

PEYZAJ FOTOĞRAFÇILIĞINDA 'GENIUS LOCI' KAVRAMI*

THE CONCEPT OF 'GENIUS LOCI' IN LANDSCAPE PHOTOGRAPHY

Çeyiz MAKAL**

ÖZ

Bu makale “genius loci”(yerin ruhu) ve “yer duygusu” kavramlarını ve peyzaj fotoğrafçılığı ile ilişkisini araştırmaktadır. Peyzaj tarihçileri tarafından veya mimarlıkta daha yaygın olarak kullanılan bu kavramların peyzaj fotoğrafçıları için kritik önemde olduğunu belirten yazar , fotoğrafçılara ilham vermede yardımcı olabileceğini savunuyor. Antik bir doğal alan üzerine yaptığı kendi fotoğraf çalışmalarını örnek alan yazar, bir yer duygusu geliştirmek için bir fotoğrafçının kapsamlı bir araştırma yapması gerektiğini öne sürmektedir. Yazar, araştırma ve pratiğe dayalı bir yaklaşımla, doğanın farklı yönlerini ve bunun hem insanlar hem de doğa tarafından binlerce yıl boyunca nasıl şekillendiğini ve günümüzdeki sosyo-ekonomik temalarla olan ilişkisini anlamıştır. Fotoğrafçı için zorluk, bir manzara hakkında mistik ya da zor olan bir şeyi yakalamak değil, gerçek ve anlamlı bir şeyi iletmekle ilgilidir. Yazar bir yer duygusu geliştirmek ve etkili bir şekilde iletişim kurmak için bir fotoğrafçının da bir zaman duygusu geliştirmesi gerektiğine inanır. Bir manzaranın zaman içinde nasıl geliştiğini anlamak, karakterinin bir an'dan diğerine nasıl değişebileceğini görmek, bir fotoğrafçının bir yer duygusunu samimiyetle anlatabilmesini sağlar.

Anahtar Kelimeler: *Genius Loci, Yer Duygusu, Peyzaj Fotoğrafçılığı, Uygulamalı Araştırma*

ABSTRACT

This paper explores the concepts of ‘genius loci’ and ‘sense of place’ and their value in relation to landscape photography. More commonly used by landscape historians or in relation to architecture, the author maintains that these concepts are critical for landscape photographers and can inspire them. Drawing on her own photographic work on an ancient landscape as a case study, the author suggests that in order to develop a sense of place, a photographer needs to conduct extensive research. Through research and a practice-based approach, she could understand different aspects of the landscape, how it has been shaped over thousands of years and how it relates to wider environmental themes. The challenge for the photographer is not about capturing something that is mystical about a landscape but instead to communicate something that is true and meaningful. She concludes that in order to develop a sense of place and communicate it effectively a photographer also needs to develop a sense of time. It is through understanding how a landscape has evolved over time, as well as by understanding how its character may change from one moment to the next, that a photographer can truly communicate a sense of place.

Keywords: *Genius Loci, Sense of Place, Landscape Photography, Practice-based Research*

*Makale Gönderim tarihi: 18.06.2019; Makale Kabul Tarihi: 24.06.2019

**Beykent Üniversitesi, Güzel Sanatlar Fakültesi, İletişim ve Tasarım Bölümü, cevizmakal@beykent.edu.tr

INTRODUCTION

Landscape photography has been a distinctive genre of photography since the nineteenth century. Inspired in the early days by the aesthetics of landscape painting, especially concepts such as the 'picturesque' and the 'sublime', photographers sought to create beautiful images. Some focused more on harmonious representations of the landscape whereas others sought to show the awesome power of nature. As Makal Fairclough (2018) observes, there was a major change in the way photographers considered the landscape from the second half of the twentieth century. With the impact of industrialisation becoming increasingly evident, landscape photographers tended to focus increasingly on conveying messages related to environmental damage. This coincided also with the growth of the avant-garde. Landscape photographers, like artists, sought to challenge their viewers.

Whether the aim is to produce beautiful images or convey a message, or a mixture of both, it has always been important for landscape photographers to have a clear purpose and rationale for taking photographs. As Alexander (2015: 185) observes, photographers need to have a vision for an image. It is in this context that the concept of 'genius loci' is relevant for landscape photographers. Whilst conducting a practice-based research project on an ancient landscape, the author became intrigued by the concept of 'genius loci' and realised that it could act as an inspiration for her work. As she felt a strong 'sense of place' whenever she visited this landscape, she was inspired to attempt to communicate through photography what made this place special.

This paper explores some of the cross-disciplinary literature that focuses on the concept of 'genius loci' and relates it to landscape photography. It also summarises the methodology and findings from the practice-based research project referred to above conducted by the author, which aimed to show how a photographer can develop a visual language and communicate a sense of place by drawing on research methodologies.

TERMINOLOGY

The term 'sense of place' is a modern translation of the Latin term 'genius loci'. Jackson (1994:

157) explains that in classical times the term was used to explain how some places could possess a certain character, which arose from the presence of a supernatural spirit. These would be considered special places and people who went there would be aware of the presence of the spirit. The term was associated with the ideas of celebration and ritual. Jackson (1994:158) goes on to explain how the term has evolved in recent centuries. In the eighteenth century, travellers would refer to the 'genius of a place' by which they meant the influence of the place. The modern translation of 'sense of place' has come to mean quite simply the character of the place. Jackson (1994:158) suggests however that some of the original meaning of celebration and ritual remains in the modern understanding of the phrase. He suggests that there are certain places that help to create in us a sense of well-being and that we want to return to. Jackson defines sense of place in terms of the impact it has on the individual and the change of mood created by certain places.

The concept of 'sense of place' has been explored by theorists from a range of academic disciplines such as landscape history, geography and architecture. Jackson was a landscape historian and focused especially on the American man-made landscape. Another prominent theorist who explored the idea of 'genius loci' or 'sense of place' was Norberg-Schulz, a Norwegian architect and theorist who was associated with architectural phenomenology. As an architect, Norberg-Schulz focused especially on the built environment. However, his theories relate also to the natural environment and human interaction with nature. He suggests that place can be categorised by either 'space' or 'character': 'Whereas "space" denotes the three-dimensional organisation of the elements which make up a place, "character" denotes the general "atmosphere" which is the most comprehensive property of any place' (Norberg-Schulz, 1979: 11). He suggests that only by understanding both space and character can we truly appreciate the 'genius loci' of a landscape or a settlement.

Other theorists have developed this idea of character and referred instead to places having personality, almost like people: 'places may be regarded as having their own intrinsic personalities, with some places being unusually striking and possessed of powerful images...' (Muir, 1999: 273). The geographer, Tuan, also develops this theme: 'Personality suggests the unique: places like human beings acquire unique signatures in the course of time... loosely speaking, the personality of a place is a composite of natural endowment (the physique of the land) and the modifications wrought by successive generations of human beings' (Tuan, 1979: 409).

Theorists acknowledge however that this character or personality may not appear the same to everyone: 'Places can have a character of their own but not a seamless coherent identity, a single sense of place which everyone shares' (Massey, 1994: 153). So, there are bound to be different interpretations of the character of a place. We bring our own individual experiences and our cultural background to any interpretation. As well as the intrinsic qualities of a place, there are therefore the characteristics that people may attribute to that place: '...the sense of place can be identified as the emotional attachments to localities developed by individuals and communities in the course of living and growing within the setting of home' (Muir, 1999: 273). Norberg-Schulz also describes how the identity of a place is developed by the meanings people attribute to it: 'In general we may say that the meanings which are gathered by a place constitute its *genius loci*' (Norberg-Schulz, 1979: 170).

It is important also to note that the theorists above have linked the passing of time to the concept of sense of place. Tuan (1979) refers to the development of personality over the course of time and the effect of humans on a landscape over successive generations. Muir (1999) refers to the emotional attachments that are developed by people towards a place over time. One can see therefore that within the concept of '*genius loci*' there are several important strands or themes: the unique and inherent qualities of a place, the associations and characteristics attributed to it by people and the emotional response it generates in them and the effect of time on that place. In addition, there are the associations from classical

times of celebration and ritual. As Jackson (1994) observes, there are certain places that draw you back and provide a sense of well-being.

GENIUS LOCI' AND LANDSCAPE PHOTOGRAPHY

Although the concept of *genius loci*' can be found in theoretical works relating to landscape history, geography and architecture, it is rarely found in literature relating to landscape photography. The main reason for this is that the discourse on landscape photography has focused largely on issues related to aesthetics and realism. In the early days, landscape photography was heavily influenced by the aesthetics of landscape painting. Concepts of the 'picturesque' and the 'sublime' that were developed in the eighteenth century had a significant impact on landscape photographers and continue to be relevant today. As Makal Fairclough (2018) observes, the concept of the 'sublime' remains central to an understanding of contemporary landscape photographers who focus on environmental issues.

Bate (2009) highlights the two main issues that were the focus of theoretical discussion in the early days of photography. The first was: '...how far is photography able to copy things accurately? Can we 'trust' photographs as accurate representations of the things they show?' (Bate, 2009: 26). The second issue was '...if photography copies things, how can it be art?' (Bate, 2009: 26). Although the nature of the discussion has changed, these two issues remain central to any discussion on landscape photography. Sontag summarises this neatly as an ongoing conflict: 'The history of photography could be recapitulated as the struggle between two different imperatives: beautification...and truth-telling' (Sontag, 1979: 86).

Given these two principle preoccupations, it is perhaps not surprising that '*genius loci*' does not feature as a major theme in theoretical discussions about landscape photography. It is an abstract concept which may appear vague or mystical. One can argue however that it is still a highly relevant concept for landscape photographers. There are for instance links between the concepts of the 'sublime' and the 'picturesque' and the idea of '*genius loci*'. The 'sublime' is about creating a sense of fear and unease and the

'picturesque' offers a more reassuring and harmonious perspective on landscape. Both provoke an emotional response in the viewer. As Jackson (1994) observed, a place possessed of 'genius loci' will also have some emotional impact on the individual, creating a sense of well-being, and prompting us to return. However, whereas the 'sublime' and the 'picturesque' are aesthetic concepts which help to shape the way we look at and understand certain landscapes, 'genius loci' is not an aesthetic concept. It has nothing to do with beauty but is instead more about the intrinsic characteristics of the place as well as the meanings we attribute to it and the effect it has on us.

The link between the concept of 'genius loci' and contemporary thinking on landscape photography is clearer when considering the ideas of theoreticians such as Robert Adams. In his essay entitled 'Truth and Landscape' Adams (1996) indicated that landscape photography can provide three types of information: geography, autobiography and metaphor. On geography he wrote: 'We expect first from landscape art, as the name implies, a record of place' (Adams, 1996: 14) and he goes on to say: 'There is a certainty in geography that is a relief from the shadow world of romantic egoism' (Adams, 1996: 15). On autobiography he wrote: 'There is always a subjective aspect in landscape art, something in the picture that tells us as much about who is behind the camera as about what is in front of it' (Adams, 1996: 15). In connection with the third strand of information, metaphor, he writes: '...what we hope from the artist is help in discovering the significance of a place' (Adams, 1996: 16).

'Genius loci' is of course a concept about place, not about how place is represented through art. Nevertheless, there are clear links between the concept of 'genius loci' and the theories about landscape photography proposed by Adams. Adams refers to a record of place and asserts that that there is certainty in geography. This provides a link to the ideas of Norberg-Schulz (1979) who referred to the basic properties of place and the structure of places. However, whereas Adams does not expand on what he means by place or geography, Norberg-Schulz does elaborate, setting out comprehensive theories on the concepts of 'place' and 'genius

loci'. As Norberg-Schulz (1979) indicates, 'place' is about more than just location. He emphasises for instance the importance of the earth/sky relationship and the individual components that make up a natural landscape. As indicated above, he developed ideas around 'space' and 'character' that helps to provide an understanding of the 'genius loci' of a place. The concept of 'genius loci' therefore complements and builds on landscape photography theory as it encourages the artist to think about the characteristics or personality of a landscape.

Adams also referred to the importance of 'autobiography' and 'metaphor' in landscape photography. Again, there are links to the concept of 'genius loci'. Adams recognised that any representation of landscape was bound to be subjective. He saw this as a positive thing that should be accentuated as the autobiographical element shows how an individual has responded to a landscape. There is therefore something truthful about the representation. Although theorists tend to emphasise the inherent qualities or characteristics of a place when referring to 'genius loci', there is an acknowledgement also of personal interpretation. By 'metaphor', Adams meant the significance of the place. A photograph of a landscape has value if it helps to convey something meaningful about a place. As we have seen, 'genius loci' is about the meanings attributed to a place, which perhaps have been developed by successive generations over time. The concept of 'genius loci' can be useful for an artist as it encourages an assessment of the meaning of a landscape, rooted in its history and the way people have responded to it over generations.

CASE STUDY: AN ANCIENT LANDSCAPE

Lindow Moss is an area of lowland heathland containing the remains of a peat bog. The landscape started to take shape around 10,000 years ago at the end of the last ice age. The ice had cut through the landscape leaving a hollowed-out area that filled with water when the ice began to melt, throwing up sand at the edges.

Over a period of thousands of years this landscape dried out and became waterlogged again. Pine forests grew and then died as a result of the waterlogged land. Reeds and other water plants grew on top of the dead trees and over time the lake filled with mud. Sphagnum moss grew and decayed, absorbing water as it did so, creating a spongy substance that would settle down. Over many centuries, layer upon layer, the peat bog gradually formed, getting higher and higher, forming a kind of huge elevated dome across the landscape. This process would have continued but about 1000 years ago local inhabitants realised that the soil could be dried out and used as fuel and as material to build huts. As a result, people started to dig into the bog and extracted the peat. That extraction has continued for the last 1000 years and now very little of the original peat bog remains.

Lindow Moss and its surrounding area is a landscape with considerable cultural and historical as well as ecological significance. The discovery in 1984 of 'Lindow Man', the well-preserved body of an ancient Briton was especially important. It is known that Lindow Man was killed two thousand years ago as a sacrifice, possibly in connection with the Roman invasion which was taking place at this time. There is evidence too of more recent human interaction with the landscape. The people who lived on the edge of the bog in the Middle Ages obtained rights to dig into the moss to extract the peat. They were given permission to dig in a straight line and up to a certain width in one direction. This practice has resulted over time in 'Moss Rooms', fields where peat was extracted, lined by trees that acted as the border for the digging rights from Medieval times. This tree line has been maintained over centuries (see figure 1 below for an example of a Moss Room).



Figure 1

As made clear by Hyde and Pemberton (2002), the peat bog has been the home over centuries to people who made their living from the bog, people who were very poor or outcasts in some way. In the nineteenth century this included returning soldiers from the Crimean war who

were suffering from syphilis and therefore not welcomed back to their homes. The peat bog contains many clues to how humans interacted with the landscape from the Middle Ages onwards. Within a wooded area I found an old railway line that was used throughout the

nineteenth and early twentieth centuries to transport peat. Alongside it one can still see the peat that was cut and stacked by hand many decades ago.

Lindow Moss today is in many ways a tragic and desolate sight. It has suffered from years of commercial peat extraction through a process known as 'surface milling', an extremely destructive process which, according to Lindsay, Birnie and Clough (2014) in their paper on Commercial Peat Extraction involves taking off the whole of the top layer of the peat exposing the waterlogged peat deposit underneath. An extensive drainage system is then installed across the site resulting in the loss of almost all biodiversity. The peat extraction company then strips huge layers of peat each year, resulting in the release of carbon into the atmosphere. Lindsay et al. (2014) in their paper on Impacts of Artificial Drainage on Peatlands explain that the consequent lowering of the water table can also result in subsidence in the surrounding area. It is possible to see the effects of this process at Lindow Moss. By understanding the landscape, the researcher was able to witness a gradually unfolding ecological disaster, a process that is contributing towards global warming, the most significant current threat to our planet.

CASE STUDY: PURPOSE AND METHODOLOGY

The starting point for the project was the recognition by the author that Lindow was a unique and special place. Inspired by the concept of 'genius loci', which seemed so relevant to this place with its extraordinary appearance and its history, she started to take photographs. She quickly recognised however the challenges of developing a visual language that would enable her to communicate the essence of this landscape. She realised that she needed to conduct research and develop a methodology that would enable her both to understand and communicate this landscape. The purpose of the project therefore was to find out the extent to which research methodologies can help a photographer develop an appropriate visual language to communicate 'genius loci'.

The author recognised that her methodology had to focus initially on developing an understanding of the landscape. It was only

though a deep understanding and appreciation of the landscape that she would be able to develop or communicate any insights into it. The author recognised that she would need to set aside time for background research and fieldwork. In reference to the work of photographers working on anthropological research, Becker wrote: 'By spending long periods of time among the people in the societies they studied, these photographers learned what was worth photographing, where the underlying rather than superficial drama was' (Becker, 1981: 11). The author realised that the same principle could be applied to landscape photography and that this project could evolve and take shape over years rather than months. She therefore visited the landscape regularly, each time seeing something new, and in doing this she developed a greater appreciation of the landscape at different times of the day and in different seasons.

As well as spending time in the landscape, the author also conducted a literature review on local history, the ecology of the area and on the process of peat extraction. In this way, she developed a much deeper understanding of how the landscape had formed over thousands of years, the cultural significance of the landscape and the wider ecological issues around it, which she has summarised in the section above. She also explored the concept of 'genius loci' to understand its potential relevance for landscape photography.

The author reviewed the work of influential landscape photographers and explored landscape theory. She found out how other photographers conducted research. Read and Simmons (2017) interviewed several contemporary photographers, exploring how they integrated research into their working practices. Inspired by these different approaches, the author developed her own approach that suited her working style and the project she was working on.

Following this background research, the author concluded that she needed to talk to people who had specialist knowledge and unique insights into this landscape. She approached first the local County Council and was put in touch with a ranger, someone whose job it is to protect the landscape.

She then identified someone who chaired a local action group. Through online research she also found a local group who put her in touch with an eminent academic with a keen interest in the Moss from Manchester University. These three individuals proved very influential in the development of this project. The author explored the landscape in their company, using the camera as a visual notebook and discussing with them what was worth photographing and where the underlying drama was to be found.

The fieldwork conducted with these three informants not only helped in understanding the landscape better, it also helped to identify some critical questions. A feature of early documentary photography was the 'shooting script'. The Farm Security Administration (FSA) photographic project in the 1930s was designed to highlight the plight of farm workers. Roy Striker, the Director of the FSA, encouraged the photographers to use 'shooting scripts' to guide their photographic work. This idea of the 'shooting script' has been used also by visual sociologists in more recent times. Charles Suchar, for example, who studied the gentrification of Lincoln Park in Chicago developed a set of guiding questions to shape the initial stages of his research. He writes: 'This process of asking and answering questions – based on field observations or archival research and engaging in a discovery process – is an essential characteristic of documentary' (Suchar, 1997: 34). This methodology, which is linked closely to the documentary tradition and to visual sociology, can also be applied to landscape photography. There is the same requirement to understand the subject and to focus efforts on the main issues. Alexander (2015), a leading theorist on landscape photography, suggests that without any parameters, photographers can have too many options and therefore struggle creatively. He adds: 'Incorporating a particular strategy into a project can, paradoxically, be an effective way of leading you to new creative possibilities while at the same time allowing you to stay on course and not deviate from your original idea' (Alexander, 2015: 81).

With the help of the three informants, the author was able to establish three guiding questions at the start of the project which helped focus her creative efforts:

1. How is the landscape being degraded? What evidence is there of degradation?

2. How is the landscape being preserved? What evidence is there of preservation?

3. How is the landscape being renewed? What evidence is there for renewal?

The author wanted to explore also the concept of a cultural landscape, the signs of human interaction with this landscape, both in the present and in the past.

Another important aspect of the methodology was the use of a visual notebook. The author took a lot of images when conducting fieldwork and used these images as a visual notebook, to take note of what might be interesting and to gain insights into the landscape. If any of the images looked promising, she would return with full equipment, including a tripod, to get the desired image. Prosser and Schwartz (1998) summarise the value of photographs in terms of research data: 'Like our field notes and other forms of empirical data, photographs may not provide us with unbiased, objective documentation of the social and material world, but they can show characteristic attributes of people, objects and events that often elude the most skilled wordsmith' (Prosser and Schwartz, 1999: 102).

The visual notebook was a way of getting to understand the character or personality of the landscape, which, as we have seen, is central to the concept of 'genius loci'. From a research perspective this project operated on two parallel but connected levels. One was about conducting research into the chosen location, its history, ecology and the wider issues around conservation and to understand more about the essential character or personality of the place. The other level was all about finding out what worked in terms of developing a visual language. The methodology was all geared towards the twin aims of understanding and communicating the 'genius loci'.

CASE STUDY: FIELDWORK AND FINDINGS

Fieldwork consisted of two types of activity. One was exploring the landscape and taking visual notes, often in the company of a key informant as discussed. For this the author used a mobile phone or Canon Digital SLR with 50mm lens. The other type of activity was to focus on one location with the intention of obtaining a specific image. For this the author used a tripod and several different lenses. For both activities the author visited the location in a variety of different weather conditions and at different times of the day.

As indicated, the author explored themes around the cultural landscape as well as specific questions around degradation, conservation and renewal. Underpinning this approach was the intention of understanding and communicating the 'genius loci' of this remarkable landscape.

An early inspiration was the discovery that the place had often been a refuge for outcasts and people on the fringes of society. This prompted a photographic series on the alienation experienced by migrants. One image from that series is included in figure 2 below.



Figure 2

The author however decided to focus primarily on the landscape itself rather than the landscape as a backdrop for portraits. The more the author understood about the landscape the more she realised that the true underlying drama lay in the place itself.

In addressing her themes of destruction, conservation and renewal the author came to understand what Norberg-Schulz (1979) referred to as the 'space', the various elements that constitute the place. Firstly of course there is the land itself, the peat that has gradually been formed over thousands of years and the sphagnum moss that converts into peat. Secondly, there are the ancient pine trees

that formed forests thousands of years ago. Thirdly, there is water, so vital for the future sustainability of this land as a peat bog. As part of the process of understanding the 'genius loci', the author started to take close-up photographs. In this way, she was able to examine in detail the main elements of this landscape and to understand better what Tuan (1979) referred to as the 'personality' of the place, the physique of the land and the changes that have been made by people over generations. The image below (figure 3) shows the peat that has been exposed after a ravine has been dug. The company that own the land dig ravines to reduce the water table so that the peat will then dry out and it can be farmed and sold.

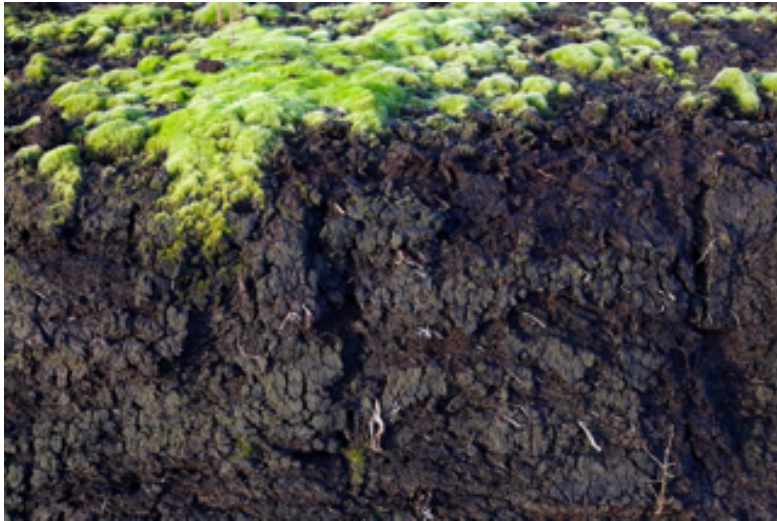


Figure 3

The development of an appropriate aesthetic for this brutalised landscape was an important feature of the fieldwork. This landscape still retains a strange beauty, even though it has been brutally exploited and damaged over many years. Over many centuries this was known as a dangerous and fearful place and over 2,000 years ago it was used as a place for ritualistic sacrifice. The damage to the landscape has wider social and political meaning as it is contributing to the process of global warming through the release of carbons into the atmosphere. As Makal Fairclough (2018) observes, the aesthetic of the sublime remains highly relevant for photographers who are focusing on damaged landscapes. The sublime has been described as follows 'a space associated with danger, a place that is threatening, fearful and given an aura of menace' (Bate, 2009:94). Alexander (2015), referring to the thinking of Edmund Burke, an 18th Century philosopher, refers to the sublime in opposition to beauty as follows: 'Where beauty was the domain of contentment and harmony – a gentle and enjoyable experience of something – the sublime prompted unsettled feelings and emotional awakening' (Alexander 2015: 70). It is this unsettled feeling and emotional awakening that the author was striving for as a photographer.

The image of the ancient pines in figure 4, which are more than 2000 years old, suggests the

aftermath of a battle and a sense of a dystopic future, a planet destroyed by pollution and over development. It helps to convey what Norberg-Schulz (1979) refers to as the 'character' or 'atmosphere' of the place. The pines, which have been exposed through the process of surface milling, can connect the onlooker with the past and prompt unsettled feelings about the future. The author here is drawing on the aesthetic of 'the sublime' to help communicate the character of this place and the emotional response that it creates in the viewer.



Figure 4

Within this dark and fearful place there are also areas of exquisite beauty, shallow wetlands where sphagnum moss and cotton grass are flourishing, signs of the bog renewing itself, amongst the remains of the ancient pine trees (see figure 5). In this image, the shape of the ancient pine is reflected through gentle symmetry with the tree-line behind, connecting the past with the present. The image could almost be described as 'picturesque', except for the rotting ancient pine in the centre, a sign of the destruction that has been caused by people on this landscape. This image aims to communicate something about the 'character' or 'personality' of the place. Norberg-Schulz (1979) commented on the importance of the earth/sky relationship to gain an understanding of the 'genius loci'. The space is enclosed by a distinct line of trees that in this image forms the connection between earth and sky. The enclosed nature of the space is intrinsic to its character.



Figure 5

CONCLUSION

Although not prominent in the literature on landscape photography, 'genius loci' is an important concept for landscape photographers. A concept about 'place', rather than the representation of place, it helps the photographer to focus on the landscape itself, its character and its wider meaning. The case study presented by the author shows the value of research in a photographic project. Through research a photographer can understand the character of a landscape, its 'genius loci'. Research also helps a photographer to develop an appropriate visual language and aesthetic to communicate the character or personality of a landscape.

The concept of 'genius loci' can complement and sit alongside theories on landscape photography. For the author, one of the most artistically stimulating features of 'genius loci' is the focus on time. It can be inspiring for an artist to consider a landscape from that perspective, how it may have evolved over centuries to its current state and what it may say about the future.

The challenge for the photographer is to create an image or series of images that will resonate with a viewer in some way and which has meaning. It is about developing a clear personal voice and vision, which makes the work authentic,

and developing an aesthetic that supports that vision. The author suggests that understanding the 'genius loci' is fundamental to artistic vision.

REFERENCES

- Adams, R. (1996) *Beauty in Photography*, New York: Aperture
- Alexander, J.A.P. (2015) *Perspectives on Place*, London: Bloomsbury
- Bate, D. (2009) *Photography, the Key Concepts*, Oxford: Berg
- Becker, H. (ed) (1981) *Exploring Society Photographically*, Chicago: University of Chicago Press
- Makal Fairclough, C . (2018). *Damaged Landscapes: The Role of Photography and the Challenge of the Beautiful Image*. *Medeniyet Sanat*, 4 (2), 125-138. Retrieved from <http://dergipark.gov.tr/medeniyetsanat/issue/42953/483555>
- Hyde, M. & Pemberton, C (2002) *Lindow and the Bog Warriors*, Wilmslow: Rex Publishing
- Jackson, J.B (1994) *A Sense of Place, A Sense of Time*, New Haven: Yale University Press
- Lindsay, R., Birnie, E., & Clough, J (2014) *Briefing Note no3: Impacts of Artificial Drainage on Peatlands* Retrieved from the IUCN UK Committee Peatland Programme website: <http://www.iucn-uk-peatlandprogramme.org/>
- Lindsay, R., Birnie, E., & Clough, J (2014) *Briefing Note no6: Commercial Peat Extraction* Retrieved from the IUCN UK Committee Peatland Programme website: <http://www.iucn-uk-peatlandprogramme.org/>
- Massey, D. (1994) *Space, Place and Gender*, Minneapolis: University of Minnesota Press
- Muir, R. (1999) *Approaches to Landscape*, London: Macmillan Press
- Norberg-Schulz, C. (1979) *Genius Loci: Towards a Phenomenology of Architecture* New York: Rizzoli
- Prosser, P., & Schwartz, D. (1998) 'Photographs within the Sociological Research Process' in Prosser, J (ed) *Image-based Research*, Padstow: T J International Ltd
- Read, S., & Simmons, M. (2017) *Photographers and Research*, New York: Routledge
- Sontag, S (1979) *On Photography* London: Penguin
- Suchar, C. (1997) 'Grounding Visual Sociology Research in Shooting Scripts' *Qualitative Sociology* 20, 1: 33-55
- Tuan, Y.F. (1979) 'Space and Place: Humanistic Perspective' in Gale, S., Ollson, G. (eds) *Philosophy in Geography. Theory and Decision Library vol 20*. Springer: Dordrecht