

## **The Acceptance of Wayang Kamasan Porcelain Ceramics at Petitenget Temple Bali**

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Temples, integral to Hindu Dharma worship, are quintessential features of Balinese architectural tradition. Among these, Petitenget Temple stands out with its distinctive interior, adorned with ceramic plates embellishing the *pelinggih* (shrine). This study focuses on Petitenget Temple, where porcelain ceramic plates featuring the Wayang Kamasan motif are utilized within the Tri Angga framework, representing a novel exploration. Research related to the study of the use of porcelain ceramics as ornaments in old buildings in Bali. Previous research has been carried out but has not been studied in depth on the use of Wayang Kamasan motifs on *pelinggih* with the Tri Angga concept in particular. This research aims to reveal the form, meaning, and aesthetic value of porcelain ceramics with wayang kamasan motifs as ornaments on *pelinggih*. Using qualitative methods with a descriptive approach, data collection involved observation, in-depth interviews, and documentation, and data reduction flow. Meanwhile, the data source sampling technique uses purposive sampling. The findings obtained through analysis of the Wayang Kamasan motif applied to porcelain ceramic plates at Petitenget Temple, Kerobokan Badung, are the harmony of Wayang motif porcelain ceramics, as a prototype or reference for preserving the use of Wayang Kamasan motif porcelain ceramics in sacred buildings and other functions, and temple visitors can enjoy the form, meaning, and aesthetics displayed by the porcelain ceramics with Wayang Kamasan motifs installed. From this research, it can be concluded that Wayang Kamasan porcelain ceramics are accepted by the community, temple owners, or Petitenget Temple owners.

**Keywords:** *Acceptance, Porcelain Ceramics, Wayang Kamasan, Petitenget Temple*

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## INTRODUCTION

Bali's success as one of the best tourist destinations in the world cannot be separated from the important elements of tourism. Bali built a solid tourism foundation with the availability of tourist objects and the openness of the Balinese people to tourists ([Artha, 2019](#)). One of the tourist attractions that makes Bali the best destination in the world is the temple, so Bali is nicknamed the island of a thousand temples. Temples, as places of worship for Hindus, are part of traditional Balinese architecture and have a hierarchy of ultimate meaning. The rural community in Bali has a very religious nature because of the many temples in Bali, the religious ceremony activities that coexist with the life cycle, and the *piodalan* ceremony ([Goris, 2012](#)).

Bali Provincial Regulation Number 2, 2012, concerning Balinese Cultural Tourism, specifically Article 1 number 14, states that "Bali Cultural Tourism is tourism that is based on Balinese culture which is imbued with the teachings of Hinduism and the Tri Hita Karana philosophy." The regulations regarding Balinese cultural tourism emphasize the importance of Tri Hita Karana in developing tourism in Bali. In this case, all cultural tourism development activities in Bali, including tourism promotion, truly demonstrate the application of the Tri Hita Karana philosophy ([Gde et al., 2017](#)). One of the cultural tourism areas in Bali is the existence of temples. Temples serve as sacred sanctuaries for Hindus, facilitating their spiritual journey towards Sang Hyang Widhi Wasa (God) to enhance both individual and societal well-being ([Mahardika, 2010](#)). Among these revered sites stands Petitenget Temple, representing the rich tapestry of Balinese temples renowned for their uniqueness and allure to tourists. Petitenget Temple stands as a cherished cultural relic in Badung Regency, governed by the regulations of Badung District No. 26 of 2013 Article 32. Established in the 17th century AD by the residents of Kerobokan Traditional Village, this temple sits adjacent to the picturesque Petitenget Beach tourist spot, nestled within Kerobokan Kelod Village, North Kuta District, Badung Regency, Bali.

Distinguished by its unique adornment of porcelain ceramic plates and bowls, a tradition dating back to 1964, Petitenget Temple has continuously evolved its ceramic ornamentation. Since 2019, these ceramic plates have been replaced and updated with new motifs, each crafted with meticulous detail. Drawing upon various decorative techniques outlined by ([Ponimin, 2010](#)), these ornaments harmonize elements of harmony, proportion,

balance, rhythm, and accent to achieve aesthetic depth.

The focal point of this study is Petitenget Temple, specifically its unique usage of porcelain ceramic plates adorned with the Wayang Kamasan motif, infused with the Tri Angga concept—a novel avenue for research. The phenomenon of commodification and creative industries that can attract tourists is Kamasan wayang painting ([Mudana & Ribek, 2017](#)). The incorporation of the Tri Angga concept, a local wisdom governing territorial division, distinguishes Petitenget Temple from others in Bali. Tri Angga, symbolizing the division into three bodies, namely Utama Angga (head), Madya Angga (body), and Nista Angga (legs), infuses the shrine with motifs representing deities, puppet characters, animals, and plants.

This research endeavors to delve deeper into the form, significance, and aesthetic allure of porcelain ceramics featuring Wayang Kamasan motifs at Petitenget Temple. The community and temple builders' reception towards these ceramics predominantly revolves around their shape and color, reflecting the enduring legacy of Balinese traditional painting. External acceptance stems from a collective desire to preserve and protect this heritage from extinction, as Wayang Kamasan remains an integral part of Balinese cultural identity. The tradition of painting Wayang Kamasan has developed since the royal period in Bali ([Cahyadi & Artawan, 2015](#)).

The shape, symbolism, and aesthetic essence of these porcelain ceramics intertwine with fundamental design principles. Adorson's delineation of design principles—direction (linear), highlighting, and unification—underscores the meticulous craftsmanship behind these ornamental pieces. The principles of design are proportion, composition, scale, balance, unity, and harmony converge to elevate the visual impact of these ceramics ([Hendriyana, 2015](#)).

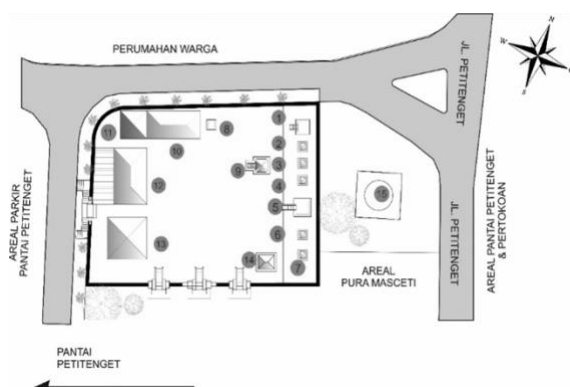
The significance of this research lies in the revelation that while other temples in Bali do not adhere to the Tri Angga concept in their placement of porcelain ceramic plates, Petitenget Temple stands as an exception. Thus, the utilization of porcelain ceramics featuring Wayang Kamasan motifs at Petitenget Temple, imbued with the Tri Angga concept, presents a structured and aesthetically enriched approach, setting it apart in both form and motif.

## RESEARCH METHODS

The research method used in this study is a qualitative research method. Primary data sources come from interviews with Petitenget Temple leaders and temple officials, while secondary data sources are obtained from literature studies, libraries, and archives owned by Petitenget Temple. The informants of this research are religious leaders, Petitenget Temple administrators, and the temple pengempon community. The data source sampling technique used purposive sampling technique. Few data sources have been able to provide information for informants. So, researchers looked for other informants to use as data sources (Sugiyono, 2017). A purposive sampling technique was used for sampling using limited theory (nonprobability). The nonprobability sampling technique does not provide equal opportunities for each population to become a sample (Sugiyono, 2013). This purposive sampling technique is used to select informants who are by the research, namely the leaders of the Petitenget Temple management and stakeholders. This technique will later be described in the form of words and language in a special form (Lexy J, 2013).

## RESULTS AND DISCUSSION

Petitenget Temple is in the same area as Masceti Temple and Ulun Tanjung Temple. Petitenget Temple consists of three Mandalas, namely, the Main Mandala is the *pelinggih* (shrine) area and a holy place for prayer activities. Madya Mandala is a *Bale Pesandekan* place. Nista Mandala at the temple is the parking area and entrance to the temple area.



**Figure 1.** Plan of the Main Mandala Area of Petitenget Temple

Figure 1 explains the names of the *pelinggih* at Petitenget Temple: Padmasana, Pelinggih Catu, Pelinggih Sad Pada, Pelinggih Meru Tumpang Tiga, Pelinggih Gedong Kunci, Pelinggih Betara Dalem Majapahit, Pelinggih Menjangan Saluang, Pelinggih

Naga Gembang, Bale Pepelik Agung, Bale Kembar, Gedung Simpen, Bale Pasandekan, Bale Gong, Kalimo Sari, and Patung Bhuto Hijau.

This study employs two essential methodological approaches to comprehensively analyze the dynamics surrounding Petitenget Temple in Bali. Firstly, the acceptance approach, as elucidated by (Ariqoh, 2021), delves into understanding the factors that influence the reception of Wayang Kamasan porcelain ceramics within the temple's milieu. By revealing the shapes and motifs of these ceramics adorning the *pelinggih*, this approach unveils the intricate interplay of cultural, aesthetic, and religious dimensions shaping individuals' perceptions and attitudes towards these ornate embellishments. Secondly, the behavioral approach, drawing inspiration from (Saraswati, 2023) methodological framework of aesthetic enjoyment of places (PET), offers insights into the subjective experiences and emotional responses elicited by Petitenget Temple's aesthetic milieu. This interpretive approach utilizes imaginative perception and sensory engagement to unravel the manifold dimensions of aesthetic pleasure and spiritual contemplation engendered by the temple's ceramic plate ornaments. Through this lens, the temple emerges as a transcendent realm of sensory immersion and spiritual transcendence, inviting visitors on a transformative journey of self-discovery and cultural enlightenment. The observation of cultural transformation shows that the aesthetic value of a work will be meaningful if there is a process of cultural dialog or cultural synthesis (Sachari, 2002).

Petitenget Temple, steeped in a rich history dating back to the 17th century AD, has undergone a series of renovations that underscore its enduring cultural significance. The first major renovation in 1964 was prompted by severe damage inflicted upon the *pelinggih* due to a large tree collapse within the temple precincts. Subsequent renovations in 1966 and 2006, accompanied by grand ceremonies, further attested to the temple's resilience and cultural vitality (Suwandi, 2022)

The rationale behind these renovations stems from the necessity to address structural degradation and enhance the temple's aesthetic appeal. Renovations primarily focused on the shrine in the Main Mandala area, with porcelain ceramic plates playing a pivotal role in revitalizing the temple's visual identity. Before the 2019 renovation, porcelain ceramic plates featured a plain white base with minimal ornamentation. However, post-renovation, these plates adorned Wayang Kamasan painting patterns,

embracing circular shapes and various dimensions (Cintyadewi, 2022). The incorporation of the Tri Angga Concept further enriches the temple's symbolic landscape, reflecting a profound reverence for Balinese cosmology and spiritual traditions (Suwandi, 2022).

Porcelain ceramics with Kamasan puppet motifs as ornaments with the concept of Tri Angga has been realized in actualization, the concretization experience installed in the pelinggih in Petitenget Temple gives a unique appearance and has aesthetic value. the placement of porcelain ceramic plates with the concept of Tri Angga has been installed according to the structure and elements of the pelinggih. in the installation from the front to the side is a porcelain ceramic plate with the motif of the

gods according to the cardinal directions or pengider-ider Dewata Nawa Sanga.

The idea of porcelain ceramics in Petitenget Temple is internal from Pengempon Petitenget temple, penglingsir Puri, pemangku, and local traditional leaders in the body of the pelinggih installed porcelain ceramic plates with the motif of puppet characters reflecting human relationships with humans so that harmony and balance occur. At the foot of the pelinggih or the lowest base, a porcelain ceramic plate with plant motifs is installed, reflecting the relationship between humans and the underworld or Palemahan. The installation illustrates the harmony between humans and, the environment.



**Figure 2.** The porcelain ornament of Dewata Nawa Sanga is the Main Symbol of Angga which is installed at the head of the temple.

The meaning of Kamasan wayang motif porcelain ceramics as an ornament on the temple with the Tri Angga concept has a religious meaning and the existence of Petitenget temple to the Kerobokan Traditional Village community, in this context the community means the Pengempon Pura community, traditional leaders and penglingsir Puri Kerobokan and the people who come to pray. The development of social meaning that occurs at Petitenget Temple can unite all people by gathering together ngayah when piodalan will be held. The cultural meaning in Kerobokan village related to the activities of Hindus welcoming the piodalan ceremony at Petitenget Temple is a manifestation of local culture. The sacred meaning and function of symbols are carried out

with yadnya ceremonies based on the calculation of time, such as religious activities for the micro level during the full moon and tilem at Petitenget Temple, while the economic meaning is an increase in the number of orders for Kamasan wayang motif porcelain ceramic products to craftsmen and the meaning that implies a huge market opportunity behind the craft of painting porcelain ceramics with Kamasan wayang motifs.

The aesthetics of porcelain ceramic motifs of regional puppets as ornaments on the temple give rise to Hindu aesthetics, namely: Satyam, Siwam and Sundaram. Truth, purity and beauty are three dimensions of sacred reality whose existence is in the form of the universe and everything in it. The

truth includes the value of honesty, sincerity and sincerity of offerings and yadnya making Pura Petitenget or Parahyangan more beautiful and great. In holiness includes Yadnya and Taksu God is the most beautiful and the source of all beauty and differences are reflected in several dimensions. with the concept of balance using aesthetic values to create a peaceful life.

The uniqueness of Petitenget Temple is the use of ceramic plate ornaments. The first renovation only used plain porcelain plates without ornaments on the temple, as well as the second renovation. The third renovation has used porcelain plates with a little decoration on the edge of the plate. The latest renovation has used porcelain ceramics with the concept of Tri Angga which is distinguished from the installation on the temple buildings. Art ceramics are the work of artists, designers craftsmen, ceramicists, either individually. Art ceramics have a special characteristic of highlighting its own beauty or expression ([Utomo, 2007](#)). Art objects such as Wayang Kamasan motif porcelain ceramics are made not bound by specific uses, but are made more pleasure, exclusive and unique properties.

Suwandi emphasized that the porcelain ceramics installed at this time take the theme of puppet characters or Ramayana stories, which are divided into three structures of the uppermost pelinggih body installed porcelain ceramics of Gods, in the middle or body of the pelinggih installed porcelain ceramics using characters in the Ramayana story. At the bottom or foot of the pelinggih installed porcelain ceramics with animal and plant motifs. Ceramic plates are a form of culture derived from Chinese culture that entered Bali and acculturated, as an ornament in several temple buildings, Puri, and Bale Kulkul ([I. N. G. Mahaputra, 2009](#)). Porcelain ceramics are made from white clay and porcelain looks more slippery, transparent, and non-porous. The firing process of porcelain ceramics is longer than ceramics.

The history of porcelain ceramics entered Indonesia, namely, porcelain ceramics developed rapidly in China in the XV century. Porcelain ceramics were then introduced to European countries by Marco Polo. Some of the first people who could produce porcelain ceramics well were a German national, John Friedrich Bottger, Bottger who worked at the court of Augustus, Head of the Saxon State, and King of Poland. Some of these figures can make original and hard porcelain. The Majapahit Kingdom was a kingdom in Indonesia in the XIII to XVI centuries AD that gained Hindu and Buddhist

influences. This is evidenced by Princess Campa, one of the four consorts of Raden Wijaya, the first king of Majapahit (1293-1309 AD), showing a relationship with China, besides there were Chinese settlements in Majapahit.

The ceramic plates used are made of porcelain and have various motifs. Other buildings that have long used ceramic plates are Pura Agung Puri Satria Denpasar, Puri Agung Kerambitan Tabanan, Pura Payogan Agung Gianyar, Pura Dalem Batur Sakti Kurubaya Kerobokan, Pura Desa Adat Tangeb Mengwi, and Pura Wirasaba Desa Kapal, Mengwi. ([Sunarini & Mudra, 2012](#)).

The significance of ceramic plates in Balinese temple and castle buildings extends beyond mere ornamentation, symbolizing authority and power. This historical context underscores the rarity and prestige associated with ceramic plates, primarily installed in structures emblematic of royalty and nobility ([Mudra et al., 2018](#)). Furthermore, the continued use of ceramic plates in newer constructions serves to uphold ancestral customs and traditions, ensuring their enduring legacy in contemporary Balinese society ([Mudra et al., 2018](#)).

The acceptance of Wayang Kamasan porcelain ceramics at Petitenget Temple is multifaceted, rooted in both cultural heritage preservation and economic considerations. Enshrined in the Badung Regency Regional Regulation No. 26 of 2013 Article 32, Petitenget Temple holds a revered status as a cultural heritage site, fostering local pride and community engagement. Economic factors, notably the regional income of Kerobokan Village, further bolster the acceptance of these ceramics, which serve as distinctive markers of the temple's identity and allure.

Influenced by the factor of natural resources closest to Petitenget Temple, namely Petitenget Beach which is an access to tourism in Badung Regency, especially Kerobokan Village. The three factors above strongly support the acceptance of the local community and visitors to be able to enjoy the beauty of porcelain ceramics as an ornament on the temple at Petitenget Temple. The purpose of socio-cultural theory in the acceptance of wayang kamas porcelain ceramics in Petitenget Temple Bali is social contact formed from human action based on the way we act and our beliefs are generated, both social contact and communication between individuals and groups.

The acceptance of Balinese people, especially the penstemon Pura Petitenget community, accept very

openly both internally and externally. From several interviews obtained that the acceptance of Wayang Kamasan porcelain ceramics on the *pelinggih-pelinggih* in Petitenget Temple internally is the desire of the temple pengempon, Penglingsir Puri, and Pemangku to apply the installation of Wayang Kamasan motif porcelain ceramics as ornaments on the *pelinggih*. The external influence is to convey messages and introduce Wayang Kamasan porcelain ceramics from the younger generation to the elderly to maintain and preserve the local culture that we have to be preserved and not extinct or lost to modernization.

In essence, this research endeavors to unveil the intricate nuances of acceptance surrounding Wayang Kamasan porcelain ceramics at Petitenget Temple. By delving into the background reasons, motif variations, and material compositions, it seeks to illuminate the profound interplay between tradition, innovation, and cultural identity. Grounded in the Tri Hita Karana concept, which encapsulates the harmonious coexistence of humanity, divinity, and nature, these porcelain ceramics transcend mere aesthetic adornments to become conduits of spiritual enlightenment and cultural connectivity within the sacred precincts of Petitenget Temple.



**Figure 3.** Kamasan Wayang porcelain ceramics with Deities motifs at Petitenget Temple



**Figure 4.** Kamasan Wayang porcelain ceramics with animal and plant motifs at Petitenget Temple

Sociocultural acceptance theory is a theory used to analyze the role played by society in encouraging individual development and growth. Cultural learning is largely a social result and process emphasized in acceptance theory (Syawaludin, 2017). Petitenget Temple is in accordance with the Ariqoh theory. The community accepts and responds well to the porcelain ceramics with Wayang motifs on the *pelinggih* at Petitenget Temple. Meanwhile, stimuli from outside the subject are active and passive responses. Passive responses are internal responses that occur within humans and cannot be seen directly by other people. Meanwhile, active responses are attitudes/behavior that can be analyzed directly (Cecep, 2013).

Based on Ariqoh's theory, after conducting observations in the field and interviews with local traditional figures, stakeholders and temple developers, it is very much in accordance with Ariqoh's theory, namely the internal response that desires the acceptance of Wayang Kamasan porcelain ceramics at Petitenget Temple, Bali. To design and renovate the shrine at Petitenget Temple to make it more beautiful as a place of worship.

Active and passive responses within the community can be discerned based on their interactions with Petitenget Temple, whether as worshippers or visitors to the surrounding tourist attraction of Petitenget Beach. Utilizing a behavioral approach enables direct engagement with the porcelain ceramic objects adorned with Wayang Kamasan motifs, each with unique ornamental elements aligned with the Tri Angga placement. This approach has garnered positive feedback from both the local community and visitors frequenting Petitenget Temple, reflecting various factors influencing the acceptance of porcelain ceramics within its premises.

The discourse elucidates the exploration titled "Acceptability of Wayang Kamasan Porcelain Ceramics at Petitenget Temple, Bali," tracing its inception from the emergence of Wayang Kamasan ornaments in Bali, evolving within the Kerobokan region of Badung Regency. This discussion also marks the culmination of the research's scope, spanning four renovations since 1964. Prior to the 2019 renovation, porcelain ceramic plates adorned the shrines of *Pelinggih Sad Pada*, *Pelinggih Catu*, and *Bale Pepelik*. Subsequently, in 2019, Wayang Kamasan porcelain ceramic plates were installed at *Pelinggih Padmasana*, *Pelinggih Catu*, *Pelinggih Sad Pada*, *Pelinggih Meru*, *Tumpang Tiga*, *Pelinggih Gedong Kunci*, *Pelinggih Bhatara Dalem*, *Majapahit*, *Pelinggih Menjangan Saluang*, *Pelinggih*

Naga Gombang, and Bale Pepelik Agung. Notably, the creators of Petitenget Temple acknowledge that the acceptance of Wayang Kamasan porcelain ceramics aligns harmoniously with Hindu aesthetic principles, devoid of any conflict.

### CONCLUSION

Based on the description of Wayang Kamasan porcelain ceramics in Petitenget Temple Bali can be concluded as follows: the placement of porcelain ceramic plates with the concept of Tri Angga has been installed according to the structure and elements of the temple. In the installation from the front to the side are porcelain ceramic plates with motifs of gods according to the direction of the winds or pengider-ider Dewata Nawa Sanga. The idea of porcelain ceramics in Petitenget Temple is internal from Pengempon Petitenget temple, Penglingsir Puri, pemangku and local traditional leaders in the body of the temple installed porcelain ceramic plates with the motif of puppet characters reflecting human relationships with humans so that harmony and balance occur. At the foot of the pelinggih or the lowest level, there is a porcelain ceramic plate with plant motifs reflecting the relationship between humans and the underworld or Pelemahan.

The meaning of Kamasan wayang motif porcelain ceramics as an ornament on the temple with the concept of Tri Angga has a religious meaning, the development of social meaning that occurs in Petitenget Temple, sacred meaning and symbol function, and economic meaning of the increase in the number of orders for Kamasan wayang motif porcelain ceramic products to craftsmen and meanings that imply a market opportunity behind the craft of painting porcelain ceramics with Kamasan wayang motifs.

The aesthetics of porcelain ceramic motifs of regional puppets as ornaments on the temple give rise to Hindu aesthetics, namely: Satyam, Siwam, and Sundaram. Truth, purity, and beauty are three dimensions of sacred reality whose existence is in the form of the universe and everything in it, the truth includes the value of honesty, sincerity, and sincerity of offerings and yadnya making Pura Petitenget or Parahyangan more beautiful and great.

Based on the theory of acceptance above, it can be done with the existing approach between the Pengempon temple, local community leaders, and the community accept it as the preservation of cultural values and local wisdom in the field of

Balinese ceramics so as not to be lost eroded by time.

Another finding is that there is a lack of understanding in the community regarding form, meaning, and aesthetics. After the community visited or performed prayers by looking directly at porcelain ceramics on the pelinggih, the acceptance of Wayang Kamasan porcelain ceramics became a full concern and aesthetically, the shape and meaning is an ethical task that is fostered since humans can wear something.

Wayang Kamasan porcelain ceramics at Petitenget Temple are embraced by the community, visitors, temple custodians, and local traditional leaders. Their collective desire for Petitenget Temple to stand out aesthetically and possess a distinct identity from its counterparts led to the conception of using porcelain plates adorned with Wayang Kamasan motifs as shrine (pelinggih) decorations. From the initial renovation phase, which lacked adornment, to the final transformation employing Wayang Kamasan porcelain plates, social and cultural acceptance has been garnered from those who frequent Petitenget Temple.

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