

UNIVERSITI TEKNOLOGI MARA

**FACTORING INNOVATIVE
DESIGN AND
CULTURAL MODEL
THROUGH
BAMBOO WEAVING PRODUCTS
IN HUNAN, CHINA**

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ABSTRACT

This thesis presents an innovative design model for bamboo weaving products in Hunan, addressing consumer responses to artisans' and designers' intentions. The study integrates perspectives from craft, design, and bamboo weaving practitioners, considering objects as communication tools between these stakeholders. The research aims to investigate and evaluate the innovative model for bamboo weaving products in Hunan. Employing a mixed-methods approach, the methodology integrates literature and existing models to highlight variations in consumer responses. Interviews with craftsmen, designers, and consumer surveyors inform the development of a new model for understanding the intentions behind craftsmen and designers' design thinking. The resulting model not only replicates previous consumer response models but also introduces new perspectives and insights, offering a comprehensive framework for innovative design in Hunan's bamboo woven products. The research establishes a theoretical foundation and practical guidance for bamboo product design, emphasizing the holistic nature of design and consumer interaction. It contributes new ideas for the bamboo weaving industry's development and product market competitiveness. The study suggests future research directions, encouraging further exploration of how to integrate Hunan's regional characteristics and folk culture to cater to diverse consumer needs and aesthetic preferences. In conclusion, the thesis examines the application of the model and proposes future research to incorporate more regional elements, fostering the preservation and development of Hunan's bamboo weaving culture.

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CHAPTER ONE

INTRODUCTION

1.1 Background

Intangible Cultural Heritage (ICH) is the crystallization of the wisdom of human civilization, one of the important carriers of national culture, and represents the civilization and national spirit of a country (Liu, 2018). Bamboo weaving is one of the six types of weaving in my country. It is a form of creation made of bamboo as a material. It refers to various living and production utensils and handicrafts made of various bamboo materials through certain weaving techniques (Yao & Zhang, 2011). Bamboo weaving belongs to the traditional Chinese art. Approved by the State Council, bamboo weaving was included in the second batch of national intangible materialized heritage catalog in 2008 (Council, 2008). It gathers the characteristics of bamboo itself and the wisdom and skills of . It has a long history and profound cultural heritage, and occupies an important position in our traditional culture (Shen, 2007). Although the bamboo weaving craft is gradually moving towards the marginalized situation, it once permeated every aspect of people's daily life, contains the simple values of the ancient people, and has extremely high practical and cultural values (Robinson, 2019). In the inheritance and development of intangible cultural heritage bamboo weaving, it is necessary to have an in-depth, comprehensive and systematic understanding of the craft knowledge of bamboo weaving as the foundation and nutrient for the development and innovation of traditional crafts (Shafi et al., 2022).

The world's bamboo is divided into three major bamboo regions: the Asia-Pacific, the American, and the African regions, with Europe and North America being introduced regions with no native bamboo species (Lee et al., 2023). Bamboo is widely distributed in tropical between north latitude 460 and south latitude 470, subtropical and warm temperate regions of the earth. But it is mainly concentrated in the vast areas of the south and the Tropic of Cancer (Emamverdian et al., 2020). Geographically, except for the European continent, you can be found after the fourth glacier (Lobovikov et al., 2007; Moreno, 2020). These bamboo areas have unique