

The White Crane Ridge in Fuling District: The Production of Space and Educational Significance of China's Past

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ABSTRACT

The White Crane Ridge in Fuling, China, is a significant cultural monument that exemplifies the development of space production via its historical, artistic, and practical changes. This article examines the various and complex meanings of the White Crane Ridge, charting its evolution from a natural rock formation to a well-known hydrological station, artistic venue, place of religious importance, and instrument of political influence. This article utilizes Lefebvre's theory of spatial production to examine the transformation of White Crane Ridge's space due to various social, cultural, and political influences over history. The findings emphasize the Ridge's significance as a connection between the past and present, highlighting its contributions to cultural heritage and its identification by UNESCO as a distinct ancient hydrological station. The study provides recommendations for improving cultural communication and educational integration. It also proposes conducting more research on comparative stone carving art processes to gain a more profound knowledge of spatial heritage and production dynamics.

Key words: White Crane Ridge, Space Production, Art Literacy, Stone Carving Art, Cultural Heritage

INTRODUCTION

The White Crane Ridge, commonly called "Bazi Ridge," is a prominent geological feature in the Yangtze River. It spans a length of 1,600 meters and has a width of 15 meters (Wang & Qiu, 2003). With historical significance, this hydrological station was used during China's agricultural period to examine river occurrences that were relevant to agriculture. Over time, the ridge evolved into a hub for creative expression, including many forms such as literature, calligraphy, and stone carvings. It also drew the attention of several prominent historical individuals who contributed significantly to this location. During the feudal period in China, it had a crucial role as a cultural and administrative connection, fostering political and cultural exchanges and stimulating agricultural progress. The White Crane Ridge, acknowledged as a national cultural relic conservation unit in 1988 and designated by UNESCO in 2008 as the only well-preserved ancient hydrological station globally, underwent a conversion into an underwater museum after the China Three Gorges Project (1994–2009). The ridge was once buried throughout the year, and residents relied on its visibility during dry seasons to assess river levels (Huang, 2019). The hydrological technique originated before 763 AD and included traditional beliefs, using stone fish sculptures to foretell harvests. This invention transformed the ridge into a functional hydrological station, constantly adapting to its use.

This research utilizes Lefebvre's theory of space production to examine the historical and cultural importance of the White Crane Ridge (Liu, 2013). Lefebvre's theory examines how social, political, economic, and cultural factors influence space formation. It highlights the reciprocal relationship between space and social interactions, where space is both influenced by and influences social dynamics. As a tangible and intangible manifestation, the White Crane Ridge embodies historical transformations and cultural principles, functioning as a representation of regional honor and individuality.

Research Objectives

The research objectives of this study are as follows: first, to examine the historical development and cultural significance of the White Crane Ridge in Fuling District. Second, to analyze the production of space at the White Crane Ridge and its implications for understanding Chinese cultural landscapes. Third, to assess the educational significance of the White Crane Ridge in promoting knowledge and awareness of China's historical and cultural past.

LITERATURE REVIEW

This data survey covers the historical records and collection of the White Crane Ridge, the copying, collation, and

compilation of the data, the scientific value of the White Crane Ridge as a hydrological station, the research of the White Crane Ridge as an art and image symbol, and the protection and utilization of its cultural heritage.

The records and collections of the White Crane Ridge history were first found in the Taiping World Records, which Le Shi, a famous geographer of the Northern Song Dynasty, wrote. When talking about the customs of Guizhou, he said: "In the four years of Kaibao, there are stone fish in the middle of the river. There is "ancient records", cloud: Guangde first year of February, the river retreat, stone fish see, the people of the omen." Later, geography books, dictionaries, and ancient White Crane Ridge culture books were used. They mainly include *Yidi Jisheng*, written by Wang Xiangzhi in the Southern Song Dynasty, *Guangji of Shu*, compiled by Cao Xuequan in the Ming Dynasty, *Records of Heaven*, compiled by Chen Yaowen; *Annals of Fuzhou*, edited by Wang Yingyuan in the ninth year of Tongzhi in the Qing Dynasty, and *Annals of Fuling* continued by Fuling County compiled by Shi Jiyun in the 17th year of the Republic of China. In contemporary times, the records and collection of the White Crane Ridge mainly belong to the reference books of local Chronicles and dictionaries. There are mainly *Fuling City Annals*, *Fuling Dictionary*, *The Dictionary of China Three Gorges Project*, *Fuling Historical Figures*, *Magic Fuling*, etc. In addition, there are some other books involving the introduction of White Crane Ridge culture, such as *An Introduction to the Three Gorges Culture of China* (Zheng Jingdong, 1996), *Celebrities in Past Dynasties and Fuling* (Sheng et al., 2005), *Cultural Celebrities in Fuling* (Ma Peiwen, 2006), etc.

Since the Song Dynasty "Taiping World Records" recorded the White Crane Ridge inscription, some people have copied, sorted out, and compiled the data since the Ming Dynasty. Zhang Benren and others wrote: "On February, Cheng Mao, the magistrate of Fuzhou sent Zhang Benren and Wang Kou to copy ancient Chinese poems." Yao Jiyuan, Qian Baotang, and Lu Zengxiang of the Qing Dynasty wrote *The Written Records of Shiyu in Fuzhou*, *The Title of Shiyu in Fuzhou*, and *The Stone Correction in Baqiong Room*. The modern transcription, collation, and compilation of the inscriptions of the White Crane Ridge began with the column "Yilin Monthly" in the 1930s. After the founding of the People's Republic of China, Gong Tingwan (1963) published the inscription of the "Shiyu" in Fuling, Sichuan province, and the Cultural Relics Publishing House (1977) published the data reported in 1974. To promote the comprehensive compilation and compilation of the inscription materials is a necessary instruction made by Comrade Jiang Zemin (1994) when visiting Fuling: "It should be used as a first-class cultural relic, and now we should try to create a set of pictures."

The research on the scientific value of the White Crane Ridge as a hydrological station began with — Fuling Stone fish in 1914. 1974, he wrote "an ancient hydrological station in the Yangtze River". Later, Jiang Yongqing (1974) wrote the *Hydrological Station of the Ancient Yangtze River — On Baihe Liang in Fuling, Sichuan*. Yangtze River Basin Planning Office (1975) of the history of the Yangtze River

from inscription of stone floods, the Yangtze River Water Resources Commission (1993) of the Sichuan two thousand flood historical data compilation, Zhao et al. (2012) of the crane: the world's first ancient hydrological station, Zhao et al. (2012) of the crane beam underwater forest of steles: the world's first ancient hydrological historical narrative, sun, Chen Yuan Yan (2014) of the history and value of crane beam, etc. The scientific value of the White Crane Ridge in hydrological heritage and its contribution to the world are thoroughly studied. In addition, there are also "Memories of the White Crane Ridge," "A history of Inundation," and "One thousand years of ups and downs," etc.

The inscription is a particular study of art categories, mainly manifested in calligraphy art, carving skills, and image symbols. In calligraphy art and carving skills, the leading researchers have Wang and Qiu (2003) through the crane beam stone carving art, found in the crane beam stone carving; in addition to the regular script, seal script, and grass, there are some represented by Wei tablet book wind stone, and some unknown left crude, naive stone. Haidong (2013), through the sorting and research of the inscriptions of the Song Dynasty, put forward that the calligraphy of the Song Dynasty followed the Tang method, which was greatly influenced by the calligraphy style of calligraphy masters such as Yan Zhenqing, Su Dongpo, and Huang Tingjian. In the Tang Dynasty, line carving was carved; in the Yuan Dynasty and Ming Dynasty, light relief; in the early and middle Qing Dynasty, there was line carving, light relief, and high relief mixed; while in the late Qing Dynasty, line carving was used.

In terms of image symbol research, Yang Dongming (2008) conducted a comparative study of the White Crane Ridge stone carvings and Dazu stone carvings, analyzed the hydrological theme attributes of White Crane Ridge stone carvings, and distinguished the religious theme attributes of Dazu stone carvings. Ran Yi (2013), combined with the local customs of "general arrow" and "worship," discussed that the local people worship "fish" as the totem in history. It shows that the stone fish carved image on the White Crane Ridge is a functional creation and a spiritual symbol. In the past, people carved symbols on the stone beams and proposed whether the Tai Chi figure inspired the reason for choosing the Pisces figure. Yang (2013) discussed the change of the carving figures from worship meaning to scientific value, which is a high fit for worship significance and scientific value. Zhao (2019) discussed the symbolic role of the sculpture, the significance of the stone fish in the water, and the multiple values of cultural and artistic quality. Moreover, from the natural phenomenon of "floating and sinking," it discusses the ancient literati feeling landscape and philosophical thoughts.

In the White Crane Ridge cultural heritage protection and utilization. Huang (2019) discussed the relationship between the inscription and its interaction with the water environment. It proposed that the water environment and the unique cultural landscape formed should be restored when the inscription is protected. Liu (2013) proposed using the white crane image to establish the cultural image. Deng and Zhang (2022) discussed the artistic value of calligraphy art,

carving art value, hydrological historical value, literary value, and cultural tourism value of the White Crane Ridge cultural heritage. Put forward the utilization strategy of building the cultural brand, promoting the integrated development of culture and tourism, and spreading the cultural value of the crane. Chen Rong et al. (2015) studied the feasibility and practicability of 360 panoramic technology and established the design of the panoramic virtual roaming system.

To sum up, through the sorting and summary of the previous research results, it is found that the previous research focuses on the data collation of literature and history and the research of the hydrological value of the White Crane Ridge. For example, the scientific nature of the “stone fish water logo,” the inscription’s hydrological value and historical contribution, and so on. The research and heritage utilization of the White Crane Ridge’s space is highly insufficient. Therefore, based on the above research, deficiencies help White Crane Ridge to apply for the World Cultural Heritage success. This research proposes studying White Crane Ridge’s space production, how people create, shape, and reconstruct its past space, and how it interacts with social economy, politics, and culture.

METHODOLOGY

The study area selected in this paper is Fuling District, Chongqing. Located in the Three Gorges reservoir area of the Yangtze River, it is the confluence of the Yangtze River and the Wujiang River. The central locations are the White Crane Ridge Underwater Museum in Chongqing, China, and the China Three Gorges Museum. Other sites include other platforms related to the research and utilization of cultural heritage. For example, university scientific research institutions, relevant domestic associations, international conferences, exhibition and communication platforms, enterprises and institutions, etc. In addition, the author also conducted additional research in the Fuling District Library, Fuling District Cultural Center, Fuling District Information and Data Center, and Changjiang Normal University Library.

This survey used qualitative research methods to collect data through field trips and text studies. The results are presented as a descriptive analysis, which identifies six groups of populations as the population and sample for this study. The first is the White Crane Ridge Underwater Museum staff, the second is local and national government officials, the third is Fuling locals, the fourth is researchers studying the White Crane Ridge culture, the fifth is tourists, and the sixth is enterprises and other organizations.

The questionnaire is a form developed for the above six groups of people. The questionnaire presents some important questions to the interviewer. It is a questionnaire made for the interviewer. The questionnaire and interview questions should set different goals, plans, and schedules at different periods. The content includes the list of interviewees, address, contact information, matters needing attention, time arrangement, etc. Cameras, mobile phones, video cameras, video equipment, etc., are mainly used to collect image data and record interviews and conversations on informal occasions. The study objectives preset the interview questions,

and the interview method could be flexible based on the interviewer and respondent interaction. The observation form allows the researcher to document the purpose of the survey throughout the field study.

RESULTS

The White Crane Ridge is a geographical entity bearing a rich history and culture. Its past spatial profile not only reflects the unique charm of the natural environment but also witnesses the profound impact of human activities. Historically, the White Crane Ridge became a famous ancient hydrological station due to its unique geographical location and natural attributes. Its physical spatial attributes add a mysterious color to the shaping of the later culture. The watershed characteristics and climatic conditions of the Fuling area also boost the formation of these cultural characteristics and influence the White Crane Ridge space (Noman, 2007).

In the space production process of White Crane Ridge, the past physical space provides the basic natural environment and material conditions; spiritual belief gives the deeper connotation and meaning; and social production, folk tradition activities, and social systems reflect the past social production relations and history, namely the sociality of the space.

Physical space belongs to the concrete space, the actual space that people can directly perceive and come into contact with. From the perspective of the objectivity and nature of the physical space, the White Crane Ridge was originally a natural giant stone beam. The banks of the mountains, river water, stone beams, white cranes, fish, reeds, and other physical mats, serials, and formal space. From the perspective of the material creation of space, its physical space also includes artificial carved stone fish carving, graphic symbols, and other inscribed material forms. These artificial physical forms react in the physical space, resulting from space practice. In this physical space, the ancients left 174 pictures and inscriptions (165 existing paragraphs), 18 stone fish, 2 Guanyin, one white crane, and more than 30,000 words (Ran, 2013).

Spiritual space is an extension of the physical and essential social space. In Lifebvre’s theory of spatial production, spiritual space combines logical abstraction and formal abstraction, namely abstract space (Sun et al., 2014). The past spiritual space of the White Crane Ridge also embodies the symbolic significance of folk culture, history, humanity, and legends through the form of inscriptions so that people can intuitively feel the spiritual connotation contained in it. The “stone fish carving” on the White Crane Ridge is a material creation and a spiritual symbol. Ancient people used the amount of stone fish carved out to the water to predict the rainfall in the Yangtze River basin as the symbol of a good harvest in the coming year. “Landscape marriage, fairy blessed land,” “stone fish out of the water omen harvest,” “Guanyin statue,” and other topics engraved information reflect the social ideology and aesthetics at that time.

As a unique space, the White Crane Ridge is the local people’s spiritual sustenance and cultural symbol. People produce all the local beliefs, fairy beliefs, and psychological

sustenance on this stone beam. “Stonefish out of the water trillion harvest year,” “landscape marriage, gods and blessed land,” and other inscriptions carved relics so everyone came here for psychological identification (Wang & Qiu, 2003). These elements outline the macro scene of the White Crane Ridge culture and the White Crane Ridge space.

As a social space, the production of objects in the White Crane Ridge space includes legendary stories, inscriptions, stone images, poems, festival customs, sacrificial ceremonies, etc. It reflects the characteristics of economic activities, cultural needs, social structure, and local policies from the past (Xu, 2013). The practice of these Spaces gradually develops from individual behavior to government behavior. Government departments guide people to act on the White Crane Ridge through the distribution of power and organization structure. The text inscriptions and image carvings on the White Crane Ridge are completed under the leadership of local officials or social elites.

The Production of Space in Past of the White Crane Ridge

Functional space: starting with a primitive hydrologic station

In the relevant literature, the White Crane Ridge is praised as the “water ruler”. The “water ruler” of the White Crane Ridge is recorded with the stone fish carving of the Pisces figure as the reference point, and records the water level distance from the reference point with the stone inscriptions (Henri et al., 1991). It is an ancient way that is different from the world’s known recorded water level mode, and it is a technological invention based on the unique local cultural tradition. The wise man who created this unique technological invention turned the dull digital scale into vivid situational images. And combine the phenomenon of watching stone fish out with folk activities such as predicting harvest years, so that these activities become a conscious behavior of local people, so as to have a long-term vitality (Yi, 2003).

The pioneer of transforming it from a natural space to the function of a hydrological station was a wise man in ancient Fuling. He carved a stone carving with Pisces figures on the rock surface of the White Crane Ridge stone wall, and used it as a standard to measure the dry water level of the Yangtze River. Using this standard, he measured the water level of the dry water at that time, and engraved the very low water level of the water level at that time on the rock surface of the stone wall of the White Crane Ridge (Zhao, 2019). Later generations used this method, carving the time and scene of the stone carving (stone fish carving) out of the water, the scale of the distance of the dry water level and the name of the observer on the stone beam. With the accumulation of years, the rock surface of the stone wall of the White Crane Ridge is covered with dense characters and graphic symbols, forming an extremely precious hydrological record. This is the original intention of people to use and create the space of White Crane Ridge (Figure 1). Its precious hydrological record is the space output of White Crane Ridge as a hydrological station (Zhao et al., 2012).

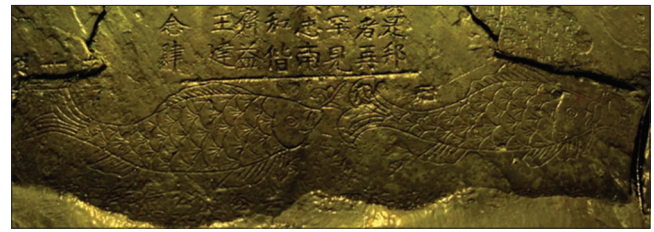


Figure 1. The White Crane Ridge “water ruler” (Xiao Xing Gong in the Qing Dynasty, Recarved line carved stone fish)
Source: Photographed in the White Crane Ridge Underwater Museum in Fuling by Wenyi Cao

The stone fish on the White Crane Ridge carved hydrological signs, which is a unique tool for ancient people to observe the dry water level of the Yangtze River. The ancients used carved stone fish as a “water beacon” on this stone beam, and recorded the water level of dry water in the past dynasties by carving symbols and inscriptions. The hydrological data system reflects the evolution of the water level in the 72 dry ages of the upper reaches of the Yangtze River in 1,200 years, showing the wisdom of life and reverence for nature. These information reflects the past hydrological technology, technological invention and chronicle (Yang, 2013). They are not only the production of objects in space, but also the production of space itself. These data provide important physical evidence for the study of the Yangtze River hydrology, regional climate and the historical law of global climate change. In 2008, the special space was praised by UNESCO as “the only ancient hydrological station”.

Art space: It begins with a stone fish carving

In the Tang Dynasty or before the Tang Dynasty, the stone fish carvings had been engraved on the White Crane Ridge. According to the relevant records of existing materials such as Taiping World, Di Jisheng, and The Book of Shu, the relevant information of the White Crane Ridge can be traced back to the first year of Guangde in the Tang Dynasty (763 AD). A clever Fuling man carved a stone fish carving (stone fish logo) on the rock surface of the stone wall, as a measure of the standard of the dry level of the Yangtze River. In the late Tang Dynasty, inscriptions and poems began to be inscribed near the fish logo, and a picture of “weighing dou” recording the water level at that time, engraved in the first year of Tang Zhaozong Dashun (890 AD). These inscriptions are not only the talent and aesthetic taste of the ancients, but also reflect the social and historical background and cultural atmosphere at that time. There are two specimens of stone fish water, now only one and “stone fish” two words can distinguish the clear. In the 24th year of Emperor Kangxi of the Qing Dynasty (1865), Fuzhou Mu Xiao Xingong recarved a pair of double carp in its original position, and inscribed “Double Fish” (Figure 2).

It was the Song Dynasty in China that developed the White Crane Ridge into an art space. As the heyday of ancient Chinese culture, the Song Dynasty’s literature, art, philosophy and social style all reached an unprecedented height. There were many literati in the Song Dynasty. They were

not only famous for their poems and songs, but also good at calligraphy and painting. As a unique geographical entity, White Crane Ridge has been famous as early as the first year of Guangde in the Tang Dynasty, and has become an excellent resort for literati to show their talents. Volume 174 wrote by Wang Xiangzhi in the Song Dynasty, “In the middle of the river in Fuling County, there are double fish carved stone, each fish 36 scales, one rank grass, a lotus, stone scales, stone bucket beside, three or ten years, out of the rich year, the first year of the Tang Dashun engraved many ancient poems.

The Song Dynasty was the peak period of the artistic creation of the White Crane Ridge. In particular, 11 royal relatives and 57 Jinshi from the Song Dynasty successively visited the White Crane Ridge, splashed ink and poured ink on it, wrote poems, carved images and words, and left titles, thus upgrading the natural entity of the White Crane Ridge to the artistic space.

As an art space, it has been developed into a window for cultural exchange due to the convenience of water transportation and the uniqueness of the scenery. Countless literati and social elites came here, leaving behind the precious calligraphy. Huang Tingjian, Zhu Xi, Wang Shizhen, and more than 300 historical celebrities in the 1200 years after the Tang Dynasty. Here they carve stone records, writing or poems, or titles, or using notes or lyrical ways. The inscription is meaningful, excellent calligraphy, exquisite carving, preserved. Stone fish carving is exquisite and smooth, quite skilled. These inscriptions integrate literature, calligraphy, painting and stone carving art, and have high artistic value, and are known as “underwater stele forest” or “underwater stone carving art group”.

Faith space: landscape marriage immortal blessing land

The early name of the White Crane Ridge was “Bazil Ridge” and “White Crane Beach”, because white cranes often live on the water surface during the dry season. At the same time, folklore gives it a sacred color, which is considered the holy land for Erzhu Tongwei to ride the crane to ascend the immortal, so it is called “The White Crane Ridge”. It was not until the seventh year of Emperor Guangxu of the Qing Dynasty (1881), when Sun Hai, a native of Qinzhou, carved the character “The White Crane Ridge” on the stone beam, thus establishing the current name.



Figure 2. Xiao Xing Gong in the Qing Dynasty, recarved line carved stone fish

Source: Photographed in the White Crane Ridge Underwater Museum in Fuling by Wenyi Cao

Since ancient times, the White Crane Ridge has been regarded as a sacred space, closely linked with local religious beliefs. In the local folklore, there are still many legends and beliefs related to the immortals and Taoism. According to legend, there was a Taoist named Erzhu Tongwei (Figure 3), who offended the governor of Hezhou (now Hechuan, Chongqing) for selling alchemy and asking too much. The governor will erzhu tong micro prisoner into a bamboo cage, thrown into the river. Erzhu went down the river to Stone Ridge, where white cranes gather in Fuzhou (now Fuling), was rescued by fishermen. Two people become good friends, ErZhu Tongwei will be here to practice, a day after drinking drunk, ErZhu Tongwei by white crane immortal and go. This comes the connotation of “landscape marriage, gods and blessed land”. These legends are the result of people’s use, creation and sanctification of the special space of the White Crane Ridge in the course of history, and become the basis of the subsequent people’s spiritual beliefs.

White crane, as an auspicious bird in traditional Chinese culture, symbolizes longevity, peace and purity. In ancient Chinese, the character “Ridge” has the meaning of bridge and connection, which means the intersection of heaven and earth and the communication between man and god (Wang, 2017). Therefore, the White Crane Ridge is endowed with a special cultural meaning, and this space naturally becomes a holy place for local people. The two stone fish on the rock of the White Crane Ridge are not only a material creation, but also a spiritual symbol. Legend has it that the local people worshipped “fish” as a totem in history (Ran Yi, 2013). The stone fish on the White Crane Ridge indicates the arrival of a rich and rainy year, and also symbolizes the good harvest of crops in the coming year. Therefore, people created the related inscriptions and folklore of “Guanyin statue” and “Stone fish coming in the water” on the White Crane Ridge.

As a belief space, the White Crane Ridge is the spiritual sustenance and cultural symbol of the local people. It is all the local beliefs, immortal beliefs and spiritual sustenance produced by people on this natural stone beam, “stone fish” in the year “landscape marriage” and other relics, so that everyone who comes here has psychological identity. The “bumper year of stone fish” originated from the ancient Fuling people’s psychology for harvest and the exploration of agricultural production practice. It is the valuable experience and wisdom summary of the ancient Fuling people to



Figure 3. Erzhu Tongwei by the white crane flying into the immortal

Source: Photographed in the White Crane Ridge Underwater Museum in Fuling by Wenyi Cao

observe hydrological phenomena for a long time. Although the specific age of its generation is not verified, but this belief has been deeply rooted in the people (Xie, 2020). Therefore, in ancient society, people firmly believe that the function of white crane and stone fish in spring, omen and warning is very important.

Political space: The decision-making guidance function of a natural water stone

In the traditional agricultural society, water conservancy plays a decisive role in agricultural production. Especially in the Yangtze River basin in China, whether drought or flood, it will have a direct impact on agricultural production, which will even further spread to the local politics, economy and other aspects.

In Fuling area where the White Crane Ridge is located, agricultural production activities have long relied on the accurate grasp of hydrological conditions. The ancient local rulers also attached great importance to the application of hydrological observation in agricultural production. By setting up a special hydrological observation agency, they sent special personnel to the White Crane Ridge to observe hydrological changes and record hydrological information to provide decision-making guidance for local agricultural production (Figure 4). In many literature and poems, they describe the actions of people in the space at that time. They understood the water level changes of the Yangtze River by observing the outflow of the stone fish on the White Crane Ridge. Make reasonable arrangements to avoid the agricultural production crisis caused by natural disasters such as flood and drought (Chen, 2003).

In ancient times, the government attached great importance to the results of the stone fish. The detailed data should also be reported to the government. "Taiping World" contains "Kaibao four years in Qiannan" said, the stone fish in the heart of the river. There are ancient records, cloud: in the first year of Guangde, the river retreat, stone fish see, the people of the omen (Lu, 2015). "This message reflects the White Crane Ridge stone fish as a sign of the dry water level, the positive implication of agricultural production. The government also actively took advantage of this exciting news to encourage farming internally and guide people to actively produce. Take it as a cultural name card to attract more businessmen and historical celebrities to come here to develop economic and cultural exchanges (Zhang, 2019).



Figure 4. Local officials led their entourage to board the stone beam in the river

Source: Photographed in the white crane ridge underwater museum in fuling by wenyi cao

From a dynamic mural in the White Crane Ridge Underwater Museum, we can see that local officials led their entourage to board the stone beam in the river to observe hydrology, leave inscriptions and divination. Literati, ordinary people, also here to play in the water. The White Crane Ridge hydrological data, local traditions, carving art, folk activities, etc., are constantly enriched, developed and created by people in these countless local activities in the dry season, forming a unique material culture and non-material culture. The creation of these cultures is the spatial practice of a specific historical period, reflecting the social system, folk culture and power distribution in a specific historical period.

The Educational Significance of the White Crane Ridge

The White Crane Ridge stands as a vital educational resource, offering a deep and multifaceted understanding of China's cultural heritage, environmental history, and social structures. This historical site, with its rich tapestry of preserved natural features, inscriptions, and carvings, provides an unparalleled opportunity to connect with the past in a tangible way (Yi, 2003). The Ridge's unique physical space, shaped by both natural forces and human interventions, serves as a living classroom for exploring ancient Chinese hydrological practices, artistic expressions, and the intricate relationship between humans and their environment.

The educational significance of the White Crane Ridge extends beyond its physical attributes to encompass the spiritual and social dimensions that have been imprinted on the site over centuries. The symbolic carvings and inscriptions found on the Ridge reflect the profound spiritual beliefs and cultural practices of ancient China. For instance, the "stone fish carvings," used historically to predict rainfall and agricultural outcomes, offer a window into how the natural world was deeply intertwined with spiritual beliefs and daily life. These elements provide crucial insights into the cultural and religious life of historical Chinese communities, making the Ridge an essential resource for studying the intersection of nature, spirituality, and culture (Huang, 2019).

Furthermore, the White Crane Ridge's role as a social space illustrates the dynamic interplay of economic activities, cultural practices, and social structures in ancient China. The inscriptions and carvings, many of which were created under the direction of local officials or social elites, offer a glimpse into how space was utilized to assert social identities, communicate cultural values, and organize community life. This aspect of the Ridge's history provides rich material for exploring how public spaces were produced and managed, highlighting the influence of governance and social hierarchies in shaping cultural landscapes.

DISCUSSION

The White Crane Ridge shows how natural areas change to suit different purposes, artistic expressions, spiritual practices, and political activities. This intricate development stresses how physical conditions affect social behavior. White Crane Ridge was a significant hydrological station

built to support traditional local economies. The Ridge's transformation from a natural feature to a water-level data tool has advanced agricultural operations. Stonefish sculptures as hydrological markers show how indigenous knowledge and technological adaption may solve environmental problems. The change in the Song Dynasty's art space shows cultural growth. Intellectuals and artists turned the Ridge into a center for cultural expression and idea exchange via poetry and art. This renovation shows how to repurpose functional rooms for cultural and artistic reasons, increasing their worth. Spiritual and political components augment The Ridge's history. The Ridge's indigenous myths, which feature celestial creatures and lucky symbols, make it spiritually meaningful. Ancient kings used this spiritual significance to guide agriculture and advance economic and cultural advancement. Spiritual ideals and pragmatic Ridge applications demonstrate the interconnectedness of cultural values and societal conventions. This study supports Lefebvre's space production hypothesis that social interactions construct space. The contemporary redesign of White Crane Ridge shows how economic, historical, and cultural factors interact and how locales affect human behavior. As UNESCO's only well-preserved ancient hydrological station and a National Key Cultural Relics Protection Unit, the White Crane Ridge is important internationally and nationally. These recognitions highlight its historical and scientific achievements and improve its cultural heritage status. The White Crane Ridge links the past, present, and future. Adapting this natural feature into a multifunctional cultural and scientific monument shows how places may be redesigned to meet evolving human requirements. The Ridge's long history and current relevance provide unique insights into spatial creation's role in cultural and historical understanding. Further research is needed to determine how these sites contribute to heritage studies and cultural identity, underlining the need to preserve and understand them.

CONCLUSION

The White Crane Ridge shows how natural sites have become complex cultural and utilitarian entities. The Ridge has grown from a geological wonder to a hydrological facility, artistic venue, spiritual site, and political decision-making center. This transition shows how humans and nature are interconnected. The Yangtze River water level data provided by the White Crane Ridge hydrological station showed how traditional technical methods are helpful in agricultural planning. Stonefish sculptures and inscriptions, preserved for centuries, reveal past water conditions and how humanity responded to environmental changes. Scholars and artists met on the Ridge in the Song Dynasty to create literature and art. Their inscriptions and carvings left a cultural legacy. These efforts have made the Ridge a cultural treasure known for its calligraphy and stone sculpture. The White Crane Ridge is rich in indigenous mythology and spirituality. It represents purity, longevity, and the holy-earthly connection. The Ridge's spiritual tales reveal its cultural and religious relevance to the local population. Politically, the Ridge's hydrological monitoring provided

vital data for farm management and municipal government. Historical usage of Ridge data to aid decision-making shows its importance in establishing the area's socioeconomic terrain.

The White Crane Ridge shows how human innovation, connection, and culture can change nature. It shows how natural phenomena are integrated with social, artistic, spiritual, and political dimensions, helping us understand spatial creation and its history. Further research should investigate the Ridge's multiple roles and impact on regional history and culture. This will help us comprehend its historical and present relevance.

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