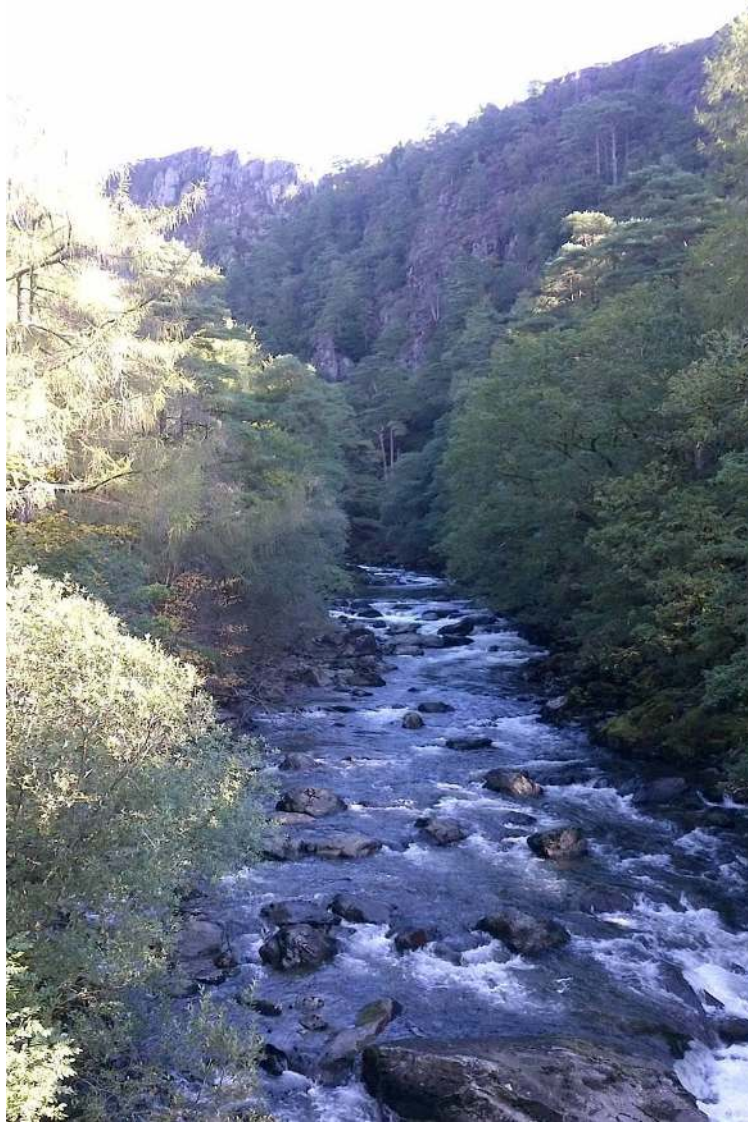


In search of Sublime Snowdonia

Plas Tan Y Bwlch

21st – 23rd September 2012



Report to Landscape Research Group

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1 Course objectives and programme

The search for the sublime and beautiful in landscape began in earnest in the second half of the 18th century and led to a movement that influenced the designation of National Parks. The National Parks acknowledge our most prized landscapes. Philosophers, poets and painters led the way in generating public interest in wild and remote landscapes in highland Britain. Many of these locations had previously had been shunned by visitors. Snowdonia - Eryri was a particularly attractive venue and a few wealthy landowners and industrialists were to be instrumental in promoting access to these landscapes. They also facilitated tours which helped establish Snowdonia's enduring popularity with visitors.

The objectives of the course were to:

1. consider changing attitudes to landscape that occurred during the 18th century,
2. discuss ideas about the sublime and beautiful in landscape aesthetics and their implications for public policy today.

The course included a series of talks and discussions as well as a visit to selected sublime and beautiful sites in Snowdonia made popular by artists and poets.

The programme was as follows:

Friday September 21st

- Arrival and Introductions
- Talk by Gareth Roberts (Snowdonia Society trustee) "Landscape aesthetics and the tourist mind' the contribution made by artists to popularising the landscapes of Snowdonia

Saturday, September 22nd

- Northern Tour – led by Gareth Roberts: Aberglaslyn Pass, Nant Gwynant, Llanberis, Capel Curig, Betws y Coed and Lledr valley
- Talk "The Environmental Sublime – what is distinctive about the sublime and why sublime experiences are valuable". Dr Emily Brady (University of Edinburgh).

Sunday, 23 September

- Perspectives on the future of Snowdonia's landscapes - Short presentations by invited guests including representatives of the Snowdonia National Park, Council for the Protection of Rural Wales, the National Trust, Countryside Council for Wales and the Snowdonia Society

2 Field Trip

The field trip took in a number of sites in the northern section of Snowdonia. Gareth Roberts brought a selection of depictions of the sublime painted at the stopping points on

the tour. Comparisons were made between the artists depictions of sublimity and the current view of the landscape. The comparisons initiated some debate about:

- Landscape change over time
- The degree of danger inherent to ‘the sublime’
- How far man’s influence can aide the production of sublime landscapes, e.g. quarries
- How far sanitisation of landscapes through the addition of Health and Safety structures and measures detracts from sublimity
- Artistic representation and how far sublimity comes from an interpretive view of the landscape rather than an truly representational picture
- Does the landscape need to be experienced rather than viewed to understand sublimity?
- How far is local culture incorporated within the sublime?

The tour stopped at the following points

1. The Madog estuary

A calm and pastoral scene today. In the 18th century this was a tidal wash that was dangerous to cross at many points of the day.

2. Aberglaslyn bridge

Walk from the car park through sessile oak woodland and a steep footpath down past the side of the bridge and onto the busy road. Looking up the valley, there are now wooded slopes. 18th century paintings show a steep rocky gorge. Back away from the gorge through a small gate and down a steep slippery footpath to look at the bridge from below. Then back over and on to the fisherman’s Path all the way into Beddgelert.

3. Beddgelert

A footpath into Beddgelert provides a view of the mountains in front and the restored Highland railway line along the river bank. A quick detour to look at the grave of the hound of Gelert.

4. Viewing platform on A498 looking out over to Snowdon and Llyn Gwynant

The peak of Snowdon was just about visible with mountain ranges far into the distance above the view of Llyn Gwynant below. How far the scene was sublime was debated. There are many signs of man including a water pipeline, footpaths, people taking part in extreme sports e.g. paragliding over the summit.

5. Dolbadarn Castle and Lyn Padarn

A subject in many 18th century paintings, the castle has been depicted from a number of different viewpoints, both in the sense of geography, and in the sense of the sublime and the picturesque. Very often, accuracy has been sacrificed so as to emphasise a particular interpretations . The view opposite of the massive Dinorwic quarry was arguably sublime in it’s scale and proportion.

Aberglaslyn Bridge



Coming into Beddgelert



Observing the Highland Railway on the path into Beddgelert



The abandoned Dinorwic slate quarries beside lake Padarn, Llanberis



Dolbadarn castle near Llanberis



The Ugly House near Betwys Y Coed



3 Speakers and discussion topics

3.1 *Landscape Aesthetics and the Tourist Mind*

Gareth Roberts' talk provided a detailed view of the contribution made by artists and entrepreneurs in the late 18th and early 19th centuries towards popularising the landscapes of Snowdonia. He began by tracing the history of some of the great figures in the "sublime movement". Figures such as Rawlinson were pivotal, he began the popularisation of the Wye Valley and the discussion of the sublimity of that landscape. He reflected the 18th century enlightenment thinking which saw the transformation of the relationship between man and nature not only through the industrial revolution, but also through philosophical and scientific thinking which removed man and nature interactions away from the superstitious and religious, on the one hand, but strove to find an emotional connection on the other. Wales was still very much an undiscovered and uncharted landscape. An anonymous writer in 1732 described Wales as "the fag end of creation" (!).

Edmund Burke is perhaps the most well known proponent of the sublime with his writing "Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful" in 1757. His main objective with this work was to "Establish standards of taste and laws for the passions". In other words the sublime was to conform to regularised emotional codes. Burke was looking to find ways of expressing the passion of profound human emotion, not only through the order of the human mind but also through emotional responses to landscape experience.

As thinking and consideration of the sublime grew in philosophy and in art, there was a gradual opening up of the countryside through the development of travel and transport links that was starting to make Wales more accessible. In 1801 the unification of Ireland was important to establishing routes from England across to the coast in reach of Ireland. The original Roman road (Watling Street) which ran from the Kent coast through London into mid and south Wales, was in part upgraded to what became known as the Great Irish Road and then in 1808 Thomas Telford began building a new extension to Watling street through Betwy Y Coed and on through Bangor and to Holyhead by a route that no longer relied coming along the coast. In the 1850's the railways also reached further into Wales. The improved transport links provided the means for local entrepreneurs to expand their businesses. By the early 1800's north Wales was providing up to half the world's copper supply for example. The Welsh aristocracy began to make their own impact sponsoring the arts and encouraging artistic portrayals of the Welsh landscape.

Ruskin described Richard Wilson as the father of English landscape painting. It is worth noting that Wilson painted Snowdon from Llyn Nantle as early as 1765-6, the painting described as "an Arcadian vision of our ideal world, rural tranquil and ordered, and complete with humble but happy peasants". The style is very Italianate in light and composition, and infers civility and culture of the sort found during the European "Grand tour". This growing interest in the Welsh landscape was supported by the British war with Napoleon. The old stories of Edward and his counter invasions against the French Normans rang as a national counterpoint. Edward had strong connections with the Welsh landscape so not only was it fashionable to "take the Tour in Britain" but it was also patriotic to look to places with stories associated with Kings and warriors and their previous triumphs. There was also a revived interest in the Druids and the Roman persecution of them in North Wales and Anglesey.

All of these influences and changes brought opportunities for tourism. Improved roads brought more people into the Welsh landscape. New inns were built to accommodate them, new roads cut to bring them close to sites of interest, and the Welsh aristocracy encouraged artists and poets to consider the sublimity of the world in which they lived. For example, Richard Pennant Lord Penrhyn, worked with a hotelier in Shrewsbury Rob Laurence and built new inns along Telfords improved A5, such as the Douglas Arms in Bethesda and New Inn at Capel Curig.



Wilson, Snowdon from Llyn Nantle

New farmsteads were also established to provide the food and resource required to service the inns. This took even more traffic away from the coastal route, providing as it did new opportunities for tourists to travel through the sublime interior. Byron, Paxman, and Sir Walter Scott all visited. New business opportunities opened up, such as “The lady with black hat and red shawl asking for money for the sight of the waterfall” at Swallow Falls near Betws Y Coed. Artists and writers published their itineraries for others to follow and find sights of the sublime. For example, Watkins Williams Wynn invited Paul Sandby co-founder of the RA to join him in his home in 1771 to undertake a tour with his entourage from Chirk through an exploration of North Wales to see various sites of interest. Sandby produced a series of aquatints of the sights of North Wales which helped to develop a touristic reputation for the area.



Sandby, Dinas Bryn castle from Llangollen

At this point artists and tourists became a common sight. Welsh Cobbs were deployed to carry people up the mountain passes on sketching trips, and others were employed carry the easels and equipment. Artist's supplies were available from shops along the routes.

The sublime was promoted within the Welsh context in a way which still rings through to today and the concerns of the national Park and the National Trust as current custodians of landscape values which conserve wild beauty.

3.2 The Environmental Sublime

Dr Emily Brady's key note presentation looked at the distinctiveness of the sublime and why sublime experiences are valuable.

Dr Brady began looking at the origins of the sublime and explained how the interest reached a pinnacle in the 18th century. At this time, alongside beauty, novelty, ugliness and the picturesque the sublime became a central category of aesthetic value in both nature and art. The sublime in aesthetics is more than beauty and grandeur, it is an intense emotional response to landscape that is characterised by feelings of being overwhelmed, anxiety, even fearfulness. Ultimately the sublime is an experience which is fearful exciting and pleasurable combined: A "delightful horror", "sweet shudder", "negative pleasure".

To experience the sublime one has to remain in a safe place, it is about aesthetic appreciation of danger and the power of nature, not actually putting oneself in a position of extreme danger. This is part of the way in which the sublime differs from the beautiful. The sublime is somehow extreme, it is a reminder of human fragility against the power of the world and nature over which man has little influence. Beauty is rounded, small, light and delicate, ordered and exhibiting form. The sublime is a distinctive form of aesthetic valuing of nature involving massive or powerful qualities and causing anxious pleasure. It is an appreciation that can engender a respectful attitude towards nature, hopefully leading to an interest in protecting sublime places.

3.3 Sublime Snowdonia and the Future Landscape

John Rosenfeld Chair of the CPRW and Local Access Forum

John explained the background to the establishment of CPRW founded 80 years ago in response to development pressures in Snowdonia and other important landscapes in Wales. CPRW has always taken the view that you can not divorce landscape from either the community or local culture. The main role of CPRW has become one of challenging developments where proposed changes do not necessarily meet CPRW's vision of a sustainable landscape and countryside. The mission of the organisation is to defend the Welsh countryside and cultural landscape, to challenge decision makers and promote the European Landscape Convention's principles. Much of the development monitoring work relies on the contribution of volunteers looking at landscape plans and planning applications for developments.

How does CPRW define landscape? The starting point is the European Landscape Convention "an area of land as perceived by people, whose character is the result of the actions and interaction of natural and/or human factors".

CPRW recognise that landscapes are a key factor in the wellbeing of people. Landscapes provide a source of inspiration, a unique set of feelings and place attachments in an evolving story; Landscapes are not static. Social and environmental histories are intertwined. These are all issues touched on in the description of sublimity presented by Dr Brady. Sublimity is connected with the intangible cultural value of place, and comes through as an emotional response from people when they visit landscapes. CPRW holds the principle that conservation and protection is linked to maintaining these associations, including: solitude; wildness; spiritual revitalisation; inspiration; and natural beauty. The link between landscape and sublimity is well represented by these qualities.

When thinking about the evolution of Snowdonia and the impact on beauty and sublimity it is important to consider what forces are driving change in the landscape? How will these forces impact the landscape and those qualities we have just listed as important to cultural connection and sublimity? The main influencers and drivers today are agriculture (globalisation, diversity in expectation of service provision, technology development), communications technology (remote working), suburbanisation, concern for biodiversity and ecosystem health, climate change, the stress of city life and a consequent increasing demand for access to the countryside and areas of impressive landscape. It could be argued that we should be looking to see the sublime in the sense that it is connected with nature, and perhaps that it is nature, as this might take us further forward than adhering too strictly to the classical definition. With a looser association of the sublime, landscapes in places like Snowdonia will continue to be appreciated and respected.

David Lewis Chair of the Snowdonia Society and previously member of the Royal Commission on Environmental Pollution

The Snowdonia Society is a very small NGO. Although the society is conscious of all the social, environmental and economic trends affecting landscape, the interest is focused on the Snowdonia National Park (SNP) Mission Statement, working to protect, enhance and celebrate Snowdonia through increasing the enjoyment of the landscape at the same time as protecting and enhancing the qualities appreciated by visitors and local

communities. What are those qualities? One way of answering this is by referring to the landscape character map produced by CCW. This places almost all of SNP into one category “Eryri”. On the other hand the National Park itself sees the landscape as 36 different landscape areas, each with diverse qualities and values. One of the important aspects of the Snowdonia Society’s work is to maintain this diversity of character which is itself worth conserving.

An interesting question to consider is whether and how sublimity might be put into operation; some of the ethical and psychological dimensions of sublimity described in Dr Brady’s presentation need to be considered in this context. The guiding principle or concept written into the National Park management plan and the Local Development Plan is ‘tranquillity’. This is quite different to the idea of sublimity. We could argue that tranquillity is an early stage principle descriptor in the definition of the special character of all the different areas within the Park, and might be the best first attempt at having a single concept to use as a guide for policy and decision making about how the landscape should be maintained.

Some parts of SNP, as we saw in the field trip, score very highly on the sublimity meter. This does coincide with areas that exhibit ‘tranquillity’. It is though worth considering how far human activity can diminish the sublimity of a landscape, e.g. the Snowdon summit café and mountain railway. Do these kinds of developments and infrastructure and the sheer numbers of people visiting the landscape become very intrusive affecting both the quality of tranquillity as well as taking something away from the sublimity?

It is also important to consider the context surrounding the National Park and how far this impacts on the qualities which are given social value. Planning policy around wind turbines is certainly not to construct windmills or place pylons within SNP. However, if turbines can be seen from within the Park looking out into the surrounding countryside how far does this damage the sublime or other character of the landscape? In some cases this has proved to be an important issue. The Snowdonia Society played a key part in campaigning for the laying of an underground cable, rather than cheaper pylons and overhead lines, to supply electricity across the Cobb near Porthmadog, which would have interrupted a view of the mountains of SNP. Other activities which impinge on the sublimity of the landscape can include things such as extreme sports, so in many instances, conservation of the landscape and the qualities which are valued are as much about managing people as managing the landscape itself.

Morgan Parry Chair of Countryside Council for Wales

Morgan presented eight different conceptions of the landscape presented as different images. Participants were asked to describe what they saw when looking at the images in the form of key words. The results are mapped in the table below.

1. Agricultural and forested landscapes	2. Quarries and industrial structures	3. Mixed woodlands with horses and beaver	4. Residential areas and allotments
<i>Production, exploit, yellow, industrial land use, sustainable, boring,</i>	<i>Industry, extraction, employment, destructive</i>	<i>Biodiversity, nature conservation</i>	<i>Home, habitation, community, people</i>

<i>use, cultivation</i>			
5. Mountain landscapes with paths and access structures, walls and old buildings	6. Mountain and river landscapes with people recreating	7. Upland and other landscapes infrastructure projects	. Mountain and water landscapes without people
<i>History, culture, heritage, access, picturesque</i>	<i>Access and recreation, enjoyment, playground</i>	<i>Energy, renewable, clean, evolution</i>	<i>Picturesque, sublime</i>

The key messages which came through from this exercise were that:

- Interpretations of the landscape vary according to the group discussing what they see
- That the different uses of the landscape are not necessarily mutually exclusive, neither are the expressed reactions to the landscape.

The new Living Wales Programme is grappling with these issues. The most important aspect of the new programme is to develop a more spatial approach to planning which can involve people and their expressed values, but even more than this grappling with the issues of how best to continue building-in landscape and landscape protection to landscape management and regulatory approaches.

Twm Elias Senior Lecturer at Plas Tan Y Bwlch and representing Snowdonia National Park

Twm started off by noting how far the National Park had come over the years in developing its approach to the landscape, from a starting point of landscape preservation to a far more holistic view of land and resources and how these are linked with culture and heritage, as well as finding greater integration of recreation interests. The mission of the National Park has been to conserve and enhance the natural beauty, wildlife and cultural heritage of the area. This cultural aspect has been included since the 1990's. This compares with the mission when the Park was established in 1951 the mission when protection and enhancement of the natural beauty were paramount. The history of the National Park movement including that of Snowdonia is very much one of an imposition of boundaries and governance from outside the local area. Set up and supported by people motivated and concerned with landscape preservation but not necessarily understanding or including the community and community concerns for working and living in the landscape. There is a long and complex political history behind the National Park movement which often becomes forgotten. It is worth remembering that much of that movement rides on the back of the romantic tradition of touring landscapes encompassing the sublime sensibilities.

The tension between communities and local cultures within the National Parks and ideas of landscape preservation has been ongoing since the 1949 Act establishing Parks. In the early 1970's the National Park convention, for example, hosted very animated discussions around how landscape protection needed to embrace community needs and a 'living culture'. However, the results of the Stanford Review in 1974 did not change the direction of the Park movement's mission regardless of what was called the cultural concerns of the "Snowdonia Lot". The next point of change was with the Edwards Report in 1992 that was influenced by the Rio Earth Summit. Internationally the idea of

public participation and the integration of the human element into sustainable resource management had gained significant currency. As a result the Edwards Report incorporated some of these growing concerns. With the formalisation of landscape and National Park designations internationally, by the IUCN categorisations British National Parks rank as category 5 protected landscape areas, rather than national parks. Category V landscapes are “areas of land ... where the interaction of people and nature over time has produced an area of distinct character with significant aesthetic qualities”. Notice that the action of people within the landscape is key to this.

But what then is cultural heritage? It is not only visual.

“Cultural heritage is the visual and non-visual inheritance of people/communities and is an expression of their current and historic identity in the context of their relationship/sense of belonging to a particular area”

(Twm Elias, 2005)

It involves:

1. Landscapes and habitats

- Landscapes, sites, buildings
- Ecological interactions with human agriculture and silviculture

2. Artefacts and documents

- Historic artefacts and implements
- Archives, literature, photos, art

3. The non-visual (oral) heritage

- Language (accent, sayings)
- Traditions, folklore, music
- Oral wisdom
- Practical skills

The management practices that are valued in producing the landscapes of value are cultural and have little to do with the visual elements of the landscape. However, the visual aspects of the landscape, including the debate around sublimity, remain the quality on which most attention is focused. Landscape is very closely related to the conservation of meaning.

Plenary discussion

Qu. Gareth Roberts (Artist, planner, LRG Board Member) to CPRW why is CPRW's approach limited to 'Rural' where industrial and other areas are important cultural landscapes and part of the 'sublime' tour of the 18th century. The quarries in and around Llanberis are a good example of this. Urban, peri-urban and industrial areas show engagement with the landscape and sustainability.

Answer: Rural is a broad interpretation, for example we include small market towns, and understand local connections to less rural places by citizens. Not expecting to go into competition with civic societies which cover those other spaces, we take an interest in what they do and keep a watching brief. Politicians at the moment see environment as an area from which to extract products and value. We start from the landscape as being the cradle from which everything else flows. This interaction is key but comes from the

landscape. We have tried running school workshops and other ways of engagement but this needs resource and also looking at what schools and others want. Trying other approaches e.g. scheme with Post Office and rural Wales awards – not just to places with enhanced visual landscape but to enterprises such as shops and pubs which are serving the cultural and social landscape.

Qu. Laurence Le Du Blayo, (University of Rennes; LRG Board Member) to Morgan Parry. I was interested in the exercise through photographs. I saw this not just a collection of photos but actually a tool for planning. My interest was very much in the third category of landscape Morgan showed us which represented a ‘wild’ countryside. This has raised the issue of rewilding – this is a difficult concept which we have chosen not to discuss further. Biodiversity and wildness have been set in opposition to industrial agriculture and extraction, but my point is what about the possibilities in between? This is one of the main challenges to making a more integrated landscape with people in it producing e.g. local culture and local landscape. Why have we not been more accepting of this mix of uses and objectives within a landscape?

Answer. Morgan Parry. There are boundaries and interfaces between all the different land uses and there are different ways in which they can be defined. The one between agriculture and nature is particularly important. The chief warden of the National Park back in the 1970’s talked about farming having produced the landscape, which is true to a degree. The implicit assumption is that is the way it will always be. However, I would now challenge that. Agriculture has changed and may not produce the landscapes we value. The landscape is whatever we, society, want it to be. We need to move on from the view that the landscape is just agriculture. A good geologist would recognise this view point. None-the-less finding a way to allow nature and agriculture to survive together in the same place is fundamental not only to landscape but wider aspects of biodiversity and conservation. The CAP and European decisions on budgets for farming and agriculture will have to respond to the challenge of sustainability and increased financial pressures. It could be that within the area of conservation the debate is back to defending and protecting designated areas. Influential decision makers are often urban-based and in their understanding, landscapes are not known and understood in the way CCW perceives them. This remains a major challenge.

Answer. Twm Elias. Decision makers are far away from understanding the cultural dimensions of these areas. Balance is certainly very important. In the current context where should developments such as wind farms take place? Positions need to be found which satisfy the demands and preferences of a whole host of stakeholders. These are issues requiring debate. In the National Park there is general support for hydro schemes and other similar initiatives on a small scale even though there is a presumption against large development. There is quite a revival in hydro which is linked to past methods of energy production within this landscape. The problem remains the scale of development and finding a means to debate and come to agreement on actions and development between so many parties.

Comment. Gareth Roberts. It is important to ask, what exactly is the vision for the Snowdonia landscape? There are after all 26,000 people living here. How will they be integrated within a future vision of the area?

Comment. Tim Collins (Environmental Artist and Planner, LRG Board Member). Coming back to Morgan’s provocative images, there is a moral and ethical issue

embedded in those pictures. What is the wider impact of any of the activities or management regimes taking place in those images? Many of them have huge impact, for example the recreational users impact on the landscape in ways we have already noted, and the travel to and from many of these sites is an example of the wider impact that is not considered at all looking at the bounded image. What are the implications for the “Future Virtues” what do they mean in terms of the landscape for the UK in the future. We can’t afford to look at the landscape, and landscape and land use, removed from its societal context.

Comment. Steven Shuttleworth, (Planner, LRG Board Member)

Presentations given by individuals and organisations have emphasised the defensive and protective aspects of landscape management – a keep as is approach - and then added a more opportunistic notion of looking for ways to move forward. It remains the case that in a host of different ways landscape values are articulated around the protective function. Speaking from my own experience as an erstwhile Head of Planning in local government, to translate the visions for e.g. protection of tranquillity/solitude, one has to identify and prioritise where these places are and therefore provide a clear locus of protection. The question for me then is whether the concepts of quality, of landscape quality, are adequately put into spatial representation?

Qu. Ian Thompson (School of Architecture, Planning and Landscape, Newcastle University. LRG Board Member). Why are planners not able to involve communities better in decision making and management?

Answer. Morgan Parry. In Wales the ecosystem approach being implemented has not yet involved planning professions in that discussion. There is a concern that the profession is not taking part in the land management discussions as part of Living Wales programme. This cadre of professionals continues to focus on working through Town and Country Planning Act. They do not see that system as a broken system, and so feel no need to alter ways of working. The Wales spatial plan has been an ill- fated exercise. Many man days and weeks were given in support of developing the Plan, but some of the efforts have seen poor returns. For example, the land in between urban hubs. It is the urban hubs which can be argued as the main preoccupation of the Wales Spatial Plan. There does not seem to be an emergent vision in this for the future of rural areas, or peri-urban areas, in either environmental or economic terms. This is aggravated in part by many of the economic opportunities in Wales (e.g. forest recreation at Coed Y Brenin), are firmly fixed in rural and coastal areas and are not related to urban hubs.

Looking at the future of the Snowdonia area, it has a small but significant population, even more significant if you include the populations on the border areas e.g. Blaenau Festiniog, Barmouth and Towyn. The demographic structure is very unfavourable. There is a high proportion of retired people, and the community is not one able to renew naturally. It is maintained by in-migration. It would be great if we could establish thriving communities in a social and economic sense. At the moment there is strong pressure for more jobs as the southern area of the National Park has the lowest average earnings of any part of the UK. The kind of activities being promoted are those which have no connection or compatibility with the fact that this is a protected landscape and some are likely to be damaging to it, e.g. scarp yard for jumbo jets at Llandbedr on the area of a SAC, discussions about the local nuclear power station being declared as a LEP and perhaps the most promising activity that might be undertaken there is a large data

centre - this might be less demanding on the landscape but is not related to the landscape and not related to skills and experience of the people who live here.

Finally on the issue of ethics energy prices are likely to make a difference to the value of rural areas. Rural areas will not always be involved in remote working but may well see themselves back in the centre of things as people move to working back in the landscapes they live in rather than commuting, and as environmental resources realise even greater potential and value in future. The ethical dilemma will be that it is difficult to maintain control on decision making within the local community because of the influence of urban populations. Local democracy is an ethical challenge here - not just allowing urban consumption and market practice to rule.

Comment. Paul Tabbush (Chair of LRG) Changes in energy prices may favour older methods, but advances in working conditions through mechanisation will not easily be reversed. Working people are unlikely to opt for the manual methods of the past.

Comment. Reiko Goto, (Environmental artist). Land management methods have been changing over time. We discussed how the sublime experience reminds us that humans are not the centre of the universe. Morgan asked us to look at land use and focused on agriculture and its importance, the word agriculture involves how people engage with nature. It is important that we look at systems in other places, these have adapted to be new cultures and have been re-envisioned.

Comment. John Rosenfeld. Increasing populations and the influx into rural areas is a matter of political debate. On the issue of ethics, that too is a political debate and the values we want to promote and fight for. Do we as a society have the political will to engage and look for solutions which work. At the moment I don't think we are at the point where we even think there is a debate to be had. It is not for me or CPRW to say where places of conservation should be - it's for the people. But political will is the most important thing. Spatial analysis is an issue of technology and asking the right questions. Mapping resources will give the same outputs as mapping cultural heritage. Technology is for use and requires strategic direction brought about through political will.

Comment. Twm Elias. On the issue of vision and ethics, I agree that the price of oil will impact on lifestyle and availability of food, and of course transport which is a key issue. The current pattern of shopping and working at distances is really unlikely to work into the future. I can see a real switch back to production and consumption being at a local level. The nature of the current economy is against local, but I think this will change.

Comment. Gareth Roberts. We also have to remember that farming and forestry are not part of the planning issue in National Parks since they are "not to be burdened with the vexatious issue of planning". Let's remember the work of Clough Williams Ellis, who played a key role in the National Parks movement and in the establishment of CPRW but who was not afraid to develop new works within the landscape. He was concerned that the landscape did not become a sterile museum, and within Snowdonia in particular would not be diminished through a "Celtic twilight of legendary reflection".