

# 大运河空间建设

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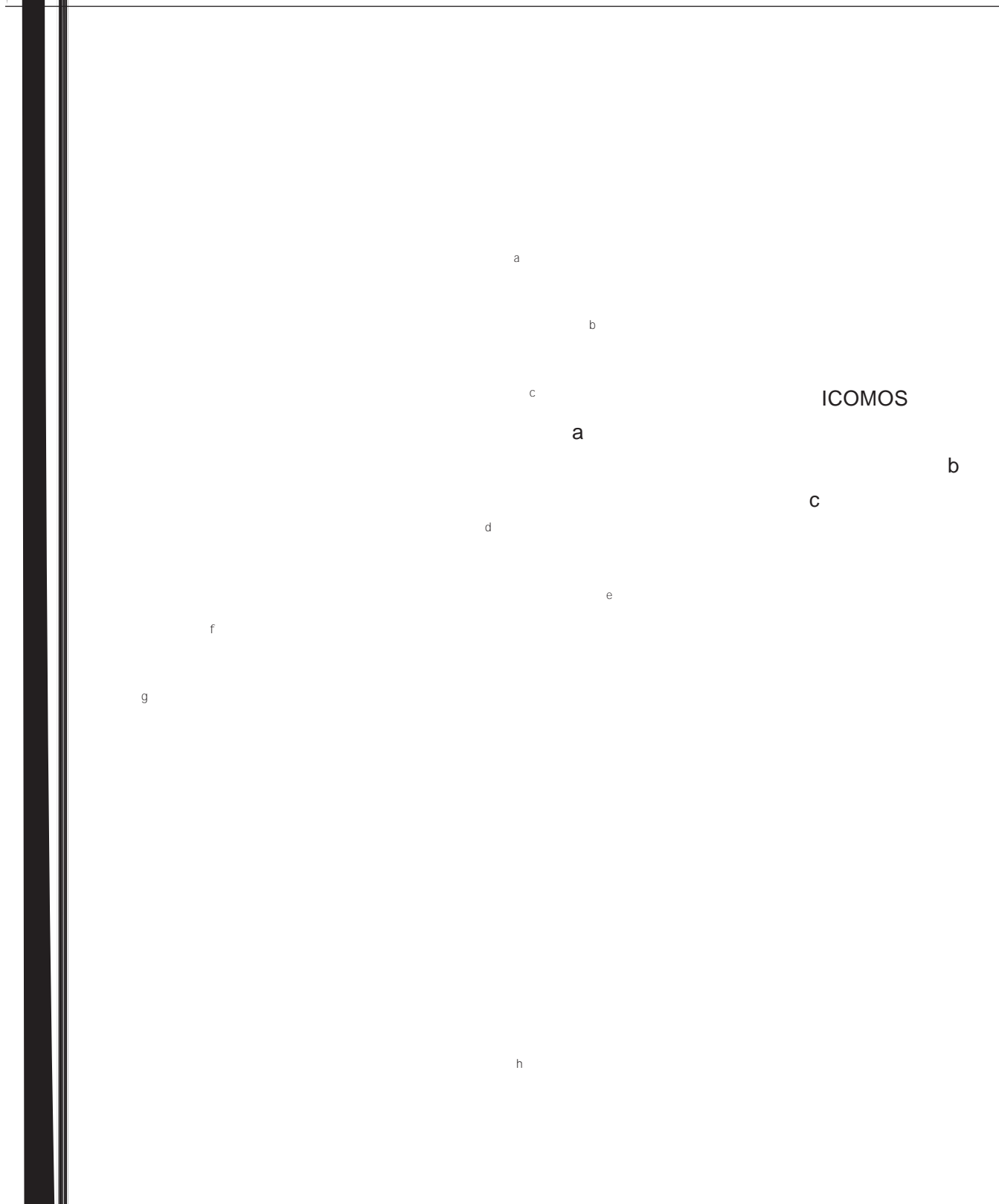
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- a [ ] •
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  - c Yi- Fu Tuan.(1977).
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, London: University of Minnesota Press Minneapolis ,6.



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a Place " " " " " " " " " "

b > Y A U ` d U g fl % - - - Ł " , Cambridge university press, 19.

c Edward •S •Casey(1993). Getting back to place: Toward a renewed understanding of the place-world, Indiana University Press,xiv.

d 2017 9

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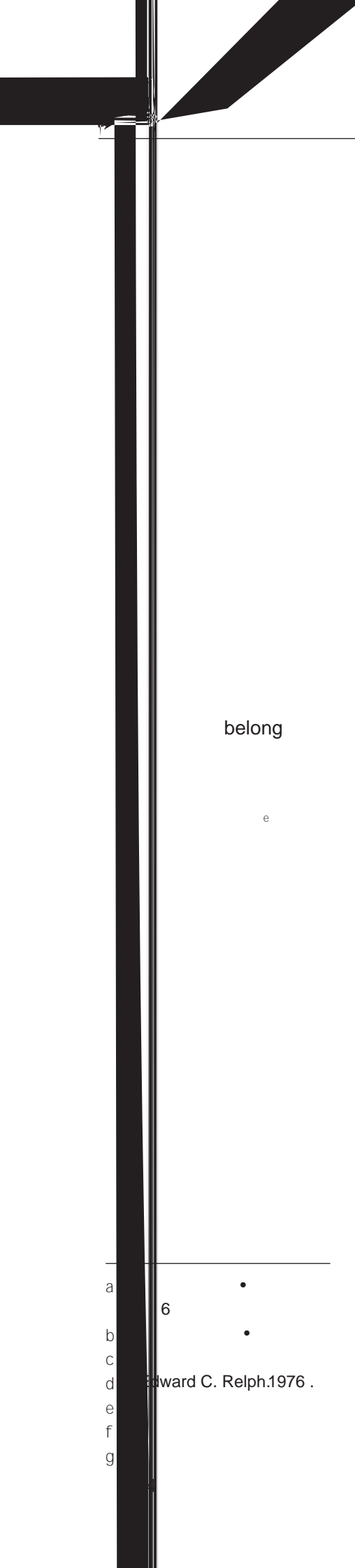
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Edward C. Relph.1976 .

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. Routledge Kegan & Paul, 49.

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b Henri Lefebvre.(1991).

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1991 , oxford: Blackwell, 7.

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Edward C. Relph.(1976).  
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 Jane Buttimer,David Seamon.(2015).  
 , Routledge, 157.  
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: As a dimension of “space”, the Grand Canal is a cohesive concept that combines geography and nature, society and culture, spirit and memory. Comprehensive protection of the cultural heritage of the Grand Canal necessitates a contemporary approach grounded in the spatial development of the canal. Folk art along the Grand Canal is a product of spatialization and localization. As the representation of “place”, it refers to the daily life of the canal inhabitants, condenses the canal cultural memory and constructs the canal cultural identity. In the process of contemporary canal space production, the local endogenous folk art transitions from its original spatiality to a constructed space shaped by capital, power, and discourse, which prevents it from playing the role of memory and identity as a “land complex”. Therefore, we should not only promote the boundary expansion, modern transformation, reconstruction and innovation of canal culture, but also pay attention to the local logic and local meaning expression of canal folk art inheritance. We should not deprive “place” with “space”, but construct a canal space that accommodates locality in the mutual construction and symbiosis of the two.

: Space, Place, Folk art, Canal Space Construction

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