

# China's Bamboo-Related Intangible Cultural Heritage and Innovation in Bamboo Weaving

International Bamboo and Rattan Organization (INBAR)



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*Cover photo: Woven bamboo over porcelain. © INBAR.*

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# FOREWORD

China, renowned for its vast territory and abundant bamboo resources, is globally acknowledged as one of the primary origins and contemporary distribution hubs of bamboo, earning the title of “bamboo kingdom”. Owing to its remarkable adaptability and rapid maturation period, bamboo is extensively distributed throughout China. Over thousands of years, bamboo plants have proliferated from Taiwan in the east to Hainan in the south, from the western reaches of the Yarlung Zangbo River to the Yellow River basin in the north. Today, the main areas of bamboo distribution in China include southern regions of the Yangtze River in provinces such as Zhejiang, Hunan, Guangdong, Fujian and Jiangxi. In addition, in places such as Yibin in Sichuan Province, Yixing in Jiangsu Province and Chishui in Guizhou Province, bamboo has formed impressive bamboo sea landscapes.

China is one of the earliest countries in the world to use bamboo. Bamboo has excellent material properties such as rapid growth and high yield, tough texture, good elasticity and wear resistance, and its tender buds and shoots have been an edible delicacy since the Shang Dynasty. Throughout China’s long history, bamboo has always been closely related to the daily life of the Chinese people, not only playing an indispensable role as a raw material with diverse applications for livelihoods, but also contributing to the gradual development of a unique bamboo culture.

Many Chinese poets have celebrated the beauty of bamboo over the ages. Chinese craftspeople have also developed numerous techniques for processing bamboo materials and creating everyday items with it over generations. This has culminated in the formation of a unique and specialized bamboo craft. Some of the skills that are a part of this craft have been entered into the national, provincial or counties’ lists for protection as intangible cultural heritage such as bamboo papermaking, bamboo carving and bamboo weaving.

The history of Chinese bamboo weaving can be traced back to the Hemudu Culture nearly 7000 years ago. Over time, the practice has evolved into a folk art with practical functions and aesthetic considerations. The beauty of objects made from bamboo weaving lies not only in their shape but also spirit, reflecting one of the earliest-known examples of human wisdom leading to the rational utilization of nature and also the concept of harmonious coexistence and interaction between humans and nature within Chinese civilization.

Therefore, in the writing and editing of *China’s Bamboo-Related Intangible Cultural Heritage and Innovation in Bamboo Weaving* (hereinafter called the “Booklet”), we have focused on introducing Chinese bamboo weaving to allow readers to comprehend relevant knowledge about the craft, fully appreciate its charm, and inspire the passing down and innovation of bamboo-weaving techniques.

The Booklet is written in both Chinese and English. It features rich illustrations, a logical structure and clear prose, making it relevant and interesting to both specialist and non-specialist readers alike. The Booklet is not only a useful reference for inheritors and practitioners of bamboo craft, but it is also one worth reading for enthusiasts of Chinese bamboo culture and bamboo craft around the world. The illustrations and textual descriptions will help deepen readers’ understanding of Chinese bamboo-weaving techniques and refine their appreciation of bamboo craftworks.

The Booklet includes six chapters focusing on intangible cultural heritage, China’s national bamboo related intangible cultural heritage elements, the development of Chinese bamboo weaving, analysis of bamboo-weaving patterns, modern designs and product innovations, and a tutorial series on bamboo-woven products. The first chapter introduces the definition of global and Chinese

intangible cultural heritage. The second chapter systematically outlines the history, model for classification and contemporary development status of China's traditional bamboo crafts. The third chapter presents an in-depth analysis of the development of bamboo-weaving skills. The fourth chapter features 12 flat weaving patterns recorded by the project team in Chishui City, Guizhou Province, where "China Danxia, a World Heritage Site, is located. It provides a detailed exploration of pattern characteristics and weaving methods, accompanied by picture and video tutorials for readers to practice by hands. The fifth chapter comprehensively elaborates on the innovative design system of bamboo-woven products and showcases real-world cases through personal involvement in designing and collecting innovative bamboo-woven products from both domestic and international sources. Finally, the sixth chapter explains the production methods of common bamboo-woven products to readers through video tutorials.

The Booklet is one of the deliverables of the Chishui World Heritage Sustainable Livelihood pilot titled as Bamboo for Carbon Neutrality in Rural Areas, which is implemented by the International Bamboo and Rattan Organization (INBAR) with support from the Chishui Forestry Bureau. This pilot is one of the flagship initiatives within the framework of the UN Educational, Scientific and Cultural Organization (UNESCO/China Youth Development Foundation Mercedes-Benz Star Fund for conservation and management of World Heritage Sites in China Project Phase IV (2021-2024).

The compilation of the Booklet was initiated and coordinated by INBAR. The text of the Booklet was completed by Li Yanxia, senior officer of INBAR, Liu Chenge, technical consultant, and Wang Renfei, INBAR officer. Illustrations were done by Jing Wenxuan and Yang Shu, graduate students of the Academy of Arts & Design, Tsinghua University.

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The first edition of the Booklet exclusively focuses on bamboo weaving, an element of intangible cultural heritage. In the second edition, we aim to include more crafts to present a comprehensive and diverse collection of Chinese bamboo crafts to both domestic and foreign readers, thereby enhancing the influence of Chinese bamboo crafts and culture. Due to limitations in length, level and time constraints, there may be some inevitable shortcomings. We welcome criticisms and corrections from all readers to help further improve the text.

*The Editorial Board  
January 2024*

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# I. INTANGIBLE CULTURAL HERITAGE

## WHAT IS INTANGIBLE CULTURAL HERITAGE?

### Definition of the Convention for the Safeguarding of the Intangible Cultural Heritage

According to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the term Intangible Cultural Heritage (ICH) refers to “practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their

environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. The “intangible cultural heritage” is manifested inter alia in the following domains: 1) oral traditions and expressions, including language as a vehicle of intangible cultural heritage; 2) performing arts; 3) social practices, rituals, and festival events; 4) knowledge and practices concerning nature and the universe; and 5) traditional craftsmanship.

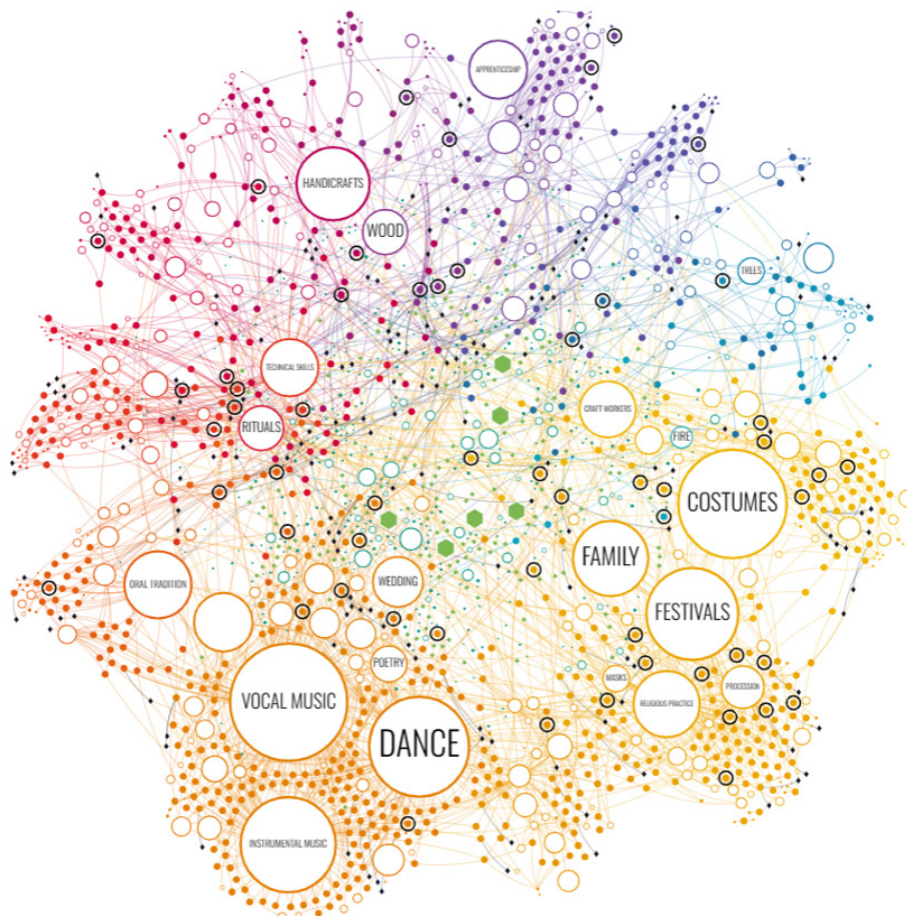


Figure 1-1. Collection of intangible cultural heritage elements inscribed in the 2003 Convention Lists (source: UNESCO).

## Definition of “Intangible Cultural Heritage Law of the People’s Republic of China”

According to the “Intangible Cultural Heritage Law of the People’s Republic of China”, intangible cultural heritage (ICH) refers to various traditional cultural expressions that are passed down from generation to generation by people of all ethnic groups and regarded as part of their cultural heritage, as well as with traditional cultural expressions. In China, intangible cultural heritage is categorized into ten domains, namely: folk literature, traditional music, traditional dance, traditional drama, folk art, acrobatics and athletics, folk art, traditional handicrafts and techniques, traditional medicine and folk customs.

## INTANGIBLE CULTURAL HERITAGE SAFEGUARDING SYSTEMS

### Intangible cultural heritage safeguarding systems at the international level

Humanity’s lived environment has seen major changes brought about by economic globalization, which has caused multiple negative impacts on heritage – natural and cultural, intangible and tangible. Yet at the same time, there is growing awareness that intangible cultural heritage is a major driver of cultural diversity and sustainable development. In order to effectively safeguard, inherit, transmit and promote intangible cultural heritage, the “Convention for the Safeguarding of the Intangible Cultural Heritage”, as a global normative convention, was successfully adopted by the 32nd General Conference of UNESCO on 17 October 2003, and became effective since April 2006. Within the scope of this Convention, countries nominate their heritage elements to Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Urgent Need of Safeguarding, as well as the Register of Good Safeguarding Practices. The elements in the Representative List aim to showcase the diversity of intangible cultural heritage in the world and raise awareness about the important to safeguard intangible cultural heritage in general. From 2008 to 2023, a total of 730 items from 145 countries have been inscribed in the abovementioned Lists. China is the country with the largest number of intangible cultural heritage elements inscribed. As of December 2023, China has a total of 43 elements inscribed in the UNESCO Intangible Cultural Heritage Lists, 2 of which are multinational inscription. Among them, there are

34 elements inscribed in the Representative List; 7 elements on the List of intangible cultural heritage in urgent need of protection; and 1 element on the Register of Good Safeguarding Practice.

### China’s intangible cultural heritage safeguarding systems

The State Council of the People’s Republic of China issued the “Notice on Strengthening the Protection of Cultural Heritage” in 2005 and formulated a four-level protection system of “national + provincial + city + county”. The list of intangible cultural heritage needs to be declared and reviewed step by step. The “Intangible Cultural Heritage Law of the People’s Republic of China (Order of the President of the People’s Republic of China No. 42)” adopted in 2011 determines the legality and a variety of measures for safeguarding intangible cultural heritage in China, which include the identification, archiving, research, protection, preservation, publicity, promotion, transmission and revitalization of intangible cultural heritage. Later in 2021, the Central Office of Central Committee of the Communist Party of China and the State Council issued the *Opinion on further strengthening the safeguarding of intangible cultural heritage*, which further highlights the general provisions, principles, overall objectives and provides specific guidance on improving the safeguarding system, conservation levels, strengthening publicity and education and securing measures.

The State Council of the People’s Republic of China has published five batches of lists of representative items of ICH at the national level in 2006, 2008, 2011, 2014 and 2021. To date, the State Council has announced a total of 1,557 national-level intangible cultural heritage representative items and 3,068 national-level intangible cultural heritage representative inheritors.

## II. CHINA'S NATIONAL BAMBOO-RELATED INTANGIBLE CULTURAL HERITAGE

According to the list of national intangible cultural heritage published by the State Council, there are 41 bamboo-related national ICH elements, involving 14 provinces, autonomous regions or municipalities directly under the Central Government. These bamboo-related ICHs include traditional fine arts, traditional skills, traditional music, traditional dance, folk arts, traditional sports, entertainment, and acrobatics, totaling 7 domains. There are 21 traditional fine arts items, 6 traditional skills, 6 traditional music, 4 traditional dance, 3 folk arts and 1 item for traditional sports, entertainment and acrobatics. There are 12 bamboo weaving elements, which is the largest category among bamboo-related intangible cultural heritage.

**Table 1. China's national bamboo-related intangible cultural heritage projects**

	ICH elements	Domains	Application area/unit
1	Bamboo Carving (Jiading Bamboo Carving)	Traditional Art	Jiading District, Shanghai
2	Bamboo Carving (Baoqing Bamboo Carving)	Traditional Art	Shaoyang City, Hunan Province
3	Bamboo Carving (Wuxi Liuqing Bamboo Carving)	Traditional Art	Wuxi City, Jiangsu Province
4	Bamboo Carving (Changzhou Liuqing Bamboo Carving)	Traditional Art	Changzhou City, Jiangsu Province
5	Bamboo Carving (Huangyan Bamboo Carving)	Traditional Art	Huangyan District, Taizhou City, Zhejiang Province
6	Bamboo Carving (Jiang'an Bamboo Spring)	Traditional Art	Jiang'an County, Sichuan Province
7	Bamboo Carving (Huizhou Bamboo Carving)	Traditional Art	Huizhou District, Huangshan City, Anhui Province
8	Bamboo Carving (Putian Liuqing Bamboo Carving)	Traditional Art	Chengxiang District, Putian City, Fujian Province
9	Shengzhou Bamboo Weaving	Traditional Art	Shengzhou City, Zhejiang Province
10	Bamboo Weaving (Dongyang Bamboo Weaving)	Traditional Art	Dongyang City, Zhejiang Province
11	Bamboo Weaving (Shu Mat)	Traditional Art	Shucheng County, Anhui Province
12	Bamboo Weaving (Ruichang Bamboo Weaving)	Traditional Art	Ruichang City, Jiangxi Province
13	Bamboo Weaving (Liangping Bamboo Curtain)	Traditional Art	Liangping County, Chongqing City
14	Bamboo Weaving (Liu's Bamboo Weaving in Qu County)	Traditional Art	Qu County, Sichuan Province
15	Bamboo Weaving (Qingshen Bamboo Weaving)	Traditional Art	Qingshen County, Sichuan Province
16	Bamboo Weaving (Porcelain Bamboo Weaving)	Traditional Art	Qionglai City, Sichuan Province

17	Bamboo Weaving (Yiyang Xiaoyu Bamboo Art)	Traditional Art	Yiyang City, Hunan Province
18	Bamboo Weaving (Maonan Flower Bamboo Hat Weaving Technique)	Traditional Art	Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region
19	Bamboo Weaving (Anxi Bamboo and Rattan Weaving)	Traditional Art	Anxi County, Fujian Province
20	Bamboo Weaving (Daoming Bamboo Weaving)	Traditional Art	Chongzhou City, Sichuan Province
21	Bamboo Root Carving (Xiangshan Bamboo Root Carving)	Traditional Art	Xiangshan County, Ningbo City, Zhejiang Province
22	Bamboo Paper Making Techniques	Traditional Techniques	Fuyang City, Zhejiang Province
23	Bamboo Paper Making Techniques	Traditional Techniques	Jiajiang County, Sichuan Province
24	Bamboo Paper Making Techniques	Traditional Techniques	Jiangle County, Fujian Province
25	Bamboo Paper Making Techniques (Zeya Screen Paper Making Techniques)	Traditional Techniques	Ouhai District, Wenzhou City, Zhejiang Province
26	Bamboo Paper Making Techniques (Cai Lun's Ancient Papermaking Techniques)	Traditional Techniques	Leiyang City, Hunan Province
27	Bamboo Paper Making Skills (Tantou Handmade Papermaking Skills)	Traditional Techniques	Longhui County, Hunan Province
28	Jiangnan Silk and Bamboo	Traditional Music	Shanghai
29	Jiangnan Silk and Bamboo	Traditional Music	Taicang City, Jiangsu Province
30	Jiangnan Silk and Bamboo	Traditional Music	Hangzhou City, Zhejiang Province
31	Yichang Silk and Bamboo	Traditional Music	Yiling District, Yichang City, Hubei Province
32	Li Bamboo and Wood Instrumental	Traditional Music	Music Baoting Li and Miao Autonomous County, Hainan Province
33	Li Bamboo and Wood Instrumental	Traditional Music	Wuzhishan City, Hainan Province
34	Bamboo Horse (Dongba Marquee)	Traditional Dance	Gaochun County, Jiangsu Province
35	Bamboo Horse (Pizhou Bamboo Horse Racing)	Traditional Dance	Pizhou City, Jiangsu Province
36	Bamboo Horse (Jiangtang Marquee Dance)	Traditional Dance	Liyang City, Jiangsu Province
37	Bamboo Horse (Chun'an Bamboo Horse)	Traditional Dance	Chun'an County, Zhejiang Province
38	Sichuan Bamboo Qin	Folk Art	Chongqing Three Gorges Folk Art Troupe
39	Sichuan Bamboo Qin	Folk Art	Chengdu Art Theater of Sichuan Province
40	Bamboo Song	Folk Art	Xingning City, Meizhou City, Guangdong Province
41	Chishui Bamboo Drifting	Traditional Sports, Acrobatics and Athletics	Chishui City, Zunyi City, Guizhou Province

<sup>2</sup> List of representative items of national intangible cultural heritage - China Intangible Cultural Heritage Network, China Intangible Cultural Heritage Digital Museum (ihchina.cn)

### III. THE HISTORICAL DEVELOPMENT OF CHINA'S BAMBOO WEAVING CRAFTSMANSHIP

#### THE HISTORICAL DEVELOPMENT OF CHINESE BAMBOO WEAVING CRAFTSMANSHIP

Traditional Chinese bamboo weaving is a handicraft that splits bamboo poles into strips and weaves them into various supplies and handicrafts. Bamboo weaving is generally produced in private workshops, and the skill is passed down from generation to generation through descendants or apprentices.

The history of bamboo weaving can be traced back to the Neolithic Period. Bamboo woven utensils were discovered in a Hemudu cultural site in Yuyao City, Zhejiang Province dating back nearly 7,000 years ago. It is the earliest bamboo woven utensil discovered to date. From the Yin Shang Dynasty to the Qin and Han Dynasties, bamboo weaving was generally used as to make daily necessities and agricultural tools. At this time, bamboo weaving patterns were rich and weaving techniques innovative. Since the Sui and Tang Dynasties, the development of bamboo weaving crafts has been maturing, with weaving becoming increasingly sophisticated and with more decorative applications. In the Ming and Qing Dynasties, bamboo weaving technology was combined with other handicrafts (such as lacquerware), and bamboo hats became the official hats of the palace. From the end of the 19<sup>th</sup> century to the beginning of the 20<sup>th</sup> century, there was a surge in popularity for bamboo weaving in southern China. There were as many as 150 kinds of weaving techniques developed, and a system of bamboo weaving crafts across southern China formed.

#### BASIC STEPS OF BAMBOO WEAVING

If a worker wants to do a good job, the tools must first be sharpened. Commonly used tools in different aspects of bamboo weaving include bamboo cutting knives, saws, paring knives, layering knives, dividing knives, needle rows, crochet hooks, leveling knives, and more.

Different bamboo woven products use different bamboo raw materials. *Phyllostachys edulis*, *Neosinocalamus affinis*, *Phyllostachys glauca*, *Phyllostachys heteroclada* are some of common bamboo species suitable for woven products. Different products have different requirements for bamboo strips. Selecting the appropriate bamboo pole and turning it into soft and thin bamboo silk is an important part of the bamboo weaving work, and affects the overall sophistication and quality of the product.

The production of bamboo woven products is mainly divided into three phases: material preparation, weaving and package.<sup>3</sup>

The material preparation phase usually includes the process of removing the green outer layer of bamboo culms, splitting, drying, slicing evenly and smoothing, boiling and dyeing. It is necessary to break bamboo culms into bamboo strips within 48 hours after the bamboo is harvested. When bamboo strips balance the moisture content, they should be pulled along the radial direction through the wire by a uniform knife to form a braided sliver with uniform width and thickness and a smooth surface. Bamboo slivers can be dyed through boiling until they reach the desired color, and then washed and dried for later use.

The three main parts of the weaving phase consist of beginning/bottom, main body and trimming the edge. Bamboo weaving products are formed through the combination of different techniques and graphics. Common weaving techniques include cross-shaped weaving, herringbone weaving, triangular weaving, double triangle weaving, rice-shaped weaving, twill weaving, round mouth weaving, triangular hole weaving, hexagonal hole weaving and so on.

In the packaging phase, the bamboo woven products are further sorted to make their surface smooth and burr-free, and finally framed or packaged to form bamboo woven products or commodities.

<sup>3</sup> [http://wlt.hubei.gov.cn/bmdt/ztzl/zshb/201912/t20191226\\_1799560.shtml](http://wlt.hubei.gov.cn/bmdt/ztzl/zshb/201912/t20191226_1799560.shtml)

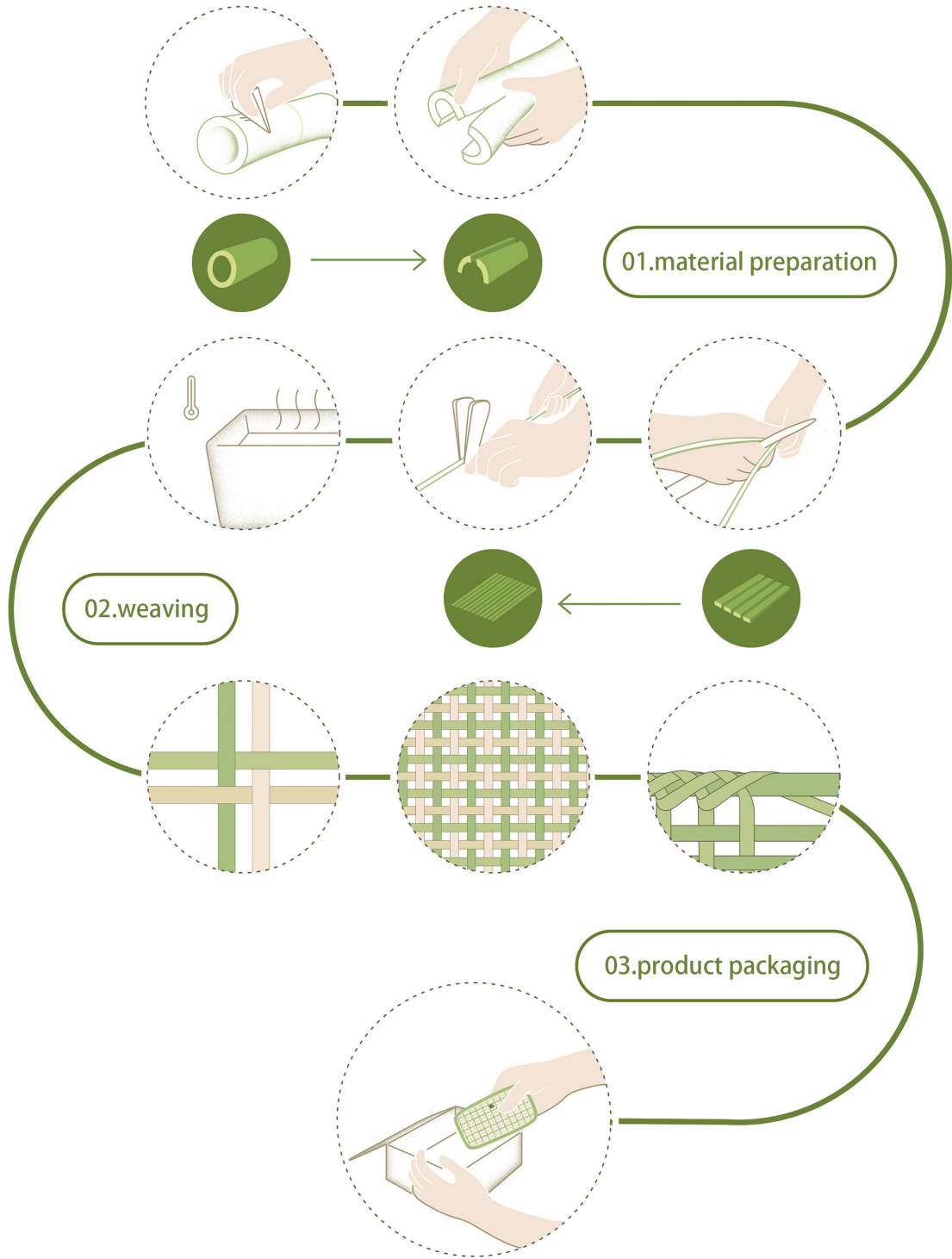


Figure 3-1. Illustration of the basic process of bamboo weaving.

## CATEGORIES OF BAMBOO WOVEN PRODUCTS

Bamboo weaving products are mainly divided into flat bamboo weaving, three-dimensional bamboo weaving, mixed bamboo weaving, etc. in terms of weaving techniques. Flat weaving is usually made of thin bamboo strips in three processes: starting, weaving, and locking; three-dimensional weaving is usually a three-dimensional bamboo braid made of bamboo silk or bamboo strips in three processes: starting, weaving, and locking. Hybrid bamboo weaving is a product that has both flat and three-dimensional bamboo weaving. Common flat bamboo products include bamboo curtains, bamboo fans, bamboo calligraphy and painting, etc. Common three-dimensional bamboo woven products include bamboo baskets, bamboo thread buckle porcelain, bamboo lampshades, bamboo woven furniture, etc.

## CLASSIFICATION OF BAMBOO WEAVING TECHNIQUES

In the history of Chinese bamboo weaving, craftsmen throughout different eras have employed various techniques such as passing from below, pressing, manipulating, inserting, coiling, interspersing and adhering to transform the interlacing methods between bamboo strips and/or silvers. As a result, they have innovated hundreds of intricate bamboo weaving techniques and constantly evolving patterns.

According to the difficulty and application scenarios, bamboo weaving techniques such as cross pattern weaving, herringbone pattern weaving, thread-through weave, and special pattern weaving can be classified into two main categories: “common weaving techniques” and “decorative weaving techniques”. The former focuses on practicality and is usually used for making daily necessities, while the latter meets aesthetic needs and is mainly used in the production of crafts and artworks.

The commonly used weaving techniques are mostly based on the “passing from below and pressing” weaving method, which can be divided into 2 steps. One is lifting a bamboo strip by a strip yarn and passing through former from below. By contrast, the other step is pressing a strip with a strip and passing through the strip above. The simplest form of “passing through from below and pressing” weaving method is to pass from below

once and press once, resulting in vertical alignment of bamboo strips forming a cross pattern. Furthermore, various patterns can be achieved by employing different combinations such as passing from below twice and pressing three times and passing from below twice and pressing three times. The herringbone pattern weaving and polygonal pattern weaving have evolved from variations in density and numbers of the bamboo strips during passing through from below and pressing method.

Another special one of common weaving techniques is spiral weaving, which is used to make the opening and bottom of containers. Nowadays, spiral weaving is used mostly as a decorative technique for its special patterns.

Craftsmen have discovered through extensive weaving practice that by weaving bamboo strips of varying widths and colors together, they can create more diverse patterns with enhanced visual effect. As a result, a range of decorative techniques for bamboo weaving has emerged and become widely utilized in the production of bamboo crafts and artworks. These techniques not only enrich visual effects, but also can create exquisite weaving patterns with rich meanings.

Decorative weaving techniques exhibit a rich and diverse range of styles. Threads and strips of interspersed decoration weaving involves the regular insertion of thicker or thinner bamboo pieces into the basic weaving pattern, creating a visually dynamic texture without appearing cluttered. Weaving with reinforcing strips inserts bamboo strips of orange, brown, red, vermilion, bleached and other colors in a regular arrangement at both ends and middle of the pattern to enhance its visual orderliness while reinforcing product durability. Decorative pattern weaving, an evolution from the herringbone pattern weaving technique, employs dyed bamboo strips to weave meaningful patterns such as the star-studded pattern and the Swastika pattern on natural color bamboo strips as well as auspicious characters like “fu”, “lu”, “shou”, and “xi”. The most challenging decorative weaving technique is picture weaving, which draws inspiration from interlaced silk fabrics by weaving two or more pieces of bamboo together through the “passing from below and pressing” method, to create traditional Chinese aesthetic images such as landscapes, flowers, birds, pavilions, and more, resulting in vivid lifelike effects. These innovations have elevated the aesthetic expression of bamboo weaving to new heights.

## THE GENRES AND CHARACTERISTICS OF BAMBOO WOVEN PRODUCTS IN CHINA<sup>4 5 6</sup>

Chinese bamboo weaving is mainly originated and developed in Zhejiang, Fujian, Sichuan, Yunnan, Guizhou, Guangdong, Anhui, Hunan, Hubei, Jiangsu, Jiangxi, Guangxi and other places. In the long-term history of the craft, the bamboo weaving technology and products with their own unique characteristics have been formed.

**Table 3-1. Characteristics of bamboo weaving techniques in different places**

Region	Characteristics
Qingshen, Sichuan	The bamboo raw material used in Qingshen Bamboo Weaving has long tubes, thin knots, and flexible texture. Qingshen Bamboo Weaving focuses on characteristic cultural landscapes, calligraphy works, and portraits of celebrities. It has developed more than 3,000 product systems in six categories and eight series, including flat bamboo weaving, three-dimensional bamboo weaving, porcelain bamboo weaving, mixed bamboo weaving, painted bamboo weaving, and bamboo woven furniture. With its new, strange, unique and unique charm, it is well-known in the world.
Daoming, Sichuan	Daoming was rated as the "Hometown of Chinese Folk Art (Bamboo Weaving)" by the Ministry of Culture. Daoming bamboo weaving has the characteristics of compact structure, strong and durable. Daoming bamboo weaving is made from two- to three-year-old bamboo. It has a unique craftsmanship, interspersed with various techniques, and has a distinctive style. Daoming Bamboo Weaving also has unique techniques in the use of color: bamboo slices or bamboo filaments are dyed with plants and trees and then twisted into each other. Known as the "Flower of Oriental Art", the craft of porcelain bamboo weaving was also developed from Daoming.
Qionglai, Sichuan	Porcelain bamboo weaving, also known as "porcelain with woven bamboo coat", is a kind of folk handicraft that spreads in Qionglai City, Sichuan Province. Pingle Town, Qionglai City, is rich in Ci bamboo with some long internodes of usually about 65 centimeters, which makes it the main raw material of porcelain bamboo weaving. Sichuan bamboo weaving is originated from woven bamboo coat on Han Dynasty utensils, after the Qing Dynasty, when local craftsmen began to weave bamboo on tin pots. Later, due to the shortage of tin pots, porcelain was used instead, and the finished products were even more beautiful than the bamboo weaving on tin pots, which was welcomed by people, thus forming porcelain bamboo weaving. The porcelain bamboo weaving material is excellent, the practicability is strong, and the application in life is extremely wide. Bamboo woven cover protects the utensils, while also having a decorative effect.

<sup>4</sup> <http://www.cnfyblh.com/>

<sup>5</sup> <https://www.ihchina.cn/>

<sup>6</sup> Li Yan. Design practice and research on modern daily necessities based on traditional bamboo weaving technology [D]. China Academy of Art, 2012.

Region	Characteristics
Quxian, Sichuan	<p>The production of Liu's bamboo weaving in Qu County involves more than 30 processes from cutting bamboo to finished product. The weaving techniques are sophisticated and complex, with dozens of categories of handicraft products and nearly a thousand varieties. The main inheritor Liu Jiafeng started from "Gong Shan (Fan)". His original "jacquard weaving method" opened up the road of bamboo weaving calligraphy and painting for China, which is a great feat of Chinese bamboo weaving craftsmanship.</p>
Shengzhou, Zhejiang	<p>Shengzhou bamboo weaving is famous for its exquisite weaving, various techniques and rich colors. Shengzhou bamboo weaving can be divided into 12 categories, including baskets, plates, cans, boxes, bottles, screens, animals, figures, buildings, furniture, lamps, and appliances, with more than 360 weaving patterns and more than 6,000 varieties of designs and colors. The area is also known for its innovations in bleaching. There are six processes including flower tendons, blue tire paint, mothproofing, degreasing, and animal simulation.</p>
Dongyang, Zhejiang	<p>Dongyang bamboo weaving mainly focuses on three-dimensional weaving, with applications for figures, animals, traditional bamboo baskets and other utensils and crafts. The hand-cut strips are as thin as hair, as soft as silk, and carefully woven to be lifelike. Dongyang bamboo weaving is also combined with flat weaving techniques, bronzing, printing, engraving and other decorative techniques. It has fine workmanship, vivid shapes, elegant colors, rich folk art characteristics, and fully reflects the style of Dongyang bamboo culture.</p>
Shucheng, Anhui	<p>According to documentary records and cultural relics, the weaving of bamboo mats in Shucheng was quite common in the Song Dynasty. Later, in the Ming Dynasty, Shu mats were listed as tributes and called "Longshu tribute mats"; in the Qing Dynasty, Shu mats were as fine as yarn and as thin as "paper". The comfortable mat is made of water bamboo, and it is especially good to use small-leaf water bamboo.</p>
Liangping, Chongqing	<p>Liangping Bamboo Curtains are made of high-quality bamboo as raw materials. After more than 30 processes, they are drawn into fine, even, flexible and slender bamboo silk. Bamboo silk is used as the weft and high-quality silk as the warp. It is carefully woven, then oiled, and hung flat on the wall. After forming, edging and other processes, and painting exquisite pictures, a work is completed. According to the production process, it can be divided into two main categories: Suxin and Tangxin. According to the expression form, Liangping bamboo curtains can be divided into three categories: painted curtains, embroidered curtains and woven velvet curtains.</p>

## REPRESENTATIVE FIGURES OF CHINESE BAMBOO WEAVING

According to the published list of representative inheritors of representative projects of national intangible cultural heritage, there are 12 national inheritors related to bamboo weaving. Bamboo weaving masters such as Yu Zhanggen, Liu Jiafeng, Lu Guanghua, and He Fuli were awarded the title of Master of Chinese Arts and Crafts.

**Table 3-2. National-level bamboo weaving inheritors**

	Name	Gender	Ethnicity	Project name	Application area or unit
1	Yu Zhanggen	Male	Han	Shengzhou Bamboo Weaving	Shengzhou City, Zhejiang Province
2	He Fuli	Male	Han	Bamboo Weaving (Dongyang Bamboo Weaving)	Dongyang City, Zhejiang Province
3	Song Zengli	Male	Han	Bamboo Weaving (Ruichang Bamboo Weaving)	Ruichang City, Jiangxi Province
4	Mou Bingheng	Male	Han	Bamboo Weaving (Liangping Bamboo Curtain)	Liangping County, Chongqing City
5	Liu Jiafeng	Male	Han	Bamboo Weaving (Liu's Bamboo Weaving Company in Qu County)	Qu County, Sichuan Province
6	Su Chengjun	Male	Han	Bamboo Weaving (Shu mat)	Shucheng County, Anhui Province
7	Chen Qinghe	Male	Han	Bamboo Weaving (Anxi bamboo and rattan weaving)	Anxi County, Fujian Province
8	Tian Xianmin	Male	Han	Bamboo Weaving (Ruichang Bamboo Weaving)	Ruichang City, Jiangxi Province
9	Wei Lumian	Male	Han	Bamboo Weaving (Yiyang Xiaoyu Bamboo Art)	Yiyang City, Hunan Province
10	Tan Sujua	Female	Maonan	Bamboo Weaving (Maonan Flowered Bamboo Hat Weaving Technique)	Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region
11	Chen Yunhua	Male	Han	Bamboo Weaving (Qingshen Bamboo Weaving)	Qingshen County, Sichuan Province
12	Zhao Sijin	Male	Han	Bamboo Weaving (Daoming Bamboo Weaving)	Chongzhou City, Sichuan Province

## IV. ANALYSIS OF BAMBOO WEAVING PATTERNS —A CASE STUDY ON CHISHUI BAMBOO WEAVING

### OVERVIEW OF CHISHUI'S REGIONAL CHARACTERISTICS AND BAMBOO WEAVING TRADITION

Chishui City, situated in the northwest of Guizhou Province, China, is famous for its unique geological landscape known as the Chishui Danxia landform, which has been shaped by frequent geological movements since the Triassic Period. This extraordinary landscape has gained recognition as a World Natural Heritage site due to its diverse soil types and formations. The city is traversed by the meandering Chishui River, which not only contributes to a mild and humid climate but also provides an ideal habitat for various plant species. The hydrothermal environment and minimal human interference have created favorable conditions for relict plants like ferns and yew trees to thrive while being accompanied by extensive bamboo forests.

Chishui is renowned as the paradise of bamboo and was bestowed with the title of "China's Bamboo Town" by the State Forestry Administration of the People's Republic of China in 2006. According to statistics, Chishui Danxia, listed on the World Natural Heritage List, boasts an impressive forest coverage rate of 82.77%, encompassing approximately 87.9

hectares of bamboo forests with over 300 varieties like *Phyllostachys pubescens* and *Neosinocalamus affinis*. The dense bamboo forest not only establishes a robust natural protective system for land and water conservation but also serves as a treasure trove for local plant resources, providing necessary and sufficient raw materials for the development of modern bamboo industry in Chishui City, including "ecological bamboo and wood development," "green food processing" and other various pathways. The abundant bamboo resources also give rise to numerous folk handicrafts crafted from bamboo materials such as weaving, carving, oiled paper umbrella and fan making.

Chishui bamboo weaving has a long history. According to historical records, after the ancestors of Chishui settled down by the Chishui River, they split bamboo into bamboo pieces to weave baskets and other household utensils. In the mid-18<sup>th</sup> century, Li Litai, a merchant from Fujian, introduced *Phyllostachys pubescens* to Chishui, thereby catalyzing an era of unprecedented growth in Chishui's bamboo weaving industry. With the improvement and innovation of successive generations, Chishui bamboo weaving has gradually changed from daily necessities to decorative items, presenting a

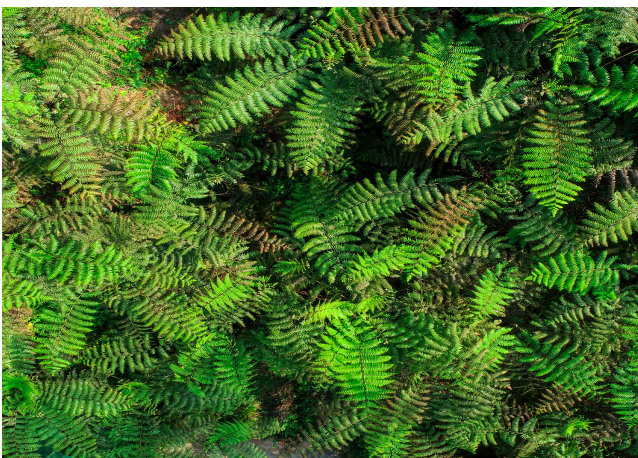


Figure 4-1. In the Danxia region of Chishui, there exists a rich diversity of Jurassic remnant species, including *Alsophila spinulosa*. Additionally, traces of ancient species from the Tertiary Period such as earwig cedar and huckleberry can be found. © Weng Yongxue.



Figure 4-2. Chishui Bamboo Sea. © Weng Yongxue.

new style of Chinese aesthetic characteristic. Not only have the techniques and patterns been expanded and optimized, but more creative and stylish products have been developed, such as bamboo painting and calligraphy, bamboo weaving over porcelain, bamboo bags, bamboo woven lampshades and bamboo jewelry. Nowadays, with the continuous efforts of craftsmen, Chishui bamboo weaving has become a local characteristic skill that integrates practicality and ornamental value.



Figure 4-3. A wide variety of modern Chishui bamboo woven creative products.

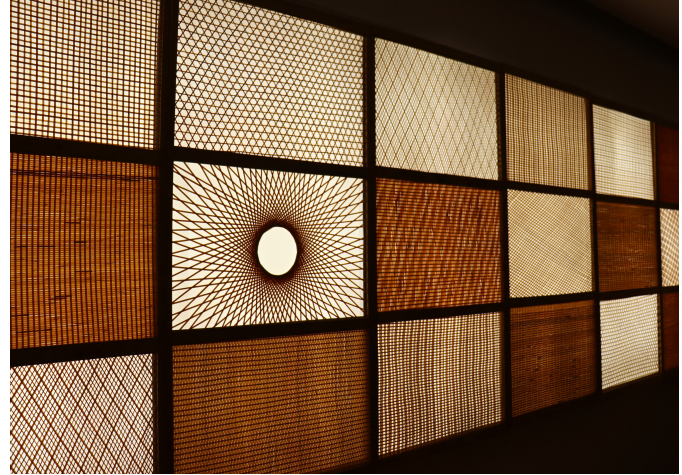


Figure 4-4. Various bamboo weaving patterns are displayed at the Jizhutang in Datong Town, a scenic spot on the southern outskirts of Chishui

## DEMONSTRATION OF PATTERNS AND TECHNIQUES OF CHISHUI BAMBOO WEAVING

Influenced by local customs and the unique aesthetics of the minority groups living here, Chishui bamboo weaving distinguishes itself from other regional styles. Rather than pursuing intricate and grandiose effects, it places greater emphasis on showcasing folk art characteristics and capturing the pleasures of daily life. Its patterns predominantly consist of abstract and simple geometric designs that align with modern aesthetic concepts. Additionally, Chishui bamboo weaving employs simple techniques, making it particularly suitable for beginners and enthusiasts to learn and emulate.

This chapter categorizes Chishui bamboo weaving into the common and decorative techniques based on their methods and applications. It provides twelve distinct weave methods, such as cross pattern weaving, rhombus pattern weaving, the herringbone pattern weaving, polygonal pattern weaving and spiral weaving, each pattern accompanied by step-by-step illustration and video tutorials (available in INBAR WeChat and YouTube channels) to assist readers to learn and make by their hands while enjoying the simple beauty of Chishui bamboo weaving.

### Common Weaving Techniques

#### Basic Weaving

##### *TWO-TONE CROSS PATTERN WEAVING*

Step 1. Place several naturally colored and green bamboo strips vertically, arrange them horizontally in an alternating pattern with even spacing.

Step 2. Then place the several naturally colored and green bamboo strips horizontally, arrange them vertically in an alternating pattern with even spacing. Alternately insert them into already-placed bamboo strips in a way of pressing one and passing through next one from below. Repeat the above step from top to bottom until all the bamboo strips are woven together.

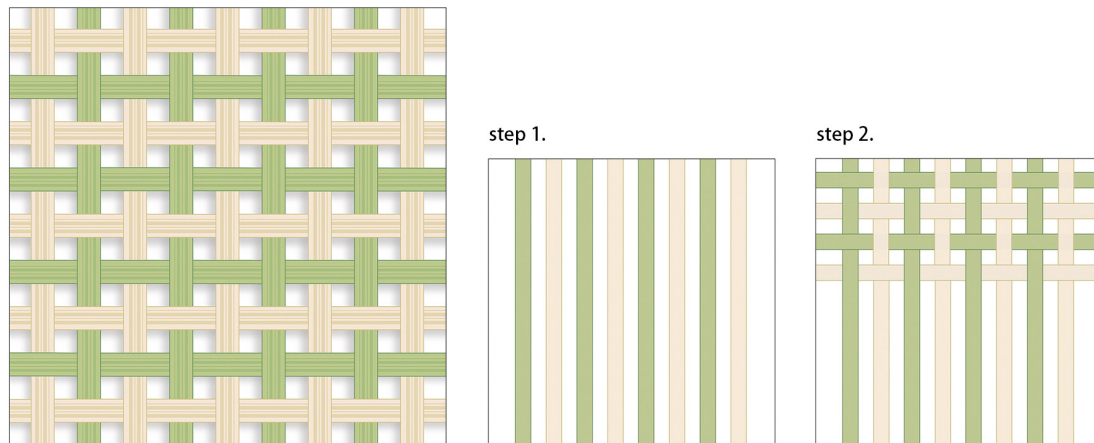


Figure 4-5. Illustration of the two-tone cross pattern and steps.

### TWO-TONE RHOMBUS PATTERN WEAVING

Step 1. Take three green bamboo strips as a group, place them 30 degrees counter-clockwise to the horizontal plane and arrange them in an evenly spaced formation. Repeat placing several same groups from top to bottom.

Step 2. Then take 3 naturally colored bamboo strips, place them 45 degrees clockwise to the horizontal plane and arrange them in an evenly spaced formation. Repeat placing several same groups from top to bottom. In the process of placing, interweave the naturally colored bamboo strips with green bamboo strips in a way of pressing one and passing through next one from below. Repeat the above step from top to bottom until all the bamboo strips are woven together.

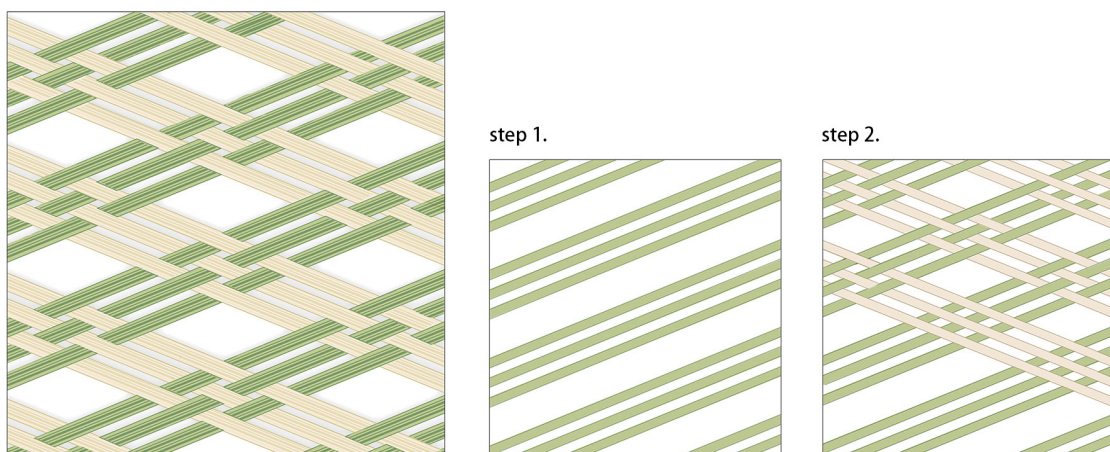


Figure 4-6. Illustration of the two-tone rhombus pattern and steps.

## The Herringbone Pattern Weaving

### TWO-TONE HERRINGBONE PATTERN WEAVING

Step 1. Place several naturally colored and green bamboo strips vertically, arrange them horizontally in a tightly alternating pattern.

Step 2. Take the other naturally colored and green bamboo strips, place them horizontally and arrange them vertically in a tightly alternating pattern. Insert them into already-placed bamboo strips in a way of pressing 3 bamboo strips and passing through next 3 ones from below.

Step 3. Repeat weaving in accordance with the progression defined in Step 2 until all the bamboo strips are woven together by pressing 3 bamboo strips and then pressing through next 3 ones, whether in horizontal or vertical direction.

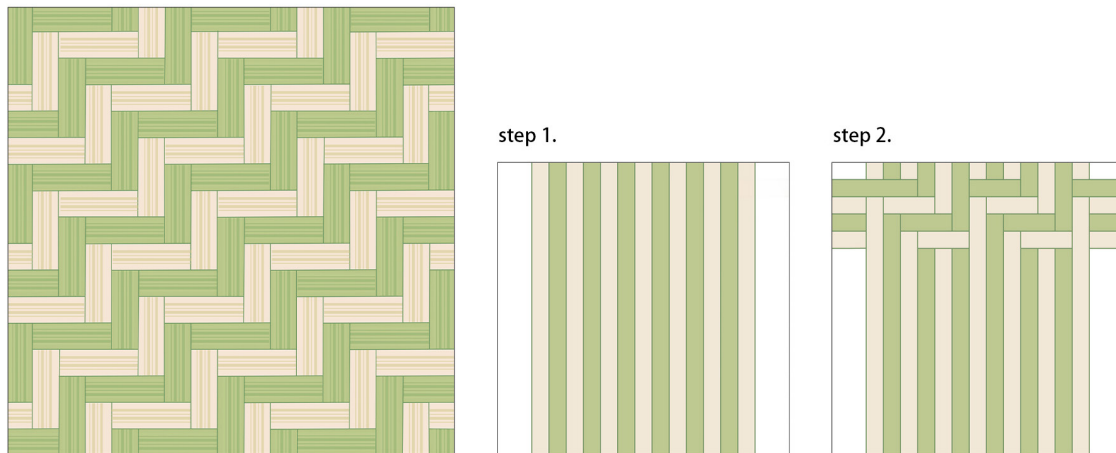


Figure 4-7. Illustration of the two-tone herringbone pattern and steps.

## The Polygonal Pattern Weaving

### TRIANGLE PATTERN WEAVING

Step 1. Take several green bamboo strips, place them vertically and arrange them in an evenly spaced formation horizontally.

Step 2. Then take several deep-green bamboo strips, place them 45 degrees clockwise to the horizontal plane and arrange them in an evenly spaced formation. Insert them into already-placed bamboo strips in a way of pressing one and passing through next one from below

Step 3. Finally, take several naturally colored bamboo strips, place them 45 degrees counter-clockwise to the horizontal plane and arrange them in an evenly spaced formation. Insert them into already-placed bamboo strips in a way of pressing one and passing through next one from below. Repeat the above step from top to bottom until all the bamboo strips are woven together.

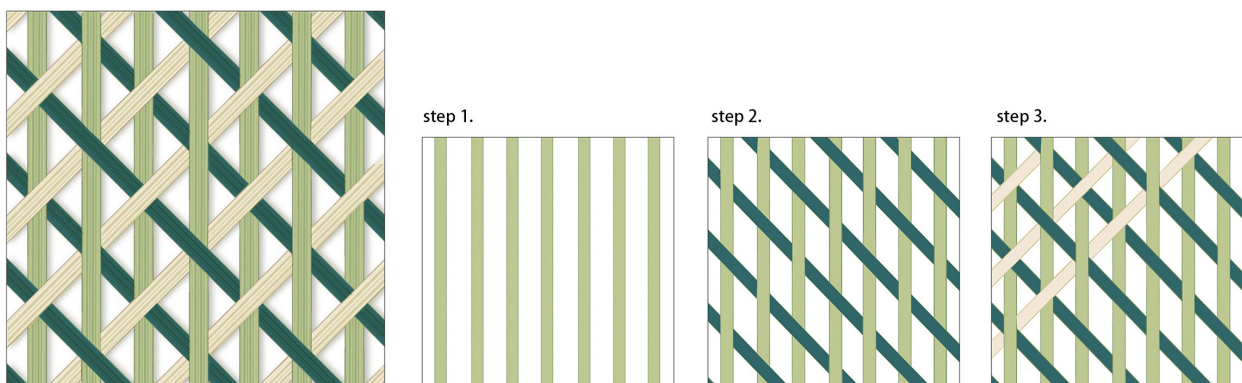


Figure 4-8. Illustration of the triangle pattern and steps.

### HEXAGONAL PATTERN WEAVING

Step 1. Take several deep-green bamboo strips, place them 60 degrees clockwise to the horizontal plane and arrange them in an evenly spaced formation.

Step 2. Then take several green bamboo strips, place them horizontally and arrange them in an evenly spaced formation vertically.

Step 3. Finally take several naturally colored bamboo strips, place them 60 degrees counter-clockwise to the horizontal plane and arrange them in an evenly spaced formation. Insert them into already-placed bamboo strips in a way of passing through a deep-green bamboo strip from below and then pressing a green bamboo strip. Repeat the above step from top to bottom until all the bamboo strips are woven together.

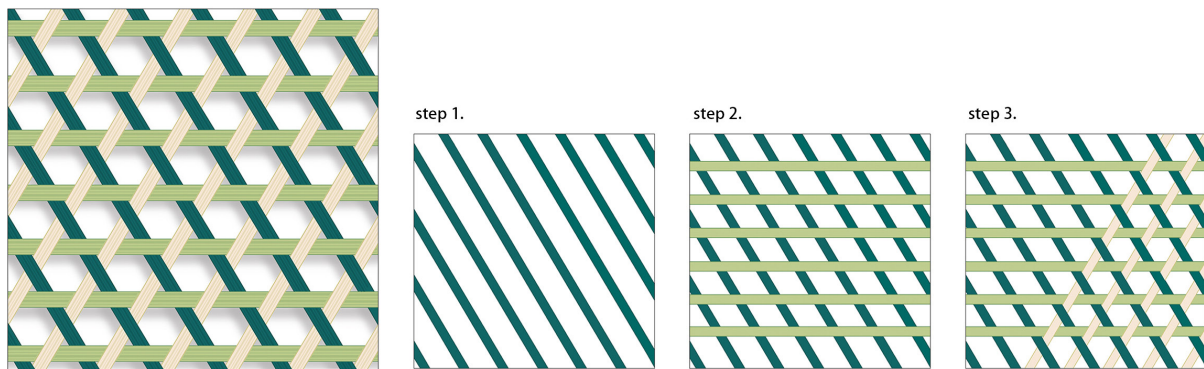


Figure 4-9. Illustration of the hexagonal pattern and steps.

### TORTOISE SHELL PATTERN WEAVING

Step 1. Take two naturally colored bamboo strips, green and deep-green bamboo strips respectively, position them at a 60-degree angle and weave them together in a way of pressing 2 ones and passing through next 2 ones from below.

Step 2. Add each color of bamboo strips sequentially and weave all bamboo strips together through weaving green strips in a way of pressing a naturally colored bamboo strip and passing through next 2 ones from below; weave deep-green bamboo strips in a way of pressing a green bamboo strip and passing through next 2 ones from below; and weave naturally colored bamboo strips in a way of pressing a deep-green bamboo strip and passing through next 2 ones from below.

Step 3. In the process of weaving, ensure that the bamboo strips of 3 different colors are at 60 degree angles to each other. Sequentially increase the number of bamboo strips for each color in accordance with the progression defined in Step 2, multiple regularly repeated cube patterns will gradually appear.

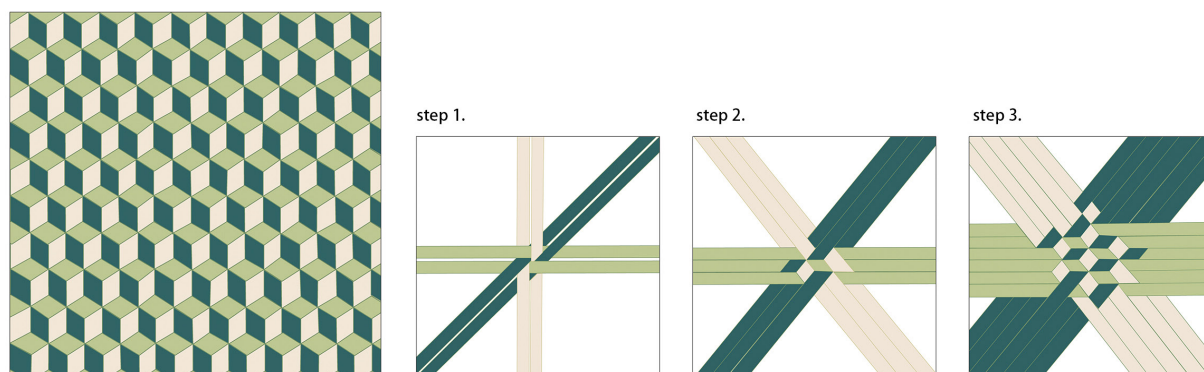


Figure 4-10. Illustration of the tortoise shell pattern and steps.

## The Spiral Pattern Weaving

### THREE-COLOR SPIRAL PATTERN WEAVING

Step 1. Take naturally colored bamboo strips, green and deep-green bamboo strips respectively as a group, arrange them in a cross formation with a clockwise rotation of 25 degrees between each two bamboo strips.

Step 2. Then, take an additional group of bamboo strips, following the instructions provided in Step 1, and arrange them accordingly. Insert this group into already-placed bamboo strips through weaving the naturally colored bamboo strip in a way of pressing the primary bamboo strips in deep-green and green colors and then passing through the primary naturally colored bamboo strip from below; weave the green bamboo strip in a way of pressing the primary deep-green bamboo strip, passing through the primary green bamboo strip from below and then pressing the primary naturally colored bamboo strip; weaving the deep-green bamboo strip in a way of passing the primary deep-green bamboo strip from below and then pressing the primary bamboo strips in green and natural colors. Repeat weaving three groups of bamboo strips in accordance with the progression defined in Step 2 until all five groups of bamboo strips are woven together in a ring shape.

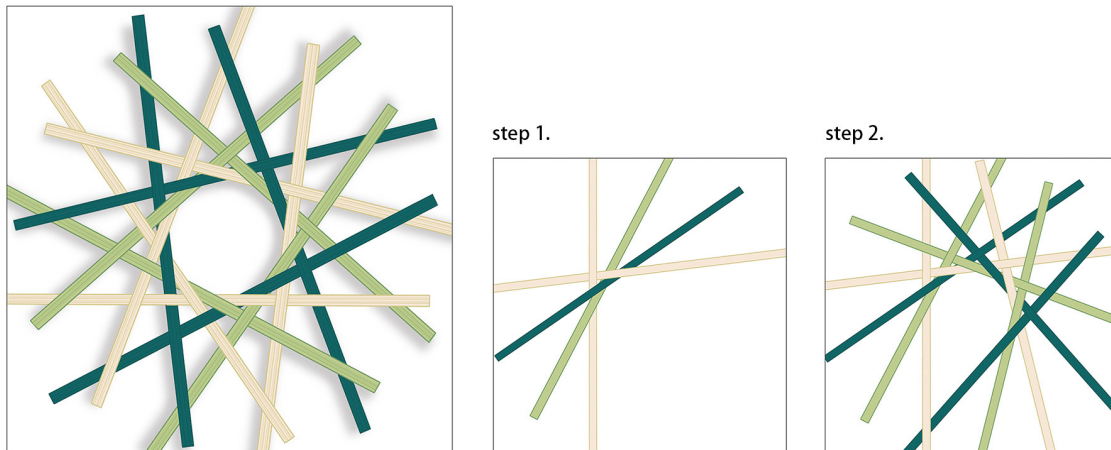


Figure 4-11. Illustration of the three-color spiral pattern and steps.

## Decorative Weaving Techniques

### Weaving with Inserted Strips Decoration

#### CROSS PATTERN WEAVING WITH INSERTED STRIPS DECORATION

Step 1. Take several green bamboo strips, put them vertically to each other and weave them together in a way of pressing one and passing through next one from below, forming a green cross weaving pattern with a regular density.

Step 2. Next, take several thicker deep-green strips, weave them into deep-green cross weaving pattern in a way of pressing one and passing through next one from below and place them on the green cross weaving pattern.

Step 3. Then take several naturally colored strips, place them 45 degrees counter-clockwise to the horizontal plane and insert them into two previously made cross weaving patterns in a way of passing through

the diagonal intersections of the green cross weaving pattern from below and then pressing the diagonal intersections of the deep-green cross weaving pattern.

Step 4. Finally take several naturally colored strips, place them 45 degrees clockwise to the horizontal plane and insert them into two previously made cross weaving patterns in a way of passing through the diagonal intersections of the green cross weaving pattern from below and then pressing the diagonal intersections of the deep-green cross weaving pattern. Repeat the above step until all the bamboo strips are woven together.

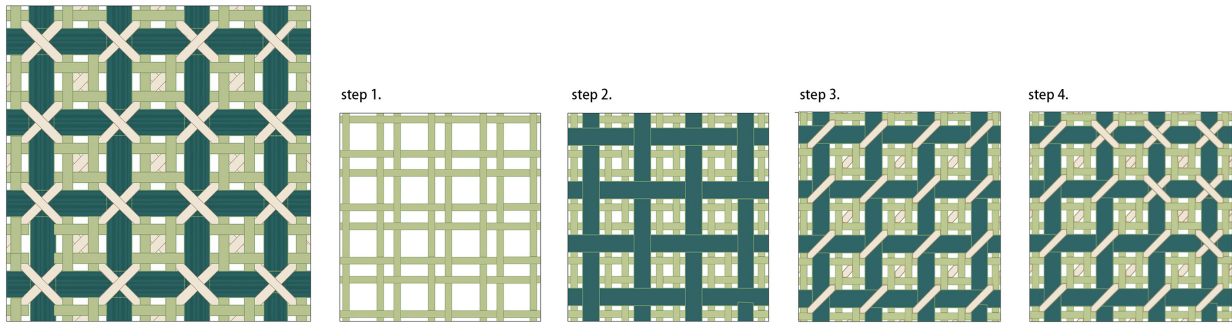


Figure 4-12. Illustration of the cross pattern weaving with inserted strips decoration and steps.

### HEXAGONAL PATTERN WEAVING WITH INSERTED STRIPS DECORATION

Step 1. Take several 5mm bamboo strips and weave the hexagonal pattern in accordance with the fifth tutorial about weaving the hexagonal pattern.

Step 2. Take several naturally colored bamboo threads, place them vertically, and insert them into the hexagonal pattern in a way of pressing a horizontally placed green strip and then passing 2 intersecting oblique ones from below.

Step 3. Take several naturally colored bamboo threads again, place them 30 degrees counter-clockwise to the horizontal plane, and insert them into the hexagonal pattern in a way of pressing a green strip perpendicular to it and then passing through the intersecting horizontal bamboo strips and the oblique bamboo strips which are counter-clockwise at a 60-degree angle with the horizontal plane.

Step 4. Take several naturally colored bamboo threads again, place them 30 degrees clockwise to the horizontal plane, and insert them into the hexagonal pattern in the same way as Step 2. Repeat the above step until all the bamboo strips are woven together.

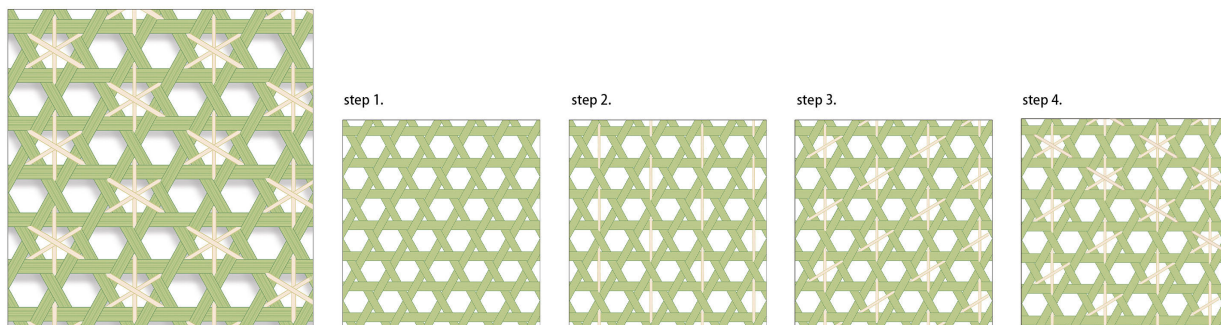


Figure 4-13. Illustration of the hexagonal pattern weaving with inserted strips decoration and steps.

## Octagonal Weaving

### *OCTAGONAL PATTERN WEAVING*

Step 1. Take two green bamboo strips as a group, place them horizontally and arrange them in an evenly spaced formation vertically from top to bottom.

Step 2. Take the other two green bamboo strips as a group, place them vertically and insert them into already-placed strips in a way of pressing one and passing through next one from below. It should be noted that the spacing between 2 groups should be consistent with the arrangement of horizontally placed bamboo strips.

Step 3. Then take several naturally colored bamboo strips, place them 45 degrees clockwise to the horizontal plane and arrange them in an evenly spaced formation. Insert them into already-placed strips in a way of pressing a group of horizontally placed green strips and then passing through a group of vertically placed green strips from below.

Step 4. Finally, take several naturally colored bamboo strips, place them 45 degrees counter-clockwise to the horizontal plane and arrange them in an evenly spaced formation. Insert them into already-placed strips in a way of pressing 2 green bamboo strips and then passing through next 2 ones from below. Repeat the above step until all the bamboo strips are woven together.

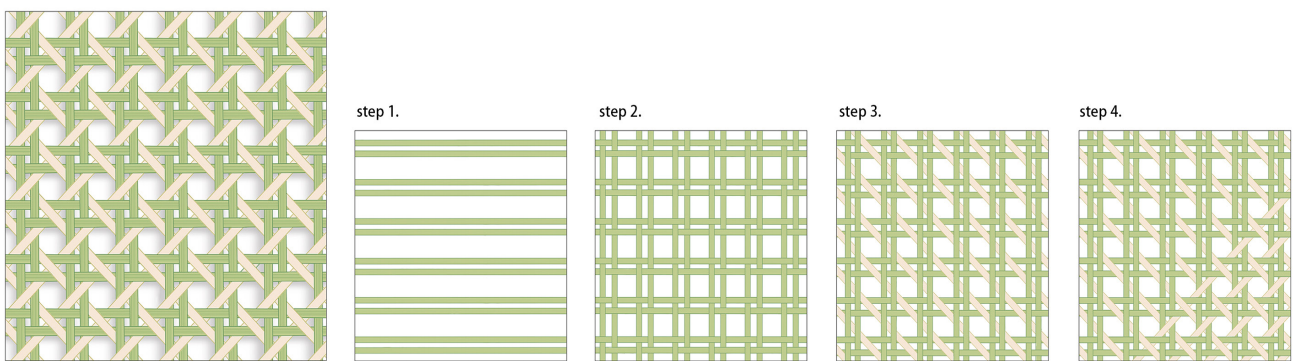


Figure 4-14. Illustration of the octagonal pattern and steps.

## Graphics Weaving

### *STAR-STUDED PATTERN WEAVING*

Step 1. Take several green bamboo strips, place them vertically and form them in a tight horizontal arrangement. It should be noted that that a star-studded pattern requires at least 9 bamboo strips in horizontal and vertical directions respectively.

Step 2. From top to bottom, weave the bamboo strips in a specific sequence. First, repeat weaving the first naturally colored strip in a way of passing through 3 green ones from below, pressing the next green one and passing through the next 3 green ones from below; secondly, repeat weaving the second naturally colored strip in a way of passing through 3 green ones from below, pressing the next 3 green ones, passing through the next 3 green ones from below and pressing the next green ones; then, repeat weaving the third naturally colored strip in a way of passing through 2 green ones from below first, then repeat weaving it in a way of pressing the next 5 green ones and then passing through the next 5 green ones from below; then, repeat weaving the fourth naturally colored strip in a way of passing through a green one from below

first, then repeat weaving it in a way of pressing the next 3 green ones, passing through the next green one from below, pressing the next 3 green ones and then passing through the next 3 green ones from below; next, repeat weaving the fifth naturally colored strip in a way of pressing 3 green ones, passing through the next 3 green ones from below, pressing the next 3 green ones and then passing through the next green one from below. Next, repeat the weaving way from the sixth to the ninth bamboo strips in the same way as the fourth to the first. Gradually, one or more complete star-studded patterns will be formed.

Step 3. Repeat Step 2 from top to bottom. As nine naturally colored strips are interwoven with the green strips, a group of star-studded patterns will be gradually formed until the entire picture is filled.

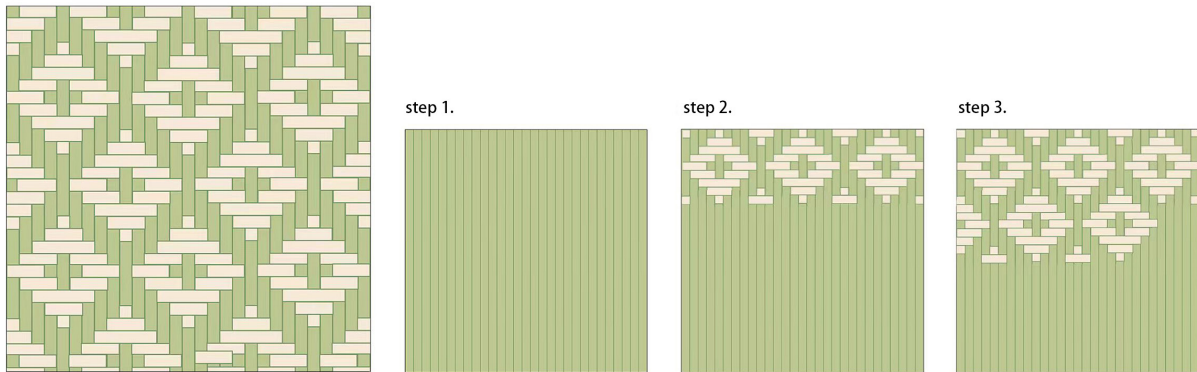


Figure 4-15. Illustration of the star-studded pattern and steps.

### “FU” CHARACTER PATTERN WEAVING

Step 1. Take several green bamboo strips, place them vertically and arrange in a tight formation horizontally.

Step 2. Then take several naturally colored bamboo strips, weaving them with the previous green bamboo strips together regularly in a way of “passing through from below and pressing” weaving technique in accordance with the reference drawing of the “Fu” character pattern. Continue to weaving from top to bottom until the “Fu” character pattern completely appears.

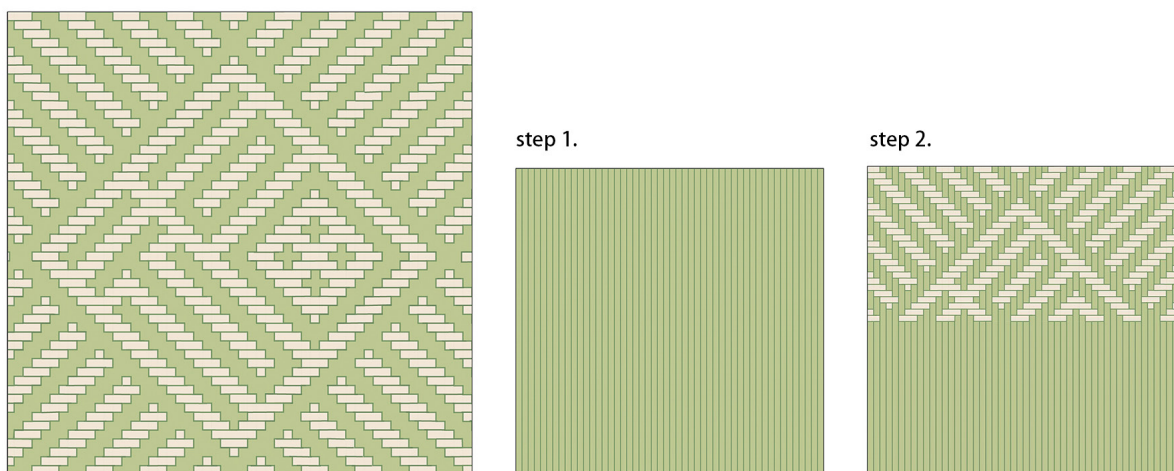
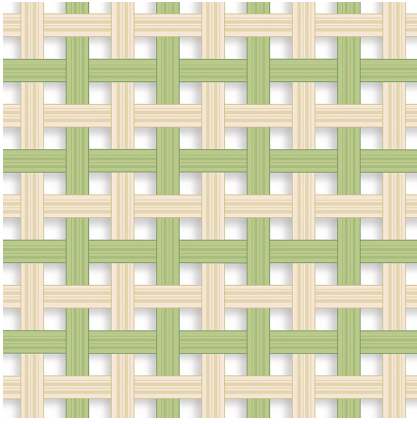
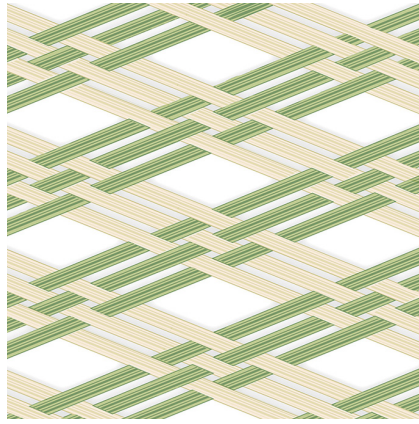


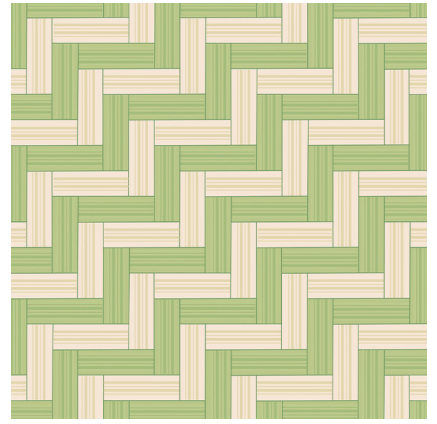
Figure 4-16. Illustration of the “Fu” character pattern and steps.



*Two-tone cross pattern*



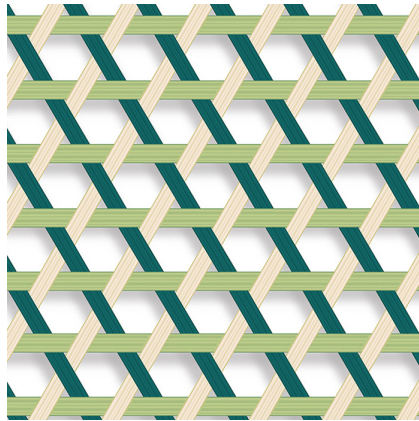
*Two-tone rhombus pattern*



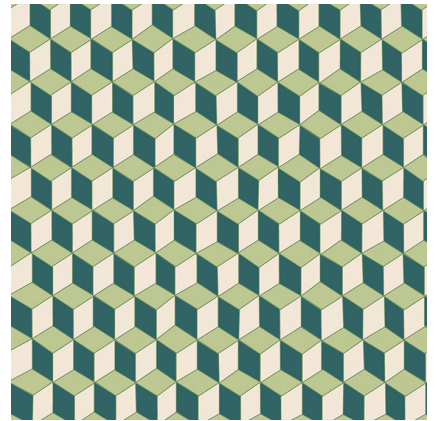
*Two-tone herringbone pattern*



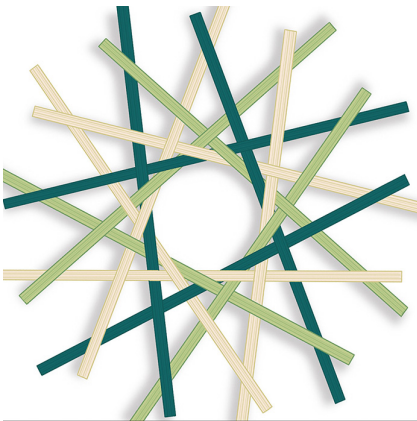
*Triangle pattern*



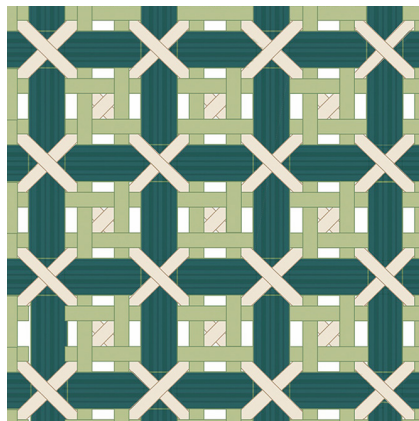
*Hexagonal pattern*



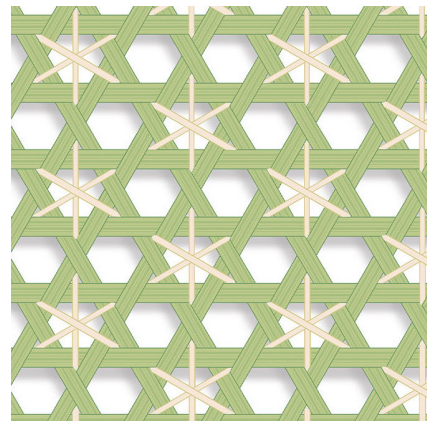
*Tortoise shell pattern*



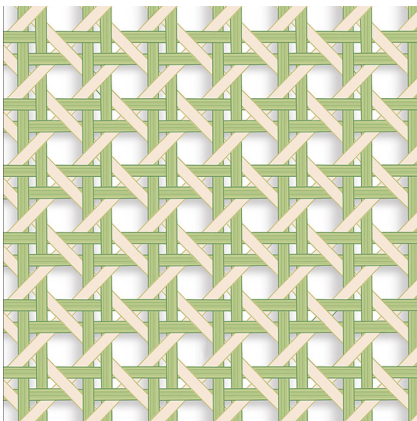
*Three-color spiral pattern*



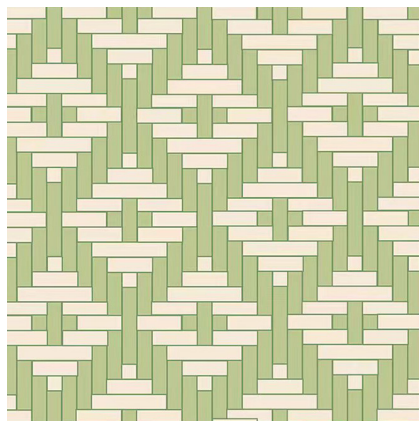
*Cross pattern weaving with inserted strips decoration*



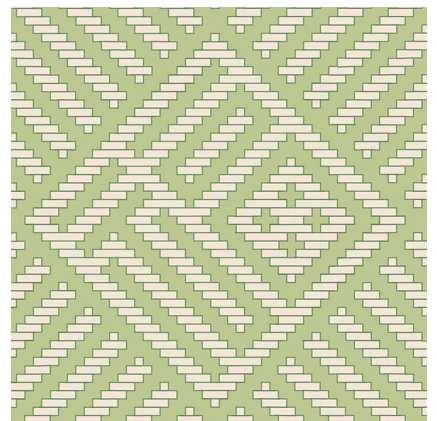
*Hexagonal pattern weaving with inserted strips decoration*



*Octagonal pattern*



*Star-studded pattern*



*"Fu" character pattern*

## V. MODERN DESIGN AND PRODUCT INNOVATION OF BAMBOO WEAVING

### BRIEF INTRODUCTION TO MODERN DESIGN

Since the 1920s, the popularity of industrial standardization production has given rise to the modern design movement epitomized by Bauhaus, which established the aesthetic characteristics of modern design—namely, conciseness, abstraction and generalization. One of the objectives of modern design is to democratize access to products that exhibit both functional excellence and aesthetic appeal, achieved through efficient industrial manufacturing processes.

However, over the past century, rapid economic development and a GDP-centered development policy have resulted in urban sprawl, excessive consumption, and environmental pollution in the 21<sup>st</sup> century through mass production. Consequently, creative industry has shifted their focus towards discussions on “benefit design” and “sustainable design,” aiming to strike a balance between design production and eco protection. Products created

through this type of design often utilize green and sustainable materials while adopting more environmentally friendly production processes. As a purely natural material handmade product, bamboo weaving holds immense potential in today's wave of new designs and manufacturing methods that promote harmonious coexistence between humans and nature.

In addition, modern design is undergoing a new evolution. Internationally accepted aesthetic standards are closely combined with local characteristics, forming a design style that not only has the functions required by modern life, but also has local characteristics. This exploration can be divided into two directions: the first is the modern design that reflects the aesthetic habits of a certain nation. For example, Japanese design focuses on compact, multifunctional and simple style, while Nordic design emphasizes human touch and the use of natural materials. This exploration pays more attention to the aesthetic style and internal expression, rather than directly adopting concrete national elements such as patterns, color matching and text. The other



Figure 5-1. The representative Nordic brand IKEA skillfully incorporates bamboo weaving techniques into its modern design products. © IKEA.

is the creation of modern works that absorb some traditional forms of the nation. They draw inspiration from local culture, especially handicrafts, and apply them to products, architecture, and graphic design. In China, this design style is called the “modern Chinese style” or the “new Chinese style”. Bamboo is one of the important symbols of Chinese aesthetics, and bamboo weaving is rich in visual forms, it is therefore excellent medium to interpret the traditional Chinese aesthetic interest and the “new Chinese style”.

## KNOWLEDGE OF INNOVATIVE BAMBOO WEAVING DESIGN

### The Design Based on Audience Segmentation

After gaining inspiration, it is crucial to establish the purpose or functionality of a product during the initial stages of design. In contemporary design, functional principles often take precedence, that is, on the premise of clear function, designers further consider aesthetic elements to make it more beautiful and visually attractive. However, nowadays, with the improvement of consumers’ aesthetic judgment, the ability to ensure both function and attractive appearance, and to generate emotional connection with users has become a new standard for measuring good design. Therefore, the first step

in designing bamboo products is to identify the target audience, to determine the strategies to attract their attention, to meet their needs, and to create differentiated features that can be distinguished from competitors.

Different bamboo products correspond to different audiences’ preferences. For instance, tourists and traditional consumers favor bamboo products that carry meaning and exhibit classic and serene styles suitable for use as handmade gifts, such as auspicious patterned bamboo ornaments or traditional national patterned beaded tea sets; young consumers and children are more interested in creative DIY bamboo products like bamboo animal bookmarks or bamboo wind chimes with vibrant colors and rich visual effects; consumers who appreciate new Chinese style will opt for wearable bamboo products that reflect their aesthetic orientation, such as bamboo fans, mobile phone cases and jewelry pieces.

Once the target customer has been identified, their interests, hobbies, and life scenarios can be analyzed to determine the type and style of desired bamboo products—whether they serve as practical daily necessities or visually appealing decorations—and subsequently establish their intended functions. Remember that the purpose of design is to deliver the product into the hands of its most suitable users.

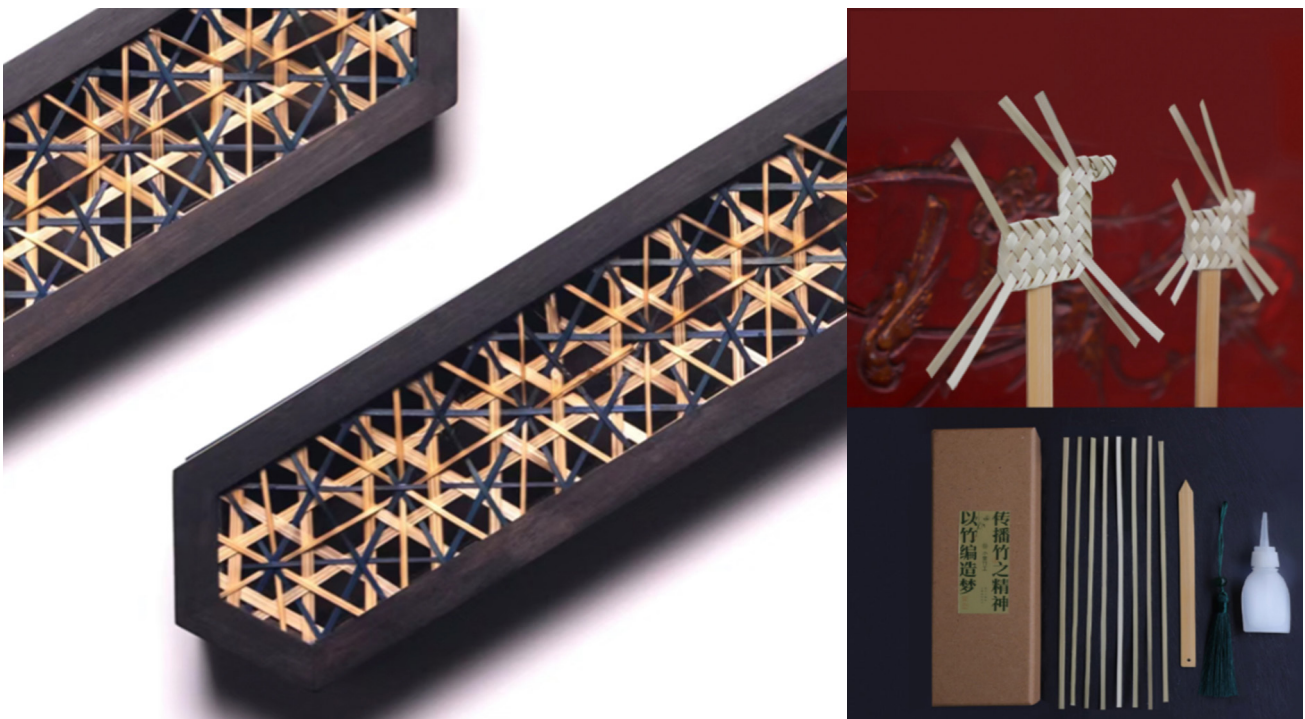


Figure 5-2. Bamboo weaving perfume boxes and bookmarks cater to different demographics. The former appeals more to adults, while the latter is better suited for children. ©Qian Lihuai art bamboo weaving (left) and Xiaokuan bamboo worker (right).

## Visual Elements

### Color

In general, visual information plays a crucial role in our perception, with color being one of the most significant aspects. In the realm of design, color is recognized as an element that can evoke emotions and stimulate senses. Therefore, changing the chromaticity of colors (saturation and lightness of colors (brightness as well as utilizing various color combinations are common strategies used by modern de-signers to enhance the visual aesthetics of their work.

The color of bamboo strips can be divided into two categories: natural color and processed color. Nat-ural color refers to the bamboo strips that has not been processed for freshness, and turns yellow-brown naturally due to oxidation. Processed color can be further divided into two categories: one is to darken the tones of the bamboo strips through smoking or baking, and the other is to artificially dye the bamboo strips into various bright colors to meet different aesthetic preferences.

Practical color matching tools: the color wheel, also known as the color circle, is a disc tool that helps us define colors and their relationships to each other. The color wheel divides colors into three major categories:

- a. Primary Colors: These cannot be formed by mixing other colors. All other colors are derived from primary colors—typically red, yellow, and blue.
- b. Secondary Colors: These are created by mixing two primary colors. Most often, secondary colors are orange, green, and purple.
- c. Tertiary Colors: These are a combination of both a primary color and a secondary color. They often have two-word names, like “red-orange” or “blue-green”.

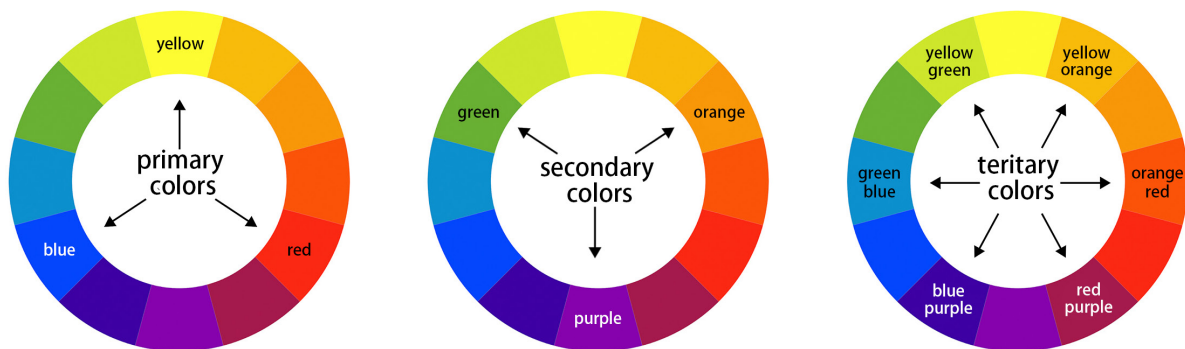


Figure 5-3. Primary, Secondary and Tertiary Colors in the color circle.

When design bamboo weaving products in modern style, the use of color should refer to the following principles:

- 1) Control the number of colors. It is best to limit the palette to 4 colors. Excessive use may overshadow the beauty of the texture of bamboo weaving itself, while contradicting the characteristic of simplicity often associated with modern design styles.
- 2) Skills of using the color ring to design color combinations:
  - a. Analogous colors combination: Choose adjacent colors on the color wheel to make the palette. This low-contrast combination is calm and often found in nature, making it one of the most instinctively harmonious color pairings. It creates balance in your design by choosing one base color and using two or three analogous colors as accent shades, and try to stick to using only warm or only cool colors to avoid disrupting the harmony.

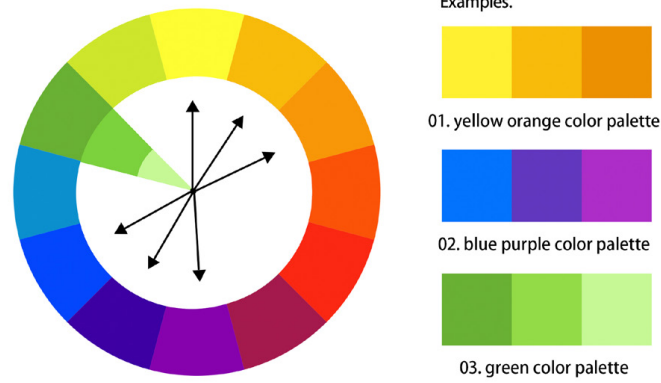


Figure 5-4. Analogous colors combination.

b. Complementary colors combination: Choose opposite colors on the color wheel to make the palette. Complementary colors are located opposite to each other on the color wheel. This opposing relationship creates high contrast, which makes this color harmony is one of the most difficult to successfully implement, especially for new designers. This contrast is especially high when the colors are used at their full saturation. If you find the contrast too strong, shade (add black) or tint (add white) to your colors to make them feel more muted and less aggressive.

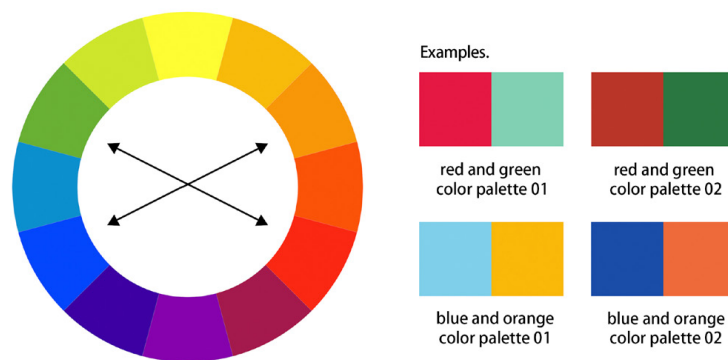


Figure 5-5. Complementary colors combination.

c. Position symmetrical polygons (triangles and squares) within the color wheel and select the color of the sharp corner landing point. This method of color coordination lies between analogous colors combination and complementary colors combination, allowing for a certain level of visual diversity while maintaining aesthetic harmony. It is important to note that as the number of edges and corners on the polygon increases, the color of the landing point becomes closer in proximity, resulting in reduced contrast.

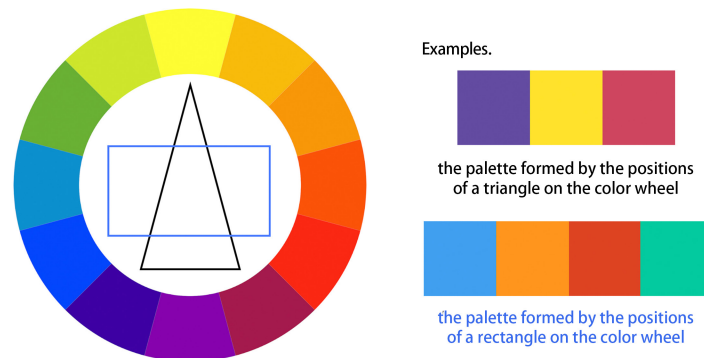


Figure 5-6. Position symmetrical polygons colors coordination.

3) When you have an inspirational image, try to mosaic it with the filter function of Photoshop tool and use the “Color Straw” tool to select 2-4 main colors from the mosaic color blocks to form a palette.

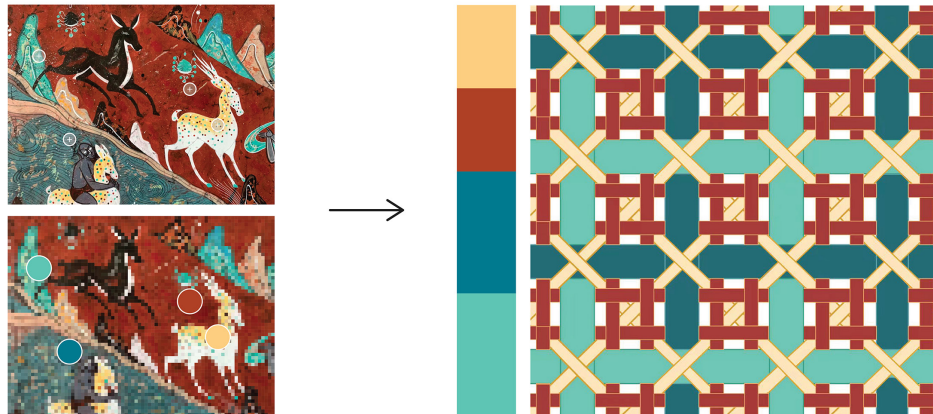


Figure 5-7 Inspired by Dunhuang murals, we applied mosaic to a bamboo pattern design to extract colors from and match them.

4) Utilize grey as a complementary hue. Grey, including the naturally oxidized primary color of bamboo strips, is a prudent choice for achieving visual balance and adding depth to an image without causing any discord with other colors.

### Pattern

Traditional bamboo weaving patterns include geometric, plant, and animal motifs as well as auspicious characters. However, many of these patterns are processed in a conventional manner, resulting in a rigid and monotonous aesthetic. To introduce innovation into bamboo weaving pattern design, the following approaches can be adopted:

- 1) In the design of weaving patterns, compared with the complicated styles, choose a more concise and simple way to show the beauty of bamboo weaving.
- 2) In the weaving of traditional texts or animal and plant patterns, the patterns can be processed in a more abstract and generalized way, so as to fit the aesthetic orientation of modern design that pursues “less is more”.
- 3) Try to use bamboo to weave patterns with modern aesthetics and international styles, such as houndstooth, checkerboard lattice, Scottish plaid, herringbone pattern, etc., which will produce a satisfying effect of the integration of tradition and modernity.

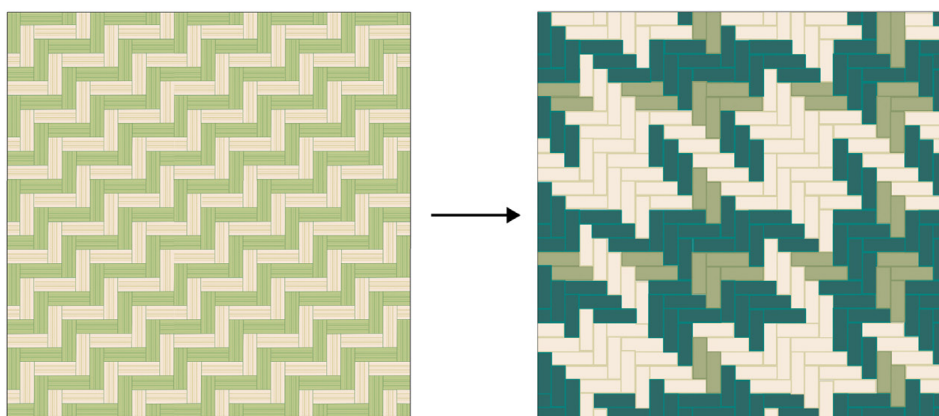


Figure 5-8. By regularly changing the color of the bamboo strips, the effect of houndstooth is presented based on the herringbone pattern weaving.

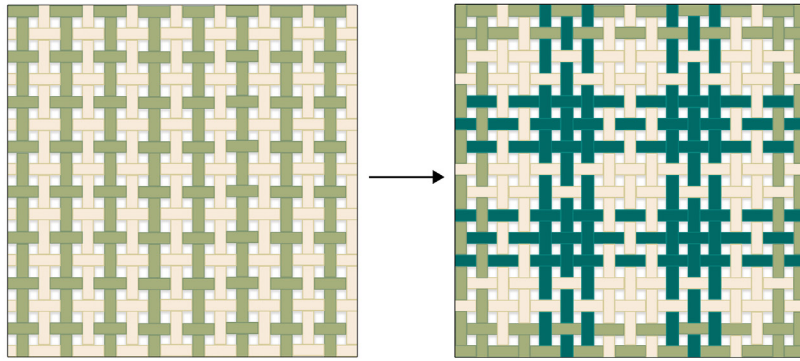


Figure 5-9. By regularly changing the color of the bamboo strips, the effect of Scottish tartan is presented based on the cross pattern weaving.

### Multiple Materials Combination

There are not only products crafted solely from bamboo materials and weaving techniques, but also products that integrate bamboo weaving with other materials and techniques. For instance, the porcelain with bamboo weaving cover combines the art of bamboo weaving with high-temperature white porcelain technique. This amalgamation not only showcases a juxtaposition of textures but also serves a practical purpose by effectively insulating against high temperatures.

When designing contemporary bamboo weaving products, we can expand our imagination based on the purpose and style of the product and try to combine bamboo strips with other materials and processes to explore more possibilities. For example, by cleverly combining bamboo with different materials such as metal, cloth, leather, and others, we can create products that have diverse functions and amazing appearance.

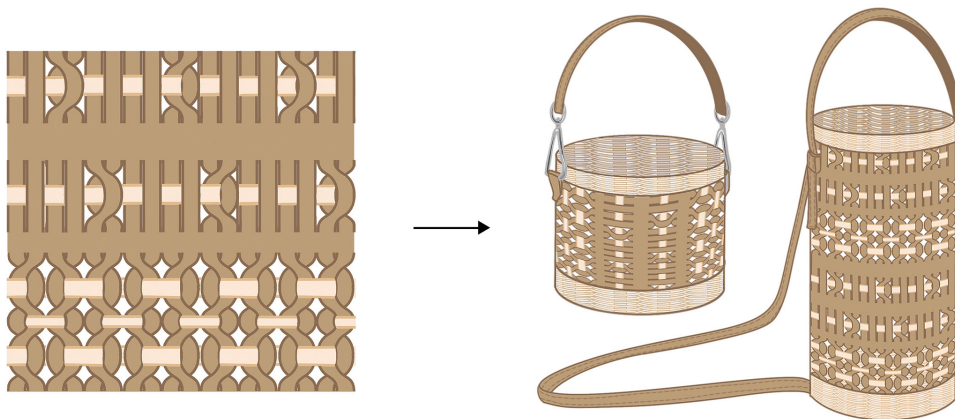


Figure 5-10. A bag made by combining bamboo strips and leather strips.

## INNOVATIVE DESIGN APPROACH FOR BAMBOO WEAVING PRODUCTS

### How to Leverage AI Tools to Empower Design

Midjourney, an artificial intelligence image generator launched in March 2022, has gained global popularity within just one year due to its extensive database and exceptional image creation capabilities, making it a leading application in the field of AI painting. By inputting text prompts, the underlying big data system of artificial intelligence collects online resources worldwide and transforms these prompts into vivid images. This process amplifies and enhances the creator's abstract imagination, turning it into reality and resulting in remarkable works of art.

In the process of designing bamboo weaving products, we can utilize the Midjourney tool to transform our ideas into tangible visual representations. These generated images can serve as inspirational drawings, sketches or even final product renderings, significantly enhancing design efficiency while eliminating tedious proofing and modification stages.

The process of utilizing Midjourney involves the following steps: clarify design purpose → determine keywords → input prompt → generate initial version of images → adjust prompt → generate second version of image.

Step 1. Based on the knowledge of innovative bamboo weaving design introduced above, we initially need to clarify the design concept, target audience, functionality, aesthetics, and materials. Each element should be identified as specific keywords:

- a. Subject: A modern furniture set featuring Chinese bamboo weaving and batik fabrics from ethnic minorities.
- b. Target audience: Middle-class individuals with an affinity for contemporary Chinese aesthetics and a discerning lifestyle
- c. Function: Relaxation and enhancing spatial aesthetics
- d. Color: Wood primary color, indigo blue, white
- e. Material: Bamboo pipe, bamboo strips, batik cloth

In order to enhance the accuracy and realism of the generated image, it is essential to incorporate keywords pertaining to style, atmosphere, and scene.

- f. Style: New Chinese style, post-modern style and folk style (style can be a modern design school, such as post-modern style, or a designer's personal style, such as style of Mies van der Rohe)
- g. Atmosphere: In a quiet room, in soft light

Step 2. Next, we need to convert the above keywords into a descriptive text prompt. First click on the "Imagine" function of Midjourney and enter the following prompt (in English) in the input box: "A set of furniture designed for middle-income people who love the new Chinese style and have good taste in life, featuring Chinese bamboo weaving and minority batik cloth, integrating the new Chinese style, post-modern style and folk style. They are made of primary bamboo and indigo and white colored batik cloth, placed in a clean room, under the soft light."

Step 3. Subsequently, we obtain four distinct and highly realistic generated images. By clicking the "U+number" button, a clearer and larger depiction of any picture can be obtained, enabling a more intuitive observation of the actual product's appearance. We can also further adjust the existing picture according to the design idea. For example, if we want to determine the specific category of furniture, add more details of bamboo woven and place the furniture in a more specific environment, we can further improve the prompt as follows: "A set of new Chinese style for the love of people with good taste in life of middle-income people designed, with Chinese bamboo and minority batik cloth collocation as the characteristics, the fusion of new Chinese style, post-modern style, folk style of the household combination, including tables and chairs, cabinets, screens, lamps and other categories, made of fine bamboo and decorated with a variety of patterns of batik cloth, is placed in a clean tea room with Chinese aesthetics, under the soft light." And the revised prompt should then be entered once again.

Step 4. Once the new images have been generated, we can select the most satisfactory picture as the initial design draft and make necessary adjustments to align it more closely with our design requirements, such as incorporating Chishui bamboo style for the chair's back.



Figure 5-11. The initial image generated by artificial intelligence.



Figure 5-12. The images generated by AI once more following the adjustment of prompts

## INNOVATIVE CASES IN BAMBOO WEAVING DESIGN

### Exceptional Domestic and Overseas Bamboo Weaving Innovative Design Cases

#### CASE 1: THE WOVEN LIGHT SERIES

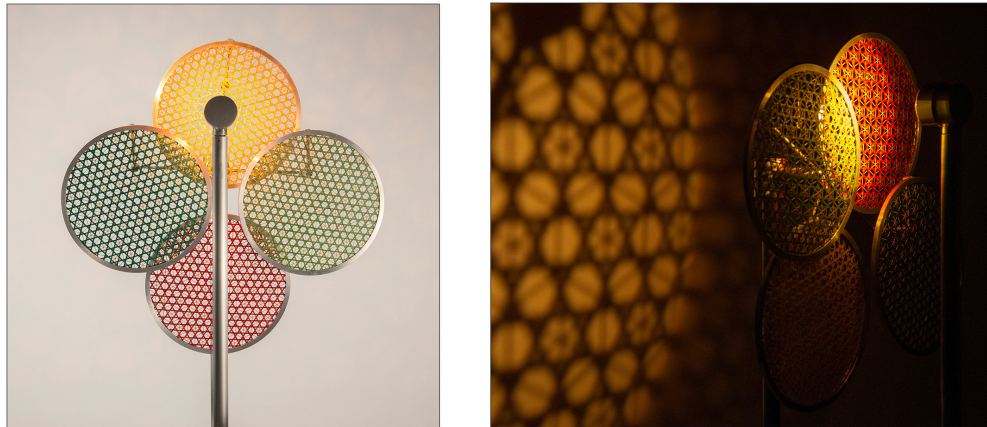


Figure 5-13. Bamboo woven light “Deconstruction, Weaving Light.” © MINGDU DESIGN.

Keywords: Collision of Traditional and Modern Materials, Moving Installation

Design Description: “Weaving is not only a specific craft, but also an interdisciplinary approach to creation that amalgamates various elements into a comprehensive concept of weaving.” This perspective on bamboo weaving serves as the designer’s inspiration for The Woven Light Series. The Woven Light Series features hand-woven bamboo pieces embedded into a metal frame, coupled with a four-axis linkage structure and light projection, presenting a dynamic interplay of light and weaving, resulting in a completely new visual experience.

Weaving Technique: Hexagonal pattern weaving with interspersed threads decoration

Material: Dyed bamboo strips, stainless steel

Designer: Chen Liang (MINGDU DESIGN)

Designer Info: MINGDU DESIGN was founded by Designer Chen Liang in Hamburg, Germany in 2016. MINGDU specializes in the design of furniture and home products, and meanwhile makes innovative explorations in the fields of bookbinding, interaction design, spatial design, etc. It focuses on the integrating potentials of tradition and modern, of culture and technology, and of the East and the West. With its studios in Hamburg, Germany and in Shenzhen, China, MINGDU brings the best out of the quality design resources and production edges of the two regions. In addition to providing professional design services for enterprises, MINGDU is also committed to design research and social design.

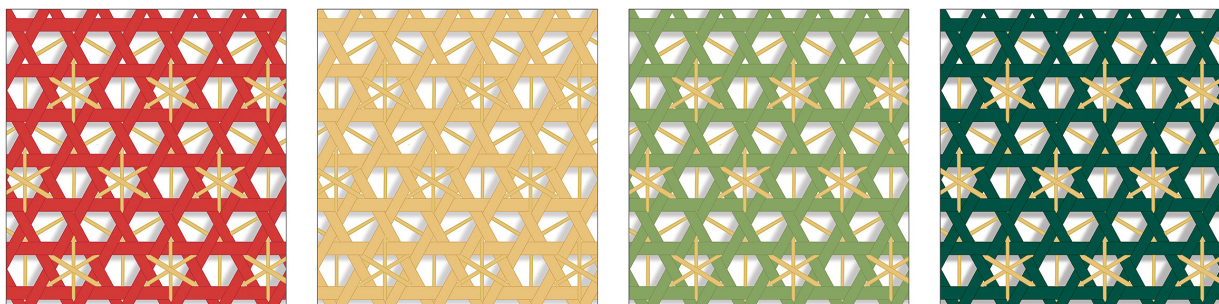


Figure 5-14. Details of Bamboo woven light “Deconstruction, Weaving Light.” © INBAR.

### Innovation Analysis:

1) Collision and Combination of Traditional and Modern Materials: The designer skillfully integrates bamboo weaving pieces with handmade traces and stainless steel materials which represent highly standardized industrial production. This not only revitalizes traditional bamboo weaving in the contemporary design context but also imbues meticulous and cold industrial products with a warm atmosphere. The contrasting combination of these two traditional and modern materials creates a sensory experience that is both conflicting and harmonious.

2) Innovative Functionality: The designer skillfully employs bamboo woven grids to create intricate light and shadow effects, while also designing an interactive structure that allows users to freely adjust the decorative pieces made of bamboo weaving. This enables a wider range of light and shadow variations, thereby transforming the indoor environment atmosphere. These innovations open up new possibilities for applications of bamboo weaving. During daytime, the exquisite bamboo weaving reverts back to its decorative function. The Woven Light Series therefore turns into elegant ornaments to decorate the space.

### CASE 2: “PLAYING BAMBOO” BAMBOO WEAVING TOY SERIES



Figure 5-15. The photo of the “Playing Bamboo” bamboo weaving toy series. © Onebamboo Studio.

**Keywords:** Minimalist Style, Combination of Different Traditional Crafts

**Design Description:** “Playing Bamboo” is a series of bamboo animal toys designed for children, integrating traditional bamboo weaving techniques with origami to create simple and vivid animal mini models. The designer deconstructs traditional Chinese bamboo weaving crafts and simplifies complex techniques, allowing children to experience the joy of making bamboo toys.

**Weaving Technique:** Cross pattern weaving

**Materials:** Paper, naturally colored bamboo strips

**Designer Info:** Onebamboo Studio, founded in 2017, comprises experienced bamboo weaving craftsmen led by the founder Guo Hang. The studio upholds a deep appreciation for nature and tradition, delving into the preservation and reimagining of China’s intangible cultural heritage of bamboo weaving. Moreover, they actively contribute to local development in rural areas. Their mission is to foster a broader understanding of China’s traditional bamboo culture while seamlessly integrating bamboo crafts and culture into contemporary contexts, infusing them with renewed vitality.

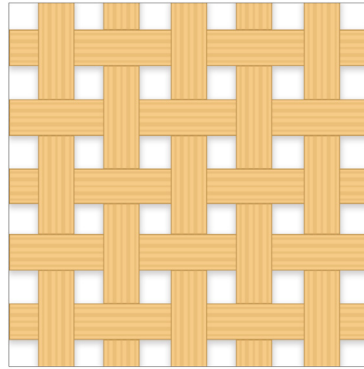


Figure 5-16. The graphic bamboo weaving pattern of the “Playing Bamboo” bamboo weaving toy series. © INBAR.

#### Innovation Analysis:

1) Minimalist design: The designer takes various animals such as birds, turtles and whales as the creation object, simplifies and abstracts their complex appearance, and extracts their main features to design a minimalist image. Additionally, a color scheme consisting of black and bamboo primary colors is employed to pursue a plain and pure visual effect. This creative approach aligns with the aesthetic trend of “less is more” in modern design discussed earlier, making the products more likely to appeal to consumers.

2) Combination of different traditional crafts: The “Playing Bamboo” Bamboo Weaving toy series is sold in the form of materials packages. Users need to combine the two traditional handicrafts of bamboo weaving and paper folding in the process of making toys, and experience the fun and charm of traditional handicrafts while completing the works by themselves.

#### CASE 3: THE “AMAZONIA BAMBOO” JEWELRY COLLECTION



Figure 5-17. The “Amazonia Bamboo” Jewelry. © Silvia Furmanovich.

Keywords: Natural Luxury, Enterprise for the Public Welfare

Design Description: These bamboo jewelry pieces are part of Silvia Furmanovich’s “Amazonia Bamboo” collection, which commemorates the centuries-old bamboo weaving technique. Not only does bamboo serve as a sustainable natural material in jewelry for the first time in the Silvia Furmanovich brand, but Silvia has ingeniously explored the unique artistic allure of bamboo weaving by skillfully

applying traditional techniques used in basketry and other everyday containers to create high-end jewelry. She takes full advantage of the exceptional toughness, flexibility and durability of Amazonian bamboo to create a variety of exquisite shapes, thereby redefining the value of high-end jewelry.

**Weaving Technique:** Triangle pattern weaving with interspersed threads decoration, spiral pattern weaving

**Materials:** Dyed bamboo strips, gems such as diamonds, 18K gold

**Designer:** Silvia Furmanovich

**Designer Info:** Silvia Furmanovich is a distinguished Brazilian fine jewelry brand established by the eponymous designer, with a focus on crafting exquisite jewelry that seamlessly blends natural materials, traditional craftsmanship, and contemporary aesthetics. The designer Silvia Furmanovich is keen to draw inspiration from travel, finding precious handmade skills and representative cultural elements and integrating them into jewelry design. Since its inception, Silvia has collaborated with esteemed masters and top artisans worldwide while steadfastly adhering to the pure artistry of craftsmanship in creating each piece of jewelry.

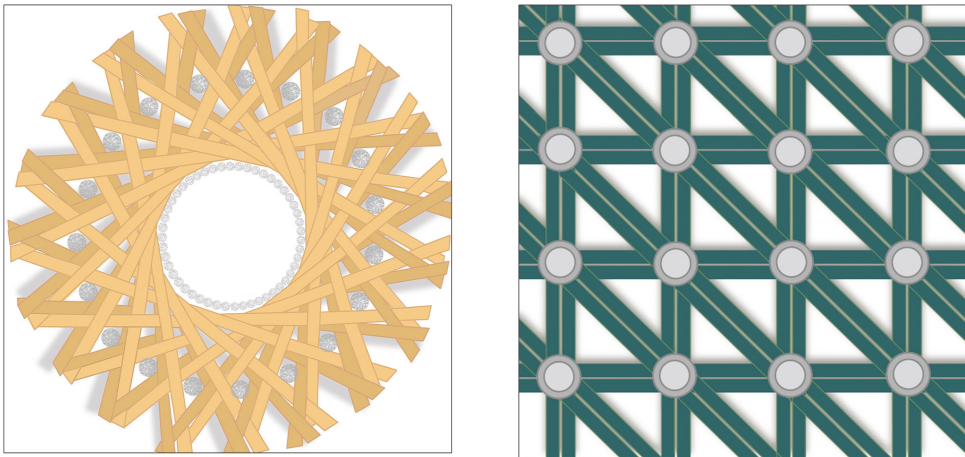


Figure 5-18. Illustrated details of the “Amazonia Bamboo” Jewelry. © INBAR.

#### Innovation Analysis:

1) **Combination of Precious and Plain Materials:** The “Amazonia Bamboo” series adorns bamboo earrings and bracelets with precious gems such as diamonds, pearls, turquoise and 18K gold, which creates a striking contrast between the dazzling brilliance of the jewelry and the warm texture of bamboo, infusing delicate and stunning details into bamboo crafts. It achieves a perfect visual balance between natural beauty and artificial elegance, as well as simplicity and luxury.

2) **Extension of Sustainability:** Silvia Furmanovich not only employs natural materials and dyeing techniques in the production within its “Amazon Bamboo” series, but also collaborates with Instituto Jatobás, a Brazilian organization that has dedicated over 80 hectares of land to Brazilian bamboo cultivation, dedicated to promoting sustainable living and awareness. Specifically, Silvia Furmanovich brand intends to impart bamboo weaving techniques to craftsmen from the Instituto Jatobás and collaborate with them on designing jewelry and homeware products for the brand.

### Chishui Bamboo Weaving Innovative Design Cases

#### THE CASE 1: MATERIAL PACKAGE FOR THE "DRAGON'S PROSPERITY" BAMBOO WEAVING DECORATIVE PAINTING SERIES



Figure 5-19. Illustration of "Dragon's Prosperity" Bamboo Weaving Decorative Painting Series.

Design Description: This design was inspired by the 2024 Spring Festival, which is the Year of the Dragon, and applies three representative styles of Chishui bamboo weaving (triple rhombus pattern weaving, cross pattern weaving with strips interspersed, and tortoise shell pattern weaving) to the decorative painting design as the pattern on the dragon's body. The aim is to better spread Chishui bamboo weaving culture and achieve the organic integration of bamboo weaving with modern design and traditional culture. Unlike finished products made by artisans, the "Dragon's Prosperity" series of bamboo weaving decorative paintings adopts the form of semi-finished materials. Purchasers need to refer to tutorials to DIY the bamboo weaving part of the decorative painting, so as to experience the joy found in the process of making traditional bamboo weaving.

Designer: Liu Chengge, Jing Wenxuan

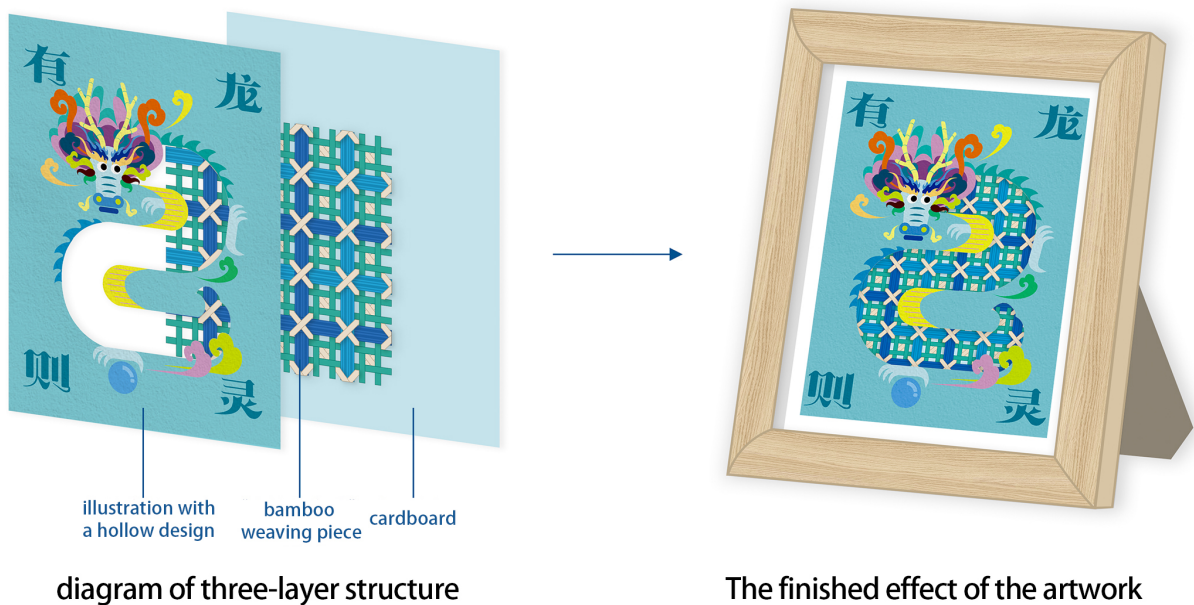


Figure 5-20. Illustration of materials and effect of "Dragon's Prosperity" Bamboo Weaving Decorative Painting Series.

### Innovation Analysis:

1) Experiential design. Users can make bamboo weaving by themselves, and then combine it with hollow illustrations to form a complete work of art. In the process, users can deepen their understanding of Chishui bamboo weaving, and understand and experience the charm of Chishui intangible cultural heritage bamboo weaving.

2) Combination of Modernity and Tradition: The modern style illustrations specially designed for the Year of the Dragon are carefully matched with the traditional bamboo weaving, giving new vitality to the traditional bamboo weaving skills. The designer specially designed three different styles of color matching in order to attract a diverse consumer base.

### THE CASE 2: “A GLIMPSE OF THE MIAO NATIONALITY” BAMBOO WEAVING AND LEATHER COLLECTION



Figure 5-21. Illustration of “A Glimpse of Miao Nationality” Bamboo Weaving and Leather Collection.

**Design Description :** This series includes a mobile phone case and a handbag. The design inspiration of the former comes from the pattern of Miao nationality pleated skirts. By extracting its unique colors and textures, and abstracting them, the use of bamboo strips of different thicknesses in cross weaving techniques cleverly presents the unique rhythmic beauty shown by concise lines. At the same time, combined with leather material to make the mobile phone case, it not only retains the essence of the traditional pattern, but also meets modern aesthetic requirements. The latter draws on the embroidery colors of Miao nationality pleated skirts. In the bamboo part, three colors in the turquoise series are mainly used to complement each other, presenting a bright and beautiful effect. The leather part chooses navy blue as a foil, making the overall color both calm and lively, and full of rich national customs.

Designer: Yang Shu

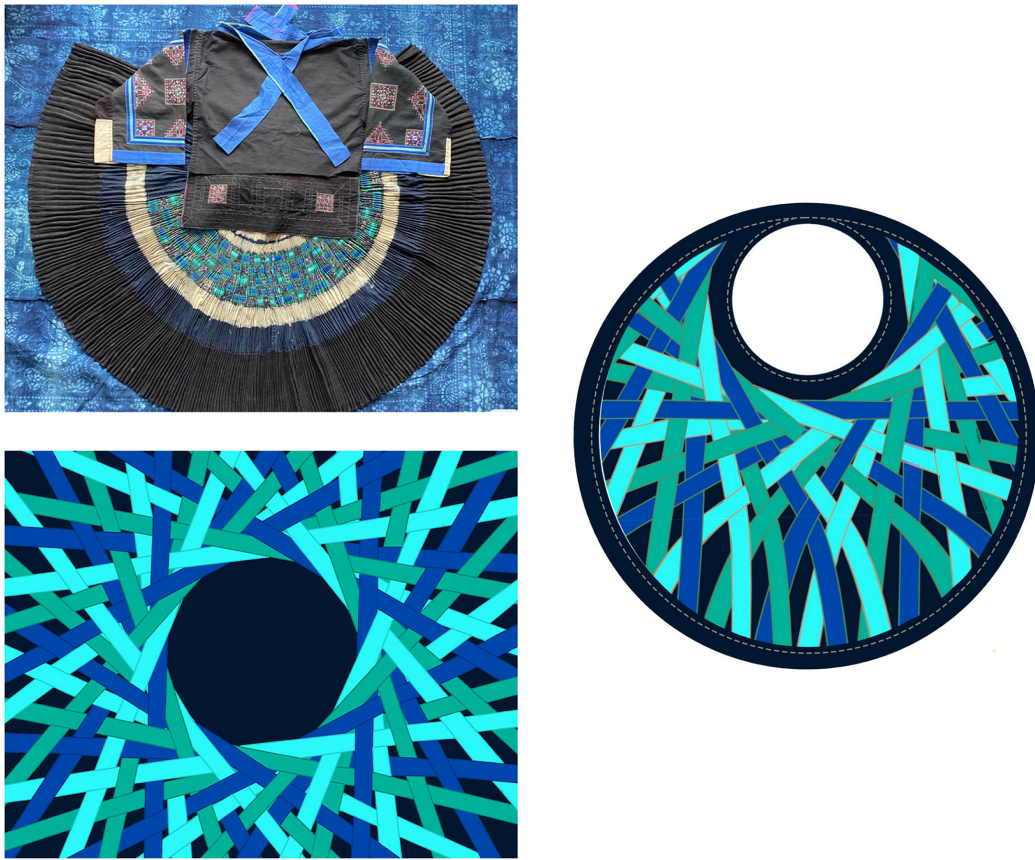


Figure 5-23. Illustration of bamboo-woven full moon bags of “A Glimpse of Miao Nationality” Bamboo Weaving and Leather Collection.

### Innovation Analysis

1) Weaving Pattern Redesign: The decorative bamboo motif on the mobile phone case is derived from cross weaving technique. However, it deviates from traditional cross weaving by incorporating bamboo strips of varying thickness and colors to create an irregular weaving effect, thereby abstractly depicting the intricate patterns found on Miao ethnic pleated skirts.

2) Material mixing: Diverging from the preceding handbags crafted solely from bamboo strips or leather, this bag incorporates a blend of leather and bamboo strips design. The bag’s body material is composed of leather, with an added spiral pattern that not only bestows a distinctive visual effect but also provides structural reinforcement. This combination of materials accomplishes the dual purpose of functionality and aesthetics

## VI. BAMBOO WEAVING TECHNOLOGY EXPLANATION SERIES



### WEAVING TECHNIQUES

Common bamboo weaving techniques such as lifting one and pressing one, lifting two and pressing two, lifting three and pressing three, and lifting three and pressing five are commonly used. In this video, Yang Changqin, the representative inheritor of the sixth generation of Chishui bamboo weaving in Guizhou Province and a senior bamboo weaving artist, introduces some common weaving methods of bamboo woven products.



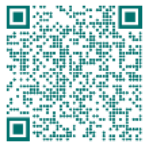
### BAMBOO WEAVING PATTERN STYLES AND APPLICATIONS

Bamboo weaving has hundreds of patterns, which are widely used in various production and living household items, life scenes, decorations and more. In this video, Yang Changqin, the representative inheritor of the sixth generation of Chishui bamboo weaving in Guizhou Province and a senior bamboo weaving artist, focuses on the weaving methods of herringbone and plum blossom patterns.



### BAMBOO BELLS

Using some bamboo strips, a pair of scissors, a small bell and a piece of red string, you can make interesting bamboo bells. In this video, Jin Lihui, a member of the Guizhou Artists Association, a master of folk crafts in Zunyi City, and the vice president of Chishui Folk Crafts Association, introduces the weaving methods of bamboo bells.



### BAMBOO CUJU

Cuju is one of the traditional football games in ancient China. It is included in the first batch of national intangible cultural heritage lists as an intangible cultural heritage. In this video, Jin Lihui, a member of the Guizhou Artists Association, a master of folk crafts in Zunyi City, and the vice president of Chishui Folk Crafts Association, introduces the weaving methods of bamboo Cuju.



### BAMBOO DOUBLE-WHEELED FRUIT BOWLS

Bamboo fruit bowls are used in everyday life as elegant and practical items. In this video, Jin Lihui, a member of the Guizhou Artists Association, a master of folk crafts in Zunyi City, and the vice president of Chishui Folk Crafts Association, introduces the weaving method of the double-wheeled fruit plate.



### BAMBOO GRASSHOPPER

Small animals and insects woven from bamboo strips are lifelike and are usually loved by children. The bamboo grasshoppers are small and exquisite, suitable for playing and decorating. In this video, Jin Lihui, a member of the Guizhou Artists Association, a master of folk crafts in Zunyi City, and the vice president of Chishui Folk Crafts Association, introduces the weaving methods of bamboo grasshoppers.





The Chishui World Heritage Sustainable Livelihood pilot titled as Bamboo for Carbon Neutrality in Rural Areas, is implemented by the International Bamboo and Rattan Organization (INBAR) with support from Chishui Forestry Bureau. This pilot is one of the flagship initiatives within the framework of the UNESCO/China Youth Development Foundation Mercedes-Benz Start Fund "Conservation and Management of World Heritage Sites in China" Project Phase IV (2021-2024).



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