

# INNOVATION WITHIN LIMITATION: BATIK CREATION BY DISABILITIES STUDENTS

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## ABSTRACT

*The creation of batik among disabled students with sensory limitations is still very limited. Disabled people are often considered inferior by society as a group that needs to be pitied, has limited abilities, and is unproductive. This stigma is very detrimental to people with disabilities, has negative connotations, and is counter-productive. This article uses a descriptive - qualitative method for students with disabilities at Griya Batik Difabel, Social Service, West Java Province, in creating written batik. A number of innovative steps were taken for students with disabilities to produce hand-written batik cloth. Innovation in aspects of ideas, tools, batik creation processes, displays, and introducing batik products to the wider community. The findings from this paper are that students with disabilities have high innovation abilities in creating written batik cloth. The written batik works of students with disabilities have a number of advantages in terms of innovation in ideas for motifs, designs, color compositions, including the display of the batik final work. The innovation of creating written batik created by students with disabilities is very important to be appointed, presented and shown to society as a form of fair recognition as a human being.*

**Keywords:** creation, batik, disability, innovation.

## 1. INTRODUCTION

Innovation has always been synonymous with infinity. Innovation has always been closely related to freedom of work, freedom of innovation, and no limitations, both in ideas, tools, processes, actors and the final result of the work. Innovation in transportation facilities for people with disabilities is a necessity (Zakiyah & Fadiyah, 2020). Innovation for people with disabilities in the form of creating a Braille Corner for Service Quality and Library Performance is also important to improve inclusive education (Ditasman et al., 2023).

There are problems in the wider community regarding disabled people and people with disabilities being discriminated against. The general understanding of the world community is that people with disabilities are still negative (Widinarsih, 2019). Disabled people are also often associated with exclusive education (Maheswari & Devi, 2022; Idrus, 2022). So far, batik creations have mostly been produced by physically healthy practitioners. Healthy and normal physical abilities are one of the requirements for creating batik.

Batik creators and craftsmen have always been involved in practitioners who are healthy, have complete body parts and are normal. Students with disabilities need to explore their interests, which is very important to explore their potential (Amarudin et al., 2021) including in creating batik. The ability of people with disabilities to work and intellectuals who are able to explore their own potential and have skills in making batik (Umi, 2023). From the artistic aspect, Uma explained that it can help improve cognitive values and critical thinking, including problem solving, sharpening visual-processing skills, providing good focus and attention, providing space to emphasize expression, stimulation skills, developing communication skills, social skills, and reducing attitudes. or because it is negative, improves self-skills and strengthens the power of attention.

Batik is one of the noble works of historical heritage in Indonesia, which is proven by the origins of batik, which has been known since ancient times, and is also an intangible cultural heritage that has been recognized by UNESCO (Putri, 2022). The definition of batik is a textile fabric dyed according to typical Indonesian patterns using batik wax (Widadi, 2020). The creation of batik is synonymous with natural sources of ideas and the existing natural environment (Maziyah & Alamsyah, 2023). The long history of batik in the archipelago also shows the long range of its creation (Habibie et al., 2023).

People with disabilities in creation also receive a lot of attention in Malaysia and are called People with Disabilities (OKU). Lim Anuar, a 52-year-old deaf Malaysian artist, has no problem providing a comfortable life

for his family through selling batik works and art classes. As a person with speech and hearing problems, batik art is the only tool like a smart voice to communicate with people, society and the outside world. Art for him, is a sound that helps express his moods and emotions thereby helping him connect with his family, culture and heritage. Starting out with pen and pencil, Lim started with kung fu comics and developed his skills of concentrating on events happening around him. Although batik painting is a complicated process and requires a great deal of skill and time, the complex works of art that can be produced through batik are quite valuable. For Lim, it is important for every work of art to say something, otherwise it is nothing more than 'splashes of paint dripping on a canvas'. Malaysian culture gave Lim a lot of ideas to work with, and he tried his best to play with lots of colors to invoke a sense of nostalgia among the audience. Touching on the future, Lim shares his dream of opening an art gallery and workshop, allowing him to raise awareness and enable disabled and disadvantaged Malaysians to succeed.

This article aims to report the process of innovative creation among people with disabilities in Indonesia and Malaysia. The purpose of this article is to report innovations that have been carried out by people with disabilities.

## 2. LITERATURE REVIEW

Previous research related to batik creation carried out by people with disabilities entitled Empowerment of Associations of Persons with Disabilities through the Mango Motif Batik Making Program: A descriptive study of the Indonesian Association of Persons with Disabilities (PPDI) Indramayu Regency, was carried out by Al Kahfi and Muhammad Riyadh (Kahfi & Riyadh, 2023). The innovation of creating written batik canting for people with disabilities has also been carried out by Anggraini and friends (Anggraeni et al, 2023). Community service to support the marketing of *Jumputan Batik* created by people with disabilities has also been carried out by Pangesti and friends (Pangesti et al., 2024). The creation of batik motifs by people with disabilities to produce new batik motifs has also been carried out in Malang, East Java (Teowarang & Kusumowidagdo, 2023). Setyaningsih's research at doctoral level on empowering people with disabilities in creating batik crafts has also been carried out previously (Setyaningsih, 2023). Training for people with disabilities in making eco print batik can train students' creativity and develop their competencies (Zahro et al., 2023; Sari et al., 2022).

Apart from that, Uma stated that one of the interests of studying the production process of a work of art is to positively improve individual skills, especially generating local income. According to Uma, arts, crafts and games are not only an activity in developing intellectuality for the less fortunate but they also improve skills systematically through communication, social activities and visual handwork (Maheswari & Devi, 2022).

## 3. METHODS

The method in this paper is descriptive - qualitative, because it is reporting an activity. The descriptive approach aims to explain the various activities of the creative process for people with disabilities. Qualitative is a human observation approach without statistics, precise numbers. Qualitative descriptive research from an art and design perspective can be interpreted as part of the creation process which aims to present a detailed picture of a creation process, in this case the creation of *Batik*.

## 4. RESULTS & DISCUSSION

At this discussion stage, a number of data and analyzes obtained from Griya Batik Difabel, West Java Provincial Social Service, are displayed.

### 4.1 *Batik Process*

The process of creating batik is divided into two, namely written batik and stamped batik (Susanti & Azhar, 2020). At the Disabled Batik House below, batik making is done using written batik techniques (Figure 1) which are adapted to the physical abilities of disabled batik makers.



**Figure 1. Disabled Students Making Batik.**

The creation of written batik carried out by the disabled people above (Figure 1) does not show any innovation. Innovation in batik creation has not yet been seen at the Disabled Batik House, but it shows a very high production spirit, focused and full of determination. The advantage of people with disabilities is their excellent work perseverance, some people with disabilities even create batik sincerely and happily.

#### **4.2 *Batik Tools***

Similar to creating batik in general, it requires special work tools (Ditto et al. 2020). Batik working tools ideally use ergonomic principles, in order to reduce injuries after making batik (Saputra, 2020). The creation of written batik among people with disabilities also uses work tools as seen in Figure 2 below.



**Figure 2. Batik Tools for Disabled Students.**

The tools used for people with disabilities (Figure 2) show little innovation. For wax batik cups and canting, use tools similar to normal batik makers. A simple innovation in heating devices that do not use small stoves or electric heaters, but use gas fuel. The use of gas heaters is rarely used by batik makers in general.

#### **4.3 *Batik Design***

The aspect of batik creation that is still very open to innovation is the creation of new motif ideas. Below is an example of a batik motif design that can be categorized as innovative (Figure 3). Innovation in batik designs for people with disabilities is the highest level of creation because it shows the novelty of the work.



**Figure 3. Batik Patterns Made by Disabled Students.**

In the motif design above (Figure 3), you can see an unusual composition of batik work, free from certain rules, standards or symbols. In Javanese palace batik motifs, for example, batik motifs rely heavily on royal symbols. Palace batik motifs generally depict order, symbolic meaning and regular composition, and resemble tattoos (Prasetyo, 2022).

#### **4.4 *Batik Display***

Exhibiting and showing works that have been created by people with disabilities are also required to be innovative. This section shows the Batik Disabled Showroom owned by Griya Harapan Difabel, West Java Provincial Social Service which is located on Jalan Jenderal Amir Machmud No. 331, Cimahi, West Java (Figure 4).



**Figure 4. Gallery of Batik Difabel.**

In the picture above (Figure 4) is the exhibition room of Griya Batik Difabel, in Cimahi, West Java. Occupying a work exhibition space of 50 square meters, this gallery is an important part of the face of the works of students with disabilities. The existence of a showroom is very important because it aims to increase the functional value of marketing, as well as being a public place that facilitates learning, conservation, recreation and socialization activities (Setiawan et al., 2021). The exhibition space is expected to be a place that is of great benefit, communicative and interactive, and is expected to inspire visitors to create scientific innovations in the future (Wardhani, 2019).

## **5. CONCLUSION**

Creating batik for people with disabilities, with their limitations, can still produce innovative works. There are a number of innovations found from the Disabled Batik Center, Regional Technical Implementation Unit, West Java Provincial Social Service, namely innovations in tools, innovations in creating batik motifs, as

well as innovations in displaying works. An important finding from this article is the high creative spirit of people with disabilities to produce innovative fabrics, which are different from normal batik making. The moral message for all of us is to foster a sense of gratitude, for readers and batik users with disabilities, if the five senses are in complete condition. Innovation creation among people with disabilities will certainly develop according to the demands of fashion, trends and developments in society in the future.

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