

Request for Proposals
Design package (scenography and technical designs) for the 2026 Museum Of the Incense Road (MOIR – AlUla) preactivation

RFP Timeline:

- Release Date: 02/07/2026.
- Enquiries Cut-off Date: 23/07/2026.
- Explanation / Q&A meetings: 22/07/2026.
- Response Deadline: 26/07/2026.
- Vendor selection: 29/07/2026.

Project Timeline:

- Preparation: **2026**
- Deliverable due dates for the scenography:
 - Concept design: 17/08/2026.
 - Developed design: 4/09/2026.
 - Technical design: 18/09/2026.
- End of production and construction : 18/10/2026.
- Additional dates (for the scenographer's information):
 - Start of installations: 1/11/2026.
 - Installations opening: mid November 2026 as the Ancient Kingdoms Festival opening is 22 November. There will be two periods of installation:
 - 1- Installation in both Visitor Centres
 - 2- Installation inside Old Town

Annex list

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2. Annex 2: Process and Criteria of Application Assessment
3. Annex 3: Lettre d'Engagement/Commitment Form
4. Annex 4: Curatorial approach.
5. Annex 5: presentation of the three locations and technical plans

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I. Presentation of Entities

The **French Agency for the Development of AlUla (Afalula – “The Client”)** is a simplified joint stock company whose registered office is located at 82 rue de Courcelles 75008 Paris and whose identification number is 841 021 454 RCS Paris (“AFALULA”). It was created following the April 2018 intergovernmental agreement between the Government of the Kingdom of Saudi Arabia and the Government of the French Republic. This agreement provides for French excellence to be associated with the project to develop and enhance the AlUla territory (Saudi Arabia) in terms of tourism, infrastructure, economy, environment, arts, and culture. The aim is to develop AlUla in an innovative way and make it a leading touristic, cultural, and sustainable destination. This mission of AFALULA includes promoting French expertise and know-how in all the fields covered by the AlUla project and in the context of this RFP, culture.

To achieve this, the agency is co-constructing the project with the **Royal Commission for AlUla (“RCU”)**. Established in July 2017, the RCU oversees the AlUla project. The RCU was established by royal decree in July 2017 to protect and preserve AlUla. The RCU is working on a long-term plan to develop and implement a sensitive and sustainable transformation of the region, reaffirming it as one of the country’s most significant archaeological and cultural destinations and preparing it to welcome visitors from around the world. The RCU’s development work in AlUla spans a wide range of initiatives in archaeology, tourism, culture, education, and the arts, reflecting the ambitious commitment to develop tourism and leisure in Saudi Arabia, as envisioned in Vision 2030. One of these initiatives is the development of the future Museum of the Incense Road (hereinafter “MOIR”).

II. Context and description of the Project

A. AlUla

AlUla is a region of exceptional natural and cultural importance in north-western Saudi Arabia. The city is located 300 km north of Medina. A jewel of Saudi Arabia's heritage, AlUla is part of the Vision 2030 plan, which aims to harness the Kingdom's vast cultural, touristic, and economic potential. The AlUla region is home to an estimated 45,000 people, with a median age of 25 years old.

B. MOIR – Prefiguration

Ahead of the inauguration of the MOIR's building, designed by Asif Khan, a series of preopening programs has been launched offsite in AlUla.

The 2026 preactivation installations (hereinafter the "2026 MOIR prefiguration") is part of this series of preopening programs. This 2026 MOIR prefiguration is to be opened to visitors during the 2026 Ancient Kingdoms Festival (hereinafter "2026 AKF"). This 2026 preactivation is crafted to bring visibility and awareness on the MOIR and its cultural programs abroad and within the Kingdom of Saudi Arabia (hereinafter "KSA"). The 2026 MOIR prefiguration will focus on the ingredients of incense, with a working title of *Scents of the Incense Road* (provisional title – to be confirmed), as laid out in the curatorial statement provided to the vendors so they can make their proposals.

The 2026 preactivation will consist in one main installation inside the AlUla Old Town (please see Annexes 4 and 5) and two pop-up installations, one outside the Hegra Visitor Centre (hereafter "Hegra VC" – please see Annexes 4 and 5) and one inside the Dadan Visitor Centre (hereafter "Dadan VC" – please see Annexes 4 and 5).

Here are the key performance criteria for the installations:

- Deliver a strong multimedia and multisensory encounter, with emphasis on aromatic elements
- Offer devices adapted to the narration to enhance to a maximum the multisensory experience
- Stay true to the curatorial brief provided to The Vendor
- Make sure that the main installations and the two pop-ups work symbiotically, with the goal for the pop-ups to drive visitors flow towards the main installation.
- Allow rapid installations and dismantling
- Remain low maintenance and operationally efficient
- Allow flexibility for content evolution and expansion
- Make the experience accessible for a wide range of audiences (from children to adults, from the novices to the scholarly, from local communities to regional and international visitors).
- Installations in four languages : Arabic, English, Mandarin, and French.

C. Overview of the deliverables

Afalula invites qualified vendors to submit proposals for the production of the 2026 MOIR prefiguration installations, to be opened during the 2026 Ancient Kingdoms Festival (November 22).

The installations are curated by Hanna Boghanim, whose curatorial materials and expectations will be provided to the selected Vendor (see Annex 4). The Vendor is responsible for developing and delivering the scenographic concept from technical design through production, fabrication, delivery, and setting up on site, ensuring that the final installations faithfully serve and enhance the curatorial vision while meeting all operational requirements for the 2026 AKF.

Conceived as a preview of the future Museum of the Incense Road, the project invites visitors on a historical, artistic and sensory journey through the world of aromatic substances and the trade networks that shaped their circulation across centuries. The experience is designed to be modular, adaptable and transportable, allowing for future evolution and expansion while ensuring efficient deployment and operations.

The main installation, located in AlUla's Old Town, will feature a central scenographic display tracing the routes, uses and cultural significance of incense and relevant aromatic materials. This immersive experience will combine physical scenography, multimedia content and multisensory interpretation, with a particular emphasis on olfactory engagement. The narrative will be extended through two satellite pop-up stations located respectively at Hegra Visitor Centre and Dadan Visitor Centre, where visitors will be invited to discover and experience the raw ingredients traditionally used in incense blends for the corresponding periods of history.

Together, the three installations will form a coherent and complementary visitor journey. While the Old Town installation will provide the most comprehensive interpretation of the future museum's themes and capture both tourist and local audiences, the two pop-up stations will act as curiosity generators and gateways to the wider museum narrative. Vendors are therefore expected to ensure strong visual, narrative and sensory continuity across all three sites, so that the pop-ups effectively drive visitor engagement and circulation towards the main installation.

The proposed scenographic solutions should deliver a compelling multimedia and multisensory encounter while remaining accessible to a broad range of audiences, from children to adults, and from first-time visitors to more specialised audiences. Particular attention should be given to operational efficiency, low-maintenance requirements, rapid installation and dismantling procedures, and compliance with the heritage and environmental constraints of the sites. The overall design approach should balance immersive visitor engagement with flexibility, durability and ease of future adaptation.

Deliverable 1: Scenography/Design package

The Vendor is to produce for the Client the concept design, as well as the developed design, and the technical design for the *Scents of the Incense Road* installations, which, as a reminder, comprises a main indoor installation in AlUla's Old Town as well as two pop-up installations (one at the Hegra VC and one at the Dadan VC).

The concept designs are due for August, 17th, 2026.

The developed designs are due for September, 4th, 2026.

The technical designs are due for September, 18th, 2026.

All designs are to comply with the current Saudi health and safety regulations.

Deliverable 2: Production and construction

The Vendor is to take care of the production and construction of all materials necessary for the complete and timely delivery of the installations to the Client — digital animations, graphism, olfactory devices, etc.

Depending on what will be decided between the Client and the selected Vendor, some, all, or of none of the production and the construction will be undertaken inside the Kingdom of Saudi Arabia. However, when and where possible, preference should be given to solutions and equipments available in KSA and the region (GCC).

Additionally, the Vendor is responsible for the production and construction of all necessary materials and their transportation to the final destination (indicated by the Client in due time).

Production and construction are due for October 18th 2026, and are to comply with the current Saudi health and safety regulations, as well as RCU sites regulations.

As stipulated above, to ensure timely delivery, the Vendor is free to employ a consortium of experts. The olfactory devices expert will be chosen by The Client, but the choice of the rest of the experts, including the digital designer, remains the Vendor's responsibility.

Deliverable 3 : installations setting up and maintenance

The setting up will be supervised by the Client. The Vendor's work stops once the installations is produced and delivered to the Client at the location and at the dates contractually set between the Client and the Vendor. The Client and the Vendor will ensure that the rendering stays true to both the curatorial and scenographic approaches, while respecting the historic fabric of the building. After the opening of the installations, the RCU is solely responsible for maintaining the installations. The Vendor will provide the RCU with a maintenance guide that can be reviewed by Afalula if deemed necessary by the Client.

III. Roles and Responsibilities

A. Client Role and Responsibilities

AFALULA undertakes to provide the Vendor with all information in its possession or under its control which is reasonably necessary for the timely performance of the services under appropriate conditions.

AFALULA will be responsible for the supervision of the setting up. Once the installations are set up, AFALULA will hand over responsibility to the RCU.

AFALULA will be responsible for the liaison between the Vendor and the RCU.

B. Vendor Role and Responsibilities

The vendor is invited to respond to this RFP by developing a design proposal that includes a detailed logistic plan for these installations and associated budget. The composition of the installations should include:

- A main, indoor, multisensory, multimedia installation that is accessible to all age groups and people from all possible backgrounds.
- Two small pop ups (one outside the Visitor Centre in Hegra, one inside the Visitor Centre in Dadan).

- The main installation and the pop ups are part of the same project and thus need to be complementary and aligned with each other. They all should reflect in the best way the curatorial approach and constraints identified by the Client (locations, audiences, maintenance, 4 languages, obvious yet elegant connection between the main installation and the two pop-ups, manageability in terms of both maintenance and use).

The Vendor can work with a team of their choosing. The Vendor can form a consortium of experts, should it be for scenography, design package, or production, as long as its composition is approved by the Client and the experts' salaries/commissions are covered by the budget contractually set by the Client. As a reminder, the experts are contractually obliged to comply to the deadlines highlighted in the RFP – i.e. a delay on the experts' side will be considered a delay at fault for The Vendor.

Experts can include (non-exhaustive list that The Vendor can amend as they see fit).

- Olfactory devices specialist, Magique Studio **chosen by the client**.
- Graphist.
- Digital designer.

The Client requires the vendor to work with Magique Studio as an olfactory device specialist

The Client may also ask the Vendor to work with other specific experts / freelancers / subcontractors, should it be for scenography, design package, or production/construction.

N.B.: proposing to work with a Saudi construction company could be a plus. Also, Vendor should pay particular attention when it comes to the production of the olfactory devices, as they are complicated devices. In that respect, the Vendor should either chose a production company able to produce those devices or outsource their production to a second production company.

The Vendor undertakes to perform the services they are being contracted for with the care, skill and diligence required by the professional practices applicable to the performance of the services and shall be liable towards AFALULA for their proper performance under the conditions defined in the Contract.

As agreed with AFALULA, the Vendor will be entrusted with the fit-out of the scenography, lighting, audio-visual and signage in relation to the installations.

The Vendor undertakes to perform the services in compliance with applicable laws and regulations, in a professional manner, and with prudence, care and diligence. The Vendor undertakes to devote the time and resources necessary to carry out its mission on behalf of AFALULA and to perform the services.

In performing the services, the Vendor's main contact will be Mrs. Claire Pinault (*head of exhibitions and interpretation in AFALULA*) for all matters and issues relating to the performance of the services.

C. RCU Role and Responsibilities

The RCU shall grant the Vendor and their consortium full access to the aforementioned installation sites (Old Town, Hegra Visitor Centre, Dadan Visitor Centre).

The RCU shall inform the Vendor of all the necessary permits, grants, and approvals needed, as well as help the Vendor obtain those in a timely fashion.

The RCU shall be responsible for the cooperation of all RCU personnel and vendors with the Vendor and their consortium.

Annex 1. Vendor Application Dossier Requirements

The vendor will be selected based on their specialization in the field of scenography, and their demonstrated experience in arts & culture project management, according to the technical excellence of their proposition and financial accuracy of their commercial offer.

Interested vendors should submit their proposals electronically to claire.pinault@afalula.com cc simon.garcia@afalula.com no later than July, 26th, 2026 at 11.59 pm CEST. Late submissions will not be considered.

The proposals will be upraised by a group of experts within the client team.

The files submitted by applicants must include:

1. Administrative Documents:

- ☐ Kbis of the company
- ☐ Company name and Kbis of subcontractors and co-contractors, if any.

2. Commitment Form / Act of Engagement Form:

- ☐ Document filled and signed

3. The financial offer

4. The technical offer (PPT or PDF) comprising:

- ☐ Dossier in the form of PPT presentation or PDF
- ☐ Company presentation and valorization
- ☐ Project team / organizational chart with defined roles & responsibilities
- ☐ Relevant projects & examples
- ☐ Methodology
- ☐ Detailed proposition
- ☐ Detailed schedule installations

Annex 2. Process and Criteria of Application Assessment

2.1 Process:

A 1-hour Q/A sessions will be held on July 22nd, 2026, during which Afalula will be available to answer any questions applicants may have about the project.

A panel of experts from Afalula and the RCU will review the proposals. The panel will be presided by Claire Pinault (Afalula) and Elaf Al Aamri (RCU). Afalula and the RCU reserve the right to reject any and all proposals, to waive any and all formalities outlined in the RFP and in the selection process and generally to make the award that, in their judgment, will best meet the objectives stated in this RFP

After verification of the conformity of the administrative, technical, and financial files, compliant bids will be evaluated in accordance with Afalula's internal procedures.

- Afalula reserves the right to ask candidates for additional explanatory and/or supporting documents.
- Afalula reserves the right to organize additional meetings and questioning session with shortlisted candidates prior to the final selection of the winner. Or any relevant meeting not mentioned in this RFP, should the need arise

2.2 Timeline:

- Release Date: 02/07/2026.
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All dates in the RFP are subject to change at the discretion of AFALULA – notice of any changes will be provided to all respondents.

2.3 Criteria:

All applications will be reviewed through the lens of the following criteria:

CRITERIA	PERCENTAGE (%)
1. TECHNICAL OFFER	70%
1.1. RELEVANCE OF COMPANY, PROJECT UNDERSTANDING, & RELEVANT SIMILAR REFERENCES	15%
1.2. TEAM MEMBERS / EXPERT'S CVs	10%
1.3. DELIVERABLES	45%
• Technical proposal	30%
• Project Management Skills and methodology	15%
2 FINANCIAL OFFER	30%

Annex 3. Lettre d'Engagement/Commitment Form

ACTE D'ENGAGEMENT

(à signer et joindre au dossier de candidature)

Je soussigné(prénom, nom et qualité au sein de l'entreprise), agissant au nom et pour le compte de.....

.....(raison sociale et forme juridique de la société, adresse) confirme avoir pris connaissance du dossier de consultation – « *Design package (scenography and technical designs) for the 2026 Museum Of the Incense Road (MOIR – AlUla) preactivation* » pour le pôle développement d'AFALULA.

Par la présente, notre société s'engage, une fois sélectionnée par AFALULA, à exécuter les prestations prévues conformément aux exigences du règlement de consultation et aux termes indiqués dans la réponse ci-jointe composée :

- Du dossier administratif
- De l'offre technique
- De l'offre financière

Fait à

.....le.....

(Signature du représentant légal du candidat)

LETTER OF COMMITMENT
(to be signed and included in the application file)

I, the undersigned(first name, last name, and position within the company), acting as me and on behalf of.....

.....(company name and legal form, address) hereby confirm that I have reviewed the consultation *Design package (scenography and technical designs) for the 2026 Museum Of the Incense Road (MOIR – Alula) preactivation* for the Cultural Department of AFALULA.

By signing this document, our company commits, if selected by AFALULA, to carrying out the required services in full compliance with the terms of the consultation guidelines and in accordance with the conditions set out in our application, composed of :

- The administrative file
- The technical proposal
- The financial offer

Done in
.....on.....

(Signature of the legal representative of the applicant)

Annex 4. Curatorial Statement



Sommaire

- 1. Project ambition**
- 2. The Central Scenographic Display in Old Town : Along the Incense Routes**
- 3. The Pop-up Stations in Hegra & Dadan: An Olfactory Experience**



Subject
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Titre de la présentation

04/05/2026

2

01

Project ambition



Subject
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Titre de la présentation

04/05/2026

3

A modular and transportable preview

The preview of the future Incense Routes Museum invites visitors in a historical, artistic, and sensory journey.

Designed to be modular, adaptable, and transportable.

The installation in **Old Town** features a **central scenographic display** that follows the trail of aromatic substances circulated through the centuries.

This experience is extended to **Hegra and Dadan** via **satellite pop-up stations**, offering an olfactory journey where visitors can discover the raw materials used in traditional incense blends.



A preview adapted to different audiences

Having 3 locations gives a lot of visibility for the future museum.

The main installation allows for a complete and thorough presentation and to capture the flow of visitors in Old Town, both tourists and locals.

The two pop-up displays will spark visitors' curiosity about incense and direct some of the visitors from Hegra and Dadan to the future museum.

This proposal also allows us to capitalise on new developments in VC and to offer a complementary approach to the content.

in terms of Operations:

- › the 3 locations will make for easy maintenance.
- › The visitors fluxes will be easier to control
- › The concept of a main location + two pop ups will be highly instagramable and marketable for every audience you wish to target.
- › Budget wise, it will make for three highly qualitative installations.



A main scenographic display in three sections

The main scenographic display in Old Town explores different thematics :

- **Thematic 1 : The origin of Incense** : provenance and origins of the raw materials used in incense blends
- **Thematic 2 : The incense trade and routes**: from the early caravan routes to the later development of **maritime** routes with a strong emphasis on the overland routes. The Dadan and Hegra oasis, fueled by its thriving agriculture, is featured in this section
- Thematic 3 : The uses of incense** : inherited from ancient traditions, the uses of incense are still alive today in the Arabian Peninsula and specifically in AlUla

Scent is not merely a scenographic backdrop; it becomes a medium for knowledge and a vector of emotion to perceive the circulation of raw materials and the endurance of cultural practices.

Scenographic Recommendations

Portable Multimedia Display Table : a versatile, mobile exhibit unit designed to host various audiovisual and sensory stations:

Thematic 1

Integrated audiovisual content explaining the sourcing of ancient raw materials.

Thematic 2

An animated map visualizing the historical evolution and expansion of the trade routes

Thematic 3

A final audiovisual sequence exploring the cultural significance and traditional uses of these materials.



An Olfactory journey

Thematic 1

Olfactory devices allowing visitors to smell raw essences in their original, unrefined state.

Thematic 2

Experience the different raw materials that circulated along the trade routes. With the opening of maritime trade routes, the arrival of new substances gradually transformed the compositions of incense blends.

Thematic 3

An interactive station where visitors smell complex incense blends and must identify the individual raw components within the composition.



02

The central scenographic display in Old Town: Along the Incense Routes



Thematic 1. The origins of Incense

This section explores the origins of incense through its botanical sources, production territories and extraction methods.

Fragments of resins, aromatic woods, and animalic aromatics are displayed accompanied by maps and reproductions of botanical treatises.

Videos offer a sensory interpretation of these environments. They lead from the mountains of the Levant to the arid stretches of the Arabian Peninsula and the Horn of Africa, home to the *Boswellia sacra* tree.



Thematic 1. The origins of Incense

The journey culminates in the forests of Southeast Asia and the Tibetan mountains, where precious essences such as Oud and musk eventually became integral components of incense compositions.

The olfactory experience, intertwined with landscape photography allows visitors to perceive woods and resins within their native environments: Oud or *Boswellia*, and ambergris borne of the sea, and musk from deer.



Thematic 2. The incense trade

The second section traces the flow of trade and the evolution of the Incense Roads through the millenia.

Interactive maps allow visitors to follow the evolution of these networks—from the overland routes connecting Dhofar to the markets of the Near East and the Mediterranean, to the rise of maritime trade as Leuke Kome was the offloading port for said trade - goods were then brought to AlUla before being transported further North.

These present fragrant resins and aromatic woods alongside pearls, ivory, and textiles, illustrating the vast diversity of goods in transit.



Thematic 2. The incense trade

The Dadan and Hegra Oasis, a key crossroads along the Incense Routes, stands as a focal point of this narrative.

Ideally situated on the paths linking Southern Arabia to the northern and Mediterranean cities, it held a strategic position in the transport of incense, spices, and other precious commodities.

A focus will be placed on the strategic importance of Hegra, a city founded in the 1st century BCE that later became the second capital of the Nabataean Kingdom. The exhibition illustrates how this ancient civilization prospered through the incense trade.

During the Islamic period, these routes evolved into pilgrimage itineraries through which exotic raw materials continued to flow.

The olfactory experience (dry-air diffusion) mirrors this journey, revealing the diversity of transported essences.



Thematic 3. The uses of incense

The third section features an interactive device dedicated to the uses of incense, highlighting an unbroken lineage of practices from Antiquity to the present day.

Preparation of bakhoor and the incense burner, as well as its passage among guests—a timeless symbol of welcome and respect.

Videos reveal the aesthetic, therapeutic, and personal dimensions of incense, illustrating its vibrant place in modern society.



Thematic 3. The uses of incense

The olfactory experience remains central: visitors encounter various blends combining Oud, Frankincense, musk, ambergris, saffron and rose. This interactive and educational display invites them to identify scents, trace their origins, and appreciate the artistry of their composition.



03

The Pop-up Stations in Hegra & Dadan: An Olfactory Experience



Pop-ups in Archaeological sites

While the main installation would consist into a holistic, highly interactive presentation of the incense raw materials and their link to the Incense Road, the two pop ups would consist in olfactory devices allowing the people to smell the raw materials and nudge them to go the main installation.

The scents will be adapted to the historical period of the archaeological site

The installation should be easy to use, simple for maintenance and seen as a complement for both the main installation and the content of the VC they are installed in.



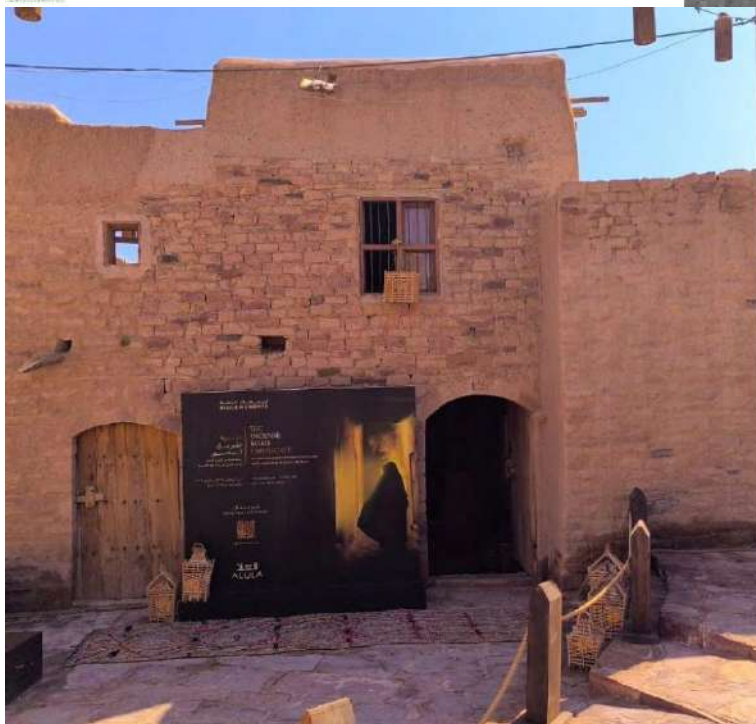
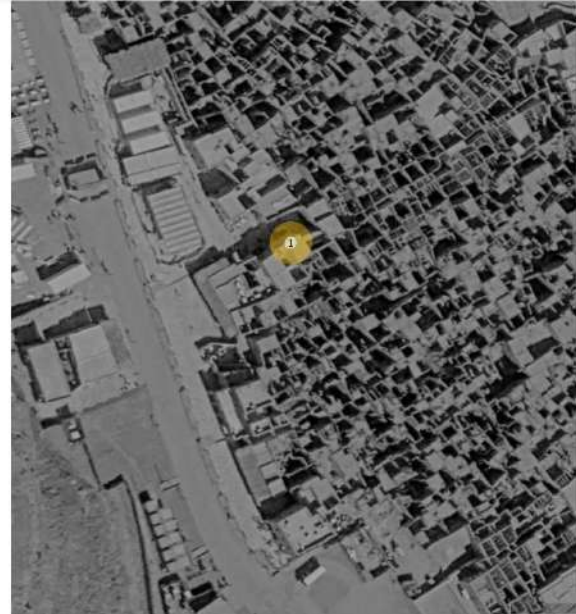
Annex 5: presentation of the three locations and technical plans

Old Town/main installation

Old Town Indoor Location



Location 1 is the current location for the introduction of Incense Road experience. it can offer an intimate visitor experience for MOIR pre activation if the flow of people is properly managed.



Project of Old Town Building Registration Documentation

Unit 840

As-Built Drawing

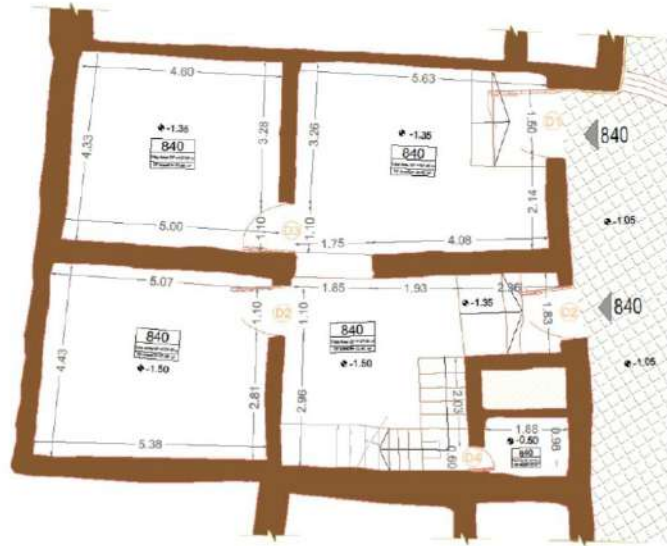
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2025

Unit 840

الهيئة العامة للتخطيط العمراني
ROYAL COMMISSION FOR ALULA

Ground Floor Plan

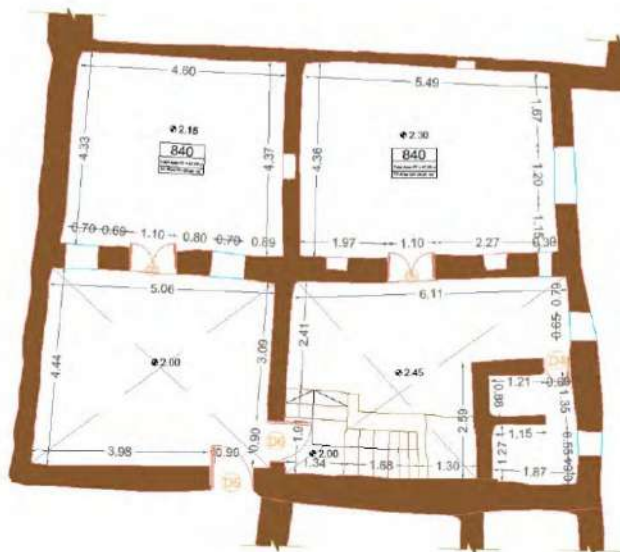


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S.R.L. & ASSOCIATES
ARCHITECTURAL, PLANNING & ENGINEERING

Unit 840

الهيئة العامة للتخطيط العمراني
ROYAL COMMISSION FOR ALULA

First Floor Plan

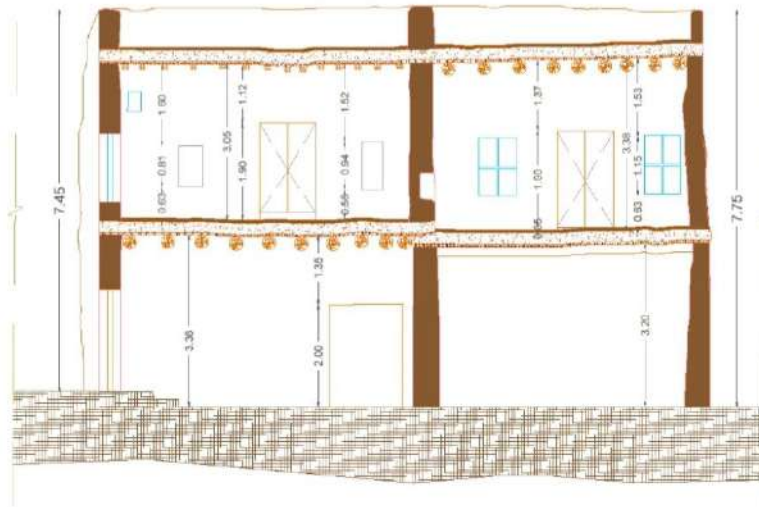


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Unit 840

الهيئة العامة للحرم
ROYAL COMMISSION FOR ALULA

Section Plan

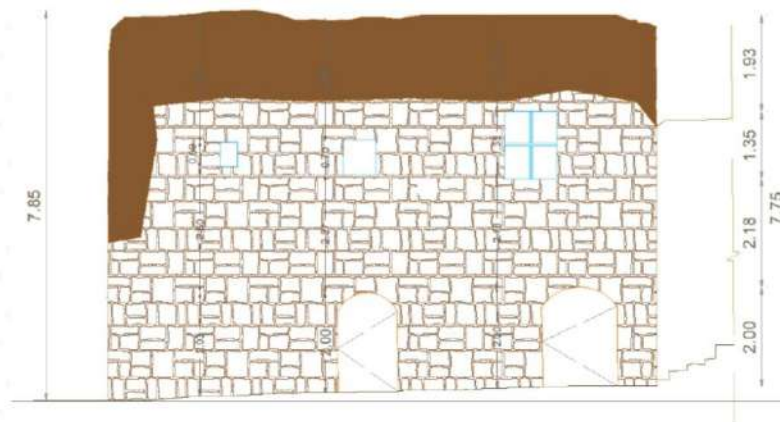


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الهيئة العامة للحرم
ROYAL COMMISSION FOR ALULA

Elevation Plan

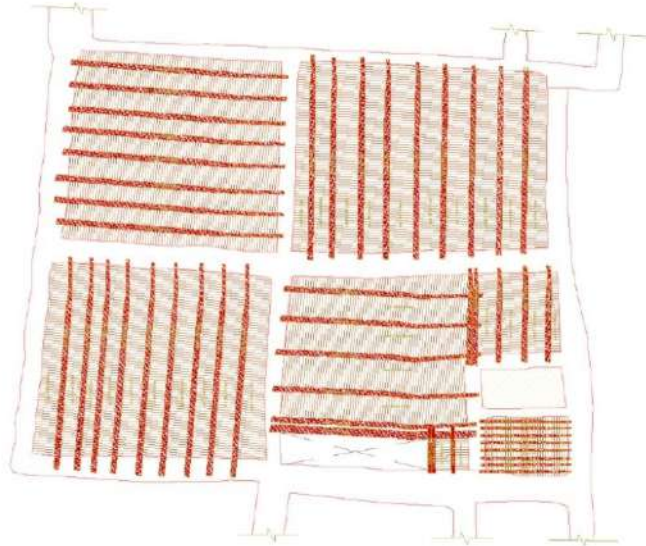


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Unit 840

الهيئة العامة
ROYAL COMMISSION FOR ALULA

Ground Floor slab Plan

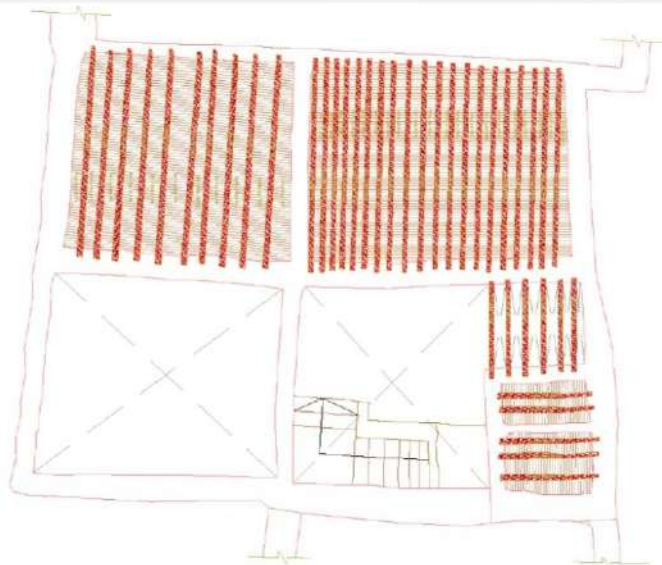


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Unit 840

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First Floor slab Plan

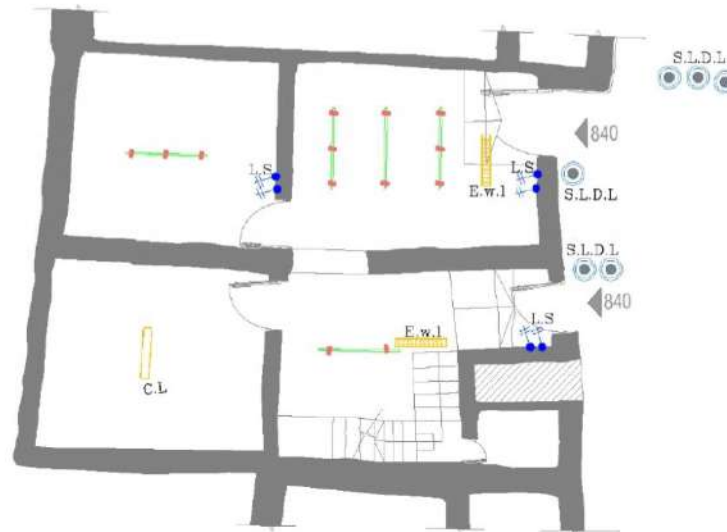


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Unit 840

الهيئة العامة للتطوير
ROYAL COMMISSION FOR ALULA

Ground Floor Lighting Plan

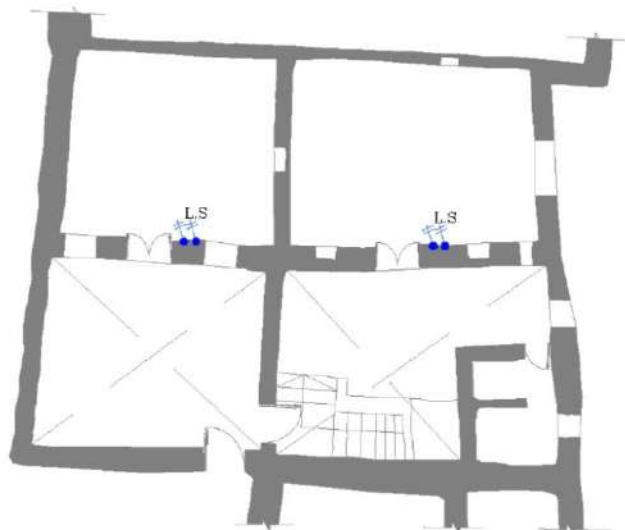


AFM CONSULTANTS
DR. A. M. M. F. A. S. M. S. S. A.
ARCHITECTURAL, PLANNING & ENGINEERING

Unit 840

الهيئة العامة للتطوير
ROYAL COMMISSION FOR ALULA

First Floor Lighting Plan

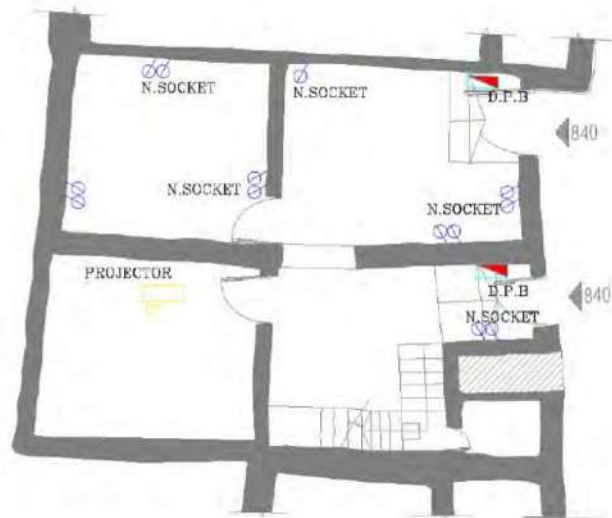


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Unit 840

الهيئة العامة للتخطيط العمراني
ROYAL COMMISSION FOR ALULA

Ground Floor Power Plan

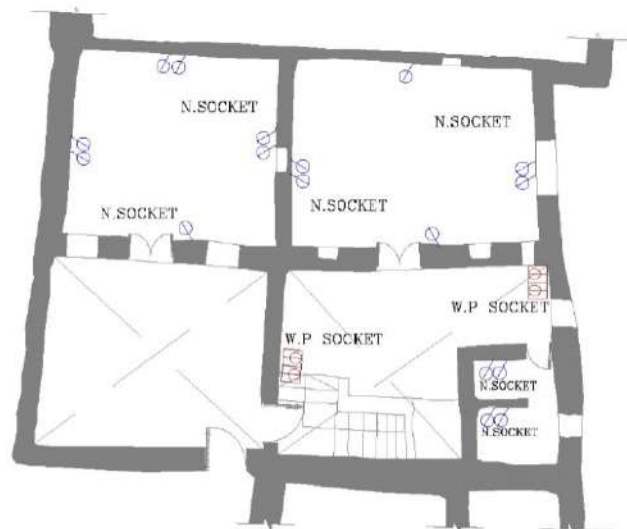


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Unit 840

الهيئة العامة للتخطيط العمراني
ROYAL COMMISSION FOR ALULA

First Floor Power Plan

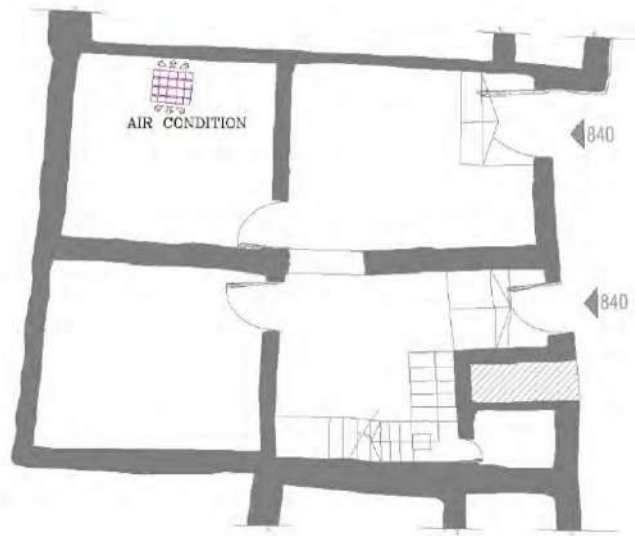


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الهيئة العامة
ROYAL COMMISSION FOR ALULA

Ground Floor AC Plan

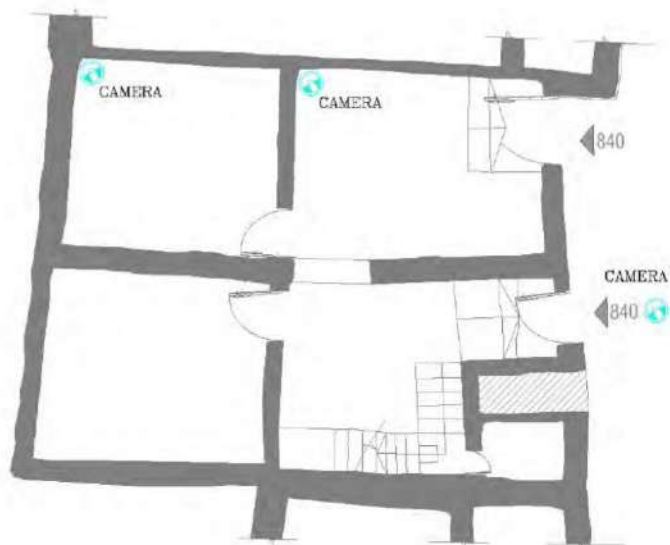


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ARCHITECTURAL, PLANNING & ENGINEERING

Unit 840

الهيئة العامة
ROYAL COMMISSION FOR ALULA

Ground Floor low.C Plan

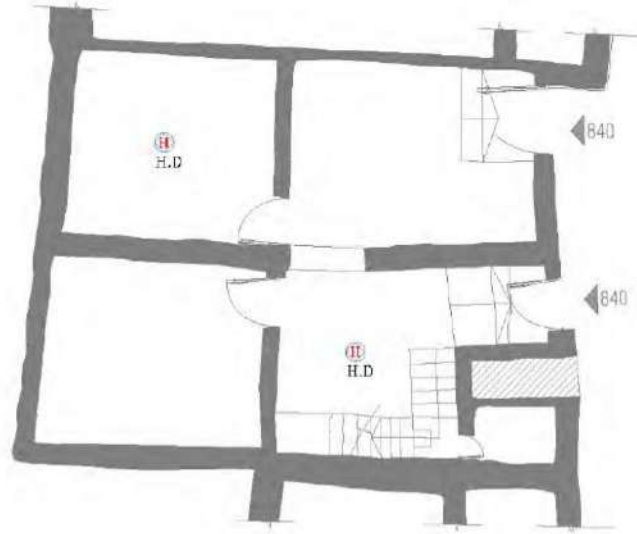


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Unit 840

الهيئة العامة للحماية
ROYAL COMMISSION FOR ALULA

Ground Floor Safety Plan



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Unit 840

الهيئة العامة للحماية
ROYAL COMMISSION FOR ALULA

Exact Unit Location on Google Map With The Link and Barcode

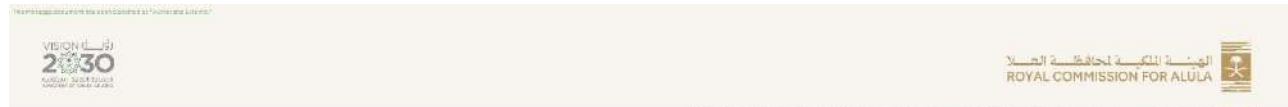


<https://maps.app.goo.gl/q74qvZUJhQ9ACtA9>



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Dadan Visitor Centrerr



Dadan Visitor Centre Indoor Location



Location 2 is located within the waiting area. If the activation is designed to suit this space without creating visual barriers, it has the potential to become an addition to elevate the experience in the visitor center.



A. PLANS

2. GENERAL PLAN WITH ARTWORKS

PLAN
SCALE 1:100

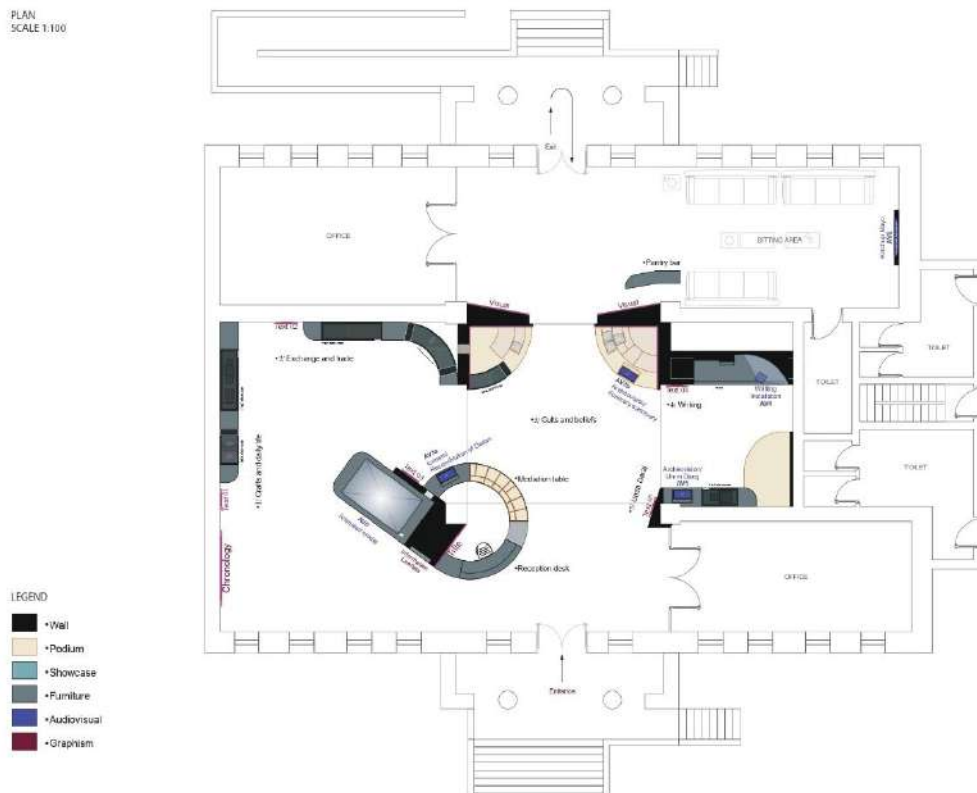


4 Dedan - Visitor Center _Alula_ PLAN / ELEVATION

September 29th, 2025

3. GENERAL PLAN / AUDIOVISUAL AND GRAPHISM

PLAN
SCALE 1:100

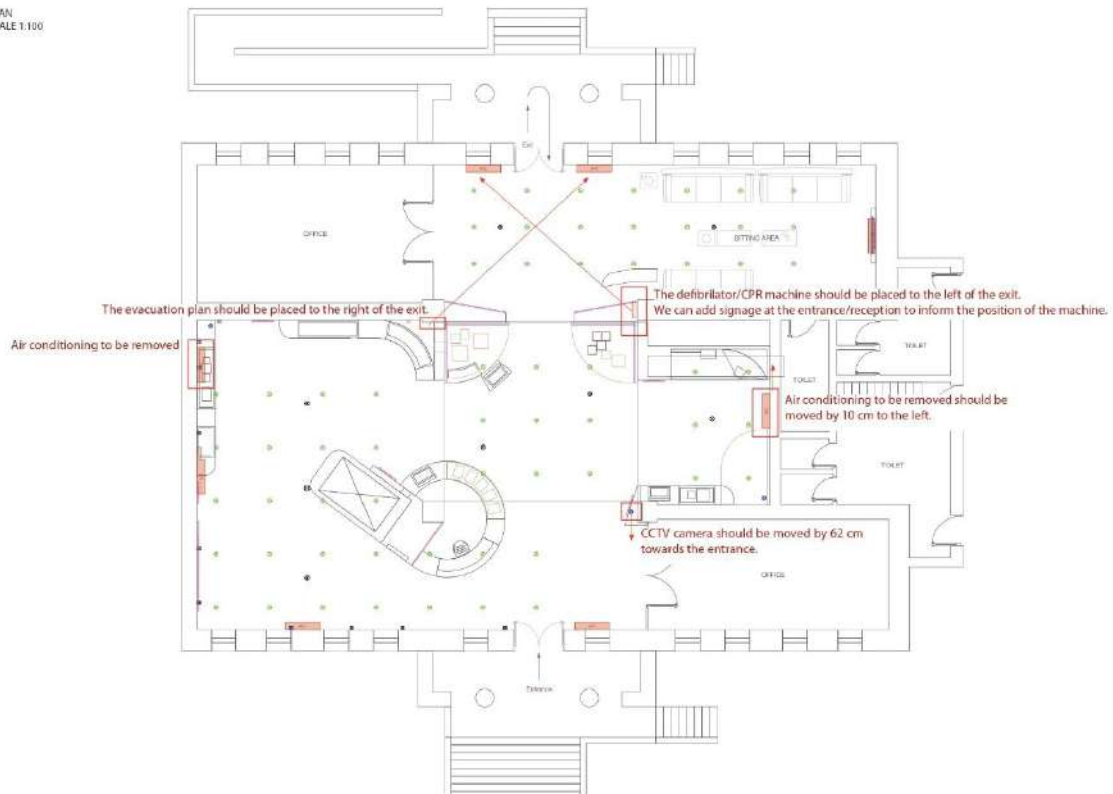


5 Dedan - Visitor Center _Alula_ PLAN / ELEVATION

September 29th, 2025

4. TECHNICAL PLAN

PLAN
SCALE 1:100



6 Dadan - Visitor Center _AIJLb_ PLAN / ELEVATION

September 29th, 2025

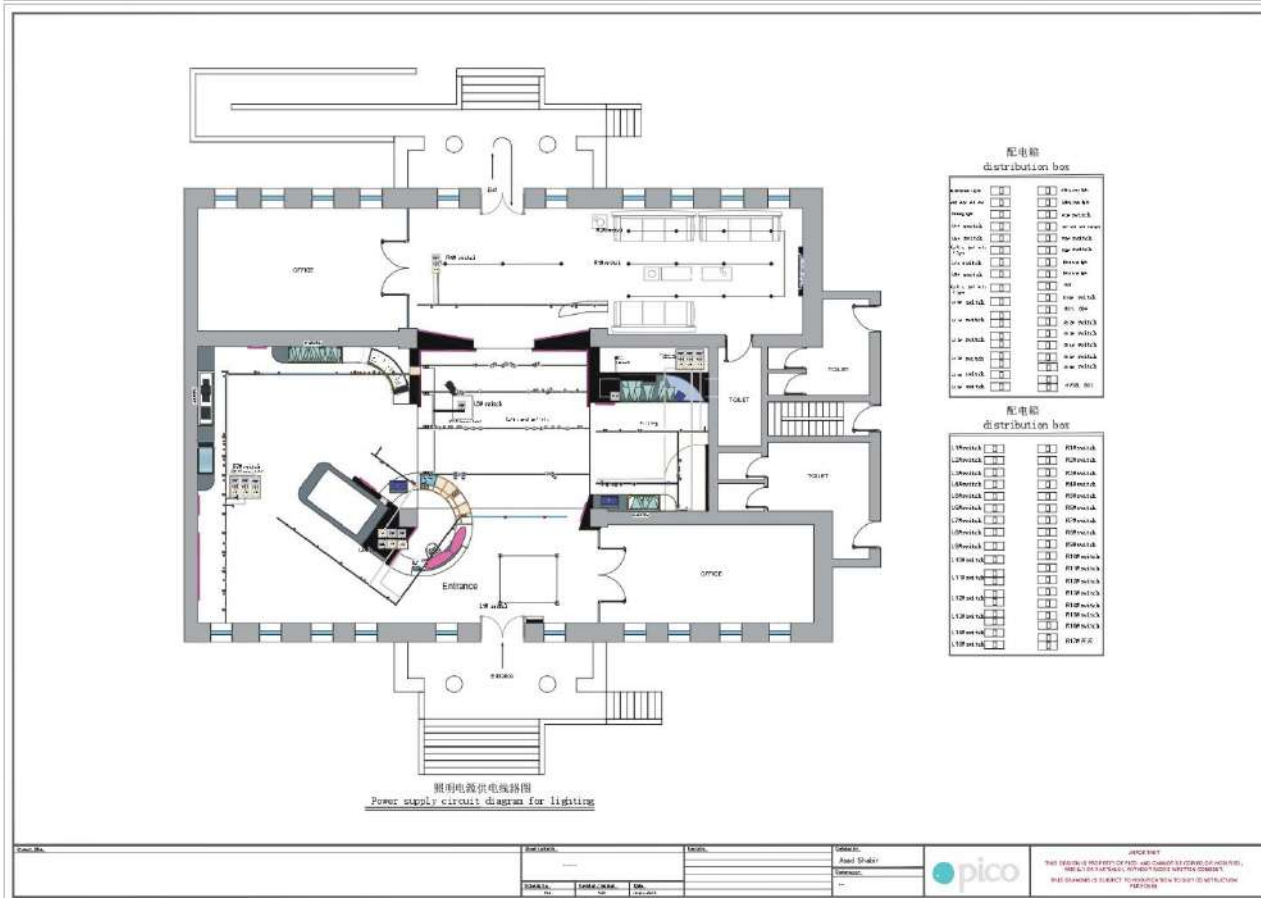
5. LIGHTING PLAN

PLAN
SCALE 1:100



7 Dadan - Visitor Center_AIUle_PLAN / ELEVATION

September 29th, 2025





10. ELEVATIONS

ELEVATION
SCALE 1:50



Elevations

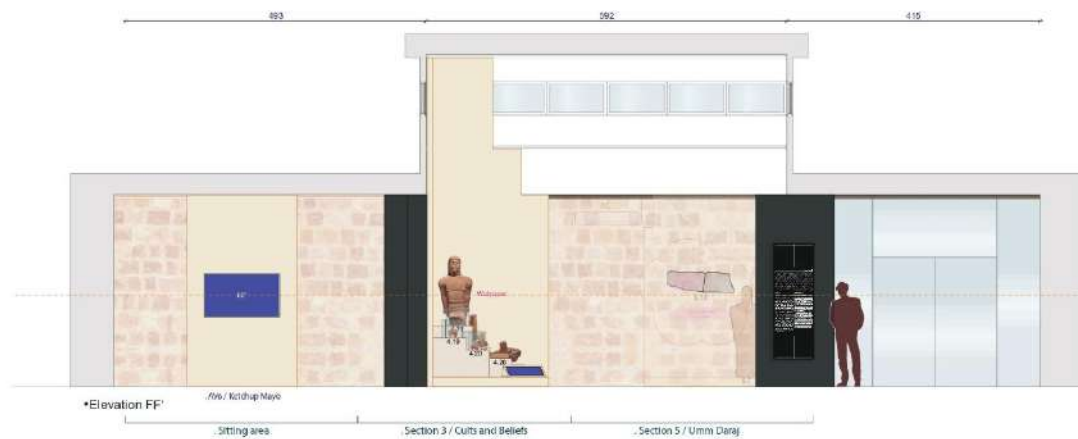


13 Dedan - Visitor Center _Alula_ PLAN / ELEVATION

September 29th, 2025

11. ELEVATIONS

ELEVATION
SCALE 1:50



14 Dedan - Visitor Center _Alula_ PLAN / ELEVATION

September 29th, 2025

Hegra Visitor Centre

VISION 2030
KSA
KSA
KSA

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Hegra Visitor Centre Outdoor Location









VISION 2030
KSA
KSA
KSA

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ROYAL COMMISSION FOR ALULA

Hegra Visitor Centre Outdoor Location

- With a limited capacity of only 38 standing and 20 seated guests, the existing Welcome Centre cannot easily accommodate an additional indoor activation alongside the main exhibition.
- An outdoor activation is highly recommended to alleviate pressure on the visitor center's flow. This strategy also leverages a distinct potential to anchor the experience uniquely within the site's natural rock formations.

