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PURA AGUNG SURYA BHUVANA AS A MEDIA STRENGTHENING MULTICULTURAL AWARENESS IN ERA 4.0

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Abstract

This article was compiled based on the results of the *Pura Agung Surya Bhuvana*. *Pura Agung Surya Bhuvana* is known to be the largest holy place for Hindus in Papua. On the other hand, the temple was established as a place of worship for Hindus, non-Hindus also often visit it in Era 4.0. The questions : (1). What is the shape of the *Pura Agung Surya Bhuvana* ?; (2). Why non-Hindus people often visited the *Pura Agung Surya Bhuvana* ?. This research uses a qualitative method. All data are analyzed using the theory of symbol and structural-functional. The results showed : (1) Hindus built the *Pura Agung Surya Bhuvana* in the form of traditional Balinese architecture with symbols of local culture.; (2). Non-Hindus often come to *Pura Agung Surya Bhuvana* because they feel valued, respected, welcomed with open arms by Hindus at the temple.

INTRODUCTION

Hindu people at *Jayapura* built the *Pura Agung Surya Bhuvana* with traditional *Balinese* architecture. *Pura Agung Surya Bhuvana*, which is a Hindu symbol, was built based on Hindu theological values and cultural values of the local non-Hindu people. Cultural decorations can give an artistic impression (Pradana, 2012; Pradana and Pratiwi, 2020; Pradana and Pantiyasa, 2018; Dharmika et al., 2020a). *Pura Agung Surya Bhuvana* was built very artistically and decorated with local cultural ornaments, namely *Tifa* and birds of paradise. The acculturation of Balinese Hinduism with the local culture that is supported by a form of cooperation between Hindus and inter-religious networks in the city of *Jayapura* has contributed to the continuity of Hindu activities that can run harmoniously with tourism activities in the *Pura Agung Surya Bhuvana*.

It is interesting to know that Pura Agung Surya Bhuvana is the largest holy place in *Jayapura, Papua* for Hindus who are not only managed by Balinese transmigrants. On the other hand, Pura Agung Surya Bhuvana has become a peaceful place for various tribes in *Papua* and has known as an area conducive to establishing multicultural relations in the city of *Jayapura* amidst the various potential conflicts and wars between tribes at *Papua*. Entering the 4.0 era, the density of activities in Pura Agung Surya Bhuvana is not inferior to activities in schools and activities in entertainment centres such as malls in the city of *Jayapura*. It marked by the heightened participation of non-Hindus in Hindu activities at Pura Agung Surya Bhuvana. Non-Hindus often visit Pura Agung Surya Bhuvana. The phenomenon in the middle of the 4.0 era at the Pura Agung Surya Bhuvana is interesting to research considering that every *Pura* as a holy place only enlivened by Hindu traditional activities and suitable for social plurality relations.

The existence of places of worship for Hindus is inseparable from the history of *Papua* as the easternmost part of the territory of the Unitary Republic of Indonesia (*NKRI*) which borders directly with *Papua New Guinea (PNG)*. The name *Papua* derived from Portuguese sailors when they first saw the island in 1511. They later named *ilhas dos Papuas* which means more or less an island inhabited by fine-haired people.

Papua divided into seven cultural regions, namely : *Mamta, Seireri, La Pago, Mi Pago, Anim Ha* cultural areas located in *Papua* province, while the *Bomberei* and *Domberei* cultural areas located in *West Papua* province. The population of *Papua* consists of various ethnic groups, having it is customs with culture and language. Geographical location, natural wealth, biodiversity, and diversity of cultural arts causes *Papua* to have it is own identity and uniqueness as a tourist attraction in Indonesia. Along with the times, *Papua* inhabited by migrants from outside *Papua*. So, this fact has given its colour for *Papua*, including ethnic originating from Bali. Until early 2019, around 6.300 Balinese were in *Papua*. They work as farmers, civil servants, TNI-Polri and other professions. The most number of Balinese people are in *Keerom* Regency, *Papua* Province. They are the dominant Balinese transmigrants from *Karangasem* Regency. A large number of Balinese in *Papua* appears to have an indirect effect on many temples in the area (PHDI Jayapura City, 2018).

In line with the dynamics of Hindu life in eastern Indonesia, there are more than 36 temples spread in the provinces of *Papua* and *West Papua*. The existence of the Pura Agung Surya Bhuvana is closely related to the dynamics of people living in the *West Irian* region to the lap of the Unitary Republic of Indonesia (*NKRI*).

Pura Agung Surya Bhuvana located in *Vim* Village, South *Jayapura* sub- district, *Jayapura* City, *Jl.Abepura No.38 Skyline, Jayapura*. Pura Agung Surya Bhuvana built on an area of 20790 M2. The construction of the Pura Agung Surya Bhuvana (PASB) based on the *Tri Mandala* concept, which consists of Main *Mandala, Madya Mandala* and *Nista Mandala* (Anonymous, 2017). Below is the architecture of the sacred building of Pura Agung Surya Bhuvana at *Jayapura*.



Source : Rai S. (2019)

Figure 1. Main Parts of the Pura Agung Surya Bhuvana

As the *pengempon* or the person in charge of the Pura Agung Surya Bhuvana Temple is *Parisada Hindu Dharma Indonesia Jayapura* City with the functionaries of the local Hindu temple. Position can be elaborated through policy and affirmed based on rules (Atmaja et al. 2019; Abbas et al., 2020). As the largest public temple in *Papua* today, the position of the Pura Agung Surya Bhuvana has been established by the *Parisadha Hindu Dharma* Center as the eastern *Padma Buana Nusantara* based on *Awig-Awig Pura Agung Surya Bhuvana, Pasal 7*, paragraph 1 (Anonymous, 2017; Abbasi et al., 2020).

Pura Agung Surya Bhuvana is a Hindu holy place in *Jayapura* City which has been instrumental in the preservation of *Balinese* Hindu cultural values. Media, efforts and strategies for empowering cultural elements needed in the context of the transmission of cultural value (Pradana, 2018a; Ruastiti and Pradana, 2020; Pradana and Parwati, 2017; Pradana et al., 2016; Arniati et al., 2020; Swandi et al., 2020; Dharmika et al., 2020; Ahmad et al., 2018). Various Hindu religious events at Pura Agung Surya Bhuvana have accommodated various forms of preservation activities of *Balinese* culture. This local culture is a cultural mix that is religious in the form of community activities, supporting facilities and the central infrastructure of Pura Agung Surya Bhuvana. The phenomenon of acculturation of *Balinese* Hindu culture establishment of Pura Agung Surya Bhuvana. This ornament looks to combine *Balinese* style ornaments and *Iku Senatani* style ornaments (Rai S., 2019; Rai S. et al., 2020; Rai S. et al., 2020a; Al-Kumaim et al., 2021; Arshad et al., 2020), as shown in the picture below.



Source : Rai S. (2019)

Figure 2. Nameplate of Pura Agung Surya Bhuvana

Tifa is a musical instrument. That is popular in *Papuan* society. *Tifa* is one of the famous musical instruments among the people of *Maluku* and *Papua* (Sroyer et al., 2018). As the meaning shows a partial function of culture (Pradana, 2018b; Tejayadi et al., 2019; Dharmika et al., 2020; Ruastiti, 2017; Ashraf et al., 2020; Balakrishnan et al., 2019; Ruastiti, 2018; Ruastiti et al., 2019; Pradana, 2020). According to *Papuan* cultural experts, the philosophical meaning in the *Tifa* musical instrument is a tool to unite citizens. The sounds from *Tifa* was able to move members of the *Papua* people to gather together (Rai et al., 2019). *Tifa* can say as social media as well as traditional musical instruments in *Papua*.

As religious symbols are respected and sacred by Hindus in ceremonial activities at Pura Surya Bhuvana, *Jayapura* City, *Tifa* has become an essential part of the

musical accompaniment in the process of sacralizing ceremonies at Pura Agung Surya Bhuvana. Rai S. (2019) asserted that Pak Ketut from *Gianyar* was combining *Tifa* and *Cenderawasih Sentani Papua* ornament style with the *Balinese* ornament style on the Pura Agung Surya Bhuvana pillar.

The installation of *Tifa* and *Cenderawasih* birds as reliefs for the Pura Agung Surya Bhuvana (PASB) building based on vital cultural considerations. According to the explanations of some Hindu leaders in *Papua*, the use of *Tifa* and *Cenderawasih* as relief temples intended as a form of respect for Hindus to local *Papuan* beliefs and wisdom. Aside from being a sacred place, Pura Agung Surya Bhuvana is an educational centre, a centre of Indonesia culture and arts, a centre for fostering a sense of tolerance, a spirit of togetherness and mutual understanding among God's servants (Rai S., 2019).

Pura Agung Surya Bhuvana is a sacred place for Hindus that is unique with a fascinating phenomenon in the era of the 4.0 industrial revolution. According to Akhmaloka (2014:3), the industrial revolution has run from time to time through four phases. The change from phase to phase gives an articulate difference in terms of use. The first phase (1.0) involves the discovery of a machine which stresses the mechanization of production. The second phase (2.0) has moved to the mass production phase, which integrated with quality control and standardization. The third phase (3.0) enters the stage of uniformity en masse, which relies on computerized integration. The fourth phase (4.0) has presented the digitalization and automation of the integration of the internet with manufacturing in change.

Changes in the function and structural components of cultural forms are an agent's strategy in preserving cultural values in changing environmental conditions (Pradana, 2018; Pradana, 2020; Jabarullah et al., 2019; Khan et al., 2019). Pura Agung Surya Bhuvana which completed in 1990 still built, restored and equipped to be better known and loved by the people of Eastern Indonesia not only as a sacred place but also as a tourism destination amidst the rapid development of digitalization in all industries including the culture industry 4.0.

Rapid development occurs in industries type 4.0. Type 4.0 Industrial Revolution characterized by institutional needs and the availability of artificial intelligence, the era of supercomputers, genetic engineering, innovation and rapid changes that have an impact on the economy, industry, government and politics. The many sources of information mark these symptoms through social media channels, such as Facebook, YouTube, Instagram. The fourth phase of the industrial revolution (4.0) characterized by the development of automation and digitalization, which is a combination of the internet and manufacturing. The process that occurs in social and cultural changes that occur quickly, involving basic needs with the wants of the people. The basis for this change is the fulfilment of desires, human needs quickly and with quality. Therefore, it stated that in the industrial revolution, much changed the way people work from the use of manuals to be faster and more automated in sustainability.

Sustainability and the existence of culture require prevention, internalization, and recognition, both internally and externally (Ruastiti et al., 2018; Ruastiti et al., 2018a). Pura Agung Surya Bhuvana is a vehicle for the introduction of culture and the presence of Hindus at the *Papua* region. Pura Agung Surya Bhuvana present at *Papua* has it is placed in the hearts of the local people. This temple accepted as something new without being felt to threaten the existence of the ideology of the local people. Pura Agung Surya Bhuvana is a vehicle for social interaction not only by Hindus in *Jayapura City, Papua*. The social interaction is not only in the Hindu people, which is a Pura Agung Surya Bhuvana *pengempon*, but also social interaction between non-Hindus, local people and Hindus in the context of tourism and religion. Local people and non-Hindus feel comfortable visiting Pura Agung Surya Bhuvana, resulting in intercultural dialogue. The frequent intercultural dialogue in the religious context at Pura Agung Surya Bhuvana has strengthened the seeding of a multicultural spirit in connection with the process of strengthening the nation's integration. As amidst diverse differences, a multicultural spirit for integrity is needed (Ruastiti, 2019; Ruastiti, 2019a).

This research conducted because of the imbalance between assumptions and reality that occurred in the field. *Pura*, as a holy place for Hindus is only visited by Hindus to carry out prayers. Moreover, the life of the people at *Jayapura* is often reported by the turbulent media. It is different from the life of multicultural in the Pura Agung Surya Bhuvana *Jayapura*. However, Pura Agung Surya Bhuvana was founded by Hindus as a means of worship. In reality, this temple is also often visited by other people. The question : (1). What is the shape of the Pura Agung Surya Bhuvana?; (2). Why do other people also often visit Pura Agung Surya Bhuvana?; (3). What is the function of Pura Agung Surya Bhuvana for the lives of *Jayapura* multicultural communities in the 4.0 era?.

MATERIALS AND METHODS

This research conducted using qualitative methods from the perspective of cultural studies. Sugiyono (1992:8) said that qualitative methods could be as a strategy in conducting research that wants to produce descriptive information or data about social reality and various related events in people's lives. Related to that, Barker (2005:35-45) also believes that research conducted in the perspective of cultural studies can be critical to discuss ethnographic, textual, and reception issues. Pura Agung Surya Bhuvana at *Jayapura* City chosen as the object of research based on several considerations including :

1. Pura Agung Surya Bhuvana is a sizeable Hindu worship place and the only one at *Jayapura* City;
2. The existence of Pura Agung Surya Bhuvana is not only a place of worship for Hindus but developed into a tourist attraction visited by other people;
3. Pura Agung Surya Bhuvana is a venue for cultural dialogue, even a kind of cultural acculturation evidence of *Balinese* Hindus with a culture of non-Hindu people at *Jayapura* City can strengthen social harmony in *Papua*.

The data of this study were collected using several techniques, including (1) observation, namely conducting direct observations in the field to see the activities of the Hindu refugees of the Pura Agung Surya Bhuvana at *Jayapura* City, *Papua*; (2) interviews with 15 informants consisting of *pengempon*, refugees and tourist representatives visiting the Pura Agung Surya Bhuvana; (3). documentation study that is by studying references obtained through document material from secular data sources, relevant parties. All collected data are analyzed qualitatively and presented descriptively by explaining and describing by the formal object studied.

RESULT AND DISCUSSION

Architecture of Pura Agung Surya Bhuvana, *Jayapura*

Pura Agung Surya Bhuvana built on an area of 7,790 M2. Pura Agung Surya Bhuvana inaugurated by the Governor of *Irian Jaya*, Barnabas Suebu SH on October 4, 1990. Furthermore, the *mandala Praja* inaugurated by Mr J.P. Solosa, Governor of the *Papua* province on April 20, 2002.

In the life of the *Balinese*, moreover, the place of worship is a duplicate or miniature of the universe is a protector and container of human life is a concept of personification, which not only equates architecture with macrocosm but also equates it with the microcosm. The existence of a place of worship, a place of human activity and the yard is a manifestation of efforts to create a balance between the *Dewa* realm, the human realm, and the realm of *butha* or the physical environment. The structure of *tri mandala* as an embodiment of the *tri angga* of the physical body of humans or the universe (Paramadhyaksa, 2016).

The physical environment in the form of the territorial divided into three regions called *tri mandala* while the physical figure of the building is also basically divided into three, called *tri angga* (Kaler,1982:86-89).Following the *tri mandala* philosophy, the construction of *Pura Agung Surya Bhuvana* based on the *tri mandala* concept which consists of *Utama mandala*, *Madya mandala*, and *nista mandala*. In the *Utama mandala*, there are buildings, *padmasana*, *bale pelik*, taman sari, *ngerurah* and *piyasan*. *Padmasana* is a place to pray and place offerings for Hindus in the Temple. The word *padmasana* comes

from Sanskrit, "Padma" means lotus flower and "asana" means sitting attitude (Zoetmulder, 1995).

Padmasana derived from the *Kawi* language : *the Padma* "meaning lotus or inner flower or centre" *sana* "meaning sitting attitude or guidance or advice or order (Wojowasito, 1977). *Padmasana* means the seat of the holy lotus of God Almighty (Ruastiti, 2020a; Ruspawati and Ruastiti, 2019). Also, the lotus flower is a symbol of the seat of the gods, *stana* in the universe (macrocosm). In *lontar "Padma Buana"*, Mpu Kuturan states that Bali is *Padma Bhuwana*. The lotus flower used as a symbol of the true stan of *Sang Hyang Widhi*. In the *lontar "Dasa Nama Bunga"* is called, the lotus flower is the king of flowers because it lives in three nature – it is roots stuck in the mud, it is stem is in the water while it is leaves and flowers are above water. Therefore, Lotus Flower has the symbol of *Tri Loka* or *Tri Bhuwana*. In *Madya Mandala*, there are *Lawang Pengapit*, *Bale Bengong*, *Perantenan Suci* and *Bale Kukul*. *Utama Mandala* and *Madya Mandala* bounded by a circular wall with the entrance to *Candi Bentar* and *Kori Agung*. There are two *pelinggih* outside the buffer wall namely *pelinggih Padmasari Ratu Nyoman Sakti* and *Sanghyang Baruna*.

Furthermore, on the *nista mandala*, there are several buildings such as *Balai wantilan*, buildings for the *Papua PHDI* office, *Jayapura PHDI* office, *peradah*, library building, education building and parking lot. Because of its status as a public temple, Pura Agung Surya Bhuvana (PASB) has become a vehicle for unifying efforts in the archipelago insight excellent in uniting Hinduism in the archipelago insight in a shared perspective, so Hinduism will increasingly unite in its vision and mission more universal. As a means or a holy place, the temple used as a place of worship of *Ida Sang Hyang Widhi*, the gods and ancestral spirits through a series of ceremonies that never break. Judging from such functions, the pattern and management system, as well as the design and construction plan of the temple, followed the provisions required by the *Kosala-Kosali Lontar* including the construction of the temple following the process of moving, *nyingat pelinggih*, *nyangum pelinggih*, *memakuh*, *pelaspas* by previously choosing the location of the temple must be oriented north or to a place considered sacred (Indra Dewi, 2016). According to Anonymous (2017), *Pasal 4 Awig-Awig Pura Agung Surya Bhuvana*, there are several purposes and objectives for the establishment of this temple, which include:

1. Upholding Hinduism and religious norms and community norms by the development of the era and literary rules;
2. Increasing *sraddha*, devotional service to *Sang Hyang Widhi* who resides at Pura Agung Surya Bhuvana *Jayapura*;
3. Improving the implementation of *dharma*;
4. Improving the relationship of unity and brotherhood of Hindus in *Jayapura* City.

This proud temple of the Hindus in *Jayapura* City not only serves as a ritual site for Hindu rituals but also used as a place for other social and religious activities. Hindu religious ceremonies held at the temple include ceremonies in the context of welcoming *Galungan* and *Kuningan* every six months. The ceremonies relating to seclusion means and others. Meanwhile, socio-religious activities taking place in the Pura Agung Surya Bhuvana include *pesantian*, *pasraman* activities, temple coordination meetings and other social gatherings.



Source : PHDI Jayapura City (2019)

Figure 3. *Pasraman* Activity at Wantilan Pura Agung Surya Bhuvana

Hindu people are present in the land of *Papua* by upholding tradition and respecting local customs. Following the functional theory of Talcott Parson in Ritzer (2004), Hindus make a fair adaptation process so that the people of *Papua* can accept it. This adaptive attitude is manifested, among others in the form of the construction of an artistic Pura Agung Surya Bhuvana. This temple has adorned the face of the city of *Jayapura, Papua* even now it is part of the cultural tourism icon of *Jayapura City*. Pura Agung Surya Bhuvana, which built unique with unique *Balinese-Papuan* architecture, is a magnificent and artistic temple building. This temple is an interesting cultural attraction. It recognized by various groups, including tourists who visit the temple in the middle of *Jayapura City*. In addition to being attractive, *pengempon* and supporters of the territorial temple refugees in *Jayapura City* also known to be open and friendly towards the local people. They serve the temple visitors politely and friendly. This hospitality has built a positive image among the local people and tourists who visit Pura Agung Surya Bhuvana.

Pura Agung Surya Bhuvana is known nationally and internationally through promotions that are carried out directly or indirectly through social media such as YouTube, Google, Facebook, Whats Up and Telegram. The most visited tourists are domestic tourists both from *Papua* and from other regions in Indonesia. Foreign tourists are visiting the temple because they know it through social media. Pura Agung Surya Bhuvana has developed into a centre for socio-cultural about Balinese Hindu traditions. It r¹⁹ected by the visit of children ranging from pre- kindergarten school, kindergarten, elementary school, junior high school level, high school, to higher education to this place. In general, they come in groups. For the pre-kindergarten children through high school, they are guided by their teachers. During the visit, besides hearing an explanation of Hinduism. They also joined in praying even though their religion was different. In general, students visit the place to study. Students visit temples for recreation as well as conducting research. Young people deliberately come to enjoy the beautiful scenery and capture the visit through photos and videos and some even make films specifically by taking locations in *Jaba* or outside the temple area. In responding to the increasing number of tourists who are interested in visiting Pura Agung Surya Bhuvana, the Chairperson of *PHDI Jayapura* at every meeting and prayer always reminded the importance of continuing to maintain the sanctity of the temple, the temple's compassion and environment (Anonymous, 2017). Every day, some *pengempon* and *penyungung* are always on standby at the temple to receive tourist visits as well as explaining Pura Agung Surya Bhuvana and Hinduism more broadly. At a specific scale, an appreciation of the principle of togetherness needed to sustain relationships and power performance (Pradana, 2017; Ruastiti, 2020; Ruastiti et al., 2020). Hindu refugees of Pura Agung Surya Bhuvana and non- Hindu people at *Jayapura* have practised tolerance, and they have practised a rhythmic pattern of social interaction between religious communities to support national development.

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Religious harmony is a condition that needed at the same time as a result of the continuation of social relations based on tolerance, mutual understanding, mutual respect, respect for equality in the experience of religious teachings and cooperation in community life based on the principles of the nation and state of Indonesia. Therefore, harmony among religious believers is a pre-condition that must create for the development process in Indonesia (Mukti, 1975; Atmaja et al., 2019).

Non Hindu People Visit To Pura Agung Surya Bhuvana, Jayapura

Non-Hindus people often visit the Pura Agung Surya Bhuvana because they feel happy and peaceful visiting the temple. Pleasure concerns psychological problems obtained by non-Hindus when visiting the Pura Agung Surya Bhuvana (PASB). They feel valued, welcomed with open arms, and they regarded as brothers by Hindus in the area. Various important symbols in temple architecture such as the use of *Tifa* in the temple nameplate, on the temple wall reliefs, depictions of the cultural traditions of the local people on the temple wall reliefs. In every vital activity at the temple, the leaders, religious leaders and the people around the temple are always involved with Hindus in Pura Agung Surya Bhuvana. It makes them feel empathy, feel they have ownership and take part in protecting the temple.

Pengempon of Pura Agung Surya Bhuvana warmly welcomed the non-Hindus people who came to visit the temple. They feel comfortable and euphoric with the visit of non-Hindus people. It made them make repeat visits and provide recommendations for others to visit local temples. The average annual visitor or tourist visit is 1,800,000 people. Feelings are related to psychiatric symptoms, especially perceptions that are individual or subjective. What a person feels is not the same as what another person feels. The experiences gained in this life will affect one's thoughts, actions, and psychological feelings. For example, a person suddenly appears feeling happy, excited when getting what expected.

The architecture of the magnificent temple building and the artistic blend of Balinese and *Papuan* culture has its charm. The number of non-Hindus who come to visit the temple has confirmed the Pura Agung Surya Bhuvana as a spiritual tourist attraction. The use of *Tifa* and *Cendrawasih* birds as reliefs of the Pura Agung Surya Bhuvana responded positively. The Papuan people feel grateful and accept Hindus as their siblings with a whole heart. A Papuan scholar said that, "We are very grateful to the brothers from Bali. The use of *Tifa* and *Cendrawasih* reliefs at Pura Agung Surya Bhuvana shows that we are very respected, so we feel very close (Rai S., 2019; Ruastiti, 2016; Ruastiti, 2017; Ruastiti, 2018). Temple ornament in the form of *Tifa* and *Cendrawasih* birds is a cultural dialogue that can strengthen the fabric of togetherness among citizens in the city of *Jayapura*.

Non-Hindu residents increasingly visit Pura Agung Surya Bhuvana because of the art activities that carried out regularly that is every time there is a *piodalan* at the temple. Hindu and non-Hindu people unite to carry out artistic activities to staged during the *piodalan* ceremony at the temple. Some of the performing arts performed together include the *Kecak Rasa Papua* Dance, *Cendrawasih* Dance, *Pangkur Sagu* Dance, *Byaka Byaka* and various Papuan songs. In addition to feeling happy and entertained, non-Hindus also feel that the diversity of the archipelago's culture. The use of the temple as an artistic medium which also often involves residents makes the temple increasingly crowded with non-Hindus at *Jayapura*. Rai S. (2019) said that with art, harmony, interfaith people at *Jayapura* could realize.

Philosophy is a guideline because it functions ideologically (Pradana, 2017a; Ruastiti, 2005; Ruastiti, 2010; Ruastiti, 2011). As an ideal foundation for the Republic of Indonesia, the ideological of *Pancasila* has functioned as (a) a tool of social control, (b) a tool to change society, (c) a tool of order and community regulation, and (d) as a means of realizing physical and mental social justice. Second, upholding the foundation, the Republic of Indonesia, *Pancasila*, the people of *Jayapura* City also uphold the 1945 constitution of the Republic of Indonesia or abbreviated as the 1945 Constitution as the fundamental law, the constitution of the government of the Republic of Indonesia.

The Republic of Indonesia is an archipelago. Besides that, the form of the country is a republic. Even though the Indonesian state consists of many islands, it is still a unity

and cooperated within an Indonesian state. Cooperation and social networking needed for strengthening social unity (Pradana, 2019; Dharmika et al., 2020; Dyatmikawati and Ruastiti, 2020). Harmony as a proof of the unity of Hindus in the *Jayapura*, it can not separate from the cooperative relations of Hindus and inter-religious networks in the city of *Jayapura*, which is engaged in maintaining the integrity of the Unitary Republic of Indonesia.

CONCLUSIONS

Based on the description above, it can conclude that the Hindu people at Jayapura built the Pura Agung Surya Bhuvana in the form of a sacred temple building with traditional *Balinese* architecture with innards, *jaba tengah*, and *jaba sisi*. Pura Agung Surya Bhuvana, which is a Hindu symbol, was built based on Hindu theological values and cultural values of the local non-Hindu people. Pura Agung Surya Bhuvana was built very artistically and decorated with local cultural ornaments, namely *Tifa* and birds of paradise.

Non-Hindus often visit Pura Agung Surya Bhuvana because internal and external factors drive it. Internal factors are the joy of Hindus who are so friendly to welcome non-Hindus who come to visit Pura Agung Surya Bhuvana. Non-Hindus feel valued, respected, and well-received by Hindus in Pura Agung Surya Bhuvana.

Aside from being a place of worship for Hindus, Pura Agung Surya Bhuvana also functions as a tourist attraction, an art venue, and functions as a medium of friendship that results in harmony and cooperation among religious communities at *Jayapura*. The acculturation of Balinese Hinduism with the local culture that is supported by a form of cooperation between Hindus and inter-religious networks in the city of *Jayapura* has contributed to the continuity of Hindu activities that can run harmoniously with tourism activities in the Pura Agung Surya Bhuvana.

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