

Scenography of the rehabilitation of architectural heritage (Opening of Rams Road as a model)

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Abstract:

The exploitation of archaeological areas as one of the elements of scenography is not new. Attempts have continued for a long time to employ them across different countries of the world (either in concerts or musical performances ... etc., but the method of exploiting them and integrating between the live elements of theatrical performance and the filmed elements, and the use of non-professional youth as a kind of active participation among the audience and the performers in the performance of parts of the ceremonies and the combination of all these elements with lighting and filming for some parts of the show and the preparation of unprepared places such as the road of Rams and ancient Egyptian temples in the pursuit of achieving communication with the public and gaining a new audience to bring about social changes represented by drawing attention to the importance of our cultural heritage, which will remain, through the ages, an important and pivotal factor in emphasizing national belonging. Supporting a sense of national identity and a sense of pride among the new generations due to focusing on showing the beauty and grandeur of the ancient Egyptian architectural monuments, which witnessed the greatness of the Egyptian artist through the ages. This celebration was able to stir the stagnant waters in a new experience represented in a great celebration attended by the President of the Republic, the ministers, and many ambassadors of countries and important personalities, in addition to conveying the events of this celebration to the whole world in a way that differs from what was previously presented by parties in archaeological areas. It is prepared as a theatrical model and mechanisms that have been invented based on which this heritage area has been re-exploited by holding this opening under the auspices of the state and adopting and nurturing the creative talents of the Egyptian youth who have creative energies in various fields.

Keywords:

scenography - rehabilitation - architectural heritage – opening

ملخص:

إن استغلال المناطق الأثرية كأحد عناصر السينوجرافيا ليس بالجديد , فقد استمرت المحاولات منذ وقت طويل لتوظيفها عبر مختلف دول العالم (إما في حفلات أو عروض موسيقية ... إلخ , و لكن طريقة استغلالها و الدمج بين العناصر الحية الخاصة بالعرض المسرحي و العناصر الفيلمية المصورة و الاستعانة بأفراد من الشباب الغير محترفين كنوع من المشاركة الفعالة بين الجمهور و المؤديين في أداء أجزاء من الاحتفاليات و الدمج بين كل هذه العناصر مع الإضاءة والتصوير الفيلمي لبعض الأجزاء الخاصة بالعرض و تجهيز الأماكن الغير معدة مثل طريق الكباش و المعابد المصرية القديمة في اطار السعي الى تحقيق التواصل مع الجمهور و اكتساب جمهور جديد و ذلك لإحداث تغييرات اجتماعية متمثلة في لفت الانتباه الى أهمية ما نمتلكه من ارث حضاري و الذى سيظل عبر العصور عاملا هاما و محوريا في التأكيد على الانتماء الوطني , و قد نجح

عرض افتتاحية طريق اكباش بعد تطويره و ترميمه على دعم الشعور بالهوية الوطنية و الإحساس بالفخر لدى الأجيال الجديدة لما ركز عليه من اظهار جمال و عظمة الآثار المعمارية المصرية القديمة و التي شهدت على عظمة الفنان المصري عبر العصور فقد استطاع هذا الاحتفال أن يحرك المياه الراكدة في تجربة جديدة متمثلة في احتفالية كبيرة يحضرها السيد رئيس الجمهورية و السادة الوزراء و العديد من سفراء الدول و الشخصيات الهامة بالإضافة الى نقل أحداث هذه الاحتفالية الى العالم بأكمله بطريقة تختلف عن ما سبق تقديمه من حفلات في مناطق أثرية كانت معدة كنموذج مسرحي و ابتكار آليات تم على أساسها إعادة إستغلال هذه المنطقة التراثية من خلال إقامة هذه الافتتاحية تحت رعاية الدولة و تبنى و رعاية المواهب الإبداعية لدى الشباب المصرى الذى يملك طاقات إبداعية في مختلف المجالات .

كلمات مفتاحية:

سينوجرافيا – إعادة تأهيل – التراث المعماري -افتتاحية

Research problem:

- How can the morphological distribution of the place contribute to transforming any space into a theater where theatrical performances are held, and how to achieve an idea that matches the greatness of the place chosen to present the show?
- How to implement the idea of the show without compromising or harming the archaeological areas and representing the process of mixing between realistic and non-realistic elements and achieving the basic requirements that must be met in such performances.
- Are there spaces suitable for hosting certain types of theatrical performances, taking into account the nature of the performances and the nature of the place, and the ability to use and exploit the architectural elements in the place and determine the type of lighting (natural, or industrial).

Search objective:

- Reviewing a theatrical experience erected in a place that is not prepared theatrically without compromising the architectural nature of the place due to its privacy.
- Explaining how to combine theatrical and dramatic criteria for presentation on the basis of communication between the cultural and architectural elements of the place while leaving a space of imagination for the recipient to integrate and imagine the past in its greatness.
- Reviewing the way to support the idea of a dramatic void, which reconstructs the spectator through his imaginative abilities, with the absence of a theatrical text in front of the spectator's eyes.

The research importance:

How to mix archaeological architectural elements with human features and the recipients' imagination to navigate a past they have not seen before presented in the experience, and the audiences' reaction to the vocabulary of this experience, which through its interaction leads to the creation of a new concept of the show that generates new aesthetic values, under which falls the realization and evaluation of a theatrical void according to the data of the modern era in which we live.

Research Methodology

The study follow the descriptive analytical approach in terms of discussing how to transform unorganized archaeological sites theatrically into sites specialized in presenting theatrical performances, and not only that, but extending that to present the opening for the development of one of the archaeological areas (the opening of the rams' path) and understanding how to organize them to allow the implementation of this show, with the integration between the various parties to present the theatrical performance in a manner befitting the greatness of the archaeological area, and how to mix between historical rituals and modern thinking.

Research hypothesis:

Egypt presented a unique model in the opening of Rams Road 2021 in the field of cultural and entertainment revitalization. It sheds light on the creative possibilities available from the creative youth and the loyal Egyptian labor as a distinctive model to raise awareness and pump more investment into projects that provide thoughtful and innovative cultural and social experiences. Accordingly, cultural and artistic creativity is one of the most important wealth that God has blessed us with despite all the economic conditions we are going through, and theatrical art has an important role in developing cultural awareness among the masses of the people and supporting national identity through performances with distinctive features to include masterpieces thoughts and creativity, through which the integration of various types of arts is an evidence to prove that Egypt is rich in its literary, intellectual, cultural and human heritage. And if the conditions of public life are the influencing factor in cultural and intellectual construction, we must overcome these factors to spread cultural awareness and achieve further development.

Research Postulates:

The new use of theatrical presentation in the opening of the development of a heritage project and the review of the aspects of development in a theatrical form whose events are shaped. At the same time in several places and using clips filmed before the celebration or at the same time and being clarified on the screen according to the director's vision.

It leads to enhancing cultural awareness of the new republic, and highlighting the creative capabilities in the new republic despite the lack of funding and lack of capabilities which is a key factor in the process of cultural and tourism revitalization at the internal and external levels, in addition to helping national cadres looking for job opportunities in the sectors of culture and tourism as archaeologists are also looking to advance their careers.

Search procedures:

The research went through several procedures, which are arranged as a set of questions and points which are:

A- Introduction.**1- Places not designated for the theater:**

a - Tennessee's largest caves show:

b- Mahka El Qalah enables to combine between the fragrance of history and the splendor of heritage, where artistic creations can arise.

2- (The opening of Rams Road) keeps Visual identity:

This was done through two-point review:

- a - The Opet Festival.
- b- 1- The Rams Road. b-2 The road main 3 parts.

3- The Rams Road Opening Ceremony.

- a- The Preparation for the opening show
- b- The beginning of the celebration:
- c- Electricity insurance during the celebration
- d- Medical insurance plan
- e- Dazzling festival surprised the world

f- The Design: it went through six major points:

1: Sunset moment moving floating Dahabiya.

2- Royal boats road and the sacred boats.

3 – Performance platforms:

- a- The first display area in front of the entrance.
- b- The second display area.

4- Vertical elements

5- The scene of the sacred lake

6- Clothing

B- Conclusion**C- Results****D- Recommendations****E- References****A- Introduction:**

Since the emergence of the ancient Egyptian civilization, the life of the Egyptian people has been linked to religious rituals, and it has become one of the most important factors driving their lives. But if we look closely at the religious rituals that were performed in the life of the ancient Egyptian as depicted on the walls of temples, we find that they are very similar to theatrical life. The way the rituals of worship in the ancient Egyptian civilization were performed similarly to the way theatrical performances exist in terms of the presence of performers or members of the clergy and the main hero of the god in the ancient Egyptian religion and the assistant heroes who are the high priests and worshipers who served as the audience of the show, and thus it was not surprising that theater emerged in the arms of religion, as it had a great influence. Rituals were performed under the auspices of the clergy in expressive devotional movements in a representative manner with religious content, sometimes using some musical instruments.



Fig1, one of the pharaonic drawings that simulate events similar to theatrical performances, the well-known French Egyptologist Christian Deroche-Noblecourt tells us in her book "The Great Nubia", which narrates in most of its pages the memoirs of life that spent most of it in Egypt, inferring its effects, how Minister Tharwat Okasha had done it during one of his visits to Paris about discoveries related to the existence of Pharaonic theatrical texts.

<https://ar.wikipedia.org>

If we contemplate what the ancient Egyptians accurately depicted on the walls of temples and within the walls of the tombs that remain since antiquity, we will find drawings and inscriptions that express anecdotally everything that was going on in the life of the ancient Egyptian from battles, worship, sciences such as medicine, astronomy and even myths and features of daily life, as for the features of architecture.



Fig 2: An image showing how the inscriptions of various sizes were combined with the two-dimensional graphics and the statues carved on the walls of various sizes.



We see it manifested before us in the remaining monuments since more than three thousand and one hundred- and fifty-years BC by the way of storytelling, and like successive and consecutive theatrical scenes.

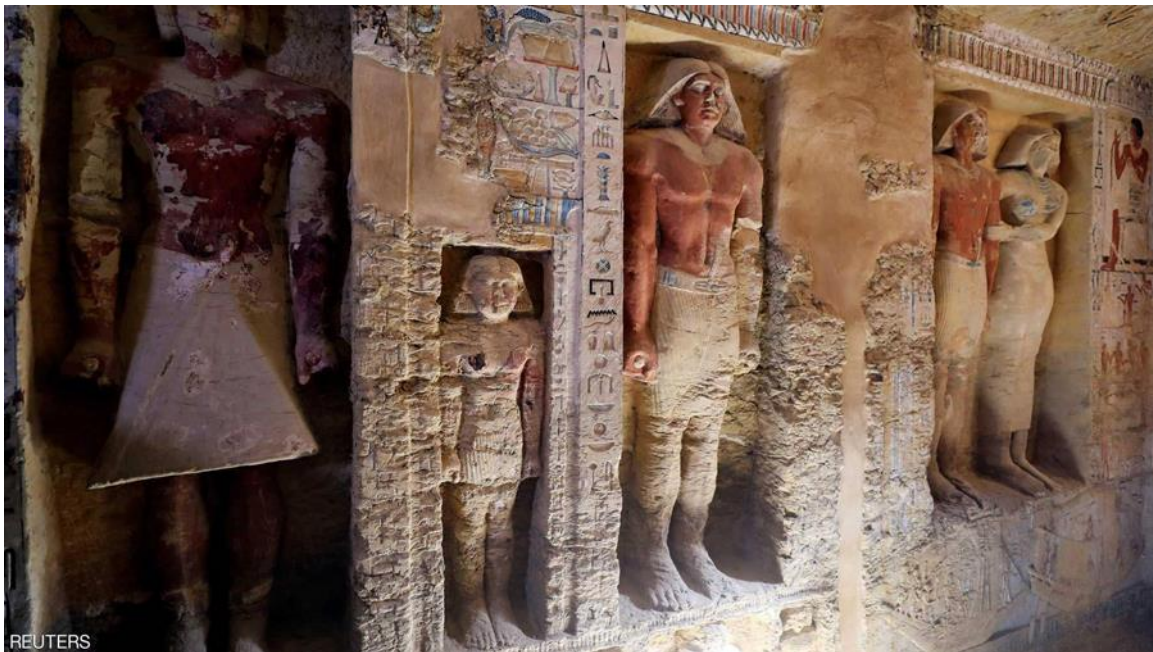


Fig 3; through a mixture of engraved writings and two-dimensional drawings of various sizes to express perspective and between the carved statues on the walls and the large statues.

When thinking about how to transform these archaeological sites from places not prepared theatrically to a place prepared for theatrical performances, and take advantage of the inscriptions on the walls of ancient Egyptian temples and the majestic architectural building, which gives rise to a feeling that there is a theatrical show that has a beginning and an end, and making use of these remaining inscriptions on the walls of ancient Egyptian temples, we found

them suggesting the details of theatrical performances, in addition to thinking about the mechanics of movement for some parts that are added to the components of the theatrical performance.

1- places not designated for the theater:

a - Tennessee's largest caves show:

The performances vary between presentations with pre-written texts or shows specially prepared to be presented on a certain occasion. The theatrical text is formulated in a way that exploits the geographical nature of the place and the possibility of creating a match between the written events of the show and the director's imagination for this show and the extent of the integration of all these factors with the geography of space, which may be physical geography or an archaeological building, internal or external, or even inside a cave.



Fig 4: A model of a music show inside one of Tennessee's largest caves shows. Conveniently located between Nashville, Chattanooga, and Gatlinburg.

<https://www.tnvacation.com/local/mcminnville-cumberland-caverns>



Fig 5: This concert is taking place 333 feet underground in the depths of a cave in Cumberland, using the geological formations to amplify the sound of the concert.
cumberlandcavernslive.com

While thinking about choosing the place and time around which the events of one of the theatrical texts revolve, the author uses the geography of this place in a distinct way to present new theatrical forms, intellectual content, or contemporary subject matter of dramas that are approached directly before as a result of some cultural, social and political changes with the aim of seeking expression of the idea or interest of the creators participating in this experiment, and not just presenting dazzling and strange forms that draw attention or imitate some foreign performance without having an idea or a purpose..

b- Mahka El Qalah enables to combine between the fragrance of history and the splendor of heritage, where artistic creations arise.

The “Saladin Citadel Festival” has become one of the most prominent artistic and cultural festivals in Egypt and the Arab world. It is full of possibilities on all levels and at the same time receives great international attention.



Fig 6: One of the pictures from the Mahka El Qalah Festival
<https://m.akhbarelyom.com>

Whenever we mention the name "Mahka El Qalah" in the context of the current performances of the Grand Festival that is being held in Cairo 2019, we remember what history tells us about the Citadel of Salah El-Din when it was built on Mokattam Mountain, which was not completed in his lifetime and was completed by Sultan Al-Kamil Ibn Al-Adil, Salah El-Din Castle, which we are talking about in the digital age, is considered one of the greatest fortresses and has several historical gates bearing the names of "Bab al-Mokattam, Gate of the New, and Gate of Wastani", and many names.

Salah al-Din Castle includes palaces and mosques, including the Mosque of Muhammad Ali, the Mosque and school of al-Nasir Qalawun, the Mountain Qutb, the Azab Mosque, "Yusuf's Well" and the House of Money, founded in 1827.

The concerts of the Mahka al-Qalah Festival contributed to the rehabilitation of Salah El-Din Castle, as it has become one of the most prominent art festivals in Egypt and the Arab world, as part of the events organized by the Egyptian Opera House. The audience interacted with many Egyptian and Arab creators in the world of music, and the audience at this festival enjoy combining the Egyptian heritage, music, singing, performances, and people's arts around the world, which was the fruit of implementing the strategy of cultural justice to create a state of artistic and intellectual sophistication.

And when Salah El-Din Citadel has become in recent years an incubator for international cultural and artistic festivals, the International Festival of Drums and Heritage Arts, which concluded its seventh session on the twenty-seventh of last April, was presented, while about five thousand spectators attended the opening of this festival at Bir Youssef Theater in the castle.

Since the beginning of this festival, we find that it has turned into a distinctive mark. It has become one of the most prominent art festivals in Egypt and the Arab world, organized by the Egyptian Opera House, in which a large audience interacted with a group of Egyptian and Arab creators in the world of rap, singing, and music.

The large attendance in this festival, which combines the Egyptian heritage, music, singing, performances, and people's arts around the world, is the result of implementing the strategy of cultural justice to reach the artistic and intellectual product for all Egyptians on one hand, and enriching the cultural and tourism life on the other , we find that Salah El-Din Citadel has become in recent years an incubator for international cultural and artistic festivals, such as the International Festival of Drums and Heritage Arts, which concluded its seventh session on the 27th of April 2021.

The head of the Egyptian Opera House, Dr. Magdy Saber, when he wanted to talk about the new artistic season of the opera that is full of surprises for fans of opera art and revealed the presentation of "Opera Aida" with a new vision, "in addition to the show" Cleopatra with a purely Egyptian vision "in addition to some international shows which the famous "Russian Bolshoi" bands participate in them.

2- (The opening of Rams Road) keeps Visual identity:

After the discovery of Rams Road, where the first statue was discovered in 1949, when Tourism and Ancient Minister Al Anani said, "I will present Luxor in a new outfit," he talked about the search and excavation. Shortly after the events of January 25 and the discovery of 807, 250 statues with human heads and 250 statues with ram heads confirmed the continuation of the

search for the remaining 1,057 statues during the opening. there is an importance of Luxor's visual identity project, including the facades of airports, roads, boats, carriages (horse-drawn carriages) and museums to ensure that tourist cities are promoted as living cities. The opening depends on two main parts:

a- The Opet Festival:

The main section of the celebration was an artistic performance inspired by the "Opet Festival", and Al Anani explained the nature of the "Opet Festival" celebrated in ancient Egyptian states, then the celebration lasted 27 days.



Fig 7: An imaginary drawing for the ancient Egyptian Opet Festival

<https://marsad.ecss.com.eg/65134/>



Fig 8: An imaginary drawing for the ancient Egyptian Opet Festival

<https://marsad.ecss.com.eg/65134/>

b- 1- The Rams Road:

It is the historical road that connects two of the most prominent monuments in the city of Luxor, which is full of antiquities, namely the Temple of Luxor and the Temple of Karnak. The road is 2.7 km long and 76 meters wide, and on its sides are more than a thousand statues of the Sphinx, between a human head and a ram's head, which is a symbol of the god Amun.



Fig 9: An old picture of the remains of the Rams Road before restoration

<https://abcnews.go.com/International/egypt-open-3000-year-avenue-sphinxes-glitzy-ceremony/story?id=81354079>

The history of Rams Road goes back to the era of the Pharaonic Eighteenth Dynasty (about 1292 BC) when the first part of it was built during the reign of the Thirtieth Dynasty, and King Knecht Nebo I built the other part of the road, paved on both sides of the Sphinx statues, but with a human head.

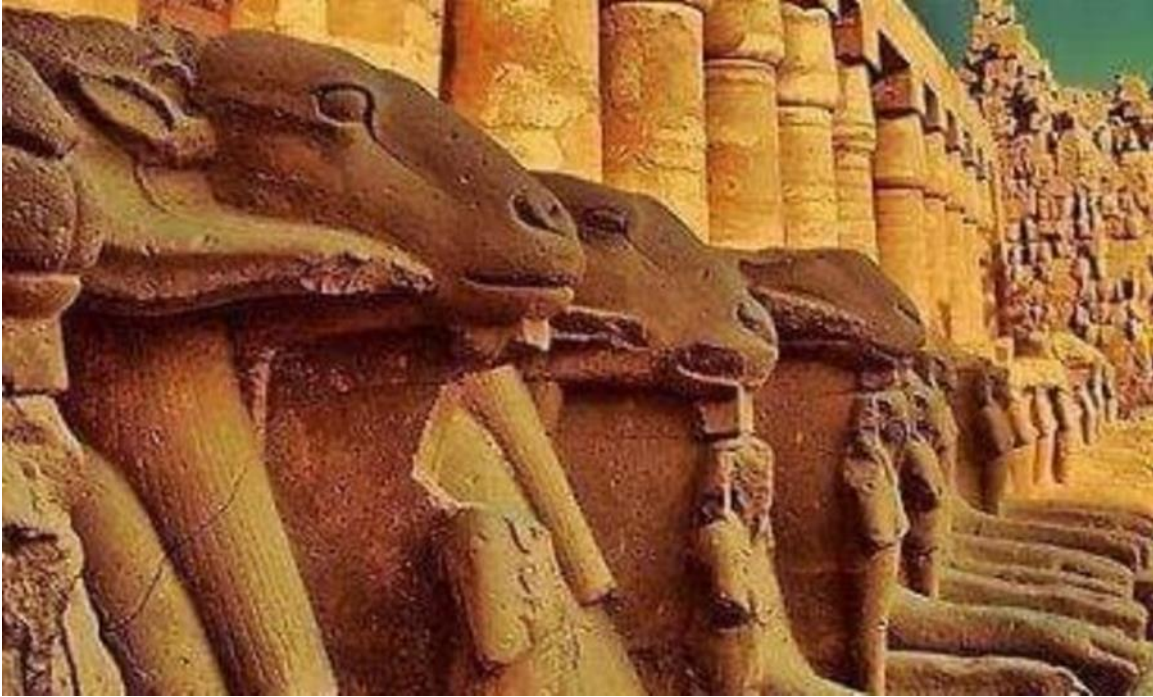


Fig 10: The road of rams and the relationship of rams to the ancient Egyptian columns in the form of a Sphinx with a ram's head, and the ram here symbolizes the god Amun, perhaps to protect the temple and highlight its axis. From 4 courses of stone used.

<https://abcnews.go.com/International/egypt-open-3000-year-avenue-sphinxes-glitzzy-ceremony/story?id=81354079>

This road was used to hold major feasts and celebrations, most notably the Pharaonic Opet Festival, on the occasion of the transfer of the statues of the "Good Trinity" deities of Amun, Mert, and their son Khonsu inside sacred boats in a solemn ceremonial procession from the Temple of Amun in the Karnak Temples area to Luxor Temple. This journey stopped the procession that was carrying many offerings in the temples and small shrines built for this purpose, and many archaeological expeditions have conducted research and excavations since the end of the forties of the twentieth century and continued over the years until it stopped in 2011, and there were several challenges, most notably the overlap of part of the road with the residential area "Nagaa' Abu Asba", which necessitated the issuance of decisions to confiscate 130 homes, of the overlapping real estate on the road and compensation for the affected, in addition to the removal of the Evangelical Church and the removal of 5 mosques, most notably the historic Al-Maqqash Mosque, the 350-year-old mosque was removed in 2009 to make way for the road.



Fig 11: The old road of rams and its relationship with the Al- Al-Maqqash Mosque, which was removed
<https://abcnews.go.com/International/egypt-open-3000-year-avenue-sphinxes-glitzzy-ceremony/story?id=81354079>

b-2 The road main 3 parts:

The First: It starts from the tenth edifice of Karnak Temple and heads south for a distance of 300 meters. This road was built in the era of King Tutankhamun, and it is considered the oldest part of the road visible so far. They are huge statues, sitting on bases with inscriptions, the weight of the statue ranges between 5 and 7 tons, its length reaches 3 meters and 70 cm, and its width is a meter and a quarter it expresses the idol of Amon.



Fig 12-13

Old photos of Rams Road before restoration

<https://abcnews.go.com/International/egypt-open-3000-year-avenue-sphinxes-glitz-ceremony/story?id=81354079>

The "second" is a statue of a ram in front of the temple of Khonsu, one of the Karnak temples, in the shape of a perfect ram.

The Third is the path of the ram, first extending westward from the Temple of Nat or towards the Nile about 200 meters away, then deviating south 2000 meters in length, the Luxor Temple.



Fig 14: Pictures from the top of the entire Rams Road before the global opening ceremony, 25th of November.

3- Rams Road Opening Ceremony:

To emphasize Egyptian identity, promote tourist destinations under new strategies, and raise awareness and archaeological connections among Egyptians, especially young people. After restoration and development were completed and most of the statues buried underground were found, we went to Karnak Temple in Luxor Governorate, southern Egypt. The celebration was attended by the President and foreign officials from more than 30 countries, ambassadors from Cairo-certified countries, and representatives of all media.



Fig 15 Rams: Road Opening Ceremony
Ministry of Tourism and Antiquities in Egypt

a- The Preparation for the opening show :

There is no doubt that this wonderful celebration has revived the tourist and cultural life of Egypt. The date of the festival (Opet), which was revived, goes back more than 3000 years, during which the royal procession used to move from Karnak Temple to Luxor Temple, and it is called the Way of God.

b- The beginning of the celebration:

The celebration began with a stunning illustration of the Valley of the Kings, the Luxor Temple on the West Bank, the Karnak Temple, the Habu Temple, the Hatshepsut Temple, and the Luxor Museum. The celebration was filmed in both Arabic and English at many streets, temples, museums, and other city landmarks in Luxor, with hundreds of young men and women attending and called "Luxor ... Secrets", with a short documentary. Many artists attended and talked about the city's cultural heritage and civilization, why tourists were associated with the city, their desire to stay there, and its importance to the world's tourist maps... there was a huge number of ancient relics, recent archaeological missions, and work of discovery.

A completely Egyptian team made up the Karnak Temple Inspection Department, the Engineering Department, the Restoration Department, and many workers specializing in stone

lifting, reviving and assembling the statues, restoring the original colors of the statues of rams, and showing the cartouches carved in them and about the extent of the interest of international organizations, especially UNESCO, we find that it views this celebration as an important step to preserve one of the world heritage sources present in the ancient city of Thebes (currently Luxor).

The Preparations for this historical event had started months ago, but regarding the development and restoration of the Rams Road that connects Karnak Temple to Luxor Temple, it began years ago. Indeed, the restoration and development of the rear and front rams has been completed, and the tourist walkway overlooking the Nile has been developed.

c- Electricity insurance during the celebration:

When Dr. Mohamed Shaker, the Minister of Electricity and Renewable Energy, told us about the procedures and preparations of the Upper Egypt Distribution Company and how the electricity and renewable energy sector in Luxor played an important role to ensure energy savings during the celebration in addition to organizing and preparing all stages of the global event, and as another launch for national projects in the governorate, the establishment of efficiency was raised and the installation of much necessary equipment, also the declaration of a state of emergency in the sector of electricity companies "Aswan - Luxor - Qena - Sohag", especially in Luxor. Thirty-five diesel generators were paid to achieve greater efficiency and stability of the network, and the use of alternative devices and generators and 25 units Emergency of various capacities. The Electricity Company also requested other support from private companies, in addition to the formation of an emergency team other than the maintenance team with all the engineers and equipment necessary for a rapid response to the emergency, and the establishment of the main center and the auxiliary room in the electricity sector in Luxor, and the networks sectors to track any malfunction that may occur.





Fig 16; securing the electricity for this celebration was not limited to the celebration area (Rams Road) only but extended to include the entire Luxor Governorate to grant the city that is full of treasures an appearance worthy of its beauty.

Fig 17: A shot from the top showing the shape of the celebration area and the elements that were added to enrich the composition of the show.

d- Medical insurance plan:

When the Ministry of Health and Population was keen to develop a plan for medical insurance for the “opening” events in this critical period of human history, it took many preventive and precautionary measures at Luxor International Airport and intensified the passage of preventive medicine on hotels, facilities and tourist restaurants, in addition to taking samples of water and food in Luxor hotels, providing medical, preventive and emergency services to the participants, allocating 5 hospitals with comprehensive insurance with 644 beds, and many other measures that would confront any crises that might appear during the celebration.

e- Dazzling festival surprised the world:

It was a creative and wonderful celebration in every aspect, and the cooperation between the institutions seemed to grant the ceremony its wonderful appearance. It showed the aesthetic and touristic and archaeological elements of Luxor and surprised the world by re-illuminating ancient Egyptian civilization. In particular, the completion of work to improve the development and efficiency of the infrastructure in the prefecture.





Fig 18: A picture showing the lighting of the temples and the road in preparation for the celebration with beautiful and dazzling lighting to add more splendor and grandeur to the place and the groups participating in the celebration. <https://asharq.com>

the Cornish, the streets and squares in it, the restoration of the columnar hall of the Karnak temple and the development project of the lighting system of the Luxor temple, and the 14 pillars of the Luxor temple. “Restoration and Completion of the Hall of Luxor Temple” is a project that was carried out to discover a great procession known as the "Luxor Temple". This wonderful work of art contained three ancient Egyptian songs directly related to the Opet Festival. The text was recorded at the Red Temple of Karnak and the 14 Pillar Halls in Luxor. The opening ceremony of Rams Road consisted of presentations of various performances, including performances in Pharaoh costumes by many young men and girls walking along the Rams



Fig 19: It showed the aesthetic and touristic and archaeological elements with colored lighting during the passage of the performance groups through the Rams Road. <https://al-ain.com/article/el-kabash-road-egypt-photo>

Path, and performances borrowed from the Beacon of the Holy Lake, The Karnak Temple in the north of the prefecture covers artistic, lyrical and show performances

While planning the celebration: the General Supervisor of Rams Road, Dr. Mustafa al-Saghir, told us that the celebration will be highly organized and will start from 7 or 7:30, until 9 pm, and the ceremony will be similar to the “Opet” which is one of the major famous holidays in Luxor; Where it witnesses the departure of the god Amun from the Karnak temple to the temples of Luxor, with the participation of all spectra of the people.

The show began with the Harmony Orchestra, led by Maestro Nader Abbasi, playing Pharaonic music, and then the chant of Amun, which is revived with the same Pharaonic words. Shahd Ezz presented "The First Call", followed by Heidi Moussa, who presented "The Hatshepsut Song", as well as Ezz El Fleet, the song "Amon Ra" was presented by the artist Wael El-Fashni, the song "Luxor Baladna", and 160 percussionists participated in the show, made up of the Egyptian Jimbe Rhythms Youth Group.

All the poems used in the event from chants and hymns are already presented and written on the walls of the temples for the celebration of the most famous feast in ancient Egypt, the Opet Festival. The songs and the order of their singing during the Feast of the Opet more than three thousand five hundred years ago, and composed by: Ahmed El Moggy, Nader El Abbasi, and led by Maestro Nader El Abbasi for the Union Philharmonic Orchestra.

In the magnificent procession of 400 young men and women in Luxor dressed in Pharaoh costumes, a procession illuminated in the middle of the night enters Start Street, and the wonderful background music attracts attention, along Pharaonic Rams Road, in addition to a flying balloon show taken from an airplane during the launch, of Pharaoh music. 15 companies from the Flying Balloon Company in Luxor Governorate participated in the sound, a balloon landed in the sky of the western mainland before the celebration, and the shooting was done on October 2021.



Fig 20: The flying balloon was used as one of the most important tourist activities in Luxor during the celebration show. Nile boats and Dahabiyas were also used because they are considered among the most important tourist activities in Luxor. All the shrines, temples, and museums on the western and eastern mainland of Luxor were lit.

akhbarelyom.com

The celebration will feature many Nile boats decorated in a particular way with banners and some performances above the water surface in an exciting artistic way that will captivate crowds and people on Grand Rams Road. Participation in celebrations is also included as the crowd is visible along the Nile Cornish in Luxor.



Fig 21: The promotion will take a few shots from flying balloons while traveling in the air during takeoff and landing.

<https://www.independentarabia.com>



Fig 22; the participation of Nile and Dahbiya boats, which carry distinctive banners celebrating the Egyptian civilization.

Fig 23: Luminous and colorful boats move in the water of the Nile and mix with the lights that adorn Luxor.

akhbarelyom.com

The carriages perform wonderfully diverse performances as part of the Ram's Road celebration with an international celebration that Luxor and Upper Egypt have not witnessed for centuries, all over the world, which made visitors and guests enjoy the creativity, artistry, and ingenuity of past and present Egyptian civilizations

The celebration from the point of view of "Mohamed Attia", the coordinator and decorator of the show, who presented his design without prejudice to historical facts and reviewing what was presented by the Ministry of Tourism and Antiquities. With all the participants in the show, not at the level of the static image, but at the level of the moving image and the way it is combined with the live show, while Fares, the decorator of the concert stage, his main idea was to respect the temple and the monument, and therefore the decor had to be present there but at the same time appears as it does not exist, so he used an additional large screen that opens from the middle at the end of the show and did a lot of rehearsals to adjust the timing and synchronization, which was organized in cooperation with the company organizing the celebration.



Fig 24: A picture showing the stage of the show and the giant screen that opens from the middle and its relationship to the architectural background of the temple.

<https://english.ahram.org.eg/News/443286.aspx>

f- The Design:

The design moves on several axes and is displayed in the following final format.

1: Sunset moment moving floating Dahabiya:

Traveling along the Nile, the floating Pharaoh-style designed Dahabiya symbolized the Trinity of the Pharaoh gods Amun, Mut, and Khonsu. Hatshepsut and Karnak Temples and some archaeological sites, lighting of some archaeological areas, lighting of the entire Karnak Temple, and ramps, Luxor Temple, city center, using state-of-the-art night lighting technology, many streets have been developed and paved, cleaned and purified with water, and lined with houses overlooking the ram cityscape and temples in the heart of Luxor. Illuminated in bright yellow at night in connection with the opening ceremony of the archaeological Lamb Street, the attraction between people and tourists enhanced the civilized appearance of the guest government.



Fig 25: The floating Pharaoh-style designed Dahabiya

At the celebration, the colossus of the West Mainland, Hatshepsut Temple, and Memnon was illuminated by laser light firing in time with the movement of three floating Dahabiya designed in the Pharaoh style, which symbolizes the Trinity of Amun, Courage, and Khonsu. Days and long nights, endless exertion, vigilance, and uninterrupted work resulted in a historic event that has been seen all over the world.



Fig 26: One of the scenes in which the Nile is decorated with boats with colored sails and Dahabiya, in addition to colored lighting.
akhbarelyom.com

The team led today's celebration faced a difficult test of preparing great pharaoh boats and statues. The three boats and their statues designed by Mohamed Atia are under the supervision of professor Awadh, the head of the Sculpture Department, Faculty of Fine Arts, University of Miniya, who has many designs that are intriguing to everyone, and the last was the casket involved in transporting the mummy to the Civilization Museum, at record speed. Pharaoh's ride headed to southern Egypt two weeks ago to attend the opening ceremony of Rams Road in Luxor, illuminating the road to the whole world. Twenty-five workers worked at record speed to create a prestigious image of Egypt.

2- Royal boats road and the sacred boats:

The history of the Great procession road or the Sphinx Road, or known as the Pharaonic Rams Road, dates back thousands of years, as Amenhotep III first worked on the construction of this road and Nectanebo I completed it after him. Construction work to establish this road coincided with the construction of the Luxor Temple, with hundreds of statues decorating the road and, in the past, many shrines and monuments were built on its sides. Some of them were discovered during archaeological excavations conducted by archaeologists. As part of the project, we will discover and rejuvenate street landmarks and expose them to our visitors for the first time.



Fig 27: Rams Road is a sandstone paved road with sphinx-shaped statues on each side, approximately 2,750 meters long, 1,250 ancient rams, where each statue is separated by a distance of 4 meters, it has flower basins.

<https://news.un.org/ar/story/2021/12/>

In this part, the procession of the sacred royal boats moves on a corridor that was installed above the original stone floor to form a free path for the procession which was installed and extended to reach the lobby area behind the big screen. Live footage of these groups was filmed until they reached the viewing platform and the large screen split to show one group and complete the performance.





Fig 28: A passage was made for the movement of the procession of sacred boats and groups on it. The sacred boats were made of gypsum and the decorative units were carved on them by the workgroup.



Fig 29: procession of sacred boats: One of the sacred boats designed to be used in the ceremony- <https://www.elwatannews.com/news/details/5822614>



Fig 30: Thirteen Egyptian artists were involved in the design of the sacred boat. These ships are used in the main paragraph of the ceremony, which is the revival of the Investiture of the King and the celebrations of auspicious events and memories are held.



Fig 31: One of the scenes from the celebration of the procession of the sacred boats

In less than two months, these boats were executed amid special preparations for this majestic event, during which they used the expertise of the finest archaeologists in Egyptian universities to bring the event out in this majestic way, according to what one of the participants in the implementation of these masterpieces told Al-Watan that the vehicles were designed to be as decorative pieces in an attempt to simulate the Pharaonic era to take viewers into an atmosphere that reflects ancient Egypt.

3 – Performance platforms:

a- The first display area in front of the entrance:

It consists of wooden platforms inserted into several levels to be used as one of the main elements in the display, and the procession of sacred boats passed through these platforms and they were used as levels for performance, to be able to use lower heights to suit the nature of the archaeological architecture.

The selection of the work team was very carefully carried out by Dr. Dia Awadh, as most of the sculptors were among his students who excelled in this art, unlike the woodworkers and craftsmen who were hired in the ceremonial transfer of the mummies that took place at April.

The team were informed of the implementation date after the designs were delivered in less than a month, which prompted them to work more than 18 hours a day to be able to implement in the required time, especially since they were required to complete the vehicles two weeks before the start of the celebration, due to the transportation required from the Cairo workshop to the headquarters to the celebration in Luxor.

In the celebration, people representing the priests carried the statue of Amon from the Karnak temple, the statue of Mut from her temple and the statue of Khonsu also on sacred boats, just as the ancient Egyptians did,” in addition to the use of lighting, pharaonic costume, performances and music.





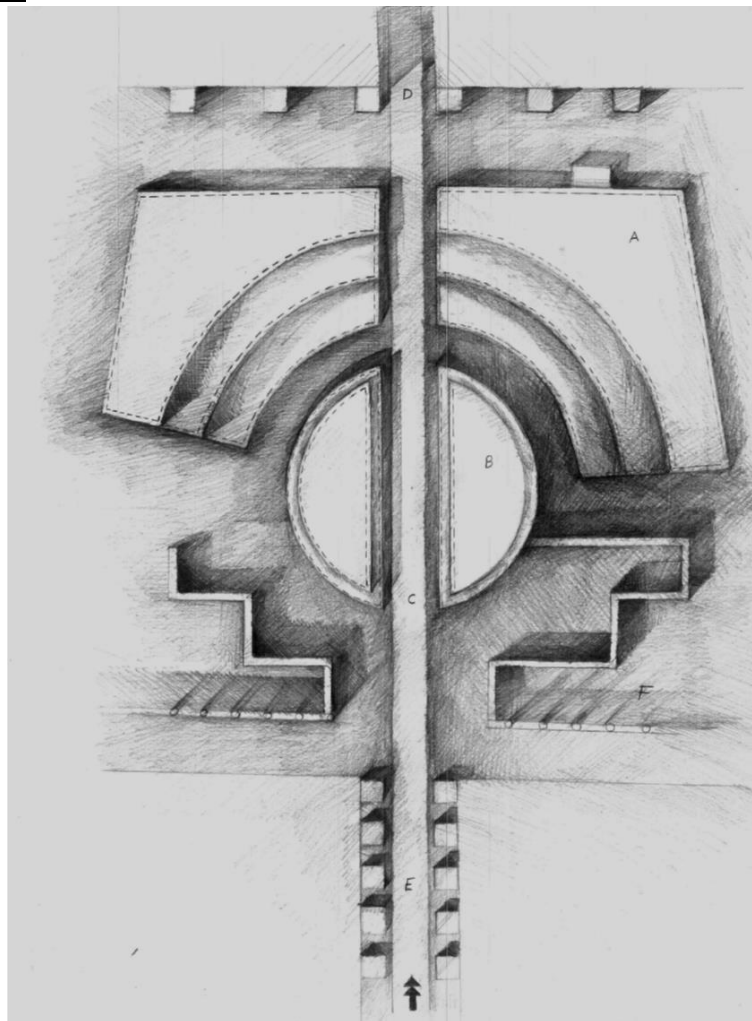
Fig 32: Many elements were added to complete the theatrical form of the show, wooden platforms were added in the area between the crowbar located between the road of rams and the lobby of the columns that contain a column to be used in the performance of groups.

Fig 33: A horizontal projection showing the display area that was created, which is located between Ram Road and the entrance to the lobby of the columns.

<https://www.presidency.eg/ar>

Researcher's sketches for the design:

1- The frist area:



The researcher's pencil sketches for the plane of the first area from the theatrical performance presented at the celebration.

The first area of the theatrical performance consists of:

A- The main entrance corridor (Rams Road)

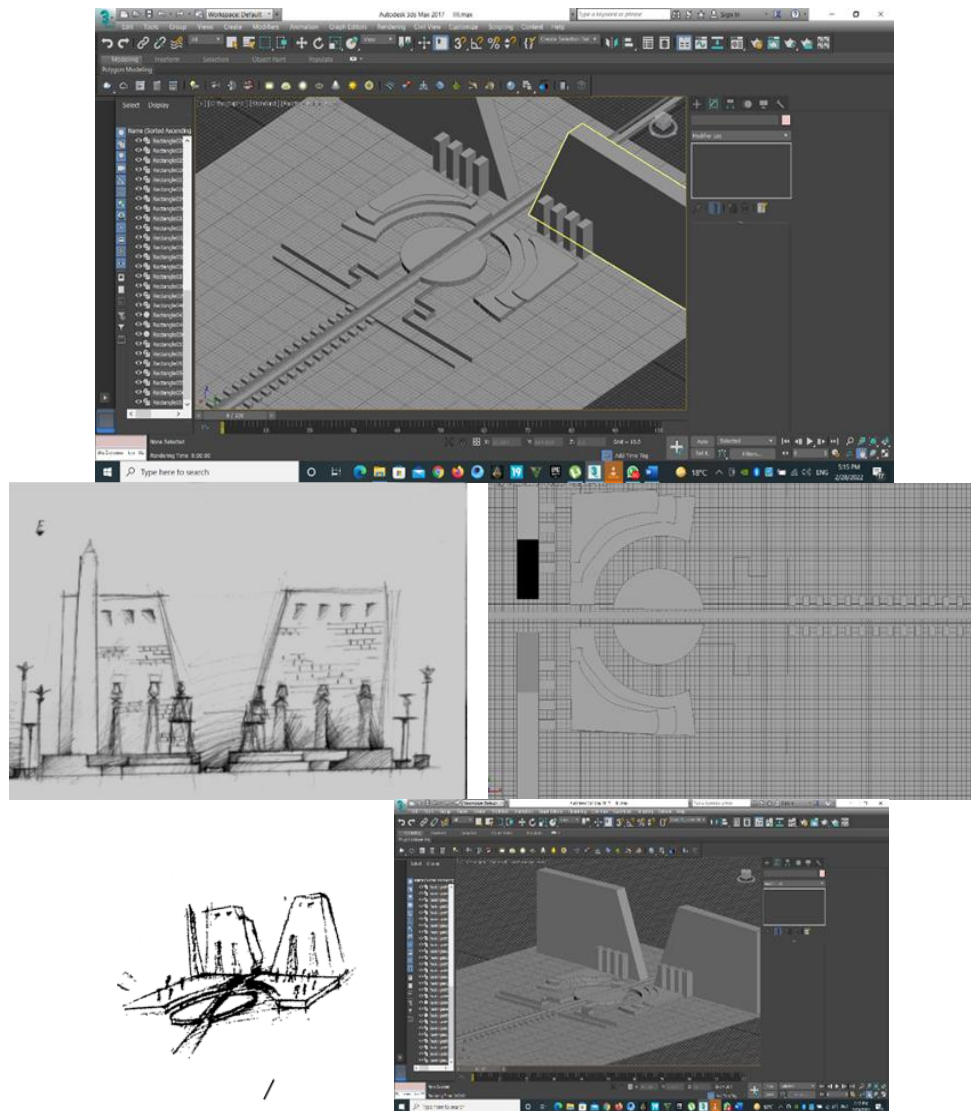
B -Vertical elements used as lighting units

C- The lane designated for the path of the sacred boats

d -A two-step raised platform for presenting one of the parts of the dance performance in celebration of the procession`s passage.

E- The second stage, which is reserved for groups leading to the second part of the show

A sketch of the researcher`s conception of the first area of the parade, which includes the procession of sacred boats on the new corridor that was built, the dance show that revolved around this procession on the wooden platforms that were built, divided into two parts, the first on the round platform in the middle, which was built from Wood and two degrees higher than the ground level, and the next area is a platform that rises three degrees above the ground level and is also made of wood, and the first part of the show is completed where the performers stand carrying illuminated columns used in the show, and the rest of the vertical elements that were used are lighting units that take the lotus flowers as an idea for their design, and they stand in various vertical formations and sizes.



A 3D MAX sketches and a pencil elevation for the first area from the theatrical performance presented at the celebration.

b- **The second display area** In this area, there was a stone amphitheater that was configured to carry the main display screen, which was specially made to open from the middle to the audience as one of the design and vision elements and to link the moving processions with the pre-recorded shots.

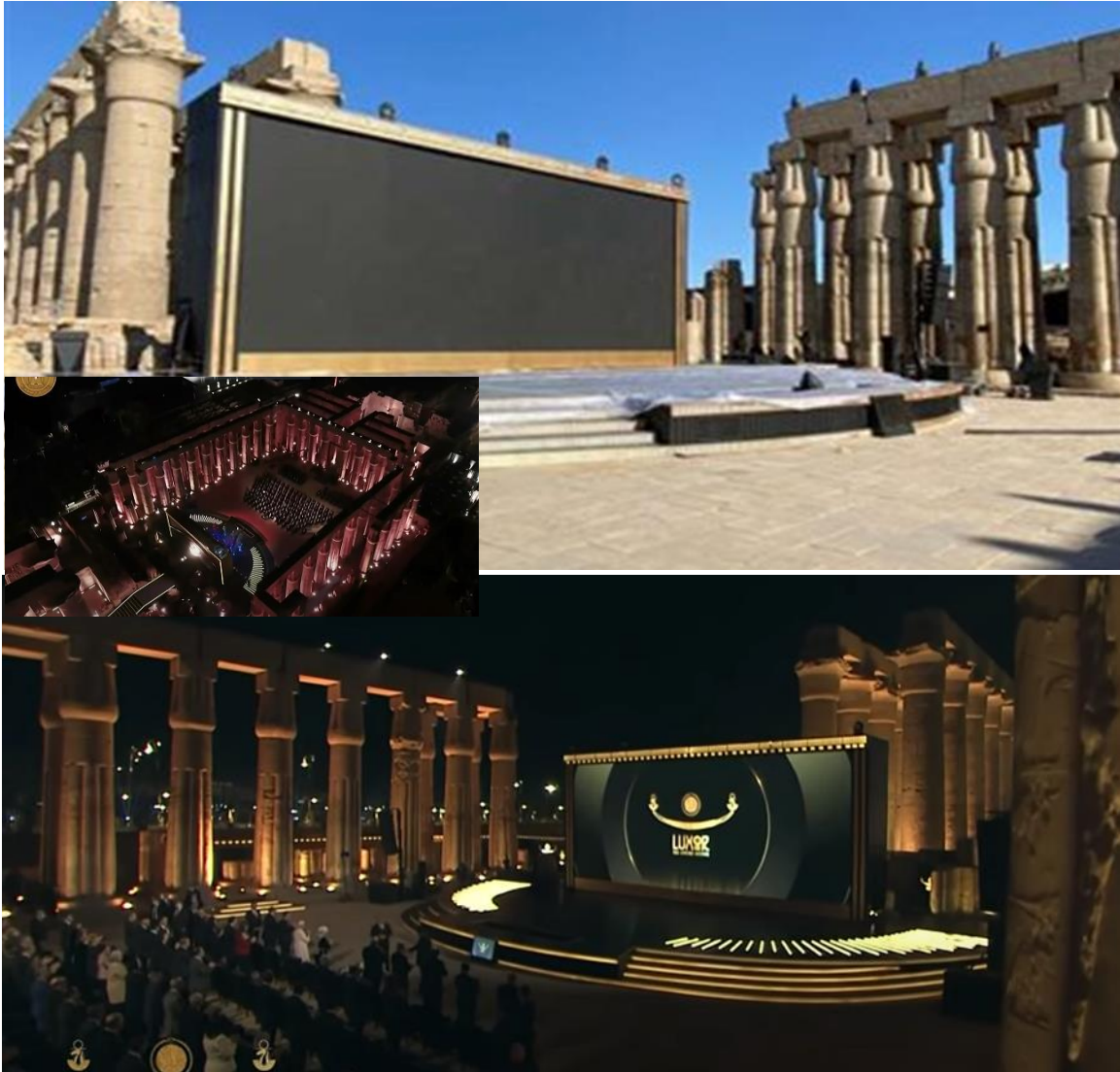
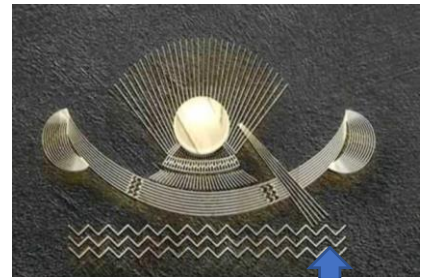
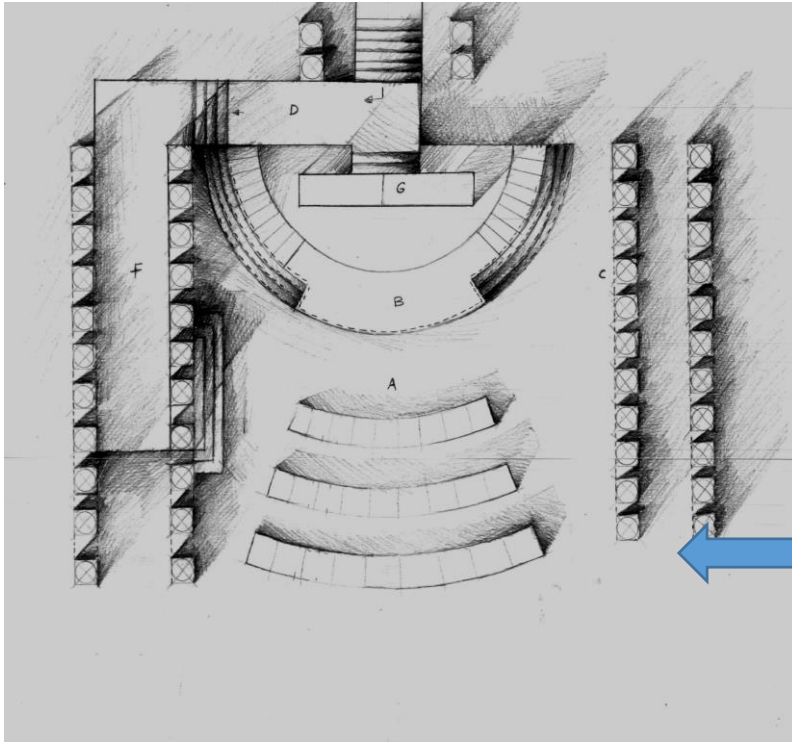


Fig34; the addition of a platform to carry the special display screen that opens from the middle for the entry of some performers during the celebration and the addition of a designated area as seats for the celebration guests.

The simplicity of the design, the simplicity of the details is not a defect, the ability to use simple but expressive details and combine many elements to show an image is one of the fascinating factors for any design.

<https://www.presidency.eg/ar>



The Opening Slogan

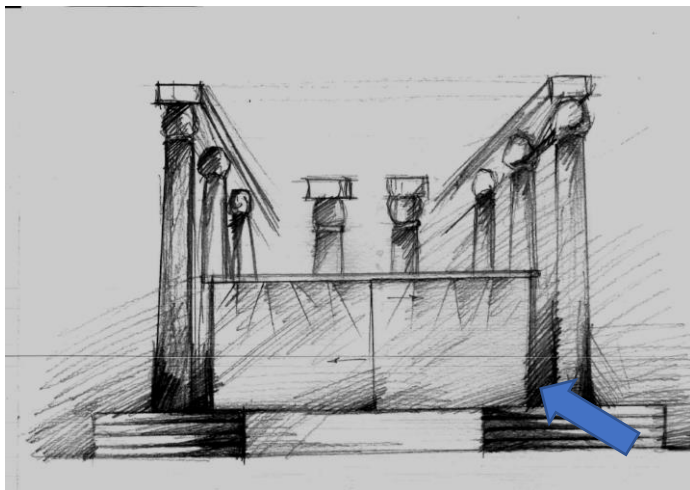
A pencil Sketch for the horizontal projection from the second display area.

The design retained the archaeological and architectural form of the place, with the addition of the second area of the design, this sketch shows us the stone

platform, which was present, but it was strengthened , lighting was added , in addition to the huge screen, which was placed inside a frame equipped with lighting units to open the screen into two parts during the presentation in front of the audience and the entry of one of the dancing groups on the platform.

A pencil Sketch for a vertical section of the second display area.

The design of the horizontal



projection is inspired by the shape of the sun drawn on the walls of ancient Egyptian temples, and this symbol was used in the logo designed for the opening, in addition to its use in the design of sacred boats.

4- Vertical elements:

Vertical elements, represented in shapes inspired by lotus flowers, were added and used in the entrance area to add life to the design when the groups passed (especially since the era of the ancient Egyptians, this area contained flower planting basins).



Fig35; used complementary vertical elements that were inspired by the lotus flowers and their use on the sides, in addition to more use of lighting units in the form of sticks carried by some performers.

<https://www.capitwo.org/archives/396553>

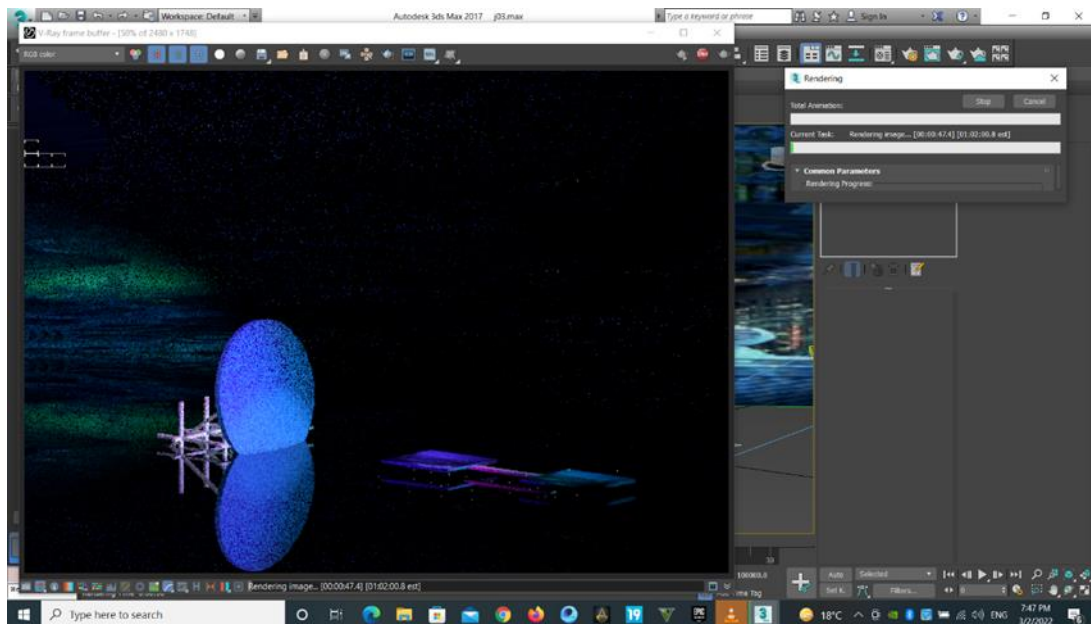
5- The scene of the sacred lake:

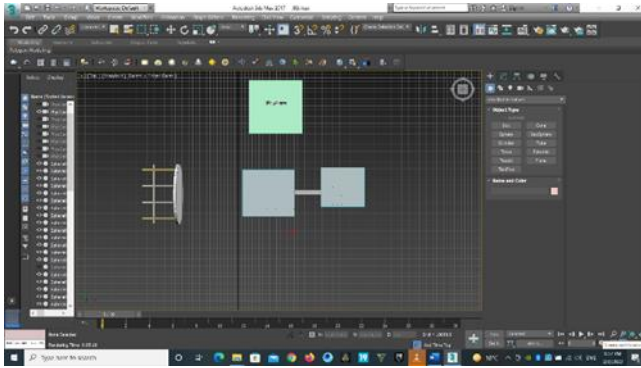
The lights were shed on the scene of some girls leaving the sacred lake within the celebration. In the pictures, wooden panels are installed under the seawater to form a large theater along the sacred lake in the Karnak Temple, which is the stage that was installed below the water with a very small distance from 2 cm to 5 cm and the stage was installed at the bottom of the sacred lake, which is 4 m deep so that the participants in the show could stand on the surface of the water so that it seems that they are standing on the surface of the water without leaning on something installed below, and the pictures reveal the lighting tools that were used to embody the moon from behind the walking girls on the waters of the sacred lake during the parade.



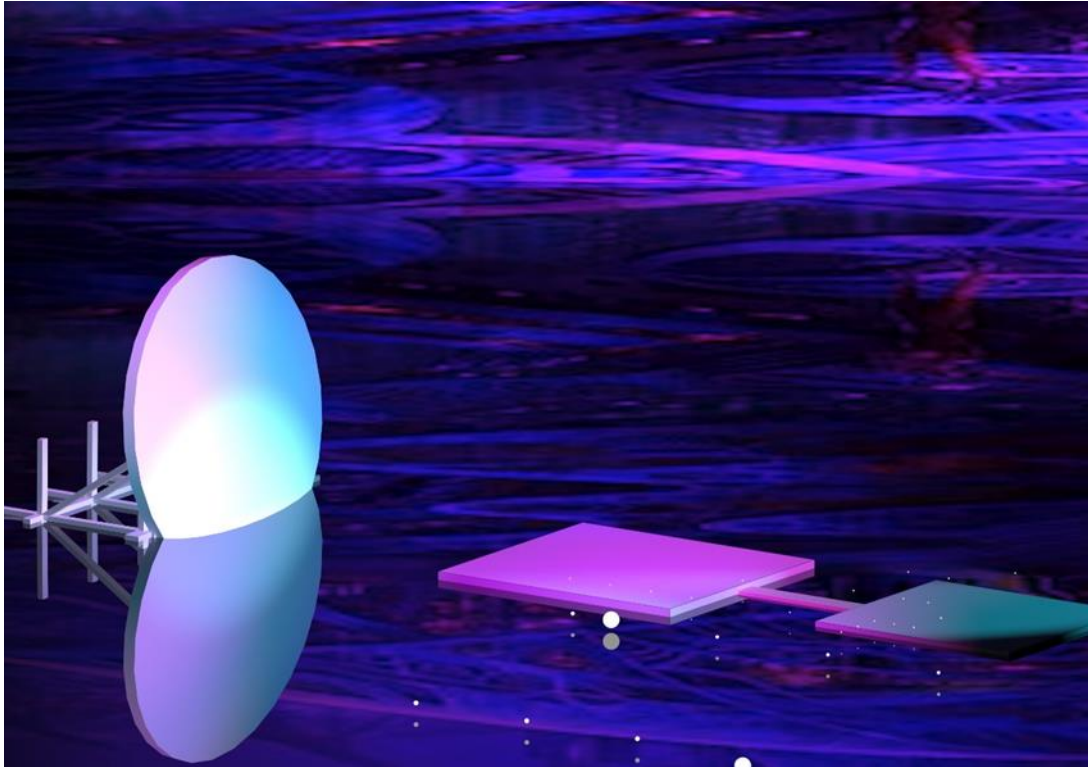
Fig 36; the integration between the scenography elements added to the heritage architectural background was the basis for building the view of the sacred lake and merging the image with the show in a dazzling cinematic image, and the lights were shed on this scene to come out wonderfully.

<https://www.youm7.com/story/2021/11/26-> <https://www.misrday.com/Egypt-Today/539654>





A reconstruction of the design for the display area on the surface of the sacred lake using 3D Max program, and the design took the shape of the moon as a background for the two platforms designed as one of the elements of the theatrical show.



6- Clothing:

The clothing design, presented by the Tunisian designer Sosha, it was inspired by the Pharaoh's heritage and is represented by white, red and silver royal dresses with overlapping golden embroidery. The head was also decorated with a pharaonic design that enhances the more luxurious and sophisticated look.



Fig 37: Sasha pays attention to details because he was part of a huge global piece of art and creativity. The designer expressed his great joy and added: "This is nothing new in Egypt, a land of art and creativity. We are always surprised to be accustomed to it". Regarding the colors used in costumes, he said:" Our goal was joy, and the procession of mummies. What we designed was a procession of sanctification and burial, dark in color to respect life, but on the road of the Aries. Celebration was life-enhancing and the colors used were more vibrant and friendly".

<https://etbilarabi.com>

B- Conclusion:

The diverse cultural heritage of the archaeological areas is one of the most important wealth, which varies between ancient Egyptian antiquities, Greek-Roman antiquities, Coptic antiquities, and Islamic antiquities, which God has blessed us with since ancient times until now. Therefore, we see that theatrical art has an important role in the development of cultural awareness of the masses of the people and the support of the national identity through performances with distinctive features to include masterpieces of thought and creativity and through which many integrated arts come together to cover wide areas of human knowledge to prove that Egypt is rich in its literary, intellectual, cultural, creative and historical heritage. We have to assume that the conditions of public life are the influential factor in the cultural and intellectual construction, and for this reason; the research does not depend on analyzing the theater shows in unqualified places only, but rather the new use of theatrical presentation method in the opening of the development of a heritage project and reviewing the aspects of development in a theatrical form whose events are formed at the same time in several places

and using clips filmed before the celebration or at the same time and clarifying them on the screen according to the director's vision in the form of an impressive artistic epic.

C- Results:

- Egypt is an honorable tourist destination for the Arab and the entire world throughout the ages. It possesses many touristic, cultural, historical, therapeutic, and recreational attractions, which God has blessed us with since ancient times until now. Therefore, it has the ability to attract many tourism lovers, as it included many Roman, Coptic, Islamic and Pharaonic civilizations throughout the ages. The exploitation of the architectural and cultural heritage as one of the elements of scenography is one of the means of preserving the diverse cultural heritage of the archaeological areas, which is one of the most important wealth.

- Joint cooperation and agreements between various agencies at the state level have resulted in strengthening the cultural system of the new republic, while these agreements are an essential step for establishing a partnership of common interest, including shedding light on the most important creative artists in the theatrical field who have become similar to international directors and designers. Despite the lack of financial funding and the lack of capabilities and the process of cultural and tourism revitalization at the internal and external levels, in addition to assisting national cadres who are looking for job opportunities in the sectors of culture, tourism, and antiquities, and are also looking forward to developing their careers.

- Egypt presented a unique model in the opening of Rams Road in 2021 in the field of cultural and entertainment revitalization, highlighting the creative capabilities available from creative youth and loyal Egyptian labor and promoting it as a distinctive model with the aim of raising awareness to pump more investment in thoughtful and innovative projects that provide cultural and social experiences.

D- Recommendations:

- I recommend that we seek to build a workforce of specialized cadres to be able to preserve the cultural heritage and the Egyptian identity in the culture and tourism sectors while continuing to keep pace with the rapid transformation and dynamic nature of the digital world in which we currently live in, by encouraging the establishment of theater experiences in the various archaeological areas without limitation on a specific impact among young designers and artists and providing them with media and financial support.

- I recommend contributing to the preparation of initiatives aimed at supporting government plans in preserving human wealth from young thinkers and creators in many areas that link cultural and intellectual creativity.

- I recommend providing more theatrical experiences that support and promote archaeological monuments as an important element of tourist attractions creating a theater and film library about Egyptian tourist places and broadcasting them through social media within the framework of presenting a regular series of celebrations at specific times and places throughout the year to spread awareness culture, both internally and externally.

- regular series of celebrations must be carried out without being limited to a specific impact with specific timings throughout the year to spread cultural awareness and achieve more tourism development at the internal level, and encourage the establishment of theatrical experiences in Various archaeological areas among young designers and artists, and providing them with media and financial support.

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