

间则自 2023 年起与 Ville Kokkonen 合作开始中国竹子研究项目。这项研究计划旨在中国寻找适合手工艺制作的竹子。该项目致力于探索各种竹子，特别关注那些外观独特、美观，以及具有卓越结构材质的竹子。竹子在多种制造方法中得到应用，并在中国民间传统中有着数千年的深厚根基。这种专业知识对项目目标至关重要，我们将会绘制和记录这些传统实践。

在已经持续近两年的研究中，我们与中国多位资深专家进行了协作：在与竹艺大师王荣龙的讨论中，我们发现了区别于空心竹的实心竹—棕竹，在它的表皮之下有一个明显的纤维芯，为制作家具提供了可能性。木工艺大师印洪强基于棕竹的特性，以榫卯等工艺让不同部件巧妙连接，达成理想的结构效果。在 2024 年我们与竹编大师胡正仁展开合作，探索中国传统竹编工艺与现代设计的新结合。

本项目的研究成果将在未来几年陆续发布和展示，探索竹在区域文化和实际应用中的重要性。

间则团队
敬上

Since 2023, Jianze has collaborated with Finnish designer Ville Kokkonen on a research initiative exploring the potential of Chinese bamboo in contemporary craftsmanship. This project seeks to identify bamboo species with unique aesthetic and structural qualities, while documenting the profound cultural legacy of bamboo in Chinese traditions.

Over the course of this collaboration, we have engaged with master artisans across China, including bamboo expert Wang Rong Long, who introduced us to 棕竹 (Zong Zhu)—a rare solid bamboo with a fibrous core. Woodcraft master Yin Hong Qiang adapted traditional mortise-tenon joinery to this material, achieving remarkable structural integrity. In 2024, bamboo weaving master Hu Zheng Ren joined the project, bringing his expertise in traditional weaving techniques to explore new possibilities for modern design.

These discoveries, rooted in millennia-old practices, are now being reinterpreted through the lens of contemporary craftsmanship. The findings from this ongoing research will be unveiled progressively, offering new perspectives on bamboo's cultural significance and its potential to shape the future of design.

Regards,
Jianze Team

该项目始于收集和记录传统知识，并与技艺精湛的工匠合作，他们指导我们如何获取竹子——包括他们接触过的竹种、砍伐和干燥的过程，以及不同竹种的特性。尽管竹子被广泛使用、生长迅速且资源丰富，但其种植和加工的具体细节并不为大众所熟知。

研究结果主要来源于中国南方的丛生竹区、安徽省以及江南地区。江南混合竹区是中国最大的竹林区域，以竹种的混合分布而闻名，尤其是具有重要经济价值的毛竹（学名: *Phyllostachys edulis*），广泛用于地板、层压板和面板的生产。

尽管毛竹资源丰富，但我们探索了一些鲜为人知且具有装饰性的竹种，这些竹种在干燥过程中会发生颜色和纹理的显著变化。我们的实验从空心竹转向了实心竹（如棕竹），并使用蔑条编织出各种结构。鉴于掌握传统技艺的工匠大师数量日益减少，我们致力于建立长期合作关系，以确保这些技艺在年轻一代中得以传承。

我们的目标是创作一系列兼具当代风格的功能性物品和家具，同时探索并保持工艺实践的独特性。与此同时，我也在思考竹子自身的特性及其自然外观，以及它在当今语境下所能传达和代表的含义。基于我个人在亚洲十多年与竹子打交道的经验以及收集竹制艺术品的经历，我依然坚信竹子蕴含着巨大的潜力。

通过与现代制造业相结合，我们建立了一种小批量生产的混合发展模式，突破了传统工艺的界限。手工技艺和投入的时间在最终的作品中得到了充分的体现。材料与技术的融合与物品的形式和特性同样重要。这些作品的类型学参考既融合了古老的文化渊源，也包含了个人的独特视角。材料、其生态影响以及手工艺的传承是我们共同追求的目标。

Ville Kokkonen

This initiative began with gathering and documenting traditional knowledge, in collaboration with skilled craftspersons who guided us on sourcing bamboo—which varieties they have encountered, the processes of cutting and drying, and the species-related performance. While bamboo is widely used, fast-growing, and abundant, the specifics of its cultivation and preparation are not commonly known.

The research findings originate from clustered bamboo region of southern China, Anhui province, and from the Jiangnan region, which is China's largest bamboo forest area, known for its mixed distribution of bamboo species, particularly the economically significant *Phyllostachys edulis* (commonly known as Moso bamboo), which is widely used in flooring, laminated boards, and panels.

Despite the availability of Moso, we explored lesser-known, decorative bamboo species that undergo striking transformations in colour and pattern during drying. Our experiments transitioned from hollow bamboo varieties to solid bamboo (*Zong Zhu*) species and woven structures made from thin bamboo strands stripped of their outer skin and nodes. Given the declining number of practising master artisans, we focus on establishing long-term collaborations to ensure the continuation of these skills among younger generations.

We aimed to create a contemporary collection of functional objects and furniture while exploring and sustaining the uniqueness of craft practices. Simultaneously, I reflected on the identity and natural appearance of bamboo and what it could communicate and represent in today's context. Drawing from my personal experiences of working with bamboo and gathering bamboo artefacts over a decade in Asia, I remain convinced of its potential.

By aligning with contemporary manufacturing, we established a hybrid development model of small-series fabrication that extends beyond the boundaries of traditional crafts. Handcraft skills and the time devoted to them are justified in the final composition. The fusion of materials and techniques is as present as the object's form and identity. The typological references are as much a mixture of archaic origins as they are personal. Matter, its ecological impact, and artisanal survival were our common goals.

Ville Kokkonen



















中国对竹材的使用历史可以追溯到数千年前。早在先秦时期，竹材就被广泛用于建筑、工具、武器、书写材料（竹简）等。随着现代工业的发展，竹材的需求量逐年增加。中国是世界上最大的竹材生产国和消费国，竹材的年需求量在数千万吨以上。使用的竹材多为毛竹、刚竹、慈竹等生长速度快、繁殖能力强的品种。因为该产业发达，那些特别的小产量的竹子品种还没有被很好地发掘。

China's use of bamboo spans thousands of years. As early as the pre-Qin period, bamboo was widely utilised in construction, tools, weapons, and writing materials (bamboo slips). With the rise of modern industry, the demand for bamboo has grown significantly. Today, China is the world's largest producer and consumer of bamboo, with an annual demand exceeding tens of millions of tonnes. The bamboo varieties most commonly used are fast-growing and highly reproductive species, such as moso bamboo, bambusa pubescens, and cycad bamboo. However, due to the industry's focus on high-yield varieties, smaller-yield bamboo species with unique properties remain largely unexplored.



- 北方散生竹区
Northern Scattered Bamboo Region
- 南方丛生竹区
Southern Clustered Bamboo Region
- 江南混合竹区
Jiangnan Mixed Bamboo Region
- 西南高山竹区
Southwestern Highland Bamboo Region

箬竹 Qiong Zhu

棕竹 Zong Zhu

斑竹 Ban Zhu

龟背竹 Gui Bei Zhu
紫竹 Zi Zhu

全世界有70余个木本竹属、1200多种竹类，竹林约2000万公顷，主要分布在亚洲、非洲和拉丁美洲，而亚太竹区是世界最大的竹区。中国有39个竹属、500余种竹类，地处世界竹类分布中心，云南省是世界竹子的起源地之一。

With over 70 genera and 1,200 species of woody bamboo worldwide, bamboo forests span approximately 20 million hectares, primarily in Asia, Africa, and Latin America, with the Asia-Pacific region being the largest bamboo zone. China, home to 39 genera and more than 500 species, lies at the epicentre of global bamboo distribution, with Yunnan Province recognised as one of the origin sites of bamboo.



斑竹（蝴蝶花 I）
Ban Zhu (Butterfly Flower I)



斑竹（蝴蝶花 II）
Ban Zhu (Butterfly Flower II)



斑竹（蝴蝶花 III）
Ban Zhu (Butterfly Flower III)



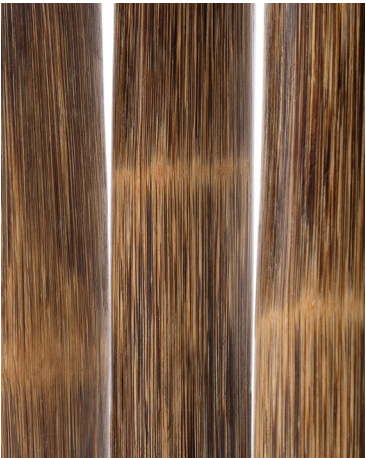
斑竹（芝麻）
Banzhu (Sesame)



斑竹（湘妃）
Banzhu (Xiangfei)



斑竹（鬼脸）
Banzhu (Guilian)



棕竹
Zong Zhu



筇竹
Qiong Zhu



龟背竹
Gui Bei Zhu



我们研究的某些竹子品种具有文化意义，其名称源于传说。例如，著名的湘妃斑竹与舜帝妃嫔的传说有关，她们的眼泪在竹子上留下了永久的痕迹。正如张华的《博物志》所记载的：

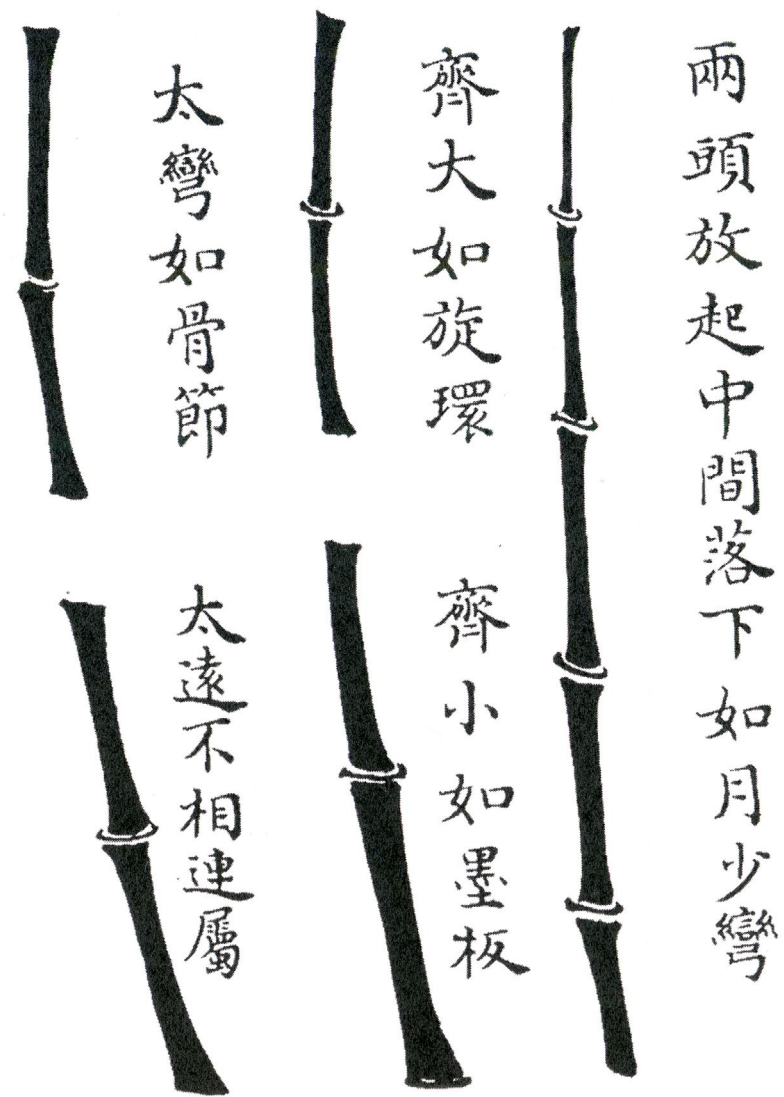
“尧之二女，舜之二妃，曰湘夫人。舜崩，二妃啼，以涕挥竹，竹尽斑。”

这些故事凸显了竹子在中国的深厚文化和历史渊源。

Certain bamboo species we studied carry cultural significance, with names rooted in legends. For instance, the renowned Xiangfei Spotted Bamboo is associated with the tale of Emperor Shun's concubines, whose tears left permanent marks on the bamboo. As recorded in Zhang Hua's Natural History:

“The two daughters of Yao and the two concubines of Shun were called Xiang Ladies. When Shun died, the two concubines cried and wiped their tears on the bamboo, and the bamboo was covered with spots.”

These stories highlight bamboo's deep cultural and historical resonance in China.



竹譜 卷二
Bamboo Manual, Volume 2

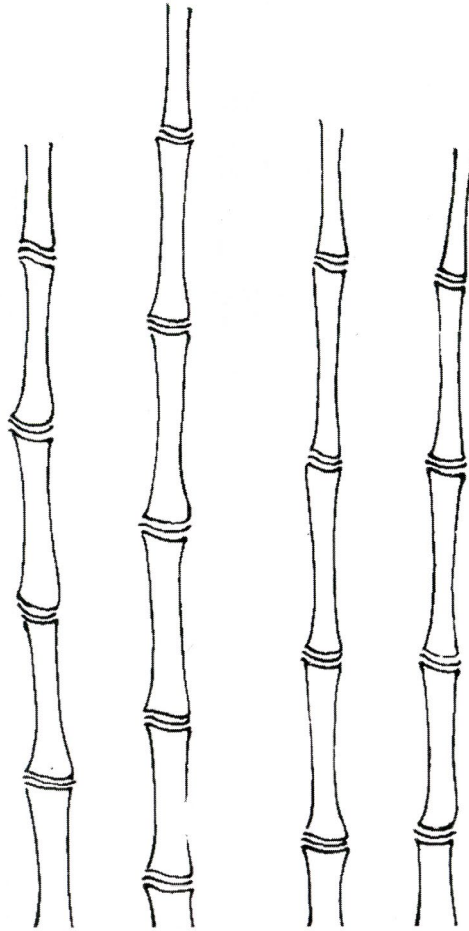


元柯九思《清閨閣墨竹圖軸》，紙本墨筆
131.8×58.5cm，1338 年，北京故宮博物院藏
Ke Jiusi (Yuan Dynasty), "Ink Bamboo Painting Scroll from the Qingbi Pavilion", ink on paper
131.8X58.5cm, 1338, collection of the Palace Museum, Beijing



元吴镇《墨竹谱册》之十五，纸本墨笔
53X68.5cm，年代不详，台北故宫博物院藏

Wu Zhen, Yuan Dynasty, "Album of Ink Bamboo Paintings", No. 15, ink on paper
53X68.5cm, unknown age, collection of the National Palace Museum, Taipei



竹谱 卷一

Bamboo Manual, Volume 1



竹谱 卷七

Bamboo Manual, Volume 7



棕竹虽然带有竹字，但在植物学中属于棕榈科棕竹属。其最坚硬的部分为外层，内层慢慢变疏松。受环境和土壤等因素影响，每个棕竹的内部也有所差别。因此有经验的竹子猎人，合格的处理方式（放在阴凉处通风2年）格外重要。

Although the name "Zong Zhu", means brown bamboo, contains the word "bamboo" in its name, it is botanically classified under the palm family, genus Rhaps. The outer layer is the hardest, with the inner layers becoming progressively softer. Each piece of brown bamboo has unique internal characteristics influenced by factors like environment and soil. As such, experienced bamboo hunters and correct processing methods, such as drying in a shaded, ventilated space for two years, are essential.

Before peeling



After peeling





机器设备

Machinery

根据榫卯工艺的特性，小型精准的机器更能满足其过程中各部分加工的要求。印氏自制了数台机器，以确保产品的更高精度制作。

Given the characteristics of the mortise and tenon technique, small, precise machines better meet the processing needs of each part. Yinshi has developed several custom machines to ensure higher precision in production.



工匠制作

Craftsmanship

棕竹在之前从未在家具中运用过，印式凭借几十年的木加工经验，针对棕竹的形状及材质特性研究出了一套制作方法。

Zong Zhu (棕 竹) had not been incorporated into furniture before, but drawing on decades of woodworking expertise, Yinshi created a specialised method to work with its unique shape and material properties.



印氏家具由中国木工艺大师印洪强于 1998 年成立。印氏家具位于中国无锡，传承了中国传统苏作木工技艺，其与芬兰设计大师库卡波罗合作数十年，展现了高超的木工艺技巧。

Yinshi Furniture was established in 1998 by Chinese woodworking master Yin Hong Qiang. Based in Wuxi, China, the brand preserves the traditional Suzhou woodworking craft. Its long-standing collaboration with Finnish design master Yrjö Kukkapuro highlights its exceptional craftsmanship.



胡正仁

Hu Zheng Ren



胡正仁是中国非物质文化遗产竹编代表性传承人，自 13 岁开始学竹编以来，已从事竹编工艺 50 多年，他在竹编工艺方面敢于开拓创新，借助自造的机器辅助，开发了精细竹丝镶嵌工艺、毛竹旋切片等技术，往竹编精细化方向发展。

Hu Zheng Ren, a representative inheritor of China's intangible cultural heritage of bamboo weaving, has been practising the craft for over 50 years since starting at age 13. Known for his innovation, he developed techniques like fine bamboo thread inlay and bamboo rotary slicing using self-made machines, advancing the craft towards greater precision.

ZHU LOUNGE CHAIR

棕竹, 白橡木 / Zong Zhu, Oak

H770xW500xD640
SD:440 SH:350

Made by Yinshi



ZHU SIDE TABLE

棕竹, 玻璃 / Zong Zhu, Glass

H440xW500xD400

Made by Yinshi



JIANZE
Zhu Research Concept Book Vol.1

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ILLUSTRATIONS
Rey Gu p. 24
Bamboo Manual p. 28-31

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