

designing. Either way, the goal has been to show the scope of concern of urban designers.

The nature of its cities is an indicator of the state of a culture. Cultures are in a state of constant flux, sometimes slowly as in the second half of the twentieth century in the Western world and sometimes rapidly as in the first half. The economically developing world is rapidly undergoing the major upheavals, social, political and physical, that the so-called first world experienced more slowly earlier. Technological changes accompanied by a rise in the economic state of a society inevitably raise questions of what its people want to be and what kinds of environments, social and physical, they want to inhabit. Urban design activities will continue and will be buffeted by changes in the political attitudes that shape the future.

Urban designing will always require *acts of will* on the part of individual design professionals and lay-people, citizens, and politicians. In taking the field forward much can be learnt from the successes and limitations of the processes and products of the last half-century. There are now many fine examples of policies that have led to fine urban designs. There are many fine projects around the world. My own hope is that urban design will continue as a collaborative professional activity – a collaboration between public and private sectors of the economy, a collaboration between politicians, design professions and citizens, and between research and practice. If it is really to serve people well in the long run it must be based on an increasingly sophisticated body of knowledge about how cities function and the relationship between environment and human behaviour. It must be based on a much greater understanding of how the built and natural worlds interact than we now possess. More rigorous case studies than those presented here would steepen all designers' learning curve and would highlight what makes urban design an important and a unique professional activity.