

The Social Impact of The National Museum of Egyptian Civilization (NMEC)

التأثير المجتمعي للمتحف القومي للحضارة المصرية NMEC

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Abstract

الملخص

The National Museum of Egyptian Civilization (NMEC) is currently the first of its kind in Egypt and the Arab world. It presents the full range of the richness and diversity of Egyptian civilization throughout all the ages which started from the Prehistoric times to the present day. NMEC played important role in the society, and it became the place of culture where cultural activities are organized to satisfy the need for knowledge of the local and international community and to interact with people. The museum's exceptional collection includes the royal mummies, which are exhibited in a new interactive display using 21st century cutting edge technology to go beneath the wrappings and reveal their secrets. These royal mummies are unique and important resource for our knowledge of ancient Egyptian funerary customs, and mummification techniques. NMEC organized a diverse array of workshops, each specializing in a different art form, most of these workshops shed light on Egypt's oldest crafts. Furthermore, the museum provides cultural and entertainment services, educational department, restoration laboratories, conservation, and research center. As a result, NMEC has become a cultural hub that raises awareness of the role of Egypt as the foundations of human civilization. The purpose of this paper is to study the role of the museum and its importance in the society, and this study will focus on identifying the modern display techniques used for the royal mummies, and the services which the NMEC provide for the Visitors.

يُعد المتحف القومي للحضارة المصرية NMEC هو الأول من نوعه في مصر والعالم العربي. وهو يقدم مجموعة كاملة من ثراء وتنوع الحضارة المصرية عبر جميع العصور التي بدأت من عصور ما قبل التاريخ إلى يومنا هذا. المتحف القومي للحضارة المصرية NMEC له دورا مهما في المجتمع، حيث أصبح NMEC مكانا للثقافة والعلوم، حيث تم تنظيم الأنشطة الثقافية لتلبية احتياجات المجتمع المحلي، ويضم المتحف مجموعة من الموميوات الملكية، والتي يتم عرضها بشكل جديد باستخدام أحدث التقنيات الحديثة في القرن الواحد والعشرون، وهذه الموميوات الملكية ذات عنصر مهم جدا لجذب الزائرين الذين يأتون إلى المتحف لمشاهدتها والتعرف على أسرار التحنيط في مصر القديمة، والتي تعتبر مصدر جذب سياحي للزائرين من جميع أنحاء العالم. نظم NMEC العديد من ورش العمل عن أقدم الحرف والصناعات في مصر القديمة. علاوة عن ذلك، يقدم المتحف خدمات ثقافية وترفيهية، وقسم تعليمي، ومختبرات ترميم، ومركز للحفظ، ومركز أبحاث، وبذلك أصبح NMEC مركز ثقافي لرفع الوعي بدور مصر. تهدف الدراسة إلى إلقاء الضوء على دور المتحف وأهميته في المجتمع، وسوف نتطرق الدراسة إلى التعرف على تقنيات العرض الحديثة المستخدمة للموميوات الملكية، وسوف تناقش الدراسة أيضا الخدمات التي يقدمها المتحف القومي للحضارة المصرية للزائرين.

Keywords: The Social Impact; The National Museum of Egyptian Civilization

الكلمات الدالة: التأثير المجتمعي؛ المتحف القومي للحضارة المصرية

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Introduction

I- Historical Background

The National Museum of Egyptian Civilization (NMEC) is considered one of the most important projects undertaken in cooperation with UNESCO in Egypt. Its significance comes from its theme and collections which are related to one of the most ancient civilizations of the world, one that played a major role indeed in the development of humanity (Eissa and El Senussi, 2020, P.1188; Barbash, 2021, P. 47; Eissa, 2014, P. 197; Abdel Moniem, 2005, P. 24).

The international campaign's executive Committee decided to establish two museums, the first one is the Nubian Museum in Aswan whose collections relate to the history of southern Egypt and result from excavations and documentation work for the safeguarding campaign in Nubia. The second museum is the national museum of Egyptian civilization (NMEC) which will be a major entry point to Egyptian civilization. In November 1997, the work on the NMEC was limited to architectural plans and searching for a suitable location (Barbash, 2021, P. 48; Price, 2020, P. 1177; Eissa and El Senussi, 2020, P.1196; Abdel Moniem, 2005, P. 25; Eissa, 2014, P.198).

Finally, the joint efforts of the Egyptian authorities and the ministry of the culture aimed to finding a suitable site which is deal for the following reasons: firstly, the site is geographically connected with Al Maa'di civilization, one of the most significant archaeological sites that can be traced back to the beginning of Egyptian history; Secondly, it is a part of Al Fustat, and is linked geographically and historically to the churches in Egypt; Thirdly, the site is visually connected to all historical urban sites of the greater Cairo. The site is also including a rare natural lake (Ain El Sera) in Cairo (Price, 2020, P. 1188; Stevenson, 2015, PP. 109-18; Eissa, 2014, P. 199; Tully, 2014, PP. 137-138).

II- Date of The Construction

NMEC's foundation stone was started in 2002, although the archeological excavation which took place at the museum's areas since the early 2000, the joint effort of UNESCO, the Egyptian authorities, and the ministry of Culture collectively aimed at establishing a mycological institution that reflects the various cultural aspects of Egypt's history through adopting aesthetically and technological methods which used in the renowned museums (Stevenson, 2015, PP. 109-18).

In 2017, the temporary exhibition hall (Egyptian Crafts through different Eras) was inaugurated in the presence of Ms. Irina Bokova (Director General of UNESCO. This hall covers an area of 1000 square meters and show cases the four main crafts that shaped the Egyptian culture: Pottery, Wood, Textile, and Ornaments. Approximately 400 artifacts from different periods are displayed, as well as well as a number of short films highlighting the distinctive characters of these authentic Egyptian crafts. UNISCO provided technical help for the Museum (National Museum of Egyptian Civilization, 2017, UNISCO; El Shahid, 2015, P. 257; Price, 2020, P. 1186)

III- The Collections of NMEC

NMEC contains 50,000 artefacts, presenting Egyptian civilization from prehistoric times to the present day (See NMEC's plan, Fig.1). The collection of NMEC is taken from other Egyptian museums such as the Egyptian Museum, the Coptic Museum, the Museum of Islamic Art, archaeological missions and seizures, these objects being confiscated by the police at Egypt's borders, as well as inside the country (Eissa, M, and El Senussi, A., 2020, P. 1196; Meguid, 2010, P. 147; Eissa and Saied, 2013, pp.81,82; Monti and Keene, 2013, P.67; Tully, 2011, P. 149).

NMEC consists of the main Exhibition Hall, Royal Mummies Hall, Temporary exhibition hall, The Dye House, Roman Theater, Gift Shop. Information disk, Restaurant and Cafeteria, Tickets Office, Car Parking, Bus Parking, WC, Meeting Room, Educational Department).

IV- The Main Exhibition Hall

The exhibition hall includes the main exhibition area of the museum (Fig.2). It has numerous unique objects and designed to offer visitors a holistic experience of the evolution of the Egyptian civilization. Its show cases display the Egyptian heritage and give a deeper view into the traditional Egyptian Popular Culture (Fig.3). The exhibit highlights the most important achievements through different eras, starting from Prehistoric times, going through Pharaonic and Graeco- Roman Period, Coptic, and Islamic eras until modern day (Hawass and Saleem, 2016, P.4; Monti and Keene ,2013, P.67; Meguid, 2010, P. 148; Paolini, 2005, PP.55,56; Tully, 2011, PP. 149-50).

V- The Royal Mummies Hall

The royal mummies hall is depicted the crown jewel of NMEC, after their transfer from the Egyptian Museum in Tahrir, The NMEC will be the last resting destination for these 20 mummies, which include some of the greatest kings and queens of ancient Egypt, which include some of the greatest kings and queens of ancient Egypt. It is specially designed to display the royal mummies of the ancient kings and queens of Egypt. The design aims to give the visitor the feeling of strong down the Valley of the Kings, where most of these mummies were originally resting. This hall became very famous, attracting people from all over the world who wanted to visit the royal mummies hall (Fig.4 a,b). (Hawass, & Saleem, 2016, PP, 1-4; Janot, 2008, P. 1).

The royal mummies are exhibited in two new halls in the Museum. Dr. Z. Hawass directed the conservation lab to work to preserve them to ensure that their condition did not deteriorate. The royal mummies are now displayed in specialized vitrines with controlled humidity and temperature. For the first time, we could see how well the mummies are preserved, and visitors can now understand the lives of these people by reading new information on text and illustrative panels and labels. Before visitors enter each hall, they are presented with information on the Cachettes where the mummies were found, and also on death and the afterlife in ancient Egypt (Hawass & Saleem, 2016, PP, 4-5; Wilkinson and Weeks, 2016, P.77; Janot, 2008, PP, 1-2).

The scenario for the exhibition is to display each royal mummy respectfully, with the face covered, in a special vitrine surrounded by text panels explaining all the achievements of the individual, to exhibit with the mummy statues and artifacts of their reign, and to present the results of scientific analysis of the mummy (CT scanning and DNA). In addition, one hall of the museum will be dedicated to illustrating and describing mummification and funerary beliefs through text panels and graphics (Hawass, & Saleem, 2016, P.5; Zink et al 2005, P.84).

Hawass mentioned that to initiate an Egyptian mummy project, choosing the best scholars in the field of Radiology, anatomy, and DNA, and bringing new technology, such as CT scanning and DNA analysis, to study the mummies. This was the first time that royal mummies were studied by CT examination, but this was not the first time that the royal mummies had been studied using modern technology (Ikram, 2020, PP. 409-426; Selim, 2020, PP. 1431-2; Khairat et al, 2013, PP.310-3; Saleem, and Hawass, 2013, P.336; Zink et al 2005, P.84).

The first study was undertaken in 1903, when an x-ray study was performed on the mummy of Thutmoses IV. Subsequent studies took place in 1932 and from 1967 to 1971, when all the royal mummies at the Egyptian museum were x-rayed. This led to the journey of Ramesses II's mummy in 1976 to France, where it was x-rayed and conserved (Ikram, 2020, PP. 410; Hawass & Saleem, N, 2016, P.5; Wilkinson, R.H & Weeks, K.R., 2016, PP.20-22). CT scans produce three dimensional images and show the soft tissues as well as the bones of the body, it is much more effective research tool than x-ray examination (Hawass & Saleem, 2016, P.6; Ikram, 2020, PP. 410-11; Selim, 2020, PP. 1432).

The New technologies and advances in the sciences are responsible for several mummy studies and resulting data concerning mummification, disease, and the cultural habits of the ancient Egyptians. Each technology provides insights into different aspects of mummification and the bodies themselves (Ikram, 2020, P.416). X-rays and CT -scans provide a variety of information: brain removal, arm position, presence of artefacts, age at death, gender, dental condition, disease, injury, the density, and location of mummification deposits (resins, linen, other fillers), embalmers' restorations, and sometimes the cause of death. CT scans also make some examination of the soft tissues more possible (Ikram, 2020, P.416-17; Saleem, and Hawass, 2013, P.337).

Other types of technology have also contributed to the study of mummification and mummified tissues. The use of deoxyribonucleic acid (DNA) analysis on mummies. However, DNA can be extracted from mummies, it is very degraded and only the mitochondrial DNA survives, furthermore, the risk of contamination is great (Khirat et al 2013, pp. 309-325; Schuenemann, 2017, PP. 194; Saleem, and Hawass, 2013, P.338).

The royal mummies hall includes 20 Royal Mummies (eighteenth kings and two queens), from the 17th until the 20th dynasty. The most famous mummies are Hatshepsut, Thutmose III, Seneferu Taa II, Ramses II. The discovery of the Royal Mummies of the new kingdom was one of the greatest and most unexpected discoveries in the history of archaeology. This discovery did not involve the usual architectural and artistic masterpieces, but the sacred bodies of the builders of Egyptian civilization during the New Kingdom (Wilkinson and Weeks, 2016, P.78-9; Hawass & Saleem, 2016, P.4; Harris and Went, 1980, P. 168-9).

The Egyptians sought to preserve their dead through mummification so that the Soule could inhabit the body eternally. Mummification techniques changed over time, but ideal mummification involved removing the internal organs (lung, liver, intestines, and stomach), and often the brain, to prevent decomposition of the body. Over a period of 7 days, the body was desiccated with natron (a mixture of salt and baking soda found in the Wadi Natrun), anointed with oils, herbs, and resins, and wrapped in bandages, interspersed with amulets (Ikram, 2020, PP. 409-426; Saleem, and Hawass, 2013, P.338; David, 2000, PP. 383-84; Ikram, and Dodson, 1998, 320-321).

By studying mummies, we learn about the ancient Egyptians' diet, diseases, funerary beliefs, economy, and scientific and medical knowledge. The New kingdom royal mummies are amongst the finest mummies ever made. Although most of the tombs in the valley of the kings were robbed, many of their mummies survived because priests moved them to a tomb hidden high in the nearby cliffs of Deir el- Bahari in the 10th century BC. Thieves discovered the tomb in the late 19th century AD and started selling objects from it. In 1881, the Antiquities Service found the thieves, rescued the mummies, their coffins, and funerary objects, and brought them to Cairo, where they were displayed and studied (Beikerstaffe, 2010, P. 20-2; David, 2000, P. 384; Sandeson, et al, 1998, PP. 38-9).

One of the few tombs in the valley to contain the body of its owner was that of Amenhotep II. Priests hid other royal bodies in his tomb (including Merenptah, Thutmose IV, Seti II, Ramesses IV, V, and VI), together with their grave goods, which are displayed here for the first time as a group (Janot, 2008, P.5; Aufderheid, 2003, PP. 20-3; David, 2000, P. 385).

VI- The Role of the NMEC in the Society

The NMEC is reflected an interactive process to be developed with society at both local and phases. To achieve this goal that research will be conducted to highlight and document elements that have remained significant up to the present, whether they relate to daily life, customs and tradition or religion. This interactive process would help preserve these elements through contextual presentation

of their social continuity (Price, 2020, 1176; Stevenson, 2015, P. 109; Abdel- Al Moneim, 2005, P.28).

The NMEC held archives from excavations such as drawings, Plans, and site Photographs, as well as correspondence and other documentation relating to acquisition, are vital retrieving information about context and re-establishing links between groups of objects. Such material is especially rewarding for small regional collections, which thereby may be able to use another wise rather disparate group of Egyptian objects to tell stories of acquisition by local figures, of relevance and interest to regional audiences (Stevenson, 2015, P. 109,110: Price, 2020, P. 1176)

The vocation of the museum's documentation center is to be a repository of the cultural memory of Egypt using advanced documentation techniques and with an impact on the global preservation and conservation process of Egyptian heritage. NMEC is also pioneering a comprehensive strategy for the collection and revival of tradition arts and crafts which were once popular in Egyptian society especially during 19th and the early 20th centuries (Abdel- Al Moneim, 2005, P.28; Price, 2020, P. 1177).

The arts and crafts are seriously threatened with extinction. The museum intended to provide the best methods and means of support that was enable skilled craftsmen to continue to practice their crafts and transfer their knowledge to a new generation. This policy will be linked to commercial activities developed at the museum. Regarding intangible heritage, the documentation center's policy will include action against policy of Egyptian cultural and tradition assert (Stevenson, 2015, P. 110; Abdel- Al Moneim, 2005, P.29).

VII- Educational Department

I. The Workshops of the NMEC

NMEC organized a diverse array of workshops, each specializing in a different art form. Most of these workshops shed light on Egypt's oldest crafts, such as the art of weaving and basketry, Egyptian inscriptions, as well as tempera painting and its application in Coptic art. The workshops also include upcycling and transforming unwanted products to ones that look artistic and are worth keeping. In collaboration with renowned papyrus makers, NMEC organized a workshop on papyrus-making and art, on 25 June 2022, from 11 am to 3 pm, and this workshop is open to visitors of all ages.

NMEC organized on Wednesday, November 10th, 2021, a special event on "Queen Tiye's Secret". This event consisted of live workshops conducted for the general public, where NEMEC'S visitors were introduced to the secrets of the beauty and splendor of women in ancient Egypt, especially of Queen Tiye's who has been known for her beautiful. The workshops were conducted by a team of experts and entrepreneurs in the field of cosmetics, hair and skin care, that have introduced the visitors to the techniques of preparing homemade beauty products as well as natural hair and skincare routines, extracted from natural and accessible ingredients. The event has witnessed a remarkable interaction among the museum's visitors, especially the youth who participated in the events various activities such as recreating the face of queen Tiye through the exquisite art of paper quilling.

To enrich the visitors experience, NMEC conducted series of seminars that offered a brief introduction on Egypt's Queens, their beauty are routines and hair styling techniques. While Dr. Moustafa Ismail (Head of the mummies Maintenance Laboratories delivered a lecture on the full procedure of conserving queen Tiye's mummy, as well as the researchers conducted to reveal the secret behind the queen's thick hair locks. The event concluded by presenting the participants certificates of appreciation by Dr. Ahmed Ghoneim (The Managing Executive Director of NMEC).

As part of NMEC's responsibility to preserve and promote the tangible and intangible cultural heritage of Egypt, NMEC organized on Saturday, November 6th, 2021, a live workshop for the general public, on the Traditional Art of Sinai's Embroidery. The event has witnessed a remarkable interaction among the museum's visitors especially the youth who were keen to follow up on the live work and had involved in direct discussions with artisans. Through the live workshop, NMEC's visitors were offered a unique opportunity to examine the basic elements of embroidery, the variety of stitches as well as the pre-determined elements and colors in decorating traditional Bedouins costumes besides a wide range of decorative products. Mrs. Fayrouz Fekry (The Deputy Director of Management and Operation at NEMC, emphasized that NMEC designs and delivers free specialized workshops suitable for different age groups and such efforts are an essential element of NMEC's policy as they eventually inspire the museum's visitors to get acquainted with the Egyptian civilization's rich cultural heritage.

NMEC is also held a heritage workshop on papyrus making and related arts, with the participation of the most famous artists of the papyrus industry, including artist Atef Ali Suleiman from Al-Sharqiyah Governorate, who explained the methods of cultivating the papyrus plant. Nancy Ammar, a senior heritage and cultural communication specialist at the museum, explained that during the workshop, methods of designing drawings and decorations and drawing symbols of ancient Egyptian writing on papyrus were reviewed. Manar Hassan, a senior heritage and cultural communication specialist at the museum, added that the museum's Restoration and Conservation Center participated in the workshop by providing an interactive scientific workshop on the manufacture of inks that the ancient Egyptians used to write and ways to prepare them from natural materials. The participants expressed their admiration of the various models of papyrus displayed to highlight the splendor of ancient Egyptian art throughout the ages. For this part, CEO of the Museum Ahmed Ghoneim stressed the museum's keenness on holding such workshops, which reflect the museum's strategic vision to establish a system of positive cultural values in the community that is an impetus for growth and progress.

Dr Khaled El.Anany (Minister of Tourism and Antiquities) took a group of school's students on a guided tour inside NMEC in El Fustat to talk to them about the great of ancient civilization and the history of ancestor. The tour was broadcast on "Madreastna" educational Channel dedicated to the school's students and their families. This channel is watched by around 20 million viewers. This new initiative is a step towards spreading tourism and archaeological awareness among young people. It is part of the framework of cooperation between the Ministries of Tourism and Antiquities, and Education and Technical Education.

II. Communication Methods

NMEC is played the role of a communication center for Egyptian Heritage in the past and the present, and it could be part of an international network of museums working on collections from Egypt. the role of the network organized a comprehensive program of local and international exhibitions in archeology and in traditional arts and Crafts (Abdel- Al Moneim, 2005, P.29).

Through the network, the museum will be the source center concerning the most important and most recent research on Egyptian civilization. For many people, a website will be the sole link with the museum. This website will provide access to the websites of others important museums and will be updated on a daily basis to reflect the activities of the museum as well as the cultural activities which taking place in Egypt at the same time. This will undoubtedly foster the international scope of the museum and will attract new segments of the public to the museum (Meguid, 2010, P. 148; Abdel- Al Moneim, 2005, P.30).

III. Cultural Events

Inside the lower level of NMEC, there are many other activities took place like conference hall, lecture hall, educational department, while the second lower contains Cinema Hall, shops, grand theater (Fig.5) and parking.

NMEC became place of culture where cultural activities are organized to satisfy the need for knowledge of the local and international community and to interact with people such as music, drama, cinema, and folklore activities, and hold an annual festival focusing on specific aspects of Egyptian cultural heritage and its different regional characteristics. The museum is also sought to participate in all international cultural festivals that take place in Egypt such as the Cairo International Films Festival, the international festival for Experimental Theatre, the International Folklore Festival, the Arabic Music Festival, and the Music for all festivals. Therefore, the museum become a place that attracts people who are interested in intangible heritage and the performing arts and who will want to visit the museum regularly (Abdel- Al Moneim, 2005, P.29; Price, 2020, P. 1177).

NMEC organized a book-signing event and a discussion moderated by Dr. Ahmed Ghoneim on the life and the long-established career of Omar Khairat, followed by a live musical concert by the renewed Egyptian musician, as part of the cultural and artistic programs offered at the museum. The event was attended by a number of distinguished guests, Egyptian artists, senior public officials and ambassadors of foreign countries, who flocked to NMEC's Grand Theater. The renowned Egyptian musician Omar Khairat awes the audience at NMEC grand theater.

IV. Entertainment Programs

The environment of the museum and especially the presence of the Ain Alsera Lake (Fig.6) lake is used to turn the area into an attractive spot for cultural leisure and entertainment. Coffee shop (Fig.7) and restaurant is located in the vicinity of the lake to allow visitors to stay longer and also attract a broad section of Egyptian society which enjoys places with these services (Abdel- Al Moneim, 2005, P.29).

Conclusion

NMEC is the only museum in Egypt to present an extensive overview of Egyptian civilization through all ages. The role of the museum is thus not restricted to the collection and preservation of heritage as it also seeks to revive heritage and spread acknowledgement of it among the various levels of society in a significance attempt to link society to its ancestral cultural roots.

By studying royal mummies, we learn about the ancient Egyptians' diet, diseases, funerary customs, mummification techniques, and scientific and medical knowledge. The new exhibition method of royal mummies is depicted respectfully, with the face covered, in a special vitrine surrounded by text panels explaining all the achievements during their reign, in addition to exhibition of some images of scientific analysis of the mummy with CT scanning and DNA.

NMEC organized educational program cover various levels ranging from the pre-school stage up to adults and seniors such as workshops. This new initiative is a step towards spreading tourism and archaeological awareness among young people. These workshops reflect the museum's strategic vision to establish a system of positive cultural values in the community that is an impetus for growth and progress. It will also take into account people with special needs as well as those with learning difficult. In doing so, it will conform to international standards by developing wider access to the museum's collections and in turning the museum into an international educational center.

NMEC is become a center of cultural activities which used to participate in all international cultural festivals that take place in Egypt such as the Cairo International Films Festival, the international

festival for Experimental Theater, the International Folklore Festival, the Arabic Music Festival, and the Music for all festivals. Therefore, the museum become a place that attracts people who are interested in intangible heritage and the performing arts and who will want to visit the museum regularly.

The location of NMEC on the lake of Ain Al-Sera is fully became attractive spot cultural leisure and entertainment. Coffee shops and restaurants which are located in the vicinity of the lake to allow visitors to stay longer and also attract a broad section of Egyptian society which enjoys places with these services and will contribute significantly to the museum's commercial income.

The museum should focus on developing new ways of sharing knowledge, and on creating new framework conditions for the development and communication of knowledge that is relevant. It is recommended to follow the steps of previous similar international museum projects.

Recommendations

- 1- Preparing a new Catalogue for NEMEC.
- 2- Putting labels and Display Screen for all the objects, some objects are till now unlabeled for instance, three objects from the Graeco-Roman Period.
- 3- NMEC should be provided with an integrated shopping mall to furnish the museum with commercial facilities, although it will be an unprecedented and independent center, the mall with fall under the supervision of the museum's administration. This mall will help to increase the number of visitors to the museum, especially Egyptians, and will contribute significantly to the museum's commercial income.
- 4- NMEC should develop its mission and objectives and depend on a strategic plan for this transitional stage. The museum needs to establish its social role with respect to the local communities, as it should be a platform for social inclusion not solely a touristic destination frequented exclusively by foreigners.

Abbreviations

AJPA; American Journal of Physical Anthropology

AJR; American Journal of Roentgenology

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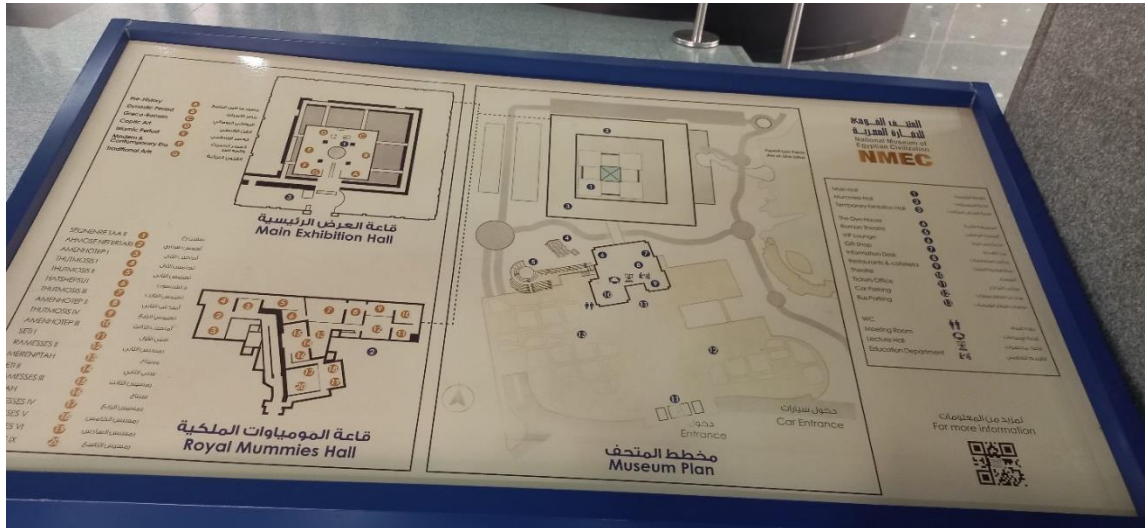


Fig. 1. Museum Plan, NMEC © Mervat Maher



Fig.2. The main exhibition hall of NMEC © Mervat Maher



Fig. 3. Group of pottery in ancient Egypt, NMEC © Mervat Maher



Fig. 4 a. Plan of Mummies Hall, NMEC © Mervat Maher.



Fig. 4 b. Entrance to Mummies Hall, NMEC © Mervat Maher.

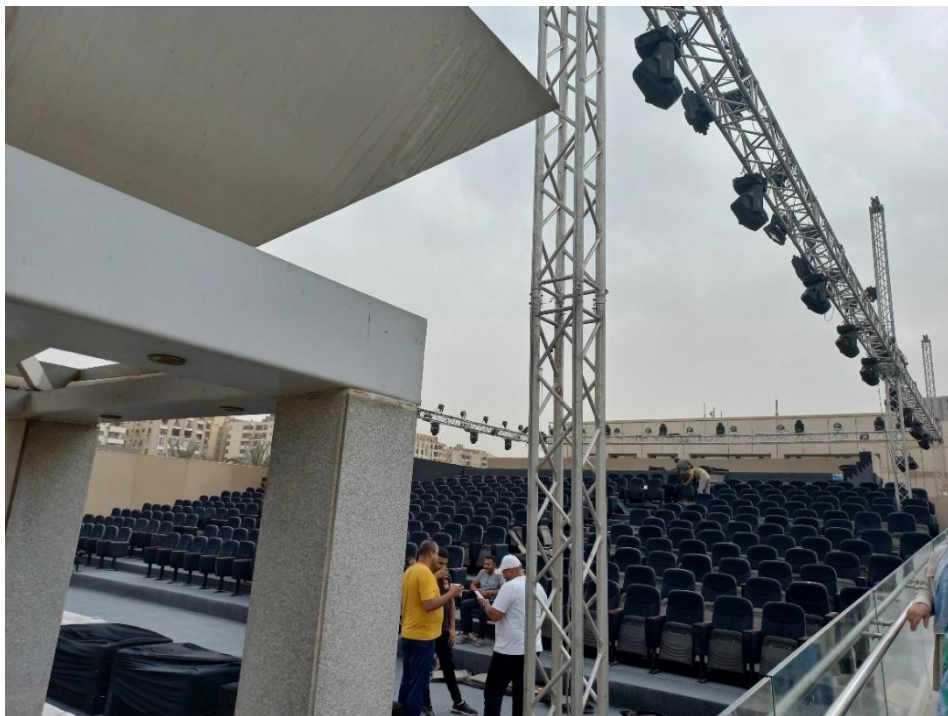


Fig. 5. NMEC's Grand Theater © Mervat Maher



Fig. 6. The lake of Ain Sera, NMEC © Mervat Maher



Fig.7. Restaurant and Coffee, NMEC © Mervat Maher