

Transforming the Minangkabau Catur Harimau Game into A Contemporary Illustrative Mural

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DOI : <https://doi.org/10.61796/ijss.v3i3.146>



Sections Info

Article history:

Submitted: May 25, 2026

Final Revised: June 15, 2026

Accepted: July 10, 2026

Published: August 09, 2026

Keywords:

Catur harimau

Mural

Traditional game

Practice-based research

Visual transformation

ABSTRACT

Objective: Catur Harimau is a Minangkabau traditional strategy game involving three tiger pieces and twenty-two goat pieces. In the observed communities, direct play practices and intergenerational transmission have become increasingly difficult to encounter. This article explains how the game's structure, strategic values, and cultural identity were transformed into a contemporary illustrative mural. **Method:** The creation employed practice-based research through artistic inquiry, material mapping, visual and technical exploration, design, realization, and reflection. Data were gathered through literature review, observation of the game and site, visual documentation, virtual exploration, and interviews with four informants in Agam and Bukittinggi. **Results:** The outcome is Catur Harimau Reborn, a 10 × 2.5 metre mural at Sekolah Alam Bukittinggi. The game board forms the compositional centre, while a tiger, a goat, seven children, Rumah Gadang, mountains, marawa colours, and typography construct an accessible cultural narrative. **Novelty:** Its novelty lies in translating a traditional game into public art, developing simple counters into expressive anthropomorphic characters, and inviting viewers to engage through visual reading. The mural offers a visual framework for cultural communication and education; however, its actual audience impact requires a separate reception study.

INTRODUCTION

Traditional games can be understood as cultural practices that integrate rules, objects, spatial dimensions, strategies, competition, and social interaction. Huizinga posits play as a formative element of culture, given that such activities possess spatio-temporal boundaries, order, tension, and intrinsic meaning for the participants. Beyond mere entertainment, games function as a medium for cultivating reasoning, establishing social relations, and transmitting knowledge through collective experience. Studies on the traditional games of the Nusantara archipelago further indicate that play structures can encapsulate mathematical concepts, tactical skills, and local knowledge, which hold significant potential for development in both educational and creative contexts.

Catur Harimau is a folk game documented in West Sumatra and recognized within the Minangkabau cultural sphere. This game pits three tiger pieces against twenty-two goat pieces on a gridded arena. The tigers possess the capability to attack and leap over their opponents, whereas the goats rely on numerical superiority, strategic positioning, and encirclement to restrict the tigers' mobility. This asymmetry in quantity and capability engenders a strategic dynamic between individual power and collective ingenuity. Concurrently, the playing arena, intersecting lines, piece repetition, directional movement, and positional shifts provide rich visual material for artistic interpretation.

Field research conducted for this creative endeavor reveals that Catur Harimau was historically learned through intergenerational encounters and played using rudimentary materials. However, within the observed social environments of Agam and Bukittinggi, direct engagement with this practice is becoming increasingly rare. Informants attribute this decline to shifting play habits, the diminution of communal gathering spaces, weakened knowledge transfer, and the proliferation of digital entertainment alternatives. These findings are not intended to generalize the condition of the entire Minangkabau society; rather, they serve as the foundation of an artistic exigency to reintroduce the game through a medium that can manifest within everyday experiences.

Murals were selected because wall-based artworks possess a direct correlation with architecture, spatial location, viewing distance, user activities, and environmental dynamics. Public art has the capacity to bridge artistic expression with social experiences, while murals facilitate communication through accessible illustrations, color palettes, typography, and spatial layouts within the public sphere. Furthermore, previous research indicates that murals can function as mediums for cultural education, community development, and spatial activation, although their efficacy is contingent upon the locational context and the extent of community engagement.

The creation of murals within public spaces extends beyond the mere magnification of images originally designed for a canvas. Mendelson-Shwartz and Mualam emphasize the inherent complexities of mural creation, which necessitates the negotiation of space, actors, messages, materials, and sustainability. Factors such as wall conditions, scale, lighting, weather, operational access, and the kinetic patterns of the audience intrinsically inform artistic decisions. Similarly, Gultom asserts that murals require distinct visual and technical strategies due to their occupation of expansive surfaces, specific viewing distances, and exposure to outdoor environments. Consequently, the transformation of Catur Harimau is approached as a site-specific creation rather than a literal transposition of an illustration.

The visual language of the artwork is situated within the illustrative-pop domain, intersecting with Lowbrow art and Pop Surrealism. The Lowbrow movement utilizes figurative characters, popular culture, comics, animation, graffiti, vibrant colors, and readily identifiable narratives. This methodological approach is also employed to reinterpret traditional identities through contemporary forms. Surrealist elements within the Catur Harimau Reborn artwork are applied in a restricted manner, primarily through anthropomorphism, proportional distortion, and the integration of human and animal figures within a singular narrative space.

The artwork does not purport to conduct a profound exploration of dreams or the subconscious; rather, its illustrative-pop and Lowbrow inclinations remain markedly predominant. Numerous studies have explored murals as mediums of visual communication, educational tools, markers of spatial identity, participatory practices, and instruments for cultural preservation. Additionally, research on art creation grounded in local wisdom demonstrates that traditional symbols can be systematically analyzed, elaborated, and reinterpreted into novel artistic forms. However, there is a

distinct lack of discourse utilizing the Catur Harimau game system specifically its arena, piece asymmetry, movement dynamics, attack strategies, and siege mechanics as a structural framework for mural creation within educational environments. This study addresses this identified research gap.

This article aims to elucidate: (1) the creative process of transforming Catur Harimau into a mural contextualized for public spaces; (2) the visual manifestations and the mechanisms through which game elements, characters, colors, and Minangkabau symbols operate within the composition; and (3) the meaning, novelty, function, and limitations of the resulting artwork. The primary contribution of this research is a transformation model that systematically progresses from the comprehension of cultural objects and the mapping of game structures, to artistic reinterpretation, visual-technical testing, and ultimately, the realization of the mural alongside critical reflection.

RESEARCH METHOD

The creation process employs a practice-based research approach, wherein artistic practice is positioned as a method for generating knowledge through decision-making, experimentation, action, documentation, and reflection. Within this framework, knowledge is not exclusively derived from literature; rather, it also emerges as the artist selects forms, tests materials, adapts compositions to the wall, and evaluates the correlation between concepts and outcomes. The resulting artwork functions as both the primary output and the principal data source to elucidate the artistic process and its findings.

The research was conducted in the Agam and Bukittinggi regions between 2023 and 2026, while the physical realization of the mural was executed at Sekolah Alam Bukittinggi, located at Jalan M. Yamin No. 51, Aur Kuning. Data were collected through literature reviews; observations of board configurations, rules, piece arrangements, materials, and the mural site; documentation studies and digital research; practical experiments in playing and constructing the boards; and semi-structured interviews. The four informants were Ujang from Kubang Putih (August 19, 2023), Man from Aua Kuning (December 17, 2025), Akmal from Tilatang Kamang (December 23, 2025), and Rahmad Sugra from Gulai Bancah (December 17, 2025). The interviews focused on playing experiences, rules, materials, strategies, perceived values, and changes in the game's presence.

The creative procedure is structured into six cyclical stages: artistic research; the mapping of conceptual, visual, spatial, and technical materials; the exploration of forms and characters; composition and color design; physical realization on the wall; and evaluation and reflection. These stages are inherently iterative; empirical findings regarding scale, color, legibility, or specific wall conditions may necessitate a return to earlier phases to modify sketches and compositions. This methodological model aligns with creation studies that conceptualize exploration, experimentation, and formation as an iterative continuum rather than a rigid mechanical sequence.

The analysis of the results was conducted employing a descriptive-interpretative approach structured across four distinct layers. First, the formal analysis examines lines, forms, colors, space, composition, balance, rhythm, contrast, proportion, and focal points. Second, the transformational analysis juxtaposes the original elements of the game against the newly formulated visual decisions. Third, the symbolic analysis interprets the interrelations among the tiger, the goat, the board, the children, the rumah gadang, the landscape, the typography, and the color palette. Fourth, the contextual analysis evaluates the artwork's integration with the physical wall, the school environment, viewing distances, and its efficacy in public communication. The educational impact was excluded from the empirical findings, as this study did not encompass the measurement of audience reception.

The creative process within this practice-based research framework is systematically organized into six interconnected stages. Each phase is characterized by a specific decision-making focus and yields distinct outputs that establish the foundation for the subsequent stage. The initial stage, Artistic Research, serves as the foundational phase and is entirely predicated on data collection. The associated methodological activities comprise literature reviews, direct observations, informant interviews, visual documentation, and re-enactments designed to unearth profound underlying meanings. During this phase, the decision-making process is oriented toward identifying cultural elements, game mechanics, transmission strategies, and prevalent issues within the cultural practice. The culmination of this process is the aggregation of conceptual and visual data, which functions as the raw material for subsequent developmental phases.

The second stage, Mapping, operates as a conceptual bridge between the raw data and the artistic design. The researcher-practitioner initiates the identification of key figures, spatial arenas, dominant symbols, execution sites, and the requisite tools and materials. A critical decision-making component of this phase involves delineating which aspects of the research findings will be preserved to maintain cultural consistency, which will be modified for artistic adaptation, and which will be augmented through personal innovation. The ultimate output of this stage is an artistic material map, providing a comprehensive visual and conceptual framework for subsequent morphological exploration. The third stage, Exploration, constitutes an intensive creative phase characterized by the generation of numerous alternative sketches such as approximately ten iterations of goat figures, four tiger sketches, and various experimentations with pawn elements, child figures, and typography. The primary decision-making focus during this phase involves the refinement of characterization, expression, anatomical proportions, and visual legibility. The resulting output is a comprehensive compilation of character alternatives, which are subsequently curated for the ensuing design phase.

The fourth stage, Design, translates the selected alternatives into a definitive and measurable blueprint. Associated activities encompass spatial layout experimentation, line art formulation, color palette trials, and simulated projections onto the designated wall surface. Decision-making is concentrated on the orchestration of visual hierarchy, the establishment of a center of interest, the selection of an appropriate chromatic scheme,

and the determination of proportional scaling in relation to the spatial environment. The culmination of this stage is a finalized mural design prepared for physical execution. The fifth stage, Realization, represents the in-situ technical execution of the project. The procedural methodology commences with wall surface preparation and design projection, followed by base color blocking, layering, contour definition, and final intricate detailing. Decisions are predominantly focused on technical parameters, specifically ensuring optimal paint adhesion, maintaining color consistency across the specified area, and achieving proportional precision on a 10 × 2.5-meter architectural surface. The fundamental output of this phase is the materialization of the physical mural as the principal artistic artifact.

The sixth stage, Reflection, functions as both the concluding phase and a framework for critical evaluation. Evaluative activities are conducted through proximal and distal observation, discourse with peers and audiences, final rectifications, and comprehensive documentation. The decision-making focus transitions to a summative assessment, specifically examining the conceptual alignment between the initial premise and the resultant visual output, assessing its relevance to the localized cultural context, and delineating the parameters of artistic claims regarding originality and semantic ownership. The ultimate output of this stage comprises novel methodological insights and evaluative conclusions that inform and enhance future artistic praxis.

RESULTS AND DISCUSSION

Catur Harimau as a Visual Structure and Artistic Concept

Artistic research identifies four fundamental layers of creative sources. The first layer is the material structure, comprising a lined board, intersection points, three tiger tokens, and 22 goat tokens. The second layer encompasses the action system, which involves moving, jumping, capturing, occupying space, obstructing pathways, and encircling. The third layer constitutes the conceptual correlation between direct force and positional precision, as well as between individual action and collective solidarity. The fourth layer is the social experience: the game is constructed from locally available materials, acquired through direct social interaction, and enacted within a communal space.

In practical application, the game board can be delineated with chalk on the ground, while stones or other rudimentary objects function as playing pieces. This inherent simplicity demonstrates that the game's identity is not contingent upon material luxury, but rather relies on the spatial patterns of the arena, the established rules, and the consensus among the players. In the context of mural creation, this condition facilitates an opportunity for artistic transformation. The playing pieces need not be preserved as mere small stones; their attributes and functions can be translated into characters, gestures, expressions, and spatial relationships. Artistic transformation permits objects to undergo modifications in form, scale, configuration, and context without eradicating their foundational identity.

The visual structure of Catur Harimau, derived from elementary materials such as a lined board and stone tokens, indicates that the artistic value of traditional games resides not in material extravagance, but in their systemic essence. The linear patterns, intersection points, and the distribution of roles between the three tigers and 22 goats engender a visual composition that emerges from spatial and strategic logic. This principle is congruent with the paradigm that traditional games serve as cultural artifacts encapsulating spatial and mathematical knowledge, which is informally transmitted through the activity of play [1].

The transformation of game pieces into characters, gestures, and expressions in the creation of murals demonstrates that the fundamental properties of a game can be dissociated from their original physical forms. The predatory and encircling attributes inherent to the tiger, alongside the space-occupying and path-obstructing characteristics of the goat, establish a robust visual narrative. Through visual language, this narrative can be broadened to symbolize complex social dynamics. This approach aligns with scholarly discourse asserting that contemporary visual aesthetics can extract the noble values of traditional games as a source of artistic inspiration without compromising their contextual identity [2].

The social experience, functioning as the fourth stratum of creation specifically, direct interaction within a shared space provides a foundation for the mural to transcend being merely an aesthetic object, thereby acting as a medium for public communication. Murals that adapt Catur Harimau can elicit collective memories of togetherness and solidarity, which constitute the core principles of the game. Consequently, such mural artworks possess the potential to revitalize the social function of public spaces, serving as a poignant reminder that art and play share foundational roots in cultivating community cohesion [3].

Transformation Strategy: From Game Pieces to Character and Narrative

This transformation is operationalized through three primary mechanisms: selection, reinterpretation, and reconstruction. Selection delineates the imperative elements that must be preserved to ensure the game remains recognizable namely, the Catur Harimau nomenclature, the board pattern, the tiger figure, and the goat figure. Reinterpretation translates the abstract nature of the game into a visual lexicon: the tiger's dominance is articulated through an enlarged scale, warm color palettes, expansive gestures, and an active posture; conversely, the goat's strategic maneuvering is conveyed through meticulous expressions, group connectivity, and a visual trajectory directed toward the arena. Ultimately, reconstruction synthesizes these traditional and novel elements into a cohesive visual phenomenon contextually tailored to the school environment. Four foundational decisions configure the structure of the final artwork. First, the tiger and the goat are depicted as amicable anthropomorphic figures. This decision preserves the inherent character distinctions between the two entities while circumventing predatory depictions deemed excessively violent for an educational context. Second, the game board is magnified into a monumental arena and positioned at the compositional center. Third, seven child figures are incorporated to serve as a nexus

between the traditional game and the younger generation. Fourth, elements such as the rumah gadang (traditional house), mountainous landscapes, traditional headgear, ornaments, and the colors of the marawa (traditional Minangkabau flag) are integrated to explicitly establish the Minangkabau cultural context.

These selections delineate the boundary between empirical cultural data and artistic interpretation. The dichotomy between individual strength and collective ingenuity is derived from the game's rules and the reflections of informants; however, it is not posited as a monolithic philosophy applicable to the entirety of Minangkabau society. Similarly, the simplification of the original configuration comprising three tigers and twenty-two goats into a singular primary character on each side constitutes a visual communication strategy rather than a substitution of the authentic game rules. Establishing this boundary is imperative to ensure that the artwork does not reduce cultural symbols to arbitrary, unaccountable decorations.

The formal development of the artwork employs anthropomorphism, ocular enlargement, proportional distortion, bold contours, and non-naturalistic color palettes. Such strategies align closely with Lowbrow art and Pop Surrealism, movements characterized by the appropriation of popular culture, cartoonish characters, fantasy, and figurative narratives [4]. In the materialized artwork, the logical relationships between objects remain coherent, and the overarching atmosphere is congenial. Consequently, the term "contemporary illustrative mural" serves as a more precise designation for the final output, whereas Pop Surrealism functions merely as a visual resource rather than an absolute stylistic identity.

Three primary operations within the transformation process namely selection, reinterpretation, and reconstruction demonstrate that the creation of art based on traditional games necessitates a distinct methodological awareness. The selection process ensures that core elements, such as the nomenclature, board patterns, and the tiger-goat figures, are retained as identity markers that tether the artwork to its original source. This approach posits that cultural preservation through the visual arts does not require absolute replication, but rather a selective recontextualization of significant elements derived from local cultural heritage [5]. The reinterpretation that translates the tiger's dominance into large-scale proportions, warm color palettes, and open gestures, alongside the goat's strategic maneuvering into meticulous expressions and a focused gaze toward the arena, constitutes a process of converting tactical abstractions into visual language. This procedure transforms the underlying logic of the game into a visual rhetoric that is comprehensible to the audience, circumventing the need for technical familiarity with the rules of Catur Harimau (Tiger Chess). Such a transformation aligns with contemporary art practices that utilize local cultural elements as sources for visual narratives, wherein cultural identity is communicated through symbols that have undergone contextual adaptation [6].

The four foundational decisions shaping the structure of the final artwork including the introduction of approachable anthropomorphic figures and the magnification of the game board into a monumental arena reflect a profound awareness of the educational

context as the mural's primary setting. The deliberate avoidance of explicit predatory scenes indicates that the artist did not merely exploit the inherent drama of the game, but critically considered the psychological and pedagogical implications for the students. This approach is consistent with the perspective that public art within educational environments ought to incorporate the principle of psychological safety, ensuring that the artwork fosters a positive learning atmosphere without compromising its artistic narrative [7].

Delineating the boundary between empirical cultural data and artistic interpretation serves as a critical element of creative accountability. The assertion that the dynamic between individual strength and collective ingenuity is derived from the mechanics of the game and the reflections of informants rather than from a universal Minangkabau philosophy safeguards the artwork against simplistic cultural generalizations. Similarly, the simplification of the playing pieces into a single primary character per side is explicitly acknowledged as a strategy for visual communication rather than an alteration of the game's rules. This stance reflects the ethics of cultural representation in contemporary art, which necessitates transparency regarding an artist's personal interpretations to prevent the reduction of cultural symbols into mere decorative elements [8]. The incorporation of anthropomorphism, exaggerated eye proportions, proportional distortion, and non-naturalistic color palettes elements closely associated with the visual repertoire of Pop Surrealism demonstrates that the artist appropriates specific aesthetic vocabularies without fully assimilating the movement's stylistic identity. Furthermore, designating the final output as a "contemporary illustrative mural" suggests that coherent logical relationships between objects and an inviting atmosphere are prioritized over rigid adherence to any singular artistic school. This substantiates the premise that within tradition-based art creation, style does not serve as the ultimate objective; rather, it functions as a versatile instrument that can be selectively adapted and eclectically combined to articulate the intended narrative [9].

The Design Process and Spatial Adaptation

The designated wall surface, measuring 10 by 2.5 meters, possesses a horizontal orientation. This format dictates an elongated visual trajectory and necessitates a central focal point capable of unifying diverse compositional elements. The artist developed multiple compositional iterations, ranging from linear character arrangements and dynamic action sequences to depictions of a playful village milieu. Ultimately, a centralized composition was selected for its efficacy in establishing the board as the primary visual identity, while the tiger and goat figures function as two symmetrically balanced poles. Additionally, the rumah gadang and mountainous landscapes extend across both flanks, serving as contextual backgrounds and spatial anchors.

The character exploration phase yielded approximately ten preliminary sketches of goats and four of tigers, subsequently followed by the conceptualization of the children, game pieces, the arena, and typographic elements. These sketches were critically evaluated based on anatomical legibility, expressive quality, gestural dynamics, symbolic potential, and structural viability upon magnification. Following the finalization of the

forms, line art was implemented to regulate proportional accuracy and spatial relationships. Subsequent digital color testing allocated warm hues specifically red, orange, and yellow to the central focal area, whereas cool tones, including green, blue, and purple, were applied to the background to generate visual depth. This warm-cool chromatic contrast strategically directs the viewer's gaze while preserving the composition's inherently cheerful ambiance.

The condition of the wall is evaluated based on its texture, fissures, moisture levels, cleanliness, porosity, illumination, and viewing distance. Subsequently, the surface is cleaned, restored, and primed. The design is projected during nighttime to ensure optimal line visibility prior to manual tracing. This projection phase transcends mere image transfer; it serves as an empirical scale assessment to evaluate figure dimensions, contour thickness, focal positioning, positive-negative spatial dynamics, and the relationship between the composition and its architectural confines.

The application of color is executed systematically, progressing from expansive planes to intricate details. The background, encompassing the sky, mountains, and clouds, is rendered initially, followed by the arena, primary figures, children, typography, and ornamental elements. The blocking technique is utilized to establish uniform color fields, while layering is employed to enhance opacity and visual depth. Additionally, paint markers and fine brushes are applied for delineating contours, expressions, motifs, and typography. The selection of exterior acrylic paint is predicated on its adhesive properties and application efficacy. Despite the application of a protective topcoat, the absolute durability of the mural cannot be guaranteed, as it remains contingent upon meteorological variables, substrate integrity, material quality, and maintenance protocols [10].

The horizontal orientation of the 10 × 2.5-meter wall serves as the principal determinant guiding all compositional decisions for the mural. This elongated format necessitates a cohesive visual trajectory; thus, the implementation of a centralized composition, utilizing the game board as an anchor, constitutes an effective strategy to mitigate the dispersion of the observer's attention. The strategic positioning of the tiger and goat figures as two balanced polarities surrounding the focal point generates a visual tension that reflects the antagonistic yet complementary dynamics inherent in the game. Such a compositional approach demonstrates that designing murals in public spaces necessitates a profound comprehension of how architectural parameters influence visual hierarchy and shape the perceptual experience of the audience [11].

The character exploration phase, which yielded approximately ten goat sketches and four tiger sketches, demonstrates that figure design is not a spontaneous undertaking, but rather a systematic investigation into forms that fulfill the criteria of anatomical legibility, expression, gesture, and symbolic potential. The line art stage, which serves to regulate proportions, alongside digital color testing that allocates warm hues to central areas and cool tones to the background, illustrates that mural conceptualization necessitates precise visual calculations. The utilization of warm-cool contrast functions not only to guide visual attention but also to cultivate a vibrant

atmosphere suitable for an educational context. This approach aligns with the principles of character design in contemporary illustration, wherein color and proportion serve as the primary instruments for conveying a character's personality [12].

The assessment of the wall's physical condition encompassing texture, fissures, moisture levels, cleanliness, porosity, illumination, and viewing distance constitutes a phase frequently marginalized in the documentation of artistic processes, despite its decisive impact on the mural's success. The nighttime projection of the design and subsequent manual tracing transcend the mere transference of an image; rather, they represent a critical juncture for evaluating the actual scale of the figures, contour thickness, and the compositional relationship with architectural boundaries. This stage corroborates that mural practice requires continuous negotiation between conceptual ideas on paper and the physical reality of the wall, a process defined as situational adaptation within mural art [13].

The progressive application of color from expansive planes to intricate details proceeding systematically through the background, sky, mountains, arena, primary figures, children, typography, and ornamentation demonstrates a highly structured and hierarchical methodological approach. The utilization of blocking and layering techniques, alongside the application of paint markers and fine brushes for contours and expressions, indicates that large-scale mural production necessitates a synthesis of coating efficiency and precise detailing. Furthermore, the selection of exterior acrylic paint, predicated on its adhesive properties and application feasibility, reflects a pragmatic comprehension of technical requirements, even though the absolute longevity of the mural cannot be guaranteed. This inherent limitation corresponds with empirical findings indicating that environmental variables, such as ultraviolet radiation, humidity, and temperature fluctuations, significantly accelerate the degradation of paint materials in outdoor murals; consequently, regular maintenance constitutes an integral component of the artwork's long-term preservation [10].

The Visual Manifestation of the Catur Harimau Reborn Mural

The Catur Harimau Reborn mural features the figure of a tiger on the left flank, a goat on the right, seven children, a game arena situated in the lower center, and a panel inscribed with "Catur Harimau Minangkabau" positioned along the upper-central axis. These primary elements are contextualized within a surrounding composition of rumah gadang (traditional dwellings), mountainous terrains, clouds, vegetation, and decorative motifs. The horizontal configuration directs the viewer's gaze from the peripheral characters toward the arena and typography, which function as dual focal points. The compositional balance is bilateral yet asymmetrical, owing to variations in the scale, gesture, chromatic intensity, and visual density of each respective grouping.

The game arena is magnified through a forced perspective that broadens toward the foreground. Its triangular subdivisions and intersecting lines establish a pronounced geometric rhythm, contrasting with the organic morphology of the figures and the surrounding landscape. The integration of red, yellow, and black colors referencing the traditional marawa flag directly into the arena ensures that the Minangkabau cultural

identity is intrinsically woven into the composition rather than serving as a superficial background element. Ultimately, the game board operates as an indexical signifier linking the mural to its source game, while simultaneously functioning as a symbolic locus for decision-making, kinetic movement, conflict, and strategic formulation. The tiger is visually rendered in orange, featuring prominent eyes, stripes, and an open posture. Its substantial scale and warm color palette underscore a sense of energy and dominance, whereas its smile and physical orientation toward the arena mitigate any perceived threat, transforming it into a character amenable to children. Conversely, the goat is depicted with large horns, a more composed expression, and gestural proximity to the child figures. The spatial dimensions of the goat serve to counterbalance the tiger, while its characterization implies vigilance and protection. The collective nature of the goats is not communicated through the literal repetition of twenty-two figures, but rather through their relational dynamics with the children and their inherent understanding of the game's mechanics.

The inclusion of child figures establishes a distinct social dimension. Their actions pointing, raising hands, holding game pieces, smiling, and directing their gaze toward the board or other characters engender the impression of an active, ongoing game, thereby preventing the mural from functioning merely as a static representation of a cultural artifact. Within an educational framework, the child operates as a symbol for the perpetuation of knowledge; however, this symbolism remains fundamentally an artistic orientation. The actual efficacy of the mural in modifying behavior or enhancing cognitive understanding has yet to be subjected to quantitative empirical testing.

Dark contour lines are utilized to delineate color fields, ensuring visual legibility from a distance. A visual rhythm is established through the repetition of *gonjong* (traditional roof structures), clouds, mountainous curves, the characters' eyes, and the triangular configuration of the arena. Warm hues are concentrated on the game board, the tiger, and the title panel, whereas cool tones are dispersed throughout the background. This chromatic synthesis yields a definitive visual hierarchy: the text verbally establishes identity, the board emphasizes the cultural artifact, and the characters foster emotional resonance. These compositional principles align with the conceptualization of murals as a medium of visual communication that operates through the synergistic relationship among illustration, color, typography, and layout [14].

The horizontal configuration of the Catur Harimau Reborn mural which positions the tiger figure on the left, the goat on the right, the arena at the bottom-center, and the title panel at the top-center establishes a dual focal point that systematically directs the viewer's visual trajectory. The employment of an asymmetrical bilateral balance suggests that the mural's composition eschews mechanical uniformity in favor of a dynamic harmony, one that accommodates the variations in size, gesture, color, and visual density among the distinct groupings. Such a compositional strategy enhances visual engagement, as the elemental diversity mitigates perceptual monotony while preserving holistic coherence. This underlying principle corresponds with the assertion that

asymmetrical variations within bilateral frameworks can amplify audience visual interaction in public artworks without compromising narrative legibility [15].

The magnified game arena, depicted with a forward-expanding perspective and infused with the traditional marawa colors of red, yellow, and black, elevates the board beyond a mere depiction of a cultural artifact; it functions as a visual index linking the mural to its foundational game mechanics. The incorporation of segmented triangles and intersecting lines generates a geometric rhythm that starkly contrasts with the organic contours of the figures and the surrounding landscape. Consequently, the arena emerges as a symbolic domain where decision-making, movement, conflict, and strategic orchestration unfold. This methodology illustrates that geometric components can possess a dual utility, acting simultaneously as signifiers of cultural identity and as structural cohesive agents. Ultimately, this approach augments contemporary, heritage-based mural practices by synthesizing traditional motifs within modern visual architectures [16].

The visualization of the orange, large-eyed, and striped tiger characterized by an open posture, substantial scale, and warm hues effectively translates dominance and energy into an approachable form, facilitated by the figure's smile and its physical orientation toward the arena. The mitigation of a threatening image into a child-friendly character demonstrates that character design within an educational context necessitates a negotiation between the innate traits of the figure and the psychological requirements of the target audience. Similarly, the goat, depicted with prominent horns, a serene expression, and gestural proximity to the child figures, serves to counterbalance the tiger's dominance while concurrently conveying attentiveness and protection. The collectivity of the goats is articulated not through the literal repetition of 22 figures, but rather through their relational dynamic with the group of children. This simplification strategy preserves the narrative essence without visually overburdening the composition. Such an approach aligns with character design principles, which posit that expression, posture, and interpersonal relationships can effectively substitute for numerical quantity in communicating social attributes such as solidarity and cohesion [17].

The depiction of child figures actively pointing, raising their hands, grasping game pieces, and directing their focus toward the board or other characters fosters the illusion of an ongoing game. Consequently, this dynamic portrayal prevents the mural from functioning merely as a static representation of a cultural artifact. These active gestures position the children both as active participants and as symbols of the continuity of traditional game knowledge. From the perspective of school-based public art, illustrating children in participatory stances possesses the potential to cultivate an emotional connection between the artwork and its young demographic, although the quantitative impact on behavioral modification or cognitive enhancement necessitates further empirical investigation. This observation corroborates the premise that mural art within educational environments operates primarily as a visual stimulus that facilitates

engagement opportunities, rather than as a direct pedagogical instrument yielding strictly measurable outcomes [18].

The utilization of dark contour lines to delineate color fields and ensure long-distance legibility, alongside the visual rhythm generated by the repetition of gonjong structures, clouds, mountain curvatures, the eyes of the characters, and the triangular arena, demonstrates a profound comprehension of visual communication principles within the Catur Harimau Reborn mural. This is further reinforced by a deliberate color hierarchy, wherein warm tones are concentrated in focal areas while cool tones permeate the background. The inclusion of text establishes verbal identity, the depiction of the board emphasizes the cultural artifact, and the character designs foster emotional resonance. Consequently, the mural operates through a cohesive integration of illustration, color, typography, and layout. Such a holistic methodology is emblematic of successful contemporary murals, which articulate complex narratives through the synthesis of unified visual elements [14].

Novelty, Function, and Critical Reflection

The novelty of this artistic creation is manifested across three distinct dimensions. Conceptually, the Catur Harimau game transcends its original function as a recreational activity to become the foundational structure for public art. Rather than being merely illustrated, the game is interpreted through the dynamics of numerical advantage, capability, directional movement, spatial dominance, and encirclement. Visually, simplistic traditional game pieces, such as stones or minor objects, are reimagined as anthropomorphic characters endowed with distinct expressions, gestures, attire, and personalities. Experientially, audience engagement eschews digital interfaces in favor of physical interaction: observing the artwork, reading its title, identifying the characters, navigating the visual arena, recalling cultural memory, and deciphering the interpersonal relationships among the figures.

Furthermore, the artwork operates effectively across four functional tiers. As a medium of personal expression, the mural encapsulates the artist's internal reflections and interpretative vision of Catur Harimau. In terms of cultural communication, the artwork explicitly names the game while prominently situating it within the Minangkabau cultural paradigm. As an educational instrument, the visual composition serves as a pedagogical gateway for discourse on strategy, collaboration, valor, and decision-making processes. Finally, as a piece of public art, the mural revitalizes the school's architectural space, establishing a nexus for visual convergence. These multifaceted functions align with contemporary studies on educational murals and participatory art practices, which underscore the intrinsic connectivity between the artwork, its spatial environment, and the surrounding community.

Nevertheless, several limitations remain evident. While the simplification of the game pieces enhances character legibility, it concurrently diminishes the communication of the game's rules. Furthermore, although the welcoming atmosphere aligns with the school environment, it inadvertently attenuates the strategic tension inherent in the dynamics of attack and siege. Although the typography effectively elucidates the work's

identity, the gameplay mechanics still necessitate supplementary media, such as rule diagrams, quick response (QR) codes, or direct interactive play. Additionally, assertions regarding cultural preservation, pedagogical value, and social impact cannot be substantiated as measurable outcomes without empirical audience observation, spatial user interviews, or longitudinal evaluations.

Documentation of the presentation reveals children engaging with the mural space through observation, discussion, and photography. However, this scenario merely indicates an initial encounter rather than empirical evidence of knowledge acquisition. The demarcation between potential and actual impact serves as a fundamental aspect of methodological reflection within practice-based research. Consequently, while the artwork may be deemed successful in terms of artistic transformation, site specificity, and the provision of communicative tools, its social efficacy necessitates validation through distinct reception studies.

The conceptual novelty of transposing Catur Harimau from a recreational activity into a structural source for public art signifies a paradigm shift in the utilization of traditional games as subjects of artistic creation. Rather than being depicted as static illustrations, the game is interpreted through its internal logic, encompassing the interrelations of quantity, capability, directional movement, spatial dominance, and siege tactics. This methodological approach elevates the traditional game from a superficial visual motif to an artistic cognitive framework that generates the structural integrity of the artwork. Such a transformation aligns with the perspective that traditional games possess inherent potential as sources for contemporary art creation, warranting exploration through a critical re-examination of their underlying systems and mechanics, rather than merely their external forms [19].

Visually, the reconstruction of rudimentary markers, such as stones or small objects, into anthropomorphic characters endowed with specific expressions, gestures, costumes, and personalities constitutes a significant creative advancement. This strategy not only enhances the mural's aesthetic appeal to younger demographics but also demonstrates that the intrinsic identity of the game is not dependent upon the original materiality of the playing pieces. Instead, it relies on the roles and relational dynamics that can be effectively translated into the language of character design. In this context, the application of anthropomorphism functions as a psychological bridge, connecting traditional games with a generation predominantly accustomed to popular visual culture. This approach represents a highly efficacious strategy in the development of character design for educational media rooted in local cultural heritage [20].

The functionality of the mural across four distinct dimensions personal expression, cultural communication, educational utility, and public art indicates that the artwork is engineered to operate in a multidimensional capacity. The explicit articulation of the game's nomenclature and its Minangkabau context substantially reinforces the function of cultural communication. Concurrently, the visual composition provides a conceptual entry point for examining themes of strategy, collaboration, courage, and decision-making, thereby positioning the mural as a robust educational apparatus. Furthermore,

its role as public art, which activates school walls and establishes visual focal points for convergence, corroborates the premise that murals within educational environments can dually serve as aesthetic enhancements and catalysts for social interaction. These findings align with existing literature, which asserts that participatory educational murals are capable of cultivating profound interconnections among the artwork, the spatial environment, and the user community [21].

Nevertheless, the reflectively acknowledged limitations such as the reduction in the number of game pieces, which omits specific rule-based information, and the depiction of a genial atmosphere that diminishes strategic tension illustrate a methodological awareness that all artistic decisions have implications for the integrity of the source narrative. Furthermore, the recognition that claims concerning cultural preservation, education, and social impact cannot be validated as measurable outcomes without audience observation or longitudinal evaluation demonstrates a vital intellectual honesty within practice-based research. Distinguishing between potential and actual impact is a defining characteristic of this research paradigm, effectively separating artistic success from social success. While the former can be evaluated through spatial transformation and site suitability, the latter necessitates independent reception studies [22].

Documentation of the exhibition, which depicts children observing, discussing, and photographing the mural, serves as an indication of preliminary engagement rather than empirical evidence of knowledge acquisition. This scenario corroborates the premise that public art within educational institutions operates as a stimulus to facilitate potential involvement, rather than an instrument with guaranteed, automatic pedagogical effects. Such reflection corresponds with critical perspectives in public art discourse, which argue that the social impact of an artwork must be assessed utilizing empirical methodologies distinct from the creative process, thereby ensuring that assertions of success remain substantiated by available evidence [23].

CONCLUSION

Fundamental Finding : The transformation of the Catur Harimau game into a mural was executed through a comprehensive understanding of the game as a cultural system, rather than merely appropriating the tiger and goat icons. Artistic research yielded foundational elements comprising the arena's structure, differential piece capabilities, movement patterns, siege strategies, the use of simple materials, and the social experience of gameplay. These elements were subsequently selected, interpreted, and reconstructed through character development, a centralized composition, the integration of Minangkabau symbols, and spatial adaptation to the walls of Sekolah Alam Bukittinggi. The resulting artwork, titled Catur Harimau Reborn, measures 10 by 2.5 meters and converges various elements: the game board serves as the narrative epicenter; the tiger represents individual strength; the goat embodies precision and collective strategy; the depiction of children signifies a focus on sustainability; while the rumah gadang, mountains, marawa, and typography function as contextual markers. The utilization of bold contours, contrasting colors, anthropomorphism, and cartoonish forms

engenders a contemporary illustrative language that intersects with Lowbrow Art and Pop Surrealism, while remaining highly communicative and appropriate for an educational environment. The primary finding of this creative endeavor indicates that the actualization of traditional games within mural art necessitates a delicate equilibrium between the recognizability of cultural sources and artistic liberty. **Implication** : The novelty of the work emerges from the transposition of a ludic system into public art, the metamorphosis of rudimentary game pieces into expressive characters, and the facilitation of audience engagement through visual interpretation. **Limitation** : While the mural offers significant potential for cultural communication and education, its empirical impact on the audience's knowledge, attitudes, and the sustainability of actual gameplay practices remains unmeasured. **Future Research** : Future research should aim to examine audience responses, incorporate instructional information on gameplay mechanics, evaluate the durability of the utilized materials, and assess the extent to which the mural can effectively stimulate direct engagement in the traditional game.

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