I’d really fucking like it too*”. One thing to note with regards to these coded segment references is the fact that the 2nd to last identifier identifies which code the segment is in, and the last identifier explains which entry in that code the segment is, meaning that a reference 2di is for a segment which is only in “CREATIVITY→IDEA SOURCES” whereas the reference already presented above implies that the statement is found under a tertiary code.

Continuing with examples, the following is an excerpt of the narrative document for chef number 2 with regards to the primary code “CREATIVITY”, going step by step through the various secondary and tertiary codes underneath it in more or less in the order they are presented in in the code table.

CREATIVITY

Observer Comment: *For Chef 2, creativity is environmental, with his creative drive living and dying with his surroundings. A particularly stressful period, like being forced into a role with which one has no experience, can lead to the death of creativity, while a more relaxed environment, like Olo after the removal of the lunch service, leads to more creative moments.*

Those creative moments, at least for Chef 2, seem to be serendipitous, triggered by just about anything. To that extent, Chef 2 explains that he feels that while all dishes can have a story behind them, those stories rarely reflect the actual birth of the dish. Instead, they are creation myths, dreamed up post facto to try and explain the mysteries of the black box of creativity.

And while Chef 2 doesn't feel particularly creative ^{2fi}, he nonetheless says that generating ideas remains his favorite part about cooking, "Well ideating is the most

fun part of it. Writing stuff down" ^{2cvii}, and in his creative moments, which can occur at any time ^{2fi}, Chef 2 continuously generates more than he can ever really prepare.

When thinking about what is the source for the various ideas he has, Chef 2 believes that his ideas are an amalgamation of a variety of sources. Books, lived experiences, social media posts, memories, raw ingredients, and old ideas. These sources for ideas all serve separate roles.

Experiences create links between ingredients, introduce new flavors, new dishes, new concepts, and may drive the chef to try and develop something palatable from an otherwise hated ingredient (In Chef 2's case, oysters: "I'm trying to [make] an oyster dish so that I'd really fucking like it too" ^{2dvi7}).

Books and social media act as a visual platform, showing what peers have done somewhere else, ("You've maybe read something somewhere" ^{2dv1}, "like, so you see something" ^{2dvii2}) and planting seeds into one's subconscious which may eventually blossom into an idea("or someone has combined something and then you, it stays somewhere over there in your subconscious" ^{2dvii3}).

Memories act as triggers, where smells, sounds, or flavors immediately transport Chef 2 to a time or place, though these will often lead to wanting to recreate the moment linked to that memory as opposed to something wholly novel, though the experience of living through that memory becomes the idea.

Revisiting old ideas is also an easy way of coming up with something, either by re-using something that once worked, or by finally coming up with ways to make previously problematic ideas work again.

Yet the most important source of ideas is the raw ingredients. In an establishment like Olo where the raw-ingredients are always the best they can possibly be, the task is to respect them and make them shine ("you just have some really good raw-ingredient and then we think what could we do to it, so that it'd like shine there" ^{2dx2}, "respecting the raw ingredients. That's what it is" ^{2dx4}). The key example being "So if you've got like some carrot, well then you think what could we do to it so that it'd taste as much... as possible... like a really fucking good carrot *chuckle*" ^{2dx3}.

An interesting note to make is Chef 2's history of input. By his own admission, it took him a good 15 years into his career before he could express his creativity in the

kitchen. Perhaps it is this gathering of experience as a working cook before entering the world of creativity at chef level which gives him the confidence to fully express himself in all sections of the kitchen (though even he explains having a favorite section: desserts)

Nevertheless, narrative analysis alone faces challenges in easily helping to generate theory or broader conclusions, and indeed Thornberg & Charmaz (2014) explain that it is an analytic method that does well when paired with others for more accurate analysis.

This is where constructivist grounded theory (GT) comes in, as it allowed for the construction of overall theories by interacting with the data in its many forms (both raw and summarized in the narrative documents). The purpose of the usage of GT was to allow for theories to emerge naturally as the data was analyzed, with repeated re-readings of the data allowing for the recognition of patterns or similarities in the meanings and stories that the interview subjects presented about the assorted topics being investigated.

By combining the two approaches – summarizing narratives and allowing side by side comparative re-readings to allow overall theories to emerge – the research data was analyzed, and general conclusions were obtained.

4.4. Validity

Based on the previous comments on the research's ontology and epistemology, the question of validity is a tricky one. Naturally, when conducting research, one must be confident in the truthfulness of the research.

However, in an interpretivist paradigm, assigning immutable truth to any analysis is a risky maneuver. How can anything be permanently true? This is an arduous task indeed. However, I posit that the work in this thesis is not necessarily a permanent representation of some truth, but instead an interpretation of a group of narratives presented by a select few at a very specific time and in a very specific place, which may hold true for a long time, or may only serve as a hermeneutic text. It is naturally hoped that the research presented in this thesis would hold true for a long period of

time and that the insights derived from it help fill the academic corpus and further academic understanding of its subject.

5. Findings

Below, the data gathered from the interviews is inspected and analysed under the lens of each research question. So as to not interrupt the flow of text or be intrusive, quotes have their citations in footnotes. The citations are presented using the coding system presented in section 4.3.7. The footnotes also contain some contextual information which was seen as necessary for clarity yet too obtrusive to be included in the body itself.

5.1. RQ1: What are the systems of culinary innovation of high-end Finnish kitchen professionals?

Analyzing the 8 interviews, one learns that the way in which the interview subjects work when developing an innovation from an initial idea does follow some kind of structure or system. Interviewees were first asked if they recognized themselves as a structured process when developing an innovation. As shown in table 7 below, a slight majority of the respondents recognized having a set process or system.

Table 7 Innovation process self-assessment

Q: Would you say the way you develop your dishes is a structured process?	Number of respondents
Yes	5
No	3

Subjects were subsequently asked – regardless of how they'd answered the question on structured processes – how they worked to develop dishes. All interview subjects recounted the way in which they worked during the innovation process. While each answer was unique, several themes were identified as present in multiple if not all answers. And while the themes² were present in varying amounts in respondents' answers, they nevertheless appeared in a similar order. These themes, along with the number of respondents who mentioned them in their stories, are presented in figure 2

² The names given to these themes are not names that the respondents themselves gave to these steps. The names are derived from the codes given to them by the author during coding and analysis, and while some have their names derived from things said by the respondents, they are nevertheless the author's own creations.

below in the order in which respondents presented them in their stories, along with indications of which steps lead to what.

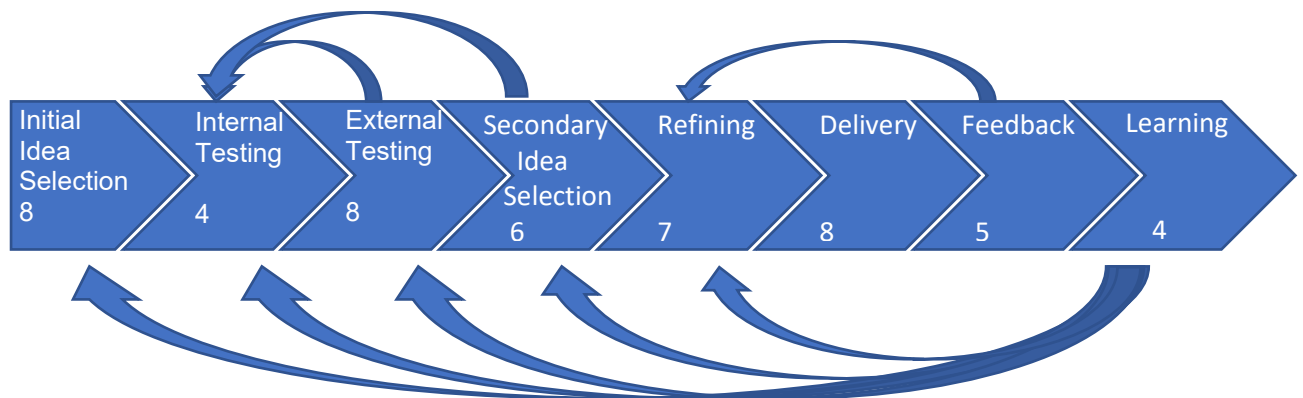


Figure 2 Malmivaara culinary innovation model

Figure 2, then, shows a disconnect in respondents' minds: while some do not recognize a structured process in their innovation work, the numbers shown above tell a different story. All respondents recognized that they would initially select an idea and then test it externally. All chefs then spoke of other steps in their work, and of how these fit in the order in which they did development work.

Some chefs also identified that some steps sent them backwards in the process, like secondary idea selection often sending them back to internal and external testing when a particular innovation was seen as not good enough to pass onwards but was also not worth abandoning. Learning was also seen as something that would ultimately feed into the first four steps of the process, improving selection heuristics and testing skills.

Of course, the process outlined in figure 2 is not uniformly adopted by all, yet it nevertheless shows that a structured process with steps, selection gates, and feedback loops exists. One chef posited that the existence of a process is an obvious one, explaining that *"it's like, a pretty organic, [...] kind of arc"*³ and that *"there's all the, the steps that you get pretty normally"*⁴. This process is used either consciously or subconsciously by all respondents – tough some steps are less common – yet some find at a conscious level the idea of a structured process somewhat alien.

³ Chef 6, 3di

⁴ Chef 6, 3diiii

Having outlined what these steps are, the sections below will go into further detail into what each step entails based on subject responses.

5.1.1. Initial idea selection

At this stage, ideas are selected to enter the development process. Chefs themselves explain that they often have many ideas swirling in their minds, yet obviously not all can be worked on simultaneously, and many are either forgotten or aren't ready to be worked on. As one respondent explains *“You think of something, and then you just write it down [...] might be there for a year, then you look at it again [...] ‘Welp, never did try that one’.”*⁵

This is one of the only two elements all chefs recognize in their innovation system. However, the way that chefs see this matter falls under two categories: either rejecting or selecting ideas. Among the 8 chefs, answers fell into three groups, outlined below in table 8:

How did a chef’s initial idea gate function?	Number of respondents
Rejecting ideas	3
Selecting ideas	3
Both rejecting and selecting ideas	2

Table 8 Idea gate function

For the chefs who spoke of rejecting ideas, reasons for rejection are outlined in table 9 below:

Reason for idea rejection	Number of respondents
Cannot be executed in the kitchen	3
Does not fit with the restaurant	2
Technically infeasible based on experience	2
Too challenging for customers	2
Available raw ingredients aren't worth using	1
Does not spark interest	1
Lacking skill to execute	1
Ideas underdeveloped	1

⁵ Chef 1, 3aiii7-10

Table 9 Idea rejection reasons

An idea being impossible to execute in the restaurants' kitchen was a common answer for rejecting an idea. As one chef puts it, *"Here too you have to think, it's not just, that you can do what you want, but that during service we have a certain pressure, we have time [...] Where it has to be prepared [...] all of these need to always be taken into consideration when you go to think about these things."*⁶

Other answers were either environmental (ingredients, customers, "fit", technical constraints), or based on themselves (lacking in skill, interest in idea, or weren't ready). It is interesting that the reasons for rejecting ideas varied among chefs, and no one answer was present among all respondents who fell into this category.

For chefs who spoke of selecting ideas, ideas for selection are outlined in table 10 below:

Reason for ideas selection	Number of respondents
Raw ingredient availability	2
Enthusiasm for the idea	2
Idea feels complete	1
Tastes good	1

Table 10 Idea selection reasons

It is interesting to note that there are only half as many reasons to select an idea than there are reasons to reject them. Reasons were also far more personal and relied more on intangible tacit knowledge such as "feeling complete" or "tasting good".

Perhaps understandably, a majority of chefs⁷ spoke of initial selection becoming easier as their careers progressed. A heuristic develops as chefs go through multiple innovation cycles, and the screening becomes easier. A notable comment on the subject comes from Chef 3, who explains *"You know, you get these ideas, and you know that it won't work, and it's a stupid idea, don't go that way"*⁸, adding *"you learn pretty well there what works, what doesn't work and stuff"*⁹.

⁶ Chef 3 3axii4-6

⁷ 5 out of 8 interview subjects

⁸ Chef 3 3cxii9

⁹ Chef 3 3cxii28

5.1.2. Internal Testing

Half of the chefs then spoke of a step that would take place after initial idea selection but before external (or physical) testing: internal testing.

This step is where, using their built-up knowledge base, chefs were able to contemplate their idea and lay the groundwork for the external testing that would follow and reduce the number of physical tests drastically. To quote: *“You can already fix things in your mind [...] so when you go to try it then you don’t need to do the ten tries, it might be that two is enough already, because you’ve like jumped over... the pitfalls immediately”*¹⁰

There are a few main themes that chefs discuss when touching on internal testing – flavor combinations, devising recipes, etc. – but an experienced chef can generate a dish almost fully in their mind, needing only one physical test before launch, as chef 8 explains: *“sometimes it might be that you immediately come up with the final product. (Mhm) Then, then the intermediary steps don’t exist. (Mhm) But... that’s pretty rare.”*¹¹

For flavor combinations, chefs have an internal database of flavors with which they can build combinations without ever having to physically have them. As one answer goes *“You know what apple tastes like [...] You know what toffee tastes like [...] Then you know what they taste like together. You know?”*¹²

This step also appears to be especially important for devising potential recipes or selecting the methods they’ll work with, which eventually cuts down on physical testing time. As a chef grows more experienced, this becomes easier, exemplified here by contrasting answers from the younger Chef 7 and the older Chef 2, whose careers are nearly 20 years apart. Chef 7: *“Then I had to sort of like look, ‘cause it was personally for me the first time that I was doing anything from roses, for me, so this time then I had to go dig a bit for some recipes”*¹³ Chef 2: *“Then you know the recipes, sort of like rise above the recipes so you don’t, you don’t get stuck in them”*¹⁴

¹⁰ Chef 2 3dvi1c-d

¹¹ Chef 8 3ciii

¹² Chef 1 3di24-26

¹³ Chef 7 3ciii3

¹⁴ Chef 2 3dvi1a

5.1.3. External Testing

The second of the two elements that all chefs recognized in their processes, external testing, is rather understandably at the very core of innovation in this field. A creation very rarely makes it out of the kitchen without having been tested and actually prepared at least once.

It is at this stage that things first become tangible as chefs try to create physically what they've envisioned conceptually. It is, in a way, when the innovation begins its journey towards becoming real.

The goal of this stage, then, is clear: to create something tangible that can be actually tried and physically evaluated. As Chef 4 puts it: *“Basically, how we get to some end result is that, like we just do it. We try that, and if it's shit then we throw it in the trash and do a new one. [...] We do some other version”*¹⁵

Nevertheless, the process is rarely as straightforward as Chef 4 posits above, and the amount of testing, as well as what that testing looks like, varies both by chef and by creation.

For some it is a rapid burst of multiple possible versions: *“then you do tests [...] you blanch them, you just try all kinds of different, put them in some stock and some pickling brine [...] quickly, quickly, like this and like that [...] you test like 5, 6, 7 different ones.”*¹⁶

For others, it is a thoughtful exercise: *“then I'll write it down onto the like prep list, and... (Mm) Then I might draw it, and think that what colors does this have now and, what does it look like and... (mhm) Does it still need something? [...] then there might be this sort of one week, two week break that you don't, you like leave it to stew and then you think that hey I'll actually take that tomato out from there and I'll put like... some cucumber like this”*¹⁷

¹⁵ Chef 4 3dii5

¹⁶ Chef 5 3ciii8-11

¹⁷ Chef 8 3cv1 & 3cv4

Nearly all chefs¹⁸ spoke of this stage of testing as being very iterative, with version after version being produced in order to fine-tune the physical creation¹⁹. Indeed, at this stage the innovation is at its most malleable, with chefs adding, removing, and adjusting components until it meets their vision. Testing helps to take an idea forward, as Chef 5 explains: *“so I do just the couple of things that I’ve got ready in that idea and then when you get to really make even the couple of things then you can start to open your head, that well, now it naturally goes forward like this, and then from that you again get the couple of ideas”*²⁰

External testing was also the first stage of testing that looped back into a prior stage of the innovation process, with external testing sometimes leading back to internal testing. If a test was unsuccessful, it could send a chef back to the mental drawing board where they would once again utilize their internal knowledge banks to generate new possible avenues of testing. If a test was successful, this could also lead to more internal testing as a successful test might not mean that the idea that had been originally selected had been reproduced, and that the next step to reach that idea would require some more cogitation before another external test could follow.

This is also the most technical stage of the process, as chefs try to develop a recipe and refine its measurements and other technical details. As Chef 1 explains: *“you taste the salt, you taste the vinegar and stuff, and you look at how cooked things should be and the temperatures [...] they’re the ones that you’ve got to like really test.”*²¹ Chef 7 also speaks on this: *“then when you’ve gotten to try something that you’ve just freestyled like so and so, then from it you can definitely form some kind of recipe on your own”*²²

A majority of the chefs²³ also spoke of external testing being a collaborative effort. Chefs sought feedback and suggestions from their peers when testing and would gladly work with others to bring their vision to life – sometimes out of necessity, such as when Chef 1 wanted to develop a dish from an ingredient they were allergic to: *“I*

¹⁸ 7 out of 8

¹⁹ The only exception was one chef who explained that they would delegate the bulk of testing to a sous-chef or chef-de-partie, and would eventually only physically test the dish once after being presented with a proposed recipe and refining it to their tastes

²⁰ Chef 6 3cv5b

²¹ Chef 1 3cii2n-o

²² Chef 7 3ciii9

²³ 6 out of 8

did a King Crab dish [...] I'm really allergic to shellfish [...] I couldn't eat it myself [...] so I made sort of everything [...] and I gave it to those who could sort of [test] it."²⁴

Testing was also something that many chefs reported as enjoying greatly and a fun time, with Chef 5 explaining "Sometimes there's these... funny tests that you do. *laughter* For... *chuckles* fun."²⁵, and Chef 4 calling testing "the spice of life"²⁶

5.1.4. Secondary idea selection

After testing, comes secondary idea selection, a step identified by three quarters of respondents. This was a way of evaluating a physical test result to see if it was a worthy representation of the original idea or if it should be tested more and perhaps be approached from another direction. As chef 4 tells it, an extreme approach to when a test doesn't lead to anything good is that "[...] We try that, and if it's shit then we throw it in the trash and do a new one. (Mm) We do some other version."²⁷

However, it was also a way of seeing if an idea that was being tested was still worth being worked on. As such, many chefs spoke of this more as a chopping block than a gate, allowing them to put a backstop to an idea that had been repeatedly tested to little success.

Chef 6 explains: "at some point you just have to admit that this just isn't, at least now at this moment it isn't working"²⁸, and chef 5 says "Sometimes there can be this test where the dish is just simply complete shit. It just doesn't taste good! (Right right) So then you need to decide, do you go and develop it more, or... do you change?"²⁹.

Perhaps the most succinct way of describing the cut-off point is chef 4's explanation: "it's also been learned that there's no point in banging your head against the wall"³⁰

²⁴ Chef 1 3cii2h-l

²⁵ Chef 5 3ciii7

²⁶ Chef 4 3dii10

²⁷ Chef 4 3dii5

²⁸ Chef 6 3cvi4

²⁹ Chef 5 3civ4

³⁰ Chef 4 3diii2

It is also worth noting that an idea being abandoned at this stage does not necessarily mean that it is abandoned forever. As chef 5 explains, an idea may very well get discarded, *“And then at some later stage you take it back out for use”*³¹

If a test result was deemed good enough, however, it would be selected to be taken onwards towards seeing actual service. Criteria for selection were varied and somewhat personal, with table 11 below outlining the various criteria and the number of respondents mentioning them

Table 11 Secondary idea selection criteria

Selection Criteria	Number of respondents
Quality	5
Taste	5
Appearance	2
Current menu fit	2
Concept fit	1
Originality	1

The most common criteria were perceived quality and taste. However, certain interesting criteria were raised: originality and current menu fit.

Originality is something that all innovations require at some level, but as chef 6 describes it, certain products might not pass muster, because once the tests are complete, the team realizes that the test result is one that isn't really innovative at all.

The other point of current menu fit is best described by chef 6 as well, who explains: *“[...] this is a super good dish, but we don't sort of need this right now for this [...] we'll keep it, we'll keep it in mind and we'll write it, write it down, and... and let's see in a month then, then, again if we'd have found a sort of spot for it in the menu”*³² In other words, a dish may be good, but it might be too out of place in the menu at that time.³³

³¹ Chef 5 3civ2

³² Chef 6 3cvi1-2

³³ In other sections of their interviews, many chefs speak of the importance of a menu forming a cohesive whole, with some going as far as claiming that a menu can be interpreted as a culinary narrative.

Of note, however, is that to pass through this selection gate, an innovation did not need to be serviceable yet. That is to say, that it did not need to be in a state where it could easily be reproduced during opening hours under real world conditions. What mattered was that the overall test result was satisfactory and that the idea was deemed worth taking onwards – refining the product into something that fit the time, labor, and equipment constraints of a non-testing environment is something that would come later.

5.1.5. Refining

Refining was something that nearly all chefs³⁴ recognized as being part of the innovation process, though there was no set definition for it. As variations on exactly when it occurs or what it consists of existed between respondents, refining should largely be thought of as a catch-all for all work done on the innovation after the secondary idea selection stage.

Its position at this point of the process is not set in stone, and indeed it can be seen as fluctuating, but for the sake of convenience and clarity, it has been placed as the 5th step in the model. However, as the data and Figure 1 at the start of this chapter show, this is a step that feeds into all steps that follow it, and that those in turn feed into it, acting as a kind of loop in which, in some cases, the innovation may exist in for as long as it remains on the market, being iterated upon.

The clarification above is necessary, as when one looks at the data present in the interviews, refining begins to show its multifaceted nature. Refining, it turns out, could happen either before or after launch, or in most cases, both before and after. Table 12 below shows the three-way split:

Refining work happens	Number of respondents
Both before and after launch	4
Solely after launch	2
Solely before launch	1

³⁴ 7 out of 8

Table 12 When does refining take place?

For the respondent for whom refining existed solely as a step in between secondary idea selection and delivery, chef 2, its purpose was clear: to take a satisfying prototype and work it into something that can be reproduced in real-world conditions within the constraints associated with those real-world conditions. As he explains, after an idea has made it past secondary selection, *“then we’ve changed [things] and thought together, like what’re we changing [...] it gets bounced around back and forth [...] then you think about it and then you come to work and the conversation continues”*³⁵ *“thinking out those processes in advance so that, like, that it goes smoothly there in service [...] you don’t get those pitfalls where you have to wait for 15 minutes [...] that’s when the game is lost”*³⁶ *“just think the process like what would be the right approach for it”*³⁷

Further reasons and definitions of refining work being done pre-launch come from those who identified refining as a pre- & post-launch activity. The greatest set of pre-launch refining was standardization and formalization: *“then we start to standardize it so that we get it some kind of recipe that everyone understands”*³⁸ said one. *“You try to make it like sort of as easy as possible [...] not a lot of steps [...] few raw ingredients [...] these sorts of frivolous factors get removed”*³⁹ said another.

For those for whom refining took place post-launch, it acted as a way to keep working on an innovation once it had been launched, allowing for iterative improvement work to be done. This iterative work could sometimes be compared to the work of mythological Greek heroes leading to an innovation sometimes becoming a “Dish of Theseus”. This is to say, that at the end of an innovation’s lifespan, so much changing out and altering of individual parts would have happened that while the in principle the starting and finishing products were the same, in practice they were wildly different. As Chef 1 explains with the case of a dessert: *“plum purée [...] it was pretty good [...] is it good enough [...] we started like fixing [it] [...] flavor-wise it evolved, even though the plum purée stayed the same”*⁴⁰, adding, to clarify his view of why this post-launch

³⁵ Chef 2 3cviii1-3

³⁶ Chef 2 3cviii7-9

³⁷ Chef 2 3cviii14

³⁸ Chef 5 3cv3

³⁹ Chef 1 3dii4b-e

⁴⁰ Chef 1 3dii4p-t

work takes place: *“it’s real rare that anyone will get that prime idea and the dish is ready [on the first go]”*⁴¹. Chef 7 gives more credence to the idea of the “Dish of Theseus”, saying that *“it’s this constant polishing that when it comes on first, well you usually have the palette built up, from which we then go to build it, but then it... changes in appearance [...] or then with some... things’ techniques or some might get changed in between”*⁴².

These improvements are prompted by both feedback from clients (more on that in section 5.1.7) and peers, as well as from the lessons learned during the production lifecycle of the innovation. As Chef 3 explains, *“But, if we notice that something is clearly some process in the kitchen is... entirely too laborious, like, in its execution, well then we’re forced to change”*⁴³, and Chef 7 continues, explaining that feedback from other members of the kitchen for improvements is welcome *“if I like design some dish or so on, well, there might be a lot of suggestions coming from [the kitchen] for their, like its practical execution’s stand point especially, like, from [the team]. Cool, I think really cool”*⁴⁴

Another reason brought up was that refining takes place to alleviate boredom and avoid monotony, as *“Of course plating usually changes because if you keep the... interest to do a dish for 4-6 weeks then on the sixth week you’re really wanting something, like different, so, plating changes”*⁴⁵

Overall, then, the fact that an idea has made it past Secondary Idea Selection does not signal that it is complete or that it becomes set in stone. Indeed, it appears that working on perfecting the product is a never-ending tinkering process: so long as the innovation remains on the market, work on improving it will continue.

⁴¹ Chef 1 3dii4u

⁴² Chef 7 3civ4-5

⁴³ Chef 3 3cxv5

⁴⁴ Chef 7 3civ8

⁴⁵ Chef 7 3civ6

5.1.6. Delivery

The final gate is delivery. Mentioned to differing degrees by each respondent, delivery is when an innovation finally becomes outward facing, that is to say, it is presented to the most important stakeholder group: the dining customer.

The term encompasses both launch as well as the quality control work done post-launch to ensure that delivery/execution remains worthy of the restaurants' *Haute Cuisine* label.

While, as mentioned in the section above, refining continues taking place throughout the innovations' lifespan, it is at this point that it is deemed to have reached version 1.0, to borrow a tech-industry term, and is launched. As Chef 3 puts it: *"when it... is... in my opinion... tasty enough, then thaaaaat's when it moves on to the menu there"*⁴⁶.

Each establishment has its own rituals and processes associated with the launch. For some, it might be that launch occurs on a specific day (Chef 8: *"uh... Tuesday's when we always have the menu change. (Mhm) Largely at around one, and then we taste everything"*⁴⁷), for others it's coming to an agreement with the whole kitchen team that the dish is worthy, (Chef 5: *"then everyone needs to sign off [on it]"*⁴⁸). Introducing the dish to the front of house to ensure they can serve it properly (Chef 7: *"we'll never put anything on [the menu] before kitchen and front of house are in co-operation with the dishes, with the whole package as a whole because we're part of a whole here"*⁴⁹), and training staff to prepare it (Chef 5: *"it can also be true that you've specifically got in your team so that you've got one or two guys who ideate it all and then they delegate it onwards, teach you how to do that thing properly"*⁵⁰) are also important parts of the delivery process.

As delivery continues for as long as the innovation is on the market, and it is most often not the chef themselves who is responsible for execution, quality control is an important element of the delivery process. Indeed, while the team in an *Haute Cuisine* establishment is a group of professionals of the highest level, to err remains human, and it remains the chef's divine role in the kitchen to forgive those who make the

⁴⁶ Chef 3 3cxvi1

⁴⁷ Chef 8 3cvii1

⁴⁸ Chef 5 3cvi1

⁴⁹ Chef 7 3cv3

⁵⁰ Chef 5 3cvi3

mistake, but also ensure that the mistake does not reach the customer. As Chef 2 explains: *“But when people are making [food], then you have to accept that those kind of [failures] can happen [...] But then you have to take care that they never go further than the kitchen”*⁵¹.

5.1.7. Feedback

Feedback, either from members of the kitchen team or from customers, was mentioned by just over half of respondents⁵². While feedback can indeed exist in some form during testing and refining, for the purposes of this research, only feedback on something that has been launched is counted.

How feedback was appreciated varied. Most chefs were resigned to not getting any feedback from customers, and the little they did get was seen as of little use. For these respondents, while customers are the most important stakeholder group (and it is their approval that validates the legitimacy of the innovation), they are nevertheless seen as generally lacking the necessary expertise or interest to properly articulate both the positives and the negatives of the innovation in any meaningful way.

In the case of foreign customers coming to enjoy somewhat more traditional Finnish dishes, *“it’s great if you can get those kinds of [positive reactions], like, from people. But then the Japanese person that sits down there won’t, he doesn’t have a clue what a baker’s oven rieska is”*⁵³. The argument being made being that what legitimacy could such a customer have in giving feedback when they have no frame of reference for what they were enjoying, and therefore would be unable to say whether or not what they were presented was an innovative execution on a traditional theme?

As for native customers, the culture isn’t seemingly one that encourages feedback: *“Customers in Finland very rarely, ugh, like, sort of really go and analyze that what works there and what doesn’t [...] Of course some do it, but like usually it’s, that, how was it, thank you it was very good, or something like that [...] And you don’t go and*

⁵¹ Chef 2 3cix1-2

⁵² 5 out of 8

⁵³ Chef 2 3cx1

*start asking then and there like that... (Right, right) What exactly was very good about it, or something, like you have to believe [them]"*⁵⁴

As such, chefs seemed to have designed a simple heuristic: when dishes get positive feedback, then all is well *"if folks are thanking [us] then we say that we've done good work."*⁵⁵. But since explicitly negative feedback is rare (though when it comes up, it's acted upon), a solution is to track which dishes get less positive feedback: *"part of the dishes are the sort that maybe get a little less feedback, and then, then you start to think, that could there be a chance to go and improve it somehow [...] because... [the customers are] clearly giving a little, like, less of the, uh, like positive feedback"*⁵⁶

The only customer group that was seen as valuable by those who had a dim view on customer feedback was industry professionals. When other members of the foodservice industry visited, be they other cooks, waiters, or people operating in the industry's periphery (critics, suppliers, etc.), they were seen as a good group to get constructive feedback from: *"It's... it's maybe a little, well a lot of industry folks come here, and, and like these types that know a lot. They usually give better like feedback because they're doing it professionally"*⁵⁷

Only one chef didn't have a dim view on customer feedback, and in fact sought it out. Chef 5 explained that when something has been launched, that they would actively approach customers and tell them that they would be asked for their opinions: *"[...] And it's also one of these things, that, that I very rarely am afraid of being able to test something on customers. (Mm) And then you just say it straight [...] "we're testing a bit. Like tell us how you like it." (Right right) And then you challenge them a bit, and, and uh so, the feedback is always it's always really damn important"*⁵⁸. It must be said, however, that of all respondents, Chef 5's restaurant was the smallest, allowing for a more personal touch as well.

As already made apparent above when talking about feedback from other professionals as customers, feedback from within the kitchen team was seen as both more forthcoming and useful. Those involved in the preparation process are more

⁵⁴ Chef 3 3cxvii2-4

⁵⁵ Chef 1 3dii6c

⁵⁶ Chef 3 3cxvii11-12

⁵⁷ Chef 3 3cxvii6

⁵⁸ Chef 5 3cvii1-2

likely to be able to contribute in a way that helps the chef improve and further refine their work. As one respondent explained, reminiscing to a time when their team was different: *“then when there were guys with a lot more experience and they gave a lot of feedback and... good stuff like that”*⁵⁹. It is perhaps unsurprising that other trained professionals who not only understand the techniques and requirements of the various innovations, but also have more keen senses for judging them are able to contribute in terms of feedback more meaningfully.

Nevertheless, despite the varying views on feedback, those who acknowledged it explained that it was useful – even if sometimes it requires a bit more work to interpret the metaphorical tea leaves that the feedback comes in. Indeed, this feedback would, well, feed back into refining work, allowing the chefs to react and refine as needed.

5.1.8. Learning

The final step of the process is learning. Mentioned explicitly by half of the respondents⁶⁰, learning was seen as either a post-mortem that occurred at the end of the innovation process, or an active internalization of new knowledge throughout the process and the innovations’ life cycle. The goal of this final – and crucial – step is to help build a chef’s skillset and to become more attuned to their craft and environment – both working and natural.

Learning the possibilities that one’s natural environment provides is important in a country such as Finland. For Chef 8, for whom having as much of their raw ingredients as possible be from Finland is important, learning what can be obtained from nature and in what quantity is an element that lives on in the end of their broader summer season innovation cycle and can help in future innovation cycles: *“I know exactly like what was brought in last July, and how much of it [...] And then in a way next year it’ll be a lot easier, like, the summer [...] Know that... I know that it’s possible to forage...in July, say, 2000 liters of sorrel, well then I know that I won’t need to think that hey can I make sorrel ice cream, like do I have enough stuff for it?”*⁶¹

⁵⁹ Chef 7 3cvi1

⁶⁰ 4 out of 8

⁶¹ Chef 8 3cviii3-5

Another avenue for learning was understanding how to better present deliverables so as to reduce customer confusion: *“more like no the if there’s some ideas that have to be like, understood to be eaten in a certain way, well then maybe we put more effort into like us explaining it to the customer, so that they know to like...”*⁶².

The most important element for learning, however, is focused on understanding the plasticity of ingredients and how they pair with others, as well as the breadth and suitability of various techniques. Chef 6 speaks about how practical work in the kitchen helps one better understand the raw ingredients one works with and helps unlock further understanding and a greater potential from them: *“I think it’s very important, and that you’re, you’re close, as close as possible uh... *PHONE RINGS* Right, that you’re as close as possible to the kitchen, and, and the raw ingredients [...] if you’re just, just sitting and, and you’re not really there in the kitchen, well it’s pretty hard to start to really with those raw ingredients, or those dishes... to take them forward [...] yeah it does require that... in, in my head at least, that you’re, you’re really close to the raw ingredients and the kitchen”*⁶³

Chef 5 further muses on the importance of this kind of learning at length: *“The most important thing in this whole creative, creative process is that, well, like not even that you’re documenting but that you’re learning [...] and that last piece gets. Always. Usually forgotten. That, you need to learn from it. [...] So that you really like go through with the team that what have we learned from this? Like wha- is this now better raw ingredient handling than before? [...] Is there like the raw ingredients yield, like its margin is in a way improved? [...] Do we get practical use, is there more flavor here than what we’ve done? [...] Is this too close, too far, or just right?”*⁶⁴

*“The learning from it, that’s the most important that you need to always remember to do [...] you should like embrace the [cause for] why we’ve done these specific decisions and learn from it [...] you learn to peel an onion and caramelize it, and pres- you learn to put in pickling brine and put in neatly on a plate, but you don’t know why it’s there on the plate [...]”*⁶⁵

⁶² Chef 8 3cviii1

⁶³ Chef 6 3cix2-4

⁶⁴ Chef 5 3cviii1-6

⁶⁵ Chef 5 3cviii7-9

“You need to know how to adapt, in the same way that the more you develop things, you need to learn from it, then in the same way the more you develop, you need to also understand where you’ve come from”⁶⁶

This learning throughout and at the end of the innovation process is what ultimately facilitates further innovating in the future. Developing a tacit understanding of the multitudes that a chef works with, be it ingredients, techniques, environments, and a host of constraints helps that chef become a better innovator. Initial idea selection becomes easier as a chef understands what can be achieved, and testing becomes streamlined as steps can be skipped due to prior knowledge. Greater and bolder innovations become possible as the chefs vision becomes clearer, and an ever-increasing degree of refining is reached.

As Chef 7 explains: *“I learned, I learned then also that in a way at the start... like you improve here all the time, but when you- it’s so small like the... what you’ve seen and... [...] of course you’ve always got ideas and stuff, but you do really need vision to execute ideas [...] or like it’s just what’s really cool that you can improve all the time, you see something new and so on, but... [...] (Do you feel that, the older and more experienced you get, that this kind of process is still easier as you know what to do?) It is, yeah it’s easier [...] at the start it was somehow really difficult”⁶⁷*

5.2. RQ2: What are the sources and methods for creativity and ideation leading to innovation of high-end Finnish kitchen professionals?

It is a now commonly accepted fact that cultural differences impact how individuals interact with the world around them, and how they act in organizations (Hofstede Insights, 2021). Knowing this, it is logical to presume that the way in which kitchen professionals in Finland tackle the necessary creativity for innovation to occur is unique to them, even if the differences between them and their peer groups in other cultures may vary in size.

In this respect we must look at where these professionals draw their inspirations for creativity and how they ideate based on these inspirations. Where this creativity comes

⁶⁶ Chef 5 3cviii13

⁶⁷ Chef 7 3cvii1-5

from and how it is expressed must be understood, as it if there are commonalities in the ways in which these particular professionals in this cultural and temporal context find it easiest to commune with their muse, then it is of interest to determine this and find ways of promoting these factors of creative communion. Increased creativity leads to increased ammunition for innovative pursuits, and while the type of innovator in the foodservice industry may be different to the types present in other industries, understanding this particular group may lead, understanding their mode of operation is beneficial to society as a whole. Methods of stimulating creativity in other economic sectors may not be applicable to the foodservice industry, and it may well be that if there are any methods of creativity that are distinct to this sector, that their application elsewhere may be beneficial. After all, stimulating creativity in any sector drives innovation, benefiting society as a whole.

To better understand these, creativity is covered in the following sections by first observing what are the different sources of creative inspiration present in the data, followed by covering how ideas are generated and developed from these inspirations. After this, individual factors linked to both the inspiration and ideation in creativity are covered in their own sections, with ways in which creativity can be dampened and stimulated at first, followed the scope of creativity (that is to say, are the respondents generalists or specialists when it comes to creativity in the kitchen), how long a chef has been able to express their creativity during their career, and finally, how novelty and a sense of ownership over ideas can impact creativity.

5.2.1. Sources of creative inspiration

Inspiration is the root of creativity. For an idea to blossom, there must first be an inspirational seed which can eventually be nurtured into a full-grown idea. And yet, when asked for the source of their ideas, many had a hard time pinpointing anything: *“(where do you get inspiration?) [...] that’s actually an exceptionally difficult question [...] I think that they’re more these kinds of subconscious things that you don’t like think of at all [...] certain things direct you to do certain things”*⁶⁸

⁶⁸ Chef 3 2di-iv

Indeed, the source of ideas seems almost inscrutable, according to some: *“The best ideas come from... you just get something in your mind from somewhere and you don’t... *shrug*”*⁶⁹, with Chef 3 further explaining: *“it’s a very complicated process [...] even I can’t quite put the finger on where they all come from”*⁷⁰

Some presented inspiration as something deeply personal and linked to one’s state of mind *“It’s very personal [...] Usually it’s very feelings based”*⁷¹, perhaps requiring a chef to be a tinge touched in the head in some cases: *“yeah [the ideas are] starting from pretty crazy things. (Mm) All of those [...] quite a bit of that is that craziness”*⁷²

Yet when one drills down to the core of the matter, the mysterious and unknowable inspiration reveals a host of sources. In total, 6 broader themes, each with its own varied aspects, emerged as sources of inspiration. Table X below presents these, along with the number of respondents alluding to or mentioning outright each one.

Table 13 Sources of creative inspiration

Sources of inspiration	Number of respondents
Literature & other media	4
Experiences	8
Old Ideas	7
Raw Ingredients	7
Social Media	8
Environment	5

Each theme contains a number of lived experiences and stories illustrating how chefs get inspired in that manner, and in the following 6 sections we will present these themes and the accounts contained therein in order to better explain how they stimulate chefs.

⁶⁹ Chef 2 2div

⁷⁰ Chef 3 2dvii-viii

⁷¹ Chef 7 2eii-iii

⁷² Chef 5 2eiii-iv

Literature & other media

*“Books”*⁷³. Filled with recipes, techniques, and pictures, cookbooks and other forms of culinary literature are a natural source of creative inspiration. Contained within them are insights and lessons from chefs from around the world and leafing through them can trigger any reader into thinking creatively about food: *“you just go browse them in the evening [...] “Hey wait a minute, there’s a pretty interesting [idea] here”* ⁷⁴ And yet, only four of the eight respondents mention using them, making literature the least prevalent source of inspiration.

It is perhaps not surprising that in the 21st century, as online resources and social media become an ever-growing repository of content (and one to which all respondents contribute to themselves), books and other physical media find themselves being supplanted by these digital alternatives. Younger respondents do not mention traditional media at all (or if they do, they do so dismissively), and older chefs admit that they are drifting away from their vast libraries: *“way back this was done by buying... cookbooks that you went through [...] I probably have 500 [cookbooks] at home, but I don’t really read them much anymore. I leaf through them”*⁷⁵

This diminishing importance is not only linked to the growing influence of the digital, but also by the real-world limitations of books. Publishing requires work, and acquiring books necessitates both the funds to buy them, and the space to store them. Nevertheless, those that did still mention literature admitted that they remained a good source for inspiration and more importantly, practical know-how.

Social Media

The rise of social media in the 21st century has led to it becoming an inescapable presence to all, including chefs: *“Of course like yeah they do get, get followed in a way just, just in my free time too, that social media is now like sort of... very, very present everywhere these days”*⁷⁶. All chefs admit that, whether or not they want it to, social

⁷³ Chef 1 2dv1

⁷⁴ Chef 1 2dv3-4

⁷⁵ Chef 3 2dx1-2

⁷⁶ Chef 6 2dii1

media has an effect on their creativity: *“Of course social media probably has an effect”*⁷⁷.

Instagram especially, as the supreme visual and easy to access medium, has a sizeable presence in the lives of chefs: *“nowadays [I’m] on Instagram a lot”*⁷⁸. The platform is, for most, seen as an invaluable tool, providing a near-endless supply of visual stimulation. Their curated Instagram feeds are replete with chefs posting their creations (including the respondents themselves), inspiring each other to try something new, but also seeding a chefs’ mind with new possibilities. Other social media platforms are barely mentioned, with only one chef mentioning in passing how they might use Facebook to ask another chef questions.

As one respondent explains it, Instagram is the natural platform for chefs to browse and be inspired by: *“then of course when you look at some... social media pictures, well yeah it’s more that the inspirations come from them when you look and wow, well there’s a good idea [...] why didn’t I come up with something like that”*⁷⁹, continuing that it was obvious that Instagram would act as a source for creativity, as in their mind, the way that humans learn is by looking at what others have done.

Indeed, Instagram is praised for this spread of knowledge, allowing for instantaneous dissemination of ideas across the globe: *“you then go and get totally, from the other side of the world, like in Asia or Australia you see, you see through social media”*⁸⁰

Though for older chefs, staying abreast of the latest developments in the somewhat hectic and sometimes very experimental world of chefs on Instagram may be a challenge, as the elder statesman, Chef 4, explains: *“that, social media, and I look at a lot of things through there, then, then uh, I’ve at some point just fallen off that train at some point”*⁸¹.

And yet, not all Instagram browsing is created equal. Different chefs go to the platform for different reasons, with some seeking inspiration in purely visual terms, like plating, while others browse it to learn about new possibilities in terms of flavor combinations.

⁷⁷ Chef 2 2dvii1

⁷⁸ Chef 1 2dvi1

⁷⁹ Chef 4 2exiii1-2

⁸⁰ Chef 6 2dii3

⁸¹ Chef 4 2eii

The table below shows a breakdown of the reasons chefs reported for browsing Instagram for inspiration:

Table 14 Types of inspiration from social media

Types of inspiration from social media	Number of respondents
Visual layout	7
Complete dishes	5
Raw ingredient & flavor combinations	5
Cooking techniques	4
New raw ingredients	2

Perhaps unsurprisingly, due to its visual nature, a vast majority of chefs mentioned using Instagram for ideas on how to make interesting and attractive looking dishes. Indeed, when talking about inspiration sources, one respondent clearly said that when looking for inspiration for visuals, Instagram was the source: *“you look there”*⁸². Another, upon being asked about visual inspiration from Instagram enthusiastically answered in the affirmative: *“Yeah, yeah, that, that it’s really good for!”*⁸³.

Browsing Instagram can also give ideas for complete dishes, showing chefs new possibilities in terms of what can be done in cooking: *“you might see, hrm, in the morning when you’re coming to work, you’re sitting in the metro or sitting in the bus and you’re browsing that... IG feed [...] you might come across some... some dish, or something that looks really sweet [...] those pictures inspire me a lot like, and always the raw-ingredients that are there as the base”*⁸⁴

And if a chef isn’t getting suggestions for entire dishes from Instagram, the platform can at least introduce them to wholly new combinations in terms of flavors and ingredients: *“Like plating ideas and, and these kinds of like final result ideas (Mm) Like flavor combinations and... (Mm) Some raw ingredient use and so on. That [social media’s] really good for.”*⁸⁵

⁸² Chef 1 2dvi4

⁸³ Chef 8 2ei2

⁸⁴ Chef 3 2dxiv5-7

⁸⁵ Chef 8 2ei3

Instagram is also a good way for chefs to find new ways of approaching the raw ingredients they already know by showing them either new technologies, or traditional approaches from across the globe: *“some ideas or old sort of techniques, for example exactly from Japan’s way, and then you start to think that how could these techniques be used on Finnish raw ingredients can they be applied”*⁸⁶

Lastly, a few chefs mentioned using social media for discovering new potential raw ingredients and being inspired by those. This number was rather limited, with only 2 out of the 8 respondents reporting doing so, but this can be explained by the style that many chefs use. Those cooking at the highest levels in Finland operate using a set palette of Finnish or Nordic ingredients, which are already fully known by the chefs, or traditional continental *Haute Cuisine* fare which has not evolved much since the time of Escoffier. Indeed, the two chefs that reported using social media to discover new raw ingredients were the very experimental Chef 8 and the grand old man Chef 4, who has long since stopped caring about categories and has fun playing with whatever he feels like playing with.

Interestingly, a few chefs spoke dismissively about social media, explaining that they used it largely to steer clear of trends, choosing to not seem like they’re jumping on any bandwagon. However, as Chef 2 explains, seeing something means that it stays with you, and may very well resurface at a later time: *“like, so you see something [...] or someone has combined something and then you, it stays somewhere over there in your subconscious”*⁸⁷

Experiences

A chef’s lived experience acts as a wellspring of creative inspiration, with all chefs mentioning experiences of some sort as leading to ideas. This category encapsulates a broad range of possible experiences, from ones memories *“Of course sometimes... you get some, some mental links and... memories from some, some childhood summers, and, and so on”*⁸⁸ or working past *“the tradition, how you’ve learned how to do a thing”*⁸⁹ to something interesting they’ve just witnessed *“it’s some... new method*

⁸⁶ Chef 6 2dii4

⁸⁷ Chef 2 2dvii2-3

⁸⁸ Chef 6 2diii1

⁸⁹ Chef 3 2dxi1

*that you've seen just recently*⁹⁰ or experienced *"you go eat somewhere"*⁹¹. Even more esoteric sources of experiences sometimes play in, with ideas for Chef 1 coming from a rather unlikely source: *"(laughter)... dreams"*⁹²

While the category may seem overly broad, all of the various stories present in it share one common factor: a chef has experienced something in their day-to-day life which has inspired them to create something based on that experience. The inspirations from these experiences are particularly powerful, as above all, these are the most personal sources of inspiration, and allow chefs to express themselves creatively in a way the presents their own history. Indeed, these inspirations are the purest forms of self-expression and self-representation in the culinary sense and are a way of a chef to present their life path and preferences to the dining public: *"Well really the base idea is, that... that... that this here dish is the kind that I'd like to eat myself"*⁹³

The most obvious kind of experience when talking about culinary professionals is linked to instances of eating something particularly memorable. The dish or flavors in these experiences tend to stick with the chefs due to a host of reasons, be it the quality of the dish, the novelty of its flavors to the chef in question, or just how what they've eaten has resonated with them. Indeed, chefs are wont to bring up these memories of favorite dishes or flavor combinations, and how those have stayed with them.

Perhaps the most notable example of an experienced dish comes from Chef 2, for whom one of a handful of signatures dishes reaches back all the way to his childhood, and a memory of sitting at his grandmother's table and eating her cooking: *"yeah, my best flavor memory is definitely from grandma's. Ohrarieska, from a baking oven, and fresh butter. And nothing else."*⁹⁴. These experiences are indeed a trove of inspiration, but as another chef is at pains to point out, they are not a very finite resource: *"Yeah it is, it isn't humbug what many say, that like from childhood memories or from those too like, those too usually give something, but they won't, like come from there infinitely, but yeah they've come from all of these experiences"*⁹⁵

⁹⁰ Chef 3 2dxi2

⁹¹ Chef 2 2dvi3

⁹² Chef 1 2di

⁹³ Chef 8 2eii1

⁹⁴ Chef 2 dviii3b

⁹⁵ Chef 7 2eviii7

Another instance of ancient memories staying in a chefs mind is that of Chef 4 bringing up, in 2018, an experience he'd nearly two decades prior as an example of a dish with staying power that continues to inspire him: *"the best dessert that I've to this point gotten in my life was back in the day, this happened already in the year 200...1? When we were at Alan Ducasse's Monaco... Louis XV [...] there came for dessert two Mascarpone sorbet balls, and then on the top of both sorbet balls was one wild strawberry [...] there comes a waiter out of thin air and asks, like uh... like would you like a little more wild strawberries after which they... loaded probably 200 grams of slightly warmed up wild strawberries [...] you start eating it, you start to think that what's better in summer than strawberries and vanilla ice cream?"*⁹⁶

Another respondent also speaks on a similar theme, speaking about an eye-opening ingredient combination: *"a lot of these where you remember having once eaten some combination, spring cabbage, horseradish, lemon verbena (Mm) God damn that was good!"*⁹⁷. Haute Cuisine chefs are also in a favored position with these kinds of experiences, as when a chef encounters a dish they particularly enjoy, they are able to reach out to its progenitor as an elite peer in order to better understand it and find it easier to act upon the inspirations that these experiences generate: *"if I found this dish that I've personally eaten somewhere, then I'll always call there [...] I want to find my own way with the raw ingredient, but I want to first understand how you made it so good!"*⁹⁸

Eating when traveling also acts as a palette widener in terms of creative inspiration, especially for chefs who allow themselves to dip into non-Nordic flavors, such as Chef 7: *"if I've gone somewhere abroad and, like eaten something there, or somewhere in like Southern Europe or then yeah from there as well there'll often be something that'll stay in the flavor palette that I could use [...] often especially now in winter time in my mind, when you need some of this like warmer, then yeah, yeah because of that we have to go a bit flavor-wise a bit somewhere outside of the Nordic [...] from there comes this... kind of warmth which in my mind just fits in with our vibe and it's fun to do something else too"*⁹⁹

⁹⁶ Chef 4 2exi1-4

⁹⁷ Chef 5 2vi4

⁹⁸ Chef 5 2evi1-2

⁹⁹ Chef 7 2eviii11-13

Another important segment of inspirational experiences is one that is dear to the heart of Finns as a people: spending time in the forest in particular, and out in nature in general. Foraging for berries, mushrooms, and herbs are a natural tradition, so it is not surprising that half of the respondents mentioned these nature outings as an important source of inspiration, with the inspiration coming from either what one sees out in the field or the activities they undertake while out and about.

Chef one respondents explains, going to the forest can do a chef's creativity a lot of good: *"Especially if sometimes I get the time, sometimes I get the time to go somewhere in the forest to walk a bit and feel it, so it can be that from there I get some, some ideas"*¹⁰⁰, with another chef giving a more concrete example: *"you're running in the forest and you trip. And would you look at that, there's some sorrels! And look, bilberries! They're right next to each other here. Well, you've got a ready-made flavor combination here"*¹⁰¹

Chef 7 brings up another concrete example, with an experience he'd had with his father in the forest: *"I do spend a lot of time... time every now and again in the forest, I've gone foraging. Like my dad is a big, forest man, like to walk around so when I go with him [...] but then the ideas might start from that, there was for example this rieska thing that we just had rieska with us, and some cheese so then from that we made this kind of pizza from the rieska. On the campfire. So then from it did come a dish for here kinda"*¹⁰²

Forest need not be the only natural environment that yields inspiration. Chefs at this level are also known to go to their producers to visit the fields and help with the harvest so as to better understand the ingredient they're working with, and this can lead to inspiration: *"you're harvesting asparagus from some field and you look, there's some spruces. Well fuck, spruce and asparagus. Fuck, I'll tie these up together, they're friends!"*¹⁰³

However, Chef 8 – a strong proponent of this kind of inspiration – points out the limitations of this nature-based inspiration, with the main one being the Finnish winter: *"yeah from the forest yeah, but the forest stuff is more this kind of that, it works, it's*

¹⁰⁰ Chef 6 2diii2

¹⁰¹ Chef 2 dvi1

¹⁰² Chef 7 2eviii2-3

¹⁰³ Chef 2 2dvi2

*like in summer [...] Like when something's growing there. So then when you're there. I forage. A lot of herbs and stuff, well then when you know what's available at that moment there then you like, you like sort of get inspired, or... come up with things [...] but that won't work in winter. Ain't nobody wanting to go at minus twenty into the forest to invent things"*¹⁰⁴

However, perhaps due to its prevalence in Finnish *Haute Cuisine's* zeitgeist, some chefs derided this kind of creative approach: *"I'm not going off to get mossy in the forest"*¹⁰⁵ or *"now of course I should at this point say that every time when I go on a Sunday walk in the autumnal forest and I smell those pleasant odors and I see the browning leaves there then, then that's where I get some thing, but I wouldn't... I probably wouldn't go for this kind of thing"*¹⁰⁶ Nevertheless, the fact that these chefs felt the need to deride the approach speaks to the importance of these experiences.

Raw Ingredients

Raw ingredients acted as a creative inspiration for nearly all chefs. As the primary area for creativity and innovation for chefs is food, it is no surprise then, that interacting with ingredients that are used to create the innovative dishes inspire chefs: *"It's almost always the raw ingredient or some part of it"*¹⁰⁷.

The sheer volume of mentions of raw ingredients serving as a creative inspiration serving as a creative inspiration is worth noting, with one respondent speaking and *"pretty often... straight... like from the raw ingredient, that, it is to me this kind of, that, if I had to pick one, one sort of base, then yeah I always start to think of new dishes... based on the raw ingredient"*¹⁰⁸

One way that respondents find themselves being inspired by raw ingredients is by producers themselves bringing samples for chefs to be acquainted with their offerings: *"And then again when you see something, if someone comes to present some raw ingredient and you see some raw ingredient and dang that would be cool to use"*¹⁰⁹

¹⁰⁴ Chef 8 2eiii1-3

¹⁰⁵ Chef 1 2div

¹⁰⁶ Chef 3 2dxi4

¹⁰⁷ Chef 5 2vii3

¹⁰⁸ Chef 6 2dvvi4

¹⁰⁹ Chef 7 2eix1

Samples are a prominent part of any kitchen, with suppliers vying for restaurants' business. This is especially true in *Haute Cuisine*, where the cachet a supplier gets by being able to tell others that they are supplying a prestige client in the form of an *Haute Cuisine* establishment is significant. As such, suppliers are more than willing to supply samples any time a chef asks, hoping that the chef will be inspired by them and grant them their custom: *"Yeah I do it like that... that we get quite a bit of these like samples. (Right right) Like, you know what kind of raw ingredients like producers have available and what's possible [...] then I might go just, like those who deliver vegetables to us or meats well I go there to have a look. (Mm) So, so, then I might notice there that here's some pretty nicely sized carrots that these would be fun to prepare in this way"*¹¹⁰

Quality in ingredients is also very important, with an exceptionally good raw ingredient being inspirational in its quality: *"you just have some really good raw-ingredient and then we think what could we do to it, so that it'd like shine there [...] So if you've got like some carrot, well then you think what could we do to it so that it'd taste as much... as possible... like a really fucking good carrot *chuckle*" ¹¹¹* Considering how important quality is to inspiration, then, ingredients that don't meet the standards of *Haute Cuisine* get rejected outright before even being handled: *"I send it back to whoever brought it *laughter* And then I tell them that bring better ones"*¹¹²

Ingredients also serve as a font of inspiration for chefs inasmuch as they are constant presence in the kitchen. A chef is constantly handling whatever ingredients they've got, and this necessarily leads to thoughts about how they could be used: *"We've got like had our margin at most at 88, and for the reason that... (Mm) Now, during Ora at 88, and for the reason that, that always when you're peeling something like you think that where are these peels going [...] you never stop thinking what's going to happen to this. You're doing, you're cleaning this venison fillet like this, and the off-cuts are suddenly going right there and they're waiting for when they'll get ground, so we'll make something out of them"*¹¹³

¹¹⁰ Chef 8 2ev3-4

¹¹¹ Chef 2 2dx2-3

¹¹² Chef 8 2ev6

¹¹³ Chef 5 2evii1-2

This way of thinking, where one is constantly thinking of ways to maximize ingredient usage can lead to surprising dishes: *“the same week suddenly I had been thinking that this whole time we’ve had a dish coming onto the menu where there’s oven roasted oven potato the peels of which aren’t being used [...] And I thought that could we use it somehow in that dessert, and [cook 1] had been thinking that what would potato peel ice cream taste like? So like, they just, they just come like this”*¹¹⁴

Ingredient use can also be linked to sustainability and be seen as a way to minimize waste: *“I think I have [gotten] that whole kitchen team like... excited for it constantly more and more, that really, there is no... I wouldn’t want to use that waste, waste word at all anymore, rather there’s only byproduct [...] if you peel a celeriac, then the celeriac peels are still just as good a raw ingredient as the celeriac, so what do we do with them”*¹¹⁵

Some zero-waste ingredients don’t always necessarily come from the kitchen, but instead from other parts of the restaurant: *“from the bar we get some raw ingredients, lemons and limes which they’ve already used, in juice form and we take them... the byproducts of theirs then into the kitchen [...] it’s the kind of raw ingredient that, that we in a way for free... get there into the kitchen and then it in a way slightly forces us... to come up with something from it [...] it’s just that now we’ve got these lemon peels, like can these be grilled, can these be dried, what can we like make from these, so, and that way you then get fun new, new ideas”*¹¹⁶

Yet the most prominent way in which raw ingredients inspire chefs is through seasonality. As explained above, chefs seek to only work with the choicest of raw ingredients, which means that using an ingredient when it isn’t at its peak, say using a tomato in late spring where the only ones available are watery tomatoes grown in greenhouses, is out of the question. Therefore, using an ingredient when it is at its peak means following the rather predictable Finnish and broader Nordic seasonal cycle: *“it’s pretty clear the yearly cycle we’ve like got in Finland...”*¹¹⁷, or as some see it, working with the clear limitations imposed by it: *“it’s this thing that in this country I*

¹¹⁴ Chef 5 2evii6-7

¹¹⁵ Chef 6 2dvi10-11

¹¹⁶ Chef 6 2dvi15-17

¹¹⁷ Chef 3 2dxiii9

*can't escape from, that you've got four months of everything, and then you've got eight months of nothing"*¹¹⁸

This seasonal cycle therefore drives chefs to be creative and ideate when that ingredient is in season and at its best: *"Well, it is sort of like, based on the raw-ingredient, like now we're using a lot of fish and shellfish because during the time of the cold seas they're at their best [...] of course when we're inching towards spring and you're starting to get more green plants then of course we change the focus more that way"*¹¹⁹

However, as Finland is cursed by its geography to having a large part of the year when barely anything is in season, those chefs who explicitly share the New Nordic-inspired cooking philosophy of using only local raw ingredients – meaning either solely Finnish or solely Nordic raw ingredients – are also forced to find ways to preserve the bounty of the summer, right as its harvested at its peak, for use in the dead of winter: *"There's no raw ingredients! (Right, right) Right so then it needs to start from preserves"*¹²⁰.

Pickling, brining, smoking, drying, turning into jam, fermenting, salting, these are all methods by which chefs work to preserve as much of the gems of the growing season for the cold season. Of all respondents, half mentioned explicitly working with these kinds of preserves, although there is implicit endorsement in the answer of others and observing the menus of all of the respondents' establishments would indicate that it is an even more broadly adopted approach.

This not only widens the usable raw-ingredient palette for chefs throughout the year, but also provides a way to get inspired in winter: *"we've also still got so many, always, raw ingredients here, here in the house, especially just when there's all those preserved products all these different things that can then be utilized [...] when you get the dish halfway done and then you say that yeah this still needs something, and you go like there into our downstairs storage to go a bit, go through different preserved and dried products [...] so from there [the storage] you might find just the perfect thing that the dish was missing"*¹²¹

¹¹⁸ Chef 5 2evii16

¹¹⁹ Chef 3 2dxiii4-5

¹²⁰ Chef 5 2evii14

¹²¹ Chef 6 2dvi1-3

And yet, as the season progresses, chefs will inevitably start to get tired of their winter fare and start looking towards the new growing seasons, ideating and being inspired by the prospect of new raw ingredients: *“Especially for us this winter that is what it is when you’re like rotating through that flock of root vegetables and you use up all of your preserves during March-April well that May... and that like spring crop time you start to wait for with great excitement”*¹²²

Chefs also prepare for the coming seasons by writing down how widely and when various raw ingredients are available, so that they know how much they need to acquire during the growing season so as to eventually make it through another winter: *“you try to just like, well... uhh... write down the recipes and keep the menus and... (Mm) And then these kinds of.... Say last summer’s foraging amounts, and...”*¹²³

Lastly, for those chefs who allow themselves to use flavors that aren’t explicitly Finnish or Nordic, trips to more exotic merchants can be inspirational as chefs are reminded of the wider world of flavors: *“then for example I’ll occasionally go to the market hall and then go look there, there’s these authentic ethnic stores like what’s all this in the spice rack here, and then gingerly try something, these kinds of things come a lot”*¹²⁴

Past Work & Old Ideas

Returning to past work and unrealized older ideas is also a way for chefs to be inspired. Yet going back to the past and its ideas is not an exercise in repetition, a way for chefs to retread familiar ground, and instead is linked to a need to take an idea one step further: *“we try to constantly, that we’ve, we might take some things... from the past back but it should constantly go forwards, constantly something new, because... it keeps... us fresh”*

Chefs spoke of dishes, techniques, or raw ingredients – and the ideas linked to them – as being on a journey, and that to work with a familiar theme from the past is not a return to the past but embarking on the next step of the journey for that dish, technique, or ingredient. For some, that journey may even be surprisingly long: *“we were at ver- it was at some point on Dominiques menu too, some dove version, like 87, so it had*

¹²² Chef 7 2vi2

¹²³ Chef 8 2eiv2

¹²⁴ Chef 7 2eix5

gone, to live like its own life that one [...] it was some dove that originally was on Dominiques first menu somehow like, that we had a whole dove where some of the bones were removed. Uuhmm... from the back, and... opening it from the inside and then we stuffed something inside [...] after that came... might have been some dove tube, that we had the same animal, but we made a tube out of it [...] and there when we're in like the year 2011, now we have this side made from the feet which is made inside this filo dough where we also had a little bit of duck liver but then there's some overcooked dove thighs [...] in practice on the journey what just happened was that we were kneading the same raw ingredient which was like on a journey forwards"¹²⁵

For those that undertake a journey, the motivation for this progression usually stems from the core concept being one that the chef is particularly proud of, and that the dish can be done over and over thanks to a raw ingredient being either widely or predictably available. And when such a concept comes up, every time it is revisited, the dish gets torn down to the core concept and rebuilt again: *"sometimes you've got dishes which have some super good... base. And this kind of raw ingredient which is, is available. For a longer period, but you want to do another version of it. But the base in the dish remains [...] so our potato, potato dish for example, it's been from the start actually on the bar side already, and from it there's been, I haven't kept a record of how many different versions there's been of it, but different, different raw ingredients with the same base"¹²⁶*

The concepts that get revisited are often turned into restaurant classics, or signature dishes. In those cases, chefs also feel the need to keep developing and reworking these concepts for the sake of the customer, who is eager to find out what the next step of the dish's journey might be, and would be disappointed to find it stagnating *"usually it, that, that it might be some, in this restaurant too we've had from the start this fish circle which has been done this kind from which we've done, or we want to, we want to like keep it here [...] but like we can't go with the same fish circle, rather it needs to be developed and it needs to preferably like new [...] because... when the customer comes here, then in my mind it's, it doesn't fit like, the philosophy that when they come to eat again, that they just get the exact same dish"¹²⁷*

¹²⁵ Chef 4 2exii2-6

¹²⁶ Chef 6 2v1-2

¹²⁷ Chef 7 2hiii-v

As mentioned, techniques can also be on a journey, with a chef using it in dish after dish. In these cases, however, the technique as well must progress and develop: *“But... the same methods that you’ve maybe used on that previous dish might just as well work in the new one [...] you just then kind of need to develop them further”*¹²⁸

Chefs also work with ideas that went unrealized in the past. These ideas that never came to be either could not be realized due to the chef lacking the ability to execute it at the time, or simply because they never had the time to do them. As such, chefs spoke of keeping notebooks in which all manner of ideas and fragments thereof get jotted down as they pop into their minds. Revisiting these allows chefs to be reminded of them and perhaps find themselves being finally able to tackle the hurdles that prevented them from realizing them in the past *“you can still take it back from [the rejection pile] sometime, and, if you come up with a solution for it”*¹²⁹, or just finally work on ideas that they never had the time to consider before: *“I try to always occasionally read partly for fun but like also getting inspirations from those old, my old, these all sorts of notebooks and papers where I’ve gone and scrawled different, different ideas”*¹³⁰

Environment

In terms of one’s environment impacting creativity and acting as a source for creativity, this manifested itself in two ways: the restaurant environment itself, and the broader societal environment.

For the restaurant environment – its space, its furnishing, its surroundings – one respondent opines that each new restaurant provides new possibilities that exist to be utilized: *“Well I do think that of course you need to understand and know to use the strengths that each place has, and make use of them”*¹³¹

Regarding his current restaurants’ advantages, he explains: *“this is on the tenth floor, there’s amazing views, and uh, there’s a lot of space, and, and we are in that regard privileged [...] this is the first restaurant equipped with a view where I’ve probably ever worked in, so uh, to also create memories for people”*¹³²

¹²⁸ Chef 3 2dxii1-2

¹²⁹ Chef 2 2dix1

¹³⁰ Chef 6 2dv4

¹³¹ Chef 4 2ex4

¹³² Chef 4 2ex1-2

Chef 6 also explains how things as simple as a restaurant's tableware can act as an inspiration: *"part of them come from just, for example, through just a... just a visual, uh, presentation, so there's these kinds of things, that we've also got these... cool dif, different plates, all handmade, so you can already get the idea just from that plate [...] this plate would be perfectly suited for some, some kind of thing that looks like this or just this super simple looking setup on that plate [...] then you start to think that okay, how could that be realized, what raw ingredient could you realize it from"*¹³³

For the societal environment, Chef 4, the oldest respondent, explains that that he has seen an evolution in terms of customer wishes with regards to vegetarian meals: *"when we had those veggie menus there [at his previous restaurant], well they probably went once a month then... (Mm) Now they get asked for nearly every day here, so uh... (Alright) So like that's how it changes"*¹³⁴

In short: *"people's dining habits have changed along the years [...] All of these need to be taken into consideration"*¹³⁵

Similarly, with dining habits, Chef 5 decided to drop gelatin to accommodate vegetarian and Muslim customers, which led to a rethinking of his approaches: *"I left out gelatin completely. (Mm) And it caused at the start that I had to really rethink entirely that dessert philosophy (Yeah) What do you do?"*¹³⁶

Customers' special dietary requirements (and their occasionally last-minute reveals) also force a chef to not only be creative, but to do it quickly: *"this morning came an email, that, that by the way they're coming at seven to eat, and by the way I don't eat mutton (Mm) Like do you have anything else? (Right) So get creative!"*¹³⁷

For Chef 6, who also does catering, customer preferences were key sources of inspiration: *"Catering, yeah we did have then when we intensely did rather, rather like many, many gigs even per week... (Mm) So I tried and I think we got there that... we didn't do a single entirely identical menu [...] we asked, that, are there any hated*

¹³³ Chef 6 2div4-6

¹³⁴ Chef 4 2ex8

¹³⁵ Chef 4 2fx-xi

¹³⁶ Chef 5 2ev1

¹³⁷ Chef 5 2ev2

*things, are there any super good memories from somewhere, that we could use the same raw ingredients like that*¹³⁸

5.2.2. Idea Generation and Development

The central goal of creativity in culinary innovation, and the primary way in which it is expressed is through the creation of ideas. It is these ideas that then get taken to the innovation process, and it is the way in which these ideas are generated and developed from a fleeting spark that is of interest to us.

Ideation – coming up with new flavor combinations, raw ingredient and technique associations, methods of presentation, and much more – is invariably the facet of *Haute Cuisine* of which chefs invariably speak as being the most enjoyable: *“Well ideating is the most fun part of it. Writing stuff down.”*¹³⁹

And while ideating might be something that chefs would like to spend all day on¹⁴⁰, some chefs reported not having much time at all dedicated to active idea generation, due to having to focus on more practical kitchen work: *“it’s not like you can’t, it isn’t, you can’t like just give up a whole day to it [...] along the day you might have an hour, an hour or two [...] four hours a week [dedicated to creative work] is already pretty good”*¹⁴¹. Perhaps unsurprisingly, it was more junior chefs that spoke of this problem, with more senior chefs reporting that their involvement with practical work in the kitchen had decreased, and their efforts lie mainly with creative and developmental work.

As covered in the previous section, section 5.2.1., *where* chefs get their inspiration for ideas may vary, but once the seeds of inspiration are sowed into the chefs’ minds, these will inevitably grow and bloom into an idea. *How* these inspirations materialize into an idea varies between chefs, and ideation falls into two categories: passive

¹³⁸ Chef 6 2div2-3

¹³⁹ Chef 2 2cvii

¹⁴⁰ An off-the record anecdote from the author’s own career has a chef loudly bemoaning, minutes before the start of service, how if they could just come in every day, play with ingredients and come up with ideas, and then go home without ever having to deal with a customer or actual cooking, they’d finally be happy in life

¹⁴¹ Chef 1 2cvii-ix

ideation, which spontaneously generate ideas (or fragments thereof), and active ideation, which sees a chef consciously cogitate creatively.

Passive ideation is undoubtedly the more mystical side of ideation, thanks in part to the fantastic stories that it can bring up. Memories of walking during a storm and seeing sea buckthorn be covered by salty waves crashing on the shore translating into a tart and salty dessert, or the story of a sudden realization that spruce and bilberry are like siblings in a forest, begging to be united on a plate as a refreshing amuse bouche are but a few examples of possible stories that could be linked to passive ideation.¹⁴²

Nonetheless, however out there some of the stories born of this kind of ideation may be, the core of this approach is simple: ideas pop out, ostensibly out of nowhere and unprompted throughout the day, either as fragments or fully formed: *“So uh, yeah it’s all the time ’cause you’re like, you see some things or something, I don’t know, say you’re walking down the street, well yeah you might get some idea that this could be cool”*¹⁴³

This serendipitous occurrence is one that many chefs recognized dealing with on a regular basis, and the most common response to it was a habit learned by necessity: to jot down or sketch out the idea into whatever medium is available as soon as the intrusive thought rears its head. As Chef 4 explains: *“then I’ve learned along the years that I even now I have there, here’s this uh, kind of... *7 sec pause* this uh, note, notepad always with me where then all kinds of notes get put in [...] I bought the previous one, this I bought now a month ago, there’s a third filled in already, and the previous I bought sometime last fall... [...] then of course when you look, well, not always that you can decipher the hieroglyphics ’cause it’s just so quick when something gets thrown in there, but...”*¹⁴⁴

Saving passively generated ideas is crucial (though as illustrated above, an attempt at saving the idea may not always mean success), as their unexpected nature means that many of them materialize at times when a chef cannot fully dedicate themselves to that thought and pursue it further – and more actively. This can, more often than

¹⁴² Cynics doubt the authenticity of these stories: *“Everything doesn’t always have a story [...] And it doesn’t need a story, either [...] Like, you can get a story out of anything [...] You have a story for everything but I don’t believe that a lot of stories- like first they’ve had the dish ready, then they’ve just made up a story for it”* Chef 2 2cii-v

¹⁴³ Chef 8 2fvii

¹⁴⁴ Chef 4 2fxxvi-xxviii

not, lead to reams of ideas accumulating in notebooks, papers, and files, waiting to see if they will ever get any further attention.

Writing ideas down or sketching them out can, of course, also be a part of active ideation. Active ideation takes many forms, from sitting down to explicitly think about a new dish or menu idea worth initially selecting to get executed, to reacting to external circumstances that force a chef to adapt, be it ingredients not being what was originally expected or customers allergies or other dietary restrictions upending a carefully planned out menu.

Nevertheless, no matter the impetus behind the active outpouring of creativity, the process revolves around a central pillar: *“we play around with the elements that we have. Like already sort of chosen”*¹⁴⁵, shaping whatever elements the chef’s chosen inspirations have brought into something workable.

What that element is depends on a chef’s way of expressing their creativity. As one Chef explains, *“If you’re more of a visual chef then your ideas start off significantly more often from visual... things, like, ideas might start off from that [...] And then you start after that to pick the raw ingredients with which that visual presentation of yours, like, gets done [...] So if you want a white dome, and what is that white, is it white chocolate or... (Yeah) Cream cheese, or what is it [...] then for others it starts exactly, like, from the other direction, so it then starts more from the raw ingredient which is in season and how could it be used, what is it like this year”*¹⁴⁶

For the chef that decides to actively try and develop an idea for a dish (or menu), the process is one of building upon and around that chosen central shape, color, or ingredient. The process may happen entirely in their head or sat down at a table: *“it starts off usually like that it’s this kind of active session where you like... go into. Or like that you sort of concentrate on it so that you can get some kind of frame built”*¹⁴⁷. Working start with broader strokes working towards an ultimate as of yet unclear goal: *“you might like take a paper you know, and, at least write some thing down a bit. You sketch out a bit that, like what”*¹⁴⁸.

¹⁴⁵ Chef 5 2fxiii

¹⁴⁶ Chef 5 2fi-iv

¹⁴⁷ Chef 8 2fix

¹⁴⁸ Chef 7 2fvi

From there, the chef works thinks about what their criteria for that dish being good are: *“It’s really important what it looks like, and, or at least for me it’s cool to bring food out to a table where people are like that wow well that looks delicious [...] And then you put on the sauce and they say that hey, well this smells good [...] So then they’ve already experienced it a few times before they’ve tasted it. Then... So then they’re far, like... They’re far more ready to then start to like, and their expectations are maybe even easier to meet ‘cause they’ve already noticed that that is most certainly like good”*¹⁴⁹

*“And then I go off and think about it like that, how would it be fun to eat, and how would I personally want that there’d be, and... if I’m sitting like, eating with you [...] Right, so do I have some cold, potato thing where there’s some boring things, or do I want that it’s warm, and there’s smoke and... fuck loads of butter, and, crispiness, and some acidity and so on. I go working on it like that”*¹⁵⁰

Another, similar approach to ideating involves adding layers and layers and layers to the theme until a final idea is reached: *“you take the [celeriac] top which is always sweet, so that it isn’t so kind of, bitter, and you get this kind of, it looks exactly like an artichoke! And you’re like, well dang, like let’s do a dish where there’s like different bits of celeriac! [...] we can... blanch it or put it, like, you know sort of with that... katuramuki machine do long bands, put it in pickling brine, cut it- it becomes just like pasta [...] we can use the peels in the sauce. We can put the... roots, like well, in a pickling brine [...] Then suddenly you have a pasta dish that’s made from celeriac, isn’t that right?”*¹⁵¹

Active ideation can also be osmotic, with the chef taking their central pillar and then going around their kitchen and storage spaces to actively attune themselves with what is to be found in those spaces and take a step forward with the idea as they feel comfortable: *“I take one day here, here in the restaurant for this kind of... thinking work, that I roam around there in the kitchen and I don’t really do anything, I just vibe a bit and play with the raw ingredients [...] go into our basement to vibe with the*

¹⁴⁹ Chef 8 2fxv-xvii

¹⁵⁰ Chef 8 2fxi

¹⁵¹ Chef 5 2fxvii-xxi

*preserved, preserved things, from there you might then find some new little, little idea for that dish*¹⁵²

In the cases where idea generation is reactive, the type of event that the chef is reacting to defines the way in which the situation is approached: is it an ingredient, or is it a customer?

In the event of a raw ingredient being somehow different from what was previously used, creativity is centered around that one focal point: the ingredient. Raw ingredients, while being theoretically the same day by day, can differ greatly from one another. Carrots, for example, may change in shape, size, and flavor while at their core remaining carrots. Admittedly, the lay person may not pay much attention to these differences, but for a high-end professional, these shifting realities lead to chefs being forced to ideate reactively when service draws near and getting different ingredients is not possible: *“it was still me, me and Alina who made the proper... prep, so there was always this kind of... like small own, own common sense and cleverness used [...] So, well, this is now a different raw ingredient to yesterday, so let’s do this like this and this*¹⁵³

When the need for change is brought on by a customer, the situation is different. Dishes are finely tuned machines, where every aspect has been thought through, and having to alter the dish to meet a customer’s needs can be challenging, if not sometimes nearly impossible. It’s situations like these, where a dish has to be reworked on the fly, or a new one needs to be generated altogether which bring chefs nightmares, yet a professional at the highest level is, generally, capable of rising to the challenge: *“Isn’t that the ultimate test, so if you can, having spent months setting something, up. So you can, having set up things like hell, then suddenly turn around and invent something. Like hey yeah, this is how we’ll do it*¹⁵⁴

Ultimately, no matter how or why it is done, idea generation sees inspirations become ideas, and in turn these ideas may or may not end up being selected for further development. Indeed, that the faint glimmer of inspiration floating in a chef’s subconscious gets brought out into the forefront of their mind and shaped into a fully-

¹⁵² Chef 6 2eix-x

¹⁵³ Chef 6 2ei-ii

¹⁵⁴ Chef 5 2fxxvi

fledged idea ready to be selected for testing and further development does not necessarily mean that the idea will make it that far. As one chef explains: “[I’ve] got long lists over there on paper and on the computer where I’ve still not had time to try out all of them”¹⁵⁵.

5.2.3. Dampeners of Creativity

As has been known since time immemorial, creativity can be impacted by outside forces, and inspiration can be very fickle indeed, as exemplified by the invention of the Muses by the Ancient Greeks. And while no chefs mentioned being forsaken by Thalia as a dampener on their creativity, many other factors were, with Table X below showing the various creative dampeners reported by respondents:

Table 15 Dampeners of creativity

Creative dampener	Number of respondents
Stress	4
Negative Feedback	2
Forcing creativity	2
Perceived stakeholder preferences	2
Winter	2
Creative calcification	2

The biggest dampener of all is, perhaps unsurprisingly, stress. Being subjected to stress for any extended period of time will kill a chef’s creativity. Chef 2 recalls a sink or swim experience which overloaded them with stress and led to his creativity shutting down for the entire duration of the situation: *“But I was like on the hot section first... but then people left the cold section so I ended up in the cold section and I’d never been [...] So it came sort of, I really had to sort of, lead a two Michelin star cold section without any experience so it was a pretty big change [...] I didn’t really have the talent for it, didn’t basically, so I had to sort of struggle to actually be able to do something *nervous chuckle*”*¹⁵⁶.

Another chef explains that his prolonged exposure to the stress of performing at such a high level led to him disappearing from the culinary scene entirely after shutting down

¹⁵⁵ Chef 2 2cviii

¹⁵⁶ Chef 2 2ai1-3

their restaurant. He continues, *“at the end of the day I should’ve taken this sort of breather sooner and then think that, well... what direction should I go”*¹⁵⁷

Other chefs realize this, and explain that they’ve been proactive in avoiding the kinds of stressful situations that are prominent in *Haute Cuisine* in Finland, as they know that the alternative is far from optimal: *“if I had like now... here [in their own restaurant], that first year and a half, we’d have done like six days a week of work and like 18 hours a day well... (Mm) If I carried on with that for a few years, I’m really nearly sure that would I be doing this stuff anymore?”*¹⁵⁸

Stress need not always come from work, however, but the effect remains the same – a complete creative shutdown in the name of self-preservation: *“if there’s kind of, well, a rough week and you’re tired [...] then you sort of block all of them ideas and your thoughts are elsewhere and you just... recharge your batteries [...] you don’t even want it to sort of bother you”*¹⁵⁹

Negative feedback on ideas or dishes or having them rejected outright by their peers was also a problem by younger respondents: *“if [the ideas] don’t go through, then it’s quiet time”*¹⁶⁰. Moreover, Chef 7 echoes this sentiment *“when you get many instances of bad feedback then you sort of like, then you need to sort of lift yourself up”*¹⁶¹. Fear of negative feedback was also a dampener: *“Even now I’m like that every time when I give tasters there’s this kind of little uncertainty that it’s tasted good but will everyone like this like, that way”*¹⁶²

Forcing oneself to be creative was mentioned by two chefs as a dampener on creativity. For these chefs, creativity is serendipitous, and specifically setting them down to think about ideas or forcing them to work with a particular theme not because it’s inspiring but because it is novel or trendy would not lead to good work: *“you can’t really go and sort of force it, like I want to do that and use this kind of raw ingredient ’cause nobody has it”*¹⁶³ Indeed, forcing this kind of work would just lead to the chefs shutting down in annoyance: *“Like if someone sits me down like... that you’ve now got*

¹⁵⁷ Chef 4 2aii

¹⁵⁸ Chef 8 2ciii

¹⁵⁹ Chef 1 2av-vii

¹⁶⁰ Chef 1 2ai

¹⁶¹ Chef 7 2cii

¹⁶² Chef 7 2cv

¹⁶³ Chef 4 2ai

*time on Wednesday from two to three and on Friday from one to five, like that's when you need to like create. (Mm) Well, nothing will come out of it. It just starts to annoy more than, than like, that you'd get anything done"*¹⁶⁴

Another dampener on creativity is perceived stakeholder preferences, which in this case means either customers or the Michelin guide. In terms of customers and their preferences, this was largely a problem for Chef 7 who operated outside of the capital Helsinki, in the provincial city of Turku. There, he feared, customers were not as adventurous as those in Helsinki, and that they had to temper his creativity so as to not alienate the clientele they perceived as more conservative: *"Yeah you do try to always think so that I don't make the thing too wild, like... still, cause... not all customers are these experimenters"*¹⁶⁵

As for the Michelin guide acting as a dampener, this was raised solely by Chef 4, the only chef to have achieved 2 Michelin stars in Finland. In his mind, at that time in the mid-to-late 00's and early 10's, the guide subtly mandated certain ingredients from a restaurant if they wished to qualify for higher accolades: *"But uh... this [Michelin] star cooking I've at some point even said that it's a bit like... McDonalds for grown-ups and rich people [...] certain criteria that need to be met on the menu, so at the time when Dominique was around, well it felt like every European star restaurant had on their menu... caviar, duck liver, and... well dove [...] so this happened already... much earlier, maybe 2004, 2005 when I figured this out, that we have like essentially completely identical raw ingredients than the others"*¹⁶⁶. This was seen: *"pretty monotonous like and then when you start to think that it'd be fun to do like Asian and, it'd be fun to do this and that, and, this didn't necessarily create the opportunities for that then"*¹⁶⁷, which would in turn lead to boredom and diminished creativity. The absence of other chefs mentioning this raises an interesting question: have other Finnish chefs moved past caring about the guide and letting it limit them?

Winter, with its reduced creative palette and overall darkness and cold was also a creative dampener for some: *"but the fact that, it's 20 degrees freezing outside, nothing*

¹⁶⁴ Chef 8 2cii

¹⁶⁵ Chef 7 2bi

¹⁶⁶ Chef 4 4c-e

¹⁶⁷ Chef 4 4h

*is really growing at this moment, so, so uh, anything other than the snow, snowbanks, so, it's hard to go and magic something up, so uh... there you go boys"*¹⁶⁸

Lastly, experience can also be a curse, as Chef 3 explains *"Of course [the experience] might kill the creativity a bit, because you might not necessarily go and try the weirdest things anymore [...] Like, it's really hard for me to for example learn completely new... things anymore, because I've already been doing [this] for almost twenty years [...] although I would always like to learn new ways... but... it's really hard to like suddenly completely change because I've always done this like this"*¹⁶⁹ Doing things a particular way can calcify a chef into a particular routine and lead to them dampening their own creativity themselves because it falls outside of the technical process they've built themselves *"you have certain things that you like use, but then it might also then make it... too technical a process, in which case the true creativity then gets, kind of, or it sort of ends up there (Mm) in the realm of the forgotten, so to say [...] So then you sort of overthink the thing from the technical, and... like the, the, hmm... engineering point of view, exactly"*¹⁷⁰

Chefs also find themselves calcified into a particular way of thinking through indoctrination, that is to say by being repeatedly told to go down a particular path and ignore all that falls outside of its purview. One chef explains: *"you always get taught, you go to some big chef and then he shows, says that forget those, those don't get used in cooking. And then you really go and forget them! [...] And then in thirty years you suddenly realize that damn it, bell pepper exists, why haven't I ever used it? [...] you need to keep those roads open"*¹⁷¹

5.2.4. Stimulants of Creativity

In addition to being dampened by various factors outlined in the previous section, creativity can also be stimulated, with table X below outlining the various stimulants as reported by respondents:

¹⁶⁸ Chef 4 2ex8

¹⁶⁹ Chef 3 2ai-iii

¹⁷⁰ Chef 3 2av-vi

¹⁷¹ Chef 5 2ai-iii

Table 16 Stimulants of creativity

Creative stimulants	Number of respondents
Good Working Environment	5
Lack of stress	4
Mindset	2
Deadlines	1
Scarcity	1

Having a good working environment was the most creatively stimulating for chefs. What makes an environment good was defined by chefs as one where chefs could dedicate themselves to creative endeavors with minimal distractions from said creative work. Chef 2 explained that they'd found it far easier to be dedicate themselves to the necessary creativity to maintain and develop an haute-cuisine evening service after the restaurant had ceased having lunch service: *"now that we don't even have lunches we can really focus on that evening service"*¹⁷².

Other chefs also speak in similar tones, explaining that fewer service days (*"closed on Saturdays"*¹⁷³) and shorter working hours reduces distractions and stimulates creativity.

One's work environment can also stimulate creativity by being particularly encouraging. An *Haute Cuisine* restaurant is filled with professionals all working towards creating the best possible dining experience, with Chef 1 hypothesizing *"maybe [increased creativity] stems from folks being so eager"*¹⁷⁴. He goes on to say that such an enthusiastic environment can lead to collaborative creativity, *"we start thinking about something to put [on the menu], you start getting ideas, you know?"*¹⁷⁵

However, the work environment need not always be the restaurant. As Chef 8 describes, sometimes just putting yourself in a space that feels safe and pleasant can be liberating and stimulating: *"When you ideate... well I make like 90% of those menus like at home... (Mm) Because there I think there's this kind of environment where it's really, really fun to be in [...] there's really these preserve jars and it's clean and..."*

¹⁷² Chef 2 2bi1

¹⁷³ Chef 1 2bxi4

¹⁷⁴ Chef 1 2bx2

¹⁷⁵ Chef 1 2bi

flowers and stuff, so it's this kind of environment where there's just, like, this kind of good, creative and Zen vibe [...] (It's, it's nice there?) Yeah, yes. (That's where the best ideas come from?) Mhm. Yeah, and there's no hurry like to do anything then..."¹⁷⁶

Closely linked to the working environment, a lack of stress was also described as stimulating. Not being stressed means not being overly pressured by work "And so that like you have time to like rest and... sleep, and have time off too"¹⁷⁷, but also having one's personal life in order: "I've at least noticed with myself, that, that if you hold like, or in a way I'm in my mind like in creative work or in this kind where you need to create and such... (Mhm) Well it also requires that the... the like... life around work is sort of like in order [...] So that you can like work in peace without you having to... suffer from relationship crises or your own mental problems"¹⁷⁸

Not being stressed leads to chefs being in a positive mood and feeling good. As one respondent explains, when things are going well, the creative juices flow: "If you're in good spirits [...] Fresh [...] Happy [...] That's when it kinda, [creativity] starts coming [...] if you're like feeling good, and the sun's shining, and you know, that's then it comes!"¹⁷⁹ with Chef 4 echoing that he feels that his creativity is enhanced when he can let his stress-free mind wander freely "actually when you sort of... have time and... and well, peace to think about something, that you're not even thinking, then that's when I actually get those thoughts, like..."¹⁸⁰

For some, this goes further, with not only a stress-free mind being important, but also that this mind is tuned in the correct way. Open-mindedness, confidence, and perseverance with a hint of lunacy can do wonders for some creatives: "Sufficiently open-minded and crazy. Just try so many times, like things go to hell, so many times that you just find your way forward"¹⁸¹

And while most speak of positive factors like a good working environment or a lack of stress as being stimulants, for a select few, adversity and boundaries are what gets them going. Where a lack of ingredients is a problem for most, that can be stimulating for those who thrive in adversity "well, you've just got these couple of things available

¹⁷⁶ Chef 8 2bi-iii

¹⁷⁷ Chef 8 2bviii

¹⁷⁸ Chef 8 2biv-v

¹⁷⁹ Chef 1 2bii-vi

¹⁸⁰ Chef 4 2bi

¹⁸¹ Chef 5 2bi

*now, that out of these you really need to get something new, something, something interesting developed, and it, it pushes me*¹⁸², and while some speak of boundaries and hard deadlines as dampeners, the opposite can also be true: *“then I personally come here during the day and I first just mess about there, and from that it comes like that, it does, sometimes a little like when... back in the school days there was that, you need to have that deadline so that uh, you get the things done by the last day*¹⁸³

5.2.5. Scope

When it comes to the scope of their creativity, that is to say what sections of the kitchen – cold, warm, starters, desserts – they felt they could contribute in creatively, chefs invariably started off by explaining that as their role is to be the head of the kitchen and the person responsible for the food product offering at their restaurant, they must be involved *“absolutely everywhere”*¹⁸⁴. For these chefs *“it’s really fucking important to be everywhere all the time”*¹⁸⁵, and that their responsibility is to be omnipresent: *“([do you have] creative input in the whole kitchen or are you more in one section?) Well I do believe that it is the whole [...] all the way from the snacks, starters, and like small dishes”*¹⁸⁶.

A chef, respondents explained, has – and indeed has to have – ideas and opinions about just about everything, with one respondent utilizing a common Finnish idiom to describe his holistic approach to creativity: *“Well yeah I’ve got ideas from the ass to the ass motor”*¹⁸⁷

Nevertheless, most chefs also recognize that the kitchen is, as made clear by Escoffier’s militaristic brigade model, divided into sections, each requiring its own set of skills and tacit knowledge. As such, many chefs – though not all – admit that they have a section in which they feel most comfortable in, or at the very least one they are loathed to work in based mostly on their career experience. Says one: *“especially*

¹⁸² Chef 6 2ai

¹⁸³ Chef 6 2aii

¹⁸⁴ Chef 2 2gi

¹⁸⁵ Chef 5 2di

¹⁸⁶ Chef 3 2ci-ii

¹⁸⁷ Chef 4 2di

*mains because that's maybe where I've done the most work [...] the warm side*¹⁸⁸, while another explains: *"Yeah I've always been more on the cold [section]"*¹⁸⁹

For some, their preferred section is more based on passion, and is one they dedicate themselves to thanks to their authority as head of the kitchen which allows them to do work that interests them: *"Desserts have been this sort of hobby kind of, especially in Olo when there's been the possibility for it"*¹⁹⁰

On the opposite end of the spectrum, another chef explained that while they were qualified to work on desserts, they had no interest in working with them, saying that the methods and precision of the dessert section was not for them: *"I mean I do have ideas for it, but like, it just doesn't really spark my interest that much [...] I ain't no dessert chef really... (Right, right) I mean I do have a pastry chef's papers [...] I just ran up against this wall with it, like suddenly it just fucked me to run around with those scales"*¹⁹¹

Musing on why creativity may come more naturally in certain sections, one respondent explained that the reason was rather natural: *"usually it's just like, you focus on something"*¹⁹², and that this would naturally lead to more ideas in that particular area as the chef is more experienced in that realm.

Having ideas and expressing them can therefore be harder in areas where the chef is less experienced: *"But of course I'll gladly give ideas for desserts too [...] a limiting factor is that I'm not very good at making them... *chuckles*"*¹⁹³

Though as creativity and ideating does not necessarily mean that the chef has to execute the idea themselves, they remain confident in expressing their ideas in the hopes that other members of their staff will pick up the ideas and run with them. *"That's why it always requires some slightly more adept staff to take care of them [...] But like I've always got a lot of opinions about things, yuh-uh."*¹⁹⁴

¹⁸⁸ Chef 3 2ciii-iv

¹⁸⁹ Chef 5 2dii

¹⁹⁰ Chef 2 2gii

¹⁹¹ Chef 4 2diii-v

¹⁹² Chef 1 2iiii

¹⁹³ Chef 3 2cv-vi

¹⁹⁴ Chef 3 2cviii-ix

Perhaps unsurprisingly, among the younger – and by extension less experienced – chefs, answers regarding scope in the kitchen were more limited. Where older and more experienced chefs would – while admitting that there was one part of the kitchen they were strongest in – claim that in their mind they were able to contribute fully in every section, younger chefs would readily admit that their skillset was lacking *“Really, really hard to answer like, so ‘cause, in everything, in everything I see all the time that I’d just need to, like to evolve more and more, or suck in as much information as I can”*¹⁹⁵, and that support from other members in their team was crucial: *“I am aware of it, that I have a few, a few of these sections in the kitchen which... aren’t my strengths. And that’s exactly what I demand from my team that there comes some amount, some amount of support towards that”*¹⁹⁶

As such, one – admittedly older – respondent’s answer regarding rotation in the kitchen makes sense: *“next week we’re going to be doing a switch so that [Cook 1] jumps into the warm and [Cook 2] jumps into the cold, so... (Mm) So yeah I’ll say that it won’t be that many weeks and our cold section will have taken a rather significant leap forward”*¹⁹⁷. By rotating from section to section, everyone involved gains more experience and understanding, allowing for a broadening of creative scope in the future.

5.2.6. History of Input

Related to the experience required for a broad creative scope mentioned in the previous section, it is of interest to note that most chefs reported having a rather long history of creative input: *“I’d wager that for quite a while, like. Let’s just say that... for 12 years? 13 years [out of nearly 20 years of work]?”*¹⁹⁸ *“Well I have [had creative input] starting in 2002-2003”*¹⁹⁹

Interestingly, younger chefs reported having creative input far earlier in their careers than older chefs: *“I’d say that at least six years already? [out of 9 years of work]”*²⁰⁰, with one respondent saying they were allowed input as soon as they’d graduate from

¹⁹⁵ Chef 7 2dviii

¹⁹⁶ Chef 6 2cv

¹⁹⁷ Chef 5 2dvi

¹⁹⁸ Chef 3 2bi

¹⁹⁹ Chef 5 2ci

²⁰⁰ Chef 1 2eiv

culinary school: *“I’ve always, always been able to influence, so just when like, well straight from school when I got, I got into Olo”*²⁰¹

Nonetheless, most chefs reported that the progression in the amount of input they were allowed grew steadily throughout their careers: *“Sort of like progressively, it’s always come like one step at a time”*²⁰², with earlier input being more at an individual aspect level than at the whole dish level: *“I’ve been able to in some degree influence what, what gets put on the plate [...] or what style it’s done in [...] or what flavor combinations [...] or how the visual appearance is done”*²⁰³. However, in some cases, that progress has been more rapid.

One example of more rapid progression is Chef 6, whose entrance into competitive cooking at the start of his career led to a rapid increase in responsibility, with him being responsible for all sides and vegetables at a major international cooking competition and opening his own restaurant at age 24.

Of interest with regards to experience and scope, the least experienced respondent of all, Chef 7 explained that the small amount of creative input he was allowed after the first three years of his career (which were mainly spent in cooking school) helped him develop his vision and skills as a chef, which in turn fed into the amount of creative input.

5.2.7. Novelty & Ownership

Novelty and ownership are two key factors in determining the validity of an idea. For that idea to succeed and make it to the innovation process, it needs to be both new and represent the chef’s style. This can be challenging.

Firstly, novelty can be a challenge. For something to be novel, in the traditional sense, it needs to be new and original, something no one has ever seen before. However, as one chef points out, creating something wholly novel is becoming increasingly difficult: *“But... well. 2018. It’s hard to really come up with anything completely new and revolutionary in cooking anymore”*²⁰⁴. Another chef echoes that sentiment, admitting

²⁰¹ Chef 6 2biii

²⁰² Chef 4 2ci

²⁰³ Chef 3 2bii-iv

²⁰⁴ Chef 1 2gi

that: *“of course many ideas have already been done... around the world in some, some form”*²⁰⁵

Some may still strive for this, partly due to a history in competitive cooking – something that a majority of respondents shared – in events like the Bocuse d’Or, the IKA/Culinary Olympics, the Global Chef Challenge, and others. Chef 3 explains that years of competing has left them with a higher standard for novelty *“Of course like, maybe it’s... it’s like the last couple of years were pretty heavily spent in the competitions, well there... the creative process is even more important [...] the expectation when you’re competing is always... (Mm) That you’re creating something new [...] Or something that the judges have never seen, so that you can make an unforgettable impression on them”*²⁰⁶

Those who followed this high standard are the minority, however, and the bulk of chefs seemed to define novelty as something being new to them, even if it already exists in some form somewhere else in the world. A novel idea for most, therefore, is one *“that you like, and that, that in your mind is like invented by you, even if of course many things have already been invented long, long ago”*²⁰⁷

But a successful idea needs to be more than novel. It must, as outlined above, also be something that the chef can feel ownership of, which is largely defined stylistically. Like an artist, each chef has their own style of cooking, which is a prerequisite for them to feel a connection with their work: *“like you need to have your own identity in everything you do!”*²⁰⁸. Styles can vary in terms of what flavors or cooking methods a chef prefers, what style of cuisine is chosen, where ingredients are sourced from, or simply in terms of visuals: *“some like it as simple as possible, like that it’s really, like, clean [...] some like certain tones [...] some like that there’s a lot more happening [...] technical things [...] graphical things on the plate [...] others like simple organic things”*²⁰⁹. Ultimately, a chef’s style represents their vision for how they imagine cooking is at its best: *“yeah it, yeah it there at the starting phases always refines into*

²⁰⁵ Chef 6 2gi

²⁰⁶ Chef 3 2fi-ii

²⁰⁷ Chef 5 2hx

²⁰⁸ Chef 3 2gvi

²⁰⁹ Chef 3 2gviii-xiii

some kind of groove so that it needs to like belong to (Mm) In to my world [...] This is how we believe that this raw ingredient is like at its best and so on”²¹⁰

Indeed, a chef sees food through the lens of their own style, and may find food that is critically acclaimed to be deeply unattractive and something they would never wish to do themselves: *“I often think of like... like some three-star restaurants, in Germany since I follow them [...] I look at their dishes and I think that yeah I’d never want to make something like this [...] this is sort of so embarrassing to look at, but... that’s like their vision”²¹¹*

It is therefore unsurprising that an idea that doesn’t feel like a chef’s own creation or that doesn’t respect the chef’s stylistic criteria is one that will get discarded: *“(Have you ever let some good ideas go, specifically for the reason that it just wasn’t, just did not look [...] like you) I have, I have. Many times, many times.”²¹²*

Different styles have different criteria for rejection, with Chef 8 rejecting based on visuals and technique *“Yeah or it’s too easy, then the final product, or like that it doesn’t have some technique or, the colors are ugly, or it doesn’t like, look... appetizing or... (Mm) So on”²¹³*, whereas Chef 5 rejects ideas that involve ingredients that aren’t Finnish: *“Sometimes you get these that it starts to gnaw at you, that, dang it’d be really cool now that when there’s this kind of weather that it’d be really cool to have horseradish... (Right) You know? And then it’s from like Hungary. And then it fights against like that thing of mine”²¹⁴*. The criteria may change, but the crux remains the same: these are not ideas or dishes that a chef can look at and feel connected to.

The interplay of these two factors, ownership and novelty, creates challenges for chefs who, as covered in previous sections, upon seeing the work of their peers on various media, or eating it during a visit to their restaurants or other such opportunities, find themselves inspired: *“then you think that okay, like you could try that, but because you don’t want to copy anyone directly ever [...] it’s pretty embarrassing”²¹⁵*

²¹⁰ Chef 5 2iiii-iv

²¹¹ Chef 3 2gxiv-xvi

²¹² Chef 3 2gxx

²¹³ Chef 8 2hv

²¹⁴ Chef 5 2iii

²¹⁵ Chef 3 2gi-ii

Of course, being inspired by the work of others is normal, and as Chef 4 explains it, a perfectly natural way for chefs to learn. But copying a dish can only lead to failure: *“this is of course how it goes, that people learn from each other, so basically some idea that’s done somewhere doesn’t necessarily work here and it won’t because it has a different author”*²¹⁶

*“I’m definitely not trying to copy!”*²¹⁷ is a sentiment shared by all chefs, illustrating that a chef that acts on inspiration generated by the works of others cannot reproduce the dish wholesale in their establishment. The reason is that this would clash with both the need for novelty and – especially – the need for ownership. A wholesale copy is not only an embarrassing display of lacking creativity, but the stylistic dissonance between the copy and the chef’s own style can lead to feelings of revulsion: *“but at least I get this really disgusting feeling personally if you transferred somebody else’s creation like directly as is, there, well it doesn’t feel like my own handiwork or my own thing instead you get this kind of copy-cat feeling”*²¹⁸

And so, the inspired chef will, instead of copying a dish, work to adapt the idea so that it fits them and their restaurant: *“when [and idea] comes here, well, then it of course adapts and gets molded here in people’s heads into something different, and into what raw ingredients we’ve got available here”*²¹⁹. Working with their stylistic palette, a chef will add *“the little sort of twists”*²²⁰ – different raw ingredients, alternate methods of preparation, new visual layouts – that will turn an idea inspired from without into something that represents their vision within – to turn that idea into something that is exciting and interesting to the chef themselves: *“then of course the thing of what’s our style, then bringing it into it, like how do you get it like interesting”*²²¹. It is by bringing in their own style and flourishes to an idea that both novelty and ownership are developed.

²¹⁶ Chef 4 2exiii4

²¹⁷ Chef 6 2fxii

²¹⁸ Chef 7 2gi

²¹⁹ Chef 4 2gvi

²²⁰ Chef 1 2gii

²²¹ Chef 4 2gi

Other, perhaps more practical considerations come into play when adapting ideas that may come from across the world: *“the most important, you need to fit it into the environment that you’re working in [...] You can’t do things here like in Japan”*²²².

A chef may also not always realize that they are being inspired by something external right away, only to correct their course once they are hit with the realization. *“sometimes I remember in a way that like you did something and then you’re like, that oh fuck, this is real close to what I’ve eaten like two years ago somewhere (Right right) and then from it you still do like... a slightly more distinctive”*²²³.

Social media only serves to exacerbate this issue with its veritable deluge of content leading to chefs quickly forgetting where they’re getting a particular inspiration: *“On Instagram for example, after you’ve been browsing [...] Few weeks, and then you just, like, get this idea [...] it’s probably gotten in and stayed in your subconscious [...] you **think** it’s yours”*²²⁴. As with the previous example, here too, the chef will probably come to realize – or be told – that the idea isn’t wholly theirs, leading to further adapting and developing in order to pass the bar for ownership and novelty.

Yet even when an inspiration isn’t primarily derived from external sources, problems with novelty can arise: *“Sometimes you get those fun, fun coincidences that... we think that we’re coming up with something super cool and new [...] then you see, me or one of us sees somewhere through social media that, that in Finland or abroad some restaurant is posting some dish done in the completely same style or from the same raw ingredients”*²²⁵ In situations such as these, the chef may nevertheless decide to keep the idea as is, choosing to believe that this is just a case of two people independently coming to the same result. Their feelings of ownership are not impacted, and the definition of novelty gets muddled by the chef in order to resolve any internal conflicts.

This coping mechanism is one that all chefs in Finland are required to have, as Chef 6 explains rather pragmatically that these sorts of coincidences are bound to happen, especially in Finland: *“it even happens by accident, like, like it’s just, especially in Finland when there’s a few of these restaurant here around us who are using*

²²² Chef 5 2iv-vi

²²³ Chef 5 2ii

²²⁴ Chef 1 2hi-iv

²²⁵ Chef 6 2giii-iv

*essentially, uh, this same ideology [...] there's never that many, like it's counted like, in the tens of raw ingredients what's always, per week or per season what you've got to use, so it's a little inevitable that you'll get those same combinations being used"*²²⁶.

This is doubly true when one considers that most professionals in Finland – and Helsinki in particular – at the highest echelons of *Haute Cuisine* have worked with or for one another and have almost all worked in the same restaurants at one time or another, leading to some broad convergences in style.

Yet for some, ownership, and the risk of being labeled a copy-cat or simply a trend chaser can lead to disregarding certain things entirely simply because they are in vogue. This is especially true among older chefs, where an attitude of standing one's ground and stubbornly following one's own vision is more prevalent: *"we'll not cave in to what's done elsewhere"*²²⁷. These chefs may even choose to actively avoid what they see as being popular at the time: *"social media also has the, this kind of discriminating side [...] now [something is] blossoming there somewhere, someone does something similar. Well we're definitely not going there"*²²⁸. In these cases, ownership is also recognizing that one has one's own style and having the confidence to stay true to it.

However, interestingly, this attitude was also espoused by the youngest and least experienced respondent, Chef 7, as well: *"personally I don't that like, like that if I see something like on social media, off Instagram, then I don't immediately get this kind that I was to like make one of those"*²²⁹, yet in this case it was not due to a strong feeling of confidence in one's own style, but rather an admission that theirs isn't yet developed enough to properly adapt the ideas of others in a satisfactory manner: *"Yeah, like probably self-confidence yeah, but it's sort of like that you find that style of your own too, like alongside it (Mm) When you're doing"*²³⁰.

Related to this, younger chefs also recognize that their style is evolving. This means that while some ideas may get rejected at one time because they do not feel like they line up with the chef's style and create problems of ownership at that time, these ideas needn't be rejected forever, as styles evolve and an idea may one day no longer be

²²⁶ Chef 6 2gv-vi

²²⁷ Chef 4 2gvii

²²⁸ Chef 5 2eviii3-4

²²⁹ Chef 7 2evii1

²³⁰ Chef 8 2gi

as dissonant as it is at that moment: *“sometimes I vibe with, we use a lot, a lot of vegetables or the menu’s largely vegetable based, so... so sometimes I get these feelings that dang it’d be cool to do this kind of honest, honest meaty food or use duck liver [...] it’s sort of not my... like my style at all, and it isn’t, it isn’t what I want to do every day especially with my, with my name in my own restaurant [...] but then again, sometimes I get those days that damn it’d, it’d sort of be fun [...] I don’t ever throw away those ideas, like if really there’s some super good idea, then it could be that... that in half a year it just might really... fit well to this, this style that I’ll then at that moment be doing in this restaurant”*²³¹

Indeed, properly developing one’s style is crucial in terms of ownership and is something that younger chefs struggle with. Young chefs at the start of their careers may have an inkling of what they want their style to be, and thus seek out restaurants and masters that are interesting to them and match this inkling. Under the tutelage of these masters, they absorb as much information and know-how from them and their restaurants *“so like you know what kind of food you... personally want to make, that you’ve sort of learned like as much as you can learn under someone else sort of... (Mm) Like develop, and then you want to go off and do your own... things”*²³².

Taking these lessons and developing them into one’s own style, however, is a complex and lengthy endeavor: *“I’m starting to like... have in a way that ability, uh, well to read or think of my own, my own self [...] the kind of food I did then two three years ago, if I had to do some private dinner or, or anything at all, like then there was a lot of influences always from the, from the restaurant that I was working in [...] those restaurants were always the types where I really wanted to be working in, so they were, were also at that moment my, of my like stylistic direction [...] it took that couple of years actually, uh, I was actually personally in late 2016 we had the pop-up, so then I noticed, it had been a year and a half since I had left Ask, so, so uh... [...] started really being entirely this kind of own, own type of food, so it, it takes some time the, the process in a way, to get away from like the stylistic directions of others, which in a way modifies that, which, which my stylistic direction has gone”*²³³ This journey is

²³¹ Chef 6 2fviii-xi

²³² Chef 8 2hii

²³³ Chef 6 2fiii-vii

nonetheless vital for a chef to eventually be able to feel the necessary ownership over their work.

An element of this journey is also being in control of another restaurateur's kitchen, being in charge of developing everything it produces while not being fully in control of what the restaurant is themed around. Chef 7 is one such chef, and he makes an interesting point about ownership, highlighting that while the dishes are his ideas, he nonetheless has to express his creativity within the boundaries of the owners' visions: *"(you're here as chef, but above you there's still like these owners...) Yeah. (Who are also theoretically, that... is it also theoretically limiting that you need to think that what is their vision of the restaurant?) Yes. [...] I don't see it as limiting, but you have to remember still that I'm like, working for them, and it's their restaurant, so then I have like from this been aware of the stance of what kind of food is wanted to be made here and such [...] certainly if I had like, entirely my own place well I'd probably do some things differently, but I can [adapt] really well"*²³⁴

Lastly, novelty, as covered in other sections, need not always be related to working with dishes that were inspired from someone else's work. When chefs revisit their old ideas, they need that idea to take a step forward while retaining its intrinsic qualities that made the idea the chef's own: *"you shred the original to the bones, like this, back, and then you take it even more forwards, like that it somehow, flavor profile... or maybe even... (Mm) So that it'd be better than before. So it's a bit like version 2.0 [...] (So not, not version 1.2, but it always has to go to 2.0?) Yeah, of course, of course, because like that, if you change the decoration on top there... [...] the sauce is, is made with thyme or parsley, then it isn't like, it's already like, it's already so close, that yeah you need to leap forwards with it, like it needs to have some sort of developmental arc [...] it might be something that you've done before, but you're taking it forward"*²³⁵ As another chef says perhaps more succinctly: *"the main raw ingredient stays the same, the flavor profile changes to something completely different"*²³⁶

²³⁴ Chef 7 2gvi-viii

²³⁵ Chef 5 2hii-v

²³⁶ Chef 7 2hxiii

5.3. RQ3: Do these systems of culinary innovation differ from those covered by previous studies on the subject?

The model presented in section 5.1. and its sub-sections concerning culinary innovation is undeniably different to the models presented in extant literature. The research shows that, at least in the temporal and cultural context in which it has been conducted, a way of approaching culinary innovation which is distinct from what has already been written about elsewhere exists. Nevertheless, the approach represented by this model is an amalgamation of aspects and elements of the handful of models and interpretations presented by other researchers, with some new elements. The main four models of culinary innovation that are considered in this comparison are the ones developed by Ottenbacher & Harrington (2007), Stierand & Lynch (2008), Stierand, Dörfler & MacBryde (2014) and Feuls (2017).

This section and its subsections, therefore, aim to compare the Malmivaara model built in section 5.1. with the four models mentioned above, presenting the differences and similarities between said models. It is hoped that this will help the reader better understand how this research presents a new way to see culinary innovation, building upon some elements of these extant models, as well as challenging other parts of their constructions.

5.3.1. Differences with Ottenbacher & Harrington

The research presented in previous sections shows that as the Ottenbacher & Harrington (2007) model (referred to as the OHM here on out) suggest, there exists some form of process for culinary innovation, and that Finnish haute-cuisine chefs themselves recognize its existence. This process is shown to have certain steps, selection gates, and feedback loops, and although Finnish haute-cuisine chefs adhere to this process in varying degrees when innovating, the core concept of its existence remains true.

Where the research diverges with the OHM is in the steps identified in the process, the existence of feedback loops, as well as the stance on the rigidity and technical nature of the process.

As table 17 below identifies, the OHM and Malmivaara (2021) model have some similarities in their steps, they nonetheless differ noticeably in some regards.

Table 17 Comparison of models

Ottenbacher & Harrington (2007)	Malmivaara (2021)
1. Idea generation	1. Initial Idea selection
2. Screening	2. Internal testing
3. Trial & Error	3. External testing
4. Concept development	4. Secondary idea selection
5. Final testing	5. Refining
6. Training	6. Delivery
7. Commercialization	7. Feedback
8 Feedback/Learning	8. Learning

Where the OHM chooses to include idea generation as the first step in their model, the Malmivaara model does not include this. The rationale for this being that creative idea generation is an activity that takes place outside of the innovation process. Chefs are constantly coming up with ideas organically, as is evidenced by some chefs speaking of notebooks filled with ideas that never go anywhere.

Instead, this research points to initial idea selection being the first step in innovation itself. It is at the point when an idea gets selected that the research shows that the innovation development process begins. This is in contrast to the OHM's 2nd step, screening. In the OHM, ideas only face one selection gate, which is at the start of the process. This research shows that for Finnish *Haute Cuisine* practitioners, selection or screening happens not once, but two to three times during the innovation process. This is an interesting difference, as the OHM makes little reference to failures in the innovation process – that is to say ideas which do not make it to launch – nor does it spend much time identifying where dishes get the axe.

Further contrast exists between the OHM and Malmivaara in terms of idea selection, with Malmivaara not only identifying different criteria for selection, but also the existence of dichotomy in approaches to this screening process, which is the select/reject approach in initial selection. Table 18 below presents the screening criteria of the OHM along with the selection & rejection criteria identified in tables 9 & 10 in section 5.1.1.

Interestingly, nearly all of the OHM selection criteria are mentioned by the respondents in this research. The only one that does not get mentioned is “menu pricing

considerations”, which does not appear to factor into the selection process of Finnish chefs. Equally interesting is the far greater list of criteria reported by Finnish chefs, which reveals a far wider and more granular gamut of considerations in Finnish *Haute Cuisine* when selecting ideas to work on.

The way ideas get tested is also treated differently in this research than it is in the OHM. Where this research divides testing to internal & external – and recognizes that some chefs do not report the former – the OHM lumps both together. In addition, the OHM once again does not mention when prototyping does not succeed, whereas this research shows a loop back to internal testing when external testing doesn’t work, or the complete abandoning of an idea at the secondary idea selection stage if testing takes too long.

Indeed, where the OHM moves directly from testing to concept development – or as this research calls it, refining – this research sees it as important to include the secondary idea selection step.

The refining that takes place after this secondary idea selection, as reported by respondents in this research, is also somewhat different from the concept development of the OHM in a variety of ways.

For one, its position in the innovation process isn’t as set in stone as the OHM’s concept development, but it also includes both more and less at the same time. Whereas the OHM’s concept development is set firmly after testing and includes a great deal of standardization and planning for the eventual launch of the idea – though at differing levels depending on how many stars the chef has – refining is a strange beast that exists both before and after the launch of a developed idea, and includes elements of the OHM’s final testing phase, while relinquishing some of the standardization and training to the (potentially) subsequent delivery phase.

Similarities existed, of course, like with the OHM and this research both showing that this is where a chef will work to develop the idea into something that fits and works with all that surrounds it to make sure that it works to support the creation of the cohesive whole that the restaurant experience is.

Table 18 Comparison of selection criteria identified in the Ottenbacher & Harrington (2007) and Malmivaara (2021) models

OHM screening criteria	Malmivaara initial rejection criteria	Malmivaara initial selection criteria	Malmivaara secondary selection criteria
Seasonality of products	Cannot be executed in the kitchen	Raw ingredient availability	Quality
Quality of products	Does not fit with the restaurant	Enthusiasm for the idea	Taste
Fit with cooking style	Technically infeasible based on experience	Idea feels complete	Appearance
Menu pricing considerations	Too challenging for customers	Tastes good	Current menu fit
Fit with menu style	Available raw ingredients aren't worth using		Concept fit
Customer acceptance	Does not spark interest		Originality
Operational factors	Lacking skill to execute Ideas underdeveloped		

However, as this research shows, for a majority of chefs, refining can also take place after the eventual commercialization of an idea as real-world experience helps chefs and their teams realize where optimization can take place in the delivery process and slight improvements can be made to the overall quality of the idea. This is, according to all respondents who speak of the process taking place post-launch, a process that continues to take place until the idea is retired. This is in contrast to the OHM which appears to claim that once a dish (and indeed the OHM is concerned only with dishes as being what makes culinary innovation) exits the kitchen, it faces little to no changes. Indeed, the OHM in some cases presents innovations as not changing at all during their lifetime post launch.

It must be noted that the Malmivaara model challenges the clean-cut procedural approach of the OHM. This research shows that the innovation development process of Finnish chefs appears to be far fuzzier and messier than what the OHM presents, with elements changing place and order, being dropped altogether, and having aspects of them be melded with others.

This dovetails well into the subsequent delivery phase of the Malmivaara model, which includes elements of the OHM's concept refining, as well as its training, final testing, and commercialization steps. It is here that the idea is propagated among all those who will be involved with its delivery to consumers, with training of staff and final testing to apply the final seal of approval and bring the idea out to the wider world.

Lastly, the steps of feedback and learning. Where the OHM claims that these are one and the same, and only feed back into the idea generation steps of the future, this research shows a difference in approaches among its respondents. For one, feedback is something that is sought out throughout the lifespan of any idea that makes it to launch and is used during its lifetime to improve it when necessary. Furthermore, feedback (in addition to experience) leads to learning, which itself feeds back into every step of the innovation process, as chefs learn how to better innovate, but also new methods that can be used in subsequent steps of the innovating process.

The main difference between the OHM and Malmivaara models, then, are some of the differences that Stierand identifies throughout their research and various publications, including Stierand & Lynch (2008), which shows that culinary innovation is not as clean and procedural a process as the OHM model would have its reader believe.

Malmivaara shows that culinary innovation – insofar as in the cultural and temporal setting that it studies – is filled with gates, granularity, feedback loops, multiple steps in which the process may be aborted due to an idea being perceived as a dud after all, and above all, far messier and less rigid and managerial than what the OHM presents.

5.3.2. Differences with Stierand & Lynch (2008)

When comparing the innovation model presented in this research with what Stierand presents in Stierand & Lynch (2008), this research provides more structure while agreeing with the central thesis of the Stierand & Lynch model (referred to as the SLM here on out) that culinary innovation is not only dish focused, but also a messy and artistic endeavor with deeper social roots in the communities it takes place in.

The SLM presents culinary innovation not as an explicitly step by step process, but rather an activity which occurs at the heart of a variety of elements, with these elements being:

- Artistic aspirations
- Continuous and discontinuous conditions
- Learning and networking
- Adoption and diffusion
- Perceived newness and change

Where the SLM rejects the notion of continuous innovation or indeed the possibility of culinary innovation existing in a process with distinct steps and logic gates, this research finds that such a process does exist and is indeed recognized as existing by most respondents. However, this research does agree with the SLM that the model is not a rigid structure, and that chefs can skip steps, rearrange them, and generally work in a discontinuous way which more traditional NPD models such as the OHM do not allow for.

As presented in previous sections, the Malmivaara model also identifies passion and other subjective artistic factors such as enthusiasm and originality as criteria for selection throughout the innovation process and, in a way, motivators for innovation. Indeed, respondents in this research spoke of vision and expression of said vision as

a key part of *Haute Cuisine* and culinary innovation, and that its strengthening made innovating easier. However, this research argues that these elements exist to a greater degree in the realm of creativity that precludes innovation, which shall be discussed further in section 5.4.

The research also points to similarities in ways in which *Haute Cuisine* practitioners in Finland view different kinds of innovation, and that much as with the ideas of perceived newness and change identified by the SLM and its recognition of architectural innovation as presented by Henderson & Clark (1990). It must be noted, however, that Finnish chefs appeared to consider incremental innovation as presented in the Henderson & Clark (1990) model as not being meaningful enough to be truly considered innovation.

Another element of the SLM, bringing forward lived experiences and the heuristics that chefs build throughout their career as a part of the innovation process, is validated by this research. As the feedback & learning elements of the Malmivaara model demonstrate – as well as the greater importance they have in the model than what they were given in the OHM – chefs build on lived experiences and their worlds to construct heuristics and facilitate future innovating and developmental work.

Further to the learning & networking element of the SLM, this research finds that tradition plays a big part in culinary creativity among Finnish chefs. Many of the respondents work within the larger tradition that has been developed in Finnish *Haute Cuisine* over the past decades, which itself is based on elements of the New Nordic movement and more traditional Nouvelle Cuisine elements such as seasonality. This tradition is reinforced to some degree by the relatively limited size of the *Haute Cuisine* field in Finland, which leads to most chefs working with or for one another and a situation where a lot of culinary innovations can resemble each other, or at least appear to be a part of the same broader culinary family.

5.3.3. Differences with Stierand, Dörfler & MacBryde (2014)

The Stierand, Dörfler & MacBryde (2014) model (referred to as the SDMM here on out) continues what the SLM sets out. Its primary difference, in addition to being explicitly based on fieldwork as opposed to more theory-based work for the SLM, is further developing a model for the legitimation of innovation. The SDMM also makes

contributions to the discussion on creativity that precludes innovation, but this will be discussed in more detail in section 5.4. similarly, as with the input on this subject from the SLM.

While the SDMM presents a good description of how innovations get adopted and legitimated – and thus become innovations in their own right as opposed to mere inventions – the SDMM continues where the SLM left with regards to the way in which innovations are developed. Much as with the SLM, the SDMM argues that innovation is a messy creative process that exists at the heart of a variety of elements, and that sequencing these into a process is a fools' errand.

The research presented in RQ1 challenges this notion of culinary innovation being something that cannot be turned into a process: chefs themselves either explicitly recognize that there is a way in which innovations get developed, or the way in which they describe the action of innovating demonstrates a process. And while the SLM and SDMM are validated inasmuch as this research showing that the innovation process is not the kind of highly technical and clearly delineated process identified by the OHM, but rather a process that exists with messy boundaries and allows for steps to be skipped entirely, it does not justify the argument presented by the SLM & SDMM research that such a model cannot exist at all.

In addition, the SDMM presents restaurant guides and other related media as the arbiters of innovation and the chief legitimators thereof. Respondents for this research are somewhat dismissive of this notion. They admit that the guides' recognition, when they come, are welcome accolades, but that their judgement is not the be all, end all that some make it out to be. Indeed, as outlined elsewhere in this research, some are wholly dismissive of the guides, calling their influence as being something that stifles innovation and leads to *Haute Cuisine* being turned into a farcical rich peoples' McDonalds. Legitimation of their innovation comes primarily directly from the *Haute Cuisine* community both around them and on social media, and from customers who come to enjoy their food.

Of course, guides and critics still have some influence in legitimation. The culture has been built around them and a negative review or a drop in ranking can signal to customers that the chef and their establishment are not as worthy as they once were. Therefore, chefs will still - regardless of what they may claim - excitedly await the

publication of any new guide or review, but the consensus appears to be that this is done largely out of trepidation.

Nevertheless, while the SDMM provides good avenues by which to view the ways in which culinary innovations are legitimated, and supports the notion that culinary innovation takes place in a messy environment with goals that do not necessarily align with the motivations of more traditional innovators in other industries, it does not wholly reflect the reality that this research has presented for professionals in Finland in the late 2010's.

5.3.4. Differences with Feuls (2017)

Feuls presents culinary innovation as a social process, where chefs interact with the world around them and innovate through these interactions by repeating, adapting, or differentiating (that is to say, bringing in wholly new practices from outside the culinary world).

This Feuls model takes an even more liberal approach to the innovation process than the SLM, rejecting any clear and defined structure in favor of more abstract approaches. This stands in direct contrast to what this research has found, which explains that chefs have a distinct, if messy, way in which they innovate with its selection gates, steps, and feedback loops. However, Feuls' model nonetheless has some of its elements appear in the Malmivaara model as well.

Chief among these is innovating by repeating. The two facets of innovation by repeating, repeating one's own work, and repeating the work of others are present in the Malmivaara model, albeit at different points of the process. Repeating one's own work leading to innovation is present in the post launch refining stage of the model, whereby chefs working every day on the same dish leads to new developments and incremental innovations. As noted in section 5.1.5, chefs themselves recognize this, choosing to try new things with existing work as reproducing the same work over and over for what can occasionally be months will inevitably lead to chefs feeling bored and the quality of their work decreasing.

Repeating the work of others, on the other hand, is present in the testing phases, as chefs who've been inspired by the work of others and decided to select ideas based

on that work to recreate the work in their own kitchen. As stylistic differences and different lived experiences mean that a chef will reproduce this work in their own “voice”, the test(s) will naturally lead to chefs innovating with the combination of their internal skills and local resources with the external influences.

The adapting dimension of Feuls’ work is also present in this thesis’ research. Once again, in the testing phases, chefs find themselves playing around with what their internal toolbox contains, transposing techniques or approaches learned and developed for idea to a wholly new one. A notable example of this being the idea mentioned in the title of this thesis: potato peel ice cream. In this case, Chef 5 and his team took knowledge and skills learned and usually applied to more traditional ice cream domains, and applied them to a new domain, the humble potato. The result, an adaptation of existing practices into new domains, is a textbook example of Feuls’ adapting dimension.

The only dimension present in the work of Feuls that is nowhere to be seen in what the respondents in this research reported is that of differentiating. Where Feuls’ research subject reported bringing in revolutionary new ideas from other domains, Finnish respondents did not appear to travel outside of their culinary world when innovating.

5.4. RQ4: Do these sources and methods for creativity and ideation leading to innovation differ from those covered by previous studies on the subject?

The research presented in section 5.2. presents valuable insight into the sources and methods for creativity and ideation that in large parts has not been written about in previous entries into the academic corpus on the subject.

The different cultural, temporal, and generational contexts which the respondents for this research inhabit are notably different to all that has come before. Ottenbacher & Harrington (2007), Horng & Hu (2008), and Stierand, Dörfler & MacBryde (2014) with their samples dating from 2006, 2005 and 2008 respectively, exist in a pre-social media era. Indeed, Instagram – the social media of choice for chefs as identified by respondents in this research – was still years away from release during these research

periods. And even in Feuls' (2018) research, which took place in 2014, there is barely any mention of the impact of social media. Lastly, Stierand & Lynch (2008) appears to exist wholly outside of any field work and is therefore only a critique of existing research without providing any new observations – albeit interesting ones.

Furthermore, the respondents for the research conducted by the researchers identified above are largely focused on continental European chefs (with the exception of Horng & Hu who interview East Asian chefs as well). As identified in section 3.5., chefs in the Nordics, which includes Finland, exist in a different culinary paradigm to those continental European and East Asian chefs of other studies, and thus have been shown in section 5.2. to view creativity differently to their peers. Indeed, a reminder of how some Finns feel about their continental peers: *“I often think of like... like some three-star restaurants, in Germany since I follow them [...] I look at their dishes and I think that yeah I'd never want to make something like this [...] this is sort of so embarrassing to look at, but... that's like their vision”*²³⁷

Lastly, the chefs in this research are younger and largely of a different generation than the respondents in other research, which is shown to affect how individuals work inside organizations. Interview subjects in prior research are born, from what can be surmised from what the researchers mentioned above reveal of their sample, from 1946 to 1975, and skewing towards the older side. In contrast, respondents in this research were far younger, being born between 1971 and 1992, and skewing towards the younger side.

It is therefore not surprising that the ways in which inspiration comes about and is converted into ideas is different in this research sample compared to what others have published.

5.4.1. Differences with creativity and ideation in Ottenbacher & Harrington (2007)

Ottenbacher & Harrington in their 2007 model (the OHM), present some views on creativity with regards to innovation, although some elements covered in RQ2 in a purely pre-innovation creative ideation sense are present in the OHM at points other

²³⁷ Chef 3 2gxiv-xvi

than just ideation. Some similarities exist between the OHM's view on creativity and ideation and the data presented in this research, but many differences are about.

Perhaps the most foundational difference is to be found in the nature and structure of creativity and ideation. The OHM presents these being part of an orderly and rational process, which is undertaken as a strategic activity inside of a business unit for that business to obtain or maintain competitive advantage. This research shows that this view fails to understand both the process and motivations behind chefs' creative ideation.

First and foremost, the rigidity of the process is one that all respondents to this research would balk at. Where the OHM would present creativity and ideation as formulaic and easily replicated processes that can be rigidly replicated, this research shows that they that require space and time to properly come about, and too much formalization and standardization can and will kill creativity.

The OHM also takes a very managerial view on the creative process, speaking of chefs working to create competitive advantages through differentiation. While there is some element of truth to what is being said – that is to say that ownership & novelty are important factors for chefs when generating ideas – the notion that chefs are seeking out ingredients that nobody else can use for a competitive advantage is, at least in Finland, untrue. This is, in part, due to most of the restaurants being situated within a few kilometers of each other, and there being a very limited number of raw ingredients and producers available. Competitive advantage – if having one's food being different from others can be called that – comes not from exclusivity of raw ingredients, but rather, exclusivity in cooking style. Each restaurant will ultimately look like its proprietor, and that is what sets it apart from others.

As for ideating itself, chefs, as RQ2 shows, ideate continuously at differing levels of intensity, jotting down ideas as they encounter various sources of inspiration. This is done not for some strategic concern, but out of a desire to create. Chefs are craftsmen who love their work, but all respondents agree: doing the same thing *ad infinitum* is both impossible due to raw-ingredient and quality concerns and more importantly, due to personal interest. Chefs would grow bored and see their skill levels stagnate if they did not keep things evolving. Seasonality also plays a large part in this ideation.

Seasonality, which is also understood differently by the OHM than it is in this research, is a key driver of ideation. For the OHM, chefs seek out seasonal ingredients out of a strategic reasoning to ensure maximum quality. This research shows that seasonality among Finnish chefs is different. Seasonal ingredients are indeed of a higher quality – and chefs agree that there is no point in working with low-quality ingredients – but the reason that they are picked is due to their limited availability and the excitement that it produces. Chefs know that they have a limited window during which they can work with a particular set of ingredients, and they approach these ingredients with interest, curiosity, and an eagerness to play rather than the OHM’s robotic quality focus.

The OHM’s view on creativity is not entirely robotic, however, and it recognizes that chefs seek out experiences to be inspired. These sources of inspiration, however, are somewhat different from those identified by this research. Table 19, below, offers a comparison.

Table 19 Comparison of sources of creative inspiration between Ottenbacher & Harrington (2007) and Malmivaara (2021)

Ottenbacher & Harrington (2007)	Malmivaara (2021)
Visiting a colleague’s restaurant	Literature
Cooking literature	Experiences
New cooking technology	Old Ideas
Visiting food markets	Raw Ingredients
Cooking shows	Social Media
Traveling abroad	Environment
Experiences from previous employers	
Ideas from customers	

As outlined above, some similarities exist between the sources of inspiration of both researchers. There are also differences, some expected some less so.

Similarities that exist are in the experience and literature segments. As respondents in this research have themselves said, cookbooks were of far greater importance in the early 00’s when the OHM was developed, and experiences like visiting other restaurants, markets/producers, and traveling, along with what has been learned at

previous employers remain staples of the inspirational font that chefs draw from. However, some experiences differ, with Finns speaking of spending time in nature as a key source of experiential inspiration.

The expected difference is, of course, social media. The great influence among chefs in 2018 did not exist when the research for the OHM was conducted, and thus cannot be rightly expected to be an influence. However, this research shows that the spread of this modern technology has revolutionized the way in which chefs get inspired, unlocking an unending stream of inspiration and discovery from around the world.

Perhaps the most notable difference, however, is the lack of raw ingredients as a source for inspiration in the OHM's data. Respondents in this research give a lot of weight to interacting with ingredients as a source of inspiration and ideas, but the OHM does not mention this at all.

Interacting with ones' environment is also barely touched upon by the OHM. Where respondents to this research mention the restaurant space, tableware, and broader customer dining habit trends as sources for inspiration and ideas, the OHM barely mentions this. The only slightly similar mention is taking ideas directly from customers – something Finnish chefs do not do – but past that, mention of one's environment and its effects on creativity and ideation are absent.

Interestingly, some ideas present among the OHM are not mentioned by respondents in this research. Cooking shows on television do not appear to have been worth mentioning by any respondents, nor is new cooking technology explicitly mentioned either.

Dampeners on creativity were not explicitly mentioned by the OHM – and indeed one could argue that for the respondents of this research the OHM and its rigidity are the dampener – although one was alluded to: customers. While customers and their limits are not the greatest dampener for Finnish chefs, it seemed like chefs in the OHM were terrified of upsetting theirs. This is an interesting subject to note, as some chefs in this research spoke of seeing the work of their continental peers – peers that make up the OHM's research sample – as embarrassing.

When it is time for a chef to properly develop a fragmented idea into something that can be passed on to the innovation process, the OHM presents a process that can be

to an extent recognized in Finnish chefs as well. Chefs consider ingredient, flavor, texture, and color combinations to generate a fully-fledged idea that is ready to be selected or rejected for testing.

One difference, however, was the kinds of combinations that chefs would consider. Those mentioned by the OHM, combining exotic spices with local fare or bringing in luxury ingredients into more traditional dishes, fly in the face of the style eschewed by most respondents in this research. Truly, cooking style changes the way in which a chef approaches ideation.

5.4.2. Differences with creativity and ideation in Stierand & Lynch (2008)

Stierand & Lynch (2008) in their model (the SLM) discuss creativity and ideation from the perspective of artistic aspirations. Contrasting with the view espoused by the OHM that chefs when innovating are technical inventors, the SLM purports that chefs are in fact artists, and views creativity and ideation through that lens.

In that respect, the SLM validates the weight and importance given to ownership and style in this research. When chefs ideate, the SLM implies, they do so in a way that expresses their artistic interests and visions. This research agrees with this viewpoint, and that creativity and ideation are the ways in which chefs choose to represent what they see as the platonic ideal of food, as defined by their artistry at that particular moment.

The SLM further speaks of creative inspiration happening through knowledge transfer within the *Haute Cuisine* community. While prescient, this is seen as legitimating the eventual importance of social media as a key source of inspiration for chefs and in a way identifying the reason which has led to social media becoming so important. Chefs are inspired by the networks which they have around them and the knowledge that gets distributed within these, and while at the time of the SLM those networks were far smaller and slower, the effect is similar to the knowledge transfer occurring on social media.

The SLM's artistic focus also validates this research's argument against the OHM, that creativity cannot be rightly managed. However, this research does not entirely agree with the notion that creativity cannot be managed, as data shows that dampeners and

motivators do exist. In that respect, while creativity cannot be explicitly managed, work can nonetheless be made to create environments in which chefs are helped to achieve their full creative potential.

However, the SLM also brings a major dampener, and that is the same mentioned by the OHM, limitations – real or perceived – set by key stakeholders. These stakeholders, the eventual legitimators of the idea when it makes it through the innovation process, are given an outside limiting influence on creativity by the SLM.

This research shows that fears of stakeholder judgement do not appear to factor in at the creative level for Finnish chefs. While some legitimator related concerns are present later in the innovation process at various selection gates, chefs do not allow their creativity to be bridled by outside concerns. Indeed, creativity and ideation are the purest form of expression for chefs as they do not yet have any concerns about the feasibility or acceptability of ideas at this stage.

5.4.3. Differences with creativity and ideation in Stierand, Dörfler & MacBryde (2014)

As covered in section 5.3.3., the Stierand, Dörfler & MacBryde (2014) model (the SDMM) also discusses creativity at length.

Echoing sentiments published in the SLM, the SDMM continues to argue that creativity and ideation cannot be managed or forced. The notable improvement in this line of reasoning presented by the SDMM is the inclusion of interview data which validates this, presenting research findings which mirror those in this research, where chefs explain that creativity cannot be forced. This research agreed – with some caveats – with these points when they were a part of the SLM and continues to argue with them in their more developed forms in the SDMM, while maintaining its criticisms as established in section 5.4.2.

However, it is interesting to note that the SDMM research recognizes to some degree a generational change among chefs. At least one venerable chef interviewed for that research is reported as complaining about younger chefs. Said chef gives what can be presumed to be a made-up outlandish example of creative output generated by a younger chef as a way of expressing exasperation at this new generation's creative

paradigm. While the example itself is more of a display of crankery more than anything else, it demonstrates something very interesting indeed: stylistic approaches and creativity differ even inside of cultural contexts between different generations. This further validates the view of this research that the findings presented in RQ2 are uniquely tied to the generational and cultural context of the Finnish chefs and prove that when discussing creativity and creating environments that foster it, these generational and cultural differences are to be considered.

The SDMM also speaks to chefs being artists and creativity as artistic expression in similar tones as the SLM. However, the SDMM brings more substance to this argument with the use of research data. It argues that chefs ascribe value to ideas based on aesthetics and whether or not chefs believe that these ideas meet the various criteria that their style and vision have created. This research agrees with this, as exemplified by chefs using relative and subjective terms when talking about the quality of an idea, such as the notion of an idea looking good to them or feeling like it represents who they are.

The SDMM takes this further, levying criticism somewhat directly at the OHM, arguing that factors mentioned by the OHM such as production efficiency, costs, lead time, and capacity utilization are not metrics by which chefs ascribe value to ideas. This is done to further the notion of the chef as an artist as opposed to a technical inventor. This research is inclined to agree, to an extent, with its respondents scarcely mentioning any of the metrics mentioned above at the ideation stage.

However, respondents do mention some of these metrics at later, post-ideation stages. Lead time, efficiency, and capacity utilization are quality of life elements that will be taken into consideration when an idea makes its way down the innovation process. After all, artistic considerations are indeed all that matter when generating ideas, but eventually if one is to present these ideas in real world circumstances to consumers, the realities of producing and reproducing whatever the idea pertains to in a reasonable time frame with equally reasonable human resource usage become relevant.

As for cost, chefs do not appear to be actively thinking about this metric when generating ideas, but it appears to be addressed indirectly by the cooking philosophy

espoused by many Finnish chefs: that of zero-waste or raw-ingredient usage maximization.

This dovetails well into the matter of sources of inspiration. The SDMM does not speak much on what inspires chefs to be creative, and indeed seems to largely hand-wave away the matter, speaking more of inspiration being an unknowable force that is ill defined. What little gets mentioned is not surprising, however. The main source of inspiration mentioned by the SDMM is working with raw ingredients. As the SDMM explains, when chefs are handling raw ingredients during day-to-day kitchen work, the connection they feel with the ingredient inspires them. This research shows much the same thing applies.

However, an absence of discussion on other sources of inspiration or how chefs translate the various sources into ideas shows notable shortcomings of the SDMM, and how it seems to refuse to look into how creativity can be fostered by providing these inspirations or creating spaces which have the correct stimulants and absence of dampeners for creativity.

The SDMM also appears to separate creativity into tiers, arguing that some forms of creativity – notably when a chef is made to react to a surprise during service and create something new on the spot – are illegitimate, or do not represent real creativity. While at the level of innovation, respondents for this research might be inclined to agree, arguing that such solutions are often too incremental or lack enough novelty to qualify, with regards to creativity, respondents did not differentiate between types. An idea is an idea, and even if the work that the idea creates does not lead to a groundbreaking idea, it is still an act of taking internal knowledge and reacting to external stimuli to solve a problem.

Yet the chief criticism that can be made of the SDMM based on this research is one that can also be leveled at the SLM: that chefs are cowed at the creative and ideating stage by the perceived limitations imposed on them by legitimators. The SDMM takes this even further than the SLM, adding professional critics to the group of perceived legitimators limiting creativity. As outlined in section 5.4.2., this research continues to argue that while concerns regarding legitimators may take place at later, post-ideation stages, Finnish chefs do not allow these to affect them when coming up with ideas. Indeed, chefs themselves say that they've often reams upon reams of ideas tucked

away in figurative and literal closets that never get worked on, demonstrating that the only outside influence limiting Finnish chefs' creativity is not legitimators, but winter.

5.4.4. Differences with creativity and ideation in Feuls (2018)

While they do not mention creativity directly in any meaningful way, Feuls (2018) nonetheless speaks of elements that pertain to creativity indirectly, providing an interesting and more recent look at the work of continental chefs in this domain.

Feuls' work appears to continue in the tradition of the SLM and SDMM, seeing chefs not as technical innovators working within strict constraints as presented by the OHM, but as artistic types whose creative work when ideating reflects in some respects a more playful and curious bent. Chefs are shown to want to toy around with the ingredients and tools that surround them, thinking about work they've done in the past and things they've seen elsewhere, and letting their mind run free with these elements.

Indeed, while Feuls does not mention sources of inspiration explicitly, their work nonetheless lists a good amount of them, providing significant overlap with the results of this research. As mentioned above, raw ingredients, one's environment, and old ideas all are mentioned to some degree, as is literature. Only experiences and social media are absent, although the core of social media – seeing the work of others – is present and mentioned.

Indeed, it feels like one of the primary shortcomings of Feuls' work, which is based on fieldwork done in 2014, is its complete lack of acknowledgment of social media and its influence on the work of chefs. If, as Feuls presents, a chef is often ideating based on what they see displayed in the work of others, then it feels like a great oversight to be ignoring the largest repository of culinary work available. This is especially astounding when one considers that in 2014, chefs had already been posting on networks like Instagram for some time. (Ramsay, 2012; Blumenthal, 2013; Redzepi, 2013)

Nevertheless, Feuls makes a convincing case that chefs take these sources of inspiration, and work to translate them into ideas using the language of their style. Indeed, the importance of style and ownership is once again stressed, and Feuls makes a good case for why novelty is a key factor leading to ownership. Feuls also

takes a welcome departure from what the SLM and SDMM present and recognizes that legitimators are not a limiter on creativity itself.

In their conclusion, Feuls also presents the case for looking at chefs over a longer period of time, to see both the development of chefs along the years, but also to identify the shifting paradigms as new generations of chefs enter the field with their novel visions and evolved styles.

One final reproach and difference between the work of Feuls and this research is Feuls' lack of interest in chefs' lived experiences and how those may play into creativity, as well as a stubborn focus on work happening only in the kitchen and in kitchen-adjacent professional environments, ignoring the creative work that takes place in homes, in nature, and elsewhere in the world which appears to hold some importance to the respondents in this research.

5.4.5. Differences with creativity and ideation in Horng & Hu (2008)

Being the only work that research is being compared to in this section that is solely about culinary creativity, Horng & Hu (2008) offer an interesting point of comparison not only thanks to its subject, but also thanks to its variety in respondents.

Indeed, Horng & Hu's sample, with both East-Asian and Western respondents (and rather amusingly, pastry chefs being assigned as their own cultural group), helps highlight the differences that different cultural contexts bring to creativity and ideation. Furthermore, the with the Western respondents being based in America, Horng & Hu's sample broadens the scope of respondents even further.

Interestingly, as with the SLM, the SDMM and Feuls, Horng & Hu prefer the label of "artist" for chefs and seem to embrace creativity as a distinctly artistic, playful, and creative endeavor where a chef's ideal vision is translated into something real, as opposed to it being a strategic and calculated affair as outlined in the OHM. As such, Horng & Hu present the activity of being creative in a culinary sense as an act of restoring a chef's vitality as opposed to it being a purely survival-based exercise for commercial purposes.

Through their work, Horng & Hu develop a 4-step model for creativity (referred to as the HHM here on out) based on the work of Wallas (1926). The four steps of this model are outlined below in Figure 3:

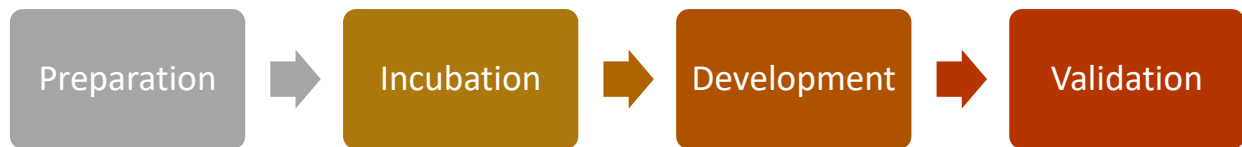


Figure 3 Horng & Hu (2008) culinary creativity model

In short, these steps include preparation, where chefs absorb as much information from around them that can act as inspiration, incubation, where these inspirations are translated into ideas or idea fragments, development, where the ideas are refined and fleshed out, and validation, where the ideas are gauged for further development potential. This model is – to an extent – analogous to the findings of this research, which also recognizes sources of inspiration, inspiration, idea development, and initial idea selection as largely being what happens prior to innovation development.

Indeed, what the HHM presents is in a lot of ways quite similar to what this research shows. Firstly, the ways in which chefs are inspired match what respondents for this research claim, although for obvious reasons, social media is absent. Nevertheless, the core of what happens for inspiration – that chefs utilize all of their senses to interpret and observe the world around them – remains the same, with the respondents for the HHM also reporting the use of notes and other methods of preserving their observations and interactions with the world to utilize at a later date.

The respondents for the HHM research report also looking at the work of others to better be inspired, and that inspiration can come from all manner of unlikely sources around them. Moreover, the sources of inspiration are not universal, with chefs reporting different sources as well as it being important to be imaginative and keep one's mind open to new possibilities. This tracks somewhat closely with what the respondents for this research reported. It is also encouraging to see that chefs from different cultures express different kinds of sources of inspiration, furthering the idea

that while creativity as a process may be somewhat uniform, the parameters which influence it vary across cultures.

Once inspired, the path shown by the HHM appears to be similar to what has been reported in earlier sections of this thesis. Ideas float around either as thoughts or scribbled notes, drawings, or pictures for an indefinite amount of time. Eventually, chefs pick an idea to develop further, and they work to flesh out and define the idea from a nebulous swirling mass to a clear concept.

Utilizing prior knowledge as well as fantastical imagination, the HHM presents idea development as the synthesis of disparate strands of information from past experiences, creative inspirations, and technical know-how. Interestingly, the HHM features several respondents saying that this phase of creativity can be collaborative, with others being able to provide key insights. This research does not quite show this, with collaboration among Finnish chefs happening more once ideation is done.

Finally, when an idea has been fleshed out sufficiently, the HHM presents chefs as evaluating or validating ideas. At this stage, the HHM echoes elements of the SLM and SDMM, and presents legitimators as an influence on this final step of what the HHM sees as the creative process. This research, once again, disagrees with this finding, finding that among Finnish respondents, legitimator-related concerns appear later, if at all.

The HHM also validates other aspects of this research, as the research for the HHM mentions dampeners and stimulants for creativity not only existing, but closely matching those presented in RQ2. Talk of sufficient free time and absence of stress is present, as well as sufficient freedom to ideate in peace. The HHM thus recognizes the potential of creating environments that help foster creativity, and further recognizes the needs for allowing for all kinds of sources of creative inspiration.

6. Discussion

The research presented in section 5 shows a detailed picture of the state of culinary innovation and creativity in Finland in the late 2010's. Finland, operating at the periphery of *Haute Cuisine* and boasting little formal recognition in the form of international awards such as Michelin stars, is nevertheless a country which boasts a small but lively *Haute Cuisine* scene with chefs working hard to present their own platonic ideals of gastronomy. Chefs are inspired to create by a host of different sources, and work in a somewhat shared manner to develop these inspirations into innovations which represent their unique visions. The how's and why's of this have been covered in sections 5.1. & 5.2., and sections 5.3. & 5.4. have compared these research findings with prior published research.

The above research findings leave space for discussion relating to the implications and possibilities that they present, as well as reasons for why they might differ from prior works. Avenues of discussion relate to, among other things, the model of culinary innovation and what it implies for further analysis of innovation and the management of it, the ways in which culinary creativity among respondents behaves and is triggered, and what the effects of the differences in cultural, temporal, and generational contexts may have in terms of culinary innovation and creativity.

Below, these matters to consider are discussed in some detail.

6.1. Exploring the managerial implications of Malmivaara model for culinary innovation and the possible reasons for its differences to prior research

This research has shown that a process for culinary innovation exists among Finnish *Haute Cuisine* chefs. The resulting Malmivaara model, developed in section 5.1., is a fair representation of culinary innovation in the specific temporal and cultural context in which the research was conducted, and is based on both the self-reported processes as well as analysis and interpretation of the stories told, and signifiers used by respondents. As shown in section 5.3., this Malmivaara model presents a different view to that espoused by previous researchers on the subject, with individual differences with various models outlined in subsections 5.3.1-5.3.4.

The question, then, is what does this model mean for potential managers of *Haute Cuisine* establishments having to oversee chefs, and why is this model different to what has been previously reported? Are Finnish chefs of the late 2010's a unique breed unlike any other group of *Haute Cuisine* practitioners, or is something else in play?

Looking at the model and past literature, one may be shocked that the structure presented in this Malmivaara model deviates heavily from more recent research. Indeed, authors publishing post Ottenbacher & Harrington (2007) have all moved away from their model and interpretations, calling the model too rigid to reflect the reality of the chefs, and claiming that the authors did not have the required informal understanding of the field to be able to properly interview chefs and analyse their worlds (Stierand, 2015; Stierand & Lynch, 2008; Stierand, Dörfler, & MacBryde, 2014).

Yet we find that some elements of the Ottenbacher & Harrington (2007) model in our research, as evidenced by the fact that unlike what Stierand & Lynch (2008), Stierand, Dörfler & MacBryde (2014) and Feuls (2018) present, there is in broad terms a process which Finnish chefs follow, with identifiable steps, gates, and feedback loops. The model does, however, acknowledge the messiness and fluidity of the model and how it can adapt to different innovating scenarios, as presented by the authors publishing after Ottenbacher & Harrington (2007).

To return to the question of why the findings of this research may be different to that of prior researchers, arguments can be made in favour of cultural differences, temporal differences, as well as the research focuses of prior researchers.

In prior research, authors appear to have sought to either apply models based on unrelated industries, or lobby for their own views with the use of research data. None have sought to present unvarnished first-hand accounts of their research subjects' innovation processes or indeed understand the overarching narratives that the culinary community as a whole is weaving.

While this author does not claim to understand chefs at some deeper level unattained by other researchers, there is nonetheless an argument to be made that the research conducted in these pages is a more honest attempt at representing the situation on the ground thanks to the researcher's more ethnographic and interpretive approach.

With regards to the cultural dimension and how it might have played a role in this model being different to those presented by 7 other authors, as outlined in greater detail in sections 5.2. and 5.4., differences in culture have noticeable effects on the way in which chefs process and interact with the world around them, as well as the attitudes adopted by individuals. However, while it can be safely presumed that cultural differences are at play, ascertaining the reasons for why this may be falls more in the realm of speculation than fact.

It can, for example, be theorized that the existence of a system, and a great number of gates which present possibilities for failure can be associated with a greater sense of humility and a prevalence for technical approaches to all things in life as evidenced by the very bureaucratic and systems-oriented nature of Finnish society.

Perhaps the rather young nature of Finnish gastronomy, both in terms of how long *Haute Cuisine* has been present in the country and the age of its current practitioners, leads to insecurity and uncertainty, and that this uncertainty leads to practitioners seeking the relative safety of systems. After all, chefs readily admit that when they were younger and less experienced, they were less confident to bravely go out on their own. Might this, at a meta level, be applicable to Finnish *Haute Cuisine* as a whole?

As for the temporal context, perhaps younger generations interact with innovation in a different way to their predecessors thanks to differing value systems and technology?

Nevertheless, the model presented in this thesis demonstrates how Finnish chefs at this high level operate when innovating, with different phases and checks throughout and a holistic understanding of an innovation's life cycle and the need for malleability to respond to external factors.

A manager overseeing a chef of this calibre or innovators who operate in similar manners may use this model to understand how the innovator is working and recognize where the chef is in their process. While this research points to interference by non-peers in the process is not welcome, even so, the competent manager may be able to provide appropriate material support or facilitate the gathering of feedback from relevant stakeholder groups to help the chef work on the innovation and work with greater skill and understanding on future innovations.

The manager must also understand to let the chefs operate freely and make their own way, recognizing that chefs are themselves constantly trying to solve the problems preventing them from executing their vision, but are also aware of when to give up and move on.

By keeping interference to a minimum, and offering the right support and resources when needed, a manager that understands this model can guarantee their establishments continued competitive nature.

6.2. *On traditional legitimators and their influence on chefs*

The matter of legitimators and their importance is also one that is worth raising. Stierand & Lynch (2008) as well as Stierand, Dörfler & MacBryde (2014) demonstrate that at least in the case of their research subjects, the influence of traditional legitimators – authors and critics working for the likes of the Michelin Guide and others – on the creative and innovation process is reported as being at far greater levels than those at which respondents for this research recognize.

Herein lie two matters to be considered. First, are the respondents to this research truthful when talking about how much weight they give to the opinions of traditional legitimators and allow these opinions to influence their visions and the ways in which they execute them? And second, if respondents are being truthful when speaking of the influence of legitimators, why do they give less weight to the opinions of traditional legitimators than their peers in other cultural and temporal contexts?

As to the first matter, we have no way of verifying whether respondents are being truthful. While a researcher should be able to trust the answers received in an interview – and that is indeed what this research chooses to do – some respondents claim that chefs in Finland tend to be flippant when asked about legitimators and the influence they have, but secretly give them and their opinions a lot of weight. These accusations raise a valid concern, but as determining the veracity of either sides' claim is impossible, this research chooses to take respondents at face value.

The next question, then, is why are the legitimators given less importance? It is common knowledge that these traditional legitimators have been the arbiters of gastronomy since the time of Brillat-Savarin and de la Reynière, and as Stierand,

Dörfler & MacBryde (2014) report, their words make even the mightiest of chefs tremble in their boots and consider their next moves very carefully indeed. Yet for some reason, their opinions carry little to no weight in this corner of the world.

When looking at this matter, one must consider the following: Finland exists in the periphery of *Haute Cuisine* and, according to respondents, is largely overlooked by restaurant guides and global influencers, as exemplified by the paltry amount of Michelin stars awarded to Finnish restaurateurs, and the fact that only one restaurant has ever made it to two stars. In this sense, chefs may feel less concerned with the guides and their opinions as they know that the lack of respect is mutual.

It may also be that the lack of respect for the traditional legitimators is one that has been introduced into the Finnish gastronomic world by its most venerated master. Chef 4, the only chef to have ever obtained 2 stars in Finland, is the most vocal in his disregard for the guide, speaking of how it imposes unnecessary limits and stymies any originality. When one then considers that nearly all respondents in this research are his disciples, having worked for him at one point in their career, it is not entirely unreasonable to think that the dismissiveness that permeates the Finnish *Haute Cuisine* realm could be traced to one man.

Another reason to consider may be that the traditional legitimators of old are being supplanted by peer groups thanks to the rise of social media and other communication technologies, which allow for instant worldwide exposure. The growth of the gastronomic community from small regional circles to one giant global group allows for chefs to connect with each other, and comment on each other's work without ever setting foot outside of their own kitchens. Chefs can give accolades to each other remotely and legitimate one another's ideas without ever having to visit and sample the whatever the idea may be first-hand.

Peer groups are not the only legitimators that have been given additional power by social media. Consumers now also find themselves being able to contribute to the discussion and legitimation process thanks to networks such as Instagram. Sharing a chef's or restaurants' posts or stories on Instagram or even hitting the "like"-button signal that an idea has enough value to be considered an innovation by the most important legitimator group of all: those who may eventually pay good money to enjoy a chef's innovative works.

6.3. *Instagram et al., a new dimension to creative inspiration and ownership*

With regards to creativity, the importance of rise of social media cannot be overstated. Where the respondents in previous studies had a solid yet limited access to the work of others, often being confined to regional circles, respondents in this research are presented with the never-ending stream of content that is Instagram and other social media platforms. It is unavoidable that this will influence creativity.

Two arguments can be made about social media's effect: that it is either reducing the breadth of creative expression in *Haute Cuisine*, or that it is in fact having the opposite effect and forcing more and more chefs to think of ever greater possibilities.

The argument against social media is facile: because chefs have access to the work of others with such ease, it reduces the effort that a chef might put into being creative. It could be argued that when faced with less content in the past, the creative chef had to work harder to generate new ideas and truly focus on being creative. With the advent of social media, the modern chef need only browse through a handful of posts and lazily combine elements of each to create a new yet derivative and unoriginal creation.

The opposing argument is a more interesting one. Indeed, the absence of communication and evidence in the past could make it easier for a chef to get away with copying a colleague's work. Consumers, peers, and other legitimators were less likely to ever sample or be aware of the work of a lesser peer somewhere sufficiently far from the chef's own restaurant, meaning that the more devious chef of old could easily pass the work of others as their own. Now, with the advent of social media, a chef cannot rightly try this approach without being denounced and ridiculed. Were they to try it anyway, the infringing chef will be found out to be a copycat in an instant as soon as someone either finds a social media post from the originator of the idea, or the copycat's version is posted online and brought to the originator's attention. Indeed, when seen from this angle, social media can be seen as creating an even greater need for creativity and novelty so that chefs may maintain the crucial sense of ownership over their work.

Furthermore, social media and the need of its users to generate content is exposing chefs to a host of techniques, raw ingredients, visuals, and combinations of the above at such a rate that chefs even a few decades ago could never have even dreamt of. For example, ancient Japanese techniques that would have once required a trip to Japan and gaining the trust of the practitioner to learn of it are now easily found, learned, and adapted, widening a chef's internal toolkit for generating ideas and working on innovations.

Therefore, it can be argued that the rise of social media has a twofold beneficial effect on culinary creativity: not only are chefs more learned and aware of different elements to build ideas with, but novelty and ownership are ever more important in this world where worldwide exposure – and the risk of being called a copycat – is near instant.

6.4. The cultural aspects of creativity – how, why, and where?

The research presented in sections 5.2. and 5.4. show that while the fundamental process by which creativity and ideation takes place (as well as the main driver for this) is essentially the same as the one presented by Horng & Hu (2008), the sources of inspiration for creativity cited by the respondents in this research are markedly different to those cited by respondents to both Horng & Hu's research as well as the research of others.

The key difference in inspiration appears to be that Finnish chefs seem to seek to experience and engage with the world around them for inspiration far more than their peers in other countries. Be it by immersing themselves in the plentiful Finnish nature, or by holding and interacting with ingredients, Finnish chefs bring forward the world which they inhabit with its occasionally harsh seasonal realities onto the plates they serve and into the restaurants they work in.

As for why this is remains something of a mystery. A facile – and somewhat problematic – way to explain this could be to explain it with the use of stereotypes, mentioning that much like Stierand, Dörfler & MacBryde (2014) present the example of Ferrán Adria, as a Spanish man, speaks of girlfriends and emotions for inspiration, so too do the forest dwelling Finns seek to see and touch nature.

Regardless of why, these cultural differences that affect the inspirations of chefs eventually lead to the types of ideas that chefs generate being different to those of their peers elsewhere in the world.

6.5. Creating environments that promote creativity and innovation

If one is to trust the idea that creativity can be stimulated and dampened – which evidence in this research demonstrates is true – by environmental factors, then understanding how individuals react to these varying conditions which may impact creativity and innovation is important.

The list of dampeners and stimulants presented in this research is not an exhaustive one and as shown by the numbers of respondents self-reporting in the case of each, isn't universal. Further evidence to the lack of universality of this list lies in the fact that the few prior researchers who do mention dampening and motivating factors, namely Horng & Hu (2008) only mention some in their case as well, though this may be because they were not looking for these conditions either.

Nevertheless, as stated previously, the validity of the claim that these factors exist is not in question, and therefore managers in charge of chefs or other innovators whose conditions and craft may be seen as being like that of these *Haute Cuisine* chefs must be aware of them and manage their teams accordingly. Moreover, these same managers must be aware of the lack of universality of these conditions, and therefore speak with their teams to determine which factors may apply to them, and act accordingly.

And while some factors like stress stemming from long work hours – or in some cases, Finnish winter – cannot be avoided due to either the realities of the job or the industry's labour market (or in the case of Finnish winter, geography), a competent manager seeking to maximize the potency of their restaurant's unique selling point, that is to say the way in which the chef's vision is allowed to be developed and executed, may still work to create environments which facilitate this. When properly managed, a work environment that offers a chef enough stimulation while not overburdening them can lead to creativity and the innovation that follows to reach new levels, propelling restaurants – and gastronomy – forwards.

6.6. The relation between innovation and creative ownership, and the existence of a shame-based intellectual property rights system

Where many researchers writing on creativity and innovation bring up the lack of formal intellectual property rights enforcement and how this can lead to loss of competitive advantage through innovations being copied, this research argues that to believe this is to fundamentally misunderstand the field.

These researchers are right to see that culinary innovations are what gives restaurants a competitive advantage – although an argument can be made that what really generates a competitive advantage is not so much the substance but the quality of the innovation. Regardless, these culinary innovations are, ultimately, expressions of a chef's style, vision, and identity. Chefs work throughout their careers to refine and develop a unique voice in their craft, leading to their innovations always bearing the distinct imprint of their handiwork. Laypeople may not be able to tell works apart, but professionals in the field can.

In addition, as covered in section 5.2., ownership is a key aspect of culinary creativity – and by extension, culinary innovation – and an *Haute Cuisine* chef who lifts the work of another not only faces the prospect of being widely ridiculed and dismissed by their peers, but also reacts to the insertion of the copy in their restaurant like a body does to an incompatible organ transplant. Sentiments mentioned by chefs with regards to plagiarising the work of their peers include shame, revulsion, and feelings of being a fraud. When one adds the fact that social media now exposes imitations at record speed, fear of ridicule and shame act as informal enforcers of intellectual property rights.

And while it is true that chefs often learn through and are inspired by observing and experiencing the work of their peers – indeed this kind of knowledge transfer is what allows for the field to develop – if a chef were to create an innovation that is based on the work of another, they will, in the course of creating said innovation, work on developing the idea sufficiently so that it represents their style. This in turn means that the shared concept will have been moulded into a different beast altogether, thus allowing both chefs' establishments to maintain their competitive advantage. In essence, the two chefs in this example are like goldsmiths working on rings of the

same precious metal and jewels – the core may be the same, but the artistic expression evident in their craft sets the end results apart.

6.7. *What counts?*

What qualifies as a culinary innovation? At what point does a developed idea cross the threshold and qualify as an innovation?

This is a matter of some uncertainty. The truly great innovations, those on a paradigmatic or otherwise revolutionary scale are most certainly undeniable. But they are also few and far in between – indeed as some respondents said, coming up with anything truly new in this day and age in the culinary world is a challenge. And yet novel ideas which help the culinary world take further steps on its journey are constantly being developed by chefs.

Most of them may not be revolutionary or paradigm-altering, but if a chef adapts an idea, at a basic level it becomes innovation. By nature of being the one who develops it, they give it a new element by applying their style and bring novelty by being the first time that this particular combination of ideas has been presented by them.

Take the example of the humble omelette. One might think that an omelette is just that – an omelette. But think of the various parameters involved with a particular chef creating that omelette.

There is of course, the eggs that the chef uses, which may be of a higher quality and taste better. There is the matter of how the chef beats the egg prior to cooking. Do they fluff it up to change the eventual texture? What seasoning do they add, and in what amounts? How will the chef prepare the omelette? Frying, cooking in an oven, or perhaps with a torch? What temperature do they cook the omelette at, and for how long? Do they stir while cooking? How is the omelette served, and with what garnish? What kind of plate is it served in, what cutlery are you given, how does the room you are eating it in look, feel, and sound?

These are but some of the factors that are involved when a chef adapts a concept inspired and learned from another and expresses it in their own style. The results are not only novel, but unique to the chef. This also furthers the idea that intellectual property rights are not a legitimate concern. As explained in section 6.6., already there

exists a shame based intellectual property rights enforcement system, which means that a chef cannot replicate the work of another whole cloth. But when we add to this the fact that in seeking to develop ownership of an idea, the chef applies their style, we are left with a situation where any product that a chef at this level creates is novel to an extent. What has occurred here, if viewed through the prism of Henderson & Clark (1990) presented in section 3.6. is either Modular or Incremental Innovation.

However, this "everything is an innovation" approach does have its detractors, with the chefs themselves being wary of being this generous in their defining. And yet the example of the omelette presented above raises the possibility that such generosity can be warranted, so long as one understands that most culinary innovations are more complex as chefs seek to take their craft further.

There is also the question that if one is so generous with the threshold for innovation, why can this not apply to all who cook, including laypeople? The answer is expertise and vision. The chef knows how what they are doing differs from previous work, and how it contributes to the greater journey that the culinary world is embarked on. Therefore, it is this awareness and expertise that set them apart from you and I.

We must also consider the matter of the "dish of Theseus", or a dish or other innovation and their many iterations during their lifespan. As a chef works on their dish or other concept, they will – in most cases – inevitably be constantly making some subtle and not so subtle changes to its various components. While the chefs interviewed for this research themselves reject the single alterations as innovation, a question exists: is the end-product, i.e., the product on its last day before being retired, a separate innovation to the one that was presented at launch?

Chefs may not necessarily recognize them as so, seeing them as this collection of small steps, but in looking at the Henderson & Clark (1990) model, one may find themselves arguing in favour of these counting.

7. Conclusion

7.1. Research Summary

At the end of this odyssey, we find ourselves with research questions answered, and knowledge increased. Thanks to the interviews with Finnish *Haute Cuisine* practitioners and subsequent qualitative analysis focused on bringing forward the narratives and lived experiences of these practitioners, a new level of understanding has been built.

With the help of the data, we have formulated a model for culinary innovation, outlining the various steps, gates, and feedback loops utilized by Finnish chefs when working with culinary innovations. We have also utilized the interview data to build an understanding of how the creativity and ideation that precludes culinary innovation occurs, and from whence this creativity comes.

Subsequently we have compared these findings to those presented by previous researchers and shown the differences and similarities between these prior research papers and the theories and models this research has produced. However, the reasons for why these differences exist remains somewhat shrouded in mystery, and only speculative theories on this can be provided at this time.

Nevertheless, this research has helped advance the academy's understanding of the under-researched fields of culinary innovation and culinary creativity, and offer ways for those outside of the field to better understand and support those who operate in it.

7.2. Limitations

As this research was conducted intermittently over the course of 4 years, the cohesiveness of its arguments may occasionally be lacking. In addition, several questions arose in the years following the original fieldwork, but access to respondents for follow-up interviews was no longer available. Indeed, a change in focus and research questions took place sometime after the interviews, and while the gathered interview data did serve the purposes of the altered research goals, some avenues of discussion with the interview subject that would have been of great interest were never explored.

The research sample is also somewhat limited. While the field of *Haute Cuisine* in Finland when the research was conducted was small, and remains so, a larger sample could have been possible, and would have strengthened the validity of the research findings. In addition, while the sample offers a broad range of ages in its respondents, it is entirely male. This is in part due to the world of *Haute Cuisine* in Finland being male dominated, but female practitioners do exist, and their input could have been valuable

In addition, the author is not a qualified social scientist or anthropological researcher, and therefore the quality of field work and later analysis would perhaps struggle to meet the standards of those more qualified to run this kind of research.

7.3. Suggestions for future research

As this research has shown, differences in the ways in which chefs are creatively inspired and how they innovate appear to exist between cultural contexts. While this research has done much in presenting these differences, it can offer only light speculation as to why this might be.

Future researchers may want to investigate the reasons for which chefs in different contexts appear to approach innovating and creativity differently. More attention might also be given to determining the extent of variances in innovation processes and sources of inspiration between different contexts. The applicability of the Malmivaara model to other contexts is also to be determined, as it is unclear whether or not it is solely applicable to the Finnish *Haute Cuisine* context of the late 2010's, or if it represents a broader reality.

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Appendices

Appendix A: Interview outline

Tausta

- Kuinka pitkään olet työskennellyt ravintola-alalla?
- Minkälainen työurasi on ollut?
- Missä kaikkialla olet ollut töissä?
- Missä olet juuri nyt töissä?
- Kuinka pitkään olet ollut töissä tässä ravintolassa?
- Mikä on virallinen tittelisi tässä ravintolassa?
- Miten kuvailisit tätä ravintolaa?
- Miten kuvailisit ravintolan ruokatyyliä?
- Minkälainen on ravintolan hierarkia?
- Miten kuvailisit ravintolan ilmapiiriä?

Vaikuttamismahdollisuuksien alku

- Kuinka pitkään sinulla on ollut urallasi mahdollisuutta vaikuttaa uusien annoksien luomisessa?
- Onkos sinulla mielestäsi ns. creative inputia koko keittiössä, vai vain jossain piississä?

Kehittämismenetelmä

- Kuinka paljon teet mielestäsi kehitystyötä verrattuna ns. "normaaliin" keittiötyöhön?
- Kun kehität annoksia, mistä saat siihen inspiraatiota?
- Katsotko myös sitä, mitä muut ovat jo ennen sinua tehneet?
- Sanoisitko että työskentelet enemmän uusien annoksien keksimisen kanssa, vai olemassa olevien kehittämiseen?
- Onko sinulla paljon ideoita, ja jos on, miten valitset idean, jota lähdet kehittämään?
- Miten kuvailisit tapaa, jolla kehität ideasta lopullisen annoksen?
- Onko kyseessä mielestäsi strukturoitu prosessi jossa on erillisiä vaiheita (esim ideointi, kehitys, testaus, julkaisu), vai onko tapasi kehittää annoksia vapaamuotoisempi
- Työskenteletkö kehitysprosessin aikana muiden kanssa, vai yksin?

Appendix B: Code documents with translations & observer comments

- Chef 1
- Career
 - o Career/Duration
 - Alotin tavallaan koulun 2009 ¹/I sort of started school in 2009
 - laskisin et se siitä, siitä lähtien ²/I'd count that, that starting from then
 - yhdeksän vuotta ³/Nine years
 - töissä ollut seitsemän vuotta ⁴/I've been working for seven years
 - o Career/Enjoyment
 - Mun ura on mennyt [...] ihan oikein mukavasti ⁵/My career has gone [...] pretty nicely, actually
 - o Career/Studies
 - harjoitelupaikat antoi hyvää lisäpolttoa ⁶/the stages gave me a nice extra push
 - Career/Studies/Stage Locations
 - Postresissa ⁷/At Postres
 - Savoyssa ⁸/At Savoy
 - Luomossa ⁹/At Luomo
 - Olossa ¹⁰/At Olo
 - o Career/Previous Workplaces
 - G.W. Sundmansille ¹¹/To G.W. Sundmans
 - Career/Previous Workplaces/G.W. Sundmans
 - Niin kauan kun se meni kii ¹²/I stayed until it shut down
 - Kolme ja puol vuotta ¹³/Three and a half years
 - pieni välivuosi ¹⁴/a little gap year
 - Career/Previous Workplaces/Gap Year
 - Elite ¹⁵/At Elite
 - Salutorget ¹⁶/At Salutorget
 - Career/Previous Workplaces/Gap Year/Salutorget
 - o Ihan hauska ¹⁷/It was pretty fun
 - o Tosi erilainen ¹⁸/Very different
 - Haviksessa ¹⁹/At Havis
 - Career/Previous Workplaces/Gap Year/Havis
 - o Sekin meni sitten kii ²⁰/Then it shut down, too
 - Olossa ²¹/At Olo
 - Career/Previous Workplaces/Olo
 - Vuosi ja kymmenen kuukautta ²²/A year and ten months
 - o Career/Current Workplace
 - Nyt mä oon Palacessa ²³/Now I'm at Palace
 - Heti alusta ²⁴/Right from the start
 - Kolme kuukautta ²⁵/Three months

Observer Comment: Stages start at a high level, with two 1-star restaurants (Postres & Luomo). Michelin level stage acts as a springboard for further high-end work at a restaurant then aiming to reclaim a lost star. After high end, a need for change. Working in something different seen as a fun change of pace. Return to high-end after a year of moving around. After nearly 2 years of Michelin, a move to a new restaurant (which later acquired a Michelin star as well)

- Creativity
 - o Creativity/Dampeners
 - jos ei ne mee läpi nii taas on hiljasta aikaa /if [the ideas] don't go through, then its quiet time
 - Jos mä oon tosi, öö, tavallaan uupunut työstä /if I'm really, uh, sort of exhausted from work
 - tai väsynyt /or tired
 - silloin sitä käytännössä ei oo ollenkaan /then in practice there's none of it
 - Jos tota on vaikka raskas viikko ja väsyttää /if there's kind of, well, a rough week and you're tired
 - Sä tavallaan blokkat ne kaikki ideat ja ajatukset johki muualla sit sä vaan niinku... lataat akkuja /then you sort of block all of them ideas and your thoughts are elsewhere and you just... recharge your batteries
 - et ees halua et se tavallaan häiritsee /you don't even want it to sort of bother you
 - kova ryppyviikonloppu /a rough drinking weekend
 - voi se olla et joku, joku stressin alla rupee luovaks /I mean it could be that someone gets creative under stress
 - mut mulla se ei oo sillä lailla /but that's not how it is for me
 - o Creativity/Stimulants
 - ruvetaan miettii tohon jotai nii rupee tulee tiäätsä ideoita /we start thinking about something to put there, you start getting ideas, you know?
 - Jos on virkeä /If you're in good spirits
 - Fressi /Fresh
 - Iloinen /Happy
 - Silloin sitä niinku, silloin sitä tulee /That's when it kinda, it starts coming
 - jos on niinku hyvä fillis, ja aurinko paistaa, ja tiiäks, nii sit sitä tulee! /if you're like feeling good, and the sun's shining, and you know, that's then it comes!
 - koen että se on helpompi, helpompi olla /I feel that it's easier, easier just being
 - ei oo se uskomaton prässä et sit sä mietit et sä selviit va siit päivästä /That you don't have that insane pressure and you're just thinking that you just have to make it through that day

- varmasti saadaan misat tossa tehty hyvin, hyvis ajoin /when you know you're going to get your **mise done like well, well on time**
- sit voi, jos haluaa, voi rupee vähän miettii /then you can, if you want to, you can start to think a **little**
- **Creativity/Stimulants/Work Environment**
 - jopa semmonen inspiroiva /even sort of inspiring
 - Ehkä se johtuu siitä et jengi on niin innokasta /maybe it stems from folks being so **eager**
 - ja sitten tota... päivät ei oo ihan uskomattoman pitkiä /and then well... the days aren't **unbelievably long**
 - Lauantaina kii /closed on saturdays
- **Creativity/Idea Generation**
 - keksii jonkun hauskan tyylin laittaa /you come up with a fun style to make something
 - viitemakuja yhdistellää /you combine related flavors
 - mul on jossain puhelimessa joku screenshotti tai kirjoitettu johki kirjekuoreen joku juttu /I've got a **screenshot somewhere on my phone or I've got something written on some envelope**
 - ei niitä nyt niin, niin paljon tuu /there's not that, that many of them coming
 - kyl se aika paljon on sitä suorittavaa /yeah, it's a lot of that operational [work]
 - kun meil on tosiaan jengi lopettanu /because yeah, we've had people quit
 - eioo sillä lailla et, ei se, ei pysty ees yhtä päivää uhraamaan /it's not like you can't, it isn't, you **can't like just give up a whole day to it**
 - päivän ohella saattaa olla tunti, tunti kaks /along the day you might have an hour, an hour or two
 - viikossa, ehkä neljä tuntia on aika hyvä jo /four hours a week [dedicated to creative work] is **already pretty good**
- **Creativity/Idea Sources**
 - (laughter)... Unet /(laughter)... dreams
 - yleensä se on, näkee jotain /usually it's, you see something
 - usein se on jostain tämmösest mitä on niinku nähny /often it's just like one of these where you've **like seen [something]**
 - en mee sammailee metsään /I'm not going off to get mossy in the forest [can also be interpreted as getting wasted in the forest]
 - **Creativity/Ideas Sources/Books**
 - Kirjat /Books
 - himas tosi paljon /lot of them at home
 - illal menee vaa selaa niit /you just go browse them in the evening
 - "hetkinen, tääl on ihan mielenkiintone" /"Hey wait a minute, there's a pretty interesting **[idea] here"**
 - **Creativity/Idea Sources/Instagram**
 - Nykyään [oon] Instagramis tosi paljon /nowadays [I'm] on Instagram a lot
 - Näkee jonku hauskan tyylin laittaa jotain esille /you see some fun way of presenting **something**
 - niinku ulkonäkö /like visual
 - katot sieltä /you look there
- **Creativity/History of Input**
 - tosi aikases vaihees /really early on
 - tuolla Sundmansilla meil oli tollanen samanlainen meininki että kaikkii kuunneltiin /over there at **Sundmans, we had this kind of vibe where everyone got heard**
 - kaikki sai vähän vaikuttaa /everyone got to affect things a bit
 - sanoisin että ainakin kuus vuotta jo? /I'd say that at least six years already?
 - Olossakin oli silleen /Things were the same at Olo
 - Täällä hyvinkin paljon vaikutetaan /Here we get a lot of impact, actually
- **Creativity/Intensity**
 - en mäkään silleen oo mikään runsauden sarvi /I'm not some cornucopia [of ideas], either
 - voi olla muutama päivä et ei oo mitään /You can have a couple of days with nothing
- **Creativity/Novelty**
 - Mut... noh. 2018. Ruuanlaitossaki vaikee enää keksii mitää täysin uutta ja mullistavaa. /But... **well. 2018. It's hard to really come up with anything completely new and revolutionary in cooking anymore**
 - pieniä jotai twistejä /the little sort of twists
 - jos sul on joku kala, nii sit se on vaa et joko sä haudutat sen tai sit sä paistat sen /if you have like **a fish, then it's just like either you poach it, or you fry it**
 - teet siitä jotain pötköö /or you make some kind stick from it
 - mut ei niit iha niinku täysin uusia juttua /But like none of those completely new things
 - vaikee, vaikee /it's hard, it's hard
 - vaik ite luulee, luuliski et hei nyt mä keksin tämmösen /like you think, even if you think that hey, **you make this dish**
 - joku tulee sanoo "aa toi on, toi on ollu jo tossa" /and some guy'll come and say "oh hey, this was **already there"**
 - Monesti käy silleen /often it'll go like that
- **Creativity/Ownership**
 - Instagrammia esimerkiksi sitä ku on selannu /On Instagram for example, after you've been **browsing**
 - muutama viikko nii sit tulee vaa niinku idea /Few weeks, and then you just, like, get this idea
 - on ehkä jääny tonne johki alitajuntaan /it's probably gotten in and stayed in your subconscious
 - luulet et se on sun /you think it's yours

- **Creativity/Scope**
 - ehkä voimakkaammin Pastryssa /probably at its strongest in Pastry
 - koen et se on niinku muissakin /I feel it's like, in the other [sections] too
 - yleensä se on just sillai et keskitytään johonki /usually it's just like, you focus on something

OC: Creativity is a fickle mistress. Chef 1 tells that droughts are not uncommon and can be brought on by a number of environmental factors. These include exhaustion, stress, and the rejection or failure of previous ideas. In all of these cases, the drought is a willful one: either the chef is trying to block out all work related thoughts so as to better relax and recharge for the next work period, or they are demoralized and avoiding ideation so as to not suffer the pain of rejection again. A final cause of creative drought is due to a very common occupational hazard: hangovers. The stress from the high-pressure environment and the unsociable hours of the profession lead to a need for inebriation as a coping mechanism, "to take the edge off". The result is, as most who've dealt with alcohol will know, a diminished creative drive due to pounding headaches and nausea.

Conversely, environmental factors can also play a great role in the stimulation of creativity. A balanced work-life ratio is a great help in avoiding the stress-related droughts, and indeed Chef 1 tells that when well-rested and in a good mood, he is far more creative than at any other time. A motivated brigade of colleagues also helps with creativity. He also comments how at his present workplace, the demands on him are far smaller, with shorter working days than before, and fewer open days in general. It is therefore to be presumed that with lower hours, the general atmosphere in a kitchen can be increased, and creativity can be boosted. A final booster of creativity mentioned by Chef 1 was necessity: when new dishes are needed is when the most time is devoted to developing them, naturally leading to increased creativity.

However, even when creativity is high, Chef 1 explains that his creativity is mostly centered around a particular "piece" or section of the kitchen, in his case the pastry section, where he has spent most of his career. However, he still gets ideas in other sections as well, but the focus of his energy lies in his "home" section. Creative time for a working sous-chef is also limited, with only a few hours being available to him every week. As he himself says, "Four hours a week [dedicated to creative work] is already pretty good" ^{2cix}.

The birth of a new idea starts with some creative inspiration. For Chef 1, these can range from the mystical, such as visions of foods in dreams or flashes of inspiration from a particular raw ingredient "speaking" to him, to the concrete in the form of something he's seen somewhere, such as when browsing older culinary literature, or its more modern cousin: the very visual social media site Instagram. Books are generally relied upon for flavor combinations or preparation methods, while Instagram due to its more visual nature serves as a source for "plating" or presentation methods. Particularly inspiring sights get saved as photos, drawings, or notes.

The ideas generated from these creative moments are generally Chef 1 devising a new way to present an older dish through different preparation methods, or by combining flavors known to him in a novel way. However, Chef 1 stresses that it is difficult to create anything wholly novel: "Well, 2018. Hard to come up with anything completely new and groundbreaking when it comes to making food". As he sees it, creativity is limited by what can be done to an ingredient, and any creative idea is merely twisting an existing known-known and extracting an unknown-known out of it. And even then, an idea thought of as wholly new may end up being pointed out as already done by a passing colleague, pointing to a social media post by another chef. "You make this dish, and some guy'll come and say, 'oh hey, this was already there' and you'll realize, that, yeah, I guess that's where I got the idea from"

Indeed, creativity in 2018 is not just enhanced, but also complicated by social media. It is important for a chef to feel creative ownership over their dish, yet the very visual nature of a great deal of creative inspiration complicates this, as chefs develop dishes - sometimes subconsciously - based on inspirations drawn from social media, effectively recreating someone else's dish, a perceived embarrassment. The challenge, then, is to adapt ideas which are likely not wholly novel in such a way that it is somewhat novel, and very much representative of the style of the establishment in which they work.

- Innovation

- **Innovation/Motivation**
 - Ei oo sitä vaihtamisen tarvetta välttämättä /you don't necessarily have this need for change
 - jos jotain ei saa, nii sit sitä on turha laittaa /if you can't get something [anymore], then there's no point in putting it on [the menu]
 - **Innovation/Motivation/Ingredient Availability**
 - Meil oli alotukses omenajäkiruoka mikä sitten vaihdettiin koska nyt Ahvenanmaan omena rupee ole jo vähän sillee et sitä ei saa. Kyllä sitä saa, mut se ei oo enää nii hyvälaatuista. Et sit laitettiin sitruukset siihen, koska ne on nyt tosi hyviä. /At the start we had this apple desert which we switched out now, because apples from Åland are starting to get like, can't get them. Yeah, you can get them, but it's just not as good anymore. So then we put citrus there, because they're really good now
 - Sit oli tota ankka. Ankan saantiki, se hyvä ankka mitä me ollaan otettu nii, sitä ei välttämättä enää saada /The we had the duck. Getting duck, too, that good duck that we were taking, well you might not get that anymore
- **Innovation/Pace**
 - on nyt itse asiassa vaihtumassa tota vähän annoksia /dishes are actually being switched out now
 - nyt kaks kuukautta oltu auki ja nyt me ollaan ruvettu jo vähän miettimään vaihdoksii /we've been open for two months now and we've already started to think about switches a bit
 - ei missään nimessä kaikkia /by no means all of them
 - lounas meil on tottakai vaihtuu [viikottain] /we've got lunch with changes, of course [weekly]
 - ei oo mitään tämmöst että "keittiömestarin inspiraation mukaan" vaihtuis päivittäin /but we don't have this sort of "based on the chef's inspiration" daily changes
 - en nyt koe et siin on välttämättä mitään järkee /I don't feel that there's necessarily any point in that
 - toiki on nii pieni Sali /The dining space is so small

- ei jengi kere viel syömään niit meiän annoksii /ain't people had time to eat these dishes of ours yet
- **Innovation/Collaboration**
 - jos joku tuo jonkun nii se on kaikista ärsyttävintä että siihen ei kukaan kommentoi mitään /if someone brings [an idea], then the most annoying thing is that nobody comments on it
 - kaikista parasta et niinku ees jotai /the best is that you get at least something
 - joku saa jonkun pienen idean siitä /someone gets like a small idea from it
 - sit siit sattaa tulla jotai /and then it might turn into something
 - yleensä se menee niin /that's usually how it goes
- **Innovation/Process**
 - **Innovation/Process/Initial Idea Selection**
 - sit se on tuolla /then it's there [in the back of the mind]
 - sit jos mä aina kerkeen niin mä testaan /then usually when I have the time I'll test it
 - yleensä ne on, kun sen näkee päässä /usually they're like, when you see it in your head
 - "Vittu saatana se on kyl hyvän näkönen ja tästä tulee hyvä juttu" /"Fuck, shit, it looks real good, and this is going to be a good thing"
 - ideoita tulee mut semmosii mitkä on oikeesti hyvii ja kannattaa kokeilla... /Ideas come but the kinds that are actually good and worth trying...
 - tai sit pitää ehkä antaa oottaa oikeeseen hetkeen /or then you just gotta let it wait for the right moment
 - tulee mieleen joku juttu, sit sinne kirjataan vaan ylös /you think of something, and then you just write it down
 - se saattaa olla siel vaikka vuoden /might be there for a year
 - sit sä katot sitä uudestaan /then you look at it again
 - "Noh, eipä tullu kokeiltuu" /"Welp, never did try that one"
 - välttämättä ois tullutkaan mitään /Might not have even turned into anything
 - jos on oikeen hyvä idea nii kyl se, sitä melkein halua sitten saman tien päästä testaamaan /if it's a really good idea then yeah you, you sort of want to test it out right away
 - se idea, niin nii ei se välttämättä /that idea, it might not necessarily
 - saattaa olla yks komponentti vaa /it might just be one component
 - ei se niinku, ei se riitä /it's not like, it's not enough
 - kaikki on niin rajallista /everything's so limited
 - miten me voidaan toteuttaa täälläjin /how could we execute it in this way
 - on niin monta muuttujaa /there's so many variables
 - vaik se ois kuinka, kuinka siistiä /even if it might be the coolest, coolest thing ever
 - mut jos se ei oo järkevää... /but if it's not reasonable...
 - Kyl mä uskon et pystyy tekee [ilman kokemusta] /I believe that you can [create without experience]
 - väitän että kyl se kokemuskin tuo sitä, sitä varmuutta siihen /I'll wager that the yeah, the experience does bring that, that confidence to it
 - aika alussa rupee tulee semmonen, ne makumuistot /pretty early on you're gonna get this, the flavor memories
 - sä tiestä miltä omena maistuu /you know what apple tastes like
 - sä tiestä miltä kinuski maistuu /you know what toffee tastes like
 - sit sä tiedät miltä ne maistuu yhdessä. Tiiätäs? /then you know what they taste like together. You know?
 - **Innovation/Process/Testing**
 - **Innovation/Process/Testing/Internal**
 - Makuyhdistelmät on jo päässä /You already have the flavor combinations in your head
 - makujutut ne on yleensä silleen että ne pystyy jo vähän järkeilee /flavor things are usually so that you can already sort of reason them out
 - tietää mikä menee minkäkin kanssa /you know what goes with what
 - ne maut pystyy, niinku yhdistää päässä /the flavors you can, you can combine them in your head
 - **Innovation/Process/Testing/External**
 - ollaan testattu tossa noin /we've been sort of testing things
 - jos sanotaan näin että kaikki muut on ollu silleen et on ihan, ihan niinku hyvä annos (laughter) /If say everyone else has been like that it's a pretty, pretty good like, dish (laughter)
 - tota vois vähän niinku testata ja fiksaa /you could sort of test and fix that [idea]
 - mites se toimis jollaki toisella /how would it work with something else
 - kokeillaan jotai toista vaikka siihen valmiiseen muottiin mitä on jo, et tota eri makuja vaa /we'll try something else like, in that ready mold that we've already got, so just different flavors is all
 - eri makuja vaa /just different flavors
 - tai sitten vaa niistä tutuista mauista lähetään vääntää jotain niinku jotain ihan niinku uutta /or then just from those familiar flavors you're gonna start to pull something just like sort of new
 - Mä tein kuningasrapuannoksen /I did a King Crab dish
 - Oon tosi allerginen äyriäisille /I'm really allergic to shellfish

- En pystynyt itte syömään sitä /I couldn't eat it myself
- tein sen tavallaan kaiken /so I made sort of everything
- sitten annoin niille ketkä pysty niinku tiisaa sitä /and I gave it to those who could sort of [test] it
- tottakai ne pitää sitten niinku fiksa ku sä maistat niitä oikeesti /of course you've got to like fix them when you're actually tasting it
- maistat sitä suolaa, ja maistat sitä etikkaa ja tälleen ja katot niitä kypsyyksiä ja lämpötiloja /you taste the salt, you taste the vinegar and stuff, and you look at how cooked things should be and the temperatures
- ne on ne jotka pitää sitten niinku oikeesti testata /they're the ones that you've got to like really test
- Sitä testataan /it gets tested
- Maistellaan vähän viinien kanssa /you try it out a little with wines
- **Innovation/Process/Testing/Secondary Idea Selection**
 - Hanssi on tullut et "...Ei" (laughter) Et sit se on... no, ei sit. /Hans has just shown up and like "...no" (laughter) And then it's... well, I guess not.
 - sä teet sen ja sit joku tulee kattoo et mikä tää on /you make it and then someone comes and checks out what's this thing
 - itse asiassa ihan hyvä /it's actually pretty good
 - Sitä maistellaan /it gets tasted
- **Innovation/Process/ Refining**
 - jos mä yritän luoda jotain reseptiikkaa /if I'm trying to create a recipe
 - yritän tehdä sen sillee niinku mahdollisimman helpoks /you try to make it like sort of as easy as possible
 - ei oo paljon työvaiheita /not a lot of steps
 - vähän raaka-aineita /few raw ingredients
 - turhat tämmöset muuttujat otetaan pois /these sort of frivolous factors get removed
 - hommaa on yleensä aika reilusti /there's usually a lot to do
 - ois semmosii pomminvarmoi /that they'd be sort of bombproof [bomb refers to a busy service]
 - tottakai ku aikaa kuluu jos sä oot tehny sillä sit sä rupeet miettii /of course as time passes and you've done it that way then you start to think
 - ehkä me tiputetaan vähän sokeria tästä näin, et sit se on parempi /maybe we drop a little bit of sugar from this here, maybe then it'll be better
 - ei se oo niinku päivittäin /it's not like daily
 - vaikka on viikkoja tehty samoja /even though you've been making the same [dishes] for weeks
 - osa on pysynyt ihan ennallaan /some have stayed completely the same
 - osa on sillee niinku muuttunut hyvinkin radikaalisti /some have like sort of changed pretty radically indeed
 - tuote on sama, mut niitä on vaa niinku, ne on kehittynyt /the product is the same, but they've just like been, they've evolved
 - niihin on niinku lisätty jotain /they've like had something added
 - lumumypre /plum purée
 - oli iha hyvä /it was pretty good
 - onks se tarpeeks hyvä /is it good enough
 - ruvettiin niinku fiksa /we started like fixing [it]
 - maullisesti kehitty, vaikka lumumypre pysy samana /flavor-wise it evolved, even though the plum purée stayed the same
 - tosi harvoin kukaan saa sitä kuningasideaa ja se annos on valmis /it's real rare that anyone will get that prime idea and the dish is ready [on the first go]
- **Innovation/Process/Delivery**
 - Ku sitä ruvetaan niinku testaamaan nii kyllä sitä myydään, myydään menulla /when it starts being like tested then yeah, it's sold, it's sold on the menu
 - Sit se menee menulle /and then it goes on the menu
- **Innovation/Process/Feedback**
 - jos sieltä tulee hirveesti huonoo palautetta nii sitten me ruvetaan kyl miettii että onks oikeesti näin? /if there's a lot of bad feedback coming back then we do start thinking that hang on, is that right?
 - semmost ei täällä onneks viel käyny /luckily, that hasn't happened here yet
 - Jos jengi kiittelee ni sit me todetaan et tehtiin hyvää työtä /if folks are thanking [us] then we say that we've done good work
- **Innovation/Reasons For Failure**
 - Moni raaka-aine on semmonen, tota, et jengi saattaa vähän vierastaa niitä /A lot of raw-ingredients are the kind, that, folks might sort of shun them
 - vaikka verta /like blood
 - vaik se ois oikeesti hyvää /even if it's actually good
 - mut koska se on verta, sitä, siit ei tykätä /but because it's blood, it, it doesn't get liked
 - se johtuu siit raaka-aineest /it stems from the raw-ingredient
 - vieras maku /an alien taste
 - vieras tekstuuri /an alien texture
 - turskan kieltä /cod tongue
 - mikä on sellast ihan mömmöö /which is this sort of really mushy [thing]
 - vaik se ois hyvää /even if it's good

- jengi ei välttämättä tykkää siitä koska se tuntuu nii oudolle /folks might not like it because it feels so strange

OC: For Chef 1, the actual innovation process, where ideas get developed into dishes, starts from necessity. This necessity is largely driven by the seasons, which in turn affect the availability of prime raw ingredients, or as he says it "If you can't get something [anymore], then there's no point in putting it on [the menu]" ^{3aii}. This seasonal approach guarantees the best raw ingredients, which feed into Chef 1's establishments' luxury reputation.

As opposed to some restaurants, Chef 1 sees no need for frequent changes in the menu, explaining that "I don't feel that there's necessarily any point in that. The dining space is so small. Ain't people had time to eat these dishes of ours yet" ^{3bvi-3bviii}. This means that there is considerable time to develop dishes and no need to rush with sub-par offerings.

The process begins with initial idea selection, where original ideas get filtered down to the feasible ones. Ideas that get left on the wayside do so because they are incomplete or lack substance (for now), are too difficult to execute with the resources available to the team "even if it's the coolest, coolest thing ever" ^{3di19}, or if the chef feels that the time isn't right for the dish. There is also an admission of tacit knowledge on which ideas may or may not work. Indeed, Chef 1 says that most ideas that make it to the actual menu are ideas that already at ideation seemed like winners "If it's a really good idea then yeah you, you sort of want to test it out right away" ^{3di12}.

When the ideas are selected, they go through testing. First internally, where the chef, thanks to an internal library of sensory memories, runs the flavors through: "You know what goes with what" ^{3di1c}. Then the dish goes through external testing, where the idea is at its most malleable and the actual preparation of the dish is tested. Initial fixes and measuring is done. Components are added, replaced, and removed. Other members of the kitchen team may suggest improvements, and the version log goes through a number of iterations until the dish reaches a point where the chef is happy with it. Indeed, this is the most collaborative step of the process, and Chef 1 even expresses feeling frustration if he gets no feedback from colleagues during this step.

It then gets tried out by a broader group and goes through secondary idea selection. This is where some tested dishes eventually get rejected or shelved for the moment or get tested with wines and start being slotted into the menu structure.

Once it has passed secondary idea selection, the dish undergoes final refining. In this phase the dish is initially formalized into a defined recipe and is made to be "bomb proof" ^{3dii4g} or pared down to its simplest form while not losing quality, so as to assure even delivery every time, be it a massive rush or a sparse night.

For Chef 1, however, past the initial ground rule setting, refining is fluid phase, combined with delivery and feedback as the dish starts being served on the menu and the kitchen listens to what is being said by the customers. The feedback feeds into the refining, where chefs adjust to what customers say about the delivered dish, whether good or bad. Refining, however, is a stage that the dish lives in for its entire lifetime. Chef 1 explains that even if a dish is out, it will keep evolving, with regular updates to how it is prepared. Part of this is streamlining, to make things easier to deliver. Another part is to refine the flavor even more, the result being that the "final" version of the dish before it is removed from the menu will, in a way, be rather different in taste from the initial version even though the product itself will have remained the same. These incremental updates are explained by Chef 1 as a fact of reality: "It's real rare that anyone will get that prime idea, and the dish is ready [on the first go]" ^{3dii4u}.

Dishes that make it through the gauntlet and run to production may still fail and end up pulled off the menu. Chef 1 attributes it to the kitchen going too far. "Certain raw ingredients are the kind of thing that, well, people are going to react poorly to them. Like blood, even if a dish is actually really good, because it's blood, people won't like it." ^{3ei-3ev} If a flavor or texture, then, is eventually deemed too alien by the customers, the dish will fail, despite the kitchen team - culinarily more adventurous than the regular customer - thinking that it is a winner.

- Michelin

o Michelin/Ambitions

- en tiedä tota, että onks se et se tähtää sinne, vai että se että mitä me tarjotaan [on sitä mitä sieltä löytyy] /I don't know if, is it that it's aiming for it, or that what we're offering [is what's found in the guide]
- Ehdottomasti ainakin yhden tähden arvoista ruokaa /Definitely food that's worth at least one star

OC: The Michelin Guide is ever present in the mind of chefs at this level. Chef 1 comments that while he doesn't know if the restaurant will get a star (it did), he was nonetheless confident that the food served at the restaurant was worthy of a star, and that the food offered by the restaurant was the sort of food that is regularly featured in the guide. In fact, the food, with its more classic style felt almost tailored for the guide.

- Restaurant

o Restaurant/Hierarchy

▪ Restaurant/Hierarchy/Executive Control

- Demokraattinen /Democratic
- Tottakai, niin nii, on elimet jotka päättävät asioista /Of course, yeah so, there's the organs that decide things
- kaikkia kuunnellaan /everyone gets heard
- ei tuu Hansilta ja Eerolta pelkästään ne päätökset /the decisions don't just come from Hans and Eero
- saadaan tottakai vaikuttaa itekki /of course we all get to pitch in
- He tottakai lyö sen lukkoon /they of course finalize it
- vaikka tulis kuinka hyvä /no matter how good

▪ Restaurant/Hierarchy/Power Structure

- Hanssi, tottakai, on siin ylimpänä /Hans, of course, at the top
- Eero siinä niinku Hanssin kanssa /Eero is there like with Hans

- sitten tulee me sous-chefit, meit on kolme /then there's us, the sous-chefs, there's three of us
- sit on piisit /then there's the sections
- tavallaan niinku piisin vanhimmat /and like, the section elders
- Heillä on vaan semmonen niinku vastuu siitä koska siin on vähän kokemattomampii /they've just got this sort of responsibility because there's these slightly less experienced ones
- **Restaurant/Hierarchy/Own Title**
 - Ei mulla semmosta virallista titteliä oo /I don't have this sort of formal title
 - sanoisin että se on vuoromestari /I'd say that it's this shift supervisor
 - no sous chef kuulostaa paremmalta /well, sous-chef sounds better
- **Restaurant/Style**
 - Meil on... öö, semmosta... miten nyt sanoisin. Klassista /We've got... uh, this sort of... How should say. Classic
 - fine dining /fine dining
 - vähän poikkeavaa mitä on nyt niinku... muuten, muut tekee kaupungilla /a little different what is sort of... otherwise, what others in town are making
 - me ei olla välttämättä sillee niinku Nordic, Nordic osastoo, kun nyt on ollu kovassa haipissa tota Nordic nii /we're not necessarily this like, Nordic, Nordic section, since Nordic's been really hyped up these days
 - me ollaan lähetty vähän tämmöseen niinku, että käytetään aika hienoja raaka-aineita /We've sort of gone into this sort of, well we're using pretty fine raw-ingredients
 - voidaan sanoa aihe on luksus, luksustuotteita /we could say that the theme is luxury, luxury products
 - raaka-aineet edellä /raw-ingredients first
 - vähän semmost klassisempaa /sort of a little more classic
 - ei oo hiveesti kikkailua /not a lot of finagling
- **Restaurant/Team**
 - Nuorii kavereita /young dudes
 - Innokkaita /eager
 - meilt on tota kaks kokkia lopettanu /we've kind of had two cooks quit
 - yks lopettaa kohta (laughter) /one is quitting soon (laughter)
 - en välttämättä laskis sitä sit et se ois niinku mihinkään huonon ilmapiirin takia /I wouldn't necessarily put it down to like, a bad atmosphere or anything
 - syyt on heillä omat /they've got their reasons
 - **Restaurant/Team/Internal Atmosphere**
 - No erittäin hyvä /well really good
 - Kaikki on hyvällä päällä aina /everyone's always in a good mood
 - jengi tulee hyvin toimeen /folks get along
 - mä koen et meil on ihan oikeeen niinku mukava /I feel like we've actually got like a really nice [atmosphere]
 - **Restaurant/Team/Respect**
 - Ei oo liikaa semmost niinku nipotusta /there's not a lot of like, disciplining
 - ei sitä tarvii jos niinku homma toimii /there's no need for it if things are working
 - miks pitää siks semmost niinku turhaa? /why would you have something so useless?

OC: The restaurant, a high-end fine dining restaurant, had its style described as "classic fine dining"^{5bi-5bii}, avoiding the Nordic style so prominently featured in other restaurants in Helsinki, and thus setting itself apart. The restaurant focuses on high-end, luxury ingredients, and tries to avoid the more fanciful footwork demonstrated in other restaurants, choosing to go for a more classic continental way of cooking, a call-back to a bygone era when the restaurant was at the forefront of the Finnish culinary world.

Its team consists of a young, energetic group of cooks and chefs, and the workplace atmosphere in the kitchen is seen as good. Cooks are in a good mood, get along, and there is no disciplining of chefs: "There's no need for it if things are working, why would you have something so useless?"^{5cvii2-5cvii3}. And while a few chefs have quit since the opening of the restaurant a few months earlier (and one is about to quit), the reasons aren't attributed to the environment, per se.

The hierarchy is very traditional, with the Executive Chef 1st Head Chef 1st the top, followed by the sous-chefs, who in turn are followed by the section elders who look after the less experienced cooks. The command structure is known to all, but the executive exercises little control. While final decision-making rests with the top chefs, they do not rule with an iron fist, allowing all to contribute to the menu and voice themselves openly, a sort of constitutional monarchy. Chef 1, in a way that is classic to chefs in Finland, demurs when it comes to his title, finally acquiescing to being described as a sous-chef.

- Chef 2**
1. **Career**
 - a. **Career/Duration**
 - i. Parikyt vuotta /Twenty some years
 - b. **Career/Enjoyment**
 - i. Menin sielt ekan kyselee tietysti et saaks tulla ilmaseks töihi. Pääasia et saa tehdä jotai vaa /I went there first to ask if I could come work for free, of course. The main thing was that I could just do something
 - ii. sit mä aattelin et "Ei vittu, ei tää oo kyl se juttu nyt..." /Then I thought that "Fuck, this ain't really the thing for me now"
 - iii. Sanoin itteni irti, ei ollu mitää tietoo seuraavasta työpaikasta /I quit, didn't have any idea for my next workplace

- iv. Se oli tosi kivaa olla töissä /It was really fun to be at work
- v. Se oli vähän virhe, emmä tajunnut et se on iha bankettiravintola /It kinda was a mistake, I didn't realize that it's just a banquet restaurant
- vi. Kuha saa vaa ruokaa pöytään, nii se riittää, ei ollu mitää. Haluus vaa tehdä. Jotai mist tykkää. /So long as I could get food on the table, that was enough, I didn't have anything else. I just wanted to do... something that I liked.
- vii. **Career/Enjoyment/Passion**
 - 1. Mut pääasia et sai tehdä jotai /But the main thing was that I could do something
 - 2. ilmeisesti oli jotai kykyjä näkyvissä sillo jo /apparently I already has some talents on show
 - 3. Koskinen välillä pisti mut vapaapäiville ku varmaa olin tehny 12 tuntii töitä ky näyttää luvut paremmalta, liikaa tehny. /
 - 4. Se oli ihan älytöntä. Mut pitkät päivät oli tuttuja, ja eikä se haitannu. Tekee miä mist tykkää, et. /It was completely mad. But long days weren't new to me, and they didn't bother me. You're doing what you like, so...
 - 5. aina kun mul oli maanantai vapaa nii käytännössä monta, monta vuotta mä tulin aina maanantaisin töihin tekee omii /every time I had a Monday off basically for many, many years I'd come in on Mondays to work to do my own things
- c. **Career/Studies**
 - i. Imatralla oli ammattikoulussa /I was in vocational school in Imatra
 - ii. paras kaveri Kimmo oli vuotta vanhempi, ja se lähti Helsinkiin kokkiinlinjalle /my best friend Kimmo was a year older, and he left for Helsinki to the chef track
 - iii. mä menin sit tarjoilulinjalle /so I went to waiter track
 - iv. Kävin sen ja vaimuun /I did it and graduated
 - v. Olin helvetisti poissa /I was absent like hell
 - vi. jouduin korvaa siit niit poissaoloi /I had to make up for the absences
 - vii. olin sit siel Perhon keittiös töissä /I was working there in [the school's] kitchen
 - viii. mä tajusin et täähän on iha helvetin siisti, keittiös touhuta /I realized that this is fucking cool, working in the kitchen
 - ix. oli tykänny aina köksätunneista /I'd always liked home economics classes
 - x. oltii tehty aina... junnuna Kimmon kaa niinku kaiken näköst... No, ruokaa, mut siis lähinnä kaikkee makeet, toffeeta /We'd always made... as kids with Kimmo like all kinds of... well, food but like mainly sweets, toffee
- d. **Career/Competition**
 - i. Samalla oli maajoukkueaika /At the same time I was in the national [cooking] team
- e. **Career/Previous Employers**
 - i. oli kesätöissä /I had a summer job at
 - ii. tossa Omenapuussa /at Omenapuu, there
 - iii. ja Othellossa /and at Othello
 - iv. sit mä meniin... Strand Intercontinentaliin [Strand Intercontinental]... oppisopimukseks /then I went to... Strand Intercontinental... on apprenticeship
 - v. olin Savonlinnas Seurahuoneella /I was at Seurahuone in Savonlinna
 - vi. millo missäki /here and there
 - vii. sit oli Imatran Vuoksenhovi vähä aikaa /then I was at Vuoksenhovi in Imatra for a bit
 - viii. Sitä ennen oli Pikku Leipomos melkei kaks vuotta ja... se oli iha, se oli niinku iha orjahommaa se /before that I was at Pikku Leipomo for almost two years and... it was complete, it was like complete slavery, that
 - ix. menin suoraan töihin ja Solnassa mä olinki sit melkee kaks puol vuotta /went straight to work and I ended up spending almost two and half years in Solna
 - x. olin käynny sit extraillee Palacess [Palace] /I'd been doing temp shifts in Palace
 - xi. ja Sundmanssissa [G.W. Sundmans] /and G.W. Sundmans
 - xii. Kimmo soitti et "Tuus Katajannokkaan" /Kimmo called saying "come to Katajannokka"
 - xiii. olin siel reilun puol vuotta, ja periaattees etin toista duunipaikkaa heti /I was there roughly half a year, and was basically immediately looking for another place
- xiv. **Career/Previous Employers/Strand Intercontinental [Strand Intercontinental]**
 - 1. Lipiäisen Pertti [Pertti Lipiäinen] oli silloin päälikkönä siel, et täst on niinku... todella kauan aikaa /Pertti Lipiäinen was boss there back then, so it's been like... a really long time
 - 2. Noit Eero Mäkelän [Eero Mäkelä] oppipoikia /One of those disciples of Eero Mäkelä
 - 3. se oli sitä vanhaa aikaa et mesut oli kopissa /It was back in the old days when chefs were in the office
 - 4. tavallaan ne päätti kaiken ja, ei niit illalla ikinä nähny siellä /They kinda decided everything, and you'd never see them in the evening
 - 5. se oli ihan siisti vajaa kaks vuotta /it was pretty cool for roughly two years
- xv. **Career/Previous Employers/G.W. Sundmans [G.W. Sundmans]**
 - 1. siel oli semmonen Englanti-meno ja Marco-Pierre Whiten "White Heat" kirjat hyllylä ja... Sieltä kaikki annokset suoraan /They had this England thing going, and Marco-Pierre White's "White Heat" books on the shelves and... all the dishes were taken straight from there
 - 2. meni Sunntuu ja se oli ehkä yks elämän parhooit aikoi /But then I went to [restaurant] and it was probably one of the best times of my life
 - 3. Kaikki maajoukkuefrendit sieltä /all of my national team friends were from there
 - 4. sen ajan huipputyypit /the top guys at that time
 - 5. se oli iha sikasiisti aikaa /It was a super cool time
 - 6. Nyt tekis asioit kyl iha eri lailla /I'd do things completely differently now, though

7. sillo oli tärkeätä et noppa oli niinku jättisärmä mut sit ryöpättii niitä vedessä /Back then it was important that the [vegetable] cubes were super sharp, but then you'd parboil them in water
8. kato vähä vääril taval mut eihä sillo tienny mitää /you sort of looked [at things] the wrong way, but you didn't really know any better
9. sit Sunttu saiki Michelin tähden kuukauden sen jälkee ku oli lähteny Suntust. Vittu! /Then G.W. Sundmands got a star a month after I left G.W. Sundmands. Fuck!
10. Ei kukaa uskonu et sinne ois ikinä tullu tähteä /nobody thought that it'd ever have gotten a star
11. keittiö oli täys semmost niinku... porukkaa ketkä niinku, todellaki kiinnosti se tekeminen niinku /the kitchen was full of these... folks who like, really cared about the craft, like
12. Sielhän oli monta vuoden kokkii, tulevaa vuoden kokkii ja Bocuse kilpailijaa ja... oli se huikee jengi siel, ei sitä sillo tajunu /there was a lot of chefs of the year, future chefs of the year, and Bocuse [d'Or] competitors and... it was an amazing gang there, [but] you didn't understand that at the time.

xvi. Career/Previous Employers/Savoy [Savoy]

1. Petteri meni Savoyhi ja pyyti mukaan /Petteri went to Savoy and asked me to come with
2. Laineen Marko [Marko Laine] oli siel mesuna silloi ja, se oli iha erilaist mitä oli ennen nähny /Marko Laine was chef then and, it was completely different to what I'd seen before
3. se tuli Suomeen /he came to Finland
4. se oli käyny niinku kiertelee kunnes se oli pölliny kaikki repstu sieltä sun täältä /he'd been like touring until he'd stolen all the recipes from here and there
5. se oli tosi siistii kyl kans, se oli nii erilaist mihin oli tottunu aikasemmin /it was really cool too, it was so different to what I'd been used to before
6. varmaa parhain makuist ruokaa mitä täst kaupungist löyty, et se keskitty niinku siihen iha täysin /probably the best tasting food that you could find in this city, [Savoy] was completely focused on that
7. kaikkennäkösii dressingei Ne tuli Laineen niinku Hollannin peruja /all sorts of dressings, they came like, from Marko Laine's time in Holland
8. Savoy meni... Kolmisen vuotta varmaa melkee /I spent... probably three years in Savoy

xvii. Career/Previous Employers/Fishmarket [Fishmarket]

1. sit menin Fisuu avaa /then I went to open Fishmarket
2. Se oli iha siistii pari puol, kaks puol vuotta /it was pretty cool for two and half, two and a half years
3. mut sit alko tää perus Royalin meno et miks teit on viis ihmist töissä ja ei mitää porrastuksii ja vitun laaja à la carte /but then you started getting the usual Royal stuff like why is there five of you working, and no kinds of [time] slots [for customers] and a fucking massive à la carte
4. siinä alko näkyy se... alamäki, sillee /you started seeing... things going downhill, sort of
5. Iha älytöntä. Niinku, eihän, se taso on ihan mahoton pitää /So ridiculous. Like, you couldn't, the level was completely impossible to maintain

xviii. Career/Previous Employers/Chez Dominique [Chez Dominique]

1. Välimäki [Hans Välimäki] soitti et tuu /Hans Välimäki called and said come over
2. Menin Domppariin /I went to Chez Dominique
3. Siel tehtii asioit sillee et niinku eu ees sinne oäiin vaa just sillei, ei ollu niinku, oli vaa yks tapa tehdä /Things there were done that, like, not even like sort of right, but exactly right, you didn't like have, there was just one day of doing things
4. sil oli kaks tähteä /it had two stars
5. Pari vuotta siel suurinpiirtein meni, ja see... oli aikamoista /so it was about two years there, and it... was quite something
6. laihuin jonku 10 kiloo /I lost like 10 kilos
7. ei nähny perhettä ikinä /you never saw the family
8. teet kuuentoista tunnin työpäiviä /You'd do sixteen hour days
9. nukku liikennevaloissa /slept in traffic lights
10. Se kaks vuotta meni aika usvassa /Those two years pretty much went by in a haze
11. Kyl monesti mietti et onks täs mitää jräkee niinku, mähä kuolen tähän vittu /Yeah, I did often wonder if there was any sense to this, like, I'm gonna fucking die to this
12. En mä siel oppinu omasta mielestä hirveesti, ku ei siin ehtiny /I didn't learn much there in my opinion, 'cause you didn't have time to
13. Siel oli ne samat jutut pyöri aina /The same things were always around
14. No, opit tekee souffléta ja suklaa fondantei /Well, you learned to make soufflés and chocolate fondants
15. Ei niinku semmosta kehitystä tapahtunu /Nah, you didn't have like this progress happening
16. Se oli vaa niinku enemmän semmost selviytymistä mun mielest /I think it was just, more this kind of survival
17. Oppipahan ainakin asennetta, et jos ei muuta, niin ainakin sen oppi /At least you learned attitude, if nothing else, you learned that

f. Career/Current Employer

- i. Terävä [Pekka Terävä] soitti ja kysy et, tota, "Tuuks töihin, Lanttunen lähti menee" /**Pekka Terävä called and asked if, well, "You want to come work, Lanttunen left"**
- ii. sit mä aattelin et en mä oo ikinä Terävän kaa ollu töissä, et mennään sit Oloon /**Then I thought that well I've never worked with Pekka Terävä, so let's go to Olo then**
- iii. Tääl ollaan /**Here we are**
- iv. Kymmenisen vuotta /**About ten years**

OC: Chef 2's career is a long and storied one, starting from the early 90's. Beginning by accident by being forced to cook in his school's kitchens as punishment for missing classes, Chef 2 left waiter school to go apprentice as a cook in Strand Intercontinental, then one of the best restaurants in the country.

For two years, Chef 2 trained in Strand Intercontinental under chef Pertti Lipiäinen, himself a disciple of Eero Mäkelä, one of the original fathers of Finnish gastronomy, cementing his passion for cooking. Following his time in Strand Intercontinental, Chef 2 faced a time of hard, itinerant work around the country during the Finnish depression of the 90's.

Eventually Chef 2 returned to Helsinki where he worked in Onderon - a classic restaurant - for two years, while doing occasional shifts in two haute cuisine restaurants, G.W. Sundmands and Palace. In time, this led to the formative experience of being hired in G.W. Sundmands: "Then I went to G.W. Sundmands and it was probably one of the best times of my life." ^{1exv2}.

Compared to what he had seen previously, both the brigade and way of doing things were at a wholly new level for Chef 2: "They had this England thing going, and Marco-Pierre White's 'White Heat' books on the shelves and... all of the dishes were taken straight from there" ^{1exv1}, adding that the brigade was made up of "the top guys at that time" ^{1exv4}, "there was a lot of chefs of the year, future chefs of the year, and Bocuse [d'Or] competitors and... it was an amazing gang there, [but] you didn't understand that at the time." ^{1exv12} While in G.W. Sundmands, Chef 2 pushed himself to new levels, even participating in international cooking competitions. "It was a super cool time" ^{1exv5}

However, he concedes that "I'd do things completely differently now, though" ^{1exv6}. "Back then it was important that the [vegetable] cubes were super sharp, but then you'd parboil them in water" ^{1exv7}, adding that "you sort of looked [at things] the wrong way, but you didn't really know any better" ^{1exv8}. This was still in the early days of Finnish gastronomy. G.W. Sundmands was nonetheless shown recognition for its level of craft, receiving a Michelin star just a month after Chef 2 left G.W. Sundmands for Savoy.

Savoy was an eye opening for Chef 2 as G.W. Sundmands had been. Savoy's head chef Marko Laine had just returned from working abroad. "He'd been, like, going around until he'd stolen all the recipes from here and there." ^{1exv14}. The recipes and techniques Marko Laine brought had never been seen before in Finland and are present in Finnish kitchens to this day. These, and the team at Savoy led Chef 2 to say that Savoy had "probably the best tasting food that you could find in this city, [Savoy] was completely focused on that" ^{1exv16}.

After three years of learning at Savoy, Chef 2 was invited to work for six months in another restaurant - a mistake in his view - before joining as a part of the opening team for Fishmarket. At Fishmarket, a restaurant owned by a large conglomerate, Chef 2 experienced frustration when the corporate side increased the pressure on Chef 2 and his fellow cooks by adding too many variables to cooking and deregulating customer flow. "So ridiculous. Like, you couldn't, the level was completely impossible to maintain" ^{1exv15}

After two and a half years at Fishmarket, Chef 2 moved on to Chez Dominique, by invitation of Hans Välimäki, Chez Dominique's head chef. Under Hans Välimäki's demanding watch, Chez Dominique had obtained two stars: "Things there were done that, like, not even like sort of right, but exactly right, you didn't like have, there was just one day of doing things" ^{1exviii3} But the precision had a cost "You'd do sixteen hour days" ^{1exviii8}, "I lost like 10 kilos" ^{1exviii6} "Those two years pretty much went by in a haze" ^{1exviii10}. "Yeah, I did often wonder if there was any sense to this, like, I'm gonna fucking die to this" ^{1exviii11}.

Chez Dominique ultimately wasn't a very educational experience for Chef 2. "I didn't learn much there in my opinion, 'cause you didn't have time to" ^{1exviii12} adding that "I think it was just, more this kind of survival" ^{1exviii16}. "Well, you learned to make soufflés and chocolate fondants" ^{1exviii14} but "The same things were always around." ^{1exviii13}.

"Nah, you didn't have like this progress happening." ^{1exviii15} grimly adding "At least you learned attitude, if nothing else, you learned that." ^{1exviii17}. Chef 2 would ultimately leave Chez Dominique over pay, and after a stint at another restaurant by the owners of Fishmarket, Chef 2 found himself being invited to Olo by its then head chef, Pekka Terävä.

Throughout his career, Chef 2 has shown a great passion and dedication for his craft, and a willingness to sacrifice for it. During the depression, he remembers offering his services for free, and later on, even 10+ years into his career, he recalls "So long as I could get food on the table, that was enough, I didn't have anything else. I just wanted to do... something that I liked." ^{1bvi}, "it was completely mad. But long days weren't new to me, and they didn't bother me. You're doing what you like, so..." ^{1bvii4}. Even his time off was forfeited for his passion for cooking: "every time I had a Monday off basically for many, many years I'd come in on Mondays to work to do my own things" ^{1bvii5}.

Similarly, Chef 2 was willing to quit when he realized that a place wasn't for him, constantly seeking places that matched his interest and passion.

2. Creativity

a. Creativity/Dampeners

i. Creativity/Dampeners/Stress

1. Mut mä olin niinku lämpösel ekana... Mut sit siel kallast hävis jengii nii sit mä jouduinki kalleen enkä mä ollu ikinä ollu /**But I was like on the hot section first... but then people left the cold section so I ended up in the cold section and I'd never been**
2. Nii se tuli vähän, et joutu oikeesti vähä, kylmiltää vetämään kahen Michelin tähden kylmäkeitiiöö nii se oli aika iso muutos /**So it came sort of, I really had to sort of, lead a two Michelin star cold section without any experience so it was a pretty big change**

3. ei ollu iha kykyjä siihen, ei periaatteessa, et joutu vähän ponnistelea et oikeesti pysty tekee jotain *nervous chuckle* /I didn't really have the talent for it, didn't basically, so I had to sort of struggle to actually be able to do something *nervous chuckle*
- b. Creativity/Stimulants**
- i. **Creativity/Stimulants/Atmosphere**
 1. nyt kun ei oo lounaitaki nii pystytään oikeesti keskittyy tohon iltaan /now that we don't even have lunches we can really focus on that evening service
- c. Creativity/Idea Generation**
- i. Mut sehän voi lähtee ihan mist vaa /But it can really start off from anything
 - ii. Ei iha aina kaikis oo tarinaa /Everything doesn't always have a story
 - iii. Eikä tarviikkaa olla tarinaa /And it doesn't need a story, either
 - iv. Kaikest sä saat tarinan, niinku. /Like, you can get a story out of anything
 - v. Kaikkeen löytyy tarina mut en mä usko et monet tarinat- ensi niis on ollu annos valmiina ja sit on keksitty vaa siihen tarina /You have a story for everything but I don't believe that a lot of stories-like first they've had the dish ready, then they've just made up a story for it
 - vi. Q: Eli tekstyyrit ja sellaset on aika tärkeitä siin kehityksessä. Et ne mitä se niinku tuntuu ja kaikkee tällasta? A: Joo, totta kai, se on osa sitä kokemuksta. /Q: So, textures and such are pretty important in the development So like what it feels like and all that? A: Yeah, of course, it's a part of the experience
 - vii. Ideointihan onkin se hauskin osa sitä. Kirjoitella ylös. /Well ideating is the most fun part of it. Writing stuff down.
 - viii. On tuol pitkät listat papareilla ja tietokoneella mitä ei oo vieläkään ehtinyt kaikkee kokeilemaan /I've got long lists over there on paper and on the computer where I've still not had time to try out all of them
- d. Creativity/Idea Sources**
- i. mä siin kattelin sitä ja, kato tyrnimarja ja meri, vittu, mähän teen siit pre-dessertin /I looked at it and, look, sea-buckthorn and the sea, fuck, well I'll make a pre-dessert out of this
 - ii. Kai se on semmonen yhteisumma kaikest /I guess it's a combination of everything
 - iii. Ihan mistä vaa /From anywhere
 - iv. Parhaat ideat tulee... jostai sul vaa tulee joku juttu mieleen ja sä et... *shrug* /The best ideas come from... you just get something in your mind from somewhere and you don't... *shrug*
 - v. **Creativity/Idea Sources/Books**
 1. sä oot ehkä lukenut jossai /you've maybe read something somewhere
 - vi. **Creativity/Idea Sources/Experiences**
 1. juokset tuol metsässä ja kompastut. Ja katoapas, siinä onkin ketunleipiä! Ja kato, mustikoita! Ja nehän on iha vierekkäin täs. No tässähan on makupari valmiina /you're running in the forest and you trip. And would you look at that, there's some sorrels! And look, bilberries! They're right next to each other here. Well, you've got a ready-made flavor combination here
 2. keräät parsoja jostai pellolta ja katot, siel on kuusia. Vittu kuusia ja parsoja. Vittu mähän sidon nää yhteen, nää on kavereit! /you're harvesting asparagus from some field and you look, there's some spruces. Well fuck, spruce and asparagus. Fuck, I'll tie these up together, they're friends!
 3. Käyt jossai syömässä /you go eat somewhere
 4. kuitenkin puhutaan ruuasta, et, moni näkee sen kyl hyvin erilailla /we're still talking about food after all, so, a lot of people do see it very differently
 5. must osterit on hyvin ällöttävii /I think oysters are real yucky
 6. en voi sietää sitä muljuu koko suussa /I can't stand the slime all over my mouth
 7. Yritän semmosen osteriannoksen et mäkin pidän siit ihan helvetisti /I'm trying to [make] an oyster dish so that I'd really fucking like it too
 - vii. **Creativity/Idea Sources/Instagram**
 1. Kylhän tietysti some varmasti vaikuttaa /Of course social media probably has an effect
 2. sellain et sä näät jotai /like, so you see something
 3. tai joku on yhistäny jotai ja sit sä, sul jää se jonnekki tonne takaraivoon /or someone has combined something and then you, it stays somewhere over there in your subconscious
 4. nähny jonku kuvan /you've seen some picture
 - viii. **Creativity/Idea Sources/Memories**
 1. **Creativity/Idea Sources/Memories/Music**
 - a. Tai... äänet. Käytännös musiikki /or... sounds. Basically music
 - b. aina ku mä kuulen White Snaken jonku biisin, nii ei mee, se on sekuntti nii mä oon siin omal sängyl /anytime I hear some song by White Snake, it doesn't take, it's a second and I'm there on my bed
 2. **Creativity/Idea Sources/Memories/Smells**
 - a. sul on joku tuoksu /you've got some scent
 - b. oot välittömästi siel mummolan pöydässä syöt sitä lämmintä ohrarieskaa ja hetken sen niinku lennät sinne ihan välittömästi /you're immediately there at grandma's table eating that warm ohrarieska and for a moment like you fly there immediately
 3. **Creativity/Idea Sources/Memories/Tastes**
 - a. tai sit tulee niinku makumuisto lapsuudest /or then you get like a flavor memory from childhood
 - b. Kyl mun paras makumuisto on ihan varmasti mummolasta. Ohrarieska, leivinuunista, ja tuoretta voita. Eikä mitään muuta. /yeah, my best flavor

memory is definitely from grandma's. Ouharieska, from baking oven, and fresh butter. And nothing else.

ix. Creativity/Idea Sources/Old Ideas

1. joskus pimpataan vanhoja, joskus tehaan iha kokonaan uutta /sometimes we'll pimp up old ones, sometimes we'll do something completely new
2. Voi sen joskus ottaa sieltä takasin, ja, jos siihen keksii ratkaisun /you can still take it back from there sometime, and, if you come up with a solution for it

x. Creativity/Idea Sources/Raw-Ingredients

1. pääsääntöisesti ne lähtee iha puhtaast raaka-aineesta /so primarily though they very clearly start from the raw-ingredient
2. On vaa joku tosi hyvä raaka-aine ja sitä mietitään et mitä sille vois tehdä, et se niinku loistais siel /you just have some really good raw-ingredient and then we think what could we do to it, so that it'd like shine there
3. Jos on vaikka joku porkkana, nii sitä mietit et mitä se teet sille et se maistuu mahdollisimman... paljon... helvetin hyvälle porkkanalle *chuckle* /So if you've got like some carrot, well then you think what could we do to it so that it'd taste as much... as possible... like a really fucking good carrot *chuckle*
4. Raaka-aineen kunnioitusta. Sitä se on /respecting the raw-ingredient. That's what it is

e. Creativity/Input History

- i. Olossa siit, ekan päivästä lähtien ku tuli /in Olo from the, starting from the first day when I came over
- ii. oon saanu vaikuttaa Dominiquessaki, jos oli jotai hyvii ideoit nii tottakai... /I could have input at Chez Dominique too, if I had a really good idea then of course...

f. Creativity/Intensity

- i. Se on semmost 24 tuntii aina ne pokahtelee mieleen /it's this sort of 24 hours, they're always popping up in my mind
- ii. Noh, en mä tiää. En mä ainakaan koe mikään erikoisen luova olevan varmaan /Well, I don't know. I certainly don't feel like I'm particularly creative really
- iii. Mut kai sitä voi olla luova olla, mut joo, siis, vaatii se silti niinku, tekemistä /But I guess you can be creative, but yeah, I mean, it still like demands, action

g. Creativity/Scope

- i. Iha kaikkiin /absolutely everywhere
- ii. jälkiruuat on ollu semmoinen harrastus vähän niinku toiminta, varsinkin Olon aikana ku siin on ollut mahollisuus /Desserts have been this sort of hobby kind of, especially in Olo when there's been the possibility for it

OC: For Chef 2, creativity is environmental, with his creative drive living and dying with his surroundings. A particularly stressful period, like being forced into a role with which one has no experience, can lead to the death of creativity, while a more relaxed environment, like Olo after the removal of the lunch service, leads to more creative moments.

Those creative moments, at least for Chef 2, seem to be serendipitous, triggered by just about anything. To that extent, Chef 2 explains that he feels that while all dishes can have a story behind them, those stories rarely reflect the actual birth of the dish. Instead, they are creation myths, dreamed up post facto to try and explain the mysteries of the black box of creativity.

And while Chef 2 doesn't feel particularly creative 2fii, he nonetheless says that generating ideas remains his favorite part about cooking, "Well ideating is the most fun part of it. Writing stuff down" 2cvii, and in his creative moments, which can occur at any time 2fi, Chef 2 continuously generates more than he can ever really prepare.

When thinking about what is the source for the various ideas he has, Chef 2 believes that his ideas are an amalgamation of a variety of sources. Books, lived experiences, social media posts, memories, raw ingredients, and old ideas. These sources for ideas all serve different roles.

Experiences create links between ingredients, introduce new flavors, new dishes, new concepts, and may drive the chef to try and develop something palatable from an otherwise hated ingredient (In Chef 2's case, oysters: "I'm trying to [make] an oyster dish so that I'd really fucking like it too" 2dvi7).

Books and social media act as a visual platform, showing what peers have done somewhere else, ("You've maybe read something somewhere" 2dv1, "like, so you see something" 2dvii2) and planting seeds into one's subconscious which may eventually blossom into an idea ("or someone has combined something and then you, it stays somewhere over there in your subconscious" 2dvii3).

Memories act as triggers, where smells, sounds, or flavors immediately transport Chef 2 to a time or place, though these will often lead to wanting to recreate the moment linked to that memory as opposed to something wholly novel, though the experience of living through that memory becomes the idea.

Revisiting old ideas is also an easy way of coming up with something, either by re-using something that once worked, or by finally coming up with ways to make previously problematic ideas work again.

Yet the most important source of ideas is the raw-ingredients. In an establishment like Olo where the raw-ingredients are always the best they can possibly be, the task is to respect them and make them shine ("you just have some really good raw-ingredient and then we think what could we do to it, so that it'd like shine there" 2dx2, "respecting the raw ingredients. That's what it is" 2dx4). The key example being "So if you've got like some carrot, well then you think what could we do to it so that it'd taste as much... as possible... like a really fucking good carrot *chuckle*" 2dx3.

An interesting note to make is Chef 2's history of input. By his own admission, it took him a good 15 years into his career before he could express his creativity in the kitchen. Perhaps it is this gathering of experience as a working cook before entering the

world of creativity at chef level which gives him the confidence to fully express himself in all sections of the kitchen (though even he explains having a favorite section: desserts)

3. Innovation

a. Innovation/Collaboration

- i. Liekola lähti ja, mikä on, näin rehellisesti sanottuna erittäin positiivinen asia ku ei sieltä kahteen vuoteen lähteny yhtää mitää /Liekola left, which is, if we're completely honest a very positive things because nothing had been coming from that side for two years
- ii. Tuomas tuli takasi ja meil on enemmän ideoit kahes viikos ku kahteen vuoteen. Vittu. /Tuomas came back and we've had more ideas in two weeks than in two years. Fuck.
- iii. se on semmost pompotteluu, vuorovaikutusta, et, koko ajan /it's this kind of bouncing around, interplay, like, all the time
- iv. alkaa aamulla yleensä yheksältä ku Tuomas soittaa "Mul on hei tämmönen idea" /it usually starts in the morning at nine when Tuomas calls "Hey I've got this kind of idea"
- v. kaikkeen paras on se vuorovaikutus jonku toisen kaa /the best is that interplay with someone else
- vi. Et sä juttelet, sä heität idean, ja, ja sit se heittää sen takasi ja sit mä miettiny sen näin ja sit sä vaa niinku jatkat sitä /Like you're talking, you throw an idea out, and, and then he throws it back to you and then I've thought about it like this and you'll then like continue it
- vii. Mä ainakin tarviin... iha ehdottomasti semmosen, niinku, palloilukaverin /At least I need... most definitely some sort of, like, sparring partner
- viii. en tykkää tehdä niinku, täysin yksinään olla omien ajatusten kanssa /I don't like doing like, things on my own, stuck with my own thoughts
- ix. Pitää niinku purkaa niitä jolleki, mikä antaa vastapalloo, nii sillo mä toimin paljon paremmin /I need to like unpack them with someone, who'll throw things back, that's when I function a lot better
- x. Sit mullaki rupee hyrrää iha erilailla niinku ideat ja ajatukset /Then my thoughts and ideaas will start whirring like completely differently

b. Innovation/Failure

- i. Saa ainaki tarinoita. Ei siit tullu kauhee hyvää. /At least you get stories. It wasn't very tasty though.
- ii. On niitä epäonnistumisii nii paljon et tietää että tota... ehkä sekin on hyvä oppia /There's so many failures that you know that, like... maybe that's a good thing to learn too
- iii. oot ollu innosta pinkeenä sunnuntaina kotona ja oottanu et pääsis töihin ku on niin hyväidea /you've been bursting from enthusiasm at home on a Sunday and waiting to get to work because it's such a good idea
- iv. Sit sä oikein tuskas väännät sitä ja tiistaina huomaat et, ei vittu täst tuu mitään, et tää on ihan paska tää /then you're painstakingly dealing with it and on Tuesday you realize that, fuck, this isn't coming together, like this is complete shit
- v. korkeintaa ainakin se, et tää ei missään nimes toimi serviis /at most at least that, there's no way this is working in service
- vi. koekäyttöön aikoinaan semmonen ku Freeze Plate. Äänestetty varmaan keittiön turhimmaks laitteeks joskus /we got this thing called a Freeze Plate to test. Once voted as probably the most useless kitchen appliance ever
- vii. Must se oli niinku, yks elämän hienoimpii hetkii, ei oo tällast ikinä pystyny tekee, ja sit testailtiin, ja joo tää on ihan helvetin hyvä, mä haluan täst samantien listalle /I thought it was like, one of the coolest times in my life, "you've never been able to do something like this", and we tested, and yeah this is really fucking good, I want something from this on the menu right away
- viii. niit pysty valmistaa kaks kerralla, ja siinki meni 5 minuuttia, ja sit se meni huuruun se Freeze Plate setti, ja se piti skrapata aina /you could make two of them at a time, and even that took five minutes, and then the Freeze Plate, it got frosty, and you had to defrost it every time
- ix. oli yks elämäni hienoimpii hetkii ku sai tehty sen valmiiks lautaselle, mut jos se piti monistaa 50:lle 2 tunnin sisään nii se oli täys mahottomuus /it was one of the coolest moments of my life when I got it done and ready on a plate, but if you had to replicate it for 50 in 2 hours, then it was a complete impossibility
- x. Q: Sanoisitsä, nii iän ja kokemuksen myötä, et tulee vähemmän ja vähemmän tällasia et annos ei vaa pysty toimii ku sun pään sisäl voi? A: Varmasti, varmasti. Joo. /Q: Would you say that, like with age and experience, you get less and less of these like the dish just can't work like it would in your head? A: Certainly, certainly. Yeah.
- xi. on epäonnistumisii, turhautumisii /there's failures, frustrations
- xii. No, sanotaan back to the drawing board, et kyl ne kannattaa heittää sinne /Well, we say back to the drawing board, like it's worth throwing them there

xiii. Innovation/Failure/Lessons

1. Hyväksy se, et kaikki ei aina onnistu /Accept it, that everything isn't always going to work
2. jos ei kokeile, et sä kyl mitää saa aikasekskaa /if you don't try, well then you won't get anything done either

c. Innovation/Motivation

- i. Meil on pari annosta mitkä on aika pitkään ollu /we have a few dishes that have been on for quite long
- ii. Et, ideat ku ei riitä vaa, et ne pitää sit myös fyysisesti laittaa tekee, niinku tulemaan /Like, ideas just aren't enough, like you have to then go and physically make them, like come out
- iii. Innovation/Motivation/Ingredient Availability

1. sit tulee aina tietysti, vaik made aika on nyt nii sä muistelet et mitä siit on viime vuonna tehty. /then of course you always get, well burbot season is now so you think like what was made from it last year.
 2. Se kestää pari kuukautta, saat sitä madetta ja sit se jää pois /it lasts a few months, you get that burbot and then it goes off [the menu]
- d. Innovation/Process**
- i. Ei oo mitään mietitty prosessii /there's no thought out process
 - ii. Kai sitä on nii kauan pyöriny nii, se menee aika luontaisesti ilman et sun tarvi niitä, mitä... /Maybe I've just been around so long so, it goes pretty naturally without you having to, like, really...
 - iii. Q: niinku vakituistunu sellaseks ilman et siä ilman tajuaa? A: Mä luulen joo, et se on /Q: like it's become this routine without you really realizing? A: I think that yeah, that it is
 - iv. Q: kokemuksen myötä tullut? A: Niin varmaan /Q: came with the experience? A: Probably yeah
- v. Innovation/Process/Initial Idea Selection**
1. jos raaka-aineel on ollu lyhyt seasoni, ni, tottakai se pitää ottaa välittömästi tai sit hylätä /if a raw-ingredient has had a short season, well, of course you need to take it right away or then leave it
 2. turhaa sit sitä kehitellä ja sit ku sen saa sellaseks ku haluaa ni... sit se raaka-aine ei oo enää sitä mitä sen pitäis olla /no use then developing it and then when you get it like you want it then... then the raw-ingredient isn't what it should be anymore
 3. Mut onhan sit, varsinki Pastryn maailmassa nii, kerma on kermaa, ja sokerit on sokereita, ja marjat nyt on marjoi /But then you do have, especially in the world of pastry well, cream is cream, and sugars are sugars, and berries well they're berries
 4. marjoi voi käyttää läpi vuoden, jalostaa /you can use berries throughout the year, refine them
 5. tiit sun keittiötilat ja sun lämpötilat ja asiakasmäärät /you know your kitchen space and your temperatures and your client numbers
 6. muistaa et yks resepti toimii tietys paikas, ja toises paikas se ei toimi /you remember that one recipe works in a specific place, and in another it won't work
 7. no, teemaankin, mut myös, niin, prosesseihin /well, the theme too, but as well, like, the processes
- vi. Innovation/Process/Testing**
1. **Innovation/Process/Testing/Internal**
 - a. sit osaa niit reseptei, vähä niinku nousta reseptien yläpuolelle et ei, et jumiudu niihin /then you know the recipies, sort of like rise above the recipies so you don't, you don't get stuck in them
 - b. sä tiit päässä et kun mä muutan tota tollein sä näät jo mitä siin tapahtuu /you know in your head that when I change that like this you already see what's happening there
 - c. sä pystyt niinku jo mieles fiksaa /you can like already fix things in your mind
 - d. et ku sä lähet kokeilee sitä nii suha ei tarvi tehdä sitä kymmentä kokeiluu, voi olla et se kaks riittää jo, koska sä oot niinku hypänny ne... ne kuopat jo saman tien yli /so when you go to try it then you don't need to do the ten tries, it might be that two is enough already, because you've like jumped over... the pitfalls immediately
 - e. ei tee turhaa työtä sen takii /you don't do unnecessary work because of it
 - f. pitää vähän niinku ymmärtää vähän enemmän kun pelkkä resepti, et mitä siel tapahtuu /you need to sort of understand a little more than just the recipe, like what's happening there
 - g. tarpeeks tietoo ku o päässä nii, sit se helpottaa sitä elämää /when you've got enough information in your head, then it makes life easier
 2. **Innovation/Process/Testing/External**
 - a. niinku mä en ollu kiinni missään nii mä tulin testaa uusii annoksii /like I wasn't tied down to anything so I came to test out new dishes
 - b. se oli se ainut päivä mill ol, pysty testaa sit /it was the only day when, you could test then
 - c. fyysisesti en iha valtavasti /physically I don't do a lot [of testing]
- vii. Innovation/Process/Secondary Idea Selection**
1. esimerkiksi Tuomas tekee tossa nyt uutta jälkkärii, jos se on hyvä, me vaihetaan se perjantaina /for example Tuomas there is doing a new desert now, if it's good, we'll change it [onto the menu] on Friday
 2. se tuo mulle näytille /he brings it for me to see
- viii. Innovation/Process/Refining**
1. sit on vaihettu ja mietitty kimpassa, et mitä vaihetaan /then we've changed [things] and thought together, like what're we changing
 2. sitä pompotellaan edes takas /it gets bounced around back and forth
 3. sit sä mietit sitä ja sit sä tuut töihi ja sit se keskustelu jatkuu /then you think about it and then you come to work and the conversation continues
 4. paljon sul on väkee tekemäs /how much staff you've got doing things
 5. tykkään asioist mitä tehäs à la minute nii se vaatii vaa valtavasti ihmiskäsiä niinku /I like things which we'd do à la minute so it just requires like vast amounts of working hands
 6. ei välttämättä, nii paljo ei aina oo käytettävissä /there isn't necessarily, that many hands aren't always available

7. etukäteen niitten prosessien miettimisen sillee, et, että se menee jouhevasti tossa serviisissä /**thinking out those processes in advance so that, like, that it goes smoothly there in service**
 8. ei tuu niit aasinkuoppia et joutuu venaa 15 minuuttia /**you don't get those pitfalls where you have to wait for 15 minutes**
 9. sit ollaan peli menetetty /**that's when the game is lost**
 10. jos sä pystyt monistaa sen joka ilta tasalaatuisesti 46 kappaletta, nii /**if you can replicate it every evening consistently 46 times, like**
 11. jos niit menee vaik 15 yhtä aikaa. Tottakai siin pitää miettii ne... Et se toimii myös /**if there's 15 of them going at the same time. Of course you need to think of the... That it works too**
 12. turhaa tehdä sellast pommii mikä ei... /**it's pointless to make some kind of bomb that won't...**
 13. voi se olla se vaikeestki tehtävä /**it can be difficult to make too**
 14. miettii vaa sen prosessin et mikä's olis sille se oikee lähestymistapa /**just think the process like what would be the right approach for it**
- ix. Innovation/Process/Delivery**
1. Mut ku ihmiset tekee, nii pitäähän se hyväksyä et sellaisiinkin voi sattua. /**But when people are making [food], then you have to accept that those kind of [failures] can happen**
 2. Mut sit pitää pitää huoli et ne ei ikinä lähe keittiöstä pitemmälle /**But then you have to take care that they never go further than the kitchen**
- x. Innovation/Process/Feedback**
1. sehän on hienoo jos semmosii, niinku, saa ihmisil herätetty. Mut eihän se japanilainen tohon istu nii, ei sillä nyt leivinuunirieskast oo mitää hajuu /**it's great if you can get those kinds of [reactions], like, from people. But then the Japanese person that sits down there won't, he doesn't have a clue what a baker's oven rieska is**

OC: The innovation process for Chef 2 is an extremely collaborative process. For him, unless there is someone to bounce ideas with, it is near impossible for him to properly go through the process of development and propagation of innovation. "At least I need... most definitely some sort of, like, sparring partner" 3avii "I don't like doing like, things on my own, stuck with my own thoughts" 3aviii "I need to like unpack them with someone, who'll throw things back, that's when I function a lot better" 3aix

The process is also one that leads to a lot of failure. Failure is in fact a central motif in Chef 2's thoughts on the matter of innovation. While failure is less frequent at this later stage of his career, it still occurs, and every failure works as a learning moment. "There's been so many failures taht you know that, like... maybe that's a good thing to learn too." 3bii Indeed, without failure, there can be no innovation: "if you don't try, well then you won't get anything done either." 3bxiii2

But before the process begins, there is a catalyst that starts the process: either an idea pops up that triggers enough enthusiasm to get past the threshold, or an ingredient comes into season forcing Chef 2 and his team to think of ways to utilise it while it is still in its prime.

Once the trigger is hit, the process begins. However, Chef 2 rejects the idea of an explicit structured process. Nonetheless, the way he describes a routine that's solidified into a natural way of doing things over the years is essentially the definition of an emergent process. The rejection of the notion of a process in favor of some ad hoc organic way of proceeding through things presents an interesting view.

The first step in the innovation process is the selection of ideas to develop. The first factor, as mentioned above, is urgency. If an idea requires a raw ingredient with a limited availability, those ideas will get selected first. However, all ideas must also fit the context of the restaurant. "Well, the theme too, but as well, like, the processes" 3dv7 "you know your kitchen space and your temperatures and your client numbers" 3dv5. Some ideas, like those in the pastry section where ingredients are a constant throughout the year get selected not based on urgency, but on passion and interest sparked.

Once an idea is selected, the testing phase begins. First comes the internal testing, which Chef 2 says becomes easier with experience as "then you know how to read recipes, sort of like rise above the recipies so you don't, you don't get stuck in them". 3dvi1a "You can like already fix things in your mind" 3dvi1c "so when you go to try it then you don't need to do the ten tries, it might be that two is enough already, because you've like jumped over... the pitfalls immediately" 3dvi1d. The internal process is essentially the application of all of the tacit knowledge the chef holds to an idea to execute the dish as much as possible before the actual execution.

Once the internal testing is done, external testing takes place, where dishes are prepared and tasted for the first time. Once the first test is done, secondary idea selection is done, to see if the dish is actually good. If the dish proves to be good and functional, it will either make it onto the menu, or go through the step of refining, during which it is perfected into a deliverable state.

Chef 2 admits, however, that he does not do much external testing anymore, and acts more as a refiner, handing ideas to other members of his team who test and develop the idea. He then works with the team, bouncing the idea back to them until it fits his vision and the processes of the restaurant. The most important thing at this point is to make sure that the dish can be executed properly, "thinking out those processes in advance so that, like, that it goes smoothly there in service" 3dviii7, so "you don't get those pitfalls where you have to wait for 15 minutes" 3dviii8, which, if they occur give the service and the restaurant experience a game over situation.

When the dish is developed, it enters its propagation stage of being taught and delivered, and during delivery the importance is to make sure that the team executes things properly. While Olo is at a high level, Chef 2 admits that mistakes can happen, and he stresses that at delivery, the importance moves to quality control and oversight, making sure that the mistakes never leave the kitchen.

Once the dish makes it to customers, customer feedback is valued, but Chef 2 understands that with the diverse customer group the restaurant attracts, certain experiences and sensations that may have inspired him cannot translate to the customers. Therefore a feedback loop between the kitchen and the diner isn't as crucial to him as it might be to others.

4. Michelin

- a. En mä mieti tähtii yhtään /I don't think about stars at all
- b. jos tähti lähtee, nii sit varmasti miettisin /If the star went, then I'd probably think about it
- c. **Michelin/Effect**
 - i. ei niitä mieti, varsinkaan jos on se yks tähti. Eihän se nyt oo mitää /You don't think about them, especially if it's the one star. It really isn't anything yet
 - ii. Jos olis kolme tähtee nii sit vois jo vähän pysähtyä ja mennä bisselle miettii et, hetkonen. /If I had three stars then I could already stop a little and go for a beer and think, hang on a sec
 - iii. Eei se kannata tähtii tuijottaa, mut ei virheitä saa sattuu. /Naaah it's not worth staring at stars, but mistakes can't happen

OC: When it comes to the prestige of the Michelin guide, Chef 2 takes a similar approach as many Finnish chefs: he is grateful, but dismissive. "I don't think about stars at all" 4a, explaining that the level at which he finds himself, just one star, is not much, nor is it worth stressing over.

Nonetheless, the stars give him and his team a standard at which to operate. Mistakes and slip-ups cannot occur, and while the star doesn't add pressure as such, the reality is that if he were to ever lose the star, there would be heavy soul searching.

5. Restaurant

a. Restaurant/Hierarchy

i. Restaurant/Hierarchy/Executive Control

1. Voi vähä antaa palautetta ähän sillee muristenki jos toinen ei keskity /You can give a bit of feedback even with a bit of a growl if the other isn't focusing
2. mä haluan et kaikki osallistuu enemmän tai vähemmän /I want everyone to take part more or less

ii. Restaurant/Hierarchy/Own Title

1. En osaa sanoa /I can't say
2. Ei olla päätetty /We haven't decided
3. creative leader lukee tuol nettisivul, mut tota... /creative leader is what it says there on the website, but...
4. Noh... No keittiöpäällikkö varmaan noin /Well... I guess like kitchen head

iii. Restaurant/Hierarchy/Power Structure

1. Selkee hierarkia, mutta hyvin rento /A very clear hierarchy, but very relaxed

b. Restaurant/Style

- i. Vaikee kuvailla /Hard to describe
- ii. Voihan noin, klisee Pohjoismaalaisii raaka-aineita pääsääntöisesti /You could well, cliché Nordic raw-ingredients primarily
- iii. Ruvetaan vähän laajemmin kattoo tota raaka-aine politiikkaa ja maustamista /We're going to start looking a little broader on the raw-ingredient policy and seasoning
- iv. enemmän irtaantuu siit New Nordic osastosta /try to detach ourselves a bit from the New Nordic department
- v. Turhaan sitoo itteensä /Pointless to tie yourself [to something]
- vi. Ja aika vähän uudistua muutenkin /And it's time to renew ourselves a bit anyway
- vii. pikkasen tyyliisuuntaa täs pikkuhiljaa muuttuu kevääseen mennessä /slowly change the stylistic direction a little by spring
- viii. annokset on menny paljo enemmän pelkistetämpään suuntaan mitä ennen /dishes have gone a lot towards a simpler direction than they used to
- ix. ei oo ulkonäkökekeisiä enää /it's not appearance centric anymore
- x. Ennen mietittiin et mitä sinne, jotain sinne pitää laittaa vielä. Ja nyt sä mietit et mitä voisit ottaa pois sieltä et se ois parempi? /Before we thought that what could we, something needs to still go in there. And now you think like what could I take out of it so that it'd be better?
- xi. Mitä vähemmän siel on tavaraa, nii sen huolisemmin /The less stuff there's in there, the more carefully [you approach it]
- xii. mikään ei voi enää piiloutuu mihinkää /nothing can hide behind anything anymore
- xiii. tykkään semmosest minimalistisesta lähestymisestä /I like this kind of minimalist approach

c. Restaurant/Team

i. Restaurant/Team/Internal Atmosphere

1. Hyvin rento /very relaxed
2. Välillä jopa vähän liiankin rento /sometimes a little too relaxed
3. täytyy vähän välillä ravistella /you need to shake up things sometimes
4. ihmiset on ainaki fokusoiutna ku ne on vähä peloissaanki /people are always focused when they're a little scared
5. mut... ei se, ei se luova ilmapiiri sit se /but... it's not, it's not a creative atmosphere then
6. omien kykyjen mukaan ja semmonen vuorovaikutus /based on your own ability and this kind of interplay

ii. Restaurant/Team/Respect

1. tärkein sääntö on ehkä, kenenkään kasvoja, kukaan ei saa menettää kasvoja toisten seurassa /the most important rule is maybe, nobody's face, nobody can lose face while in the company of others

2. sit ku... tehdään virheitä tai on sanomista tai muuta sit ne tottakai siinä tilanteessa ne korjataan /then when... we make mistakes or there's something to say or something then of course we fix things in the moment
3. ystävällis- tai ei ne nyt ystävällisesti tarvii olla /politel- or well it doesn't always have to be politely
4. mut sit jos on jotain enemmän nii jutellaan ne kahen kesken, mut ei ikinä nöyrytetä ihmisii /but then if there's something bigger then we talk about it one on one, but you never humiliate people
5. Se on ihan luonnollinen suunta /It's a pretty natural direction [for things to go]

OC: The hierarchy at Olo is an evolution of the "old way". Executive control and hierarchy are clear, but Chef 2 does not take a dictatorial position, and encourages all of the members of his kitchen brigade to voice their opinions and pitch in to the best of their ability. In what seems to be a display of Finnish humility, Chef 2 demurs on his title, rejects the formal title on the restaurant's website, and settles for a more humble "head of kitchen" title.

The atmosphere in the kitchen is thus described as very relaxed, though Chef 2 grumbles that it's sometimes a bit too relaxed. He admits that he gives straight feedback and might even growl at his team. Being polite isn't always necessary, but the importance of never humiliating anyone in front of others is an important managerial approach for Chef 2. Issues not resolved in the moment are discussed in private at a later moment, so as to preserve the honor of all involved. And while Chef 2 does momentarily think wistfully to the days when the kitchen staff would be afraid, saying that staff was more focused in those days, he admits that it is not the kind of atmosphere that leads to creativity, and frankly belongs in the past, saying that moving towards that kind of style is "a pretty natural direction [for things to go]" 5ci5

Stylistically, Olo is in a state of evolution, trying to shed its reputation as a stereotypical Nordic focused restaurant. Staying raw-ingredient focused, the restaurant was planning to broaden its range, seeing its previous stylistic approach as unnecessarily limiting the potential of the restaurant, all the while continuing to move towards a more minimalist style, away from the extravagance and appearance obsession of past cooking styles.

Chef 3

1. Career

a. Career/Competition

- i. Suntussa Jämsenin Matti kannusti tähän, tota... kilpailemiseen./ At [GW Sundmans] Matti Jämsen encouraged me towards this, well... competing
- ii. Lähin siihen mukaan, osallistuin Vuoden Kokkiin 2012/ I went for it, took part in Chef of the Year in 2012
- iii. Voitin sen, ylivoimaisesti/ Won it, overwhelmingly
- iv. samalla hain itse tohon Bocuseen, kisaamaan/ at the same time I applied for the Bocuse myself, to compete
- v. Valittiin siihen, olin Olossa tois sen, sitten sen puolisen vuotta kunnes jättäydin pois kokonaan työmaailmasta ja keskityin täysin tohon kipailemiseen/ Got chosen for it, was working at Olo for the, then for the six-ish months until I dropped out completely from the world of employment and focused completely on the competing
- vi. kaks vuotta meni kisaillessa/ two years went by competing
- vii. Yksi maailmanmestaruus tuli Global Chef kilpailussa/ Got one world championship at the Global Chef 3competition
- viii. Yksi Pohjoismaiden mestaruus tuli/ Got one Nordic championship
- ix. ja Bocusen, joka oli tietysti se päätaivoite, niin siin tuli sitten, tota, kuudes sija./ and the Bocuse, which of course was the main goal, well that turned into, well, sixth place
- x. Valtava pettymys, mutta mutta, mut tota, ei sille voi mitään. Se on kova kisa/ A massive disappointment, but but, but well, nothing to be done about it. It's a tough competition

b. Career/Current Employer

- i. mut sit Hans soitteli tossa... syksyllä, tästä tota... tästä tota, tota... Palace projektista/ but then Hans called in... fall, about this... about this, well... Palace project
- ii. Innostuin siit ja lähin sitte mukaan tähän näin/ I got excited for it and joined up into this here
- iii. (missä sä oot, juuri nytyen töissä, näin muodon vuoks?) Niin, siis, Ravintola Palacessa / (where are you, working right now, for the sake for formality?) Right, so, at Restaurant Palace
- iv. Syksystä 2017, elikkä puol vuotta tulee kohta täyteen/ From fall 2017, so we'll be closing in on half a year soon

c. Career/Duration

- i. yhdeksäntoista vuotta kohtapuolin/ nineteen years soon

d. Career/Enjoyment

i. Career/Enjoyment/Passion

1. sit tota, päätein että jos meinaa edetä uralla niin, Tampere ei silloin, ää, 2000-luvun alussa enää ollu se kaupunki missä, tota, olis voinu sitä tehdä/ then well, I decided that if I plan on getting ahead in my career, Tampere then was, uh, no longer the city where in the early 2000's, well, you could have done that
2. Käytännössä oli pakko muuttaa/ Essentially you had to move
3. Muutin sitten Helsinkiin/ So I moved to Helsinki
4. Siinä sivussa tein paljon extraa monessa ravintolassa koska piti vaan saada tota kokemusta/ On the side I did a lot of extra shifts at a lot of restaurants because I just had to get some of that experience

e. Career/Previous Employers

- i. ja menin ensimmäiseen, hrm, ravintolaan töihin/ and I went to work at, hrm, my first restaurant
- ii. Tampereelt mist mä oon kotoisin, nii alottelin sillon hommat/ In Tampere where I'm from, well I started work there

- iii. Ensimmäinen oli tämmönen henkilöstöruokala mihin mä menin 15-vuotiaana/ *The first was this staff canteen where I went to aged 15*
- iv. sitten taisin vaihtaa... tämmöseenkiin klassiseen paikkaan ku Viikinkiravintola Haraldiin, joka oli sitten oikee ravintola/ *then I must've switched... over to such a classic place as the Harald Viking Restaurant, which was an actual restaurant*
- v. Sitten piti tulla pois, pos sieltä, niin, öö, suorittaa kansalaisuusvelvollisuus puolustus, puolustusvoimissa/ *Then I had to come back, back from [England], so, uh, to carry out my national duty at the defense, defense forces*
- vi. kävin tota, hhhh, äää.. Merivoimissa sen, kokkina sieläkin/ *I carried it out in the, hhhh, uhhh... Navy, as a cook there too*
- vii. Sitten... alotin... ööö... ravintola Hullu Kukossa, joka oli tossa Forumissa/ *Then... I started... umm... at the Hullu Kukko restaurant, which was there in Forum*
- viii. Sitten Lasipalatsiin/ *Then to Lasipalatsi*
- ix. kävin Savoyssa tekemässä extraa siin sivussa/ *I went to Savoy to do some extra on the side*
- x. **Career/Previous Employers/La Cocina**
1. Sieltä itseasiassa siirryin tähän Eteläranta kymppiin... oli semmonen baskiravintola ku la Cocina/ *From there I actually moved here to Eteläranta 10... there was this basque restaurant by the name of La Cocina*
 2. se oli ehkä ensimmäinne semmonen niinku, ääh... Niinku oikeasti laadukas semmonen ravintolakokemus itellä missä oli töissä/ *it was probably the first sort of like, uh... like really high-class sort of restaurant experience for me where I'd worked*
 3. Siel tehti kaikki alusta alkaen ja se oli tosi hyvää/ *Everything was made from scratch there and it was really good*
 4. Rekolan Sami ja Kempvaisen Sauli oli tota päälikkönä sielä nii /*Sami Rekola and Sauli Kempainen were like the bosses over there*
 5. heilt oppi kyl tosi paljon, paljon sillon. /*They really taught me a lot, a lot then*
 6. Sit siel meni muutama vuosi/ *So a couple of years went by there*
- xi. **Career/Previous Employers/Chez Dominique**
1. sitten sieltä Chez Dominiqueen, pääsin töihin sinne/ *Then from there to Chez Dominique, I got in to work there*
 2. (Oliks siel kahen tähden aikaa?) Joo/ *(Were you there during the two star era?) Yeah*
 3. ensiks menin tohon vanhaan Dominiqueen/ *first I went over to old Dominique*
 4. Mä olin tota kolme, neljä kuukautta ku mä olin siellä vanhas töissä ensiksi/ *I was like three, four months that I was there at the old first*
 5. (Jetun kaa samaan aikaan?) Joo, Jetsoni oli mun kanssa/ *(At the same time as Jetu?) Yeah, Jetson was there with me*
 6. Sitten Dominiqueessa vierähti neljä vuotta/ *Then four years went by at Dominique*
 7. kolme viimeisintä olin lämpösen puolen keittiömestarina/ *the last three I was chef de partie at the roti section*
 8. sit tota tuli stoppi sille hommalle/ *then came a stop to that business*
 9. sanotaan näin, et olin ehkä hieman... en nyt loppuun palanu, mutta, aika väsynyt kokoajan kaikkee ja tällein näin/ *let's say it like this, I was maybe a little... not quite burned out, but, pretty tired of everything all the time and so on*
 10. Et siin tehti aika paljon hommia ja paineetki oli aikamoiset ku kaks tähtee oli/ *Like we did quite a bunch of work and the pressures were quite something 'cause there was two stars*
 11. sit niit pit kumminki kokajan... säilyttää myösi/ *cause then you still had to constantly... keep them too*
 12. se ei oo semmonen et niit tulee joka vuosi automaattisesti/ *it isn't something like that they just come automatically every year*
 13. et kyl se on. (Nii joo.) Helmi- maaliskuun vaihe ku tähdet tuli, nii se oli aina aika stressaavaa aikaa silleen/ *so like it really is. (Mm, yeah.) At the February March switch when the stars came, well it was always a pretty stressful time like*
- xii. **Career/Previous Employers/Savoy**
1. sieltä menin Savoyhin niin sanotusti viilentelemään/ *from there I went to Savoy to cool off, so to say*
 2. työtahti oli siellä pikkusen toisenlainen/ *the pace of work there was a little different*
 3. olin siellä hetken aikaa/ *I was there for a bit*
- xiii. **Career/Previous Employers/GW Sundmans**
1. ja sit tota... öö soitettiin GW Sundmansilt/ *And then well... uh got a call from GW Sundmans*
 2. sanottiin et siin tulee isoja muutoksii, muutoksii tapahtumaan/ *they said that there's gonna be some big changes, changes happening*
 3. ja tota, menin sitte... sinne hommiin./ *and then, I then went... working there*
 4. olin siellä varmaan, olin siellä tota, jonkun aikaa/ *I was probably there, I was there like, some amount of time*
- xiv. **Career/Previous Employers/Luomo**
1. ja tota, sit siirryin samalla Luomoon keittiömestariksi/ *and well, then I moved to Luomo as chef around the same time*
- xv. **Career/Previous Employers/Sasso**
1. Luomosta menin avaamaan sitten Sasso/ *From Luomo I then went to open Sasso*
 2. tämmönen hairahdus mun fine-dining uralla, tällanen kasuaalipaikan avaaminen/ *this sort of lapse in my fine-dining career, this opening of a kind of casual place*
- xvi. **Career/Previous Employers/GW Sundmans 2**

1. sieltä sitte takasin G.W. Sundmansille, koska Jämsenin Matti meni Bocuse d'Orin kilpailemaan/ **then back to G.W. Sundmans, because Matti Jämsen went to compete at the Bocuse d'Or**
 2. Mä menin paikkaamaan häntä/ **I went to fill in for him**
 3. Toimin saman valmentajana... siellä/ **I also acted as coach... there**
- xvii. Career/Previous Employers/Olo**
1. sitten tota, lähdin Oloon töihin/ **then well, I went to work at Olo**
- xviii. Career/Previous Employers/Own Company**
1. Sen jälkeen, äää, pidin hetken omaa, omaa tota yritystä siin/ **after that, uhhh, for a moment I ran my own, my own kind of company there**
- f. Career/Studies**
- i. Vuodesta ydehksänkymmentä... tuhatyheksänsataayheksänkummentähdeksän käytännössä, silloin mä menin ravintolakouluun/ **from the year ninety... nineteen ninety nine basically, that's when I went to culinary school**
 - ii. **Career/Studies/Stages**
 1. sitten tota, viimeisenä vuotena, ää, 17-vuotiaana lähin Englantiin töihin sitten tota, ennen valmistumista/ **then well, in the last year, uh, at 17 years old I went to England to work then like, before graduation**
 2. sit oli käytännössä työharjoittelu minkä sitten hoidin siellä ja jäin sitten töihin meikin vuoden/ **then it was basically a stage that I then did there and I then stayed to work there for nearly a year**
 3. semmosen pieneen lomakylään Thorpenessin kaupungissa/ **into this sort of little holiday village in the town of Thorpeness**
 4. siel oli vanha golgklubi mis mä oli hommissa/ **there was an old golf club where I was working at**

Observer Comment: *Having worked in the industry for nearly 19 years at time of recording, Chef 3 is a passionate chef with reams of experience at the highest level of Finnish cooking.*

Having started his career at 15 years old in his hometown of Tampere while simultaneously studying to become a cook, he worked his way through a number of lower level restaurants in Tampere, and ultimately going to England at age 17 first for a stage, and then staying on for nearly a year, until being called up to serve his country in the Finnish Defense Forces as a ship's cook for a year.

Showing clear passion for the job, Chef 3 made the decision to leave his hometown for Helsinki as "then well, I decided that if I plan on getting ahead in my career, Tampere then was, uh, no longer the city where in the early 2000's, well, you could have done that" ^{1d1}

He initially trawled through a few similarly low-ranked restaurants as he had in Tampere, constantly doing odd shifts in several high-end restaurants, including Savoy. This eventually led to a breakthrough in the form of a post at La Cocina, saying "it was probably the first sort of like, uh... like really high-class sort of restaurant experience for me where I'd worked" ^{1ex2}.

"Everything was made from scratch there and it was really good" ^{1ex3}, "Sami Rekola and Sauli Kempainen [current 1-star chef in Germany] were like the bosses over there" ^{1ex4} "they really taught me a lot, a lot then" ^{1ex5}

From this posting he eventually progressed to Chez Dominique, the only Finnish restaurant to ever have had 2 stars, spending 4 years at the highest level of Finnish cooking as chef de partie. Much like every other chef to have worked at Dominique, he eventually burned out, partly due to the tremendous workloads and stress related to having 2 stars.

"From there I went to Savoy to cool off, so to say" ^{1exii1} "the pace of work there was a little different" ^{1exii2}. He would then proceed to move from high-end restaurant to high-end restaurant, all the while competing in culinary competitions. During this competitive era, he would win best chef in Finland, a world championship at the Global Chef 3 competition, and many more. Towards the peak of his competitive career, he would drop out entirely out of regular cooking work to focus on his ultimate goal, the Bocuse d'Or. Sadly, his performance netted him only 6th place, a bitter defeat.

Competitions over, Chef 3 was eventually contacted by Hans Välimäki to join him to relaunch the once prestigious restaurant Palace where he now works as chef.

Of particular note is the rather similar career path and trajectory as many contemporary high-end Finnish chefs, going through the same motions through the same restaurants and competitions.

2. Creativity

a. Creativity/Dampeners

- i. Toki se [kokemus] saattaa tappaa vähän sitä luovuutta, koska sä et välttämättä lähe enää kokeilemaan kaikkein omituisimpia juttuja/ **Of course [the experience] might kill the creativity a bit, because you might not necessarily go and try the weirdest things anymore**
- ii. Et, mun on tosi vaikee esim oppii täysin uusia... juttuja enää, ku mä oon kumminki tehny melkee pariikut vuotta/ **Like, it's really hard for me to for example learn completely new... things anymore, because I've already been doing [this] for almost twenty years**
- iii. vaik mä haluaisin aina oppia uusia tapoi... mut... se on tosi vaikee muuttaa niinku yhtäkkiä täysin ku mä oon aina tehny tän tälle/ **although I would always like to learn new ways... but... it's really hard to like suddenly completely change because I've always done this like this**
- iv. Et pitäiskö mun alkaakin tehdä näin? Se on aika haastavaa sillee niinku/ **So should I start doing things like this? It is pretty challenging, like**
- v. sul on tietyt jutut mitä sä niinku käytät, mut sit se saatta tehdä sitten myöskin... liian teknisen prosessin, jolloin se aito luovuus saa sitten, niinku, tai se jää niinku vähän sinne (Mm) Unholaan, niin sanotusti./ **you have certain things that you like use, but then it might also then make it... too**

- technical a process, in which case the true creativity then gets, kind of, or it sort of ends up there (Mm) in the realm of the forgotten, so to say
- vi. Et sit sä mietit vaan liikaa sen teknisen, ja... niinku tota... tota, hmm... insinöörimäisen lähestymisen kautta sitä asiaa, juurikin näin./ So then you sort of overthink the thing from the technical, and... like the, the, hmm... engineering point of view, exactly
- b. Creativity/History of Input**
- i. kyl mä väitän et aika pitkään, siis. Jos nyt sanoisin että... 12 vuotta? 13 vuotta?/ I'd wager that for quite a while, like. Let's just say that... for 12 years? 13 years?
- ii. on ainakin jossain määrin saanu olla vaikuttamassa siihen mitä, mitä tol lautaselle laitetaan/ I've been able to in some degree influence what, what gets put on the plate
- iii. tai millä tyylil se tehdään/ or what style it's done in
- iv. tai mitä makuyhdistelmiä/ or what flavor combinations
- v. tai miten se visuaalinen ilme tulee/ or how the visual appearance is done
- vi. (kuitenkin niinku aina, aina noussu se niinku, määrä mitä on saanu?) No joo.../ (still like always, always grown the like, amount you've gotten) Well yeah...
- vii. välilläki jopa laskenut, että, että kun mä menin Oloon hommiin, niin, niin, vaikka mulla oli mahdollisuutta vaikuttaa... /sometimes even gone down, so, so when I went to work at Olo, well, well, even though I had the opportunity for input...
- viii. oon tottunu tietysti siihen, että mulla on itselläni käytännössä niinku aina langat käsissä ja mä saan ite vaikuttaa/ of course I'm used to me essentially having like all the reins in my hands and me being able to have input
- ix. mut tota, joskus on sit ihan kiva sitten olla silleen et ei olekkaa vastuussa siitä vaa voi vaan tehdä mitä muut sanoo/ but well, sometimes it's kind of fun to just be like with no responsibilities for it and just being able to do what others say
- c. Creativity/Scope**
- i. ([onks sul] creative inputtia koko keittiössä vai ooks sä yhteen piissiin enemmän?) No kyl mä luulen et se on kyl kokonaisuus/ ([do you have] creative input in the whole kitchen or are you more in one section?) Well I do believe that it is the whole
- ii. ihan noista snackeista, alkuruuista, ja tota pienistä annoksista/ all the way from the snacks, starters, and like small dishes
- iii. varsinkin pääruokiin koska se on ehkä se mis mä oon eniten tehny töitä/ especially mains because that's maybe where I've done the most work
- iv. Lämmin puoli/ the warm side
- v. Mutta toki mielellään annan ideoita myös jälkiruokiin/ But of course I'll gladly give ideas for desserts too
- vi. huono tekijä on se, et mä en oo kauheen hyvä tekemään niitä... *chuckles*/ a limiting factor is that I'm not very good at making them... *chuckles*
- vii. Et mä en osaa välttämättä... Mul on hyviä ideoita ehkä, mut mä en osaa toteuttaa niitä, et tota.../So I might not necessarily know how to... I might have good ideas, but I don't know how to execute them, so like...
- viii. Se vaatii sen takia aina vähän ammattitaitoisempaa henkilökuntaa hoitamaan niitä/ That's why it always requires some slightly more adept staff to take care of them
- ix. Mut siis mielipiteit mul on paljon aina asioihin, kylä joo./ But like I've always got a lot of opinions about things, yuh-uh.
- d. Creativity/Idea Sources**
- i. (mistä saat inspiraatiota?)/ (where do you get inspiration?)
- ii. se on itse asias poikkeuksellisen vaikee kysymys/ that's actually an exceptionally difficult question
- iii. mä luulen et ne enemmän semmosii alitajusii juttui mitä sä et niinku mieti olleenkaan/ I think that they're more these kinds of subconscious things that you don't like think of at all
- iv. tietyt asiat ohjaa sua tekemään tiettyi juttuja/ certain things direct you to do certain things
- v. makuyhdistelmät tulee enemmän, omista mieltymyksistä/ flavor combinations come more from, my own preferences
- vi. joskus tietenkin joku tuo sulle jotain täysin uutta, et kokeile tota noin mist saatat inspiroitua ja lähtee sit sitä kehittää omaan suuntaan/ of course sometimes someone brings you something completely new, like try this here that you might get inspired from and you go to develop it into its own thing
- vii. se on tosi monimutkainen prosessi/ it's a very complicated process
- viii. mä en pysty itekää täysin pistää sormee, että mistä ne kaikki tulee/ even I can't quite put the finger on where they all come from
- ix. Ja sitten...sä koitat tuoda siihen, tavallaan, uusia tapoja ja, ja näkökulmia koko ajan siihen hommaan/ and then... you try to bring, in a way, new ways and, and viewpoints all the time into the craft
- x. Creativity/Idea Sources/Books**
1. ennen aikaahan tää thetii silleen et ostettiin... kokkikirjoja mitä selattiin/ way back this was done by buying... cookbooks that you went through
2. mul on varmaa himassa 500 kappaletta [kokkikirjoja], mutta en mä niit lue enää kauheesti. Selailen niitä/ I probably have 500 [cookbooks] at home, but I don't really read them much anymore. I leaf through them
- xi. Creativity/Idea Sources/Experiences**
1. se perintö, miten sä oot oppinu jonku asian tehtävän/ the tradition, how you've learned how to do a thing
2. se on joku... uus tapa minkä sä oot nähny iha viime aikoina/ it's some... new method that you've seen just recently

3. enemmän se pohjautuu siihen, mitä sä oot tottunut tekemään/ *it's more based on, how you're used to operating*
 4. nyt mun täytyy tietysti sanoa tähän näin et aina kun mä käveleven sunnuntaisin syksyisessä metsässä ja mä haistelen niit tuoksuja ja nään ruskastuneit lehtiä siellä nin, niin sieltä tulee joku juttu, mut en mä... en mä ehkä tähän lähtis/ *now of course I should at this point say that every time when I go on a Sunday walk in the autumnal forest and I smell those pleasant odors and I see the browning leaves there then, then that's where I get some thing, but I wouldn't... I probably wouldn't go for this kind of thing*
- xii. Creativity/Idea Sources/Old Ideas**
1. Mutta... ne samat metodit mitä sä oot ehkä käyttäny siihen edellisessä annoksessa saattaa toimii hyvin siinä uudessa/ *But... the same methods that you've maybe used on that previous dish might just as well work in the new one*
 2. sun täytyy sit vaa kehittää niitä eteenpäin sillee niinku/ *you just then kind of need to develop them further*
- xiii. Creativity/Idea Sources/Raw Ingredients**
1. se on enemmän semmonen et otetaan ne raaka-aineet/ *it's more of like we take the raw ingredients*
 2. sul on vaikka kyyhky tai joku. (Mm.) Ja sit sä koitat miettii, et, okei, et mikä on se sun... kokemus kyyhkystä/ *say you have dove or something (Mm.) And then you try and think, like, okay, like what is your... experience of dove*
 3. miten se on ollu hyvää, miten sitä vois parantaa, mitä uusia raaka-aineita, mitä uusia, tota... tota, tota valmistusmenetelmiä sä oot niinku... öö... saanu/ *how has it been good, how could it be improved, what new raw-ingredients, what new, like... like, like preparation methods have you... uh... obtained*
 4. No kyl se vähän niinku, pohjautuu siihen raaka-aineeseen, et nyt käytetään paljon kalaa ja äyriäisiä koska kylmän meren aikaan ne parhaimmillaan/ *Well it is sort of like, based on the raw-ingredient, like now we're using a lot of fish and shellfish because during the time of the cold seas they're at their best*
 5. tietenkin kun mennään keväeseen päin ja alkaa tulla jo enemmän vihreätä kasvista niin tottakai me muutetaan sitä fokusta enemmän siihen suuntaan./ *of course when we're inching towards spring and you're starting to get more green plants then of course we change the focus more that way*
 6. se ehkä menee enemmän et sä inspiroidut siitä, mitä on saatavilla, niinkun, ja, ja lähet sitä kehittää eteenpäin/ *it probably goes more like that you get inspired from what's available, like, and, and you start developing from there*
 7. jotenki, semmonen aika luonnoinen?/ *somehow, it's pretty organic?*
 8. sit mennään syksyyn, niin, kotimaiset sienet, sit alkaa riistakaudet, kaikki tämmöset näin/ *then we go towards fall, so, domestic mushrooms, then it's game season, all of these things*
 9. se on hyvin selkee se vuoden kulku mikä suomessa niinku.../ *it's pretty clear the yearly cycle we've like got in finland...*
 10. aika pitkälti se menee sen mukaan, et mikä sattuu parhaimmillaan olemaan silloin/ *it pretty much goes along with it, like what happens to be at its best at that time*
- xiv. Creativity/Idea Sources/Social Media**
1. nykyään sosiaalinen media varsinkin visuaalises mielessä on tosi inspiroiva/ *nowadays social media especially in the visual sense is really inspiring*
 2. sä näät niin helposti mitä muual tapahtuu/ *you so easily see what's happening elsewhere*
 3. Sä voit nähdä jonku uuden jutun/ *you can see some new thing*
 4. kyl mä seuraan paljon niinku [sosiaalista mediaa]/ *I do follow a lot of like [social media]*
 5. sä saatat nähä, krhm, aamuun ku sä tuut töihin, dösäs istut tai metros istut ja selaat tota... IG feediä/ *you might see, hrm, in the morning when you're coming to work, you're sitting in the metro or sitting in the bus and you're browsing that... IG feed sielt saattaa tulla joku... joku annos, tai joku juttu mikä näyttää tosi makeelta/ you might come across some... some dish, or some thing that looks really sweet*
 7. ne kuvat inspiroi paljon sillee ja aina ne raaka-aineet mitä siin on pohjana/ *those pictures inspire me a lot like, and always the raw-ingredients that are there as the base* mutta tota, mut nykyään se on jotenkin niin nopeeta ja helppoo et, vaik nyt esimerkiksi nää uus Noma avattii justii/ *but like, but nowadays it's just somehow so quick and easy that, like now for example the new Noma just opened*
 9. löydät kaikki ne annokset niinku tuolta jo, ja, ja, ja tota sit sä kättelet et, no joo, et vähän omituista/ *you'll find all the dishes like there already, and, and, and like then you look and, well yeah, it's a little strange*
- e. Creativity/Idea Generation**
- i. (kehitystyötä verrattuna, ns. Normaaliin keittiötyöhön?) Hmm... Kyl mä luulen et se on... siis.../ *(developmental work compared to so called normal kitchen work?) Hmm... Well I do believe that it's... like...*
 - ii. se on isompi osa ehkä kun... itse niinkun toi.../ *it's probably a bigger part than...specifically like that...*
 - iii. tottakai meil on serviisiti, mitkä menee sitten tota, niinkun, siinä serviisissä, mutta/ *of course we have services, which then go by like, sort of, as services, but*
 - iv. mut siis nää muut väliajat ku ollaan kiinni/ *but like these other times when we're closed*
 - v. se on sitä ideointia ja testaamista uusille annoksille/ *that's the ideation and testing for new dishes*

- vi. kyl se aika pitkälti jos, nyt sanoisin et puolet suunnilleet tuost ajasta menee siihen/ *it's pretty much if, I'll now say that half of that time goes towards it*
- vii. sit sä vaan lähet niistä niinku miettimään sitä niinku kerros kerrokseltaan/ *then you just go from them and think about it like layer by layer*
- viii. Toimisko tämä?/ *Could this work?*
- ix. se on tämmönen, niinkun, ehkä enemmänkin... tekninen prosessi mulle kun... semmonen et pelkästään niinku heitellään luovasti niinku ideoita ilmaan tuonne noin/ *it's this, like, maybe more of a... technical process for me than... like that you just like throw around like ideas creatively out in the air*
- x. (sä lähet enemmän insinööriamaisemmin, vaik?) Joo, vaik mä en haluu sanoo et se on näin, mutta/ *(you go at it more engineeringly, like?) Yeah, though I wouldn't want to say that it's like this, but*
- xi. Mun on pakko omassa päässä, nii, saada se sillee, että, et se on toimiva systeemi ennen ku mä lähen kokeilemaan/ *I've got to to in my own head, like, get it so that, well, that it's a functioning set-up before I go and test it*
- xii. vaik nois kisoissa/ *like in those competitions*
- xiii. saat jonkun vision et okei, et meil on pääraaka-aine kana, mä haluan tehdä siit tämmösen, ja se näyttää tältä, ja se maistuu tältä. Se on tuolla päässä./ *you get some vision that okay, so we have our main ingredient, chicken, I want to do this out of it, and it looks like this, and it tastes like this. It's there in the head*
- xiv. Mut sit se et pystytä oikeesti toteuttamaan sitä teknisesti tai käsillä, se on toinen asia/ *but then that we can actually execute it technically or with our hands, that's another thing*
- xv. [Tekstuurit] on tärkeitä, koska jos sulla on vaikka joku mikä on pelkästään pehmeätä... (Mm) ne on tosi tylsii syödä silleen, et siin on pakko olla jotain niinku/ *[textures] are imporant, because if say you have something that's just soft... (Mm) they're really boring to eat like that, like it has to have something, like*
- xvi. mä luulen että... et se... listakieli miltä asiat kuullostaa/ *I think that... that the... menu terminology of how things sound like*
- xvii. sä alat lukee sitä listaa, nii kylhän se ohjaa tosi paljon se miltä se kuullostaa niinku se, että.../ *you start to read the menu, well yeah it really directs you, what the things sound like, so...*
- xviii. jotkut ravintolat on vieny sen tosi pitkälleki et käyttää sitä niinku annosten omaa äänimaailmaa ohjaamaan sun fiilistä johki suuntaa/ *some restaurants have taken it really far that they like use the dishe's own sonic world to direct your feelings in some direction*
- xix. mun mielestä se saattaa mennä ehkä hieman liian pitkälle silleen/ *I think that might be sort of going a little too far*
- xx. mä en oo ehkä niin fiksu et mä osaisin miettiä kaikkii näit/ *I might not be clever enough that I'd know how to think about all these things*
- xxi. mä oon ehkä keskittyny enemmän siihen visuaalisuuteen, ja, ja tota tuoksuun, ja, ja tota... makuun sit tietenkun/ *I'm probably more focused on the visuals, and, and like smells, and, and like... flavors of course*
- xxii. mä luulen et se on tota... yhdistelmä molempia/ *I think that it's... a combination of both*
- xxiii. vaihdetaan vaik raaka-aine täysin... vaikka nyt ankasta... tota, tota... vasikkaan tai jotai muuta, nii silloihan sul muuttuu se annos käytännössä, se luonne muuttuu koska liha muuttuu/ *let's completely change the raw ingredient for exampe... say from duck... to... veal or soething else, well then you dish changed completely, the character changes because the meat changes*
- xxiv. en mä tiedä, kyl mä luulen et kaikil kokeil on et, et sua ohjaa semmonen tietynlainen... tapa tehdä asioita/ *I don't know, I do believe that all cooks have that, that you're directed by some specific... way of doing things*
- xxv. Eli nään kai enemmän sellast hiomista ja kehitystyötä olemassa oleviin tekniikkoihin ja, ja tota, raaka-aineiden ehdolla sitä muutetaan niitä nii/ *So I probably see more polishing and developmental work on existing techniques and, and well, by the will of the raw-ingredients we kind of change them*
- xxvi. jos sä lähet miettiä jälkiruokaa nii se on täysin erilaiset vaatimukset kun sit taas pääruuassa tai alkuruuassa/ *if you go and think about a dessert well they're wholly different requirements than say a main or starter*
- xxvii. kaikissahan niissä on omat, omat selkeet niinku, ööh... lainalaisuudet, ainakin omasta mielestä mitä pitäis pystyy, niinku noudattaa/ *all of them have their own, own defined like, uh... laws, at least in my mind that you should be able to, like follow*
- xxviii. mut sit sen sisällähän sä pystyt tekee mitä tahansa/ *but within that you can do whatever*
- xxix. Mut jos puhutaan vaikka pääruuasta, niin välttis sielt löytyy se tietty makuprofiili, miten sinne päästään?/ *But if we're say talking about a main, well obviously you'll find that specific flavor profile, how do we get there?*
- xxx. Elikkä... se liha: umami; suolasuus, hapokkuus, no tulee kastikkeesta, tekstuuri lisukkeesta, et kyl siin on tämmöset tietyt polut mitä seurataan/ *So... the meat: umami; the saltiness, the acidity, well they come from the sauce, the texture from the sides, so yeah there is these certain paths that you follow*
- xxxi. en mä tiä voiks sitä suoraan vetää et sen ruuan pitää olla sen [ympäristön] oloista, ehkä se on jopa kivaa et se ei ole, vaan et se on jotain ihan muuta/ *I don't know if you can directly say that the food needs to feel like [environment], maybe it's even fun if it's not, and it's something completely different*
- xxxii. jos ne kaks on, niinku, mietitty silleen että miljöö... ää... ruoka, tunnelma, valaistus, musiikkimaailma, äänimaailma, kaikki kohtaa, nii sit, siit tulee niinku se hyvä kokemus/ *if the two have been, like, thought of that the milieu... uh, food, atmosphere, lighting, music, sounds, all of them meet, then it, it becomes like a good experience*

- xxxiii. Se on vaan niinku asia mitä mä oon monesti miettiny/ *that's just like a thing that I've often thought about*
- xxxiv. mä piirrän tosi paljon, niinku paperille niinku muotoja ja, ja hahmottelen niinku jotain, et näin sen pitäis olla ja tälleen näin/ *I draw a lot, like shapes on like paper and, and sketch out something, so this is how it should be and so on*
- xxxv. mua se ainakin auttaa tosi paljon siin tekemisessä, mut, mut ei se kaikille toimi/ *it helps me out a lot, at least, in the craft, but, but it doesn't work for everyone*
- f. Creativity/Novelty**
- i. Tottakai niinku, ehkä sen... se tuol ku viimeiset pari vuotta meni nois kiplailuissa aika vahvasti, nii siellähän... se luova prosessi on vielä tärkeempi/ *Of course like, maybe it's... it's like the last couple of years were pretty heavily spent in the competitions, well there... the creative process is even more important*
 - ii. ennakko-odotus on aina ku sä kisaat... (Mm) Et sä luot jotain uutta./ *the expectation when you're competing is always... (Mm) That you're creating something new*
 - iii. Tai jotain semmosta mitä tuomaristo ei oo koskaan nähnyt, et sä voit tehdä heihin lähtemättömän vaikutuksen/ *Or something that the judges have never seen, so that you can make an unforgettable impression on them*
 - iv. sä et pysty miettimään mitään muuta ku se, että, tää on tosi hyvää, mut, ei tää oo niin uut-/ *you can't think of anything else than, that, this is really good, but, this isn't so novel-*
 - v. tai siis silleen et niinku et sun pitäis nyt keksii täst jotain muuta, niinku se on sen luovan prosessin kannalta kaikkein vaikei paikka/ *or that like that so that you should now come up with something else from this, like looking at it from the creative process point it's the hardest place to be*
 - vi. mä luulen et se saattaa olla hyvä ja huono asia et jos sä et oo koskaan kisannu, niin se on ehkä hyvä asia et sä et mieli sitä sen kannaltakaan/ *I think that it might be a good and a bad thing if you've never competed, so it's maybe a good thing that you don't think about things from that point of view*
 - vii. mut jos sä oot kisannu, niin sä tiedät itsekkin että sulla on tietyt... metodit mitä sä käytät niinku/ *but if you have competed, then you know yourself that you have certain... methods that you like use*
 - viii. Mä luule et sä opit enemmän siitä omasta tavasta luoda jos sä oot kilpaillut/ *I think that you learn more about your own method of creating if you've competed*
 - ix. (eli siis lisää ehkä sitä tehokkuutta tai sitä niinku striimlainausta?) Joo, joo./ *(so it maybe increases the efficiency or like the streamlining?) Yeah, yeah*
 - x. (Mut saattaa rajoittaa sitä luovuutta?) Niin, niin. Se tekee siitä semmosta... öö... selkeemmin jaksotettua, jäsennellyä/ *(but it might restrict the creativity?) Right, right. It makes it sort of... uh... more clearly divided, structured*
- g. Creativity/Ownership**
- i. sit sä mielit et okei, et totahan vois kokeilla, mut koska sä et halua kopioida suoraan koskaan ketään/ *then you think that okay, like you could try that, but because you don't want to copy anyone directly ever*
 - ii. se on vähän noloo/ *it's pretty embarrassing*
 - iii. sä alat miettii, et miten siihen sais tuotuu sen oman twistin ja sen sais niinku näyttää omanlaiselta./ *you start to think, like how could you bring your own twist to it and you could make it look like your own*
 - iv. kaikilla on se oma tyyli/ *everyone has their own style*
 - v. Osa sopii, ose ei toimis [omassa ravintolassa]/ *some fit, some wouldn't fit [in my own restaurant]*
 - vi. siis pitäähän se oma identiteetti olla kaikkes tekemisessä!/ *like you need to have your own identity in everything you do!*
 - vii. sit sehän, se on jännä juttu mut se visuaalinen ilme, esimerkiks ruuassa, ku on niin mont tyylii tehä, niinku/ *then it's, it is pretty neat but the visual look, like in food, since there's so many ways of doing it, like*
 - viii. jotkut pitää madollisimman simppeleistä, niinku et se on tosi, niinku, kliiniä/ *some like it as simple as possible, like that it's reall, like, clean*
 - ix. jotkut pitää tietyistä sävyistä/ *some like certain tones*
 - x. jotkut tykkää et siin on paljon enemmän tapahtuu/ *some like that there's a lot more happening*
 - xi. teknisistä asioista/ *technical things*
 - xii. graaffisista jutuista lautasella/ *graphical things on the plate*
 - xiii. jotkut pitää taas puhtaan luonnollisista jtuista/ *others like simple organic things*
 - xiv. miettii monesti vaikka...vaikka jotain kolmen tähden ravintoloita, saksassa kun seuraa niitä/ *I often think of like... like some three star restaurants, in Germany since I follow them*
 - xv. kattoo niitten annoksista ja miettii et ei tämmöst kyl koskaan niinku halus tehä/ *I look at their dishes and I think that yeah I'd never want to make something like this*
 - xvi. tää on niin jotenkin nolon näköistä, mutta... se on heidän näkemys niinku/ *this is sort of so embarrassing to look at, but... that's like their vision*
 - xvii. Ja se ei vaa niinku oo sitten oma ehkä näkemys minkälaista sen ruuan pitäis olla/ *And then it just isn't like my own sort of vision of what the food should be*
 - xviii. osa on... selkeitä, niinku, tämmösiä... niinku, äh, mitkä ei niinku visuaalisesti kiihota millään tavalla tai niinku stimuloi mieltä/ *some are... clear, like, these... like, ugh, which don't like visually stimulate in any way or like stimulate the mind*
 - xix. se Pohjoismainen suuntaus... joka on aika niukka kumminkin. (Mm.) Hyvin yksinkertainen, se on ehkä se mikä on itelläki ollut, vaikka en myönnäkkään et tekisin puhtaan pohjoismaalaist/ *the Nordic movement, which is still pretty bare. (Mm) Very simple, it's maybe what I've had myself, even if I won't admit that I make purely Nordic*

- xx. (onks sul ikinä jäänyt mitään hyviä ideoita väliin, just siksi syyst et se ei vaa, ei vaa näytä [...] sulta) On, on. Monesti, monesti./ (Have you ever let some good ideas go, specifically for the reason that it just wasn't, just did not look [...] like you) I have, I have. Many times, many times.

Observer Comment: Chef 3 speaks of creativity from a very rigorous, analytical standpoint. He explains that he has had a history of creative input for a considerable amount of time, being given the chance to influence dishes in one way or another in increasing amounts for well over a decade.

He expresses his interest in and great number of ideas for the many sections of the kitchen but admits that he still feels most at ease with the hot section where he has spent most of his career. However, when it comes to desserts "a limiting factor is that I'm not very good at making them... *chuckles*^{2cvi}. "So I might not necessarily know how to... I might have good ideas, but I don't know how to execute them, so like..."^{2cvii} "That's why it always requires some slightly more adept staff to take care of them"^{2cviii} This uncertainty is however not a limiting factor in ideation for this veteran chef, indicating a level of self-confidence, maturity, and openness.

When it comes to his creative drive, he observes that experience - both in the competitive world and in general - has greatly shaped his creativity. A notable comment is how Chef 3 laments the limiting effect of his experience on his creativity and ability to think in new ways, saying "Of course [the experience] might kill the creativity a bit, because you might not necessarily go and try the weirdest things anymore"^{2ai} and that "although I would always like to learn new ways... but... it's really hard to like suddenly completely change because I've always done this like this"^{2aiii}. Competing, he says, has limited the breadth of ideas he gets in favor of a more efficient and streamlined idea generation process.

As for where his ideas come from, the analytical Chef 3 finds it difficult to properly decipher his own methods. "I think that they're more these kinds of subconscious things that you don't like think of at all"^{2diii} "even I can't quite put the finger on where they all come from"^{2dviii}

Nevertheless, he identifies some sources for his ideas, the most prominent of which is the raw ingredients around him. The raw ingredients, as he sees it, act as a catalyst that triggers his creativity. And as he aims to work with only the best of raw ingredients, his creativity follows the natural seasonal cycle in Finland, saying "it probably goes more like that you get inspired from what's available, like, and, and you start developing from there"^{2dxiii6}

Experience is also a source of creative inspiration, inasmuch as the culinary tradition that Chef 3 embodies and is a continuation of, with the heuristics developed along his career helping him generate ideas. Adding to this, old ideas and methods in dishes that are being rotated out of the menu may well act as triggers for new or refined ideas.

"Now of course I should at this point say that every time when I go on a Sunday walk in the autumnal forest and I smell those pleasant odors and I see the browning leaves there then, then that's where I get something, but I wouldn't... I probably wouldn't go for this kind of thing"^{2dxiv4}.

Lastly, Chef 3 sees media as a catalyst for visual inspirations. The original method being the browsing of cookbooks, but this has been relegated to second place by social media, saying "nowadays social media especially in the visual sense is really inspiring"^{2dxiv1} "you so easily see what's happening elsewhere"^{2dxiv2}. The ability to see global trends and be inspired by other high-end restaurants without going there himself can help Chef 3 approach existing ideas from a new angle, stirring new levels of creativity.

However, Chef 3 stresses the need for originality in all that he does, saying that while he may get inspired from seeing someone else's dishes, still, "then you think that okay, like you could try that, but because you don't want to copy anyone directly ever"^{2gi} "it's pretty embarrassing"^{2gii} so that "you start to think, like how could you bring your own twist to it and you could make it look like your own"^{2giii}.

Every chef, he explains, has their own signature style, especially in a visual sense. Furthermore, he explains that regional schools of styles also exist, saying that while he doesn't feel comfortable using the "Nordic" label on himself, he nonetheless identifies with its tenets of simplicity, and conversely says that looking at the works of Central European colleagues, he cannot help but think "this is sort of so embarrassing to look at, but... that's like their vision"^{2gxvi}. The "fit" of ideas and dishes to his own style is something Chef 3 sees as very important, and many ideas have been left to the wayside because they ultimately did not fit well with his own style.

Novelty, or the newness of an idea is also very important when ideating for Chef 3. Linking his obsession with newness to his background in competitive cooking, he explains that when competing, he was always expected to deliver something that the judges had never seen before, creating situations where perfectly good dishes lacked the necessary novelty factor. This obsession can be both a strong motivator and mental block.

And when it comes to the ideating process itself, Chef 3 says that most of his down-time outside of actual service hours, or nearly 50% of his work time, is spent ideating or testing. Of the process, he once again returns to the engineer-like mindset he has, where for each kind of dish he has his own rules and guidelines within which he has to operate.

Starting with a raw-ingredient or nascent idea, he approaches it layer by layer, sketching things out and thinking of the various requirements his rules have set out for the particular kind of dish he is thinking of. Ideating for Chef 3, then, is both an internal and external process.

For a hypothetical main, he lays out his process "So... the meat: umami; the saltiness, the acidity, well they come from the sauce, the texture from the sides, so yeah there is these certain paths that you follow"^{2exxx}

During this process, he must come up with a vision for what a dish will smell like, taste like, look like, and even to some extent sound like, although he admits that he perhaps lacks the capability to properly integrate all of the senses equally in his dishes.

Interestingly, what the dish sounds like, in terms of description, is something Chef 3 considers as well, as he believes that this may also play a part in how the customer will enjoy the dish.

For each step, he uses his idea sources and ideating heuristics to fill in the gaps until he finds himself with a fully-fledged idea that he is pleased with, that fits his style, works well in either harmony or as a contrast to the restaurant milieu, and is realistically executable.

3. Innovation

a. Innovation/Collaboration

- i. se on ehkä... hrm... alkuun aika semmonen yksityinen prosessisi, et se menee tuolla pään sisällä/ *It's maybe... hrm... initially quite a sort of private process, that it goes on there inside my head*
- ii. mut sitten, kun sitä saadaan vähän enemmän, niin sit istutaan alas ja pallotellaan yhdessä, miltä tää kuulostais jos lähettäis miettii tähän suuntaan/ *but then, when you get a bit more of it, then you sit down and you bounce things around, how does it sound if we'd start going in this direction*
- iii. Ihmisilt tulee vasta-argumentteja tai omia kehitysehdotuksia ja niistä koitetaan nivoo se, niinku... Tota, tota... Paras kokonaisuus testauksen kautta/ *people bring up counter-arguments or their own development ideas and from them we try to knead the, like... the, the.... Best whole through testing*
- iv. kyl se aina on, on vähän semmonen, tota... en nyt sano diktaattorimainen päätös, mutta kyl se aina menee kumminkin sen vahvman, vahvimman mukaan, eikkä tässä tapauksessa mun oman mielen mukaan/ *yeah it always is, is a little, well... I wouldn't say dictatorial decision, but yeah it always does still go with the strongest, strongest, so in this case with my own will*
- v. vaikka sieltä tuliskin paljon juttuja, mut jos mä jotenkin... koen et se ei kuulosta mun mielestä hyvältä, niin en mä sit lähekkään sinne nii/ *even if there was a lot of things coming from there, if I sort of... feel that it doesn't sound good to me, well I won't go that way at all then*
- vi. (Onks sul niinku mitää tarkalleen sellasii... ihmisii joidenka kaa sä teet eniten työtä?) No tottakaijoo, no siis, esimiehet keittiössä/ *(Do you have like any defined specific... people with whom you do the most work?) Well of course- yeah, well, the heads in the kitchen*
- vii. ja tottakai Hansin tietenkä siin vahvasti, mutta, mut, mut sit itte tää käytännön tekeminen on heidän kanssaan./ *and of course with Hans clearly real strongly, but, but, but then the practical work is with them*
- viii. Mut kyl mä pyydän noilt kokeiltakin, niinku, et he pystyis tuomaan omia, niinkun, ideoita ja näkemyksii sillei, koska on ihan kiva nähä miten he miettii/ *But I do ask the cooks too, like, that they could bring their own, like, ideas and visions like that, because it's pretty fun to see how they think*
- ix. joskus sieltä löytyy iha hyviikin ideoit, sillee/ *sometimes there's some pretty good ideas in there, and stuff*
- x. niinku mitä pystyy sitten, lähtee viemään eteenpäin, ja varastamaan röyhkeesti, ja sanomaan et kattokaa kuinka nerokas mä oon ku keksin tämmösen näin *chuckles*/ *like that I can then, go and develop further, and brazenly steal, and say that look at how clever I am for having come up with something like this *chuckles**
- xi. (Kuinka paljon sä sanoisit et niitä ideoita tulee... muilta, joita sä niinku lähet sitten työstämään, verrattuna, niinku, omiin?) No, vaikee sanoo./ *(How much would you say that ideas come from... others, that you then go and develop, compared to, like, your own?) Well, it's hard to say*
- xii. En nyt sano et se on 50-50/ *I won't say that it's 50-50*
- xiii. ainakin jonkun näköistä vaikutusta visuaalisuuteen tai, tai siihen, tota makuun, niin, öö... Kyl sitä aika paljon sillee kumminkin/ *at least some influence to the visual or, or to the, well flavors, so, uh... Yeah I guess there is quite a bit of it*
- xiv. mut ehkä sen blokkaa sitten jotenkin sillee niinku, et, joku sanoo sulle tuot et ootsä miettiny et kokeilit tälleen näin/ *but maybe you block it somehow so that, like, someone there tells you that have you thought about trying like this*
- xv. sit sä unohdat sen, kokeilet sitä, sit sä pidät et oonpas mä nerokas kun mä keksin tämmösen asian/ *then you forget it, try it, and then you think that aren't I clever for having come up with something like this*
- xvi. kuvittelet et sä itte keksit kokajan näit juttui, vaik et itse keksikkään yhtään mitään/ *you imagine that you constantly come up with these things, even if you're not actually coming up with anything at all*

b. Innovation/Motivation

- i. et kumminkin täytyy kehittyä ja, ja tota, saada vaihdettuu listatuotteita välillä/ *so you regardless need to develop yourself and, and like, get to change menu items on occasion*

c. Innovation/Process

- i. Hyvä esimerkki: meil oli yks... ensimmäisel listalla tämmönen omenajälkiruoka./ *Good example: we had this... kind of apple dessert on the first menu*
- ii. Mul oli päässä ihan selkee visio miltä se näyttää. (Mm.) Ja tota... se maistu hyvälle, mut se näytti ihan kauheelta./ *I had a clear vision in my head of what it looks like (Mm.) And so... it tasted good, but it looked absolutely horrible*
- iii. aattelin et, eeei, ei tätä voi niinku mitenkää laittaa listalle/ *I thought that, nooo, there's like no way to we can put this on the menu*
- iv. kokeiltiin sitä moneen eri lautaseen, ja vähän eri tavalla. Mut sit se löys kyl loppupeleis paikkansa./ *we tried it on a bunch of different plates, and slightly differently. But then it did eventually find its place*
- v. visuaalisesti ihan niinku... kivalta, mut se ei ollu yhtään sellanen mitä mä olin ajatellu ensiks. Mut se maku oli koko ajan, niinku käytännössä sama/ *visually like pretty... nice, but it wasn't at all what I had thought of first. But the taste was constantly like, effectively the same*
- vi. saattaa joskus näinki pienest kii/ *might sometimes just be down to something this small*

- vii. täytyy niinku vähän mennä sillee niinku... (Mm) Harmonisesti eteenpäin./ you need to like sort of go a bit like... (Mm) Forwards harmoniously
- viii. On siin varmasti tietyt niinku jutut/ There's certainly some specific like things
- ix. et jos miettii jotai annosta, mitä sä haluat siitä/ so if you're thinking of some dish, what do you want from it
- x. kun niis on nii erilaiset/ because they all have such different
- xi. (Okei, ja, onkse se sit niin et niinku idea tulee, sisäisesti testaust, ja sit lähet kokoo sitä?) Joo./ (Okay, and, is it like that it's the like idea that comes, internal testing, and then you go to assemble it?) Yeah.
- xii. **Innovation/Process/Initial Idea Selection**
1. aika monesti turhaudun siihen, kun ei, hmm, joko taito, tai tota... tota, tota aika tai joku muu riittäny/ pretty often I'll get frustrated by, when there's not enough, hmm, either skill, or uh... uh, uh time or something else
 2. sit oppii semmosen lähestymistavan et, mikä on toteutuskelpoinen./ then you learn this approach that, what's viable?
 3. Maullisesti aina loistava, ja sitte et sen pystyy niinku oikeesti toteuttamaan, niinku, tota tota, siin annetus ajassa./ flavor-wise always brilliant, and then that it can be like actually executed, like, uh, in the given time
 4. Tässäkin täytyy miettii, se ei oo pelkästään se, et vois tehdä mitä haluaa, vaan meil on serviisis tietty paine, meil on aika./ Here too you have to think, it's not just, that you can do what you want, but that during service we have a certain pressure, we have time
 5. Missä sen pitää valmistua/ Where it has to be prepared
 6. kaikkia nää täytyy ottaa aina huomioon ku lähtee miettii näit asioit/ all of these need to always be taken into consideration when you go to think about these things
 7. (Sanoisitsä et mitä, öö, pidemmin sä oot ollu alalla, sitä helpompi sul on testata näitä asioita sisäisesti?) On, on!/ (Would you say that, uhh, the longer you've been in the industry, the easier it has been for you to test these things internally?) It has, it has!
 8. Siis, sä, sä, mitä enemmän sä teet ja opit, niin sä pystyt hylkäämään tavallaan semmost, et okei, nyt mä haluan tehdä tost... ääh... kuhasta, vaikka ankan näköse/ Like, you, you, the more you do and learn, then you can reject kind of these, that okay, now I want to make that... uhhh... pike perch, say look like a duck
 9. tiiätsä et sul tulee semmosii ideoit, ja sä tiät et ei se tuu toimii, ja se on tyhmä idea, et älä lähe ees sinnepäi/ you know you get these ideas, and you know that it won't work, and it's a stupid idea, don't go that way
 10. Et pistä se ovi kiinni./ Like shut that door
 11. Vaa mee sinne suuntaan mikä oikeesti toimii/ Just go in the directions that actually work
 12. Ja mitä enemmän sä testaat, testaat, ja oot tehny, nii sitä helpommin sä pystyt tunnistamaan asioita mitkä toimii ja mitkä ei toimi./ And the more you test, test, and you've done, then the easier you can recognize the things that work and the ones that don't
 13. Monesti on silleen et sä mietit et se on joku tosi makee yhdistelmä tai kombinaatio tai... tai tota, hmmm... idea/ Often it goes that you think that it's some sort of really cool blend or combination or, or uh, hmmm... idea
 14. no ensiks määritellää tietenkä niinku... tietyt pelisäännöt, että, et meilläkin on yks menu/ well first we of course define like... certain grounrules, like, like we just have the one menu
 15. sit me Hansin kanssa sitten keskustellaan niist raaka-aineista ja, ja siit tyylistä, ja, ja tota.../ then with Hans we then talk about the raw-ingredients and, and of the style and, and uh...
 16. sen menun täytyy kumminkin rakentuu fiksusti silleen./ the menu still has to be built smartly and such
 17. Et sul on tietyt kohdat oikeessa, tai tietyt annokset oikees kohtaam et se niinkun... on... tolle, tota... vieraalle mahdollisimman niinkun, miellyttävä kokemus/ That you have certain parts right, or certain dishes in the right spot so that it like... is... for the, uh... guest a most pleasing like, pleasing experience
 18. se nyt on yks aika iso ohjaava tekijä/ so that's one pretty big guiding factor
 19. sitten, tietenkin se aika... rajoittaa tietyn, tietyn verran sitä tekemistä aina/ then, of course the time... limits it to some, to some extent
 20. sit ihan niinkun... tekniset ja, ja fyysiset niinkun mahdollisuudet mitä voidaan tehdä/ then just like... the technical and, and the physical possibilities for what we can do
 21. niinku meil on pieni keittiö, et siin ei pysty mitään ihan älyttömii juttui/ like we have a small kitchen, so you can't do any like completely crazy thing there
 22. me ollaan paljon mietitty et ois kiva tuoda jossai padasssa kokoaninen kana, mistä tyllis höyryä tälle näin, mut sit on sanottu että tääl on nii herkät noi palovaroittime/ we've thought a lot about how it'd be fun to bring a whole chicken in a put, that would be steaming and all that, but then we've been told that the fire alarms here are so sensitive
 23. niin set et, on tiettyi rajoituksii aina, mitä täytyy ottaa huomioon/ so like that, there's always certain limitations, that you need to consider
 24. mutta sit niiden puitteissa, niin tota... aika vapaasti saa kyl niinku... mielikuvitus laukata sillee niinku/ but then within those, then well.... You're pretty free to like... let the imagination run wild and stuff

25. ehkä mulla on itellä semmonen filtti et jos se ei kuulosta mun päässä hyvältä nii sit mä niinku, heitän sen saman tien romukoppaan/ *maybe I've personally go this filter that if it doesn't sound good in my head, I throw it in to the trash right away*
26. Vaik se tulis joltai muulta sillai, koska omat näkemykset on niin vahvoja näis asioissa/ *even if it comes from someone else like, because my own views are so strong in these things*
27. Kylhän se menee sille, että, et se idea syntyy, sul on... päässä se/ *Yeah it does go like, that, that the idea is born, you already have... it in your head*
28. siinä oppii tuntemaan aika hyvin mikä toimii, ja mikä ei toimi silleen niinku/ *you learn pretty well there what works, what doesn't work and stuff*
29. ku on käyttänyt useamman sata tuntii ja hakkaamalla päätä seinään jonkun asian kanssa, niin, se luopumisen tuska on nyt huomattavasti helpompaa ku voi sanoa et ei toimi/ *when you've spent multiple hundreds of hours and you've been hitting your head against the wall over something, then, the pain of giving something up is now remarkably easier when you can just say that it doesn't work*

xiii. Innovation/Process/Testing

1. se on pakko testaa aina moneen kertaan, ennen ku lähetään vaihtamaan mitään/ *it's necessary to always test things multiple times, before we go and change anything*
2. sit sun täytyy testaa sitä, ja sit jos se ei toimi nii sä vaihat sitä/ *then you need to test it, and then if it doesn't work then you change it*
3. Sit sä lähet niinku lähestyy sitä jotenki toiste./ *Then of course you go and approach it differently somehow*
4. sä lähet testaamaan sitä, saat sen teknisesti johonki kanttiin mihin sä haluat laittaa sitä lautaseen/ *you go to test it, you get it technically to be sharp enough that you want to put it on a plate*
5. **Innovation/Process/Testing/External**
 - a. (loppumetreillä, esimerkiksi, testaatte niitä annoksii lounaalla ennen ku te pistätte niitä illalliselle, vai, niinku?) Joo./ *(on the final stretch, for example, to do you test the dishes out during lunch before you put them on the dinner, or, like?) Yeah.*
 - b. Tiettyi juttui tehään lounaalla aika paljon sillee, ku meil on viikottain vaihtuva lounas/ *Certain things get done a lot during lunch a lot, since we've got a weekly lunch*
 - c. Jos meil on selkee visio vaikka/ *If we have a clear vision for example*
 - d. laitetaan lounaalle, ja katotaan miten se toimii, ja sit me pystytään lounaalla vaihtaa vaikka päivittäin sitä kehityskaareta siin/ *we'll put it on the lunch, and look at how it works, and then we can change things daily on the development arc*
 - e. se on ihan hyvä tapa niinku testaa... jotain juttuja/ *it's a pretty good way to like test... some things*
 - f. et tietysti lounaalla kun meil on kolmen ruokalajin menu, niin, öö... ne annokset täytyy olla pikkusen... isompia/ *now of course during lunch since we have a three course menu then, uh... the dishes need to be a little... bigger*
 - g. mut sä voit sitä yhtä osuutta testaa/ *but you can test the one part*
 - h. jos se itse poteiini vaikka tässä kala-annoksessa on tosi hyvä, se kastike natsaa.../ *if the protein itself in this say fish dish is really good, the sauce fits...*
 - i. Niin, ne mitä sen kanssa on, niin ne pystyy aika helposti niinku tiputtamaan siitä ja miettimään et se toimis myös illassa silleen niinku/ *Well, the things that you have with it, well they can be pretty easily like left to the side and you can think of how it'd work like in the evening too*

xiv. Innovation/Process/Secondary Idea Selection

1. Mutta, ehkä mä onn niin malttamaton, et jos mä en saa sitä onnistumaan niin mä turhaudun tosi nopsaa siihen nii ja mä vaihdan saman tien sitä niinku, suuntaa/ *But, maybe I'm so impatient, that if I can't get it to work then I get frustrated really quickly by it and I immediately change like, direction*
2. sit sä visualisoinnu sen, ja sit sä katot sitä ja se on et ei vittu, ei... ei tätä niinku... tää on ihan kauheen näkönen/ *then you've visualized it, and you look at it and it's just that fuck, no... this can't like... this is absolutely horrible looking*
3. Vaik se saattais maistuukki ihan hyvält, mut sit se ulkonäkö, tavallaan... estää sen, et se menee eteenpäin./ *Even though it might taste like pretty good, but the appearance, in a way... prevents it, it from going forward*
4. tulee semmonen melkee parikymmentä annosta, nii täytyy myös ymmärtää, et kaikki tekstuurei ei pysty jokasest annoksest löytyy/ *you get nearly 20-some dishes, so you have to also understand, that all textures can't be present in all dishes*
5. sä maistelet sitä keittiössä, maistatat muille, mietitään, et onks se, onks se niin hyvä et sitä kannattaa jatkaa eteenpäin/ *you taste it in the kitchen, get others to taste it, you think, is it, is it good enough that it's worth taking further*
6. vai pitäisö palata muutama askel taaksepäi, ja.../ *or do we need to take a few steps back, and...*
7. Mut joskushan ku sä teet jonkun jutun, ja sä näät sen ensimmäisen kerran, niin sä tiät saman tien, et tästä tulee hyvä niinku/ *But then sometimes you make something, and you see it for the first time, and you know right away, that this is going to be good like*

8. sä... tavallaan pystyt näkemään sen herkullisuuden jo mikä siinä annoksessa on/
you... can kind of see the deliciousness already that's in that dish
- xv. Innovation/Process/Refining**
- (Siin vaihees kun se annos on listalla, jatkatko sä kuitenkin sen kehittämistä?) Joo./
(At the point when a dish is on the menu, do you still keep developing it) Yeah.
 - Jos joku menee listalle, niin se ei oo kiveen kirjoitettu et se pysyy semmosena siin/ If
something goes on the menu, then it's not written in stone that it'll stay like that there
 - Jos tulee kolmen päivän jälkeen ku se on vaihdettu siihen mieleen, et jos me tehtäiski
näin? (Nii) Et siit tulee parempi, nii tottakai me vaihetaan se sillee niinku/ if after three
days of it being on the menu you come to the mind of why don't we do it like this?
(Right) That it'll be better, then of course we'll change it like that then
 - Tietyissä määrin aina asiakas edellä, elikkä mietitään sen mukaan mikä toimii
parhaiten asiakkaan kannalta/ In some degree always customer first, so we think
about what works best from the customer's perspective
 - Mutta, jos huomataan et joku on selkeesti joku prosessi keittiössä on... aivan liian
työläs, niinku, sen saavuttamiseen, niin sittenhän meidän on pakko muuttaa/ But, if we
notice that something is clearly some process in the kitchen is... entirely too laborious,
like, in its execution, well then we're forced to change
 - ei oo myöskään järkee et yks ihminen käyttää... viis tuntii päivässä et me saadaan
tehty yksi pieni juttu mikä ei sit loppupeleis välttämättä vaikuta nii paljon siihen
kokonaisuuteen/ there isn't any point to one person using... five hours a day so that
we can get one little thing done that at the end of the day doesn't necessarily have that
big of an impact on the whole
 - täytyy miettiä, niinkun... vähän molemmilt kantilta, kumminkin/ you have to think, like...
a bit from both sides, though
- xvi. Innovation/Process/Delivery**
- kun se... on... mun mielestä... tarpeeksi maukas, niin sit se siirtyy tohon listalle taaa/
when it... is... in my opinion... tasty enough, then thaaaaat's when it moves on to the
menu there
- xvii. Innovation/Process/Feedback**
- ehkä se, se, se on ehkä keittiön sisäistä ku jengi maistaa sitä, sit tulee et onpas vittu
hyvää, tai niinku/ maybe it, it, it's maybe internal to the kitchen when people taste it,
then you get that well this is fucking good, or like
 - Asiakkaat suomessa tosi harvoin... äh, niinkun, silleen lähtee ihan hirveesti
jäsentelemään et mikä siin toimi ja mikä ei/ Customers in Finland very rarely, ugh, like,
sort of really go and analyze that what works there and what doesn't
 - Jotkut tekee toki sitä, mutta siis yleensä se on, että, maistui, kiitos oli erittäin hyvää,
tai tälleen näin/ Of course some do it, but like usually it's, that, how was it, thank you it
was very good, or something like that
 - Eikä sitä lähde kyselemään siinä niinku että... (Niin, niin) Mikä siinä oli sitten oikeen
hyvää, tai tälleen näin, et täytyy luottaa/ And you don't go and start asking then and
there like that... (Right, right) What exactly was very good about it, or something, like
you have to believe [them]
 - (Onks turhauttavaa että asiakkaat ei anna palautetta?) Hmm... No, een mä tiä onks
se turhauttavaa.../ (Is it frustrating that customers don't give feedback?) Hmm... Well,
lii don't know if it's frustrating...
 - Se on... se on vähän ehkä, siis paljon käy täällä alan ihmisiä, ja, ja tota tämmösiä jotka
tietää tosi paljon. Hehän yleensä antaa paremmin niinku palautetta, koska he tekee
ammattikseen/ It's... it's maybe a little, well a lot of industry folks come here, and, and
like these types that know a lot. They usually give better like feedback, because
they're doing it professionally
 - Mut sit jos meillä on ihan tavallinen asiakas tässä näin? Eihän he, tota, niinku lähe./
But if we have some completely normal customer right here? They don't, like, sort of
go there
 - Toki he antaa niinku, et hänen mielestään tässä pihvikampela-annoksessa oli
mahtavaa tää kastike koska se oli niin täyteläinen/ Of course they give like, that they
thought that the sauce in this flounder dish was great because it was so rich
 - mut ei ne sit jäsentele, niinku, sitä koko hommaa läpille paljon, et kylhän me selkeesti
tiedetään mikä on asiakkaiden mielestä, niinkun, onnistuneimpia annoksia/ but then
they don't analyze, like, the whole thing thoroughly, like yeah we clearly know what is
in the customers' mind, like, the most successful dishes
 - niistä tulee aina se positiivinen palaute/ they always get the positive feedback
 - osa annoksist on semmosia mistä tulee ehkä vähän vähemmän palautetta, nii sit, sit
alkaa miettimään, et oisko siin mahdollisuus lähtee parantaa sitä jotenki/ part of the
dishes are the sort that maybe get a little less feedback, and then, then you start to
think, that could there be a chance to go and improve it somehow
 - koska... nää jättää selvästi vähän, niinku, vähemmälle tän, ää, niinku positiivisen
palautteen/ because... they're clearly giving a little, like, less of the, uh, like positive
feedback
- d. Innovation/Reasons for Failure**
- jos se ei se millään tavalla toimi niinku... harmoniassa tän [ympäristön] kanssa... (Nii nii) Nii
eihän siit tuu sit yhtän mitään./ if it in no way work in like... harmony with this [environment]...
(Right, right) Then of course It won't amount to anything
 - Otan vaikka Lyonin (Mm.) Joka on tota Manskulla (Joo) Ruoka ihan uskomattoman, niinku,
innovatiivista ja tyylikästä ja hyvää (Mm) Mut sit miljöö. No ois ku ois menny aikakoneella 80-

luvulle/ I'll take say Lyon (Mm) Which is uh on Mannerheimintie (Yeah) The food is incredibly, like, innovative and stylish and good (Mm) But then the environment. Well it's like you'd have taken a time machine to the 80's

- iii. Ne kaks ei koskaan kohtaa. Niin... silloin se kokonaisuus ei ole enempää ku osiensa symma, elikkä ei kauheen hyvä./ the two never meet. So... then the whole is no more than the sum of its parts, so not very good

Observer Comment: *When it comes to innovation, or the actual developing, implementation, and propagation of a particular idea, the process is, for Chef 3, a collaborative one, with increasing collaboration as the idea goes further along in the development process. "It's maybe... hrm... Initially quite a sort of private process, that it goes on there inside my head"^{3ai} "but then, when you get a bit more of it, then you sit down and you bounce things around, how does it sound if we'd start going in this direction"^{3aii} "people bring up counter-arguments or their own development ideas and from them we try to knead the, like... the, the.... Best whole through testing"^{3aiii}.*

The collaboration largely takes place with individuals Chef 3 considers equals, like his fellow executive Hans Välimäki and the restaurants' chefs-de-partie, although Chef 3 encourages cooks further down the ladder to give input, finding their takes on things to be interesting, and jokingly adding that he'll gladly steal ideas from the cooks and present them as his own.

On reflection, he admits that perhaps as much as half of the contributions to the innovation process come from others, especially in terms of visual layout, but that he likely subconsciously blocks out the attribution to others in his mind.

Innovation is also something he views as a necessity, both at a personal development level, but also to keep the restaurant interesting to customers.

As for the process, Chef 3 places a great emphasis on initial idea selection. Before he can proceed, there are many factors that need to be considered before an idea can truly get developed into an innovation.

Considerations like available time during service, the kitchen space itself, the general savoir-faire among the kitchen staff, and the fit within the menu and overall guest experience need to be reviewed while also guaranteeing the best possible culinary product. As he sees it, this process becomes easier as a chef's career progresses, and they develop their heuristics. "You know, you get these ideas, and you know that it won't work, and it's a stupid idea, don't go that way"^{3cxii9}

"Just go in the directions that actually works"^{3cxii9} "maybe I've personally go this filter that if it doesn't sound good in my head, I throw it in to the trash right away"^{3cxii25} "you learn pretty well there what works, what doesn't work and stuff"^{3cxii28}

"When you've spent multiple hundreds of hours and you've been hitting your head against the wall over something, then, the pain of giving something up is now remarkably easier when you can just say that it doesn't work"^{3cxii29}

Once the idea passes through the selection processes, it then goes through multiple rounds of physical testing inside the kitchen, where the idea gets pounded out into a workable, presentable prototype. Failure is a frequent possibility at this stage, but a failed test does not necessarily mean the death of the idea - it merely gets approached from a different angle.

Tests may also get sent to the restaurant's lunch menu, where certain components of the dish get tested out in real world situations to test their viability.

Testing leads to secondary idea selection. At this stage, an idea may get "dropped" or sent back to the drawing board or pass on to refining. For an idea to get dropped, it either requires testing to not have generated a viable proof of concept after a certain period of time, or that the proof of concept just doesn't meet the criteria of a good dish. "You taste it in the kitchen, get others to taste it, you think, is it, is it good enough that it's worth taking further"^{3cxiv5} "or do we need to take a few steps back, and..."^{3cxiv6}

Often, the reason why a dish will not pass on through is linked to its appearance, saying that "then you've visualized it, and you look at it and it's just that fuck, no... this can't like... this is absolutely horrible looking"^{3cxiv2}.

Explaining further in a story, Chef 3 says: "Good example: we had this... kind of apple dessert on the first menu"^{3ci} "I had a clear vision in my head of what it looks like (Mm.) And so... it tasted good, but it looked absolutely horrible"^{3cii} "I thought that, nooo, there's like no way to we can put this on the menu"^{3ciii} "we tried it on a bunch of different plates, and slightly differently. But then it did eventually find its place"^{3civ}. Eventually, the dish was "visually like pretty... nice, but it wasn't at all what I had thought of first. But the taste was constantly like, effectively the same"^{3cv}.

Once the dish has undergone multiple rounds of testing and idea selection, and it passes the ultimate test, the dish swings on to the evening menu. The test? "When it... is... in my opinion... tasty enough, then thaaaaat's when it moves on to the menu there"^{3cxiv1}

A menu item is not static, however. "If something goes on the menu, then it's not written in stone that it'll stay like that there"^{3cxv2}. Multiple factors can lead to alterations from the chef level, though mainly they focus on improving the customer experience inasmuch as making the dish better for the customer. The other trigger for post-launch refining comes from the kitchen itself, where if cooks notice that something could be made easier to prepare, then they will be considered. Post launch refining is therefore experiential and process related.

Some of the refining and input into for future dishes may come from feedback. However, Chef 3 points out that expecting feedback from Finnish customers – other than industry insiders and super-users – is a lost cause. "Customers in Finland very rarely, ugh, like, sort of really go and analyze that what works there and what doesn't"^{3cxvii2} "Of course some do it, but like usually it's, that, how was it, thank you it was very good, or something like that"^{3cxvii3}. This is moderately frustrating, but he has learned to interpret and use the data, pointing out that dishes that get constant positive feedback are interpreted as successful, while the dishes that get less positive feedback often get considered for improvement.

Finally, Chef 3 links the success of any given innovation with its ability to synergize with its environment, saying that any given idea is a part in a greater whole, and that if it fails to properly work with what it has around it, the product will lead to the overall experience being no greater than the sum of its parts, therefore failing as an innovation.

4. Michelin

- a. (Ja se [tähti] varmaan, ehkä tulee...) Tulee jos on tullakseen/ (And it [the star] probably, will maybe come...) It'll come if it'll come
- b. Tota... Kymmenen vuotta sitten jos oisit kysynyt tän kysymyksen niin, ois ollu hyvin selkee vastaus, et... kahden tähden annokses piti aina olla tietyt elementit/ Well... Ten years ago if you would have asked this question then, there would have been a very clear answer, that... a two star dish always needs to have certain elements
- c. Siel missä on matkailijoita tai turistei käy, niin sinne myöski sitä opasta tehdään, niinku, ja sinne niitä tähtiä myönnetään enemmän/ Where travelers and tourist go, then that's also where the guide gets made for, like, and that's where more stars get handed out
- d. Toki täytyy nyt siis myöskin olla realistinen sillä, et Suomi, meillä on viis yhden tähden ravintolaa, ravintolaa koko, koko maassa!/ Of course now you also have to be realistic because, like Finland, we have five one star restaurants, restaurants in the whole, in the whole country!
- e. Kerran ollut se kaks. Mut toki täytyy sanoo, et ei täällä välttämättä ole ollut yhtään ravintolaa ketkä ois sen kahden tähden arvoisia ollutkaan, niinku muita/ once we've had the two. But of course I have to say, that maybe there necessarily hasn't been a restaurant who would have even been worth of the two stars, like any other
- f. **Michelin/Ambitions**
 - i. Tiedän meidän tason missä me ollaan siin/ I know our level and where we're at
 - ii. Mä oon ollut töissä tosi monessa niissä paikoissa/ I've worked at a lot of those places
 - iii. Tiedän ne prosessit mitkä johtaa siihen et se tähti tulee/ I know the processes that lead to getting the star
 - iv. Varmasti olemme yhden tähden arvoisia tällä hetkellä, niinku, ei mulla oo pienintäkään epäilystä siitä, et niin Suomen tasolla/ Certainly we're worth one star at this moment, like, I don't have the smallest of doubts about that, at like the Finnish level
 - v. Jos mentäis Keski-Eurooppaan, nii puhuttais kahdesta tähdestä varmastikki ihan kevyesti, ja, niinku palveluprosessissa ja ruuassa/ If we'd go to Central Europe, then we'd be very easily talking about two stars, and, like in service and food
 - vi. Ne on eri standardit Pohjoismaissa kun... vaikka Saksassa, tai Ranskassa, tai Espanjassa/ they're different standards in the Nordics than... say in Germany, or in France, or in Spain
 - vii. Ne, ne on ihan selkeesti./ They, they clearly are
- g. **Michelin/Effect**
 - i. Mut nyt mä sanoisin, en mä tunne minkään näköistä painetta, niinku, niist/ But now I'll say, that I don't feel any kind of pressure, like, from them
 - ii. Mä tiedän ihan tasan tarkkaan... minkälaista ruokaa me tehdään verrattuna, vaikka muihin tähtiravintoloihin Helsingissä/ I know exactly... what kind of food we're making compared to, say other star restaurants in Helsinki

Observer Comment: About the Michelin guide and its stars, Chef 3 has confidently strong views and feels very little pressure, "(And it [the star] probably, will maybe come...) It'll come if it'll come" ^{4a}, adding that while a younger version of his self would have felt like there were certain boxes he needed to tick to please the inspectors "But now I'll say, that I don't feel any kind of pressure, like, from them" ^{4g}.

Gauging from his experience across the Finnish Michelin field, Chef 3 confidently stated "Certainly we're worth one star at this moment, like, I don't have the smallest of doubts about that, at like the Finnish level" ^{4fv}. "I know exactly... what kind of food we're making compared to, say other star restaurants in Helsinki" ^{4gii}

Ruefully he added that he was confident that were his restaurant elsewhere, he would likely rank even higher in the Michelin charts. "They're different standards in the Nordics than... say in Germany, or in France, or in Spain" ^{4fvi} "They, they clearly are" ^{4fvii}.

5. Restaurant

a. Restaurant/Hierarchy

i. Restaurant/Hierarchy/Own Title

1. (mikä on sun ns virallinen titteli täällä) Keittiömestari/ (so what's your so called official title here) Chef
2. Head Chef varmaanki, kyllä/ Probably Head Chef, yes

ii. Restaurant/Hierarchy/Power Structure

1. (minkälainen on sun mielestä tän ravintolan hierarkia, täällä?) No, siis, kai se nyt menee aika perinteisesti/ (in your opinion how's this restaurants hierarchy, here?) Well, now, it probably goes pretty traditionally
2. pääliköt on aina siin niinku keittiön, keittiön tota, esimiehet ylhäällä, elikkä käytännössä Hans... Hans ja minä/ heads are always there like the kitchen, kitchen uh, heads at the top, so in practice Hans... Hans and me
3. siit tipahdetaan askel alaspäin, on nää keittiömestari/ then when you drop down a step, there's these chef-de-parties
4. sit sen jälkee tulee kokit, ja, ja keittiöapulaiset sit siihen niin/ then after that come the cooks, and, and the kitchen assistants then there

5. Luotu joskus sillo tuhat... kaheksasataaluvun lopus, 1900-luvun alussa, tota tää, keittiösystemi/ **Created sometime then in the eighteenth... late eighteen hundreds, early 1900, this uh, kitchen system**
 6. Brigadesysteemi minkä Auguste Escoffier sillo joskus aikoinaa kehitti/ **The brigade system that Auguste Escoffier developed then at some point**
 7. ei ehkä ihan samanlainen ole suomessa kun se on muualla, mutta, mutta siis käytännössä näinhän se menee/ **it's probably not entirely the same in Finland as it is elsewhere, but, but well basically that's how it goes**
- iii. Restaurant/Hierarchy/Executive Control**
1. (Sanoisitsä että, suomessa se on ehkä vähän demokraattisempi?) Ehdottomasti!/ **(Would you say that, in Finland it's maybe a little more democratic?) Absolutely!**
 2. (Ei oo tällast tiukkaa ja diktaattorimaista?) Ei./ **It's not strict and dictatorial?) No.**
 3. Tottakai sun pitää esimiehenä olla niinku, tietyis asiois tiukka/ **Of course as a boss you need to like, be strict in some things**
 4. et se sun oma visionäkemys tulee.../ **like your own vision comes...**
 5. mutta ei tääl toimi semmonen... miten se... perusenglantilainen tai ranskalainen systeemi, että, että kokit ei saa ees puhua/ **but here you can't get away with... how the... basic english or french system, that, that cooks can't even talk**
 6. ja he elää semmosessa... pelonsekasessa tunteessa koko ajan et jos he tkee jotai väärin niin heidät tullaan huutamaan tai potkimaan tai hakkaamaan siihen/ **and they live in this... fearful feeling all the time that if they do something wrong then they'll get shouted at or kicked or beaten there**
 7. se ei suomes toimi, toimi kyl valitettavasti. Tai, ei se oo valitettavaa *chuckles* ehkä ihan hyvä/ **in Finland that doesn't, doesn't work though regrettably. Or, it's not regrettable *chuckles* Maybe it's a good thing**
 8. Et se ei mun mielestä näinä päivinä toimi enää/ **Like I don't think that that works anymore these days**
- b. Restaurant/Style**
- i. (Miten sä kuvailisit tätä Palacea?) Ääh, erittäin korkeatasoinen... ääh... hyvin tyylikäs, ja, ja tota, raaka-aineisiin vahvasti pohajutuva/ **(How would you describe Palace?) Uhhh, very high-end... uhhh... very stylish, and, and uh, strongly rooted in the raw ingredients**
 - ii. Ei mikään semmonen, tota, kaikkailutemppeli/ **Not this kind of, well, temple of trickery**
 - iii. Rehelistä, maukasta, oivaltavaa, ja tyylikästä ruokaa./ **Honest, tasty, ingenious, and stylish food**
 - iv. Kauniissa puitteissa./ **In a beautiful setting**
- c. Restaurant/Team**
- i. Restaurant/Internal Atmosphere**
1. Kyl mä sanoisin et mun mielest on tosi hyvä, hyvä ilmapiiri./ **I'd say that I think it's a very good, good atmosphere**
 2. se on vapaa, siellä pystyy kertoo omia mielipiteitä/ **it's free, you can express your own opinions**
 3. se on... melko... niinku, humoristinen./ **it's... rather... like, humorous**
 4. Kaikilla on hyvä työmoraali, etiikka, kaikki haluaa tehdä niinkun... niin hyvää ku mahdollista, mutta tota, mut se ei oo myöskään liian vakavaa/ **everyone has a good work standard, ethic, everyone wants to do like... as well as possible, but uh, but it isn't too serious either**
 5. Tai siis tää on mun mielipide/ **Or well this is my opinion**
 6. sit jos sä meet kysyy kokeilt niin heilt voi tulla vähän toinen vastaus/ **then if you go ask the cooks then they might give you a slightly different answer**
- ii. Restaurant/Respect**
1. kylhän mitä vanhemmaks on tullut, nii sitä enemmän on oppinut ymmärtää sen, että, että jos kaikilla työntekijöillä on ihan sieltä, iinku, tota nuorimmasta kokista alkaen on hyvä fiilis, ja semmonen tiimihenki niin se tuo huomattavasti parempii tuolksii/ **Well yeah the older I've gotten, the more I've learned to understand, that, that if all employees are, right from the, like, uh youngest cook, feeling good, and there's this team spirit then it brings noticably better results**

Observer Comment: *Speaking of Palace, Chef 3 describes his restaurant as an elegant and stylish high-end restaurant strongly rooted in a philosophy of top raw ingredients and straightforwardness. As Head Chef, he sits atop the food chain along with the restaurants other executive, the legendary Hans Välimäki. Rather interestingly, Chef 3 is one of the few chefs to actually reference the Escoffier brigade system, and he sees the Palace hierarchy as clearly following that structure, although he admits that the execution of the system in Finland is most likely different to the execution elsewhere in the world.*

*A notable difference, as he sees it, is the democratic element in the kitchen, saying of the terrorizing system of French and English chefs "in Finland that doesn't, doesn't work though regrettably. Or, it's not regrettable *chuckles* Maybe it's a good thing"^{5a7}, adding that the time for that kind of executive control was over, and that a more open kitchen produced better results. In deed all staff members are allowed to express themselves, have fun in the kitchen, and are united by a common strong work ethic.*

Of course, as the head Chef 3hef 3 maintains final say on the things related to his vision for the restaurant, but he nonetheless aims to do it in a kinder manner.

Chef 4
1. Career

a. Career/Enjoyment

- i. työ opettanut tekijänsä tietyllä tavalla/ **work has taught its author, in a way**

- ii. sillo ku mä oon tullu alaan, eli niin tässä isoimmat mestarit oli silloin, tota, tietysti Eero Mäkelä vainaa, ja... / **when I've come into the business, well the biggest masters then were, uh, of course the late Eero Mäkelä, and...**
 - iii. oli kaikkien esikuva siihen aikaa jotka nyt oli, kovasti jotenki kiinnostuneita/ **he was the model for everyone at that point who was, really somehow keen**
 - iv. se ei välttämättä tarkoita et alan toimijat oli välttämättä aina kiinnostuneita niistä huipputekijöistä, vaan... (mm) Töitä tehtiin palkan takia./ **that doesn't necessary mean that the actors in the business were necessarily interested in the top players, but... (Mm) you worked for your salary**
 - v. Nyt oikeestaan tossa sitte ku Dominiquen jälkeen lopetettiin, tai mä löin fine-dining pensselit vähäks aikaa kuivuu/ **Actually now that there after we stopped after Dominique, or well I put my fine dining brushes to dry out for a bit**
 - vi. ensimmäinen vuosi meni sillä tavalla miettiessä, että fine dining sucks ass, ja tota, ei vois vähempää kiinnostaa/ **the first year went by thinking that fine dining sucks ass, and that, I couldn't care less**
 - vii. mut sit toisaltaan ku pääsin yli siitä, nii.../ **but then on the other hand, when I got over that, then...**
 - viii. Mikä johtu varmaa pitkälti uupumuksista, ja... puutumisesta, kyllästymisestä/ **Which probably was largely due to the exhaustion, and... numbness, weariness**
 - ix. oikeestaan niinku se tilannekuva selkiintyi sit sen jälkeen että, et jos, jossain vaiheessa ruvetaan vielä tekee jotain tämmöstä/ **actually like when the situation cleared up then after that, so that, at some point we ever get back to doing something like this**
- b. Career/Duration**
- i. enempi vähempi siitä ku mä olin viistois, eli siit tulee nyt... 30... 32 vuotta?/ **more or less from when I was 15, so it's now coming up to...30... 32 years?**
 - ii. (Eli ikää sulla on nyt lähes?) 47/ **(So you're now pushing on how old?) 47**
- c. Career/Previous Employers**
- i. aloittanut jostai, tai, no, ei jostain vaan siis oli, olin tota Pikantti nimises kahvilassa Tampereella/ **I started somewhere, or, well, not somewhere but it was, I was at cafe named Pikantti in Tampere**
 - ii. sielt sitten Hämeensiltaan ja.../ **from there to Hämeensilta and...**
 - iii. Saludiiin, ja.../ **Salud, and...**
 - iv. sit Helsinkiin, ja koulut, ja.../ **then to Helsinki, and schools, and...**
 - v. syy sitte miks mä olin aika valmis lopettaan alalla tossa vähän päälle 20nä et, mä lähin silloin Saksaan, Suomessa oli silloin tosi paha lama/ **the reason why I was pretty ready to quit the industry at slightly over 20 was, I went to Germany then, there was a pretty bad recession in Finland**
 - vi. lähin Saksaan sit töihin./ **I then went to work in Germany**
 - vii. Tääl ei ollu duunia/ **There was no work here**
 - viii. mää vallmistuin Perhost tiiäks, ja sielt sit opettajat kehotti et kannattaa lähtee ulkomaille./ **I graduated from Perho you know, and there the teachers encouraged us that it was worth going abroad**
 - ix. Mun piti alunperin lähtee Miamiin, mutta tota... Mul oli siinä vähän rankemmat Vappuriennot, nii mä mursin käteni/ **I was originally meant to go to Miami, but well... I had some slightly rougher May Day celebrations, so I broke my hand**
 - x. ja, tota, ja, ja mä en päässy lähtee, ku mul oli käsi paketissa./ **and, well, and, and I didn't get to leave, 'cause my hand was in a cast**
 - xi. lähin sit silloin myöhemmin syksyllä, eli Elokuussa, mä lähin sit Saksaan töihin/ **So I then left later in the fall, so in August, I then went to work in Germany**
 - xii. Ravasin Saksaan, Kölniin, ja sit siel oikesstaan niinku, innostuin... alasta niinku ihan varsinaisesti vast siinä kohtaa niinku sillai iha kunnolla/ **I ran over to Germany, to Köln, and then there I really like, got excited... about the industry like properly only at that point like really properly**
 - xiii. tuln Saksasta, olin töissä hetken aikaa Suomessa./ **came from Germany, I worked for a moment in Finland**
 - xiv. Sit mä lähin takas ulkomaille, mä menin Ruotsiin sitten, tota Kjäslinkeniin/ **Then I went back abroad, I went to Sweden then, to uh Kjäslinken**
 - xv. ja sit Esbackan Krogiin, ja... sillä tiellä nyt ollaan/ **and then to Esbacka Krog, and... that's the path we're on now**
 - xvi. (Oma ravintola ja Chez Dominique tuli minä vuonna?) Öö, mä ostin sen vuonna 2000/ **(Your own restaurant and Chez Dominique came in what year?) Uh, I bought it in the year 2000**
 - xvii. siinä edellinen yrittäjä... lopetti sen/ **The previous entrepreneur there... shut it down**
 - xviii. alkuperäinen omistaja, ranskalainen herrasmies nimeltä Dominique Rubaud joka oli siihen aikaan naimisissa/ **the original owner, a French gentleman called Dominique Rubaud who at that point was married**
 - xix. mä menin sinne vuonna 98/ **I went there in 98**
 - xx. mutta tota, niillä meni sit lusikat jakoon/ **but then, they then they divorced**
 - xxi. ne soitti mulle sit silloin, kesäkuussa, oltiin menos lähtee kesälomille, että haluatko ostaa ravintolan/ **they called me then, in June, we were going to go on summer holiday, like do you want to buy the restaurant**
 - xxii. Elokuussa mä halusin palata asiaan, päätettiin ostaa ravintola pois./ **I wanted to get back to it in August, we decided to buy the restaurant from them**
 - xxiii. (Ja, siitä lähtein ollu sitten, näin isona... mestarina?) No en mä siitä tiedä iso, niinku sanoin *chuckles* progressio./ **(And, from that point you're then been, this great... master?) Well I don't know about great, like I said *chuckles* progression**
- d. Career/Current Employer**
- i. no mä oon moneski paikkaa/ **well I'm in a lot of places**

- ii. pääosin täällä Palacessa/ **mainly here at Palace**

Observer Comment: *Chef 4 has by this point become one of the grand old men of the Finnish cooking world. Having started his career in the 1980's, he remembers a time when to be passionate about the art of cooking in Finland was the exception, not the rule.*

He originally followed the trajectory of most chefs of his generation, starting his career in his hometown before moving to Helsinki to study. Where his path diverges from many, is his going abroad after graduating from culinary school, largely due to the Finnish recession of the 90's. This decision ultimately set him on the path he is today, as by his own account it's only when he went to work in Germany that he became truly interested in cooking.

His path then took him to Finland and Sweden, where he worked for some time at Edsbacka Krog, a Michelin star restaurant in Sweden. From there, he would ultimately return to Finland and buy out the restaurant he was working at, Chez Dominique. Dominique would eventually become the restaurant Chef 4 is know for to this day, being the only restaurant to ever obtain two stars, an honor it maintained until its closing in late 2013.

After a few years of taking a break from haute cuisine due to exhaustion, Chef 4 returned in 2017 to reopen Palace

2. Creativity

a. Creativity/Dampeners

- i. ei oikeestaan voi lähtee sillaa pakottamalla, et mä haluisin tehdä tommosta ja käyttää tota raaka-ainetta ku tota ei oo kenelläkään/ **you can't really go and sort of force it, like I want to do that and use this kind of raw ingredient 'cause nobody has it**
- ii. loppupeleis ois pitäny aikasemmin vetää semmonen hengähdystauko ja miettii sitten että, tota... mihin päin siitä lähtee/ **at the end of the day I should've taken this sort of breather sooner and then think that, well... what direction should I go**

b. Creativity/Stimulants

- i. oikeestaan sillon ku tota... on aikaa ja... ja tota, rauhaa miettii jotai, et ei ees mieti, nii sit tulee oikeestaa mulla ainaki niitä ajatuksii, että.../ **actually when you sort of... have time and... and well, peace to think about something, that you're not even thinking, then that's when I actually get those thoughts, like...**

c. Creativity/History of Input

- i. Sillain niinku tavallaan progressivisesti, aina tullu niinku askel kerrallaan/ **Sort of like progressively, it's always come like one step at a time**

d. Creativity/Scope

- i. kylhän niitten ideoita löytyy perseestä perämootoriin/ **Well yeah I've got ideas from the ass to the ass motor**
- ii. mut jos mä nyt ihan rehellinen oon, nii toi jälkkäripuoli ei mua sillai hirveesti kiinnosta/ **but if I'm completely honest now, then that dessert side doesn't really interest me**
- iii. Onhan mulla siihen ideoita, mutta niinku, mua se ei sillai niinku kauheesti sytytä/ **I mean I do have ideas for it, but like, it just doesn't really spark my interest that much**
- iv. mä en oo mikään jälkkärimesu oikeesta... (Nii nii) Mulhan on siis ravintolakondiittorin paperit/ **I ain't no dessert chef really... (Right, right) I mean I do have a pastry chef's papers**
- v. mulle tuli semmonen seinä siihen vastaan, et yhtäkkiä mua alko vaa vituttaa nitten vaakojen kanssa pyöriminen/ **I just ran up against this wall with it, like suddenly it just fucked me to run around with those scales**

e. Creativity/Idea Sources

- i. sen takia me pyritään käyttää tota meidän, meidän vahvuuksia mitä meil on täällä, mitä muilla ei oo/ **that's why we try to like use our, our strengths that we have here, that others don't have**
- ii. ton, sosiaalisen median, ja sitä kautta tulee katottuu paljon, nii, nii tota, mä oon jossain vaihees pudonnu kärryilt sillain/ **that, social media, and I look at a lot of things through there, then, then uh, I've at some point just fallen off that train at some point**
- iii. et tietysti näihin junnuihin verrattuna mä oon tietysti aika vanhakin, tietyllä tapaa/ **so of course compared to these young 'uns I am of course rather old, in a way**
- iv. ei sitä nyt kauhee väärässäkään oo siin loppupeleissä, että asiat jotka maistuu hyvältä tänä päivänä niin nehän on maistunu hyvältä sata vuottakin sitten/ **and at the end of the day you're not too wrong either, that things that taste good today well they've tasted good a hundred years ago**
- v. periaattees ei ihmene kuitenkaa muutu mihinkää, vaan, vaan tota tietysti... trendit tulee ja trendit menee/ **in principle humans aren't going to change, but, but well of course... trends come and trends go**
- vi. Jos kymmenen vuotta sitten joku new nordic cuisine oli niinku, tosi kova juttu/ **if ten years ago some new nordic cuisine was like, a big thing**
- vii. kymmenen vuodan pääst siit on enää rippeet jäljellä/ **in ten years there'll only be shreds of it left**
- viii. kylhän siin täytyy siis se huomioon tietysti mitä ympärillä tapahtuu, totta kai/ **yeah you do naturally have to take into consideration what's happening around you, of course**
- ix. kokemushan auttaa siinä, sitten, että jos täytyy keksii jotai nopeesti nii sitten kaivaa sielt jostai muistin syövereist jotai erilaisii asioita työkalupakist ja lähtee tekee/ **but experience helps there, then, that if you need to come up with something quickly well then you sound the depths of your memory for a few different things from the toolbox and you just go and do it**
- x. **Creativity/Idea Sources/Environment**
 - 1. tää on kymmeneessä kerroksessa, tääl on huikeet näköalat, ja tota, tääl on paljon tilaa, ja, ja me ollaan siinä mieles etuoikeutettuja/ **this is on the tenth floor, there's amazing views, and uh, there's a lot of space, and, and we are in that regard privileged**
 - 2. tää on ensimmäinen näköalalla varustettu ravintola varmaan missä mä oon ikinä ollu töissä, niin tota, näistä luoda sitten myöskin muistijalkia ihmisille/ **this is the first**

restaurant equipped with a view where I've probably ever worked in, so uh, to also create memories for people

- (sanoisitäs että, öö, luovassa prosessissa on tärkeää ottaa mukaan sekä tää ympäristö, että se mikä tulee siihen keittiöltä lautaselle?) No, olis se musta vähän hassuu jos sitä ei hyödyntäis/ (would you say that, uh, in the creative process it's important to take into consideration both this milieu, and what comes out of the kitchen onto the plate?) Well, I think it'd be a little silly if you didn't make use of it
- Kyl mun mielestä täytyy tietysti ymmärtää ja osata käyttää niitä vahvuuksia mitä kullakin paikalla on, ja hyödyntää niitä/ Well I do think that of course you need to understand and know to use the strengths that each place has, and make use of them
- ne järkkärit tuli puoltoista vuotta sitte kysyy multa et lähenks mä mukaan sinne ekoille vegemessuille, nii mä mietin sillee oikeesti hiljaa mielessäni et eihän sinne varmaa mee ketää/ the organizers came a year and a half ago ask me if I would go along there to the first vegetarian fair, and I was really thinking quietly in my mind that nobody's probably gonna go there
- ja tota, keli oli mitä, mitä kauhein, ja ihmiset halus mennä... kattoo mitä vegemessuilla on, ja mä olin todellakin väärässä/ and uh, the weather was most, most dreadful, and people wanted to go... see what was at the vegetarian fair, and I was definitely wrong
- sillo ku meil on niitä vegemenuit siellä [Dominiqueess], niin niit meni sillo ehk yks kuukaudessa... (Mm.) Nyt niitä pyydetään melkee päivittäin täälläkin, että tota... (Noni) Et sillai se muuttuu/ when we had those veggie menus there [at Dominique], well they probably went once a month then... (Mm) Now they get asked for nearly every day here, so uh... (Alright) So like that's how it changes
- mut se että tota, siel on ulkona 20 pakkasta siel ei hirveesti tällä hetkellä kasva mikään, niin, niin tota, muutaku lumi, lumikinokset, nii, se on vaikee lähtee siitä taikomaan, että tota, et... siitä pojat/ but the fact that, it's 20 degrees freezing outside, nothing is really growing at this moment, so, so uh, anything other than the snow, snowbanks, so, it's hard to go and magic something up, so uh... there you go boys

xi. Creativity/Idea Sources/Experiences

- paras jälkiruoka mitä mä oon tähän mennessä elämässäni saanu oli aikanaan, tää tapahtui jo vuonna 200...1? Ku me oltiin Alan Ducassen Monacon... Louis XV:ssa/ the best dessert that I've to this point gotten in my life was back in the day, this happened already in the year 200...1? When we were at Alan Ducasses Monaco... Louis XV
- sielt tuli jälkiruuaks kaks Mascarpone sorbettipalloo, ja sit molempien sorbettipallojen päällä oli yks metsämansikka/ there came for dessert two Mascarpone sorbet balls, and then on the top of both sorbet balls was one wild strawberry
- sielt tulee tarjoilija ku tyhjästä ja kysyy, että tota... että maistuisko vähän lisää metsämansikoita jonka jälkeen se... latas mulle varmaan 200 grammaa pikkasen lämmitettyjä metsämansikoita/ there comes a waiter out of thin air and asks, like uh... like would you like a little more wild strawberries after which they... loaded probably 200 grams of slightly warmed up wild strawberries
- alat syömään siitä, sä rupeet miettii et mikä on parempaa kesäl ku mansikat ja vaniljajäätelö/ you start eating it, you start to think that what's better in summer than strawberries and vanilla ice cream?

xii. Creativity/Idea Sources/Old Ideas

- aikasemmin ehkä tehtiin jotain... tällasta et me lähettiin parantaa jotain/ earlier maybe when we did some... like this that we went to improve something
- meil oli jossain ver- se oli jossain veihees Dominiquen listoillaki joku kyyhkyversio, joku 87 tyyliin, et se oli lähteny, elää niinku omaa elämään se/ we were at ver- it was at some point on Dominiques menu too, some dove version, like 87, so it had gone, to live like its own life that one
- se oli joku kyyhky joka alunperin oli Dominiquen ekal listal jotenki silleen, et meil oli kokonain kyyhky mist oli osa luista poistettu. Hääööm... Takakautta, ja... avaamalla sisältä sitä ja sit tungettiin sisälle jotai/ it was some dove that originally was on Dominiques first menu somehow like, that we had a whole dove where some of the bones were removed. Uuhmm... from the back, and... opening it from the inside and then we stuffed something inside
- sen jälkee tuli... tais tulla joku kyyhkytuubi, et meil on sama eläin, mut siit tehtiinki tuubi/ after that came... might have been some dove tube, that we had the same animal, but we made a tube out of it
- ja siinä ku me ollaan jossai 2011 vuonna, nyt meil on jaloista tehty tällainen lisuke mikä on sit tehty tällaisen filotaikinän sisään mis on myöskin vähän ankanmaksaa mut sit siel on ylikypsät kyyhkyn koivet/ and there when we're in like the year 2011, now we have this side made from the feet which is made inside this filo dough where we also had a little bit of duck liver but then there's some overcooked dove thighs
- käytännössä siinä matkalla tapahtuu vaa se et me hinkattiin sitä smaa raaka-ainetta joka oli niinku matkalla eteenpäin/ in practice on the journey what just happened was that we were kneading the same raw ingredient which was like on a journey forwards
- mut nykypäivänä niin... ehkä se on mielenkiintoisempaa tehdä sillai, että me pidetään aina se osa mikä oniinku sillä hetkellä sopivin menussa, ja sitten lähetään kehittää jotai ihan uutta/ but nowadays then... maybe it's more interesting to do like that we always keep like the part that's like at that moment the best fit for the menu, and then we go and develop something completely new

8. (Okei, eli sii vaa jatkumo, et sitä rakennetaan päälle ja päälle ja päälle...) No, näin joo, kyllä./ (Okay, so just a continuum, that it gets built upon and upon and upon...) Well, that's right, yes

xiii. Creativity/Idea Sources/Social Media

1. sit tietysti ku kattoo jotai... sosiaalisen median kuvia, nii kyl et enemmän ne inspikset lähtee niist ku katoo et way, et tos onkin hyvä idea/ then of course when you look at some... social media pictures, well yeah it's more that the inspirations come from them when you look and wow, well there's a good idea
2. miks mä en oon tommosta keksiny/ why didn't I come up with something like that
3. kylhän siit aina saa jonkun jyvän siin et ehkä mä voisin käyttää tätä komboo sielt/ yeah, you'll always get some spark that maybe I could use this combo from there
4. näinhän se tietysti menee, et ihmiset oppii toisiltaan, et käytännössä joku idea mikä on tehty jossain ei välttämättä kuitenkaan toimi täällä eikä toimikkaan ku sil on eri tekijä/ this is of course how it goes, that people learn from each other, so basically some idea that's done somewhere doesn't necessarily work here and it won't because it has a different author

f. Creativity/Idea Generation

- i. tietysti yrittää seurata... vallitsevien sesonkien mahdollisen mukaan, ja tietysti niitä raaka-aineita mitä on saatavilla/ of course you try to follow... the prevailing seasons the best you can, and of course the raw ingredients that are available
- ii. yrittää leipoo niist jotai mielenkiintoist/ you try and make something interesting out of them
- iii. No kyl nomraali keittiötyä nykypäivänä on... tietyssä määrin vähentyny, kyl se enemmän sitä kehitystyötä/ well yeah normal kitchen work these days has... to some extent lessened, it's more of the develeopent
- iv. tässä yrittää tietysti etsii jotai tavarain toimittajia, ja... sit tietysti... jos se nyt on normaalia keittiötyötä, nyt tietysti opetella uusia valmistustapoja/ I'm of course trying to find some suppliers here, and... then of course... if it's normal kitchen work, then of course learning new cooking methods
- v. tämmösiä osasia menyyseen mitä ei oo aikaisemmin kokeillu mistä vois saada aika hyviä, omasta mielestä hyviä tällasia lisäyksiä sinne menuuseen/ these kinds of bits into the menu that haven't been tried out earlier which could create some pretty good, in my opinion these good additions to the menu there
- vi. Tietysti, tarjoomistapa, formaatti on muuttunu matkan varrella vähän, bähän erilaiseks/ Of course, the serving method, the format has changed a bit on the way, to something a bit different
- vii. mä oon yrittäny näil nuorille kokeilleki et koittakaa aina mieltii ku teette sit teiän omassa paikassa menytä et mikä maistuu hyvältä/ I've tried with these young cooks that try to always try to think that when you'll be doing the menu in your own place that what tastes good
- viii. mikä annos voittaa aina kaikki testi, nii, nii on hyvä, hyvä grillattu entrecote, ranskanperunoilla, ja... tä- tämmösellä paahetuilla perunoilla... ja sit siinä voi olla pikkasen vaik bearnaise/ what dish always wins all the tests, well, well it's a good, a good grilled entrecote, with French fries, and... th- these kinds of roasted potatoes, and then there can be a little of say bearnaise
- ix. siin on niinku, umami ja maillard kohtaa toisensa, niin se.../ there's like, umami and the Maillard meet each other, so it...
- x. Ihmisten ruokailutottumukset on muuttunu vuosien saatossa/ people's dining habits have changed along the years
- xi. Kaikki tämmöset pitää ottaa huomioon/ All of these need to be taken into consideration
- xii. tietysti siin täytyy olla mun mielestä jonkunlainen punanen lanka sille mitä on tekemässä, käsityy siitä et mitä ollaan tekemässä, mikä vuodenaika on/ of course there needs to in my opinion be some kind of thread to what you're doing, the understanding of what we're doing, what season it is
- xiii. ja sit tietysti, että tota... ketä sitä mahdollisesti lähtee syömään, ja... ja tota miks ne sitä ottais, ja jos ne ottaa, niin, nii tota mitä muuta ne vois siihen haluta/ and then of course, that uh... who is potentially going to eat it, and... and uh why would they take it, and if they take it, then, then uh what else could they want with it
- xiv. kaikki oikeestaan lähtee aina siit isosta jossista liikkeelle/ everything always gets going from that big what if
- xv. yleensä siin on yks tai kaks semmsota, mulla ainakin, niinku semmosta... niinku rakennetta, menyssä rakennetta tuovaa annosta/ usually there's one or two of these, at least for me, like thes... like structures, structure bringing dishes in the menu
- xvi. Tossa nyt on toi ankuriannos, tossa toi millä lähetään liikke, liikkeelle ja sit siihen ympärille ruvetaan lyömään sitä niinku... sitä sälää/ Like now there's that anchoring dish, there's what's we're setting, setting off with and then around it we're going to bash in like... the other stuff
- xvii. musta on niinku jotenki, tällä hetkellä kiinnostavaa, tai kiinnostavinta se, et sul on vaan se raaka-aine, aika pelkistetysti siinä/ I think it's like somehow, at this point interesting, or interesting that, like you just have the raw ingredient, pretty simplified there
- xviii. sitten ehkä johonkin... lisukkeeseen tai tarjoilutapaan... (Mm) Mihin on laitettu efforttii/ then maybe some... side or serving method... (Mm) That's had effort put into
- xix. aika harvoin se on kuitenkaa mulla ainakaa mitään sellasta et sielt vaa tipahtele ajatuksii/ it rarely is in my case anything of the sort where thoughts are just popping up
- xx. pitää kuitenkin ehkä mieltii sillai et sul on jokainen annos vähän niinku individuaali ja se [menu] on kuitenkin nivottu yhteen, ja se on niinku mielenkiintoinen/ you still need to think like that you have each dish like an individual and it [the menu] is threaded together, and it's like interesting
- xxi. se on niinku paljon vaikeempaa tehdä niin päin, kun se että, mä oon nyt tässä tosi taiteellinen, "taiteellinen" ja taiteellinen/ it's like a lot harder to do it that way, than like that, I'm now really artistic, "artistic" and artistic

- xxii. No ideoit on paljon, mut mä en tiedä et liittyyks ne aina välttämättä annoksiin, että tota...
chuckles/ *well there's a lot of idea, but I don't know if they're always necessarily related to dishes, so uh...* *chuckles*
- xxiii. kyl se on niinku niinpäin et tommosta ois kiva syödä/ *yeah it's like in the way that this would be fun to eat*
- xxiv. Vaik se näyttää joku annos et okei to on tossa mut kun se onkin koko menu, nii hauskoja hetkiä on se, että... asiakkaat jotkut kysyykin et onks täs ollu semmone ja tämmönen punanen lanka nii voidaan kertoa et, as a matter of fact, yes/ *Even if it looks like some dish like okay that's there but when it's the whole menu, then the fun moments are that, like... customers sometimes do ask that has there been this kind and that kind of thread then we can say that, as a matter of fact, yes*
- xxv. Mun, mun mielestä se vaan tota, et, jos sille on... oma paikkansa, niin mikäs siinä./ *I, I think that it just, that, if it has... its own place, then why not*
- xxvi. sit mä oon oppinu vuosien saatossa että mulla on nytkin tossa, tääl on tota, tämmönen... *7 sec pause* tämmönen tota, muisti, muistikirja aina mukana mihin sit tulee sit kaikenlaisia noteja laitettuu/ *then I've learned along the years that I even now I have there, here's this uh, kind of... *7 sec pause* this uh, note, notepad always with me where then all kinds of notes get put in*
- xxvii. ostin edellisen, ton mä ostin nyt kuukaus sitten, tosta on kolmasosa kirjoitettu jo, ja edellisen mä ostin joskus viime syksynä.../ *I bought the previous one, this I bought now a month ago, there's a third filled in already, and the previous I bought sometime last fall...*
- xxviii. sit tietysti ku kattoo, niin, aina ei saa selvää niistä hieroglyffeistä ku sinne tulee nopeesti jotai viskattu aina väliillä, mutta.../ *then of course when you look, well, not always that you can decipher the hieroglyphics 'cause it's just so quick when something gets thrown in there, but...*
- xxix. ja tokihan siel ei nyt oo pelkkiä muistiinpanoja välissä, mutta on siel myöskin annospiirustuksia mitkä on mun mielestä aika kivan näkösi/ *and of course there's not just notes in there, but there's also dish drawings which I think are pretty nice looking*
- xxx. (Tuleeks noit kaikki ideoit testattuu, vai, onks jotka vaa jää sinne?) Eei, ei, mutta ku sit ku tulee joku idea, niin sit on aina hyvä kattoo et mitä mä oon tossa miettiny/ *(Do all of those ideas get tested, or, are there some that just stay there?) Nooo, no, but then when you get some idea, then it's always good to look at what I've been thinking about*

g. Creativity/Ownership

- i. sit tietysti se et mikä tää meidän oma staili on, niin sen mukaan tuominen siihen, että miten siitä saa niinku kiinnostavan/ *then of course the thing of what's our style, then bringing it into it, like how do you get it like interesting*
- ii. on ollu niinku myöskin semmonen konfidentti ja rohkeus siihen, että tota, et jos vaikka nyt saadaan joku täydellinen metsämansikka, niin tarviiks sitä lähtee hirveesti manipuloimaan/ *there's also been like this confidence and courage to it, like uh, like if say we get some perfect wild strawberry, then do you even need to really go greatky manipulate it*
- iii. voidaan hyvin laittaa metsämansikat lautaselle ja tehdä siihen joku... makugeeli päälle, esimerkiks jollai pippuril maitettu geeli, ja... (Mm) ja dippaa ne sinne ja laittaa ne nätisti lautaselle/ *we can just put the wild strawberries on the plate and make some... flavor gel on top for it, for example with some gel flavored with pepper, and... (Mm) and dip them there and put them nicely on the plate*
- iv. Ei sen tarvi sen kummempaa olla/ *It doesn't need to be any wilder than that*
- v. mut tietysti kun osa niist, sitten näistä wau elämuksistä on just sellasii et ne on nii tunnistettavii ne annokset, nii niit on aika vaikee lähtee kopioimaan/ *but of course when a part of those, then these wow experiences are just that so that they're so recognizable those dishes, that it's pretty difficult to go and copy them*
- vi. kun se tulee tänne, niin, sit se tietysti mukaantuu ja muokkaantuu sitten täällä ihmisten pääsäs erilaiseks, ja mihin raaka-aineel meil on täällä saatavilla/ *when it comes here, well, then it of course adapts and gets molded here in people's heads into something different, and into what raw ingredients we've got available here*
- vii. se sit se lähtee niin siltä pohjalta liikkeelle/ *so then it gets going from that base*
- viii. Ei sorruta siihen samaan ku mitä muualla tehään/ *we'll not cave in to what's done elsewhere*

Observer Comment: *For Chef 4, creativity is at its peak when he is relaxed and not even thinking about the creative process, with ideas just popping out of nowhere, while conversely it can be killed off by stress and trying to force the process for some perceived necessity.*

The veteran has had ever growing amounts of creative input during his career, though he does not give further insight into the matter.

Chef 4 explains that he has a wide range of ideas across the kitchen, using a common Finnish idiom "Well yeah I've got ideas from the ass to the ass motor"^{2d1}. Having been cooking for as long as he has, he also has strong opinions on what he does and doesn't like, and expresses a marked dislike for desserts, saying that while he is entirely qualified to do them, "I just ran up against this wall with it, like suddenly it just fucked me to run around with those scales"^{2dv}.

Chef 4 is critical of the overuse of social media, though he admits to looking at it and getting inspired to try certain ideas off of it out thinking "why didn't I come up with something like that"^{2exiii2}, and concedes that people learn from each other, with social media just being one avenue through which this is now done.

He also criticizes the following of trends when it comes to creativity, saying that "we'll not cave in to what's done elsewhere"^{2gviii} and - admitting that he is an old man - adding that he finds more trustworthy the many classics in the culinary world as well as his own experience, saying that "in principle humans aren't going to change, but, but well of course... trends come and trends go"^{2eiv} "and at the end of the day you're not too wrong either, that things that taste good today well they've tasted good a hundred years ago"^{2eiii}

However, he later points out that one should nonetheless be aware of the developments in the larger world. Taking an example, he tells the story of the vegetarian food fair, an event he was invited to and thought would fail. After all, in his experience at Chez Dominique, vegetarian menus would get asked for once a month. To his surprise, the event was packed despite dreadful conditions, showing to him that vegetarian food was now something worth considering, opening a new avenue of creativity for him.

Another source of creativity and originality for Chef 4 is the environment in which he is operating. Each is unique, and each presents new possible creatable experiences. Explaining his thinking, "this is the first restaurant equipped with a view where I've probably ever worked in, so uh, to also create memories for people" ^{2ex2} "that's why we try to like use our, our strengths that we have here, that others don't have" ^{2ei} adding that it would be silly not to.

The external environment and seasons also have an effect, with Chef 4 pointing to the freezing Finnish winter at time of interview and how for him that had a noticeable effect on his ability to "magic up" new ideas.

Ideas can also come from lived experiences such as dishes eaten at colleagues' restaurants, with a particular dessert in Monaco at the start of the century being an example of note.

Lastly, old ideas can and do get reused and reinvented and act as a constant source of inspiration. "we were at ver- it was at some point on Dominiques menu too, some dove version, like 87, so it had gone, to live like its own life that one" ^{2exii2}. "it was some dove that originally was on Dominiques first menu somehow like, that we had a whole dove where some of the bones were removed. Uuhmm... from the back, and... opening it from the inside and then we stuffed something inside" ^{2exii3} "after that came... might have been some dove tube, that we had the same animal, but we made a tube out of it" ^{2exii4} "and there when we're in like the year 2011, now we have this side made from the feet which is made inside this filo dough where we also had a little bit of duck liver but then there's some overcooked dove thighs" ^{2exii5}

These developments are in his mind all part of a raw ingredients journey, its story, and that his job is to creatively shepherd it onwards and upwards.

However, with each idea, Chef 4 cautions that one must be careful. An inspiration from social media or another restaurant must be adapted to its own context. "[W]hen you come here, well, then it of course adapts and gets molded here in people's heads into something different, and into what raw ingredients we've got available here" ^{29v1}, but that some ideas may be too linked to their creator and original context to be viable as is anywhere else.

Ideas must also always reflect their author's style, and that the older he has gotten, the more confident he has gotten to just execute things in a manner that feels most natural to him.

When ideating, the key is to take the many idea sources and inspirations so that "you try and make something interesting out of them" ^{2fii}.

Ideating at his level also involves a lot of background work in terms of finding suppliers and learning new methods to have a broader palette with which to paint on his mental canvas and bring new and interesting additions to the menu.

Chef 4's ideation is sporadic, involving a lot of note taking and drawing, and seems to be split between purposeful and emergent, where most emergent ideas that get jotted down appear to be fragments that rarely get used, but the purposeful ideas are more fully fledged and appear to be intended for some perceived menu gap upon generation.

During ideation when formulating a more fully fledged idea, additional considerations come into play, such as the season and environment, but also who the potential diner might be, and what they might want to experience alongside it, and how the dish might fit in the menu as a whole, keeping the dining experience as a cohesive culinary narrative, saying "you still need to think like that you have each dish like an individual and it [the menu] is threaded together, and it's like interesting" ^{2fxx} "it's like a lot harder to do it that way, than like that, I'm now really artistic, "artistic" and artistic" ^{2fxxi}. Indeed, Chef 4 feels great pleasure when customers themselves pick up on the thread within the menu and ask if it has been purposefully structured in a particular way.

In his present state, Chef 4 finds most interesting to develop dishes in such a way where he has a central raw ingredient that is presented rather cleanly, but "then maybe some... side or serving method... (Mm) That's had effort put into" ^{2fxviii} apparently following a structured ideating process that works on dish idea generation in a layered fashion.

3. Innovation

a. Innovation/Collaboration

- i. Eeron kaa homat sujun hyvin, ja tota.../ Things have gone well with Eero, and uh...
- ii. käytännössä varmaan sillä tavalla, että, enemmän niinku, kurotellaan ideoita kimpassa/ essentially probably in such a way, that, more like, we reach out for ideas together
- iii. sit ruvetaan miettii et miten siit saadaan tehtyä jonkunlainen kokonaisuus, että, että tota.../ then we start to think that from it how could we get some sort of whole, so, so uh...
- iv. aikasemmin pitkälti se on ollu sellai et joutunu tekee tehä yksin./ before primarily it's been so that I've had to do things all on my own
- v. tääl saa tehä kimpassa/ here you get to do it together
- vi. Mä sanon saa, et se on mun mielest paljon haus Kempaa tehä kimpassa ku... kun yksin/ I say get, like it's in my opinion a lot more fun to do it together than... than on your own
- vii. No... tietysti demokratia on hyvä lopettaa jossai vaiheessa. *chuckles* Sanotaan näin, sanotaan nyt ihan suoraan näin/ Well... of course it's always good to end democracy at some point *chuckles* let's put it that way, let's very clearly put it that way
- viii. mutta tota, kyl se, kyl se mun mielestä on niinku antoisampaa pallotella, mut sit siin on se et siin tulee helposti... se rupee olee niin, niin monta mielipidettä/ but uh, it is, it is in my mind like a lot more fruitful to bounce things around, but then there's that it very easily gets... there starts to be so, so many opinions

- ix. tietysti vituttaa välillä kinastella jostain asioista, mut se ttä tota, nostanu kyl myös oman tekemisen tasoo/ *of course it's sometimes fucking annoying to have to argue about some things, but it's that uh, it has really raised the level of my own craft too*
 - x. et niinku rupee vaatii iteltään, mut kylhän toisaalta, jos pitkällä juoksulla kattoo, ni musta on hauska tehdä asioita, tai ainaki yrittää tehdä niitä vähä eri tavalla, ajattelee vähä eri kulmasta/ *so like you start demanding from yourself, but then again, if in the long run you look at it, then it's fun for me to do things, or at least try to do them a little differently, to think from a different angle*
- b. Innovation/Motivation**
- i. pääraaka-aineet ylipäätään täytyy olla pääosassa, et se on kuitenkin keittämisen vaikein olomuoto/ *the main raw ingredient needs to be in the spotlight, like it's still the hardest form of cookery*
 - ii. Korostaa sitä raaka-ainetta, varsinkin jos se on huippuu nii sitä on turha lähteä mitenkään piilottelee/ *You elevate the raw-ingredient, especially if it's top notch then it's not worth going off to hide it somehow*
 - iii. Kyllähän se kieltämättä on semmonen että, jos mietitään ylipäätään aterian hintaa, nii... kyllä jonkinlaisena tarkoituksena on tietysti sekin, et jättää muistijälkiä ihmisille/ *Yeah it's undeniably something that, if we think in general of the price of the meal, then... yeah at some level your purpose is also naturally, that you create memories for people*
 - iv. musta muistijäljen jättäminen on tosi, tosi vaikeeta/ *but creating those memories is very, very difficult*
 - v. Noma käytti jossain vaiheessa pöydälle juoksevia muurahaisia, ja... ja sitten monilla on kaikenlaisia jippoja mitä ne käyttää siihen, että se muistijälki luodaan/ *Noma at some point used ants that ran on top of the table, and... and then many have some kinds of tricks that they use there, so that the memory gets created*
 - vi. me pyritään tekee se kuitenkin sillai vähän maltillisemmin/ *though we try to do it with a little more restraint*
 - vii. ei se maku nyt sinällään pelkästään riitä jos ei siin ois jotaa juju, et kyl se niinku jujun, uuttaminen niihin annoksiin on kuitenkin sit yks semmonen tärkeä elementti/ *now the flavor on its own isn't enough if there wasn't some catch like so like the catch, getting it into the dishes is like this important element*
 - viii. Samalla sen pitää myös olla elämyksellistä, että... että tota, että muistaa, muistaa jälkeensäkin et olipa hyvää/ *At the same time it also needs to be experiential, that... that uh, that you remember, you remember afterwards that that was tasty*
 - ix. Tai, ne kysyy jostai meidän lautasesta, et onks tää lautanen tälle annokselle, et itse asiassa kllä, se on tehty nimenomaan tälle kyseiselle annokselle/ *Or, they ask about our some plate of ours, like is this plate for this dish, well actually yes, it's actually been made for this specific dish*
 - x. se on aina kokonaisvaltainen elämys kuitenkin/ *it's always a comprehensive experience*
- c. Innovation/Pace**
- i. Meil oli lähtökohta se, että, me ei oo missään vaiheessa haluta muuttaa sitä kokonaan vaa muutetaan sitä pala kerrallaan/ *We had the basis of, that, we haven't at any point wanted to change it entirely but change it one bit at a time*
 - ii. mun mielest se on äärimmäisen fiksuu/ *I think it's tremendously clever*
 - iii. Tomittiin oikeestaan samalla tavalla Dominiques aikanaan/ *We actually operated in the same way in Dominique back in the day*
 - iv. kerran luotu tämmönen peruspohja menyyseen, ja sit me vaa muutettiin sitä aina palasia kerrallaan/ *once created this basic canvas for the menu, and then we just changed it always one bit at a time*
 - v. ku tuli raaka-aineta saataville, ja sit se kehittyi sitä mukaan/ *when raw ingredients became available, and then it evolved based on that*
 - vi. käytännössä puolen vuoden päästä meil oli aina kokonaan uus, menu, ja, taas puolen vuoden päästä kokonaan uus menu/ *essentially in half a year we'll always have a completely new, menu, and, again in half a year a completely new menu*
- d. Innovation/Process**
- i. **Innovation/Process/Initial Idea Selection**
 - 1. joskus mä tuun sinne et mä oon niinku aallon harjulla, mut sillo ku menussa rupee oleo jotai poltettua hiivaa ja jotai muuta nii sit mä rupeen miettii et maistuukohan se hyvältä?/ *Sometimes I come there like I'm at the top of the game, but then when the menu starts having some burnt yeast or something else then I start to think that does that taste good?*
 - 2. Mä en onn koskaan maistanu poltettua hiivaa, tai, tai sitten et jos siel on kaikki jo fermentoituu/ *I've never tasted burnt yeast, or, or then like if there's everything all fermented*
 - 3. se on yhtäkkiä muodikasta nii mä en oo ihan varma et onks se niinku koko menussa semmonen... toimiva juttu/ *it's suddenly fashionable well I'm not entirely sure that is it like in the whole menu something... that works*
 - 4. Käytännössä pyritään pitää se et mikä maistuu parhaalta, niin sä oot usein siinä oikeessa/ *Essentially we try to keep what tastes the best, then usually you're pretty right there*
 - 5. usein se säälä voi olla menysssä valmiina, tai jos lähetään ihan vaa nollasta nii sit vaa pudotellaan ideoita ja sit lähetään siit tekee/ *often the stuff can already be on the menu, or if we just set off from zero then we just pop ideas and go to do them*
 - 6. siitä se sitte... mut toisinaan on siis olemassa joku kuningasidea siitä, että tota, mikä vois olla aika kiva/ *and it goes from there... but other times you've then got some great idea of, like uh, what could be pretty nice*

7. No ehkä sse johtuu vaa siitä et tuntuu mikä olis itestä kiva syödä, et se on kuitenkin täytyy lähtee siitä/ *Well maybe it's just because it feels like what I think would be nice to eat, well it's usually you have to start from that*
 8. on myös tullu sit sillai et ei jaksa hirveesti stressaa, tietää että ku annos on, tota, hyvän makuinen/ *it's also gotten to like I can't be bothered stressing too much, I know that when a dish is, uh, tasty*
 9. Toihan näyttää ihan mukavalta, mutta, aika, sanotaan näin et, jos piirtää sinne viis-kuuskyt kuvaa tommoseen vihkoon, ajatuksia, niin, niistä päätyy testiin ehkä kaks/ *Well that looks pretty nice, but, pretty, let's say that, if you draw fift- sixty pictures into this kind of notebook, thoughts, then, of them maybe two end up being tested*
 10. Ihan vaan sen takia et mä unohdan osan, ja sitten tota, ne jää sinne muituu. Sen takia aina hyvä kattoo vanhoi vihkoi väliin, et aa tuol olikin tommonen/ *Just like because I forget some of them, and then uh, they stay there to rot. That's why it's always good to look at old notebooks sometimes, that ah so there was this kind of thing*
- ii. Innovation/Process/Testing**
1. sen jälkeen lähetään vaan iha, ihan kylmän viileesti testaa ensin sitä raaka-ainetta et onks siit mihinkää taipuaks se, onks se hyvää, miten soosi, minkälainen soosi, minkälaiset lisäkkeet/ *after that we jusst go like, like straight up testing first the raw ingredient like is it worth anything, will it bend, is it good, how's the sauce, what kind of sauce, what kind of sides*
 2. Mä oon niinku niin köyhä mun miellikuviutus siinä et, mä en... siis joskus tulee joo joku ajatus joka on pakko päästä testaa.../ *I'm pretty lacking in imagination like, I don't... well sometimes I do get some thought yeah that needs to be tested...*
 3. useimmiten se nyt on ihan jotai trashii/ *usually it's some kind of trash*
 4. tai sitten nähny maailmalla jonku kiinnostavan jutun minkä haluu ite kokeilla/ *or then I've seen out in the world some interesting thing that I want to try for myself*
 5. käytännössä, miten päästään johonkin lopputulokseen on se, että päätetään tehdä. Kokeillaan toi, ja jos se on shit nii heitetään rodeen ja tehdään uus (Mm) Tehään joku toisen versio/ *basically, how we get to some end result is that, like we just do it. We try that, and if it's shit then we throw it in the trash and do a new one. (Mm) We do some other version*
 6. meil ei oo täällä... valitettavasti sellasii mahiksii veillä että meil olis mittää täälläst... Testlab mis, mistä me päästäis testaa ihan tuolla, syötävää jotai uusii ideoita/ *we don't have here... regretably the kinds of chances yet that we'd have this kind of... test lab where, where we could get to test right there, edibles, new ideas*
 7. se on kyl haaveissa et me mennään ehkä siihen/ *it is hoped though that we'd maybe go there*
 8. kerran kaks kuussa ruvetaan pitää semmosii test lab päivii et vedetään se kaheksan tuntii tai se lauantai sunnutai ruvetaan testaa vaa uusii annoksii kylmän viileesti/ *once or twice a month we'll start holding these kinds of test lab days that we'll do the eight hours or the Saturday Sunday we'll start just straightforwardly testing new dishes*
 9. Sillo saadaan oikeestaan paremmin teitoo siitä ku tota, kun se et ruvetaan randomil painaa/ *Then we'll really get better information about it that uh, than when we just start randomly going*
 10. (Onks se tällanen testailu, osittain se, niinku, mikä on hauskaa siinä et pääsee kokeilee ja luomaan uusii asioit?) No varmaan se on se suola/ *(Is this kind of testing, partly that, like, which is fun that you get to try and create new things?) Well it probably is the spice of life*
 11. joskus sitä intoutuu itekki, et jostai vanhoista muistinpanoista, et oho, toi pitää testaa/ *sometimes I get excited too, like from some old notes, like huh, that needs to get tested*
- iii. Innovation/Process/Secondary Idea Selection**
1. jos on jotai kahen kolme version jälkee jotai muhisee, nii tehää jotai ihan muuta/ *if something after two three versions has something mucky, then we'll do something completely different*
 2. myöski opittu et turhaa hakkaa päätä seinään/ *it's also been learned that there's no point in banging your head against the wall*
- iv. Innovation/Process/Delivery**
1. Loppupeleis sit kun siit tulee se valmis annos, niin sit se vaan betonisoidaan ja, siit ei oikeestaan muokataan mitään sen jälkeen, et me mennään sillä samalla/ *Towards the end when it turns into the final dish, then it just get concretized and, from there nothing in it really gets modified, like we go with the same one*
 2. Luotetaan siihen et se on hyvä/ *We trust that it's good*
 3. me haetaan, et se ois niinku aina mahdollisimman hyvä ja tehty mahdollisimman hyväksi ja maukkaaksi (Nii nii) Ja mielenkiintoinen asiakkaalle/ *we're looking for, that it'd be like always as good as possible and done a well and as tastily as possible (Right, right) And interesting for the customer*

Observer Comment: *For the innovation process, Chef 4 is clear that he prefers working with others, and that this is what he's been able to do at Palace "here you get to do it together" ^{3av} "I say get, like it's in my opinion a lot more fun to do it together than... than on your own" ^{3avi}, explaining that it's fun to reach out and develop ideas into dishes in tandem with others. And despite the occasional annoyances emerging from the collaborative back and forth, he feels like the work has forced him to push himself further in terms of innovativeness "so like you start demanding from yourself, but then again, if in the long run you look at it, then it's fun for me to do things, or at least try to do them a little differently, to think from a different angle" ^{3ax}*

As for why he innovates, he presents two reasons, with the first being a point of pride, to be able to excel at what he sees as "the hardest form of cookery", in which he elevates the prime raw ingredients to new levels. The second motivational factor is the need to create an experience. "Yeah it's undeniably something that, if we think in general of the price of the meal, then... yeah at some level your purpose is also naturally, that you create memories for people" ^{3biii} "now the flavor on its own isn't enough if there wasn't some catch like so like the catch, getting it into the dishes is like this important element" ^{3bvii}. A visit to the restaurant for Chef 4, and therefore the purpose of the innovation he is developing "it's always a comprehensive experience" ^{3bx}

Innovation at Palace for Chef 4 is a constant activity, largely because of a decision to change the menu gradually in tandem with nature and the availability of ingredients as opposed to occasional full changes, a decision he sees as very good.

The process itself, once ideation has been done, starts with initial idea selection. Chef 4's biggest selection criterion is to base his decision on what to him tastes the best, viewing some new ideas which to him seem strange with suspicion. Indeed, he feels like he has at this point developed his tastiness heuristics to a point where he "just knows" if a dish is going to be tasty and is confident in his judgement. "Well maybe it's just because it feels like what I think would be nice to eat, well it's usually you have to start from that" ^{3di7}

Of the ideas he generates, the purposeful ones often just get confidently transferred to the next stage, while of the emergent ideas that he jots down in his notebooks, only a fragment ever get physically tried out - largely due to forgetfulness.

Once an idea passes his original filters, "after that we just go like, like straight up testing first the raw ingredient like is it worth anything, will it bend, is it good, how's the sauce, what kind of sauce, what kind of sides" ^{3di11}, methodically trying to build a servable mock-up dish step by step.

Occasionally an idea will have gotten to testing without much filtering beforehand, often because of excitement, but Chef 4 thinks that "usually it's some kind of trash" ^{3di13}

Chef 4 also wishes that eventually he could dedicate a specific amount of time for just testing, gathering several employees to spend a whole day just trying out various ideas, to have a more applied and dedicated testing period. This is also partly related to Chef 4's own admission that testing is in his mind the spice of life when it comes to cooking.

Once a dish has been tested on, it undergoes secondary idea selection, which is mainly a cut-off point for testing more than anything else, a way for Chef 4 to stop banging his head against a wall when his tests aren't amounting to anything servable.

A successful dish that passes on through testing without a problem then, in Chef 4's mind, becomes solidified into a final form in which it will stay until the dish is retired from the menu. His argument for the locking down of dishes is that "we're looking for, that it'd be like always as good as possible and done a well and as tastily as possible (Right, right) And interesting for the customer" ^{3div3} meaning that if a dish is on the menu, it is somehow embodying its platonic ideal and needs no further changes.

4. Michelin

- a. aikanaan mä kyllästyin siihen tähtikeittämiseen siis silloin Dominiquessa kun mä löin ovet säppiin 2013/14 vuoden vaihteessa/ **back in the day I got fed up with star cooking like when I closed the doors at Dominique at the turn of 2013/2014**
- b. olin jo pitkään miettinyt sitä et must on niinku henk koht, ruokaa on tosi kiva tehdä, mä tykkään siitä edelleen tosi paljon/ **I had already long thought that like personally, it's really fun to cook, I like it very much still**
- c. Mutta tota... joku tähtikeittäminen mä oon joskus sanonukkin et se on vähän niinku... aikuisten ja varakkaiden ihmisten McDonalds/ **But uh... this [Michelin] star cooking I've at some point even said that it's a bit like... McDonalds for grown-ups and rich people**
- d. tietyt kriteerit mitä sulla pitää olla listalla, et siihen aikaan ku Dominique oli, niin tuntu et jokaisessa Eurooppalaisessa tähtiravintolassa oli listalla... caviaaria, ankanmaksaa, ja... sit kyyhkystä/ **certain criteria that need to be met on the menu, so at the time when Dominique was around, well it felt like every European star restaurant had on their menu... caviar, duck liver, and... well dove**
- e. tää tapahtui jo siis... paljon aiemmin, ehkä 2004, 2005 kun mä hoksasin sen asian, et meillä on niinku periaatteessa ihan identiteettiset raaka-aineet muiden kanssa/ **so this happened already... much earlier, maybe 2004, 2005 when I figured this out, that we have like essentially completely identical raw ingredients than the others**
- f. Osittain varmaan tullut sitä kautta kun on tietysti siihen aikaan tuli tosi paljon pyörittyä ja syömässä ulkomailla/ **In part probably came from naturally back then spending a lot of time and eating abroad**
- g. ja sit teitysti tuli harjoteltua, et tuli tehty kaikenlaisii ylkomaan, tämmösii vierailukeikoja ja muita muissa ravintoloissa, ja... (Mm) Tuotiin sit se raaka-aine pohja mitä ne käytti siellä/ **and then of course I trained, so I did all kinds of abroad, these guest shifts and other stuff in other restaurants, and... (Mm) We then brought the raw ingredient base that they used there**
- h. aika semmosta yksoikosta ja sit ku rupes miettii et ois taas kiva tehdä vaik aasialaista ja, ois kiva tehdä sitä sun tätä, ja, tää ei nyt välttämättä antanu silloin mahdollisuuksia/ **pretty monotonous like and then when you start to think that it'd be fun to do like Asian and, it'd be fun to do this and that, and, this didn't necessarily create the opportunities for that then**
- i. Nykypäivänä ehkä se on laventunu sillain, että... sil ei oo enää merkitystä... jos sä et sä itte maalaa ittees sillä että, nyt me tehään vaikka jotai tosi tiukkaa pohjoismaalaista ruokaa/ **These days it has maybe widened so, that... it doesn't really matter anymore... if you're not painting yourself with like, now we're doing like some really strictly Nordic food**
- j. ensinnäki ollu ihan tarkoituksellista tässä Palacessa, että, me pyritään käyttää parhaita mahdollisia saatavilla olevia raaka-aineita./ **first of all it's been intentional here at Palace, that, we try to use the best possible raw ingredients available**
- k. ei ne välttämättä tarvii olla Pohjois, tai Pohjoismaalaisia tai suomalaisia tai... tai mitään muutakaan, vaan, ne tulee mistä ne tulee/ **they don't necessarily need to be Nord- or Nordic or Finnish or... or anything else, but, they come from wherever**

- I. (tekee vaan nykyään vaan sellast mikä on hauskaa, et on, on päässy yli niitten paineiten niistä vai?) No joo, et kyl se mä sanoisin, et muutaman vuoden breikki teki sen/ (these days just doing just the kind of food that's fun, that you've you've gotten over the pressures from them or?) Well yeah, like I would say that a few year's break did do that

Observer Comment: *As the only chef in Finland to ever have had 2 stars, Chef 4 speaks of the Michelin guide with disdain, saying "But uh... this [Michelin] star cooking I've at some point even said that it's a bit like... McDonalds for grown-ups and rich people" 4c, continuing with what he perceived as the required criteria of that level of cooking. These, he felt, were both monotonous and stifling, robbing him of the enjoyment he feels when cooking.*

He contrasts this frustration with Michelin level cooking with his current views, where after taking a break from haute cuisine for a few years, he now feels free to do whatever he wants, so long as what he's doing is done at the highest level with the best raw ingredients - regardless of their origin.

5. Restaurant

- a. täällähän on vankka historia, mut täs tietysti kun... edellinen yrittäjä teki erilaisia virheitä kymmenen vuodan ajan/ this place has a solid history, but of course since... the previous owner did all kinds of mistakes during ten years
- b. paikka käytännössä tuhottii, ja ajettiin alas.../ the place was basically destroyed, and driven down...
- c. historiakin vähän sitten siinä matkalla pölynty. Että oikeestaan kaikki maineteot tääl on theyt sitä ennen/ the history got a little forgotten along the way. So really all of the great things here were done before that
- d. voidaan silloin puhua et sillo ku tää avattiin vuonna 52, niin siitä sit tonne 2000-luvun taitteeseen/ we can then say that when this was opened in 52, then from there until the early 2000's
- e. sen jälkeen enempi vähempi melkein 20 vuotta tää on jotenki pölyntynyt tässä./ after that more or less for nearly 20 years this has somehow been gathering dust here
- f. varmaan oltii sillai itsevarmana liikkeellä, mutta... 2000-luvun alussa, mut sitten mestarit vaihtui, ja paikka alkoi hiipuu/ they were maybe acting confident, but... in the early 200's, but then the chefs changed, and the place started to wane
- g. **Restaurant/Hierarchy**
 - i. **Restaurant/Hierarchy/Own Title**
 1. No, mul ei taida mitään titteliä sen kummemmin olla. Et kai mä oon... keittäjä./ Well, I probably don't have any specific title. So I'm probably a... cook
- h. **Restaurant/Style**
 - i. Niin sanottua FINE DININKIÄ, että, minkälaisen sen sitten kuuluis olla, ja oikeestaan täällä se on aika hyvin lähteny toteutuu/ So called FINE DINING, like, what it should be, and, actually here it's come out pretty well
 - ii. No, tää on aika alussa, alussa vielä/ Well, this is pretty new, new still
 - iii. tää on tämmönen tietysti, tämmönen, neo-klassinen paikka, usklassinen paikka./this is this sort of naturally, this sort of, neo-classic place, neo-classic place

Observer Comment: *Demurring on the matter of his own status in the restaurant, Chef 4 sees Palace as a venerable culinary institution that he is helping to bring back after decades of neglect. His vision is to turn the restaurant into as a shining example of what a neo classical fine dining restaurant should be.*

Chef 5

1. Career

- a. **Career/Duration**
 - i. mä oon alottanu lukio... aikana. Mutta se on ollu niinku alan liitoksia/ I've started during... high school. But it's been like at the edges of the industry
 - ii. jos laksee siitä et mis mä oon oikeesti ollu, nii, nii 96 mä menin Perhoon ekan kerran/ if you count from where I've really been, then, then in 96 I went to Perho for the first time
 - iii. mä tein jo jotain niinku vähän, vähän enempi kahvilaosaston duunia vuodesta 95/ I already did like a bit, a bit more of the café type work from the year 95
 - iv. Mä oon 42/ I'm 42
 - v. mä menin siis tosi myöhään, siis niinku/ I went in like really late, like kinda
 - vi. mä kävin tota niin peruskoulut ja lukiot niinku oltiin mutsin kaa sovittu/ I went uh like through school and high school like we'd agreed with mom
 - vii. sen jälkee mul oli niinku vapaus tehdä mitä mä halusin, niin sit mä menin inttii/ after that I had like the freedom to do what I wanted, so then I went to the military service
 - viii. sen jälkeen sit vast.../ only after that then...
- b. **Career/Enjoyment**
 - i. (olitsä intis spade?) en itse asias ollu edes/ (were you a cook in the army?) I actually even wasn't
 - ii. mä en niinku oikeestaan silloin vielä, niin mä en siis silloin viel edes niinku kokannu nii paljoo/ I wasn't actually like then, so I wasn't like even really like cooked that much
 - iii. sit mul tapahtu sellanen niinku täyskäännös siinä/ then I had this like complete turnaround there
 - iv. tajusin vaan et saliduuni on tietyl tavalla, se on tietyl- vaik se ois hauskaa niinku ajatella niin et myöskin toi oli toi... keittiöhomma tosi monotonista, mutta kun se on niin monihaastavaa/ I just realized that front of house work was in a way, it was in a wa- even if it was fun like to think well that as well that... kitchen work was very monotonous, but it was so very multi challenged
 - v. Samaa aikaa tapahtuu niin paljon/ so much was happening at the same time
 - vi. mustuntu et haasteit ei oo riittävästi salin puolella/ I felt like the challenges just weren't sufficient in front of house
 - vii. Et ihmisten kaa joo, mut mä pystyn tekee sitä myös, keititöstä käsin/ Like you're with people yeah, but I can also do that from, like the kitchen
- c. **Career/Studies**

- i. mä menin 96-98 Perhoon alunperin niin et mä olin niinku salin puolelle menos. Se oli niinku se mun juttu/ *I went in 96-98 to Perho originally so that I was like going to front of house. That was like my thing*
- d. **Career/Previous Employers**
 - i. no, mä oon kokannu lentokoneruokaa, se on ollu niinku se... ensimmäinen juttu, millä on saatu pisteitä Perhoon/ *well, I've cooked airplane food, that was like the... first thing, with which I got points into Perho*
 - ii. kahviladuunia/ *cafe work*
 - iii. iha ravintolatyötä/ *just restaurant work*
 - iv. pienissä, isoissa... Ikäänkun... moni, moniomisteisissa mestoissa ja yksityisomistuksessa/ *in small, big... sort of... conglomerate, conglomerate owned places and privately owned places*
 - v. tehny cateringia/ *done catering*
 - vi. pikkuraintoloit, isoi ravintoloita, tilausravintoloita/ *little restaurants, big restaurants, banquet restaurants*
 - vii. oikeesti niinku kaikkee mahollista/ *really like everything possible*
 - viii. Caterannu elokuvia, ja... kaikkee tosi... kreisii/ *catered for movies, and... everything really... crazy*
 - ix. Ihan vaan oikeestaan sen takia et mä halusin ite niinku kokeilla tän alan sisäpuolella mahdollisimman paljon jotta mun ois sit helpompi päättää jossai vaihees et mikä must tavallaan oikeesti tulee/ *Really actually just because that I wanted to personally like try the insides of this industry as much as possible so that it would then be easier to decide at some point that what am I really going to become*
 - x. Jos sä et saakeli oo kokeillu kaikkee tai ainaki melkein kaikkee... (Mm) Vähintään kerran, nii sit... sä et ehkä kuitenkin osaa sanoo et toi on mun juttu ja toi ei oo/ *If you freaking haven't tried everything or at least almost everything... (Mm) At least once, then well... you might not really be able to say that that's my thing and that isn't*
- e. **Career/Current Employer**
 - i. mul on semmone ravintola ku Ora/ *I have this restaurant called Ora*
 - ii. avattiin Ora nytte... 2017, elokuussa. Elokuun alussa/ *we opened Ora now... in 2017, August. Start of August*
 - iii. sitä ennen mulla on ollu samas tilas sit ravintola Chef & Sommelier... 6 ja puoli vuotta/ *before that I had in this same space restaurant Chef & Sommelier... for 6 and a half years.*

Observer Comment: *Chef 5 has been cooking for over 20 years, starting by going to restaurant school in the late 90's. Of note is how unlike many of his contemporaries, Chef 5 did not go to culinary school as soon as possible, "I went uh like through school and high school like we'd agreed with mom" ^{1av1}, after which he deferred his entrance further by doing his military service before applying for restaurant school.*

Cooking was not his original passion - evidenced by him not being a cook in the army - and indeed the highly social Chef 5 originally went to study to become a waiter. Only at a later point during his studies did Chef 5 realize that cooking presented more interesting challenges than the perceived monotony of front-of-house work.

When he graduated, Chef 5 explored every facet of cooking, working for a wide range of employers from small to large, from cafés to catering movies, before settling on fine dining. Explaining why, Chef 5 says "If you freaking haven't tried everything or at least almost everything... (Mm) At least once, then well... you might not really be able to say that that's my thing and that isn't" ^{1dx}

Having settled after his exploratory period, Chef 5 has now been on the fine dining path for nearly 10 years, and he is currently at the helm of his second Michelin star restaurant, Ora.

2. Creativity

a. Creativity/Dampeners

- i. sut aina opetetaan, sä meet jollekki isolle cheffille, ja sit se näyttää, sanoo et unohda noi, noit ei käytetä ruuanlaittoon. Ja sit sä oikeest meet ja unohdat ne!/ *you always get taught, you go to some big chef and then he shows, says that forget those, those don't get used in cooking. And then you really go and forget them!*
- ii. Ja sit kolmenkummenen vuoden pääst sä yhtäkkii tajuut et jumalauta, paprika on olemassa, miks en mä oo koskaan käyttäny sitä?/ *And then in thirty years you suddenly realize that damn it, bell pepper exists, why haven't I ever used it?*
- iii. täytyy pitää ne tiet aukki/ *you need to keep those roads open*

b. Creativity/Stimulants

- i. Riittävän ennakkoluuloton ja kreisi. Kokeile vaan niin mont kertaa, et asat menee päin helvettii, niin mont kertaa et sä vaan niinku löydät sen tiesi eteenpäi/ *Sufficiently open-minded and crazy. Just try so many times, like things go to hell, so many times that you just find your way forward*

c. Creativity/History of Input

- i. No mä oon 2002-2003 alkaen/ *Well I have starting in 2002-2003*
- ii. myös sitä ennene, mut ne on ollu enemmän nii et joku muu kantaa vastuun *chuckles*/ *before that too, but they were more like that someone else carries the responsibility *chuckles**
- iii. Mä oon ollu vuoromestarina ravintola teatterissa esimekiks sillon/ *I was shift manager at Ravintola Teatteri for example then*
- iv. sit semmost kahta A4:sta ideoita sisään ku vaihdetaan ruokalistaa/ *then these kind of two A4:s of ideas in when we're changing the menu*

d. Creativity/Scope

- i. on ihan helvetin tärkeä olla joka paikassa koko ajan/ *it's really fucking important to be everywhere all the time*
- ii. Kyl mä enemmän oon ite aina ollu kylmällä/ *Yeah I've always been more on the cold [section]*

- iii. lämpimälle mut aina heitetty niinku sinne pärjäämään, et sen takii se... jos jompikumpi on mulla vahvempi tai heikompi, niin kyllä lämmin puoli on tavallaan siinä mielessä ehkä heikompi/ *to the warm I've always been thrown to like to barely manage there, so that's why it... if either for me is stronger or weaker, then yeah the warm side is in a way in that regards maybe weaker*
- iv. sen kanssa mä oon vähän semmon camel boots, et mä oon vaan löytänyt sen oman tieni/ *with it I'm a little bit like camel boots, that I've just found my own way*
- v. et sä siitä oikeen semmosesta... touchista, niinku pääse mihinkään/ *you can't really from this... touch, like get away from it*
- vi. me tehään ens viikol switchi et Adam hyppää lämpimälle ja Erno hyppää kylmälle, nii... (Mm) Niin kyl mä väitän et ei mee montaa viikkoo niin meidän kylmä puoli on menny aikamoisen harppauksen eteenpäin/ *next week we're going to be doing a switch so that Adam jumps into the warm and Erno jumps into the cold, so... (Mm) So yeah I'll say that it won't be that many weeks and our cold section will have taken a rather significant leap forward*
- vii. On semmosis käsissä jotka vaan taitaa sen eri tavalla./ *It's in the kinds of hands that just know it in a different way*

e. Creativity/Idea Sources

- i. (saatsä myös visuaalista inspiraatiota, niinku et vaik näät asioita?) Mm, joo, mut se tulee vikana/ *(do you also get visual inspiration, so like that you like see things?) Mm, yeah, but that comes last*
- ii. se idea voi tulla mistä tahansa, niinku, näin mun, mun perspektiivistä/ *the idea can come from anywhere, like, from my, my perspective*
- iii. kyl noi aika kreiseist jutuist lähtee. (Mm) Noi kaikki./ *yeah they're starting from pretty crazy things. (Mm) All of those*
- iv. aika paljon on sitä kreisii/ *quite a bit of that is that craziness*

v. Creativity/Idea Sources/Environment

- 1. Mä jätin liivatteen pois kokonaan. (Mm) Ja se aiheutti alkuun sen et joutu oikeesti miettii aivan totaali kokonaan uusiks toi jälkkäriilosofia, (Joo) Mitä sä teet?/ *I left out gelatin completely. (Mm) And it caused at the start that I had to really rethink entirely that dessert philosophy (Yeah) What do you do?*
- 2. tänä aamuna tuli sähköposti, että, et by the way hän tulee seiskalt syömään, en muuten syö lammasta (Mm.) Et onks mitään muuta? (Ni) Nii get creative!/ *this morning came an email, that, that by the way he's coming at seven to eat, and by the way I don't eat mutton (Mm) Like do you have anything else? (Right) So get creative!*

vi. Creativity/Idea Sources/Experiences

- 1. jos mä löydän semmosen annoksen minkä mä oon ite syönyt jossain, niin mä aina soitan sinne/ *if I found this dish that I've personally eaten somewhere, then I'll always call there*
- 2. mä haluan löytää oman tieni sen raaka-aineen kanssa, mut mä haluan ensin ymmärtää miten te teitte sen niin hyvän/ *I want to find my own way with the raw ingredient, but I want to first understand how you made it so good!*
- 3. Ja sekin tulee vaan siitä, et mitä on ite kaikkee testannu ja muuta, nii sit pystyy myöskin muillekki sanoo et mä haluan sit ne, ja mä haluan tehdä niistä jotai siistiä/ *And that also comes just from, that everything that I've personally tested and stuff, like then you can also say to others that I'll want those then, and I want to make something cool from them*
- 4. paljon on sellasia mitä sä muistat joskus syönee jonku kombinaation, kevätkaali, piparjuuri, sitruunaverbena (Mm) Ai jumalauta se oli hyvää!/ *a lot of these where you remember once eaten some combination, spring cabbage, horseradish, lemon verbena (Mm) God damn that was good!*

vii. Creativity/Idea Sources/Raw Ingredients

- 1. Meil on niinku [kate] parhaimmillaan olut 88, ja siitä syystä... (Mm) Nyt, Oran aikana 88, ja siitä syystä, että, että aina kun sä kuorit jotain niin sä mietit et mihin ne kuoret menee/ *We've got like had our margin at most at 88, and for the reason that... (Mm) Now, during Ora at 88, and for the reason that, that always when you're peeling something like you think that where are these peels going*
- 2. sä et koskaan lakkaa ajttelemasta mitä tälle tapahtuu. Sä teet, rönssaat peuranfileetä näin, ja roippeet ne menee yhtäkkiä tohon noin ja ne odottaa koska ne jauhetaan, niistä tehään joku/ *you never stop thinking what's going to happen to this. You're doing, you're cleaning this venison fillet like this, and the off-cuts are suddenly going right there and they're waiting for when they'll get ground, so we'll make something out of them*
- 3. Se on melkee aina se raaka-aine tai joku sen osa/ *It's almost always the raw ingredient or some part of it*
- 4. ruvettiin miettii mist se, mist se kakku on tehty, et siin on niinku Goodion käsintehty suklaata, ja tota tätä kahvii mitä me juodaan, tätä Tansaniaa, mikä on niinku yhden ihmisen paahattamaa/ *we started to think what would the, what would the cake be made of, so it has like Goodio's handmade chocolate, and uh this coffee that we're drinking, this Tanzania, which is like roasted by one person*
- 5. nii ei hitto, ei se voi olla mikää vanilja niinku... *chuckles* ei se mee läpi/ *so damn, it can't be some vanilla like... *chuckles* it won't pass*
- 6. saman viikon aikana yhtäkkiä mä olin miettiny et meil on koko ajan annos tulossa listalle missä on uunipaahdettu uuniperuna minkä kuoret jää käyttämättä./ *the same week suddenly I had been thinking that this whole time we've had a dish coming onto the menu where there's oven roasted potato the peels of which aren't being used*
- 7. Ja mä mietin et voisko sitä käyttää jotenkin siin jälkkärissä, ja Adam oli miettiny et miltäköhän perunankuorijätski maistuis? Et niinku, ne vaan, ne vaan tulee tällai/ *And I thought that could we use it somehow in that dessert, and Adam had been thinking that what would potato peel ice cream taste like? So like, they just, they just come like this*

8. usein itel se lähtee aina raaka-aineesta itsestään/ **often for me it always starts off from the raw-ingredient itself**
9. Tyyliin just toi palsteri minkä mä näytin. Kun ne on yleensä sellasii jättikokosia, ja nyt ne on tommosii pieniä, niin seki pyöri koko ajan tuol korvien takana jossain, et mitä näist pienist voi tehdä? Voks niist tehä jonku ykkösen?/ **Kind of like that parsnip I just showed. 'Cause they're usually these giants, and now they're these small ones, like that too is constantly revolving there in between the ears, like what can you make from these little ones? Could you do like a starter from them?**
10. Siihen liittyy tosi tarkkaan se hetki, niinku sesongin hetki, ja, ja, ja se et minkälainen se raakaaine on: onks se makee, onks se karvas.../ **It's very closely related to the moment, like the seasonal moment, and, and, and like that what the raw ingredient is like: is it sweet, is it bitter...**
11. myös kaikki sen osaset et jos se on niinku elokuu, syyskuu, sä saat koko hemmetin juurisellerin tohon pöydälle. On lehdet ja varret ja juuret ja kaikki/ **Also all of its parts like if it's like August, September, you get the whole damned parsnip there on the table. There's the leaves and the stems, and the roots and all**
12. sä et jätä niitä osia käyttämättä/ **you don't leave those parts unused,**
13. et se inspis lähtee usein niinku aina, aina, aina jos se ei oo sit tämmönen joku niinku semmosen hetken et ei oo mitään missään tarjolla. / **so like the inspiration goes often like always, always, always if it isn't like this one like during this moment that there's nothing available anywhere**
14. Ei oo raaka-aineita! (Nii nii) Nii sit sen täytyy lähtee säilönnästä/ **There's no raw ingredients! (Right, right) Right so then it needs to start from preserves**
15. samojen raaka-aineiden kanssa mä temmellän kuitenkin joka vuosi samaan aikaan, suuri pirrtein (mm) plus miinus ehkä neljä viikkoo/ **it's with the same raw ingredients that I'm playing about with though like every year at around the same time, thereabouts (Mm) plus minus maybe four weeks**
16. se on semmonen mitä mä en pääse täs maassa pois, että sul on neljä kuukautta kaikkee, sit sul on kaheksan kuukautta ei mitään/ **it's this thing that in this country I can't escape from, that you've got four months of everything, and then you've got eight months of nothing**
17. mut se ei tarkota sitä et eikö niidenki kanssa.../ **but that doesn't mean that you couldn't with those...**
18. Ja sit sä lähet sillä, niinku et mitä me voitais tehdä. Et onks sit sitrunatimjami meille sopivampi, vai.../ **And then you go from there, like what could we do. So then is lemon thyme more suitable for us, or...**

viii. Creativity/Idea Sources/Social Media

1. (katotsä mitä muut on jossai tehny, et saat siitä mitään ideoita, ispiksii tai?) Joo, josku. Joskus, joo./ **(do you look what others somewhere have done, like from that you get some ideas, inspirations, or?) Yeah, sometimes. Sometimes, yes.**
2. kyllähän sitä tulee seurattuu ja kattoo mitä muut tekee/ **Yeah I do follow and look at what others do**
3. sosiaaliset media on myös se, semmonen diskriminoiva puoli/ **social media also has the, this kind of discriminating side**
4. nyt se kukkii tuolla jossai, joku tekee saman tyypistä. Ei ainakaan mennä sinne/ **now it's blossoming there somewhere, someone does something similar. Well we're definitely not going there**
5. Tai sit se voi olla inspispohjana sille, et hei noi teki sen näin, et voitaisko mekin ajatella jotain niinku, et se on visuaalisesti niin nätti/ **Or then it can be a basis for inspirations for it, that hey they did it like this, like could we also think of something like, that it's visually so pretty**

f. Creativity/Idea Generation

- i. jos sä oot enemmän visuaalinen kokki nii sullaha lähtee sillo huomattavasti enemmän visuaalisista...asioista, tota, saattaa lähtee ideat liikkeeseen/ **If you're more of a visual chef then your ideas start off significantly more often from visual... things, like, ideas might start off from that**
- ii. Ja sit sä rupee sen jälkeen valitsee niit raaka-aineit miten se sun visuaalinen toteutus, niinku, toteutetaan/ **And then you start after that to pick the raw ingredients with which that visual presentation of yours, like, gets done**
- iii. Et sä haluat puolipallo valkosen, ja mikä se alkonen on, onks se valkosuklaa vai... (Jes) Rahkajuusto, vai mikä se on/ **So if you want a white dome, and what is that white, is it white chocolate or... (Yeah) Cream cheese, or what is it**
- iv. taas toisilla se alkaa just täysin, niinku, eri suunnasta, et se alkaaki enemmän raaka-ainesta mikä on sesongissa ja miten sitä voi käyttää, minkälainen se on tänä vuonna/ **then for others it starts exactly, like, from the other direction, so it then starts more from the raw ingredient which is in season and how could it be used, what is it like this year**
- v. se ei niinku se ei koskaan pysähdy/ **it like never it never stops**
- vi. Et kaikki oikeeste menee käyttöön/ **So everything really goes to use**
- vii. scouttaa niit raaka-aineita ja muuta... (Mhm) se periaattees on osa sitä, se on se lähtökohta sille kun sä löydät sen raaka-aineen/ **scouting those raw ingredients and stuff... (Mhm) it essentially is a part of it, it's the starting position for it when you find the raw ingredient**
- viii. mä sanoisin et varmaa 15% kaikesta keittiötyöstä on, on kehitystyötä/ **I'd say maybe 15% of all kitchen work is, is development work**
- ix. mietittiin et mimmonen jälkkäri me halutaan tehdä tälle listalle joka pyörii nytten, ja... (Mm) Tietyt elementit siit oli selvä, tiian et me mietittiin et mikä jätski/ **I think like what kind of dessert do we**

want to make for this menu that's on right now, and... (Mm) Certain elements of it were clear, I know that we were thinking that what ice cream

- x. meil on niinku lämmin suklaakakku vähän fondantin oloinen, niinku... Nii mikä jätski? Et joku jätski sille täytyy olla, et se ei voi olla ilman, niinku, meidän mielestä/ We've got like a warm chocolate cake a little in the spirit of a fondant, like... So what ice cream? Like it needs some ice cream, like it can't be without one, like, in our minds
- xi. se kuuma ja kylmä, et se on hyvä/ that hot and cold, like that's good
- xii. Ikään kuin yks per annos, niin et sil on oikeesti merkitystä siin kokonaisuudel, se on tavallaan keskiössä tommonen asia, mitä yleensä ei oo tässä koossa tähän aikaan vuodesta/ In a way one per serving, like that it really has significance in the whole, that it's in a way central this thing, which usually isn't in this size at this time of the year
- xiii. pelataan niillä elementeillä mitä on. Jo niinku tavallaan valittu/ we play around with the elements that we have. Like already sort of chosen
- xiv. ennakkoluulonen on helpompi, paljon helpompi olla, ku et ennakkoluuloton tän alan sisäpuolella/ it's easier to be close minded, a lot easier to be, than being open minded inside this industry
- xv. tietyt kundit alotti kasvattamaan... aquaponic-tyyppisesti salaatteja niin mä sanoin et sit ne juuret niin mä ostan ne. Ja ne sano et mitä?/ certain guys started growing... aquaponic type lettuce and I said that the roots then I'll buy them. And they said like what?
- xvi. sä maistelet niitä lehtiä, ja ne on helvetin bittereit/ you taste those leaves, and they're fucking bitter
- xvii. sit sä vaan paat yhtäkkii, tota, niin, karkeet merisuolaa, ja ne boksiin, ja kuivatat ne yhdessä. (Mm) Ja sit ku sä blendaat sen vihreän suolan ja sä tajuut et sehän on sen... annoksen mauste/ then you just put suddenly, like, so, coarse sea salt, and those in a box, and you dry them together. (Mm) And then when you blend that green salt and you understand that well that's the... spice for the dish
- xviii. ottaa sen [juurisellerin] yläosan mikä on aina makee, niin et se ei oo niin sellanen, karvas, niin sä saat semmosen, se näyttää ihan artisokalta! Ja sä oot sillee et, no perkule, et tehään annos mis on niinku sellerin eri osia!/ you take the [celeriac] top which is always sweet, so that it isn't so kind of, bitter, and you get this kind of, it looks exactly like an artichoke! And you're like, well dang, like let's do a dish where there's like different bits of celeriac!
- xix. me voidaan se... ryöppää tai laittaa se, niinku, tiiätsä tyyliin tolla... katsuramuki masiinal tehä pitkää nauhaa, panna se pikkelsiin, leikkaa siit- siit tulee ihan pasta/ we can... blanch it or put it, like, you know sort of with that... katsuramuki machine do long bands, put it in pickling brine, cut it- it becomes just like pasta
- xx. me voidaan ne kuoret käyttää kastikkeeseen. Me voidaan panna niitä... juuria vaikka, tota nii, pikkelsiin./ we can use the peels in the sauce. We can put the... roots, like well, in a pickling brine
- xxi. Sit yhtäkkii sul on pasta-annos mikä on tehty juuriselleristä, eiks nii?/ Then suddenly you have a pasta dish that's made from celeriac, isn't that right?
- xxii. se visuaali on aina viimeinen, se visuaalisuus, tietyl taval/ the visual is always last, the visual, in a way
- xxiii. Ja tehdessäsi niin, niin nii sit se ohjaa hirveesti sitä sun... kreatiivisuutta. Niinku se liivate. Esmes./ And as you do that, well so then it really directs that... creativity of yours. Like the gelatin. For example
- xxiv. Et, voidaanks me, voidaanks me käyttää ternimaitoo jos se ei ookaan laktoositonta? Niin. Niin mitä sitten?/ Like, could we, could we use colostrum if it isn't lactose free? Right. Right so what then?
- xxv. Mä sanoin et voitaiskohan me käyttää sitä kuivatua perunankuorta jauheena, niinku jauhona! (Nii nii) Et se paksuuntaa keksitaikinaa. Nää oli kummatki sillee et, öö, what/ I said that could we perhaps use that dried potato peel as a powder, like as flour! (Right right) So it thickens the cookie dough. These were both like, uh, what
- xxvi. Eiks se oo se ultimate testi, et jos sä pystyt kuukausia virittäneenä jotain, asiaa. Niin sä pystyt virittäneenä ihan helvetisti, niin yhtäkkii keksimään jonkun jutun. Et hei joo, näin me se tehdään./ Isn't that the ultimate test, so if you can having spent months setting something, up. So you can, having set up things like hell, then suddenly turn around and invent something. Like hey yeah, this is how we'll do it
- xxvii. sehän korostaa kaikki myös sitä miten sun tiimi kattoo sua ku sä juokset tuolla pääst, pipo vinossa, et pistä menemään niinku... *laughter* ja tuut yhtäkkii, yhtäkki sanoo et "mä tiedän mitä mä teen"/ it also highlights how your team looks at you when you're running there, hat sideways, like go ahead and get going like... *laughter* and you come suddenly, suddenly to say "I know what I'm gonna do"
- xxviii. jos sä et pysty, niin se tarkoittaa sitä et sä et halua. Sit siin on aika vissiin ero et haluutsä vai ei./ if you can't, then it means that you don't want to. Then there's a rather big difference in do you want to or not

g. Creativity/Intensity

- i. vähän semmone propellihatun vika kuitenkin olemassa, et tulee kaikkii mielenkiintoisia ajatuksia et voisko perunankuorista tehty- tehdä jätskii, ja tarviiks siihen sit kananmunia vai.../ a bit like this propeller hat problem here, that you get all these interesting thoughts that could potato peels be made- made ice cream of, and does it need eggs or...
- ii. kaikkee tämmöst ihan tosi kukkuu... (Mhm) osastoo juttuu, mikä on tosi tärkeä niinku sillä tavalla että syöttää toisille ideoita ja kattoo miten toiset siihen reagoi/ all of this just really ding dong... (Mhm) type stuff, which is really important like in the way that you're feeding others ideas and see how the others react to it
- iii. mä oon aina ollu semmonen et mä tykkään läpsä itseäni, ja muita, vähän persiille siin, et ei niinku laiskistu/ I've always been the type that I like to slap myself, and others, a little on the ass so that you don't get lazy

h. Creativity/Novelty

- i. Joskus, mut siin täytyy sit tuntuu siltä, et joku on jäänyt kesken (Okei) Et jos tuntuu siltä et ollaan päästy johonkin mut voist päästä pidemmälle?! *Sometimes, but then it needs to feel like, that something has been left unfinished (Okay) So if it feels like that then we've gotten somewhere but could we get further?*
 - ii. repii raadolle sen alkuperäsen, näin niinku, takasin, ja sit viedä sitä vielä eteenpäin, niin et sen jotenkin, makurakeene... ehkä kaikki jopa... (Mm) Et olis parempaa ku aiaksemmin. Et semmon vähän niinku versio 2.0/ *you shred the original to the bones, like this, back, and then you take it even more forwards, like that it somehow, flavor profile... or maybe even... (Mm) So that it'd be better than before. So it's a bit like version 2.0*
 - iii. (Eli ei, ei version 1.2, vaan pitää aina mennä siihen 2.0?) Joo, tottakai, tottakai. Koska se et, jos sä vaihat sen koristeen siin päällä.../ *(So not, not version 1.2, but it always has to go to 2.0?) Yeah, of course, of course, because like that, if you change the decoration on top there...*
 - iv. se kastike on, on tehty tilliin vai persiljaan, niin ei se niinku, se on jo niin, se on niin lähellä jo, että, kyl sun täytyy harppaa sen kanssa eteenpäin, et siin täytyy olla jonkun näköinen kehityskaari/ *the sauce is, is made with thyme or parsley, then it isn't like, it's already like, it's already so close, that yeah you need to leap forwards with it, like it needs to have some sort of developmental arc*
 - v. voi olla joku asia mitä sä oot tehny aikasemmin, mut sä viet sitä eteenpäin/ *it might be something that you've done before, but you're taking it forward*
 - vi. ekan kerran ku me tehtiin kuivatuista kanttarelleist esmes jätskii, nii me tehtii ja tarjottiin se pähkinöiden kanssa/ *the first time when from dried chanterelles we did an ice cream for example, well we made it and served it with nuts*
 - vii. ku se kanttarellijätski tuli takasin, niin siin ei ollutkaan sit enää pähkinöitä. Vaan se pyöri sen kanttarellin ympärillä/ *when the chanterelle ice cream came back, then it didn't have nuts anymore. Rather it revolved around the chanterelle*
 - viii. jos siit tulee koskaan kolmosversio, ikäänku, siit kuivatus kanttarellista tehdystä jälkkäristä, niin kyl se täytyy sillon olla... matkalla niinku sanottu, eteenpäin, et se pitää olla jo joku version kolme piste jotain/ *if there ever comes a third version, as it were, of that dried chanterelle dessert, then yeah it'll then need to be... on a journey so to say, forwards, like it needs to be version three point something*
 - ix. ellet sä sit tee klassikkoo/ *unless you make it into a classic*
 - x. mistä sä tykkäät, ja mikä, mikä sun mielestä on niinku sun keksimä, vaikka tietysti aika moni asia on keksitty jo kauan, kauan sitten/ *that you like, and that, that in your mind is like invented by you, even if of course many things have already been invented long, long ago*
- i. Creativity/Ownership**
- i. joskus muistuu mieleen et myöskin sillee sä teit jotain ja sit sä oot sillee et ei helvetti, tää ihan lähellä sitä mä onn syöny joku kaks vuot sitten jossain (Nii nii) Ja sit sä teet siitä kuitenkin niinkun... ehkä vähän omaleimasemman/ *sometimes I remember in a way that like you did something and then you're like, that oh fuck, this real close to what I've eaten like two years ago somewhere (Right right) and then from it you still do like... a slightly more distinctive*
 - ii. Välillähän tulee semmosii et alkaa kyrsii vaan, et, vitsi ois nyt makee ku on tällasii ilmoi et ois niin siistii ku ois piparjuurta... (Nii) Tiesä? Ja sit se on jostai Unkarista. Ja sit se sotii niinku sitä mun juttuu vastaan/ *Sometimes you get these that it starts to gnaw at you, that, dang it'd be really cool now that when there's this kind of weather that it'd be really cool to have horseradish... (Right) You know? And then it's from like Hungary. And then it fights against like that thing of mine*
 - iii. kyl se, kyl se siinä niinku alkuvaiheessa aina rafinoituu jonkun tyyppiselle uomille niin et sen pitää niinku kuulua mun... (Mm) Mun maailmani sisään/ *yeah it, yeah it there at the starting phases always refines into some kind of groove so that it needs to like belong to (Mm) In to my world*
 - iv. Tää on se miten me uskotaan et tää raaka-aine on niinku pahaimmillaan ja muuta/ *This is how we believe that this raw ingredient is like at its best and so on*
 - v. se tärkein, sun täytyy suhteuttaa se siihen ympäristöön missä sä teet töitä/ *the most important, you need to fit it into the environment that you're working in*
 - vi. Et sä voi tehdä tääl asioit niinku Japanis./ *You can't do things here like in Japan*

Observer Comment: *For Chef 5, whose creativity has been applied in developing dishes from around 2002, creativity is about remaining "Sufficiently open-minded and crazy. Just try so many times, like things go to hell, so many times that you just find your way forward"^{2bi}, seeing most of his colleagues instead going another path. "it's easier to be close minded, a lot easier to be, than being open minded inside this industry"^{2fxi}*

Continuing on what he sees as myopia in his colleagues, he says "you always get taught, you go to some big chef and then he shows, says that forget those, those don't get used in cooking. And then you really go and forget them!"^{2ai} "And then in thirty years you suddenly realize that damn it, bell pepper exists, why haven't I ever used it?"^{2aii}

As for where he focuses his creativity, Chef 5 explains that "it's really fucking important to be everywhere all the time"^{1da}, but later admits that he is most adept at the cold section. He explains that this is the same for every cook, with each individual spending most of their career in one section and thus more tacit knowledge about its workings than those who spend their time primarily elsewhere, "you can't really from this... touch, like get away from it"^{1dv}, thus creating better ideas.

When it comes to the actual ideation and the sources for his ideas, Chef 5 has much to say, but the condensed version amounts to "the idea can come from anywhere, like, from my, my perspective"^{2ei} and "quite a bit of that is that craziness"^{2eiv}

Nonetheless, Chef 5 offers specifics. One source or trigger for creativity is when the world around him decides to limit him, as is the case with customers' special diets, forcing him to scramble for new ideas.

Another is his experiences. The memories of having eaten somewhere and discovered new possible methods and combinations is a significant source of ideas, as is his own internal memory bank of tests and flavor combinations, which can trigger a-ha moments and generate new "what if" ideas or the need to bring that flavor combination back to life.

The most important source of inspiration, however, remains the raw ingredients themselves. "It's almost always the raw ingredient or some part of it" ^{2evii3}, further explaining that looking at any given raw ingredient leads him to wonder what he could do with it?

Chef 5 proudly explains that at Ora he has achieved profit margins as high as 88%, simply by constantly thinking about the raw ingredients he is handling. "You never stop thinking what's going to happen to this. You're doing, you're cleaning this venison fillet like this, and the off-cuts are suddenly going right there and they're waiting for when they'll get ground, so we'll make something out of them" ^{2evii2}, "you don't leave those parts unused" ^{2evii12}

Another example he gives relates to a dessert, how he had an idea for a dessert and needed to come up with an ice cream to complement the dessert. Observing that the dessert was made from such high-quality ingredients, he could not bring himself to pair it with something he viewed as not worthy.

"The same week suddenly I had been thinking that this whole time we've had a dish coming onto the menu where there's oven roasted oven potato the peels of which aren't being used" ^{2evii6} "And I thought that could we use it somehow in that dessert, and Adam had been thinking that what would potato peel ice cream taste like? So like, they just, they just come like this" ^{2evii7}

This type of creativity for Chef 5 is also highly seasonal, observing that "it's with the same raw ingredients that I'm playing about with though like every year at around the same time, thereabouts (Mm) plus minus maybe four weeks" ^{2evii15}.

Though pointing out a unique circumstance in the North, "it's this thing that in this country I can't escape from, that you've got four months of everything, and then you've got eight months of nothing" ^{2evii16} "There's no raw ingredients! (Right, right) Right so then it needs to start from preserves" ^{2evii14} leading to creativity in not only ideating dishes, but also in ways of preserving ingredients for the long winter

Lastly, Chef 5 admits to following social media, and occasionally looking at what is being done by others and being inspired to want to do something as beautiful as the work of others, but he points out that social media also has a deterring side, because it can often lead to the rejection of a particular direction of creativity due to not wanting to be labelled as copy-cats.

The need for ownership over one's ideas is indeed very important for Chef 5. He points out that on more than a few occasions he catches himself thinking of an idea and realizing that it is very similar to something he has had at another restaurant. This immediately leads to a feeling to make a dish more distinctly his own, so as to not be accused of plagiarism.

Other times, ideas come to him which he feels he needs to reject because while they are in theory good ideas, they do not fit with his ethos, although he explains that this is a rarer occurrence as most inspirations fall in line with his views during the ideation process.

As for the process of generating the ideas themselves, Chef 5 sees the process as non-stop, though of the time he spends actively ideating and searching for new raw ingredients - something he sees as an essential part of the ideation process - "I'd say maybe 15% of all kitchen work is, is development work" ^{2fviii}

To Chef 5, the ideation process is also one that goes through layers and phases, progressively building up ideas from inspirations by generating bits and pieces from an original idea source, or as he puts it "we play around with the elements that we have. Like already sort of chosen" ^{2fxiv}

A given example is the journey of a celeriac. "you take the [celeriac] top which is always sweet, so that it isn't so kind of, bitter, and you get this kind of, it looks exactly like an artichoke! And you're like, well dang, like let's do a dish where there's like different bits of celeriac!" ^{2fxvii}

"we can... blanch it or put it, like, you know sort of with that... katsuramuki machine do long bands, put it in pickling brine, cut it- it becomes just like pasta" ^{2fxix} "we can use the peels in the sauce. We can put the... roots, like well, in a pickling brine" ^{2fxix} "then suddenly you have a pasta dish that's made from celeriac, isn't that right?" ^{2fxxi}

An idea however, needs originality. Chef 5 feels like incremental changes in an idea do not constitute real idea generation or creativity, and explains that if an older idea ever comes back into play, it needs to feel like it is actually taking a significant step forward as opposed to merely being refined "you shred the original to the bones, like this, back, and then you take it even more forwards, like that it somehow, flavor profile... or maybe even... (Mm) So that it'd be better than before. So it's a bit like version 2.0" ^{2hi}

A given example story is the journey of a dessert, which in its first iteration featured dried chanterelles and nuts. When the dessert returned the second version no longer contained nuts at all and revolved entirely around a dried chanterelle ice cream. "if there ever comes a third version, as it were, of that dried chanterelle dessert, then yeah it'll then need to be... on a journey so to say, forwards, like it needs to be version three point something" ^{2fviii}

3. Innovation

a. Innovation/Collaboration

- i. mä sanon et hei, kundit, että, mä haluan tehdä auringonkukist risoton, et mä en tiedä miten te ootte sen tehny, mut se oli niin hel-ve-tin hyvä ja jätkät on sit et hei me thetiin näin ja näin ja näin ja näin/ I say hey, guys, like, I want to do a risotto from sunflower, so I don't know how you've done it, but it was so fuc-king good and the guys are then like hey we did it like this and this and this
- ii. meil oli muutamii sellasii ongelmia et miten tässä tilassa sä pystyisit tuottaa sen silleen et se ois oikeesti, tosi hyvä (Mm) Nii mä lainasin Pugliesin Bakerys sieltä Mirabellista. Mä lennätin sen tänne kolmeks päiväks luvalla/ I had a few kinds of problems that how in this space can you produce it in a way that it's actually, really good (Mm) So I borrowed Pugliesis Bakery from Mirabelle. I flew them over here for three days with permission
- iii. se on vaa siit kiinni et laittaa ihmisille, kysyy (Okei) Et kynnnyshän on nykyään tosi paljon pienempi/ it's just dependent that you you put to that person, you ask (Okay) Like the barrier is now so much lower

- iv. aika moni noista jotka uusia tekniikoita esimerkiksi sit tuolla esitelee, et jotain on tehty jollain tavalla, niin jos sä kysyt niiltä privaattiviestinä tai siinä alla kysyt et miten te ootte tehneet näin, niin kyl ne yleensä vastaa/ *very many of those who're showing new techniques there, like they've done something some way, well if you ask them in a direct message or you start to ask down there that how did you do this, then yeah they usually answer*
- v. sehän vie alaa eteenpäin, se on hyvä juttu/ *it brings the industry forward, it's a good thing*
- vi. (haittaaks sua et se on kollaboratiivinen prosessi?) Ei todellakaan. Ei, ei, siis ei missään tapauksessa./ *(does it bother you that it's a collaborative process?) Certainly not. No, no, like absolutely not.*
- vii. meidän pitää kaikkien allekirjoittaa se, mitä me tehdään, ja et se, miks se on tehty näin./ *we all need to sign off on that, what we're doing, and like that, why has it been done like this*
- viii. (Kuinka paljon sä oot valmis ottaa ideoita muilta?) Ihan niin paljon kun niit tulee./ *(How willing are you ready to take ideas on from others?) As much as I get them*
- ix. ei yhtäkään ideaa saa heittää hukkaan. (Mm) Ei siis, ei todellakaan./ *no idea can be thrown to waste. (Mm) Like no, absolutely not*
- x. omassa nurkassa ideoiminen on niinku... sille on aikansa./ *ideating in your own corner is like... it has its time*
- xi. se on semmost tietty itsevarmuuden kasvattamista ja sitä et sä tiedät et sä pystyt ja sä tiedät et sä osaat ja muuta, mutta./ *it's this type of self-confidence building and that you know that you can do it and you know that you're capable and stuff, but*
- xii. siinä vaihees must vast alkaa asiat kukkii ku sä, sä myös tavallaan käytät sitä... sitä niinku mahdollisuutta inspiroida muita (Mm) Sillä sun idealla./ *at that point I think is when things start to blossom when you, you also in a way use that... that like opportunity to inspire others (Mm) With that idea of yours*
- xiii. ihmiset uskoo sun, niinku, sun semmoseen lähtökohtaan, inspiraatioon, ja ideointikykyyn... (Mm) Niin paljon, et ne lähtee sun takana testaa, tai sun kanssa! (Okei) Niin se on niinku, se on must ihan maaginen se, se hetki/ *people believe in your, like, your sort of starting point, inspiration, and ideation prowess... (Mm) So much, that they'll set off behind you to test, or with you! (Okay) So that's like, I think it's really magical that, that moment*
- xiv. Se on tosi tärkeä tietyl taval et jos sul oo sellasta will poweria ratkaista itse niitä sun ongelmia, kysyy neuvoja, mennä oppii./ *It's very important in some way that if you don't have this kind of will power to solve on your own those problems of yours, ask for advice, go learn*
- xv. Niin mont kertaa mä oon kysynu, ja niin mont kertaa mä oon käyny, ja pyytäny, että, et, et nytktään toi homma on menny silleen et, noi jätkät Nomasta sanoo aina et sä oot aina tervetullut./ *So many times I've asked, and so many times I've gone, and asked that, that, that even now this business has gone like that, those guys in Noma always say that you're always welcome*

b. Innovation/Motivation

- i. tähän siis, tää oikeesti lähti tarpeesta uusiutua/ *well this, this really started from a need to renew*
- ii. tää on tavallaan semmonen vähän niinku huuto tonne pimeyteen/ *this is in a way this kind of like shout out into the darkness there*
- iii. me ollaan kauheen helposti inspiroiduttu suomessa... ulkomailta tulevista raaka-aineista/ *we're really easily inspired in Finland... from raw ingredients coming from abroad*
- iv. ne on meidän mielestä kauheen hienoja, paljon parempia kun ne tulee matkan päästä/ *they are in our mind really nice, far better when they come from some ways away*
- v. mun ajatus on ollu, mua on, edellisen ravintolan aikana kokoajan enemmän ja enemmän tähdentää et mitä tästä maasta löytyy, mitä löytyy läheltä, puhtaasti, ja niin et se niinku kuuluu tänne tarjoiltavaks/ *my thought has been, I've, during the previous restaurant determined more and more like what's available in this country, what's available nearby, cleanly, and that it like should be served here*
- vi. mikä on sesongissa, ja kuinka kauan/ *what's in season, and for how long*
- vii. se 15 pinnaa ulkomaisii raaka-aineit pysty tiputtaa kokonaan (Mm) 100 pinnaa suomalaista/ *that 15 percent of foreign raw ingredients could be dropped entirely (Mm) 100 percent Finnish*
- viii. itselleen ominaisessa viihtyvässä ympäristössä... ihmisille jotain semmosta mikä on, on niinkun... mikä on inspiroinut mua jo pidemmän aikaa/ *in an environment that's pleasing to and reflective of me... to people something which has, has like... which has like inspired me for a while now*
- ix. tavallaan rohkeemmin ku aikasemmin, ei anna nii paljon vaihtoehtoja... ku aikasemmin Chefin aikana/ *in a way more boldly than before, you don't give that many options... than before during the Chef 5ra*
- x. kokemuksena tosi kovin erilainen jos sä syöt kolme tai yheksän/ *as an experience very different if you're eating three or nine*
- xi. sä et haluu et se kokemus on liian pitkä, liian tekninen, liian monimutkainen, vaan et se on helppo ostaa, helppo nauttii, helppo tulla takas/ *you don't want that the experience be too long, too technical, too complicated, but that it's easy to buy, easy to enjoy, easy to come back to*
- xii. mä tykkään et ihmiset on... syödessään... avoimempia uusille kokemuksille ja uusille tavoille tehdä juttuja/ *I like that people are... as they're eating... more open to new experiences and ways of doing things*
- xiii. Jos sä oot itse kovin rento heitä kohtaan, ja he tuntee olonsa niinku mukavaks, niin sen takii mun mielest se mukavaks tekeminen oli yks kaikist tärkeimpiä/ *If you yourself are really relaxed towards them, and they feel like comfortable, so that's why I think that making them comfortable is one of the most important*
- xiv. kun ois mulla kotona kylässä/ *like you'd be a guest in my home*
- xv. se on must tosi tärkeätä/ *that to me is really important*
- xvi. Koska, heillehän me tehdään tätä. Et jos me tehtäis tätä vaan itsellemme, nii sitä vois joka päivä vaan taputtaa itteensä selkään ja lähtee duunista, ja sillä siisti./ *Because, that's [the customer] who*

- we're doing this for. Like if we did this just for ourselves, well you could just pat yourself on the back every day and go from work, and that's it
- xvii. mun mielestä aina ruuanlaitollisesti pitää, huolimatta siitä, että mitä palkintoja sä voit siit saada, niin mun mielestä ruuan laitos pitää aina pyrkiä parempaan. Aina./ I think that always in cooking you should, regardless of, like what prizes you could get from it, like I think that cooking should always aim for better. Always.
- xviii. Sul on aina, sul on niin montaa, sulla on niin mont osa-alueita missä sä pystyt parempaan. On makua ja rakennetta ja... se raaka-aineen niinku tavallaan se, ulosanti/ You've always got, you've got so many, you've got so many areas in which you could do better. There's flavors and structures and... the raw ingredient like sort of... yield
- xix. kasvisruokailijat sano silloin, erittäin fiksunä, pidä vihree menu. Et pidä se sielä, älä vittu luovuta siitä, tääl on niin paljon vegejä... tulossa, ja siit tulee nyt iso trendi, mä uskoin niitä, ja se kyl kannatti/ vegetarians said then, very cleverly, keep the green menu. Like keep it there, don't fucking abandon it, there's a lot of vegetarians... coming, and it's now becoming a big trend, I believed them, and it was worth it
- xx. me ollaan totuttu liian kauan Suomessa siihen, että asiakkaat ei oo niin valvutuneita ku me ollaan (Nii nii) Ja nyt se, se high end user on semmonen/ we've been used to for too long in Finland, that customers aren't as well-informed as we are (Right right) And now the, the high end user is
- xxi. niin siin on se sun... sun pitää jumalauta, sun pitää hypätä et sä pääsisit niiden edelle!/ so there's your... you have to god damn it, you have to jump so that you'd get ahead of them!
- xxii. ku nyt sulla saattaa tulla ihan normaali kotona keittävä ihminen joka sanoo et, no, mä teen kyl himas paremman. Niin wakey wakey!/ 'cause now you might get just a regular home cooking person who says that, well, I do a better [version] at home. So wakey wakey!

c. Innovation/Process

- i. ensin täytyy olla raaka-aine, ja sit se että... mitä sille tehdään, ja, mille se maistuu, ja milt se tuntuu, ja kaikki se tekstuuri ja se kokonaisuus, niinku, näin. Ja sit se visuaalinen on aina vikana/ first you have to have the raw ingredient, and then that... what are we doing to it, and, how does it taste, and what does it feel like, and all the textures and the whole, like, this. And then the visuals are always last.
- ii. Innovation/Process/Initial Idea Selection
1. oikeestaan kaikkien kans mä pyrin oleee yhtä neutraali. (Mhm) Tietyl taval. Siin alkuvaihees. / actually with all of them I try to be equally neutral. (Mhm) In a way. At the start.
 2. jos joku raaka-aine ei oo niinkun... ihan älyttömän hyvä/ if some raw ingredient isn't like... just incredibly good
 3. miten helvetissä sä meinaat saada siitä niinku keskiverrosta todella hyvän? Et kyl siin aikamoinen poppamies täytyy niinku olla/ how the hell are you intending to get from that like average a really good? Like yeah you'd really need to be quite the witch doctor there
 4. mitä enemmän sä spiceaat ja viet sitä niinku liian pitkälle sitä ideaa, nii, sillo se raaka-aine kato. (Mm) Ja jos se raaka-aine katto, nii, nii silloin kysymys kuuluu: et mitä sä tarjoilet?/ the more you spice it up and take the idea too far, well, then the raw ingredient disappears. (Mm) And if the raw ingredient disappears, then, then it begs the question: like what are you serving?
 5. raaka-aineet on tunnistettavissa ja niiden oma maku on niinku... läsnä/ the raw ingredients are recognizable and their own flavor is like... present
 6. kannattaako keskivertoraaka-aineesta, joka ei oo niinku kondiksessa, niin kannattaaks siit yrittää säveltää jotain, missä se raaka-aine ei oo edukseen? (Mm) Mun mielest, ehkä... ei/ is it worth taking an average raw ingredient, which isn't like in shape, well is it worth trying to drum up something from it, where the raw ingredient isn't benefitting? (Mm) I think, maybe... no
- iii. Innovation/Process/Testing
1. en tajunnu, mutta tänä keväänä säilöin myöskin koivunlehtii sokeriliemeen. (Okei) Et en pelkästään suolaliemeen. (Joo) Niinku talvee varten/ I didn't realize, but this spring I preserved as well birch leaves in sugar syrup. (Okay) So not just in salt brine. (Yeah) Like for winter
 2. Ne ois sopinu itseasias yhteen meidän jälkkäriin... *chuckles* hemmetin hyvin. Mut ei vaan, ei ollu! Ei ollu, nii ei voinu/ They would have fit actually in one of our desserts... *chuckles* freaking well. But just didn't, didn't have 'em! Didn't have 'em, so you couldn't
 3. Jos panee tosi paljon paukkuja, niinku, ideoinnissa, ja, ja tossa pyörittelee sitä yhtä tiettyä asiaa, niin yhtäkkiä vaihtamalla toiseen... (Mm) Tai vaihtamalla sen kaikki palikat uusiks, niin sä löydät ihan uuden tien/ If you pull a lot of shots, like, in ideation, and, and you're playing with that one specific thing, then by suddenly changing to another... (Mm) Or changing all of its components to new ones, then you'll find a completely new path
 4. Ja sit yhtäkkiä sä löydät tien takasin siihen mitä sä olitkin ajattelemassa/ And then suddenly you find your way back there to what you were thinking about
 5. Et se vaan pitää niinku avartaa. Tavallaan vähän pyyhki... Tuulilasi siin välissä et näkee paremmin/ Like [your mind] just needs to be broadened. In a way just wipe... the windshield there in between so you can see better
 6. kyl siin on jo alussa mietitty, et mistä raaka-aineest se on tehty, ja...noi./ I mean it's already been thought of at the start, like what raw ingredient it's made of, and... so on
 7. Joskus on semmosii... hassuja testejä mitä tekee. *laughter* Huvin... *chuckles* vuoks./ Sometimes there's these... funny tests that you do. *laughter* For... *chuckles* fun.
 8. sit tehään testejä/ then you do tests

9. sä ryöppäät niitä, ja vaan kokeilet kaikkee erilaisii, paat ne johki liemeen ja pikkelsiin/
you blanch them, you just try all kinds of different, put them in some stock and some pickling brine
 10. nopee, nopee niin ja näin/ quickly, quickly, like this and like that
 11. testaat joku 5, 6, 7 erilaista/ you test like 5, 6, 7 different ones
 12. Suomessa toi patentoitu tapa tehdä nää [laktoosittomat], nii se kuitenkin maistuu maidolta ja kermalta, nii onks helpompi tehdä kaikki jätskit suoraan laktoosittomana, esmes?/ In Finland that patented way of doing these [lactose frees], well it still tastes like milk and cream, so is it easier to do all ice creams directly lactose free, for example?
 13. Ja sit me yhtäkkii blendataan ne jauheeks. (Mhm) Sitä, ja gluteenitonta jauhoseosta, niinku täkkelystä. Eli täkkelystä ja täkkelystä. Vettä, sokeria, ja öljyy, ja levitetään, ja paistetaan. Ja se maistuu ihan kaakaolle. (Okei, okei.) Niin se oli siinä/ And then we suddenly blend them into powder. (Mhm) That, and gluten free flour mix, like starch. So starch and starch. Water, sugar, and oil, and you spread, and you bake. And it tastes exactly like cocoa. (Okay, okay) So there it was
- iv. Innovation/Process/Secondary Idea Selection**
1. Sit jos joku menee ihan mönkään, se on ihan karmee tai muuta, niin mä saatan droppaa sen / Then if something goes completely wrong, it's just ghastly or something, then I might drop it
 2. Ja sit ottaa sen uudelleen jossai myöhäsemmas vaihees käyttöön/ And then at some later stage you take it back out for use
 3. sit tehään päätöksiä/ then we make decisions
 4. Joskus voi olla semone testi missä se annos vaan on yksinkertaisesti ihan paska. Se ei vaan maistu hyvältä! (Niin nii) Niin sit sun pitää päättää, lähelkö sä kehittää sitä vielä, vai... vaihatko?/ Sometimes there can be this test where the dish is just simply complete shit. It just doesn't taste good! (Right right) So then you need to decide, do you go and develop it more, or... do you change?
 5. sä vaihdat kaikki ja lähet kiehittää eteenpäin, näytät sun ammattitaidostas uuden sivun ... (Mm) Käännät sivua, menet eteenpäin/ you change everything and you go and develop it forwards, you show a new page from your professionalism... (Mm) You turn the page, you go forward
- v. Innovation/Process/Refining**
1. aina täytyy jättää annokselle semmost varaa et voi viel parantaa jos, jos semmonen mahdollisuus tulee/ always need to leave the dish some space to maybe improve if, if such an opportunity comes
 2. sit ruvetaan himmaa sitä/ then we start to polish it
 3. ja sit ruvetaan standardoimaan et me saadaan sille jonkun näkönen reseptiikka et kaikki ymmärtää/ then we start to standardize it so that we get it some kind of recipe that everyone understands
 4. tänä päivänä on niin, että, et jos sä teet tosta annoksen maistettavaks ja toteet et tää on liian yksitoikkosen, niinku... (Mm.) Oloinen... syödä, et ei oo tekstuureit tai muita, nii kyl sä rupee heti miettii et onks meil tost kalasta nahkaa/ these days it's so that, like, so if you're doing a dish from that to taste and you say that this is too one dimensional, like... (Mm) Feeling... to eat, that there's no textures or stuff, then yeah you start to think right away that do we have skin from that fish
- vi. Innovation/Process/Delivery**
1. sit kaikkien pitää allekirjoittaa/ then everyone needs to sign off [on it]
 2. sit ku sä rupeet palvelee asiakkaita sä voit tulla tohon ja sanoo, että me tehtiin tän karitsan massuosan kans tämmönen valinta/ then when you start to serve customers you can come there and say, that we with this lamb belly we did this kind of decision
 3. sekin voi pitää paikkansa et sul on nimenomaan tiimissä niin et sul on yks tai kaks jätkää jotka ideoi sen kaiken ja sit ne delegoi sen eteenpäin, opettaa sut tekee sen homman kunnolla/ it can also be true that you've specifically got in your team so that you've got one or two guys who ideate it all and then they delegate it onwards, teach you how to do that thing properly
- vii. Innovation/Process/Feedback**
1. Tosi usein. Ja se on myös yks semmonen aasia, että, et mä hyvin harvoin pelkään sitä etteikö asiakkaalla vois tetata jotain. (Mm) Ja sit sanon ihan suoraan./ Very often. And it's also one of these things, that, that I very rarely am afraid of being able to test something on customers. (Mm) And then you just say it straight
 2. "me vähän testaillaan. Et sanokaa mitä te tykkäätte." (Nii nii) Ja sit vähän haastaa, ja, ja tota niin, se palaute on aina se on aina ihan helvetin tärkeetä/ "we're testing a bit. Like tell us how you like it." (Right right) And then you challenge them a bit, and, and uh so, the feedback is always it's always really damn important
- viii. Innovation/Process/Learning**
1. kaikista tärkein asia tässä koko luova, luovassa prosessissa on se, että, et ei edes se dokumentointi vaan se et sä opit/ the most important thing in this whole creative, creative process is that, well, like not even that you're documenting but that you're learning
 2. ja se vika palikka jää. Aina. Useimmiten veke. Se, sun pitää oppii siit./ and that last piece gets. Always. Usually forgotten. That, you need to learn from it.
 3. Se et sä oikeesti niinku käyt läpi tiimin kanssa et mitä me ollaan opittu täst? Et mit- onks tää nyt parempaa raaka-aine käsittelyy ku aikasemmin?/ So that you really like go through with the team that what have we learned from this? Like wha- is this now better raw ingredient handling than before?

4. Onks täs niinku sen raaka-aineiden yieldi, et sen kateprosentti on tavallaan parempi ku aikasemmin?/ *Is there like the raw ingredients yield, like its margin is in a way improved?*
5. Saadaanks me hyötykäyttöön, onks täs enemmän makuu ku mitä me ollaan tehty?/ *Do we get practical use, is there more flavor here than what we've done?*
6. Onks tää liian lähellä, vai liian kaukana, vai sopivasti?/ *Is this too close, too far, or just right?*
7. Se oppi sieltä, se on se kaikista tärkein mikä täytyy aina muistaa tehdä, ennen ku sä clousaat sen diilin tavallaan, et okei, tää oli tässä, se menee listalle/ *The learning from it, that's the most important that you need to always remember to do, before you close that deal in a way, like okay, that was that, this is going on the menu*
8. sun pitäis niinku omaksuu se miks me ollaan tehty nää tietyt ratkasut ja oppia siitä/ *you should like embrace the [cause for] why we've done these specific decisions and learn from it*
9. opit kuroii sipulii ja karamellisoimaan sen, ja pain- sä opit laittaa sen pikkelssiin ja laittaa sen nästisti lautaselle, mut sä et tiedä miksi se on siellä lautasella/ *you learn to peel an onion and caramelize it, and pres- you learn to put in pickling brine and put in neatly on a plate, but you don't know why it's there on the plate*
10. Se o niinku se tämmösen 20-30v jätkän se paras tietopankki tulee siitä, et sä otat niit viikon stageja vaan. Sä meet Maaemoon, Relée, Noma, esimerkiks/ *It's like this 20 to 30 year old guy's best database comes from, that you just take those one week stages. You go to Maaemo, Relae, Noma, for example*
11. Sit sä meet johonkin, tonne keskieuropaan mis tehään ihan eri tavalla asioita. Sä meet Aasiaan johonki top ravintolaan./ *Then you go somewhere, there in Central Europe where they do things completely differently. You go to Asia to some top restaurant*
12. Ja sit kuudessa paikassa olleena viikon. Niin sul on sellanen tietopankki niin erilaisist raaka-aineist ja tavoist, et sä vaan suhteutat./ *And then having been in six places for a week. Then you've got this sort of database of the different raw ingredients and methods, that you just adapt*
13. pitää osaa referoida, samal taval ku se et mitä enemmän sä kehität asioita, sun pitää oppia siitä, niin samal tava mitä enemmän sä kehityt, sun täytyy myöskin tajuu mistä sä oot tullut/ *you need to know how to adapt, in the same way that the more you develop things, you need to learn from it, then in the same way the more you develop, you need to also understand where you've come from*

d. Innovation/Reasons for Failure

- i. sit syntyy sellasii kokkei myöhemmin, jotka ei oo oppinu siitä, et miks, miks se sipuli kuoritaan, paahdetaan, pannaan pikkelsiin, ja pannaan lautaselle. Minkä kanssa? Miksi se on siel? Miten se maullisesti ja rakenteellisesti toimii paremmin kuin joku muu/ *then you get these cooks later, who haven't learned from it, that why, why the onion gets peeled, fried, put in pickling brine, and put on the plate. With what? Why is it there? How does it work better flavor wise and structurally than something else*
- ii. (mekaniikka löytyy mutta analytiikka ei?) Niin! Ja sillon syntyy semmosii sekameteli soppa-annoksii mis sul on 18 komponenttii ja mikään ei oikee toimi toisensa kanssa ku siihen on vaa niinku ladattu ammattitaitoo muttei ymmärryst/ *(the mechanics are there but not the analytics?) Right! And then you get these cacophony soup dishes where you've got 18 components and none of them really work with each other 'cause it's just been loaded with skills but no understanding*

Observer Comment: *Chef 5 sees collaboration - both within his team and throughout the industry - as a crucial part of his innovation process. From asking chefs at other restaurants he's friends with (name-dropping the legendary Noma) how they've achieved a particular result or borrowing one of their staff members to better his own craft and understanding, to working in tandem with his team to develop dishes that each member of the team can sign off on as their own, these are all valid ways in Chef 5's mind to reach his desired final results when developing innovations.*

As he sees it, "it brings the industry forward, it's a good thing" 3av, and he is always willing to work on ideas presented to him by other members of his kitchen team, as "no idea can be thrown to waste. (Mm) Like no, absolutely not" 3aix

Working on his own, he says, is largely an exercise in building up one's own self-confidence and has its time and place, but it should by no means be the default. Working with others is far more rewarding and that asking for help when it is necessary should be easy.

As for why he innovates, Chef 5 ties it to a personal need to better himself, saying "You've always got, you've got so many, you've got so many areas in which you could do better. There's flavors and structures and... the raw ingredient like sort of... yield" 3bxviii as well the need to show the potential of Finnish best produce and raw ingredients, things he has worked at lengths in scouting and mapping out for his own use. Bemoaning a perceived Finnish fixation on the superior nature of any ingredient that has come from elsewhere, Chef 5 then proudly says that he has managed to shift to a 100% Finnish raw ingredient policy, and he is delighted to be able to showcase to the world all that has inspired for years.

Another reason for innovating is that he wants to create new experiences for his guests, both in terms of food and dining experience. To him, the reason why he does what he does is to satisfy and entertain his guests. This includes not only working to respond to the shifting customer demands, like that of vegetarian food, but also constantly working to stay one step ahead of an increasingly capable class of high-end users, "cause now you might get just a regular home cooking person who says that, well, I make a better [version] at home. So wakey wakey!" 3bxxii

The process of developing ideas into culinary innovations proper follows a very similar pattern for Chef 5.

First, ideas go through initial idea selection to determine which ones will proceed to testing. In Chef 5's case, he tries to have as little filtering as possible at this phase, though he will cut ideas if he sees that the raw ingredient isn't up to his standard. "is it

worth taking an average raw ingredient, which isn't like in good shape, well is it worth trying to drum up something from it, where the raw ingredient isn't benefitting? (Mm) I think, maybe... no" ^{3cii6}

Then, ideas proceed to testing. These ideas, Chef 5 mentions, are not always necessarily dish ideas, but can also be ideas for preserving, "I didn't realize, but this spring I preserved as well birch leaves in sugar syrup. (Okay) So not just in salt brine. (Yeah) Like for winter" ^{3cii1}

Testing is a quick-fire process, "you test like 5, 6, 7 different ones" ^{3cii11} "quickly, quickly, like this and like that" ^{3cii10}, trying to determine what could be the best way to realize the vision contained in the idea.

If during testing Chef 5 and team cannot come up with a functioning prototype, he says that working on something else momentarily or upending the idea at hand may yield results. As he sees it, "I mean it's already been thought of at the start, like what raw ingredient it's made of, and... so on" ^{3cii6}, and that these steps may be just what it takes to clarify that vision.

After some testing, secondary idea selection occurs, to determine if a dish is worth continued efforts. "Sometimes there can be this test where the dish is just simply complete shit. It just doesn't taste good! (Right right) So then you need to decide, do you go and develop it more, or... do you change?" ^{3civ4}

If a dish is determined to be good enough, it is polished to service level and standardized for daily reproduction during service. At this stage, final touches can also be added to make sure the dish meets the required standards, like adding texture to a fish dish lacking it by utilizing its skin, for example.

Lastly, the whole team signs off on the dish, so that all understand what has been done, and to be able to explain to the customer during service why the dish is as it is. Chef 5 points out that in larger restaurants this can instead be the part where the developmental team introduces the dish to the rest of the team and teaches it to the cooks who will be responsible for its preparation.

Once a dish is on the menu (or in the very final phases before final delivery) feedback is crucial, as it helps the kitchen team understand how the customers are experiencing a particular dish to better serve them in the future.

Finally, Chef 5 identifies one last step: learning. Learning, a kind of post-mortem at the end of the development cycle for a dish, he feels, is the most important and most forgotten part of the innovation process.

"So that you really like go through with the team that what have we learned from this? Like wha- is this now better raw ingredient handling than before?" ^{3cviii3} "Is there like the raw ingredients yield, like its margin is in a way improved?" ^{3cviii4} "Do we get practical use, is there more flavor here than what we've done?" ^{3cviii5} "Is this too close, too far, or just right?" ^{3cviii6}

"The learning from it, that's the most important that you need to always remember to do, before you close that deal in a way, like okay, that was that, this is going on the menu" ^{3cviii7}

If a cook does not learn from the decision process behind what he has done, "you learn to peel an onion and caramelize it, and pres- you learn to put in pickling brine and put in neatly on a plate, but you don't know why it's there on the plate" ^{3cviii9} "then you get these cooks later, who haven't learned from it, that why, why the onion gets peeled, fried, put in pickling brine, and put on the plate. With what? Why is it there? How does it work better flavor wise and structurally than something else" ^{3di} "(the mechanics are there but not the analytics?) Right! And then you get these cacophony soup dishes where you've got 18 components and none of them really work with each other 'cause it's just been loaded with skills but no understanding" ^{3dii}

Learning is the most important thing a cook can do, and Chef 5 muses that for a younger cook, the best thing they can do for their career is to go and train as a stagiaire for one week in multiple high end restaurants and every time learn the reasoning and methods of those particular chefs. "And then having been in six places for a week. Then you've got this sort of database of the different raw ingredients and methods, that you just adapt" ^{3cviii12}

A cook also needs to learn how to adapt what they've learned to their current context "you need to know how to adapt, in the same way that the more you develop things, you need to learn from it, then in the same way the more you develop, you need to also understand where you've come from" ^{3cviii13}

4. Michelin

- a. tää on se, tää on, tää on niinku se missä, tota niin varmaa 90% kokeist puhuu sulle paskaa kun sä kysyt tän kysymyksen. (Mhm?) Ne sanoo et millää ei oo mitää välii./ **this is the, this is, this is like that where, uh like maybe 90% of cooks will talk bollocks to you when you ask this question. (Mhm?) Well they say that nothing matters at all**
- b. et Chefin kanssa, vaikka ne kävi jo... ekan kerran 2010, kun me avattiin Chefi, nii kävi päivämäärä numero uus, syömässä. (Mhm) Me oltiin kuus päivää oltu auki, nii eka, eka tarkasta kävi silloin. Ja päästiin guideen/ **like with Chef, even though they came... for the first time in 2010, when we opened Chef, so they came on day number six, to eat. (Mhm) We had been open for six days so the first, the first inspector came then. And we got into the guide**
- c. sit kun se yhtäkkiä tärähti, 2014, ja se pysy kuitenkin tohon 17. Ja nyt tarkkaan ollessaan, niin myös tähän 18 guideen, vaikka nimi ja kaikki muukin muuttu/ **then when it suddenly came, 2014, and it still stayed till 17. And if we're being clear, then also to this 18 guide, even though the name and everything else changed**
- d. sanoisin näin, että, et, et, paskaa safkaa ei kannata tehdä, se on ihan varma./ **I'll say this, that, that, that, it's never worth doing shit food, that's for sure**
- e. mä väitän se, et mitä enemmän sä teet safety tyypisii valintoja, niin sitä enemmän sul on mahollisuutta menettää se [tähti]./ **I'll say that, that the more you do safety type decisions, then the more you've got a chance to lose it [the star].**
- f. Se on niin iso muutos yhdestä kahteen, et ne kun sun täytyy olla niinku sellasessa world classissa tietyl tavalla... (Niin) Et kyl mä sanon et se vaatii aika paljon enemmän kun vaan sen et sä laitat tosi hyvää safkaa/

It's such a big change from one to two, like that because you need to be like in this kind of world class in a way... (Right) So yeah I'd say that it takes a lot more than just you making good food

g. Michelin/Ambition

- i. Ne kävi aina niinku, about kerran vuodes joku näytti jotai, vialutti korttii ja muuta, koskaan ei tullu mitään siit, niinku palkintoi, niin mä olin silleen, helvetin hyvä, et ne vaan tykkää meit suositella, ei mitään paineita/ They came always like, about once a year someone would show something, flash a card and stuff, nothing ever came of it, like accolades, so I was just, fucking great, like they just like to recommend us, no pressure at all

h. Michelin/Effect

- i. oli semmonen niinku, semmonen, että, et, et, tuntu niinku siltä, et voi täysin painevapaasti opetella sen Chefin kanssa olee silleen et ei tarvi miettii niiden ratkaisuja/ there was this like, this sort of, that, that, that, if felt like that, that you can just without any pressure learn freely to be with Chef and there's no need to think about their criteria
- ii. ei oo päiväkkään että miettis sitä, että voiko, et, et meneeks tää annos siihen niinku, heidän... (Mm) Virtaan. Vaan se on niin, että, et, et, tää on se mitä me halutaan tarjota./ there isn't a day that you'd think of it, that could, that, that is this dish going towards like, their... (Mm) direction. But that it's that, like, that, that, this is what we want to serve
- iii. pitää sen fokuksen ja muun tämmösen, näin, nii sillä se on tullu, nii sillä se saa luvan pysyyki, ja jos he jossai vaihees on eri mieltä siitä asiasta, niin mä en siitä ota mitään paineita/ you keep the focus and everything else, like this, then that's how it [the star] came, and that's how it better stay, and if they at some point disagree, then I won't feel any pressure from it

Observer Comment: *Speaking of the Michelin Guide, Chef 5 feels that he feels no pressure from its inspectors, though he funnily simultaneously criticizes other chefs for talking bollocks when they say the same.*

He goes on to explain that during his previous restaurant, he noted that inspectors came mere days after opening, and was relieved when the guide decided to feature the restaurant but did not give it a star, and continued doing so for years.

"They came always like, about once a year someone would show something, flash a card and stuff, nothing ever came of it, like accolades, so I was just, fucking great, like they just like to recommend us, no pressure at all" ⁴⁹ⁱ

When he suddenly got his star four years later - which he has kept ever since - he felt vindicated: his cooking and culinary philosophy had been refined to a point where it was worthy of endorsement.

It is this vindication in his own culinary expression that he views as the reason why he refuses to feel any pressure from the guide. "you keep the focus and everything else, like this, then that's how it [the star] came, and that's how it better stay, and if they at some point disagree, then I won't feel any pressure from it" ⁴⁹ⁱⁱⁱ

He also feels no additional pressure from the guide with regards to working towards a second star, explaining that in his view the difference between one and two stars involves much more than making good food. In his view, it takes investments into infrastructure that he himself has not undergone, which is why he feels safe where he is.

5. Restaurant

a. Restaurant/Hierarchy

i. Restaurant/Hierarchy/Own Title

1. Kai mä kokki oon./ I guess I'm a cook
2. jos niinku virallisuuksiin mennään niin mä oon niinku Chef Partner/ if we want to go official then I'm like Chef Partner
3. mä oon niinku tästä tiimistä ainoo joka on, on täysvastuussa, myös rahoittajille/ I'm like of this team the only one who has, has full responsibility, also to the investors

ii. Restaurant/Hierarchy/Power Structure

1. Kai me kaikki kokkeja ollaan./ I guess we're all cooks
2. hierarkia on siis sellanen, et, jos sitä tarvitaan/ the hierarchy is such, that, if it's needed
3. me ollaan siin erilaisii, et meidän täytyy mun mielestä ku meit on nii pieni tiimi, nii meiän täytyy jokaisen allekirjoittaa se valinta miks asia tehdään niin tai näin/ we're different in that, that we need to in my mind since we're such a small team, so we all need to sign off on the decision of why things are done like this and like that

iii. Restaurant/Hierarchy/Executive Contol

1. se on yleensä minä joka älähtää, ja sitte kundit sanoo et okei, ja kuunnellaan kaikkien mielipide, tehdään päätöksen yhdessä/ it's usually me who'll yelp out, and then the guys say that okay, and we'll listen to everyone's opinion, do the decision together

b. Restaurant/Team

- i. minä, joka nyt on tällanen Primus Motor, raaka-aine etsijä, whatever, et tonkii pelloilla ja...pöpelikössä juoksee pitkin kaikkee maailma juuria ja... ja villiyrttien perässä/ me, who's now this kind of Primus Motor, raw ingredient finder, whatever, who's rummaging around on fields and... in the thickets is running around searching for all kinds of roots and... and wild herbs
- ii. meit on kolme/ there's three of us
- iii. Restaurant/Team/Internal Atmosphere
 1. muutoin niin, niin ei siinä oikeestaan, toi on aika tommosta rentoo/ otherwise like, like there's really nothing, it's this pretty chilled out
 2. Musa päälle, ja, pistetään menemään/ music on, and, let's get to it
- iv. Restaurant/Team/Respect
 1. toisten ammattilaisten kanssa kommunikoidaan niin kaikki tietää samat asiat (Mhm) Se on must tosi tärkeätä/ we're communicating with other professionals so everyone knows all the same things (Mhm) That is in my mind really important

Observer Comment: *In typical Finnish humility, Chef 5 demures when asked about his title, answering "I guess I'm a cook" 5ai1, following this with "I guess we're all cooks" 5aii1*

And while his actual title is Chef Partner and he is solely responsible to his investors, and he sees himself as the driving engine in the restaurant, he notes that due the small size of his team (a total of three cooks including himself) he feels that they are all equals.

This increases the democracy within the kitchen, and Chef 5 explains that no decision can be made in the kitchen unless all three are in agreement. Of course, he retains the right to pull rank and exert occasional control, but even then it is done after a dialog among peers.

Chef 6

1. Career

a. Career/Competition

- i. sitä kautta pääsin myös sittee... tohon, Bocuse d'Or kilpailuun, olin siel Palosen, Palosen Mikan assarina/ *that way I also got into... that, Bocuse d'Or competition, I was there as, Valonen, Mika Valonen's assistant*

b. Career/Duration

- i. ravintolakoulust valmistuin...2011. Eli ei kauheen pitkään. Mitä siit nyt tulee. Yheksän vuotta/ *I graduated from culinary school... in 2011. So not all that long. What does it add up to. Nine years.*
- ii. (lkää sulla on juuri nytten?) 25/ *(And you're how old right now?) 25*

c. Career/Enjoyment

- i. pääsis tekee... päivän tai kaks semmost niinku, sitä... perusduunii, se on kummiski se mist niinku... viel täl hetkel tykkää kanssa, niinku tosi paljon/ *that I'd get to do... a day or two of this kind of like, the... basic work, it's still what like... at this point I like too, like a lot*
- ii. vaa pääsis oikeesti tonne keittiöön, ja, ja keskittyi niihin raaka-aineisiin, et se ois, se ois se suunta mihin haluu päästä/ *I'd just really get into that kitchen, and, and focus on the raw ingredients, so that's, that's the direction where I want to get to*

d. Career/Studies

- i. Koulussa. Koulussa kolmisen vuotta. 2008 periaattees niinku... (Noni) Ravintoloissa kautta koulussa/ *In school. In school for about three years. In 2008 basically like... (Right) In restaurants slash schools*

ii. Career/Studies/Stages

1. Pitkälti näitä, Helsingin, Helsingin paikkoi. Pyöriny läpi./ *Largely these, Helsinki's, Helsinki's places. Gone through.*
2. Sillo jo koulu, kouluajan pari, pari harjoittelupaikkaa/ *Already during school, school time a couple, a couple of stages*
3. Savoysssa/ *In Savoy*
4. Luomossa, vanha, vanhas Luomos/ *In Luomo, old, in the old Luomo*
5. Olossa oli niinku, vika, vika harjottelu/ *Olo was like, the last, the last stage*

e. Career/Previous Employers

i. Career/Previous Employers/Olo

1. sit jäin siitä suoraan, eka kesäduuniin, ja sit vakkariiduniin Oloon, missä menikin pari vuotta. Ihan vakkari, vakkariidunissa/ *then I stayed on from there directly, first for a summer job, then for a full time job at Olo, where I ended up spending a few years. Just a full time, full time job.*
2. meni niinku melkee pari vuot Olossa, ja sit melkee pari vuotta, siihen Bocuse d'Or kisa... harjoittellessa/ *almost a couple of years went by at Olo, and then almost a couple of years, for the Bocuse d'Or competition... training*
3. silleen et olin viel, kisan, kisan ohellaki jotai duunei tein Olossa. Se oli niinku 2011-2013. Siellä./ *so that I was still, competition, during the competition I did some work at Olo. That was like 2011-2013. There*

ii. Career/Previous Employers/Civil Service

1. suoritin ton mun, öö, ase, asepalveluksen siin, tai itse asias siviili, siviilipalveluksen sit sen skaban jälkeen/ *I did my, uh, military, military service there, or actually civili, civil service then after that competition*
2. olin lykänny pari vuot, just sen takii ku tuli ne... kisa, kisaohmat ja muut oli sillon niin, niin hyvät mahdollisuudet nii en halunu jättää sillon vuotta niihin intti, intti juttuihi/ *I'd postponed a couple of years, just because there came these... competition, competition things and others were then so, such good chances so I didn't want to then waste a year on those military service, military service things*
3. kävin vanhassa, tuolla... mun, öö, ravintolakoulussa, tai, tai ammattikoulussa, Keudassa, olin siel, sivaris vuoden./ *I went to my old, there... my, uh, culinary school, or, or vocational school, Keyda, I was there, doing civil service for a year*
4. Keittiös vaa. Opiskelijoitien kans/ *Just in the kitchen. With students.*
5. siin sivus sit treenasin viel, öö, kävin... tuolla... Nordic Chef kilpailuissa. Se oli hyvä, siin pysty, siinä tota... Sivarin ohel treenaaman ku oli kaikki llat ja viikonloput vapaana/ *on the side there then I trained too, uh, I went... to the... Nordic Chef competition. It was good, you could, you uh... alongside the civil service train because I had all the evening and weekends off*
6. Siin oli vähän, liikaa vapaa-aikaa ku... *chuckles* Oli vaa, maantaist perjantaihin aamut siel koulus./ *There was a little, too much free time 'cause... *chuckles* you were just, Monday through Friday mornings at the school*

iii. Career/Previous Employers/Chez Dominique

1. sit kävin myös, tota... tuollaa... Dominiques, Chez Dominiques, viikonloppui. (Mm) Jeesailee./then I also went, uh... tooooo... Dominique, Chez Dominique, on the weekends. (Mm) Helping out
 2. (Oliks, tää, viel sitä... kahden tähden aikaa?) Joo/ (Was, this, still that... two-star era?) Yeah
 3. pääsinkin sit taas, taas niinku niihin, niihin piireihin. Tein... Hansin kanssa jotai keikkoja, sit sen jälkeen/ From there I even got, got into like those, those circles. I did... a couple of gigs with Hans, then after that
- iv. Career/Previous Employers/Sandlädan**
1. Dominique sulki, sit siin oli tää Sandlädan, pop-uppi. Eerikin, Rädyn, ja Toivosen Tonin pop-uppi, mä olin sieläkin vähän jeesailee/ Dominique closed, then there was this Sandlädan, pop-up. Eerik's, Rätty, and Toni Toivonen's pop-up, I was there too helping out a bit
- v. Career/Previous Employers/Välimäki**
1. siit seuraaval keväällä, ne avas jo sit sen, Välimäki, Välimäki ravintolan/ then in the next spring, they then already opened that, Välimäki, Välimäki restaurant
 2. sinne, sinne päädyin sit sillee siihen, Välimäki, Välimäki puolelle, öö, duuniin/ there, ended up there then to the, Välimäki, Välimäki side, uh, to work
 3. Oltiin niinku kolmistaan siinä, täs, pienes pienes Välimäki ravintolas/ We were like three of us there, in this, little little Välimäki restaurant
 4. Siin meni sit semmonen kymmenisen kuukautta/ So around ten-ish months went by there
- vi. Career/Previous Employers/Faro**
1. jokunen kuukaus semmosessa paikassa ku Faro/ a couple of months in this place called Faro
 2. Palosen Mika sit värväs, värväs mut sinne, hän meni sinne mesuks, mut se ei sit iha, sit iha ollukkaan sitä mitä haluttii tehdä. Siin ei montaa kuukautta, vietetty./ So Mika Palonen enlisted, enlisted me there, he went there as chef, but it wasn't quite, wasn't quite that what we wanted to do. There wasn't a lot of months, spent there.
- vii. Career/Previous Employers/Ask**
1. samantien ku se sinne, sinne Faroon menin, niin sain samaan aikaan tarjouksen Askista. Et ois, ois Askis paikka. Niin tota, se meni aika lountaisesti sit se vaihto, vaihto Askiiin/ as soon as to, to Faro I went, then I got at the same time an offer from Ask. Like there's, there's a spot in Ask. So well, it went pretty naturally the switch, switch to Ask
 2. Siel meni sitten, reilu puoltoist vuotta/ So there I spent, roughly a year and a half
 3. viimeset, reilu puolvuotta oliin sillee iha Filipn, niinku... noh, oikeena kätenä, en tiedä mikä oli titteli, titteli nimellä./ for the last, roughly six months I ended up being like really Filip's, like... well, right hand, I don't know what was the tittle, the tittle name
 4. Filip on kumminkin, kumminkin tottakai keittiömestari, mutta, mut siin... siinä sit, tota, [olin] vastuussa pitkälti siit keittiöstä/ Filip was still, still naturally the chef, but, but then... then like, uh, [I was] largely responsible for the kitchen
- viii. Career/Previous Employers/Aan Tafel**
1. tota... siin samal tehtiin sit jo oikeestaa heti sillon kun, menin Askiiin, nii oltiin jo aloiteltu meidän omii, omii bisneksii, siin sivulla/ Uh... at the same time we were already doing really as soon as, I went to Ask, so we'd already started our own, own businesses, on the side
 2. toiminimel tein cateringia/ with my own company I did caterings
 3. Jo itseasias sillon Väli, Välimäen ajalla, kanssa, osa, tai jonkun verran, ja sit se alko koko ajan, kiihtymään periaattees tahti/ Actually already in Väli, Välimäki times, too, part, or some amount, and then is started all the time, to basically accelerate in pace
 4. tuli enemmän ja enemmän kyselyit siit cateringii ja tommosii, tommosii priva, privadinnereihin, ja Askin ohel niit alko just tulee aika paljon/ there came more and more inquiries about the caterings and these, these private, private dinners, and alongside Ask there just started coming quite a few
 5. alko ole sen verran, sen verran paljon sitä tota... omaa keikkaa tarvittiin periaattee tehdä se päätös, jossai vaiheessa./ there started to be so, so much of those uh... own gigs that we needed to basically make that decision, at some point
 6. Et jatkaako, jatkaako Askissa, ja vähentää niit... (Mm) Omii, omi oman yrityksen hommii, vai, vai lähteeks sit täysin niinku yrittäks, ja... ja sit tehtiin se päätös et lähetään/ Like do I continue, continue in Ask, and decrease these... (Mm) Own, own, own company's business, or, or do I then go full on as an entrepreneur, and... and then we did the decision that let's go
 7. Siit on nyt reilu pari vuotta... siitä./ It's been a good few years... from that
 8. Ja tota... eka tehtiin paljon cateringii... isoi, pienii, mut pääsääntöisesti niinku semmosil vähän pieni, pienempi skaalasesest et pysty pitää sen... laadun kumminkin tosi korkee/ And uh... at first we did a lot of catering... big, small, but mainly like these slightly small, smaller scale that you could keep the... quality nonetheless really high
 9. Sitten... Päästii... Maannos, Maannos cateringin, kans samoihin, tiloihin, Kalasatamaan. Ne otti meiät sinne, ne otti meiät sinne huostaan periaattee. Oltiin vähän keittiöö, caterauskeittiöö vailla/Then... we got... Maanos, with Maannos Catering, into the same, space, in Kalastama. They took us there, they took us there under their wing essentially. We were a bit kitchen, catering kitchen-less
 10. siihen kuulu yhteyteen semmonen... super siisti, vanha, no periaattee hylätys rakennukses se koko keittiö oli, niin siihen kuulu myös tämmönen vanha lounas,

- lounasruokasali/ it came with this... super cool, old, well basically in an abandoned building is where the whole kitchen was, so it also came with this old lunch, lunchroom
11. jonku kerran siitä sit vähän vitsillä heitettiin et vitsit ois siistiä tehdä tänne joku pop-up.../ this one time we then slightly jokingly said of it that dang it'd be cool to do some kind of pop-up in here
 12. saatiin semmonen, yhtäkkiä, aika yllättäen päätös siitä et joudutaan lähtee, sieltä tilasta, et ne purkaa sen koko rakennuksen/ we got this, suddenly, a pretty surprising ruling about it, that we need to leave, from the space, that they're tearing down the whole building
 13. ja sit oltiin, et no, nyt on pakko. Pakko tehdä jotain. (Njes) Sit tehtiä vielä, vielä tota, loka-marraskuussa, eli reilu vuosi sitten... 2016, loka-marraskuu. Semmonen, kaheksan viikon pop-uppi siellä/ and then we were, like well, now we have to. We have to do something. (Myeah) So we did still, still uh, in October-November, so roughly one year ago, 2016, October-November. This kinda, eight week pop-up there
 14. siitä tuli vielä sit enemmän... enemmän potkua ja innostusta siihen, et pitäis saada joku omaa paikkaa/ then that gave even more... more of a kick and excitement into it, that I should get some place of my own
 15. siellä taustalla... koko ajan ideana, avaa omaa... omaa laittaa pystyyn/ there in the background... the whole time as an idea, to open my own... set up my own

f. Career/Current Employer

- i. Sit se menikin siitä aika nopeasti aikataululla, marras-joulukuus... käytiin ekan kerran täällä... kattoo paikkaa, sitten maaliskuussa... maaliskuussa saatiin tota, tietää et paikka... paikka on meidän/ Then it actually went with a pretty quick schedule, November-December... we came for the first time here... to look at the place, and then in March... March-April we got uh, to know that the place... the place is our
- ii. ja sit parin kolme kuukauden kova *laughter* hektinen remppa, ja, kesäkuus auki/ and then two three months of hard *laughter* hectic renovations, and, open in June
- iii. Ravintola Chapter! Helsinki/ Restaurant Chapter! Helsinki

Observer Comment: While the 25-year-old Chef 6 at time of interview had only been working in the restaurant industry for nine years, the young chef and restaurateur has had a storied career.

Clearly passionate about his work and cooking, his trajectory has been star-bound from the very early days of his studies. Trawling through many haute cuisine restaurants in Helsinki as a stagiaire during his studies, he began his first regular job at Olo, one star.

From there, the young Chef 6 would enter the world of culinary competitions as assistant to the Finnish Bocuse d'Or representative – though that entry into the Finnish Bocuse d'Or hopeful pantheon did not fare as well as hoped. Post Bocuse, Chef 6 would spend some teaching at his alma mater as a replacement for compulsory military service, competing in other international competitions alongside. While teaching, Chef 6 also resumed his presence in the Finnish Michelin world – blaming the overly plentiful free-time his national service afforded him – working shifts at the two-star Chez Dominique during its final months.

This would lead to further opportunities with Chez Dominique owner Hans Välimäki related ventures, working side by side with the likes of Toni Toivanen (R&D @ Inua, JP, two stars), and Eric Rätty (Chef @ The Arbor, HK, one star). During this time, having steadily built himself a reputation through his performances and associations, Chef 6 would also start cooking and catering under his own label for private clients.

After a brief stint in a restaurant he considered not quite up to his level, Chef 6 would land at the now defunct one-star Michelin restaurant Ask. At Ask, he would eventually reach the status of head of kitchen, becoming Chef Langhoff's right hand man.

However, his own private cooking would begin taking more and more of his attention. Chef 6 then took the leap into full-time self-employment, moving to a shared catering kitchen. In this space, he would eventually decide to open a pop-up restaurant, and its success led him and his associates to decide to open a real restaurant. As luck would have it, conditions were favorable, and within six months, Chef 6 would have his own restaurant: Chapter.

2. Creativity

a. Creativity/Stimulants

- i. noh, sul on vaan nää pari juttua nyt saatavilla, et näistä pitää oikeesti saada jotain uutta, jotain, jotain mielenkiintoista kehitetty, et se, se puskee mua/ well, you've just got these couple of things available now, that out of these you really need to get something new, something, something interesting developed, and it, it pushes me
- ii. siitä mä tuun itse tänne päivällä ja vähän eka kikkailen tota ja siitä se tulee silleen et, kyl se, välillä vähän sama kun... joskus kouluaikoina oli se, et pitää olla se joku deadline et tota, sä hoidat ne hommat siihen vikaan päivään mennessä/ then I personally come here during the day and I first just mess about there, and from that it comes like that, it does, sometimes a little like when... back in the school days there was that, you need to have that deadline so that uh, you get the things done by the last day

b. Creativity/History of Input

- i. sitä on ollu eri vaiheissa/ it's been at different stages
- ii. Öö, positiivisen paljon, kyllä/ Uh, positively much, yes
- iii. Oon aina, aina päässyt vaikuttaa, et ihan silon niinku, no koulust suoraan ku pääs, pääs Oloon/ I've always, always been able to influence, so just when like, well straight from school when I got, I got into Olo
- iv. silloin tottakai oli, oli ihan suoraan sanottu ihan, ihan pihalla kaikista ja kaikki, kaikki oli uutta ja näin, ja silloin oli siistiä vaa yrittää vetää, vetää itseensä niin paljon tietoo, ja... taitoo niiltä muilta/ at that point naturally I was, I was if we're straight really, really lost with everything and everything,

everything was new and so on, and then it was cool to try and pull in, pull in so much information into myself, and... know how from the others

- v. Olosta ku hyppäs siihen Bocuse d'Orin assistenttirooliin/ From Olo when I jumped on to that Bocuse d'Or assistant role
- vi. mä olin Palosen Mikan kaa, me jaettiin roolitus, roolitus oikeestaan silleen et mä vastasin kaikista... ää... lisukkeista ja kasvis, kasviskomponenteista mitä siihen, siihen niihin kisa-annoksiin tuli/ I was with Mika Palonen, we divided the roles, the roles actually so that I was in charge of all... uh... sides and vegetable, vegetable components that there, there came into those competition dishes
- vii. siin oli, siin oli silloin mul tosi paljon vastuuta ja, ja sain, sain oikeestaan ihan niin paljon ku vaan pystyin ja oli ideoita/ there was, there was at that point a lot of responsibilities for me, and, and I got, I actually got really as much as I could handle and had ideas for
- viii. tottakai se kisa homma on ihan eri homma kun tää, jokapäiväinen ravintolatyö, mut silti, siel pääs niinku tuottaa, tuottaa sitä omaa, omaa juttua/ of course the competition stuff is a completely different business than this, day to day kitchen work, but still, there I got to like produce, produce that own, own thing
- ix. Välimäessäkin, kin pääs, mutta siellä oli tottakai niinku mainitsin nii Erik Rätty ja, ja sit viel Hans Välimäki oli tottakai, öö, siel, siel pääjehuina, ketkä suunnitteli menun/ At Välimäki too, too, I got to, but there was of course like I mentioned well Erik Rätty and, and then Hans Välimäki too was of course, uh, there, there as the main guy, who designed the menus
- x. mut siihen päivittäiseen... päivittäiseen niihin ruoka, ruokatuotteisiin/ but towards that day to day... day to day to the food, food products
- xi. isoin, isoin on ehkä kans tuol Askissa. Askis pääs kyl paljon, paljon vaikuttaa. Se oli, se oli hienoo/ in large, large amounts is maybe also there at Ask. At Ask I did get to really, really contribute. That was, that was great.
- xii. sit tottakai, sit Askin jälkeen ku alko tekee ittelte, tai sit Askin ohellakin kun teki niit keikkoja ja näitä niin tottakai se oli, se oli kaikist hienoint et siin pysty sit tekee täysin, täysin sitä mitä haluaa/ then of course, then after Ask when I started to do for my own, or like alongside Ask as well when I did those gigs and such then of course it was, it was the coolest that there I could then do completely, completely what I wanted

c. Creativity/Scope

- i. mä oon aina... aina ollu kaikista... luonnollisin ja helpoin, helpoin mieltii tommosii lämpösiä, lämpimän puolen annoksiä/ I've always... always been the most... natural and easiest, easiest to think about these hot, hot section dishes
- ii. Ei välttämättä mitään pääruokia, mut kumminkin lämpösiä alkuruokii, ja tota lämpimän keittön puolelta meilläkin lähtee nyt si... lämpimän puolen keittiöst kumminkin itse asias ihan niinku ekat jo snacksit/ Not necessarily mains, but nevertheless warm starters, and uh from our hot section we actually send out like th... from the hot section does actually like the first snacks already
- iii. se ei tarkoita et se on pelkkää lihaa ja pääruokii vaan siit lähtee ihan täysin kasvispitosii annoksiiki aika paljon Ne on vaan lämpösiä./ it doesn't mean that it's just meat and mains but that it sends out completely vegetable based dishes quite a lot. They're just hot.
- iv. Se on niinku se mis mul on helpoin, ja myöski just sen takii oon, oon, oon hakenu ja rakentanu tota tiimii mun takana siihen suuntaan et, et mä saan vaikuttaa siin lämpösel puolel/ That's like the one where it's easiest for me, and also for that reason I've, I've, I've sought out and built that team behind me in that direction that, that I get to work on the hot section
- v. mä tiedostan sen, et mul on pari, pari ssemmost puolta tos keittiössä mitkä... ei oo mun vahvuusii. Ja sitä mä just vaadin mun tiimiltä et sielt tulle jonkun verran, jonkun verran tukee siihen/ I am aware of it, that I have a few, a few of these sections in the kitchen which... aren't my strengths. And that's exactly what I demand from my team that there comes some amount, some amount of support towards that

d. Creativity/Idea Sources

- i. Creativity/Idea Sources/Books
 - 1. tai kirjoist jotain/ or something from books
- ii. Creativity/Idea Sources/Social Media
 - 1. Tottakai siis kylhän niit tulee, tulee seurattuu silleen ihan ,ihan vapaa-ajallaki, toi sosiaalinen media on nyt aika silleen... aika, aika esillä joka paikassa nykypäivänä/ Of course like yeah they do get, get followed in a way just, just in my free time too, that social media is now like sort of... very, very present everywhere these days
 - 2. (Voiks niist kuitenkin saada sellast inspiraatiota, et hei vois muokata tollasta?) Voi tottakai, ja sitä, sitä, öää, teen, teen jonku verran, jonku verran./ (Can you still from them get this sort of inspiration, that hey I could modify that?) Of course you can, and it, it, uhm, I do it, I do it to some extent, to some extent
 - 3. hakee sit jostai ihan, toiselt puolelt maailmaa, et Aasias tai Austraalias näkee, näkee somen kautta/ you then go and get totally, from the other side of the world, like in Asia or Australia you see, you see through social media
 - 4. jotai ideoit tai vanhoi jotai tekniikoit, esim just Japanis päin, ja sit alkaa mieltii et miten näit tekniikoit pystyy käyttää suomalaisiin raaka-aineihin pystyyks niit soveltaa/ some ideas or old sort of techniques, for example exactly from Japan's way, and then you start to think that how could these techniques be used on Finnish raw ingredients can they be applied
- iii. Creativity/Idea Sources/Experiences
 - 1. Tottakai välillä... tulee jotain, jotain mielenyhtymii ja... muistelmii jostain, jostain lapsuuden keisistä, ja, ja näinpäin./ Of course sometimes... you get some, some mental links and... memories from some, some childhood summers, and, and so on

- Varsinin jos välil kerkee, välil kerkee käydä jossain mettäs vähän kävelee ja fiilistelee, niin se voi olla et sielt tulee jotai, jotain ideoita/ *Epecially if sometimes I get the time, sometimes I get the time to go somewhere in the forest to walk a bit and feel it, so it can be that from there I get some, some ideas*

iv. Creativity/Idea Sources/Environment

- [niillä] on paljon omii ideoita ja ne tuo mulle sit paljon, paljon ideoita ja tukee, tukee sielt suunaln tohon menuuseen/ *[they] have a lot of their own ideas and they then bring me a lot, a lot of ideas and support, support from there towards that menu*
- Cateraus, kyl meil oli sillon kun tehtiin intensiivisesti paljon, paljon niinku aika monta, monta keikkaa jopa viikossa... (Mm) Niin yritin ja mun mielest päästiin siihen et... ei tehty yhtään täysin samanlaist menuta/ *Catering, yeah we did have then when we intensely did rather, rather like many, many gigs even per week... (Mm) So I tried and I think we got there that... we didn't do a single entirely identical menu*
- kyseltiin, et, onks jotai inhokkijuttui, onks jotai superhyvii muisto jostai, et vois käyttää samoi raaka-aineit silleen/ *we asked, that, are there any hated things, are there any super good memories from somewhere, that we could use the same raw ingredients like that*
- osa tulee kyl ihan, esim, pelkän... pelkän visuaalisen... öö, esillepanon kautta, et on semmosii juttui, et meilläki on noit... siistei eri, erilaisii lautasii, kaikki käsin tehty, nii sä voit jo saada pelkästään siit lautasestakin sen idean/ *part of them come from just, for example, through just a... just a visual, uh, presentation, so there's these kinds of things, that we've also got these... cool dif, different plates, all handmade, so you can already get the idea just from that plate*
- tälle lautaselle ois täydellinen joku, joku semmon tän näkönen tai ihan semmonen super simppelein näkönen setti siin lautasel/ *this plate would be perfectly suited for some, some kind of thing that looks like this or just this super simple looking setup on that plate*
- sit sä alat miettii et okei, miten se pystyis toteuttaa, mist raaka-aineest sen pystyis toteuttaa/ *then you start to think that okay, how could that be realized, what raw ingredient could you realize it from*
- on jokunen annoskin tos menus vaihtunu silleen et alkaa raaka-aineet loppuu... jostai vanhast annoksest ja kokit kyselee et mitä, mitä me laitetaan huomen, et niinku, ei oo enää... näit, näit raaka-aineit tarjolla/ *there's a few dishes on the menu that've changed so that the raw ingredients are starting to run out... from some old dish and the cooks ask me that what, what are we cooking tomorrow, that like, there's no more... of these, these raw ingredients available*
- silleen edellisenä iltana ja sit mä oon vaan silleen et no, mul on yks idea, et älä, älä huoli siitä, et, et katot vaan et kaikkii muut annokset, ja kaikkii muut on... valmiina huomiseen/ *so the previous evening and then I'm just like that well, I have one idea, that don't, don't worry about it, that, that just make sure that all the other dishes, and all the others are... ready for tomorrow*

v. Creativity/Idea Sources/Old Ideas

- välillä on annoksii mis on joku superhyvä... pohja. Ja semmonen raaka-aine mitä on, on saatavilla. Pidemmän aikajakson, mut haluu tehdä siit toisen version. Mut se pohja siin annokset säilyy/ *sometimes you've got dishes which have some super good... base. And this kind of raw ingredient which is, is available. For a longer period, but you want to do another version of it. But the base in the dish remains*
- toi meidän peruna, peruna-annos esim, on ollut alusta saakka itse asiassa täs baarin puolella jo, et siit on tullut, en oo pitäny kirjaa monta eri versioo siit on tullut tehtyy, mut eri, eri raaka-aineita saman pohjan kanssa/ *so our potato, potato dish for example, it's been from the start actually on the bar side already, and from it there's been, I haven't kept a record of how many different versions there's been of it, but different, different raw ingredients with the same base*
- semmosii annoksii mitä on tehny johonki cateraukseen tai just johonki yksityisdinneriin kerran tai kaks ja tajunnu et tää on superhyvä juttu, vaik pari vuot sitte/ *these kind of dishes that I've done for some catering or like for some private dinner once or twice and figured out that this is a super good thing, like a few years ago*
- yritän aina välillä lueskella osittain huvikseen mut just sieltäkin saada inspiroit noit vanhoi, vanhoi omii, tommosii kaikkennäkösiä vihkoi ja paperilappui mihin on tultu rustaituu eri, eri ideoita/ *I try to always occasionally read partly for fun but like also getting inspirations from those old, my old, these all sorts of notebooks and papers where I've gone and scrawled different, different ideas*
- sielt voi löytyy, muistuu mieleen sit silleen et ei vitsit, tää oli kyl ihan super hyvää, et tekee vaik vuoden tai kahen vuoden pääst siit jonku uuden, uuden version/ *there you could find, be reminded that like oh dang, this really was like super good, like do maybe in a year or two some new, new version of it*

vi. Creativity/Idea Sources/Raw Ingredients

- meil on kumminkin niin paljon kans, aina, raaka-aineita täällä, tääl sisällä, varsinkin just kun on noit kakkii säilöttyi tuotteit kaikkii erilaisii juttui mitä pystyy sit hyödyntää/ *we've also still got so many, always, raw ingredients here, here in the house, especially just when there's all those preserved products all these different things that can then be utilized*
- kun sä teet sen annoksen puolvalmiiks ja sit tä sanot et joo jotai tää vaatii, ja menee vaik tonne meidän alakerran varastoon vähän... käymään, käymään erilaisii säilöttyi ja kuivattui tuotteit läpi/ *when you get the dish halfway done and then you say that yeah*

- this still needs something, and you go like there into our downstairs storage to go a bit, go through different preserved and dried products
3. niin sieltä [varastosta] voi löytöyksi just se täydellinen juttu mitä siit annoksest puuttuu/ so from there [the storage] you might find just the perfect thing that the dish was missing
 4. aika usein... suoraan... niinku raaka-aineista, et, se on mulle semmonen, se, jos pitäis yks, yks semmonen perusta sanaa, niin kyl mä alan aina mieltii uutta annosta... raaka-aineitten perusteella/ pretty often... straight... like from the raw ingredient, that, it is to me this kind of, that, if I had to pick one, one sort of base, then yeah I always start to think of new dishes... based on the raw ingredient
 5. raaka-aineita mitkä on sillä hetkellä mahdollista saada. Sesongissa, tai, tai, säilötyynä/ raw ingredients that are at that moment possible to get. In season, or, or, preserved
 6. sitä kautta lähtee mieltii sitä, sitä tota, sitä annosta/ from there you go on to think of the, of the uh, of the dish
 7. no se raaka-aineet on se yks mitä mä paljon, paljon fiilistelen/ well the raw ingredients are the one that I really, really vibe with
 8. nytki tällä hetkellä on, on monta annosta listalla missä on, yhdestä, yhdestä raaka-aineest koostuva aina yks annos mis on... monel eri tekniikal ja kaikki, joku osa siit raaka-aineest ois hyödynnetty/ even right now there's, there's a lot of dishes on the menu where there's, from one, from one raw ingredient always one dish where there's... with multiple different techniques and all, every part of that raw ingredient would get used
 9. en halua viedä sitä niin pitkälle et käytetään pelkkii, pelkkii kotimaisii raaka-aineit mut kyl mä siiti, siiti se, se rajaa mulle aika paljon et kyl mä haluan, haluan siiti talvella, nii pääsääntöisesti käyttää... juureksii ja niitä, mitä on saatavilla/ I don't want to take it so far that we use only, only domestic raw ingredients, but yeah I do still, still it, it heavily delineates for me like yeah I want, I want still in winter, like mainly use... root vegetables and those, that are available
 10. mä oon mun mielestä koko ton keittiötiin niinku [saanut]... innostuu siit kokoajan enemmän ja enemmän, et oikeesti, ei oo... ei haluis käyttää sitä hävikki, hävikki sanaa olleekaan enää, vaan on enää sivutuote/ I have in my mind [gotten] that whole kitchen team like... excited for it constantly more and more, that really, there is no... I wouldn't want to use that waste, waste word at all anymore, rather there's only the byproduct anymore
 11. jos sä kuorit juurisellerin, niin ne sellerin kuoret on edelleen yhtä hyvä raaka-aine ku se itse juuriselleri, et mitä niist tehään./ if you peel a celeriac, then the celeriac peels are still just as good a raw ingredient as the celeriac, so what do we do with them
 12. se on niinku sitä, et jos lähen... miettimään uutta annosta niin mä valitsen just sen yhen tai maksimissaan kaks raaka-ainetta mitkä siel on niinku... se koko perusta siihen annokseen/ it's like the, that if I go... think about a new dish well right I'll pick the one or at most two raw ingredients that are there like... as the whole base for that dish
 13. osa... annoksista tai ideoista, ää, lähtee, periaattees siin alku, sanoisin et suurin osa, on, on se et se raaka-aine on se pohja/ part... of the dishes or ideas, uhh, start from, essentially at the start, I'd say that a majority, is, is that the raw ingredient is the base
 14. siit tulee se sivutuote, mikä sit käytetään uudestaan, ja sekin käytetään uudestaan/ from it comes the by-product, which then gets used again, and it too gets used again
 15. baarista tulee jotain raaka-aineit, sitruunoi ja limei mitkä on jo heillä käytetty, mehumuodossa ja me otetaan ne... ne heidän sivutuotteet siit keittiöön/ from the bar we get some raw ingredients, lemons and limes which they've already used, in juice form and we take them... the byproducts of theirs then into the kitchen
 16. se on semmonen raaka-aine mikä, mikä me tavallaan ilmasaks... saadaan sinne keittiöön ja sit se tavallaan vähän pakottaa meitä... keksimään siit jotai/ it's the kind of raw ingredient that, that we in a way for free... get there into the kitchen and then it in a way slightly forces us... to come up with something from it
 17. se on vaa sillee et nyt meil on näit sitruunankuorii, et pystyyks näit grillaa, pystyyks näit kuivaa, mitä näist pystyy niinku tekee et, ja sitä kautta tulee sit hauskoii uusii, uusii ideoit/ it's just that now we've got these lemon peels, like can these be grilled, can these be dried, what can we like make from these, so, and that way you then get fun new, new ideas
 18. et tottakai e lähtee eka siit mietintä, mietnitätasosta, niist raaka-aineista mitä on saatavilla/ so of course it first goes from that thinking, thinking stage, from those raw ingredients that are available
 19. se on myös kans tommosis paikois niinku Ask, niin se on, raaka-aineet on niin tota... tavallaan vaihtuvia kun ne on kaikki luonnollisii ja luonnonmukasii/ it's also in these kinds of places like Ask, so it's, the raw ingredients are like uh... in a way changing because they're all natural and organic
 20. välil sattuu sillee et huomiselle ei saadakaan enää näit porkkanoit tai... tai tätä kalaa tai näin, et se on semmost niinku jokapäiväst vaihteluu ja siin, siin saa olla kyl luova/ sometimes it might be that for tomorrow we can't get these carrots anymore or... or this fish or so on, like it's this sort of every day changes and there, there you need to be pretty creative

e. Creativity/Idea Generation

- i. se oli kumminkin minä, minä ja Alina jotka teki ne varsinaiset... esivalmistelut, et siin oli aina semmosta... niinku pientä omaa, omaa maalaisjärkee ja fiksuutta käyttää/ it was still me, me and Alina who made the proper... prep, so there was always this kind of... like small own, own common sense and cleverness used

- ii. Et, no, tää on nyt erilainen raaka-aine ku eilen, et tehään tää näin ja näin/ *So, well, this is now a different raw ingredient to yesterday, so let's do this like this and this*
- iii. se on kyl just pääosin sitä semmost... mielessä ja paperille, ööää... kirjoitettavaa./ *yeah it is primarily this sort of... in your mind, in your mind and on paper, uhm... writing down*
- iv. Niinku kehitys, kehitystyötä aika pitkälti ja nyt on tottakai, ku ollaan helmikuussa niin... alkais toivoo et pikkuhiljaa alkais toi kevät, kevät tulee/ *Like development, development work quite largely and now there's of course, since we're in February so... you'd start to wish that soon that it'd start that spring, spring's coming*
- v. siihen just semmost kehityst ja suunnitteluu et alkaa sit miettii mitä... mitä noita uusii, uusii raaka-aineit alkaa tulla kevääl, et se vie paljon, paljon sitä kehitystyötä tai aikaa/ *so there just this kind of developing and planning so you start to then think what... what these new, new raw ingredients start to come in spring, like it takes a lot, a lot of the development work and time*
- vi. tottakai osaomistajaroolissa nii, valitettavasti mun kohalla on kaikkee muutaki tylsää paperihommaa/ *of course in an owner role well, regrettably on my part it's all kinds of other boring paperwork*
- vii. semmonen ihan... perus jokapäiväinen keittiöduuni on jääny täl hetkel aika vähälle, mitä haluisin aina päästä tekee, tekee enemmän/ *this kind of really... basic day to day kitchen work has remained at this point rather limited, that I'd like to always get to do, do more of*
- viii. tottakai, osa, osa annoksist ja osa ideoist kehittyi pitkään vaan niinku omas päässä, et niit ei jaa kenenkään kanssa/ *of course, a part, a part of the dishes and a part of the ideas evolve for a long time just like in my own head, that they don't get shared with anyone*
- ix. käytän yhen päivän tääl, tääl ravintolas semmoseen... mietiskelyduuniin, et pyörii tos pyörii tos keittiös eikä oikeesti tee mitään, vaan vaa vähän fiilistelee ja pyörii noit raaka-aineit/ *I take one day here, here in the restaurant for this kind of... thinking work, that I roam around there in the kitchen and I don't really do anything, I just vibe a bit and play with the raw ingredients*
- x. käy tuol meiän kellaris fiilistelee niit säilöttyi, säilöttyi juttui, sielt voi sit löytyy joku uus pikku, pikkuidea siihen annokseen / *go into our basement to vibe with the preserved, preserved things, from there you might then find some new little, little idea for that dish*
- xi. ei siihen oo mitään semmost, ei mul oo mitään, mitään tiettyä prosessii miten se menee/ *there isn't any like, I don't have any, any distinct process for how it goes*
- xii. sit mä alan miettii miten pitkälle mä niist pystyy hyödyntää se koko raaka-aine, et se on, se on niinku se perusta/ *then I start to think how far from them can I utilize the whole raw ingredient, so that's, that's like the base*
- xiii. ei siihen oo niinku yhtä vaihtoehtoa./ *there's no like one set alternative for it*
- xiv. tottakai, se maku, maku on aina se... se niinkun... pääjuttu/ *of course, the flavor, flavor is always the... the like... main thing*

f. Creativity/Ownership

- i. et, niinku mainitsin nii et jokunen, jokunen näit Helsingin paikkoi... tullu pyörittty läpi ja, nyt tuntuu silt et alkaa löytää sitä omaa... omaa tyylit/ *so, like I mentioned so like a couple, a couple of these Helsinki places... I've gotten to know and, now it feels like that I'm starting to find that own... own style*
- ii. nyt alkaa löytyy se oma, oma tyylit et kotimaisii raaka-aineita mut, ei haluu linjautuu täysin, täysin sata prossaa suomi-ravintolaks, tai, tai suomiraaka-aineravintolaks tai näin, et.../ *now I'm starting to find that own, own style that domestic raw ingredients but, I don't want to align myself fully, fully as a one hundred percent Finland restaurant, or, or Finnish raw ingredient restaurant or such, so...*
- iii. alkaa niinku... olee tavallaan sitä taitoo, öö, no lukee tai miettii omaa, omaa itseään/ *I'm starting to like... have in a way that ability, uh, well to read or think of my own, my own self*
- iv. minkäläist ruokaa mä tein sillon pari kolme vuotta sitten, jos piti tehdä joku privadinneri tai, tai ihan mitä vaan, et sillon oli tosi paljon vaikutteita aina siitä, siitä ravintolasta missä oli töissä/ *the kind of food I did then two three years ago, if I had to do some private dinner or, or anything at all, like then there was a lot of influences always from the, from the restaurant that I was working in*
- v. ne ravintolat oli aina semmosii mis mä oikeesti halusin olla töissä, et ne oli, oli samalla sillä hetkellä mun, mun niinku sitä tyyliisuuntaa/ *those restaurants were always the types where I really wanted to be working in, so they were, were also at that moment my, of my like stylistic direction*
- vi. kesti se pari vuotta oikeestaan, ää, mä olin itse asias ite 2016 loppuvuodest meil oli se pop-uppi, nii sillon huomasi, siit oli puoltoist uotta kun mä olin Askist lähteny, niin, niin tota.../ *it took that couple of years actually, uh, I was actually personally in late 2016 we had the pop-up, so then I noticed, it had been a year and a half since I had left Ask, so, so uh...*
- vii. alko olee oikeesti täysin semmost oman, oman tyylist ruokaa, et siin, siin kestää jonkun aikaa se, se prosessi tavallaan, päästä niist niinku muitten tyyliisuunnist irti, mitkä tavallaan muokkaa sitä, mihin, mihin mun tyyliisuunta on mennyt/ *started really being entirely this kind of own, own type of food, so it, it takes some time the, the process in a way, to get away from like the stylistic directions of others, which in a way modifies that, which, which my stylistic direction has gone*
- viii. välit fiilistelee, käytetään paljon, paljon kasviksii tai pitkälti kasvispohjaista toi menu, niin... niin välit tulee semmosii fiiliks et vitsit ois siistii tehdä semmost rehellist, rehellist liharuokaa tai käyttää ankanmaksaa/ *sometimes I vibe with, we use a lot, a lot of vegetables or the menu's largely vegetable based, so... so sometimes I get these feelings that dang it'd be cool to do this kind of honest, honest meaty food or use duck liver*
- ix. ei tavallaan oo mun... niinkun mun tyyli ollenkaan, ja se ei oo, se ei oo mitä mä päivittäin haluan tehdä varsinkaan mun, mun nimel omas ravintolas/ *it's sort of not my... like my style at all, and it isn't, it isn't what I want to do every day especially with my, with my name in my own restaurant*
- x. mut sit taas, välit tulee niit päivii et vitsit ois, ois tavallaan hasuka/ *but then again, sometimes I get those days that damn it'd, it'd sort of be fun*
- xi. en mä niit ideoita koskaan pois heitä, et jos oikeesti on joku superhyvä idea, niin se voi olla et... et puolen vuoden pääst se voi ihan hyvin... sopii tähän, tähän tyyliin mitä mä sit taas sil hetkel

tehtäis täs ravintolas/ I don't ever throw away those ideas, like if really there's some super good idea, then it could be that... that in half a year it just might really... fit well to this, this style that I'll then at that moment be doing in this restaurant

xii. en yritä todellakaan kopioida! I'm definitely not trying to copy!

g. Creativity/Novelty

- i. tottakai monet ideat on jo tehty... ympäri maailmaa jossai, jossai muodossa/ of course many ideas have already been done... around the world in some, some form
- ii. kaikki makuyhdistelmät ja... ja, ja visuaaliset jutut mitä sä, mitä sä esivalmistelet tai, tai plataat niit annoksii sit valmiiksi, mut tottakai yrittää aina tehdä, tehdä jotai uutta/ all the flavor combinations and... and, and the visual things that you, that you, prep or, or plate those dishes as ready, but of course I try to always do, do something new
- iii. Välil tulee niit hauskoi, hauskoi yhteensattumii silleen et... luullaan et keksitään jotain super siistiä ja uutta/ Sometimes you get those fun, fun coincidences that... we think that we're coming up with something super cool and new
- iv. sit näkee, minä tai joku meist näkee jostai sosiaalisen median kautta et, et suomessa tai ulkomailla joku ravintola postaa ihan samaan tyyliin tehdyn tai samoist raaka-aineist tehdyn annoksen/ then you see, me or one of us sees somewhere through social media that, that in Finland or abroad some restaurant is posting some dish done in the completely same style or from the same raw ingredients
- v. sitä tapahtuu ihan vahingossakin, et, et se on vaan, varsinkin suomessa kun on jokunen näit ravintoloit tässä ympärillä ketkä käyttää pitkälti, öö, tätä samaa ideologiaa/ it even happens by accident, like, like it's just, especially in Finland when there's a few of these restaurant here around us who are using essentially, uh, this same ideology
- vi. ei koskaan oo kauheen montaa, et se lasketaan niinku... kymmenissä raaka-aineissa mitä on aina, per viikko tai per sesonki mitä sul on käytössä, et se on vähän väistämätöntä et tulee niit samoi kombinaatioit käytetty/ there's never that many, like it's counted like, in the tens of raw ingredients what's always, per week or per season what you've got to use, so it's a little inevitable that you'll get those same combinations being used

Observer Comment: For Chef 6, an interesting stimulant for creativity is necessity. A need to come up with something from whatever raw ingredients are left, or the pressure to have something done by a looming deadline - an experience he likens to assignments in school - are what he considers to be potent stimulants.

With regards to creative input, Chef 6 says he is, with hindsight, positively surprised by the amount of input he has been afforded throughout his career. And while his first opportunities were left unused due what he saw as a mismatch between the chances presented and the skills he possessed, he nonetheless quickly learned enough to be able to contribute more meaningfully during his competitive career. It was during this Bocuse period that was entrusted with and able to develop as much of the veggie section of the deliverables as he could.

Chef 6 also provides an interesting picture between the micro and macro levels of creativity in the kitchen, or how the focus of creativity shift depending on ones' position in the kitchen hierarchy. During his Bocuse period and later Ask and Chapter periods, Chef 6 found himself at a macro level, directing his creativity at the dishes (and restaurant) conceptually, whereas during the intermediary Välimäki period Chef 6 would be at a micro level, with conceptual creativity shifting to practical creativity. In essence, he would go from composer to performer, expressing his creativity within the parameters given to him.

As for the scope of his creativity, Chef 6 also recognizes his strengths and weaknesses. His strength, after nine years in the industry, lies within the hot section of the kitchen. It is there that he feels most at ease expressing himself creatively, and he acknowledges that other sections in the kitchen are areas which he leaves to those who he feels have greater applicable skills.

Inspirations come from a number of sources. Visually, both social media and to a lesser extent books may trigger a creative response, whereby seeing "some ideas or old sort of techniques, for example exactly from Japan's way, and then you start to think that how could these techniques be used on Finnish raw ingredients can they be applied" ^{2dii4} though it would seem like to be considered these need to come from a greater distance, with Chef 6 pointing to Australia or Asia.

Memories and activities may also act as creative triggers, with Chef 6 mentioning walks in the forest or childhood summers as sources of inspirations.

Chef 6 also draw inspiration from the things that populate the environment in which he works, both in terms of people and objects. For people, his team provides him with inspirations, prompts, and ideas, and when working for private clients, their preferences often shape his creativity.

As for objects, Chef 6 takes the examples of tableware. Surrounding himself with a number of different plates, he speaks of certain plates triggering an creativity, "this plate would be perfectly suited for some, some kind of thing that looks like this or just this super simple looking setup on that plate" ^{2div5} "then you start to think that okay, how could that be realized, what raw ingredient could you realize it from" ^{2div6}

Older ideas may also act as sources of inspiration. Some of these older ideas are dishes that remain on the menu and are constantly reimagined, while others are dishes that are brought back from the past after Chef 6 feels like has himself evolved as a chef. When older ideas do act as inspiration sources, they are do so because of their good base, which provides a framework to build a new version of that dish: one that reimagines and takes the dish forward on its journey while retaining its leitmotif.

However, the main source of creative inspirations for Chef 6 remains his raw ingredients. For him, the raw ingredient is most often the base from which he begins working, saying that "well the raw ingredients are the one that I really, really vibe with" ^{2dv7} Always thinking in terms of what is available, be it fresh or preserved, Chef 6 tries to think about the raw ingredient with increased layers of complexity.

His views on the ingredients he uses are that nothing can go to waste. Every part of the raw ingredient can and should be used, and the idea that some parts of an ingredient can be discarded rings as anathema to Chef 6: "if you peel a celeriac, then the celeriac peels are still just as good a raw ingredient as the celeriac, so what do we do with them" ^{2dvi11}. A raw ingredient provides a prompt for creativity, but "from it comes the by-product, which then gets used again, and it too gets used again" ^{2dvi14}, a philosophy that Chef 6 strives to instill in his team. By-products from other parts of the restaurant also end up in the kitchen, "it's the kind of raw ingredient that, that we in a way for free... get there into the kitchen and then it in a way slightly forces us... to come up with something from it" ^{2dvi16}

The nature of his seasonal ingredients also means that occasionally, ingredients will prompt creativity by simply no longer being available. Absence creates urgency, which in Chef 6 stirs creativity.

The man also enjoys surrounding himself with ingredients, speaking fondly of the restaurant's storage, filled with preserved and other raw ingredients. If he finds himself in need of a creative trigger, spending time in his pantry will often lead to creative epiphanies.

As for the generation of ideas themselves, it is for Chef 6 a grab bag of routes to an endless selection of destinations. As he himself explains, for any one inspiration source "there's no like one set alternative for it" ^{2exiii}. As for how he gets to his end, Chef 6 speaks of no set means: "there isn't any like, I don't have any, any distinct process for how it goes" ^{2exi}. It is a mixture of serendipitous thoughts that get transferred onto paper for later consideration, or the results of an active thought process in which he tries to think of thematically fitting ideas and mull over nascent concepts floating in his mind. The only constant remains the flavor: "of course, the flavor, flavor is always the... the like... main thing" ^{2exiv}

Each idea, however, ultimately needs to reflect its maker in style, and being seen as a copycat carries heavy negative connotations. Ideas can get rejected if they do not match one's own style, like in Chef 6's case using duck liver or having a meat-heavy menu, which while he would find fun, he explains that "it's sort of not my... like my style at all, and it isn't, it isn't what I want to do every day especially with my, with my name in my own restaurant" ^{2fix}

One's own style also needs freedom to develop. As Chef 6 sees it, it can be built up while working for others, but it may only truly flourish once a sufficient amount of time - in his case 18 months - has passed since leaving another chef's employment, due to the presence of said other chef's thought process.

As for novelty, Chef 6 does not stress about whether an idea is something the world has never seen. "Of course many ideas have already been done... around the world in some, some form" ^{29j}, explaining that while everything may have been done at some level somewhere, there is still room for doing things in one's own way, thus creating a novelty aspect to it.

Another reason why he feels no pressures with regards to novelty, especially in Finland, is that "there's never that many, like it's counted like, in the tens of raw ingredients what's always, per week or per season what you've got to use, so it's a little inevitable that you'll get those same combinations being used" ^{29vi}. If a peer has come up with a similar combination elsewhere, it is merely the kind of accident that is bound to happen when working with the limited palette that is seasonal Finnish produce.

3. Innovation

a. Innovation/Collaboration

- i. suurin osa on niinkun... 20-25 ikähaarukkaa, ja... ja tota, öö, kaikil on hauskasti erilainen, erilainen tausta ja erilainen tyyli tehdä/ most are like... of that 20-25 age bracket, and... and uh, uhhh, everyone has an interestingly different, different background and different style of doing thing
- ii. Sit kun sen yhdistää, yhdistää siihen... mun visioihin ja sieltä tulee aika hauskasti monest eri, eri... eri, tavallaan suunnalta niitä ideoita ja, ja... ja näin./ Then when you combine that, combine that with... my, my visions and there often comes pretty interestingly from different, different... different, sort of directions these ideas and, and... and so on
- iii. mä tavallaan yritän vaan pitää semmoset... sivulinjat siellä niinku paikallaan, raamit, raamit pystyssä/ I sort of try to just keep these... outlines there like in place, these boundaries, these boundaries up
- iv. tykkään siitä et tulee paljon ideoita, niinku koko tiimiltä, et se on kans, no just sitä mitä sanoin, et vähän... nuorta ja uutta, uutta meininkii, et, et oon tottakai head chef nimikkeellä, mut ei todellakaan oo... pelkästään mun/ I like that there's a lot of ideas coming, like from the whole team, like it's also, well just what I said, that a little... young and new, new ways, so, so I'm of course titled head chef, but it's definitely not... solely mine
- v. se on niinku tiimi, tiimi mikä sitä tekee/ it's like a team, a team that's making it
- vi. et mul on nyt kaheksan... kaheksan kokkiä tuol mun lisäksi töissä, niin eihän se oo mitenkään mahdollista et se on täysin mun kädenjälki tai mun ruoka/ like I've now got eight... eight cooks there working in addition to myself, so there's no way possible that it's entirely my handiwork or my food
- vii. pääsääntöisesti ne on nää... ketkä siel keittiössä oikeesti tekee sitä safkaa, nii, en oo minä/ mainly it's these ones... who're there in the kitchen really doing that the food, so, it's not me
- viii. annan heille niinku paljon vapauksii kehittää sitä... ruokaa, ja, antaa omii mielipiteitä siitä, et tottakai seison kaiken sen takana, mut se on... koko tiimi, tiimi siin mukana/ I give them like a lot of freedom to develop the... food, and, give their own opinions on it, like of course I stand behind all of it, but it's... the whole team, team that's there
- ix. (kuitenkin at the end of the day se loppupäätös on kuitenkin sulla?) Juuri näin/ (still at the end of the day the final say is still yours?) Exactly so.
- x. kaikki iltaserviisit tos ravintolan puolel oon siel keittiösärsinkin, niin sillan aina ku vähän illan jälkee istuu alas tai, tai keittiöä siivoillaan niin siinä pystyy, pystyy sit just jakaa ton tiimin kans noit ideoit/ all the evening services there on the restaurant side I'm there in the kitchen especially, so then always when a bit after the evening you sit down or, or as we're cleaning the kitchen so there you can, you can then just share those ideas with the team
- xi. Et no mul on pyöriny hetken päässä tää ja tää raaka-aine ja sit antaa siitäkin semmosii pienii, semmosii porkkanoita tohon tiimille, et miten nää kaks raaka-ainetta, ja sit sieltä samantien tulee

joku idea et no hei mul oli tämmönen idea/ So well I've had this and this raw ingredient going around in my head for a bit, and from that you give these little, these carrots there to the team, like how would these two raw ingredients, and then there immediately comes some idea that well hey I had this kind of idea

- xii. Se on, se on vähän kumpaakin/ it's, it's a little bit of both
- xiii. Kyl mä enemmän, enemmän mä tavallaan tykkään siitä, tai, sillee tykkää, mut sil saa hauskat fiilikset et yhdessä, yhdessä oikeesti kehrittelee niitä/ Yeah I rather, rather sort of like it more, or, well like it, but with it you get these fun vibes that together, together you're really developing them
- xiv. se on ehkä kans siisteint just, et jos sä oot pitkään, pitkään miettiny jotain omassa päässä et se ei just ihan kumminkaan toimi, et se ei nyt, jotain, jotain siit puuttuu/ it's also probably the coolest when, like you've long, long thought about something in your head like it's just not quite working, like it's not, something, something is missing from it
- xv. sit sä alat jakaa sitä, tossa ton keittiö, keittiötiin kanssa, niin se voi olla et sielt tulee heti niinku minuutin pääst et, no, mitä, mitäs jos sen tekiskin näin?/ then you start sharing it, there with the kitchen, kitchen team, so it might be that right away after a couple of minutes there comes that, well, how, how about if we did it like this?
- xvi. siit välil tulee vähän semmonen niinku, tyhmä olo, mut sit taas tulee semmonen niinku, hyvä fiilis siit, et, et vitsit oikeesti, et, tälleehän tää niinku menee/ then occasionally you sort of get this kind of like, stupid feeling, but then you get this like, good feeling from it, that, that dang though, like, this is how it's meant to go
- xvii. (se [kollaboraatio] on niinku semmonen mielen jumituksen vapauttaja?) Joo, kyllä, kyllä./ (it [the collaboration] is like this kind of mental block remover?) Yeah, yes, yes
- xviii. mun mielest hauska sit tuolta noin, työntekijöitten puolelt, et heil on just paljon näit ideoit mitkä on silleen... puolvalmiita, et he tulee mulle sillee et, no, mä oon miettiny tämmöst ja tämmöst, ja.../ I think that it's fun from that there, uh, employee side, that they've got a lot of these ideas which are like... half done, so they come to me like so, well, I've thought about this and this, and...
- xix. sit mä sanon et okei no kuulostaa hyvältä, et lähetään tekee. Tilaa huomiselle raaka-aineita ja sit sielt tulee kanssa se kollaboratiivinen meininki, et yhes, yhdessä sit, tavallaan finalisoidaan/ then I say that okay well sounds good, like let's go do it. Order the raw ingredients for tomorrow and then from there also comes the collaborative stuff, that together, together then, in a way we finalize
- xx. se vaatii paljon multa tällä hetkellä myöskin, eli tota, mikä sit taas on juuri niin et sit se vaatii mun keittiöimilt tosi paljon, et mä en pysty ole siellä se, se yks kuka päättää kaiken/ it's demanding a lot more from me right now, so uh, which is then exactly so that it requires a lot from my kitchen team, like I can't be the one there, the one who decides everything

b. Innovation/Motivation

- i. jossain annoksissa se on se paras motivaattori kans, et ei vaan on enää niitä raaka-aineita siihen annokseen mikä on ollut listalle, et se on niinku pakko vaihtaa, ja se on pakko vaihtaa tähän iltaan mennessä/ in some dishes it's the best motivator too, that there's just no more raw ingredients for that dish that's been on the menu, that it's been like necessary to change, and it needs to change by this evening
- ii. tavallaan vaikeuttaa sitä annosten, uusien annosten suunnittelemista, mut se on taas mun mielest erittäin hyvä juttu, et se vähän puskee siihen... innovatiivisuuteen/ in a way it complicates the dish, new dish designing, but then it's in my mind a really good thing, that it sort of pushes to the... innovativeness
- iii. mä haluun niinku kehittyä täs koko ajan, koko ajan eteenpäinkin, et eikä mul oo mitään semmost yhtä, tietty... maalii mihin päin mä haluun tota kehittää/ I want to like improve here all the time, all the time forwards, so also don't have any sort of single, specific... goal towards which I want to develop that
- iv. Et niinku sekun tuli... tuli jo selväks et ollaan... (Nuorii kehittyvää?) Nii! Et ollaan, ollaan nuorii, et, et kasvataan täs koko ajan eteenpäin ja opitaan uutta koko elämästä/ So like that came too... came pretty clearly that we're... (Young and developing?) Right! That we're, we're young, that, that we're growing here all the time upwards and we're learning new things about all of life
- v. et tän pitäis pysyy tämmösenä mitä tää nyt tällä hetkellä on, et siinäähän ei oo mitään järkeä, et se vie kaiken, kaiken hauskuuden tästä pois/ so this should stay the same as it is right now, like well there's no sense in that, like that takes all, all the fun out of this
- vi. pitää kehittyä siihen suuntaan mihin, tavallaan, sillä, sillä hetkellä tuntuu hyvältä/ you need to develop in the direction where, in a way, at that, at that moment if feels good
- vii. kasviksii käytetään, juureksii, mitkä ei oo just niit hienoi, hienoi raaka-aineit, et täl hetkel just menussa on, on, juuriselleri ja porkkana/ we use vegetables, root vegetables, which just aren't these fine, fine raw ingredients, like at this point on the menu there's there's, celeriac and carrot
- viii. se on osa sitä, sitä kehitysprosessia et miten sä saat/ it's part of that, that developmental process that how you get
- ix. ja se on mun mielest se kaikist, tai yks hienoimmist jutuist siinä... uuden annoksen kehittämises/ and it's in my mind the most, or one of the coolest things there... in new dish development
- x. sä saa jostai raaka-aineest mikä ei oo, ei oo periaattees mitään... normaaleille, tai sanotaan normaaleille... ihmisille tai asiakkaille, ja sä saat niist kehitetty jotai, jotai semmost mikä, mulle itelle ja niinku tiimille onkin silleen et wau/ you get from some raw ingredient which isn't, isn't in principle anything... for normal, or let's say normal... people or customers, and from those you get developed something, something kind of which, for me and like to the team ends up being like wow
- xi. tää oikeesti toimii ja on tosi supersiisti raaka-aine/this really works and is a really super cool raw ingredient

- xii. ja sama efekti saa sit viel asiakkailt et, et miten te ootte saanu juurisellerist tehtyy, tehtyy jotai tämmöst/ **and the same effect you then get from the customers that, that how have you from celeriac made, made something like this**
- xiii. Siihen on ehkä yks, yks semmonen minkä ite on ymmärtänyt, jo, jokunen vuosi sitten/ **There's maybe one, one of these that I've personally understood already, some years ago**
- xiv. ja, ja, nyt se alkaa, tos koko tiimin, tiimin kanssa tai he alkaa kans ymmärtää sen hyvin.../ **and, and, now it's starting, in that whole team, with the team or they're starting to also understand that well**
- xv. että, niit kasviksii tai jokaist, jokasit raaka-ainetta pitää kohdella ihan samalla lailla, olisi se sit se juuriselleri tai... tai se merirapu sielt Fäärsaarilt/ **that, those vegetables or each, each raw ingredient needs to be treated just the same, whether it's a celeriac or... or that crab from the Faroes**
- xvi. et, et jos sä vaan kohtelet sitä, niinku hienosti, ja kunnioitat sitä raaka-ainetta/ **so, so if you just treat it, like nicely, and respect the raw ingredient**
- xvii. esim just juuriselleri jos sä, jos sä kohtelet sitä samalla lailla ku lihaa, mihin aika usein johonkin eri, eri lihoihin, siin on monta, monta eri työvaihetta ja monta eri prosessii ennen kun se on siin lautasel siin superhyväs muodossa/ **for example that celeriac if you, if you treat it in the same way as meat, where often some different, different meat, there's many, many different steps and many different processes before it's there on the plate in that super nice form**
- xviii. jos sä käytät sen saman ajan siihen kasvikseen, niin sä saat tehtyy siit kans jotai super... erilaista/ **if you use the same amount of time on the vegetable, then from it you'll then also get something super... different**
- xix. tavallaan et ku se on aika vääristynyt ollut, ollut se... keittiö, tai koko ruokakulttuurin kuva just siinä et, ksavikset on aina vaa ollu jotai lisukkeita ja, niit pystyy vaa, vaa paahtaa tai keittää ja ne vaan maistuu niilt kasviksilt/ **in a way so cause it's been pretty muddled the, the kitchen, or the whole culinary cultures image exactly of what, vegetable have always been some sides and, you could just, just fry them or boil them and they just taste of those vegetables**
- xx. mut jos siihen oikeesti laittaa effortii, nii niit saa kyl tehtyy ihan mitä vaan/ **but if you really put effort into it, then from them you can make anything at all**
- xxi. ehkä just se täl hetkel on, on kaikist pinnalla se, että, et hakee sitä innovatiivisuutta sieltä sen... sen kautta et... käyttää ne raaka-aineet... mahdollisimman pitkälle/ **maybe just right now it's, it's most on the surface that, like, you're like looking for that innovativeness there from... from that way that... you're using those raw ingredients... as much as possible**
- xxii. meil on täl hetkel semmosii, semmosii annoksii menussa mihin, mihin käytetään se sama raaka-aine moneen kertaan just, et siin ei oo sitä, siit tulee... hävikkiä/ **we've currently got these, these dishes on the menu where, where we use the same raw ingredient many times over just, that there's none of that, it doesn't generate... waste**
- xxiii. se on mun mielest semmonen uus... innovatiivisuuden lähde/ **it is in my mind this kind of new... source of innovativeness**
- xxiv. ei tarvii aina tilata ja, ja hakee vaa uusii raaka-aineit, tiloilta ja... ja tukuista et saa tehtyy uusii annoksii, vaan saadaan niit raaka-aineit hyödynnetty pidemmälle/ **you don't need to always order and, and just get new raw ingredients, from the farms and... and wholesalers so that you can make new dishes, rather we get those raw ingredients utilized further**
- c. Innovation/Pace**
- i. Tottakai siin pitää pitää ne raamit siellä, et se ei voi olla sellast liian poukoilevaa. Liian nopeesti. Et semmonen monen vuoden kehityskaari/ **Of course you need to keep those boundaries there, like it can't be this kind of too abrupt. Too quickly. Like this multi-year development arc**
- ii. se menu ei, ei, ei vaihu kerralla kokonaan, vaan sielt vaihtuu just tälle seongeittain, raaka-aineittain... no mel... melkein joka viikko mä sanoisin et aina yks... yks viiva jopa kolme annosta viikossa vaihtuu/ **the menu doesn't, doesn't, doesn't change at once, rather there's changes like by season, by raw ingredient... well we've... almost every week I'd say that always one... one to three dishes per week change**
- d. Innovation/Process**
- i. se on niinku, aika luontainen, tämmönen kaari/ **it's like, a pretty organic, this kind of arc**
- ii. Osa, osa ideoist ja annoksist mielellään pyörittää yksin, yksi mieles mut sit osa tulee sit sillee ihan, ihan livenä suur, suurilleen, et tota, saa jonkun idean tänään, ja se onkin sit huomen jo listalla/ **Some, some of the ideas and dishes I'd rather spin on my own, on my own in my mind but then some of them then come like completely, completely live esse, essentially, so uh, I get some kind of idea today, and then tomorrow it's already on the menu**
- iii. on kaikki ne, ne stepit mit menee aika normaalisti/ **there's all the, the steps that you get pretty normally**
- iv. Innovation/Process/Initial Idea Selection**
1. anto eka paperilla, paperille ideoita ja sit... käyti ne ideat Filipin kautta, ja sit sielt tuli joko, joko peukku ylöspäin tai alaspäin ja/ **I gave first on paper, on paper ideas and then... we went through those ideas with Filip, and then there came either, either thumbs up or down and**
2. jos on pari, pari ideoa samaan aikaan, niin tota... jos ne pään sisäl tai paperilla kuulostaa iha, ihan yhtä hyviltä, vielä, niin siin se menee justinsa siihen seuraavaan kehitysvaiheeseen/ **if there's a couple, couple of ideas at the same time, then uh... if in my head or on paper they sound like, like equally good, at this point, then it goes precisely to the next developmental phase**
- v. Innovation/Process/Testing**
1. Filip alko... tota... alko luottaa ja anto niinku valtuuksia, et no just sillee noihin lounas, lounasmenuis ja noihin mitkä oli viikottain vaihtuvii, nii niis, niissä oli hauskaa et niis pääs kokeilee/ **Filip started... uh... started to trust me and gave like the authority, well**

- like so that those lunch, lunch menus and those that changed weekly, so with them, with them it was fun that you could try with them
2. oli yleensä just silleen et siihen sait site ite tehdä kaikki ja tehdä testiannokset Filipille / it was usually so that like you had to then personally make everything and make the test dishes for Filip
 3. aloitetaan oikeesti vaan samaan aikaan kehittää, ja, ja testailee niit annoksii keittiössä/ we start to really just develop them at the same time, and, and test those dishes in the kitchen
 4. **Internal**
 - a. välil vaa niinku, jos, liikaa, liikaa jää miettii ja junnaa sitä, niin se ei oo niinku se ratkasu/ sometimes like, if, too much, too much is spent thinking about and crunching it, well that's not like the solution for it
 - b. yleensä teen et jos mul on joku... joku annos tai joku, joku idea sillee puolvalmis ja se ei niinku enää päässä miettimäl mee eteenpäin/ usually I do that if I have some... some dish or some, some idea like half done and it won't go forwards anymore in my head
 - c. mut... kyl sitä makuukin on tavallaan... yllättävän helppo/ but... it is pretty easy with the flavors sort of... surprisingly easy
 - d. nykypäivänä on oppinu silleen mielessä, pyörittelee niit makuyhdistelmiä, et tavallaan ennen kun niit jopa testaa fyysisesti nii.. Sä pystyt niit makuyhdistelmii päässä... päässä jo fiilistelee jo aika pitkään/ these days I've learned in a way in my mind, to play around with the flavor combinations, so like in a way before you even test them physically well... you can with those flavor combinations in you head... in your head vibe with them pretty far down the line
 - e. sä tavallaan tiedät... aika monest raaka-aineest et miltä ne tulee, miltä ne tulee maistuu ennen kun niit oikeesti maistaa/ you sort of know... with quite a few raw ingredients like what are they, what are they going to taste like before you really taste them
 5. **External**
 - a. niin just se oikeesti tulee tänne joku, joku aamu tai joku sunnuntai viel yksin kun on, on rauhallista ja tilaa tos keittiössä/ so just that you really come here some, some morning or some Sunday and on your own when it's, it's calm and there's space there in the kitchen
 - b. niin teen vaan ne pari juttuu mitä mul siin ideast on valmiina ja sit ku pääsee oikeesti tekee ees ne pari juttuu niin sit alkaa pystyy pää avautuu, et no, nythän se luonnollisesti menee näinpäin eteenpäin, ja sit saa taas ne pari ideaa/ so I do just the couple of things that I've got ready in that idea and then when you get to really make even the couple of things then you can start to open your head, that well, now it naturally goes forward like this, and then from that you again get the couple of ideas
 - c. välillä se tulee ihan silleen, et siin, teke, tekemälläkin vauhdissa/ sometimes it just comes together like that, that in, whi, while making it
 - d. sit siihen fyysiseen testailuun/ then to the physical testing
 - e. se testailukin voi olla sitä et se on pari annosta mitä- ollaan kuukauden verran hiottu yhtä jälkkäriä, ja nyt se viime viikolla sit taas, muutti muotoo aika paljon, et ei, ei tää nyt vaa tuu toimii, et, et muutetaan se/ the tasting can be that there's the couple of dishes that- for a month we've been polishing this one dessert, and it now last week it again, changed itse shape quite a bit, like no, no this just not going to work, so, so let's change it
 - f. periaattees se... samat raaka-aineet, samoi makuja, mut me otetaan se... presentaatio ja se pohja siin annokses/ essentially it... the same raw ingredients, the same flavors, but we're taking the... presentation and the base in that dish
 - vi. **Innovation/Process/Secondary Idea Selection**
 1. Ja... ja tota aika usein siit sit löytyy joko... joko silleen toinen, toinen menee suoraan listalle, ja toinen on silleen et tää on super hyvä annos, mut me ei tavallaan tarvita tätä nyt tällä hetkellä tähän/ And... and uh pretty often from it you'll find either... either in a way the other, other goes straight to the list, and the other is just that this is a super good dish, but we don't sort of need this right now for this
 2. pidetään, pidetään se mielessä ja kirjoitetaan se, kirjoitetaan se ylös, ja... ja katotaan kuukauden päästä taas, taas uudestaan jos sille ois tavallaan menussa oma paikka sit sen jälkeen löytyny/ we'll keep it, we'll keep it in mind and we'll write it, write it down, and... and let's see in a month then, then again if we'd have found a sort of spot for it in the menu
 3. välillä on aina silleen, no, ää kaks annosta on oikeesti ihan super hyvii, et nyt on mahollisuutta vaihtaa nää kaks annosta menusta samaan aikaan/ and then sometimes it's like, well, uhh two dishes are actually really super good, like now there's a chance to change these two dishes off the menu at the same time
 4. jossain vaihees pitää vaan myöntää et tää ei nyt, ainakan nyt täl hetkel toimi/ at some point you just have to admit that this just isn't, at least now at this moment it isn't working
 5. saadaan joku hyvä idea ja viedään se aika loppuunki, mut sit sillee et ei perkele, tää on vähän liian tehty/ we get this good idea and take it almost to the end, but then like that aw hell, this is a little overdone
 - vii. **Innovation/Process/Refining**

1. ja, ja sit siitä, välillä, välillä niistä lounasannoksista lähti kehittyä iha siihen iltamenuusenkin annoksiin/ **and, and then from it, sometimes, sometimes those lunch dishes went off to evolve into evening menu dishes**
- viii. Innovation/Process/Delivery**
1. sit se oli seuraavan viikon... tota, lounas, menussa./ **then it was on the next week's... uh, lunch, menu**
- ix. Innovation/Process/Learning**
1. (normaali keittiötyö on tärkeää siihen et sä jatkat sitä sun kehittämistä kokkina?) On./ **(normal kitchen work is important for you to continue that development as a cook?) It is.**
 2. mun mielestä tosi tärkeää, ja se et on, on lähellä, mahdollisimman lähellä tota... *PHONE RINGS* Niin, et on mahdollisimman lähellä sitä keittiötä, ja, ja niit raaka-aineit/ **I think it's very important, and that you're, you're close, as close as possible uh... *PHONE RINGS* Right, that you're as close as possible to the kitchen, and, and the raw ingredients**
 3. jos sä vaan oot, vaan istut ja, ja et oikeesti oo siel keittiössä, niin tois vaikee alkaa niit raaka-aineit oikeesti, tai niit annoksii... viemään eteenpäin/ **if you're just, just sitting and, and you're not really there in the kitchen, well it's pretty hard to start to really with those raw ingredients, or those dishes... to take them forward**
 4. kyl se vaatii sitä... mun, mun päässä ainakin, et on, on tosi lähel niit raaka-aineit ja keittiössä/ **yeah it does require that... in, in my head at least, that you're, you're really close to the raw ingredients and the kitchen**
 5. (Ja siis se kehittyä niinku kokemuksen myötä?) Mm. Tottakai, kyllä, kyllä/ **(And it progresses like with experience?) Mm. Of course, yes, yes**

Observer Comment: *Chef 6 sees collaboration as a vital part of the innovation process, and he speaks at great lengths on the subject. Without the proper people around him, developing innovations becomes a far more arduous task than it should. Indeed, he is clear that he does not view it as possible to ever claim full ownership over the product that is served in his restaurant: "like I've now got eight... eight cooks there working in addition to myself, so there's no way possible that it's entirely my handiwork or my food" 3avi, nor can he, in his present role as restaurateur, due to his other responsibilities which "[are] demanding a lot more from me right now, so uh, which is then exactly so that it requires a lot from my kitchen team, like I can't be the one there, the one who decides everything" 3axx "it's like a team, a team that's making it" 3av*

It is in this vein that he speaks of this team, innovation with it and his role in this process. The brigade is young and diverse, and its members have different approaches and viewpoints when it comes to cooking. Chef 6 views his role as their leader as one who sets out the vision for the restaurant and delineates the boundaries within which his cooks can freely operate in. "I give them like a lot of freedom to develop the... food, and, give their own opinions on it, like of course I stand behind all of it, but it's... the whole team, team that's there" 3aviii

The result is exactly what Chef 6 seems to want: "I like that there's a lot of ideas coming, like from the whole team, like it's also, well just what I said, that a little... young and new, new ways, so, so I'm of course titled head chef, but it's definitely not... solely mine" 3aiv. When his cooks present him with ideas, often half-baked, Chef 6 listens to them, "then I say that okay well sounds good, like let's go do it. Order the raw ingredients for tomorrow and then from there also comes the collaborative stuff, that together, together then, in a way we finalize".

Collaborating on finalizing also works the other way. "it's also probably the coolest when, like you've long, long thought about something in your head like it's just not quite working, like it's not, something, something is missing from it" 3axiv "then you start sharing it, there with the kitchen, kitchen team, so it might be that right away after a couple of minutes there comes that, well, how, how about if we did it like this?" 3axv "then occasionally you sort of get this kind of like, stupid feeling, but then you get this like, good feeling from it, that, that dang though, like, this is how it's meant to go" 3axvi

"(it [the collaboration] is like this kind of mental block remover?) Yeah, yes, yes" 3axvii

As for why innovation happens, Chef 6 cites a few reasons. The first is one that runs throughout Chef 6's interview, and it is necessity. Ingredients run out, circumstances change, and new products are needed quickly.

Another is personal development. Innovation is a way to further one's own self, and to not work on new products and ideas in a way that feels "right" kills the enjoyment: "so this should stay the same as it is right now, like well there's no sense in that, like that takes all, all the fun out of this". 3bv "you need to develop in the direction where, in a way, at that, at that moment if feels good" 3bvi

But Chef 6's main motivation seems to be at the true root of innovation studies: to get the relevant stakeholders to accept a new way of thinking about the product. Chef 6 wants both his kitchen team and the customers he is serving to see food, and especially vegetable in a new way, understanding that all raw ingredients are worthy, and that there are no worse raw ingredients, "that, those vegetables or each, each raw ingredient needs to be treated just the same, whether it's a celeriac or... or that crab from the Faroes" 3bxv "for example that celeriac if you, if you treat it in the same way as meat, where often some different, different meat, there's many, many different steps and many different processes before it's there on the plate in that super nice form" 3bxvii "if you use the same amount of time on the vegetable, then from it you'll then also get something super... different" 3bxviii

His goal, then, is that "you get from some raw ingredient which isn't, isn't in principle anything... for normal, or let's say normal... people or customers, and from those you get developed something, something kind of which, for me and like to the team ends up being like wow" 3bx "this really works and is a really super cool raw ingredient" 3bxi and to use those ingredients as much as possible, rejecting the idea that anything might end up as waste.

"Maybe just right now it's, it's most on the surface that, like, you're like looking for that innovativeness there from... from that way that... you're using those raw ingredients... as much as possible" 3bxix

Nevertheless, as he sees it, innovation needs to be a constant, occurring gradually and continually, yet remain measured and incremental, with the biggest changes occurring on a multi-year arc.

As for the nitty gritty, Chef 6 recognizes that the development of an innovation from start to finish is a rather clear process. "it's like, a pretty organic, this kind of arc" 3di "there's all the, the steps that you get pretty normally" 3diii

At first, comes the selection of ideas to develop, which is the purview of the chef. Ideas that sound good enough, i.e. match whatever selection criteria Chef 6 may have at that moment, are chosen for actual development or testing.

Ideas first get tested internally in the chef's mind, where thanks to a built up library of tacit knowledge, he is able to determine in his head what a particular dish may taste like without actually preparing it. "these days I've learned in a way in my mind, to play around with the flavor combinations, so like in a way before you even test them physically well... you can with those flavor combinations in you head... in your head vibe with them pretty far down the line" 3dv4d "you sort of know... with quite a few raw ingredients like what are they, what are they going to taste like before you really taste them" 3dv4e

Once the internal testing is done, comes the external, where thoughts become physical, and the kitchen team tries to turn the thought into something deliverable. Physical testing also allows for the removal of mental blocks that may appear during internal testing, helping to get a better sense of the subject at hand and push it forwards towards completion. Physical testing can take weeks or months of intermittent work, or it may sometimes lead to an epiphany whereby in doing, the dish just comes together.

Eventually comes a moment of reckoning. After some amount of testing, the decision is made: is the dish good enough to be featured on the menu? Sometimes, the answer is no, and the team decides to cease testing and move on. Sometimes, the answer is yes, and the dish will then move on to the menu. Occasionally, a dish will fall into the middle ground, where the team decides that it is good, but it has no place on the menu at that time. When this happens, the idea gets sent to the bench to wait for the right chance to bring it on.

Further steps in the process are largely recalled from previous experiences working for others, where dishes that were tested out on a more informal lunch menu would, after performing well and being selected for the evening menu, get refined into a workable evening version and be launched there.

Lastly, learning from the process is highlighted as important. Through the innovation process, Chef 6 feels that he remains in contact with his subject matter, and every time becomes better in tune with it, allowing for better execution in the future.

Restaurant

e. Restaurant/Hierarchy

i. Restaurant/Hierarchy/Own Title

1. osaomistaja ja keittiömestari./ part owner and chef
2. Head chef/ Head chef
3. Kumminkin keittiömestarin nimikkeellä mut kun siit just mainistin et se on omistajana, et jos sä oot, omistaja, keittiömestari on kaks eri asiaa, et se, jos sä oot ihan super hyvä kokki, nii ei se tee sust hyvää... ravintoloitsijaa/ Nonetheless with the chef title but like I just mentioned that it's as owner, that if you're, owner, chef are two different things, so that, if you're a really super good cook, then it doesn't make of you a good... restaurateur
4. siihen, vaaditaan sit aika paljon muutaki, et se on just sillee mitä, mites sä tota, on, on paljon opettelemista mut mun mielestä me tehään sen kans hauskasti, hauskasti ja hyvin menny tähän asti/ it, requires then a lot more, that it's precisely how, how you uh, there's, there's a lot of learning but I think that we're doing it pretty nicely, nicely and it's gone well so far

ii. Restaurant/Hierarchy/Power Structure

1. ennen on ollut tosi kova se hierarkia, meninki keittiössä ja, ja ravintoloissa et on, on se keittiömestari ja se vastaa kaikesta ja kaikki, kaikki ideat ja kaikki annokset tulee suoraan... häneltä/ before there's been a really tough hierarchy, the going in the kitchen and, and in the restaurants that there's there's the chef and he's responsible for everything and all, all the ideas and all the dishes come straight... from him
2. mutta, maailma muuttuu, ja, ja keittiömaailma ja yritysmaailma muuttuu, et se on must, ainakin mun osalta just se suunta mihin mä haluan just mennä, et se on team efforti/ but, the world is changing, and, and the culinary world and the business world are changing, so that I think, at least on my part exactly the direction where I want it to go, that it's a team effort

iii. Restaurant/Hierarchy/Executive Control

1. et kyl mä niinku... tota, annan aika paljonkin vapauksii, ja... välillä... välillä just en... en jopa kommentoi/ so yeah like I... uh, give a lot of freedoms and... sometimes... sometimes I just don't... I might not even comment
2. Oon aika semmonen suht hiljanen, hiljanen jopa keittiömestarina, niin tota, ää, ne alkaa pikkuhiljaa oppii tyypit, tyypit tuol keittiön puolella et jos mä en sano mitään tai en vastaa mihinkään niin sillon kaikki on niinku hyvin/ I'm quite sort of rather quiet, quiet even for a chef, so uh, uhm, the folks they're starting to slowly learn, the folks there on the kitchen side that if I don't say anything or answer to anything then everything is like well
3. mutta tota... kyl mä sit myös älähdän tai sanon niille jos joku on sillee et mist mä en tykkää tai ei oo sil tyylil tehty mitä, miten mä en haluu/ but uh... I will cry out or say something to them if something is in a way that I don't like or isn't in the style that, that I don't want it to be in
4. paljon saa kehittää, tehdä omaa, ja antaa, antaa testeji mulla, kuha, kuha baan tota, se on niinku, siellä, siellä raameissa mis mä haluan sen pitää/ they can develop a lot, make their own, and give, give tests to me, as long, as long as uh, it is like, within, within the boundaries that I want to keep it in

5. se on mun mielest kaikist... kaikist tärkeint, ihan... ei pelkästään, ei pelkästään ravintola, ravintolamaailms mut niinku, yrittämisessä, joka, joka... alalla nykyään se, et sun pitää vaan löytää se oikee tiimi, et sä saat joka osa-alueelle jonkun vahvan/ **that is in my mind the most... the most important, just... not just, not just in the restaurant, in the restaurant world but like, in entrepreneurship, in every, in every sector these days that, that you need to just find the right team, that for each area you get someone strong**
6. eikä se et sä osaat tehdä ite kaiken täydellisesti, vaan et sun pitää haalii ne parhaat tyypit siihen tiimiin ketkä rakentaa sit sen.../ **and not that you know how to do everything perfectly yourself, rather that you need to get the best guys into your team who then built it...**

f. Restaurant/Style

- i. kaks eri puolta/ **two different sides**
- ii. samast keittiöst samojen kokkien valmistamaa ruokaa kumallakin puolella/ **on both sides food from the same kitchen prepared by the same cooks**
- iii. cocktailbaaripuolella rennompaa safkaa, yksittäisiä annoksii/ **on the cocktail bar side more relaxed food, single dishes**
- iv. Ja sit on, no, kai se pitää fine dining nimellä kutsua/ **and then there's, well, I guess it has to be called by the fine dining name**
- v. vaikka en, en, en siit sanois, tai... täs merkitykses kauheesti tykkääkkään tai perusta/ **even though I wouldn't, I wouldn't, I wouldn't say of it, or... in this sense I don't particularly like or subscribe**
- vi. sanotaanko näin et korkeeluokkasempaa, tolleen menu, menuutyliin tehty illallisravintolapuoli, semmonen 30-paikkaan/ **let's say that of a higher class, this kind of menu, menu style dinner restaurant side, this kind of 30-seater**
- vii. paljon kotimaisia raaka-aineit, mutta, vähän semmost hauskaa, hauskaa erilaist, ööö, meininkii/ **a lot of domestic raw ingredients, but, a bit of this kind of fun, fun different, uh, vibe**
- viii. (Onks se sit New Nordicii?) Joo, kyl se sinne sit niinku taas menee, et seki on taas semmone... laaja käsite, mut kyl se sitä, kyl sitä on/ **(Is it then New Nordic?) Yeah, it probably does go towards that then, like that's also again this... broad term, but yeah that's what, yeah that's what it is**
- ix. sen kautta tulee sit semmonen... erilainen... öö, rentous, aika, aika automaattisesti/ **that way comes then this kind of... different... uh, relaxedness, pretty, pretty naturally**
- x. semmosta niinku... hyvä mukaval otteella/ **this kind of like... with a good relaxed demeanor**
- xi. Meil on mun mielest tosi hyvä, hyvä meininki/ **I think we've all got a really good, good vibe**
- xii. ei mul mitään... mitään vastaust siihen et mitä, mitä me tääl tehään kolmen vuoden päästä periaatteessa/ **I don't have any... any answers to what, what we'll be doing here in three years basically**

g. Restaurant/Team

- i. tosi nuori, nuori tiimi, niinku me, myös... jo-johdossa, tai näin oletan, ollaan, ollaan nuorii, nuori tiimi, innovatiivist jengii,/ **really young, young team, like us, also... in the le-leadership, or so I assume, we're, we're young, a young team, innovative types**
- ii. jonkun verran nuorta... nuorta tyyppiä töissä, pari semmosta... kolmenkympin hujakoilla on, on nyt mukana/ **quite a bit of young... young guys working, a few kind of... around 30 thereabouts are, are now on board**
- iii. mut sitte tuol, tossa kylmäl puolel kummassakin kylmii alkuruokii ja varsinki tohon pastryyn noihin jälkiruokiin niin siel on pari semmost tosi vahvaa tyyppiä takana/ **but then there, at the cold section on both cold snacks and especially for that pasty to those dessert well there's a couple of these really strong types behind them**

Observer Comment: *Chapter, as described by Chef 6, is a multi-faceted establishment, consisting of a more casual bar side with more relaxed single dishes, and a restaurant side - which Chef 6 is loath to call fine dining though he acquiesces to the term eventually - which serves a more formal set menu for dinner. Both are catered to by the same kitchen team, and the philosophy remains the same throughout: high level cooking based on domestic raw ingredients, all executed in a playful manner.*

As a young chef, Chef 6 has different views regarding power and control in the kitchen than, as he feels, older chefs do. He is quick to recognize his status as chef and restaurateur and has no umm's and ahh's about it.

However, he quickly explains that he doesn't view his status as chef as meaning that he is the sole creative font from which ideas are drawn as with older chefs of a previous generation "but, the world is changing, and, and the culinary world and the business world are changing, so that I think, at least on my part exactly the direction where I want it to go, that it's a team effort" 4aii2

This step back and delegation is also explained by Chef 6 as necessary due to his role as restaurateur, which draws him towards tasks outside of the kitchen.

Therefore, instead of loudly and actively dictating his views and taking an involved controlling role, Chef 6 states that he "[is] quite sort of rather quiet, quiet even for a chef, so uh, uhm, the folks they're starting to slowly learn, the folks there on the kitchen side that if I don't say anything or answer to anything then everything is like well" 4aiii2 preferring to merely set stylistic boundaries for his team and let them operate freely within them. Only when things cross a line, will he exercise his executive control.

The laissez-faire attitude that Chef 6 takes with his team is largely due to his view that he cannot himself be the best at everything, and that as a leader he must instead surround himself with capable people who can deliver at the level he requires where he himself does not have the necessary skills to do so.

He also feels comfortable doing this, because he sees his team as a group of young, innovative professionals with a passion for their craft and a wish to constantly take things further.

Chef 7
4. Career

- a. **Career/Duration**
 - i. Kaheksan vuotta/ **eight years**
 - ii. (paljonko sul oli ikää täs vaihees?) 25/ (how old were you at this point?) 25
- b. **Career/Enjoyment**
 - i. työura johti Helsinkiin 2011/ **career led Helsinki in 2011**
- c. **Career/Previous Employers**
 - 1. Se on alkanu ihan tollasest, ekstrakokist/ **it's started just from this like, extra cook**
 - 2. mä oon ollu varmana tos Viikinkiravintola Haaraldis ihan ensimmäiseks/ **I've been probably at that Viking Restaurant Harald at first**
 - 3. Sielt harjoittelun kautta ekstrakokiks/ **From there through traineeship to extra cook**
 - 4. Helsingis meni sit... 2011-2015 alkuvuoteen/ **So I was in Helsinki... 2011-2015 the start of the year**
 - 5. ja sit meni sit kokist ravintola Olost kokista ja sit sieltä siirryin Emoon ja siel oli vuoromestarina/ **and then I went from a cook in restaurant olo as a cook and from there I transferred to Emo and there I was shift manager**
 - 6. Mä oon ollut Olo, Olo, Olossa ensin ja.../ **I've been Olo, Olo, at Olo first and...**
 - 7. mä kävin armeijan siin välis kun mä olin siellä, puolisentoistavuotta/ **I went to the army there in between when I was there, for a year and a half**
 - 8. Emossa suunnilleen saman verran/ **At Emo for around the same amount**
- d. **Career/Current Employer**
 - i. Tänne vuoromestariks, ja nyt mä oon ollu täs vuoden verran keittiömestarina. Täällä, Kaskiksessa/ **Here as shift manager, and now I've been here for a year as chef. Here, at Kaskis**
 - ii. Täält tuli kolme vuotta täyteen pari kuukautta sitten/ **Here I made it to three years a few months ago**
 - iii. Ravintola Kaskiksessa/ **At restaurant Kaskis**

Observer Comment: *The young Chef 7 does not speak much of his career, despite it already being eight years long.*

Succintly and to the point, and speaking only shortly about each step, he explains that his career started with him going to a well known restaurant in his hometown of Tampere as a trainee (and later an extra), then moving to Helsinki in search of better opportunities and finding them first in Olo, then in its sister restaurant Emo. Already used to moving in search of work, he would eventually take the rather surprising step of leaving Helsinki for Turku to work at Kaskis, Turku's premiere fine dining establishment.

A rare example of a chef with a limited number of restaurants on his CV, Chef 7 seems to be passionate and dedicated to the places where he decides to settle, and has been rewarded in every place he has worked at with promotions: full-time cook in Olo, shift manager and section leader in Emo, chef in Kaskis.

Being a chef is a rather recent development for Chef 7 as well, as the 25 year-old has only been in his position for one year.

5. Creativity

- a. **Creativity/History of Input**
 - i. Kyl... mä siel Emossa, Emo, Emost asti varmaan sillon sielt, sielt ku pääs, tai oli siin vähän niinku kallavuoromestari niin kyl siel pääs aika paljon jo, niinku, toteuttamaan/ **Yeah... I did there at Emo, Emo, starting from Emo then there, there when I got, or I was there a bit like the cold section shift manager so yeah there I got to quite a bit already, like, to execute**
 - ii. mitä enemmän mä aina saan näkemystä nii sitä yleensä... luovempii ideoita pystyy toteuttamaan. Mut kyl se sielt alko sielt Emost silloi et pääs niinku vaikuttamaan/ **the more I always build my vision then usually the more... creative are the ideas that I can produce. But yeah it began there from Emo then that I got to like have input**
- b. **Creativity/Dampeners**
 - i. kyl sitä koittaa aina ajatella ettei vie sitä hommaa niin villiks, et... kuitenkin, ku... ei kaikki asiakkaat oo mitään kokeiluluontoisii/ **Yeah you do try to always think so that I don't make the thing too wild, like... still, cause... not all customers are these experimenters**
 - ii. tai silleen et ne haluu tulla kokeilee jotai et se pysyis kuitenkin hallinnassa/ **or like that they want to come try something that it would still stay under control**
- c. **Creativity/Confidence**
 - i. Itsevarmuus on myöskin niinku, aina tosi epävarma sillon alkuun, niin siit sit se niinku itsevarmuut siihen et ehk sen kautta et ku, on maistatellu muilla ja sit ku saa niinku hyvää palautetta mitä täs vähän niinku tarvii/ **self confidence is also like, always really uncertain at the start, then from there then like self confidence towards it maybe that way that when, you've had others taste and then when you get that positive feedback what you sort of need here**
 - ii. ku sä saat monta kertaa huonoo palautetta niin sä vähän niinku, sit pitää vähän niinku nostaa itteensä/ **when you get many instances of bad feedback then you sort of like, then you need to sort of lift yourself up**
 - iii. sit ku saa hyvää palautetta ja ihmiset tykkää, työtoverit ku asiakkaatki, nii sun itsevarmuus ja sen sun oan ruuan suunnittelemisen suhteen ainakin kasvaa/ **then when you get good feedback and people are liking it, colleagues as well as customers, then your self-confidence and with regards to your own food design at least grows**
 - iv. itelläki et ollu tosi, oli tosi epävarma, niinku, aikoinaan ku teki niitä et onks täst nyt mihinkään/ **personally too like I've been really, I was really lacking in confidence, like, back in the day when I was making them like is this really worth anything**
 - v. Vieläkin nykyään on silleen joka kerta ku maistattaa et sellanen pieni epävarmuuden on et se on maistunu hyvält mut tykkääköhän kaikki tästä niinku, silleen/ **Even now I'm like that every time when I give tasters there's this kind of little uncertainty that it's tasted good but will everyone like this like, that way**

- vi. on liian itsekriittinen/ *I'm too self critical*
- d. Creativity/Scope**
- i. Koko keittiös, koko keittiös/ *In the whole kitchen, in the whole kitchen*
 - ii. Kyl mul ennen oli, mä oon ollu tosi... pastrytyyppinen kokki ennen, mut mä oon... aika paljon niinku, se johtu siit et mä tein sitä kaikist eniten, aikoinaan niinku tällain/ *Yeah before I had, I have been a really... pasty type cook before, but I have... quite a bit like, it comes from that I did that the most, back in the day like that*
 - iii. nyt se on jakautunu aika tasaisesti. Et mä oon tosi paljon, niinku iha omast halustakin tehny enemmän tota lämpimän puolen juttui/ *now it's divided up pretty evenly. So I've really, like of my own volition done a lot more of those warm section stuff*
 - iv. sitä halua niinku... olla ammattitaitoo useammalle osa-alueelle, täs näin, eikä vaan niinku keskitty johonkin/ *you want like... to have expertise for multiple sections, here like, and not just like focus on something*
 - v. Ehkä toi niinku, pastryssa sen verran et sitä on opiskellu niin paljon, ja nähny, niin sit siihen löytyy sit ehkä niinku... enemmän ajatusta, jos lähtee niinku haakee tekniikoiden kannalta/ *Maybe that like, been in the pastry so much that I've studied it so much, and seen it, so then I've maybe got more like... more thoughts, if you go and look at it from a technique stand point*
 - vi. kun ne on taas niin eri asia, ja kun se ei oo lämmint ku lämpimässä sä meet vähän niinku fiiliksen mukaan, varsinkin jos sä oot jossain [unintelligible] paistoo, soosijuttui, niin siin menee aika paljon fiiliksen mukaan/ *because then they're such different things, and when it's not warm because in the warm you go a bit like based on your feelings, especially if you're somewhere [unintelligible] frying, sauce stuff, then there it goes quite a bit based on the feeling*
 - vii. mut siihenki tarvii olla jotain perusteita/ *but that also needs you to have some basics*
 - viii. Tosi, tosi vaikee vastata sillee, et ku, kaikkes näkee koko ajan et tarvis vaa, niinku kehitty lisää ja lisää, tai imee niin paljon tietoo ku vaan lähtee/ *Really, really hard to answer like, so 'cause, in everyrthing, in everything I see all the time that I'd just need to, like to evolve more and more, or suck in as much information as I can*
- e. Creativity/Idea Sources**
- i. No, inspiraatiot lähtee, voi lähtee ihan niinku monistakin asioista/ *Well, inspirations start from, they can start from just like a multitude of things*
 - ii. se on tosi henkilökohtasta/ *It's very personal*
 - iii. yleensä se on tosi fiilispohjaist/ *Usually it's very feelings based*
 - iv. Yleensä aina joku idea silleen pohjalla mistä on heränny, että, on mietitty et okei listan vaihto on tulossa, tälleen näin, et mitä voitais käyttää/ *Usually there's always some idea at the base from which it's awoken, like, we've thought that okay the menu change is coming, like that, like what could we use*
 - v. Joku saattaa heitellä ajatuksii tai niin, sit meidän Eerik saattaa sanoo jotain mitä halua, niinku, niinku siitä, siitä se yleensä lähtee/ *Someone might throw out ideas and so on, or then our Eerik might say something that he'd want, like, like that's, that's where it usually starts off from*
- vi. Creativity/Idea Sources/Environment**
1. ja sit aina kun, mitkä lie... on se sit kevätsezonki tai ihan mikä vaa sezonki, nii aina ku sezonki rupee muuttumaan, tulee uutta, nii sit... sit niinku, rupee aina hinkumaan niit uusii aineit mitä eii oo nähny/ *and then always when, the what haves you... be it the spring season or any season at all, then always when the season starts to change, new things are coming, well then... then like, you start to always crave those new ingredients that you haven't seen*
 2. Etenkin meil tää talvi nyt on mitä on ku se et sä pyörität tota juurest katrasta ja käytät kaikki säilötyt tavarat loppuun täs maalishuhtikuun aikana niin kyl tota toukokuun... ja tota niinku kevät sadon aikaa alkaa odottamaan aika innolla/ *Especially for us this winter that is what it is when you're like rotating through that flock of root vegetables and you use up all of your preserves during March-April well that May... and that like spring crop time you start to wait for with great excitement*
- vii. Creativity/Idea Sources/Social Media**
1. ite mä en tykkää silleen, et se et jos mä nään vaik sosiaalis media, instagrameista jonkun, niin ei mul tuu heti semmonen et mä haluun tehdä niinku tommosen/ *personally I don't that like, like that if I see something like on social media, off Instagram, then I don't immediately get this kind that I was to like make one of those*
 2. Kyl mä siis, silleen mitä aina tulee päivittäises... tuolt vastaan, niin kyl aina siit jää mieleen yleensä et tota, wow, olipa siisti juttu/ *I mean I do like, so that what you always come in the day to day... across there, well yeah it does always make you think that like, wow, that was a cool thing*
 3. mun mielest kaikest siisteint on nähä jos näkee jotai videoit jostain ihan uusist tekniikoist tai silleen, et miten tota vois hyödyntää tai muuta/ *In my mind the coolest is seeing if you see some video of some completely new techniques or so on, that how could I utilize that or stuff*
 4. kyllä sitä tulee sillee katottuu [sosiaalista mediaa] et saa ainakin niit tekniikoit/ *Yeah I do watch it [social media] so that I get at least those techniques*
 5. kyl niinku lukee ja seuraa paljon kaikkee, et näkee, näkee paljon uusii/ *like I do read and follow all kinds of things yeah, like I see, I see a lot of new ones*
- viii. Creativity/Idea Sources/Experiences**
1. Sit taas tosi paljon tulee semmosest ku on käynyt, ku on syöny jotai, tai maistanu jotai, nii jää jotenki niinku muistii se milt se maistu, ja sit... et miten tää vois olla?/ *And then a lot come from the that you've gone, when you've eaten something, or tasted something, then it sort of stays in your memory what it tasted like, and then... like how could this be?*

2. mä vietän tosi paljon kyl aikaa... aikaa välillä metsässä, oon käyny keräämässä. Et mun isä on kova, metsämies, niinku käppäilemään et sen kaa niinku menee/ I do spend a lot of time... time every now and again in the forest, I've gone foraging. Like my dad is a big, forest man, like to walk around so when I go with him
 3. mut sit ne ideat sit saattaa lähtee siitä, oli esimerkiks semmonen rieskahomma et meil oli vaa rieskaa mukana, ja jotai juustoo niin sit me tehtiin siit rieskast vähän niinku pizza. Notskil. Niin sit siit tuli kyl tänne vähän niinku sillee yks annos/ but then the ideas might start from that, there was for example this rieska thing that we just had rieska with us, and some cheese so then from that we made this kind of pizza from the rieska. On the campfire. So then from it did come a dish for here kinda
 4. mut seki tuli yhteis, niinku yhteistekona ku taas puhuttiin et se ei ole pelkästään silleen et, mä sen vaan teen/ but that also came from combined, like combined work when again we spoke of how it isn't merely so that, that I just do it
 5. se oli semmonen, mikä pääty silt metsäreissult joka ei tavallaan liittyny siihen et entiin sitä varten vaan se tuli vähän sillaa sivutuotteena./ it was this thing, which came from that forest trip which didn't really relate to it that we'd have gone there for it but that it came sort of as a byproduct
 6. Kokemukset. Kokemukset vaikuttaa tosi paljon./ Experiences. Experience have affect it a lot.
 7. Kyl se, ei se oo mitään humpukkii mitä monet sanoo, et niinku lapsuudenmuistoist tai noist kyl nekin niinku, niistäkin yleensä jotain, mut ei niit, niit loputtomii niinku sielt tuu, mut kyl kaikist tämmösist kokemuksist on tullut./ Yeah it is, it isn't humbug what many say, that like from childhood memories or from those too like, those too usually give something, but they won't, like come from there infinitely, but yeah they've come from all of these experiences
 8. kyl ne, kyl ne vaikuttaa tosi paljon, niinku, niinku paikat ja muut mis sä syöt, jotain tai... tai näät jonkun raaka-aineen/ they do, they do affect it a lot, like, like the places and others where you eat, something or... or you see some raw-ingredient
 9. Kyl mä ymmärrän nekin miten jengilt on syntynyt... joku René [Redzepi] annos, et mustikka ja sen joku normaaliympäristö mist siit tuli silloin joku... suurimpii jälkkärihitteit pitkiin aikoihin/ I mean I do understand those how people have given birth to... some René [Redzepi] dish, that bilberry and its kind of normal environment from where he then got one of... his greatest dessert hits in a long time
 10. tää mustikkajäkiruoka, kun hän oli vaan... metsässä ja kattoi mitä mustikoitten ympärillä oli, et jälkiruoka. Kyl se on ihan niinku, ymmärrettävää silleen, mut ei, ei itelleen ei sit silleen välttämättä menis mettään ja just, niinku ajattelemaan/ this bilberry dessert, when he was just... in the forest and looked at what was around the bilberries, like a dessert. It really is like, understandable in a way, but I wouldn't, I wouldn't personally like necessarily go to the forest and just, to like think
 11. jos on käyny jossain ulkomailla ja, niinku syönnä siel jotain, vaik jossain eteläeuroopassa niin muuta niin kyl sielläkin yleensä jää makupalettiin sit jotai mitä vois käyttää/ if I've gone somewhere abroad and, like eaten something there, or somewhere in like Southern Europe or then yeah from there as well there'll often be something that'll stay in the flavor palette that I could use
 12. yleensä varsinkin näin talven aikaan mun mielestä, ku tarvii jotai semmost lämmikettä, niin kyl, kyl sen takii vähän käydää makumaailmallisesti vähän jossain Nordicin ulkopuolella/ often especially now in winter time in my mind, when you need some of this like warmer, then yeah, yeah because of that we have to go a bit flavor-wise a bit somewhere outside of the Nordic
 13. sielt tulee jotain... semmost lämpöä joka mun mielest sopii vaa meidän meninkiin ja on kiva tehdä jotai muutakin/ from there comes this... kind of warmth which in my mind just fits in with our vibe and it's fun to do something else too
- ix. Creativity/Idea Sources/Raw Ingredients**
1. Ja taas sit kun sä näät jonkun, jos tänne tulee joku esittelee jotai raaka-ainet ja sä näät jonku raaka-aineen ja vitsit tota ois siistii käyttää/ And then again when you see something, if someone comes to present some raw ingredient and you see some raw ingredient and dang that would be cool to use
 2. sä näät sen raaka-aineen itessään ja sit tul tulee siit jotain... ajatusta et tän kans vois sopii tää/ you see that raw ingredient on its own and then from it you get some... thoughts that this could go well with this
 3. En mä lähe etti, et yleensä ne menne silleen et jos on, maistanu vaik jossai tai sit on tullu vastaan et hei täs on nyt tämmönen erikoinen, niinku mauste/ I don't go out looking, like usually they go so that if I've, tasted like somewhere or then I've come across that hey now here's this kind of special, like spice
 4. Nordic, ei oo, ei se aina oo hentoo mut se on välil tosi hentoo, niin sit jos sulle tulee semmonen olo et mä en halua nyt hentoo tähän vaan mä haluan jotain provokatiivisempaa tai aggressiivisempaa makuu/ Nordic, isn't, it isn't always delicate but it's occasionally very delicate, so then if you get this kind of feeling that now I don't want delicate here but I want some more provocative or aggressive flavor
 5. sit esimerkiks tos välil menee kauppahalliin ja sit menee kattoo sinne, siel on semmosii autenttisii etnisii kauppoi et mitäs tääl kaikkee maustehyllys on, ja sit varovasti kokeilee jotai, tämmösiä tulee tosi paljon/ then for example I'll occasionally go to the market hall and then go look there, there's these authentic ethnic stores like what's all this in the spice rack here, and then gingerly try something, these kinds of things come a lot

6. Okei meil on ne ruusut siel, et tehään ruusuil/ *Okay we have those roses there, so let's do with roses*

f. Creativity/Idea Generation

- i. aina kun saa jonkun annoksen pyörimään niin rupee miettii uutta/ *always when I get some dish going then I start to think about a new one*
- ii. niit [ideoita] tulee vähän sillee, sit sillee miten niit tulee. Yleensäkkös jos sä istuu, ja jää miettimään niin sä joudut miettimään sitä liikaa, ja se ei oo enää niin luonnollista, ainakaan mulle/ *they [the ideas] come a bit like, like however they come. Usually then if you sit down, and stay to think then you have to think about it too much, and it no longer is so natural, at least for me*
- iii. jos mä joudun menee johonkin ja... ruveta kaivaa jotai kokkikirjaa niin se ei tunnu enää luonnolliselta. Vaan sen pitää vähän niinku tulla/ *if I have to go somewhere and... have to start digging for some cook book then it no longer feels natural. It just needs to sort of come [on its own]*
- iv. joskus niinku lista vaihtuu, tulee vähän, tietää vähän mitä tekee tai on tekemässä uutta niin sä... kaivat tuot kaapista kaikki raaka-aineet sit siin saa, sit sä rupeet tekemään jotai, ja sit sä maistelet niit kaikkii nii se vähän niinku tulee siinä/ *sometimes like the menu changes, you get a little, you sort of know what you're doing or you're doing something new so you... dig out from that cupboard all of the raw ingredienst and there you can, then you start to think about something, and then you taste them all and then it just sort of comes there*
- v. Mut en, en yleensä välttämättä mee, saatan... istuu silleen hetken miettii, miettii, mut en yleensä mee niinku sitä varten johonki istumaan/ *But I don't, I don't often necessarily go, I might... sit down for a bit to like think, think, but I usually don't go sitting down specifically for that*
- vi. saata silleen ottaa tiiätsä paperii, ja, ainbakin kirjoittaa vähän ylös. Hahmottaa vähän et, niinku mitä/ *you might like take a paper you know, and, at least write some thing down a bit. You sketch out a bit that, like what*
- vii. sit yleensä tarvii jotai paperii ku tarttee miettii kokais menyytä, et mitä siel on et sä muistat ensinäkin mitä, mitä se meny tarvii, kun sun pitää miettii sitä kokonaisuutta eikä vaa yhtä annosta/ *then usually you need some paper 'cause you need to think about the whole menu, like what's there so that you remember first what, what the menu needs, when you need to think about that whole and not just the one dish*
- viii. Ei mul oo mitään sellast prosessii, et mun tarvii mennä metsäkävelylle tai jotain, et saa, ei/ *I don't have any process as such, like that I need to go on a forest walk or something, that I'd get, no*
- ix. Mä en yleensä mee mettää ajattelemaan ruokaa, ne vaan saattaa vahingossa tulla/ *I usually don't go in to the forest to think about food, they might just accidentally come*
- x. Balanssi pitää olla, kyllä joo/ *The balance needs to be there, yes that's right*
- xi. satut ajattelemaan jotai ruokajuttui nii on tulla jotai ideoit, ja sit ne saattaa heilahtaa paperilla/ *you happen to be thinking about some food thing then there's been some ideas, and then they might fly on to the paper*
- xii. ja sit ne ei heilahtan paperin kautta vaan ne tulee kaikki täst suoraan/ *and then they might now go by the paper after all but they'll all come straight from here*
- xiii. ja joskus ne heilahtaa paperin kautta tost noin, sillee pienii/ *and sometimes they go by the paper there, like small ones*
- xiv. sit tuli jotain mieleen mitä niist vois tehdä, jotain muuta/ *then came something to mind that what could be done from them, something different*

g. Creativity/Ownership

- i. mut ainakin mul tulee tosi inhottava olo itelleni jos sä siirtäisit jonkun toisen tekemän niinku suoraan semosenaan, sinne, nii ei se tunnu omalt kädenjäljelt tai omalt jutlut vaa sit sul tulee semmonen copy-cat olo/ *but at least I get this really disgusting feeling personally if you transferred somebody else's creation like directly as is, there, well it doesn't feel like my own handiwork or my own thing instead you get this kind of copy-cat feeling*
- ii. Mut, niinku, ideoit, ideoita niinku muualta, ja, mitä kaikki näkee, ja sit se lopputuols vähän sitä mitä, millast ite tykkää tehdä ja mitkä maut omaast mielest sopii/ *But, like, ideas, ideas from elsewhere, and, what everyone sees, and then the final result is a little bit of what, the kind that personally I like to do and what flavors in my mind fit with it*
- iii. ainakin sillon ku alko, alko tää tota... kehitys, tai alko suunnitella ekoina, hhuomas tosi paljon et oli tosi paljon semmost mitä on niinku joku muu tehny mikä on sit ite vaan nähny/ *at least when I started, I started this uh... development, or I started to design at first, I noticed a lot that there was a lot of this that someone else has done which I had just seen*
- iv. sit tuli vähän semmonen et ei tää, tää tuli jotenkin semmonen itelle inhottava, et nää on vaa niinku... on toisen ruokaa ja mä oon vaan vähän niinku, tehny nää... eri tavalla vaa/ *then I had a bit of this like that this isn't, this just somehow gave me this kind of disgusting, like these are just... are someone else's foods and I've just sort of done a bit, done these... just in a different way*
- v. sit on tosi skeptinen niit kohtaan, et sit tuli semmonen fiilis et ei halua tätä, et.../ *then I was really skeptical towards them, that I got this kind of feeling that I don't want this, like...*
- vi. (oot tääl keittiömestarina, mut sun yllä on kuitenkin edelleen nää niinku omistajat...) Juu. (Jotka on myös teoreettisesti, et... onks sekin teorias rajoittavaa et sun pitää miettii et mitä niitten visio siitä ravintolasta on?) Kyllä./ *(you're here as chef, but above you there's still like these owners...) Yeah. (Who are also theoretically, that... is it also theoretically limiting that you need to think that what is their vision of the restaurant?) Yes.*
- vii. En mä nää sitä rajoittavana, mut pitää muistaa kuitenkin et on niinku, heillä töissä, ja heidän ravintola, niin sit siin on ainakin täst tiedostanu kantaa nii minkälaisit ruokaa tääl halutaan tehdä ja muuta/ *I don't see it as limiting, but you have to remember still that I'm like, working for them, and it's their restaurant, so then I have like from this been aware of the stance of what kind of food is wanted to be made here and such*

- viii. varmaan jos ois niinku, täysin oma paikka niin tekisin varmaan jotain eri tavalla, mut pystyn [sopeutua] tosi hyvin/ *certainly if I had like, entirely my own place well I'd probably do some things differently, but I can [adapt] really well*
- ix. sen takii tykkään olla täällä ku pystyy suhteuttaa sen ruuan mitä tekee, niin heiän näkemyksiin ja, ainakin niinku sielt on tullut semmost, tää on semmost ruokaa ku halutaan tehdä/ *that's why I like being here cause I can contextualize the food that I make, like to their visions and, at least like from there's there's been this, this is the kind of food that we want to make*
- x. (Eli, eli oo niinku rajoittavaa...) Ei. (Mut sellast ohjaavaa?) Juu, juu./ (So, so isn't like restrictive...) *No. (But this kind of guiding?) Yeah, yeah.*
- xi. suuntaa antavaahan se on kun sä oot muilla töissä, yleensä, nii./ *guiding is what it is when you're working for someone else, usually, yeah*

h. Creativity/Novelty

- i. Molempii, molempii/ *both, both*
- ii. pyrkii niinku siihen... uusiin aina/ *you like try for those... new ones always*
- iii. yleensä se, et, et saattaa olla joku, täälläkin ravintolas on ollu alust saakka kalaympyrä mikä on tehty semmonen mist on tehty, tai me halutaan, halutaan niinku pitää se täällä/ *usually it, that, that it might be some, in this restaurant too we've had from the start this fish circle which ihas been done this kind from which we've done, or we want to, we want to like keep it here*
- iv. mut silleen ei me voida mennä sil samal kalaympyrällä, vaan sitä pitää niinku kehittää ja sen pitää mielellään niinku uutta/ *but like we can't go with the same fish circle, rather it needs to be developed and it needs to preferably like new*
- v. koska... sit ku asiakas tulee tänne, nii mun mielest se on, se ei sovi niinku, se filosofia et sit se tulee sylvään uudestaan et se vaan saa sen täysin saman annoksen/ *because... when the customer comes here, then in my mind it's, it doesn't fit like, the philosophy that when they come to eat again, that they just get the exact same dish*
- vi. jos se on käyny syömäs vaikka kymmenen kertaa tääl ja sit se on joka kerta se, se vähän niinku osoittais et meil ois luovuuden puutetta, et me luukutettais vaan sitä samaa/ *if they've come to eat like ten times here and it's every time that, it sort of like would show that we have a deficiency in creativity, that we'd just bang out the same*
- vii. me pyritään koko ajan, et meil, saatetaan ottaa jotai asioita... menneisyydest takas mut se et koko ajan mentäis eteenpäin, koko ajan jotai uutta, koska... se pitää... meiat virkeenä/ *we try to constantly, that we've, we might take some things... from the past back but it should constantly go forwards, constantly something new, because... it keeps... us fresh*
- viii. ja se on meiän mun mielestä asiakkaille ketä käy nii, et ei tänne tulee niinku syömään aina sitä samaa, vaan sitten, pidetään se sama linja kuitenkin koko ajan/ *and that is in my mind for our customers who visit like, that they don't come here like to always eat the same, rather then, we keep the same trajectory constantly*
- ix. sillon kun ne muut on listalla et niiden kehitys pysyy, ja sit pysyy kehitys siinä me ei tehdä samaa toistoo, vaan et tulee, niinku, uusi/ *when the others are on the list that their progress remains, and then progress remains there we don't do the same repetition, rather that there comes, like, new ones*
- x. (Näetsä tavallaan, että jotkut uudet annokset on teoriassa jatkumoo sellasest vanhast annoksesta?) Voi olla. No siis, kyl noin saattaa käydä esimerkiksi just teknillisesti/ *(Do you see in a way, that some new dishes are in theory a continuation of some old dish?) It could be. Or well, yeah that might happen for example like technique wise*
- xi. jos sä oot... heinäsavustanu jonkun tuotteen ja sit sul tulee sesongin mukaan kuus raaka-ainetta, ja sit sä testaillet jotai [unintelligible] ja sit tä huomaat et sitä valmistusmenetelmää voi jatkaa, elikkä se makumaailma tavallaan, et se raaka-aine voi muuttuu/ *if you've... straw smoked some product and then along the season you get six raw ingredients, and you test some [unintelligible] and then you notice that that technique could be continued, so the flavor profile in a way, so the raw ingredient can change*
- xii. Sama asia sit taas miten se sit sesongin mukaan menee nii, joku... raaka-aine saattaa psyy samana mut sit tottakai, siis esimes pääraaka-aine vaikka, sanotaan sit vaik joku riista samana mut sit sen, jos siihen tulee jotain muuta lisäkettä/ *the same thing then how it goes along with the season like, some... raw ingredient might stay the same but then of course, like for example like the main raw ingredient, let's say like some game stays the same but then its, if it gets some new sides*
- xiii. pääraaka-aine pysyy samana, makumaailma muuttuu ihan erilaiseks/ *the main raw ingredient stays the same, the flavor profile changes to something completely different*
- xiv. Etenkin ravintolan kannalta, niin se et se ravintolan linja pysyy samana, et ei sil asiakkaal tuu yhtäkkii no nyt must, nyt mä tulin johonkin ihan eri mestaan ku viimeks/ *Especially from the restaurants point of view, so that the restaurant's alignment stays the same, that the customer doesn't suddenly get that now I feel, now I've come to some completely different place than last time*
- xv. Tavallaan ne tulee johonkin... tuttuun ja kodikkaaseen mut, sit siin on kuitenkin tapahtunut jonkun näköst kehitystä tai sellasta/ *In a way they're coming somewhere... familiar and cozy but, then there's still happened some kind of progression or such*

Observer Comment: Chef 7 has only been able to unleash his creativity properly *for around 5 years, starting when he got promoted at his previous workplace, Emo. He observers, interestingly, that his creativity has grown since.*

Chef 7 also speaks at lengths about self-confidence with regards to creativity. Uncertainty and self-criticism were at one point omnipresent in his creative process, and these have at times hindered his ability to believe in his ability to generate good culinary ideas. For the just relatively recently promoted chef, the memories of negative feedback still ring out in his head, and he seems to crave the approval of peers and customers.

And while he now feels that he is far more confident in his abilities, an inkling of self-doubt remains: "Even now I'm like that every time when I give tasters there's this kind of little uncertainty that it's tasted good but will everyone like this like, that way" 2cv

Rather uniquely, although in a way understandable in the context of his self-confidence, Chef 7 feels that his creativity is also bounded by his clientele. Not being in Helsinki means that the audience in his restaurant is different than it was in previous restaurants and that their willingness to have experimentation on their plates is not as great.

As for where his creativity extends to, Chef 7 feels like he is at a crossroads. Previously, he has been most adept and focused on the pastry section of the kitchen, but sees that now, as chef, he needs to be present and have input in the whole kitchen, and he has been actively forcing himself to become better at other sections as well. "you want like... to have expertise for multiple sections, here like, and not just like focus on something" 2div

After lots of uncertainty, he summarizes his feelings: "Really, really hard to answer like, so 'cause, in everything I see all the time that I'd just need to, like to evolve more and more, or suck in as much information as I can" 2dviii

When asked about the source of his inspirations, Chef 7 says that "It's very personal" 2eii, and that "Usually it's very feelings based" 2eiii, and that for him, there's usually some kind of trigger, such as an upcoming menu change, that causes him to delve into creativity.

What are these things? "Well, inspirations start from, they can start from just like a multitude of things" 2ei, though he immediately points out one source that is unique to him as a chef working for someone: the owner may state that they want certain things on their restaurants' menu.

Other sources include the environment. Like many other restaurants, Kaskis works with seasonal ingredients, and the seasons very much shape Chef 7's creativity, and he explains that spring time is a particularly creative period as the prospect of fresh raw ingredients gets ever closer.

Social media is also present in creativity, and Chef 7 admits to browsing it and following a number of people on it. But he also has conflicting feelings on the subject, both saying that he does not like the idea of seeing the work of others and getting inspired from it, but also that he feels like it is a cool and somewhat necessary source of technical inspiration.

Experiences also play a big part in creativity. "Experiences. Experience have affect it a lot." 2eviii6 Memories from childhood or having dined somewhere leaves indelible marks on a chef's mind which may trigger an idea at a later point, such as winter time triggering memories of warmer climates and the flavors experienced there.

Other kinds of experiences are sources of inspiration as well, though Chef 7 points out that never are these experiences instigated for the express purpose of inspiration. Speaking of a dish idea which was generated during a visit to the forest with his father, Chef 7 explains "it was this thing, which came from that forest trip which didn't really relate to it that we'd have gone there for it but that it came sort of as a byproduct" 2eviii5

Chef 7 continues, explaining that while he doesn't necessarily identify with the method itself, he understands the thought process and inspiration behind one of the most famous dishes of Noma chef René Redzepi, "this bilberry dessert, when he was just... in the forest and looked at what was around the bilberries, like a dessert. It really is like, understandable in a way, but I wouldn't, I wouldn't personally like necessarily go to the forest and just, to like think " 2eviii10

Lastly, raw ingredients act as a final source of inspiration. Seeing and interacting with raw ingredients - either at a market, in the restaurant, or with a supplier - or realizing that there is an available supply of a particular product, will get the chef's mind going on how he could possibly use it, explaining "you see that raw ingredient on its own and then from it you get some... thoughts that this could go well with this"

When the inspiration hits, the building of that idea begins. Chef 7 explains an interesting status, whereby he is constantly thinking about some dish, but also feels like he cannot do it as an active process. To sit down and actively think is forced, and doesn't work as well for him. It is an ancillary process - though he rejects the very idea that ideation is a process - that takes place side by side with his regular work, where he might write down thoughts or sketch out ideas as they come.

Of course, when Chef 7 is aware of a looming deadline he feels like he needs to be somewhat more active in triggering his creativity, but the need for things to feel organic remains crucial to him and is how he feels ideas come about the best.

These ideas, however, need to feel like his own. "but at least I get this really disgusting feeling personally if you transferred somebody else's creation like directly as is, there, well it doesn't feel like my own handiwork or my own thing instead you get this kind of copy-cat feeling" 2gi Ideas may be inspired by the work of others, but the end result must feel like it represents his own style and way of thinking.

Getting to a point where he could be happy with his food and feel like he truly owned it has been a process. "at least when I started, I started this uh... development, or I started to design at first, I noticed a lot that there was a lot of this that someone else has done which I had just seen" 2giii, which would lead to a need to reject these ideas, saying "then I was really skeptical towards them, that I got this kind of feeling that I don't want this, like..." 2gv

Chef 7 however, cannot ever truly feel like the food he makes is his very own, as he is still working for somebody else. As he explains it, working for someone else means having to fulfil their vision, and that were he in his own restaurant, he would do things differently. And yet he does not resent this, appreciating the stylistic expectations of his employers not as hindrances but as guiding lights.

Lastly, Chef 7 speaks about the need for novelty in his food. Working on new dishes and developing older ones forwards are both parts of his work, and something he feels he owes his customers "because... when the customer comes here, then in my

mind it's, it doesn't fit like, the philosophy that when they come to eat again, that they just get the exact same dish" 2hv "In a way they're coming somewhere... familiar and cozy but, then there's still happened some kind of progression or such" 2hvx

New dishes are an important source of novelty in the customer experience, but when older ones return (or classics remain), the dish has to have noticeable progress. One core element of the dish - a raw ingredient or technique - is retained, while everything around it is reworked. This is the crux of creativity for Chef 7, being able to provide something new and different, while remaining familiar and accessible.

6. Innovation

a. Innovation/Collaboration

- i. kylhän tääl on paljon jengii ketä on... kenel on tosi paljon näkemyksii tai sellasii tekniikoit mitä ei, ja sit jos tulee joku ajatus et on sillee tietäisitsä ton?/ I mean there is a lot of folks here who are... who have a lot of views and these kinds of techniques that I don't, and then if I get some that I'm like would you happen to know this?
- ii. Meen aina kysyy et tietäisiksä tähän jotain mitä tällä vois tehdä/ I always go ask that would you happen to know something that we could do with this here
- iii. kokenu ite itte ja ittensä aika huonoks plataajaks tai mä en saa sitä semmost, saan, sen makumaailman kasaan mut joku muu saa niinku suoritettuu sen plataukseen tyylil sata, aina niinku melkeen paremmin ku ite/ I've felt myself to be a pretty bad plater or I don't get that like, I get, the flavor profile together but someone else can like execute the plating like a hundred, always like almost better than I
- iv. nii sit sillee et voitsä niinku, et täs on näit palikoit ja jotain, mihin muotoon tai miten mä saan täst niinku.../so then it's like that could you like, that here's these parts or something, what shape or how could I get this to like...
- v. tai mul on nää täs näin et onks nää maut diggailis, mut voitsä niinku jotenki kyhätä tän homman kun ei niinku saa semmost niinku sitä loppulist visioo sit siihen välttämät siihen [lautaselle]/ or I have these here like so that here's these flavors like that do you dig them, but could you like somehow rig this thing up somehow cause I like can't get the sort of like that final vision for it necessarily there [on the plate]
- vi. mä mun mielest alotan mielummin siitä et mä niinku teen sen eka silleen et mul on se ajatus siitä jotain, ja sit kun se ajatus alkaa olla siin nii sit mä meen viel niinku kysymään muilta/ I would rather in my mind start from me like making it first like that I've got the notion of it or something, and when the notion starts being done well then I go to like still check with others
- vii. enkä mä lähe siin kohtaa viel sekoittaa päätäni muitten visioil, et sit kun mul on joku niin sit pystyy yhdistämään sen paremmin/ and I won't go at that point yet to mess up my own head with the visions of others, like then when I have something well then I can like connect it better
- viii. Ideointi ensin niinku ihan itekseen ja sit sen jälkeen se loppu, lopullinen hiominen ja muut kun sit se idea alkaa olla/ Ideation first like just on my own and then after that the fina, final polishing and others then when the idea starts to be
- ix. itellä on ainakin joku ajatus et, et ei tavallaan sekoita sitä omaa päätä sit sil niinku muitten ajatuksil, et on ite joku iso ja sit kysyy muilt, ja jos sit niist tuntuu joku paremmalt tai ne lisää jotai, silleen/ personally I've at least got some thought that, that I don't sort of mess up my own head then with like the thoughts of others, that I personally have something big and then ask others, and if then if they feel something is better or they add something, like that
- x. mul tuntuu ainaki itel et jos mä meen heti alkuun muille niin mul tulee sit niin paljon kaikkee päähän ja ei, ei niinku, ei pysy kasas enää se... homma/ I feel at least personally that if I go right away to the others then I get so much stuff in my head and I can't, I can't like, I can no longer keep it together the... thing
- xi. se idea ei oo niinku silleen omistuksen tunteen haluisuutta siit et kyl niinku, mun mielest se on aina niinku yhen keittiö suorittama annos/ the idea isn't like this desire for ownership of it so yeah like, I think that it's always like one kitchens' delivered dish
- xii. se on tavallaan se on kaikkien koska sit ne mitä tänne [saliin] menee niin ne on yleensä muun kun mun itseni suorittamia/ it's in a way it's everyone's because then those that go here [to the front of house] then they're usually executed by someone other than myself
- xiii. niin se on mun mielestä tavallaan se koko prosessi ssiit alusta ku se idea lähtee niin siihen ku se asiakas on syöy sen niin se on yleensä mun mielest tiimi efortti/ so it's in my mind in a way the whole process from the start when the idea sets out to when the customer has eaten it then it's usually in my mind a team effort
- xiv. Tottakai se tarvitsee se jonkun niinku aja, ajatuksellisesti tekemään sen mut se on niinku tiimiefortti siit, henkilöst tai se suunnittelee niin siihen ketä sen lautasen kerää pois/ Of course it needs that someone like to like intel, intellectually create it but it's like a team effort from, the person or they design it to who cleans the plate away
- xv. mä mun mielest niinku haluan et sit muutki saa niinku antaa niitä mutta et ei, ei vaa diktatuuristi niinku aina sano kaikki pois, et vaa et tää ei ehkä tähän toiminu, tai silleen et haluukin näin et, tällä tavalla/ I in my mind like want that then others get to like contribute them but that not, not just dictatorially like always telling everyone off, but rather taht this might not have worked for this, or like that I'd want this like, in this way
- xvi. ihmisilt tulee yleensä sillain et voidaanks tää tehdä niinku näin, että tää... on niinku... saadaan helpommin tehty, parempi kiertö tai jotain muuta et silleen se prosessi et, on niinku toimivaa/ people usually say that like could we do this like so, that this... is like... we can get it done easier, better rotation or something else that in a way the process like, is like functional
- xvii. kimpas maistetaan et siit saadaan lopputulos/ together we taste so that we get the final result from it

b. Innovation/Motivation

- i. Se on oltava... lopputuloksen on oltava hyvä siihen... niinku... siihen tähdätään, et se on niin hyvää kun sä pystyt tekemään/ *It has to be... the final result has got to be good for that... like... that we aim for, that it's as good as you can make it*
- ii. pitää aina muistaa et tottakai tekee semmost ruokaa mist ite pitää ,uuta, mut pitää muistaa kenelle myös tekee sitä ruokaa/ *you have to always remember that of course you make the kind of food that you yourself like but, but you need to also remember who you're making that food for*
- iii. kyl se lopputulos on jotai kuitenkin semmonen mitä itekki tykkää syödä. Mut samal pitää muistaa aina se, niinku et, etl... mikä on se asiakaskunta ja semmonen, koska asiakkaat vartenhan me tehhään se ruoka. Niinku loppujenlopust/ *yeah the final result is something still that what I also like to eat. But at the same time you need to always remember that, like that, that... what is the customer base and this kind of, because it's the customers who we're making the food for. Like at the end of the day.*
- iv. Mut ei se saa olla semmonen tekijä et se rajoittaa sua tekee entrecote pihvii, ja, ja tota... bearnaisee. Ei se saa olla semmonen. Ku sit sä teet sitä vaan koko ajan/ *But it can't be this kind of factor that it limits you to making entrecote steaks, and, and uh... bearnaise. It can't be like that. 'Cause then you're doing it just all the time*
- v. sillee et se pysyy, niinku järjissään, se homma, et se ei lähe ihan lapasesta./ *so that it stays, like sensible, the thing, that it doesn't get all out of hand*
- vi. Koska sit välillä huomaa ku, on ollut pitkään samas mestas, niin jos alkaa tulla toistoo jossain tekniikas koko ajan niin sit sä, meet kierrät semmost looppii, vähän niinku silleen et nyt mä teen taas tän täl samal tekniikal ja muuta, niin silleen kyl niinku haluu../ *Because then sometimes you notice when, you've been for a long time in the same place, so if there starts to come repetition in some technique all the time then you, you go round this loop, a bit like so that now I'm doing this again with this same technique and so on, well in that way you sort of want like...*

c. Innovation/Process

- i. se on tosi vapaamuotoisempaa/ *it's a lot more free-form*
- ii. **Innovation/Process/Initial Idea Selection**
 - 1. ehkä siin kohtaa ku lähtee valitsee et joku annos on tulos listalle, ja joku idea tuntuu ihan et se on vast... semmonen ajatus, et siin ei tyylin oo mitään et siin on jotai et se saattaa olla vaan joku ajatus/ *maybe at that point when you go to decide that some dish is coming to the menu, and some idea feels like it's only just... this kind of thought, that there is like nothing that there's something that it might just be some thought*
 - 2. nii sillo sn pitää antaa hautoo sitä, ei pysty viel ottaa koska sit sul ei oo mitään mist sä lähet/ *so then you have to let it incubate, you can't yet take it because you have nothing to start from*
 - 3. Et semmoset ideat mihin sä osaat tietää sillee vähän mitä lähetään tekemään, niin semmoset lähtee eka, niinku aina... suoritukseen, niin sanotusti/ *So the kinds of ideas where you can know sort of what we're going to do, well those go first, like always... into execution, so to speak*
 - 4. pitää aina tietää ekana mitä ne on ne aineet mistä sitä lähtee työstämään/ *you have to always know what are the raw ingredients that you're going to work with*
- iii. **Innovation/Process/Testing**
 - 1. otettiin kesäl ihan hirveesti ruusun terälehtii, niin säilöttii niit muutamal eri taval/ *we ended up taking in summer a whole lot of rose petals, so we preserved them in a few different ways*
 - 2. ruvettiin nyt kattomaan tos noin et mitä, mitä me voisit tehdä, niinku, seuraavaksi./ *we started not looking there that what, what we could do, like, next*
 - 3. Sit piti vähän niinku kattoo, ku oli oma henkilökohtainen ite eka kerta ku teki ruusust mitään, mulle, tääl kertaa sit piti vähän kaivaa jotain reseptii/ *Then I had to sort of like look, 'cause it was personally for me the first time that I was doing anything from roses, for me, so this time then I had to go dig a bit for some recipes*
 - 4. sit ruveta hakee vaikka jotai, sanotaan meil on ruusujurgurtisorbee, niin sitä varten joku pohja jota ruvetaan hieman muokkaamaan/ *then we start to search for like something, let's say we have a rose yoghurt sore, so for that some base that we start to slightly modify*
 - 5. Semmonen yleensä jälkkäriprosessi: ajatus. Sit se reseptin luominen siit, tai sen jostain vanhoista se fiksaaminen et sä saat sen/ *That's usually the dessert process: a thought. Then the recipe creation from it, or from some old ones the fixing up of it that you get it*
 - 6. ennen se saatto olla tosi paljon et mul on ollu jos suunniteltiin jotai jälkkärii niin mä kaivoin isot paksut vihot ja sit sielt tiedätsä yhdisteli vaa tälleen/ *before it might have been really a lot that I had had that if we were planning some dessert then I dug out big thick notebooks and then from there you know I'd just combine like this*
 - 7. oli jotenki semmonen ajatusmaailma et kaikki jälkkärit pitää olla semmosii supersärmiä ja pitää olla tarkat repsut vaikkei se oo nii/ *I sort of had like this way of thinking that every dessert needs to be these super sharp and had to have precise recipes even though it's not like that*
 - 8. sä pystyt ihan yhtä luovasti vaa vähän kokeilemaan sinne suuntaan/ *you can just as creatively just sort of try in that direction*
 - 9. sit kun sä oot saanu kokeiltuu jotain minkä sä oot vaan freestylannu niin näin, niin siit saa kyl sit muovattuu jonku ihan itse jonkun reseptin/ *then when you've gotten to try something that you've just freestyled like so and so, then from it you can definitely form some kind of recipe on your own*
 - 10. (Onks kokemuksen myötä asiat tulee vaan sujummin ja sellasel flowlla?) Kyllä, kyllä/ *(Has with growing experience things come just more fluidly and with this kind of flow?) Yes, yes*

11. kyl ne ite, ite täs [testataan]/ they do get personally, personally [tested] here
12. maistatetaan annos/ we taste the dish
13. testataan/ we test

iv. Innovation/Process/Refining

1. Sanotaan nyt vaiks näin, et jos joku suorittaa paistopiisissä ja nyt mä oon keittiömestarina vaikka niinku, jonku annoksen suunnitellu/ Well let's say it like this, that if someone is working the frying section and now I have as chef like say, designed some dish
2. Nii, sit jos se tuntuu niinku, siltä et se on vaikee nostaa nii kyl mä kuuntelen niit ihmisiä ketä sitä niinku nosta./ Well, if it feels like, for them that it's difficult to prepare then I'll definitely listen to those people who're like preparing it
3. kyl se on niinku kokoaikasta, et yleensä sit se, en mä sit tiä et onks se vaan meidän sanonta täällä vai muittenki, mut yleensä ku annos lähtee listalt nii sillon, se on niinku viimeistään valmiiks/ it really is like constant, that usually then it, I don't then know that is it just our saying here or a general one, but usually when a dish leaves the menu well then, it's like finally done
4. se on semmost kokoaikast hiermoist et ku se vaihtuu eka, nii sul on yleensä se kasas se paletti, mist sitä lähetään rakentamaan, mut sit se... muuttuu ulkonäöllisesti/ it's this constant polishing that when it comes on first, well you usually have the palette built up, from which we then go to build it, but then it... changes in appearance
5. tai sit joitteinki... asiointen tekniikoit tai jotain saatetaan muuttaa siin välillä/ or then with some... things' techniques or some might get changed in between
6. Tottakai plataus yleensä muuttuu koska jos sä pidät sen... mielenkiinnon vettä 4-6 viikkoo annosta niin kuudennen viikon kohal sä jo hingut jotain, niinku muuta, nii, plataus muuttuu/ Of course plating usually changes because if you keep the... interest to do a dish for 4-6 weeks then on the sixth week you're really wanting something, like different, so, plating changes
7. kyl sitä tulee aika paljon niinku... tehtyy/ yeah quite a bit of it gets like... done
8. jos mä vaik suunnittelen jonkun annoksen ja tälleen näin, nii, sielt tulee tosi paljon ehdotuksii niitten sit niinku sen käytännön pyörittämisen kannalta just, niinku, heiltä. Siit, mun mielest tosi siisti/ if I like design some dsh or so on, well, there might be a lot of suggestions coming from there for their like its practical execution's stand point especially, like, from them. Coo, I think really cool
9. testataan reseptiikat ennen kun se tulee/ we test the recipes before it comes on
10. sit se alkuvaihees kun mä sanoinki se sit vaihtelee sit, niinku sit sen fiiliksen mukaan ja miten se idea on lähteny/ Then at the start like I already said it then changes, like then based on the feeling and how the idea has gone off

v. Innovation/Process/Delivery

1. aina ku joku annos menee nii, ne on varma et sit tuol salil on varmasti viini, se viinipaketti menee nykyään niin paljon, nii ei oo keittiö vaa mikä menee sooloillee/ always when a dish goes on then, they're certain that then over there in front of house they've certainly got a wine for it, the wine package these days goes often, so it's not just the kitchen that goes off on its own
2. ennen kun mitään tulee tänne salin puolelle nii Sali maistaa kans et heil on antaa sille varmasti jotain sopivia viinejä/ before anything comes here to the front of house then front of house tastes it too and they've got to give it some surely matching wines
3. ei laiteta ikinä mitään ennen kun keittiö ja Sali on yhteistyössä annosten, koko paketin kasaan koska me ollaan kokonaisuus tässä/ we'll never put anything on before kitchen and front of house are in co-operation with the dishes, with the whole package as a whole because we're part of a whole here
4. joskus oli jossain oli vähän liikaa potkuu, niin semmoseen oli vaikee löytää [viiniä], niin piti vähän muokata sitä tai muuta/ this one time there was a little too much kick in something, so for that it was hard to find [a wine], so we had to modify it a bit or so on
5. jos ei muka löydy viinii nii... sit annos on jotenki liian haastava/ if you can't find a wine well... then the dish is somehow too challenging

vi. Innovation/Process/Feedback

1. sit ku oli paljo kokeneempii tyyppiä niin sielt tuli aika paljon feedbackii ja... hyvii juttui sillee/ then when there were guys with a lot more experience and they gave a lot of feedback and... good stuff like that

vii. Innovation/Process/Learning

1. Oppi, oppi sit sillon myöskin sen et tavallaan alkutekijöissä... niinku tässä kehitty koko ajan mut sillon ku sul on niin pieni se... mitä sä oot nähny ja.../ I learned, I learned then also that in a way at the start... like you improve here all the time but when you it's so small like the... what you've seen and...
2. tottakai aina on ideoita ja muuta, mut kyl tarvii ideoitten toteuttamiseen tarvii näkemystä/ of course you've always got ideas and stuff, but you do really need vision to execute ideas
3. tai siis se on just se mikä on just siisti et täs voi kehitty koko ajan, näkee jotain uutta ja näin, mut.../ or like it's just what's really cool that you can improve all the time, you see something new and so on, but...
4. (Koetsä että, mitä vanhemmaks ja kokeneemmaks sä tuut, tällanen prosessi on kuitenkin helpompaa ku sä tiedät mitä tehdä?) On se, kyl se on helpompi/ (Do you feel that, the older and more experienced you get, that this kind of process is still easier as you know what to do?) It is, yeah it's easier

5. alkuunsa oli jotenki tosi vaikeeta sit semmost, semmost niinku vähän väkisin väänntty sillon ku, ite teki jotai/ **at the start it was somehow really difficult this kind of, kind of like somewhat forced then when, I made something myself**
6. säästäny kaikki muistiinpanot melkeen niit on välil hauska kattoo miten ne on niinku muuttunu, sillen vuosien varrel/ **I've saved all of the notes almost it's sometimes fun to look how they've like changed, like along the years**

Observer Comment: *Collaboration in innovation is, for Chef 7, a very limited endeavour, and one he would rather maintain at a functional rather than conceptual level. By this it is meant that he prefers advice and opinions on how to best execute a dish rather than with what the dish itself might be.*

He feels that approaching others too soon in the innovation process is likely to disrupt his work, preferring to only approach others when he feels that the dish is in its final stages, or when he feels like he lacks the necessary know-how to develop it further.

The collaboration then breaks down into two parts: developmental and finalizing. In developmental collaboration, Chef 7 will reach out to get help, often with plating - something he feels he is not very good at - giving out the components of the dish and asking for help in assembling them into one cohesive whole.

As for finalization collaboration, Chef 7 will generally, right before and right after a dish enters a menu, speak with his kitchen team and hear their takes on how to best deliver the dish in question.

This approach is not rooted in some need for full ownership of the dish - Chef 7 maintains that he believes that any product served in the restaurant is the result of a team effort - but rather a personal inability to properly take on board too many opinions and risk losing his own way. Too many cooks spoil the broth, as it may.

As for why Chef 7 innovates in the kitchen, the theme of self-improvement and development is present, but also a need to keep offering the best possible food to his clientele.

As he sees it, he has to innovate to meet his clients expectations without going too far, saying that "yeah the final result is something still that what I also like to eat. But at the same time you need to always remember that, like that, that... what is the customer base and this kind of, because it's the customers who we're making the food for. Like at the end of the day." 3biii but also pointing out that this cannot be a limiting factor, and that he should still push the boundaries within an acceptable margin.

The process through which ideas get turned into innovations is, according to Chef 7, a more free-form one, though in going over his responses a structure emerges.

Initially, an idea gets chosen for development. The criteria for this initial idea selection is that the idea needs to feel fully formed, that the target for development is clear. This means that some ideas get left to stew, waiting for them to become more fully formed before getting their turn in the next phase.

In this subsequent phase, the thought gets put to the test. At this stage, Chef 7 takes all of his acquired knowledge and tries to apply it to the idea to generate something concrete. Originally, he would require following and adapting existing recipes that he would draw from his notes, but he now says that he feels freer to just operate without strict guidelines, as he has enough tacit knowledge to shape things up and act without any unnecessary rigidity. Testing eventually leads to something to taste, and eventually something that gets refined and codified so as to be worthy of putting on the menu.

Before the dish goes on to the menu, it gets tasted by the whole team, including the front of house, who Chef 7 explains need to know the dish in order to pair it well with wines. Sometimes, a dish will have to be modified to fit the front of house's vision.

Once a dish is on the menu, it continues its evolution. Chef 7 explains that the team in Kaskis has a saying that a dish ceases being worked on and refined only when said dish leaves the menu. In between those two end points, the dish undergoes constant tweaks as its preparation gets streamlined, and the experience gets refined. Part of this constant tinkering is explained by Chef 7 as a necessity, as a dish being on the menu for 6 weeks means that a cook might lose their mind were they to repeat the same dish over and over, but also that that same cook will gradually learn their way around the dish and have ideas on how to improve it due to the heightened familiarity.

Lastly, the innovation process involves feedback and learning. The more Chef 7 applies himself and develops innovations, the better he can operate in those same processes in the future. Understanding what he has done, and internalizing his work helps him clarify his vision and skillset, allowing for greater innovations in the future. Chef 7 even notes that he enjoys returning to notes made earlier in his career and noticing how he has progressed since.

7. Restaurant

a. Restaurant/Hierarchy

i. Restaurant/Hierarchy/Own Title

1. Tällä hetkel keittiömestari/ **Right now chef**

ii. Restaurant/Hierarchy/Power Structure

1. (Onks sun mielest se, hierarkia kuitenkin aika demokraattinen vai sellanen vahvasti strukturoitu) On se sillee aika vahvasti/ **(Is in your mind the, hierarchy still rather democratic of this kind of strongly structured) It is sort of pretty heavily**
2. keittiös meil on hierarkia niin et meil on noi omistajat, eli Eerik ja Simo, ketä on myöski vähän, tai oli täs pitkään niinku kahestaan, pyöritti keittiömestareina sitä/ **in the kitchen we have the hierarchy like we have the owners, so Eerik and Simo, who are also sort of, or were here for a long time together, ran this as chefs there**
3. mulle ehkä siirtynyt enemmän sit se molempien keittiömestarihomma/ **both's chef role has sort of maybe been more transfered over to me**

4. sit sen jälkee, hmm... meil ei oo semmosii virallisii vuoromestari titteleit niinkään, sit on työmerkit kokemuksen niinku perusteel/ *then after that, hmm... we don't have these official shift manager titles as such, then there's the ranks based on like experience*
 5. joku valvoo vähän sitä kalkan toimintaa, toinen taas sit lämpimän/ *someone's watching over the cold section activity, the other then the hot*
 6. Sillee oo titteleit ku keittiömestari ja omistajat/ *there really isn't any other titles than chef and owners*
- iii. Restaurant/Hierarchy/Executive Control**
1. En mä suoraan tee semmost diktatuurist päätöst siitä, et ihan sama kuin vaikee tätä pitää pitää nostaa/ *I don't directly do this kind of dictatorial decision about it, like it doesn't matter how hard it is, you have to be able to prepare this*
 2. Ja myös aika paljon ite niinku se, pitää, ei voi suunnitella asioita mitä ei pysty ite suorittamaan. Pystyy vaatimaan sitä./ *And it's also quite a bit that, you have to, you can't design things that you can't execute yourself. You can demand it.*
 3. kyl me kuunnellaan tosi paljon mielipiteitä mitä muut esimerkiks sanoo./ *we do really listen quite a bit to opinions that others for example bring up*
- b. Restaurant/Style**
- i. Ruokatyyliit tän vois mieltää... fine dining, mä kutsuisin aika rentoo fine-diningii/ *In food style this could be though as... fine dining, I would call it pretty relaxed fine dining*
 - ii. ruoka täyttää kaikki fine-dining kriteerit mut se vedetään aika rennolla otteella/ *the food meets all the fine dining criteria but it's done with a pretty relaxed grip*
 - iii. puhutaan paljon Pohjoismaalaisena ravintolana, mut me ei olla rajattu sitä ruokaa siihen, et kyl meil aika paljon vaihtelee... makumaailma myös/ *it's spoken of a lot as a Nordic restaurant, but we haven't limited the food to it, like we do have a lot of changes... in the flavor profile too*
 - iv. Käydään tuol Aasias ja Välimerel kyl aika paljon noitten makumaailmojen kanssa/ *We pop over there to Asia and the Mediterranean yeah quite a bit with those flavor profiles*
- c. Restaurant/Team**
- i. Restaurant/Team/Respect**
1. mun mielest se on tosi tärkeätä silleen, et... silleen niinku et jos niit credittei lähetään, niin se lähtee ihan niinku koko poppooille/ *I think it's really important in that way, that... sort of like that if you start with credits, then it goes like to the whole crew*
 2. yleensä niinku nois keittiömestariit ku suunnittelee niin ne on ne kokit ketä niit suorittaa siinä, niin kyllä se niille se creditti kuuluu sit ihan samal taval, et ne suorittaa suurimman osan niist lopputuloksist/ *usually like those chefs when they design things then it's the cooks who deliver on them there, so yeah the credit belongs to them then in the same way, that they execute a majority of the final product*

Observer Comment: *Kaskis, a rather relaxed fine dining restaurant with Nordic qualities (but not explicitly Nordic in style), is according to Chef 7 a fairly flatly structured restaurant. Above the chef are the two owners, Eerik Mansikka and Simo Raisio who formerly headed the kitchen before moving on to other projects, and below him exists no formal hierarchy, though informally tasks and responsibilities are assigned to cooks based on experience and expertise.*

On the subject of democracy within the kitchen, Chef 7 demures. Eventually, he explains that while he reserves the right to make the decisions in the kitchen, he is open to hearing feedback from the kitchen team on how to make a product that is easier for them to execute. However, he explains that he makes sure that every dish he puts out is something that he himself can prepare, and that therefore he expects his team to be able to do so as well.

Nevertheless, he continues, he respects his team and finds it natural, as it is his cooks who eventually produce most of the dishes he designs.

- Chef 8**
- 8. Career**
- a. Career/Competition**
- i. Sit mä olin kookimaaajoukkuees... *chuckles* kookimaaajoukkuees tota... pari vuotta/ *Then I was in the national chef team... *chuckles* in the national chef team uh... for a couple of years*
- b. Career/Duration**
- i. No mä alotin, e-ekas duunipaikas sillon kun mä olin... 16/ *Well I started, at my fir-first job when I was... 16*
 - ii. Ja mä oon nyt 32./ *And now I'm 32*
 - iii. Aika pitkään/ *Pretty long*
- c. Career/Enjoyment**
- i. mä en tehny varsinaisesti kenelekkään duunia mut sit mä niinun, aah, kiertelin metässä ja... ja tein sellast valmistelutyötä niinku tälle... (Oorait) Tälle sen yhen kesän ja syksyn/ *I didn't really work for anyone byt then I like, aah, roamed the woods and... and did this kind of prep work for like this... (Alright) For this the one summer and fall*
- d. Career/Studies**
- i. Sit mä pääsin Perhoon/ *Then I got into Perho*
 - ii. Sit sen jälkeen mä menin Haaga-Heliaan ammattikorkeeseen, restonomi linjalle. Ja sitten, no sielt mä en ikin valmistunu/ *Then after that I went to the Haaga-Helia university of applied sciences, to the food science line. And then, well I never graduated from there*
- e. Career/Previous Employers**
- i. Career/Previous Employers/**
1. Sillon alkuun kun, kun olin niin nuori nii sillo, sillo vaa halus vaa kesäduunii nii mä olin tuolla Suursuon sairaalas tiskaamassa/ *Back then at the start when, when I was young*

- well then, then I just wanted summer work, so I was there at the Suursuo hospital washing dishes
2. sit sen jälkeen itseasias mä menin lintsille tämmöseks apumieheks, niinku, mä olin ehkä... 16 tai 17?/ then after that actually I went to Linnanmäki as this helping hand, like, I was maybe... 16 or 17?
 3. Perhon valmistumisen jälkeen niin mä olin Englannis. Vuoden verran/ After graduating from Perho well I was in England. For a year.
 4. Sit mä tulin Helsinkiin, ja... takasin/ Then I came to Helsinki, and... back
 5. Sit oli tietysti kaikki intit sun muut/ Then there was of course all the military service and such
 6. Sit mä oli Marakantte Oy:lle sellanen ehkä viis vuotta/ Then I was with Marakantte Oy for maybe like five years
 7. niil oli Aino/ they had Aino
 8. ja Tapasta/ and Tapas
 9. ja Tapas Y Tinto ja/ and Tapas y Tinto and
 10. sit mä olin Klippanilla pari vuotta/ then I was at Klippan for a few years
 11. sit mä menin tonne... Luomoon, niil oli sillon yks Michelin tähti/ then I went there to... Luomo, they had one Michelin star then
 12. Sit mä menin Sassoan, mesuks, avaamaan Sasso, se oli sellanen puolen vuoden.../ Then I went to Sasso, as chef, to open Sasso, it was this sort of half year...
 13. Sit Sassost mä lähin Sundmansii/ Then from Sasso I went to Sundmans
 14. Sundmansilta... mä lähin Kaskikseen/ from Sundmans... I went to Kaskis
- f. Career/Current Employer**
- i. Kaskiksesta mä tulin tänne/ From Kaskis I came here
 - ii. Tai oikeestaan sen Kaskiksen ja tän välis oli sellanen... sellanen tota... ehkä seittemän kuukauden semmonen?/ Or actually between Kaskis and this there was this... this uh... maybe seven month kind of?
 - iii. tavallaan mä otin lainaa, lainaa vähän niinku maksaa sinne ite, tai maksaa, et, et mä pystyisin maksaa ittelleni vähän niinku palkkaa/ sort of I took out a loan, a loan sort of like to pay myself, or pay, so, so that I could pay myself sort of like a salary
 - iv. Mä oon Grönissä/ I'm at Grön

Observer Comment: The career path of the 32-year-old Chef Chef 8 follows a rather set formula. Starting with just an ancillary job in the foodservice industry - washing dishes - at the young age of 16, the man would eventually end up in the premiere culinary school in Finland.

From there, his path took him to foreign shores for a year, before returning to Helsinki after having finished his compulsory military service. From there, he would work in a variety of different restaurants - though mainly casual - before moving on to fine dining and the world of Michelin. A time spent in Michelin would yield opportunities as head chef elsewhere, and after moving about for a few more times, he would eventually settle down to open his own restaurant: Grön.

Clearly passionate about his cooking, Chef 8 has competed at an international level, and chose cooking over finishing a tertiary degree in food science at a university of applied sciences. Now working at his true passion project, Chef 8 took his time before opening Grön, opting to spend well over half a year foraging and planning things, so as to make sure that his project would meet his own exacting standards.

9. Creativity

a. Creativity/History of Input

- i. Mnn... On mul oikeestaan siit Perhon valmistumisesta asti. (Okei) Mutta... Ei mitenkään siin mis mittakaavas jos verrataan esimerkiks nyt./ Mnn... I've had it really since that Perho graduation. (Okay) But... In no way at the scale if we compare say now
- ii. se on ollu sellast jotain pientä, vaikutusta ja näin, mutta... (Mhm) Mut tota... Lisääntyvis määris, sanotaan näin/ it's been these little things, input and such, but... (Mhm) But uh... In increasing amounts, let's say

b. Creativity/Stimulants

- i. Kun ideoi... niin mä teen ehkä 90% noist menuista niin himassa... (Mm) Koska msiel on mun mielestä semmonen ympäristö mis on tosi, tosi kiva olla./ When you ideate... well I make like 90% of those menus like at home... (Mm) Because there I think there's this kind of environment where it's really, really fun to be in
- ii. siel on just säilykepurkkei ja siistiä ja... kukkia ja muuta, niin se on semmonen ympäristö missä vaan, niinku, sillanen hyvä, luovuus ja zen meininki/ there's really these preserve jars and it's clean and... flowers and stuff, so it's this kind of enviroment where there's just, like, this kind of good, creative and zen vibe
- iii. (Siel on, siel on hyvä olla?) Joo, kyl. (Sielt tulee parhaat ideat?) Mhm. Joo, ja siel ei oo kiirre sillee niinku tehä mitään sitten.../ (It's, it's nice there?) Yeah, yes. (That's where the best ideas come from?) Mhm. Yeah, and there's no hurry like to do anything then...
- iv. itellä huomannu ainakin sen, että, et jos pitää niinku, tai tavallaan mä oon mun mielest niinku luovas työssä tai sellasessa mis pitää luoda ja näin... (Mhm) Niin se vaatii myöskin sen et se... se niinkun... työn ympärillä oleva elämä on silleen niinku kondiksessa/ I've at least noticed with myself, that, that if you hold like, or in a way I'm in my mind like in creative work or in this kind where you need to create and such... (Mhm) Well it also requires that the... the like... life around work is sort of like in order
- v. Et sä pystyt niinku rauhas silleen työskentelee ilman et sun pitää... potee mitään parisuhdekrisejä tai omii henkisii probleemia/ So that you can like work in peace without you having to... suffer from relationship crises or your own mental problems

- vi. sul on ajatus ja fokus sellases et sä pystyt luomaan ja oot inspiroitunu ja... rauhallinen ja... näät sellasii uusii asioit, niin se on ainakin mulle tosi tärkeet/ *you've got the thought and focus in a way that you can create and you're inspired and... calm and... you see these kinds of new things, so that is at least for me really important*
 - vii. se on tosi tärkeet/ *it's really important*
 - viii. Ja silleen et on aika niinku levätä ja... nukkuu, ja olla vapaallaki/ *And so that like you have time to like rest and... sleep, and have time off too*
 - ix. nyt ku saa päättää mitä tekee nii sit tehään silleen duunii ku itte haluu/ *now that I can decide what I do well then I'll do the work like I want to*
- c. Creativity/Dampeners**
- i. mut, mut mun mielest sellaseen niinku pakotettuu luovuuteen ei vaa... en mä ainakaan ite pystyt/ *but, but in my mind this kind of like forced creativity can't... at least I can't do it*
 - ii. Et jos joku istuttaa mut vaikka... et sul on aikaa keskiviikkona kahest kolmeen ja perjantaina yhest viiteen, niin sillon sun pitää niinku luoda. (Mm) Nii, ei siit tuu yhtää mitään. Se alkaa vaa ärsyttää enemmän ku, ku tota, et sä saisit jotai aikaan/ *Like if someone sits me down like... that you've now got time on Wednesday from two to three and on Friday from one to five, like that's when you need to like create. (Mm) Well, nothing will come out of it. It just starts to annoy more than, than like, that you'd get anything done*
 - iii. jos mä oisin vaikka nytten... täs, noi ekat puoltoist vuotta, tääl tehtii niinku kuus päivää viikos duunii ja jotai 18 tuntii päiväs nii... (Mm) Jos sitä jatkais pari vuotta nii, oon kyl melkeen varmaa et tekiskö enää yhtää juttuu?/ *if I had like now... here, that first year and a half, we'd have done like six days a week of work and like 18 hours a day well... (Mm) If I carried on with that for a few years, I'm really nearly sure that would I be doing this stuff anymore?*
 - iv. ihmiset tietysti erilasii, mut.../ *people are of course different, but...*
 - v. ku sit asioitten pitäis tapahtuu jotenki enemmän pakottamalla ku sul on koko ajan joku miljoona asiaa mikä sun pitää hoitaa/ *'cause then things would have to happen somehow more through force 'cause you've constantly got like a million things that you need to take care of*
 - vi. Ei semmoseen pakottavaan luovuuteen, niin, ei, ei mun mielest ainakaan mulla oo niinku mahiksii. On johonkin pisteeseen joo, mut ei se oo mielekäst se työ./ *This kind of forced creativity, like, I don't, I don't think at least that I have any knack for it. I do to some degree, yeah, but it isn't enjoyable that work*
- d. Creativity/Scope**
- i. No kyl se, kyl se koko keittiös, oikeestaan kaikki mitä tuol tapahtuu nii.../ *Well yeah it's, yeah it's in the whole kitchen, really everything that happens there well...*
 - ii. (et oo mieluiten niinku, johonki paikkaan?) Eei. Eei, ei. Ei se oo mahdollista ku minä noi jutut keksin, nii sitten jos, tota, mä tekisin vaa yh- vaik lämmin keittiötä, niin sihän toi laahais toi kalkan puoli/ *(you don't prefer, like, some place?) Noo. Noo, no. It's not possible 'cause I'm the one who comes up with those things, so then if, uh, I did just on- like the warm section, well then the cold section would lag behind*
- e. Creativity/Idea Sources**
- i. Creativity/Idea Sources/Social Media**
 - 1. En mä kyl, sillee, kato ainakaan missään annos mielessä. (Mm) Et enemminkin et jos joku on tehny jotain. Jonkun muotosen jutun tai jotenkin, niinku, et se on... ois silleen tunnistettava kopio tai jotai.../ *I really don't, sort of, look at it at least in any dish sense. (Mm) So more like that if someone has made something. Something in a particular shape or somehow, like, that it's... it'd be a recognizable copy or something...*
 - 2. (voiks sielt saada inspiraatioit esimerkiks... plataamis ideoit et hei tämmösii muotoi tai...) Joo, joo, siihen, siihen se on tosi hyvä!/ *(can you get inspirations from there for example... plating ideas that hey these kinds of shapes or...) Yeah, yeah, that, that it's really good for!*
 - 3. Niinku palataamis ideoihin ja, ja sellasii niinku lopputulos ideoit (Mm) Niinku makukombinaatioihin ja... (Mm) Johonkin raaka-aine käyttöön ja tommosii. Siihen se on tosi hyvä!/ *Like plating ideas and, and these kinds of like final result ideas (Mm) Like flavor combinations and... (Mm) Some raw ingredient use and so on. That it's really good for.*
 - ii. Creativity/Idea Sources/Experiences**
 - 1. No oikeestaan se pohja-ajatus on se, että... et... et tää se annos on semmonen minkä mä halusin itte syödä/ *Well really the base idea is, that... that... that this here dish is the kind that I'd like to eat myself*
 - iii. Creativity/Idea Sources/Environment**
 - 1. (se, ympäristö vai?) Niin, nii. Nii, tai siis, joo metsäst joo, mut se metsä homma on enemmänkin sellanen että, se toimi, on niinku kesällä/ *(the, environment or?) Right, right. Right, or well, yeah from the forest yeah, but the forest stuff is more this kind of that, it works, it's like in summer*
 - 2. Et kun siel kasvaa jotain. Niin sit ku sä siellä. Mä kerään. Tosi paljon yrtejä ja kaikkei, niin sit ku sä tiedät mitä siel on sil hetkel saatavil niin sit tä, siitä niinku vähän niinku inspiroidut, tai... keksit jotai juttuja/ *Like when something's growing there. So then when you're there. I forage. A lot of herbs and stuff, well then when you know what's available at that moment there then you like, you like sort of get inspired, or... come up with things*
 - 3. mut eihän se talvel toimi. Kukaan haluu mennä miinus kaksykt metsään keksimään asioit/ *but that won't work in winter. Ain't nobody wanting to go at minus twenty into the forest to invent things*
 - iv. Creativity/Idea Sources/Old Ideas**

1. Joo, joo, siis tekee kyl joo, mut sitten... mulla... oon pyrkiny kyl sellaseen niinku täsmälleen samaa annosta ei tehä niinku uudestaan/ *Yeah, yeah, like it does yeah, but then... I have... I've really strived for like that the exact same dish won't get done again*
2. koittaa just niinkun, no... Ääh... kirjoittaa ylös ne reseptit ja säilyttää ne menuut ja... (Mm) Ja sit sellaset... vaikka viime kesän keräysmäärät, ja.../ *you try to just like, well... uh... write down the recipies and keep the menus and... (Mm) And then these kinds of.... Say last summer's foraging amounts, and...*

v. Creativity/Idea Sources/Raw Ingredients

1. Tai jos mul on joku raaka-aine niinku vaikka... tällä menulla, vaik eka annos on perunasta/Ori f I have some raw ingredients like say... on this menu, like the first dish is from potato
2. (Raaka-aineesta jotka tulee sisään.) Joo (Nekin varmaan antaa inspiksii...) Joo/ (From the raw ingredients that come in) Yeah (They too probably give inspirations...) Yeah
3. ky mä teen sillai että... et tänne tulee aika paljon semmosii niinku näyte-eriä. (Nii nii) Että, tietää minkälaiat raaka-ainet niinku tuottajil on saatavilla ja mikä on mahollista/ *Yeah I do it like that... that we get quite a bit of these like samples. (Right right) Like, you know what kind of raw ingredients like producers have available and what's possible*
4. sit mä saatan käydä just, niinku ketkä toimittaa meille vihannekset tai lihat niin mä käyn siel kattoo. (Mm) Et, et, sit mä saatan siel huomaa et tääl on aika kivan kokosii pokkanoita et nää ois kiva tehä tälleiln/ *then I might go just, like those who deliver vegetables to us or meats well I go there to have a look. (Mm) So, so, then I might notice there that here's some pretty nicely sized carrots that these would be fun to prepare in this way*
5. (Onks... Tärkeetä et sul on aina se paras raaka-aine?) On./ (Is it... Important that you always have the best raw ingredient?) It is.
6. mä lähetän sen taka sille ketä sen on tuonukkin *laughter* Ja sit sanon et tuo parempaa./ *I send it back to whoever brought it *laughter* And then I tell them that bring better ones*
7. Mut se on aika menny nyt hyvin aikalailla siihen et, et kyl nyt sille alkuun joutu lähettää niinku takasin et tää ei oo se mist sovittii, ja... (Mm) Ja näin, nyt kumminkin se laatu on pysynyt/ *But it has now gone rather well towards like, like now at the start we had to like return like this isn't what we agreed on, and... (Mm) And so on, now though the quality has maintained*
8. nyt kiinnittää huomiota siihen, että hei, ei se halua näitä kun näis on... mustii kohtii tai jotai, tai nää talviporkkanat haisee ihan homeelle tai näin, nii.../ *now they pay attention to it, like hey, he doesn't want these because these have... black spots or something, or these winter carrots smell all mouldy or stuff, so...*
9. ihmiset tietää mitä me etsitään ja halutaan, niin sit se pysyykin, kyl, tarpeeks korkeel/ *people know what we're looking for and what we want, so then it does stay, like, high enough*
10. (kuinka tärkeitä nekin [kerätyt villiyrtilt] on sille ideointiprosessille?) Tosi/ (how important are they too [the foraged herbs] to the ideating process?) Very.

f. Creativity/Idea Generation

- i. Tosi paljon./ *A lot*
- ii. Ei se... vaik nyt vaihtuu menu, nii, ei se oo sellast niinku, tavallaan mitattavaa duunii mitä mä teen./ *It's not... like now the menu's changing, well, it's not this kind of like, sort of measurable work that I'm doing*
- iii. sä mietit niit tavallaan koko ajan ja työstät. Työstät sellai että... et sul on joku alkuidea minkä sä kirjoitat paperille./ *you think about them sort of all the time and you work on them. You work on them so that... that you have some base idea that you write on paper*
- iv. Mä alotin ehkä tossa, kolme viikkoo sitten... (Mm) Mikä vaihtuu nyt Tiistaina./ *I started maybe there, three weeks ago... (Mm) Which is changing now on Tuesday*
- v. sillon mä tein ehkä joku viis, kuus tuntii hommii, ja sit mä sain jonkun näkösen rungon siihen/ *then I did maybe five, six hours of work, and then I got some sort of skeleton for it*
- vi. Mut sitten aina kun mulle on tullu joku idis, niinku täs pitkin päivää, tai jotain ihan muuta tehdessä, niin sit meen ja kirjoitan sinne jonku muutoksen/ *But then every time that I've gotten some idea, like here along the day, or while I'm doing something completely different, then I'll go and write some change there*
- vii. Et tota, kyl se koko ajan ku sä niinku, sä näät jotain asioita tai jotai, emmä tiä, kävelets vaik kadulla, niin kyl sul saattaa tulla joku idis et toihan vois olla siisti./ *So uh, yeah it's all the time 'cause you're like, you see some things or something, I don't know, say you're walking down the street, well yeah you might get some idea that this could be cool*
- viii. (onks sul kuitenki enemmän sellast passiivista, et sitä vaa tulee ideoit?) Passiivista, joo/ (Do you have then still more of this kind of passive, that you just get ideas?) Passive, yeah
- ix. se lähtee yleensä sillee et se on sellanen aktiivi sessio mihin sä niinku... meet. Tai sillee et sä niinku keskityt siihen et sä saat jonkun näkösen pohja rakennettuu/ *it starts off usually like that it's this kind of active session where you like... go into. Or like that you sort of concentrate on it so that you can get some kind of frame built*
- x. Ja sit mä lähen pohtii sitä silleen, miten se olis kiva syödä, ja miten mä itte haluisin et siin ois, ja... jos mä istun vaikka, sun kanssa syömässä/ *And then I go off and think about it like that, how would it be fun to eat, and how would I personally want that there'd be, and... if I'm sitting like, eating with you*

- xi. Nii, onks mul joku kylmä, perunajuttu mis on jotain tylsiä juttuja, vai haluunks mä et se on lämmin, ja siin on savua ja... vitusti voita, ja, rapeutta, ja jotain happoo ja semmost. Mä lähen niinku työskentelee sellain päin/ *Right, so do I have some cold, potato thing where there's some boring things, or do I want that it's warm, and there's smoke and... fuck loads of butter, and, crispiness, and some acidity and so on. I go working on it like that*
- xii. huoh, en niinkään silleen miten, miten sen... ehkä kuuluis olla tai... Peruna ei oo alkuruoka joku sanois varmaan niin, mut mun mielest ei, koska... (Mm) Must se on jotenkin kiva./ *sigh, not in the way that, that it... maybe should be or... Potato isn't a starter someone would probably say, but I think no, because... (Mm) I think it's somehow fun.*
- xiii. kyl siin, joutuu tehdä aika paljon duunii et sä tiedät mikä on mahdollista/ *yeah there, needs to be a lot of work so that you know what's possible*
- xiv. (Kuinka tärkeitä sellaset muut aistit ja maku ja haju on sulla?) Tosi. Tosi. Koska kyllä sä näät sen eka ennen ku sä maistat sen, et.../ *(How important are these other sense and taste and smell for you?) Very. Very. Because you do see it first before you taste it, so...*
- xv. Se on tosi tärkeet milt se näyttää, ja, tai ainakin mulle se on siistii viedä ruokaa pöytään mist ihmiset on sillee et way näyttääpä herkulliselta/ *It's really important what it looks like, and, or at least for me it's cool to bring food out to a table where people are like that wow well that looks delicious*
- xvi. Ja sit laitast kastikkeen ja sanoo et hei, tuoksuupa tää hyvältä/ *And then you put on the sauce and they say that hey, well this smells good*
- xvii. Nii sit se on jo kokenu en muutaman kerran ennen kun se on maistanu sitä. Sit... Ni sit sil on paljon, niinkun... Se on paljon valmiimpi sitten alkaa niinku, ja sen odotusarvo on ehkä jopa helpompi tyydyttää ku se on jo huomannu et tää on varmasti niinku hyvä/ *So then they've already experienced it a few times before they've tasted it. Then... So then they're far, like... They're far more ready to then start to like, and their expectations are maybe even easier to meet 'cause they've already noticed that that is most certainly like good*
- xviii. jos on semmosii jotain käsinsyötävii juttui... (Mm) Niin niissä se varsinkin se miten se tuntuu kädessä ja suussa niin korostuu tosi paljon/ *if there's these kinds of finger foods... (Mm) Then with them especially what it feels like in your hand and in your mouth then becomes far more pronounced*
- xix. nyt meil on niinku sellanen tällei niinku karjalanpiirakka keksi... (Mm) Mis on Cheddarkreemi ja sit on pinaattia ja... Ja tota... Poron sydäntä ja poroa ja piparjuurta/ *now we've got like this kind of sort of Karelian pastry biscuit... (Mm) Which has Cheddar cream and then there's spinach and... and uh... Reindeer heart and reindeer and horseradish*
- xx. niin jos sä mietit niin se on rapee ku se on sun kädessä ja sit sä puraset niin sit sun alahampaat lohkaasee sen keksin ja sit sun ylhäälle tulee se voimakas piparjuuri ja se suola... (Mm) Ja sit kun sä puret lisää niin sit siel on sellanen pehmeä, kermanen cheddarkreemi mikä sit taas on wau, ihan uus/ *soi f you think then it's crispy when it's in your hand and then you bite it well then your bottom teeth chip into the biscuit and then your top lip gets that strong horseradish and the salt... (Mm) And then when you bite more then there's this soft, creamy Cheddar cream which again is like wow, completely new*
- xxi. erilaista, erilaist tekstuurii.../ *different, different textures...*
- xxii. yleensä mul on... yks raaka-aine mikä on se pääraaka-aine./ *usually I've got... one raw ingredient that's the main raw ingredient*
- xxiii. sit sen jälkeen... no se vähän riippuu et onks se lämmin vai... alku, tai mikä tällanen, mut... yks raaka-aine./ *then after that... well it sort of depends on is it warm or... a starter, or whatever, but... one raw ingredient*
- xxiv. sitten, saattaa olla jo heti alussa jo niinku lopputulos tai joku muoto et mä haluun et se on vaik pyöreä, tai, peitetty tai, piirakan sisällä... tai leivällä.../ *then, might already have right at the start like the final product or some shape that I want that it's say round, or, coveredo r, inside a pie... or on bread*
- xxv. sen jälkeen lähtee funtsailee et mitä sen kans haluis niinku maistaa ja syödä. (Mm) Mitä siin ois./ *after that you set off and think about what you'd like to taste and eat with it. (Mm) What it'd have*

g. Creativity/Confidence

- i. Joo, et varmaan itsevarmuutta joo, mut se on vähän sillee et sä löydät sen oman tyyliksi, niinku siinä (Mm) Ku sä teet/ *Yeah, like probably self-confidence yeah, but it's sort of like that you find that style of your own too, like alongside it (Mm) When you're doing*

h. Creativity/Ownership

- i. Semmost en lähde mitenkään tekee, että, et... et jos joku on jonkun juttu niin se on sen juttu. Ja sit mun pitää vaan keksii joku muu./ *That I won't ever go and make, that, that... that if something is someone's thing then it's their thing. And then I just have to come up with something else*
- ii. et siis sä tiedät minkälaista ruokaa sä... ite haluat tehdä, et sä oot tavallaan oppinut niinku nii paljon ku sä voit oppia jonkun alaisuudessa tavallaan niinkun... (Mm) Niinkun kehittyä, ja sit sä haluat sen jälkee lähtee tekemään omia... hommias/ *so like you know what kind of food you... personally want to make, that you're sort of learned like as much as you can learn under someone else sort of... (Mm) Like develop, and then you want to go off and do your own... things*
- iii. se on, se on... helpompaa sillon kun sä et joudu itte päättää ja keksii kaikkee/ *it is, it is... easier when you don't have to personally decide and invent everything*
- iv. (Onks nää selasii ideoita mitä vois sanoo, teoriassa silla et hei tää ois tosi hyvä idea mut se ei, se ei näytä sulta) Mm/ *(Are these the kinds of ideas that you could say, in theory like that hey this is a really good idea but it doesn't, it doesn't look like you) Mm*
- v. Joo tai se on liian helppo, sillon se lopputuote, tai silleen siin ei oo jotai tekniikkaa tai, värit on rumat, tai se ei niinku, herätä... ruokahalua tai... (Mm) Sellast./ *Yeah or it's too easy, then the*

final product, or like that it doesn't have some technique or, the colors are ugly, or it doesn't like, look... appetizing or... (Mm) So on

i. Creativity/Novelty

- i. Mm... Kehitän uusia. Ja sitten... jotain eteenpäin mitä on jo tehty/ Mm... I develop new ones. And then... bring forward some that I've already made
- ii. Oli meil aika pitkään toi tartari listalla. Mikä oikeestaan eli sillain et ainut joka pysy oli se liha. (Mm) Ja sit kaikki muu siin ympärillä niin vaihtu. (Nii nii) Silleen niinku sesongin mukaan tai sitten et mitä meil oli saatavilla niinku (Oorait) Varastossa, tai... Joltai tuottajilta/ We had for quite some time this tartare on the menu. Which actually lived so that the only thing that stayed was the meat. (Mm) And then everything around it like changed. (Right right) Like along with the season or so with what we had available like (Alright) In storage, or... from some producer

Observer Comment: *Echoing that which has been said by many of his peers, Chef 8 speaks of being allowed creative input from an early point in his career - starting off from when he graduated from culinary school, with an ever increasing scope, culminating in total control at Grön.*

Yet when it comes to creativity itself, Chef 8 emphasizes the importance of the environment he ideates in, as well as his own well-being. The best ideas, he says, come at home, an environment he naturally enjoys being in. Indeed, Chef 8 says that 90% of menu building occurs at home, describing it as a zen space where the beauty and cleanliness of it help him feel at ease and thus more creative. Of equal importance to the creative process is his emotional and mental well-being, saying that creativity cannot really occur when one is tired and over-worked, or when stressing over personal or mental issues. The freedom to work at one's own leisure and in whatever way is most enjoyable is also crucial, and Chef 8 speaks with great pleasure, saying "now that I can decide what I do well then I'll do the work like I want to" ^{2biix}.

The absence of these can be very detrimental to Chef 8's creativity, especially with regards to the freedom to work whenever one wants. Chef 8 speaks at length about forced, scheduled creativity, explaining that while he feels that the task is not wholly impossible to him, he nonetheless finds that kind of work deeply distasteful, and would not yield any good results: "Like if someone sits me down like... that you've now got time on Wednesday from two to three and on Friday from one to five, like that's when you need to like create. (Mm) Well, nothing will come out of it. It just starts to annoy more than, than like, that you'd get anything done" ^{2cii} Lack of rest, for Chef 8, would also deeply impact his creativity, and at worst could put him off his work entirely: "[I]f I had like now... here, that first year and a half, we'd have done like six days a week of work and like 18 hours a day well... (Mm) If I carried on with that for a few years, I'm really nearly sure that would I be doing this stuff anymore?" ^{2ciiii}

But when all of these criteria - the pleasant environment, the personal well-being, the appropriate amount of rest, and the lack of external pressure - meet, Chef 8's creative vision becomes clear and ideation becomes effortless: "[Y]ou've got the thought and focus in a way that you can create and you're inspired and... calm and... you see these kinds of new things, so that is at least for me really important" ^{2bvi}

And when his creativity flows, Chef 8 feels it flowing throughout the kitchen, finding it impossible to limit himself to one section, partly in fear that his restaurant would suffer if he did: "(You don't prefer, like, some place?) Noo. Noo, no. It's not possible 'cause I'm the one who comes up with those things, so then if, uh, I did just on- like the warm section, well then the cold section would lag behind" ^{2dii}

As for where his ideas come from, Chef 8 lists a number of sources, including social media, experiences, his environment, and old ideas, though, once again echoing the sentiments of other Finnish chefs, the most important source for ideas are the raw ingredients themselves.

For social media, Chef 8 explains that he doesn't get inspirations for dishes themselves, feeling that getting inspired from social media skirts too close to being a copy-cat. However, he feels like he gets ideas for elements of dishes from social media, saying "Like plating ideas and, and these kinds of like final result ideas (Mm) Like flavor combinations and... (Mm) Some raw ingredient use and so on. That it's really good for." ^{2ei3}

Actual ideas, however, arise from life. One's environment plays a heavy role, though this is situational. Chef 8 takes the forest as an example, explaining that he enjoys the forest in summer, when it is full of life and potential ingredients, filling him with creativity. But the forest of winter, dead and cold, is devoid of any creativity. An idea is always something deeply personal as well, explaining that at its core, it is always something that Chef 8 himself would like to eat.

Raw ingredients act as the main catalyst for Chef 8. When he sees a raw ingredient, often received as samples from producers and distributors or seen during visits, his mind will wander and drawing on his own knowledge base and think of fun ways to prepare them. "then I might go just, like those who deliver vegetables to us or meats well I go there to have a look. (Mm) So, so, then I might notice there that here's some pretty nicely sized carrots that these would be fun to prepare in this way" ^{2ev4}

And as his reputation has grown, the ingredients he receives fit his needs more and more, allowing for a feedback loop of ingredient-based creativity.

Lastly, old ideas can act as sources of creativity, though they also act as limiters. A dish can never be re-done exactly as it has been done before, but past years' recipes and raw ingredient availabilities are kept in mind when the appropriate season returns.

10. Innovation

a. Innovation/Collaboration

- i. (Eli kuitenkin täällä Grönissä se creative inputti on pääsääntöisesti sussa.) Joo, joo, kyllä./ (So still here in Grön the creative input is mainly with you.) Yeah, yeah, yes.
- ii. (Ei tuu sun ulkopuolelt juttui?) Eei, ei. (Oorait) *laughs*/ (Nothing from anyone other than you?) Noo, no. (Alright) *laughs*

- iii. kyl mä saatan kysellä joskus, että, et... et nyt jos meillä on vaikka, ens menulla mangaliza possua ja... ja maa-artisokkaa, ja näin, niin mä saatan kysyy heiltä et minkälaisii makuja, he hal, niinku he haluu/ *Yeah I might ask sometimes, that, that... that now if we have say, on the next menu some Mangaliza pork and... and Jerusalem artichoke, and so on, well I might ask then that what kinds of flavors, they wa, like they want*
- iv. Siis Mangaliza on tehty tälle... (Mm) Mitä te haluisitte maistaa sen kanssa? (Mmm) Niin semosii joo... Niinku kysyselen. Tosi paljon./ *So the Mangaliza is done like this... (Mm) What would you want to taste with it? (Mmm) So those kinds yeah... Like I ask. A whole lot.*
- v. et mitä muut haluis maistaa jonkun kanssa/ *like what would others want to taste with something*
- vi. ei ehkä sellast, ei oo ainakaan vielä ollu et joku ois tuonu niinku valmiit komponentit/ *maybe not like this, there hasn't at least yet been so that someone would have brought me like ready components*
- vii. Mut oon mä myöski heit, paino, painostanu sellaseen että, et jos on jotain ideoita mitä haluu koittaa tai näin nii sit voitais... (Oorait) Voitais tota... testailla. Mut ainaskaan vielä ei oo tullu yhtään/ *But I've also lean, leaned on them so that, that if there's some ideas that they want to try or so on that we could... (Alright) We could uh... test them. But at least for now there's not been any.*
- b. Innovation/Motivation**
- i. ehkä voi sit kyllästyy just sellaseen että, niinku tähän konseptiin, tai... (Nii nii) Tai niinku tohon keittiöön vaikka tai ees sit ku sä uusit asioit nii tulee uusii asioita/ *maybe you can get bored of just these that, like this concept, or... (Right right) Or like that kitchen for example or even when you're renewing things and you start getting new things*
- ii. Kyl hommat kehitty. Et jos tekee koko ajan samanlailla, niin sit ei varmastikaa, se meininki ei oo loppuun, loppuun asti./ *Yeah things do come along. Like if you're constantly doing things the same way, well then you're certainly not, the vibe isn't all the, all the way.*
- iii. Et sä voi kymmenen vuotta keksii samalle lautaselle uusii asioita, et eihän se niin toimi/ *You can't come up with new things on the same plate for ten years, like it doesn't work that way*
- c. Innovation/Process**
- i. on aika sellanen kilpailuhenkinen ja näin (Mhm) Vähän liiankin joskus, mut *laughter* mut tota... kyl se on vaikuttanu just siihen tekniikkaan ja sit siihen makuun, ja sellaseen/ *I'm pretty like competitive and so on (Mhm) A little too much so sometimes, but *laughter* but uh... yeah it has affected just like the technique and the flavors and so on*
- ii. huomaa niinkun omat virheensä helpommin (Mm) Et mist ois helppo sanoo että, joku on huonosti/ *I noticed like my own mistakes easier (Mm) Like what would it be easy to say that, something isn't right*
- iii. joskus se saattaa olla sit et sä keksit heti sen lopputuotteen. (Mhm) Sit, sit niit välivaiheit ei oo ollenkaan. (Mhm) Mutta... se on aika harvinaista/ *sometimes it might be that that you immediately come up with the final product. (Mhm) Then, then the intermediary steps don't exist. (Mhm) But... that's pretty rare*
- iv. Innovation/Process/Initial Idea Selection**
1. (Tuleeks sul ikinä siin ideointiprosessis sellanen et oisko tää liikaa meidän asiakkaille? Vai onks se...) Tulee mulla, tulee kyl *laughter*/ *(Do you ever get during the ideation process this kind of that would this be too much for our customers? Or it is...) Yeah I do get that, it does come yeah *laughter**
2. mä mietin monesti sitten, et ku pitää muistaa se, myöskin silleen et mitä jengi halua syödä/ *I often think so that, like 'cause you need to remember that, also so that what do folks want to eat*
3. Et ei voi tehdä niinku liian rohkeet tai semmosii... mis pitää liikaa niinkun sen asia, jättää niinkun sen asiakkaan hoidettavaks et se ymmärtää tehdä jonkun asian/ *Like you can't make like too bold or the kinda... where you need to leave too much of the like the thing, for the customer to deal with so that they'd understand to do some thing*
4. En mä hirveesti [ole karsinut ideoita]/ *I haven't really [discarded ideas] much*
5. On mul jotain ideoita jota on sellasii jotka jää sit niinku tekemättä, mut ne jää sit yleensä tosi alkuvaiheessa. (Mm) Et ne ei vaa sit heti aluks tunnu... hyvältä/ *I do have some ideas which are the kinds that end up like not being made, but they usually get dropped really early on. (Mm) Like right at the start they just don't feel... good*
6. sillai et niis ois... Niinku potentiaalii kehittää sit sellaseks tosi hyväks et sitä vaan tippuu pois ja sit keksitään jotain muuta?/ *so that they'd have... like potential to then be developed to be really tasty so it just drops off and then we'll come up with something different?*
7. yleensä se menee kyl sillai et sä keksit jonkun alun ja sit sä mietit et hei tää ois kiva olla piirakka ja sit sä lähet sitä kehittää.../ *usually it does go so that you come up with some starting point and then you think that hey it'd be fun to have this as a pie and then you go off to develop it...*
- v. Innovation/Process/Testing**
1. sit mä kirjotan sen niinku misalistaan, ja... (Mm) Sit mä saatan piirtää sen ja, miettii et onks täs nyt mitkä värit ja, milt tää näyttää ja... (Mm) Tarviiks se viel jotain?/ *then I'll write it down onto the like prep list, and... (Mm) Then I might draw it, and think that what colors does this have now and, what does it look like and... (Mm) Does it still need something?*
2. ne on tosi tosi tärkeit. Et varsinkin talviaikaan kun... raaka-ainepoliittisesti on aika rajoittunu tää niinku meno... (Mm) Mikä sit taas on pakottanu meidät siihen että, et se on ta- pakottanu meidät kesällä olla hyvin luovii siin säilöntäprosessissa.../ *they're really important. Like especially in winter when... raw ingredient wise we're rather*

- restricted with our like thing... (Mm) Which has then forced us to the point where, like it's so- forced us in summer to be very creative in that preservation process
3. Et me saadaan talveks niinku, mielenkiintoista raaka-ainetta./ So that for winter we'll get like, interesting raw ingredients
 4. sit siihen saattaa tulla semmonen viikon, kahen tauko et sä et, sä niinku jätät sen hautuu ja sit sä keksit et hei mä otankin tosta ton tomaatin pois ja laitan siihen vaikka... krukkua tuoleen./ then there might be this sort of one week, two week break that you don't, you like leave it to stew and then you think that hey I'll actually take that tomato out from there and I'll put like... some cucumber like this
 5. (testailee vähän kaikkee?) Niin, nii miettii ja sillai... en mä tiää, ne jotenkin kehitty päässä, sit pikkuhiljaa ne... idikset./ (testing everything a little?) Right, soo you think and so on... I don't know, they just shape up in my head, then bit by bit the... ideas
- vi. Innovation/Process/Refining**
1. (Siin vaihees ku annos on menyyllä...) Joo (Niin, kehitätsä sitä enää?) Kehitän/ (when the dish is on the menu...) Yeah (Like, do you develop it anymore?) I do develop it
 2. Niin, en... viidelä ku avataan nii on meil ollu sellasii juttui et me ollaan vaihdettu jotai komponenttei ihan täysin, et ne ei oo vaa niinku toiminu (Mm) Sit kumminkaan loppupeleis./ So I don't... at five when we open then we've had these kinds of things that we've completely changed some components, that they just haven't like worked (Mm) Like at the end of the day
 3. Et ne näyettä tyhmältä tai ei maistu tarpeeks hyvältä... (Mm) Ja sit tehään uudet/ Like they look stupid or they don't taste good enough... (Mm) And then we make new ones
 4. sit käy tosi monesti sillai et tekee sen ekan tiistaiserviisin, ja sit menee himaan ja sit ei oookkaan jotenkin tyytyväinen (Nii) Lopputulokseen, niin, sitten, sitten saatan himassa niinku, tilaa sit raaka-aineit seuraavalle päivälle/ Then a lot of times it happens that you do the first Tuesday service, and then I go home and I'm not actually like pleased (Right) In the final product, so, then, then I might at home like, then order raw ingredients for the next day
 5. sitten nää kuulee keskiviikkoamuna et tehäänkin jotai ihan muuta, ja sit ne *laughter* (Tulee vähän yllätyksenä) Joo, kyllä./ then when these guys hear on Wednesday morning that we're actually going to something completely different and then they *laughter* (It sort of comes as a surprise) Yeah, yes.
- vii. Innovation/Process/Delivery**
1. tota... tiistain meil on aina menuvaihto. (Mhm) Suurin piirtein yhen aikaan, ja sillon maistetaan kaikki./ uh... Tuesday's is when we always have the menu change. (Mhm) Largely at around one, and then we taste everything.
- viii. Innovation/Process/Learning**
1. enemmänkin nyttten sitten jos on semmosii ideoita mitkä pitää niinkun, ymmärtää syödä jollakin tavalla, niin sitten me ehkä panostetaan enemmän siihen et se kerrotaan se toi asiakkaalle, et se osaa niinkun.../ more like no the if there's some ideas that have to be like, understood to be eaten in a certain way, well then maybe we put more effort into like us explaining it to the customer, so that they know to like...
 2. ei se ainakaan mitään negatiivista oo voinu vaikuttaa, että... Et positiivist varmasti... Mut siel oli... oli niin eri... ehkä siel näki just sen minkälaiat voi olla sellases, sellases tota, keittiös mitä johdatetaan ku armeija.../ it can't have at least have affected me negatively, so... so positively probably... but there was... it was so different... maybe that's where you saw just how it could be in that kind of, that kind of uh, kitchen that's being directed like an army
 3. mä tiedän täsmälleen et mitä tänne on tullut viime vuoden heinäkuussa, ja kuinka paljon/ I know exactly like what was brought in last July, and how much of it
 4. Ja sitten se on tavallaan sit taas ens vuonna paljon helpompaa, niinku, se kesä/ And then in a way next year it'll be a lot easier, like, the summer
 5. tietää että... Mä tiedän et on mahdollista kerätä... heinäkuussa, vaikka, 2000 litraa suolaheinää, niin sit mä tiedän et mun ei tarvi pohtia et hei voinks mä tehdä suolaheinäjästkiä, et riittäaks mul tavara?/ Know that... I know that it's possible to forage...in July, say, 2000 liters of sorrel, well then I know that I won't need to think that hey can I make sorrel ice cream, like do I have enough stuff for it?
 6. kyl ne yleensä on aika vakioita noi, noi määrät silleen kun ne ei oo kumminkaan marjoja tai semmosii et ne ois riippuvaisii mistään
 7. sen takii mul olikin se 7 kuukautta millon mä kävin noi paikat läpi ja mietin silleen valmiiks/ that's why I had the 7 months during whic I went through those spots and thought it through

Observer Comment: Independence and sole ownership are important parts of Chef 8's innovating. The process is entirely his own, and collaboration does not feature in it, though Chef 8 does admit that he will solicit opinions from those around him on "like what would others want to taste with something"^{3av}. Chef 8 does later say that he holds the door open to staff contributing components or ideas to develop, but that to date there had not been any instances of staff members doing so.

As for what triggers innovation, Chef 8 puts emphasis on a constant need for renewal so as to stay motivated and interested in his craft. Maintaining things as they are, can kill the innovators mojo, with Chef 8 explaining "You can't come up with new things on the same plate for ten years, like it doesn't work that way"^{3bii} Indeed, changing something as small as a plate can have a big effect on how well Chef 8 innovates, though larger changes, such as changing kitchens, or even changing concepts entirely have their own effects as well.

As for his process, Chef 8 explains that he is very self-critical, noticing flaws in his work very easily. This can be chalked down to his competitive nature, which also drives him to seek a higher technical standard and more refined flavors.

It is interesting, then, that while Chef 8 describes himself as very self-critical, he nevertheless claims that very rarely does he discard any ideas during his initial idea selection as not worth taking onwards. Those that do get discarded meet this fate for one of two reasons: either they did not spark much enthusiasm in Chef 8 (though this is unusual, as Chef 8 explains that ideas are formed precisely because he feels they'd be interesting to try), or he felt that the ideas would be too outlandish or complicated for customers. After all, the tastes and limits of his customers are a clear red line, saying "*I often think so that, like 'cause you need to remember that, also so that what do folks want to eat*"^{6civ2}

Once an idea has passed Chef 8's initial idea selection, the testing phase begins. A multifaceted process, testing for a particular innovation may involve sketching to visualize the final result and testing internally in his mind before doing actual physical tests. All components of an innovation are tested, and the tests may take quite some time before an innovation is deemed ready for launch, with Chef 8 repeatedly talking about the need to ruminate on ideas between tests. Weeks may pass between these tests, allowing him to return to the test with a renewed vision for the idea being tested.

Interestingly, Chef 8 also speaks of innovating and testing in terms of preserving raw ingredients due to the highly seasonal nature of Finnish raw ingredient availability. This is a particularly unusual approach to innovation in the culinary field, as unlike most food products being developed which often take a few weeks to a month to finish their testing phase, testing preserving methods is a very long-term project in which results take months to yield results, and failed tests cannot be amended and repeated until the following year.

Interestingly, Chef 8 also explains that sometimes, a dish may come to mind fully formed, bypassing all conscious steps of the innovation process. These moments, however, are a once in a blue moon type event.

Once a dish has been launched, Chef 8 does not walk away from it, and instead keeps refining it. An idea that has been tested in prep kitchen conditions may not always be viable in a live service environment, or Chef 8 himself may find himself unhappy with the result upon seeing it in action, "*Like they look stupid, or they don't taste good enough... (Mm) And then we make new ones*"^{6civ3}. Refining an idea may come with on-the-fly changes where mere hours before opening the restaurant a dish sees significant portions of it being reworked or changed out entirely, or with Chef 8 going home and ordering new raw ingredients to test for the dish the next day, causing surprise to the kitchen team who is not expecting to learn a new recipe that day. Iteration happens with a dish until Chef 8 is happy with it – or, one can assume, when it leaves the menu.

An important part of the innovation process after dishes have been taught to staff and launched on the designated launch day – Tuesday – or preserved products are declared to be successes or failures, is to see what lessons can be drawn from that project. In some cases, Chef 8 and his staff may notice customers having issues with a dish – reason to clarify or simplify in the future. It can be surmised from previous quotes that once a dish is out, Chef 8 has also learned how to avoid the pitfalls and perceived mistakes in the future.

Moreover, there is a lot to learn in the world of foraging and preserving, with every season and every test teaching new ways of doing things, setting new pars for what can and should be achieved in resource collection, and learning to set oneself up for success in the future.

At a more meta-level, Chef 8 also explains how he's understood the deleterious effects of kitchen management styles and their effects on innovation and creativity.

Overall, Chef 8 seems to have a rather streamlined process for innovation – if it can even be called a process. Innovation does not appear to be segmented and set into step-by-step formula, and indeed his method can be loosely broken down to idea selection → testing → refining with many steps common with other chefs not being present at all or rolled into one.

11. Michelin

a. Michelin/Effect

- i. En mä tiedä onks se paineit luova. Mutta... kyl se ainakin enemmänkin ehkä osoitus siitä, että tekee niinku oikeita asioita./ *I don't know if it's pressure generating. But... it's at least maybe more of an indication of, that we're doing like the right things*

b. Michelin/Ambitions

- i. sillon kun me avattiin niin mä uskonu et se ois ees mahollista/ *when we opened then I didn't even think that it was possible*
- ii. Mut sitten... tavallaan hommat kävi jotenki niin nopeesti, ja... ja ihmiset sano et ei vittu tää on hyvää, et.../ *But then... in a way things somehow happened so quickly, and... and people said that oh fuck this is good, so...*
- iii. ei määränpää, mut tosi tosi hyvä juttu et kävi/ *not a goal, but a really really good thing that it happened*

Observer Comment: *Of the Michelin system, Chef 8 doesn't see the guide as having an effect on his cooking, but rather seeing it as validation of its quality: a pleasant surprise but never a goal.*

12. Restaurant

a. Restaurant/Hierarchy

i. Restaurant/Hierarchy/Own Title

1. Oon... ravintoloitsija ja keittiöpäällikkö/ *I'm... restaurateur and chef*

ii. Restaurant/Hierarchy/Power Structure

1. se on minä niinku, johdossa/ *it's me like, at the helm*
2. sit on Joona ketä on tässä vähän niinku keittiömestari tittelillä/ *Then there's Joona who's here sort of like with the head of kitchen title*
3. sit on Mihkel, vuoromestari tittelillä/ *then there's Mihkel, with the shift manager title*
4. sit on kolme kokkia/ *then there's three cooks*
5. Et sillen, krhm, sallast niinku klassist, tai sellast vanhan huutamisohtamist tääl ei oo/ *So like, hrm, there's none of this kind of classic, or this kind of old school leading by shouting*

6. Et... et meininki on silleen rentoo./ *So... so the vibe here is sort of relaxed*
 7. Kaikilla tosi suuri niinku vastuu, ja niin kauan ku, vast se oma tontti hoidetaan... (Mm) Niin hyvin kun mahdollista... niin sit homma toimii/ *Everyone has great like responsibilities, and as long as, when the own plot is taken care of... (Mm) As well as possible... then things work out*
 8. Mut se toimii tavallaan niin kauan ku, kun tota, ööh... kaikil, kaikilla ne jommat sillee niinku toimii... (Mm) Et ne omat piisit ja näin. Et sillee, mitään niinkun... periaattees kun ei tääl oo niinku työaikoikaan ihmisil/ *But it works in a way as long as, as uh, uhm... everyone, everyone has their stuff like working... (Mm) Like their own sections and so on. So like, there's no like... essentially because there's no set working hours for folks*
- iii. Restaurant/Hierarchy/Executive Control**
1. (Kuvailisista sitä demokraattiseksi?) **nervous laughter*/ (Would you describe it as democratic?) *nervous laughter**
 2. On siin sellanen tietty aste diktatuuri mukana, mutaa... **laughter** mutta... **laughter** on se klääl aika demokraattinen joo/ *It does have a certain degree of dictatorship in it, buuut... *laughter* but... *laughter* it is pretty democratic yeah*
- b. Restaurant/Style**
- i. Ravintolahan on se... oikeestaan kokoajan on täs ollu sellanen idea et täs ois niinku... ois oikeestaan kaikes mitä me tehdään nii ois sillee korkein taso/ *Well the restaurant is the... actually for the whole time this has had this kind of idea that there'd be like... there'd actually be in everything we do well it'd be at the highest level*
 - ii. Mut silleen et jätetään niinkun... sellaset turhat niinkun... öö, tarjoilijan työstä, ja... kokin työstä (Mhm) Olevat aspektit niinku esimerkiks kattaminen, niin valmiiks joka ruuan välissä/ *But so that we remove like... these unnecessary like... uh, waiter's tasks, and... from the cook's (Mhm) these aspects like for example setting the table, like ready in between every course*
 - iii. Sellanen turha pönötys, ja sellanen mikä on sellast klassist fine diningii, niitten, mä luulen, aika on menny vähän ohi/ *This kind of useless ceremonial stuff, and the kind that's this sort of classic fine dining, their, I think, time has sort of gone by*
 - iv. ruoka on, öö... oikeestaan niinku suomalaista, mikä pohjautuu... tosi hyvin... öö, niinku raaka-aineisiin ja... tuottajiin, ja... ja villiyrtteihin ja marjoihin, ja... ja silleen/ *the food is, uh... actually like Finnish, which is based on... really well... uh, like on the raw ingredients and... the producers, and... and wild herbs and berries, and... and like that*
 - v. me luotetaan tosi paljon niinku, niinku oikeestaan siihen että saadaan jollain hetkellä se, sen hetken, niinku parhaat raaka-aineet/ *we really trust in like, like really in that we'll get at some moment the, that moment's, like best raw ingredients*
 - vi. Ja sitten just talviaikaan niin, on vähän, vähän tota... No tai ei vähäänkään vaan ihan helvetisti, ni, luotetaan siihen mitä esimerkiks viime kesänä niinku säilöttiin/ *And then just in winter time well, it's a little, a little uh... Or well not even a little but a fucking lot, so, we trust in what for example we like preserved last summer*
 - vii. pystytään käyttää sitten, sitten niinku... talviajalla, nii... nii elävöittää sitä... listaa vaan, sit/ *we can then use, then like... in winter time, like... like live up that... menu, then*
- c. Restaurant/Team**
- i. Et ne tekee niinku... Tulee töihin silleen et ne saa sen oman piisinsä hoidettuu ja misat, ja... et ne kerkee kahelt lounaalle ja sen jälkeen tehtyy niinku ton, ton serviisin valmiiks/ *So they do like... They come to work so that they get their own section taken care of and the prep, and... so that they can make it to lunch at two and after it to do like that, that service to completion*
 - ii. periaattees täs vaihees kannattais niinku miettii et tee töitä niin vähän ku voit, koska muuten jos sä teet niin paljon ku voit niin sä oot tääl kellon ympäri/ *in principle at this point you should like think that work as little as you can, because otherwise if you do it as much as you can then you're here around the clock*
 - iii. just et pystyy tehostaa sitä et mitä oikeesti tarvii tehdä ja mil on merkitystä niinku sit siin lopputuotteel/ *really so that you can focus on what really needs to be done and what's meaningful like for the final product*
 - iv. ku tavallaan meil on hinnat kumminkin sen verran alhaalla et me ei voida niinku palkkaa iha jätävästi jengii vaa tonne (Mm) Et saatais kikkailtu erilaisii... juttuja/ *'cause in a way our prices are still somewhat low so we can't like hire like mad amounts of folks in there (Mm) So that we could jazz up different... things*

Observer Comment: Chef 8 is very clear with the restaurants' hierarchy. Where other chefs demure, Chef 8 explains quickly and clearly that he is at the helm of his ship and goes as far as describing his kitchen as a dictatorship – albeit a relaxed one with some amounts of democracy. And while the kitchen is somewhat loosely pictured as a dictatorship, Chef 8 does not believe in ruling by shouting. Indeed, he explains that all members of staff are given their own areas of responsibility, the importance of which they are expected to understand, and are similarly expected to tend to accordingly. *“Everyone has great like responsibilities, and as long as, when the own plot is taken care of... (Mm) As well as possible... then things work out”*^{5a17} Dereliction of duties, it is understood, has its consequences.

However, Chef 8 also encourages a situationally aware work smarter, not harder attitude to work, encouraging his staff to think in a way that *“in principle at this point you should like think that work as little as you can, because otherwise if you do it as much as you can then you're here around the clock”*^{5c11} something the restaurant cannot afford due to its price point.

As for the restaurant itself, Chef 8 wants the experience to be at the highest level while dispensing with the traditional pageantry associated with restaurants of this caliber which he feels to be superfluous. The food is, as are many other restaurants in the fine dining category in Finland, centered on seasonal Finnish raw ingredients when they are at their best in summer, and creative solutions for letting those raw ingredients shine in winter. As Chef 8 himself explains, *“we really trust in like, like really in that we'll*

get at some moment the, that moment's, like best raw ingredients"^{5bv} "And then just in winter time well, it's a little, a little uh... Or well not even a little but a fucking lot, so, we trust in what for example we like preserved last summer"^{5bv}