

The Embodiment of Global Governance Through Hexahelix in Preserving Terracotta Architecture

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Abstract

Terracotta is a culture that emphasizes the unification of natural elements with human life. In this case, humans should preserve what has been given by God in the form of the universe, which humans can then reuse. As part of the culture and architectural concept, the part often discussed by researchers in various scientific articles leads to terracotta as an art or architectural concept. This is also the concern of researchers in this study. This research aims to analyze the realization of Global Governance through the actors who are members of the hexahelix in preserving terracotta architecture. Furthermore, this research is a descriptive study with a qualitative approach, while data collection techniques are carried out through observation, interviews, FGDs, and literature studies. The results showed that government actors, academics, and the community had the most significant roles in preserving terracotta architecture in Majalengka Regency.

Keywords:

creative economy; local culture; cultural preservation; architecture

Introduction

Terracotta as culture and architecture is spread in various countries such as China, Africa, Nigeria, Brazil, Indonesia, and several other countries. In these countries, terracotta architecture is used to beautify buildings, both houses, and architecture in public space facilities. The exciting thing is that in Indonesia itself, the concept of complete terracotta architecture has only been implemented in one area, namely Majalengka Regency. It is said so because, in Majalengka Regency itself, terracotta is not just an architect but part of the preserved culture. The preservation of terracotta culture is reflected in the collaboration between communities from upstream to downstream or from the highlands to the lowlands. The collaboration concept is realized through environmental conservation, such as keeping the forests from being bare so that they can absorb water optimally, the community's lifestyle by not littering, and the community's lifestyle that preserves the environment. The

community's lifestyle in environmental preservation in the Majalengka Regency area impacts the quality of the soil that will be processed into terracotta architecture.

Furthermore, not only in Indonesia, the culture and art of terracotta architecture are also part of local culture abroad, such as in China. In this case, China is one of the countries with evidence of a terracotta civilization getting bigger and spreading across various parts of the country. One of the proofs of its civilization is the Terracotta Army in the Lintong District, Shaanxi, China. This cultural site has become a tourist attraction in great demand by domestic and foreign tourists and has become one of the world heritage sites approved by UNESCO in 1987 (Atmosudiro et al., 2001). The following is an example of the evidence of terracotta civilization in China that is still preserved today:

Picture 1.
Terracotta Army in China



Source: Google, 2022

The preservation of terracotta in the form of culture and architecture is protected by law based on the constitutional mandate, which is contained in Article 32, Paragraph 1 of the 1945 Constitution, which reads, "the state advances Indonesian national culture in the midst of world civilization by guaranteeing the freedom of the people to maintain and develop values. cultural values". So the logical consequence of the mandate of the Constitution is that the Indonesian people have a responsibility to preserve local and national culture. The national culture in Indonesia refers to superior values obtained from local cultures, which then continue to become a cultural heritage for the Indonesian people or Culture Heritage. (Suman et al., 2019; Syarifuddin, 2016; Triwardani & Rochyanti, 2014).

The local culture, which is part of cultural heritage, represents superior cultural values based on local wisdom at the community level at the village, district, to provincial levels and comes from the local community (indigenous people) and is local. The cultural heritage of the

Indonesian nation through local culture is in a very strategic position within the framework of national cultural development so that this local culture can strengthen the nation's resilience in the face of globalization, especially globalization, which affects the entry of foreign cultures into Indonesia so that local culture that is weak and cannot counteract the influence of foreign culture on national identity is the same as eliminating local identity which begins with a local identity crisis. (Amrial, Muhamad, & Adrian, 2017; Budiharjo, 1994; Mubah, 2011; Suman et al., 2019; Triwardani & Rochyanti, 2014).

In Indonesia, terracotta art is a type of clay art made from baked clay and has existed since the Majapahit Kingdom in the 13th-15th centuries. Terracotta art during the Majapahit Kingdom was initially developed by Majapahit residents who lived in the environment around the Majapahit Kingdom Palace. Majapahit terracotta and Trowulan Sites are used for various products, such as building elements (jobong well tiles, bricks), containers (pots, pots, jugs), religious sites (offerings, seals), and other practical tools such as scales and lamps. With a production pattern that is still traditional, this pottery craft produced from Mlaten Village is even able to penetrate the market in the areas of Jakarta, Surabaya, Bandung, and Bali and become one of the innovative products produced by the community (Atmosudiro et al., 2001). In this era of the creative economy, the artwork is one of the works that can have economic value. The creative economy is an economic sector that utilizes reserves of renewable resources that are not limited to using ideas, talents, talents, and creativity owned by business actors. So in this creative economy era, the economic value of a product or service being marketed is no longer determined by the raw materials used or the production system. However, it is more about the use of creativity and the creation of increasingly advanced technological developments, in the sense that in this era of the creative economy, industries no longer compete in the global market by relying solely on price and product quality but must be followed by innovation, creativity, and imagination created by business actors. (Etzkowitz & Klofsten, 2005; Muzaqi & Hanum, 2020; Purnomo, 2016; Sari, Dewanti, & Hanifa, 2018; Suci, 2017).

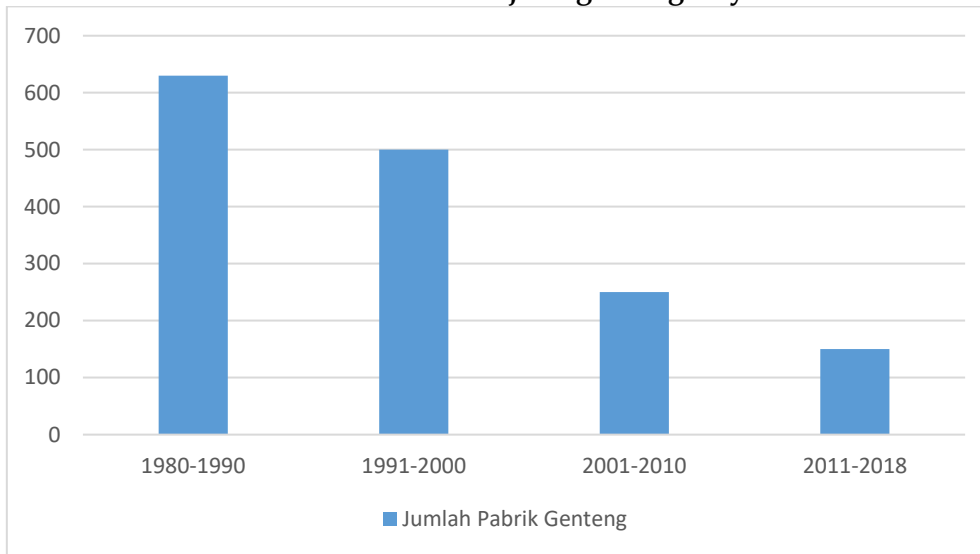
In terms of this creative economy, not a few business actors take advantage of the local potential of their regions as the essential ingredients of the products they create. So indirectly, the utilization of local potential or resources through the innovative products produced can be one of the promotional media for the development of the local potential of an area. Utilizing

local potential or resources in every creative product produced will gradually change the community's stigma that local products can be a characteristic of the product's area. This certainly positively impacts the development of local culture and the local culture-based economy in an area (Etzkowitz & Klofsten, 2005; Gunartin & Sari, 2019; Hendriyana, Putra, & Sunarya, 2020).

Majalengka Regency, as an area that implements terracotta architecture as a whole, also follows the trend of creative economic development that utilizes local culture as a creative product, namely terracotta. The government considers the existence of mushrooming terracotta culture and artisans as one of the regional potentials derived from the local culture of the Majalengka community. So responding to this potential, the Majalengka Regency government continues to develop and preserve terracotta culture, one of which is being adopted into the development concept in its area. Not only that but efforts to preserve terracotta culture are also supported by the government's policies regarding terracotta development from 2019 until now.

However, even so, with the presence of innovations through similar building material products such as asbestos, plywood, and spandex, namely metal roof tiles, coupled with the presence of the garment industry from Korea, which was established in Majalengka taking female workers in the tile factory, this made the tile industry production in Jatiwangi tends to decline (Puspitasari, 2017). Not only that, the decline in the production of tiles and bricks in Jatiwangi is also caused by the decrease in raw materials and the decrease in the number of workers, affecting the production process. The Jatiwangi tile industry significantly contributes to the local community's economic growth, which absorbs much labor and has excellent investment opportunities as the mainstay industry of the Majalengka Regency (Fathanudien, 2016). Meanwhile, the phenomenon of the decline can be seen in the following graph:

Chart 1.
Number of tile factories in Majalengka Regency 1980 – 2018

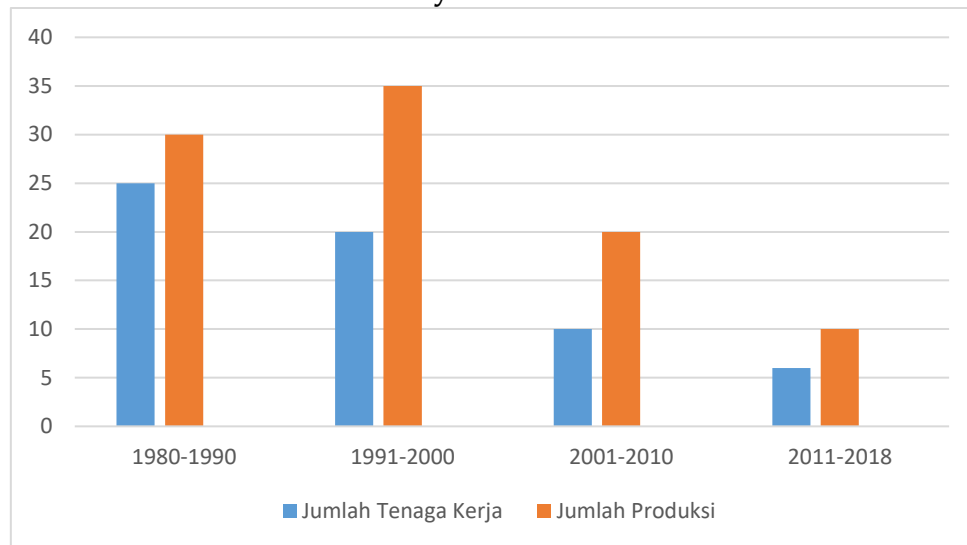


Source: BPS Majalengka Regency (penalized), 2022

The graph shows that the existence of the terracotta processing industry or factory, especially the Tile Factory in Majalengka Regency until 2018 continued to decline. As seen in the graph, from 1980-1990, the number of roof tile factories in Majalengka Regency reached 630. Meanwhile, from 1991 – 2000, the number of roof tile factories decreased to as many as 500 tile factories. From 2001 – 2010, the number of roof tile factories experienced a significant decline, namely as many as 250. Until 2011 – 2018, the number of tile factories in Majalengka Regency only lasted, with as many as 150 tile factories.

It is not only the number of tile factories in Majalengka Regency that continues to shrink. Shrinkage also occurs in the number of workers engaged in the terracotta business and the number of products produced by the Jatiwangi Tile factory in Majalengka Regency from 1980 to 2018. So to see The comparison between the number of workers and the number of products produced can be seen in the following graph:

Chart 2.
**Comparison of the Number of Workers and Total Production of the Jatiwangi Tile
Factory in 1980 – 2018**



Source: BPS Majalengka Regency (Processed by Researchers), 2022

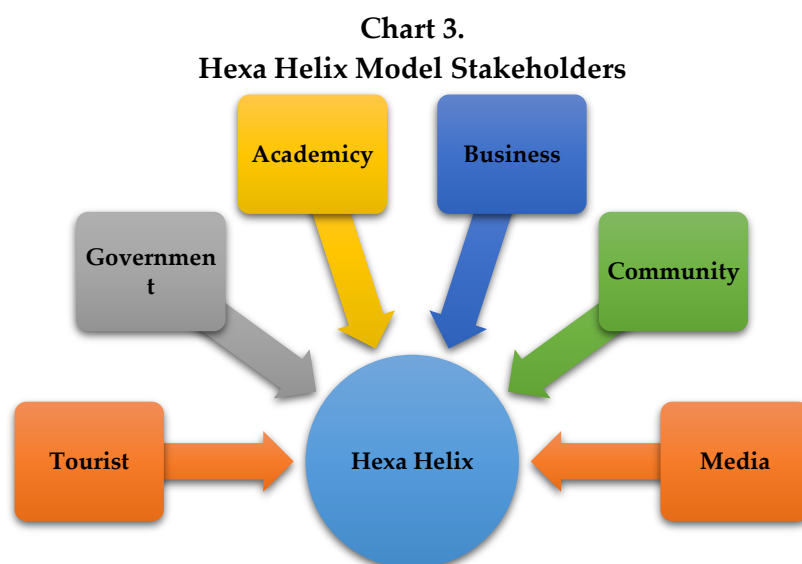
The graph shows that the highest production occurred in 1980 - 1990, the data shows that the total production reached 30 thousand productions with a total workforce of 25 thousand workers. Whereas in 1991 – 2000, although the number of workers decreased, tile production increased with the total production reaching 35 thousand tile production. From 2001 – 2010, the number of workers and the amount of tile production experienced a significant decline from the previous period. Followed by 2011 – 2018, the number of workers and tile production continued to decline from the previous period, with a workforce of 6 thousand workers and 10 thousand tile production. The decline was caused by the presence of modern industries that produce more modern and practical roof tiles, followed by the development of industrial estates engaged in food processing, textiles, and other industries.

So to preserve this terracotta culture again, the Majalengka Regency Government builds collaborations with various stakeholders who are believed to influence the development of its local culture significantly. In this case, the researcher sees that collaborative efforts are carried out between government, academia, media, business, community, and tourism, which are incorporated in the collaboration model between Hexa Helix actors. In this Hexa Helix model, each actor has a role and function in developing a terracotta culture in Majalengka Regency. So, in this study, the researchers drew the formulation of the problem related to the realization of global governance through the hexahelix in the preservation of

terracotta architecture (Imron, 2020; Praswati, 2017; Rachim, Warella, Astuti, & Suharyanto, 2020; Schianetz & Kavanagh, 2008).

As for this study, researchers used the Hexa Helix model as a measuring tool in describing the research phenomenon. The Helix concept is a concept in which there is support and participation from various actors to present innovations in increasing development in an area. So over time, this helix concept continues to develop among the community, starting from the Triple Helix concept, Quadruple Helix, Penta Helix, to the current Hexa Helix concept. In its development, the helix concept continues to develop according to the needs of the times, and developments that occur also serve to complement the previous concept (Novianti, 2021; Praswati, 2017; Rachim et al., 2020; Sofhani & Nurrahma, 2017; Zakaria, Sophian, Muljana, Gusriani, & Zakaria, 2019).

In this study, the researcher uses the Hexa Helix concept to discover collaboration in developing this local terracotta culture. The Hexa Helix concept is a concept that was developed from the previous concept, namely Penta Helix, by adding tourist or tourism aspects in its analytical study (Sofhani & Nurrahma, 2017; Sumarto, Sumartono, Muluk, & Nuh, 2020). The Hexa Helix concept consists of 6 (six) actors with roles and functions for development, which in this case is the development of local terracotta culture in the Majalengka Regency. The 6 (six) actors in the Hexa Helix concept include:



Source: Zakaria, 2019

Furthermore, the researchers used research by Artin Bayu Mukti, Aziz Nur Rosyid, and Eddi Indro Asmoro entitled "The Pentahelix Model in Tourism Synergy in Indonesia for

Empowering the Local Economy: Literature Studies." This study aims to provide added value as a rationale in determining policies to improve the local economy through creating tourism objects that are superior in the region. as for the method used, namely the study of literature based on the preference of empirical studies to determine the research gap. The results of the study indicate that the conditions of tourism in Indonesia are different from one another. The differences can be reviewed to determine what synergies must work together technically and operationally in the form of coordination and collaboration to form synergy between Penta helix actors in each tourism condition in Indonesia. (Mukti, Rosyid, & Asmoro, 2020).

Another research is a study conducted by Ajie Hanif Muzaqi and Fauziah Hanum entitled "The Quadruple Helix Model in Empowering the Local Economy Based on Tourism Villages in Duren Sari Village, Trenggalek Regency." This study aims to determine the implementation of the Quadruple Helix model in empowering the local economy. The research is qualitative-descriptive, with the technical analysis of interactive model data. The results show that the involvement of quadruple helix actors can be a solution for local economic empowerment in Duren Sari Village through collaboration that focuses on a common goal. At the same time, the interaction model between these actors can create innovations and creativity, which can be presented as regional development policies and programs (Muzaqi & Hanum, 2020).

The novelty in this study is that the researcher uses the Hexa Helix theory, which is used as a research analysis knife. The Hexa helix model used by the researcher is an updated theory from previous research. In addition, the difference in this study is the research locus located in Majalengka Regency and the program or culture developed, namely terracotta culture.

Methods

This research is a descriptive study using a qualitative approach. This qualitative descriptive study was used because the researchers considered it relevant to the problems that occurred and in line with the research objectives, namely to describe the actual and in-depth phenomena that occurred in the development of a local terracotta culture based on the concept of the Hexa helix model in Majalengka Regency. Data collection techniques were collected

through interviews, FGDs, observations, and literature studies. The interviews were conducted with several stakeholders related to the development of terracotta in Majalengka Regency with purposive sampling, as can be seen in the following table:

Table 1.
Interview Informants

No	Name	Description
1	Tinggi S. Hasyim	Director of Jatiwangi Art Factory
2	Drs. Asmudjo Jono Irianto, M. Sn	Lecturer of fine arts ITB
3	Dede Sutisna, S.E	Direktur Utama PD Sindangkasih Multi Usaha
4	Dr. Hj. Dewi Maharani, M. Si	Direktur Umum PD Sindangkasih Multi Usaha
5	Irfan Nur Alam, S.H, M.H.	Kepala Bagian Ekonomi dan Pembangunan
6	Adhi Setya Putra, S.E	Kepala Bidang Destinasi dan Industri Pariwisata

The Forum Group Discussion activities were carried out 3 (three) times, as shown in the following table:

Table 2.
Focus Group Discussion Schedule

No	Date	Location	Description
1	18 September 2021	Lembang	FGD with PT Sindangkasih Multi Usaha and Majalengka Regency Government
2	5 October 2021	Bandung City	FGD with Majalengka Regency Government (Economic and Development Section)
3	9 October 2021	Majalengka	FGD with Terracotta Community "Jatiwangi Art Factory" and PD Sindangkasih Multi Usaha
4	14 February 2022	Majalengka	FGD with Head of Destinations and Tourism Industry

Source: processed by researchers, 2022

The data analysis technique was carried out using the theory used by Miles and Huberman, namely data reduction, data display, and conclusion drawing. Meanwhile, the data validity test was carried out using data triangulation techniques. Triangulation is done by collecting data and checking or confirming the truth of the data obtained from related stakeholders or related theories and research (Miles, Huberman, & Saldana, 2014).

Result and Discussion

After conducting a series of studies, the researchers classify development into several phases, as can be seen in the following table:

Table 3.
Terracotta Culture Development Phase in Majalengka Regency

Phase	Collaboration Type	Description
Phase 1 2019 - 2020	Triple Helix	The government: has advised using terracotta as a form of support. Business: Business actors have done several works to revitalize terracotta products in Jatiwangi Academics: The presence of several ITB art lecturers to develop designs and make products more attractive
Phase 2 2020 - 2021	Quadruple Helix	Government: making Majalengka Square using terracotta products Business: the presence of Jatiwangi Art Factory as a place for terracotta development Academic: No development yet NGO: Terracotta development is supported by the presence of the Jatiwangi Art Factory
Phase 3 2021 - 2022	Penta Helix	Government: starting to make government building ornaments using terracotta Business: still stagnant Academics: developing terracotta products/designs to be more creative NGO: has started to produce terracotta art products with more attractive designs Mass Media: many mass media have posted news related to terracotta products in Majalengka Regency
Phase 4 2022 - 2023	Hexa Helix	<ol style="list-style-type: none"> 1. make terracotta a photo spot in Majalengka tourist attractions 2. make hotel ornaments and several inns with terracotta base materials 3. Business actors need to be added to the development of MSMEs so that they become labor-intensive businesses for the community 4. utilization of terracotta as a supporting ornament in public space in Majalengka 5. increase the cooperation of mass media as promotional tools

Source: processed by researchers, 2022


The table shows that until 2021, efforts to preserve local terracotta culture in Majalengka Regency have been carried out by the government and several other stakeholders, as shown in the table above. To preserve it, the Majalengka Regency Government has a short-term projection in developing this terracotta culture through the terracotta development milestone in Majalengka Regency. With this milestone, it is hoped that development efforts can impact cultural preservation, make Majalengka Regency a Terracotta City, and bring back the glory of terracotta culture in Majalengka Regency. The results of the analysis of the roles and functions of each of the Hexa helix actors are as follows:



A. Government

The government is the actor who has the most significant role in the development of terracotta culture in the Majalengka Regency. It is said that the government has unlimited power as a regulator that supports the development of local terracotta culture in the Majalengka Regency. The function and role of the government in the development of terracotta culture in Majalengka Regency are evidenced by the existence of a circular regarding the use of terracotta as a government building material or public space and several other policies. The issuance of a circular from the Majalengka Regency Government is a follow-up to the West Java Governor's call that in the future, every development in the Majalengka Regency needs to include a minimum of 30 percent of the terracotta concept. This is done to ensure terracotta artisans no longer have to worry about losing the market where they sell their terracotta products.

Furthermore, the government's seriousness in maintaining and developing the terracotta culture in Majalengka Regency is evidenced by the government's investment in the construction of government buildings or public spaces made using terracotta as the main element in development. The use of terracotta in government buildings, especially the public space area in the Majalengka Regency, makes it a unique attraction for tourists to visit Majalengka Regency. As for the evidence of the uniqueness of development using terracotta in Majalengka Regency, it can be seen in the following picture:

Table 4.
Terracotta Architecture in the Public Space Area in Majalengka Regency

No	Description	Pictures
1	Majalengka Square	

No	Description	Pictures
2	Raharja Park	
3	Tourist Information Center	

Source: processed by researchers, 2022

The table shows a serious effort from the Majalengka Regency Government to develop the local potential of terracotta culture in Majalengka Regency. The government's seriousness is shown by the increasing number of public spaces that use terracotta as the primary material and provide optimal results in artistic value, which can be a unique attraction for local and international tourists to visit the Majalengka Regency area. The presence of this public space by utilizing terracotta not only provides benefits for terracotta artisans but also provides space for MSMEs to market their products.

However, based on the results of observations made by researchers with terracotta artisans at Jatiwangi Art Factory, terracotta artists do not feel that there is a serious effort from the Majalengka Regency Government to develop this terracotta culture. They considered there had been no strict follow-up from the government to implement terracotta as the architecture of government buildings and public spaces in Majalengka Regency. This can be seen in the following interview results:

“meskipun sudah ada surat edaran, tapi tidak di tindak lanjuti oleh pemerintah. Sampai sekarang belum ada kabar dari pemerintah untuk bekerja sama dalam pembangunan gedung atau yang lainnya. Jadi kami masih menunggu kabar baik dari pemerintah”

This shows that the government's collaboration process is still not optimal. There are still differences of opinion between the government and the community as terracotta craftsmen at Jatiwangi Art Factory. Whereas research conducted by Setyanti (2018) states that apart from being a regulator, the government also functions to facilitate the promotion

of innovative products, revitalize raw materials, to help capitalize on business actors, in this case, the terracotta craftsman community (Setyanti, 2018).

B. Academic

Universities or academics have an essential role in developing the Hexa helix concept. This critical role for academic actors is carried out through research or technological developments to create innovations that can be used in product development. In terms of developing this terracotta culture, the presence of academics is sufficient with the presence of art lecturers as well as artists who can assist in the development of design, research, or student research regarding the development and management of terracotta, as well as the presence of a study team that functions to conduct studies or research on business feasibility analysis. Who can help run this terracotta business? This can be seen in the following interview results:

“kami sangat menyambut baik mahasiswa, dosen, dan akademisi lainnya yang memiliki kemauan untuk turut membantu pengembangan terakota ini. Dari ITB misalnya, ada beberapa mahasiswa dan dosen yang membantu pengrajin dalam segi design. Dan adapun dari akademisi seperti dari UIN Bandung yang membantu kami untuk mengkaji potensi terakota sebagai bisnis yang dapat dipasarkan di pasar global”

The interview results show that the existence of artists and art lecturers plays a role in developing terracotta designs and management that are more modern and can produce works with high artistic and economic value. Students participate in research activities to improve the quality of better and modern terracotta. Meanwhile, other academics play a role in providing analysis of strategic studies on the terracotta business that is carried out and also adjusted to the development roadmap in the Majalengka Regency. The development of products produced by the terracotta factory through the Jatiwangi Art Factory as a community and in collaboration with academics can be seen in the following picture:

Picture 2.
Terracotta Production Results



Source: Processed by Researchers, 2022

The picture shows that the skills of terracotta artisans or artists are now starting to develop. Not only have skills in making roof tiles, but terracotta artists, especially those at Jatiwangi Art Factory, can create more modern works and have economic value that can compete with the global market. This is in line with research conducted by Setyanti (2008), which states that academics function as trainers, designers, and technology developers, improve research, and cultivate raw materials (Setyanti, 2018).

C. Business

The business world or business in this Hexa helix concept has a role as a sector that can provide a market for terracotta entrepreneurs to market their products more broadly. Based on the interviews, PT Sindangkasih Multi Usaha is one of the Regional Owned Enterprises that has an essential role in developing a terracotta culture in Majalengka Regency. The potential of terracotta makes PT Sindangkasih Multi Usaha interested in developing the terracotta business produced by Jatiwangi Art Factory and empowering terracotta MSMEs in running their business. In this case, PT Sindangkasih Multi Usaha serves as the owner of the most significant capital and a business designer in the terracotta business.

The development of the terracotta business carried out by PT Sindangkasih Multi Usaha is expected to benefit companies, terracotta MSME players, and the government through PAD deposited by the company to the government. With the business cooperation carried out by PT Sindangkasih Multi Usaha in developing the terracotta business, it is hoped that it can provide a broader market for terracotta business actors in Majalengka Regency, especially terracotta originating from Jatiwangi. Collaboration in terracotta development

carried out by the business sector is supported by government investment in companies in the form of equity participation. So that the business carried out is expected to provide maximum results.

D. Community

A community is a collection of people with the same perception and goals. At the same time, the community in the development of terracotta culture is a group of people with expertise, skills, or interest in terracotta culture in the Majalengka Regency. In this case, Jatiwangi Art Factory is one of the communities that move to develop terracotta products in Jatiwangi. Based on observations, the existence of the Jatiwangi Art Factory has significantly impacted the skills of terracotta artisans in producing designs that are more elegant, modern, and in demand in today's society.

The results of the observations also show that the existence of the Jatiwangi Art Factory can help MSME players engaged in the terracotta processing industry to be able to obtain market information and design development that has been needed so far. The presence of Jatiwangi Art Factory can make terracotta works in Majalengka Regency more exciting and unique so they can have high artistic value. The existence of the Jatiwangi Art Factory in Majalengka Regency, especially Jatiwangi, can serve as a place to obtain various information related to the development of terracotta culture in Majalengka. The Jatiwangi Art Factory can also be used by both the Provincial Government and the Regency Government in monitoring the development of the terracotta business in Majalengka Regency. Thus, the existence of the Jatiwangi Art Factory can provide information both inside and outside the Majalengka Regency area.

Based on observations, the existence of the Jatiwangi Art Factory has given a new color to the development of terracotta culture in Jatiwangi. However, in practice, the cooperation carried out by Jatiwangi Art Factory with other business partners is still lacking. So that Jatiwangi Art Factory needs to develop or collaborate with companies or other communities so that the existence of Jatiwangi Art Factory can provide more comprehensive information to the artisan community in Jatiwangi.

E. Media Mass

In developing the local potential of this terracotta culture, the mass media acts as a place where MSME products in the form of terracotta can be marketed. The existence of mass

media is not only a promotional medium but also a medium of information that the public can use to discover the development of terracotta culture in the Majalengka Regency. Based on the observations made, several mass media, both local and national, have helped promote the results of terracotta products in Majalengka Regency. Not only that, but the mass media also provides various information related to the development of terracotta culture in the Majalengka Regency. The mass media can be seen in the following table:

Table 5.
Mass Media in Terracotta Development

No	Mass media	Scale
1	Detik.com	National
2	Pikiran Rakyat	National
3	Tintahijau.com	Local
4	InfoMJLK	Local
5	Sindo News	National
6	dara.co.id	Local
7	CNN Indonesia	National
8	Bandung Bisnis	Local
9	Jabar Tribun News	Local
10	Matasumbar.com	Local
11	Timesindonesia.co.id	National
12	Merdeka.com	National
13	Idxchannel.com	National
14	Sinarmedianews.com	National
15	Klikwarta.com	Local
16	Rri.co.id	National
17	Rakcer.radarcirebon.com	Local

Source: Processed by Researchers, 2021

The table shows that the mass media have contributed to terracotta's development to make Majalengka Regency a Terracotta City. Based on the table above, nine mass media on a national scale and eight local mass media have contributed to presenting information on the development of terracotta in Majalengka. The presence of the mass media plays an essential role in providing information related to developments carried out by the government and the business sector in their efforts to develop a terracotta culture in Majalengka Regency.

F. Tourism

The existence of tourism is one of the crucial sectors in the development of a region. The existence of the tourism sector in an area can attract tourists to visit the area. Likewise,

with Majalengka Regency, the tourism sector's existence is an essential element in developing the regional economy and a means of promotion that can attract tourists to the Majalengka Regency area. The existence of the tourism sector in the development of terracotta culture can be used as a medium to promote terracotta culture to tourists. The terracotta-based tourism sectors that have been present in Majalengka Regency are as follows:

Table 6.
Terracotta-based Tourism Objects and Buildings in Majalengka Regency

No	Tourist attraction	Location
1	Alun-Alun Majalengka	Majalengka Kulon, Kabupaten Majalengka
2	Taman Raharja	Jl. K.H. Abdul Halim No. 69, Manjul, Kec. Majalengka
3	Skywalk	Jl. K.H. Abdul Halim No. 69, Manjul, Kec. Majalengka
4	Tourist Information Center	Jl. Raya Maja No. 25, Majalengka Wetan, kecamatan Majalengka
5	Jatiwangi Art Factory	Jl. Makmur No. 71, Jatisura, Kec. Jatiwangi

Source: Processed by Researchers, 2021

The table shows several terracotta-based attractions that can be visited by tourists visiting Majalengka. Existing tourist objects have attracted local people's interest to spend their weekends in Majalengka Square. The local community has positively welcomed the existence of Majalengka Square since it was opened in April 2021 by the Governor of West Java Province, Ridwan Kamil. Based on observations, at night, many local people enjoy the atmosphere even at Taman Raharja and enjoy the food sold by SMEs at Skywalk Taman Raharja.

The government and the tourism sector can also use that terracotta to make tourism icons using terracotta as primary materials. The terracotta as a tourist attraction icon can be placed at several points of tourist objects that are in great demand by tourists. The existence of a cooperation plan is expected to be implemented shortly, so that terracotta artisans can start to create unique designs that can be placed in tourist objects as icons of these attractions. Some tourist attraction points that can be used to place terracotta as a tourist attraction icon in Majalengka Regency are as follows:

Table 7.

Water Attractions in Majalengka Regency	
No	Tourist attraction
1	Talaga Herang
2	Situ Cipanten
3	Jembar Waterpark
4	Ciremai
5	Curug Muara Jaya
7	Situ Sangiang
8	Paralayang Majalengka
9	Panyaweuyan Majalengka
10	Curug Cipeteuy

Source: Processed by Researchers, 2022

The table shows that Majalengka Regency has many tourist sites that can be used as a medium to introduce terracotta products to visiting tourists. Even in 2023 – 2024, the government projects to put terracotta as an icon of water tourism, which will become a leading tourist attraction in great demand. With the collaboration between the government, which in this case is the Department of Tourism and Culture of Majalengka Regency with the terracotta community, it is hoped that it can provide maximum and beneficial results in the development of Majalengka Regency as a Terracotta City.

Conclusion

Based on the results of the discussion above, it can be concluded that the realization of global governance through the hexahelix in the preservation of terracotta architecture in the Majalengka Regency has been realized quite well. In the process, each actor has performed their respective roles and functions to preserve architecture in Majalengka Regency. In this case, the most significant role of actors lies in government, academics, and community actors. This is because the government has a decisive role through regulations that support the preservation of terracotta, ranging from culture to building architecture. Another essential role of the government is to apply terracotta architecture in government buildings and public spaces that beautify the city.

Academic actors have an essential role shown by the presence of academics as actors who can develop the design, technology, research, and business studies in the development of terracotta products. At the same time, the community acts as an actor whose role is to continue

developing terracotta in terms of culture and architecture. However, even so, other actors have a role that is no less important. In this case, the elements of the government, academia, and the community have a more prominent role in the preservation of terracotta architecture.

As for some suggestions that researchers can give include:

1. There needs to be further communication between the government and the terracotta community, followed by a cooperation agreement between the community and the government.
2. Issuing regulations and disseminating regulations related to terracotta preservation to the craftsman community and the community
3. Involving more business sectors from local companies that function to market terracotta products
4. Applying terracotta architecture to existing buildings in various regional centers

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