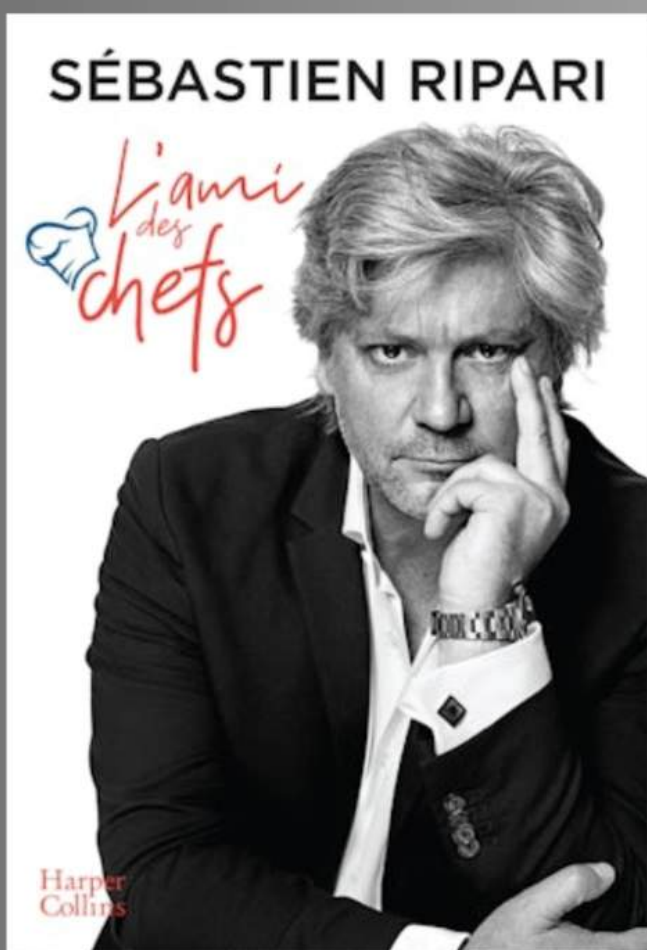




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COOKING IS ABOUT LOVE, LIFE, MEMORIES, HERITAGE AND SHARING, AT EVERY POSSIBLE LEVEL. IT CAN BE A MEAL AT YOUR GRANDMOTHER'S TABLE, A THREE-MICHELIN-STARRED RESTAURANT IN DUBAI, OR A BOWL OF RICE AND PRAWNS ON A BEACH IN ASIA. GASTRONOMY IS A PASSPORT TO HUMANITY. I WANTED TO EXPERIENCE IT AGAIN AND AGAIN - AND THAT DESIRE IS WOVEN INTO THE VERY DNA OF THE BUREAU D'ÉTUDE GASTRONOMIQUE

www.chefs-dishes-restaurants.com





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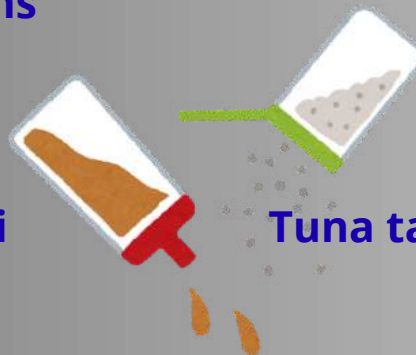


**Timeless Recipes with
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Investors in Culinary industry





BEING A CHEF



Chef Ben Orora
Australia

<http://www.chefben.com.au/>

Thinking back to your childhood—what was it like where you grew up? Did you always imagine yourself becoming a chef, or did life take you somewhere unexpected?

I grew up in Kenya, and food was always a big part of life.

Growing up there gave me a real appreciation for fresh ingredients, strong flavors, and, most importantly, the way food brings people together. I don't think I necessarily grew up thinking, "I'm going to be a chef." Life has a funny way of taking you in directions you don't expect. Cooking started as something I enjoyed, but over time I realized it wasn't just something I could do—it was something I genuinely loved. For me, food has always been about more than putting something on a plate. It's about people, memories, culture, and creating an experience.



When did cooking become more than just an interest for you? There wasn't necessarily one single moment. It was a gradual realization that cooking was where I felt most comfortable and creative. As I became more involved in the industry, I came to understand that being a chef isn't simply about knowing how to cook. It's discipline, pressure, creativity, consistency, and being able to make people happy through what you create. My dreams have changed over the years. Of course, every chef dreams of achieving something special, but for me, it's less about a title or a Michelin star and more about building something genuinely mine and creating food people remember.

What kind of food or ingredients do you feel most connected to?

I'm very connected to food that has flavor, personality, and a story behind it. My Kenyan background naturally influences the way I think about food. I love bold flavors, spices, fresh ingredients, and food that makes you want another bite. Also love the freedom of cooking across different cuisines. I don't want to be put in a box. Food should be fun, and I think my personality comes through in the food I create.





BEING A CHEF



Looking back on your journey, is there a place you worked that really stayed with you?

Every kitchen teaches you something, whether it's a great experience or a difficult one.

The places that stay with me are the ones where I learned something—not necessarily just about cooking, but about people, teamwork, leadership, and what it really takes to work in hospitality. And there have absolutely been moments that tested me. The industry can be intense. Long hours, pressure, expectations, and the need to maintain standards when you're exhausted can be challenging. But those experiences are also what make you stronger. You learn who you are when things aren't going perfectly.



Chefs are now almost celebrities. How do you feel about that? I think it's a double-edged sword. On one hand, I love that chefs and food are getting more recognition. Social media has allowed chefs to show people what happens behind the scenes and has given talented people opportunities they might never have had before. But there is also a danger in making people think being a chef is all about beautiful plates, cameras, and Instagram. The reality is that hospitality is hard work. There are long days, pressure, early mornings, late nights, and a huge amount of work that nobody sees. I think social media is fantastic when it celebrates the reality and creativity of the industry—not when it creates an unrealistic version of it.



Where do you think the culinary world is heading?

I think we're moving towards chefs being more creative and more independent. Technology and social media are changing how people discover food, but I don't think they can replace the human element of cooking. People still want to sit around a table. They still want to celebrate birthdays, weddings, milestones, and special occasions with food. I also think there will be a bigger focus on sustainability, reducing waste, supporting local producers, and understanding where ingredients actually come from. The chefs who adapt without losing their passion will be the ones who continue to thrive.





BEING A CHEF



What are you hoping for next?

I want to keep growing. I'm particularly excited about building my own identity as a chef and continuing to create experiences rather than simply meals. I want people to know Chef Ben not just for what I cook, but for how I make people feel. I'd love to continue growing my private-chef work, collaborate with other creatives and businesses, and eventually build something that reflects my personality, background, and approach to food. The dream is to create something that people remember.

What's your all-time favorite food?

That's a dangerous question for a chef! I'd have to say food that takes me back to my roots. Kenyan food has a very special place in my heart because it's connected to childhood, family, and home. There are flavors you can experience anywhere in the world, but sometimes one particular smell or taste can immediately transport you back to where you came from. That's what makes food so powerful.



Is there a dish you love cooking the most?

I love cooking dishes where I can be creative. I enjoy taking something people might already know and putting my own personality into it. I want food to look beautiful, but the flavor has to come first. The best feeling is when someone takes that first bite, and you can see their reaction before they even say anything. That's why I cook.



Have you ever doubted this path?

Of course. Anyone who says they've never questioned their career probably hasn't been through its difficult parts. There have been moments where I've wondered whether I should do something easier or take a completely different direction. But whenever I step away from cooking, I realize how much I miss it. Cooking can frustrate you, exhaust you, and challenge you—but it also gives you something difficult to explain when you're doing what you love.





Being a Chef



How do you take care of yourself during tougher moments? I remind myself that I'm a person before I'm a chef. You have to know when to step back, breathe, and reset. Food is about enjoyment, and I don't think you can consistently create joy for other people if you've completely forgotten to look after yourself. I also try not to take everything too seriously. I'm naturally a pretty positive and fun person, and humor helps. Sometimes you need good people around you, good food, a laugh, and a reminder of why you started in the first place.



What do you think cooking and chefs will look like in 10–20 years? I think the chef of the future will be much more than someone who works in a restaurant kitchen. We'll see chefs becoming entrepreneurs, content creators, educators, private chefs, event creators, and business owners. Technology will definitely become a bigger part of the industry, but I don't think it will replace the chef. You can't automate passion. You can't automate culture. And you can't fully automate the experience of sitting down with someone and sharing a meal.

I hope the future of hospitality is also one where chefs are valued more for what they actually contribute. It's an incredibly demanding profession, and the people behind the food deserve to have their creativity, skill, and wellbeing taken seriously. Ultimately, I think the future is exciting. Food will keep changing. Techniques will change. Technology will change. But people will always need food, and they'll always want to share it with other people. And that's what makes being a chef so special.



A final thought

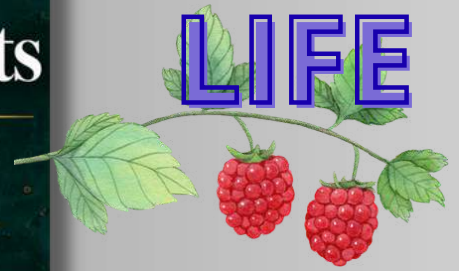
If I could leave people with one thing about my journey, it's that you don't always have to know where you're going when you start. Sometimes life takes you somewhere unexpected. For me, that journey has led me to food, and I'm grateful for every experience—the good, the difficult, and everything in between. Because every kitchen, every person, and every plate has taught me something.

And I'm still learning.





CHEF'S LIFE



Chef Steve Chew

Bali

<http://www.stevechewkimseng.com/>

Thinking back to your childhood, what was it like where you grew up? Did you always imagine yourself becoming a chef?

Honestly, no. I started working when I was 13 simply because I didn't like school. My first job was in a restaurant, helping with all the small jobs in the kitchen for RM400 a month, around USD97 at the time. I still remember walking into a restaurant kitchen for the first time. Everything felt unfamiliar, but I was excited because I finally had the chance to learn how to cook. At that age, I had no idea where it would take me. I just knew I enjoyed being in the kitchen. Looking back, I guess the kitchen became another kind of school for me.

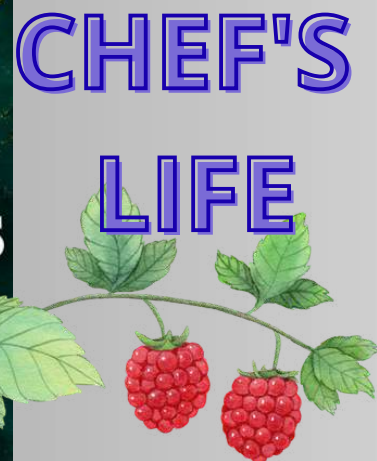


When did cooking become more than just an interest for you? When did it feel like this is what you wanted to do? How did your family react, and what kind of future were you dreaming about? I think it happened gradually. I was 15 when I first got the chance to work on a wok, after spending two years doing basic jobs in the kitchen. But the real turning point came when I was 17. A

restaurant owner trusted me to run his kitchen. It was only a small team of five or six people, but for me at that age, it meant a lot. I enjoyed the pressure of a busy service. Everyone had their role, everything was moving fast, and I had to make sure the kitchen kept going. When the team worked well together and we got through a really busy night successfully, I felt a kind of satisfaction I hadn't experienced before. I think that was when I realized I

didn't just enjoy cooking. I enjoyed being responsible for a kitchen. My family was supportive. They already knew I wasn't interested in school, haha. Around that time, I also started dreaming about seeing the world. This was before recipes and techniques were so easily available online, and a lot of knowledge was still passed from chef to chef. I wanted to go out, see more, learn more and build my skills. I think that was when being a chef started to feel like a future to me, not just a job.





What kind of food or ingredients do you feel most connected to when you cook? Is there something that just feels like you on a plate?

Black pepper beef has always been special to me. It was one of the first dishes I came across when I stepped into the Hakkasan kitchen. I already knew black pepper beef as a Chinese dish, of course, but seeing how it was prepared and presented there changed the way I looked at Chinese cuisine. It made me realize that Chinese food could be much more refined in its presentation while still keeping the flavours and techniques that make it Chinese. That dish opened my eyes to a bigger culinary world. Even today, black pepper beef reminds me of that moment when I realized there was still so much more for me to learn.

Looking back on your journey so far, is there a place you worked that really stayed with you? What made it special? And was there a moment or place that really tested you?

Hakkasan definitely has a special place in my journey. I first joined Hakkasan Dubai in 2013 as a Chef de Partie. Nine years later, I had the opportunity to return to the brand in Bodrum, Turkey, this time as an Executive Sous Chef. Coming back in a very different role gave me a real sense of how far I had come. Bodrum was also one of the biggest tests for me. It was my first pre-opening in a country with a completely different culture. From the menu and local ingredients to setting up the kitchen and working with a mostly local team, there was a lot to adapt to. Language was another challenge, so sometimes even simple communication wasn't so simple. It was tough, but that's also why the experience meant so much to me. It showed me that I had not only grown over those years, but that I could step into a completely unfamiliar environment, adapt and still make things work.

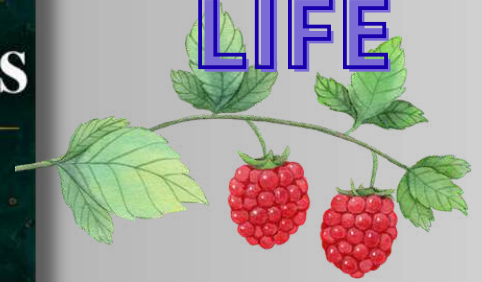
These days, food is everywhere, TV, Instagram, YouTube, and chefs are almost like celebrities. How do you feel about that? Do you think it helps the profession, or does it take something away from it? I think it's a good thing overall. Social media has given chefs opportunities that we never had when I started. Today, a young chef can discover dishes, techniques and ideas from all over the world just by looking at a phone. It also gives chefs a chance to show their work and build their own identity.

But I also think social media can sometimes make a chef famous before it makes them good. A beautiful photo can get thousands of likes, but it doesn't tell you how the food tastes, how the chef works under pressure, or whether they can deliver the same quality during a busy service. I enjoy social media and I think chefs should use it, but at the end of the day, our real work still has to speak from the kitchen.





CHEF'S LIFE



From your perspective, where is the culinary world heading? What changes, good or bad, do you see coming?

I think the culinary world is becoming faster and more connected. When I started, a lot of knowledge was passed from one chef to another. Today, young chefs can learn a technique, discover an ingredient or see what restaurants are doing on the other side of the world within seconds. I think that's a great thing, and technology and AI will make access to knowledge even easier. But there is also a danger in learning everything too quickly. Watching someone cook something and actually understanding how to cook it are very different things. I think the future will give chefs more tools and more freedom to be creative, but the fundamentals will still matter. Technology can give you information, but experience teaches you judgement. For me, the best chefs of the future will be the ones who know how to use both.



What about you personally? What are you hoping for next? Any dreams, plans, or goals you're quietly working toward?

One of my biggest dreams is to eventually have a restaurant of my own and build my own personal brand. I used to imagine it simply as a refined Chinese restaurant, but these days I'm not even sure I would call it purely Chinese. Chinese cuisine will always be my foundation, but after working in different countries and being exposed to so many cultures, ingredients and styles of cooking, naturally those experiences have become part of me too. What I would really like to create one day is a restaurant that reflects my own style. Something with strong Chinese roots, but with the freedom to bring in other influences and ideas I've collected throughout my journey. Maybe that's the real dream, to create food that people don't need to put into a particular category. They can simply say, "That's Steve's food."



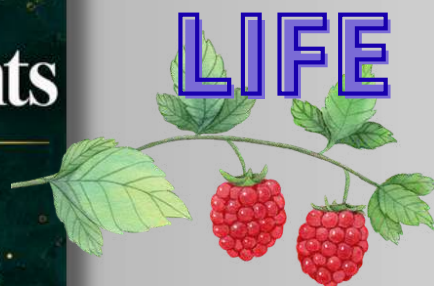
What's your all-time favorite food, the one thing you could never get tired of?

Maggi curry instant noodles. Haha. I grew up eating it, so I think there is an emotional connection for me. Through all the countries I've worked in, somehow I would always try to find it. And if I couldn't, I would bring some with me from home. I've tasted and cooked so many different kinds of food over the years, but sometimes the best food doesn't have to be complicated or expensive. For me, good food can be something that gives you a sense of comfort and security the moment you taste it. Maggi curry does that for me. It tastes like something familiar, wherever I am in the world.





CHEF'S LIFE



Is there a dish you love cooking the most? Something that always brings you joy or comfort?

Honestly, I don't think there is just one dish. I enjoy cooking almost everything because for me, the most enjoyable part is actually the process. From preparing the ingredients to controlling each step of the cooking, I like seeing everything come together in my hands. Every dish gives me a chance to put a little of my own experience and creativity into it, and then finally present it to the guest. So I would say it's not really one particular dish that brings me joy. It's the process of cooking itself.

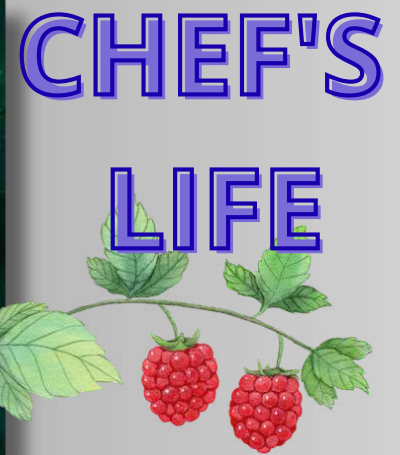
Have you ever had a moment where you doubted this path? Where you thought, maybe I should do something else?

Yes, definitely. When I was around 19 or 20, I went through a period where I felt quite lost. When I was younger, I thought becoming the person in charge of a restaurant kitchen was probably as far as a chef could go. Once I reached that point, I started wondering what was next. Back then, being a chef was also viewed very differently. People often said that those who couldn't do well in school ended up working in kitchens. The image of the profession was often dirty, messy and not very respected. I did think about giving up, but honestly, I didn't really know what else I could do. Then I was fortunate enough to get the opportunity to join Hakkasan. That experience opened my eyes to a completely different side of this profession and made me realize there was still a much bigger world ahead of me.

Being a chef isn't easy. It can be exhausting, both physically and mentally. How do you take care of yourself during those tougher moments?

There are definitely days when the job can be physically and mentally exhausting. After work, I usually try to switch off for a while. I listen to music, read the news, browse some blogs, or simply spend some quiet time without thinking too much about the kitchen. Sometimes something as simple as a cup of mint tea is enough to help me slow down and relax. I don't really have any special routine. For me, it's just about giving my mind a little space after a long day and allowing myself to reset before starting again the next day.





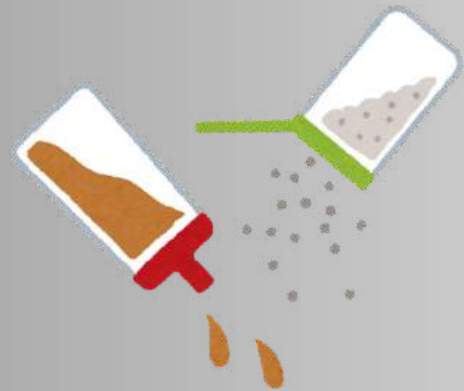
And finally, if you imagine the future of cooking and chefs in the next 10 to 20 years, what does it look like to you?

In some ways, I think we're already seeing the early version of what chefs will become in the next 10 or 20 years. Chefs today are very different from when I started. In the past, the idea was quite simple. If you could cook well and make good food, that was often enough. There was less focus on presentation, creativity and bringing different culinary influences together.

Today, being able to cook is only the foundation. A chef also needs to communicate well, speak English, use computers and spreadsheets, understand costing, menu development, food safety, team management and how to work with guests and other departments.

Guests have changed too. Food still has to taste good, of course, but presentation, creativity and the story behind a dish have become much more important.

I think chefs will continue to become more well-rounded. A chef will be a cook, a manager, a creator and someone who can communicate their own identity through food. But no matter how much the profession changes, one thing should remain the same. When a chef puts on the uniform and walks into the kitchen, we are still responsible for every dish we send out.





CULINARY CULTURE



Sarina Nicole Bland

Founder of TriniGourmet

www.trinigourmet.com

Trinidad and Tobago

You're doing so many great things, but let's talk about TriniGourmet. It's a project focused on the national cuisine and recipes of Trinidad and Tobago, right? How did the idea come about?

Yes, although I think of TriniGourmet as something slightly bigger than a recipe project. It is really my love letter to Trinidad and Tobago through food. I started TriniGourmet because I wanted to document and share the food I grew up around, but I also wanted to challenge the idea that Caribbean food is somehow secondary to the cuisines that receive more international attention. I also wanted to challenge the stereotypes that flatten a region with 45 million people and 70 languages/dialects. Trinidad and Tobago has an extraordinary culinary story. Our food reflects Indigenous, African, Indian, European, Chinese, Syrian-Lebanese and other influences. What's emerged is distinctly ours. I wanted to create a place where those dishes could be presented beautifully, explained properly, and made approachable for someone who may never have grown up with them. For me, preserving a recipe isn't simply about writing down ingredients. It is about preserving the story, technique, context and cultural memory attached to that food.

That is ultimately what TriniGourmet is about: helping people understand Trinidad & Tobago through the food on the table.

You also offer cooking classes. Did your passion for cooking come from your family, or was it something that developed naturally from your own personality and interests?

It was a combination, but I would say the deeper passion developed through my own curiosity. Food was always part of family life, as it is in so many Trinidadian homes. But I have always been someone who wants to understand why something works. I don't just want to know that a dish tastes good. I want to understand the technique, the ingredients, the history and the little decisions that make it exceptional.

That curiosity naturally turned cooking into something much more than simply feeding myself. I also love teaching. There is something incredibly satisfying about watching someone go from "I don't think I can make this" to "Oh! Now I understand."

That is why my cooking streams and blogs aren't simply demonstrative. I want people to leave with confidence, context and transferable skills, rather than just one recipe.





CULINARY CULTURE



When you were a child, what career did you dream of having? Was it related, even in a small way, to cooking or the culinary field?

Interestingly, no. I didn't grow up thinking, "I want to be a chef." I have always been drawn to creative work, communication, ideas and creating experiences for other people. Looking back, I can see that the common thread was never really a particular profession. It was the desire to make things, understand things and share things. That is probably why my career has taken so many different forms. TriniGourmet allows me to bring together several parts of myself at once: food, culture, photography, performing, writing, teaching, research and hospitality. So although the culinary arts wasn't my childhood ambition, the instincts that eventually led me to TriniGourmet were there all along.



In broad terms, how is the cuisine of Trinidad and Tobago different from other cuisines around the world?

What makes Trinidad & Tobago's cuisine extraordinary isn't simply that it has many influences. Lots of cuisines are influenced by migration and cultural exchange. It's about what Trinidad and Tobago did with those influences. You can see African, Indian, Indigenous, European, Chinese and other culinary traditions in our food, but they have been combined, adapted and transformed over generations into something that is unmistakably Trinidadian and Tobagonian. We have foods such as doubles, roti, pelau, callaloo, macaroni pie, pastelles, bake and shark and crab and dumpling, alongside a huge repertoire of everyday home cooking that visitors may never encounter in a restaurant. Our food is also incredibly flavourful without relying on one-dimensional heat. Herbs, spices, aromatics, technique and layering are fundamental.



I think one of the most interesting things about Trinidadian food is that the plate itself tells the story of the country. It's a history of migration, adaptation, survival, celebration and cultural exchange.

Do you create your own recipes, or do you mainly work with traditional recipes?
Both, but I am very conscious about distinguishing between the two. When I am documenting a traditional dish, my responsibility is to respect the dish and its cultural context. I don't believe we need to change something simply to make it more fashionable or "modern." At the same time, cooking is a living tradition. Recipes evolve because families adapt them, ingredients change, people move and cooks bring their own experience to the kitchen. So I also develop recipes and variations, particularly when I am creating something that reflects my own culinary perspective. For me, the important thing is transparency. I want people to know what is traditional, what is my interpretation, and why.





CULINARY CULTURE



Have you ever considered pursuing a professional career in the culinary field?

I've considered it, but I don't think the traditional definition of a culinary career would necessarily be the best expression of what I do. I am much more interested in the space where food, culture, education, media and hospitality intersect. Running a restaurant or working in a professional kitchen is one way of having a culinary career. But there are many other ways to contribute to food culture and the culinary arts. Through TriniGourmet, I research, teach, photograph, write, develop recipes and introduce people around the world to Trinidad and Tobago's cuisine. That feels very natural to me.

I don't necessarily need to stand behind a restaurant pass to have a meaningful place in the culinary world.

What is your favourite food?

That is an almost impossible question for a Trinidadian! If I had to choose, I have a particular soft spot for pelau. It is such a wonderful example of what I love about Trinidadian cooking because it is humble, deeply flavourful and incredibly layered. It was also the star in my father's repertoire and the recipe that he handwrote for me when I went to the United States for my tertiary studies. My favourite foods tend to be the ones that feel connected to place and memory. A dish doesn't have to be elaborate to be extraordinary. Sometimes the most satisfying meal is the one that makes you think, this tastes like home.

What do you think about the role of women in professional kitchens?

Women have always been central to food culture, even when the professional culinary narrative hasn't always reflected that. There is an interesting contradiction: women have historically done an enormous amount of cooking, feeding, preserving recipes and maintaining culinary traditions in homes and communities, while professional kitchens have often been presented as male-dominated spaces. I think that is changing, and it needs to continue changing. Women should be able to participate in the culinary industry at every level, whether as chefs, restaurateurs, pastry chefs, food writers, photographers, educators, farmers, researchers, entrepreneurs or cultural custodians. But I also think we should be careful about telling women that success in food has to look a particular way.





CULINARY CULTURE



TRINIGOURMET.COM

👑 *sweet han' fuh so!*



A woman doesn't have to burn herself out to prove that she belongs in the kitchen. I would love to see a culinary culture that values excellence and ambition while also valuing sustainability, creativity, wellbeing and a life outside the kitchen.

How do you see the future of TriniGourmet?

I see TriniGourmet becoming much more than a recipe website as it enters its 20th year. There is enormous potential to build a richer culinary resource around Trinidad and Tobago: recipes, culinary education, cultural storytelling, photography, cooking classes, digital products, experiences and eventually opportunities for people to engage with the cuisine in more immersive ways. I also want TriniGourmet to help correct the imbalance in how Caribbean food is represented internationally.

There is so much sophistication in our food, but sometimes it gets reduced to a handful of clichés or treated as novelty. I want people to discover the depth. My long-term vision is for someone anywhere in the world to be able to encounter TriniGourmet and think, "I don't just want to eat this. I want to understand it." That is the future I am building towards. You talk about everything being important for you! For me, food is one of the places where the things that I most value meet: beauty, culture, creativity, hospitality, education and connection. I don't believe that a beautiful life has to be extravagant. Often, beauty is found in something as simple as cooking a good meal, setting a table, learning where a dish came from and sharing it with people you love. That philosophy is present in everything I do. Whether I am talking about food through TriniGourmet or helping women think differently about the way they work and live through my other work as a lifestyle design coach, I am ultimately interested in the same question:

How do we create lives that are not merely functional, but deeply considered, meaningful and beautiful?
Food is one of the most accessible ways to do that.





Palmyrene Lamb Stew with Dates and Barley

A Taste of the Silk Road, Palmyra, 1st-3rd Century AD

Imagine arriving at Palmyra after weeks beneath the desert sun. Beyond the dust, an oasis city rises like a vision: golden columns, green palms, crowded markets and caravans carrying silk, spices, perfumes, ivory and stories from distant worlds.

Known in antiquity as Tadmor, Palmyra flourished between the 1st and 3rd centuries AD as one of the great trading centers of the ancient world. It stood between the Roman Mediterranean and the lands of Mesopotamia, Persia, India and Central Asia. Here, merchants, soldiers, pilgrims and travelers met. Languages mixed, religions crossed paths, and unfamiliar foods appeared in the markets for the first time.

A lamb stew with dates and barley captures the spirit of that city.

Its foundation came from the land around Palmyra. Sheep grazed across the nearby steppe, making lamb a natural local meat. Barley thrived in the dry Syrian climate and provided a filling staple. Springs and carefully managed irrigation supported gardens where dates, figs, pomegranates, grapes and olives could grow.



A Palmyrene cook might have simmered lamb with barley, chickpeas, onions or leeks, garlic, olive oil, cumin, coriander and salt. Dates would slowly melt into the broth, adding a dark sweetness that balanced the richness of the meat. Most of these ingredients were local or came from nearby farming districts. But one small addition could turn the stew into a symbol of Palmyra's place in the world: black pepper. Pepper did not grow in Syria. It came from India, crossing the Indian Ocean and Persian Gulf before continuing by caravan toward western markets. To grind pepper into a cooking pot in Palmyra was to bring the taste of India into a Syrian home. That was the magic of Palmyra. Lamb from the steppe, barley from local fields, dates from oasis gardens and pepper from across the sea could meet in a single bowl. The city's wealth was built on trade, but its true wonder came from human exchange. People arrived with goods, beliefs, recipes and memories. Cooks tasted new ingredients, adapted familiar dishes and created flavors that had never existed before. In Palmyra, economy became culture, and culture became food. A humble bowl of stew could hold the story of an entire world coming together. Every spoonful carried the mystery of the desert and the promise of lands beyond horizons.



Craig "Burnie" Burns

<https://forgottenfeasts.com/>



PASTRY WORLD of Roberto Rinaldini



NUTS & SEEDS ENERGY BAR

The Story Behind the Recipe

I have always had a passion for nuts and seeds, not only for their flavors and the different textures they can bring to pastry, but also for their interesting nutritional qualities.

Almonds, hazelnuts, pistachios, and other nuts and seeds naturally provide unsaturated fats, plant-based protein, fiber, vitamins, and minerals. When used thoughtfully and in balance, these ingredients can have a place in contemporary pastry that focuses not only on pleasure, but also on the quality of the ingredients.

This passion inspired me to create a bar designed for a small break during the day: convenient to enjoy, full of different textures, and, most importantly, delicious. To me, this represents an interesting direction for creative pastry today: starting with a deeper understanding of ingredients and transforming them into something that can offer a genuine moment of pleasure, without unnecessary excess. Because in the end, even when I am looking for balance and simplicity, I believe a dessert must first and foremost taste good.

Ingredients

- 200 g Whole toasted almonds
- 120 g Toasted Piemonte PGI hazelnuts
- 90 g Toasted salted peanuts
- 80 g Pumpkin seeds
- 60 g Sunflower seeds
- 70 g Jumbo soft raisins
- 40 g Unsweetened dried cranberries
- 60 g Candied orange peel, small diced

TECHNICAL BINDING SYRUP

Ingredients

- 90 g Acacia honey
- 70 g Glucose syrup DE40
- 40 g Rice syrup
- 20 g Cocoa butter
- 10 g Inulin powder
- 2 g NH pectin
- 2 g Fine salt
- 1 g Bourbon vanilla
- 1 g Sunflower lecithin

METHOD

Preparing the inclusions

Toast the almonds and hazelnuts at 150°C for 15 minutes. Warm the pumpkin seeds, sunflower seeds and peanuts at 120°C for 8 minutes.

Heat all the dried fruits and nuts to approximately 60°C before use.

Very important: warming the inclusions prevents thermal shock when the hot binding syrup is added.

Binding Syrup (Critical Step)

In a saucepan:

Combine the acacia honey, glucose syrup and rice syrup. Cook to 108°C.

At 90°C, whisk together the NH pectin and inulin, then gradually add to the syrup.

At 105°C, add the salt and Bourbon vanilla.

Remove from the heat at 108°C, add the cocoa butter and blend with an immersion blender until completely emulsified. Finally, add the sunflower lecithin and blend briefly again until smooth.





PASTRY WORLD of Roberto Rinaldini

MIXING

Immediately pour:
the hot syrup (108°C) over the warm inclusions (60°C);
mix quickly with a rigid spatula for 45–60 seconds.

Critical point

The mixture must be:
mouldable
not fluid
not dry

RESTING

Allow to rest for 6 hours at 18–20°C

FORMING

Line a tray with a silicone baking mat.
Spread the mixture evenly into the tray.

Cover with a sheet of baking paper.
Roll with a rolling pin until reaching 2.5 cm
thickness.

Compact well using a press or by placing
another tray on top.

CUTTING

Ideal cutting temperature: 20°C
Cut using: a chef's knife or a guitar cutter
Dimensions 3 × 10 cm
Ideal weight: Approximately
70 g



<http://rinaldinipastry.com/>





THE INTERVIEW



SÉBASTIEN RIPARI

INTERNATIONAL GASTRONOMIC EXPERT

A gastronomic expert and consultant for over 30 years to the biggest players in the French and international food and beverage industry, Sébastien Ripari

“The star maker” has made his mark on the world of gastronomy by offering his unique expertise to chefs, restaurateurs, entrepreneurs, and brands in the form of audits, concept creation, projects, culinary festival organization, prestigious dinners, and 360 consulting in the global culinary sphere. This expert, who is “indispensable in the world of gastronomy,” is also a journalist, critic, and lecturer who regularly gives master classes at professional schools, mentors “new talent,” identifies trends, and reinforces the constructive values of gastronomy and its global challenges.

Nicknamed “The man who whispers in chefs' ears” by La Tribune in 2014, he is now recognized as one of the most internationally renowned experts in a field where emerging new eating habits are changing the vision, positioning, and future of culinary creation every day. He is also the founder of France's largest street food association, “Street Food en Mouvement,” and co-founder of the international initiative “Chefs4ThePlanet.” At the end of 2020, he published a general interest book on the behind-the-scenes

world of gastronomy, *L'Ami des Chefs* (The Friends of Chefs), published by HarperCollins. In November 2021, 66 Minutes magazine featured him in an exclusive report entitled “The Man Who Whispers in Chefs' Ears.”

In January 2023, TV5 Monde devoted a special episode of “Papilles” to him. In June 2024, he created the famous “Geneva Food Guide by Sébastien Ripari” with Geneva Tourism.

Sébastien Ripari works regularly in many countries with governments, Michelin-starred chefs, famous gastronomic guides, wine estates, producers, and major hotel groups.



<https://www.lebureaudetude.us/>





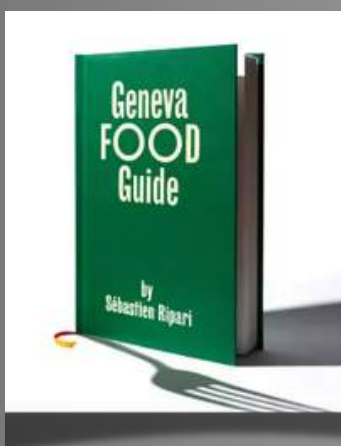
THE INTERVIEW



Dedication of the Geneva Food Guide



With Pierre Gagnaire 3 Michelin ★
(picture from Alban Couturier)



Let's start with Le Bureau. You offer so many fascinating services that I honestly felt a bit overwhelmed! Could you briefly describe what Le Bureau does? One thing I was particularly curious about... What exactly does the "exclusive culinary partnership around the play *Cyrano de Bergerac* involve?

You are taking me quite a long way back with that lovely *Cyrano* story - on a journey spanning some twenty years. The Comédie-Française was performing Edmond Rostand's famous play, and I was working next door at the restaurant Ragueneau, where the "real *Cyrano*" used to enjoy the almond tartlets created by Ragueneau. I managed to arrange a wonderful deal whereby the actor playing Ragueneau, the pastry chef, could enjoy the authentic tartlet every evening. It was pure poetry.

The Bureau d'Étude Gastronomique grew out of my years of consulting for chefs and ultimately became the embodiment of Sébastien Ripari Consulting.

For the past fifteen years, it has taken a 360-degree approach to every conceivable aspect of gastronomy, from bistros to three-Michelin-starred restaurants, as well as food and beverage operations in hotels across all categories.

Audits, guidance, openings, creative development, Michelin-star strategies, concept development, guest experiences, analysis, optimisation and implementation - we cover everything from the culinary offering and hospitality to communications, positioning, strategy, trends, and an overall understanding of a venue, both inside and out. It is essentially an international, all-purpose toolbox built on more than thirty years of experience alongside some of the greatest names in the culinary world.





THE INTERVIEW



How did your passion for French cuisine lead you to create Le Bureau?

Out of passion, as you have probably gathered, but also out of the need to give structure to the services I offer. Cooking is about love, life, memories, heritage and sharing, at every possible level. It can be a meal at your grandmother's table, a three-Michelin-starred restaurant in Dubai, or a bowl of rice and prawns on a beach in Asia.

Gastronomy is a passport to humanity. I wanted to experience it again and again - and that desire is woven into the very DNA of the Bureau d'Étude Gastronomique.

You're also a culinary stylist and journalist. How difficult is it to write honestly about culinary creations? Have you ever written a negative review? In your opinion, do chefs actually take criticism into account, or do they tend to ignore it?

I began working in a profession that did not really exist at the time, entering the industry through food styling for magazines such as Elle à Table. That work opened doors and enabled me to meet great chefs such as Joël Robuchon in the 1990s. From there, I became a journalist, driven by a desire to respect the incredibly demanding work chefs do. A chef is a theatre actor, not a film actor. Every evening, they perform their play all over again; it is not captured forever on film.

It is an extremely demanding profession, whose day-to-day success depends on so many external factors. That is why I was never interested in gratuitous criticism designed to create a buzz, nor in being cruel for the sake of my own reputation. I wanted to be fair and constructive. Most importantly, I always spoke openly with the chef beforehand. I listened to their perspective, which then allowed me to bring greater nuance to my own. Perhaps that is my Swiss side: honest, straightforward and true to my principles.

It was this honesty, which became recognised throughout the profession, and my willingness to say things openly that led some of the world's leading Michelin-starred chefs to ask me to advise them.



With the chef
Alexandre Couillon 3 ★★★★★

We live in a time when everyone seems to be cooking. What is your opinion of all the cooking shows, including MasterChef and similar programs?

These are television programmes created for entertainment, and entertainment never truly reflects reality. When I want to explain my profession with a touch of humour, I say that I do what Philippe Etchebest or Gordon Ramsay do - except that I do it in real life. I think that says it all. So yes, these programmes are great entertainment, but watching Top Chef does not make you a chef, much less a food critic.





THE INTERVIEW



On TV stage for
France 2 with
2 Michelin Star chefs
David Gallienne
and
Coline Faulquier

What, in your opinion, is the main difference between a French chef and a chef from another country who specializes in French cuisine?
Family. One's home region. One's memories. Like any art form, cooking is rooted in our emotional DNA.

That does not mean a foreign chef cannot excel at French cuisine. The Michelin-starred Japanese chefs in Paris who have made this national cuisine their own are proof of that. But when childhood and personal memories become part of the equation, they bring an extra touch of magic - something that is often impossible to explain.

You are the initiator and a founding member of the Association of Street Food in Motion. Why does street food need an association?
Could you tell us more about this initiative?

This is another journey into my memories.
I had discovered street food in many places around the world, but I felt that it suffered from a poor reputation in France and was invariably associated with food trucks, even though it is far richer and more diverse than that.
So I founded Street Food en Mouvement, surrounding myself with people who shared my passion but brought different areas of expertise, including Michelin-starred chef Thierry Marx. Together, we worked to explain - primarily to policymakers and public officials - the many benefits of this form of cuisine. Little by little, we succeeded in gaining recognition and acceptance from local elected representatives, journalists and the wider public.



With Dominique Crenn
3 ★★★★★ in San Francisco

What does "gourmet street food" mean in France? It has become a global trend, but what distinguishes French gourmet street food from that of other countries?

The term "gourmet street food" is simply a way of showcasing French cuisine through this different style of dining - with perhaps a touch of patriotic pride.

In reality, if the food is good, it is always "gourmet."

You're already involved in so many exciting projects. Do you have any new plans or ambitions for the future?

I want to continue travelling, meeting passionate people, discovering incredible ingredients, enjoying myself, and trying to help people understand that the Earth's resources are not inexhaustible. Every animal, however small, plays a vital role in the living world. We need to stop overconsuming meat and fish and rediscover the common sense of our ancestors, who, in the end, were far more advanced and aware than we are.





THE INTERVIEW



What about your free time? Do you have any? How do you relax and recharge?

I do not have much free time. When I do, I spend it with my wife and my dog at our home in Normandy.

I cook, tend my vegetable garden, and grow my own fully organic produce outdoors, in the soil and under the sun. I read and gaze at the stars with a good glass of white wine.

Do you have a favorite food?

I love what I would call Italian peasant cooking: risottos, pasta al ragù, polenta, biting into a fresh tomato with a pinch of salt, or breathing in the scent of rosemary. This comforting, honest cuisine speaks directly to my heart. But I could never forget a true Swiss fondue - a traditional moitié-moitié with kirsch and garlic.

And what is your favorite dish to cook?

I do not really have a favourite dish, but I do have favourite ingredients: vegetables, spices, citrus fruits and herbs. They form the very foundation of my cooking. With those ingredients, I can make almost anything: herb salads like those found in Jerusalem, Indian rice dishes, Italian and Greek food, and so much more.

Technology is becoming increasingly important in every field. How is it changing the culinary world? What is your opinion of AI-generated recipes?

AI is a disaster for all artists - and therefore for chefs as well. I even took part in a programme on France 2 about the subject. I was born in the late 1960s and grew up through the 1970s and 1980s. It was a time of freedom, fewer constraints and, above all, reality. Reality remains the most important thing, whereas AI can offer us a world that is entirely unreal. It is an interesting tool, but one that may ultimately devour us.

Finally, how do you see the future of the culinary industry and restaurants?

The future lies in returning to our roots and focusing on what is essential. With eleven billion people on Earth, we will not be able to produce enough food in the way we do today. We will therefore have to relearn how to consume responsibly: no meat every day, no fish all the time, and certainly not just any kind of fish. We must return to the principles followed by our ancestors: respecting the seasons, preserving food through drying and fermentation, embracing zero waste, and making the most of the entire product rather than using only its "best" part.

We must rethink the way we live in order to survive - or else...





RECIPES



Michael Powell

Tuna tartare / diced cucumber, diced white asparagus, diced watermelon, bluefin tuna, combined with a honey, lime, olive dressing. Served on fried rice paper. Garnished with sliced red chillies, coriander, shallots. Surrounded by micro herbs and fried onions.

Ingredients:

Tuna, 100g
Watermelon 25g
Asparagus 25g
Cucumber 25g

The dressing is 2tsp of olive oil
1tsp of honey

1 tsp of lime juice

Garnish juillinne of 1/2 red chillies

3sprigs of coriander

1/2 shoot of green shallots

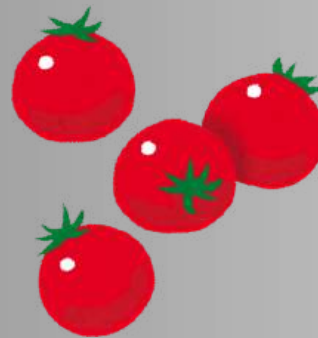
1/2 sheet of rice paper roll



Method:

Dice tuna into small pieces with melon, white asparagus and cucumber all together, then combined them all in a bowl for mixing with the dressing and a small amount of salt and pepper. The rice paper sheet is fried in oil for 15 seconds in hot oil at 180c left to cool.

Place the tuna on top of the crispy rice paper, arrange how you see fit. Then drizzle a little of the dressing on the outside of the tuna tartare for presentation, then top off using the garnish combination of red chillies, shallots, coriander, all sliced very thinly spread over the tuna as your garnish.





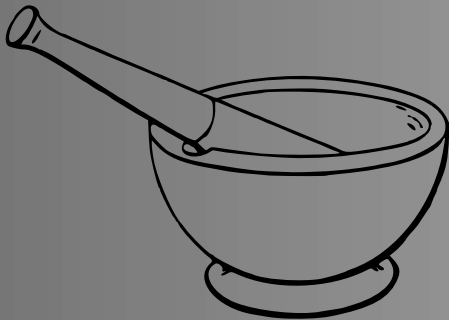
HISTORY and STORIES BEHIND



Bartolomeo Scappi: The Renaissance Cook Who Turned Food Into Art
by Julija Toth

Bartolomeo Scappi was the Renaissance's great culinary innovator, a chef who treated food not simply as nourishment but as a medium for spectacle, invention, and artistic expression. His story belongs to a remarkable and short-lived moment in sixteenth-century Rome, when the papal court could be one of Europe's most extravagant patrons of art, learning, and pleasure. Scappi flourished during that moment. Then, almost as quickly as it had emerged, the culture that had sustained him began to disappear. The transformation can be glimpsed in the fate of another Renaissance artist, Daniele da Volterra. Daniele's most enduring contribution to history was a commission of questionable distinction. He was instructed to alter Michelangelo's "Last Judgment" in the Sistine Chapel, adding loincloths to figures that papal officials considered indecent. When Michelangelo unveiled the fresco in 1541, artists had celebrated it. Yet the painting's beardless Christ, wingless angels, and numerous nude figures offended church authorities, who increasingly demanded that religious art conform to stricter standards of Biblical modesty. Daniele was already in his late fifties and had established an illustrious career. It can hardly have pleased him to know that, centuries later, his name would be remembered chiefly through the nickname "Il Braghettone"—"the trouser-maker"—for the man who painted over parts of his friend's masterpiece.

The episode reflected a wider change in Rome. For much of the Renaissance, the papacy had embraced the pleasures of the senses as part of the glory of God's creation. Some of the Church's most powerful figures had taken that philosophy to extravagant lengths. But Protestant attacks on clerical excess were becoming impossible to ignore. In response, the Vatican grew increasingly suspicious of anything that looked frivolous, sensual, or unrestrained. Michelangelo was, in one respect, fortunate. His work was modified rather than destroyed, and he died before seeing the alterations made to "The Last Judgment. Other artists had to contemplate something more devastating: the possibility that the world they had helped create would simply be erased.





HISTORY and STORIES BEHIND

Bartolomeo Scappi was one of them. For roughly three decades, Scappi cooked for popes, cardinals, and other members of Europe's ruling elite. His elaborate banquets belonged to a particular kind of Renaissance culture—a world in which food, architecture, painting, theater, scholarship, and ceremony could all merge into one extravagant display. Then the mood of the Vatican changed. Scappi's answer was to preserve his work in print.

A Cookbook Unlike Any Other

In the final years of his life, Scappi assembled "Opera dell'arte del cucinare", published in 1570, the year of his seventieth birthday. It was the first illustrated cookbook in history: a vast volume of around nine hundred pages containing approximately a thousand recipes, along with detailed discussions of cooking as an art, a courtly discipline, and a practical domestic science.

It is also almost the only substantial record of Scappi himself. The book preserves something of his personality, his ambitions, and his fascination with food. At the same time, it can be read as an elegy for a culture that was rapidly disappearing. The sensuous Renaissance ideal—one that valued beauty, pleasure, spectacle, and intellectual curiosity—was being squeezed beneath a new atmosphere of religious austerity. Scappi had been born into modest circumstances around the beginning of the sixteenth century, probably in Dumenza, a small town roughly forty miles north of Milan. His childhood and private life are largely unknown. What can be said with confidence is that food became the organizing principle of his adult existence. His career was already well established by his mid-thirties, when he was running the kitchen of Cardinal Campeggio of Bologna. His responsibilities included cooking for the cardinal and his guests, among them, on one occasion, the Holy Roman Emperor. It was here that Scappi's reputation as an innovator began to emerge.

A Cook Without a Nation

Scappi's culinary imagination was remarkably broad. He developed his identity as a cook at a time when Italy existed as a geographical and cultural idea, but not yet as a unified nation. The "Opera" reflects that fragmented world. Its pages are filled with regional references: Bolognese sauces, Genoese garnishes, specialties associated with Padua, and dishes from places scattered across the peninsula. The book gives the impression of a cook constantly moving through markets and kitchens, talking to traders and examining whatever unfamiliar ingredients happened to cross his path. Scappi rarely described anything as "Italian." Yet his recipes inadvertently created something close to a national cuisine. Dishes from the Veneto could sit beside those from the Kingdom of Naples, brought together within a single lavish culinary vision.

His curiosity extended beyond Europe. The New World had begun to influence Renaissance cooking, and its ingredients appear throughout the "Opera". Sugar was particularly important, appearing in something like 90 percent of the recipes, sometimes in surprising contexts—including as a topping for pizza. Pine nuts and rosewater also feature prominently.





HISTORY and STORIES BEHIND

But Scappi was interested in far more than satisfying hunger. He wanted to surprise people. He wanted diners to be amused, astonished, even briefly confused. His banquets were enormous theatrical productions, filled with intense flavors, dazzling colors, elaborate arrangements, and visual tricks. One feast consisted of hundreds of dishes, including seventy-seven varieties of dessert and edible sculptures representing strange beasts from the Orient, Greek gods, and cavorting nymphs. The spectacle did not end with the meal.

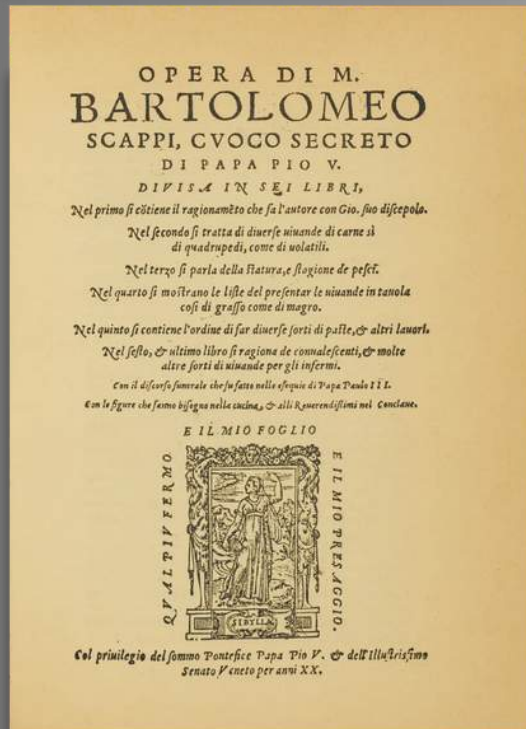
Guests might receive posies of silk flowers attached to stems made from pure gold. Scappi delighted in culinary jokes. Salmon could be sculpted to resemble a glazed ham or a goat's head. Food arrived on highly polished vessels of silver and gold, alongside exquisite Maiolica tableware. Restraint had little place in his kitchen. The Papacy of Pleasure. The culture that made such extravagance possible had been shaped, in part, by Pope Leo X, the Medici son of Lorenzo the Magnificent. Leo embodied many of the stereotypes associated with both the Medici and the Renaissance papacy. Even the *Catholic Encyclopedia* acknowledged that he "looked upon the papal court as a center of amusement." He inherited a strong treasury, including a surplus of seven hundred thousand ducats. Within two years, it had disappeared. On the very first day of his papacy, he reportedly spent a hundred thousand ducats celebrating his investiture with fireworks and an elaborate feast before retiring with his lover Alfonso Petrucci, whom he would soon appoint Cardinal of Siena. His eight-year reign became synonymous with spending, sensuality, artistic patronage, and intellectual curiosity. Nowhere did these qualities come together more vividly than at his table. Cardinals arrived accompanied by courtesans. Young naked men emerged from enormous puddings. Guests drank and ate so extravagantly that few could expect to wake the following morning without a headache. To Leo's admirers, such celebrations represented the finest possibilities of the new papacy: an exuberant

celebration of the glory of God's creation. To his enemies, they offered proof that Protestant critics of Catholic corruption had a legitimate case. A Venetian ambassador described a sixty-course meal featuring monkey brains, parrot tongues, Turkish fish, and wines and fruits from across the Mediterranean. There was also the extraordinary story that Leo insisted the silverware used during each course be thrown out of the windows into the Tiber. An official, apparently concerned about the pope's growing debts, supposedly had nets installed beneath the windows so the valuable platters could be recovered. Scappi never mentions Leo X in the "Opera". Yet it is difficult not to imagine that he would have recognized something of himself in the pope's extravagant sensibility. For Leo, frivolity seems to have been treated almost as a sacred responsibility. Scappi understood that apparent frivolity required enormous labor. That tension—between effortless spectacle and painstaking preparation—is central to the Opera.





HISTORY and STORIES BEHIND



Behind the Curtain

On one level, the book presents the finished performance: the recipes and elaborate dishes that would astonish the guests at a banquet. On another, it reveals the machinery required to create that performance. The "Opera" contains detailed illustrations of kitchens and the equipment needed to operate them, including pots, pans, knives, and countless other utensils. Scappi understood that the successful court cook had to be part artist, part organizer, and part servant. For him, the responsibilities of cook and courtier were inseparable. A good cook, he argued, should place his patron's honor, together with his own, above everything else. But obedience was not enough. A great cook also needed imagination. Scappi compared the cook to "a wise Architect" who follows a carefully conceived design, lays a solid foundation, and then creates useful and marvelous buildings upon it. The metaphor was deliberately ambitious. In Renaissance Italy, architecture occupied an almost unrivaled position among the arts. The surviving buildings of antiquity continually reminded Roman artists and intellectuals of the classical civilization they sought to revive. Scappi made a striking leap: if marble could be shaped into art, why could food not be treated in the same way? For him, ingredients were artistic materials, and the cook was an artist. He even placed a portrait of himself at the beginning of the "Opera". Art historian John Varriano has noted its uncanny resemblance to the self-portrait Giorgio Vasari included in the first edition of his "Lives of the Artists" a few years earlier. Scappi was making a point about himself. He belonged among the makers.



The Mannerist Kitchen

The food depicted in Scappi's book belongs unmistakably to the artistic culture of sixteenth-century Rome. The period was dominated by Mannerism, a style that departed from the early Renaissance effort to imitate nature. Mannerist artists sought instead to refine, exaggerate, and perfect it. Art historian Diane Bodart describes the movement as one that "praised studied difficulty rendered with apparent facility or ease." Few descriptions fit Scappi better. His dishes were difficult, elaborate constructions designed to appear effortless when they finally reached the table. Consider his treatment of a peacock. Scappi could have the bird stuffed, seasoned, and cooked, yet preserve its magnificent feathers, using metal rods to reconstruct its body so that it appeared alive. The result was an edible version of nature that had, in effect, been improved upon: a bird that could be eaten without appearing to have died.





HISTORY and STORIES BEHIND

The connection between Scappi and the Mannerist imagination becomes even clearer when his work is compared with the paintings of Giuseppe Arcimboldo. Arcimboldo's portraits assembled human faces from plants, animals, and inanimate objects. His "Vertumnus", a portrait of the Holy Roman Emperor composed from fruits and vegetables, seems almost capable of having emerged from the pages of Scappi's cookbook. Both artists shared the same fascination with transformation: taking the natural world apart and rebuilding it into something stranger, more elaborate, and more spectacular. The Vatican Turns Against Him. By 1564, Scappi's career had reached its summit. His spit-roasted goslings and smoked pike flavored with cinnamon and saffron had taken him to the Vatican kitchen, where he became master chef and personal cook to Pope Pius IV. Pius adopted the coat of arms of the Florentine Medici and shared some of the family's enthusiasm for art and indulgence. But history had already begun moving in another direction. Even a pope as sympathetic to pleasure as Pius could not restore the world of Leo X. The Council of Trent, convened in response to the rise of Protestantism, was demanding sweeping reforms within the Catholic Church. Corruption and license were to be suppressed, and the faithful were to be guided toward a more sober form of religious life.

Art was not exempt.

The Council imposed stricter principles on religious imagery. Experimentation and playfulness were increasingly regarded with suspicion. Art was expected to function as a clear visual catechism, encouraging moral behavior and helping lead viewers toward salvation. Michelangelo learned of the decision to modify "The Last Judgment" only a week before his death in 1563. Giorgio Vasari had described the fresco as "that great painting which God has sent to men on earth." Church authorities nevertheless believed that parts of it could be improved. Daniele da Volterra began making the alterations. In December 1565, however, his work came to an abrupt halt. Pius IV had died, and the scaffolding was urgently required for the elaborate ceremonies surrounding the election of the new pope. The new pontiff was Pius V. His reputation for doctrinal and personal strictness was unlike anything Rome had seen in a pope for more than a century. Scappi may initially have assumed that his own position would remain secure.

The banquet he prepared for Pius V's investiture followed the traditions he had practiced for decades. It was a rare final moment of exuberance before the new regime's moral severity began to make itself felt. When the anniversary of Pius's first year in office approached, Scappi began planning another celebration. He intended it to be among his finest productions: miniature castles containing live birds, together with a gelatin effigy of the pope colored in the red and yellow of his heraldic insignia. Then Pius canceled the entire event. There would be no pagan pleasures in the Vatican under his pontificate. Scappi's world had changed almost overnight. From that point forward, he was sometimes reduced to preparing little more than a boiled egg for the pope's supper. For a chef whose imagination had once filled banquet tables with edible sculptures and impossible spectacles, it was an almost absurd indignity. It was like asking Michelangelo to cover the walls of the Sistine Chapel with a single coat of magnolia.

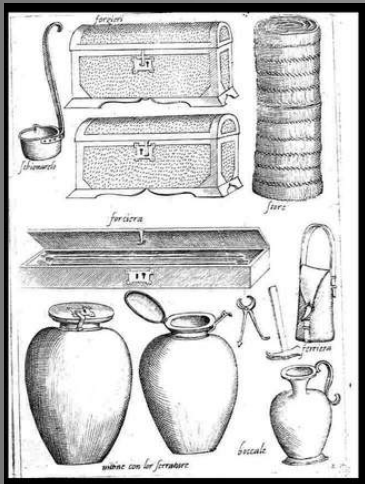
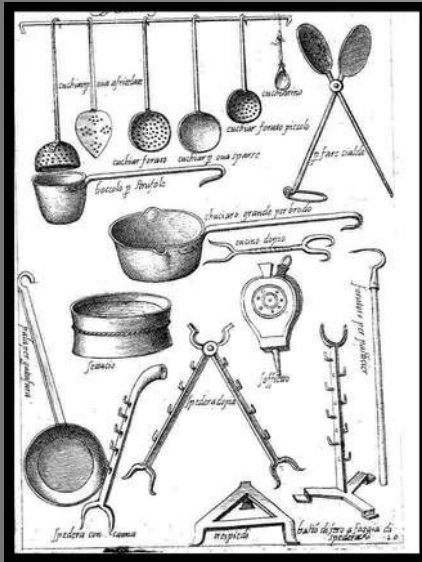




HISTORY and STORIES BEHIND

The Last Great Feast

With the Vatican no longer offering him an outlet for his creativity, Scappi turned to the "Opera dell'arte del cucinare". The result was extraordinary. Published in 1570, the book became a sensation. Between 1570 and 1646, it was printed eight times—an exceptional achievement for the period. His recipes were also adapted and borrowed by other cookery books published in England, France, Germany, and Spain. Yet Scappi's influence did not develop in the way one might expect. During the seventeenth century, books appeared containing detailed technical illustrations of utensils similar to those in the Opera, but they were not cookbooks. Other authors of cookery books did not begin presenting themselves as artists until the eighteenth century. Nor did Scappi's cosmopolitan approach to cuisine become commonplace again for centuries. His willingness to combine regional culinary traditions would not seem entirely familiar until the twentieth century, when blending cuisines became a defining feature of modern cooking. Perhaps the strangest irony of all lies in the dedication. Scappi dedicated his great celebration of food to Pope Pius V—the very man who had brought the culture of culinary extravagance at the Vatican to an end. It was a fittingly bitter joke for a cook who had built his career around spectacle. The Opera is far more than a collection of recipes. It is a portrait of an entire cultural moment: the final flowering of Renaissance pleasure before religious reform imposed a stricter order on Rome. It is also one of the rare historical documents in which an individual cook's personality emerges with such force. Scappi presented himself as a humble servant, a courtier whose duty was to accommodate the tastes and whims of his master. Yet the sheer inventiveness of his work suggests something more complicated. He was not merely obeying. He was creating. His own advice to aspiring cooks offers the clearest explanation of his philosophy. The ultimate measure of success, he suggested, was whether a cook could honestly say that "he has done the best that he can." That may be the most revealing line in the entire Opera. Scappi cooked for popes, cardinals, emperors, and the most powerful diners of Renaissance Europe. He created dishes designed to astonish them, amuse them, and satisfy them. But like any great artist, he ultimately answered to a standard that was his own.





INVESTORS in CULINARY INDUSTRY

Finding the Right Investors for Culinary & Food Industry Projects

Venture capital firms, private equity groups, and angel investor networks actively fund projects across the culinary and food industry, including **consumer packaged goods (CPG), restaurant concepts, FoodTech, AgTech, and supply chain infrastructure.

Finding the right investor depends heavily on the type and stage of your project. Traditional hospitality concepts typically attract investors focused on unit economics, profitability, and scalability, while technology-driven culinary innovations are more likely to appeal to specialized FoodTech, AgTech, and sustainability-focused funds.



Restaurant & Hospitality Investors

These firms focus on scalable restaurant chains, quick-service restaurants (QSR), innovative dining concepts, and hospitality businesses with strong growth potential and proven unit economics.

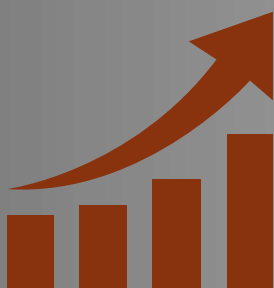
Kitchen Fund — A specialized investment firm focused on emerging restaurant brands, including concepts such as Curry Up Now and The Pie Hole.

Enlightened Hospitality Investments (EHI) — The investment arm associated with Danny Meyer, focused on growth-stage hospitality concepts and innovative businesses within the industry.

Roark Capital Group — A major private equity firm focused on building and scaling consumer and restaurant brands, with investments including Inspire Brands and other large-scale businesses.

Sentinel Capital Partners — Invests in established restaurant, franchise, and consumer businesses, helping them expand operations and improve performance.

Sun Capital Partners — Provides capital and operational expertise to established businesses, including restaurant and hospitality concepts seeking growth and optimization.





FoodTech & Culinary Innovation Investors

These investors focus on disruptive technologies and innovations across the food system, including alternative proteins, robotics, vertical farming, sustainable agriculture, food production, and supply chain technology.

S2G Ventures — Invests across the food and agriculture ecosystem, from sustainable production and supply chains to consumer food brands.

Astanor Ventures — A global venture capital firm focused on food, agriculture, biotechnology, sustainability, and technology-driven innovation.

Better Food Ventures — Specializes in technology-driven food and agriculture businesses designed to improve efficiency and innovation throughout the food value chain.

Blue Horizon — Focuses on transforming the global food system through investments in sustainable food technologies, including plant-based and cultivated-food innovations.

AgFunder — A global venture capital platform focused on early-stage innovation in food, agriculture, and related technologies.

Consumer Packaged Goods (CPG) & Beverage Investors

If your culinary project involves developing products for retail shelves, grocery stores, or direct-to-consumer e-commerce, these investors specialize in building consumer brands and supporting their expansion.

301 INC — The venture capital arm of General Mills, supporting emerging food and beverage brands and providing access to corporate resources and industry expertise.

CAVU Consumer Partners — A consumer-focused investment firm supporting high-growth food, beverage, wellness, and consumer brands.

CircleUp Growth Partners — Uses data-driven insights to identify and invest in high-growth consumer brands with strong market potential and retail traction.

CULT Capital — Focuses on branded consumer businesses with existing revenue and growth potential, helping companies expand distribution and scale nationally.

Angel Networks & Individual Investors

For early-stage businesses at the pre-seed or seed stage, specialized angel networks can help founders secure initial funding—often before they are ready for larger venture capital investments.

Angel Investment Network — An international platform connecting entrepreneurs with private investors interested in early-stage opportunities.

FoodHack — A community and investment network connecting food-tech founders with investors, industry experts, and strategic partners.





INVESTORS in CULINARY INDUSTRY



How We Can Help

Investors rarely respond positively to a simple message such as:

"I have a great idea, but I need money."

Professional investors want to understand the business opportunity first. Your project needs to communicate its potential clearly, professionally, and convincingly.

The investment process usually begins with a strong project presentation or investor pitch deck.

If the project attracts interest, investors may then request a more detailed **business plan, financial projections, market analysis, and growth strategy.

That is where we can help.

We can support you with:

- Professional investor presentations and pitch decks
- Business plans and financial projections
- Market and competitor analysis
- Investment proposals
- Investor communication and preparation
- Guidance on how to approach and work with investors
- Structuring your project for the fundraising process

You don't have to navigate the investment process alone.

If you have a culinary, hospitality, food, or FoodTech project and are looking for investment, contact us. We'll help you present your project professionally, prepare the right materials, and guide you through the process of approaching investors with a clear and compelling investment proposition.





**Contact us for promotion,
questions or just to be in touch:**

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www.chefs-dishes-restaurants.com

