

# The Role of Spatial Political Economy in Shaping Urban Design: Analyzing Alexander Cuthbert's Theoretical Framework

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## Abstract

Like other disciplines, urban design is grounded in substantial theoretical foundations, despite differences among experts. Although urban design has undergone significant transformations over time, the evolving needs of urban spaces have played a critical role in shaping its adaptation. Notably, the theoretical and real objects of urban design—civil society and the public realm—are regarded as superior to those of related fields such as architecture and civil engineering. The development of a robust theoretical foundation for urban design through the lens of spatial political economy, as conceptualized by Alexander Cuthbert, has proven to be highly valuable. Cuthbert identified the integrative knowledge of urban design as the outcome of a coherent foundation that unites both theory and practice. This research adopts a theoretical and fundamental approach, utilizing a descriptive-analytical method and employing content analysis. By examining the evolution of Cuthbert's perspectives, the study seeks to analyze urban design through the framework of spatial political economy. The findings indicate that the dialectical relationship between urban design and Spatial Political Economy (SPE) establishes urban design as a distinct and structured discipline. This mutual dialectic is reflected in the process of place-making, where the production and reproduction of space align with the principles of SPE, and urban design serves as the mechanism for shaping urban spaces. It is clear that urban design stands as its own discipline, without requiring idealizations borrowed from other fields. Spatial Political Economy provides the most comprehensive framework for understanding urban design. Cuthbert's perspective ultimately fosters a convergence of overlapping ideas, enabling the development of a strong theoretical foundation for urban design that promotes the enhancement of the public realm in cities.

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## INTRODUCTION

Urban design has undergone a dynamic and evolving trajectory in its growth and development. Historically, professionals such as architects, landscape architects, and urban planners each approached urban design from their distinct perspectives, offering diverse interpretations and definitions. However, the expanding scope of design concepts and the increasing integration of various scientific disciplines have positioned urban design as an interdisciplinary field, incorporating multiple domains in its mechanism. But why has the discourse on urban design become particularly significant today? What distinguishes its recognition as an independent discipline from its conceptualization as an interdisciplinary field? The answer may lie in a critical understanding of the city itself: the city is neither purely physical nor exclusively social—it is a fusion of both. Its design cannot be reduced to the work of an architect, landscape architect, or urban planner alone. Rather, urban design serves as a foundational framework, one that is subsequently shaped and refined by other experts. Thus, the need to recognize urban design as an independent discipline is imperative, given its pivotal role. The urban designer is tasked with synthesizing diverse mechanisms, engaging multiple disciplines, and coordinating the contributions of various specialists to achieve a city's comprehensive quantitative and qualitative structure. Ultimately, the goal of urban design is to enhance the quality of life for the city's inhabitants.

Prior to the 1960s and the formal establishment of urban design as a field at Harvard University, various experts offered multiple definitions of this discipline. Urban design emerged to bridge the "epistemological fault" between

architecture and urban planning. However, it is essential to recognize that urban design is not merely an intermediary but a distinct field of thought that also draws upon and integrates knowledge from other disciplines (Spreiregen, 1965; Kostof & Tobias, 2014; Cuesta et al., 2012).

Le Corbusier, despite his reputation for radical innovation, drew inspiration from the past. He often compared the architecture of ancient civilizations to the logic of modern industrial production. His sketches from his Grand Tour demonstrate a deep interest in historical architecture, suggesting that his connection to the past was more than just a superficial reference (Sequeira, 2016). Le Corbusier considered the threshold as a crucial element in his architecture. It's a space that defines the relationship between buildings and urban spaces, serving as a boundary and a connector. By extending the architecture into the surrounding urban landscape, Le Corbusier aimed to create a harmonious and integrated relationship between buildings and their context (Fontana et al., 2016). Le Corbusier's urban plans gradually integrated urban spaces with natural surroundings, culminating in the concept of the "tapis vert" as outlined in the Athens Charter. It reveals that the alliance between city and nature was a central theme in his early urban planning, predating the influence of Latin America in the 1930s. The tapis vert, therefore, represents a conceptual argument for a holistic worldview in Le Corbusier's urban visions, aiming to unite meaningful architectural forms with the natural world as part of his modern utopian vision of dwelling (Rabaça, 2016). However, Charles Jencks criticizes Le Corbusier's work, despite its innovative nature, for its flaws and unintended consequences. Particularly, Jencks scrutinizes Le Corbusier's urban planning concepts like the "Ville Radieuse," pointing out their disregard for human scale, social interaction, and existing urban structures. Le Corbusier's machine-age fascination prioritized function and efficiency over human needs, leading to impersonal and alienating urban spaces. His ideal city, with its high-rise towers, green spaces, and efficient transportation, often resulted in the destruction of historical city centers and the creation of sterile, lifeless environments, according to Jencks. (Jencks, 1987). Le Corbusier's urban theories and practices often resulted in the loss of human scale, social cohesion, and historical context. Consequently, adopting his definition of urban design without considering these essential factors would be unwise.

While Dovey suggest urban design is "shaping of public space" (Dovey, 2020). This study aims to provide a foundation for critiquing a novel approach to redefining urban design through the lens of spatial political economy. It also examines contemporary urban planning in light of Alexander Cuthbert's perspectives on spatial political economy. Cuthbert, a prominent figure in the critical approach to urban design, has focused extensively on the interrelationship between the spatial political economy and urban design. His central concern lies in formulating a definition of urban design that aligns with the mechanisms of political economy. Cuthbert's comprehensive examination of urban design spans over a thousand pages, with his most precise arguments presented in *Urban Design: Requiem for an Era*. In this work, he argues that while urban planning lacks both real and theoretical objects, urban design possesses both (Cuthbert, 2007).

The concept of space has consistently played a crucial role in the academic discourse surrounding architecture and urban planning, structuring itself throughout the history of social thought (Norberg-Schulz, 2015). How space is structured across time and place forms the foundation for disciplines such as geography, urban planning, and urban design (Imani Shamloo et al., 2017). At the same time, it is essential to acknowledge that, while political economy is primarily rooted in economics, it is closely intertwined with politics (Dadgar, 2006). Today, the pervasive influence of neoliberal and capitalist strategies on urban environments has led to the reproduction of urban spaces under political and economic forces, creating spaces that facilitate capitalist relations (Imani Shamloo et al., 2017). The political economy approach emphasizes the characteristics of economic relationships shaped by capital accumulation, production, consumption, and the resulting conflicts (Mahmeli Abyaneh, 2012). In this sense, political economy, like ideology, culture, and worldview, exerts a profound influence on the structure of cities (Imani Shamloo et al., 2017). As Lefebvre (1991) posits, the transformation of urban spaces is primarily a political phenomenon rather than a natural process.

Political economy, traditionally understood as the study of the economic and political dimensions of governance, particularly concerning resource allocation, provides a framework for reinterpreting and clarifying urban space, place, and the production of form. The concept traces its origins to French socialism (Voltaire, Rousseau, Diderot), German philosophy (Hegel and Feuerbach), and British political economy (John Locke). However, its intellectual foundation was laid during the Scottish Enlightenment in the 18th century, where thinkers like Adam Smith and David Hume pioneered modern economics and the social sciences (Cuthbert, 2007). Spatial political economy examines the formation of space and human settlements, recognizing space as a produced phenomenon within national and international contexts (Mahdavi Vafa et al., 2010). While the application of spatial political economy has been more prominent in urban planning than in architecture or urban design—largely due to its alignment with the social sciences—urban design, with its dual real and theoretical objects, remains more cohesive and conceptually superior to other environmental disciplines (Cuthbert, 2019).

This article contends that the current theoretical literature on urban planning and urban design reveals a significant gap. Urban design should be recognized as an independent and coherent discipline. The critical question then becomes: How can a new theory of urban design be developed in the 21st century? Table 1 outlines various scholars' perspectives on the definition of spatial political economy.

**Table 1.** Definition of the Spatial Political Economy from the Perspective of Domestic and Foreign Thinkers

Reference	Perspective	Thinker
[Torkameh,2014]	Lefebvre wanted to show that the production of space - in relation to time - is a political matter and the main mechanism for the survival of capitalism. His theory of space production also includes geographical-political-economic programs and even beyond.	Lefebvre
[Harvey,1978 cited in [Imani Shamloo et al, 2017]	Harvey explains the kind of spatial political economy in the capitalist system that contains insights into the analysis of the production, location, distribution of spaces, and why specific form domination of the organization and management of space (urbanization).	Harvey
[Cuthbert,2006]	Cuthbert's point of view about "spatial political economy" can be considered as a "meta-language" or "meta-narrative" that forms a coalition of ideas with a strong intellectual base and is rooted in thinkers such as Adam Smith, Hegel and Marx.	Cuthbert
[Afroogh,1998]	According to Afroogh, the spatial political economy is a generalization of Marx's critique of political economy. In other words, the concept of spatial political economy and its foundation is rooted in the approach of the political economy. Also, the spatial political economy while maintaining the principles of political economy analysis, generalizes it in the form of space.	Afroogh
[Piran,1992]	According to Piran, the goal of the spatial political economy is to discover spatial patterns in the process of production, distribution, and consumption and the role of government, groups, and social classes in shaping these patterns.	Piran

Table 2 shows the similarities and differences between Cuthbert and other experts on the spatial political economy.

**Table 2.** Similarities and Differences in the Definition of the Spatial Political Economy

Differences	Similarities	Researcher
Lack of attention to the linguistic nature of spatial political economy and more attention to the role of government from Lefebvre's point of view	Attention to the production of space as a political-economic matter	Lefebvre
More attention to the role of government from Harvey's point of view	Simultaneous attention to resource allocation and space production	Harvey
Lack of attention to human consciousness and highlighting the role of government	Simultaneous attention to resource allocation and space production	Afroogh
The Piran's view does not differ much from that of Cuthbert	Simultaneous attention to resource allocation and production of space and attention to human consciousness and consciousness	Piran

From the 1980s to the early 1990s, the definition of urban design became increasingly eclectic. As Peter Calthorpe notes, "Urban design is more than just the aesthetics of the urban environment or the artistic arrangement of its elements." It encompasses the creation and maintenance of urban spaces that integrate ecological considerations, economic well-being, and collective life (Golkar, 2004). Currently, two primary perspectives—economic and political—dominate the discourse on urban design. The first is the widely accepted view that defines urban design as project-based. This definition traces back to 1953 when Josep Lluís Sert characterized urban design as "project design" (Cuthbert, 2009). However, this approach neglects a critical reality: the true architect of urban spaces is capital, not the designer (Cuthbert, 2020). This project-based approach is orderly and methodical, manifesting in transportation systems, urban landscapes, building design, water and energy conservation, recycling initiatives, solar energy, heat island effects, and regulatory planning (Cuthbert, 2019a). It also links urban design to architecture, landscape architecture, and planning (Cuthbert, 2007). Despite planning's closer alignment with the spatial political economy due to its roots in the social sciences, it cannot fully dominate urban design, which is founded on a more robust theoretical base. Mainstream urban design has struggled to adapt, even as sustainability discourse and its associated ideologies evolve. This stagnation is partly due to the uncritical embrace of neoliberal ideologies and a reliance on outdated capitalist frameworks, which has led to regression in urban design thinking (Cuthbert, 2014a). Urban design remains a cohesive discipline, but it is clear that there is a need for a new theoretical framework to bridge existing gaps. The evolution of perspectives on urban design, as shown in Table 3, reflects this need.

## METHODS

This research adopts a fundamental-theoretical approach and employs a descriptive-analytical methodology, primarily relying on content analysis. To comprehend the economic mechanisms underlying urban planning, the study delves into spatial political economy theories to elucidate the production and reproduction of urban spaces. A comparative analysis of resources related to urban design and contemporary urban planning is conducted to juxtapose expert opinions and definitions of urban design with the foundational perspective of spatial political economy. Through descriptive analysis and interpretation, the research aims to provide a comprehensive and justifiable definition of urban design from a spatial political economy standpoint.

**Table 3.** The Evolution of Urban Design Perspective

<b>Perspective</b>	<b>Researcher</b>	<b>Perspective</b>	<b>Researcher</b>
The main problems are the current definitions of design in a kind of regulatory symbolic philosophy. Whether it is architecture, literature, cinema, urban space, or anything else.	[Cuthbert,2005]	He envisioned cities as machines for living, organized around efficiency and rational planning with such features: High-density, high-rise housing, green spaces and parks, Wide, efficient roads and highways, Clear separation of functions.	[Le Corbusier, 1924, (Le Corbusier, 1987)]
Clearly explores and ultimately explains urban design in the context of changing the physical shape of cities and the trends that lead to their creation.	[Cuthbert,2006]	Urban design seeks to create a strong image of the city.	[Lynch, 1960]
The theory of mainstream urban design is chaotic and unrealistic and has no internal coherence, which originates in the separation of form and content.	[Cuthbert,2007]	Emphasis on the importance of a clear definition for the success of urban design	[Pittas,1980]
Explains urban design as strategic action and discourse that is a combination of knowledge and power.	[Golkar,2011]	Urban design is the activities, operations and processes that aim to systematize the appearance and function of the physical environment.	[Bahrainy,1981]
In addition to art and humanities, urban design has subsequent traces in humanities.	[Biddulph,2012]	Urban design means designing a city without designing its buildings.	[Barnett,1982]
New urban design theory tends to adopt the paradigm of spatial political economy in urban analysis.	[Cuthbert, 2013]	Urban design is considered as a part of the planning process that is related to the physical quality of the environment, that is, the physical and spatial design of the environment.	[Shirvani,1985]
By referring to Carmona, he defines urban design as the creation of a series of places.	[Barnett,2014]	Urban design is the institutionalization of our efforts in its urban form.	[Kreditore,1990]
Urban design, in the context of its traditional theory, is confined to a fixed framework that does not have the ability to evolve into other frameworks to connect people's imaginations to the reality of their existence. In other words, the urban form is classified as an independent factor in urban planning that is largely isolated from their social environment. Thus there is a clear discrepancy between the definition of urban design and its use of history in mainstream theory.	[Cuthbert, 2014b]	Urban design is about designing, creating and managing urban spaces and good urban places.	[Rowley,1994]
Interprets urban design as art. In addition, it defines urban design as richer than just being an art, and points to the possibility of it being functional and participatory.	[Marshall, 2016]	Urban design is not just created by the will of one person and one designer alone. Like a work of art such as a painting or a sculpture.	[Barnett,1996]
In Creating optimal urban design, economic dynamism of development, providing social benefits, and encouraging environmental development all create value.	[Carmona et all,2002]	Urban design is a process that shapes urban space, and thus deals with both the process of shaping and the spaces that help shape them.	[Madanipour,1997]
Urban design does not have to justify its existence by invoking a discrete set of theories, each rooted in a specific place or location.	[Cuthbert,2003]	Urban design is an interdisciplinary and teamwork activity that includes both a problem-solving process and solutions (products) that aim to physically organize the city's public arena in a way that enhances the functional, environmental, and aesthetic experience of urban spaces.	[Golkar,1997]

Considers urban design as a performing art.	[Bentley,2002]	He considers the fundamental problems of defining urban design in their lack of breadth, coherence, and stability.	[Schurch,1999]
It should be remembered that a general understanding of urban design can be provided, but the mental values of urban designers complicate the urban design discourse.	[Cozzolino and etc all, 2020]	Art adds charms and content to urban design, but it does not and should not dominate the urban design process. There is no theoretical or empirical basis that can justify the idea that urban design is ostensibly a free art form.	[Cuthbert, 2016a]
Because urban design projects are understood as being separate from the rest of the urban space while being connected to them; For this reason, mainstream urban design has no meaningful and coherent conceptual system and succumbs to this risk and is limited by planning and architectural professions.	[Cuthbert,2020]	Urban design has two choices. Either it closes a cocoon around itself and isolates itself from the flow of history with an image of the ideal city, or accepts that the economic and political atmosphere imposes itself on us "in the last place".	[Cuthbert, 2016b]
Among the future challenges of urban design, one of them is the spatial effects of information societies, acceleration in mobility, compression of space and time, and the other is the large data provided by mobile phone users that are a footprint in urban space.	[Gospodini,2020]	Defines urban design as shaping the urban space and considers it resilient to change and in a way lasting over the centuries. He also understands it between two larger areas of urban planning that focus on process and architecture that focuses on form.	[Dovey, 2019]
It is clear that urban design is inherently political. It has long been seen as a tool for the benefit of the rich, often deepening social inequalities and making a deep distinction between rich/poor, public/private, and formal/informal.	[Loukaitou-Sideris, 2020]	Lang believes that we need a set of multifunctional plans. Urban designers need a paradigm (pattern) for their design.	[Lang,2019]
Urban design must recognize contextual differences and map local responses in a way that adds to the richness of local knowledge and gives a spatial shape to the multidimensional response path.	[Madanipour,2019]	Urban designers use science-based forecasting tools such as structural analysis and energy analysis to build cities. Yet the purely political, economic, and technological poetic world is beyond our ability to predict reliably.	[Childs,2019]
For Calderon, hegemonic economic-political concepts define the specific configuration of a society and urban design at a given moment.	[Calderon,2019]	As a matter of fact, climate change in the world has caused challenges that have highlighted the role of urban design. This creates an opportunity for urban designers as well as a responsibility for them that requires the writing of some new rules given the current situation.	[Barnett,2020]

## RESULTS AND DISCUSSION

### Findings

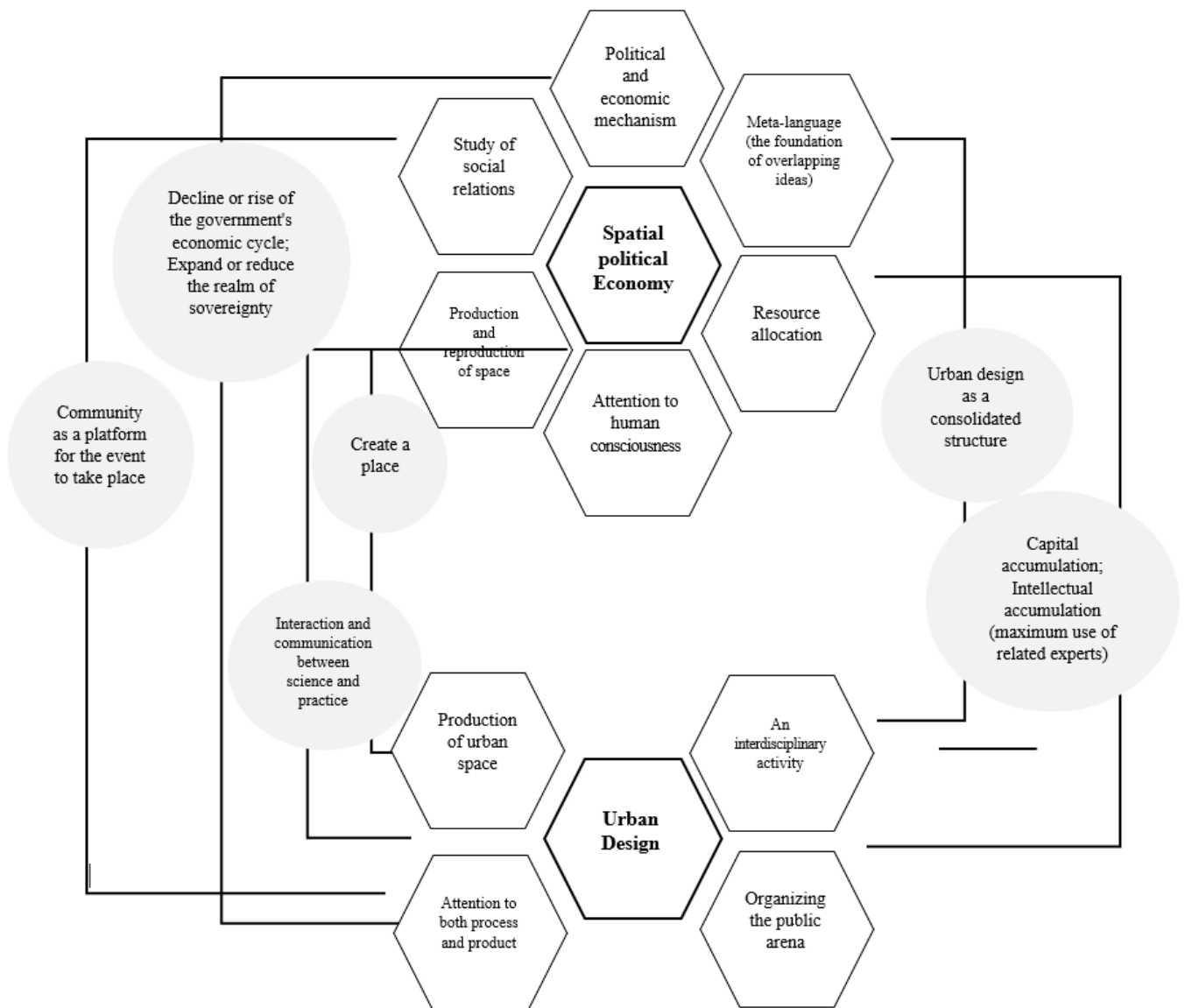
Urban design, when effectively integrated into city planning, offers a pathway to understanding society at its deepest levels. Cities cannot be understood solely as physical entities devoid of the people who give them meaning and purpose. Such a one-sided view risks falling into the trap of superficiality. A more nuanced approach requires studying social relations and human consciousness, which can serve as a bridge between theory and practice in urban design. To achieve this, urban design must establish a structured methodology focused on the spatial political economy—a meta-language that synthesizes overlapping ideas. The interdisciplinary nature of urban design not only integrates the designer as a theorist but also solidifies the discipline as a cohesive and structured practice. By addressing both its theoretical objects—civil society—and its real objects—the public realm—urban design can secure a firm foundation. Crucially, urban design must resist becoming a mechanism for the accumulation of capital.

Instead, it should encourage the accumulation of intellectual thought and the development of mechanisms that challenge capitalist control over public and urban spaces. By doing so, urban design avoids the commodification of space and strives to democratize its production within society (Cuthbert, 2006, Cuthbert, 2007)

The cyclical process of producing and reproducing urban space shapes the physical environment in ways that directly influence the development of social norms. These spaces can either perpetuate social inequalities or become arenas for contesting power and reclaiming sovereignty in the face of capitalist dominance. When space is reduced to a mere commodity within the economic cycle, its potential to foster public engagement and inclusivity is significantly undermined by capitalist forces.

Henri Lefebvre’s concept of the production of space further emphasizes that the creation of space is not just a physical act but also one that generates a distinct code and language. He argues that communication and culture function as secondary superstructures, shaped by the spatial production process. In this context, means of communication—like social space itself—become means of production through which humans construct social relations and, consequently, social space. This highlights the deep interconnection between space, communication, and the broader social order (Fuchs, 2019).

Urban design, though integral to social life for over 7,000 years, has only emerged as a formal discipline within the last century. This historical gap, as discussed in Edmund Bacon's *Design of Cities* (1976), highlights the tension between the long-standing practical applications of urban design and its recent academic formalization. In this context, urban design can be viewed either as a natural outgrowth of social life or as a product of modernity, tied to the commodification of knowledge within professional and academic institutions. While the physical form of cities is undoubtedly shaped by the spatial political economy of nations, urban design as a discipline has struggled to fully integrate these economic and political dimensions. This underdevelopment reflects a broader challenge in reconciling the complex interactions between urban design and the forces of modern capitalist production.



**Fig. 1.** Exchange Relations of Spatial Political Economy and Urban Design

Cuthbert, in contrast to earlier theorists such as John Lang, Kevin Lynch, and Christopher Alexander, who are considered pioneers of traditional urban design, laid the foundation for a new approach. Known for advancing urban design through the lens of spatial political economy, Cuthbert stands out as a singular figure in this intellectual tradition. Unlike his predecessors, who hailed from disciplines such as architecture, planning, landscape architecture, geography, sociology, or urban economics, Cuthbert is the only theorist among them who is primarily an urban designer. While notable urban geographers like David Harvey, Manuel Castells, Mark Gottdiener, Alan Scott, and Edward Soja have offered influential interpretations of planning, none of these figures are urban designers. Cuthbert's contributions to the international urban design discourse have earned him recognition as a leading theorist in the field (Cuthbert, 2003; Cuthbert, 2006; Cuthbert, 2011).

The debate over whether urban design is a subset of urban planning has persisted for decades (Palermo, 2014), though this question is more theoretical than factual. The framing of this issue as a matter of fact leads to misguidance, as different justifications can be applied based on global context. For example, architecture is housed in engineering schools in some regions, while in others it is considered part of the social sciences or arts. Despite the growing global demand for high-quality urban design, as observed by Rem Koolhaas (1995), the discipline itself seems to struggle with fostering a robust culture of critical thinking. The paradox remains: while there is an increasing recognition of the importance of well-designed cities, the actual outcomes often fall short of expectations (Koolhaas, 1995).

In some cases, urban design exists as a related yet distinct discipline from urban planning. Planning, a powerful government mechanism, evolves alongside shifts in government policies, making it dependent on state directives rather than being an independent entity. Therefore, if urban design is to be understood as policy-driven, its essence must be sought within the workings of government, rather than within the realms of urban planning or architecture. The historical roots of this debate can be traced back to the establishment of the first planning institute in England in 1913, although it was postponed until 1919 due to World War I. Initially, the institute's membership consisted entirely of architects, marking a period when urban design was closely aligned with planning. Over the next century, the composition of its members shifted, with planners, primarily geographers, sociologists, and urban economists, taking a leading role. Planning, by its very nature, is defined by regulations, and without such rules, planning cannot function. Attempts to incorporate urban design into the planning process lack a strong theoretical foundation. By reviewing relevant literature and analyzing the relationship between urban design and spatial political economy, Figure 1 illustrates how this connection has been conceptualized and developed.

## Discuss

Findings indicate that the trajectory of urban design thinking has shifted towards environmental concerns and pioneering ideas such as sustainability and climate change mitigation. This shift also involves a deeper engagement with political economy, a discipline with a rich historical legacy. One central question emerges: If urban design was "created" in 1953, what about the 10,000 years of urban history prior? And how do we account for the remaining 90% of the built environment, which is not categorized as "projects"? (Cuthbert, 2014a).

At this stage, the intellectual foundation for a "new urban design" comes to the forefront. Urban design is inherently tied to the history of social development (Cuthbert, 2016b). The recent emergence of spatial political economy has introduced fundamental debates on the processes by which social space is produced, reproduced, transformed, and exchanged. These debates intersect methodologically with the development of specific forms of social space (Cuthbert, 2007). Political economy, which seeks to better understand social processes through the interaction of government and economics (Katouzian, 1994), complements contemporary urban design frameworks such as systemic approaches, communicative geography, and intermediate space design (Rezaei, 2005). The institutionalization of the private sector in government structures has further facilitated the liberalization of economic policies related to the built environment, shaping urban planning and design within neo-corporate states (Cuthbert, 2014a).

Cuthbert contends that there will be no singular, standardized global future for urban forms and spaces. The true answer to the sustainability challenge lies not in urban planning and design, but in confronting the capitalist transformations driving environmental degradation (Silva, 2015). Sustainability, once a promising ideology, has now become a tool for corporate exploitation, failing to provide meaningful solutions to climate change. Its inevitable consequence is the corporate sabotage of the natural world and the marginalization of dependent populations (Cuthbert, 2018). Ultimately, the transformation of urban design will foster a more profound and accurate connection with the spatial political economy. Since many definitions of urban design overlook the discipline's content, it is essential to establish clear goals to prevent it from falling into the trap of redundant pedagogies. Urban design must be recognized as having both a "theoretical object" within the public realm (civil society) and a "real object" within public space (Cuthbert, 2019b). Cuthbert's new urban design theory offers a comprehensive, all-encompassing definition based on deep critical insight, eliminating the need for further redefinitions of this established discipline.

Urban design is neither architecture, urban planning, nor any other overlapping field. Simply put, urban design is its own distinct discipline, and the dominant intellectual pursuit for urban designers over the next decade should be to develop a credible urban design theory that frees the field from the confines of the project-based approach (Cuthbert, 2020).

## CONCLUSION

As outlined in this paper, urban design stands out due to its unique blend of theoretical and practical elements, setting it apart from related fields like architecture and urban planning. By integrating these aspects, urban design can continue to evolve and transform, drawing inspiration from the rich history and insights of spatial political economy. Cuthbert's definition of urban design as "the purposeful production of urban meaning in a given urban form" provides a strong foundation for the discipline. This approach not only clarifies the goals of urban design but also strengthens its position as a distinct field of study. By building upon Cuthbert's framework, it is possible to develop a robust theoretical foundation that can guide future research and practice. Ultimately, urban design has the potential to significantly enhance the quality of urban public spaces. By considering the social, cultural, and economic dimensions of urban environments, urban designers can create places that are both functional and aesthetically pleasing. As cities continue to grow and change, urban design will play a crucial role in shaping sustainable and equitable urban futures.

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