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Aesthetics of Kamasan Wayang Motif Porcelain Ceramics as an Artistic Element in Pelinggih Based on the Tri Angga Concept

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ABSTRACT
This paper examines the aesthetic qualities of porcelain ceramics bearing Kamasan wayang motifs as artistic elements of pelinggih at Petitenget Temple, Badung, Bali, through the Tri Angga concept. The discussion connects visual qualities with Hindu aesthetic principles of Satyam (truth), Siwam (holiness), and Sundaram (beauty), while considering the relationship between sacred space, ornament, and cultural meaning. The analysis shows that the placement of porcelain ceramics corresponds to the hierarchical structure of Utamaning Angga, Madyaning Angga, and Nistaning Angga. Deity motifs predominantly occupy the sacred upper level, human-related wayang figures appear at the middle level, while animal and plant motifs occur at the lower level. The Kamasan visual system and its finishing processes further reinforce the cultural and ritual character of the ornament. Porcelain ceramics therefore function not merely as decoration, but as artistic elements that mediate visual beauty, symbolism, and sacred values.

KEYWORDS
Kamasan Wayang, Porcelain Ceramics, Tri Angga, Hindu Aesthetics, Pelinggih

Introduction

The aesthetic quality of an artistic object is related not only to its visible form, beauty, attractiveness, harmony, workmanship, appearance, and color, but also to the ideas and expressions communicated through it. In the context of Balinese culture, aesthetic appreciation is closely connected with the ethical and religious values of the community. Consequently, an object may be considered beautiful not only because of its visual qualities, but also because its meaning and use are compatible with the cultural norms in which it exists.

Hindu aesthetics emphasizes the relationship between objective qualities of an aesthetic object and the subjective experience or impression (langa) produced by that object. A meaningful

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aesthetic assessment therefore combines the physical characteristics of the object with the cultural and spiritual responses it generates. In Balinese art, this relationship is particularly important because artistic expression frequently operates within religious and ritual contexts.

The porcelain ceramics applied to the pelinggih at Petitenget Temple represent an example of an artistic element whose visual and symbolic qualities are inseparable from sacred space. The source manuscript describes the porcelain ceramics as bearing Kamasan wayang motifs and as being arranged in relation to the Tri Angga concept. This arrangement provides a basis for understanding the relationship between ornament, hierarchy, sacredness, and visual composition in the temple environment.

The discussion of Hindu aesthetics is also related to the three basic frameworks of Hindu teaching, commonly expressed through Tatwa (philosophy), Susila (ethics), and ceremony. Within the aesthetic discussion, the principles of Satyam, Siwam, and Sundaram provide a conceptual framework for interpreting truth, holiness, and beauty. These principles help explain why the visual quality of temple ornament cannot be separated from its symbolic and ritual function.

Against this background, this paper focuses on the aesthetic character of Kamasan wayang motif porcelain ceramics at Petitenget Temple and their relationship with the Tri Angga hierarchy. Particular attention is given to the motifs positioned at the Utamaning Angga, Madyaning Angga, and Nistaning Angga levels, as well as to the classic Kamasan painting system and its role in sustaining the visual and cultural identity of the ornament.

Methods

The source manuscript supplied for this article contains the analytical discussion and conclusions concerning the aesthetics of Kamasan wayang motif porcelain ceramics at Petitenget Temple. For the present proceedings format, the material is organized as a descriptive-interpretive analysis of the documented aesthetic relationships. The analysis considers three aspects: (1) Hindu aesthetic principles, particularly Satyam, Siwam, and Sundaram; (2) the distribution of porcelain ceramic motifs across the Utamaning Angga, Madyaning Angga, and Nistaning Angga levels; and (3) the visual and cultural characteristics of the Kamasan wayang painting system. The interpretation is limited to the information contained in the supplied manuscript and its cited references.

The object of discussion is the use of porcelain ceramics as artistic elements on pelinggih at Petitenget Temple. The source identifies several pelinggih, including Pelinggih Sad Pada, Pelinggih Menjangan Saluang, Pelinggih Meru Tumpang Tiga, Pelinggih Gedong Kunci, Pelinggih Bale Pepelik Agung, and Pelinggih Catu. Their motifs and positions are discussed according to the Tri Angga hierarchy and their associated meanings.

Result

Hindu Aesthetics: Satyam, Siwam, and Sundaram

The aesthetic discussion identifies Hindu aesthetics as a perspective on beauty (lango) that is bound to Hindu religious values. The quality of an aesthetic object is therefore associated with both its visual reality and the feeling or impression generated by it. In the context of Petitenget Temple, the porcelain ceramics are understood through three interconnected dimensions: Satyam, Siwam, and Sundaram.

Satyam refers to truth. In the discussion of the porcelain ceramics at Petitenget Temple, this value is associated with honesty, sincerity, and the sincerity of offerings and yadnya. The aesthetic meaning of the ornament is therefore connected with the intention behind religious practice, rather than being limited to physical appearance.

Siwam refers to holiness or purity. The porcelain ceramics located in the sacred upper level, Utamaning Angga, prominently include motifs of gods and goddesses. Their presence reinforces the sacred character of the pelinggih and demonstrates the relationship between visual representation and religious meaning.

Sundaram refers to beauty. Beauty is discussed together with balance, including similarities and differences expressed through two- and three-dimensional forms. Symmetrical and asymmetrical arrangements, as well as harmonious and contrasting relationships, can be understood through the Balinese concept of Rwa Bhineda. In this sense, visual balance is not merely a formal quality but is connected with ideas of interconnectedness and coexistence.

Porcelain Ceramic Aesthetics in Utamaning Angga

At the Utamaning Angga level, Kamasan wayang motif porcelain ceramics are associated primarily with purity (Siwam). The source identifies their presence on Pelinggih Sad Pada, Pelinggih Menjangan Saluang, Pelinggih Meru Tumpang Tiga, Pelinggih Gedong Kunci, and Pelinggih Bale Pepelik Agung. Motifs include Dewa-Dewi, Acintya, Dasa Aksara, and Ang Ung Mang. Their placement at the upper level corresponds to the sacred position of the pelinggih and emphasizes the connection between ornament and divine representation.

The source also notes that the motifs of deities and their attributes correspond to the cardinal directions or pengider-ngider. Thus, the motifs contribute simultaneously to the visual articulation of the shrine and to a symbolic spatial order.

Porcelain Ceramic Aesthetics in Madyaning Angga

The porcelain ceramics at the Madyaning Angga level are found on Pelinggih Catu, Pelinggih Sad Pada, Pelinggih Meru Tumpang Tiga, Pelinggih Menjangan Saluang, Pelinggih Gedong Kunci, and Pelinggih Bale Pepelik Agung. The source associates the wayang figures at this level with the Tri Angga relationship between humans and humans. This middle position creates a visual and symbolic transition between the sacred upper level and the lower level associated with natural and animal imagery.

Porcelain Ceramic Aesthetics in Nistaning Angga

At the Nistaning Angga level, the source identifies animal and plant motifs. Kamasan wayang painting is not limited to representations of gods, goddesses, or narrative figures from the Ramayana and Mahabharata; it also includes animals, plants, and bhuta or demonic figures understood as representations of natural energy. The use of these motifs on the lower level contributes to a differentiated visual hierarchy within the pelinggih.

Classic Aesthetic and the Kamasan Painting System

The classic aesthetic of Kamasan wayang painting is represented by a systematic sequence of four stages: memolok, ngreka, ngewarna, and nyawi. Memolok establishes the overall composition and rough blocking of the figures. Ngreka develops the sketch in greater detail so that the character and identity of the figures become recognizable. Ngewarna introduces color, while nyawi provides the final finishing through detailed ornaments and contour lines [1], [2].

The nyawi process is further described through neling, mulunin, and melekik. Neling reinforces contour lines and adds specific lines to colored areas; mulunin creates lines suggesting feathers; and melekik emphasizes ornaments so that they appear raised or prominent. These stages demonstrate that the aesthetic quality of Kamasan imagery depends on controlled composition, detailed workmanship, line, color, and ornament.

Kamasan wayang painting also has a close relationship with religious ritual. The source explains that Kamasan-style imagery has historically been used as ritual equipment and decoration in temples, including on wooden panels, banners, flags (kober), and curtains (langse). Narratives drawn from the Mahabharata, Ramayana, and traditional mystical teachings remain part of the visual vocabulary associated with Balinese religious practice.

Discussion

The findings indicate that porcelain ceramics at Petitenget Temple operate on more than one level of meaning. As physical objects, they contribute color, line, texture, figure, and visual detail to the pelinggih. As artistic elements, they carry Kamasan visual conventions. As components of sacred architecture, their placement participates in the Tri Angga hierarchy. Their aesthetic value therefore emerges from the interaction between material, image, position, and cultural meaning.

The relationship between ornament and Tri Angga is particularly significant. The differentiation of motifs according to Utamaning Angga, Madyaning Angga, and Nistaning Angga creates a hierarchical reading of the pelinggih. Divine figures occupy the upper sacred domain; human-related figures occupy the middle domain; and animals and plants appear in the lower domain. The arrangement provides a visual expression of the hierarchical organization of sacred space rather than a random distribution of decorative imagery.

The aesthetic interpretation can also be related to Satyam, Siwam, and Sundaram. Satyam emphasizes sincerity and truth in the ritual context; Siwam emphasizes sacredness, especially through the divine motifs placed in Utamaning Angga; and Sundaram emphasizes beauty and balance in the visual composition. These three dimensions show that the ornament cannot be

evaluated solely through formal design criteria. Its aesthetic function is embedded in the religious and cultural system of the temple.

The use of porcelain as an artistic element also demonstrates a transformation of function. The source describes porcelain ceramics as applied craft objects that acquire a more noble artistic and spiritual purpose when incorporated into sacred architecture. Their continued presence enables the material to communicate aesthetic messages over time while participating in the identity of the temple.

The Kamasan visual system strengthens this continuity. Its established procedures of composition, drawing, coloring, and finishing provide a recognizable aesthetic language. The source further notes that Kamasan painting, which originated in Kamasan Village, Klungkung, later influenced painting practices in other Balinese villages. This transmission illustrates how a local artistic vocabulary can become part of a broader Balinese cultural repertoire.

At the same time, the source emphasizes the need for continued research and dissemination so that the knowledge and practice of Kamasan wayang motif porcelain ceramics are not eroded by modernization. Preservation in this context is not limited to conserving objects; it also concerns maintaining knowledge of motifs, aesthetic principles, techniques, and their relationship with sacred space.

Conclusion

Kamasan wayang motif porcelain ceramics at Petitenget Temple constitute artistic elements whose aesthetic qualities are closely related to the Tri Angga concept. Their placement follows the hierarchical structure of the pelinggih and creates a differentiated visual and symbolic composition. Utamaning Angga is characterized by sacred deity-related motifs, Madyaning Angga by human-related wayang figures, and Nistaning Angga by animal and plant motifs.

The aesthetic meaning of these ceramics is expressed through Satyam, Siwam, and Sundaram: truth and sincerity in ritual intention, holiness in the sacred representation and placement of motifs, and beauty through form, balance, color, line, and detailed workmanship. The porcelain ceramics therefore function not merely as decoration but as a medium through which artistic expression, cultural identity, and sacred values are articulated. Further research and wider dissemination are needed to support the continuity of Kamasan wayang motif porcelain ceramic art in the context of cultural change.

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