

**The Impact of Online Social Activities on Public Spaces in
the Digital era - A Case Study of Guochuang Park in
Nanjing**

Qianhui He

Ph.D.candidate

Affiliation: Southeast University

Email: 230238006@seu.edu.cn

Corresponding author at: No.2 Sipailou, Nanjing, Jiangsu Province, 210096

Abstract

In the digital era, public spaces are not only significant venues for daily recreational experiences in the physical world but also the focus of online social platforms. This study, using Guochuang Park in Nanjing, China, as a case study, to explore how online social activities influence the production of virtual spaces on social media platforms and the vitality and landscape of physical public spaces. The research indicates that users on the platform establish new social relationships and virtual spaces through online social activities. Additionally, platform activities can inject vitality into physical spaces but may also lead to some social and spatial issues. Consequently, this study advocates for urban planning to accommodate digital activities while preserving the significance of physical spaces.

Key words

Social Media Platform, Online Social Activities, Public Space Vitality, Production of Space, Local Culture

1.Introduction

With the increasing integration of digital platforms into urban life, numerous urban experiences are being mediated through digital technologies, enhancing the complexity of place experiences and activities. According to a new survey report released by Meltwater and We Are Social, the global social media user population has surpassed 5 billion, accounting for 62.3 percent of the world's population (CNMO Mobile China, 2024). Meanwhile, as indicated by the 52nd Statistical Report on Internet Development in China, as of June 2023, China's internet users have reached 1.076 billion, with 1.03 billion being social media users (CNNIC, 2023). Social media has unprecedentedly permeated into our daily lives, influencing people's perception of the real world and altering public demands (Hyun et al., 2018; Van der Hoeven, 2019). It has become a medium for the public to understand localities and cultures, playing a significant role in exploring, selecting, and experiencing cities. At the same time, people's activities on social media cannot be separated from urban spaces. From text to images and videos, urban spaces are acquired, edited, disseminated, and constructed on the internet by social media platform users, forming a "media landscape" characterised by visual symbols.

More and more scholars are paying attention to the role of social media in urban studies, for example, using social media data with coordinates to analyse the vitality of urban space, urban sentiment, public landscape preferences, and so on (Sun, Shao and Chan, 2020; Dorostkar and Najarsadeghi, 2022; Ma, Yang and Jiao, 2021; Tieskens et al., 2018) Most of the studies seem to treat the text and images in social media as simple "information" or data sources. However, from the perspective of the sociology of media space, social media platforms are not only online information spaces in the physical sense, but also complex social spaces built on the multiple values and social meanings of different groups of people. As Rose (2014) suggested, it is important to regard the

social networks constructed through images, short texts, comments, and ‘likes’ as integral components in the construction of urban places and social relationships. Social media platforms encompass various entities such as capital, influencers, and regular users, whose activities reconstruct social relationships and shape new virtual images (Huang et al., 2021). Online social activities, as a means of publicly conveying visual, textual, or physical representations of urban areas (Bronsvort and Uitermark, 2022), promote the overlap and interweaving between offline physical spaces and online virtual spaces (Zhou, Lu and Wang, 2023). The "media landscape" based on mass aesthetics is gradually becoming a fundamental element of urban space, guiding its development.

In the digital age, public spaces are not only important venues for people's daily leisure experiences in physical spaces but also the focus of social platforms. As vital social spaces in cities, the functions of public communication and cultural dissemination have been continually amplified and diffused on social media platforms. Therefore, it is necessary to study the influence of social media on urban public spaces in the digital age. Consequently, this paper will take Nanjing GuoChuang Park (hereafter referred to as "GuoChuang Park") as an example, employing a combined quantitative and qualitative research approach to explore the construction and mechanism of public spaces on social media and provide new insights into how social media produces and shapes places.

2. Data and method

2.1 Case background

Located in the Qinhuai District of Nanjing City, Guochuang Park occupies a prime geographical location and serves as a significant public space for both citizens and tourists to visit, relax, and engage in activities within the old city area. Previously, Guochuang Park was the headquarters of the Jiangnan Mint Bureau during the Qing Dynasty and later the Nanjing Second Machine Tool Factory during the Republic of China era. Later, it underwent industrial upgrading and was renovated with market capital. The park officially opened to the public in 2012, largely preserving its original spatial layout, including large-scale production equipment, ancient trees, and some industrial buildings. It also established the Jiangnan Modern Industrial Heritage Park, which effectively showcases the style and characteristics of Chinese industrial architecture. Following the regeneration of Guochuang Park, its internal functions initially focused on office spaces, accommodating fashion and art-related enterprises, software development, design decoration, and other cultural and creative industries. In recent years, with the successive opening of cafes, flower shops, art merchandise stores, and the hosting of public events, the park has gained popularity on social media platforms such as RED, Weibo, and Douyin (Chinese TikTok). It has gradually become a trendy destination for young people to visit and capture moments, making it a popular “Wanghong area”(refers to a popular area or district where people visit to take photos

and share them on social media)”.

Dubbed as the "Chinese Instagram," RED was founded in 2013. As of 2023, its user base has exceeded 350 million, with approximately 100 million daily active users and 260 million monthly active users. Targeting high-spending urban white-collar workers, post-90s, and post-00s young generations, the platform has a remarkably high female user ratio of 87 percent and a 51 percent proportion of high online spending users. It serves as an interactive platform primarily focused on sharing lifestyles and consumption experiences, representing one of China's iconic social media platforms. Compared to other social media platforms, RED emphasises platform "tones" more. This study aims to use RED as an example to explore the image and production process of Guochuang Park on social media platforms, as well as the influence of platform discourse on material space culture, landscapes, and more.

2.2 Data collection

2.2.1 Interviews and Field Surveys

This study conducted in-depth interviews with relevant participants. Initially, ten influencers (with over 1000 followers) and ten regular users (with fewer than 1000 followers) who had captured content at Guochuang Park were invited to participate. This study aimed to understand their processes and motivations behind capturing images and videos, writing captions, commenting, and liking posts. Acknowledging that the majority of regular users on RED are "silent content consumers," whose online posting and commenting behaviors may not fully reflect the audience's attitudes and behaviors (Turri, Smith and Kemp, 2013), the author conducted offline interviews with visitors to Guochuang Park. Among them, platform users attracted to Guochuang Park by RED were selected, and their reasons for visiting Guochuang Park, purposes, and actual experiences were enquired. A total of 6 visitors attracted to Guochuang Park by RED were interviewed. Then, interviews were held with staff responsible for RED's operation and brand promotion to gain insights into the platform's business model and its collaboration patterns with influencers.


2.2.2 Social Media Data Collection and Preprocessing

(1) Data Collection

In this study, a custom Python programme was used to collect data from RED by searching for the keywords "Nanjing Guochuang Park" and "Guochuang Park". A total of 400 image-text notes were comprehensively collected. After filtering out irrelevant or non-primary content related to Guochuang Park, 314 notes remained for analysis. The collected data was then cleaned to remove emojis and irrelevant characters from the note descriptions. The final dataset is presented in Table 1. Metrics such as likes, bookmarks, comments, and shares collectively reflect the popularity of the notes. Note

descriptions consist of textual content describing the user's cognition and experiential information about Guochuang Park, while images represent the visual representations of Guochuang Park by platform users.

Table 1: Sample Data of Note Content

Users Name	Note Title	Number of collections	Number of likes	Number of Comments	Number of Shares	Upload Time
W***Na o	Exploring stores in Nanjing This supermarket makes You never want to leave	10114	12308	424	6878	2022-10-04 20:25:41
Note Description		Note Tags			Note Images	
This new store in Guochuang Park is truly eye-catching, with a distinctive storefront design that makes you stop in your tracks. Inside, they sell a wide variety of imported beverages, alcoholic drinks, snacks, instant noodles, beef... it's so dazzling! The entire store exudes an American retro vibe, it's really amazing! The photos come out beautifully.		#Note inspiration; #Nanjing travel; #Nanjing photography; #Nanjing store exploration; #Discovering a great Nanjing store; #Weekend store exploration; #Nanjing dining and entertainment; #Nanjing vintage store; #Nanjing internet-famous supermarket			Saved in a folder 	

(2) Text Data Preprocessing:

All note descriptions undergoing preprocessing were imported into the semantic analysis software ROST CM6. Initially, the segmentation function in the functional analysis module was utilised to divide the entire text into vocabulary units. Following this, any special place names or internet buzzwords unrecognised by the software were manually added to the custom segmentation word list, such as "Guochuang Park," "Daka (take photos and upload them to social media)," and "Tandian(visiting or exploring various stores, usually to discover new products, experiences, or places)," The segmented files underwent frequency analysis, where synonymous words, such as "good for photography" and "good photo spots," were merged, and meaningless words were removed.

(3) Image Data Preprocessing:

Out of the 314 notes obtained, a total of 2852 images were collected. Using custom Python code, the local images were converted into the Base64 format. Next, the images were automatically imported into analysis using the Tencent Cloud image tagging API interface. The output results were then saved in Excel format, identifying 2793 images with an impressive recognition rate of 98 percent. The obtained data (Table 2) retained the top three-level tag

classifications (category1-3) and their confidence levels (confidence: values ranging from 0 to 100, where higher values indicate greater confidence). Subsequently, tags with similar meanings in this study were standardised, such as merging "flowers" and "floral arrangements" into "flowers", "food" and "diet" into "food". The processed data served as the foundation for analyzing the virtual landscape construction of Guochuang Park.

Table 2: Top Five Examples of Image Recognition Labels

Image ID	category 1	con_1	category2	con_2	category3	con_3
image_1	People	63	Advertisement	31	Architectural facade	13
image_2	People	89	Architectural facade	61	Auditorium	23
image_3	Retail	93	Supermarket	74	Architectural facade	67
image_4	Clock	77	People	65	Architectural facade	49
image_5	Retail	78	Architectural facade	63	Supermarket	60

3. Online Social Activities and the Production of Virtual Space in Guochuang Park District

Online social activities have led to the formation of social relationships and societal significance within virtual spaces. The images and text used by users for interaction on social media platforms serve not only as carriers of encoded information but also as contributors to the creation of virtual spaces through user interaction. This chapter begins by analyzing the actors, processes, and motivations of social media activities based on research and interview findings. It then reveals the landscape representation of Guochuang Park on RED through semantic and frequency analyses. Finally, it draws on spatial production theory to explore the production of virtual space.

3.1 Actors, Motivations, and Processes of Activities in Social Media

Based on interviews with influencers, regular users, and platform operators, this study examines the processes and motivations of activities on social media platforms from three perspectives (Figure 1) .

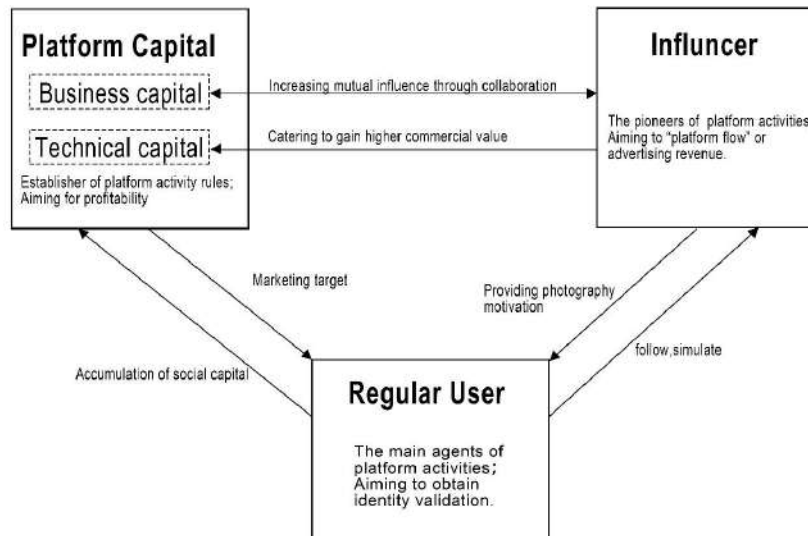


Figure 1. Actors and motivations of social media activity.

3.1.1 Influencers - Pioneers of Platform Activities

Among the 10 influencers interviewed, 4 disclosed that their posts were commissioned advertisements for businesses within Guochuang Park. They stated that before shooting, they would receive specific requirements, and they need to capture images and write captions accordingly, which would then be subject to review and approval before fee settlement. For instance, a promotion for a grocery store required influencers to capture scenes containing crucial marketing elements such as storefronts and brand logos, with the published content needed to incorporate keywords like "American-style" and "retro."

Additionally, the other 6 influencers posted content related to Guochuang Park aiming to "create better content to attract platform flow." As the primary market of RED comprises women and high-end consumers who pursue fashion, influencers tend to select spaces with the potential to create elegant, delicate, and upscale symbolic experiences, using professional cameras and techniques to photograph and produce images. They amplify these aspects through eye-catching titles and exaggerated descriptions to foster identification among regular users. One influencer with 28,000 followers on RED commented:

The backgrounds here are perfect for photography. I brought several sets of clothes to capture photos in different styles for my daily creative content, and the high-end background here naturally attracts attention on RED.

Based on the statistical findings, among the 54 blog posts with popularity levels exceeding 1000 (the sum of likes, comments, saves, and shares), 49 were contributed by influencers, while 5 were from regular users. From this, it can be inferred that influencers with larger online followings occupy significant impact on shaping the discourse during social platform activities and the construction of virtual landscapes.

3.1.2 Platform Users - Followers in Platform Activities

Upon viewing the images and text shared by influencers on RED, regular users are motivated to physically visit the location to obtain embodied experiences. Among the 10 regular users interviewed, all of whom had posted content related to Guochuang Park on RED, 7 indicated that they had "liked" and "saved" photos from influencers for guidance on angles, composition, and poses when taking photos at Guochuang Park. They search for specific angles to capture photos, upload them to RED, and obtain identity recognition through likes, comments, shares, and other interactions, thereby constructing a virtual social circle. One respondent commented:

I refer to photos from other influencers, imitating their poses and backgrounds to take better-looking pictures.

3.1.3 Platform Capital - Establisher of Platform Activity Rules

Based on interviews with official operators and brand promoters of RED, it is evident that RED, as a platform targeting women and high-end consumption, aims to establish a new capital circulation system through commercial spatial strategies. For instance, it aims to generate advertising revenue in industries such as tourism and shopping. The platform releases "influencer recruitment" information through features such as "Dandelion Plaza" or Multi-Channel Network (MCN) agencies, which include details about advertising products, fan requirements, and shooting needs. This facilitates direct interaction between commercial and tourism capitals with influencers. Capital intervention prompts influencers' sharing to be oriented towards capital diffusion, and the purpose is for the audience to see and accept marketing information hidden beneath experience sharing. Furthermore, the platform indirectly influences the activities of both influencers and regular users through "platform flow" (Push mechanism formed by algorithms, the more "platform flow" the more likely to be popular), encouraging users to align with the platform's high-end and sophisticated ideals to the greatest extent possible. Under the "platform flow" mechanism, individuals choose for "premium," "Instagrammable," and "Korean-style" photos as backgrounds to cater to the platform's aesthetics, seeking more exposure and interaction.

3.2 The landscape of Guochuang Park presented by text and images on RED

3.2.1 Landscape Presented by Text

Buy	89	Buyer's store	46	Korean-style	31
citywalk	85	Factory	45	Atmospheric	30
Visit exhibitions	60	Exhibition	40	"Wanghongable"	29
Drink	53	Boutique	32	Valuable	29
Roam	16	Museum	21	Creative	26

3.1.1 Landscape Presented by Image

According to the tag results obtained from sample image recognition, the "person" tag appeared most frequently, occurring 1212 times, accounting for over 40 percent of the total. Among them, 952 instances were in the first-level tags, 155 in the second-level tags, and 105 in the third-level tags. Following closely are scenes such as streets, art, food, flowers, and architectural exteriors, comprising the top 5 percent, as shown in Table 4.

Table 4: Image tag word frequency statistics results

Category Label	Frequency_category1	Frequency_category2	Frequency_category3	Sum
People	952	155	105	1212
Street	25	408	103	536
Art	168	189	138	495
Food	187	108	86	381
Flower	122	138	84	344
Architectural facade	94	108	123	325
Cloth	52	110	128	290
Furniture	79	97	92	268
City	60	81	71	212
Retail	75	69	24	168
Tree	48	48	40	136
Transportation	45	56	27	128
Market	28	39	53	120
Christmas Decoration	38	26	23	87
Restaurant	27	27	30	84

In summary, under the intervention of platform capital and users' pursuit of "platform flow", Guochuang Park on RED has been constructed as a place predominantly featuring various high-end trendy shops such as cafes, restaurants, and flower shops. It is characterised by its retro, artistic, and niche ambience, suitable for photography, exploring shops, and leisurely city walks, catering to a bourgeois consumption experience.

3.3 Production of Virtual Space in Social Media

Lefebvre's theory of spatial production (Lefebvre, 1991) proposes a triad of space to answer how space is produced: (1) Spatial Practise: the perceived environment involving the concrete shaping and Practises of spatial production and reproduction; (2) Representations of Space: the imagined space controlled and dominated by the will of power and capital, representing the spatial projection of capitalist ideology and imagination; (3) Representational Space: the social relations that emerge from the interaction between users and the environment (Xia, 2019). The theoretical focus on the sociality of space corresponds to the essence of social media platforms—which is the social construction of various social subjects. Therefore, the author will draw on Lefebvre's theory of spatial production to explore the mechanism of constructing virtual landscapes in social media through the three dimensions of "Spatial Practise," "Representations of Space," and "Representational Space." (Figure 3)

3.3.1 *Spatial Practise: Concrete Operations and Practises in Constructing Social Media Landscapes*

Platform users (including influencers and regular users) are the direct producers of social media landscapes. They select shooting locations in physical spaces, establish local connections, and create media products through text, images, videos, etc., essentially practising place, space, and body. Firstly, based on the audience characteristics of RED, users tend to choose spaces that may create symbolic experiences of delicacy and fashion. Throughout the process of image production and text embellishment, they continuously magnify these aspects, providing imaginative spaces for the audience through mental maps and role symbols (Speake, Kennedy and Love, 2023), thus inducing group identification.

3.3.2 *Representations of Space: Capital Intervention and Interference*

Platform capital mainly affects the spatial Practises of influencers and regular users in two ways: through direct commercial capital and through platform technical capital—the "platform flow" generated by algorithms—to amplify the imbalance in power relations. Under the influence of advertisements and "platform flow", influencers' activities on the platform are both restricted by commercial cooperation contracts and require catering to platform algorithm to enhance their commercial value (Kaymas and Yakin, 2021). The collaboration between platforms and influencers indirectly influences the decisions and behaviors of regular users. In this process, platform capital amplifies the imbalance in power relations (Söderström and Mermet, 2020) and cleverly reconstructs the spatial Practises and representations of image landscapes in the virtual world by controlling the code and data in virtual network spaces to circumvent regulation in the real world.

3.3.3 *Representational Space: Social relationships shaped by platform users*

Platform users are also audiences in virtual spaces. After viewing media landscapes on screens, they may visit the places presented in the media in the real world, or explore based on pre-constructed spatial imagination maps, and may discover differences between media landscapes and real landscapes in the process. Moreover, users may imitate others' perspectives in photography for check-ins or engage in new creations, continuously shaping the reproduced space in social media through daily activities. Additionally, through interactions, users form virtual social networks, where metrics such as "followers," "likes," "saves," "comments," etc., seem to visualise the accumulation process of social capital in virtual spaces and construct social relationships within virtual spaces(Speake, Love, and Kennedy, 2023).

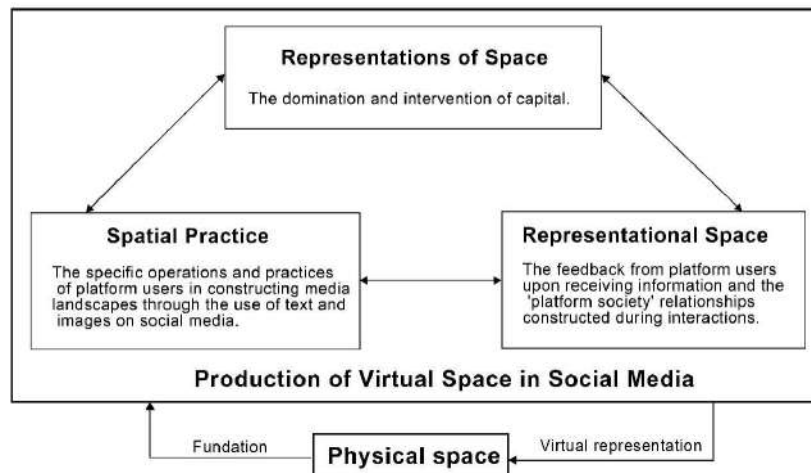


Figure 3. Production of virtual space in social media platforms

4. The Vitality and Landscape of National Innovation Park Blocks Under the Influence of Online Social Activities

4.1. The Conversion of Online-Offline Vitality

Spaces with physical environments can be accessed and experienced both offline and through social media platform, with their popularity online being translated into vitality offline. The positioning of Guochuang Park as "creative" and "artistic" aligns perfectly with the style of RED, and the exposure from RED undoubtedly brings more popularity to Guochuang Park. Influencers and other ordinary platform users seek specific angles to capture photos and upload them on the RED platform, where they gain identity recognition and construct virtual social circles through likes, comments, shares, and other interactions. In this process, platform users utilise the street backgrounds of Guochuang Park to enhance their image in the "platform society" (Walters and Smith,

2024), continuously attracting others and thereby increasing the vitality of public spaces. For instance, one interviewed blogger stated:

Many people tagged their friends in my posts, inviting them to come to Guochuang Park for photos.

Among the 10 randomly interviewed visitors to Guochuang Park, 6 were attracted through RED, 2 through other social media platforms (such as TikTok, WeChat, etc.), and the remaining 2 through other channels. Among the 6 visitors attracted by RED, 4 respondents roughly followed the "play map" from RED's posts, while the other 2 mentioned they just wandered around. Additionally, one respondent mentioned discovering Guochuang Park through RED and finding it different from what was seen online, finding the industrial culture here very appealing:

I came across Guochuang Park on RED. Today, I had no classes, so I came over. Before coming, I didn't know it was an industrial site, but after arriving, I found it more interesting than what I had seen online. I even took a photo in front of the building with the slogan "The helmsman relies on the wind."

Moreover, RED indirectly increases the vitality of physical spaces by enhancing the platform's influence through official offline events. For example, in the "Strolling in the Park Is Serious Business" event initiated by RED in March 2023, four shops in Guochuang Park collaborated with RED, namely, "Some No Some Art Store," "glue," "ETE Supermarket," and "bamboo today cafe." Participants were required to post a note on strolling in parks in Nanjing with the hashtag "#Strolling in the Park Is Serious Business" to receive a free picnic mat from the above-mentioned stores. Many residents and tourists participated in this activity, and Guochuang Park also became their destination for participating in the event. One of the respondents who participated in this activity said:

I saw this event on RED and found that there are several picnic mat pickup points in Guochuang Park. I wanted to check in before, and now I can also get a picnic mat for free.

4.2 The Transformation of Landscape through "Behavior-Space"

UGC on RED, driven by algorithms, influences people's aesthetics and lifestyles. We have ample reason to believe that digital platforms can also have material consequences (Bronsvort and Uitermark, 2022). Through a series of online-offline activities brought by RED and the interaction among platform users, an increasing number of images capturing the "best angles" are uploaded to social platforms. In the process of mechanical photography, space seems to become a sort of circulating "commodity." Taking photos at "popular spots" is a typical behavior among RED users in Guochuang Park. People seem to be controlled by space and its underlying rules, consciously or

unconsciously engaging in the same behavior, partially losing subjectivity (Li and Wang, 2024). Users seek to obtain "identity inspired by object images" subconsciously and produce the same images continuously, using the symbolic image of a place as proof of a successful visitation (Spierings and Van Houtum, 2008). Subsequently, re-uploading images creates a continuous, repetitive, and widespread dissemination, thus eliciting an aesthetic resonance effect.

The culture and space of Guochuang Park District seem to cater more to the needs of social media dissemination, flattening into backgrounds for photography. Other cultural and creative industry parks, such as Dongxinhe Creative Park in Hangzhou, DEMOHOOD in Ningbo, and N150 Creative Park in Jinan also appear to be shaping images of "niche," "artistic," and "creative" spaces. They promote themselves as trendy popular spots by introducing formats such as cafes, upscale restaurants, galleries, and boutiques to enhance the vitality of the parks. The "Balcony Bowkongs" and the wall-climbing Santa Claus, which started to trend on Wukang Road, and the Rose Waterfall, which has become popular on Summer Palace Road in Nanjing, can also be found in the National Creative Park. Different "creative industry parks" and "Wanghong districts (district which is very popular on social media)" learn from each other, imitating each other's landscape construction methods and development models, resulting in similar evolutionary trends in the presentation of material space landscape, structure, and function, and the unique personality of space is diminishing.

Furthermore, driven by social media, local culture constantly caters to globalised consumerism, often turning spaces into "consumption spaces" with "local culture" as selling points. Dominant cultures oriented towards platform capital and economic development may potentially infringe upon local cultures. For instance, "ETE American-style Supermarket" promotes itself on RED as an "American style" hot spot for photography, while the streets where Glue clothing store and Today shop café are located are also advertised by influencers as "Korean streets." Under the discourse construction of RED, the industrial historical culture in Guochuang Park is marginalised or even dissolved, and external culture and online culture gradually dominate the discourse, creating industrial historical districts as symbolic space landscapes that meet the mass demand for "photo taking." Such uniform constructions may lead to the loss of sustainable development charm in the districts.

5. Conclusion

As our urban imagination increasingly builds upon digital platforms, studying their roles in contemporary cities becomes increasingly significant. In today's society, where social media pervades all aspects of life, Guochuang Park serves not only as an industrial relic but also as a hub for original artistic endeavours, a hotspot for creative industry development, an emerging tourist destination, and a popular spot for photography. Throughout its development, it continually breaks its geographical boundaries, promoting itself in cyberspace, expanding its local influence, and

establishing new local meanings. In this context, researching the virtual construction of Guochuang Park on social media and its impact on physical space is meaningful.

This paper utilises UGC on social media platforms to analyse the activities of platform users in both social media and urban spaces. It argues that pursuing commercial value and obtaining identity recognition are the primary purposes of influencers and regular users respectively. They use physical spaces as the background for photography, engaging in interactions on social platforms, forging new social relationships, and driving the production of virtual spaces. However, their activities are influenced by platform commercial capital, often resulting in virtual space production that aligns with platform commercialisation strategies. While activities on social media platforms can inject vitality into physical spaces, the "platform flow" mechanism and capital may homogenise behavior, flattening space into mere photographic backgrounds, and eroding local culture under the invasion of external culture.

Social media platforms are mobilising user capital, potentially altering users' behaviors, spatial usage patterns, aesthetics, and design standards (Chang and Spierings, 2023). In this process, the construction of platform discourse seems to generate new spatial production modes. Spatial production in social media involves capital using virtual space as a tool to reshape power relations in the real world, aiming for capital diffusion (Senyao and Ha, 2020), which may impact gentrification, community change, spatial aesthetics, local culture, spatial justice, among other aspects (Törnberg and Uitermark, 2022; Duignan et al., 2021; Polson, 2024). The representational power of electronic media cannot be overlooked. It is essential to explore how different types of social media dynamics emerge from urban spaces and feedback into urban changes in future research.

Faced with the strong influence of the silicon-based civilisation, public spaces in various Chinese cities are undergoing extensive updates in social interconnection functions. Therefore, it is necessary to prioritise the needs of digitalisation for physical public spaces in the planning process, integrating online and offline activities into urban scenes to enhance spatial vitality. However, urban spaces should not become mere consumer products on the internet; instead, they should evolve into "carbon-silicon hybrid spaces" that are in line with the development of the times and play a long-term positive and active role in local development and social relations.

Furthermore, effective guidance and control measures should be taken to guide and supervise platform capital, preventing excessive capital in the construction of social media platform discourse, which may lead to the passive dissolution and alienation of locality. It is crucial to prevent material spaces from becoming subservient to digital spaces.

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