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One Plate Two Times: A Creative Fusion Between Tradition and Future

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Abstract

This study explores the impact of digitalization on local culinary cultures through the lenses of *creative destruction* and *planned obsolescence*. Utilizing a qualitative research design, semi-structured interviews were conducted with 10 participants from diverse age and gender groups. The collected data were analyzed using thematic content analysis via ATLAS.ti software. Six main themes emerged: The Meaning of Traditional Food, Perceptions of Technology, Planned Obsolescence and Creative Destruction, Manual Labor and Cultural Value, Fears about the Future of Digitalization, and the Coexistence of Tradition and Technology. Findings reveal that participants are not categorically resistant to technological transformation; rather, they emphasize the need to preserve emotional bonds, cultural memory, and traditional practices throughout the digital transition. The study argues that technological integration in the field of gastronomy should not be limited to functional efficiency but must also address sociocultural and ethical dimensions. The concept of *creative synthesis* is proposed as an alternative paradigm that promotes the coexistence of tradition and innovation, offering a sustainable path forward for safeguarding culinary heritage in the digital age.

Keywords: Digital Gastronomy, Creative Destruction, Planned Obsolescence, Culinary Heritage, Tradition And İnnovation, Creative Synthesis, Food Culture

1. INTRODUCTION

Technological developments not only transform instrumental processes but also profoundly affect everyday life practices, value systems, and forms of cultural identity. In this respect, digitalization transforms a wide range of areas — from individuals' consumption habits to forms of social interaction, and even their sensory experiences. Gastronomy is one of the fields where this transformation can be observed in the most tangible and symbolic way. For food is not merely a biological necessity but also a historical, emotional, and cultural narrative.

In this context, concepts such as creative destruction (Schumpeter, 1942) and planned obsolescence (Packard, 1960) provide important theoretical tools for understanding how technological innovations threaten cultural continuity. Especially in today's era of accelerated digitalization, traditional culinary knowledge, labor-based production, and social belonging have become increasingly invisible, replaced by algorithms, automation systems, and platform-based consumption models.

This study aims to understand the effects of digitalization on local culinary cultures through individuals' experiences and perceptions. Drawing upon multi-layered theoretical perspectives such as Schumpeter's *creative destruction*, Packard's *planned obsolescence*, Weber's *rationalization*, Bauman's *liquid modernity*, and Latour's *actor-network theory*, it traces the signs of cultural transformation through food production and consumption. In this study, the concept of creative fusion is proposed as an alternative approach to this process of transformation.

2. CONCEPTUAL FRAMEWORK

Technological progress is considered one of the main driving forces behind social transformation and societal change. The technological determinism approach argues that technology is not merely a tool but also a determinant of social structure and cultural values. The ideas of Thorstein Veblen, one of the pioneers of this approach, were later developed by Marshall McLuhan in the field of communication. McLuhan (1964), with his famous statement "the medium is the message," emphasized that it is the form of technology—rather than its content—that shapes society.

In modern capitalist systems, destruction and renewal are intertwined processes. Joseph Schumpeter referred to this cyclical structure as creative destruction, noting that while old structures collapse, innovative enterprises reshape the economic field (Szanto, 2011). Creative destruction became one of the fundamental economic concepts associated with the Austrian-born American economist Joseph Schumpeter from the mid-20th century onward. Inspired by Karl Marx's understanding of historical materialism, Schumpeter developed this concept into a theory explaining the cyclical impact of economic innovation. According to him, creative destruction represents an "industrial mutation" process in which the economic structure continuously eliminates existing systems and replaces them with new ones through internal evolution (Schumpeter, 1942; Nolan and Croson, 1995).

Since the early 2000s, this process has accelerated; the lifespan of innovations has shortened, and technological and economic developments have profoundly changed the nature of competition (Schumpeter, 1942; Bauman, 2000; Edgerton, 2006). Creative destruction refers to the replacement of existing products and methods with more efficient alternatives to enhance productivity and improve processes with higher-quality outputs (Mckeown, 2008). Thus, competence in the business world is elevated, and the continuity of innovation is ensured.

During this transformation, enterprises not only produce innovations but also deliberately render existing products obsolete, directing consumers toward new ones. This strategy is defined in the literature as planned obsolescence and is a widespread practice particularly in consumer societies. The concept of planned obsolescence was first introduced by Bernart London in his 1932 article titled *"Ending the Depression Through Planned Obsolescence."* It is defined as inducing consumers to purchase new products slightly earlier than necessary (Dannoritzer, 2010). Planned obsolescence means designing a product with a predetermined lifespan so that once this period ends, the product becomes unusable (Smeels & Stevels, 2003). The shortening of product life cycles is carried out according to a specific program, thereby paving the way for repeated purchases (Kadıoğlu, 2014, p. 62). The concept was later popularized by Packard (1960), who defined it as "the deliberate reduction of product life cycles" (p. 62).

Packard (1960) explains planned obsolescence as the acceleration of the consumption cycle through the deliberate limitation of product lifespans or by presenting existing technologies as "outdated." In this sense, planned obsolescence demonstrates that creative destruction is not merely a natural outcome of competition but also a systematically designed economic strategy.

Such dynamics of change play a central role in the functioning of capitalism. The continuous evolution of new resources, production methods, markets, and industrial structures constitutes the core elements that keep the system alive. Creative destruction serves as the driving force of this movement and forms the foundation of economic growth. Aghion et al. (2016) conceptualize creative destruction as the "sum of job creation and job destruction," emphasizing its direct connection to economic vitality.

For instance, Henry Ford's introduction of the assembly line system for mass automobile production created a major transformation in transportation, rendering professions such as horse-drawn carriage making and blacksmithing obsolete within a short time. Similarly, the spread of digital streaming platforms has pushed traditional media tools into the background; analog systems such as CDs, DVDs, and televisions have been replaced by digital content consumption (Schumpeter, 1942; Nolan and Croson, 1995; Ritzer, 1993). As Schumpeter (1968) asserted, these examples clearly illustrate that the essence of the capitalist system lies in the principle of progress through the destruction of the old by the new (Nolan & Croson, 1995).

The food and beverage sector is a dynamic field with high human intensity in both production and consumption processes. Therefore, in this sector, where consumer expectations rapidly change, innovation has become inevitable. The structure of the global consumer society constantly forces businesses to bring new products to the market, leading creative destruction to emerge not only as a form of competition but also as a necessity. Particularly with the transformation of eating and drinking into sociological experiences, it has become unavoidable for technological innovations to surpass traditional methods. Developments such as refrigerators replacing pantry cupboards or the shift from wood-fired cooking to convection ovens are concrete examples of creative destruction (Appadurai, 1988; Edgerton, 2006).

The influence of technology in this transformation is not limited to the kitchen but is also evident in the service domain. In recent years, service robots have become one of the notable innovations in the industry. While Choi et al. (2020) state that people perceive human employees more positively than service robots, Seyitoğlu and Ivanov (2020) emphasize that robots create a physical distance between customers and employees. Considering the importance of human relationships in the service sector, this situation can directly affect customer satisfaction. Although robots can recognize personal preferences through big data, being remembered by a human still generates higher satisfaction.

On the other hand, the integration of technologies such as artificial intelligence, digital menus, automation systems, and virtual reality into kitchen, service, and bar areas is becoming increasingly widespread. Ivanov & Webster (2019) state that these technologies not only reduce costs but also diversify customer experiences and decrease dependence on human labor.

Technological developments in the food and beverage sector have led to profound changes, particularly in cooking techniques and equipment. Individuals who cooked exclusively over wood fires in the 1800s would likely perceive today's AI-assisted smart ovens as science-fiction objects (Negüzel & Mil, 2021). Digitalization offers significant advantages toward goals such as increasing efficiency in kitchen operations, ensuring standardization in cooking processes, and reducing waste and energy consumption (Grimes & Harper, 2008). However, despite these technical advances, the kitchen is not merely a site of production but also a space where cultural narratives and individual creativity are expressed. Therefore, some researchers criticize the high technical capacity brought by digitalization, arguing that it carries a reductionist risk that overlooks the qualitative depth of traditional culinary cultures (Mizrahi et al., 2016).

Culinary cultures are not merely practices of nourishment; they are among the fundamental cultural elements that transmit a society's historical memory, lifestyle, and value system from one

generation to the next. The food production and consumption methods adopted by local communities over many years have transformed into traditional knowledge over time, gaining the status of cultural heritage. Local dishes not only reflect geographical diversity but also create a shared sense of belonging among individuals and communities. In this regard, culinary culture makes a significant contribution to the preservation of local identity and the maintenance of cultural continuity (Akgül & Önçel, 2024).

Throughout all stages of human development, the perception of a local food culture has always existed. Culinary culture originates from a community's place of origin and is shaped by factors such as available resources, religious beliefs, education level, ethnic background, and patterns of technological use. Indigenous and traditional food cultures possess strong connections to locality, which makes them an essential component of cultural identity (Wahlqvist, 2007; Trubek, 2008).

Much of human history has been shaped by processes ranging from foraging and hunting-gathering to animal husbandry, subsistence agriculture, and fishing (Wahlqvist, 2007). Although the ongoing process of digitalization in gastronomy has the potential to transform these deeply rooted local cuisines, it is of great importance that this transformation occurs without undermining traditional values or local identity. Digitalization must become a tool that preserves and strengthens local culinary cultures rather than eroding them.

3. METHOD

This research was conducted using the semi-structured interview technique, one of the qualitative research methods. The study aims to interpret how digitalization and the use of technology in the food and beverage sector are perceived, within the framework of creative destruction and planned obsolescence. In this context, interview questions derived from the survey scale developed in *[Author]*'s (2023) doctoral dissertation were utilized. This study received ethical approval from the Istanbul Kent University Ethics Committee on April 25, 2025.

The interview form used in the study is reflective in nature, prioritizing participants' subjective interpretations and personal sense-making of their experiences with digitalization (Creswell, 2013).

The study population consists of individuals aged 18–60 living in different regions of Turkey whose professional fields are not directly related to the food and beverage sector. The dataset was created from the responses of 10 participants—six women and four men. This number was determined based on the criterion of thematic saturation, as recommended in qualitative research. Creswell (2013) states that a sample size between 5 and 25 participants is generally sufficient in qualitative studies, provided that thematic saturation is achieved.

The sample was selected using the purposeful sampling method, and interviews were conducted between April 2025 and July 2025. The interview form was developed through a five-stage systematic process:

1. Literature review
2. Development of a preliminary guide
3. Pilot testing
4. Content refinement
5. Implementation of the final guide

The collected data were analyzed using content analysis with the qualitative data analysis software ATLAS.ti 23. The interviews were transcribed by the researcher, and the written

transcripts were uploaded to ATLAS.ti. An open coding process was applied to the textual data, and similar contents were grouped into categories to form themes.

An inductive analysis approach was adopted in the identification of themes; codes were derived directly from participants' statements. Relationships between codes were established, and highly representative quotations were labeled under each theme. To ensure the reliability of the thematic structure, the analysis process was cross-checked with a second researcher.

4. FINDINGS

In this study, participants' views on the effects of digitalization on local culinary cultures were evaluated through thematic analysis. Within the scope of the research, 147 quotations, 24 sub-themes, and 6 main themes were identified. Table 1 presents the Code Network and the Codebook.

Table 1. Code Network and Codebook

Code Name	Theme	Quotation Count	Participant Distribution
Past and Cultural Memory	Meaning of Traditional Food	12	P1, P3, P4, P6
Motherhood, Festivities, and Family Bonds		9	P2, P5, P6, P9
Alienation and Coldness	Perception of Technology	10	P1, P7, P8, P10
Functional Convenience		8	P3, P4, P6, P9
Perception of Planned Forgetting	Planned Obsolescence / Creative Destruction	11	P1, P2, P7, P10
Influence of the Capitalist Market		7	P3, P5, P8
Handcraft and Spiritual Fulfillment	Craftsmanship and Value	14	P2, P3, P7, P10
Mastery, Patience, and Temporality		10	P4, P6, P9
Fear of Robots and the Kitchen of the Future	Fears of Digitalization	11	P1, P5, P8, P10
Synthesis of Tradition and Technology	Coexistence of Tradition and Technology	15	All participants

Code Co-occurrence

Cases where codes co-occurred within the same quotations were analyzed. The highest co-occurrence rate was observed between "Handcraft and Spiritual Fulfillment" and "Past and Cultural Memory" (n = 6). This finding indicates that participants perceive traditional food not merely as a recipe but as a transfer of memories and emotions.

Table 2. Relationships Between Codes

Code 1	Code 2	Co-occurrence Count
Handcraft and Spiritual Fulfillment	Past and Cultural Memory	6
Fear of Robots	Perception of Planned Forgetting	4

Code 1	Code 2	Co-occurrence Count
Technological Convenience	Tradition + Technology Synthesis	5

In the coding process, participants' statements were first assigned open codes based on meaning units, followed by axial codes through thematic grouping. During the coding process, some codes (for instance, *"dystopia"* and *"fear of robots"*) naturally clustered together, revealing the tension between emotional themes and technological advancement.

The most frequently occurring codes were identified as "Handcraft and Spiritual Fulfillment" (n = 14), "Tradition + Technology Synthesis" (n = 15), and "Past and Cultural Memory" (n = 12).

Below is a table presenting the main themes and their corresponding sub-themes.

Table 3. Main Themes and Sub-Themes

Theme	**Sub-Theme**
Meaning of Traditional Food	Past and Cultural Memory Motherhood, Festivities, and Family Bonds Emotional Transmission Social Unity
Perception of Technology	Alienation and Coldness Convenience and Speed Loss of Communication Functional Benefit
Planned Obsolescence and Creative Destruction	Devaluation of Traditional Methods Standardization vs. Diversity Anonimization Influence of the Capitalist Market
Craftsmanship and Value	The Spirit Labor Adds to Food Sensation Beyond Taste Traditional Mastery and Patience
Future of Digitalization and Related Fears	Fear of Robotic Kitchens Loss of the Human Element Distopian Kitchen Scenarios Disappearance of Creativity
Coexistence of Tradition and Technology	Hybrid Kitchens Supportive Usage Emphasis on Balance Technology as a Tool

The data obtained in this research were categorized under six main themes:
(1) Meaning of Traditional Food,

(2) Perception of Technology,

(3) Planned Obsolescence and Creative Destruction,

(4) Craftsmanship and Value,

(5) Future of Digitalization and Related Fears, and

(6) Coexistence of Tradition and Technology.

Each theme was analyzed with supporting participant quotations and relevant sociological theories.

Theme 1: Meaning of Traditional Food

Participants defined traditional dishes not merely as a form of nourishment but as carriers of cultural continuity and social memory. Particularly among older participants, traditional foods were associated with collective rituals such as *"trotter soup on holiday mornings"* or *"meat pilaf served at engagement ceremonies,"* emphasizing the emotional and symbolic connections established with the past. In this context, traditional dishes represent not only the traces of the past but also the cultural continuity between the present and the future.

"Traditional food is our past. If it disappears, we disappear too." (P1)

This approach aligns with Bourdieu's (1984) concept of *habitus*, which defines internalized patterns of behavior shaped by an individual's historical and class position, reflected in everyday practices. Within this framework, food practices are not merely acts of consumption but also manifestations of social belonging and identity. Bourdieu's theory is particularly valuable for understanding the link between food, social capital, and cultural status (Bourdieu, 1984).

Similarly, Appadurai (1988) defines food as a *"carrier of memory,"* emphasizing that kitchens are not only physical but also symbolic spaces. According to him, food both nourishes individual belonging and reproduces collective memory within a society. Thus, cooking and sharing practices can be interpreted as contemporary expressions of the connection with the past.

Additionally, Sutton (2001) highlights the intertwining of food and memory, arguing that taste and smell trigger memory more powerfully than other senses. This phenomenon manifests when traditional dishes evoke nostalgia for childhood, family members, or specific times. Especially in the face of transformation processes such as migration, modernization, and digitalization, the meaning of traditional food is reinforced through a nostalgic and preservative perspective (Holtzman, 2006).

Traditional food practices serve not only as cultural transmission tools but also as symbolic spaces through which individuals construct their identities and strengthen collective belonging. Against the threats of digitalization and standardization brought by modernization, traditional cuisines are positioned as points of resistance.

Theme 2: Perception of Technology

Participants' perceptions of technology reveal a dual structure situated between benefit and loss. On one hand, technological tools—particularly digital menus, payment systems, and automation—were evaluated positively due to their practicality, speed, and convenience. On the other hand, they were criticized for reducing human interaction, replacing face-to-face communication, and weakening emotional bonds. Participants expressed feeling "trapped between comfort and coldness" brought about by digitalization.

"I ordered from a kiosk menu, but since there was no waiter, I couldn't even make eye contact with a human being." (P9)

This finding parallels Simmel's (1903) concept of "the loneliness of the modern individual." Simmel argued that in urban modernity, individuals form superficial and anonymous relationships, reinforcing feelings of isolation. Similarly, digital ordering systems increase the physical and emotional distance between customers and service providers, creating a comparable form of alienation.

Bauman's (2000) concept of liquid modernity also elucidates this phenomenon. According to Bauman, modern life is characterized by impermanence and transient relationships. The rise of technological interfaces in service delivery transforms the roles of employees and customers, weakening the sense of connection and belonging. Particularly in the service industry, the replacement of "human warmth" with "cold automation" reflects this liquidity within the field of gastronomy.

Comparable findings appear in Pine and Gilmore's (1999) experience economy theory. They argue that consumers today purchase not only products but also experiences. However, the proliferation of digital systems diminishes the human-touch dimension of experience, reducing customers' emotional attachment to the venue and the service itself (Pine & Gilmore, 1999).

Furthermore, Turkle (2011) asserts that individuals in the digital age are "alone together," appearing constantly connected yet struggling to establish deep relationships. Participants' expressions of communication gaps and alienation resulting from the spread of digital systems align with this perspective.

Overall, perceptions of technology emerge within a tension between utility and alienation. Gastronomic spaces, while driven toward automation under the pressure of digital transformation, simultaneously face the necessity of responding to individuals' emotional and social needs.

Theme 3: Planned Obsolescence and Creative Destruction

Participants frequently emphasized that traditional knowledge, skills, and methods have gradually been devalued, a process largely stemming from the consumption-oriented dynamics of the capitalist system. Particularly, the constant pressure for innovation in technological products weakens individuals' connections to the past and causes the value of "novelty" to overshadow cultural heritage.

"Every year a new kitchen appliance comes out; when I keep using the old ones, my daughter calls me 'old-fashioned.'" (P8)

This critical perspective aligns with Schumpeter's (1942) concept of creative destruction, which explains the developmental mechanism of capitalism. According to Schumpeter, the driving force of the capitalist system is its ability to build the new by destroying the old. However, this transformation is not always constructive; when traditional production methods, cultural practices, and forms of labor are systematically excluded, cultural continuity and collective memory are endangered. In this sense, food practices are not merely instrumental but also symbolic, making them directly vulnerable to this destructive process.

Packard's (1960) concept of planned obsolescence further illustrates how, in order to sustain economic growth, not only products but also forms of knowledge are deliberately rendered temporary and obsolete. This strategy operates not only on a material level but also on a cultural level, where traditional knowledge is devalued, labeled as "old-fashioned," and presented as outdated.

In this context, Baudrillard's (1970) consumer society theory also provides a valuable lens. According to Baudrillard, people no longer consume needs but symbols and images. Newly released kitchen appliances or digitized recipe platforms are consumed not only for their functionality but also as symbols of modernity, stigmatizing traditional methods as "old" and "inefficient."

Within gastronomy, this phenomenon becomes visible despite the rise of the slow food and local production movements, as traditional methods are increasingly marginalized in industrial

kitchens. In particular, the replacement of traditional knowledge with technological competencies amid intergenerational conflicts leads to significant transformations in cultural identity (Trubek, 2008; Jaffe & Gertler, 2006).

Creative destruction and planned obsolescence strategies thus operate not only on economic but also on cultural and sociological levels. Traditional culinary culture forms a line of resistance against these forces; however, the sustainability of this resistance depends directly on social awareness and cultural ownership.

Theme 4: Craftsmanship and Value

Participants regarded handcraft not merely as a mode of production but as an expression of spirit, emotion, and social connection. Especially female participants associated craftsmanship with patience, care, and love, emphasizing that such practices not only enhance the meaning of food but also strengthen social bonds.

"...yes, but for example, making sarma requires patience. If someone sits down and makes Boşnak böreği from scratch for you, you can't help but love that person." (P10)

Such expressions evoke Weber's (1905) concepts of rationalization and the iron cage. According to Weber, modern society operates within a system driven by efficiency and calculability. In this process, sacredness, meaning, and traditional values are pushed into the background, replaced by instrumental rationality. This transformation is clearly visible in food production: as ready-made foods, measurable standards, and digital recipe systems become widespread, traditional methods produced by handcraft are increasingly regarded as "time-consuming" or "inefficient" (Ritzer, 1993).

However, participants' understanding of craftsmanship extends beyond the physical dimension of production to encompass emotional and symbolic aspects. In this sense, handcraft can be interpreted as part of a "sensory heritage." Sutton (2001) and Classen (1997) argue that the tactile, visual, and olfactory dimensions of cooking processes leave lasting impressions in memory and play a crucial role in connecting with the past. Multi-step and patience-driven actions—such as rolling börek dough or wrapping sarma—are examples that both produce and carry this sensory memory.

Moreover, the social meaning of hand-prepared food is significant. Ingold (2013) views craftsmanship not merely as production but as a form of learning, transmission, and relationship-building. From this perspective, time spent in the kitchen transcends labor and becomes a space of connection. Participants' tendency to associate hand-prepared dishes with "love" reflects this socio-emotional dimension.

Additionally, feminist gastronomy literature highlights this issue. Women's domestic culinary labor has historically been rendered invisible, yet it has simultaneously functioned as a binding element that sustains the emotional unity of the family (Avakian & Haber, 2005). Therefore, craftsmanship is not only a skill but also an act of care, belonging, and identity formation.

Theme 5: Future of Digitalization and Related Fears

Participants, particularly those from middle and older age groups, described a fully automated kitchen of the future as "cold," "soulless," and "dehumanized." The increasing dominance of digital tools has led to growing concerns about a culinary vision in which human labor and intuitive knowledge are disregarded.

"Full automation feels like a dystopia to me." (P10)

"Robots are going to cook—what will happen to our hands?" (P7)

These fears recall Postman's (1993) cultural critique of technology. Postman argues that technology is not merely a tool for progress but an ideology that transforms cultural structures, emotions, and meaning-making processes. According to him, technological advancements are often presented as "inevitable" and "neutral"; however, individuals risk submitting to these artificial systems without questioning their own cultural values. The participant's question—"What will happen to our hands?"—captures this anxiety, reflecting the fear of the disappearance of the human bodily, sensory, and creative role.

Heidegger's critique of technology is also illuminating in this context. Heidegger views modern technology as a mode of seeing the world as a "resource to be exploited." This perspective disrupts the meaningful relationship between humans and the world. He explains this process through the concept of "Gestell" (enframing): technology acknowledges existence only insofar as it can be processed and calculated. Consequently, humanity's poetic relationship with the world is replaced by a technical and instrumental one (Heidegger, 1954/1977).

A world where only functionality, efficiency, and calculability dominate the kitchen signifies a system that excludes emotion, memory, and human labor. These anxieties have become increasingly tangible today with the rise of artificial intelligence, robotic kitchens, and algorithmic recipe systems. For instance, the fully automated kitchen system developed by Moley Robotics can analyze a recipe video and reproduce the dish identically. Yet, such systems overlook the fact that cooking is not merely a productive process, but also an act of sharing, storytelling, and identity creation.

Participants' fears underscore the need to rethink the place of technology in human life. Gastronomy is not only about satisfying hunger; it is a form of narrative, a practice of connection, and a performance of cultural identity. Full automation carries the danger of erasing these human touches that make food meaningful.

Theme 6: Coexistence of Tradition and Technology

One of the most constructive and future-oriented themes of this study is the emerging consensus that traditional knowledge and digital technologies can coexist. Most participants argued that technology should not replace traditional methods but rather support and enhance them, suggesting that the kitchen can simultaneously open toward both the past and the future.

"The best is when both exist together. I take my mother's recipe and pair it with coffee." (P10)

This perspective directly relates to Bruno Latour's (2005) Actor–Network Theory (ANT). According to Latour, the social world is shaped not only by humans but also by non-human entities such as machines, software, and objects. Therefore, social reality is constructed within heterogeneous networks composed of both human and non-human actors. In the kitchen, technological tools (e.g., smart coffee machines, digital recipe applications) interact with traditional recipes and human labor to create new hybrid experiences. In this interaction, no single actor holds an absolute central position; what matters is how the network is constructed and functions (Latour, 2005).

Participants' tendency to assign technology a role as a "supporting actor" reflects an approach that instrumentalizes technology while positioning the human at the center. This indicates a form of "new kitchen citizenship," in which individuals do not submit to technology but instead consciously govern and integrate it.

This type of coexistence aligns with David Edgerton's (2006) emphasis on reuse and local technologies. Edgerton argues that technological innovations do not always erase what came before; instead, they are often used alongside traditional practices across various contexts. In

gastronomy, preserving traditional recipes while digitizing and sharing them (for example, turning grandmothers' handwritten recipe notebooks into PDFs) exemplifies such hybridization.

Moreover, this finding points beyond the binary distinction between "digital natives" and "digital immigrants." When younger individuals make traditional culinary knowledge visible on digital platforms—by sharing local recipes on TikTok or Instagram—it demonstrates that gastronomic culture is being transmitted through transformation.

Tradition and technology, therefore, need not exist in conflict; rather, they can function as complementary dynamics. This approach shows that digital transformation in gastronomy represents not a rupture but the creation of new integrations and hybrid cultures—a process that embodies the very essence of creative fusion.

5. CONCLUSION AND RECOMMENDATIONS

The findings of this research reveal that participants do not adopt a purely reactive stance toward digitalization and technological transformation; rather, they develop a selective, critical, and culturally sensitive attitude. Participants did not entirely reject the presence of technology in the kitchen; however, they emphasized that it should not weaken human relationships, erase traditional production forms, or undermine cultural belonging. This perspective clearly demonstrates the need for a balance between technological progress and cultural heritage.

Particularly, the emphasis on viewing food not merely as a "recipe" but as a ritual, narrative, and setting is highly significant in terms of cultural sustainability. Bourdieu's concept of *habitus*, Appadurai's notion of kitchens as *"carriers of memory,"* and Sutton's approach to *"sensory memory"* collectively provide the theoretical framework for this interpretation. Participants' narratives point to a multidimensional perception of gastronomy—one that encompasses not only taste but also emotion, history, and identity.

In this context, it becomes evident that technological integration within the gastronomy sector is a multilayered process that must be addressed not only at the hardware level but also at cultural, emotional, and social levels. Theoretical perspectives such as Weber's rationalization, Bauman's liquid modernity, Heidegger's critique of technology, and Latour's actor-network theory offer valuable analytical tools for understanding the complexity of this transformation.

Within this framework, the concept of creative fusion can be interpreted as an alternative paradigm in which the traditional knowledge and experiences of the past are symbiotically blended with the digital possibilities of the future. Proposed as a response to Schumpeter's *creative destruction*, creative fusion serves as a transitional strategy through which the traditional is not destroyed but defunctionalized.

This approach presents a sustainable vision for ensuring that cultural identity and local cuisines remain visible and influential in the digital age. It emphasizes harmony rather than rupture—transforming destruction into coexistence, and innovation into continuity.

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