

Innovative Design and Cultural Inheritance of Yi Ethnic Costume Culture in Liangshan from the Perspective of Rural Revitalization

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ABSTRACT

Based on the strategic background of rural revitalization, this article explores the innovative design and inheritance path of the Yi ethnic group's costume culture in Liangshan. As a national intangible cultural heritage, Liangshan Yi ethnic costume is rich in artistic value and ethnic cultural characteristics, and is of great significance to the development of Yi ethnic areas. This article analyzes the artistic features and cultural connotations of Yi ethnic costumes, including their shapes, patterns, colors and craftsmanship, and points out that in the process of modernization, Yi ethnic costumes are facing predicaments such as the fragmentation of cultural space, industrialization bottlenecks, the discontinuity of artistic inheritance and the weakening of cultural identity. This article proposes to promote the innovation and development of Yi ethnic costumes through the modern innovation of cultural symbols and the integration of design with rural industries. Finally, it puts forward inheritance and guarantee strategies, namely, joint talent cultivation by universities, brand dissemination through the integration of new media and cultural tourism, and support provided by policies and social capital. It aims to provide practical references for the inheritance and innovation of the Yi ethnic group's costume culture and art in Liangshan during rural revitalization.

Keywords: *Liangshan Yi costumes, Rural revitalization, Innovative design, Cultural heritage.*

1. INTRODUCTION

The report of the 20th National Congress of the Communist Party of China proposed to comprehensively promote rural revitalization, pointing out that the development of rural industries, rural construction and rural governance should be the key tasks, and efforts should be made to steadily advance the revitalization of rural industries, talents, culture, ecology and organizations. Cultural revitalization is an important part of the comprehensive revitalization of rural areas. The Comprehensive Rural Revitalization Plan (2024-2027) further points out that the focus should be on the revitalization of rural culture to consolidate the spiritual foundation for rural development [1]. Under the contemporary theme of comprehensive rural revitalization, looking at the rural revitalization development work in Liangshan Prefecture, remarkable achievements have been made in both the

improvement of facilities and hardware and the development of cultural soft power. Liangshan Yi ethnic costume, as a national intangible cultural heritage, carries rich historical memories, social identity symbols and aesthetic values of craftsmanship. It combines strong regional characteristics and ethnic customs. In the work of cultural innovation and inheritance, it helps the Yi people broaden their income channels and improve their material life. Moreover, it nourishes people's spiritual world with its unique aesthetic craftsmanship. Inject vivid and profound national cultural and artistic forces into the great rejuvenation of the Chinese nation.

Under the background of rural revitalization, the innovative design of intangible cultural heritage and the integrated development of culture and tourism have become important paths to promote rural development and inherit intangible cultural heritage. To achieve rural revitalization in the era of "Chinese-style modernization", and to provide

practical paths for reshaping rural cultural space scenes and reconstructing rural cultural revitalization, domestic scholars have been constantly exploring. For instance, Xie Zheyi proposed fostering a new model of integrated development of "culture and tourism +", expanding the scope of the culture and tourism industry. It is necessary not only to promote the integration of the culture and tourism industry with traditional industries such as agriculture, processing, ecology, education, and healthcare, but also to explore its integration with rural characteristic and emerging industries such as biological breeding, leisure and health care, digital information, and live streaming. Build diversified and distinctive cultural and tourism formats and an open and inclusive industrial development model [2]. Chai Dongyang, Niu Xiaoyu and Shi Minli mentioned that it is necessary to leverage digital technology to achieve the dynamic inheritance and innovative dissemination of intangible cultural heritage, expand the application scenarios of digital technology research and development, create digital exhibition and broadcasting areas, VR interactive experiences, etc., and continuously empower and support the innovation of digital culture and the cultural tourism industry [3]. Lin Jiapeng discussed that the creation of intangible cultural heritage (ICH) literature is a key carrier for the inheritance and innovation of ICH culture. With ICH as the core element, cultural and creative products with cultural connotations and market value are developed through creative design, innovative transformation and other means, achieving the development of the inheritance and innovation value of ICH [4]. Li Xinyue focuses on IP shaping under the integration of culture and tourism, proposing to take local culture as the core, and through the creation of immersive experience scenarios, activate new scenarios for urban cultural and tourism consumption, promote the transformation of cultural resources into industrial value, and achieve the inheritance and value innovation of intangible cultural heritage [5]. Chunlian discussed the adoption of standardized operation methods for cultural and creative products, increasing product varieties and deep processing to extend exhibits, etc., to meet consumers' diverse demands. Serialized and diversified product types are more likely to establish brand images and expand the consumption market and groups of rural cultural and creative products [6]. Wang Lijue proposed that the deep integration of digital technology promotes the transformation and upgrading of rural cultural and creative industries and cultural tourism

industries, becoming one of the key elements to assist in the comprehensive revitalization of rural areas [7].

To effectively protect and pass on the outstanding traditional culture of the Yi ethnic group, the central and local governments have successively formulated and implemented a series of targeted policies to systematically protect the historical and cultural heritage of the Yi ethnic group, promote the innovative design and development of costumes, and fully demonstrate the important role of cultural prosperity in the rural revitalization strategy. Based on existing research, scholars have attempted to conduct relevant studies on the intangible cultural heritage of the Yi ethnic group by using artificial intelligence technology. In the process of rural construction, how to promote the construction of Yi ethnic costume culture brands through development practices still needs to be further clarified. Based on this, this paper takes the ethnic costume culture of Liangshan Yi Autonomous Prefecture as the research object, focuses on analyzing the cultural inheritance challenges it faces in the process of Chinese-style modernization, and then explores feasible paths for cultural inheritance vitality and innovative impetus in the background of rural revitalization.

2. THE ARTISTIC FEATURES AND CULTURAL VALUE OF THE YI ETHNIC COSTUMES IN LIANGSHAN

2.1 Introduction to Clothing and Artistic Features

Liangshan Yi ethnic costumes, as an important carrier of the Yi people's material culture and spiritual beliefs, have a long history and rich ethnic memory. These costumes come in a wide variety of types, with elegant and bright colors and exquisite and delicate craftsmanship. They are an important carrier of the culture of China's ethnic minorities. The artistic features of this costume are unique, reflected in multiple aspects such as its form and structure, color system, pattern language and production techniques. From the perspective of structure and shape, the Yi ethnic costumes of Liangshan have a distinct recognition. In terms of design, they take into account both the aesthetic needs of the ethnic group and the practical needs of daily life, and pay attention to adaptability to the regional environment. The structure of the garment presents a one-piece feature. The front piece, back

piece, and left and right sleeves of the upper garment are all connected to a single piece of fabric. The shape of the garment is mainly straight, with less use of arcs and curves [8]. This design aligns with the traditional manual production efficiency and conservation concepts, and is in line with the local climate feature of large temperature differences between day and night. After thousands of years of evolution, the development of Yi ethnic costumes in Liangshan has always been closely linked to the branching, reproduction and social changes of the Yi ethnic group, becoming a "living carrier" that witnesses the history of the ethnic group.

The Yi ethnic group's costumes have gone through a long history of over a thousand years. They have developed their own characteristics along with the branching, reproduction and development of the Yi people. Its artistic features are mainly reflected in the deep integration of patterns, colors and craftsmanship ("Figure 1"). The pattern system takes nature and totems as its core, encompassing natural images such as "sun patterns" and "moon patterns", totem symbols like "tiger patterns" and "eagle patterns", as well as geometric shapes abstract from buckwheat grains. It is a materialized expression of the Yi people's cosmology of "all things have spirits". The colors are mainly the three primary colors of red, yellow and black, supplemented by white, cyan and other tones. The Butuo area uses indigo plants as raw materials and presents a richly layered indigo blue through the Kui dyeing process, creating a thick and vivid visual effect. The decorative craftsmanship takes embroidery as the core, supplemented by techniques such as cross-stitch, applique and inlay. The Yi embroidery stitch is bold and intense, and the embellishment of materials like silver ornaments and shells adds a sense of magnificence, making the clothing a "flowing cultural carrier".



Figure 1 Traditional Yi costumes.

Excerpted from the article on the typical styles and cultural characteristics of Yi traditional costumes.

2.2 The Connotation of Yi Ethnic Group's Costume Culture

The Yi ethnic costumes of Liangshan are not only necessities in the daily life of the Yi people, but also important carriers of ethnic culture [10], and they are the "history books worn on the body" of the Yi people. The common patterns such as flame patterns and tiger patterns in clothing originate from the primitive totem worship and natural philosophy of the Yi people, and they are the Yi people's tribute to the power of life ("Figure 2"). In the traditional social structure, the complexity or simplicity of the shape, material and patterns of clothing constitutes a visual symbol system that distinguishes age, identity and region. Its production techniques, unique woolen spinning skills, cross-stitch embroidery and silver jewelry processing, embody the craftsmanship passed down from generation to generation, and have become a unique artistic creation that integrates the material culture and spiritual beliefs of the Yi ethnic group.

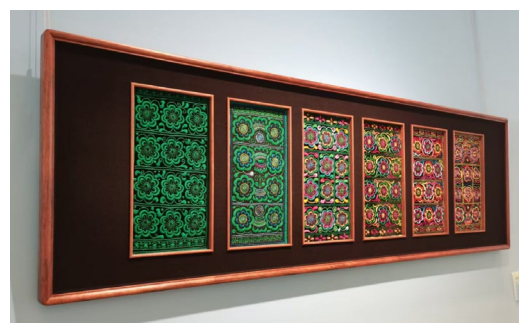


Figure 2 The pattern design in the Yi ethnic costumes of Liangshan.

The morphological characteristics of the Yi ethnic group's costumes in Liangshan are closely related to their geographical environment, ecological resources and dialect divisions, forming a cultural landscape with clear regional differentiation. It is uniquely charming due to the diversity of regions, ecology and dialects. The clothing style is distinct and can be divided into three major dialect areas ("Figure 3"): The clothing

of Zhaojue and Meigu in the "Yinuo" dialect area is simple and elegant; The Butuo and Puge costumes in the dialect area of "Suodi" are elaborate and delicate. The costumes of Yuexi, Yanyuan and Xide in the "Shengzha" dialect area fully display a bold and unrestrained charm. [11] These costumes are not only carriers of regional culture but also the crystallization of the wisdom of the Yi people.



Figure 3 Classification of three major dialect areas in Liangshan Prefecture.

a Source: www.yizuren.com

3. THE DEVELOPMENT PREDICAMENT AND CHALLENGES OF YI ETHNIC COSTUMES IN LIANGSHAN

3.1 *The Weakening of Cultural Identity in Clothing and the Blurring of Symbolic Values*

Due to geographical barriers, Liangshan has had less cultural exchanges with the outside world and was once a well-preserved "cultural island" of traditional culture. In such an environment, the costume culture of the Yi ethnic group has been completely continued. However, under the impact of modern culture and consumption concepts, the cultural identification of ethnic costumes among the

younger generation of the Yi people in Liangshan has shown a weakening trend. The deep cultural semantics such as national identity and nature worship contained in Yi ethnic costumes have gradually been stripped away, and the pattern styles tend to be decorative and homogeneous. Contemporary young people are more inclined to learn fashion design rather than traditional Yi embroidery skills. Younger brands all focus on design, while production still relies on the older generation of artisans. [11] In the context of modern design, with the popularization and marketization of efficient and low-cost machine embroidery technology, the application of patterns in Yi ethnic costumes has shown a clear tendency towards formalization and superficiality. Many design practices in the market only remain at the mechanical splicing level of pattern elements,

lacking systematic exploration and inheriting expression of deep cultural connotations such as ancestral spirit worship and nature reverence in the patterns. The Yi ethnic group's costume culture has been partially deconstructed into fragmented visual symbols in the modern design field. The cognitive dimension of its cultural implications among the younger generation has gradually narrowed, and cultural identity has continued to weaken.

In recent years, the Daliangshan Ethnic Cultural and Creative Industry Park has showcased Yi ethnic costumes through distinctive Spaces such as the "Yi Ethnic Cultural Street", "Yi Ethnic Clothing Industry Street", and "Daliangshan Yi Ethnic Clothing Exhibition Hall". Among the goods for sale, a large number of patterns with profound national implications have been simplified into simple decorative patterns, detaching from the original cultural connotations such as social clans and nature worship.

This de-contextualized commercialization process not only blurs the symbolic value of Yi ethnic costumes but also accelerates the shallowness of young consumers' understanding of local culture, thereby affecting the sustainability of the survival and inheritance of Yi ethnic costumes.

3.2 The Fragmentation and Marginalization Faced by Cultural Spaces in Urban Construction and Development

Since the implementation of the country's 14th Five-Year Plan, with the rapid expansion of new

urban areas and the acceleration of modernization, the traditional Yi ethnic settlement areas in Liangshan Yi Autonomous Prefecture have gradually been covered by modern architectural communities. This has posed severe challenges of fragmentation and marginalization to the original cultural space on which Yi ethnic costume culture relies ("Figure 4"). The destruction of traditional spatial forms, cultural fields and inheritance ecosystems poses a profound constraint on the dynamic inheritance of Yi ethnic costume culture. Take Xichang City as an example, after 2010, newly built commercial and residential land accounted for 43% of the built-up area of the city, among which nearly 67% originally belonged to the traditional residential areas of the Yi ethnic group. In 2020, Zhaojue County resettled 1,456 households and 6,744 relocated people from 18 towns. Some of the original Yi ethnic settlement areas in Zhaojue County were included in the "urban village" renovation, and the traditional "household - courtyard - village" settlements were replaced by modern residential buildings. Embroidery workshops were relocated to the suburbs, creating a spatial gap with the core cultural consumption areas of the city. Many Yi ethnic villages of historical value have been transformed into commercial land or residential areas. Traditional buildings have either been demolished or renovated, losing their original appearance. As a result, the original space for the display and inheritance of Yi ethnic costume culture no longer exists, and its survival foundation has been weakened.



Figure 4 Construction map of modern building complex in Xichang City, Liangshan Prefecture.

b Image source: Mala Community

3.3 The Bottleneck of Industrialization Development and the Risk of Cultural Inheritance Alienation

Due to the constraints of geographical conditions and economic development, the Yi ethnic group's clothing products in Liangshan Prefecture are mostly produced in small family-run workshops. With the acceleration of social modernization and the change of people's life concepts, the scenes of Yi traditional clothing have gradually decreased, the audience range is narrow, there is a lack of stable acquisition sources and sales channels, and the corresponding market radius is too small, with insufficient popularity. Local cultural enterprises lack an innovative atmosphere and have insufficient innovation capabilities. Their products are often imitative, and their forms and contents lag behind market demands, making it difficult for others to appreciate the ancient, profound, mysterious and deep cultural connotations. The cultural industry is facing difficulties in financing, and there are problems such as being scattered, small and weak, which also restricts the innovation of cultural products. [12] Due to the strong durability of the fabric, a Yi ethnic costume can be used for about ten years, and the local consumers' demand for repeat purchases is relatively low. Such factors jointly restrict the process of marketization and industrialization of Yi ethnic costumes.

By leveraging platforms such as the Daliangshan National Cultural and Creative Industry Park and various production cooperatives, the local government has achieved initial success in attracting young craftsmen and university entrepreneurs. The "Yi Needle Yi Thread" Embroidery Production Cooperative in Ganluo County, Sichuan Province, has driven flexible employment for local Yi people through the Yi ethnic clothing brand. Female trainees from poverty-stricken households account for about 20% of the total, with an average annual income increase of over 5,000 yuan per person. However, the Yi ethnic clothing industry still faces problems such as insufficient capital investment, an incomplete industrial chain system, and inadequate marketing capabilities. It is difficult to form a large-scale production effect and a trend of industrial cluster development, and there is a significant gap compared with the mature industrial clusters in the eastern region. In terms of talent structure, although the proportion of young people is relatively high, by 2024, the training class has cumulatively trained

5,190 qualified embroiderers, bringing innovative vitality to the industry. However, traditional costumes are mostly made by hand using ancient methods and rely more on oral transmission and personal example to present a "living" cultural heritage. The number of the older generation of inheritors who truly master core skills is decreasing, and the proportion of younger generation inheritors is low, resulting in a significant "middle gap". Against the backdrop of active thinking, cultural integration and conceptual collision, some cultural product development still faces problems such as distorted values, impetuosity and vulgarity, entertainment supremacy and a focus solely on marketization. [13]

This makes it so that when the young group is engaged in design innovation, although they broaden their horizons, due to insufficient understanding of cultural connotations and weak technical foundations, they are prone to misusing symbols, simplifying techniques or overly adopting fashionable styles in order to meet the demands of the diverse market, thereby weakening the purity and inheritability of Yi ethnic costumes as local cultural symbols.

4. EXPLORATION OF THE PATH FOR INNOVATIVE DESIGN OF YI ETHNIC COSTUMES IN LIANGSHAN

4.1 Modern Innovation of Cultural Symbols

The Yi ethnic costumes of Liangshan carry rich historical memories, social identity symbols and aesthetic values of craftsmanship. Their patterns and styles have distinct regional characteristics and are a vivid manifestation of the diversity of ethnic cultures. In the process of modern innovation of cultural symbols, core cultural symbols such as the Bimo pattern, fire totem, and three-color aesthetics in Yi ethnic costumes can be deeply extracted. By integrating modern design concepts, a product system that combines traditional heritage with fashionable attributes can be developed to form a differentiated brand identity. Anu Axia, a representative inheritor of the national-level intangible cultural heritage project of Yi ethnic costumes, once showcased her personal work "Between White Clouds" at China International Fashion Week. This work takes the traditional Yi ethnic wool product "Zaerwa" as its

core element, retaining traditional craftsmanship, fabric and style while also keeping up with the latest trends. It has become a typical practice of modern innovation in Yi ethnic costume cultural symbols. It has effectively promoted the

transformation of clothing cultural symbols from traditional contexts to modern life scenarios, allowing Yi ethnic clothing culture to blossom with new vitality in the field of fashion. ("Figure 5")



Figure 5 A Niu AGA's work "White Clouds".

a Photo source: geek Park.

4.2 *The Integration of Design and Rural Industries*

Combining the design of Liangshan Yi ethnic costumes with rural industries can build a diversified industrial model, promoting the coordinated advancement of rural economic development and cultural inheritance. Relying on platforms such as the Daliangshan Ethnic Cultural and Creative Industry Park, it can gather young artisans and college student entrepreneurs. The park is located in the Youjiatun Resettlement Community of Xichang City (as shown in "Figure 6"). It has protected and renovated the traditional Yi ethnic architectural community and transformed it into a characteristic space integrating cultural exhibitions, skill inheritance and creative industries. The characteristic streets in the park, such as "Yi Ethnic Cultural Street", "Yi Ethnic Clothing Industry Street" and "Yi Embroidery Street", have attracted practitioners engaged in Yi ethnic clothing,

lacquerware, silver jewelry and other ethnic cultural products, forming a cultural industry cluster integrating design, production, display and sales. Meanwhile, the "leading enterprise + cooperative + embroiderer" model can be explored. For instance, the "Yi Ethnic Embroiderer" characteristic labor brand cultivated by the Women's Federation of Liangshan Prefecture has established women's employment and entrepreneurship incubation centers in Xichang, Huili and other places, promoting the market-oriented operation of Yi embroidery enterprises and cooperatives, and driving the income increase of embroiderers in the resettlement sites. Since 2021, it has driven an income increase of over 5.4 million yuan. It has achieved a deep integration of Yi ethnic costume design and rural industries, which not only promotes the development of rural industries but also provides industrial support for the inheritance of costume culture.



Figure 6 Daliang Mountain National Cultural and Creative Industry Park (upper left, lower left and upper right for the Park Street map, lower right for the park plan).

5. THE GUARANTEE STRATEGIES FOR THE INHERITANCE OF YI ETHNIC COSTUME CULTURE IN LIANGSHAN

5.1 Talent Cultivation: Collaborating with Universities to Conduct training in Fashion Design

Talents are the core force for the inheritance of the Yi ethnic group's costume culture in Liangshan. Jointly conducting costume design training with universities can inject new impetus into the inheritance of costume culture. Young people have better ideas and broader perspectives, and can apply their wisdom to traditional cultural industries, promoting the development of the entire industry. In December 2023, Shenzhen University and Xichang University, with the support of the "Fuguang Intangible Cultural Heritage Innovative Design Charity Fund", held "Intangible Cultural Heritage Embroidery Workshops" in Shenzhen, Xichang and Butuo. They invited 20 intangible cultural heritage inheritors and designers as well as over 50 students to form a team, providing precise design training for different groups in the intangible

cultural heritage industry chain. Relying on the National Art Fund project, Xichang University of Arts has launched training programs such as "Cultivation of Creative Talents in Liangshan Yi Ethnic Lacquer Art" and "Cultivation of Innovative Talents in Liangshan Yi Ethnic Clothing Craftsmanship". These programs combine pleated skirt craftsmanship with modern denim fabric and create patterns through laser cutting technology, achieving a fusion of tradition and modernity, as well as craftsmanship and technology. The 2019 achievement presentation exhibition attracted over ten thousand visitors. In July 2022, the Zhejiang Yige Charity Foundation, the Liangshan Prefecture Education Foundation, the Liangshan Prefecture Intangible Cultural Heritage Protection Center, and the Butuo County Xinhua Public Welfare Service Center jointly launched the "Liangshan Xinhua Inheritance Plan", guided by the national intangible cultural heritage development strategy. We have developed school-based courses on bringing ethnic culture into schools, enriched campus extended hours, ethnic culture and art festivals, and intangible cultural heritage forums, etc. These services have covered 78,410 students in 42 schools in Liangshan Prefecture. We have conducted 5,650 hours of intangible cultural heritage teaching,

bringing 36 intangible cultural heritage skills including Yi embroidery into classrooms. This has cultivated more mature Yi embroidery cultural and creative designers for Liangshan Prefecture. It effectively fills the problem of the "middle gap" in the inheritance of traditional skills and reserves professional talents for the inheritance of Liangshan Yi ethnic costume culture.

5.2 Cultural Brand and Communication

In terms of cultural branding and dissemination, new media means such as short videos and live streaming can be utilized to create the IP of Liangshan Yi ethnic costumes. At the same time, cultural display scenarios can be expanded in combination with rural tourism to enhance the popularity and influence of costume culture. The Torch Festival of the Yi ethnic group is hailed as "China's First ethnic Festival" and "the night of Oriental Carnival". It is the largest traditional festival with the richest ethnic characteristics in Liangshan Prefecture. Data from 2024 shows that the entire Liangshan Prefecture received 13.577 million tourists, an increase of 31.95% year-on-year. Tourism revenue reached 11.839 billion yuan, representing a year-on-year growth of 44.18%. During the festival, there are 83 intangible cultural heritages at or above the prefectural level, covering folk art, traditional music, traditional skills, folk customs, etc., providing an important platform for the display and dissemination of Yi ethnic costume culture. In addition, Xichang Torch Square, as a major landmark building for the inheritance of Yi ethnic culture in Liangshan, has been developed by the local government into a new landmark of the cultural and tourism industry that is "observable, participatory, experiential and consumable". It attracts tourists to experience Yi traditional culture and costume culture with the theme of "Torch Carnival Night" every summer. In the process of urban renewal, Jianchang Ancient Town has deeply integrated elements of Yi ethnic costumes, creating a business model of "Yi ethnic costumes + tourism photography". More than 20 Yi ethnic costume travel photography stores within the ancient town offer one-stop services. During the May Day holiday in 2024, the related business formats received an average of over 3,000 tourists per day, driving a 45% increase in orders for the surrounding embroidery industry. Through the expansion of rural tourism scenarios, Presenting the Yi ethnic group's costume culture in a more vivid way to the public has further strengthened the dissemination effect of the costume culture IP.

5.3 Policy and Financial Support

The Yi ethnic costume industry in Liangshan is "inherently weak in system", which cannot do without the support and encouragement of governments at all levels. The local authorities have introduced special support policies and guided social capital investment, which can provide a solid guarantee for the inheritance of costume culture. The government of Liangshan Prefecture has issued the "Action Plan for the Protection and Development of Yi Ethnic Costume Culture in Liangshan Prefecture", clearly designating the inheritance and innovation of Yi ethnic costume culture as a key project for enhancing the city's cultural soft power. It provides service functions for the production and sales of Yi ethnic costumes from aspects such as development planning, policy guidance, information consultation, product development, and market cultivation. Meanwhile, through policy guidance, social capital has gradually been invested in the clothing industry. For instance, Tian 'an Digital City Group has collaborated with the Ganluo County Yi Ethnic Embroidery Production Cooperative to complete 5,000 orders of cultural and creative products rich in Yi ethnic culture for the Year of the Dragon in 2024 by leveraging digital embroidery technology. This not only brought a large number of production orders to Liangshan Prefecture but also promoted the development of the Yi ethnic clothing industry. It has also provided financial and technical support for the inheritance of clothing culture, forming a favorable pattern of government policy guidance and social capital participation, and facilitating the sustainable inheritance of the Yi ethnic group's clothing culture in Liangshan.

6. CONCLUSION

With the in-depth advancement of the rural revitalization strategy, the Yi ethnic costume culture of Liangshan, as a national intangible cultural heritage, has not only ushered in an important opportunity for inheritance and innovation, but also faced practical challenges. Based on the strategic background of rural revitalization, this article takes the national intangible cultural heritage, Liangshan Yi ethnic Costume, as the research object. Artistically, it is characterized by its overall structure, totem patterns, three-color aesthetics and embroidery techniques. Culturally, it is a "history book worn on the body", carrying the historical memory, identity symbol and spiritual beliefs of the Yi people. Systematically

sort out its values, analyze its predicaments, point out the difficulties it encounters in the process of modernization, such as the fragmentation of cultural space, industrialization bottlenecks, inheritance breaks, and the weakening of cultural identity, and propose solutions. Propose different innovative paths. One is to distill core cultural symbols and combine them with modern design to achieve transformation, such as Aniu Axia's "Between White Clouds" work; On the other hand, through models such as "leading enterprises + cooperatives + embroiderers", the design of clothing is deeply integrated with rural industries, building a cultural industry cluster that integrates design, production and sales, and injecting vitality into local economic development. Finally, a guarantee system is constructed from three aspects: talent cultivation ("Liangshan Firewood Inheritance Plan"), brand promotion (integration of new media and cultural tourism), and policy funds (introduction of special policies and social capital), providing practical references for the inheritance and innovation of clothing culture in rural revitalization, and also offering ideas for the protection and development of intangible cultural heritages of other ethnic minorities.

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