Widari et al. (2024). IAS Journal of Localities, *2*(1), 69-81
https://doi.org/10.62033/iasjol.v2i1.36
ISSN (Online): 3026-2879

IAS Journal of Localities

RESEARCH ARTICLE

# Anti-Mainstream Culinary: The Influence of Post-Modernism on Gastronomy in Indonesian Restaurants

Tika Widari*, Aliffiati, Luthfi Riyadh Rahman, Muhammad Indra

Received:
14 January 2024
Accepted:
25 June 2024
Published:
30 June 2024

***Corresponding author**:
Tika Widari. Faculty of Cultural Sciences, Universitas Gadjah Mada, Indonesia
E-mail:
tikawidari@mail.ugm.ac.id

**Abstract:** The culinary movement is currently undergoing interesting developments: initially, food was a basic requirement for energy and the food consumed was usually processed from nature. Consequently, processed food often characterized the identity of specific tribes, cultures, and regions. In the modern era, food has a long history (for example, the French Revolution), with ethics and rules. This shows that modern food culture is structured and even classifies social classes. Originally, food in the modern era had a concept adapted from the serving of food in palaces, with order and layout. However, this modern presentation of food was rejected by cooks who served food in different ways. For example, enjoying meals at a high altitude and serving food with unusual artistry. With this resistance to the European-style presentation of many luxury restaurants in Indonesia, this post-modernist restaurant can attract customers. This research uses a descriptive qualitative approach. Data collection technique is conducted through visual observation via social media. The findings reveal that the flow of post-modernism and post-structuralism has influenced the way food is served in several Indonesian restaurants. The full results and discussion are presented herein.

**Keywords**: Culinary, Gastronomy, Post-modernism.

***Abstrak***: *Pergerakan di dunia kuliner saat ini mengalami perkembangan menarik, pada mulanya makanan menjadi kebutuhan pokok untuk memenuhi energi dan biasanya makanan yang dikonsumsi merupakan hasil olahan dari alam. Sehingga dari olahan makanan mampu mencirikan identitas dari suku, budaya, dan wilayah tertentu. Kuliner di era modern memiliki sejarah yang panjang (Revolusi Prancis contohnya), dengan menerapkan etika dan aturan di dalamnya. Ini memperlihatkan budaya penyajian di era modern yang terstruktur bahkan mengklasifikasi kelas sosial. Jika mulanya makanan di era modern memiliki konsep yang diadaptasi dari penyajian makanan dalam istana dengan urutan dan tata letak. Namun penyajian hidangan modern ini mendapat penyangkalan dari para juru masak yang menyajikan hidangan dengan cara yang berbeda. Seperti menikmati hidangan di ketinggian dan makanan yang disajikan dengan seni yang tak biasa. Dengan berbagai perlawanan terhadap penyajian ala Eropa yang banyak dianut oleh Restoran mewah di Indonesia, Restoran penganut konsep post-modernisme ini mampu menarik para pelanggan. Kualitatif deskriptif merupakan pendekatan dalam penelitian ini. Observasi visual melalui sosial media merupakan teknik pengumpulan datanya. Ternyata aliran post-modernisme dan post-strukturalisme telah banyak mempengaruhi cara penyajian hidangan makanan di beberapa restoran Indonesia. Lengkapnya kami sajikan pada bagian hasil dan pembahasan.*

***Kata kunci***: *Kuliner, Gastronomi, Post-modernisme.*

**About Author**
Tika Widari, Faculty of Cultural Sciences, Universitas Gadjah Mada, Indonesia; Aliffiati, Departement of Anthropology, Udayana University, Indonesia; Luthfi Riyadh Rahman, Catering Education Study Programme, Yogyakarta State University, Indonesia; Muhammad Indra, Department of Technology and Vocational Education, Yogyakarta State University, Indonesia.

**To cite this article**: Tika Widari, Aliffiati, Luthfi Riyadh Rahman & Muhammad Indra (2024). Anti-Mainstream Culinary: The Influence of Post-Modernism on Gastronomy in Indonesian Restaurants. *IAS Journal of Localities*, *2*(1), 69-81. DOI: 10.62033/iasjol.v2i1.36

Copyright © 2023 The Author(s). This is an open access article is distributed under the terms of the Creative Commons Attribution (CC-BY) 4.0 international license. (http://creativecommons.org/licenses/by/4.0/)

## 1. Introduction

The movement in the culinary world today is undergoing interesting developments. In the beginning, food was just a basic requirement for energy, and therefore the need for food was very limited and did not vary. Nowadays, the food we eat usually processed from their natural products. Thus the processed food can characterize the identity of specific tribes, cultures, and regions (Jackson, 2024; Kapitány & Kapitány, 2024; van Boeijen & Schifferstein, 2024).There is an interesting expression expressed by a French lawyer and politician, Jean Anthelme Brillat-Savarin, who has an interest in epicure and gastronomes, “Tell me what you eat, I’ll tell you who you are” (Utami, 2018). In addition, according to Bentley (2021) asserts that “preparation, rituals, aromas, social conditions, climate change, and the context in which food is sown, gathered, arranged, and consumed are forms of cultural expression and identity”. These expressions underscore that the food consumed can describe a cultural identity.

The term “culture” originates from the Sanskrit word “buddhayah”, which is the plural form of “buddhi” which means “budi” or “akal”. Thus, Koentjaraningrat defines culture as “the power of the mind” in the form of copyright, karsa and taste, while culture is the result of this copyright, karsa, and taste (Koentjaraningrat, 2005). This view means that food can explain how the culture is adopted. Culinary in the modern era has an interesting history. Starting with the French Revolution, where the palace cooks had to face a complicated situation, they had to survive with new adaptations following the fall of the monarchy. According to Albala (2013), in 1789, at the time of the French Revolution, many aristocrats either fled the nation or executed by beheaded with a guillotine, including King Louis XVI and Marie Antoinette. Consequently, all the professional chefs who had served the aristocracy found themselves unemployed. This is not the origin of the restaurant, but it certainly increased the number of restaurants. These chefs influenced several restaurant trends by implementing palace-style service, known as “service à la Russe”. This French-style presentation became very famous by applying ethics and rules, exemplifying a structured serving culture in the modern era that can even classify social classes.

A plate of food can explain how an ethnic group, with its various histories, evolves alongside continuously changing social conditions. The occurrence of acculturation in food offer is inevitable, which is adjusted to the creativity of the creator in infusing ideas into dishes (Meijers & Han, 2024; Yayla et al., 2024). Similar to gastronomy, Yucatecan flavors have the value of equality or egalitarianism. They highlight their cosmopolitan nature, thus affirming Yucatecan gastronomy is on a par with other haute cuisines, rather than merely an ‘ethnic’ or ‘parochia’ cooking tradition. This notion supports the concealment of the historical process by which the practices, values, and preferences of subordinated people, including immigrants and local indigenous groups, have been integrated into a single and shared Yucatecan taste (Ayora-Diaz, 2019). Food recipes are not merely a collection of spices and ingredients but also convey stories. Diana Kennedy, an ethno-gastronome, stated in an interview that every recipe has a history or story that can be immortalized through writing and images. The challenge lies in the fact that each food recipe provides a unique in taste sensation, which is difficult to capture through the sense of taste (tongue). This becomes the experience of each connoisseur (Schroeder & Kennedy, 2011).

If the presentation of a meal is a cultural construction, the deconstruction of a meal can also occurs. Initially food in the modern era followed a concept adapted from the palace presentations, characterized by careful order and layout. However, the modern presentation of dishes is challenged by cooks who began serving dishes in distinctly different way. Meals were enjoyed at high altitudes and food was served with unusual artistry. With such

resistance to the European-style presentation that widely adopted by many luxury restaurants in Indonesia, enables post-modernist restaurants to attract customers.

## 2. Literature review

### 2.1. Culinary

In his research entitled “Some Basic Aspects of Medieval Cuisine” Freedman (2007), a qualitative literature study method was employed. The findings revealed that the medieval western world did not develop a scientific culinary tradition comparable to the sophistication in Oriental, Chinese, or Islamic gastronomy. Instead, medieval cuisine was characterized by a preference for spices, a love for innovation, and a strong tendency towards sophistication, alongside distinctive ingredient processing techniques (Fais-Leutskaia, 2019; Williams, 2023; Woolgar, 2018). Furthermore, Albala (2013), in the book chapter entitled “Food: A Cultural Culinary History”, explains how the development of restaurants in the 18th century, the rise of celebrity chefs among the nobility, and how gastronomy, the science and art of eating in the 19th century, specifically in Lecture 28 (First Restaurants, Chefs, and Gastronomy). In this condition, the culinary world is strongly influenced by modernity, which prioritizes the rules that have been agreed to be the standard in the modern culinary world.

### 2.2. Gastronomy

The study entitled “Gastronomy and culinary arts education in Turkey: department heads’ perspective” conducted by Ekincek et al. (2017), using qualitative methods, discussed gastronomy and culinary arts in the perspective of department heads. The findings revealed the most significant concerns, followed by internship issues are courses. Subsequently, postgraduate programs are also expected to be able to educate the necessary academics in specialized institutions and experienced in the field, and later academic contests are also considered important in complementing and supporting gastronomy and culinary arts education. Further research conducted by Krstic (2017) entitled “Thinking identity with difference: Society and theory”, using a qualitative literature study method. The findings revealed a contemporary increase of interest in the identity issue in the 21st century, sparked by the differences between idealism and philosophers. This causes a dilemma for humanity at the end of time between idealism and classical philosophers. Identity seems to be the most prioritized aspect of existence. In the culinary world, it is now quite important to show identity to be more easily recognized (Fernandes et al., 2024; Güleç & Yılmaz, 2024). The culinary world is now competes to show its characteristics, by building values that are considered in accordance with the creator’s persona in creating the culinary work.

### 2.3. Post-modernisme

The research written by Kustiawan et al. (2023) entitled “Media dalam Pendekatan Pemikiran Postmodernisme atau Dekonstruksi”, explores the evolution of art. The order and rules of modernism have transitioned to the stage of postmodernism. The thought of Jean-Francois Lyotard, the first scholar to introduce postmodernism, explains that postmodernism is a response to the absolute truth, which is the limit to modernism (Lyotard et al., 1984; Simons, 2022). Through the ideas expressed by Lyotard, it is very relevant to the conditions of media evolution. Where at this time the media began to get out of the patterns of modernism. Through a paper, Setiawan & Sudrajat (2018) entitled “Pemikiran Postmodernisme dan Pandangannya terhadap Ilmu Pengetahuan”, discuss how science in postmodernism has a view that is not absolute. Through several postmodernism figures discussed in this paper, one of which is Derrida, who is attached to the theory of deconstruction, which is one of the doors that open postmodern thinking. Through various thoughts in the form of theories that are quite rigid, and the truth is difficult to counter, with

the idea of deconstruction put forward, Derrida tries to convey that if there is an order later there is an irregularity. This thought leads to a related understanding outside the structure formed in modernism, this can also be seen in the current reality situation.

## 3. Method

This data collection method employed a postmodernist approach to observe how the movement of serving dishes in some restaurants today has left the structure bound to the modern era. Through this approach, it is expected to be able to see this phenomenon taking place. According to Eagleton, postmodernism is a take on the idea of modernism by sharpening criticism and distance, since it was formed with the aim of providing solutions to the causes of social problems that occur in society, including cultural problems (Hewitt, 1997). In addition, using a visual anthropology approach, it is expected to help visually analyze this phenomenon. Ruby (1996) in study entitled "One agenda of visual anthropology is to analyze the properties of visual systems, to determine the properties of visual systems and the conditions of their interpretation and to relate the particular systems to the complexities of the social and political processes of which they are a part. A second agenda is to analyze the visual means of disseminating anthropological knowledge itself." By using these two approaches, the study aimed to obtain more detailed and insightful data (Nurasih et al., 2023; Widari et al., 2023).

This research uses a descriptive qualitative approach, with visual observation data collection techniques through supporting (relevant) social media platforms. Through observations on the Instagram social media account of the restaurant officials, it can be seen how the restaurant and visitor activities. In addition, seeing the assessment and response of visitors on Google Map enhances the accuracy of the gathered data. The purpose of using this method is to understand the phenomenon of trends in serving dishes that are influenced by Postmodernism. Data analysis is conducted by collecting photos on social media and visitors' responses.

## 4. Result

Based on the virtual research results, it was found that there are several restaurants accross various regions of Indonesia that adopted unusual concepts or known as anti-mainstream. These restaurant owners choose to leave the presentation theme that is widely applied by restaurants in general. Initially, many restaurants were inspired by aristocratic-style presentation, popularly known as modern presentation. Modern serving itself is a shift from the traditional culinary offerings of the aristocrats who served various dishes on one wide table with large portions. However, the presence of Antoine Carême ,as a cook for the nobles in the 18th century, brought significant changes to gastronomy at that time. Carême began to simplify food portions but with complete continence. His presentation was favored by the nobles and soon became popular across Europe.

This style of serving came to be characterized as the modern era (Palma, 2014). While restaurants initially adopted some modern standards, with European palace-like standards, this did not satisfy some people. In addition, the arrangement, rules, and other aspects that make up a modern restaurant bored some people. Changing dietary preferences are one of the factors that have motivated chefs continually with menu ideas. Evolution is evident in the Spanish culinary movement, after the end of the dictatorial political regime in 1975, creativity and economic progress began to grow, household incomes began to experience prosperity and Spanish society began to spend on food needs from the need to experience a shift to secondary needs. The creativity of art and entertainment began to appeal to all circles, from here the culinary world began to give birth

to many new variations of cuisine (Bonacho, 2021; Boz & Ozturk, 2020; Neill et al., 2024). Some culinary creations that begin to combine food with art are now not reluctant to appear. Such as Frenkenstein Laboratory Restaurant in Bali.

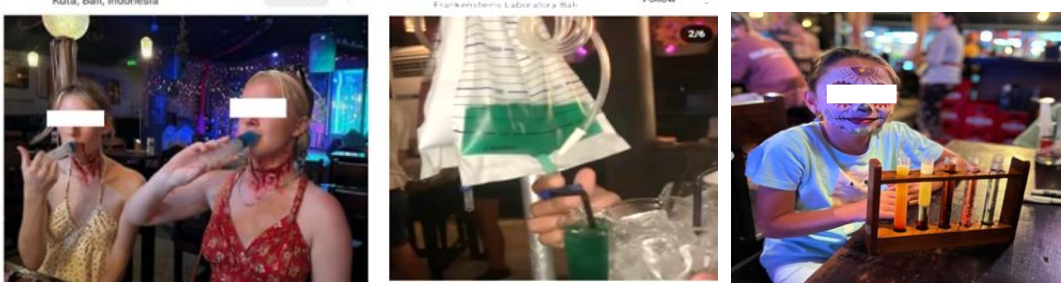
**Figure 1.** Frankenstain Laboratory Restaurant



Source: Instagram Account @frankensteinslaboratorybali

Frenkenstein Laboratory Restaurant in Bali which has a Laboratory theme collaborated with Helloween. Collaborating with the laboratory and Helloween theme, the restaurant offers a culinary experience with an atmosphere full of mystery and horror. In addition to the elaborate atmosphere, such as decorations, dim lighting, and mysterious sounds, the employees and visitors at Frenkenstein Laboratory Restaurant also wear costumes inspired by classic Helloween characters such as Frankenstein, vampires, and zombies. The activities on Frenkenstein Lab, as seen on their Instagram, involves the employees and visitors use SFX make up with various costumes.

**Figure 2.** Culinary serving at Frankenstain Laboratory Restaurant




Source: Instagram.

In serving dishes, Frenkenstein lab applies a very absurd concept, such as using syringes to serve drinks, or even infusion bags. In addition, the food served, such as pizza and others, are arranged on a board with the concept of a practicum table. Frankenstein

Laboratory Restaurant in Bali is an antimainstream eatery that serves a unique culinary experience that is different from other typical restaurant themes. Some visitors also share their experiences on google reviews when visiting Frankenstein Laboratory Restaurant in Bali.

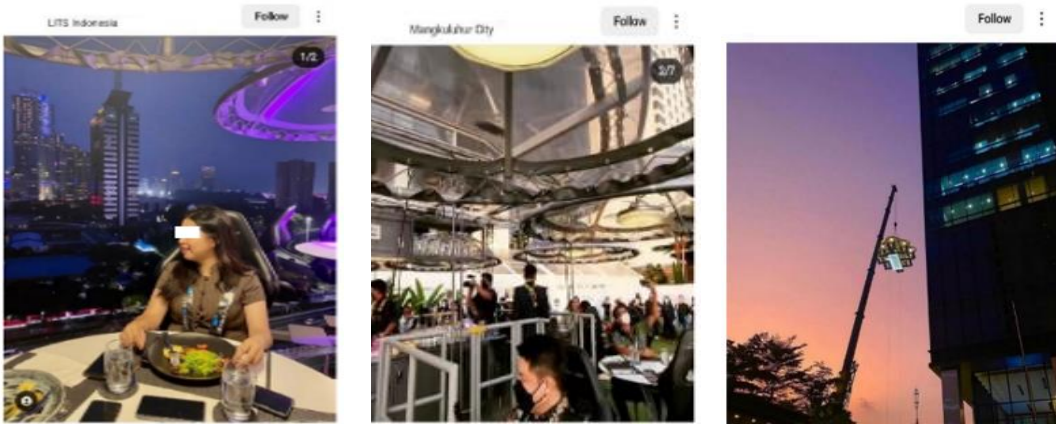
> “This was a fun and kid friendly evening that we enjoyed. The food was so-so - portions of chips and slices small (3/5), pizza size large (4/5) parmy was decent (4/5).” MC, the visitor, who rated 4/5 star on Google review

> “Plenty of western and Asian dishes on menu the cocktails are creative and fun will be back next time in Bali.” U, who rated 5/5 star on Google review.

> “We wanted to experience the fun drinks that come in IV bags and syringes, and found a small section on the drinks menu of 6 "non-alcoholic" drinks that come in syringes. We ordered all 6 at the bar, and they were happy to accept. But later we were moved from the bar to the restaurant section for the show, and a waitress asked us what drinks we wanted. We asked for the same again (all 6 drinks) and the waitress refused, saying only kids could have those drinks.” PB, who rated 1/5 star on google review.

In addition to the Frenkenstein Lab, there is a unique presentation of the Lounge in The Sky restaurant. Its uniqueness offers enjoying dishes at a height of 50m. The menu offered has several variants, including non-vegan, vegan and business meals. While some visitors find the taste responses relatively ordinary, the attraction lies in the service and the sensation of enjoying a meal at a height of 50m became their choice to visit. Despite its premium pricing, Lounge in The Sky remains an attraction for the upper social class. It serves not only as dining destination but also as a place for visitors capturing moments and for celebrities to create content. The experience provided by the Lounge in The Sky theme ensures its continued existence and popularity.

**Figure 3.** Lounge in The Sky Restaurant



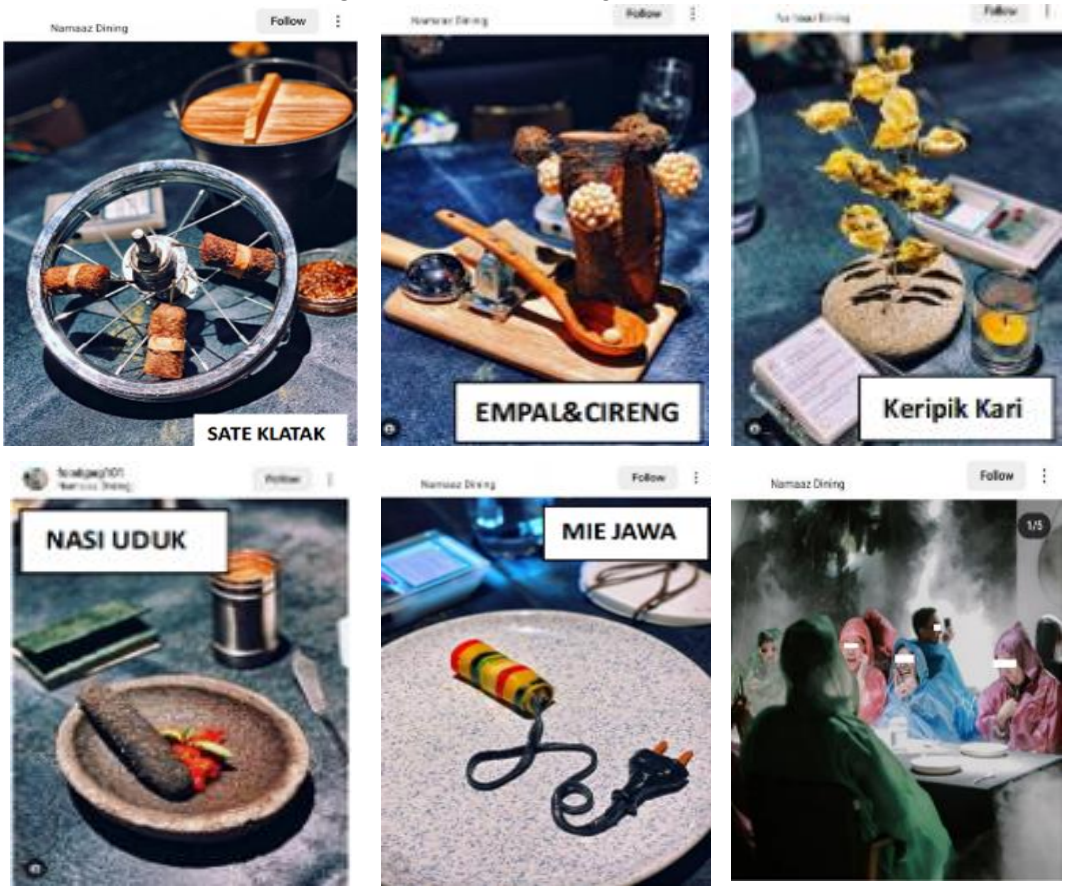

Source: Instagram.

> “Something very impressive, you can have dinner above 50m with your family, the view is very beautiful.” SW, who rated 5/5 star on Google review

> “Great experience cause its 1 and only in Jkt. Should be more entertaining. Dining at a height is one thing, but the experience when eating, hmm, feels like just eating normally. Suggestion: MC must build some exciting atmosphere, make this dining experience memorable (not just an ordinary dining), so customers are willing to dine again to feel different experience/moment.” F, who rated 3/5 star on Google review

Subsequently, there is the exciting urban restaurant Namaaz Dining. Namaaz Dining adopts a different theme every season, offering 17 menus per person with 28 diners per group. Based on the responses from the diners, they believe that dining at Namaaz Dining would reshape their opinion, especially if the food served accurately represents the flavors offered. Namaaz Dining provides a menu with a variety of shapes and far from the original form. For instance, such as noodles shaped like cables, Sate Klatak served on a wheel spoke and others. If observed from the visitors' evaluations, they express satisfaction with the experience of enjoying unconventional culinary offerings. Despite some visitors giving unfavorable ratings in terms of taste, Namaaz Dining continues to attract a long queue. Therefore, potential customers are willing to make reservations and patiently await for each new season

**Figure 4.** Namaaz Dining Restaurant




Source: Instagram.

> "An amazing experience for fine/fun dining. There are 16 or 17 menus that make you full. My favorites are the bee and, exploding, and another one I forgot the name of, the one that when you eat it, smoke comes out haha (the menu is basically fish, similar to sushi)." S, who rated 5/5 star on Google review

> "A different dining experience. Around 15 unique menu variations, little by little but filling too." BM, who rated 5/5 star on Google review

> "Last gaming season, only a few of the foods were delicious. Many are cold, the klathak satay is tough, the plug-shaped noodles are very salty, there are no desserts wow, the papeda is very salty and makes your throat itchy. The food was all ready before dining so it was cold and tough. They should have pre-cooked and

heated but the taste is normal but it doesn't taste good and makes you cough. The interactive gimmick is also not enjoyable." P, who rated 1/5 star on Google review

Culinary culture in the modern era can be observed through several restaurants that exist in Indonesia by emphasizing on unconventional concepts, known as anti-mainstream. This context is evident through the culinary culture that has started by combining food with art has become a dominant culturephenomenon. As exemplified by Frenkenstein Laboratory Restaurant in Bali, which features the theme of Laboratory collaborated with Helloween. The culinary culture has been presented by Frenkenstein Laboratory restaurant in serving dishes through very absurd concepts, and also a unique representation of Lounge in The Sky restaurant. In addition to offering anti-mainstream dining concepts, the restaurants also contribute in shaping culinary culture in the modern era by incorporating contemporary nature-themed room decorations. In other words, culinary culture in the modern era has experienced significant development s in the culinary world today, initially where food served as a basic nessecity to fulfill energy, usually processed from natural ingredients.

## 5. Discussion

Based on observations conducted in three distinct restaurants through social media, several remarkable aspects emerged: the concept, the visitors' responses, and the restaurant exixtence. The three restaurants articulated unique concepts that served as their defining identities. These three restaurants also ellumintae culinary evolution. According to Fischler's framework on the art of processing food, there are three processes: accommodation, transformation, and metamorphosis of raw materials, transitioning them from nature to culture (Herlina & Setiarto, 2024; Rao et al., 2005). The statement provides valuable insights when applied to current culinary reality. Namaaz Dinning, a restaurant offering Indonesian cuisine, exemplifies a distinctive culinary identity. It is undeniable that every cuisine can reflects ethnicity or national identity. Immigrants or diasporas often bring flavors from their region or country (Diaz & Ore, 2022; Koytak, 2024; Protassova & Yelenevskaya, 2023). Those who have a taste for food that is identical to the conditions of their hometown. Having come to a global city with ethnic food, they are able to recreate the ingredients. This strategy, not always cravings for the tastes of the homeland because certain dishes are (Alfonso, 2012; Araviashvili & Ladaria, 2021; Farrer & Wang, 2021). Namaaz Dinning, featuring cuisine of several regions in Indonesia, serves as both a remedy for nostalgia and a new experience for customers who enjoy anti-mainstream dining options.

Despite the services of the three restaurants being complicated and not always offering convenient dining experience, they are successful in attracting customers. However, the creativity in combining food with a touch of art makes an impression on diners. For example, the potato, often stereotype as a food synonymous with poverty, wildness and unattractiveness, undergoes a transformation when the Irish can prepare it with a few extra spices and pair it with other foods such as meat. In the end, potatoes became a food eaten by the Royal family and had a sense of luxury (O'Connell, 2018). It is not uncommon for culinary offerings to present interesting concepts and evoke an impression of luxury in the dishes served, as exemplified by the presentations at Namaaz Dining and Louge-in the Sky restaurants. Some dishes are served to evoke a nostalgic atmosphere that reminding diners of moments they whish to relive. The creativity brought to the theme of food serving continues to grow, which is a critique of neoclassicalism food service that tends to be bound by inflexible and outdated rules (Landis, 2014). Departing from the old ways, where the view of dining in 18th century Britain reflected the educational level of those still attached to class status where table manners were the main aspect to respect their table (Bickham, 2008; Caronia & Colla, 2024; Farwell & Mees, 2023). However, how can table manners be relevant

to this era, when the meal itself served in unconventionally, breaking away from patterns that are reciding from traditional restaurant settings with monotonous service? This presentation of food seems to serve as a platform for chefs and consumers to channel their dissatisfaction with the structure of the culinary world.

Based on the responses documented in the rating column, most customers visit this restaurant to capture the moment and enjoy the atmosphere. Despite the flavors on the menu not meeting all customers' expectations, they feel that they are compensated through the presented creativity, making the experience and sensation considered worthwhile for the effort and the price paid. Opinions regarding taste are very intimate, based on the sense of taste that will have its own response according to everyone's taste. Taste, being the most personal of senses in the material world, underscores the substantial impact of ratting and reviews on potential customers (Bylund et al., 2024; Ferguson, 2011). In addition, they find that the presentation of this unique dishes enhances celebratation their special occassions. Food design has a major contribution in influencing appetite, by starting to attract and later increasing, to the feeling of wanting to consume. It is also widely seen from the many variations of food that ultimately the visual appearance determines which food will be chosen for consumption (Goukens et al., 2007). Despite receiving negative responses and criticisms from customers regarding evaluations of this restaurant, particularly regarding the taste of the dishes, communication, and cleanliness, the restaurant still retains its royal customers.

Furthermore, the restaurant remains the choice of connoisseurs of culinary offerings with unconvensional concepts. The existence of the restaurant still exists with the existence of social media, where many consumers share their activities when visiting the restaurant. Social media is now a new communication style that connects individuals virtually. Through sharing various activities, they can convey and exchange information (Airlangga PH et al., 2024; Fernando et al., 2023; Hakim et al., 2024; Wang, 2016). According to Ghunathan & Corfman, social media can influence consumption decisions. Watching others enjoy food can increase enjoyment which validates the imagination of the food (Bublitz et al., 2010). It is not surprising that consumers consider that the restaurant has a visual appeal that is worth sharing on the customers' personal Instagram accounts to share their culinary sensations. The color composition of each dish captures customers' attention. The color component presented has its own symbol, not merely presented without meaning (Vieira et al., 2023). Each color included can increase attraction, appetite, and others (Woolgar, 2018). The advantage of the existence and good image of the restaurant is certainly inseparable from the creator or the owner of the idea of the processed cuisine, there is copyright protection in every authentic recipe they create to appreciate the work. As for the more famous dishes and restaurants have an impact on the reputation of the cook or chef, with their fame also becomes a pride. Like an artist, their works and names can be recognized by many people as a tribute (myhrvold, 2011) In addition, customers' satisfaction and enjoyment sustain the restaurant's continued existence.

Looking deeper into the cuisine is inseparable from its various aspects. A plate of food will depict a historical origin of the food or an event, an image of social class, gender, psychology, and philosophy (Haley, 2012). Through these three restaurants, we can illustrate the philosophy that they present in every dish and snack sensation. The values they embed inevitably create curiosity and excite customers to immediately visit these restaurants. Anthropologist Sidney Mintz reveals how the construction of sugar (candy) in 19th century decorations has a deep meaning, how in that century social classes were unequal and not all aspects were accessible to the lower classes including food. However, it was a different story with sugar, with the supply of sugar being quite easy at that time at

an affordable price, therefore the lower class could enjoy sugar-based dishes (Tebben, 2015). These restaurants also incidentally segment their potential customers base. However, there is one commonality that integrates the customers of these three restaurants is that their desire to enjoy anti-mainstream dishes that carry a modern theme.

## 6. Conclusion

Based on the research results and analysis of this phenomenon, it can be explained that Post-Modernism and Post-Structuralism have influenced the development of the culinary world. The presence of restaurants that adopt the concept of postmodernism as a theme in serving dishes has attracted culinary connoisseurs. Implicitly, the culinary world is experiencing deconstruction. And with this anti-mainstream food serving, it can answer the sense of dissatisfaction or restriction from the presentation of structured modern dishes. The context can be reflected through the significant findings of this study, which demonstrate that culinary creations can characterize the identity of specific ethnicities, cultures, and regions. The presentation of modern dishes has been challenged by chefs who serve dishes in unique ways. With various resistance to the European-style presentation commonly adopted by luxury restaurants in Indonesia, these restaurants following the concept of postmodernism are able to attract customers.

The findings of this study differ from previous researches. Studies that have previously discussed culinary culture in modern era tend to be normative and descriptive. However, the findings in this study show that culinary culture in modern era adapts concepts derived from the presentation of food in palaces, focusing on sequence and layout. Nevertheless, this modern dish presentation has been challenged by chefs who serve food in unconventional ways. The findings of this study are expected to provide a dialogical foundation for future studies aiming to explore cultural issues in modern culinary contexts more reflectively and empirically. However, the limitations of this study are anticipated to serve as a basis for future research, aiming to address culinary cultural issues in the modern era through intensive interviews and a more diverse range of informants.

**Author Contribution Statement**
The authors would like to thank those involved in completing this research.

**Disclosure of Interests**
No conflict of interest to declare.

**Funding**
No funding received

## References

Airlangga PH, A. R., Saputri, W. A., & Nurhakim, P. R. (2024). Socio-religious behavior on consumption pattern during Israel and Palestine conflict in Muslim society. *IAS Journal of Localities*, *1*(2), 138–152. https://doi.org/10.62033/iasjol.v1i2.22

Albala, K. (2013). *Food: A Cultural Culinary History*. https://www.thegreatcourses.com/

Alfonso, I. D. (2012). We are What We Now Eat: Food and Identity in the Cuban Diaspora. *Canadian Journal of Latin American and Caribbean Studies / Revue Canadienne Des Études Latino-Américaines et Caraïbes*, *37*(74), 173–206. https://doi.org/10.1080/08263663.2012.11006007

Araviashvili, M., & Ladaria, K. (2021). Constructing sites of memory and practising nationalism beyond the homeland: Georgian migrants in the USA and Germany. *Caucasus Survey*, *9*(3), 286–299. https://doi.org/10.1080/23761199.2021.1966234

Ayora-Diaz, S. I. (2019). Gastronomic Inventions and the Aesthetics of Regional Food: The

Naturalization of Yucatecan Taste. *ETNOFOOR*, *24*(2), 57–76. https://www.jstor.org/stable/43264046

Bentley, A. (2021). Ketchup as a Vegetable. *Gastronomica*, *21*(1), 17–26. https://doi.org/10.1525/gfc.2021.21.1.17

Bickham, T. (2008). Eating the Empire: Intersections of Food, Cookery and Imperialism in Eighteenth-Century Britain. *Past & Present*, *198*(1), 71–109. https://doi.org/10.1093/pastj/gtm054

Bonacho, R. (2021). Design bites—Design in Culinary Arts. The case study of the MSc in Innovation in Science and Culinary Arts. In *Transdisciplinary Case Studies on Design for Food and Sustainability* (pp. 217–231). Elsevier. https://doi.org/10.1016/B978-0-12-817821-8.00008-4

Boz, N., & Ozturk, H. M. (2020). Importance of Creativity and Innovation for Gastronomy and Business Tourism. In *Accelerating Knowledge Sharing, Creativity, and Innovation Through Business Tourism* (pp. 261–280). https://doi.org/10.4018/978-1-7998-3142-6.ch014

Bublitz, M. G., Peracchio, L. A., & Block, L. G. (2010). Why did I eat that? Perspectives on food decision making and dietary restraint. *Journal of Consumer Psychology*, *20*(3), 239–258. https://doi.org/10.1016/j.jcps.2010.06.008

Bylund, E., Samuel, S., & Athanasopoulos, P. (2024). Crosslinguistic Differences in Food Labels Do Not Yield Differences in Taste Perception. *Language Learning*, *74*(S1), 20–39. https://doi.org/10.1111/lang.12641

Caronia, L., & Colla, V. (2024). Shaping a moral body in family dinner talk: Children's socialization to good manners concerning bodily conduct. *Appetite*, *199*, 107502. https://doi.org/10.1016/j.appet.2024.107502

Diaz, C. J., & Ore, P. D. (2022). Landscapes of appropriation and assimilation: the impact of immigrant-origin populations on U.S. cuisine. *Journal of Ethnic and Migration Studies*, *48*(5), 1152–1176. https://doi.org/10.1080/1369183X.2020.1811653

Ekincek, S., Gode, M. O., Oncel, S., & Yolal, M. (2017). Gastronomy and Culinary Arts Education in Turkey: Department Heads' Perspective. *Studia Universitatis Babeș-Bolyai Negotia*, *62*(1), 23–43. https://doi.org/10.24193/subbnegotia.2017.1.02

Fais-Leutskaia, O. (2019). Vulgar Language in the Realm of Sicilian Traditional Cuisine. *Etnograficheskoe Obozrenie*, *2*, 61–77. https://doi.org/10.31857/S086954150004880-8

Farrer, J., & Wang, C. (2021). Who owns a cuisine? The grassroots politics of Japanese food in Europe. *Asian Anthropology*, *20*(1), 12–29. https://doi.org/10.1080/1683478X.2020.1774960

Farwell, A., & Mees, L. (2023). A Taste of Spain: Images of Rioja Wine in Britain and America (1890-1960). *Global Food History*, 1–26. https://doi.org/10.1080/20549547.2023.2267002

Ferguson, P. P. (2011). The Senses of Taste. *The American Historical Review*, *116*(2), 371–384. https://doi.org/10.1086/ahr.116.2.371

Fernandes, G. P., Costa, A., & Cerveira, R. (2024). Gastronomic Identity and the Role of the Confraternities in the Valorisation of Local Products. The Confraternity of Bucho Raiano in the Promotion of Culture and Inland Tourism. *European Countryside*, *16*(1), 151–167. https://doi.org/10.2478/euco-2024-0009

Fernando, H., Larasati, Y. G., & Cahyani, N. (2023). Being #wanitasalihah: Representations of salihah women on TikTok. *IAS Journal of Localities*, *1*(1), 1–15. https://doi.org/10.62033/iasjol.v1i1.8

Freedman, P. H. (2007). Some Basic Aspects of Medieval Cuisine. *Annales Universitatis Apulensis. Series Historica*, *11*(1), 44–60. http://istorie.uab.ro/publicatii/colectia_auash/annales_11/4 paul_freedman.pdf

Goukens, C., Dewitte, S., Pandelaere, M., & Warlop, L. (2007). Wanting a Bit(e) of Everything: Extending the Valuation Effect to Variety Seeking. *Journal of Consumer Research*, *34*(3), 386–394. https://doi.org/10.1086/518542

Güleç, H., & Yılmaz, İ. (2024). A gastronomical product in Bursa Cuisine; Orhangazi Gedelek pickles. *International Journal of Gastronomy and Food Science*, *35*, 100857. https://doi.org/10.1016/j.ijgfs.2023.100857

Hakim, P. R. N., Asyifa, N., Saputra, H., Adli, M., Fajri, M. Al, & Maulina, W. (2024). Mediatization of Clothing Consumption Among Muslim Teenagers. *IAS Journal of Localities*, *2*(1), 52–68. https://doi.org/10.62033/iasjol.v2i1.41

Haley, A. P. (2012). The Nation before Taste: The Challenges of American Culinary History. *The Public Historian*, *34*(2), 53–78. https://doi.org/10.1525/tph.2012.34.2.53

Herlina, V. T., & Setiarto, R. H. B. (2024). Terasi, exploring the Indonesian ethnic fermented shrimp paste. *Journal of Ethnic Foods*, *11*(1), 7. https://doi.org/10.1186/s42779-024-00222-w

Hewitt, A. (1997). The Illusions of Postmodernism by Terry Eagleton. *The Johns Hopkins University Press*, *46*(2), 218–220. https://www.jstor.org/stable/44312591

Jackson, D. J. (2024). Celebrating Polish American Identity. *The Polish Review*, *69*(2), 47–67. https://doi.org/10.5406/23300841.69.2.03

Kapitány, Á., & Kapitány, G. (2024). The Semiotics of Gastronomy — Meals and Identity. *Acta Ethnographica Hungarica*, *68*(1), 179–189. https://doi.org/10.1556/022.2023.00027

Koentjaraningrat. (2005). Pengantar Ilmu Antropologi. Edisi baru. In 1st (Ed.), *Rineka Cipta*. Rineka Cipta. https://opac.perpusnas.go.id/DetailOpac.aspx?id=566808

Koytak, H. Z. (2024). Ethnicity on the table: A content analysis of online reviews for Syracuse's cuisines. *Sociology Compass*, *18*(3). https://doi.org/10.1111/soc4.13195

Krstic, P. (2017). Thinking identity with difference: Society and theory. *Filozofija i Drustvo*, *28*(1), 136–152. https://doi.org/10.2298/FID1701136K

Kustiawan, W., Multazam, D. I., & Restilia, T. (2023). Media dalam Pendekatan Pemikiran Postmodern atau Dekonstruksi. *Jurnal Ilmiah Wahana Pendidikan*, *9*(2), 297–306. https://www.jurnal.peneliti.net/index.php/JIWP/article/view/3628

Landis, K. (2014). Culinary Pataphysics. *Gastronomica*, *14*(2), 46–55. https://doi.org/10.1525/gfc.2014.14.2.46

Lyotard, J.-F., Bennington, G., & Massumi, B. (1984). The Postmodern Condition: A Report on Knowledge. *Poetics Today*, *5*(4), 886. https://doi.org/10.2307/1772278

Meijers, M. G. J., & Han, D.-I. (Danny). (2024). The 3D food printing pyramid of gastronomy: A structured approach towards a future research agenda. *International Journal of Gastronomy and Food Science*, *37*, 100969. https://doi.org/10.1016/j.ijgfs.2024.100969

myhrvold, nathan. (2011). The Art in Gastronomy: A Modernist Perspective. *Gastronomica*, *11*(1), 13–23. https://doi.org/10.1525/gfc.2011.11.1.13

Neill, L., Hemmington, N., McDonald, C., & Zampollo, F. (2024). Designer delectables; exploring the design practice of haute couture and haute cuisine. *International Journal of Gastronomy and Food Science*, *35*, 100870. https://doi.org/10.1016/j.ijgfs.2024.100870

Nurasih, W., Latifah, A., & Mohamed, A. H. I. (2023). Spirituality transformation from metaphysical to metaverse. *IAS Journal of Localities*, *1*(2), 114–123. https://doi.org/10.62033/iasjol.v1i2.17

O'Connell, H. (2018). Canadian Journal of Irish Studies Bleak food William Wilde, Famine, and Gastronomy. *Canadian Journal of Irish Studies Bleak*, *41*(2018), 156–177. https://www.jstor.org/stable/26435226

Palma, V. Di. (2014). Empire Gastronomy. *Architectural Association School of Architecture*, *68*(68), 114–124. http://www.jstor.com/stable/23781463

Protassova, E., & Yelenevskaya, M. (2023). Conceptualizing Russian Food in Emigration: Foodways in Culture Maintenance and Adaptation. *Open Cultural Studies*, *7*(1). https://doi.org/10.1515/culture-2022-0186

Rao, H., Monin, P., & Durand, R. (2005). Border Crossing : Bricolage and the Erosion of Categorical Boundaries in French Gastronomy. *American Sociological Association*, *70*(6), 968–991. https://www.jstor.org/stable/4145402

Ruby, J. (1996). Visual Anthropology. In D. Levinson & M. Ember (Eds.), *Encyclopedia of Cultural Anthropology*. Henry Holt and Company. https://carmenguarini.files.wordpress.com/2007/11/ruby-visual-anthropology-in-ency.pdf

Schroeder, E. J., & Kennedy, D. (2011). " Every Recipe Has a Story ": An Interview with

Diana. *Writing on the Edge, Fall 2011*, *22*(1), 84–97. https://www.jstor.org/stable/43158902

Setiawan, J., & Sudrajat, A. (2018). Pemikiran Postmodernisme dan Pandangannya terhadap Ilmu Pengetahuan. *Jurnal Filsafat*, *28*(1), 25. https://doi.org/10.22146/jf.33296

Simons, M. (2022). Jean-François Lyotard and Postmodern Technoscience. *Philosophy & Technology*, *35*(2), 31. https://doi.org/10.1007/s13347-022-00517-3

Tebben, M. (2015). Seeing and Tasting. *Gastronomica*, *15*(2), 10–25. https://doi.org/10.1525/gfc.2015.15.2.10

Utami, S. (2018). Kuliner Sebagai Identitas Budaya: Perspektif Komunikasi Lintas Budaya. *CoverAge: Journal of Strategic Communication*, *8*(2), 36–44. https://doi.org/10.35814/coverage.v8i2.588

van Boeijen, A. G. C., & Schifferstein, H. N. J. (2024). How to include the sociocultural context in food design: Insights, tools and strategies. *International Journal of Food Design*, *9*(1), 73–99. https://doi.org/10.1386/ijfd_00061_1

Vieira, M. R., Simões, S., Carrera-Sánchez, C., & Raymundo, A. (2023). Development of a Clean Label Mayonnaise Using Fruit Flour. *Foods*, *12*(11), 2111. https://doi.org/10.3390/foods12112111

Wang, X. (2016). Visual material on social media. In *Social Media in Industrial China* (pp. 57–96). UCL Press. https://doi.org/10.2307/j.ctt1g69xtj.8

Widari, T., Aliffiati, & Indra, M. (2023). Fast fashion: Consumptive behavior in fashion industry Generation Z in Yogyakarta. *IAS Journal of Localities*, *1*(2), 104–113. https://doi.org/10.62033/iasjol.v1i2.18

Williams, J. M. (2023). The Gastronomical Arts in Spain: Food and Etiquette . Ed. by Frederick A. de Armas and James Mandrell. *Forum for Modern Language Studies*, *59*(3), 463–463. https://doi.org/10.1093/fmls/cqad032

Woolgar, C. M. (2018). Medieval food and colour. *Journal of Medieval History*, *44*(1), 1–20. https://doi.org/10.1080/03044181.2017.1401391

Yayla, Ö., Özgür Göde, M., & Ekincek, S. (2024). Global palates: unraveling digital nomads' culinary journeys and gastro-tourist profiles. *Worldwide Hospitality and Tourism Themes*, *16*(3), 329–344. https://doi.org/10.1108/WHATT-03-2024-0045