

#kalasatama: Discursive Views of the Helsinki Landscape Through the Virtual Window

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Abstract

The article explores the relationship between the user, smartphone, and landscape as part of everyday social practices, proposing that the screen and camera of the smartphone co-constructs our understanding of the landscape. Focusing on encounters with the Helsinki landscape through the practice of making, sharing, and viewing images, I examine the between user—smartphone—landscape relationship in understanding the new Helsinki landscape. I look at these landscapes in the context of the changes wrought on the Helsinki skyline by the construction of the tall towers at Kalasatama. Kalasatama is a suburb to the east of Helsinki's city centre. It was previously an industrial area with a small port and is currently being developed as both a commercial and residential space. I argue that the perception of these landscapes can be seen as co-constructed through the practices of making, sharing, and viewing images, as they have become embedded into the everyday through a state of perpetual connectivity. Using postphenomenology and philosophy of technology, I reflect upon the place of the smartphone in the phenomena of experience and the embeddedness of image-making within contemporary social practices.

Keywords: smartphone; social media; photography; landscape; postphenomenology

1. Introduction

The perception of landscapes, while being a multi-sensory experience, is frequently reliant on a ocular experience of space. With most people now having instant access to a camera as part of a networked mobile device, how we experience the landscape has changed with the practice of making, sharing, and viewing networked photographs now embedded in our everyday practices. What can be discerned from the reciprocal relationship between the individual, landscape, and photograph through these practices in light of our perpetual connectivity through the smartphone? How does that constant connectivity shape the production of the contemporary Helsinki landscape? The city of Helsinki is changing rapidly, with tall buildings, such as those in Kalasatama, coming to dominate the new Helsinki skyline. There is a growing prevalence of networked landscape photographs tagged with #kalasatama that may indicate the current trend of building high is playing a part in influencing how we experience and imagine the landscape of contemporary Helsinki. Therefore, how

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does the practice of making, sharing, and viewing these photographs influence our understanding of Helsinki and its landscapes?

This article examines the production of contemporary Helsinki landscapes through the practice of making, sharing, and viewing images. I argue that the perception of these landscapes can be seen as co-constructed through these practices, as they have become embedded into the everyday through a state of perpetual connectivity. We no longer ‘go online’ and, therefore, our relationship with the smartphone, its camera, and screen, is constantly shaping our perception of the world around us. Reflecting on how the landscape is co-constructed through the smartphone’s camera, I open by examining the role of the screen in our experiences of the world, situating it within the practice of looking. Within that practice of looking, I then examine the production of landscapes as not only the outcome of representations but also as a set of practices involving encounters within the landscape itself.

The use of the term landscape is important within the context of the article. Although landscapes are often thought of as being a result of representation, they are, it has been argued, a process that is constantly being reformulated. (Ingold 2000, Malpas 2011) Therefore, landscapes can be understood as taking an active role in the practices of making, sharing, and viewing photographs. While terms such as cityscape, place, or skyline are also useful when examining these practices, they are too limiting and do not necessarily create a sense of Kalastama’s influence over an understanding of contemporary Helsinki. Landscapes are generally something we move through, whereas places can be something that we move between or move with us. Being on a train, for instance, we are moving from one place to another, and the train itself is a place; therefore places could be said to be contained within the landscape (Souza e Silva and Frith 2012, Massey 2005). The skyline, while having a considerable influence over how we perceive the landscape (Gassner 2020), tends to suggest a fixed view, not necessarily something we can move within. Therefore, when examining practices, in particular, ones that are the result of movement through spaces, landscape seems the most appropriate term to describe multiple constituents of place that are experienced through everyday practices.

There is a growing trend in media studies to focus on practices related to technology by employing a combination of media theory, phenomenology, and actor-network theory. While these approaches are relevant, I wish to examine the relationship between user—smartphone—landscape as one already constituted. Actor-network theory’s usefulness lies in examining the constitution of such networks, postphenomenology, and the experiencing of and by the constituted subjects and objects. This hybrid version of phenomenology, developed with philosophy of technology in mind, acknowledges that all aspects of experience play an active role in perception and that rather than being inscribed with particular uses, technological devices are ‘multistable’. Often, their uses reach beyond what they were initially developed for, which has implications for practices within society. In the case of my research, that translates into examining the relational context between user—smartphone—landscape, where all three are actants in a reciprocal relationship that co-constructs how we perceive the contemporary Helsinki landscape.

The investigation focuses on the growing prevalence of publicly available networked landscape images tagged with #kalastama and appearing on the social media platform Instagram. Key to the investigation is understanding the formation of the landscape through the practice of making, sharing, and viewing these photographs. Through the article, I argue that in the context of the new Helsinki landscape, there is an increasing reciprocal relationship between user—smartphone—landscape due, in part, to the changes Kalastama’s towers have wrought upon the Helsinki skyline. Analysing the increasing frequency of landscape images tagged with #kalastama on the social

media app Instagram can demonstrate the reciprocal relationship between user—smartphone—landscape. The prevalence of such images also has the potential to show how the practice of making, sharing, and viewing images co-constructs our perception of the landscape as part of an understanding of contemporary urban space in Helsinki. While I do focus on the digital visualising technology of the smartphone, my analysis does not set it out as the *object* of experience but the *means* by which we experience the landscape.

The practice of photography is now ingrained in a multitude of social activities. Therefore, focusing on practices rather than images, I intend to examine the relationship we have with the landscape through the camera and screen of the smartphone. Using the frequency of landscape images posted to Instagram tagged with #kalasatama, I aim to demonstrate the relational context embedded within the user—smartphone—landscape in the production of the landscape. The images tagged with #kalasatama frequently feature the three towers, Lumo, Majakka and Loisto, which are now among Finland's tallest buildings. A key reason for focusing on these buildings within this study is their dominant position in the Helsinki skyline, making them difficult to ignore, both in the sense of this study and, as shall become apparent, for photographers, too. The buildings are visible from a great distance; for example, some images featuring the towers and tagged with #kalasatama are geotagged as being taken from locations well beyond the area of Kalasatama, as I will discuss in greater detail further down. These practices and the images are produced from them will form the basis for a postphenomenological analysis of how the world is co-constructed through the camera and screen of the smartphone.

To garner a more complete picture of a contemporary experience, I foreground how the world is present to us through the smartphone screen, where 'the world' is based on a perception of reality that acknowledges there is no way to experience the world in itself, but only a world for me (Verbeek 2005). Foregrounding my analysis, I look to an existential and hermeneutic approach to phenomenology (Heidegger 1977, Jaspers 2009) that has been developed into postphenomenology (Verbeek 2005, Ihde 2009) to avoid forming a deterministic image of technology. Postphenomenology, in combination with philosophy of technology, helps analyse how the world is present to us and how we are present in it through technology, and how these experiences can be considered authentic in terms of co-constructing our understanding of the world.

The study uses posts tagged with '#kalasatama' to investigate the use of the smartphone as an image-making, -sharing, and -viewing device that often amplifies the ocular in relation to the landscape. One of the defining aspects of Kalasatama is its noticeable architecture, not in the sense of a distinct visual style, but that it stands out as part of a new Helsinki skyline that currently features three of the tallest buildings in Finland. My focus on the hashtag, rather than a geotag, demonstrates that Kalasatama is becoming a byword to describe the landscape of new Helsinki. Instagram has characterised second-generation camera phone practices as 'emplaced visibility' (Hjorth and Hendry 2015; Pink and Hjorth 2012). The practice of tagging images places them, "across temporal, geographic, electronic, and spatial dimensions" (Hjorth and Hendry 2015, 1). In the case of the tag #kalasatama, images using it are emplaced with a geographic location. Therefore, Kalasatama has become a way to orientate one in the landscape of Helsinki, where we see many images tagged with #kalasatama yet made from locations a great distance from it. There are two samples of Instagram data used within this study: a large sample of data from 2015 to 2020 to demonstrate, firstly, growth and current frequency in the use of '#kalasatama' on images posted and, secondly, interactions through 'likes' with the images posted, shown above in Fig. That data is useful to show the growing frequency of images posted with #kalasatama. The second sample, which I discuss later,

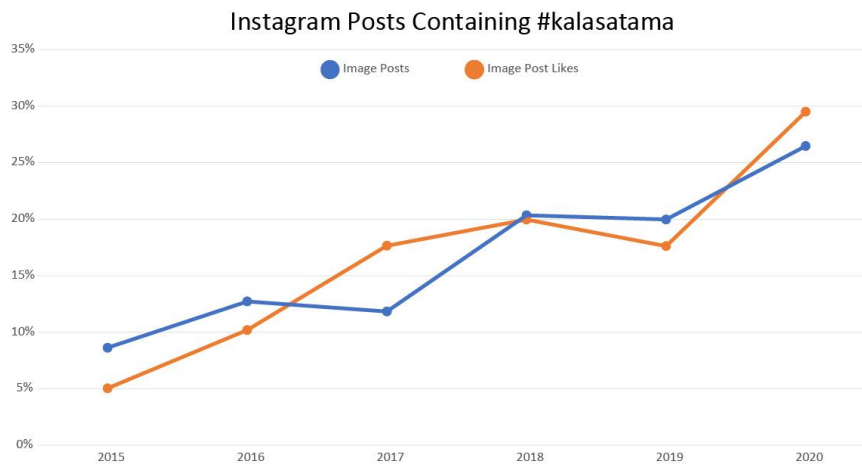


Figure 1: Trend in image posts and post likes using #kalasatama from 2015 to 2020.

takes images from August 1st to October 6th, 2021, for a closer examination of images posted using ‘#kalasatama’. Both datasets are used within a discussion around the practice of making, sharing, and viewing images, and as such, I do not discuss individual images.

How do we situate the photograph within the user—smartphone—landscape relationship? The term ‘photograph’ may appear to be irrelevant in contemporary discussions about its use on social media due to its transient nature as a digital image. As the photograph is disseminated across networked devices, it never reaches a fixed state, leading some to argue that the term ‘digital image’ or ‘image’ may be more applicable (Hand 2020; Manovich 2001; Ritchin 2013). It is not the aim of this article to define the most applicable term for the networked digital image or to analyse the image’s place in our networked society but to look at it as part of a practice now deeply embedded within society. Studying the image as an individual entity on social media may even feel like a futile practice as the vast majority of images get little audience, and our attention to them is fleeting at best. It has been suggested that, in relation to social media images, the *practice* of photography becomes the pertinent question (Hand 2020; Shanks and Svabo 2014). That makes it necessary not to focus on the images themselves but on the practice of making, sharing, and viewing images as part of the phenomena of experiencing the world through technology.

While Instagram is not the central focus of this study, it is a valuable research resource that offers ways to examine various facets of urban life and everyday social practices not included in more traditional data collection methods (Zasina 2018). Personal experiences of the city and its exploration are constantly communicated through social media and, therefore, examining Instagram content can give some important insight into how we both experience and use the city through practices of making and sharing images (Rose et al. 2021; Jensen et al. 2019; Acuti et al. 2018; Zasina 2018; Toscano 2017; Boy and Uitermark 2016). The examination of images on Instagram can also be, as mentioned, underlined by a marked increase in both the use of and interaction with ‘#kalasatama’, as indicated in Fig. 1. Studying the practices that produce these images on Instagram can demonstrate the reciprocal relationship between the practice of making, sharing, and viewing photographs and the landscape in co-constructing an understanding of Helsinki’s contemporary landscape. In

addition, it analyses the place of the smartphone within the phenomena of experiencing the landscape.

A 2011 report by the City of Helsinki's urban planning office (Kaupunkisuunnitteluvirasto) on high buildings in Helsinki emphasised the city's low skyline and its importance as part of the city's international image. However, it also acknowledged that the new projects in the suburbs, including Kalasatama, will "affect the entire cityscape and image of Helsinki" (City of Helsinki Urban Planning Office 2011, 11). Kalasatama existed as a very different place in 2011. Its role within the landscape of Helsinki was much more localised. However, in 2021, it is not only Kalasatama that has changed, but with it, the landscape of Helsinki has been permanently reformed due to these changes. This paper is not necessarily about Kalasatama as a place but tackles how places, as part of the landscape, influence the practices that play a part in how we understand and exist within the landscape. Therefore, within the context of understanding Kalasatama's influence over the landscape of Helsinki, I give a brief description of Kalasatama.

Kalasatama is a new suburb to the east of Helsinki's city centre. Formerly an industrial area hosting a small port, it is currently being developed into a commercial and residential space with an envisioned finish date in the late 2030s (City of Helsinki, 2018). The City of Helsinki describes Kalasatama as having an "excellent location, lively urban culture, and a seaside promenade" (City of Helsinki, 2018). Kalasatama is also being described as a platform for smart urban construction, an area served with excellent transport connections, and a place where you can view environmental art (funded by a fee paid by developers). All in all, the area of Kalasatama is being rebranded as a future commercial and residential space, with the Redi shopping mall at its heart. These changes are very much in line with the global shifts that cities have experienced since the late 1990s. However, for Helsinki, this is a relatively new experience as Kalasatama is one of many planned projects in the redevelopment of the wider city. These changes have sparked debates about how the city's development is being carried out. One such debate resulted in the publication of the pamphlet 'Kenen Kaupunki' (Whose City) in 2021, which contains a collection of articles contributed by 19 experts in urban planning, architecture, and cultural environments. The essays call into question some of the decisions made about planning and investing in the city, claiming it is being handed over to construction companies and financial investors. Therefore, it feels like we are at a turning point for Helsinki as it is being reconstructed in the image of a global city.

As part of an analysis that focuses on practices as well as representations, we should acknowledge how the smartphone camera is used. The smartphone camera has become a ubiquitous part of our everyday life as it is now firmly embedded in our routines and habits, therefore playing an important role in how we sense our environments (Pink and Hjorth 2012). Therefore, I examine how the landscape is perceived through the embodiment of the smartphone camera within our everyday practices. On an individual level, it is difficult to determine each 'Instagrammer's' personal relationship with the spaces they inhabit and photograph. The aim of this study is not to make observations about personal relationships with space but, through the growing prevalence of images shared on Instagram, to investigate how the landscape is there for us and how we understand it through the practice of making, sharing, and viewing images.

Rather than examining the landscape as something external to our mind-body we should look at it as being interrelated with the environments we inhabit (Ingold 2000). It is through that interrelatedness that we imbue landscapes with meaning. We do not just look at landscapes, but the views we experience through the smartphone screen affect how we think about the landscapes we inhabit. Therefore, examining the practices of making, sharing, and viewing images within a re-

lational context of user—smartphone—landscape can assist in understanding how contemporary landscapes are co-constructed through technological perception. Landscapes influence practices that are carried out within them, changing how we are in our landscapes and how we think about them. The smartphone has increased the prevalence of images in our lives, changing how everyday images participate in them, while also influencing our daily practices, such as sharing images of our meals or places we have visited (Pink and Hjorth 2012). Therefore, the reciprocal relationship between user—smartphone—landscape deserves an examination in the context of how these practices influence how we are present in the world and how the world is present to us.

2. The Virtual Window

The materiality of experience has changed rapidly with the development of the smartphone. Since the introduction of the smartphone in 2007, screens have become a greater part of our everyday experiences. Prior to their introduction, screens had already been part of our daily experiences for many years, but the smartphone differs slightly from other screens as it often replaces the materiality of the switch and button with its haptic controls. While I acknowledge that the haptic nature of the smartphone screen makes it different from other screens, my focus in this article is on the ocular nature of the screen in our experiences of the world. In relation to photography, the growing presence of the screen in our lives has greatly reduced the use of other media. That has led to a convergence of media devices which, from the perspective of photography, has been widespread. With the convergence of media, Marshall McLuhan's once seminal statement, "the medium is the message," has been made redundant (Friedberg 2006, 238; Negroponte 1995, 71). Nicholas Negroponte argues that due to the convergence, the medium is no longer the message in the digital world but "an embodiment of it" (Negroponte 1995, 71). Therefore, a photograph as a digital image may have many different embodiments based on the same data as it is passed through different digital filters and networks. Within these embodiments, digital images are in a constant state of flux, never reaching "a 'fixed state' because they can always be altered or circulated in the future" (Hand 2020, 13; Rubenstein and Sluis 2013, 27). Most images are experienced now through the smartphone screen, making it important to reflect on how we experience the world through it and how its presence has changed our everyday practices.

The smartphone's screen is a technological artifact that forms a dominant part of our contemporary experiences. Peter-Paul Verbeek has argued that in Martin Heidegger's "analysis of 'being-in-the-world' things play an important role" in the form of tools, making it feasible for "relations between humans and the world [to] come about" (Verbeek 2005, 78). However, within that relation, one is not focusing their attention on the tool; rather, it becomes a means to experience. Therefore, when examining the role of the screen within the phenomena of experience, it is apt to think of it as something we look through rather than at, similar to a window. The window plays an integral part in our visual-based understanding of landscape. We often experience the landscape through it, and it encloses the landscape within a frame, making it available to us as a view. (Friedberg 2006). It has been argued that the screen acts as a virtual window, constructing a seamless reality through which we experience the world (Friedberg 2006; Hristova 2017). It is important to note here that the term 'virtual' is used as a reference to the immateriality of the material window. Anne Friedberg states that "the term 'virtual' serves to distinguish between any representation or appearance that appears 'functionally or effectively but not formally' of the same materiality as what it represents" (Fried-

berg 2006, 11). Therefore, the description of the smartphone screen as a virtual window would seem apt in that it is a viewing device through which we experience views of the world.

Where, then, might we place the smartphone screen in terms of experience? Colin Rowe and Robert Slutzky argued that “[t]ransparency may be an inherent quality of substance, as in a glass curtain wall; or it may be an inherent quality of organization. One can, for this reason, distinguish between a literal and a phenomenal transparency” (Rowe and Slutzky 1963, 46). The smartphone, as a virtual window, has the inherent quality of phenomenal transparency in terms of how it is placed in our field of view. However, the opaque nature of the screen is bypassed; we do not experience the screen as a ‘thing’, but the screen becomes a means for experiencing the world (Hristova 2017). Screens are not transparent in a literal sense but rather in a phenomenal sense. The phenomenal transparency of the smartphone screen means our experiences of the world with and without the smartphone screen overlap. The ‘seamless reality’ that exists on both sides of the smartphone screen creates a coherent reality where, in terms of garnering an understanding of the world, one side can be seen as inseparable from the other. Such an experience raises the question of how the world is co-constructed as we switch between the immaterial and material views. Therefore, to fully grasp how the presence of the smartphone screen acts as a mimetic window, we can examine how we experience the world through it using postphenomenology and the philosophy of technology.

When examining how the world is available to us, I argue that we should acknowledge that experience through the practice of making, sharing, and viewing images can offer an authentic experience of the world as part of an intertwined relationship between user—smartphone—landscape (Lehtinen 2019; Lehtinen and Vihanninjoki 2019; Verbeek 2005). I am concerned with examining technology as offering an authentic experience of the world through technological artefacts. The way I disclose the world comes from my understanding of it; for example, how I understand the tree I climb is different from how I might understand it by interacting with it through the screen of a smartphone, but both understandings are equally authentic. They can be viewed as co-constructing our understanding of the world (Verbeek 2005). Therefore, experiencing the world through technology can be as authentic as experiencing it without technology in that it allows us to experience something. While phenomenology may offer robust theories regarding how humans perceive their environments, it falls short when examining experience through technology as it often places technology as coming between human perception in experiencing the world. Instead, using postphenomenology and the philosophy of technology, I explore how the world is present to us and how we are present in the world through the virtual window of the smartphone screen.

Postphenomenology is built upon the theories of a nonsubjectivistic and interrelational phenomenology that avoids the pitfalls within traditional philosophy of technology and phenomenological analysis that often reduces experiences through technology to deterministic views of the world (Ihde 2009). Postphenomenology recognises that technology, as a piece of equipment, withdraws from our attention when being used (Verbeek 2005; Ihde 2009; Harman 2010). The smartphone screen, as a virtual window, withdraws from our attention as we look through it into the world. Within an analysis of perception through the virtual window, I examine how the world is available to human beings through the smartphone screen, where ‘the world’ refers to “reality as disclosed by human beings” (Verbeek 2005, 108). The smartphone screen is not encountered as the object of experience but as a means to experience the world. It is important to point out that the smartphone is not a neutral means but plays an active role in the relationship between user and landscape. However, a technological artifact co-constructs the world, not as an intrinsic property of the artifact itself, but within the relationship that human beings have with it (Verbeek 2005). In

terms of the practice of making, sharing, and viewing images, the photographer, smartphone, and landscape are intertwined, and the camera, as part of the smartphone, actively contributes to the way we experience the world.

While there are varying approaches in media studies used to examine how the world is present to us through technology, such as combining phenomenology and actor-network theory, postphenomenology is situated in perspective, making it ideal when focusing on how the world is experienced through technological artefacts. In postphenomenological terms, the smartphone is a technology that both embodies our relations to space and gives us a representation of space to interpret. Within Ihde's framework, which provides different kinds of human/technology/world relations, the smartphone's camera and screen are emblematic of embodiment relations ((I—technology) → world), where we take technological artefacts into our experience and hermeneutic relations (I → (technology—world)), where artefacts provide “a representation of the world, which requires interpretation to impart something about it” (Verbeek 2005). A postphenomenological perspective analyses technology as co-constructing how the world is present to us. Therefore, we both embody the experience of using the smartphone to view the world through it and interpret the data it gives us (de Klerk 2020). From an embodiment perspective, we view the world through the smartphone screen when taking a picture. The screen frames the world in that moment, and through the camera, we perceive the world with the camera's different angles of view, limited dynamic range, overlay of functions, and grid lines. Within the virtual window of the smartphone screen, one searches for a meaningful image that represents our perception of the world. From a hermeneutical perspective, when making an image, we interpret the data that is returned to us regarding the functionality of the camera: is the image too bright or too dark, does the image offer up an index of place, and does it communicate how we understand the landscape.

Focusing on the screen and how it functions in our relationship with the world helps reveal its place in our perception of the everyday. However, it would be too limiting to examine only our relationship with the smartphone's screen as it may lead to a conclusion that it somehow alienates us from having authentic experiences of the landscape. The social practices of using the camera and smartphone to make and share images have changed how we experience the world, but it does not necessarily mean we experience the world through it in a less authentic way. The immediacy and quantity of images available to us have grown exponentially, leading to our relationship with the everyday as one now entangled with the smartphone screen. Within that changing relationship, how do we view landscapes and imagine their presence in our lives and our presence within them through the practices of making, sharing, and viewing images? Analysing the camera and screen of the smartphone in a relational context of experiencing landscapes should also include examining the landscape's role in the practices of making, sharing, and viewing images of it. Before we examine the role of the landscape, it is necessary to discuss the role of the image in the practice of making, sharing, and viewing them across social media.

3. The Practice of Making Images

Our relationship with photography has changed over the last 20 years, first with the introduction of digital photography and then the smartphone and social media. The availability of a perpetually connected device in our pocket has changed how the world is present to us and how we are present in it through the practice of making and sharing images. The social media image, therefore, no longer represents the past, as the photograph once did. Instead it communicates, if even briefly,

the present (Hand 2020; Larsen and Sandbye 2014; Lister 2013; Rose 2016; Villi 2015). Instagram, as part of the smartphone, is a platform designed to share photographs on the go, which places its images closer to present time. Therefore, through the practice of using the smartphone's camera and screen, the experience attached to the image comes very much from the present, bringing the understanding of landscape very much into that moment rather than as a memory of the past. That is significant in terms of our understanding of the new Helsinki landscape as it suggests that through a practice of making, sharing, and viewing images, our experience of it is an experience of Helsinki 'as-it-is-now' rather than 'as-it-was'. The 'Instagrammer' taking the image as a 'here-now' moment signifies a mediation of the landscape in the present.

Such a shift in the temporal materiality of the image is at the basis of what modern images shared across social media have become, where practices appear to be more relevant than the images themselves. With the sheer quantity of images produced and shared over social media, the impact of the single image is undermined. However, we must remember that social media use, in particular Instagram, is "a matter of visual communication" (Hand 2020, 313). Therefore, based on the number of images shared, we should not value the importance of the social media image any less but rather take a different approach in how we look at them as part of contemporary image-making practices and their embeddedness in everyday social practices. In relation to the images tagged with #kalasatama on Instagram, it is not my aim to visually inspect each image for signifiers of a redefined Helsinki landscape. Instead, I examine the vast landscape of images that are produced within the relational context of the user—smartphone - landscape through the social practices of making, sharing, and viewing images.

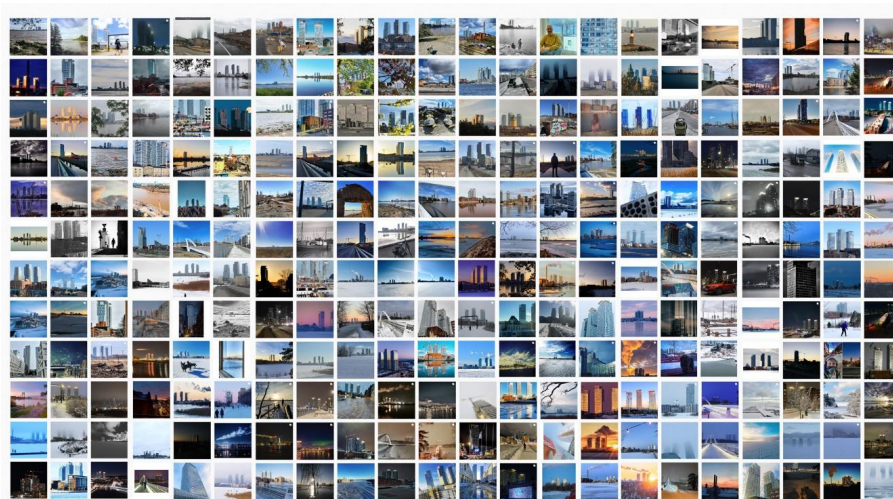


Figure 2: 264 of the images shared on Instagram and tagged with #kalasatama.

Looking at data from August 1st to October 6th, 2021, there were 1,243 images shared that contained the tag #kalasatama, which is roughly 33 images posted per day. Within the 1,243 images, 535, or 43%, featured images that focused on landscapes. Landscape images are defined as images that feature the landscape or external spaces of Helsinki and are tagged with #kalasatama. Of the 535 landscape images, 311, or 58%, feature the three towers, Lumo, Majakka, and Loisto, which are now among Finland's tallest buildings. This smaller sample was used to examine the types of images that were made and shared to understand how the new Helsinki landscape influenced the practices of making, sharing, and viewing images. As social media has 'become a matter of visual

communication' (Hand 2020), how does that ubiquitous visual communication co-construct our understanding of the new Helsinki landscape? The practice of making, sharing, and viewing images through social media would seem to centre around an ocular understanding of the landscape. However, when we see something and decide to make an image of it to communicate something about it, we share it along with some other information that further communicates something about it. Therefore, our understanding stretches beyond the ocular to something more immaterial within the landscape. What part does the landscape then play in these practices?

4. Re-presenting Landscape

It is necessary to set out an understanding of landscape and how it is produced through experiences of the world and the practice of making, sharing, and viewing images of it. Discussing how landscapes are produced within a postphenomenological analysis could be viewed as problematic, given that landscapes are commonly seen as objects of our experience. That is further exacerbated when studying the relationship between the image and landscape, as the photograph and the practice of making them is often placed within an Albertinian linear perspective that links it to a modernist subject-object dictum, the looked-at and looked-upon (Batchen 1999; Wells 2011; De Klerk 2020). Through the process of being looked at and looked upon, landscapes are imbued with meaning and gain competing identities. However, that does not mean they are "passive screens onto which people project values, but they can be actors in social and political conflict" (Filippucci 2016, 2; Bender 1993). Therefore, landscapes are both materially and immaterially constructed by humans through a process of being endowed "with meaning, memory, and value" (Filippucci 2016). The landscape plays an active role in the practices of making, sharing, and viewing images of new Helsinki. Landscapes shape our understanding of Helsinki as a place and shape the practices of those who inhabit them.

How and why do we imbue the landscape with meaning? Tim Ingold has argued that a 'dwelling perspective' reinforces landscape "as the outcome of physical and symbolic implications of people with their surroundings" (Filippucci 2016, 3; Ingold 2000). In terms of the practice of making images, the photographer inhabits the landscape and communicates about it through making and sharing images. Through that communication, the photographer expresses their identity and their relationship to that landscape. The landscape and its re-presentation are indelibly linked. Landscapes are constructed in certain ways, leading to the re-presentation of the 'possibilities of being' (Ingold 2000, 177) through practices such as making and sharing images. Views of a landscape can be seen as a "re-presentation of a relatedness to place" (Malpas 2011, 7), affirming that every view is an addition to place. The enframing of the landscape into an image on the screen of the smartphone and the practices that involves can be explored in the context of that addition, where the landscape is an entity that is both materially and immaterially constructed.

How do visual media frame the landscape? Re-presenting the landscape through images is often seen as a form of objectification. Continuing the tradition of landscape painting, photography encapsulates a way of looking that could be viewed as "a way of looking at the world that separates subject and object as viewer and viewed" (De Klerk 2020, 201). However, using postphenomenology to analyse the relationship between photographer—camera—landscape allows for an examination of the practice of photography through a "relational co-determination of the photographer, the technology and the places" (De Klerk 2020, 202). The photograph is often placed within an Albertinian linear perspective that separates it as the looked-at and looked-upon. Therefore, in

terms of perception, the camera and image have been defined as coming between us and our experience of the world. However, I argue throughout the article, that the smartphone camera and the practices it produces co-construct an understanding of the world within a relational context of user—smartphone—landscape. When examining the user—smartphone—landscape relationship, I am focusing on the smartphone's properties, the camera (its ability to make images), the screen (its ability to view images), and the perception of the landscape. Therefore, rather than viewing the photographer as separate from the landscape, I view them as reflected within the 'views of the landscape' re-presented through the images they make.

The practice of making, sharing, and viewing images of the landscape constructs landscapes in our imagination, as we use the images to interpret and understand the landscape; thus, they can be seen as an addition to place (Malpas 2011). Through the smartphone camera, we are confronted with a view of the landscape, and the practice of making, sharing, and viewing images contributes to how we interpret and define the Helsinki landscape. Indeed, the landscape, in terms of representation, plays an important part in both orientating one within the city and recognising the city (Gassner 2020; Murray 2012). The definition of the Helsinki skyline as part of its overall landscape is perpetuated through the reciprocal relationship between image and landscape. However, it is not only defined through a visual relationship. As mentioned, many of the images tagged with #kalasatama feature the new Helsinki skyline with Finland's tallest buildings at the site of the Redi shopping mall in Kalasatama. It is worth pointing out that images are not just something to be looked at but something that we actively produce through our daily practices, and these practices have increased exponentially with social media (Hand 2020). Photography represents a way of seeing and understanding the world. We actively participate in the landscape by making, sharing, and viewing images. Therefore, the data examined from Instagram can give further insight into the relationship that exists between user—smartphone—landscape concerning contemporary photographic practices, their effect on everyday practices, and the influence of Kalasatama on the landscape of Helsinki.

The towers in Kalasatama hold a dominant position in the new Helsinki landscape, as they are visible from a great distance, which often encourages an ocular-centric experience of the landscape. For example, many of the images featuring the towers and tagged with #kalasatama were taken at a great distance from Kalasatama. The towers appear in the images as part of the new Helsinki landscape. Some images are even geotagged with locations such as Pohjoisranta, Lammasaari and Arabianranta, all of which are over two kilometres from Kalasatama. One of the furthest images to be tagged with #kalasatama was at Purolahden lintutorni (Purolahti bird tower), which is about 4km from Kalasatama. Therefore, the impact of Kalasatama and these three buildings have a strong influence on how we conceive the landscapes we inhabit. The activity of making, sharing, and viewing landscape images is a means of experiencing the landscape, thus meaning we are active within the landscape. The landscape itself influences us; it is the very nature of the places we move through that affects how we think about them and what we do in them (Malpas 2011). The views created through the making and sharing of these images perpetuate an understanding of the landscapes of Helsinki. Kalasatama, with its towers, plays an active role in the practice of making, sharing, and viewing images of Helsinki's landscape, which requires an examination of how such landscapes are formed.

When constructing our worlds, we build them based on our own conceptions and "possibilities of being" (Ingold 2000, 177). The City of Helsinki published its current development plan in 2016. The long-term strategic plan aims to see the city through to 2050. One of the key developments

outlined in the plan is to densify the city, which includes making space for more business hubs and retail areas. In addition to the expansion of commercial space, residential building is to be increased, with much of that supply being met by the private market. The plan has caused some consternation due to the level of private financial investment allowed to carry out many facets of the expansion. There has been much discussion in the Finnish media about Helsinki's development, and several academics and architects have spoken about their concerns regarding the direction the City of Helsinki is taking, accusing it of delegating the building of new Helsinki to financial investors and construction companies (Kenen Kaupunki 2021). In the context of these ocular changes to the Helsinki skyline, it is necessary to explore the changes to the city and how the visual transforms the urban environment (Gassner 2020, 7). What are the 'conceptions of the possibilities of being' (Ingold 2000) within the context of the new Helsinki landscape? How is the landscape experienced through the presence of the towers in Kalasatama? Kalasatama's place in the new Helsinki landscape is so dominant that it now forms the backdrop to a multitude of activities. These activities are represented through views of the landscape within a practice of making, sharing, and viewing images. For example, the social practices of mid-summer on Mustikkamaa, summer holidays at a cottage in Kivinokka and cross-country skiing in the winter on a frozen Baltic Sea are part of the landscape of Helsinki. Within a practice of making, sharing, and viewing images of these landscapes, Kalasatama now forms an intricate part of how these landscapes are produced as part of the new Helsinki.

The images produced through the practices of making and sharing images of the new Helsinki landscape are a result of particular social and material configurations through which we encounter the landscape. Not only do the images offer a 're-presentation' of the landscape through these practices but they are also emplaced within digital maps, leaving a trace of our movement through the landscape. For instance, an image tagged with #kalasatama yet geotagged at another location demonstrates Kalasatama's part in the new Helsinki landscape. The image is emplaced within a view of the landscape and within a digital map, thus co-constructing our understanding of the contemporary Helsinki landscape and how it is being reformed. The multiple constituents of place that are the outcome of the visual content created reconstruct the Helsinki landscape. It is the presence of the towers that encourages the practice of making and sharing images of the new Helsinki landscape; thus the landscape is reimagined through such practices. Tall buildings reaching upwards have long been a symbol of status and wealth, historically linked to the presence of the corporation in the city (Graham 2016). However, as corporate headquarters vanished from the city, the tall building took on a new purpose as "embodiments of contemporary dynamics for circulating the vast capital surpluses of oligarchs, oil sheikhs and global financial and super-rich elites" (Graham 2016, 159). These new residential buildings offer the city up as an elegant backdrop with breathtaking views from the inside, and on the outside, they are often built to "create a skyline, a marker and recognisable shape that help us remember, relate and form positive associations about a place" (Murray 2012, 5). Therefore, the tower building on the skyline performs an important symbolic function in modern cities, and that is reinforced, in the case of Kalasatama, with the perpetuation of the new views of the landscape through the everyday practices of making, sharing, and viewing images on Instagram. Kalasatama, therefore, holds a symbolic place over the city of Helsinki, not just because it has altered the landscape forever, but it is also representational of the wider changes coming to Helsinki through increased global financial investment and the building of further tall towers as outlined in the City of Helsinki's recent urban plan.

5. Conclusion

The smartphone, as an embodied experience, withdraws from our attention when we use it as part of the practice of making, sharing, and viewing images. As we move through the landscape, it is the relationship between user—smartphone—landscape that shapes our experiences in and of the new Helsinki landscape. How the landscape is there for us and how we are in it has changed due to shifting social practices, our perpetual connectivity, and the reforming of the Helsinki landscape. Therefore, we can say that through the virtual window of the smartphone screen, our perception of what appears to be immaterial landscapes is co-constructed along with our perception of the material ones. Landscapes and the places within them, however, are not fixed entities but are formed through the multitude of experiences of and within them. The things, such as the smartphone, that we experience as part of our perception of the landscape, are not passive or external to our perception but form active components within the social practices that construct the landscape. The smartphone's screen, acting as a proxy for a windowed opening into the world, becomes part of a seamless experience that co-constructs the landscape.

From a postphenomenological perspective, when we use equipment, it leaves our immediate experience, becoming a means rather than an object of our experience. Therefore, the smartphone's screen, as an image-making, -sharing, and -viewing artefact, can be seen as a means to understand the world authentically. The process of making, sharing, and viewing images with #kalasatama co-constructs our understanding of the contemporary Helsinki landscape. The experience of landscape, through the emplaced everyday social practices of image-making and -sharing is multi-dimensional. Therefore, the essence of the new Helsinki landscape cannot be confined to one view or 're-presentation' but is, instead, constitutive of the multiple relations that are formed through the practice of making, sharing, and viewing images of the landscape. The towers in Kalasatama play an active role in both how we are in the landscape of new Helsinki and how it is there for us. As we move through the landscape, the multiple constituents of place on offer shape the practices of making and sharing images. Therefore, we can see the formation of a relationship between user—smartphone—landscape as one that co-constructs our understanding of the new Helsinki landscape.

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