

## REVIVING JEWELLERY CRAFT

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### Abstract

Handcraft jewellery is an important part of the culture in Saudi Arabia. There is a need to revive and preserve this art and culture for the future generation. Therefore, this work presents the development of Handcraft Jewellery Center at Jeddah, Saudi Arabia. In this work, two case studies based on a handcraft center were analysed. Based on the case studies analysis, for the development of Handcraft Jewellery Center, the estimated gross floor area for the center is 9700 m<sup>2</sup>. In addition, the center consists of a number of zones, which includes education, workshops, commercial, outdoor activities and administration. For this work, two sites were proposed as development site. These sites were subjected to site evaluation analysis in order to determine the most suitable site. Based on the results of the site evaluation analysis, site 1 showed an evaluation score of 85.5 and site 2 achieved a score of 77. Thus, site 1 was selected as the development site. The design concept for the Handcraft Jewellery Center is based on jewellery stones. This center is expected to revive, preserve and sustain Saudi Arabia's handicraft jewellery sector for many future generations and to contribute to the economy of Saudi Arabia.

**Keywords**-- jewellery, craft, art, community, Saudi Arabia

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### INTRODUCTION

Jewellery makers have acquired a remarkable influence in the cultivation of the art and heritage of a country [1]. In addition, jewellery craftsmanship has played a key role in the production of ornaments that represent the culture of the place of origin [2]. Moreover, the practice of using jewellery ornaments originated from the Emperor's dynasty around the world, where it was used as a gift to royal families [3]. Local craftsmen were hired to produce unique jewellery sets based on the wealth of royal families. As time progressed, these jewellery ornaments became a must-have accessory for women around the world [4].

Handcraft jewellery, as a significant part of the social effort, has become a crucial factor to be considered in the existing economy of a country [5]. Furthermore, it adds to the money related improvement of the country, making occupations and paying rates for countless families, and preserves the heritage and cultural roots and personality of a nation [6]. In addition, handcraft jewellery is also an attraction for a tourist who appreciates the distinctive value of hand-crafted jewellery that involved the use of different materials and various cultural techniques [7].

In Saudi Arabia, handcrafted jewellery is the most important craft ever developed by its ancestor [8]. This practice has led the Saudi craftsmen community to be successful and prosperous, while preserving its culture and heritage value. However, in recent times, these handcrafted jewellery are exposed to extinction due to the development of electrical machinery that produces machine crafted jewellery [8]. Thus, in order to preserve and revive the handcraft jewellery sector in Saudi Arabia, a dedicated handcraft center needs to be developed. Therefore, this work presents the development of Handcraft Jewellery Center at Jeddah, Saudi Arabia.

### CASE STUDIES

This study examined two case studies in order to comprehend the architectural aspect of the handcraft centre. The details of the case studies is stated as follow:

a. Old Cairo Handicraft and Cultural Center

b. Matsumoto Performing Centre

#### Old Cairo Handicraft and Cultural Center

Old Cairo Handicraft and Cultural Center is located at Cairo, Egypt (Figure 1). It was designed by architect Amar Shallan. This center has an area of 36000 m<sup>2</sup>. This center was designed based on Islamic modern impression design with overlaid blocks with various shapes and sizes. The building was constructed using eco friendly building materials. The center is comprised of wood workshop, glass production area, theater, lecture hall, residential area, cultural zone, handcraft shops. It is one of the main handcraft center at Cairo which conducts classes and also showcases the handcrafts made. The space distribution of the center is comprised of glass production (28%), opera air theater (23%), lecture hall and exhibition (11%), entrance (6%), shops (4%), residential area (6%), cafe and restaurant (8%), cultural zone (3%) and bathroom (3%).

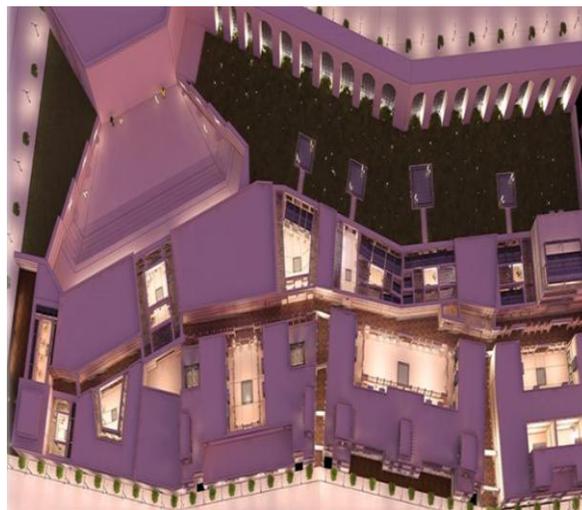


Figure 1. Old Cairo Handicraft and Cultural Center

**Matsumoto Performing Center**

Matsumoto Performing Center is located at Japan (Figure 2). This center was designed by architects Toyo Eto and Leoh Ming Mi. This center has an area of 28326.5 m<sup>2</sup>.

This center is comprised of two floor which descends to the ground. In addition, the center has a front public plaza and large windows are fitted to allow the penetration of daylight. Furthermore, the circulation paths within the center is lighted up by artificial lighting.

The façade are perforated with glass fiber reinforced concrete. The facilities inside this center is reception lounge, administration, stage underground, pavilion underground, gallery, theater, side stage, main stage and foyer.

The space distribution. The space distribution of the center is comprised of stage underground (35%), pavilion underground (5%), gallery (4%), theater (11%), side stage (11%), main stage (12%), foyer (7%), small hall (7%), reception (4%) and administration (4%).



Figure 2. Matsumoto Performing Center

**PROGRAM ASSUMPTION AND SPACE DETAILS**

Table 1 shows the space details of the Handcraft Jewellery Center. Based on Table 1, the estimated gross floor area for the center is 9700 m<sup>2</sup>. The center is comprised of few zones, which are educational, workshop, commercial, outdoor activity and administration.

**Table 1. Space details**

| Zone             | Gross Floor Area (m <sup>2</sup> ) |
|------------------|------------------------------------|
| Educational      | 1900                               |
| Workshop         | 1500                               |
| Commercial       | 2900                               |
| Outdoor activity | 1500                               |
| Administration   | 1900                               |
| Total            | 9700                               |

**PROPOSED SITE**

**Proposed site: Site 1**

For site 1 (Figure 3), this site is located at Al Naeem, near Prince Sultan street, Jeddah. This site has an area of 12000m<sup>2</sup>.

**Proposed site: Site 2**

For site 2 (Figure 4), this site is located at Malik road, Jeddah near the Red Sea mall. This site has an area of 23000 m<sup>2</sup>.



Figure 3. Site 1



Figure 4. Site 2

**SITE EVALUATION AND ANALYSIS**

For the development of Handcraft Jewellery Center at Jeddah, Saudi Arabia, two sites were proposed. Site evaluation analysis was conducted to determine the most suitable site. Site evaluation analysis was done based on few criteria's, which are site area, accessibility, surroundings, future plan, visibility and views. Table 2 shows the site evaluation analysis results. Based on Table 2, the result have shown that site 1 attained the highest score of 85.5, compared to site 2, with score of 77. Therefore site 1 was selected as the development site. In addition, this site provides all the necessary safety and accessibility requirements due to its location close to major government buildings and embassies.

**Table 2. Site evaluation**

| Criteria      | Site 1 | Site 2 |
|---------------|--------|--------|
| Site area     | 28.5   | 24     |
| Accessibility | 15     | 16     |
| Surroundings  | 13.5   | 12     |
| Future plan   | 8      | 9      |
| Visibility    | 13.5   | 9      |
| Views         | 7      | 7      |
| Total         | 85.5   | 77     |

**PROJECT DESIGN**

The design concept for the Handcraft Jewellery Center is based on jewellery stones. The referred stones are green emerald, aquamarine, agate stone, aventurine stone, and mogok rubies.

The green emerald stone represents the courtyard where negative energy is removed and it attracts good luck and harmony. The aquamarine stone represents the vocational trainingzone where it helps calm the nerves and help eliminate negative energy. Agate stone represents the workshop zone where it helps to relax and provide balance and vitality.

Aventurine stone represents the designers of the jewellery, where it is helpful in calming the mind and emotion. Finally,

mogok rubies represents the commercial zone where it helps to increase integrity and dedication. The educational zone was placed inside the building with easy student accessibility and is isolated from noisy gathering places. The workshop zone is designed with easy access path and with good projection system with acceptable sight lines from all stations. The lecture hall are designed with multiple spaces that will enable active learning for medium size groups. The commercial zone is designed with good indoor spaces with good air ventilation. Figure 5 to Figure 9 shows the architectural design of the Handcraft Jewellery Center.



Figure 5. South elevation of Handcraft Jewellery Center



Figure 6. North elevation of Handcraft Jewellery Center



Figure 7. Overview of Handcraft Jewellery Center.



Figure 8. Courtyard of Handcraft Jewellery Center

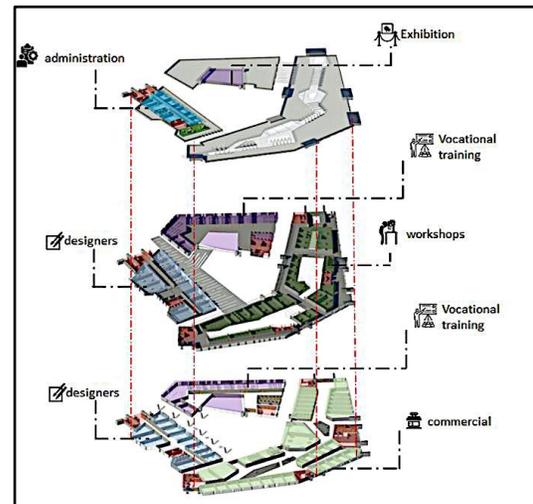


Figure 9. Interior layout of the Handcraft Jewellery Center.

**CONCLUSION**

In this work, the development of Handcraft Jewellery Center at Jeddah, Saudi Arabia is discussed and presented. For the jewellery center, the estimated gross floor area is 9700 m<sup>2</sup>. In addition, the center is incorporated with few key zones, such as educational, workshop, commercial, outdoor activity and administration. It is expected that the Handcraft Jewellery Center will preserve the heritage and marketing of local products and developments and will be linked to tourism. This will make it possible for the local community to be aware of the cultural, economic, social and tourist importance of handcraft jewellery products.

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