

## BRANDING HUB FOR DESIGNERS

Trneem Jabra<sup>1</sup>, Aida Nayer<sup>2</sup>

<sup>1,2</sup>College of Architecture and Design, Effat University, Qasr Khuzam St., Kilo.2, Old Mecca Road. P.O.BOX 34689, Jeddah 21478, Saudi Arabia.

E-mail: [tjabra@effatuniversity.edu.sa](mailto:tjabra@effatuniversity.edu.sa), [anayer@effatuniversity.edu.sa](mailto:anayer@effatuniversity.edu.sa)

Received: 20.04.2020

Revised: 24.05.2020

Accepted: 15.06.2020

### Abstract

The hub has become a ubiquitous idea connoting a dynamic bringing together of diverse talents, disciplines and skills to intensify innovation. Generally, hubs have been understood as places that provide a space for work, participation and consumption. These places are made for work, participation and consumption. Also, a creative hub is a place, either physical or virtual, which brings creative people together. It is a convenor, providing space and support for networking, business development and community engagement within the creative, cultural and technology sectors. This study proposed a branding hub for designers. There are two case studies included in this study namely RMIT Design Hub, Australia and Bedales School, United Kingdom. There are five main zones are comprised in the space program namely creative hub, social-interactive area, administration (offices), start-ups support zone, and resource center. The site evaluation was conducted on the proposed site location and the selected project site is located at King Abdulaziz Road, Jeddah, Saudi Arabia. This project also can improve and qualify designers for job opportunities and thus contribute to the realization of the vision to reduce unemployment rate.

**Keywords--** Branding Hub, Designers, Networking, Business, Community, Technology

© 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.07.08.96>

### INTRODUCTION

This era filled with information and knowledge explosion, the era where everything is changing and improving at fast pace, which result in changes in social conditions and affects professions in parallel [1, 2]. All together made improvement, continues learning and exchanging knowledge is a necessity for the entire society, in order to always be updated, to keep up and stay connected with everything new, to acquire advanced knowledge that improves: skills, productivity thus improve being an important part of society, and able to compatible with complicated problems in the career life.

An industrial decline and restructuring of the last quarter of the 20th century hit UK traditional industrial centers of cities badly [3]. Key industries and employment were lost, and the economic, and then social base, of cities was damaged. This has led to a growth in having creative environments that they called hubs. That resulted in an increase in jobs and employments, increase in economy specifically creative economy, general growth in space and business support, a persistent growth of culture and creative industries as well as in creative employment outside of culture and creative industries [4]. To quote John Hunt, Visiting Professor for Organizational Behaviour at London Business School, "creative people spend years and years acquiring and refining their knowledge base - be it music, mathematics, arts, sculpture or design." This clearly outlines that learning has a strong impact especially to profession related to creativity such as mainly design.

The word "design" is increasingly being used in various societal contexts for example, career-design, food design, and community-design. All of us have come across this word in our daily lives. This phenomenon represents the fact that there is a large demand among people for things related to design [5]. Design can simply be defined as the process of conceptualizing and generating new innovative ideas that serves a specific need. Design plays a complex role in modern industrial societies. Beside its explicit practical functions, design also has implicit social functions. Designers not only create useful products and images, but they also produce and reproduce cultural meanings

through those products and images [6]. The importance and need of designers have increased along with expansion of "quality life" concept, Saudi society often demand for international efficiencies despite the existence of many local competencies, furniture designers, architecture, product designers, fashion designers, interior designers, and others with equivalent quality to international. So focusing on providing an appropriate environment like hubs to enhance and improve this specific category of society will satisfy and affect positively various aspects such as economic, social, and educational.

### CASE STUDIES

This study considered two art and design schools for the case studies namely RMIT Design Hub, Australia and Bedales School, United Kingdom. The selected case studies captured the attention by its uniqueness architectural design. The creative layout of the building and interior design has developed an impressive working environment for the users.

#### RMIT Design Hub, Australia

RMIT Design Hub by Sean Godsell, located at Melbourne, Australia (Figure 1) [7]. "The purpose of the Design Hub is to provide accommodation in one building for a diverse range of design research and post graduate education. RMIT is a world leader in design research however post graduates are currently dissipated across various campuses and facilities. The Hub provides a collegial research base where post graduates in fields such as fabric and fashion design will work alongside those involved in architecture, aeronautical engineering, industrial design, landscape architecture, urban design and so on." [7]

The Hub has a large number of ESD features and incorporates strategies of water, waste and recycling management. The outer skin of the Hub incorporates automated sun shading that includes photovoltaic cells, evaporative cooling and fresh air intakes that improve the internal air quality and reduce running costs. All Seminar rooms are located in upper floors. The hub has different facilities to serve designers particular needs. This hub has a clear circulation and good distribution of zones

But, the services occupy a very large percentage than other functions and lots of wasted areas and voids comparing to building area and other functions. Besides that, the project lacks relieving facilities or entertainment area, also no parking provided.

#### Bedales School, United Kingdom

Bedales School by Feilden Clegg Bradley Studios, located at Peters field, England, United Kingdom (Figure 2) [8]. Bedales School is a creative hub is located in a wonderful area of natural beauty on the edge of the South Downs National Park. Constructed around 300 year old oak tree, beside the old barns where students in past were also taught [8]. A new building of Bedales School, dedicated for creative arts and design, offering a variety of workshop, studios in addition to other supportive facilities and services to help students develop in an independent and co-learning environment that satisfy variety of creative needs.

The project has a compact size project yet variety in functions, also good use and distribution of space area. The school has a clear circulation. There are some studios has a store for students work and materials. The passive building design principle was used carefully, where all studios and workspaces are located in north direction, in order to have naturally light and ventilated. The building connected to outdoor garden and covered decks on both sides of the building can be used as a multi-purpose area or an extension to interior spaces, to offer students extra space to draw, paint, design and sculpt with a view to surrounding nature. The design of interior environment along with the distribution of spaces stimulates students to interact and co-learn. Thus, the theme of the building is very harmonious with its surrounding environment.

The project does not include lounge, break rooms or a cafeteria. Also, there is not enough facilities for staff. Gallery is located on the upper floor. It would be better having it in the ground floor in sake of easy access for guests and visitor.



Figure 1. RMIT Design Hub, Australia [7]



Figure 2. Bedales School, United Kingdom [8]

In overall, both projects are extensions of previous projects, particularly attached or part of educational institutions. They differ in areas and total project size; although the second case study is way smaller but has more valuable features and use of space in addition to green areas. Both projects are using sustainable features of exterior. Project of first case study is located in more urban area, while the other one is constructed in sub-urban region. Both case studies are following the context of surroundings in design, also based on user's ages, educational level, types, needs and purpose, functions are specified. The second case study has clearer layout to understand, each studio is specified for certain activities in addition to its services, while in the first case study, the studios area are provided in general.

#### SPACE PROGRAM

The overall assumed gross floor area of this project is about 12903 sqm as shown in Table 1. There are five main zones are considered for this project namely creative hub, social-interactive area, administration (offices), start-ups support zone, and resource center. There are few sub-zones for creative hub and social-interactive area. The creative hub consists of architecture zone, fashion design zone, interior design zone, product design and graphic design zone. Social-interactive area consists of auditorium and public lecture hall as well as food service. The user capacity and area of each zones is tabulated in Table 2. The un-build area of this project shown in Table 3 is allocated for parking and outdoor space which occupied 2000sqm and 10000sqm respectively.

Table 1. Overall space assumption

Site area	20 000sqm
Building foot print (40%)	8 000sqm
Net floor area	8903sqm
Gross floor area	12903sqm

Table 2. Built Area Assumption

Main zones	Area (sqm)	Percent age (%)	Rati o	Users capaci ty
Creative hub	3945	44	6	658
Social-interactive area	3030	34	0.8	3780
Administration( offices)	535	6	1.2	446
Start-ups support	683	8	0.8	853
Resource center	710	8	0.9	789
<b>Total</b>	<b>8903</b>	<b>100</b>		<b>6526</b>

Table 3. Un-built Area Assumption

Main zones	Area (sqm)	Percentage (%)
Parking	2000	10
Outdoor spaces	10000	50
<b>Total</b>	<b>12000</b>	<b>60</b>

#### SITE SELECTION AND ANALYSIS

Choosing the appropriate site is one of the most important factors determining the failure or success of the proposed project as it gets affected and affects the entire surroundings. The site has to be chosen based on several criteria concerning services, street, climate, nature of the neighbourhood and user. There are two sites were proposed for site selection.

Site 1 is located at Al Fayha'a Dist, Jeddah, Saudi Arabia (Figure 3). This piece of land is located nearly in Southern Jeddah, the area has many services (Bank, Kind Abdulaziz University Hospital and others), in addition to educational facilities (King Abdulaziz Aniversity, Dar Al Hikma University and Dar Al Fikr

School), which is considered very important as the main project's goal is development in general. This site is located on a main street, surrounded by many landmarks. While, there are many drawbacks regarding this land, its accessibility, neighbourhood style.

Site 2 is located at King Abdulaziz Road, Jeddah, Saudi Arabia (Figure 4). Its located on King Abdulaziz Road, mainly it's a commercial residential area, lots of services and facilities around such as (shopping malls, football field fire stations and schools). Al Malik road itself is a distinctive location to have the site in, it has lots of landmarks (Boulevard, Al Malik Tower, Saudi air lines building) it's also located near to Al corniche. Most of area is residential and might consider a drawback.

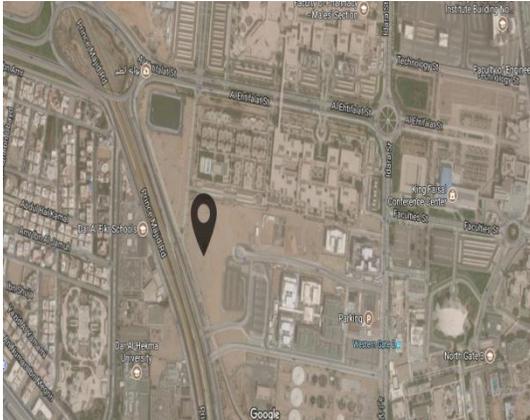


Figure 3. Site 1 [9]

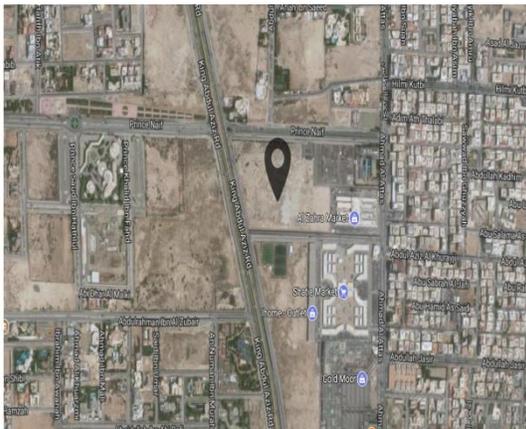


Figure 4. Site 2 [10]

Table 4 tabulated the site evaluation result based on each criterion. The site evaluation criteria used to evaluate the sites are site capacity, shape/ proportion, topography, traffic level, access points, noise level, utilities, security/ safety, visual quality, visibility, future expansion, demographic pattern, surrounding, views, active neighbourhood, modern context, and user's type. The weight factor is used to indicate the significant of the criterion toward the project.

Table 4. Site evaluation result

Site Criteria	WF	Site 1	Site 2
Site capacity	3	15	15
Shape/ Proportion	3	12	12
Topography	1	4	4
Traffic level	2	6	8
Access points	3	12	12
Noise level	2	6	8

Utilities	1	3	4
Security/ safety	2	6	10
Visual quality	3	12	12
Visibility	3	12	12
Future expansion	2	10	10
Demographic pattern	2	8	8
Surrounding	3	12	12
Views	2	8	8
Active neighbourhood	2	8	10
Modern context	3	12	15
Users type	2	8	8
<b>Total</b>		<b>154</b>	<b>168</b>

Based on the site evaluation result shown in Table 4, Site 2 marks the highest score and selected as the site location for the project. Site 2 is located at King Abdulaziz road which is one of the important and major streets of Jeddah, The site is intersecting with Hera'a Street, Al Rawdah Street, Sari Street and Al Tahlia. In addition, the site is located near to many landmarks such as The Planet roundabout and Redsea Mall. Also, many prominent newly built structures such as Al Malik Tower and boulevard. The area of Al Shatea district is a combination of commercial and residential, Souk Al Shatea is located on the Southern side of site, where also Saudi Art Council is taking place. The site can be accessible from two main streets namely Al Malik Rd. Prince Naif Rd. and another minor street.

**ZONING AND PROJECT DESIGN**

The main concept of this project is to provide a unique experience for many people whom interested mainly in design and visual art, It will be an iconic building perhaps a landmark for Jeddah city through its significance in function and uniqueness in design. The "branding hub" will be a place that reflects the different aspects of the culture and local talents. Figure 5 demonstrates the building development concept of the project. The 5 blue boxes represent the building area for seminar rooms, computer labs, workshops, design studios, lounges, model making and services. The red box represents the building area for fabrication lab, wood and metal workshops, tools and equipment, printing facilities, offices and services. The yellow box represents the building area for multi-purpose exhibition, lecture hall, virtual reality center, collaborative offices, start-up support and services. The purple box represents the building area for stacks, reading area, lounge and services. The project site plan is shown in Figure 6. Figure 7, Figure 8, Figure 9 and Figure 10 demonstrate the public building (visitor's area), interactive area, exhibition area and office of the project respectively. The night view main perspective of the project is illustrated in Figure 11.

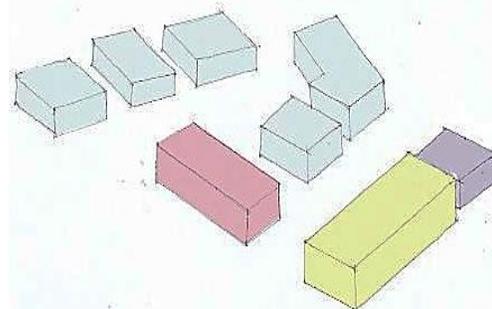


Figure 5. Building design concept



Figure 6. Project site plan



Figure 7. Public building – visitors area



Figure 8. Interactive area



Figure 9. Exhibition



Figure 10. Offices



Figure 11. Main perspective of the project (Night view)

#### CONCLUSION

This project empowering designers and support them to become more efficient and productive, to enhance their valuable role in society which will reflect positively on the culture of Saudi Arabia. Also, make the most use of creative abilities and upgrade from being only local to international. The space program of this project covers of creative hub, social-interactive area, administration (offices), start-ups support zone, and resource center. The selected project site is located at King Abdulaziz Road, Jeddah, Saudi Arabia. The proposed project take care of the designers and to seek their development and advancement of the profession in order to improve the level of production and benefit from the local capabilities by providing creative environments that helps them to think creatively and develop in several aspects.

#### REFERENCES

1. Cocalia, M. A. 2016. The Information Era and the New Technologies: A Moral Economic Outlook. *ECOFORUM*, 5, 1(8), 205-208.
2. Rainie, L. and Anderson, J. 2017. Experts on the Future of Work, Jobs Training and Skills. [Internet]. Pew Research Center: Internet, Science & Tech. [cited 7 October 2019]. Available from: <https://www.pewinternet.org/2017/05/03/the-future-of-jobs-and-jobs-training/>.
3. Kitson, M. and Michie, J. 2014. The Deindustrial Revolution: The Rise And Fall Of UK Manufacturing, 1870-2010. Centre for Business Research, University of Cambridge. Working Paper No. 459. [Internet]. [cited 7 October 2019]. Available from: [https://www.cbr.cam.ac.uk/fileadmin/user\\_upload/centre-for-business-research/downloads/working-papers/wp459.pdf](https://www.cbr.cam.ac.uk/fileadmin/user_upload/centre-for-business-research/downloads/working-papers/wp459.pdf)
4. Creative Industries Growth Surge Continues. 2018. [Internet]. thecreativeindustries. [cited 7 October 2019]. Available from: <https://www.thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures>.
5. Taura, T. and Nagai, Y. A Definition of Design and Its Creative Features, 4445-4454. [Internet]. [cited 7 October 2019]. Available from: <https://pdfs.semanticscholar.org/8b83/d79a8c229b2ddc78823376bb24362558777d.pdf>
6. Grant, J. and Fox, F. 1992. Understanding the Role of the Designer in Society. *Journal of Art & Design Education* 11, 1, 77-87.
7. RMIT Design Hub / Sean Godsell. 2013. [Internet]. ArchDaily. [cited 7 October 2019]. Available from: <https://www.archdaily.com/335620/rmit-design-hub-sean-godsell>.
8. Bedales School Art and Design / Feilden Clegg Bradley Studios. 2017. [Internet]. ArchDaily. [cited 7 October 2019]. Available from: <https://www.archdaily.com/877262/bedales-school-of->

- art-and-design-feilden-clegg-bradley-studios.
9. 21°29'30.2"N 39°13'57.5"E. 2019. [Internet]. Google Maps. [cited 7 October 2019]. Available from:<https://www.google.com/maps/place/21%C2%B029'30.2%22N+39%C2%B013'57.5%22E/@21.4914184,39.2322399,308m/data=!3m1!1e3!4m13!1m6!3m5!1s0x15c3cdd75c3ba303:0x59e67edcd336802b!2sKing+Faisal+Conference+Center!8m2!3d21.4924618!4d39.2416654!3m5!1s0x0:0x0!7e2!8m2!3d21.4917252!4d39.2326432>.
  10. 21°35'20.4"N 39°07'35.6"E. 2019. [Internet]. Google Maps. [cited 7 October 2019]. Available from:<https://www.google.com/maps/place/21%C2%B035'20.4%22N+39%C2%B007'35.6%22E/@21.5890146,39.1254205,356m/data=!3m2!1e3!4b1!4m13!1m6!3m5!1s0x15c3daf3caf21fbd:0xf4d732e046a00259!2sShatie+Market!8m2!3d21.585604!4d39.1302363!3m5!1s0x0:0x0!7e2!8m2!3d21.5890116!4d39.1265448>.