

---

## COMPOSITION AND COLOR INNOVATION OF SENTANI PAPUA BATIK PATTERN

**Fontika Salsabila, Monica Hartanti, Berti Alia Bahaduri**

Desain Komunikasi Visual  
Fakultas Seni Rupa dan Desain  
Universitas Kristen Maranatha  
Jl. Prof. drg. Suria Sumantri No.65, Bandung, Indonesia

### **Abstract**

The development of batik in Papua is not like batik in Javanese land which is able to be known to come out of Java and even abroad. This was due to a lack of innovation in making Sentani Batik patterns and a lack of interest in the Sentani community itself to develop batik culture. The only batik studio in Sentani, Sanggar Putri Dobonsolo, which has been established for 23 years, only made 25 batik motifs and no further motives have been developed. In fact, the development of batik motifs is important to maintain and preserve this batik. This design focuses on the development of variations in the design of the Sentani Papua Batik motif to make it look more modern, fashionable, but still geographically distinctive in Sentani by using 2019/2020 color trends by Indonesia Trend Forecasting, to be easily liked by people outside of Papua which will be applied to fashion products besides clothing, because in Sentani batik cloth is only applied to clothing, so this design is expected to help enrich and renew Sentani batik motifs, also can provide an alternative application to fashion products and souvenirs. There are 3 types of batik that will be developed in this design, namely Motif Aye-Hiyake, Ro-Bhe and Kele

### **Keywords:**

Composition; Pattern; Sentani Batik

### **A. Background**

In Indonesia, Javanese Batik is the most commonly known. Batik from other parts of Indonesia is less known, for instance is Batik Papua. Each part of Papua has distinctive Batik Pattern, which are inspired by their natural and cultural surrounding. Therefore, their batik pattern are figurative shapes from local flora and fauna. Nowadays, Sanggar Putri Dobonsolo is the only studio which produce Batik Sentani. Sentani is a district in Papua, the biggest island in East Indonesia, and Dobonsolo is part of this district. Owned by local born Maria Pulanda Ibo (or Mama Ibo), who design and initiate the studio herself. The research team did phone interviews with Mama Ibo in 2019 to gain information for this study. Sanggar Putri Dobonsolo was started in 1996 and created 25 batik patterns with special traits from Sentani. The local government and BNI (a government owned bank) have help this studio with building a small gallery at Mama Ibo's house. This aid also helped Mama Ibo to sell her products outside Jayapura (the capital city in Papua). (Liputan 6.com) However, the popularity and interest on Batik Sentani have not been well yet. This research team has done an online survey to 140 respondents who live in Java. The result was by looking at examples 3 Batik Sentani patterns, the respondents found them to have unattractive composition.

This study aims to sustain and develop Batik Sentani, by creating new composition and colorways, bases on trend in 2019. Color has a profound effect on textile design. Relationship between patterns and colors are powerful because they create a harmony that directly influences the atmosphere and emotions in a design. Therefore, designers must know and experience selecting, combining, and matching colors according to color theory and trends. (Clarke, 2011). The colors displayed from Papuan batik differ well in general. There were 3 chosen patterns from 25 patterns by Sanggar Putri Dobonsolo: Aye Hiyake, Ro Bhe and Kele the new designs could help introduce Batik Sentani as one of Papua's cultural product.

### **B. Research Method**

We were using phone interviews, online survey with Mama Ibo and her grandson and literature research as background data. Then we identify the design elements within the patterns. Afterward, Salsabila as the main researcher explore and develop the design. Below is a supporting literature study.

#### **B.1. Batik Pattern**

Nggumbe et al (2018) explains about frieze pattern in batik patterns from Papua. The main concept of frieze pattern is a group of symmetry made by one-way translation. Translation in this case means moving an object along a straight line with certain direction and distance. There are 3 main translations used in this study:



Figure 1. F1 Pattern: Isometric direction, horizontal translation  
(Source: Nggumbe et. al. 2018)



Figure 2. F2 Pattern, pattern has one direction isometry and has glide reflection.  
(Source: Nggumbe et. al. 2018)



Figure 3. F3Pattern, pattern has translation, vertical and horizontal reflection.  
(Source: Nggumbe et. al. 2018)

## B. 2. Design Elements

The basic elements of a two-dimensional graphic consist of:

- Lines marks made by a tool to draw across surfaces.
- Shape, a general description of something or a closed formation or closed path.
- Color, intense, and provocative graphic elements.
- Contrast Value, the relationship between one element to another element related to brightness and darkness (value is used to depict the range of brightness and darkness of a visual element).
- Texture, texture is the surface quality or quality of board or paper or electronic pages. Visual textures are created using lines, contrasting values, and colors.
- Format, the format consists of size and illustration.

When an artist combines these elements, they create a composition called a design form. (Suyanto 2004: 37 in Everlin, 2015),

## B.3. Graphic Design Principles

There are several basic principles related to the process of making a design, namely:

- Balance adjusts the size, weight, and color of advertising elements to look safe and natural.
- Focus (focal point) focuses on one or a group of elements to make it stand out, for example, illustrations, copy, headlines, or logos.
- Visual Hierarchy, the principle that organizes the elements following the attention directly related to the focal point. Focus is attention first, then followed by other attention.
- Rhythm, a pattern created by repeating or varying elements with due consideration to space in between and building a feeling of moving from one element to another.
- Unity is the appearance, usually called the overall layout with all the parts interconnected to give a unitary effect. (Suyanto 2004: 57 in Everlin, 2015)

## C. Exploration on Sentani Batik Pattern Design

### C.1. Papuan Batik Pattern Analysis Study

After observing the Papuan batik motif, it turns out that it does not have a specific pattern. The craftsmen tend to be freer in making batik. Therefore, a simple analysis was carried out regarding some Sentani Batik and Papuan artworks' basic elements and basic design principles. Which aim to draw a common thread about the Papuan people's image creation style for this design so as not to eliminate the distinctive features of the developed batik; it can be concluded as follows:

Table 1. Analysis on Sentani Batik based on basic design elements.

Basic design element	Visible	Non visible	Additional information
Dot		*	
Line	*		Compound
Shape	*		Non geometric
Dimension	*		dense
Color	*		1- 3 colors
Texture	*		Smooth

Table 2. Analysis on Sentani Batik based on basic design principles.



Basic Design Principle	Existing	Non existent	Additional information
Unity	*		
Rhythm	*		repetitive
Dominance	*		The most important visual element, according to Mama Ibo
Balance	*		symmetry
Proportion	*		The dominant object is larger.
Contrast	*		

These new Sentani Batik designs are targeted to young male and female age 17 to 27 years old, who live in Indonesian creative cities such as Bandung, Denpasar or Yogyakarta. They would have high appreciation on local batik with a touch of unique and contemporary style. Therefore, the new designs were also applying new color compositions taken from SVARGA (spiritual beauty) 2019/2020 color trend set by Indonesia Trend Forecasting (ITF). This specific color trend combination describes the harmony from Indonesian various culture.



Figure 4. SVARGA (spiritual beauty) 2019/2020

Table 3. Exploration on Aye Hiyake Pattern

Before	After
	
<p>This pattern was based on local story about a Cendrawasih Bird (Aye Hiyake) which perch on tree on the lake side of Lake Sentani. The male bird would whistle to call the female, and together they would happily chase each other and jump from tree to tree. In the original Aye Hiyake Pattern, Putri Dobonsolo only used black and white combined with prime colors, thus created 3 colorways. The frieze pattern used in Aye Hiyake is F3. The original Aye Hiyake Pattern. According to respondents, the original Aye Hiyake Pattern is too dense and all over the place, while the color is not attractive. Therefore, in the development, the designed concentrated on color combination and composition. In the development, the Cendrawasih Bird elements were made larger and put more symmetrical using F1 Frieze pattern.</p>	

**Four colorways Development of new Aye Hiyake pattern Batik patterns and its application to fashion products.**

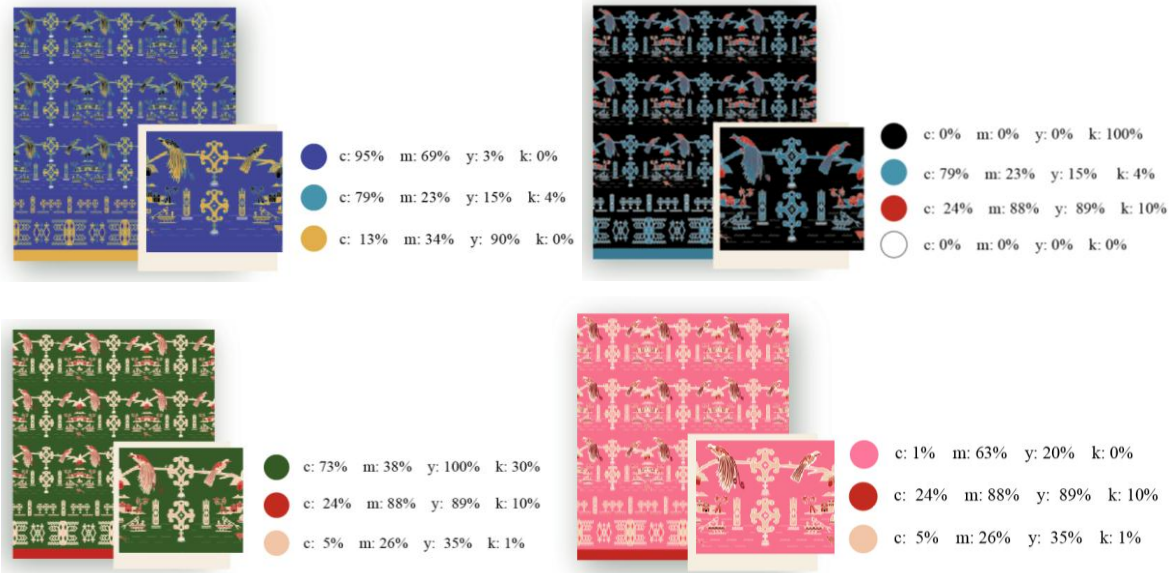




Figure 5. 4 Colorway Aye Hiyake Motif



Table 4. Exploration on Ro-Bhe Pattern

Before	After
	
<p>This pattern is describing about a head villager who call on villagers to work together on a big project. When the work has been announced, the men has to get involve and women will prepare food to dine together at Obe (villagers' meeting place). This pattern was using F1, with horizontal translation. According to respondents Ro-Bhe Pattern looks unfamiliar. In the original design, there was no dominant element. In the development, the human figures holding ring were made larger, therefore this element will hold dominance. There was also addition of border, F2 pattern, one-way isometry and slide reflection.</p>	

**Four colorways Development of new Ro-Bhe pattern Batik patterns and its application to fashion products.**

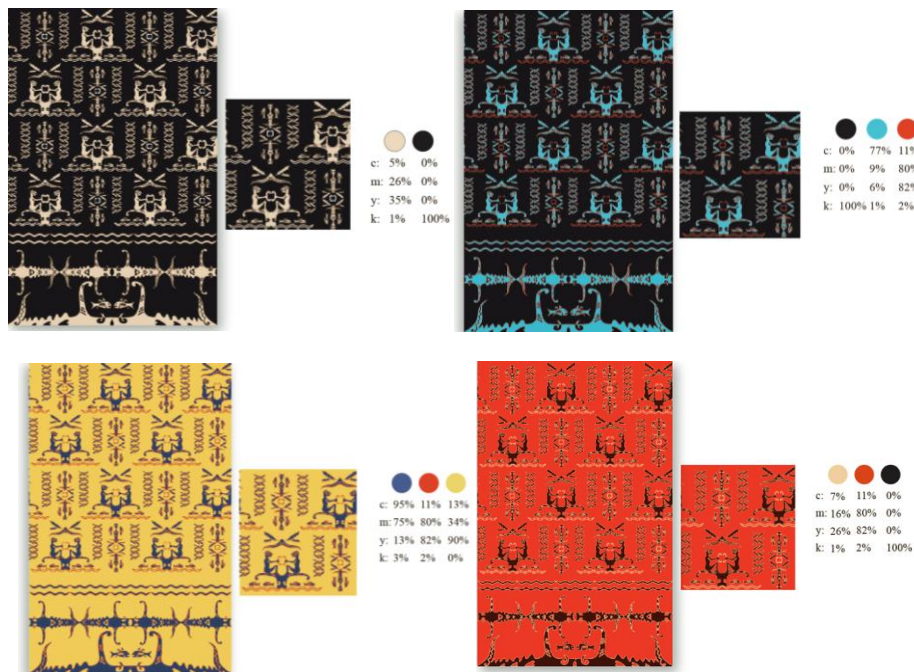


Figure 6. 4 Colorway Ro – Bhe Motif

Table 4. Exploration on Kele Pattern

Before	After
	

Kele Pattern derived its name from Kele Tree, which grow on Sentani Lakeside. Kele trees are usually full of branches and foliage, the local snakehead fish like to roam under their shade. Kele trees also have a yellow bloom, which villagers use to treat wounds. Kele Patter is using F3 frieze pattern and there was no dominant element. For this pattern, Salsabila was changing the palcement of the fish element, and put them inside encircled tree elements. The fish elements also drawn in different color than the tree elements.

**Four colorways Development of new Kele pattern Batik patterns and its application to fashion products.**

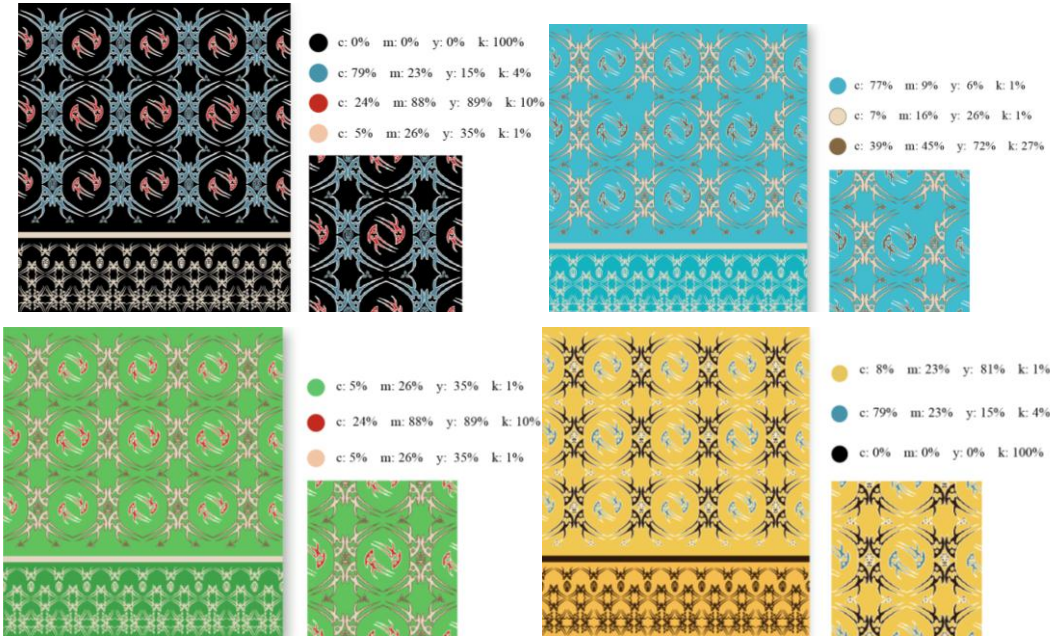


Figure 7. 4 Colorway Kele Motif



Figure 8. Application of new Batik Sentani in Fashion Souvenir Products

#### D. Conclusion

Sanggar Putri Batik Dobonsolo has created original batik patterns which display the unique variety of Sentani culture and nature. This study aims to explore the elements in Sentani Batik to make them more relevant with trend and more attractive towards potential market in creative cities in Indonesia. To achieve this, the designer was applying design principles and combining new color trend, without undermining the initial meaning and philosophy of the patterns.

#### Daftar Pustaka

1. Clarke, C. (2011). *Textile Design: Portfolio Series*. London, UK: Laurence King Publishing.
2. Janur, Katharina. 2017. Mama Ibo Pembatik Papua Pertama. <https://www.liputan6.com/regional/read/2880074/mama-ibo-pembatik-papua-pertama>
3. Indonesia Trend Forecasting.. "SVARGA", (*Online*),[trendforecasting.id/singularity-section/tema-impulse-book-2/svarga](http://trendforecasting.id/singularity-section/tema-impulse-book-2/svarga), diakses 25 Maret 2019 20.38 WIB.
4. Nggumbe et. al. 2018. "Pola Frieze Pada Batik Papua". *Journal*. Purworejo: Pendidikan Matematika Universitas Muhammadiyah Purworejo,
5. Everlin, Shierly, Andersen, Reinhard. 2015. Kajian Visual Desain Tentang Jeans Dalam Bentuk Buku. *Jurnal Rupa-rupa*. 4(2), 159-171