The disconnection of the style of the urban scene from the historical axes: Al-Rasheed Street is a case study

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Abstract

The research investigates the urban scene as a witness to the city's memory and heritage and an expression of its cultural values. The urban scene, if sudden and unstudied visual images appear in it, and thus the emergence of different models between one axis and another, hence the research problem (disruption of the relationship between the constituent styles of the urban scene within the historical axes and the emergence of sudden visual images), Therefore, the research will aim to determine the reasons for the discontinuity in the visual sequence of the style and the emergence of sudden visual images of the urban scene. However, Baghdad, with its high cultural value, began to be interrupted as a result of interventions, which separated many parts of it from the urban style around it. The research will depend on the qualitative approach. The research concluded that Al-Rasheed Street suffers from a visual interruption in some parts of its urban scene as a result of social reasons related to individual or political transgressions related to the absence of penalties or economic ones related to the increase in the value of the land, in addition to the impact of the urban side that results in the removal or demolition of historic buildings. Furthermore, this led to a negative impact on the model of Al-Rasheed Street.

Keywords: *discontinuity of visual images, urban scene, historical axes, isolated icons, style.*

1. Introduction

The urban scene style is a very complex visual image, as it represents the integrated image of the relationship of buildings and facades with each other and a reflection of the extent of their coherence and visual sequence. Mainly on the distribution of elements and the preservation of their visual and material sequence and their harmonious relationships with each other, which comes from the interdependence of physical forms within the same axis, and because these models last for long periods, they are exposed to processes of development and addition or partial and total change, which may lead to the generation of new forms and cause chaos in The general scene, which negatively affects the style in particular and the urban scene in general, and this may lead to a discontinuity in the visual images of the style constituting the axes. Hence, the research goal was to build a theoretical framework for identifying the most important reasons for the discontinuity between the styles that make up the urban scene and the sudden appearance of visual images.

2. Research question

In order to achieve the goal of the research, the research question was set, which is: What are the most important reasons for interrupting the visual images of the constituent styles of the urban scene in the historical axes.

3. Research methodology and steps

The research will depend on a descriptive-analytical approach, one qualitative approach that relies on two stages. The first seeks to collect information, describe observations and indicators affecting the research through a set of data, literature and previous studies, diagnose the problem realistically, and then rely on documents, sources and data in analyzing information and extracting indicators. This approach is based on the researcher's observation and the primary and secondary sources, then extrapolating the most critical indicators applied to the case study. As in the figure 1, the research methodology can be represented according to the research relevance.

This approach is based on a set of steps that the research followed, as follows:

- Determining the research problem from a real, existing and recurring case is of great importance as it is linked to identifying the urban scenes of the city and based on the sources and documents that indicate a defect in the urban scene in the event of a lack of focus on the relationship of models with cases of interference that lead to discontinuity.
- Information and data were collected through a group of reliable sources and references that describe and identify the causes of discontinuity and the nature of changes and influences that affect the patterns of urban scenes. In urban patterns and, most important. The vocabulary affecting the construction or chaos of the urban scene and the impact of historic buildings and their importance in completing the image of the scene.
- Description and analysis of the study area.
- Applying the vocabulary of the theoretical framework to the selected research sample (Al-Rasheed Street) and identifying the types of discontinuity and its causes within the important historical axis.
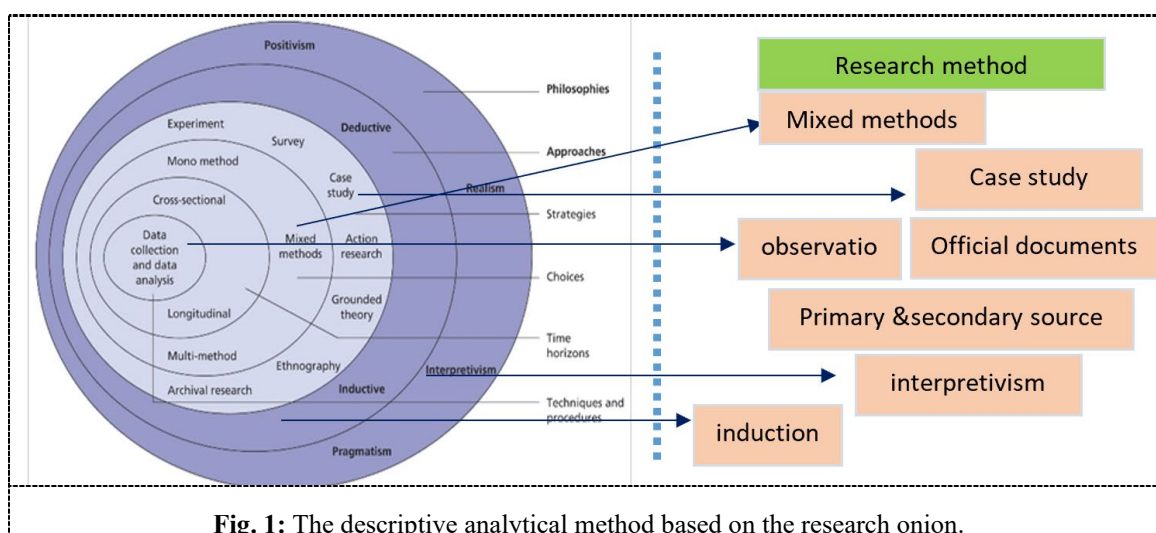- Access to results, conclusions and recommendations.

Fig. 1: The descriptive analytical method based on the research onion.

4. Building the theoretical framework and previous studies

The architectural style is defined from Bonta's point of view: it is the overall meaning of the physical form that we get from the presence of fixed elements and attributes in individual or collective work linked to the work material, and it is the effective expression of stability (fixed) and certainty without which stability cannot be achieved in architecture [1]. The style defines the shape of the urban space and gives it a distinctive and special identity that comes from collecting the styles that make up the buildings and the extent of their visual and psychological impact on people. And the clarity of the engineering and aesthetic characteristics of the formal formations of the place helps the person to comprehend it [2]. Venturi also pointed out that the urban space changes with the diversity of architectural forms and styles within the cultural, artistic and historical signs and metaphors used. He also believes in the need to search for the symbolic dimensions of the signs and connotations in urban spaces as the basis for forming the structure of spaces with new conceptual dimensions [3]. Urban styles affect achieving the distinctive identity of the urban space by defining the nature of the formal personality of the urban fabric and its relationship to its surroundings and existence, which depends on the method of assembling different styles of the styles constituting the place and how to achieve basic perceptual principles such as unity, continuity, stability, directionality, containment, openness, and so on. This results in different physical spatial structures, some of which are of a collective, linear, or annular nature, and that assembling the models together within the axes leads to the formation of an integrated urban scene, and it is the result of a group of scenes that are arranged on a regular basis, and that give a set of revelations and expectations as a result of their succession and succession, in addition to Sudden dramatic events that give a great impact within a single scene [4]. It depends on the visual images and styles that make up the place and the group of scenes formed from the gathering of different building styles with the surrounding context and the diversity of those scenes as a result of the different time periods that made up those places and that make the recipient see and interact With the dramatic scene through the various elements that make up the place, such as deviations, protrusions, or proportionality

between the architectural elements that make up the scene, to discover the drama that is most evident during the movement in the city [5]. Thus, the sequential, harmonious scene within the urban scene is formed through the continuity of styles on a regular basis, and the organization of relationships between the blocks at the level of the part and the whole, with the necessity of harmony of materials and texture and the creation of unity and visual continuity of the diversity of the resulting mix of styles that belong to different time periods with the addition of parts or buildings Or products of the place, thus we get the unified sequential picture of the urban scene [6].

From what was mentioned above, it is clear that the architectural styles are the ones that together form the urban scene, the urban axis, and the urban space. Thus, a procedural definition of the urban style can be reached (which is the style resulting from the gathering of several architectural styles within one sequential scene that gives the dynamic urban axes a distinct identity, and gives the urban space.

5. Urban studies of discontinuity in styles

Understanding the urban scene needs to be read in a coherent and coherent manner, which depends on the extent to which the constituent details of the buildings and facades are in harmony with the constituent parts of the overall context of the same axis, and this in turn creates cohesion or disintegration and discontinuity of the styles within the urban scene. From the turbulence or sharp contradiction within the axis or the separation of buildings from their neighbours, thus creating isolated icons within a single scene that causes a kind of discontinuity in visual images, and this is called disintegration, which indicates a disruption of the general order, visual arrangement and harmony of the urban structure in general and not on a part of its parts [7]. Buildings in general and historical buildings in particular play an important role in shaping the harmonious urban scene, which together form the urban space that carries special material, historical and cultural value, which is the integrated structure of the distinctive visual image of a place, and its strongest value is that it is part of a group of buildings of the same style. Its possession of a chronological sequence that gradually moves gives it a high social value, and it is divided into complementary buildings, which give coherence to the urban scene and its value within the totality of the historical axis, and supplementary contributing buildings that are consistent and compatible in age, masses, architectural style, and repetition of architectural details [8]. As a result, historical urban centers are considered physical parts of the cultural heritage that create a special and distinctive identity for the place [2]. It also gives a sense of privacy and aesthetics, and this comes as a result of the harmony in the distribution of the elements, their physical hierarchy, their harmonious relationships with each other, and their distinction with important axes visually and materially that contribute greatly to enhancing the urban scene by containing the cultural and historical dimensions of these areas where the roots of the city are formed, and these axes are clearly distinguished Thought and the shape of the urban fabric and its reflections on the social and cultural aspects, and they represent vibrant urban scenes that have a continuous historical value until the present time. The harmony of the urban styles constituting the place also affects the achievement of the intimacy of people and their attraction to the urban place, which comes from the feeling of the interdependence of material forms with social functions and diversity of activities, which creates sequential scenes that give additional meanings to the visual axis and make it enjoy both containment, continuity and harmony [9]. However, these historical axes and their urban scenes were subjected, over time, to a set of interventions that directly affected the change in the value of the urban scene as a whole. And styles that are different from the context in order to meet the requirements of modern development, which negatively affected the value of the urban scene of the place, and therefore it is necessary to preserve the richness of these styles and protect them from inappropriate interventions and address the state of discontinuity in the scene, which comes from determining the type of interventions and preserving sequential scenes and preserving On the diversity of social and cultural events that give the identity of the place and its privacy over time [10]. It is also necessary to address cases of chaos in the urban scene, which comes as a result of the use of forms outside the models to which these axes belong, which negatively affects them in terms of inappropriateness and harmony with the relationships used [11]. The juxtaposition of styles within the urban scene causes chaos in the generation and production of forms far from the identity of the place and a departure from the usual and circulating system, which causes a state of irregularity in the architectural styles of the place and the occurrence of a defect in the general circulating order and the sequence of the urban scene, and sometimes reaching discontinuity and separation of the place from the component products [12]. The discontinuity in the style of the urban scene also results as a result of the isolated additive icons, which Rossi classifies based on the theory of survival, on which Fielden and Poet relied and developed later, as those elements that are isolated from the surrounding context, and are hardly associated with the urban system, although It has the characteristic of continuity (physical, functional), but it is isolated from its surroundings, and it is more like a mummified body that does not have any meaning of life and renewal, but only has the ability to continue through time [13].

It is clear from the aforementioned that the style of the urban scene results from the collection of several architectural styles within one sequential scene that gives the dynamic urban axes a distinct identity, and gives the urban space a sense of spatial belonging with the temporal sequence through the visual continuity of the facades, and the plot in weaving historical buildings with the styles added to the place without The occurrence of interruption or chaos with the formed images, and therefore the urban styles are the visual image of the identity of the historical axis.

Through the foregoing, the most important indicators of the reasons for discontinuity in the urban styles of the historical axes of the study area were reached.

6. Theoretical framework

The theoretical framework describes the most important elements affecting the occurrence of discontinuity in the patterns constituting the urban scene and the emergence of sudden visual images within the axes in general and the historical axes in particular, as in table 1.

Table 1: The indicators of the causes of interruption in the urban scene models

Primary indicator	Secondary indicator	Possible values
Unconsidered interventions of the historical axis	development operations	Demolishing many urban facades within the same scene and replacing them with others that do not belong to the axis
		Restoration of historical buildings and the use of materials different from the nature of the urban pattern of the axis
	individual interventions	Addition of street-level elements and shapes extraneous to the urban scene
		Personalization of shop owners and buildings that distort the value of the visual axis
		Excesses of shops and buildings on the sidewalks and cutting off the visual and kinetic sequence of the axis
Heterogeneity in the urban elements of the historical axis	Isolated icons appear	Adding details to parts of the urban facades that are extraneous to the buildings, which distorts their visual scene and makes the facades isolated from their urban context.
		Adding buildings of different styles that do not fit with the general context of the historical axis scene
	Imbalance of the human scale of the axis	The emergence of heights of some buildings that are different from their context, which negatively affects the sequence of the urban scene and the imbalance of the visual scale of the axis
		The loss of some pedestrian axes and corridors that enhance containment and humanitarian guidance within the axle
Isolation of historic buildings that enhance the urban scene style of the historic axis	Neglect of aging buildings	Removing outdated historical buildings functionally or physically and replacing them with new buildings that negatively affect the urban scene of the axis.
		Placing banners and advertisements that distort the urban facades of historical buildings and cover their visual value
	Cut the axes leading to the historic buildings	Isolating the motor axes leading to it by building new roads or changing the motor path of the street scene
		Adding tall buildings that cover the historical buildings and make them lose the visual centering of the urban scene
Absence of legal procedures	Title of historical buildings	Ownership of some historical real estate is personal property that allows the possibility of manipulating them, changing the models and materials used in them, or removing them
		Converting some historical properties into investment entities that rehabilitate and develop them for economic goals without taking into account their suitability for the nature of the axis and its visual privacy
		Not imposing financial fines and penalties to limit transgressions affecting the urban scene
	deter individual actions	Absence of community education on the importance of preserving historical value and limiting unconsidered interventions
		Not imposing a unified development pattern for facades and buildings through which finishing materials, styles and type of additions are specified in the axis, which limits the volume of individual intervention for buildings

7. Study status: description of the urban style of the axes of old Baghdad (study area)

7.1. Reasons for choosing the study area

Al-Rasheed Street is considered one of the most important streets in the city of Baghdad for many reasons, perhaps the most prominent of which is its historical importance, as the history of the street was linked to the overall social and political developments that accompanied the construction of modern Iraq. It is still the main artery of the commercial movement and the center frequented by the people of Baghdad and the newcomers to it, being an important hub for trade and its connection to many historical and specialized markets such as the Al-Saffarin market, Al-Shorja market, Al-Bazzazin market, spinning market, al-Saray market, and the gold market. Some of them are still tall to the present time, and Al-Rashid Street can be considered as a giant outdoor museum that displays the architectural forms of various historical periods. However, despite all of the above, individual transgressions, neglect, and change in buildings and facades began in the recent period, which affected the general scene, in addition to the emergence of sudden visual images that directly affected the sequence of the distinctive visual scene of the axis, which makes it a suitable environment for testing the research hypothesis.

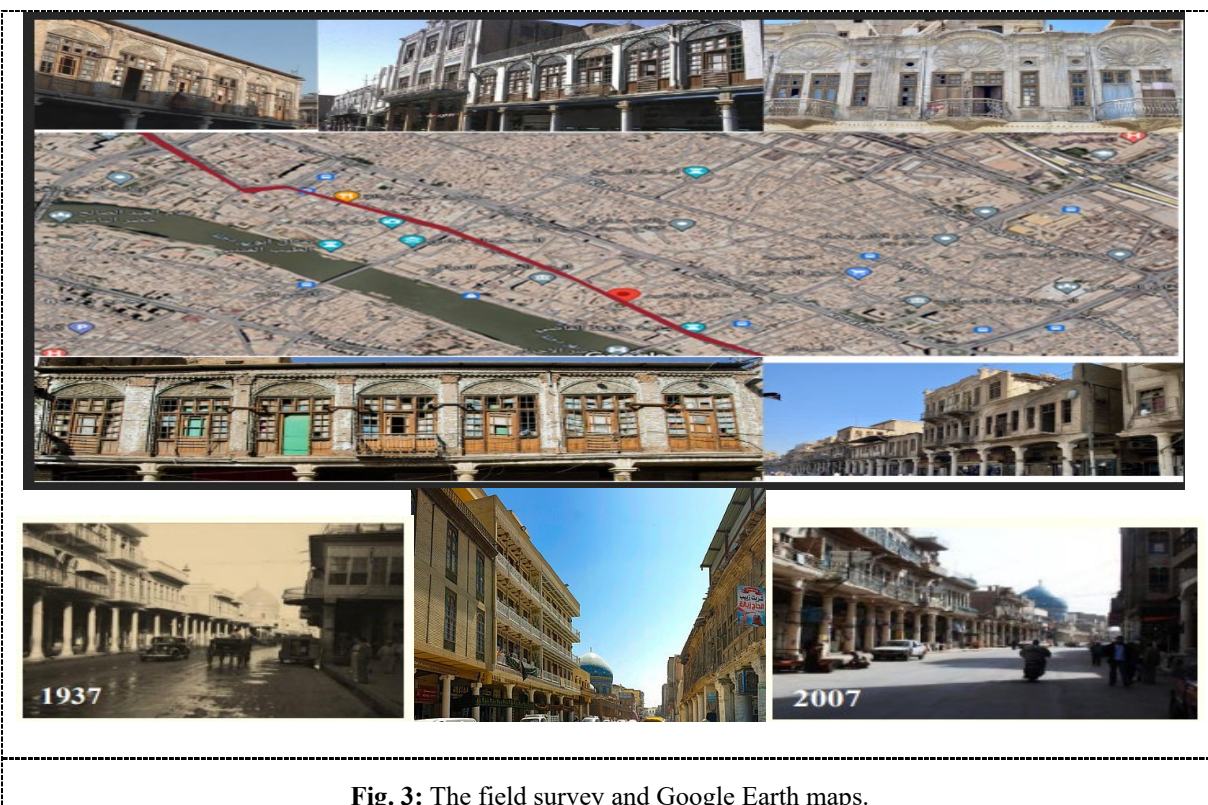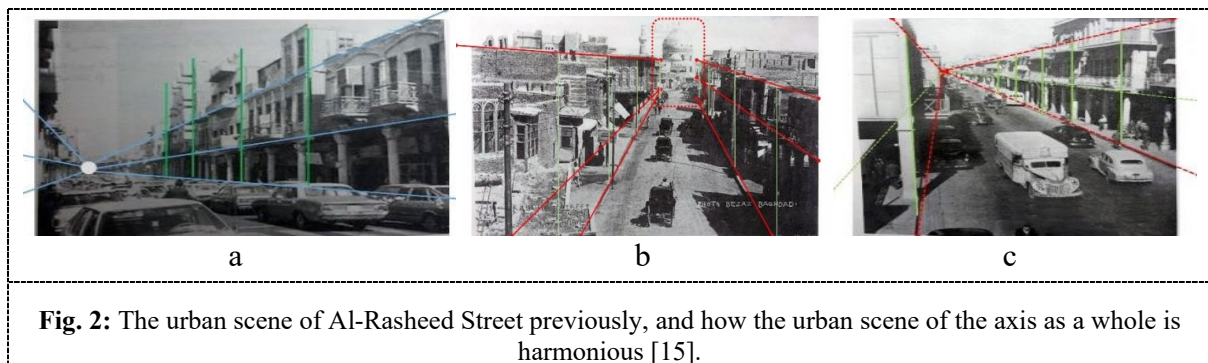### 7.2. Description of the urban scene of Al-Rasheed Street

Al-Rasheed Street is characterized by the presence of adjacent and intertwined stoic buildings, forming an urban edge on both sides of the street, and the proportion of (70%) of the total buildings of the street, forming a colonnaded walkway with

a width of about (3.5) meters and a height of (5) meters. These rounded columns, with an average diameter of (45 cm, gives a sense of unity and continuity to the street and thus represents a distinctive feature for it. The street buildings vary dramatically in age, style, number of floors, and use. Most of these buildings need repairs and facade restoration. The standard characteristic of Al-Rasheed Street is mainly A ground floor with a gallery with one or two upper floors, which gives the buildings a height between (9-14) meters [14].

According to the surveys carried out by the JCP company, the street is divided into five distinct areas because of the bridges, which led to cutting off the visual images of the street, with the addition of a group of new visual images, some of which enriched the urban scene of the street, and some of which led to the interruption of its visual image and sometimes a lack of harmony in the patterns constituting the sequential scene. Street, and the research will deal with the area near the Martyrs Bridge.

The clear style of the street is the presence of a serial portico based on columns of similar technology and crowns, which appear as if they were built according to a specific diameter. Then it was followed by the owners of the other buildings overlooking the street, so it was linked to a personalized architectural unit, from which this extended gallery was formed (which has now been interrupted by other architectural changes, squares, bridge heads and their approaches), while the second floors of the street buildings appeared decorated with chinchillas that depended on the columns (masses) of the street before most of them were lengthened by hands. The change and the transformation of that plaited wooden block that relied on the interlocking of wood with each other into other architectural blocks in which cement and modern building styles took their role in westernizing the street, its stylistic prestige and its beautiful, striking and distinctive architectural unity [14] (see figures 2, 3 and table 2). Figure 2-a shows the harmony of the relationship between the balconies and the portico within the general urban scene of the axis. Figure 2-b shows a perspective illustrating the harmony of the visual axis of the urban scene with the emergence of the mosque as the basis for the axis. Figure 2-c shows Perspective illustrating proportions in the urban scene of Al Rasheed Street.

a   b   c

Fig. 2: The urban scene of Al-Rasheed Street previously, and how the urban scene of the axis as a whole is harmonious [15].

Fig. 3: The field survey and Google Earth maps.

Table 2: The constituent areas of Al-Rasheed Street, the source is the field survey conducted by the researcher and based on the study of (JCP) [14]

| Scope	Length Scope	Boundaries	Visual characteristics	Historic buildings
AL MAIDAN PART	450	Between the site of the ancient gate of Bab al-Mu'azzam (the extension of Bab al-Mu'azzam Bridge) and the stop station in the square	The absence of arcades in its facades It represents a large, open urban interface	Al-Azbek Mosque, the Citadel (formerly the Ministry of Defense), Al-Mouradia Mosque, Al-Midan Square, Al-Ahmadi Mosque
Haider Khana	500	Between the vehicle parking station in the field and the extension of the Martyrs Bridge	- It includes the oldest buildings on Al-Rasheed Street (dating back to the first decades of the twentieth century) Most of its buildings are dilapidated and severely damaged It includes most of the traditional markets	It contains more than (25) preservation buildings due to its architectural value, including the Haidar Khana Mosque
AL-SOUQE	1000	Between the extension of the Martyrs Bridge and the Al-Ahrar Bridge	The longest area of Al Rasheed Street It contains the best and richest texture in terms of architectural importance The façades are considered the most homogeneous and most preserved section relative to Al-Rashid Street, where there are more than (54) buildings belonging to the thirties of the twentieth century and possessing rich details and decoration on an ongoing basis.	Khan Morgan, Morgan Mosque, Al-Rafidain Bank, the Central Bank, Abdul Karim Qasim Monument, Lynch Brothers Company, Hafez Al-Qadi Square (developed in the 1940s).
ALMURABAAH	600	Between Jisr al-Ahrar and Jisr al-Sinak	It contains some buildings that are characterized by architectural importance, and it occupies the second rank in terms of rich fabric after the market area	National Cinema (Aladdin), Al-Sayyid Sultan Ali Mosque, Al-Zawraa Cinema, Abdul Rahman Al-Naqeeb House, Communications Tower, British Consulate,
AL- Sinak	550	Between Al-Sinak Bridge and Al-Jumhuriya Bridge	It is the newest area, and its buildings mostly belong to after the fifties of the twentieth century, and it does not reflect the traditional characteristics of Al-Rasheed Street	Khalil Pasha House

8. Measuring method and tools

Information was collected for the following case study:
1. Data, pictures, and maps of the historical axis of Al-Rasheed Street were collected by relying on Google Maps, describing sources, books, and development companies.
2. The observations that were collected through a field visit by the researcher to the area and collecting the necessary pictures of the urban scene and monitoring outages in accordance with the vocabulary of the theoretical framework and analyzing and describing this data with the pictures attached within the table of indicators.
3. Data were processed through descriptive analysis of vocabularies, using information obtained from surveys corresponding to graphs. Then the results were reached and discussed in the light of the extracted framework vocabulary.
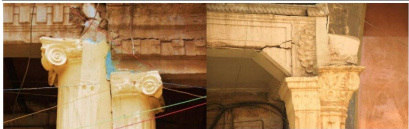
9. Analysis of the urban scene of the elected historical axis

The application methodology will be through clarifying the urban scene of the elected historical axis since its inception to the present day and the extent of the change of visual images and the emergence of different models between one axis and another, and whether this change and multiplicity will negatively affect or harmonize with the historical urban style of the axis and focus on the position of the new and original style in discontinuity Or the compatibility of the scene of the urban fabric and its interdependence with the historical buildings and their synchronization to produce sequential events of different cultural origins, especially that the historical buildings within the historic center of Baghdad possess a clear personality and a clear style transmitted through time (figure 4 and table 3).
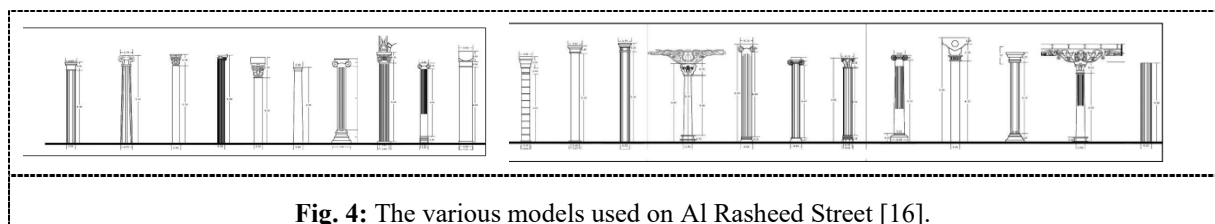
Fig. 4: The various models used on Al Rasheed Street [16].

Table 3: Description of the urban style of Al-Rasheed Street in the previous periods, the research source based on field surveys, the research source based on Google Maps and field surveys and the source [16].

main indicator	secondary index	possible values	app	the pictures
Distinguish the features of the architectural style	Select the mode language	Determine its creation technique and materials	The arches and arches decorated with inscriptions were made of bricks and colored tiles. The materials for building buildings are bricks and wood, and it was later reinforced with shims.	
	Style attributes	Repetition of style within urban facades	Arches and motifs are repeated on the axis of the street as a whole, with diversity and some difference that enriches the urban scene	
		Rhythmic borders of the sky line and architectural details within a single axis	The sky line is unified, with the prominence of the mosque building, with harmony in the details of the urban blocks and the continuous colonnade of the street.	
Read the urban scene sequence	Promote affiliation	The harmony of the building's style with its neighborhood, in context	The buildings are integrated with each other and give a sequential urban scene that belongs to the identity of the place	
		Avoid complete contradiction within the same axis	There are no buildings that bear contradiction and difference in style or height, except rarely	
	Visual pleasure and a sense of comfort	The diversity of visual images by collecting the different ones within one scene	Harmony of different styles dating back to different periods within the overall urban scene	
Historic buildings within the axis that enhance the urban scene	Complementary buildings	Its chronology completes the historical axis / It holds high social values	Al-Haydar Khanah Mosque, dating back to the Abbasid era, was established by the Abbasid Caliph Al-Nasir Lidin Allah. It is associated with the emergence of the region and one of its most prominent features is a platform for national parties during the previous periods	
	Complementary contributing buildings	Repeating its architectural details within the urban scene of the hub	Most of the street buildings are buildings that contribute to the completion of the urban scene, as they have a historical age dating back to the establishment and growth of the street	

After the previous part analyzed the constituent models of the urban scene of Al-Rasheed Street during the previous years, in this part the vocabulary of the abstract theoretical framework will be applied and the reasons for the emergence of cases of fragmentation of visual images in this axis, which led to the interruption of the integrated image of the urban scene in Al-Rasheed Street (table 4).

Table 4: The indicators of the causes of interruption in the patterns of the urban scene based on field surveys

main indicator	secondary index	possible values	picture
Unconsidered interventions of the historical axis	development operations	The demolition of many urban facades within the same scene, and sometimes they are replaced by others that do not belong to the axis	
		Restoration of historical buildings and the use of materials different from the nature of the urban pattern of the axis	
		Addition of street-level elements and shapes extraneous to the urban scene	
	individual interventions	Personalization of shop owners and buildings that distort the value of the visual axis	
		Excesses of shops and buildings on the sidewalks and cutting off the visual and kinetic sequence of the axis	
Heterogeneity in the urban elements of the historical axis	Isolated icons appear	Adding details to parts of the urban facades that are extraneous to the buildings, which distorts their visual scene and makes the facades isolated from their urban context.	
		Adding buildings of different styles that do not fit with the general context of the historical axis scene	
	Imbalance of the human scale of the axis	The emergence of heights of some buildings that are different from their context, which negatively affects the sequence of the urban scene and the imbalance of the visual scale of the axis	
		The loss of some pedestrian axes and corridors that enhance containment and humanitarian guidance within the axle	
Isolation of historic buildings that enhance the urban scene style of the	Neglect of aging buildings	Removing outdated historical buildings functionally or physically and replacing them with new buildings that negatively affect the urban scene of the axis.	

historic axis

Placing banners and advertisements that distort the urban facades of historical buildings and cover their visual value

Cut the axes leading to the historic buildings

Isolating the motor axes leading to it by building new roads or changing the motor path of the street scene

Adding tall buildings that cover the historical buildings and make them lose the visual centering of the urban scene

Title of historical buildings

Ownership of some historical real estate is personal property that allows the possibility of manipulating them, changing the models and materials used in them, or removing them

Converting some historical properties into investment entities that rehabilitate and develop them for economic goals without taking into account their suitability for the nature of the axis and its visual privacy

Absence of legal procedures

Not imposing financial fines and penalties to limit transgressions affecting the urban scene

deter individual actions

Absence of community education on the importance of preserving historical value and limiting unconsidered interventions
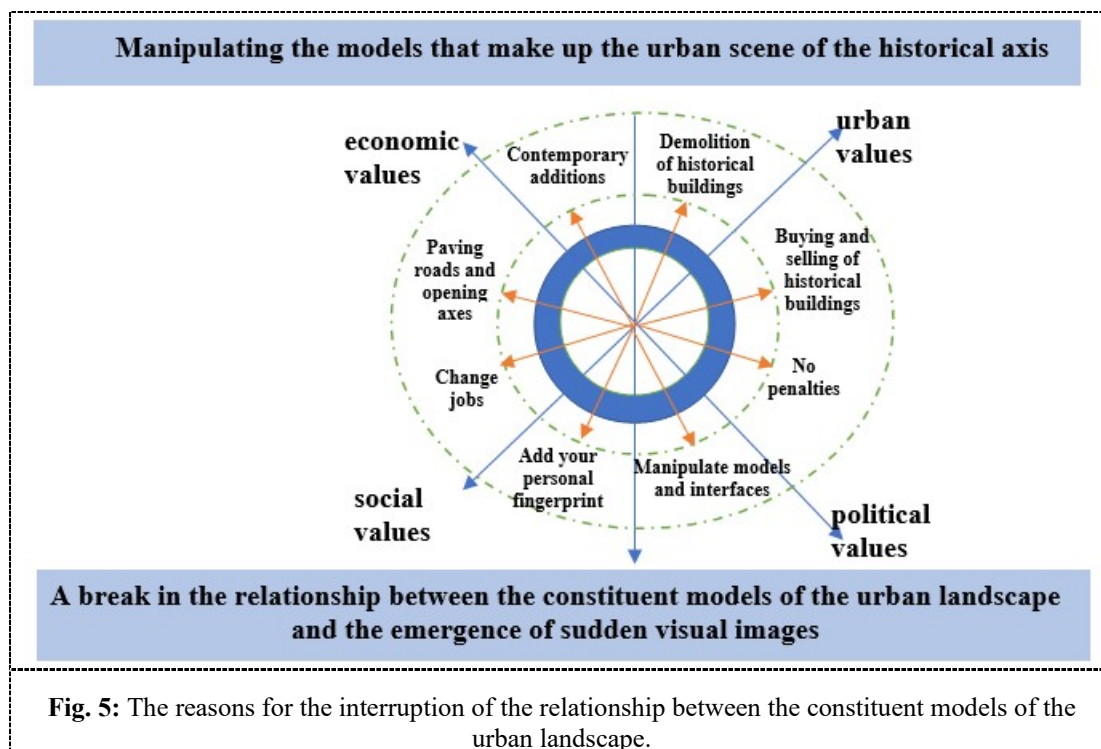

Not imposing a unified development pattern for facades and buildings through which finishing materials, styles and type of additions are specified in the axis, which limits the volume of individual intervention for buildings

10. Results

The field surveys carried out by the researcher and based on the analysis of the vocabulary of the theoretical framework indicate that Al-Rasheed Street suffers from interruptions in the urban scene and the emergence of Eid from sudden visual images, and therefore it affects the value of the urban scene of the axis and comes as a result of many reasons, including what is related to social values, which are related With individual transgressions that come from the absence of awareness of the value of the historical axis and the importance of integrating the urban scene, including what is linked to political and administrative values related to the absence of penalties and the imposition of fines that prevent tampering with the value of the place and its historical buildings. urbanization and increasing the value of the land and thus adding new urban functions that may not be compatible with the nature of the area, which contributes to changing or removing historical buildings to prevent affecting the new values in addition to the impact of the urban side that results in removing or demolishing historical buildings and owning land and disposing of styles in ways that are not commensurate with Its historical significance and visual value (figure 5).

Fig. 5: The reasons for the interruption of the relationship between the constituent models of the urban landscape.

11. Conclusions

1- The mission of the style is to highlight the distinctive architectural character and uncommon style and to highlight the distinct details and design treatments that increase the aesthetic value of the building and increase its connection to the place.
2- The urban landscape is strongly affected by the patterns that form the buildings and facades and the extent of their visual and psychological impact on individuals resulting from their cohesive relationships.
3- The clarity of the urban style is what gives the dynamic urban axes a distinctive identity.
4- The historical Al-Rasheed Street axis contains distinctive styles with a high cultural and historical identity that give the urban scene a distinctive privacy.
5- The significant impact of individual and random interventions in Al-Rasheed Street led to the cutting of sequential visual images of the urban scene and the emergence of isolated icons within the scene regarding height, finishing materials, or details, which led to a discontinuity in styles.
6- Some development operations contributed to the interruption of the model by constructing new roads that weaken the value of the axis or adding new functions that change the context of the axis and thus affect its privacy..

12. Recommendations

-   Reactivating the heritage urban and architectural vocabulary belonging to the traditional styles and employing them in contemporary ways that meet the current needs, ensuring the context continuity for those axes without reaching the contradiction of the building blocks and their non-affiliation with the urban scene.

- The need to end the transgressions of individuals and shop owners on the buildings and urban facades of the axis by imposing penalties and fines that prevent transgression.
- The development projects must preserve the characteristics of the street and the urban personality of the urban surfaces subject to development and focus on the visual characters affecting over time within the axes to create a sense of belonging and belonging.
- It is necessary to understand the overall and partial links of the shape systems and the effect of one on the other when designing a building based on the prevailing characteristics in the axis.
- It is necessary to be careful in dealing with historical axes such as Al-Rasheed Street and to contribute to preserving the characteristics of its urban landscape and its styles formed over time by preserving the features of its architectural styles and the rhythmicity of the skyline in it, and not showing complete contradiction within the same axis.
- Preserving the street buildings and trying to repair and rehabilitate the outdated ones instead of demolishing them, as they contribute to completing a sequence of the urban scene in it, so isolated icons do not appear in it, which achieves clarity for its urban style, and the state of interruption in it is limited and partial.

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