

TRANSLATING THE NARRATIVE OF TOLERANCE IN DESIGNING A MUSEUM ENVIRONMENT

Anggelia Yaufik
Adriyan Kusuma*

Department of Architecture
Universitas Pradita
Indonesia

Published: 2024-10-31
Submitted: 2024-07-21
Accepted: 2024-10-18

ARSNET, 2024, Vol. 4, No. 2, 160-175
DOI: [10.7454/arsnet/v4i2.110](https://doi.org/10.7454/arsnet/v4i2.110)
ISSN 2777-0710 (online)
ISSN 2777-0702 (print)

Abstract

The study explores the design of a museum environment based on the narrative of 'tolerance.' Museums deliver in-depth and interactive messages through creating spatial experiences that provides information and engages visitor's emotions. This academic design study utilises the narrative architecture approach to compose and create holistic spatial flow that guide visitors through various sensory experiences. The design of the museum environment consists of five core spaces with different flows of sensorial narrative related to the experience of tolerance, named *Susila*, *Sahayanda*, *Sabah*, *Sadrah*, and *Segianya*. The sequence between spaces allows for a coherent and progressive narrative of tolerance, enabling visitors to feel a deep involvement from one space to another. Sensorially, manipulation and organisation of spatial scales bring different experiences of light, texture, sound, and visuals to create a comprehensive and memorable experience. The application of narrative architecture allows the museum environment to evolve, not only as a place to exhibit artefacts but also as a dynamic educational platform. It provides important information about the history of tolerance-related events and reflectively enriches how the visitors experience the space. Connections between the conveyed narrative of tolerance and the space create a vibrant experience of the overall museum environment.

Keywords: tolerance, narrative architecture, museum environment, spatial experience

Correspondence Address: Adriyan Kusuma, Department of Architecture, Faculty of Science and Technology, Universitas Pradita, Scientia Business Park Tower I, Jl. Boulevard Gading Serpong, South Tangerang, Indonesia. Email: adriyan.kusuma@pradita.ac.id

Introduction

This academic study explores the design process of a museum environment, utilising narrative of tolerance to build the experience of spaces within the museum. The idea of tolerance focuses on the need to respect and accept differences of opinion, views, beliefs, habits, and behaviours that differ from one's own (Verkuyten & Killen, 2021). Respect in the social, cultural, and religious context means rejecting all forms of discrimination against different groups in society. In Indonesia, with its diversity of ethnicities, religions, languages, cultures, and customs, such differences present naturally as part of daily life, which can become a strength but can also lead to conflicts. The situation will get complicated when differences are forced into uniformity (Suryatni & Widana, 2023). Differences can be harnessed as good potential if they are well-understood and managed positively to enrich the meaning of life (Naim, 2013). Although seemingly simple, tolerance is essential for maintaining the nation's integrity and creating social harmony. Without tolerance, potential conflicts that may harm unity can quickly arise and cause disharmony (Ifejioku, 2019).

The relevance of museum as tolerance education platform in Indonesia

It can be argued that to maintain and increase tolerance, there needs to be a medium that encourages dialogue, understanding, and awareness of the importance of tolerance itself. The establishment of a museum environment can be an effective medium for tolerance education due to its potential information through various media in a more interactive, in-depth, and memorable way. The organisation of artefacts, photographs, videos, and art installations allow visitors to potentially engage emotionally and intellectually with the topic of tolerance.

Museums have great potential as informal learning environments that can shape visitors' understanding and attitudes towards social issues (Falk, 2013). Flexibility in the presentation of materials and the encouragement of visitors to explore independently become important to build reflective learning about tolerance. The topic of tolerance can be conveyed in various in-depth and engaging media through the museum galleries and the wider environment.

From Sabang to Merauke, from the past to the present, Indonesia has not been spared from numerous social conflicts that are often triggered by a lack of tolerance. There are still many intolerant acts occurring in real life, such as degrading religious minorities in the neighbourhood, insulting other cultures, and various other uncommendable behaviours that influence the presence or absence of its related architecture. An example is the rejection of a church establishment in Cilegon City, with no houses of worship found other than mosques and *musholla* in the area (Saputra et al., 2023). Such a discriminatory act was triggered by the *Geger Cilegon* [Cilegon uproar] incident in 1888, which included public unrest and victims due to the

existence of Dutch colonial policies that prohibited *adzan* [the call to prayer].

Rejection of the church establishment was manifested legally with the agreement between *ulama* [religious scholars] in Cilegon and the Krakatau Steel factory in 1974. This legal agreement included a clause stipulating that there should be no place of worship other than for Muslims in Cilegon (Saputra et al., 2023). This intolerance event demonstrated how education about tolerance is needed to reduce the occurrence of intolerance in Indonesia (Latifah et al., 2022).

Tolerance is an important indicator of quality of life in cities. A study by Setara Institute shows an assessment of the national Tolerant City Index (IKT), with a score of 1 as the worst situation and 7 as the best situation (Madrim, 2023; Yosari et al., 2024). Figure 1 indicates that there is a slight decrease from the value of 5.24 achieved in 2021 to an average of 5.03 in 2022, indicating that people still have diverse views on tolerance issues, so these differences of opinion can hinder the achievement of a more equitable increase in tolerance across various cities.

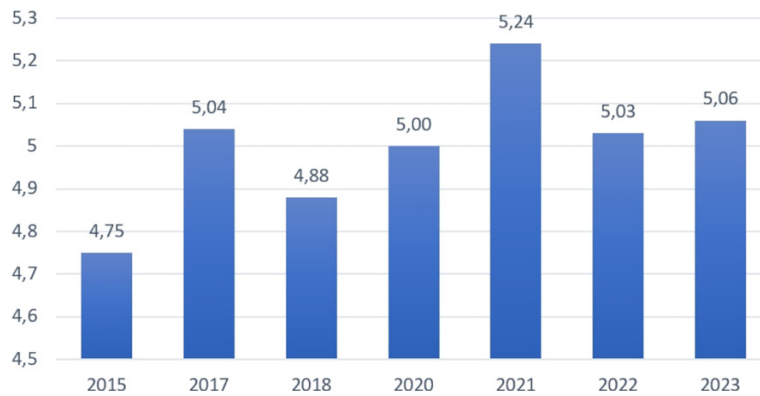


Figure 1. National score of Indonesian Tolerant City Index (IKT) (Image adapted from Yosarie et al., 2024)

This assessment of the IKT demonstrates how education plays a crucial role in emphasising Indonesia as a vast and diverse multicultural country with differences that cannot be uniformed. It needs to be emphasised that we are a big nation that must maintain integrity and unity (Latifah et al., 2022). This awareness is an essential foundation for building an attitude of tolerance. Conflicts arising from intolerance towards ethnic, racial, and inter-group differences (SARA) are indeed complex and challenging to resolve, but with such an attitude, it is not impossible to overcome.

Utilisation of the narrative architecture approach becomes necessary to create a museum that provides experiences and impressions that lead visitors to feel, experience, and become more aware of the importance of tolerance. Narrative architecture is an effective approach in communicating social values, including tolerance, in an engaging and easy-to-understand way (Franck & Stevens, 2006). The narrative architecture approach may enable an unforgettable experience for visitors by utilising architectural elements and building design that stimulate the human senses and perceptions. The museum environment exists not just as a collection of exhibition

spaces but creates an emotional and intellectual journey that takes visitors through historical events and personal stories that reinforce the message of tolerance. The following section discusses further about the theoretical understanding of narrative as a design approach in architecture.

Narrative as the basis of museum environment design

Narrative architecture tells stories through design, either by reliving the stories of the past or designing the future through narrative and scenarios (Sutanto & Mintorogo, 2019). Nigel Coates (2019) argued that narrative architecture stimulates awareness of living in the moment, coalescing experience, place and purpose in a playful, pragmatic, and multilayered way.

Narrative architecture can be understood through different types of narratives that provide a different approach to enriching the human experience of space. The first type, binary narratives, involves elements of surprise and allows visitors to interpret buildings in varied ways, while secondly, sequential narrative, conversely, refers to the organised and progressive organisation of spaces, creating an orderly and connected experience for visitors (Coates, 2012). The next type, biotopic narratives, focuses on the relationship between buildings and the context of their environment, creating a combination of different roles, stories, and processes running simultaneously (Coates, 2012). Different forms and objectives of narratives provide a framework for architects to create spaces that are functional and profound in experience, allowing for rich interactions between humans and the built environment.

Human interaction with space can be built through creating a narrative of spatial and sensorial experiences in space. Pallasmaa (2012a) emphasised that spatial experience and human senses such as sight, hearing, smell, taste, touch, balance, and a sense of movement are integral to architectural design and can improve visitor engagement and memory. Holl et al. (1994) mentioned that in every touching experience of architecture, multiple human senses are involved, interact and affect each other to measure the qualities of space, matter, and scale with eye, ear, nose, skin, tongue, skeleton, and muscle.

The utilisation of senses as the basis of design can be seen in the arrangement of light openings in the Kiasma Museum by Steven Holl (2020). Such arrangements create dynamic spatial experiences and alter the visitor's perception of the room with the connection between interior and exterior spaces. He also designed dramatic transition moments with curved circulation paths that ascend simultaneously, changing the visitor's visual and spatial perception (Holl, 2000). Similarly, in his Kimbell Art Museum design, Louis Kahn uses natural lighting that enters through specific roof openings, creating a warm atmosphere that subtly and memorably highlights the artwork (Wiseman, 2020).

Psarra (2009) also mentioned that architecture must be designed with the flow of movement in mind and how visitors interact with the space, both physically and emotionally. Integrating the senses in the experience of scale and flow of

space enables deep interactions so that visitors can remember their experiences more strongly and understand the message conveyed in a more emotional and personal way (Holl et al., 1994; Pallasmaa, 2012a; Pallasmaa, 2012b).

The diverse scale of space and the correct sequence can build expectations and provide surprises so that the story told through architecture becomes richer and can provide diverse interpretations. Manipulation of spatial scales and spatial sequences is essential to the overall design and facilitates communication and interaction (Austin, 2020; Hanks, 2015). Manipulation of scale can be seen in the very high void space in the Jewish Museum, which provides a spatial experience that calls for reflection and silence, expressing a sense of loss and collective memory of Jewish people. In addition, in the study of the Novium Museum design, Hank (2015) showed how differences in scales and materiality within the museum's spatial sequences can be used to create meaningful experiences of the history of the city of Chichester. The combination of different spatial scales builds a more dynamic narrative and allows visitors to experience changes in emotions and perceptions as they move through the space. Narrative architecture considers how the space can interact with visitors and create an immersive experience (Austin, 2020).

Designing the Museum of Tolerance using narrative approach

The design of the Museum of Tolerance aims to convey the narrative of tolerance by presenting interactive multisensory activities and stimuli such as texture, colour, sound, smell, and visuals that can interact directly with visitors. Such interactions become necessary to transform the museum experience into a more dynamic and meaningful one, allowing visitors to actively interact with the museum's themes and content. The design proposal is part of an academic study, starting through the development of core narrative spaces of the museum and its multisensory experience. The study followed by further discussion on the arrangement of these spaces as an integrated museum environment on site.

Museum of Tolerance core narrative spaces

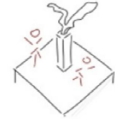
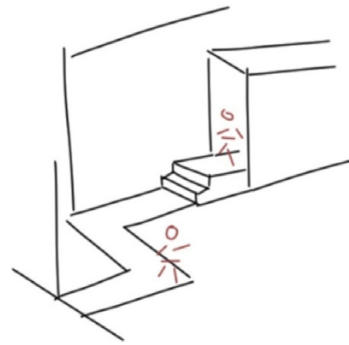
The concept of narrative flow in the Museum of Tolerance's design follows the sequential framework of the narrative, consisting of five different core narrative spaces named *Susila*, *Sahayanda*, *Sabah*, *Sadrah*, and *Segianya*. Each of the five narrative spaces is designed to stimulate the senses differently (Figure 2). The stimulation of senses in each core narrative space allows for a coherent and progressive narrative, enabling visitors to feel a deep involvement from one space to another. Each flowing space creates a unique sensory experience and helps convey the museum's message of tolerance.

Susila, *Sahayanda*, *Sabah*, *Sadrah*, and *Segianya* aim to educate about the values of tolerance, intercultural dialogue, peace, and respect for diversity. They form the basis for exploring not only these spaces but also how they are organised

and supported in the entire architectural design and layout. The study discussed the circulation flow of each of these spaces, the sensorial quality within the space and the integration of interactive elements such as digital media, audio stories, and deep visualisations to bring narratives about tolerance to life. Visitors are expected to actively participate in the learning and understanding process provided.

NARRATIVE FLOW

the flow of the rooms is sequential and organised to maximise the experience and deepen the impression



VISION

using good materials and elements helps enhance the visual experience



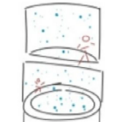
TOUCH

textured surfaces offer tactility to deepen impressions and interactions



SOUND

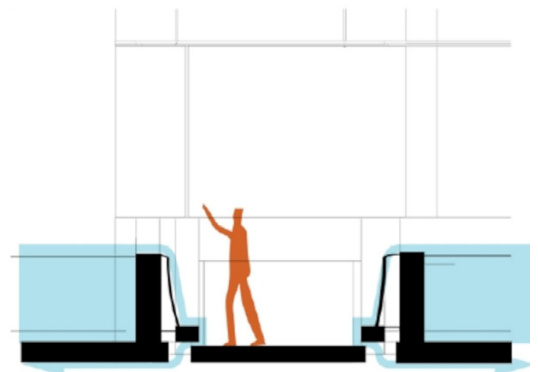
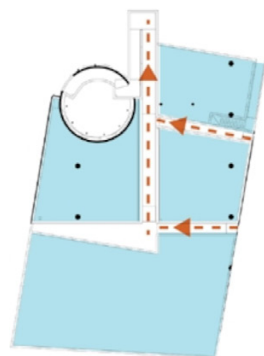
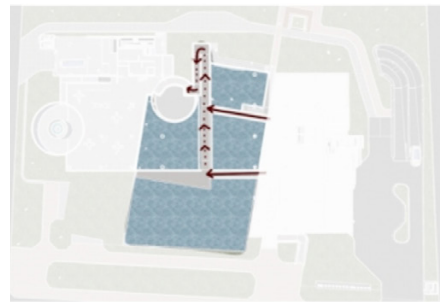
elements such as water and attractive speakers will provide sound impressions to maximise the experience



SMELL

materials, textures and rooms that provide natural effects that cause or create certain smells

Figure 2. Designing narrative space flow of the Museum of Tolerance (Image by authors)



The *Susila* area is the starting point of the narrative flow of tolerance and aims to produce a reflective experience about the need for good moral behaviour. This space uses water as the material to convey the experience of being reflective. It is designed as an open water space that invites visitors to interact directly with the water element, providing a calm and reflective sensory experience.

Figure 3. The plan and illustration of the *Susila* space (Image by authors)

Figure 3 shows the flow of visitor circulation through water-filled spaces, where the scale and position of the visitor are dynamically changed through their interaction with the space. Visitors are invited to walk over the path surrounded by water, where water exists on a rather big scale with a dominating proportion. However, the visitors are invited to play with the water and its flow at some point, creating an immersive reflective experience of tolerance as part of society's good behaviour.

The following core space is *Sahayanda* space, which is designed to address the vertical relationship between humans and God that becomes an important basis of conveying tolerance in Indonesia. The space is designed as an upward-rising, tube-shaped design, providing a powerful visual and sensory experience with the help of natural lighting and the dew effect that emerges from the hidden steam generator. As this space is an 'in-between space' between one narrative to another, visitors will pass through this space twice throughout the building. Immediately after *Susila*, visitors will navigate *Sayahanda* by moving between a floating, narrow, curved passage at the lower part of the tube. The visitor will again cross this place after visiting *Segiyana*, moving through the upper bridge path, as illustrated in Figure 4.

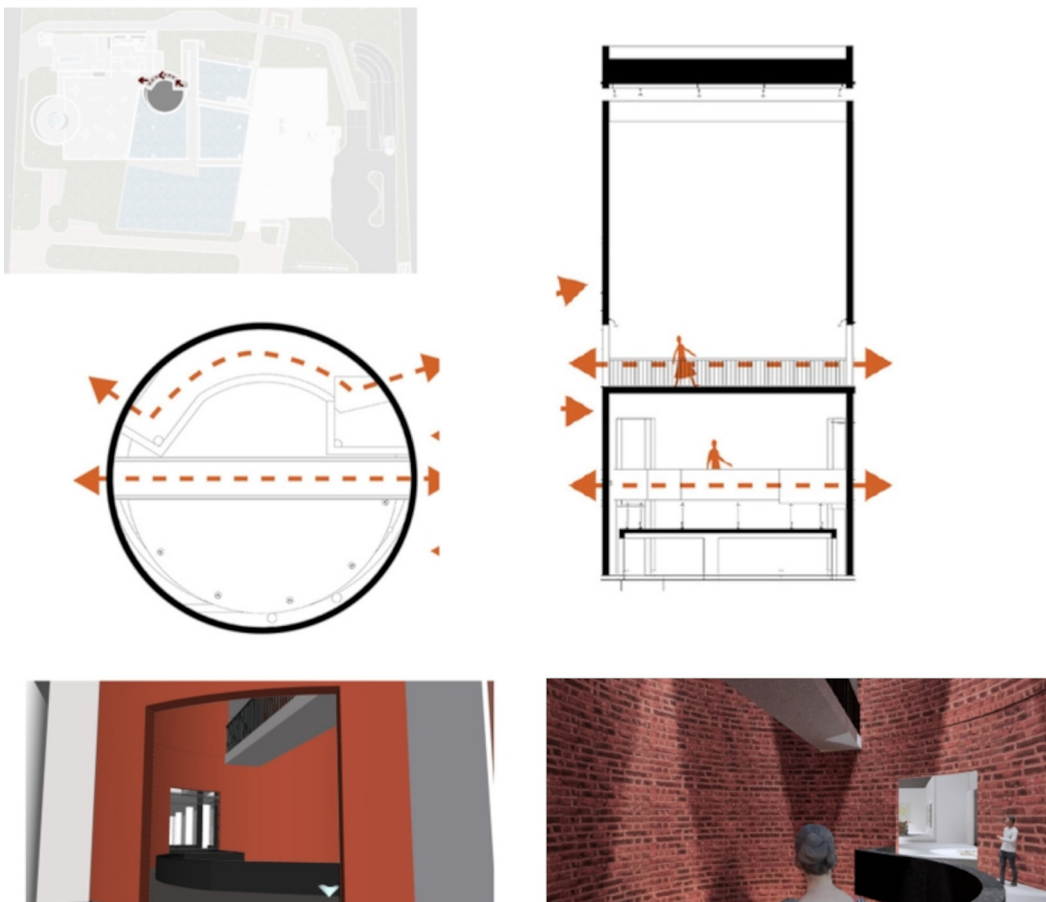
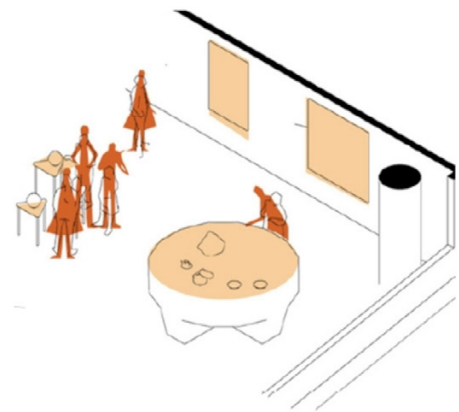
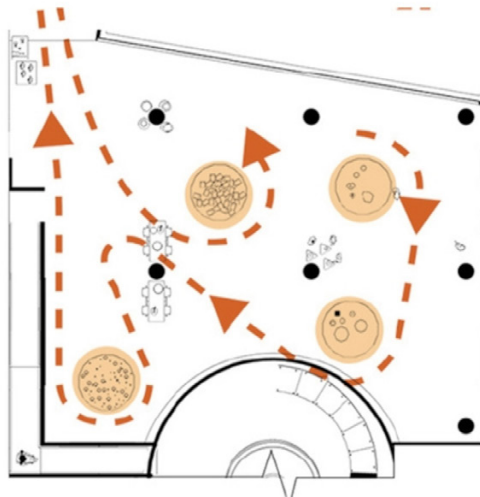
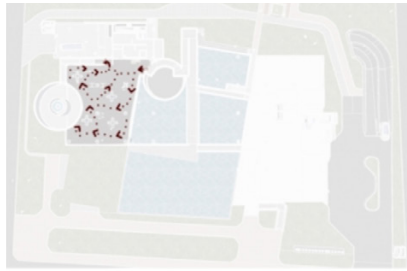


Figure 4. Visualisation of Sayahanda's space with circulation plans and section (Image by authors)

This design is intended to evoke a sense of cramped and narrow space, reflecting the tension and difficulties experienced by victims of intolerance. The curved path is attached to the

curving tube wall, equipped with a glass barrier for security. The curved path floats above the ground floor, providing the sensation of moving above the height in a mysterious and confined environment. Visitors will feel strong sensory effects from the artificial dew, natural light, and the rough texture of the brick walls. This environment shows how the four senses of smell, sight, touch, and hearing create a well-rounded and emotional experience. The section illustrates the scale of the space, depicting a small human figure inside the tall tube space, as well as the natural lighting that enters from above. *Sahayanda* offers an intense sensory experience, depicting the spiritual journey and difficulties endured by victims of intolerance.



After passing through *Sahayanda*, visitors will arrive at the *Sabah* space, an exhibition area showcasing artefacts and artworks depicting intolerance's history (Figure 5). The open-plan design of *Sabah* allows the visitors to explore freely. Visitors can move flexibly, with no particular direction, creating a more dynamic and personalised experience. Large glass openings maximise natural light, illuminating the exhibitions and creating poetic reflections of the water from the *Susila* area below. The use of exhibition materials and elements stimulates the senses of sight, hearing, and touch. Visitors can see the various artworks and artefacts on display, hear explanatory audio from loudspeakers at several points, and touch the exhibition elements designed for hands-on interaction.

Visitors will then be invited to experience the *Sadrah* space, which takes visitors on a more intense experience through dark passages and conical tubes inspired by the dark tragedy

Figure 5. Sabah space and its circulation plan (Image by authors)

of intolerance, such as the Holocaust. The space is designed to create a gripping atmosphere with the help of dramatic audio and natural lighting focused on a single point amidst the darkness, depicting the suffering of victims of intolerance. The full circular ramp design and brick materials reinforce the dark historical atmosphere. This oppressive sensory experience invites visitors to experience how injustices and discriminatory act regarding tolerance have occurred in the past.

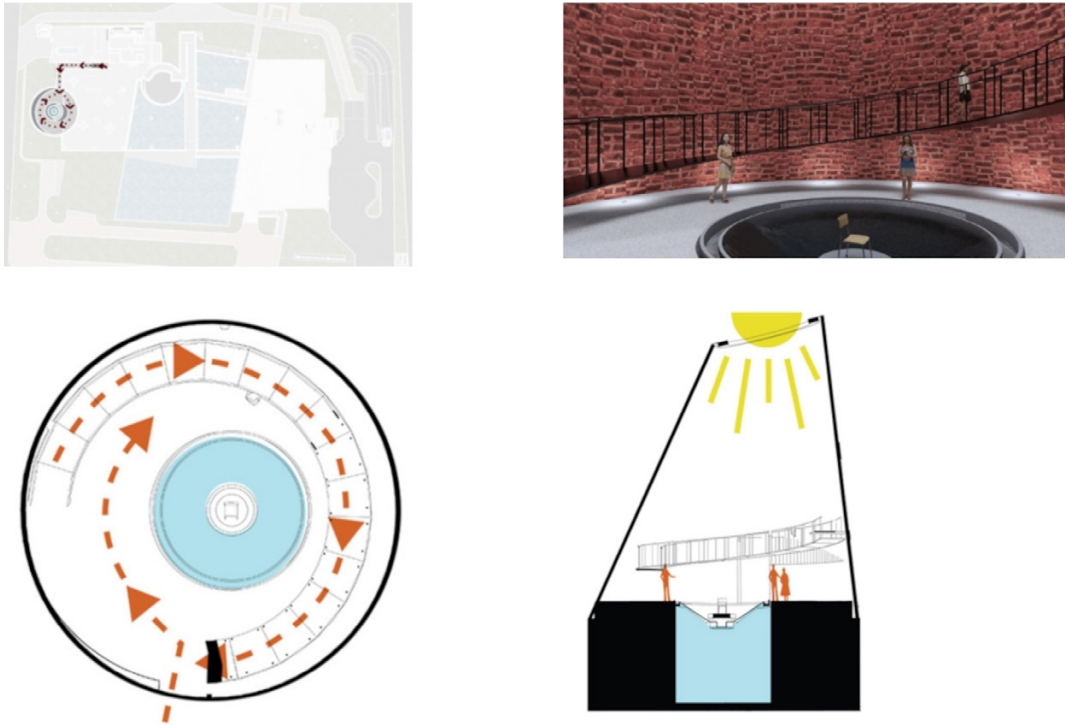


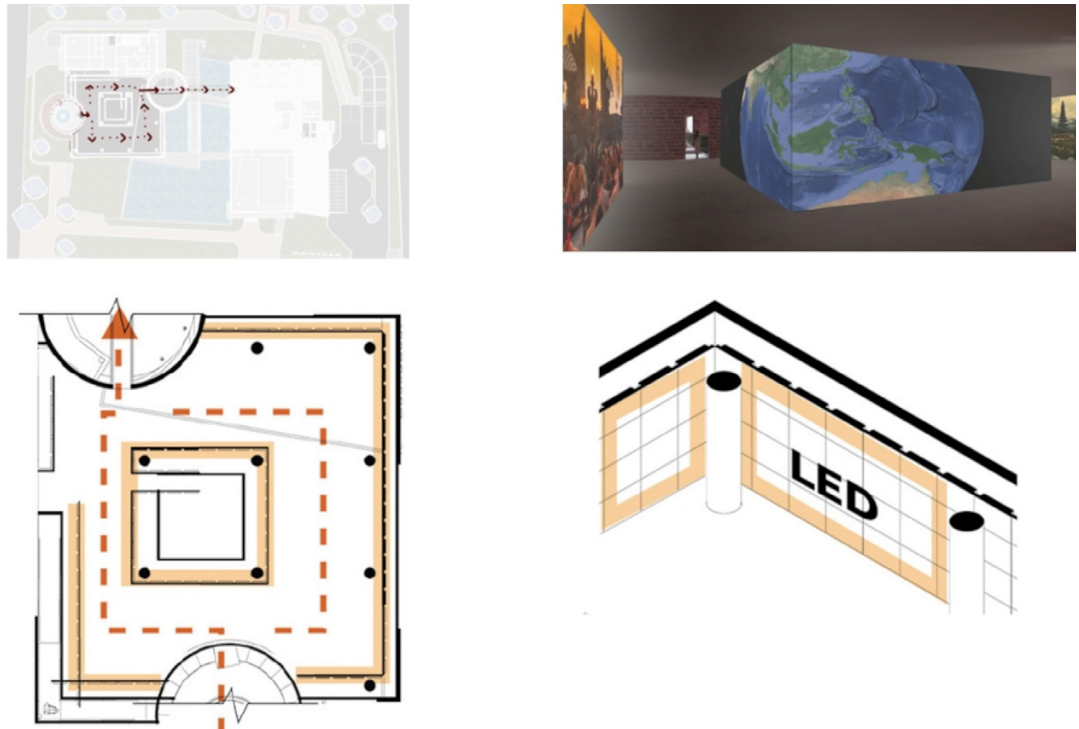
Figure 6. Plan and section drawing of the Sadrah space (Image by authors)

Figure 6 shows the design of a curved path around the dark central chamber with a water pool in the centre. Visitors walk through a circular bridge encircling the pool, creating a dynamic experience that contrasts with the depth of the pool below. The path takes visitors through a visual and emotional experience as they can look into the deep pool while hearing the soothing sound of water from the lower centre of the space. The section highlights how natural light enters from above, creating a dramatic atmosphere and highlighting the water element at the bottom. The section also shows the contrasting human scale and the slanted wall of this conical space.

The design engages all four senses—sight, hearing, smell, and touch. Visitors can see the pool's beauty and depth, hear the water's soothing sound, smell the moist smell below, and feel the vibration and texture of the bridge they pass through. This *Sadrah* area emphasises the importance of contemplation and understanding, inviting visitors to experience a gripping and reflective atmosphere that gives a deep impression of suffering and hope.

At the end of the narrative flow, visitors will arrive at the *Segianya* space, which functions as a cooling down area, allowing visitors to reflect on the meaning of tolerance. The space

employs interactive LED screens that display a visualisation of ideal tolerance values (Figure 7). The *Segianya* area involves three senses: sight, hearing, and touch. Visitors can see the visuals projected on the LED screen, hear the accompanying audio, and feel a calmer and more reflective atmosphere of the space after the emotional experience in the previous space. The low ceiling design is used to create the experience of a rather broader and wider room and to maximise the lighting from LEDs. The design aims to provide a calming and reflective closing for visitors, allowing them to reflect on the values of tolerance and peace conveyed by the museum.



Organising the spaces of Museum of Tolerance on site

The museum is located in Central Jakarta, which was chosen to ensure wider accessibility for both local and international communities as part of the museum's mission to be an informative and inspiring learning hub for society. The Museum of Tolerance will be situated on a 3,666 m² lot in Jalan Angkasa, Kemayoran District, Central Jakarta. This area offers easy access and good connection to various essential facilities such as education centres, government offices, and shopping centres through various public transportation such as commuter trains, Jaklingko, and TransJakarta BRT. With the allowable built size of 18,330 m², it is crucial to effectively compose space and building masses to keep the functions running well while also providing good spatial experiences to visitors.

In addition to the museum's core space that applies narrative architecture exploration to convey a message, other supporting spaces and facilities are laid out into integrated areas into another (Figure 8). These areas accommodate various other facilities needed for the museum, such as a temporary exhibition

Figure 7. The atmosphere of the Segianya and the circulation plan (Image by authors)

room, lobby and ticket room, meeting rooms, rentable spaces, cafe, merchandise and retail area, prayer room, etc. The layout of the overall programs of the museum can be seen in the building form diagram, as shown in Figure 8.

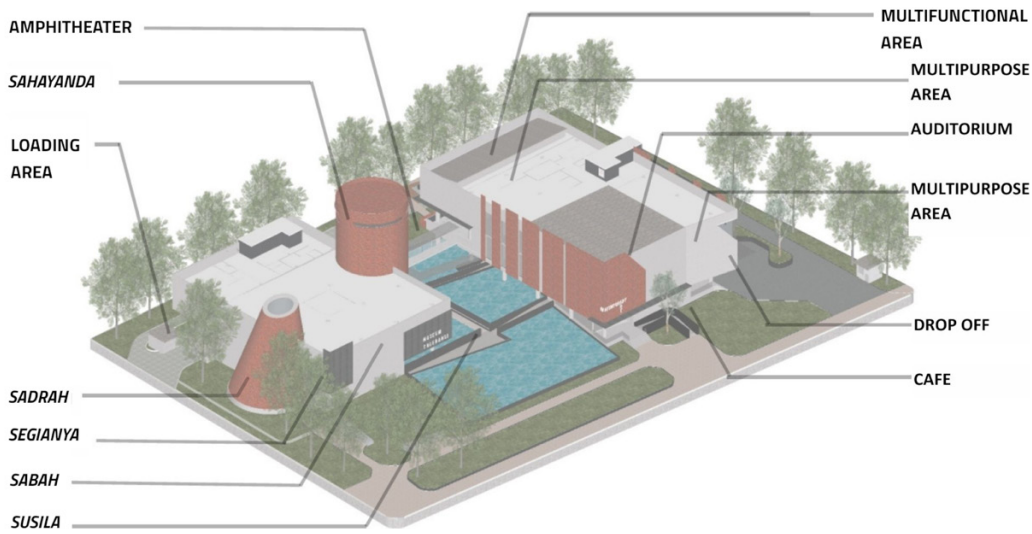


Figure 8. The Museum of Tolerance building form illustrating the locations of the narrative core spaces and other supporting facilities (Image by authors)

The layout considers the flexibility of spaces for adaptation of both permanent and temporary exhibitions to various events, be it art exhibitions, cultural meetings, seminars, and educational activities. The layout demonstrates various open and enclosed spaces for such different needs of spaces. The division of these spaces, equipped with lifts and ramps, enables dynamic spaces but still accommodates good accessibility for different kinds of visitors.

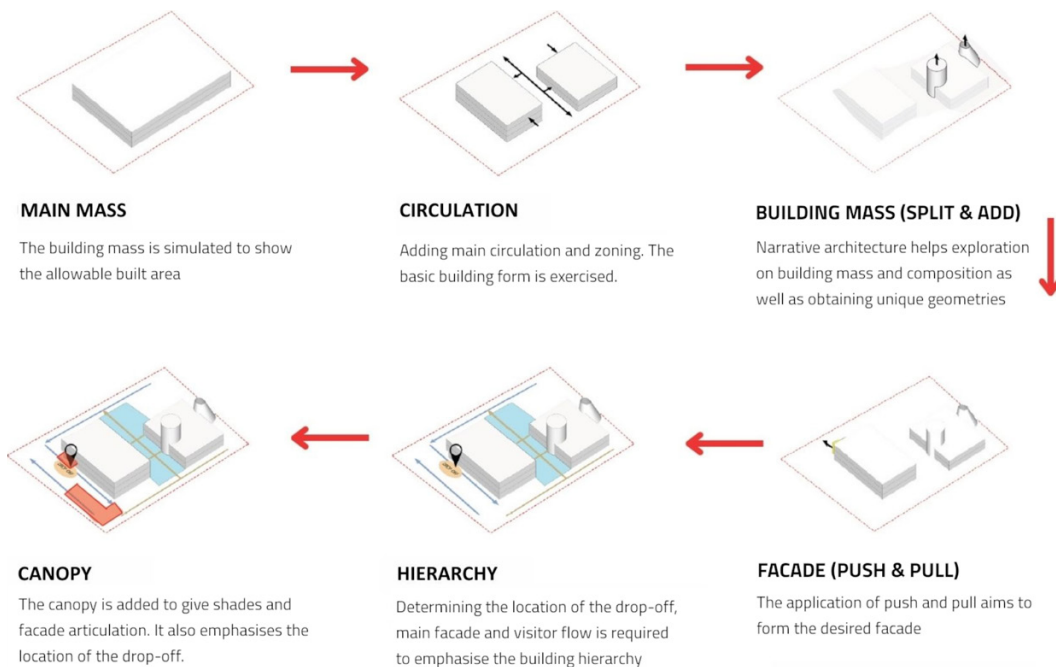


Figure 9 . The forms consider both the functional and narrative architecture aspects (Image by authors)

Form transformation in the design process is achieved by emphasising spatial needs and experiences. The spatiality of the museum's core spaces, utilising the principles of narrative

architecture, enriches the composition of the overall geometrical forms of each space. The integrated forms need to enable clear separation between the general public areas and the museum's main sections while also accommodating the various needs of visitors with easy access. The allocation of open spaces with different materiality, such as water area is positioned as spaces between buildings, separating core spaces and supporting functions. Along with the distinct shapes of the tube and cone and the spaces between the buildings, this separation creates a composition that enhances the position of primary spaces, which conveys the sequential narratives of tolerance.

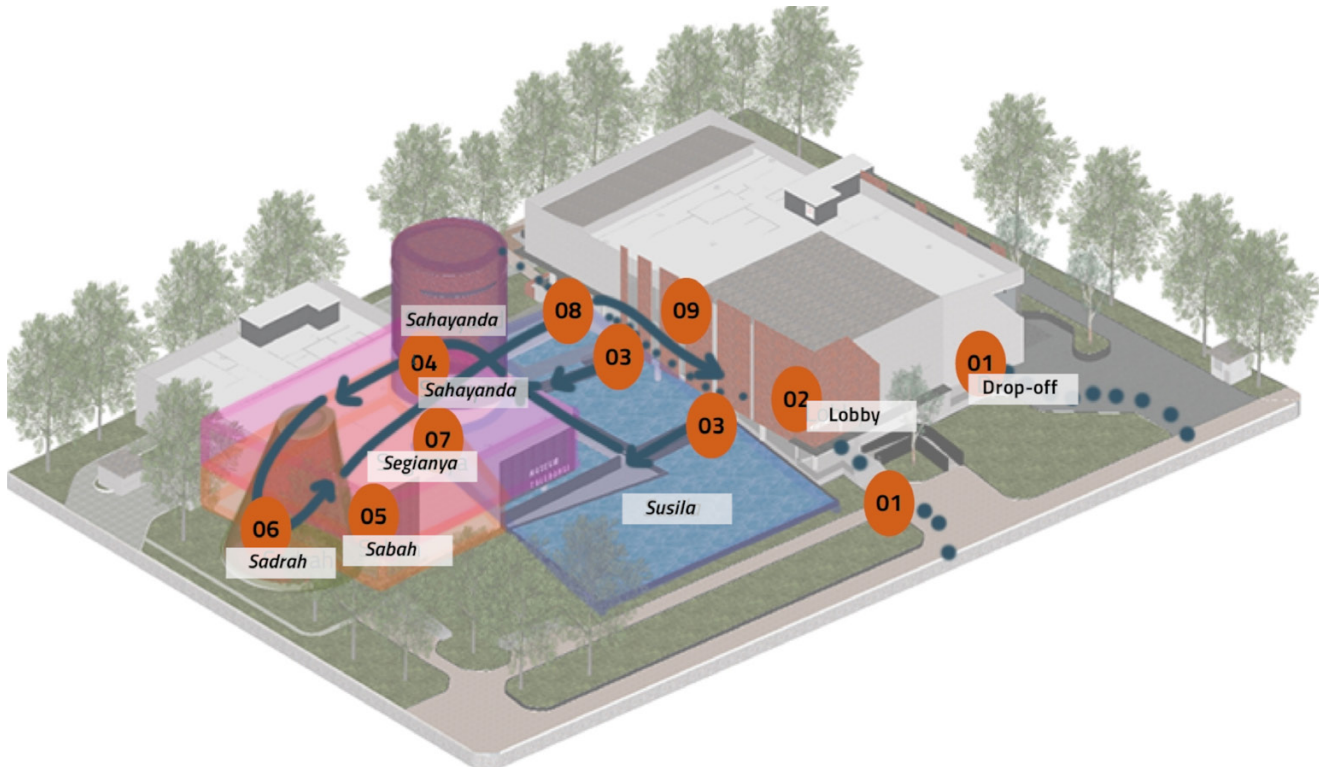
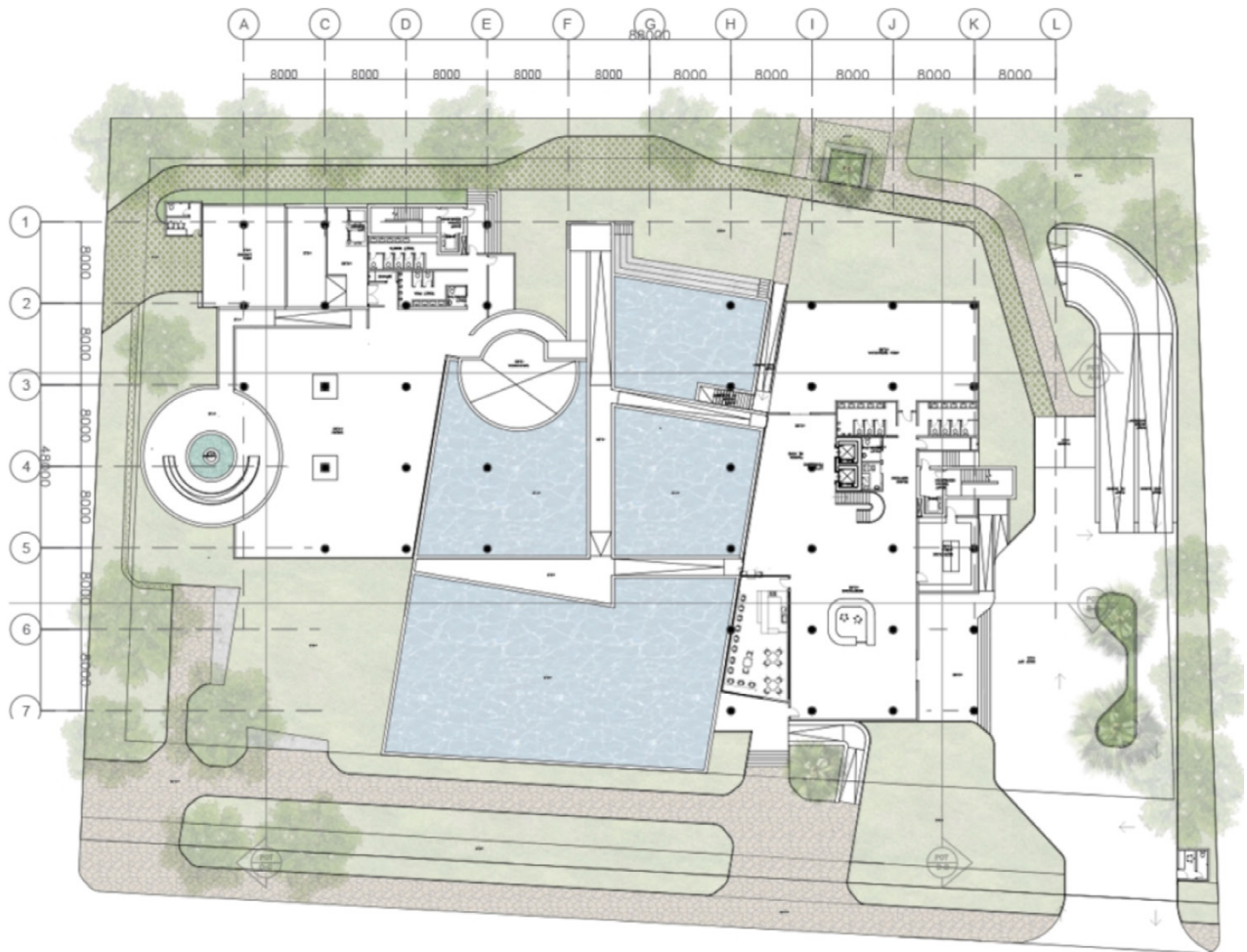


Figure 10 shows the detailed flow of the visitors' experience in the Tolerance Museum building. This flow begins from the entrance and drop-off point (01) when the visitors arrive at the museum and drop off passengers. The spatial arrangement at this point is designed to create an impressive first impression to encourage the visitors' curiosity to explore further. Afterwards, the visitors will be welcomed into the main lobby area (02), which serves as a neutral and inviting social space. The lobby includes a reception and a café that provides a place to relax and meet. The area is also equipped with a merchandise area, offering products related to the museum's theme, enriching the visitor's experience and giving them memories to take home.

From the lobby, visitors will be directed to the first narrative room, *Susila* (03), which can be accessed through two alternative paths, both open and shaded. Afterwards, the visitors may head to the tube-shaped *Sahayanda* (04) space, with a route that passes through the curved path inside the tube, providing a more intense sensation of a spiritual journey. The flow of space

Figure 10 . Narrative flow (Image by authors)

then continues to the exhibition space in *Sabah* (05), which features various artefacts and artworks related to the history of intolerance. Visitors then enter the dark passage that separates *Sabah* and *Sadrah* (06), a cone-shaped chamber depicting suffering and hardship of the victims of intolerance.



At the end of the narrative experience, visitors will pass through the *Segianya* space (07), a room with a large LED screen on the second floor, giving a closing message of tolerance and hope. After passing through this area, visitors will be directed to the bridge that passes through the *Sahayanda* tube room on the upper side. In completion to the main narrative flow, the visitors will be welcomed back to the public building area (08). This area also serves as a public event space that can be used flexibly. In subsequent to exploration towards the narrative areas, visitors may return to the main lobby via the stairs or elevators available in the public building (09). The flow is designed to ensure a structured visitor experience, generating the journey of learning and understanding tolerance through narrative spaces that are progressively and intensely structured.

Figure 11. Ground floor plan of the museum (Image by authors)

Conclusion

This academic study outlines the exploration of the museum environment based on the narrative of intolerance. It develops

the proposition of the Museum of Tolerance in Central Jakarta by creating narrative sequences that emphasise sensorial stimuli in creating an immersive and interactive experience for visitors. In doing so, this museum serves not only as a repository for historical artefacts but also as a medium to convey and reinforce the values of tolerance. The study theoretically explores the different types of narratives and how sensorial experience can be offered through the manipulation of scale and sequences of movements. Through a narrative approach, the design aims to create an inspiring and evocative space, allowing visitors to engage emotionally and intellectually with the efforts to introduce, understand, and educate about tolerance.

The study offered a structured sequence of narrative of intolerance, consisting of five core narrative spaces of *Susila*, *Sahayanda*, *Sabah*, *Sadrah*, and *Segianya*, which aims to educate about values of tolerance, intercultural dialogue, peace, and respect for diversity. In each narrative space, the space is designed to convey a motivating regarding the education and reflection about tolerance. *Susila* provides spaces to reflect about good behaviour, while *Sahayanda* provides reflection about the connection between humans and good. *Sabah* provides exhibit areas for artefacts of intolerance, while *Sadrah* exists as reflective spaces about dark intolerance victims. *Segianya* wraps out the overall journey of learning about tolerance by creating a digital interface that allows visitors to reflect on their knowledge and understanding of tolerance.

The design follows by developing careful spatial arrangement and flow so that this museum can provide a unique sensory experience. The spatial scale, geometry, mass composition, and other design elements are designed to create an atmosphere that supports the narrative. The placement of interlocking forms, the determination of specific openings to regulate lighting, and the selection of materials, colours and textures are focused on supporting such atmospheres. The flow of sequences in the building allows the visitors to experience a structured sequence of the journey of understanding and reflecting towards tolerance. Future design processes may focus more on other kinds of narrative and how it can be translated as spatial experience. Another study may develop simulations of physical and digital interfaces as part of the design elements to provide the overall atmosphere in a more measured and regulated way. Developing such inquiries potentially creates a richer spatial experience, expanding narrative architecture design methods.

References

- Austin, T. (2020). *Narrative environments and experience design: Space as a medium of communication*. Routledge.
- Coates, N. (2012). *Narrative architecture*. John Wiley & Sons.
- Coates, N. (2019). *Narrative architecture* [Video]. London School of Architecture. <https://www.youtube.com/watch?v=n1V34R2-wa8>
- Evitasari, O., Qodariah, L., & Gunawan, R. (2020). Pemanfaatan fungsi museum sebagai sumber belajar sejarah dalam mengembangkan kemampuan berpikir kritis [Utilising the

- museum's function as a historical learning resource in developing critical thinking abilities]. *Estoria: Journal of Social Sciences & Humanities*, 1(1), 43–56.
- Falk, J. H. (2013). Understanding museum visitors' motivations and learning. In I. B. Lundgaard (Ed.), *Museums: Social learning spaces and knowledge producing processes* (pp. 106–133). Kulturstyrelsen.
- Franck, K., & Stevens, Q. (2006). *Loose space possibility and diversity in urban life*. Routledge.
- Hanks, L. H. (2015). Narrative, story, and discourse: The Novium, Chichester. *Curator: The Museum Journal*, 58(1), 27–39. <https://doi.org/10.1111/cura.12096>
- Holl, S. (2000). *Parallax*. Princeton Architectural Press.
- Holl, S., Pallasmaa, J., & Pérez-Gómez, A. (1994). *Questions of perception: Phenomenology of architecture*. William Stout Publishers.
- Ifejioku, R. (2019). Leadership and tolerance: Towards peace and non-violence. *Nnamdi Azikiwe Journal of Philosophy*, 11(1), 55–63. <https://journals.unizik.edu.ng/najp/article/view/442>
- Latifah, A. N., Dewi, D. A., & Furnamasari, Y. F. (2022). Pentingnya menumbuhkan sikap toleransi pada anak usia sekolah di Indonesia: Negeri multikultural [The importance of cultivating an attitude of tolerance in school-age children in Indonesia: A multicultural country]. *Edumaspul: Jurnal Pendidikan*, 6(1), 969–973. <https://doi.org/10.33487/edumaspul.v6i1.2348>
- Madrim, S. (2023, April 7). Setara Institute: Kondisi toleransi di Indonesia masih stagnan [Setara Institute: Tolerance in Indonesia is still stagnant]. *VOA Indonesia*. <https://www.voaindonesia.com/a/setara-kondisi-toleransi-di-indonesia-masih-stagnan/7040384.html>
- Naim, N. (2013). Membangun toleransi dalam masyarakat majemuk telaah pemikiran Nurcholis Madjid [Building tolerance in a pluralistic society, examining the thoughts of Nurcholis Madjid]. *Harmoni*, 12(2), 31–42. <https://doi.org/10.32488/harmoni.v12i2.153>
- Pallasmaa, J. (2012a). The existential image: Lived space in cinema and architecture. *Phainomenon: Journal of Phenomenological Philosophy*, 25(1), 157–173. <http://phainomenon-journal.pt/index.php/phainomenon/article/view/327>
- Pallasmaa, J. (2012b). *The eyes of the skin: Architecture and the senses*. John Wiley & Sons.
- Prastowo, R. M., Hartanti, N. B., & Rahmah, N. (2019). Penerapan konsep arsitektur naratif terhadap tata ruang pameran pada museum [The implementation of narrative architecture concept in the exhibition layout of museum]. *Prosiding Seminar Nasional Pakar*, 1–7. <https://doi.org/10.25105/pakar.v0i0.4145>
- Psarra, S. (2009). *Architecture and narrative: The formation of space and cultural meaning*. Routledge.
- Saputra, I. N., Hardi, A. R., & Rahmat, R. (2023). Sikap intoleransi pada kehidupan beragama di Indonesia, studi kasus “Cilegon, Kota Tanpa Gereja” [Intolerant attitudes towards religious life in Indonesia, case study “Cilegon, City Without Church”]. *Moderasi: Jurnal Kajian Islam Kontemporer*, 1(1), 1–25. <https://journal.forikami.com/index.php/moderasi/article/view/180>
- Sarkowi, S., & Rusman, R. M. (2020). Reconstruction of the caliphate as an alternative to the resurrection of Islamic civilization in the XXI century. *Prosiding ISID*, 1(1), 57–76. <https://jurnal.staibslg.ac.id/index.php/prosidingisid/article/view/178>
- Suryatni, L., & Widana, I. D. K. (2023). Perception and appreciation of the Indonesian plural society toward cultural diversity. *Technium: Social Sciences Journal*, 43(1), 466–479. <https://doi.org/10.47577/tssj.v43i1.8768>
- Sutanto, E., & Mintorogo, D. S. (2019). Museum sejarah pelayaran di Kota Makassar [Maritime history museum in Makassar City]. *Jurnal eDimensi Arsitektur*, 7(1), 889–896.

Verkuyten, M., & Killen, M. (2021). Tolerance, dissenting beliefs, and cultural diversity. *Child Development Perspectives*, 15(1), 51–56. <https://doi.org/10.1111/cdep.12399>

Wiseman, C. (2020). *Louis Kahn: A life in architecture*. University of Virginia Press.

Yosarie, I., Insiyah, S., Aiqani, N., & Hasan, H. (2024). *Indeks kota toleran tahun 2023* [Tolerant city index 2023]. Pustaka Masyarakat Setara.