# A Narrative and Art Style Exploration in Designing Mural: The Chinese Culture of Tanjung Pinang City

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## ABSTRACT

The Riau Archipelago with Tanjung Pinang as capital city has a unique history involves various nations, ethnicities and tribes such as Portuguese, Netherlands, China, India, Malaysia and Singapore. In decades, it shows the influences increased by the Chinese ethnic through social life and culture tradition. As stated by Tan, 1900-ish , Tanjung Pinang in 1906 -1910 was dominated by Chinese ethnic with the largest percentage in Indonesia, with total 58.86%. The arrival of Chinese ethnic in Tanjung Pinang has existed since the 17th century, with the evidence of *Tien Hou Kong Temple (Vihara Bahtrra Sasana)* has built in the Chinatown region at that time. This fact was a starting point for author to observe the Chinese culture of Tanjung Pinang into a narrative as well as the art style that can be applied in Chinatown region with mural. The purpose of this mural is part of tourism development and promotion of Chinatown region (*Kota Lama*) in Tanjung Pinang. The method used is qualitative research mainly in visual observation, interview and literature review. The result found that realism, decorative patterns, expressionism, surrealism, art deco, futurism, and pop art are the most considerable. The narrative itself using narrative painting and narrative illustration based on the history of Chinese ethnic arrival; and its culture that influences the economic such as: foods, beliefs, festival, customs, and language.

*Keywords: art style, mural art design, Chinese culture, Tanjung Pinang*

## 1. INTRODUCTION

Indonesia with a population of more than 260 million people is the 4th largest population in the world, divided into 633 major tribes spread over 17,000 islands. Each sub-tribes have different beliefs and practices even from the same ethnic groups. This diversity has make Indonesia become the tourism destination of foreign country. Hundreds of cultural practices has attract tourists globally to visit and even adopt its tradition. One of the most influencing ethnic in Indonesia is Chinese. The Chinese ethnic who entered to Indonesia most were Hokkien tribe, the Teow Tjiu, Cantonese, Hakka, and Hainan. Each tribe comes from different ancestor but from the same country, namely China. The total number of Chinese ethnic in Indonesia is no more than 5% of population. However, the influence of Chinese culture in Indonesia has play certain role. From its tradition, education, trade, politics to agriculture can be felt through the archipelago. Some evidence is the determination of Chinese New Year as national holiday, revitalizing Chinatown area in several cities in Indonesia, and some Chinese tradition has become sustainable festival in the Wonderful Indonesia Events.

The Riau Archipelago where Tanjung Pinang as the capital city, is located on the mainland of Sumatra, has a strategic location because it is located in middle position between Sumatra and neighbour with Malaysia and Singapore, as one of the main choices for Chinese immigrants at that time. The spreading of Chinese ethnicity in Tanjung Pinang has influenced the local culture itself with events, festivals and celebrations. With the physiographically 70% is the ocean and sea, is also the reason for the drastic economic and tourism development. Most of the festivals and celebrations are being held Chinatown area, in front of the most historical and oldest temple, *Tien Hou Kong Temple.* Even though the temple has a connection with Buddhism, but the tradition not necessarily focus on a particular religion, instead of Chinese ethnic in general. The tourists also come from diverse background of Singaporean, Malaysian, and Mainland. In this research, will mainly discuss the Chinese ethnic in Chinatown area, where all the historical events occur; as the most influencing area of Chinese culture; and it is where the mural will be applied.

The Chinatown region including *Merdeka Street, Teuku Umar Street, Pos Street, Ketapang Street, Gambir Street, Pasar Ikan Street, Mawar Street* and *Bintan Street* are the reflection of history and the past of Chinese cultural social life. The influences remain exists from various Chinese tribes, the only differences is the people. Researcher found many cultural elements from the past that remain preserved and unaffected from the modernization era. The definition of culture according to experts is very diverse, for example from E. B Taylor who is a British anthropologist who defines culture as that complex includes knowledge of

belief, art, morals, law, customs and any other obtained by humans as members of society. The cultural concept comes down to behavior patterns associated with particular groups of peoples that is to "customs" or to a people's "way of life" (Harris, 1968) [1]. The tourism development through culture has play an important role, benefit for the city, the people, and the tourist. Besides the economic factor, also as part of sustainability, preservation, and enhancement of cross cultural understanding. Author using mural art as the form of cultural promotion to help the growth of tourism markets in Chinatown region of Tanjung Pinang. Mural is a wall and ceiling decorations obtained by various techniques, very similar to panel painting and removable canvases, but also governed by considerations arising from the relations between the decorated surface to the overall architecture (Brown & Collins, 1979) [2]. As we can see, today many cities use mural as the role in promoting tourism and revitalizing cultural heritage. In the journal of "Mural Art As A Media On Making *Urban Kampung's* Public Space" (Susanto, Widyarko, & Ilmiani, 2017) using previous research involving participatory approach that can trigger community interaction in space [3]. The process requires involvement of as many people as possible and interpret social situations as well as intervene to make changes with the aim of improvement. By recording all kinds of information in the *Palsigunung Village* (object of research) will make it easier to design the mural based on the collected data.

## 1.1. Related Work

The purpose of this paper is to find the most considerable narrative from the history, foods, beliefs, festival, customs, and language of Chinese ethnicity in Tanjung Pinang; also to identify the art style that most suitable to the narrative. In the end, both purposes will produce mural design that can be applied directly in the Chinatown region as part of tourism promotion. Author divided the process into few sections.

### 1.1.1. Mural Art, Culture, and Tourism Relations

According to the article of "Murals – Powerful Language of Art" (Google Arts & Culturwe, n.d.), murals have a powerful way of communicating and vividly expressing the history, culture, and/or political and social issues of the urban spaces and contexts of which they occupy [4]. Tourism provides funding to preserve and conserve cultural heritage, gives back cultural pride, revitalise customs & traditions as well as opens door for cultural sharing and learning (Smith, 2015) [6]. One of the street mural arts in South East Asia that attract tourist attention is in George Town, Penang – Malaysia. The city is full of artistic mural with the cultural touch. (Liang, 2017) explained from his paper, in order to save the multi-cultural heritage and to boost the tourism potential, both George Town and Melaka officially listing in UNESCO as a cultural World Heritage Site [5]. Few criterions have added into the outstanding

universal values, such as : (1) represent exceptional examples of multi-cultural trading towns in East and Southeast Asia and show different stages of development; (2) as living testimony to the multi-cultural heritage and tradition by expressing through great variety of tangible and intangible form; (3) reflect a mixture of influences which have created own uniqueness through architecture, culture and townscape. Meanwhile, with the "new wave" trend of tourists by more appreciating art and learning local culture, George Town is trying hard to collaborate with traders and artists to turn the city into a more liveable and interesting city. The effort seems succeed, with the application of street arts in 2011 that show Penang culture and people in humor-laced stories and caricatures. The street art communicate the stories of Penang in the past but progress into new ideas and experience.

One of the most popular murals in George Town is a painted pictures of Asian children on the walls, with extra gadgets such as half bicycles and a chair mounted in frond the pictures to create illusive, three dimensional art works in several strategic spot across George Town [5]. This 'Children on a Bicycle' created by a Lithuanian artist, Ernest Zacharevic who was the event organizer of George Town Festival. The mural is now becomes the iconic and cultural landmark of George Town, with enormous tourist have their photograph taken and posted in social media. This masterpiece also expand to other media platforms and souvenirs. Most of the stalls and shops nearby sell the souvenirs printed with 'Children on a Bicycle'.



**Figure 1** 'Children on a Bicycle' mural and souvenir
Source : Author, 2019

From the paper also shown the total international visitors from 2007 – 2014 increase significantly with most tourist from Indonesia, Singapore, and China. The highest percentage found to be Asian was asked about their enthusiasm of taking photo in 'Children on a Bicycle' mural. Most respondents answered 'it represents the culture of Penang'. As summary, the injection of new artistic elements into the interpretation of local culture in public space helps define the city's identity [6]. (Shahzalal, 2016) explained in his paper that most of the common positive impacts of tourism on culture include increasing cross cultural interaction; understanding, maintaining and keeping local culture, arts, crafts and traditions; empowering host communities; and strengthening cultural values [7].

Mural arts, culture, and tourism can have a significant connection to encourage tourists to come and explore the town, as well as opportunities to entertain and educate. Murals are not only seen as cultural products that convey a

message, but also viewed as a context of cultural expression. Now, mural even evolve not only directly as a messenger, but also for commercial purposes (Wicandra, 2006) [10]. For example, cultural and heritage tourism is a tool of economic development that achieves economic growth through attracting visitors from outside a host community, who are motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution (Silberberg, 1995) [8]. As a small town, Tanjung Pinang is an eye witness to a contrast between old and new patterns that have emerged in the ecological and cultural space since centuries ago (Derks & Chou, 1997) [9]. With the historical of Malay-Bugis, Dutch, Portuguese, and Chinese contribution as *gambir* plantation workers, author optimists that it could be a potential cultural promotional tool that could help the development of tourism and economic that achieve people's welfare.

### 1.1.2. Defining the Narrative

An easy way to say that narration is the telling of a story, or the work of a narrator (Cambridge Dictionary). A cross-cultural studies (e.g Chafe 1980; Levi-Strauss 1972) suggest that narrative is a basic and constant form of human expression regardless of ethnic origin, primary language, and enculturation (Hazel, 2007) [11]. A narrative can be translated into tangible form, such as visual/image/picture. The term of visual narrative has known in arts and design industry, mostly used for filming, animation, comic, movie, painting, book, etc. In this studies, author use an article written by (Pimenta & Poovaiah, 2010) as an guideline. In that article also defines a visual narrative as a visual that essentially and explicitly narrates a story [12].

Visual narrative is synonymous with visual stories, narrative images, picture stories, narrative pictures [12] with the characteristic features:

1. The presence of a story is the most essential feature and could belong to any genre: fiction, mythology, fairy tale, folklore, fables, religious stories, etc.
2. The visual is constructed within the idea of communicating a story and convey to the audience through visual description of an event.
3. There is a presence of character in the story who performs an action.
4. Mimics the real or imagined world but is different from the viewer's world. The character has its own time deixis and spatial dimensions.
5. Could be expressed on any medium.

The concepts and narratives that have been compiled in this series of research are in the form of verbal and abstract ideas that will be visualized in the next stage. The narration that has been formulated is related to the unique history of Chinese ethnicity in Tanjung Pinang that aims to develop the Chinatown region's atmosphere about history and culture. During the process, author divided into 3 (three) of teamwork:

- **Group 01**: The history
- **Group 02**: The history and culture
- **Group 03**: The culture

To defining the narrative into visual/image/picture, author find more specific references and grouping bases on art style used. In general, the visual has to be relatively easy to recognize in representing each object that are real and natural in the context of Tanjung Pinang Chinese culture.

### 1.1.2.1. Narrative Painting.

A painting that tells a story. It could be a story made up of various scenes all contained within one painting (Brown J. , 2019) [13]. It also often depicts images from religion, mythology, history, literature, or everyday life (Przybylek) [14].

### 1.1.2.2. Narrative Illustration.

Narrative Illustration is based on a story, and use visual clues to tell that story. The narrative is usually represented with characters or some sort of action within the artwork (Burns, 2019) [15].

### 1.1.3. Defining Art Styles

The art movement evolved by following the culture of the people that represented through a work of art. From the boom source of (Sosrojudho, 2010) [16] and (Arnason, 1986) [17], author concludes some of the art movement definition used in this study:

1. **Realism**

   The rise of realism meaning the rise of photography, where in 1839 with the discovery of new technology by solving the problem of flat images, replaced by three dimensions. It is a challenge for painters to take human poses and gestures that must match the details like photography. However it makes the painters to be more imaginative and conceptual in conveying their art to the real perception. It can be said that realism is to depict accurate and detailed nature, usually from contemporary life.

   

   **Figure 2** 'Luncheon on the Grass' 1863 by Edward Manet
   Source : https://www.timetoast.com/timelines/history-of-modern-art

2. **Decorative patterns**

The decorative patterns include arts and craft movement (1888 – 1910) and art nouveau (1890 – 1910) that share similarities. Most of the decorative patterns are inspired by nature which has the value of simplicity, purpose, and beauty. The synthesis of colours and shapes that are visualized into abstract images of plant has a look like a symbol. The ornamental characteristics are found in wavy asymmetrical lines, which often take the form of flower stalks and buds, insect wings and other natural object that winding, elegant and graceful or depicted as strong as a whip.



**Figure 3** 'Strawberry Thief' 1883 by William Morris
Source: https://mymodernmet.com/arts-and-crafts-movement-william-morris/

3. **Expressionism**

Spontaneously expressing feelings, thoughts, social or religious understanding of an artist is the main thing shown in expressionism work. The expressionism movement began in the late 19th century and ended in 1933. Expressionism artists tended to encourage distortion of form through the application of lively, loud, and dynamic elements. The style of this art movement is usually exaggerated, fantasy and has a strong colour to convey the variety of feelings.
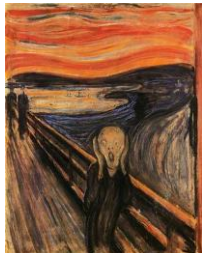


**Figure 4** 'The Scream' 1893 by Edvard Munch
Source :
https://www.theartstory.org/movement/expressionism/

4. **Surrealism**

This movement emphasizes the expression of pure thoughts, involves the psyche and the human subconscious. The source of inspiration for surrealism came from the psychologist Sigmund Freud. Surrealists seek to express the subconscious as the meaning of unlock the power of personal imagination. This style began in 1924 – 1966, and is considered as one of the most influencing art movements during that era.



**Figure 5** 'The Persistence of Memory' 1931 by Salvador Dali
Source: https://www.artsy.net/article/artsy-editorial-what-is-surrealism

5. **Art Deco**

Art Deco started at 1900 until 1945 and is seen not as an art movement, but as a design style. The form looks symmetrical, geometric, sleek, simple and pleasing to the eye. Art Deco is a modern art style that seeks to incorporate functional objects with an artistic touch. Art Deco visual language is heroic which is used commercially in delivering message material. This style tends to have a pure stylistic in visual, without any ideology.



**Figure 6** 'Young Lady with Gloves & Young Lady with Dove' 1930 by Tamara de Lempicka
Source: https://www.widewalls.ch/art-deco-artists/

6. **Futurism**

Starting from 1909 to 1944, futurism is an art style that supports the development of typography as an element of design expression [16]. The style focuses primarily on movement depiction or dynamism in expressing speed and movement, including the repetition and using line as reinforcement.



**Figure 7** 'The Words of Freedom' 1919 by Filippo Marinetti
Source: www.google.com

7. **Pop Art**

Pop Art or popular culture by linking entertainment and commercial from everyday life. This style started in the early 1950s until the late of 1970s, has become one of the most well-known art styles because it seeks to elevate popular culture to the new level of fine art. The famous artist at that time was Andy Warhol. The goal from this movement is to remove the gap between 'high' and 'low' cultures. This style of art can include variety of attitudes and postures, without emotion used.



**Figure 8** 'Detail of Marilyn Diptych' 1962 by Andy Warhol
Source: www.google.com

## 1.2. Our Contribution

The objectives to achieved by author are : (1) the identification of the narrative and art style into the visual form that most reflect the Chinese ethnic culture; (2) produce mural arts that can be applied directly as part of the promotion of Tanjung Pinang's Chinatown region. During this research also establish of good teamwork between authors and students as illustrator. The students show empathy and able to apply their knowledge and skill for the community. This study also seen as teaching material in visual communication design program study.

The target audience chosen is the most tourist who as potential market visiting Tanjung Pinang, which is Singapore, Malaysia, and China tourists. From the George Town's mural as example, author able to recognize the ground rule in identify and design the visual. The output of mural application will be the education, cultural preservation and promotional tools for Tanjung Pinang city.

## 1.3. Paper Structure

This paper categorized into few sections of discussion. The introduction aim for the reason this research conducted with theories applied and its objectives. The related work is the state of art from previous study which have been selected by author. In this section, not only focus on mural, art, and tourism relations, but also the reason in choosing the narrative for visualization as well as the most suitable art style for its target audience. The last section is to find the correlation of visual narration and art style that has been design into the mural, as well as new findings during the research.

## 2. BACKGROUND

## 2.1. Narrative for Mural

Author made some development and combining each art style, as far as can be understood by target. This decision was taken in consideration of mural design, apart from being communicative, also need to be appear unique that has its own characteristic. Through narrative painting and narrative illustration, author gather the history and culture of Chinese ethnicity into 8 (eight) main story for the visual development, namely:

**Story 01**: In 1412, a China fleet under Admiral Zheng He anchored on Bintan Island. The largest island in the Riau Archipelago, stretches from Malacca to South China Sea, where at that time became the target of European, Portuguese, British, and Dutch from the hands of the Malay Kingdom. This town were built as a base for supporting military defence by the Portuguese. The Chinese who entered Tanjung Pinang began to build Chinatown. The average of Chinese tribes who went to Tanjung Pinang city has similarity with other cities, such as Hokkien and Teow Tjiu tribes, then followed by the Hakka, Cantonese and Hainan tribes. From the map shown, it might make sense, because the immigrants mostly came from the provinces of Guangdong, Hainan, and Fujian which located close to the South China Sea.

**Story 02**: The origin of the name Tanjung Pinang is very diverse and unique. Some say that the name of Tanjung Pinang is found in the Tuhfat An Nafis manuscript and the Bugis Malay Genealogy. "*Tanjung*" means cape and "*Pinang*" means betel nut. From a folklore story, the betel nut tree deliberately planted on the edge of the peninsula by a parent as a marker to make it easier for their son who try to return to home. Likewise for Chinese ethnic, there are several versions, some say it comes from the name of "*Ai Nang*" which mean "come here". Meanwhile, by Chinese fisherman, the town is called "*Pi Pei Nang*". Until now, the Chinese ethnic refer Tanjung Pinang as "*Liao Lai*", where the word "*Liao*" is taken from the name of Riau and "*Lai*" means "inside or come here" according to the most used dialect in Tanjung Pinang, the Teow Tjiu dialect.

**Story 03**: Tanjung Pinang port, formerly known as the Tanjung Pinang *boom*, was built by the Dutch in 1786. The main port of Tanjung Pinang is to collect taxes. The shape of the pier is a long bridge, with the left side is Penyengat Island, govern by Malay Kingdom and on the right side is Senggarang Village, the village most inhabited by Teow Tjiu tribe. In the 1800s, Tanjung Pinang was only inhabited by Chinese ethnic who worked as traders and lived around the port, where the Chinatown region build. In the 1970s, Tanjung Pinang port became the transit port for cargo from the capital that provide opportunity for Chinese ethnic traders to develop their business. Around 1990s, the port has become a domestic and international harbour for Singapore and Malaysia, the Sri Bintan Pura Harbour.

**Story 04**: Before the Chinese ethnic took over the economy industry of Tanjung Pinang, they only work as *gambier* laborers. In order to improve the economic welfare, the Sultanate government expand *gambier* plant garden near the Senggarang Village and given Chinese ethnicity the authority to fully managed and controlled the plantation. Gambier normally is for medicine, but also as a raw material of colour pigment for textiles and batik. The word "*gambir*" now has influenced several street name in Chinatown of Tanjung Pinang city.

**Story 05**: When the dawn come, most of the Chinese ethnic who work in the food sector have prepared their carts earlier to sell their home cook products. With the carts, they will walk around the Chinatown region for selling and sometimes will stay in a certain spot expecting customers to return and buy.

**Story 06**: Early in the morning, the Chinatown looks like a food event, where various foods from Chinese tribes display in every corner of the street. Most of these seller are the second or third generation of food sellers from their ancestors. From pastries, desserts, drinks, to heavy meal such as *karipeng* (curry rice); *ta mie* (red sauce noodle); *lo mie* (mucus noodle); *sate mie* (peanut sauce noodle), and some Malay foods are also could find in this region.

**Story 07**: In 1808, the trading sector of Tanjung Pinang was dominated by Chinese ethnic. It is very common that the shop owner in Tanjung Pinang will use to same language and culture to build kinship ties with the Chinese merchant in Singapore and this has been an advantage. In addition, during that time Singapore as one of the world's trade center country and Tanjung Pinang was a duty-free city. The cargo ships will docked at Tanjung Pinang port and rickshaws began to approach the pier to get ready to carry the goods ordered by their superior, mostly are Chinese merchants. The rickshaws carrying the goods and distribute to shops in Chinatown. Until now, we can still see this atmosphere, where also gives a meaning to the growth of economy in Tanjung Pinang.

**Story 08**: Each cities in Indonesia has their own way to celebrate the Chinese Lunar New Year. Meantime, in Tanjung Pinang, this event held one month before the Lunar Night with night market in the Chinatown area. The products are vary such as New Year's cookies, oranges, lantern decoration, clothes, and foods. This event were not only attended by Chinese ethnic, but local residents also came to sell and visit the night market. When comes to Lunar New Year Night, the night market switch to arts perform, singing, and lion dance. It can say that Lunar New Year in Tanjung Pinang is one of the longest and biggest events in the town and has massive impact of economy and social life.

## 2.2. Art Style for Mural

The result of the identification and as part of the mural design process has been done by arranged into group based on the similarity of the visual style that appears. This grouping way has discussed on 'defining the narrative' section. With grouping, it is easier for author and designer to decide the visual used for each wall sequentially, in hoping reaching the impression of unity and harmony.

**Group 01: The history**
The history of Chinese ethnic arrival and their contribution as *gambier* labourer discussed in story 01, story 02, story 03, and story 04. In these groups, visualize the narratives that contained in some of the early arrival of Chinese ethnic to Riau Archipelago. They came in ships and docked at the pier. The arrival is narrated by describing several ethnic figures who can be identified through their physical appearance and clothes. *Gambier* leaves also used as a symbol of the first job they took as *gambier* labourer. The betel nut tree shows in the picture is the meaning for Tanjung Pinang city name.



**Figure 9** Mural design for story 01, 02, 03, 04
Source: Author, 2020

Some characteristics and similarities show in the first group through these images. Although the objects displayed are different, but the proportions and anatomy of the shape resemble the originality, in this case the art style of the form is generally made with a realistic approach. However, if we observed more detail, it seen that there is an influence of Japanese comic style elements on the face of each figures. The realism style that appears in this shape is combining with thin black outlines for most of the objects. If we look in a distance, this line appear darker than the colour of each object. The use of thin, neat lines, often found in comic illustration, also in the adaptation of the art nouveau style.

In terms of colouring, these designs use realistic colour in the sense of representing the original object. Although in terms of detail and lighting are relatively more simplified. Using the think light as well as dark gradation give a flat impression for the outlook. The consideration took so that the mural does not heavy to look at and bring complicated and crowded atmosphere of the narrow alley in the image. Besides realism style, in composition also show decorative patterns, especially on plant images, also some surrealism touch on the look of ships and human figures. The surrealism style also found in the clouds, ships, and human figures that apart from basic perspective. The illusion of far and near objects are being more free to look at. In summary, the group 01 has adopt realism, surrealism, and decorative patterns, and combined with several objects into one mural design.

**Group 02: The history and culture**
The story 05, story 07, and story 08 discuss the history and cultural influences in Tanjung Pinang social life in general. Such as the hardworking food seller, the Chinese merchant influence the economy, and Lunar New Year customs that held every year in Chinatown. The second group are mural designs that inspired by art deco, futurism, and pop art.



**Figure 10** Mural design for story 05
Source: Author, 2020

One of the examples above where a cart vendor travelling around selling this food. Meanwhile, on the right, there is a woman appears from the corner of her house's door. That woman visual is a respond to the condition of the wall that already exist. The swaying and spilling of food is made to attract the attention that provoke an emotional response. It terms of visual, it still quite clear that every object and figure are easily recognizable, although in this case there has been a deliberate change in shape. The changes of shape or distortion are part of image styling, aims to make image more expressive. The colour and rectangular geometric form arranged are inspired by the art style of art deco.



**Figure 11** Mural design for story 07
Source: Author, 2020

In this mural design, the narrative explains about someone who is pedalling a rickshaw to carry goods. The adaptation of futurism style gives the impression of moving on the rickshaw and the pedals. The object and figure are made in more detail as the reason for visitor to have visible image and clear message. The image also respond to the part of the exist wall, features a person climbing the stair for storage. The rickshaw seen as an icon of trading at that time. Meanwhile, the goods as the index of economic development in trading sector. The adaptation of the futurism style is widely used and shows object as communicative icons and indexes.



**Figure 12** 'Cyclist' 1913 by Natalia Gonchavora
Source:
https://www.theguardian.com/artanddesign/2019/jun/09/natalia-goncharova-lee-krasner-living-colour-review

As an example, from previous work by Natalia Goncharova where the figures appearing can be easily recognized, both in terms of anatomical proportions and gestures. Using icons and indexes such as bicycle as an interpretation.

Pierce generate an interpretant which a sign might come to signify its object, in three possible ways (Peirce, 1935a) [18]:

1. A sign may be understood as signifying in virtue of similarities or shared qualities between it and its object "***I call a sign which stands for something merely because it resembles it an icon***".
2. A sign might be understood as signifying is in virtue of some physical or causal connection between it and its object "***Index as a sign which refers to the object that***

*it denotes by virtue of being really effected by that object*".

3. A sign might be an understood as signifying is in virtue of some convention or law that connects it to its object "*Symbol is as a sign which refers to the object that it denoted by virtue of a lar, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to its object*".

The signs that displayed also as part of forming the narrative and message to be seen and interpreted. The usage of these signs is designed not only to look more attractive, but more communicative to the target.



**Figure 13** Mural design for story 08
Source: Author, 2020

The narrative on story 08 is the atmosphere of Lunar New Year celebrations and as the sign of its celebration, including lanterns from various shapes are an index of Chinese culture. The style of this design looks more distorted, but the characteristic, the anatomy and expression of Chinese ethnic still recognizable. The simplification of shape, especially in face anatomy, approach to Pop Art style that popular these days. The image style resembles the stickers and comics that are trending on social media. Even with the element of popular art, it does not make the design contradict the mural location's atmosphere. The designer selected carefully the colours that harmonize with the surrounding and look more realistic. With the heavy geometric and triangular shape combined in the lanterns; and vibrant colour, show the characteristic of art deco and pop art style.

**Group 03: The culture**
The last group is focus on food culture, where in this era food tourism is the most trend has been discuss recently and it has impressive impact on tourism and economy. The last group using expressionism and surrealism as form of visual communication. In choosing the surrealism characteristic, only deformation of form and composition was adapted. The subconscious and dream-like symbolic images were not into consideration because does not convey the message of its narrative.



**Figure 14** Mural design for story 06
Source: Author, 2020

The appearance of this object in the overall composition looks bolder and expressive by filling whole wall area. The elements of expressionism shows in the picture of noodles and the gravy that pouring out of the bowl. The shape and composition resemble a free and bold splash of paint. In addition, this image plays a dimension far close to a dramatic scene of surrealism. By emphasizing the colour that using contrast lighting is to maximize the impression of volume and depth.

## 3. CONCLUSION

The concept and narrative that have been compiled in the design process are in the form of verbal and abstract ideas that will be visualized in the next stage. This including the collecting data and visual references in the form of photos or other pictures related to the history of Chinese ethnicity in Tanjung Pinang Chinatown. During this process, the author consider :

1. Visual can be display in index, icon or symbol clearly.
2. The art style need to be attractive while still in accordance with the content of the narrative and the exist wall atmosphere.
3. The visual has to be unique and has its own characteristic to the target audience and in this case it is attempted to become an interactive photo spot for tourist.
4. There is a unity between each art style movement that created on the walls with harmonious.

Mural can be one of the outputs that expand a city branding. Through mural, the atmosphere is improve and become tourist attraction, as well as an education in history, social, and culture context. In designing the visual narrative, literature research and interview with related parties are needed. After analyzing the art style movement, the general mural can be made with more suitable and applicable style that is likely easy to recognized by the target audience. The development of other art styles also needed in this work, to become a unique characteristic. Author also found that the art style movement can cover the lack of some detailed references to object that are difficult to obtain.

The applied works using art style movement can be flexible, because even with one style, there seems to have different elements that not tied up into one particular art style. The suggestion from author is this mural design need to be supported by the local government and people to improve the image and city branding, also could impact on the tourism and economy that boost community's welfare.

## ACKNOWLEDGMENT

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