

# Study on the Transformation of Resource-based City from the Perspective of Literary Creation

## Taking Panzhihua as an Example\*

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**Abstract**—The transformation of resource-based cities is facing both opportunities and challenges. Panzhihua, as the youngest resource-based city in China, is also facing transformation. There are abundant minority resources in its territory, especially the Lisu nationality. The costume culture with a long history is well preserved. This article combs out the cultural characteristics of Lisu traditional costume, such as style, craft and pattern, and shows a thousand years' traditional costume culture of Lisu through static and dynamic in new forms. Then by integrating traditional costumes with modern fashion through design intervention and integrating design education into the development of literary creative products, it not only better protects and inherits traditional national culture, but also provides some theoretical support for urban transformation.

**Keywords**—urban transformation; Lisu nationality; clothing; literary creation

### I. INTRODUCTION

Terry N. Clark, a professor at the University of Chicago, said: "with the decline of traditional manufacturing in cities, cities are moving not only from the first industry to the third industry, but also from production to consumption oriented transfer. Against this background, cultural creative industry, as the most efficient contribution of the third industry, as a matter of course, has become the main grasp of urban reorientation.

### II. CURRENT SITUATION OF PANZHIHUA CITY TRANSFORMATION

Panzhihua is located in the remote mountainous area of the inland, relying on the national power to establish a resource-based city with vanadium titanomagnetite resources as the leading resource, iron and steel, vanadium and titanium industries as the leading industry, resources development and economic and social development rising steadily. As a resource-based city, Panzhihua has its own unique industrial advantages, showing richness and vividness. Panzhihua City has been developed from a "barren land" to a "hundred li steel city", and now the "Vanadium and Titanium Capital",

"Sunshine Flower City" and "Health Holy Land", which have reflected the development direction of urban transformation. From the point of view of industry advantage, Panzhihua has better development advantages in vanadium and titanium industry, healthy tourism industry, energy industry, characteristic agriculture and so on.

However, there are some problems. First, the supply-side structural reform makes the competition of Panzhihua Iron and Steel more fierce. Second, Panzhihua vanadium and titanium products are single, scientific and technological content is not high; Third, Liangshan, Lijiang and Chuxiong, the surrounding cities of Panzhihua City, have great competitive power in the healthy and tourism industries, at present, Panzhihua has a good development momentum of health and tourism, but the total amount is still small, and the natural environment and scenic spots are still relatively lagging behind. Fourth, it is lack of cultural and creative industries. Therefore, from the point of view of the surrounding cities, or from Panzhihua's three pillar industries, iron and steel, vanadium and titanium, and healthy tourism, Panzhihua is facing fierce competition pressure.

Panzhihua, as the birthplace of Lisu nationality, has not applied this advantage resource to the urban transformation. This paper will use Lisu characteristic clothing resources to carry on the literary creation product development, provides a little theoretical support for the city transformation.

### III. GENERAL SITUATION OF LISU NATIONALITY IN PANZHIHUA

Panzhihua Lisu nationality mainly live in Qinghe Lisu nationality Township, in Yanbian County, Xinshan, Panlian and other townships in Miyi County, and Tongde, Anning, etc., Townships in Renhe District. The rest of Lisu and Han, Yi, Naxi and other nationalities live together. The origin of the Lisu nationality in Panzhihua can be traced back to two thousand years ago. In the sixth year of Yuan ding Emperor Wu of the Han Dynasty, setting up Yuesi Jun in today's Panxi area, setting up Dazhou County at the side of Yanbian Sanyuan River, jurisdiction to Yanyuan by the Qing Dynasty and setting up Ting, which is located at the back of Bailing Mountain, so it is called the Shanhou, an ancient tribe of Suli nationality have lived in Shanhou for generations, this ancient Lisu nationality tribe is known as "the Shanhou Pa". Yan-bian "Shanhou Pa" is a distinguished clan name used by the Lisu

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nationality in their place of origin, is the oldest member of the Lisu nationality family.

Lisu nationality ancestral residence Holy Land settled in Panzhihua Miyi County in 2017. More than 1.2 million Lisu compatriots in the world recognize that the junction of Sichuan and Yunnan in the Jinsha River basin is the ancestral home of Lisu nationality people. Because in the ancient "Lisu nationality sacrificial scriptures", which has been handed down for a long time, this is recorded: during the conflict of war, nine Lisu clan chiefs decided to migrate "first to the south, along the Yalong River, along the Anning River... Keep old, weak and young, keep own roots..." Finally, a new home for Lisu people in China was formed in the Nujiang Valley. While in the Zhushan Mountains, only a few people were left to watch their homeland in the deep mountain wilderness. So Miyi County was granted a Lisu ancestral residence. These long history and culture have laid an objective foundation for the development of Lisu nationality tourism brand in Panzhihua.

#### IV. CHARACTERISTICS OF TRADITIONAL CLOTHING OF LISU NATIONALITY IN PANZHIHUA

The main hue of Lisu nationality clothing is divided into black, white and flower by region, so they are called black Lisu, white Lisu, flower Lisu three branches. Panzhihua Lisu nationality belongs to the flower Lisu, colorful and rich, the shape of the atmosphere gorgeous, with a unique noble atmosphere.

##### A. Clothing Style Features

Panzhihua Lisu nationality women's traditional style of clothing is: the upper body wears a fitting, short, tight waistline shirt with narrow sleeve, vertical collar right lapel; the lower body wears a pleated skirt, and a woolen belt is fastened around the waist, see "Fig.1". Panzhihua Lisu women's clothing is mainly orange and yellow, Lisu women's top shoulders and two cuffs, embroidered with various color stripe pattern, Lisu nationality called it "pick shoulder." Now most of them are full of embroidered strips, part of clothing body has been covered with the cloth, only in the elbow to leave the color of the cloth. There is a slight difference in color matching for pleated skirts in different places, pleated skirt in Xinshan area are based on black, the upper clothing is embroidered in orange and tied with various transverse stripes, there is black cloth on the skirt pendulum and skirt waist. Yanbian Lisu nationality woman's pleated skirt is dominated by blue and red longitudinal stripes, there are several transverse ribbons between the parts near the skirt pendulum. A red and black color-dyed wool belt is wrapped around the waist of the women's clothing of Lisu nationality in Panzhihua. A young woman's belt is much more complicated, which is made up of floral waist seals and colored beaded tassels. Color also adds the same color or approximate color on the basis of the main suit, see "Fig. 2". Lisu woman is wrapped mostly in black headscarves, wearing beaded tassel pan hat, with a square bag of embroidered flowers, walking up the road, skirt pendulum swaying, tassels shaking, charming in manner, as if she were a girl of a large family.



Fig. 1. Xinshan Lisu women dressed richly on the Decovenant Festival.



Fig. 2. Belt of Panzhihua Lisu nationality young woman.

Panzhihua Lisu nationality man's clothing, wear hemp right lapel or a pair of blouses simple, underwear black or gray straight-barrel pair of trousers, trousers legs are fat, some of

them are leggings, waist wrapped with black wool belt or cloth belt, the neckline door is also decorated with flowers adornment, most of the men are covered in green cloth or wear hats. Adult men wear knives, daggers and satchels on their left waist, both as ornaments and as weapons.

### B. Craft Characteristic of Clothing

Panzhihua Lisu nationality clothing can be called aristocrats in Lisu nationality clothing. Its aristocratic breath is not only reflected in the color and shape of its ornate clothing, but also reflected in its clothing embroidery craft. The Lisu traditional embroidery is a flower embroidery, also known as "floss" or "cross-stitch flowers," flower embroidery is mostly made of earth cloth, hemp cloth or woolen cloth, with colored cotton thread or silk thread as embroidery thread, use flexible, in shoulder, belt, satchel, plate hat, skirt pendulum and so on of Lisu nationality clothing is everywhere. Lisu clothing also has a special beaded craft. In Lisu women's wearing large cap, in the belt, in satchel all have beaded craft. This is a method of combining smaller colored beads or material beads into strips of seams on the brim and forming patterns. The way of beading is from ancient Lisu men to protect their hometown go to the battlefield, they can not often go home, their spoils or rewards wrapped in cloth to the family. As time passed, the flags, bags, and prizes piled up, and the women put together these colorful pieces of cloth to make a long skirt, the prizes are strung together on the turban, on the belt and on the backpack. This kind of color skirt and the way of making decorations with medals are passed down from generation to generation, which also makes the romantic feelings and heroic epic of Lisu nationality.

### C. Clothing Pattern Feature

Panzhihua Lisu clothing patterns are mostly taken from nature, all kinds of flowers, especially those that like horse tassels. They are mostly used in clothes, satchels, belts, hats, embodied in the form of flowers and beads, bold and ingenious in conception, and well-proportioned in composition, the material is rich and colorful. Especially in the satchel as shown in "Fig. 3", various round, square, hexagonal, octagonal shape and so on through two-square continuous pattern of linear curve fold line, so that simple satchel full of charm. Color matching is fresher than clothing, high brightness and low purity color matching makes color change and harmony, contrast and more fusion.



Fig. 3. Pick flowers satchel of Lisu nationality woman.

In a word, whether the traditional clothing of Panzhihua Lisu nationality is simple in structure or complicated in

decoration, the soul of the nationality is condensed in a single stitch, and the connotation hidden behind the appearance form of the dress is rich and difficult to express in language, like an old ballad, it's been sung all the time.

## V. DEVELOPMENT AND REDESIGN OF NATIONALITY ELEMENTS

The diversity and uniqueness of nationality clothing are obviously attractive to tourists in nationality tourism, but how to develop the cultural resources of nationality clothing and apply them to the nationality tourism industry, in essence, how to make tourists happy to accept the peripheral products of such nationality culture. Through the form of nationality clothing products, the uniqueness of Lisu nationality culture, including the Lisu traditional culture, folk customs, and even natural scenery are passed on to travelers.

### A. Multi-party Display

This should be divided into static display and dynamic display two aspects. Static display is to set up the exhibition hall of nationality clothing and show the traditional clothing of Lisu nationality in the classic history directly to the tourists, which can not only preserve the precious clothing resources, but also help to popularize the Lisu nationality clothing culture. Second, dynamic display, through the Lisu traditional song and dance, Lisu clothing to show to tourists in a more vivid way, it is also possible for tourists to see the difference between today's Lisu clothing and historical Lisu clothing, which also can display Lisu traditional weaving, embroidery and beading technology, let tourists participate in, enhance their sense of substitution. At the same time, there are many moving legends in nationality clothing, it is also a good way for the outside world to understand Lisu clothing and show Lisu clothing.

### B. Design Intervention

There is no conflict between traditional handicraft and modern design. Firstly, what traditional handicraft embodies is no longer just a superb skill, an old feeling, under the interpretation of modern design language, which represents a kind of devotion of heart. Second, modern design often conveys the rationality, and the stylized sense of distance is filled by the hand of the handicraft, that is, the emotional added value brought by the craft product. [1]

Traditional tourist clothing souvenirs are the same, can not cause the consumer desire of guests. Through modern design means combined with the current popular trend, local organizations can design clothing ornaments that are different from other nationality groups in other regions, which can be worn and commemorated, so that traditional clothing can be revitalized, and not only can the economic benefits of commodities be realized, more can enhance the image of the whole city tourism brand. The introduction of modern design into the design and development of nationality clothing products will help to expand the expression forms of nationality clothing products and improve the singleness of nationality clothing categories and the phenomenon of shoddy production in packaging. The practical link of designing



education can be integrated into the practice of product development, traditional essence can be continued.

From localizing knowledge to design innovation, from regional exploration to sustainable development exploring traditional technology, mining and arranging local resources, activating and applying them, and taking them as a way of sustainable design experiment and innovation, this attempt is not limited to developing countries, marginal countries, in fact, in today's developed country of design, this is also an important development direction. The attention given to localizing knowledge, traditional handicraft and regional culture in the field of contemporary design is essentially a return to generative knowledge and skill, whose humanized features provide an alternative sustainable path for future design. [2]



Fig. 4. Cultural creation products embroidered bag with design intervention (student homework).

### C. Digital Media Propaganda

The Lisu nationality of Panzhihua has abundant natural and human tourist resources, and there are many intangible cultural heritages such as Yaode Festival, Turtledove drink water, traditional weaving, etc., including the 10,000 mu of tea mountains in Yanbian, the terrace of Xinshan, the Longkou Mountains, the green mountains and waters of Bailing Mountain, etc., these include rich agricultural and sideline products, Lisu economic form, village culture are the support to promote Lisu traditional culture. Whenever the festival comes, Lisu nationality men and women are dressed up to celebrate the festival. Through digital media and Internet digital media, organized efforts are made to publicize the national cultural characteristics, on the one hand, which propagandizes the characteristics of Lisu nationality clothing, displays the unique historical and cultural tradition of Lisu, on the other hand, promotes the development of local tourism.

## VI. CONCLUSION

Panzhihua has achieved initial results on the road of urban transformation, but the opportunities and competition are parallel. In the basic industries of Iron and Steel, Vanadium and Titanium, healthy tourism, the development of nationality literary creation products can be increased, the Lisu nationality is the characteristic cultural resource of Panzhihua, with great potential and urban influence. "The better the protection, the greater the value, the greater the popularity, tourism and other related industries will be further developed. This virtuous circle is one of the main models of sustainable development. "At the same time, it is the best protection and inheritance of Lisu nationality clothing culture.

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