

MAWTINI CRAFTS VILLAGE

Norhan ElSheny¹, Hossam Elsamaty², Mohammed Fekry³

^{1,2,3}College of Architecture and Design, Effat University, Qasr Khuzam St., Kilo. 2, Old Mecca Road. P.O.BOX 34689, Jeddah 21478, Saudi Arabia

Email: ¹nmelsheny@effatuniversity.edu.sa, ²hmsamaty@effatuniversity.edu.sa, ³mfekry@effatuniversity.edu.sa

Received: 20.04.2020

Revised: 24.05.2020

Accepted: 15.06.2020

Abstract

Arts and crafts are important to the development of the nation in terms of its economic status and to the creation of pieces reflecting the culture and heritage of the nation. Saudi Arabia is a nation rich in Islamic cultures and heritage that have contributed to its craft industry. The government has introduced the 2030 vision, aiming to revive and reintroduce local crafts on the basis of its values and to preserve its historical background. Therefore, this work has proposed the development Mawtini Crafts Village at Jeddah, Saudi Arabia. For this work, three case studies were analysed for the development of the craft village. Based on the analysed case studies, for the proposed craft village, the estimated gross area was 10224 m². The craft village is comprised of few zones, such as education zone, commercial zone, administration zone, main entrance, outdoor area, and logistic services. In addition, three sites, site 1, site 2 and site 3 were proposed for the development of the craft village. Based on the site assessment analysis, Site 3 was selected as the proposed site for achieving the highest evaluation score of 9. The craft village was design with the incorporation of traditional design with a contemporary approach. The Mawtini Crafts Village is expected to attract visitors from around the globe and expand the cultural heritage of Saudi Arabia.

Keywords-- crafts, arts, heritage, village, Saudi Arabia, culture

© 2020 by Advance Scientific Research. This is an open-access article under the CC BY license (<http://creativecommons.org/licenses/by/4.0/>)
DOI: <http://dx.doi.org/10.31838/jcr.07.08.105>

INTRODUCTION

Handcraft industries have played a significant role in safeguarding the culture and national personality of a country [1]. Moreover, art assumes a key role in today's economies around the globe. Handcraftswere initiated with the creation of human beings, where they began producing simple handmade swords to protect them from wild animals, then built shelters, and later used their tools to bend the stones and the woods [2].As time progressed, these handcraft creations became a key identity for the human community in terms of the arts and heritage.

Handcraft, as a major aspect of social ventures, has become a major factor to be considered in today's economies [3]. Not only does it add to the monetary development of the nation, creating occupations and salaries for a large number of families, but it also helps to transmit and maintain the social roots and character of countries [4]. Furthermore, it is also a factor for a tourist who likes to embrace prominent workmanship articulations in different materials [5].

Handmade crafts are one of Saudi Arabia's key features and production that should be revived as these handcrafts lead the community to success and growth [6]. The Saudi heritage symbolizes the identity of the community and combines the present and the future with the past. Arts and crafts also tend to reflect the heritage of the country [7].The government of Saudi Arabia based on its vision 2030 [8], is currently aiming to revive and reintroduce the heritage of cultural crafts to restore Saudi strong identity by creating a craft center within the scope of local historic sites. Therefore, in order to fulfil the vision, this work proposes the development of Mawtini Crafts Village at Jeddah, Saudi Arabia.

CASE STUDIES

Three case studies have been analyzed in this work. Details of the case studies are given as follows.

- Penland School of Crafts
- Hardesty Arts Center
- Klagenfurt Crafts School

Penland School of Crafts

Penland School of Crafts is located at North Carolina , United States of America, USA (Figure 1). This school was designed by Cannon Architects. This school has an area of 420 acres. This school was designed to engage the human spirit that is expressed in crafts all over the world. The building was constructed using local materials with simple and unique design. The school is located away from the city to prevent noise pollution in the surrounding area. Furthermore, the current location of the school allows for future extension. This school produces crafts and arts from wood, clay, iron, drawing and painting, and also photography. The key zones of the school is comprised of workshop, office and service spaces.



Figure 1. Penland School of Crafts

Hardesty Arts Center

Hardesty Arts Center is located at Tusla, Oklahoma, United States of America, USA (Figure 2). This center was designed by Selser Schaefer Architects. This center has an area of 4200 m². The building is located next to the Historic Museum, which highlights

the artistic district. It was designed to add to the district's concept of an engaging artistic community. Its main objective was and still is to participate the arts community. The Hardesty Arts Center was introduced to life in the vibrant and expanding Brady Arts District of downtown Tulsa. The Hardesty Arts Center makes a forthright use of equipment. Sedimentation steel, comprehensive glazing, bare structural steel and concrete are in line with the manufacturing aesthetics that describe the neighborhood. The instructive sections of the center projects are concealed with a perforated steel board. The treatment of this component was structured in such a way that the passerby would have a look at the activities inside, and therefore would be interested and attracted to participate. The complete amount of floors accessible at this center is 3. The services available in this center include a conference room, an exhibition area, offices, workshops, a gallery, an outdoor studio, cooperative spaces, green roofs, creative studios, a library, a children's studio and a gift shop.



Figure 2. Hardesty Arts Center

Klagenfurt Crafts School

Klagenfurt Crafts School is located at Klagenfurt, Austria (Figure 3). This site has an area of 2000000 m². The building is situated on a hilly territory, where the building was positioned as part of the property. The building was designed with the concept and aim of combining the building with the topography of the land and the building with the steep slope. The material used to construct this building was stone. This craft school focuses on the arts of sculpture, drawing and painting.

The facilities available at this school include classrooms, labs, lounges, workshops, gymnasiums and storage rooms. This building has a total of 3 floors, which are on the ground floor, first floor and second floor.



Figure 3. Klagenfurt Crafts School

PROGRAM ASSUMPTION AND SPACE DETAILS

For this work, the estimated gross area of the proposed Mawtini Crafts Village is 10224 m². In addition, based on Table 1, the crafts village is comprised of several zones, such as education zone, commercial zone, administration zone, main entrance, outdoor area, and logistic services. The details of measurement for each zone is shown in Table 1. The total floor area of the project can accommodate between 300 and 500 people. Indoor spaces are mostly used for educational activities and administrative purposes, while outdoor spaces are used for entertainment and activities. Outdoor areas will include landscape and parking for all kinds of transportation. The full details of the space program are shown in Figure 4, which indicates the details of the spaces for each zone.

Zones	Gross Area (m ²)
Education	7513
Commercial	476
Administration	550
Main entrance	360
Outdoor area	859
Logistic services	466
Total	10224

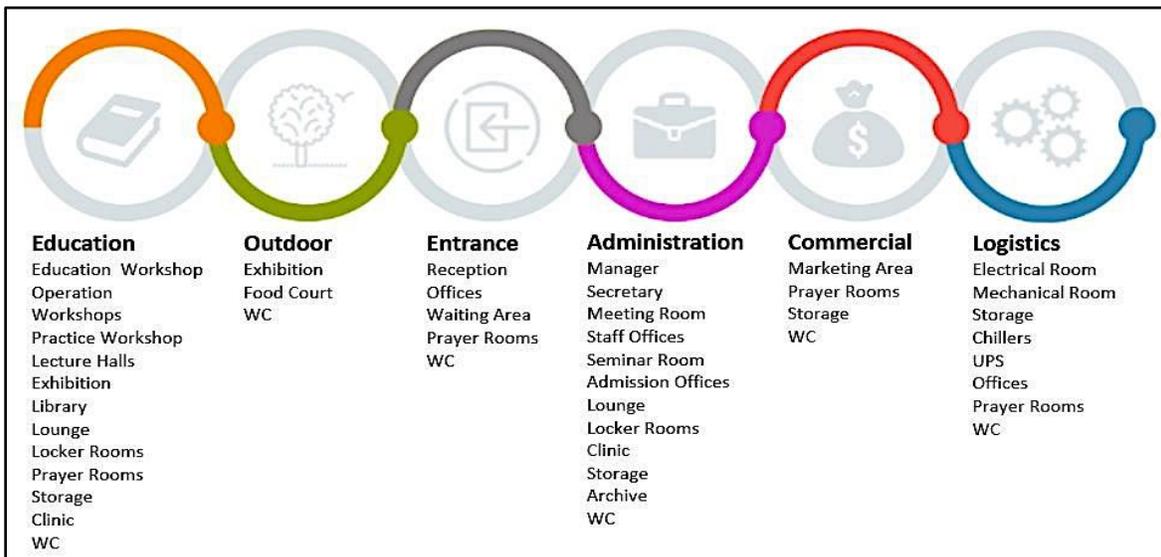


Figure 4. Space program details

PROPOSED SITE

For this work, three sites (Figure 5) were proposed for the development of the crafts village. The site analysis was conducted at three different sites, all located in Al Balad, Jeddah, Saudi Arabia. This location was chosen on the basis of the historical reference of the project to the Hejazi culture and the distance between the three sites and most of the schools and universities.

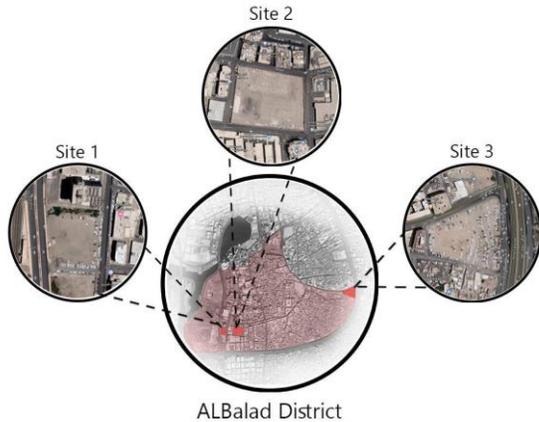


Figure 5. Proposed sites

SITE EVALUATION AND ANALYSIS

For this work, three sites for the development of the crafts village have been proposed. Site evaluation analysis was carried out to determine the most suitable site. The sites were evaluated based on several criteria's, which are location, safety, surrounding, accessibility, size and shape, and cost. Table 2 shows the results of the site evaluation. Based on Table 2, the results showed that Site 3 had the highest evaluation score of 9, compared to site 1 with a score of 8.5 and site 2 with a score of 7.

Table 2. Site evaluation score

Site	Location	Safety	Surrounding	Accessibility	Size and Shape	Cost	Total (/10)
Site 1	2	2	2	1	1	0.5	8.5
Site 2	1.5	1.5	1.5	1	1	0.5	7
Site 3	2.5	2	1.5	1.5	1	0.5	9

Hence, site 3 was selected as the proposed development site (Figure 6). The site has an estimated area of 16 000 m². The site is accessible from four streets, two main and two secondary streets. Due to the network of the streets, the site is considered to be highly accessible. All types of transport will be considered to facilitate the movement of users and visitors. As far as traffic is concerned, traffic varies from one hour to the next, yet the site is not considered crowded although it is close to several universities, schools, services and facilities. The smooth flow of traffic around the site is due to its location on four streets, two of which are large and the other two secondary. The site is located in a mixed-use area surrounded by residential and commercial buildings. The site has two critical adjacent lands, the first is Bab Makkah parking and the second is slum residential land. These two spaced areas will be proposed in the future to help organize traffic and increase safety. Furthermore, the site is proposed to act as a landmark in the area. It also tends to reflect the old traditional Hejazi style and craftsmanship. For this reason, the site is located in an historic district with several well-known

landmarks. In terms of weather, the site has high temperatures and humidity during the summer and is lower in the winter due to the impact of the moderate air mass associated with high pressure. In addition, large amounts of rainfall at Jeddah stations mostly occur in November, December and January. The site will therefore include a slight slope to prevent any flooding or excessive water flow to the site. In terms of wind, the average wind speed in Jeddah has mild seasonal variations over the course of the year. The prevailing wind of the city is from the northwest. The site is surrounded by different types of noise, such as cars from the two main roads, people from the adjacent Bab Makkah Parking Station and other facilities. In addition, one of the areas of the project will also be a source of noise due to craft workshops. Outer noise and inner noise will therefore be prevented by insulation and the organization of the zones.

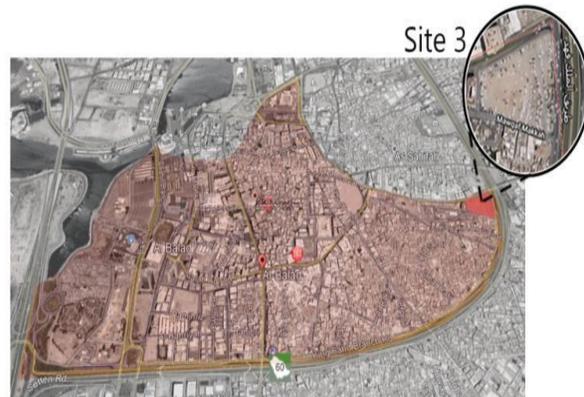


Figure 6. Site 3 location at Al Balad, Jeddah

PROJECT DESIGN

The aim of the Mawtini Crafts Village is to revive and reintroduce cultural craft to restore the identity of the Saudi Hejazi and it targets the public who are interested in local handmade Hejazi crafts. In terms of design, the aim was to redesign the spaces and use the elements that existed in a more modern way, without neglecting their traditional and original functions. The four main areas of the project are connected through pathways and courtyards that give visitors the vibe and experience of the city. The education zone opens up both the interior and the exterior of the project, underlining the vision. The project is a multifunctional project. It includes classes and workshops for wood, pottery, wicker and other indoor craft that are located in the north away from the sun. It also includes outdoor entertainment and marketing areas where the visitors can play and have fun, and these areas consider the direction of the sun and the wind to keep people shaded and exposed to the good wind circulation. The classrooms are designed to towards the North to fully utilize the natural light. Reading and work areas are designed to be easily accessible. The paths are clear with signs giving direction to the services and shelves. In each workshop area, the materials used are moved in sequence through the production area, the storage area and the craft area. Thus, these workshops are located in a noise-controlled location. Spaces are classified by function (wood, fabric, pottery, etc.). Workshops were ideally placed on the ground floor. For the shops, the interior of each shop differs from the other depending on the products shown. The administration zone was designed with large office spaces with exposure to natural light and ventilation. For the exhibition area, it was designed with large open spaces, as the standards of the room depend on the products and materials on display. Furthermore, the exhibition area usually has a maximum circulation area due to the different activities carried out at the same time. Figure 7 to Figure 10 shows the zoning and the proposed design for Mawtini Crafts Village.

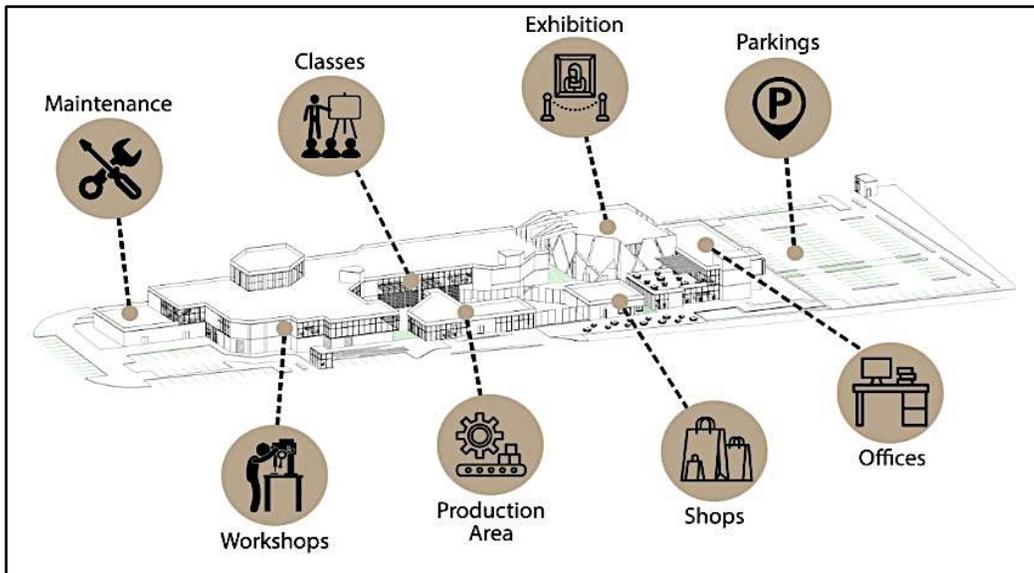


Figure 7. Zoning of Mawtini Crafts Village



Figure 8. Top view



Figure 9. Main entrance.

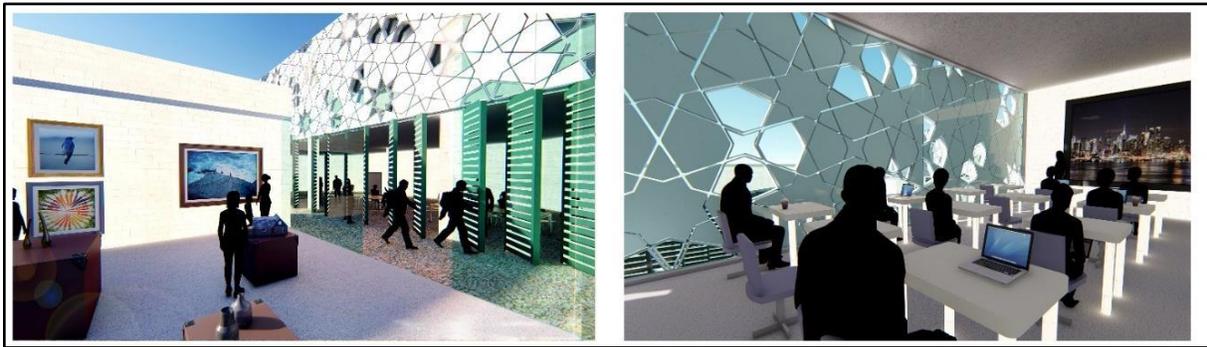


Figure 10. Interior of the building

CONCLUSION

This work has demonstrated a proposal for the development of Mawtini Crafts Village in Jeddah, Saudi Arabia. In this work, the estimated gross area for the proposed Mawtini Crafts Village was 10224 m². The craft village is comprised of few zones, such as education zone, commercial zone, administration zone, main entrance, outdoor area, and logistic services. The proposed Mawtini Crafts Village will enhance cultural heritage activities with a view to extending the community by bringing together people who share the same interests in the same place. In addition, it will increase the economy of Saudi Arabia by providing activities to visitors from all over the world.

REFERENCES

1. Grobar L M 2019 Policies to promote employment and preserve cultural heritage in the handicraft sector *Int. J. Cult. Policy***25** 515–27.
2. Yang Y, Shafi M, Song X and Yang R 2018 Preservation of cultural heritage embodied in traditional crafts in the developing countries. A case study of pakistani handicraft industry *Sustainability***10** 1336
3. Fan K-K and Feng T-T 2019 Discussion on Sustainable Development Strategies of the Traditional Handicraft Industry Based on Su-Style Furniture in the Ming Dynasty *Sustainability***11** 2008
4. Vencatachellum I 2019 UNESCO Approach to Crafts A *Cultural Economic Analysis of Craft* (Springer) pp 25–37
5. Li W-T, Ho M-C and Yang C 2019 A Design Thinking-Based Study of the Prospect of the Sustainable Development of Traditional Handicrafts *Sustainability***11** 4823
6. Radke H and Al-Senan M 2015 Fusion Cuisine and Bedouin Handcraft: the Transformative Power of Heritage Preservation in Saudi Arabia *Public Hist.***37** 89–96
7. Maisel S 2016 Why not go to the museum today? On tourism and museum preferences in Saudi Arabia *Museums in Arabia* (Routledge) pp 73–89
8. Moshashai D, Leber A M and Savage J D 2018 Saudi Arabia plans for its economic future: Vision 2030, the National Transformation Plan and Saudi fiscal reform *Br. J. Middle East. Stud.* 1–21