The final section of this book explores the implementation of urban design. The first set of chapters in this section is concerned with the 'development' dimension of urban design. Awareness of the development process, particularly the balance between risk and reward that drives it, helps urban designers to gain a deeper understanding of both the context in which they operate and the forces acting upon the process by which their design policies, proposals and projects originate and are implemented. Furthermore, as they frequently need to argue the case for urban design, and more particularly the case for *better quality* urban design, their arguments are better – and more persuasive – when informed by this understanding.

The second set of chapters is concerned with the 'regulation' dimension. This is usually – but not necessarily – a public sector activity. The public sector is an important contributor to the quality of the built environment both in its own right and by influencing and requiring high quality development from the private sector. It is, therefore, necessary for urban designers to understand and use to their advantage the various public sector processes and available policy, regulatory and incentivising tools at their disposal. The public sector's role is much more than the rather narrow and limited concern with 'controlling' or 'guiding' design and development and increasingly focuses on facilitating and enabling good – or, at least, better – design.

The process of designing and producing the built environment involves a variety of 'actors' or decision-makers. In any given instance, the creation of the built environment – and the issue of design quality in respect of the development – is the result of a variety of agents, each with their own objectives, motivations, resources and constraints and all connected with one another in several different ways. To more fully understand the development process, it is necessary to identify the key actors, their motivations and objectives, and their relationships with each other. Accordingly, the first chapter is **Paul Knox and Peter Ozolins'** 'The built environment', from their 2000 edited book *Design Professionals and the Built Environment* (Wiley, London). Their paper presents a succinct and focused presentation of the main actors and decision-makers in the land and property development process.

Chapter 33 is **Sue McGlynn and Paul Murrain's** 'The politics of urban design', originally published in *Planning Practice & Research* in 1994. This paper takes the presentation of the different actors in the development process further by exploring power

relations between them – relations that are summarised in the form of a Powergram. Illustrating the powers of the various actors, McGlynn and Murrain's Powergram draws basic distinctions between actors who can exercise *power* to initiate or control development, those with a legal or contractual *responsibility* towards some aspect of development, and those with an interest or *influence* in the process. Although broad brush, the Powergram graphically illustrates how power is concentrated on the matrix's left-hand-side among the actors (i.e. developers and funders) able to initiate and control development in a very direct way. It also shows the wide-ranging interests of designers (but also their lack of any real power to either initiate or control development), and the lack of power wielded by the users of development (including the local community). Actors on the right-hand-side (i.e. designers and users) rely primarily on argumentation, alliances and participation to influence the process. Inevitably power relationships vary depending on a wide range of factors, including the development processes adopted, the political context, who the client is, and so forth. The Powergram is therefore a caricature, but its value lies in encouraging consideration of power relationships, and how different actors (particularly urban designers) can use the powers available to them to advantage.

McGlynn and Murrain's Powergram also highlights the apparent correspondence between the objectives of the designer and those of users and the general public. Urban designers may therefore be indirectly charged with representing users and the general public's views within the producer side of the development process. It is therefore necessary to look more closely at the urban designer's role. This is the focus of Chapter 34, which was originally a chapter in **Ian Bentley's** 1999 book, *Urban Transformations: Power, people and urban design* (Routledge, London). With McGlynn and Murrain (and Alan Alcock and Graham Smith), Bentley was one of the authors of *Responsive Environments: A manual for designers* (1985) – a major consolidation of and contribution to urban design thinking.

The importance of Bentley's chapter lies in its attempt to conceptualise the interaction of different development actors, particularly the interaction between the developer and the designer (architect). To describe the relationship, Bentley suggests a series of metaphors – 'heroic form-giver', 'master-and-servant', 'market signals' and 'battlefield'. For Bentley, the most convincing metaphor is the battlefield, which sees actors variously negotiating, plotting and scheming to achieve the development form they