

Analytical study of hospitality culture and urban identity and its impact on the future of marine tourism in Red Sea coastal port cities: case study of Jeddah Saudi Arabia.

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Abstract:

This paper discusses the oldest and most important port city in the Kingdom of Saudi Arabia focusing on the impact of modernity on development that occurred in the architectural and urban spaces in contemporary passenger ports in the city and their historical comparators. Contemporary passenger ports in the city are supposed to reflect the identity and spatial, cultural, and social heritage of the port cities in the Kingdom. The passengers' experience and view of the culture and identity of these port cities is discussed within the context of the non-place theory (Auge, 2010). This paper will present a comparative study method based on literature review and personal interviews of cruise visitors' experiences, evidenced and measured through different taxonomies (envelops). The study particularly focuses on the forms of architectural building space and the users understanding and interpretation of these spaces created during the arrival, visiting and departure process, resulting in a critique and dialogue between past rituals, culture, and future aspirations.

Key words:

Port cities - Culture – Hospitality spaces – Passenger experience - Maritime architecture- Jeddah.

1. Introduction

This paper focuses on contemporary passenger ports in Jeddah, Saudi Arabia and their handling mass tourists and pilgrims and reveals and considers the types of practices taking place in architectural spaces in contemporary passenger ports in the city. The paper compares these with the past to propose what ports could look like in future within the context of the 2030 Vision of the Kingdom. The paper explores the influence of modernity in the development and evolution of architectural space and contemporary passenger ports in the historical port city of Jeddah, looking at these architectural spaces through the theoretical lenses of place and non-place to understand the effect on the passengers' experiences.

Through study of the concept of "non-place" and how modernity affected forming bonds of familiarity between the traveller and place in contemporary ports, the paper raises questions of how to create an identity for each user who can then develop an intention to return, based on their experience. This paper presents findings based on the concept of 'then' versus 'now', incorporating a comparative study between an historical literature review and personal contemporary interviews that charts the evolution and development of hospitality in Jeddah. This is designed to identify developments and changes to spaces of hospitality over time with a particular focus on the forms of building and architectural building space, unpacking the users understanding and interpretation of these spaces.

Non-place theory provides a theoretical framework for understanding why we perceive places as we do, proposing that anthropologically formed spaces began to recede after the rise of modernity and supermodernity, which led to the loss of identity, history, and social relations and the emergence of the banal non-places, often associated with spaces of transit and movement. (Auge, 2010) argued that non-placeness boils down to self-similar, unremarkable places where some sort of process based, spatial patterning process occurs. The non-place is designed for a specific purpose, such as an airport, train, or bus station. In addition, the familiarity with the typology of experience between the user and the place, regardless of where the users are going, it's important to recognise and understand the various specific criteria shaping experience in these spaces. Sequencing and ritual filter the users through processes, places, and systems that are not of their choice. The user is an integral part of the rituals of arrival, transit and departure that nowhere involves a personal relationship with its users. There are several reasons why theories of place and non-place are essential to this study. Contemporary passenger ports are both a characterization and visualisation of non-place, creating a kind of architectural spatial identity in port cities. Understanding and taking a theory and applying or testing it in place and space creates a connection between the theoretical approach to enable development of design frameworks; finding the boundaries of possibilities of the future ports that makes the conditions of place and non-place connect better through design.

1.1 Background

The Red Sea ports form a link between East and West trade, the oldest and most important of which is the Islamic Port of Jeddah in the city of Jeddah. Historically Jeddah port was famous for its hospitality and reception for pilgrims, Umrah pilgrims and visitors (Mawani, 2021). It was a major centre for the Hejaz trade and a safety crossing for travellers since ancient times, and it played a major role in reflecting the spatial, cultural and social identity of the city of Jeddah as well as being known as the Gate of Mecca and the Gate of Holy Mosques.

Jeddah was included in this study as a case study for several reasons. Jeddah city is the oldest and the largest port city in the kingdom, the poet Taher Zamakhshari, called Jeddah 'Bride of the Red Sea' (Zamakhshari, 1987) and it was later known by this name and also locally called Al Balad. The unique and strong architectural identity of the historic city supported a strong hospitality culture. In 2014, the Historical Jeddah in Jeddah city was classified and included in the UNESCO List of World Heritage Sites, confirming its cultural heritage and global significance (UNESCO, 2014).

Vision 2030 stated that the Kingdom of Saudi Arabia is committed to strengthening its distinctive heritage and historical identity in all spheres, particularly in tourism, and it desires to encapsulate this identity in all areas of development through vision's projects and programmes (2030, 2017).

Tourism in the Kingdom has improved significantly since the launch of Vision 2030. According to the Ministry of Tourism statement, the total number of tourists for all purposes only in the first half of the year 2023 reached 53.6 million, including 14.6 million international tourists and 39 million local tourists in the Kingdom. The Kingdom ranked first in the G20 for the growth of international tourists. KSA Vision 2030, focusing on strategic goals and programs through approved implementation plans guided by pre-defined goals and key performance indicators (arabiya, 2023, Tourism, 2024).

Among the most important of these programs, which represent a direct relationship within the current study, is the Public Investment Fund and Quality-of-Life Program to develop the tourism sector in the Kingdom and to contribute to strengthening the Kingdom's position as a global tourist destination. Infrastructure and real estate development, development of significant projects and formation of international strategic partnerships have resulted accordingly (Vision, 2017a, Vision, 2017b, 2030, 2017).

The Public Investment Fund was launched as one of the programs to achieve Vision 2030, which works to achieve the goals of the vision by working on a targeted mechanism that contributes to the launch of new sectors and companies. The Fund launched the Saudi Cruise Company in line with the Fund's 2021-2025 strategy, which focuses on unleashing the capabilities of promising non-oil sectors, enhancing the Kingdom's efforts to become a tourist destination on the map of international tourist cruises, and developing the tourism sector in line with the Kingdom's (2030, 2017).

On the 29th July, 2021 Saudi Cruise Company established with the launch of the Kingdom's Vision 2030, and it is responsible for the development of this sector. Saudi Ports Authority (Mawani) and the Saudi Cruise Company inaugurated the first terminal for cruise ships at Jeddah Islamic Port (Mawani.gov.sa., 2021, Mawani, 2021). The size of the cruises arriving into the port has been increasing since then, targeted to reach one million tourists by the end of 2025. Through this collaboration between government and industry to develop the area, the tourism and cruise sectors have seen significant growth recently.

Contemporary Jeddah Port is going through significant development to accommodate cruise liners and their passengers as an outcome of this. During the year 2023, Cruise Saudi received more than 170.5 thousand cruise tourists representing 120 different nationalities on 65 trips aboard 16 ships belonging to 11 international cruise companies (CruiseSaudi, 2024, newspaper, 2024)

2. Methodology:

This study uses a mixed qualitative methods approach which began with a literature review, focusing on historical Jeddah as a port and the visitors' experiences of Jeddah city. Additionally, reviewing appropriate literature sources allowed conceptualisation of the spatiality of the port such. This included *Non-place*, (Auge, 2010), *The image of the city* (Lynch, 1977) and *Space and Place theory* (Tuan, 1979). Subsequently a series of semi structured interviews were undertaken with stakeholders and users of the port, which generated a series of outcomes including interview transcripts and the drawing of mind maps. This material was then developed into word clouds to identify focus key themes (Figure 1).

The literature review and the semi-structured interviews that chart the evolution and development of hospitality experience in port city in Jeddah, identify developments and changes to spaces of hospitality with a particular focus on the forms of building and urban space that have been created over time.

Qualitative data was considered one of the best methodological approaches in this study, which is used to identify multiple ways for analysing a group of people's behaviour and ethics. Furthermore, it facilitates the necessity for a detailed understanding of people, their behaviours, and their perspectives. Linda Groat had argued that providing qualitative research into user needs, cultural context, spatial experiences, and socio-environmental dynamics can contribute to the enhancement of design processes (Groat, 2013).

The research is designed to focuses on a deeper understanding, interpretation, and contextualization of data, so that researchers can identify nuances, patterns, and relationships that may not be easily quantifiable. Based on Creswell and Poth, (Creswell and Poth, 2016) this can only be accomplished by participating in their lives and visiting their homes, workplaces, and excursions. Moreover, to be able to evaluate how people interact with each other and their stories in society, which can sometimes be challenging to comprehend due to its complexity, it conveys the information in a flexible literary style that can provide insight into the contexts and settings in the study of a particular problem or issue; also, emphasis is on developing theories that have not been adequately narrated.



Figure 1 : An extract of words from the transcriptions of the interviews was used to generate a word cloud the by the Author.

3. Discussion of 'envelopes'

This paper develops and frames conceptual the idea of 'envelopes' of historical, contemporary (and future) hospitality. These envelopes divided into multiple themes, each focused on a particular area of research. In the beginning, the history and legacy review addressed a series of three different envelopes that observed spatial, cultural, and visual aspects during that period of time, then compared them with current experiences through narrative stories in the interviews. Aids in unpacking each theme of envelopes were based on a number of taxonomies; rituals, hospitality and customs within the cultural envelope, landmarks, architectural façade and ornamentation within the visual envelope, and proximity (or distance) of inhabitation and relationship to climate within the spatial envelope (Figure2).

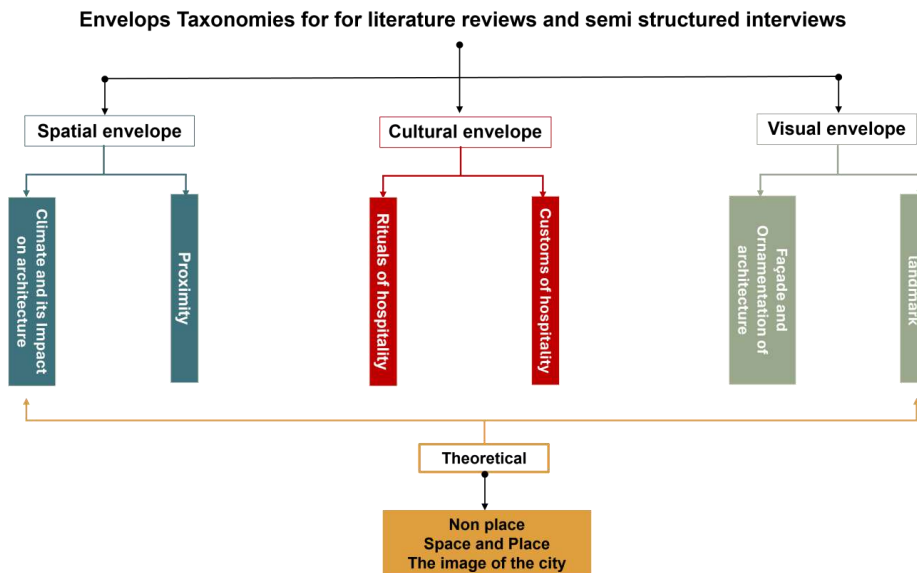


Figure 2 : General methodology diagram by the Author.

3.1 Spatial envelope:

3.1.1 Climate and its Impact on architecture:

The location of the city of Jeddah in the middle of the Red Sea has played an important part in its prosperity and expansion in urbanisation, as it was considered the connecting point between production centres and international and local consumption areas until it became one of the most important ports in Hejaz. Moreover, the architectural and cultural character of Jeddah is primarily influenced by its geographical location. This region is affected by high levels of humidity most days of the year and this usually rises at the end of summer (late August to early October), when the sea temperature is at its highest (Najib, 1987). Summer is generally characterized by higher humidity levels than winter (Division, 2005).

According to (Al Jaziri, 1962) the city of Jeddah witnesses' changes in the winds during the day, referred to as sea breezes. The north-westerly and western winds are the ideal winds due to the cooling effect they have during the summer (Al-Lyaly, 1990). All of these factors significantly affected the urban planning of Jeddah and the architectural design of exterior and interior of buildings' spaces to achieve the greatest benefit from good ventilation and coolness during the summer period, considering it to be the longest season during the year by 50% (Figures 3-5).



Figure 3. ,Layout of Old Jeddah map (Abu-GhazzeH, 1994).



Figure 4: Old Jeddah showing the wall, and the Sea edges. (Abu-GhazzeH, 1994)



Figure 5 : The contemporary city of Jeddah made of gridiron patterns with the Old City at the centre. by (Mahbub

Historic iterations of urban space in old Jeddah worked with environmental forces in a more direct way, where the sea breezes had value in regard to the city design and the architecture. The city was designed and built in such a way that, with respect to the waterfront, sea breezes were captured to maximised their cooling climatic benefit. Thus, Jeddah in the past served as a port city, where the sea meets human settlements, directly connecting nature with culture via its urban plan and architecture. Although the city of Jeddah is situated in a semi-desert coastal area, which directly influences its atmosphere, its residents were more aware of their surrounding environment. Their structural system for the city was designed to attract cold north and northwest winds during the summer months.

This climatic relationship has significantly changed. Contemporary iterations of urban space and architecture in Jeddah relies on air conditioning and climatic control systems, which separate the inhabitants and tourists from engaging with the true nature of the area. This shapes the tourist's experience. Interview responses indicate that the process of passengers arriving in the city via Jeddah Islamic Port goes through several stages, all of which depend on temperature controlled environments all the time, starting from disembarking from the air-conditioned ship, all the way to their destination. Essentially, it means that the value of these temporal climatic effects of the coastline are now about their removal, rather than their celebration.

3.2 Spatial envelope:

Proximity:

History of Shuaiba Port and the Origin of Jeddah Port: Until 646 AD, Al-Shuaiba, nicknamed the Port of the Ship Cemetery, was the port of Makkah until people complained about the damage to ships from this port due to the large number of coral reefs located near Cape Black, located about 50 km south of Jeddah, near the confluence of Wadi Fatima in the sea. From this point on, Jeddah was adopted as a port city and outpost for Mecca in 646 AD, where it began to grow because it was taken as the main entrance to the city of Mecca during the Hajj and Umrah seasons, supplemented by trade movement (Shuaib, 2020).

In the tenth century AD 901, the city of Jeddah became a prosperous port and was described as the treasury of Mecca, Yemen and Egypt due to the abundance trade movement. The port of Jeddah continued to grow as it received ships loaded from Aden. These ships unloaded their cargo and then transported goods by private ships in the Red Sea to other ports such as the port of Al-Tur and Eila, due to the significant number of coral reefs north of the Red Sea, which large ships could not cross due to their large size. In the fifteenth century, it became one of the most important ports in the Red Sea due to the arrival of Indo-Sino ships. As a result, Jeddah became a prosperous international port. In 1514 Hussain Al-Kurdi built the port of Jeddah, including several residences and two large yards for storing goods coming by sea from ships.

In 1805, the explorer, Viscount Valentia, visited the port of Jeddah to discover whether European ships could dispense with the Red Sea. He described the port of Jeddah as having many coral reefs that extend nearly four miles from the shore and reach the deepest of which is 22 meters, valid for entering large ships, and ships can only enter with the guidance of sailors. The traveller Tamisier described the port berths during his visit to Jeddah in 1834 as several longitudinal beams completely covered by wooden panels made of teak. During a visit by Russian officer Dolchin in 1898, the port was so strong and robust that it was even suitable for warships. The port of Jeddah has been distinguished since ancient times by its natural immunity represented by the coral reefs, which made it difficult for ships to enter the port, and it was impossible to enter the port after the afternoon without a guide. Therefore, ships do not enter or exit it except during the day (Al-Amayreh, 2007, Al-Ghamdi, 2021).

The port had several facilities, such as customs and commercial stores. Over time, it went through several stages of restoration and rebuilding due to climatic conditions and events including water torrents that flowed into the Red Sea and the high humidity due to its proximity to the sea. Port facilities were the focus of the rulers' attention during the Ottoman era because of the high economic income they generated. He renovated warehouses due to damage to commercial funds in 1872 to build new stores. In 1883, the General Secretariat of Customs submitted a request to build dilapidated warehouses within the customs administration in Jeddah.

By the mid-1950s, Jeddah had become an established international port (Figures 6-9). Punt was considered the first port for pilgrims, and visitors to enter the city of Jeddah until it was built in 1867. It consists of three vital facilities, which are "Al-Iskala", "Al-Karantina" and "Al-Hajjaj Customs". The Karantina section was the medical examination for pilgrims and visitors to ensure they were free of contagious diseases. This building stopped working in the mid-fifties to transport all facilities to the Jeddah Islamic Port (Al-Thaqafi, 2015).



Figure 6 :Old Jeddah port (Al-Bunt)1950-1955. (Traboulsi, 2008)



Figure 7 :Old Jeddah port (Al-Bunt) Port Terminal(Al-Iskala)1950 (Traboulsi, 2008)



Figure 8 :Old Jeddah port (Al-Bunt) First pier1950.d. (Traboulsi, 2008)



Figure 9 :Old Jeddah port (Al-Karantina, and Pilgrims Customs)1950. (Traboulsi, 2008)

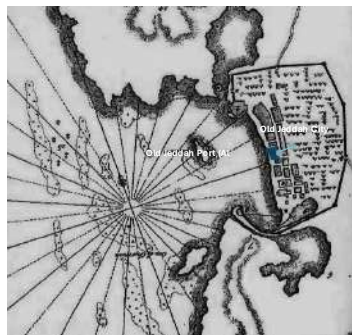


Figure 10: Old Jeddah port map (Al-Bunt) that illustrate the tow points of proximity between the port and the City. (Al-Thaqafi, 2015) edited by the author.

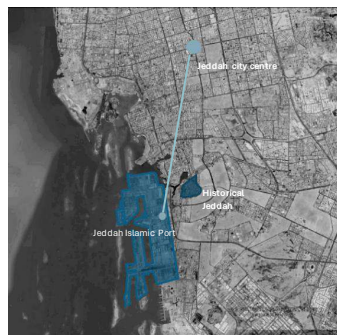


Figure 11: Current map of Jeddah that illustrate the tow points of proximity between the port and the central Jeddah. Google Map edited by the author.

Historically the proximity and location of the port connected it to the city's heart, according to many travellers' narratives and pictures. Thus created a kind of connection between the city's edges and the city itself, including its landmark, its identity, its streets, its paths, and its districts. As a result of the proximity in space and the move from the edge to the heart of the city, it achieved one of the most important elements of the Sense of Place theory by Yi-Fu Tuan (Tuan, 1979). Emphasising creating an impact on the place on human interaction and attachment, creating memories of this experience that lead to connection to the place.

This historical reading and experience of arrival in Jeddah significantly differs from contemporary readings of transit spaces captured by Auge's concept of non-places. The factors shaping diametrically different character of contemporary spaces of arrival underpin this research. Why are contemporary spaces of arrival now non-places that do not motivate their users to build social interactions? These non-places are characterized by forcing users to move within specific parameters to experience in these spaces, which leads to feeling of anonymity and separation from his surroundings and other individuals (Auge, 2010).

A factor raised by interviewees mentioned the time and distance it takes to get from the ship to the station and then to the destination itself, which goes through several stages using modern transportation methods. This can cause a delay in the customer's immersion in the experience of the port city and can occasionally lead to disorientation. Historically, there was a similar time taken in transportation phases between sea and land, but the differences were in the speed of immersion in the experience and the distance between the port station and the city centre. Auge's (Auge, 2010) described this as evidence of modernity's influence on spaces and the reason for the loss of identities of users and spaces as well. Even though some of these specific parameters were present at that time, the surrounding environment and proximity to the heart of the city mitigated the feeling of them. We conclude from the above that there are similarities and differences regarding proximity. The contrast is that things used to be compact, and now they're extensive. While the similarity included in rituals of moving through the experience, regardless of the difference in the visitor's immersion in the experience (Figures 10-11).

3.2 Cultural envelope History

Rituals, and customs of hospitality:

Local residents have long used the port as a major source of income and trade from the Red Sea in the form of ships coming from the Mediterranean Sea carrying ivory, feathers and sandalwood and serving pilgrims (Figure 8). Consequently, residents of Jeddah speak different languages due to their close contact with non-Arab merchants, visitors, and pilgrims. As a custom Jeddah was converted into a 'factory' of hospitality where all its residents worked in serving the pilgrims in order to provide the service, and to make a living from their service, as houses turned into caravanserais. Jeddah's historic homes are designed to be accommodate pilgrims until they leave the Holy Land and after they return to continue the sea journey that returns them to their homelands.

Historically the Arabs custom of hospitality is three days of hospitality of course. It is possible for the guest to stay for a longer period of time than this, but the guest has the right to full hospitality during this period.. Hospitality is known as Hafawa, which is the highest form of generosity, welcome, and attention to the guest in the Arabic language, evident in their daily practices, their poems, and stories told. As the first commercial gate and been the main sea crossing serving the holy sites of the Kingdom of Saudi Arabia, Jeddah city has served as an applied example of Hafawa.

Those passing through Jeddah had several options and rituals of hospitality if they wished to stay. They could stay in Khan or Ahwash, which hosted visitors, or they could stay in residents' homes called Almabet, a ritual familiar to Jeddah residents. Almabet consists of a room located on the upper floors of the houses to provide privacy for the visitor and the people of the house, as was narrated by the traveller Tamizier 1834, where he said (we were accommodated in a beautiful house with a location overlooking all the roofs of the houses adjacent to it). Walls are usually built of wood to allow the maximum amount of air to pass through, as is the house of Noor Wali, in which the dorm rooms are located on the third floor Figure 13.

Where the first area is located in the northwest corner of the floor, its area is 7.55 square meters by 3.74 square metres. This room is divided into two parts by an ornate wooden partition consisting of three bent wooden columns linked to each other at the end by three arrayed arches. The architect constructed the north and west walls of the room out of wood rather than excavated stone to allow an air current to arrive and relieve the loads on the foundations. The room in the northeast corner has a large facade and measures five meters in width of Roushan Figure 12,13.

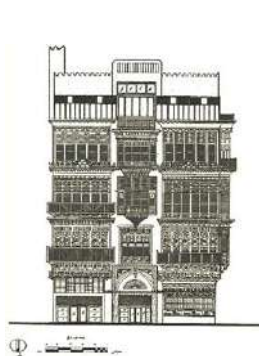


Figure 12: Elevation of Noor Wali home one of the hospitality home_in Jeddah. Architecture in the Ottoman era. prepared by Nibur Architecture in the city of Jeddah in the Ottoman era, by Dr. Abdullah Al-Thaqafi



Figure 13: Plan of Almabeet in third floor at Noor Wali home one of the hospitality home_in Jeddah . Architecture in the Ottoman era. prepared by Nibur Architecture in the city of Jeddah in the Ottoman era, by Dr. Abdullah Al-Thaqafi

As narrated by the traveller Tamizier in 1834, when he said: “We were accommodated in a beautiful house with a location overlooking all the rooftops of the houses adjacent to it” (Al-Thaqafi, 2015). As well as Philby describes his journey and hospitality in the city of Jeddah in his book, *The Heart of the Arabian Peninsula*. Philby entered the door of that big house that welcomed them from its balcony and went up two floors to welcome and meet them on the stairs of a person whose rank is no less than the ruler of the city, who is Sharif Mohsen. Sharif Mohsen grabbed Philby's hand and then led him into his private reception room, in which he sat next to him on the porch furnished with pillows next to the window, and he gestured with his hand to my companions to sit in the corners of the room and then asked us for coffee (Philby, 1922-2009).

From the above, we can observe the strength of social construction, which is reflected in the rituals, customs, traditions, and societal norms of Jeddah. The culture of Jeddah city as a port city has a distinctive heritage and identity, which is unique among port cities along the Red Sea. The city of Jeddah is known by many names, including the port of Mecca, since it is its sea gate. Residents have a reputation for their custom of receiving pilgrims and visitors from the port as soon as the ship docks there. Hospitality persists through rituals that provide for the guest, including food and drink, and a place to stay in their homes until they leave. Consequently, these values, rituals, and customs contribute to a visitor's sense of identity and belonging to a particular place. Thence, promoting emotional connections between visitors and destination establish meaningful social interactions spaces. Performing these rituals and customs created a sense of familiarity and physical experience for the visitor, which was chronicled and recorded by foreign travellers in their writings.

At the present time, it is clear that the Kingdom is keen to emphasize the rituals and customs of hospitality in the tourism sector as a mechanism that contributes to attracting tourists. Several interviewees indicate that Historic Jeddah is a top-selling tourist destination because of its historical and cultural significance. Many of them agreed that capturing the cultural and heritage identity of the city of Jeddah, plays a vital role in tourism experience. According to some of them, tourists expressed a desire to return to Jeddah for a longer period of time, as well as to visit the historic city again.

3.3 Visual envelope History

Facade and landmark of architecture form impact on the visitor experience:

The taxonomy of facades of architectural forms and landmark is presented in this envelope. It frames the concept of "imageability" in the city of Jeddah as well as the importance of the architectural characteristics of the city in influencing the tourist's experience. This highlights the most significant architectural visual elements, including facades and ornamentation that created visual interest and variety in the built environment, and which were praised by foreign tourists.

Historical Jeddah has a distinctive architectural character and facades that includes iconic elements of the city's most important fortification system, the wall that is visible from the city's entrance as a first-land mark. Built in 1509 AD, the wall features five sides and three main gates serving as entrances and exits to the city: Bab al-Madina in the north, Bab Mecca in the east, and Bab al-Bahr, also known as Bab al-Bunt, in the west, facing the sea (Ismail, 1997).

Jeddah's architects had consistently focused on building facades and ornamentation incorporated and illustrated into the Rawashin and Mashrabiyyas as geometric and plants motifs. Architects design the building facades and add the ornamented Rawashin in order to provide beauty to the rest of the parts of the city, reflect its identity, and give a cohesive sense of the city Figures 14,15. Rawashin and Mashrabiyyas are the most important architectural statements that distinguished the facades of the city of Jeddah.

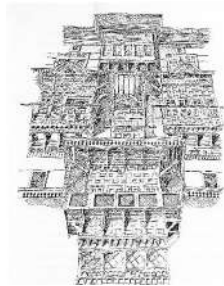


Figure 14: The façade of Rawashin in old Jeddah residential houses.(AL-LYALY, 1990)



Figure 15: The façade of Rawashin in old Jeddah residential houses at present time.(2022)

These architectural huge windows serve not only aesthetics but also satisfy the public's taste and provide privacy for the users. Jeddah had numerous visits by foreign travellers and Arab historians because of its status, geographical location, and openness to the whole world, who in turn provided a description of their visual experience of the city of Jeddah and what its buildings looked like and the places of hospitality in which they were hosted. As the first traveller to visit Jeddah at the beginning of 1806, he described the houses as beautiful, gigantic, beautifully decorated, and with large and numerous windows (Roshawn) overlooking the north and south.

Based on writings by the traveller Burkhardt, he described the buildings of Jeddah as well-built, built of square-shaped stones, most of which come from the Red Sea coast (Mangabi, Coral stone), and each house has two floors. Most have windows with wooden covers, and some have arched doors.

Tamisier observed that Jeddah's houses were constructed from rock blocks with a characteristic white colour, which were transported from the sea specifically for this purpose, and their windows were decorated with wooden panels. These houses were well ventilated, spacious, and clean. According to French traveller Charles Didier, the houses of Jeddah and their architectural style are very beautiful, and he described them as a rare style in the countries of the Islamic world. In addition, he mentioned that their architectural design depends on the continuity of the inside with the outside while preserving the privacy of those inside the building due to the design of the windows, which are covered by finely crafted wooden brocades (Ismail, 1997) (Figures 16,17).



Figure 16: On one of the facades of the northern wall of Jeddah, one can see the houses of the city of Jeddah, including the home of Sharif Muhanna (Bakr, 2014).



Figure 17: The waterfront of Jeddah's old port, Al-Bunt, one of Jeddah's landmarks. (Bakr, 2015)

In light of the above, many travellers agreed during their visits to Jeddah, at different times, on the extent of the cohesion and sequence of the visual experience of the image of the city of Jeddah. Jeddah's architectural language, which extends from it's the port as a major landmark to its building facades and landmark, significantly influences visitors' experiences in the city. This demonstrates the strength of the city's architectural and spatial character, as evidenced by the facades and landmark of its architectural forms. Through its architectural facades and ornamentation, the city not only reflects the identity of its residents, but it also fosters a sense of belonging among visitors. This visual communication significantly enhances the imageability and memorability of the visitor experience. Additionally, visitors used it as a landmark to signify their arrival at their destination.

Landmarks are the brand of the city, while architectural facades are a language of cultural exchange that reflects the identity of the coastal city. Although they are two symbiotic factors that contribute mainly to attracting tourists, they differ in the way they are read and received visually by the visitor and tourist (Lynch, 1977). This attributed to the difference in scale between each of them, where landmarks are often looked at from a distance and seen as a whole or as a shape, while the facade is viewed as the building envelope within urban space.

At present, industrial interfaces for logistics services in ports have become part of the features and landmarks of the modern port city, while passenger ports function as transit points in most parts of the world. Several interviews indicated that port stations must be smoothly and quickly operated to achieve the principle of comfort for the traveller and to save time. This idea of efficiency and smoothness, demonstrates the quality of performance and operation of these spaces, which is the prevailing principle around the world that determines the quality of these spaces. According to some, that the purpose of this place is purely operational, allowing passages through to reach their destinations without remembering the experience through these spaces.

Consequently, the way passenger ports are understood today reflects the experience of non-place, where among its characteristics is the emphasis on speed of movement and passage through environments (Auge, 2010). The current understanding of the role and function of passenger ports is as frictionless landmark. Facades (in the port) act as dislocated symbols that reflect the city port City identity and culture in the passenger experience. This is differs from historic understanding of the port where it was considered to be one of the distinctive landmarks of its residents and played a significant role in leaving a stamp on the tourist's first visual impression, its buildings also representing and embodying the language of cultural exchange for its visitors.

4. Conclusion:

In conclusion, this study discusses passenger ports, including the ways that they are viewed, received, and understood by the user. This is not only from a historical and contemporary perspective, but also from a social perspective, an environmental perspective, a cultural perspective, and a visual perspective. The development of the research methodology is designed to help understand and communicate the vision of the port as a place of diverse opportunities in many ways, beyond those perspectives defined by a framework of operational efficiency or a gateway to transit. The study examines the impact of non-place, sense of place, and imageability on users' perceptions of port spaces. As a method is intended to promote a more complete understanding of passenger port spaces by reintroducing ideas that can eliminate placelessness in public spaces in the future and stimulate the evocation of history in a meaningful manner. This work examines and discusses potential trajectories for designing and realising passenger port spaces, aiming to frame, speculate and unpack possible rather than the probable futures for those spaces.

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