

## Studying The Establishment Of Crafts And Arts Incubator

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### **Introduction**

Culture is considered an essential part of the ambitious national transformation that our country is going on under the leadership of the Custodian of the Two Holy Mosques King Salman bin Abdulaziz Al Saud and the Crown Prince the Royal Highness Prince Muhammad bin Salman bin Abdulaziz Al Saud "may God protect them". The Kingdom's Vision 2030 states that culture is "one of the components of quality of life". It also stresses that the Kingdom needs to increase its cultural activity, and our mission in the Ministry represents in building on this work and contribute to achieving the goals of the Kingdom's Vision 2030. And that to create an environment that supports creativity and contributes to its growth, and we will open new windows for the creative energy of the Saudis, and the Saudi culture will remain a lofty palm tree in our world. (<https://www.moc.gov.sa/ar>)

Art is considered a mean of the cultural communication means that has an effective role in the development process of society, and as it is known that art is resulted from the process of the interaction between man and his environment. And in order for the development process to continue in society, it is necessary to follow the developments on the local and international artistic scene and keep abreast of modern means of communication and technology to be introduced into the cultural and educational environment. (Mohammed Judy, 2013 AD, p. 20)

Handicrafts are a scientific and cultural system. They are methods and arts for different industries that usually arise from the example of the old and the craftsmen change it from time to time. The methods of performance have varied through the ages, according to what is happening to the society with its customs, traditions and its needs of change and transformation. And studying crafts from the point of view of anthropology, with a historical view of the structure of these crafts, and it also contributes in understanding the nature of life in our societies. Hence the importance of knowing the way of performing this or that craft, the extent of its prosperity or atrophy, and the effects that it has on society. (Ali Bazzi, 2020 AD)

Crafts arts are numerous and varied in: (form, material, function) from country to another, and from time to time also according to a number of objective, natural and human reasons, and among these reasons is the abundance of materials and raw materials, the type of needs, and their suitability with the prevailing climate, in addition to their deep connection with customs and traditions. (<http://arab-ency.com.sy/detail/4391>)

The products of handicrafts in the world today are witnessing intense competition on the part of goods manufactured using machines, which helped to increase their capabilities with the production capabilities of machines and modern technologies, in addition to discovering of new raw materials

alternative to the local materials, as well as the increase of consumers' orientation to mechanically manufactured goods or products, which It is characterized by its low prices that in line with the economic needs of the consumer. And as a result of all this, different trends have emerged regarding the issue of dealing with handicrafts. There is a category that looks at it from the perspective of heritage and the need to keep it without renewal or modification, and there is a second category that believes that the most correct thing is to integrate these crafts into the wheel of the modern industry and neglect what does not accept the integration until it disappears automatically. As for the third category, it considers that handicrafts must be dealt with as a national heritage that must be preserved, and as an industry that provides opportunities for work, whether in production or marketing that must be compatible with the desires of consumers in general, and with the desires of some other groups interested in acquiring handicrafts in particular, such as tourists, for example. (Nazih Maarouf, 1990 AD, p. 512)

The Saudi society is old and up to the last third of the twentieth century considered as an artisanal society that has its various handicrafts traditional industries that meet people's daily needs. There are several factors that have helped the spread of these industries, including: people's desire for handwork, simplicity of life, hardship of living, and the inheritance of the profession among the members of the same family or tribe. By taking a closer look to search for the artistic values in these traditional handicrafts, it becomes clear that they include many of the foundations of artwork with its modern concept and its elements. Therefore, it can be said that all kinds of the material heritage have produced by hand. The Kingdom is our first art, and our folk art, with all what the self-reliance carries of civilized meaning and

local features, and various artistic elements and treatments, and also beautiful. (Mohammed Al-Rasis, 2009, p. 17)

Various crafts and arts incubators have begun to receive wide attention in most countries of the world, and efforts are increasing at the national, regional and international levels to emphasize the social and cultural importance of crafts as a part of the national heritage in most countries. Attention is not limited to the cultural and social aspects, but also includes the economic aspects, and this is the importance of taking advantage of the available possibilities, whether those possibilities are related to the human resources that have distinct skills in craft activities or related to increasing the use of the primary services that available in the environment or other possibilities that available to some relevant authorities that can be used to develop and activate investment in small or medium-sized incubators in the sector of the various industries, crafts and arts , and that due to the importance of their products in attracting tourists and increasing their numbers. (Sa'eed Al-Qahtani, 2006, p. 30)

The incubators and centers of craftsmen in the regions and governorates are considered the place where the handicrafts are produced, displayed and sold, as they contain workshops for craftsmen, and it is necessary for these centers and incubators to have distinctive locations in the center of each city to become sites of attracting the tourists and integrate with the other tourism components. It is known that crafts and arts do not stop or disappear, but they are considered the container in which individuals empty their ambitions and hopes, to produce handcrafted products that are distinguished by their authenticity and their connection to the ancient history of peoples. And our goal in be distinguished

in designing and creating environmental crafts and traditional industries confirms our way to the global uniqueness by exporting our pure arts to the world after developing them and preserving the national character and returning to heritage and the national identity by using modern technology supported by local designs from the reality of the Arab environment and not by Western designs, and that will be by updating the heritage, thus, we can address the cultural and national identity by blending the past, the future and the present, and merging it into the reality. (Nashwa Naji, 2020, p. 1)

The establishment of an incubator for crafts and arts is a project that aims to preserve it because of its great value in the process of tourist attraction and increase the income for the owners of those crafts and arts, and on the other hand it works in helping the specialists in this field to transfer their expertise to the people who exist in the center. [student'sguide.pdf](#)

Creativity is one of the aspects of high and distinguished mental activity that is resulted from the interaction of mental, personal and social factors of the individual, so that this interaction leads to new innovative productions or solutions for the theoretical or applied situations in a field of the practical or life fields, these productions are characterized by modernity, originality, flexibility and social value. Creativity means excellence in work or achievement in a way that constitutes an addition to the known limits in a particular field, therefore, the creative person is the one who is able to produce and give and to change and improve reality through his latent energies. Therefore, in light of all the successive global changes that we are witnessing today, there is no way for inertness and stillness. and if we want to have a place in this world, we have to make a person capable to create and

innovate and possessing the means to face the civilized challenges, and we must be aware that there is no way to talk about renaissance and development without searching for ways and means that increase the creative capabilities of the Arab man. (Maryam Ghadban, 2006 AD, p. 1, 2).

People turn to handicrafts for several reasons: the one who be proficient in it as a craft and a hobby that brings him pleasure and happiness and expresses his artistic self, while others are satisfied with making their daily needs, and often the third category of them are able to design and implement tools with artistic originality that they market in art exhibitions. Schools and universities emphasized the need to teaching and learning the skills of the various handicrafts, as a result of the increasing popular interest that the practices necessary to accomplish a handicraft require many ingredients similar to what fine arts need in terms of technical mastery and knowledge of design principles. Materials needed for the handicrafts include wood, leather, linoleum, gypsum, metals, textiles, threads, beads, reed sticks, and shells. Also the most manual practices require tools, such as hammers, needles, sewing machines and looms, glass cutters, knives and scissors, and modern crafts such as plastic shaping and model making require materials and industrial techniques. (Ahmed Al-Sharqawi, 2015, p. 7,167)

Incubators must be designed according to the type of people in terms of age and target groups, so the material presented must be diversified to satisfy the largest possible number of people. The design of incubators is considered a distribution of program elements in a specific way commensurate with the chosen location in order to achieve right functional relations with different functions such as entrances, exits, pavilions and

green spaces, water bodies, buildings, and transportation. And to reach these relations, it is necessary

([file:///C:/Users/windows/Downloads/Search%20\(2\).pdf](file:///C:/Users/windows/Downloads/Search%20(2).pdf)) and from here the idea of research arose: "Studying and establishing an incubator for crafts and arts".

### **Research problem:**

In light of the modern development that we are witnessing today and the tendency of the individual to keep pace with his times, the handicrafts and fine arts have almost vanishing, as the research problem lies in the lack of incubators for crafts and arts that help the craftsman and artist to develop in their work well, and the artist's need for incubators to practice their various artistic activities such as sculpting, drawing, holding courses, supporting them, developing their skills and expanding the field of different experiences in one place and the impact of these centers on the various categories of society is the most important thing in which the arts practically give is producing on the level of society as a whole, as the development of artistic sense increases the imagination of designers and artists in developing works and improving their quality. Also the provision of such incubators makes the creators increase their creativity in the works they do, and this increases the distinguished works, and the provision of incubators allows the gathering of craftsmen and artists of various expertise and levels in one place.

Because of the problem of the lack of incubators for handicrafts, the Kingdom of Saudi Arabia took the initiative to establish permanent headquarters for craftsmen, the authority took the initiative in coordination with the secretariats and municipalities of some areas where

craftsmen are concentrated, and that to find permanent headquarters for craftsmen in the regions to practice their crafts and market their products that reflect the region's heritage and cultural distinction, also to provide a regular source of income for craftsmen citizens. Nine permanent headquarters for craftsmen were established in Al-Qassim, Al-Baha, Yanbu, Al-Jawf, Najran, Tabarjal, Arar, Mahayel Asir and Al-Ula. Proceeding from the fact that craft activity is a national heritage, and a field to provide job opportunities, and a source for developing the economic resources and a factor in revitalizing the commercial and tourism movement, the Kingdom of Saudi Arabia seeks to develop the crafts and handicrafts sector in a balanced and sustainable manner that achieves cultural diversity and economic richness. And work on organizing and developing the crafts and handicrafts sector, to become a tributary of the national economy tributaries, and to contribute in providing job opportunities for citizens, increasing income, highlighting heritage, and to providing products that are competitive and marketable inside and outside the Kingdom, which aims to improve the image of handicraft practice in the Kingdom with take benefit from the skilled craftsmen and transferring their experiences, and developing their capabilities and skills to train young generations and make maximum use of the local raw materials, protecting and developing them with preserving the natural environment, and developing the local products and methods of their production.

<https://www.mt.gov.sa/ebooks/Documents/p15/Efforts/Handicraft/Handicraft.pdf>

**Based on the above, the research problem can be formulated through the following questions:**

1- What is the extent of the possibility of establishing and designing an incubator for crafts and arts?

2- What is the extent of achieving the design standards for the crafts and arts incubator?

#### **Research importance:**

1- The increasing interest in the field of crafts and arts.

2- Activating the role of the various bodies in the field of crafts and arts.

3- Rooting the culture of the artistic works as it is positive trend towards the future.

4- Paying attention to craft and artistic incubators to see the extent of their impact on the society.

#### **Research objectives:**

1- Introducing and preserving the traditional crafts and arts in the Kingdom of Saudi Arabia.

2- Contributing in developing crafts and arts to develop the local community.

3- Finding an institutional framework to raise the level of crafts and arts.

4- Take benefit from the experiences of craftsmen and artists and transferring their experiences to the younger generations.

5- Developing the local crafts and arts to enhance the economy and encourage the investment opportunities.

6- Creating a generation that works on marketing the handicraft and artistic products to create job opportunities.

#### **Research hypotheses:**

1- It is possible to establish and design an incubator for crafts and arts.

2- It is possible to achieve the design standards for the cultural spaces of the crafts and arts incubator.

#### **Research methodology:**

With the development of sciences, the foundations of scientific research have developed that based on the approach that organizes human thinking and arranges it according to certain scientific systems and rules that it follows, to show the aspects of right and wrong, or move from the unknown to the known. Two types of approaches will be used, as follows:

- **Analytical descriptive approach:** This approach is applied to describe the centers of crafts and arts incubators and their economic and social importance. It also shows the reality of the international, Arab, and local arts and crafts centers.

- **Experimental approach:** This approach is used to experiment the research by presenting a proposal for creating and designing a cultural center that is an incubator for the various crafts and arts.

#### **Research limits:**

- **Spatial limits:** Kingdom of Saudi Arabia - Makkah Al-Mukarramah

- **Objective limits:** represented in (Arts Incubator - Crafts and Arts - Interior spaces).

- **Human limits:** the human limits mean the research community or the research sample that was withdrawn from the original community from which the data was collected and which participated in evaluating the designs to reach the results, and whose members took into account that they have experience and knowledge of the design aspects because the arbitration form was scientific and specialized, and the research sample was non-random sample (intentional sample) and its number was

(20) representatives of academic staff, designers, engineers and graduate students from different majors related to design, furnishing and decoration.

### **Research terms:**

• **Study:** "Study is a scientific research, focusing on a certain hypothesis, or a certain relation, in the non-scientific contexts, it can be an exploration of a specific topic, and it is also defined as following for an issue, or a specific case, and trying to access new information about it, and introducing it to people" (<https://almalomat.com>)

• **Establishment:** It is possible to define the establishment as "the system in which the building follows and the balance in it is achieved by a certain image. The establishment can be defined as the arrangement and system in which the constituent parts of the building are assembled for the purpose of keeping the shape balanced, as well as its main purpose is to resist any loads that the structure is exposed and transfer their to the ground, meaning that the establishment is a system to resist the loads and ensure that the shape remains balanced". (Mohammed Nobi, 2007 AD, p. 22)

• **Incubators:** "They are institutions that help the emergent companies in establishing and launching through a range of services such as consultancy, experiences, technical support, office insurance, public relations, financing, and others". (<https://hbrarabic.com/>)

• **Arts and crafts incubators:** "They are facilities that create an environment for nurturing the small and emerging art organizations by providing low-cost or subsidized spaces and services. Arts incubators are part of a larger world of business incubators".

(<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/an-introduction-to-arts-incubators>)

• **Crafts:** **linguistically:** from professionalism, which is earning, and **idiomatically:** a work practiced by a human that requires short training.

They are the industries that depend mainly on hand skills and it also a mean of earning from agriculture, industry, trade, and others. And it is said: His craft is to do this. (Galal Amin, 2018, p. 12)

• **Arts:** it is the plural of art and it is "all artistic creations that rise to the perfection and beauty, and rise imagination to the creation and creativity, such as poetry, music, sculpture, drawing, decoration, construction and dance, and these are called fine arts. Art is a set of rules specific to a craft or industry, and it is a skill that controlled by taste and talents.

**Mastery of thing:** that is, its "arts: varied, that is, its types and states. He was mastered in saying or work: used good methods, mastered in the matter: was clever and skillful, also mastered in walking: confused and staggered. (Adly Abd El-hadi, 2014, p. 37)

### **Previous research and studies**

• Hani Khalil Al-Farran (2017 AD): "The Importance of the Role of Interior Design in Enhancing the Arab Cultural Identity of the Interior Space" Journal of Arts and Architecture. **One of the research objectives** is to highlight the importance of the role of the interior design in enhancing the cultural identity of the interior space and adapting all design elements, furniture pieces, colors and materials to achieve this objective. The research also dealt with the mechanisms of enhancing cultural identity in the interior spaces and analyzing

different design patterns in order to highlight their role and effectiveness in order to apply them to achieve an interior design that has a cultural identity that distinguishes it from others. This study used the analytical and inductive method. One of the most prominent results of the research is that the clarity of the cultural identity of the internal space is one of the most important aspects that distinguish one civilization from another because it is an extension of the civilization and cultural heritage and an extension of the culture and experiences of parents and grandparents.

• Dya'a Hussein Mohammed Nassar (2014 AD): "The extent to which the arts and crafts curriculum is able to develop the capabilities of the ninth grade students from the students' views in Qalqilya Governorate" college of graduate studies, Al-Najah National University in Nablus, and **one of the most important objectives of the research** is to identify the extent of the ability of the Arts and crafts curriculum to develop the creative abilities for the ninth grade students between the averages of the students' answers and the educationally acceptable levels in Qalqilya Governorate.

Identifying whether the ability of the arts and crafts curriculum to develop the creative abilities for the ninth grade students from the students' views in Qalqilya Governorate according to (social level, level of academic achievement, place of residence, and family income level). This study used the descriptive approach; there are no statistically significant differences in the extent of the ability of the arts and crafts curriculum to develop creativity from the students' view among the average of answers.

There are no statistically significant differences among the response average of the research sample individuals

towards the arts and crafts curriculum in developing students' creative abilities.

• Waleed Saud Al-Enezi (2012 AD): "Folk arts and crafts as an entrance to enrich the curricula of art and art education in the light of the development strategy, Journal of the Specificity Research. One of the most important objectives of the research: To highlight the role of art education in preserving the ancient Kuwaiti folk arts and crafts by combining between the heritage authenticity and renewal from the logic of contemporary, enhancing the trend towards the positive behaviors by activating the role of heritage in achieving communication between the past and the present, insight of the role of folk arts and crafts, with what they carry of purports and symbols that have economic and social meanings to enrich the educational process and achieve the most important goals of art education, also characterizing and analyzing of a group of folk arts and crafts to identify their most important artistic and plastic features, as well as, emphasizing the role of education, arts and art education curriculum in the definition and authentication of the heritage Kuwaiti folk arts and crafts for art learners. This study used the historical and descriptive (documentary) analytical method. One of the most important results of the study was: took the benefit from the experiences of many peoples in developing crafts, arts and folk crafts, and bringing them from the local framework to the global framework, such as the Chinese, Indian and Egyptian experience, also activating the role of crafts and folk arts within the modernization of arts education curriculum in the department, to link between the heritage authenticity and contemporary in arts, launching conferences, seminars and research projects in order to insight and educating the importance and role of folk arts and crafts, also the importance of establishing incubators and workshops that

are concerned with folk arts and crafts by the competent authorities and those interested in this regard, and setting up exhibitions and outlets for trade, distribution and presenting ideas.

### **Theoretical framework**

#### **Firstly: crafts and arts**

The term crafts is often used to describe a group of artistic practices within the decorative arts group, which are identified according to their relations to the job or the useful products, and crafts and arts often have a very special place in the hearts of all people, as it is the culture and civilization of each country. The handicrafts are known as the traditional industries that are depended in their manufacturing on hands and simple tools without using any modern machines, and one of the most important standards that existent in the handicrafts is the individuality, and these crafts are considered among the works that have a great importance in the life of all societies, as they contain many diverse works, they mainly depend on humans in their implementation and manufacturing, and in this article we will talk in detail about the handicrafts and their importance. Therefore, the works produced from crafts and arts are considered excellent sources of great income for many families and people, especially that the completion of these crafts is one of the beautiful talents that many cannot master, and who possesses this skill provides himself with one of the wonderful sources of livelihood, especially if his perfect skill is a required skill. It is considered one of the excellent sources of investment and entertainment for time, instead of wasting time doing things that are of no use, so human learning any skill in this field is much better than wasting time. These crafts contribute in the fulfilling and implementing people's needs, as well as in completing and implementing

their work in the desired and preferred way for them. (Sayed Bekhit 2011, p. 24)

### **Importance of crafts and arts:**

**A - Economic importance:** crafts and handicrafts contribute at least by 3% of the national product of those countries, for work, and that according to what was stated in the report of a group of specialist experts in UNESCO to define the economic parameters for the craft sector, they recorded that 20% of rural activity in countries that walk in the way of growth is in the crafts and handicrafts sector.

**B - Social importance:** crafts and arts contribute greatly to find opportunities to reduce migration from villages to major urban cities, due to the low price of tools, raw materials, and the equipment of the place for practicing crafts and handicrafts, and this percentage can increase if the General Authority for Tourism and National Heritage take the desired steps to achieve development in this sector so that it contributes to the national output of the Kingdom.

**C- Cultural importance:** Handicrafts play a very important role in representing the culture and traditions of any country or region and handicrafts are an important mean to preserve the rich traditional arts, heritage, culture, skills and traditional talents associated with people's lifestyle and history.

**E - Artistic importance:** crafts and arts enrich the heritage of countries and enhance cultural and economic exchange among countries, especially in artistic handicrafts, which are considered an important tributary. Various hand skills form part of the culture of any society, and reflect an image of it. They encourage the creativity and extract many of creative ideas and implement them on the ground,



and help in creating new things and multiple ways.

**F- Entertainment importance:** it is considered a source of entertainment and an excellent investment of time instead of wasting it in useless things. Learning a skill is much better than wasting time.

#### **Crafts and Arts Objectives:**

A- Achieving luxury and developing the means and requirements of production.

B - Preserving the artistic heritage by activating its role in the educational and cultural institutions.

C- Providing training opportunities for amateurs and strength their talents.

D - Consolidation of many trends towards hand work, and take the science approaches in thinking and presenting the creative ideas.

E- Hand and technical skills develop both the body and the mind; they provide the body with energy as a result of the effort exerted at work, and they extend the mind with strength and the ability to think and innovate, which makes the individual alone capable of performing works he did not think he would do one day, they develop the individual's confidence in himself.

F - Raising the level of knowledge of the individual by informing him of new knowledge that he did not know before that.

G - Eliminating the aspects of laziness and unemployment by promoting the idea of work and urging it, and that work can be started by a person from zero without having a huge capital like other productive projects that people build today with huge capitals.

H- Developing decent morals and implanting them within the individual by implanting the creation of patience, self-

control and sincerity in work, and that because handicrafts are impossible to succeed and their owner's renown spread while he deceives his customers and gives them low-quality goods as being first-class goods (Wahid Al-Samad 1980, P. 48) (Walid Al-Anzi 2012, p. 543)

#### **Types of crafts and arts:**

Crafts and handicrafts in some countries are classified on the basis of the geographical distribution of regions, and some countries classify crafts and handicrafts according to the type of raw materials, and there are other classifications according to customs and population density in the regions. The classification of the types of crafts and handicrafts according to the raw material is one of the best classifications of the types of crafts and handicrafts in the Kingdom, and that as follows:

#### **• Types of crafts:**

1- Crafts and handicrafts made from plant materials.

2- Crafts and handicrafts made of animal materials.

3- Crafts and handicrafts made of metal materials.

4- Crafts and handicrafts made of integrative materials.

5- Crafts and handicrafts those are professional to improve the manufacturing of a craft product or craft service.

6- Crafts and handicrafts made of food products.

#### **• Types of Arts:**

1- Plastic arts (drawing - photography - calligraphy - sculpture - mural art - printing).

2- Applied arts, including (fashion and jewelry design - furniture industry - carpet industry - decoration - embroidery - decorative art - architecture).

3- Expressive kinetic arts (music - acting - singing - radio performance - public speaking).

4- Poetic arts (literature - poetry).

### **Arts and crafts industry in the Kingdom's vision 2030:**

Saudi Arabia Kingdom sees culture and arts in Saudi Arabia Kingdom as one of the pillars of national transformation through Saudi Arabia Kingdom's vision 2030. Its goal represents in contributing in building a vibrant society, a thriving economy and an ambitious nation. Saudi Arabia is taking confident steps towards a more prosperous future with its ambitious vision 2030.

Vision 2030 is a bold and achievable plan for an ambitious nation, and it expresses our long-term goals and hopes, and is based on the strengths and unique capabilities of our nation. It draws our aspirations towards a new developmental stage aimed to create a vibrant society in which all citizens can achieve their dreams, hopes and aspirations in a prosperous national economy. The vision clearly speaks about promoting the entertainment industry to be a major part of the Kingdom's economy. This great goal requires preconditions and a solid infrastructure that allows money to circulate naturally in the body of this nascent industry. If we talk about the arts industry, the first thing that this industry needs in order to rise, develop and achieve the desired goals is the protection of the intellectual rights, there is no industry without rights preservation, and investors are not expected to venture when they see their production being sold "copied" on the side of the road. The second condition for

an artistic industry that achieves vision 2030 is to open many display windows that allow the investor to present his artistic products to the public directly and without an intermediate. (Hamed Al-Ali, 2019)

**Arts and Crafts Centers:** Arts and crafts centers are known as the place that brings together artists and craftsmen, including practitioners, hobbyists and trainers, and all of them need the appropriate tools to be able to enjoy their hobbies, and this fact creates a wonderful opportunity for a specialized center for arts tools.

The center does not have to be large; it must be equipped with all the traditional art equipment and tools. And through the center, lessons can be presented or sell the products implemented inside it and make part of it as a tourist museum.

### **Secondly: incubators**

The need to establish incubators has emerged, which is considered one of the most important means of support to develop and care of the small and medium enterprises, as the incubators are institutions that provide services to young people who lack material and administrative components, but they have promising ideas and inventions that can be transformed into profitable products and services. Incubators provide to initiators upon their graduation from the incubator a set of support and services that allow them the opportunity to establish an integrated project on their own once they graduate from the incubator. (Fahimah Darrar, Wafa'a Kasmieh, 2016 AD, p. 32).

Incubators are considered institutional building (public or private) dedicated to assisting small business establishments, whether modern or developed, to gain them the strength, stability and make them comfortable, and that through what they present to them of

suitable spaces of buildings for practicing their activities and providing advice to them in the field of business, and providing administrative services and facilities that will help them, in addition to facilitating getting the financial and professional facilities. (<http://www.acrseg.org/40703>)

It is the body that adopts the ideas of creators and initiators and directs them to produce and present new products or develop existing industries or services by providing a suitable work environment for these nascent projects by providing administrative services and technical and economic consultancy in addition to providing some equipment and supplies. It also undertakes the linking of agencies that assist in the success of the incubated projects, such as funding sources and others, for a specific period of time, during which these nascent projects are able to exit the incubator and face market difficulties. (Basma Barhoum, 2015 AD, p. 75)

### Types of incubators:

Types of incubators differ according to the tasks they seek to implement and the goals they seek to achieve, and they can be classified according to legal status, ownership, sector, projects, and the target category.



### Crafts and arts incubators

They are facilities that create an environment for nurturing the small and emerging art organizations by providing low-cost or subsidized spaces and services.

<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/an-introduction-to-arts-incubators>.

As the researcher defines it procedurally: as the facilities that follow organizations that aim to exploit the craft and artistic talents to develop new works in the culture sector, and thus the incubator becomes a nucleus for local growth, and it embraces and sponsors all artists and craftsmen and provides spaces for their works and display and develop their talents.

### The importance of crafts and arts incubators

• **Civilization and cultural importance:** They represent the crafts and arts that originate with the human and are still accompanied by him, in which nations maintain their cultural identity and national authenticity. Crafts and arts take inspiration from the heritage that characterizes each nation and represent an important aspect of that heritage and are employed economically, socially and culturally.

• **Social importance:** It helps reduce unemployment and immigration, as it increases its ability to find job opportunities for all categories of society.

• **Economic importance:** finding job opportunities and assuring additional income for citizens, helping to reduce immigration and thus benefiting from the available natural resources.

<https://shp.gov.sa/AboutTheProgram/Pages/SectorImportance.aspx>

### **Objectives of crafts and arts incubators**

- 1- Putting and issue a system and regulations for crafts and arts.
- 2- Improving the image of craft practice and finding skilled craft energies to employ them in preserving the urban heritage and archaeological sites.
- 3- Benefiting from skilled craftsmen and transferring their experiences to the younger generations, and developing their abilities and skills, and directing the graduates to work in the crafts and arts sector.
- 4- Encouraging investment in crafts and increasing their contribution in the local production, and facilitating financing for craftsmen, and developing their commercial skills.
- 5- Supporting and encouraging existing craft programs in the present and building on them, and involving all public and private sectors in this support.
- 6- Raising community awareness of the importance of the crafts sector culturally, socially and economically.
- 7- Providing more job opportunities and increasing citizens' incomes.
- 8- Helping the regions to develop their own means of developing and preserving crafts.

<https://www.mt.gov.sa/ebooks/Documents/p15/Efforts/Handicraft/Handicraft.pdf>

### **Thirdly: the inner space:**

The inner space passed through three stages that Sigfrid Giedion dealt with in writing space, time and architecture. The first stage was embodied in the formation of the space through the interaction between the

different blocks, which is the stage of ancient Egyptian, Sumerian and Greek architecture. As for the second stage, it started with the Roman civilization, when the problem of the internal space and covering with vaults began to take a great importance, and this trend continued until the beginning of the nineteenth century. The third stage was concerned with adding the dimension of time to the space, and this trend started from the beginning of the twentieth century, where the space was perceived through movement in it and thus seen from more than one point and angle, and at this time the idea of perceiving the space through the one-point perspective was abolished. (Eman Sabry, 2010 AD, p. 2)

(<https://digitalcommons.bau.edu.lb/apj/vol21/iss1/13/>). Robert Venturi also points in his analysis of the concept of interior space that the volumetric configuration of a building is constant while the function is constantly changing, so the main goal of interior treatments in any building is to surround the interior space rather than direct it functionally. (Waad Tannous et al., 2013 AD, p. 625,626)

### **Inner cultural space:**

Culture is all information and theories that allow us and others to know ways of thinking and the sum of experiences gained during the temporal eras, and it differs from one environment to another because it expresses a way of life that people have and developed in order to be able to conform to the environment, and it is the human expression of cultural values and the experiences of nations that have accumulated through times and it is an important measure that reflects the progress and civilization of nations. (Mahidah Khaled, 2018 AD, p. 2).

### **Importance of cultural spaces:**

Cultural buildings are among the most important buildings that affect peoples and civilizations, because they have the ability to show the culture of any people, as the necessary conditions to success the aesthetic and functional aspects, must be met in the building. Accordingly, it was necessary to take all considerations to create a good building based on the aesthetic aspects to attract individuals and spectators inside and outside the building. The interest in green spaces and landscaping outside the building is a very strong attraction factor that shows the building differently from the outside.

As for the interior, and among the aspects that must be taken care of in order to provide the aesthetic and functional aspect, are the individual obtained what satisfies him in an easy and accessible manner. Therefore, this type of building requires continuous technology and multiple means of display.

Where libraries display different types of books and ways to use them manually or electronically, also they have different ways to display artifacts or paintings and pay attention to the locations of the halls, and cultural buildings in general must have some conditions for their success, such as natural and artificial lighting, good ventilation, and a space to repair any damaged or restoration of any part, so that the cultural buildings become complete, and any new information about the history of our ancestors must be available through museums, or any new knowledge through libraries, and knowing the art and arts that have reached us through exhibitions. (Ibrahim Qassem and et al., 2012-2013 AD, p. 3)

#### **Types of cultural space:**

**1- The main spaces or the specific spaces based on the basic function of the building,** such as: the audience hall in the

theater, or the passenger hall at the airport, or the teaching sectors in schools, or patient rooms in a hospital, where these spaces direct the general composition of the building and affect it, and determine the architectural and aesthetic character of the building, and determine the method of organizing the spaces, and their interrelation with each other.

**2- Internal spaces and assistant secondary elements of the main spaces,** such as lobbies, corridors and entrances, which must be teaches carefully, and linked organically and homogeneously with the main spaces, and these spaces can sometimes express the importance and character of the building, and give an initial impression to it.

**3- The horizontal associating elements,** which connect the main and secondary assistant spaces, such as corridors, lobbies, stairs and elevators, their location must be chosen carefully so as to ensure ease of use, clarity of directed to them, and easy to see them.

(<https://www.emufeed.com/ar/article/4021> )

#### **Design criteria for the cultural interior space:**

**1- General location:** There are general conditions that must be available when choosing a location, which are: (easy access, the space is proportional to the number of suites and the expected audience to avoid overcrowding, the nature and diversity of the land while avoiding elements that are difficult to control, the nature of the area surrounding the exhibition and the angles that see the location, the type of the exhibition in terms of choosing the appropriate place for it with a study of its relation with the city that contains it).

**2- The study of functional relations:** it is the distribution of the elements of a particular program on the chosen location with the


aim of achieving right functional relations with different functions, such as: entrances, exits, pavilions, green areas, water bodies, buildings, transportation, and waiting, and in order to reach these relations to the optimal solution, it is necessary to study the possibilities available to the location and to make sure that there are natural advantages and archaeological areas that can be used

for the benefit of the design. The areas in the location are divided in accordance with the type of service assigned to each area. As for the entrances, a sufficient number of them must be provided and distributed so as not to lead to movement penetration.

([https://www.moswrat.com/books\\_view\\_13437.html](https://www.moswrat.com/books_view_13437.html))

### **Field study procedures (crafts and arts incubator project)**

#### **Search experiment**

<b>Project Logo</b>		<b>Project Objectives</b>
		<ul style="list-style-type: none"> <li>• Stimulating ideas and creativity.</li> <li>• Providing technical and innovative support, capabilities development, incubating ideas, and creativity.</li> <li>• Developing the spirit of art and creativity in the next generation for a bright tomorrow.</li> <li>• Educating all age groups in the field of art and creativity.</li> <li>• Providing a suitable place to motivate the talented people.</li> <li>• Developing the community to know more in the field of arts.</li> <li>• Increasing the number of creators in arts and crafts in the community.               <ul style="list-style-type: none"> <li>• Talents development.</li> </ul> </li> <li>• Providing the requirements for talented people to develop their skills.</li> <li>• Filling spare time with what is useful.</li> </ul>
<b>Project name:</b>	Creative imprint (Ebdaa imprint)	
<b>Project vision:</b>	Incubator of creative people to achieve Vision 2030 to develop the future of crafts and arts in the Kingdom of Saudi Arabia.	
<b>Project location:</b>	Kingdom of Saudi Arabia - Makkah Al-Mukarramah	

#### **The first horizontal projection**





**Reception**

**Break room**



**The theater**

**Garden**



**Library**

**Showrooms (1)**



**Coffee area**

**Showrooms (2)**

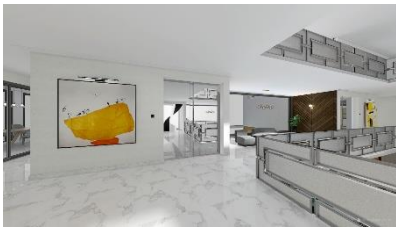


**The second horizontal projection**



**Reception**

**Training rooms**



**Training rooms**

**Training rooms**



**Training rooms**









**Training rooms**



**Training rooms**

**Meetings room**



	
<p><b>Administrative office</b></p>	<p><b>Prayer room</b></p>
	
<p><b>Lanes</b></p>	<p><b>Storage space</b></p>
	
<p><b>Toilet</b></p>	<p><b>Toilet</b></p>
	

**The third horizontal projection**



**Training rooms**



**Training rooms**



**Electronic library**



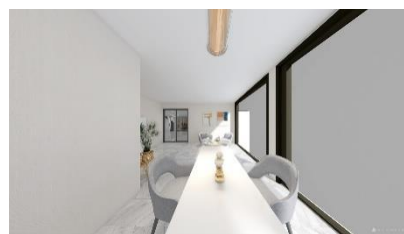
**Training rooms**











**Studio**



**Training rooms**



<b>Administrative break room</b>	<b>Storage space</b>
 A modern administrative break room featuring a large, light-colored sectional sofa arranged in a U-shape on a white marble floor. The walls are finished with vertical wood slats, and there are large windows in the background.	 A long, narrow hallway with light-colored walls and a white marble floor. A large framed picture hangs on the left wall, and a wooden door is visible at the end of the hallway.
<b>Administrative offices</b>	<b>Entertainment hall</b>
 An administrative office with a desk, a chair, and a bookshelf. The room has a modern aesthetic with light-colored walls and a white marble floor.	 An entertainment hall featuring a pool table, a table with a colorful top, and a sofa. The room has a modern design with a white marble floor and a ceiling with recessed lighting.
<b>Corridors</b>	<b>Prayer room</b>
 A long, bright corridor with a white marble floor and white walls. There are glass doors on the left side and a staircase on the right.	 A prayer room with a patterned rug, a circular light fixture, and a clock on the wall. There are wooden prayer mats on the floor.
<b>Toilet</b>	<b>Stairs</b>
 A modern toilet with a white marble floor, a white sink, and a white toilet. The walls are white and there is a mirror above the sink.	 A staircase with a white marble floor and white walls. The stairs are dark-colored and lead up to a second floor.

**Firstly: Description of the research sample**

Question	Evaluation	The number	Percentage	Comment
<b>the scientific degree</b>	Bachelor	5	25%	The academic degrees differed among the research sample individuals
	Co-professor	4	20%	
	Assistant Professor	2	10%	
	University student	1	5%	
	Master's student	1	5%	
	Master's lecturer	1	5%	
	Co-professor Housing and Home Management	1	5%	
	Bachelor of Architecture	1	5%	
	Professor	1	5%	
	Bachelor of Interior Design	1	5%	
	Doctor	1	5%	
	<b>Career</b>	Faculty member	7	
Teacher		1	5%	
Academy		1	5%	
Supervisor of family and art education		1	5%	
Master student		1	5%	
Merchant		1	5%	
Engineer		1	5%	
Designer		1	55%	
Administrative		1	5%	
Assistant Professor of Architecture		1	5%	
Technical affairs manager		1	5%	
project manager		1	5%	
college professor		1	5%	
Studies and design manager	1	5%		
<b>Specialization</b>	Housing and home management	10	50%	By 50% of the research sample individuals specialize in housing and home management, and the other 50% is divided into several specializations
	Architectural Engineering	2	10%	
	Engineering	1	5%	
	Civil Engineering	1	5%	
	Kindergarten	1	5%	
	Architecture	1	5%	
	Business Management	1	5%	
	Electronics Engineering	1	5%	
	Design	1	5%	
Interior Design	1	5%		

**Secondly: the descriptive tables for the research experiment**

Question	Evaluation	The number	Percentage	Comment
<b>1-Aim and Vision</b>				
Are the aims of the crafts and arts incubator clear?	agree	19	95%	The vast majority of the research sample individuals have clearly known the aims of the crafts and arts incubator by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
The vision of the crafts and arts project is purposeful and associated to the Kingdom's 2030 vision for crafts and arts?	agree	18	90%	The vast majority of the research sample individuals agree with the crafts and arts project, its aim and its association to the Kingdom' vision 2030 by 90%.
	disagree	0	0%	
	somewhat agree	2	10%	
What extent is the name of the project associated to the crafts and arts incubator?	agree	19	95%	The vast majority of the research sample individuals agree that the project name is associated by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
Is the name of the project interesting and attractive?	agree	17	85%	The vast majority of the research sample individuals agree that the name of the project interesting and attractive by 85%.
	disagree	0	0%	
	somewhat agree	3	15%	
<b>2-Design Idea</b>				
Is the design of crafts and arts incubator achieving the creative ideas?	agree	18	90%	The vast majority of the research sample individuals agree that the design of crafts and arts incubator achieves the creative ideas by 90%.
	disagree	0	0%	
	somewhat agree	2	10%	
	agree	17	85%	

<b>Is the design of the incubator attractive to all of the creators and visitors?</b>	disagree	0	0%	The vast majority of the research sample individuals agree that the design of the incubator attractive to all of creators and visitors by 85%.
	somewhat agree	3	15%	
<b>Does the applying of a proposed design for a crafts and arts incubator contribute in modernizing the modern skills for creators?</b>	agree	19	95%	The vast majority of the research sample individuals agree to apply a design for crafts and arts incubator to contribute in modernizing the modern skills for creators by 95%
	disagree	0	0%	
	somewhat agree	1	5%	
<b>Does the proposed design for crafts and arts incubator suitable for the creators' talents?</b>  <b>Does the design of crafts and arts incubator achieve the creative ideas?</b>	agree	18	90%	The vast majority of the research sample individuals agree to the proposed design for crafts and arts incubator is suitable for the creators' talents by 90%.
	disagree	0	0%	
	somewhat agree	2	10%	The vast majority of the research sample individuals agree that the design of crafts and arts incubator achieves the creative ideas by 90%.
	agree	18	90%	
<b>3- External spaces</b>				
<b>How consistent is the building's design with the external spaces?</b>	agree	17	85%	The vast majority of the research sample individuals agree that the building design is consistent with the external spaces by 85%.
	disagree	0	0%	
	somewhat agree	3	15%	
<b>Is the design of the outdoor garden suitable?</b>	agree	19	95%	The vast majority of the research sample individuals agree that the design of the outdoor garden is suitable by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
<b>Does the garden design stimulate the creators' talents?</b>	agree	18	90%	The vast majority of the research sample individuals agree to design a garden to stimulate the creators' talents by 90%.
	disagree	0	0%	
	somewhat agree	2	10%	

<b>Are there places for people with special needs?</b>	agree	14	70%	The majority of the research sample individuals agree that there are places for people with special needs by 70%, while a sample of them somewhat agree that there are places for people with special needs by 25%.
	disagree	1	5%	
	somewhat agree	5	25%	
<b>4- Interior spaces</b>				
<b>Is the number of the internal spaces appropriate and sufficient in the crafts and arts incubator?</b>	agree	14	70%	The majority of the research sample individuals agree that the number of the internal spaces is appropriate and sufficient in the crafts and arts incubator by 70%, while a sample of them somewhat agree by 30%
	disagree	0	0%	
	somewhat agree	6	30%	
<b>Is the design and area of the workshops appropriate and sufficient in the crafts and arts incubator?</b>	agree	16	80%	The majority of the research sample individuals agree that the design and area of the workshops appropriate and sufficient in the crafts and arts incubator by 80%, while a sample of them somewhat agree by 20%
	disagree	0	0%	
	somewhat agree	4	20%	
<b>Is the lobby design clear and appropriate?</b>	agree	17	85%	The vast majority of the research sample individuals agree that the lobby design clear and appropriate by 85%.
	disagree	0	0%	
	somewhat agree	3	15%	
<b>Is the number of floors appropriate in the incubator?</b>	agree	16	80%	The majority of the research sample individuals agree that the number of floors is suitable with the incubator by 80%, while a sample of them somewhat agree that the number of floors is suitable with the incubator by 20%
	disagree	0	0%	
	somewhat agree	4	20%	
<b>5- Furnishing and equipping</b>				
	agree	16	80%	



<b>What is the extent of equipping and furnishing the crafts and arts incubator with appropriate furniture?</b>	disagree	0	0%	The majority of the research sample individuals agree to equip and furnish the crafts and arts incubator with appropriate furniture by 80%, while a sample of them somewhat agree by 20%
	somewhat agree	4	20%	
<b>Have people with special needs been taken into account in the design of the entrance and movement corridors?</b>	agree	12	60%	The majority of the research sample individuals agree to take into account people with special needs in the design of the entrance and movement corridors by 60%, while a sample of them somewhat agree by 35%
	disagree	1	5%	
	somewhat agree	7	35%	
<b>Is the design and furnishing of the incubator is appropriate for the public taste?</b>	agree	19	95%	The vast majority of the research sample individuals agree that the design and furnishing of the incubator appropriate to public taste by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
<b>Is there a correlation and integration between the furnishing and the interior spaces in the crafts and arts incubator?</b>	agree	18	90%	The vast majority of the research sample individuals agree that there is a correlation and integration between the furnishing and the interior spaces in the crafts and arts incubator by 90%.
	disagree	0	0%	
	somewhat agree	2	10%	
<b>6- Facilities and Services</b>				
<b>Is the number of toilets appropriate and sufficient?</b>	agree	13	65%	The majority of the research sample individuals agree that the number of toilets appropriate and sufficient by 65%, while a sample of them somewhat agree by 30%.
	disagree	1	5%	
	somewhat agree	6	30%	
<b>Does the design of the emergency exit serve the visitors in case of emergency?</b>	agree	16	80%	The majority of the research sample individuals agree to design an emergency exit to serve the visitors in case of emergency by 80%, while a
	disagree	0	0%	
	somewhat agree	4	20%	



				sample of them somewhat agree by 20%
<b>Is the design of the prayer room modern and suitable?</b>	agree	19	95%	The vast majority of the research sample individuals agree that the design of a modern prayer room is suitable for the project by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
<b>Is having storage space a good idea?</b>	agree	19	95%	The vast majority of the research sample individuals agree on the idea of having a storage space by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
<b>7- Colors and lighting</b>				
<b>Are the colors consistent with the design of the arts and crafts incubator?</b>	agree	14	70%	The majority of the research sample individuals agree that the consistency of colors with the design of the crafts and arts incubator by 70%, while a sample of them somewhat agree by 30%
	disagree	0	0%	
	somewhat agree	6	30%	
<b>Does interest in choosing colors motivate the creators for production and creativity?</b>	agree	15	75%	The majority of the research sample individuals agree to interest in choosing colors to motivate the creators for production and creativity by 75%, while a sample of them somewhat agree by 25%
	disagree	0	0%	
	somewhat agree	5	25%	
<b>Relying on the natural lighting?</b>	agree	19	95%	The vast majority of the research sample individuals agree to rely on the natural lighting by 95%.
	disagree	0	0%	
	somewhat agree	1	5%	
<b>Is the artificial lighting suitable to highlight the crafts and arts incubator beautifully?</b>	agree	17	85%	The vast majority of the research sample individuals agree that the artificial lighting is suitable to highlight the crafts and arts incubator beautifully by 85%.
	disagree	2	10%	
	somewhat agree	1	5%	

8- Technique and entertainment				
<b>Is adding of an electronic library suitable for research and education for the creators in the crafts and arts incubator?</b>	agree	19	95%	The majority of the research sample individuals agree that addition of an electronic library is suitable for research and education for the creators in the crafts and arts incubator by 95%
	disagree	0	0%	
	somewhat agree	1	5%	
<b>How appropriate is the design of the electronic library in terms of shape, color and area?</b>	agree	15	75%	The majority of the research sample individuals agree with the suitability of the electronic library design in terms of shape, colors and area by 75%, while a sample of them somewhat agree by 20%
	disagree	1	5%	
	somewhat agree	4	20%	
<b>Does adding an entertainment space motivate, energize, and increase the productivity of the creators?</b>	agree	18	90%	The vast majority of the research sample individuals agree to add an entertainment space to increase the productivity of the creators by 90%.
	disagree	0	0%	
	somewhat agree	2	10%	
<b>How appropriate is the design of the entertainment hall in terms of area, colors and games used?</b>	agree	17	85%	The vast majority of the research sample individuals agree with the suitability of the entertainment hall design in terms of colors and games used by 85%.
	disagree	0	0%	
	somewhat agree	3	15%	

### **Validation of results**

- **The first hypothesis: It is possible to establish and design a crafts and arts incubator**

**Verify the validity of the first hypothesis:** to verify the validity of this hypothesis, an incubator for crafts and arts was designed using computer programs.

A comment on the validity of the first hypothesis: It is clear from the field study (the research experiment) that it was

possible to design a proposal model for an incubator for crafts and arts using different design programs, where three floors were designed for different spaces, with taking into account the suitable design standards, where educational resources were used in an innovative way in addition to adding the special touches by choosing the colors of the spaces and the suitable furnishing for each space, which are as follows:

**The first floor contains:** (reception, break room, theater, library, showrooms, coffee, outdoor garden).

**The second floor contains:** (reception, training rooms, administrative offices, meeting room, prayer room, storage spaces, and toilets)

**The third floor contains:** (training rooms, electronic library, studio, entertainment hall, administrative offices, break room, prayer room, and toilets)

**Thus, the first hypothesis is achieved.**

• **The second hypothesis: It is possible to achieve the design criteria for the cultural spaces of the crafts and arts incubator.**

**Verify the validity of the second hypothesis:** to verify the validity of this hypothesis, descriptive statistical analyzes of the phrases included in the arbitration questionnaire were carried out by finding the percentage of design criteria for the spaces in the crafts and arts incubator.

**Commenting on the validity of the second hypothesis:**

It is clear from the descriptive tables that there is a discrepancy between the responses of the sample individuals about (the aim and vision - the design idea - external and internal spaces - furnishing and equipping- facilities and services), and the sample individuals' view about the axes (agree - disagree - somewhat agree).

This disparity in the responses of the sample individuals stems from the community members who are specialized in the field of design and their disparity in the scientific and cultural levels, as well as different lifestyles, which calls for the need for designers to adopt their thought and culture, and that the design process should not be limited to self-vision.

The evaluation of the sample individuals also varied, as the majority of the research sample individuals agree on adding an electronic library because it is suitable for research and education for creators in the crafts and arts incubator by 95%, and the majority of the research sample individuals agree on the suitability of the electronic library design in terms of shape, colors and area by 75%, while a sample of them somewhat agree by 20% , and also the vast majority of the research sample individuals agree to add an entertainment space to increase the productivity of creators by 90%. Also, the vast majority of the research sample individuals agree on the suitability of the entertainment hall design in terms of colors and games used by 85%, as also, the vast majority of the research sample individuals became know clearly the objectives of the crafts and arts incubator by 95%. Also the vast majority of the research sample individuals agree to the crafts and arts project and its aim and its correlation to the Kingdom's Vision 2030 by 90%, and also the vast majority of the research sample individuals agree that the design of the crafts and arts incubator achieve the creative ideas by 90%, and the vast majority of the research sample individuals agree on the design of the incubator and its attraction to all creators and visitors by 85%, and the majority of the research sample individuals agree to apply the design of the crafts and arts incubator to contribute in developing the modern skills for creators by 95%, and also the vast majority of the research sample individuals agree to a proposed design for the crafts and arts incubator that matches the talents of creators by 90%, and also the vast majority of the research sample individuals agree that the building design is consistent with the external spaces by 85%, and also the vast majority of the research sample individuals agree on the external garden design as it suitable by 95%, and the vast

majority of the research sample individuals agree to design a garden to motivate the creators' talents by 90%, and the vast majority of the research sample individuals agree to design a garden to motivate the creators' talents by 85%. Also, the vast majority of the research sample individuals agree that the design and furnish of the incubator are appropriate to the public taste by 95%, and the vast majority of the research sample individuals also agrees that there is correlation and integration between the furnishing and the interior spaces of the crafts and arts incubator by 90%, and also the vast majority of the research sample

individuals agree that the design of a modern prayer room is suitable for the project by 95%, and also the vast majority of the research sample individuals agree on the idea of a good storage space by 95 and the vast majority of the research sample individuals agree to rely the natural lighting by 95%, and also the vast majority of the research sample individuals agree that the artificial lighting is suitable to highlight the crafts and arts incubator beautifully by 85%.

**Thus, the second hypothesis is achieved.**

**Results:**

1- Interesting and preserving on the Saudi heritage by establishing incubators for crafts and arts in all regions of the Kingdom of Saudi Arabia.

2- The interest of the Kingdom of Saudi Arabia in reviving the traditional crafts and arts and preserving them from evanescence through the Kingdom's Vision 2030.

3- Knowing what the Kingdom's Vision 2030 is based on, to the strengths and unique capabilities of our country to achieve its goal of establishing a vibrant society and allowing money to circulate naturally in the body of this nascent industry.

4- The importance of crafts and arts appears in societies because of their role and social influence that can achieve additional entrances to preserve the culture and traditions of any country or region.

5- Craftworks encourage creators to extract many of the creative ideas, and the entertainment importance because it considers as a source of investment that brings benefit to the human and society.

6- Work to establish an incubator for crafts and arts in which all departments are available according to the works that done by each visitor according to his field.

7- The use of computers and applications helped in designing a center for crafts and arts incubators based on the design.

8- The designer must know the aim and function of the cultural spaces and realize them, and that through the needs that the cultural space meets for the human, which are not limited to the functionally required spaces, but must also satisfy the psychological state to perform the activity and achieve the appropriate personal space for performance.

9- The process of creation in the field of crafts and arts contributes to building a creative society.

**Recommendations:**

1- Conducting more research to know the importance of establishing incubators for crafts and arts.

2- Establishing centers for crafts and arts in all cities of the Kingdom of Saudi Arabia and interest of them.

3- Preserving the Saudi crafts, arts and heritage for fear of loss and evanescence by paying more attention to crafts and arts centers from the aspect of the interior design, and providing equipments and devices for artists and craftsmen.

4- Taking the benefit from the successful experiences in the field of the interior design in general and the interior design of the cultural spaces in particular, with the addition of anything new in the technology of raw materials and furnishing elements to design incubators for crafts and arts that reflect the culture of the place in a manner that does not conflict with the functional and aesthetic aspect.

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