Article:

1 **Parkwood Springs- a fringe in time: temporality and heritage in**

2 **an urban fringe landscape**

3

4 **Abstract**

5 This paper aims to advance the theory and practice of landscape heritage

6 planning, design and management, focusing especially on the question: what are

7 the relationships between landscape narratives—the ways in which we tell the

8 story of a landscape—and landscape heritage outcomes (landscape practice-

9 planning, design, management- based on particular readings of the past)? The

10 paper explores this question through a critical examination of three different

11 narrative accounts of Parkwood Springs, an urban waste site in the city of

12 Sheffield, UK: a conventional history, a personal experiential account, and an

13 analysis based on the Sheffield Historic Landscape Characterisation. The critique

14 is informed by a cross-disciplinary theoretical discussion of the ways time is

15 conceptualized and presented in narrative, and how these conceptualizations

16 influence future landscapes.

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24 **Introduction**

25   Whilst there has been much recent interest in urban and post-industrial ruins

26   and urban derelict and waste landscapes (see e.g. Berger, 2007; DeSilvey and

27   Edensor, 2013; Gandy, 2013; Jorgensen and Tylecote, 2007), this has rarely

28   focused on their cultural significance as sites of urban landscape heritage, nor on

29   an in-depth discussion of the implications for the future of these sites. This paper

30   aims to advance the theory and practice of landscape heritage planning, design

31   and management, focusing especially on the question: What is the relationship

32   between landscape narrative—the ways in which we tell the story of a

33   landscape—and landscape heritage outcomes? The paper examines this question

34   in the context of one urban waste site, Parkwood Springs, in the city of Sheffield,

35   UK.

36

37   "Landscape heritage" is commonly thought to refer to that which is considered to

38   be of lasting value in landscape (Whitehand and Gu, 2010), encompassing

39   individual landscape elements e.g. woodlands or coastal defences, composite

40   landscapes e.g. historic parks and gardens, as well as large scale landscapes e.g.

41   the Cornwall and West Devon Mining Landscape, a UNESCO World Heritage

42   cultural landscape in south west England. One of the 12 core principles of

43   England's National Planning Policy Framework (2012:6) is that planning should

44   "conserve heritage assets [including landscapes] in a manner appropriate to

45   their significance, so that they can be enjoyed for their contribution to the quality

46   of life of this and future generations." The attribution of value typically leads to

47   landscape heritage "outcomes" aimed at the interpretation and conservation of

48   these landscapes, ranging from a listing on registers such as Historic England's

49   Register of Parks and Gardens, or the World Heritage list of cultural landscapes,

50   to smaller scale interventions of more local significance e.g. the creation of

51   heritage trails. These processes of valuation are underpinned by narratives that

52   seek to justify the status, meaning and significance of the landscapes in question.

53

54   A number of writers have recently called for a rethinking of landscape heritage

55   theory and practice (e.g. Smith, 2006; Harrison 2015). Laurajane Smith

56   (2006:19ff), for example, critiques "authorized heritage discourse", and its

57   tenets; this type of heritage is seen as a precious "inheritance", with "innate

58   value", meaning that it must be stewarded into the future by experts. It is also

59   both physically and temporally demarcated: "Heritage has traditionally been

60   conceived...as a discrete 'site', 'object', building or other structure with

61   identifiable boundaries that can be mapped, surveyed, recorded, and placed on

62   national or international site registers" (Smith, 2006: 31). Further, it is a

63   representation of an (often exclusive) social identity that is designed to be

64   passively consumed by visitors.

65

66   Scholarly attention is therefore moving away from deterministic and definitive

67   histories and the establishment heritage they support towards discursive,

68   multiple and sometimes conflicting accounts reflecting different social and

69   cultural perspectives and identities (Wu and Hou, 2015). The interdisciplinary

70   academic field of Heritage Studies has seen a reframing of heritage "as discourse

71   concerned with the negotiation and regulation of social meaning and practice

72   associated with the creation and recreation of identity" (Smith, 2006: 5). This

73   increasingly democratized understanding of heritage has also permeated

74   landscape policy and practice. The role of landscape heritage in the formation of

75   identity, and its importance for communities, is recognized both by the European

76   Landscape Convention (ELC) (2000),[1] to, which the UK is a signatory, and by

77   heritage initiatives such as the Landscape Partnerships funding programme of

78   the Heritage Lottery Fund, which promotes a more inclusive approach to

79   heritage practice, and emphasizes the multiple benefits to people and

80   communities.

81

82   This paper builds on existing critiques of establishment heritage (Winter, 2013),

83   and developing forms of heritage practice (e.g. projects funded by the

84   Community Heritage Funding stream of the Heritage Lottery Fund, 2017). It

85   responds to calls for further innovation and interdisciplinarity (DeSilvey, 2012;

86   Harrison 2015), by showing how different forms of narrative support diverse

87   interpretations of the past, as well as a wider range of landscape heritage

88   outcomes. We proliferate this narrative diversity further in the context of an

89   urban wasteland, a landscape form that is rarely associated with landscape

90   heritage. On the contrary, urban wastelands are "ambivalent landscapes"

91   (Jorgensen and Tylecote, 2007), with contradictory meanings ranging from a

92   repulsive dump to a useful natural space (Brun et al., 2017). This narrative

93   diversity deserves further exploration, as these sites are a recurring phase in

94   cycles of urban development, and they share common characteristics with a wide

95   range of other degraded urban landscapes. Parkwood Springs is both an example

96   of this landscape form, and exemplary of wastelands throughout the UK and

97   Europe. Whilst every site is unique, wastelands have common characteristics e.g.

[1] e.g. The preamble states: "landscape contributes to the formation of local cultures and … is a basic component of the European natural and cultural heritage, contributing to human well-being and consolidation of the European identity;"

98   modified land form, contamination, spontaneous vegetation and derelict

99   buildings and structures. They are also typically surrounded by communities

100   with high levels of deprivation. With at least 8,860 sites of "previously

101   developed land" recorded in England alone in 2012, covering a total area of

102   24,000ha (roughly the size of Birmingham) (Harrison, 2006), their future

103   treatment has implications for the cultural heritage and well-being of many

104   marginalized local communities.

105

106   In this paper we adopt DeSilvey's (2012: 33) definition of narrative as "the

107   ordering of events, actions and elements of experience in a communicative

108   structure". According to Potteiger and Purinton (1998: 3) narrative is therefore

109   both a story, and the way in which it is told. Drawing on Ricoeur, they (1998:7)

110   also claim that narratives have both a temporal and a spatial component.

111

112   The paper begins with a short introduction to Parkwood Springs. This is

113   followed by Part 1, an outline of the main theoretical strands running through

114   the paper, showing how different conceptualizations of time are mobilized in

115   narrative, and how this affects interpretations of the past. Part 2 consists of three

116   different forms of narrative about Parkwood Springs: a conventional history, a

117   personal experiential account and an analysis based on the Sheffield Historic

118   Landscape Characterisation (HLC) (South Yorkshire Archaeology Service (SYAS),

119   undated), each preceded by a brief introduction. We consider that it is

120   appropriate to examine the HLC as a narrative resource in this paper given the

121   importance of landscape characterisation in both the ELC, and in heritage

122   initiatives such as the landscape partnerships funded by the Heritage Lottery

123   Fund. [2] Part 3 is a critical comparative review of the narratives and their

124   implications for the planning, design and management of Parkwood Springs as

125   landscape heritage, and is followed by some final concluding remarks.

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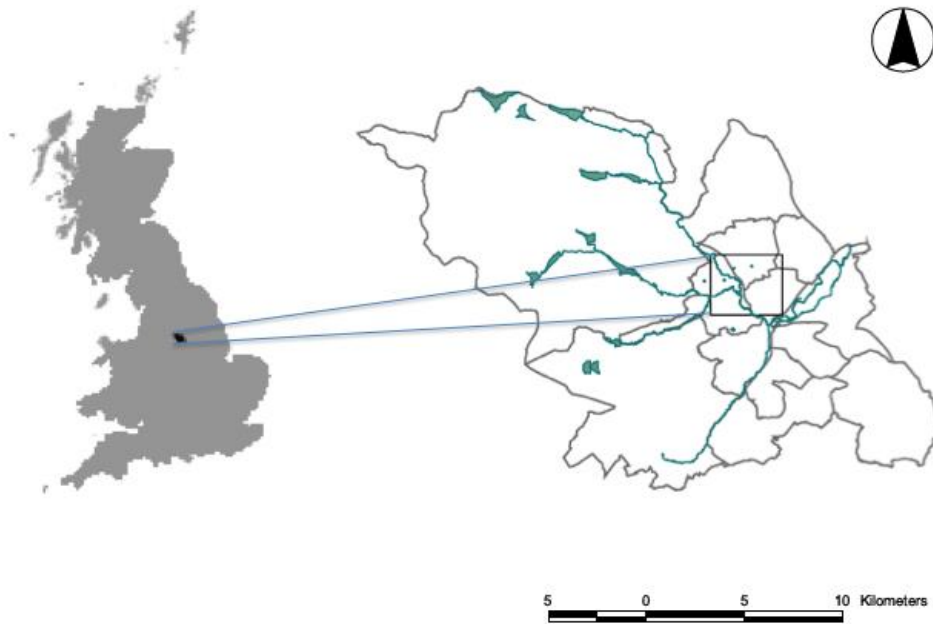
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128   **Figure 1** Location map of Parkwood Springs (prepared by Stephen Dobson)

129

130   **Parkwood Springs, Sheffield, UK**

131   On a foray into Parkwood Springs in October 2010 a walking companion

132   declared: "But this is an urban fringe landscape- surrounded by the city!"

133   Though no longer located at the edge of the city, its complex hotchpotch of land-

134   uses does closely resemble the land-use combinations typically found in an

135   urban fringe landscape, combining landfill, green space and derelict sites and

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[2] e.g. The Heritage Lottery Fund's (2013) Landscape Conservation Action Plan (LCAP) Guidance
emphasizes the need to review existing Landscape Character Assessments and to prepare new
ones if existing assessments need revision.

136   structures, alongside a host of miscellaneous other official and unofficial uses. It

137   is a considerable area, around 80 hectares in size, sprawling for nearly two

138   kilometres along the eastern slope of the River Don valley, which runs due north

139   from Sheffield's urban core (Figure 1). This vast open landscape is itself only two

140   kilometres from the city centre, and is completely surrounded by built

141   development. Parkwood Springs is also imposing topographically: its steep

142   slopes rise to a height of 174 metres, approximately 100 metres above the valley

143   floor.

144

145   A former landfill site lies at the heart of the site, surrounded by a fringe of

146   extensively managed green space. Many buildings and structures are in an

147   advanced state of dereliction and decay, and none of the material remains have

148   undergone any significant preservation or restoration. Much of the site, including

149   the ruined buildings and structures, is densely vegetated, due to a combination

150   of ancient woodland, natural succession and various tree planting initiatives

151   (Figure 2a).

152

153   The *Sheffield Local Plan* (Sheffield City Council, 2009) designates Parkwood

154   Springs as Open Space and a Site of Importance for Nature Conservation, with a

155   Waste Management Area. The *City Sites- Preferred Options* document (Sheffield

156   City Council, undated a) specifies that: "This site is proposed as major Open

157   Space Improvement... This open space can be created and laid out on [sic] a

158   phased approach as the tipping phases cease". Tipping has now ceased. Sheffield

159   City Council manages the site together with the Friends of Parkwood Springs,

160

161

162 **Figure 2** (clockwise from top left): Figure 2a Fishing on the River Don, surrounded by Parkwood

163 Springs's woodland landscape. Figure 2b The ruins of the Old Park Silver Mill. Figure 2c

164 Gravestone in Wardsend Cemetery, amidst regenerated Silver Birch. Figure 2d Allotment site on

165 Parkwood Springs. (All photographs take by Anna Jorgensen)

166

167 formed in 2010, whose aim is to "work towards improving the green space as a

168 resource for local residents and the City", envisioning Parkwood Springs as "our

169 country park in the city" (Friends of Parkwood Springs). Pursuant to that aim an

170 area of green space to the south of the site has undergone a number of recent

171 changes, including the creation of a forest garden and a mountain biking trail.

172

173 **Part 1- Time and narrative**

174 Part 1 lays the foundation for our three narratives in Part 2 by exploring how

175 diverse narrative forms have been used to know the past, focusing especially on

176 the role of different conceptualisations of temporality in narrative. It goes on to

177 demonstrate the relevance of these forms to a landscape context, and

178 particularly waste sites such as Parkwood Springs. A central argument of this

179 paper is that whilst such narratives seem to be retellings of the past, they are in

180 fact projective and constitutive of the future: they are part of a process of

181 becoming, shaping personal identities, environments and landscapes (Ingold,

182 2012). Thus, landscape histories and their forms determine what is significant

183 and valued in a landscape, and how that significance and value is projected into

184 the future as landscape heritage.

185

186 Ingold (2012: 7) makes this process explicit: "Perception is imaginative, then,

187 insofar as it is generative of a world that is continually coming into being with

188 and around the perceiver, in and through his or her own practices of movement,

189 gesture and inscription". Whilst Ingold is talking about imagining, rather than

190 narrating landscape, narrative is essentially a means of articulating a particular

191 way of imagining the world. He (2012: 8) identifies ("at least") three modes of

192 imagining the past in landscape: materialising, gestural and quotidian. The

193 materialising mode "turns the past into an object of memory to be displayed and

194 consumed as heritage", the gestural model remembers the past "in the very

195 process of redrawing the lines and pathways of ancestral activity" and the

196 quotidian mode uses "what remains of the past" as "a basis for carrying on".

197 These three modes of imagining the past provide the broad framework for this

198 paper, corresponding with our narratives- a conventional history, a personal

199 experiential account and an analysis based on the Sheffield Historic Landscape

200   Characterisation- combined with the landscape implications we draw from them

201   in Part 3.

202

203   The ways in which time is conceptualized and represented in a narrative are

204   fundamental to its intended meaning and purpose. There is perhaps still a

205   general perception in western thought that all human beings have the same

206   conception of time as a way of measuring duration, and ordering the sequence in

207   which things happen. However, Farago (2005: 426) writes of "the culturally and

208   historically specific nature of chronology as a western, European construct". It

209   follows that "the past" and "the present", inherent in the writing of history, are

210   also culturally and historically specific:

211   "history is not a fact of the world that is more or less accurately

212   represented… it is only one way for a society to constitute the past and

213   establish a relation with it. To live in history and *to wish to* write it, is not

214   a universal anthropological postulate, but it is a certain way to conceive of

215   and be in the world, and it is a certain practice of subjectivity." (Farago,

216   2005: 426).

217   We might add that history is "a practice of subjectivity" even within and between

218   cultures that subscribe to the idea of chronology (Crouch and Parker, 2003):

219   there is no such thing as a definitive historical account.

220

221   The chronological view of time underpins the "grand narratives" associated with

222   modernity (Lyotard, 1984), which assume that progress takes a linear course,

223   each step being an extropic movement on the path towards an ever more

224   evolved and rationalised future. This notion of progression, as associated with

225 "progress", sets historic events as the inevitable increments toward our current

226 state, thus attributing a false agency of time in the chronological narrative. As

227 Farago (2005: 427) puts it: "Chronology is a powerful and seductive rhetorical

228 apparatus, a fictive construct that masks ideology under the guise of 'natural

229 time'". The chronological idea of time, and the heroic narratives and explanatory

230 accounts of the world it supports, have been challenged across numerous

231 disciplines in the late 20th century.

232

233 The canonical challenge must come from Walter Benjamin's dialectical image,

234 the vehicle he used to critique modernity in *The Arcades Project*. Set in the Paris

235 Arcades, an ideal locale from which to critique the superfluity of capitalism,

236 Benjamin used a montage of quotation and allusion to bring about revelatory

237 insights into the relationships between things and their meanings. Benjamin's

238 sources are the "fragments of modernity" (Frisby, 1986), not its grandiose

239 expositions, but "the rags, the refuse" (Benjamin, 1999: 460), cited in Friedlander

240 (2008), the inconsequential statements, the asides. The dialectical image has its

241 own temporality outside of chronological time:

242   "This time internal to meaning should be distinguished both from the

243   objectively measurable time and from the subjective structure of the

244   experience of time. Any meaningful phenomenon has an inner life whose

245   realization is brought about by a work of expression in that present which

246   recognizes it." (Friedlander, 2008: 21)

247

248 Within the field of art history chronological time is contrasted with anachronism.

249 Here the discussion focuses, *inter alia*, on the question of whether it is possible

250   for a later audience to understand the effect that works of art had on their

251   viewers at the time they were produced. Didi-Huberman (2005: 38) is

252   contemptuous of the idea that we can decipher the meaning of past objects:

253   "Everything past is definitively *anachronistic:*...it exists only in the

254   operations of a 'reminiscing present,' a present endowed with the

255   admirable or dangerous power, precisely, of *presenting* it, and in the wake

256   of this presentation, of elaborating it and representing it."

257

258   Yet despite this definitive statement, Didi-Huberman (2005: 17) acknowledges

259   that the sheer materiality of objects does have an inherent power to move us

260   profoundly. Whilst he claims that we have lost the ability to understand Christian

261   art, the force and passion with which he writes about the visceral impact of Fra

262   Angelico's *Annunciation* contradicts this. He implies that some objects have a

263   timeless capacity to affect us in the same way, confirmed by his assertion that the

264   experience of archaic places...is nothing other than "the physical sensation of

265   time" (Didi-Huberman, 1996: 58).

266

267   Time, narrative and history are also the main preoccupations of Marc Singer's

268   (2003) exegesis of Ralph Ellison's *The Invisible Man*, a novel about African-

269   American history. In the novel the protagonist wrestles with the deterministic

270   narrative chronologies of his oppressors: chronologies of progress, capitalism

271   and Marxism. These narratives are deterministic, because if we subscribe to

272   them, they define us, there is no place in them for alternative modes of thought

273   and action. The Invisible Man must learn how "different concepts of time can

274   inhibit or empower human agency and how the past exerts a continuing

275   influence on the present." (Singer, 2003: 392–393)

276

277   Ellison (1952 quoted in Singer, 2003: 389–390) puts forward an alternative idea

278   of time: "the palimpsest: a synchronous conflation or superimposition of

279   multiple historical periods upon the present". The Invisible Man also learns how

280   his outsider status enables him to step outside the flow of time: how to "slip into

281   the breaks and look around" (Ellison, 1952 quoted in Singer, 2003: 391) From

282   this new perspective, he learns to critique the narratives of modernity, find his

283   own sense of time, and recover his identity.

284

285   Singer (2003: 410) claims that "identity is an amalgamation of experiences over

286   time and a constant negotiation with the past". Writing within the discipline of

287   management Hamilton (2013: 64) touches on similar themes: "narrative

288   mediates to configure (and reconfigure) our human experience of time and life

289   into narrative identities". In exploring the narrative strategies used by different

290   entrepreneurs to describe the development of their businesses she uses three

291   time frames, derived from Czarniawska (2004): chronological, cyclical and

292   kairotic. Kairotic time is said to be "a narrative time punctuated by important

293   events, which might even run chronologically backwards." The Kairotic time

294   frame was most frequently adopted by the entrepreneurs in telling their stories,

295   often using physical metaphors such as jumping, skipping or leaping about in

296   time (Hamilton, 2013: 70). Hamilton's work chimes with Singer in the sense that

297   they are both concerned with the power of unconventional narratives that

298   provide "emancipatory possibilities from the compulsory nature of social and

299   cultural norms" (Hamilton, 2013: 76).

300

301   If using different time frames in narrative can be used to define personal

302   identities that support or subvert social norms, they can also be used to suggest

303   diverse landscape "becomings" (Ingold, 2012). DeSilvey (2012: 34) challenges

304   the conventional historical chronological narrative as a particular spatial and

305   temporal framing that justifies the preservation of a landscape as it appears at a

306   particular time. She asks the question of whether it is possible to "experiment

307   with other ways of storying landscape, framing histories around movement

308   rather than stasis, and drawing comparisons between past dynamism and future

309   process?". DeSilvey adopts what she calls an "anticipatory history" (anticipatory

310   of an uncertain future), arranging a selection of present-tense narrative excerpts

311   from the past together with "auto-ethnographic anecdotes" (2012: 36) in reverse

312   chronological order to retell the story of Mullion Cove in Cornwall. Her aim is to

313   disrupt the false agency of the chronological narrative and its deterministic

314   implications for the future. Instead we see an assemblage of "past presents which

315   remain open to addition and subtraction, the process of making sense and

316   assembling story exposed" (2012: 48).

317

318   DeSilvey and others have explored narrative and its relationship with heritage

319   practice in the context of ruins and derelict landscapes. DeSilvey and Edensor

320   (2013: 15) claim that "ruins rarely lend themselves to representation in

321   seamless narratives" and call instead for approaches involving "multi-sensory"

322   engagement with these sites, physical interventions and "multivocal" narratives

323   reflecting their diverse uncertain nature. DeSilvey (2006: 335) has also claimed

324   that "the potential for 'entropic heritage' practice remains, for the most part,

325   untapped". Both have also written extensively about why (unrestored) ruins and

326   dereliction invite such alternative readings and heritage practice. The decay and

327   disintegration into matter of ruins and the artifacts they contain is a central

328   theme, with DeSilvey (2006) showing how, whilst seemingly antithetical to a

329   heritage practice that is about preserving the past, decay constitutes the very

330   tangible and visceral evidence of the passage of time that is often absent from

331   museum displays and other conventional heritage forms. Ruins are also well-

332   known examples of *vanitas* (Woodward, 2002), with recent ruins especially

333   confounding the grand narratives of development, progress and civilization,

334   thereby legitimizing alternative readings of human endeavour and meaning

335   (DeSilvey and Edensor, 2013). Derelict sites are frequently layered

336   "pluritemporal" landscapes, containing evidence of many previous pasts

337   (DeSilvey and Edensor, 2013: 7). This temporal fluidity, combined with the mix

338   of nature and culture, decay and disorder often found in derelict sites, makes

339   their meanings ambivalent and difficult to distill (Jorgensen and Tylecote, 2007).

340   Hill (2013: 381) writes of the spectral or uncanny quality of postindustrial

341   landscapes, such as the sensation of smelling coal dust in a valley where mining

342   has ceased, claiming that the idea has value "because it suggests that our

343   experience of the world is haunted by a space-time in which past and future co-

344   exist, and interact, in uncertain and unpredictable ways". All of these

345   characteristics make ruins and derelict sites "exemplary alternative sites of

346   memory", in contrast to contemporary practices involving the commodification

347   of memory, both in and out of place (Edensor, 2005: 830). Edensor (2005) also

348   uses ghostly metaphors to characterize processes of remembering in these sites,

349   including sudden manifestations of involuntary memories evoked by their

350   sensory richness; embodied haunting in which the body is compelled by its

351   surroundings to respond to and even re-enact the habitual movements of former

352   inhabitants of the spaces; poltergeistic confrontations with the kinetic power of

353   the forces of disintegration within the ruin; together with close encounters with

354   evidence of the daily lives of the myriads of people who formerly used these sites

355   and meetings with "unidentifiable ghosts" representing uncanny "happenstance

356   montages" (2005: 844) of objects and matter.

357

358   Following this line of argument Parkwood Springs is therefore an ideal setting

359   for an examination of landscape heritage theory and practice, focusing on these

360   themes of time and narrative. Here we find the palimpsestic superimposition of

361   different historical periods and Benjamin's (1999: 460) "rags" and "refuse", the

362   source material for the dialectical images from which more profound insights

363   may be gained. Parkwood Springs represents one of Ralph Ellison's "breaks",

364   spatial as well as temporal. Parts of the landscape (especially the landfill) are

365   currently represented as blank space on maps, and parts of the site are in a sense

366   suspended between their previous uses and their future repurposing as an urban

367   park. Parkwood Springs therefore allows us to "slip into the breaks and look

368   around" (Ellison, 1952 cited in Singer, 2003: 391). From this vantage point we

369   can question the chronological narratives of authorized heritage discourse and

370   examine the alternatives.

371

372 In Part 2 of this paper we aim to illustrate and highlight the differences between

373 three narrative approaches in relation to Parkwood Springs. Presenting the three

374 accounts one after the other gives the reader a chance to experience these

375 differences, and to determine how the narratives inform, complement, duplicate,

376 subvert or detract from one other.

377

378 **Part 2 The Narratives**

379 *Narrative 1- Tracing the documentary history of Parkwood Springs*

380
381 One of the intriguing questions about Parkwood Springs is how it evolved into

382 this sprawling and disorderly enclosed "urban fringe" landscape so close to

383 Sheffield city centre. Why are the landfill site and its associated land uses located

384 here? This narrative is a conventional chronological historical account describing

385 how Parkwood Springs was transformed from a feudal landscape to an enclosed

386 post-industrial urban fringe site.

387

388 The settlement of Sheffield was founded in the 12th century by a Norman,

389 William de Lovetot, whose retainer created a sub-manor at Shirecliffe, located to

390 the south east of the current site (Walton, 1943a; Hey, 2010). By 1392 the manor

391 had passed to Sir John Mounteney (Walton, 1943b), who obtained a royal charter

392 to hunt throughout his lands, and to empark over 400 acres of land, including

393 woodland and meadow, roughly contiguous with the current site. This became

394 known as "The Old Park" and remained in existence until at least 1795, when it,

395 and Shirecliffe Hall (on the site of the original manor) are both shown in William

396 Fairbank's *Map of the Parish of Sheffield*. Whilst The Old Park and Hall remained

397 seemingly unchanged, the industrialisation of Sheffield had begun, with several

398 mills and forges having been constructed along the course of the Don bordering

399 Parkwood Springs.

400

401 In the 1850s Parkwood Springs saw its first radical modern transformation with

402 the construction of the railway, which ran through the site, from north to south,

403 parallel with the river. However, The Old Park woodland and Hall persisted right

404 up to the early 1900s, but were then surrounded to the north by Wardsend

405 Cemetery, and to the south and east by a fringe of housing and industry along the

406 valley floor, with newly constructed terraced houses (known as Parkwood

407 Springs) climbing up the southern slopes of the site (Jones and Jones, undated).

408

409 From the 1900s onwards Parkwood Springs underwent its most profound and

410 rapid changes. In 1750 the population of Sheffield was approximately 10,000; by

411 1901 it had risen to over 450,000 (Sheffield City Council, undated b). With the

412 exception of some small patches of woodland to the far north of the site the trees

413 were felled and most of the site given over initially to extractive industry

414 (quarrying and mining), and latterly to landfill. A coal-fired electricity generating

415 power station with three enormous cooling towers was built at Wardsend in

416 1902, only to be decommissioned a mere 70 years later, and subsequently

417 demolished. A further gas generating power station was built at Neepsend, with

418 no fewer than five gas holders, four of which were later demolished. By 1940

419 extensive garden city housing estates had been built to the north and east.

420 Shirecliffe Hall was damaged by bombing during the 1939-45 war and later

421 demolished. The Parkwood Springs terraced houses were also eventually

422   knocked down in the 1970s. Around this time, the southern part of the site was

423   "landscaped", and trees were planted. No longer used for passenger transport,

424   the railway is still deployed infrequently for goods transportation.

425

426   From this brief historical overview it seems that what initially protected

427   Parkwood Springs from wholesale development and exploitation in the 1800s

428   was its post-deer park homogenous woodland character (at a time when timber

429   was in demand, due to industrial expansion, and its importance as a source of

430   fuel for steel-working and smelting). However, as timber declined in importance

431   the extractive value of Parkwood Springs as a source of building materials and

432   fireclay led to the felling of the woodland and its exploitation for the extraction of

433   these natural resources, and as a site for gas and electricity power generation

434   close to the sites of the old water powered mills. The Victorian bye-law terraced

435   housing and industrial development filled the gap between Parkwood Springs

436   and the city centre in *circa* 1900, turning Parkwood Springs into an urban fringe,

437   but the steep terrain made housing unviable during the garden city housing

438   boom of the early 1920s and 1930s, so that this development bypassed

439   Parkwood Springs and continued Sheffield's urban expansion to the north east,

440   turning it into an enclosed urban fringe. In this respect Sheffield's urban

441   development, and the existence of Parkwood Springs, are explained by

442   Whitehand's (2010) "innovation/building cycle model", according to which

443   urban expansion occurs in waves in response to building cycles, fluctuating land

444   values and transport innovations. With each cycle the expanding urban

445   development leapfrogs the existing fringe, leading to concentric rings of urban

446   fringe inside the city.

447

448 *Narrative 2- a personal account*

449 The next narrative in the sequence is a personal account written by the first

450 named author. It was written as a spontaneous subjective description of

451 Parkwood Spings with the intention that it would form part of this paper, but

452 before the premise of the three contrasting narratives was fully developed. No

453 particular literary style was intended, but the piece has similarities to

454 psychogeography: a form of semi-autobiographical narrative writing about

455 urban ruins, derelict sites and urban fringe and other dystopian landscapes.

456 Exponents of the form include Patrick Kieller, Ian Sinclair, W.G. Sebald, and more

457 recently Jason Orton and Ken Worpole (2013) in *The New English Landscape*, and

458 Paul Farley and Michael Symmons Roberts (2011) in their book about urban

459 fringe landscapes *Edgelands*. The form has also been used previously in academic

460 writing about landscape, for example by Caitlin DeSilvey (2012), Lisa Hill (2013)

461 and Bradley Garrett (2011).

462

463 Figure 2 about here

464

465 *I find Parkwood Springs both appalling and fascinating, as well as being deeply*

466 *evocative. In February 2012, I approach it via my usual route from the south,*

467 *passing the euphemistically-named sauna, the demolition waste reprocessing yard*

468 *with its noise and dust, the vast heaps of reprocessed rubble, earth slopes and*

469 *unbelievable quantities of rubbish discarded by fly-tippers and passers-by. I feel as*

470 *though I am leaving the regulated and ordered part of Sheffield behind and*

471 *entering a kind of Wild West where anything goes. Along Club Mill Lane the ruins of*

472   *the Old Park Silver Mill are intriguing, evoking curiosity about their past, and*

473   *inviting exploration (Figure 2b). Catherine Heatherington and I stood beside this*

474   *ruin a couple of years ago, by the confluence of the rivers Don and Loxley, and*

475   *watched a flock of long-tailed tits flitting through the tree tops on the far side of*

476   *the river. I notice that the caravan installed beside the ruin has gone, though the*

477   *neat fence that was put up to demarcate the territory associated with this*

478   *temporary home remains. Just beyond the Old Park Silver Mill, further along Club*

479   *Mill Lane, and surrounded by dereliction, is a small industrial estate, packed with*

480   *small and seemingly prosperous factories and industrial units. At its far end it is*

481   *possible to see right into a metal working factory and catch glimpses of the*

482   *incandescent interiors of furnaces, and men wearing protective clothing and visors.*

483   *Somehow this sight is evocative of a pre "Full Monty"[3] Sheffield, when the steel*

484   *industry was still in its heyday, and for a moment it feels as though time has*

485   *somehow left this place untouched. At the core of the site the waste is modelled into*

486   *enormous terraces and embankments, and capped with more rubble, and on the*

487   *older slopes pioneer tree species have already aggressively taken hold, forming*

488   *dense impenetrable thickets. Along the top of a whale-backed mound close to the*

489   *river someone has made an orderly row of gigantic tree stumps. I start to feel as*

490   *though I have entered a primeval territory, where the raw materials of the earth*

491   *are being crudely re-assembled into new landscapes. Just beyond the edge of the tip*

492   *is Wardsend Cemetery (Figure 2c). It has the poignancy of all disused and*

493   *overgrown cemeteries, but here that is re-enforced by its location beside the tip,*

494   *which seems to be encroaching onto the graves and memorials and obliterating*

---

[3] A comedy-drama film from 1997 directed by Peter Cattaneo, about unemployed steel workers from Sheffield in the 1970s who decide to form a male striptease act.

495 *them. Perched above the cemetery at the northern end of the escarpment is a small,*

496 *embattled allotment site, each garden defensively re-enforced with stout but*

497 *ramshackle barriers against thieves and intruders. Through these fences, and*

498 *surrounded by the sporadic barking from the dogs protecting their owner's small*

499 *territories, I glimpse winter vegetables growing in dark earth, and pigeon lofts*

500 *(Figure 2d).*

501

502 *In March 2012 I took two colleagues (Richard Keenan and Ed Cartledge) to see*

503 *Parkwood Springs for the first time. It was pouring with rain, the hillside was*

504 *shrouded in mist, and Club Mill Lane was ankle deep in mud. Rubbish lay*

505 *everywhere. Richard noted that it was a graveyard for abandoned sofas, and*

506 *Rawson Spring (from which Parkwood Springs presumably gets the second half of*

507 *its name) was a river of refuse and discarded car tyres. During our tour we saw*

508 *only two people, a young couple in waterproofs taking a swift short cut across the*

509 *site. I tried to be enthusiastic, but thought I sensed a credibility gap opening up*

510 *between us. Although they had both lived and worked in Sheffield for many years,*

511 *neither of my colleagues had ever been to Parkwood Springs, or given it much*

512 *thought. Ed said that it was like Sheffield's collective unconscious, necessary, but*

513 *not somewhere you wanted to go.*

514

515 *On a later visit with Stephen Dobson in May 2013 the sun was shining, and there*

516 *were signs of change. Club Mill Lane had been closed beyond the industrial estate,*

517 *and shiny new barriers erected to prevent vehicular access along the future*

518 *recreational route running north beside the river. Significant tree planting had*

519 *taken place on the older slopes of the landfill site and bluebells were flowering in*

520 *the ancient woodland next to the allotments.*

521

522 *Narrative 3- Historic Landscape Character analysis*

523 Historic Landscape Characterisation (HLC) has its origins in the 'post-modern

524 revision' of archaeology theory in the 1980s (Turner 2006), which replaced

525 traditional approaches focusing primarily on the site as an evidential repository

526 that could be used to provide authoritative explanations concerning processes of

527 human adaption, subsistence and settlement at particular locations and times in

528 the past (Turner, 2006; Fairclough 2012). This shift was characterised by the

529 acceptance of a plurality of interpretations concerning the social and cultural

530 dimensions of a reciprocal and dynamic relationship between people and place,

531 and a greater emphasis on landscape perception (Fairclough 2012; Turner 2006;

532 Tilley 1994; Bender 1993).

533

534 Although rooted in an landscape archaeology narration of the past, through its

535 retrogressive approach to the identification of evidence in our present

536 surroundings, HLC is not solely a heritage management tool but moreover aims

537 to introduce a depth of temporality within the "Landscape Character turn" in

538 mainstream planning (Cheng, 2012). It represents a shift in emphasis from the

539 protection of valued landscapes through designation, to an approach for

540 managing and indeed mediating change. HLC was developed by English Heritage

541 from the mid-1990s and is a process of defining current landscape character and

542 the depth of time which may be attributed to it evidenced through map and

543 aerial photographic interpretation. Areas of consistent landscape pattern or

544   morphology are mapped and classified into types based on land use and land

545   cover. Geographic information systems are used to store, manage and present

546   the data, and whilst initially the focus was on rural landscape, more recent HLC

547   surveys, including that produced for Sheffield by South Yorkshire Archaeology

548   Service, contains full urban coverage.

549

550   HLC offers a "retrogressive narrative" (Rippon 2004) in that the starting point

551   for analysis are the morphological units in the present day landscape. In this

552   sense, the past is reconstructed through a mosaic of modern character area

553   boundaries. Each layer of landscape interpretation is established backwards

554   through time with all associated description and historical sources attributed to

555   the modern character area boundaries. In recognition of HLC's retrogressive

556   method, and inspired by the reverse chronology of DeSilvey's (2012)

557   anticipatory history, our analysis also works backwards from the present day.

558   Figure 3 depicts the character types currently prevailing in Parkwood Springs,

559   and in 1900, 1750 and 1400 respectively. Figure 4 explores 'flux': the extent to

560   which each character area has changed.

561

562   Parkwood Springs Today

563   The Parkwood Springs area is predominantly characterised through HLC as an

564   industrial space, although visually it is overwhelmingly "green" in nature due to

565   the natural succession and tree planting that has followed previous phases of

566   landfill and extraction, and the presence of some remnant ancient woodland

567   (Figure 3) that provides evidence of substantial time depth. A small light

568   industrial complex is located along the River Don at the western edge of the site

569   dating from the late 1920s/early 1930s, close to the overgrown sites of the Old

570   Park Silver Mill and Old Park Forge. This is surrounded by landfill, which

571   incorporates pockets of woodland and unenclosed land. On all sides, Parkwood
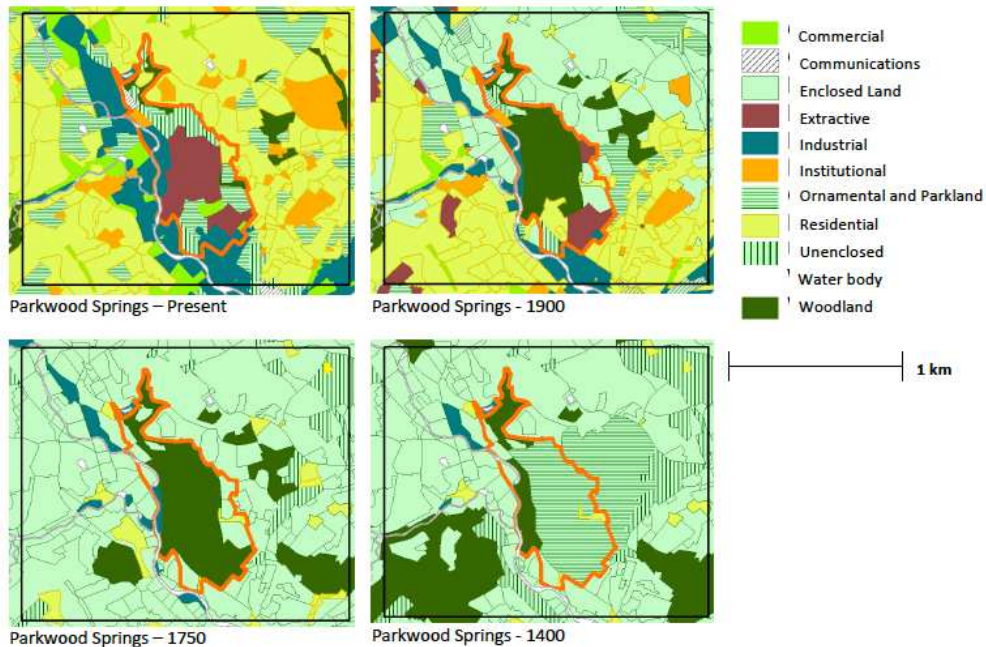
572

573   **Figure 3** (clockwise from top left) The Historic Landscape Character types prevailing at the

574   present day, and in 1900, 1750 and 1400 respectively. (All HLC plots prepared by Stephen

575   Dobson on the basis of the Sheffield HLC dataset (SYAS, undated))

576

577   Springs is surrounded by the extensive urban fabric of Sheffield. Neighbouring

578   residential areas include byelaw terraced housing and inter-war garden city

579   suburbs. There is also a long stretch of industrial metal-trades along the river

580   Don. The HLC broad character types outline a mixture of uses from multiple

581   time-periods; however, the general character type of the whole zone is

582   'industrial' (SYAS). The generalised character type for this site is therefore

583   greatly influenced by function rather than its visual appearance.

584

585   Parkwood Springs 1900

586   The 1900s time slice (Figure 3) identifies the fringe nature of Parkwood Springs

587   at this time, as it occupies the space between Victorian urban Sheffield and the

588   neighbouring countryside. Prior to the extractive industries that characterises

589   the present day space, Parkwood Springs's green centre is predominantly

590   wooded. Some quarrying is visible at Standish Gardens, Shirecliffe, and clay

591   pits/brick works are located in the south of the study area. Terraced housing is

592   also evident in the south. Piecemeal enclosures are visible close to Shirecliffe

593   Hall. The 1900 time-slice visually captures the study area in a predominantly

594   agricultural/rural setting with many of the current land use divisions remaining

595   legible from earlier enclosed land and woodland uses.

596

597   Parkwood Springs 1750

598   The "seeds" of Sheffield's industrial presence along the Don are evident by 1750,

599   when a number of water power sites are recorded in the HLC, identifying a few

600   distinct industrial character areas. Shirecliffe Hall is present in the 1750 time

601   slice, but essentially the study area is characterised by woodland with piecemeal

602   farming enclosures immediately surrounding the hall. Small hamlets are

603   dispersed amongst a surrounding landscape of mainly surveyed Parliamentary

604   enclosures with a few unenclosed commons. The ancient spring wood to the

605   south west of the study area (next to a 17th-century farm complex) and

606   landscape of enclosed farmland indicates the nature of the landscape character

607   prior to the urban expansion visible from the 1900s.

608

609   Parkwood Springs 1400

610   The earliest time slice clearly shows that the study area is largely characterised

611   by its use as a hunting park belonging to, and surrounding, the sub manor of

612   Shirecliffe Hall. Other individual dispersed residential areas are present in the

613   form of small farm complexes and settlements. Beyond the study boundary

614   piecemeal enclosures and unenclosed commons form this predominantly

615   agricultural landscape. Water power sites are established in the Don Valley at

616   this time, reinforcing the ancient legacy of industrial activity, which characterises

617   so much of the river's course in this part of Sheffield. Ancient woodland follows

618   the watercourse along with enclosed valley floor meadows.
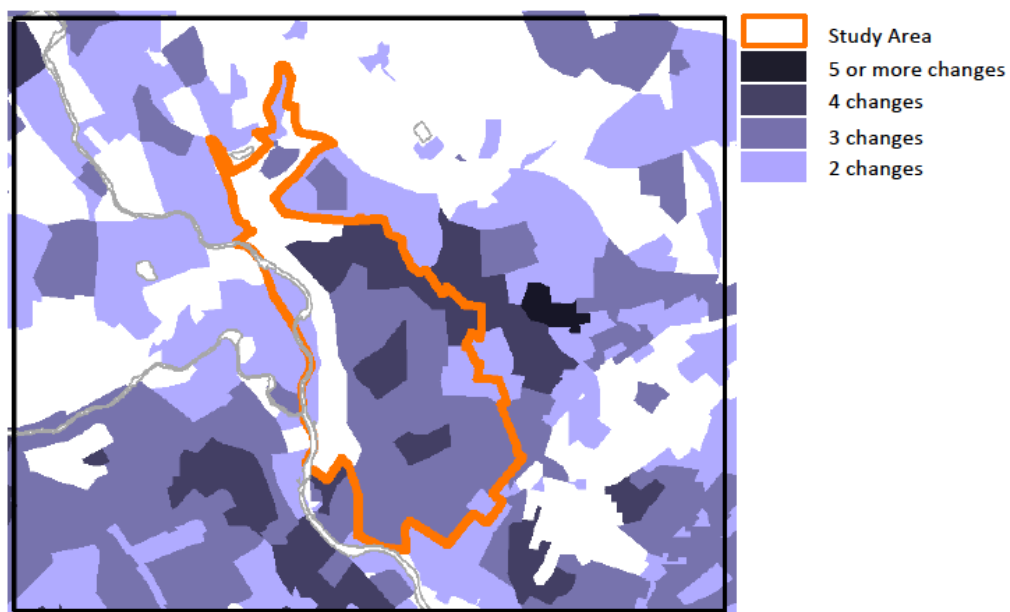
619

620   **Figure 4** Landscape in flux - Historic Landscape Character plot of character areas exhibiting

621   more than one change in broad character-type. (All HLC plots prepared by Stephen Dobson on

622   the basis of the Sheffield HLC dataset (SYAS, undated))

623

624   A landscape in flux

625   The amount of change evident in this area is visually captured by the HLC

626   phasing of four key time periods in Figure 3. However, as a means of

627   summarising this level of flux Figure 4 highlights the areas that have seen more

628   than one significant landscape change through time. Importantly, it is this plot

629   that illustrates the fringe nature of Parkwood Springs, situated where the most

630   changeable areas of the landscape in blue start to give way to the least

631   changeable in white. This zone closely matches the urban/rural divide upon

632   which Parkwood Springs was a fringe site in 1900. Whilst much of the area

633   defined as white in this plot is now residential, this is only a relatively recent

634   phenomenon, since for many hundreds of years prior this had always been

635   agricultural land. This position on the edge of flux may explain why, for the

636   walking companion, Parkwood Springs "felt" so much like an urban fringe.

637

638   **Part 3- Critical review of the narratives and their implications for the**

639   **planning, design and management of Parkwood Springs as landscape**

640   **heritage**

641   With its linear, (forward) chronological organisation, and the benefit of

642   hindsight, the historical narrative imparts a sense of narrative coherence,

643   authority, and the relentless march of progress in transforming Parkwood

644   Springs from a Norman Deer Park to a landscape of extraction, infrastructure,

645   industry and latterly, waste. Whilst it seems comprehensive, the narrative

646   actually roves around, picking out key events and sites for commentary at

647   different times. Different localities in Parkwood Springs are briefly illuminated

648   as they take centre stage, and then pass into obscurity again as the story moves

649   on.

650

651 The historical narrative is consistent with the deterministic narratives

652 underpinning "authorized heritage discourse", and with Ingold's (2012)

653 "materialising mode". According to this some sites within Parkwood Springs

654 could be seen as suitable for conservation or restoration as conventional

655 heritage sites, e.g. the ruins of the Old Park Silver Mill on Club Mill Lane, or parts

656 of Wardsend Cemetery. "Expert" decisions would have to be taken about how to

657 remove/manage the invading vegetation, which parts to preserve/restore, which

658 period in history to foreground, and how visitors would interact with the site

659 both in terms of physical access, and interpretation. The "materialising mode"

660 would preserve the material remains into the future, but remove them from the

661 entropic processes that accompany the passage of time (Woodward, 2001;

662 DeSilvey, 2006), cutting them adrift from their temporal context. For the ruins to

663 be saved Didi-Huberman's "physical sensation of time" must be stripped away

664 (1996: 58). The "materialising mode" would make the ruins safer, and more

665 physically accessible to a wider range of people, but some users would be

666 displaced, and some of the sites' existing qualities would be compromised,

667 including their entropic decay with its tangle of nature and culture, their sense of

668 mystery and incompleteness; as well as their potential for personal exploration,

669 discovery, and interpretation of meaning and identity: their "heuristic opening"

670 (Didi-Huberman, 1996: 54).

671

672 The personal account is a collection of impressions of Parkwood Springs that

673 respond to the materiality of the site, but are at the same time informed by a

674 cultural landscape that is both personal and idiosyncratic, social and shared.

675   Although the account is a summary of a journey, which does have a kind of linear

676   trajectory, the various localities are, in a sense, encountered randomly. It ranges

677   over multiple temporalities, creating the possibility of what Garrett (2011) calls

678   "pluritemporal encounters", and multiple geographic scales: the Wild West

679   frontier lands of 19th-century America, the 20th-century steel industry in

680   Sheffield before the industrial collapse of the 1970s, a primeval landscape from

681   geological time, a cemetery from the 1900s (each grave with its own story of

682   time and place) and a vegetable patch with its implied promise for the future.

683

684   Compared with the historic narrative this account implies a completely different

685   view of time in the landscape. Rather than being contained in the historical site

686   multiple and shifting overlapping temporalities and geographies are ever

687   present, crystallising momentarily through experience in a locality (Edensor,

688   2005; Massey 1993; 2005), a process referred to by DeSilvey and Edensor (2013:

689   16) as "the contingent constitution of place". In this way we can conceive of

690   chance interactions, unforeseen juxtapositions, multiple timeframes and

691   remembering: encounters with Singer's (2003) palimpsestic temporality and

692   Hamilton's kairotic time (2013).

693

694   Further, conventional heritage practice tends to communicate its message to a

695   passive recipient. Sites such as Parkwood Springs, without any special status or

696   protection, can potentially facilitate a much more active, embodied, way of

697   connecting with the past. Edensor (2005: 850) refers to the ways in which the

698   materials and forms of ruinous sites constrain the body to recreate habitual and

699   familiar gestures as "possession" or "embodied haunting". As to whether we

700   really experience "double exposure in that we walk in the past and the present

701   simultaneously" (Löfgren 2002: 42), this inherent power of an object, or of a

702   place, to induce a habitual, and possibly archetypal, physical and psychological

703   response, has echoes in Didi-Huberman's "physical sensation of time" (1996: 58),

704   and may also subsist in the wider landscape, for example in the act of walking

705   along an ancient pathway, or up a steep hill. On the other hand, it may be that the

706   temporal force of these landscape interactions derives from their power as

707   dialectical images, whose revelatory impact connects us with the temporalities of

708   personal and shared cultures and meanings.

709

710   **Figure 5** Forest Garden at Parkwood Springs. (All photographs taken by Anna Jorgensen)

711

712   If we were to adopt Ingold's "gestural mode" of imagining the past we would

713   focus on all of Parkwood Springs's current uses, formal or informal, authorized

714   or unofficial. In derelict and urban fringe sites such as Parkwood Springs, as a

715   result of a lack of surveillance, and a more relaxed official attitude to the

716   enforcement of planning requirements, examples of human interaction with

717   landscape include the resourceful, destructive, flamboyant, careless and

718   downright bizarre. Whilst these can be dismissed as aberrations, contaminated

719   by the "contemptuous" landscapes they occupy (Armstrong, 2006), they can also

720   be interpreted as helping to shape a "cultural landscape", in which people

721   inscribe their narratives on the landscape when untrammelled by more usual

722   social norms and planning restrictions. The forest garden at Parkwood Springs

723   is a rather less challenging example of how a landscape may be re-imagined and

724   re-created through the gestures of its users (Grow Sheffield, 2013) (Figure 5).

725   Following the gestural mode these uses would be seen as a potential way of

726   connecting with the past *and* as a way of shaping Parkwood Springs for the

727   future. According to this interpretation these interactions are as much part of

728   Parkwood Springs's cultural heritage as the material historical remains and the

729   official historical narratives that might attach to them. Dobson (2012) writes

730   that: "we might consider the urban environment both as the stage upon which

731   culture is 'performed' and also the product of the performance; a lived

732   palimpsest of actions, the accumulation of which is the basis of tradition."

733

734   In foregrounding the gestural mode in the planning, design and management of

735   Parkwood Springs we would, in broad terms, look for ways of enabling current

736   uses of the site to continue, and of creating the settings for new uses. These uses

737   might range from the ephemeral, contingent and improvised to the more long-

738   term, officially sanctioned and organized. It would be a case of providing a mix of

739   indeterminate and programmed spaces, with a range of variants in between, and

740   would involve making judgments about the level of intervention appropriate to

741   each locality. Such judgments involve a delicate balance between laissez-faire

742   and regulation, and, crucially, deciding which uses and users are acceptable

743   within the reimagined landscape, and which need to be regulated out.

744   Nevertheless, conceptualizing human activity and interaction with the landscape

745   as culture, or as intangible heritage, does imply that the responsibility for re-

746   imagining and continually "regenerating" Parkwood Springs should be a shared

747   one. As Laurajane Smith (2006: 31) has pointed out: "The idea of a cultural

748   landscape as heritage makes both conceptual and physical space for a wider

749   range and layering of competing values than does the idea of 'site'". The "gestural

750   mode" implies that users are not passive consumers but are fundamental to

751   continually imagining and shaping the landscape.

752

753   The HLC analysis is about holistic land use change, flux and the legibility of the

754   past in the present, regardless of any supposed cultural heritage "value". As such,

755   "the site" can be reframed within an increasingly wider context, illustrating how

756   spatio-temporal boundaries are simply descriptive mechanisms that are

757   immersed in a ubiquitous landscape time (Turner, 2006) Thus in the plot from

758   1400 (Figure 3), as well as Sir John Mounteney's deer park, we can see water

759   power sites, ancient woodland, piecemeal enclosures and small farm complexes

760   and settlements. This undermines the idea that each plot summarises an epoch

761   characterised by a particular form of land use or land use change. The picture is a

762   far more complex one of multiple forms of land use, at different scales, occurring

763   simultaneously within different "trajectories of change" (Turner, 2006: 395).

764

765   The spatially comprehensive nature of HLC analysis provides a valuable

766   alternative to the boundedness of the historical site implicit in "authorized

767   heritage discourse" (Laurajane Smith 2006). Although character types are

768   inevitably only a schematic interpretation of some aspects of landscape typology

769   they help to suggest the existence of the complex temporal and spatial

770   interrelationships inherent in landscape and place (DeSilvey and Edensor, 2013;

771   Massey 1993, 2005). Fairclough (2003) refers to HLC as "a framework for

772   decision-making about change and management" and Dobson and Selman

773   (2012) claim that it can help overcome the binary between "conservation and

774   change" by seeing the whole landscape as a repository of time-depth, and by

775   valorizing non-expert opinions as to the meaning and significance of this time

776   depth.

777

778   However, whilst the Sheffield HLC is theoretically accessible to all via a public

779   web site (SYAS, undated), information is difficult to access without prior

780   knowledge and technical skill. Moreover, HLC has been critiqued on the grounds

781   that the processes involved in creating the spatial datasets and their

782   accompanying descriptions are reductive and flawed, and that it is suffused with

783   a top-down ideology of landscape change to smooth the way for development

784   (Williamson, 2007: 103): "It privileges top-down users and centralised

785   authorities and it consequently disempowers communities and their connections

786   to the landscape". It can also been said that HLC replaces the chronological

787   pseudo-objectivity of the historical narrative with a Cartesian one, privileging

788   morphology over the fine grain of the landscape (Austin, 2007).

789

790 From our perspective as "landscape experts" we assert that whilst the HLC

791 analysis broadly concurs with the historical narrative in identifying Parkwood

792 Springs as a surviving surrounded urban fringe, it also underscores aspects of

793 Parkwood Springs as heritage that would not be revealed through a conventional

794 site-based heritage approach. Despite its characteristics of waste and dereliction,

795 as a surrounded urban fringe Parkwood Springs is an important part of

796 Sheffield's urban heritage, being emblematic of Sheffield's urban development

797 and expansion, "the historical grain of the city" Whitehand (2010: 38-39). What

798 is perhaps more remarkable is that, paradoxically, and despite all the change and

799 abuse it has seen, its essential character of wooded parkland (or medieval deer

800 park), has endured: in this case change has not been inimical to time-depth in

801 landscape, or to heritage.

802

803 In this instance the HLC helps to reveal the intangible quality of landscape

804 heritage at Parkwood Springs, demonstrating that it does not reside purely in

805 historical material remains or in small-scale spatial configurations of terrain and

806 vegetation. At Parkwood Springs there is a quality that seems to permeate the

807 entire landscape. Dobson and Selman (2012: 2) use the term "remanence" to

808 describe this, and assert that "By working with the remanence of broad temporal

809 processes, rather than isolated "snapshots" of remnants in time and space, it is

810 possible that a more comprehensive and inclusive location of the genius loci of a

811 place can be promoted". On the other hand, HLC may also help to draw attention

812 to small-scale disregarded or undervalued "remnants", and to emphasize

813   linkages and networks rather than individual sites (Dobson 2011; Dobson and

814   Selman, 2012).

815

816   Thus if we were to use the HLC in a quotidian mode of imagining the past at

817   Parkwood Springs (Ingold, 2012), we might choose to work with some of the

818   "broad temporal processes" (Dobson and Selman, 2012) that it identifies. As we

819   have seen Parkwood Springs has many histories including Deer Park, woodland,

820   and site of power generation for Sheffield. These histories "anticipate" a series of

821   possible alternative or complementary futures for Parkwood Springs (for

822   example: venue for extreme sports, productive woodland; or water, wind or

823   biomass power generation) (DeSilvey, 2012). We can therefore use the HLC to

824   explore where time-depth in the wider landscape resides (as remnant,

825   remanence or network) and how this might inform heritage practice.

826

827   **Conclusion**

828   Whilst a more benign future for Parkwood Springs seems assured, many

829   unanswered questions remain. Can Parkwood Springs's qualities of mystery,

830   danger, laissez-faire and decay survive the transformation process? Should one

831   particular vision of Parkwood Springs prevail or is the site large and complex

832   enough to enable its multiplicity of histories and meanings to be retained?

833   Should the material traces of past land use be restored and interpreted, or

834   should the process of entropy take its course? Will Parkwood Springs become

835   frozen in park time, or will its history of adaption and change be allowed to

836   continue? The processes of landscape and heritage planning, design and

837   management involve making choices between numerous landscape narratives,

838   including the official, entrepreneurial, communal or personal. We accept that

839   there is an irony in a paper critiquing "expert" narratives of landscape, which

840   only contains narratives written by "experts". Nevertheless, despite this

841   limitation, we believe that, through this critical examination of our three

842   narrative strands, we have opened up new conceptual ground that will enable

843   greater sensitivity and reflexivity towards site narratives on the part of those

844   individuals and agencies involved in imagining landscape futures, and provide a

845   greater range of possibilities in landscape and heritage planning, design and

846   management. Whist the paper has focused on an urban waste site we believe the

847   findings are relevant to landscape in general. Our paper also implies that further

848   experimentation with storying landscape in landscape scholarship and research

849   is needed. Our analysis reinforces the need for an awareness of the sheer

850   diversity of narratives entangled in landscape and the many forms they can take.

851   It highlights their underlying epistemologies and values, and their implications

852   in terms of what the narratives valorize in the landscape. It points towards

853   landscape and heritage strategies involving performativity and change, as

854   opposed to static representations of the past. It suggests possibilities for the co-

855   production of landscape by bodies and agencies that go far beyond "public

856   consultation". Landscape is full of stories, and there are many different ways of

857   telling them. This paper highlights the need for approaches to landscape and

858   heritage that work with this complexity.

859

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