



Hello, I'm Qiaochu Zhang!

I have 7 years of study experience in the field of design art and 8 years of teaching experience in visual communication design in universities. Since 2010, I completed my undergraduate and master's degrees (with direct admission) at Central South University, with a minor in applied psychology during this period. My master's thesis focused on the integration of traditional Chinese elements and contemporary design.

As an independent artist and teacher, I actively participated in design competitions and received recognition in national events. Through years of teaching practice, I have deeply reflected on the impact of technological innovation on art education and am committed to exploring the intersection of visual art and technological innovation. I hope to pursue a doctoral degree to conduct in-depth research on art education.



- University Teacher
- Head of Graphic Design Studio
- Visual Communication Designer









Project Name Purpose Multifaceted Thinking How to do Idea

Project Name:



Purpose: The dialogue between

"tradition" and "contemporary"

Multifaceted Thinking:

On the one hand

What is "different"?

What kind of difference?

How different?

How can one be different?

How do I understand "different"?

On the other hand

What is a vase?

What is the size of the vase?

What kind of vase is it?

What is the history of the vase?

What material is the vase made of?

Names of various parts of the vase.

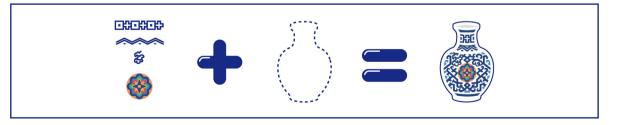


I have decided to adopt a pattern style that is different from the traditional ones to decorate various shapes of Chinese vases.

So, I use AIGC to seek inspiration.



I came up with an idea.





Ceramic Vase History Tool Pattern Extraction

Pattern Making Process The Shape of the Bottle



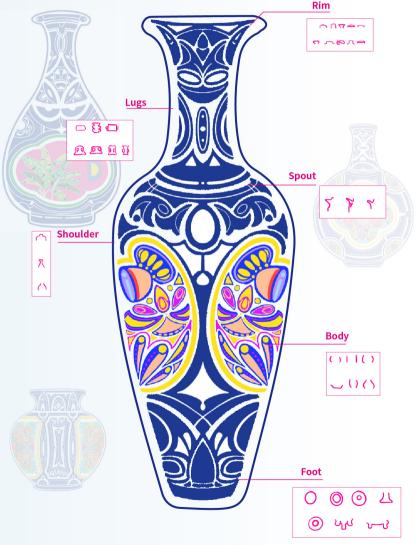




The decorative patterns of traditional Chinese ceramic bottles serve as significant carriers of artistic craftsmanship and historical culture. These motifs not only reflect the aesthetic preferences of their respective eras but also embody rich cultural symbolism and technical heritage. The systematic extraction and study of overglaze vase patterns are primarily motivated by the following reasons:

- Cultural preservation and inheritance.
- The need for innovative pattern design.
- The restoration of traditional techniques and academic research.
- Interdisciplinary applications.



















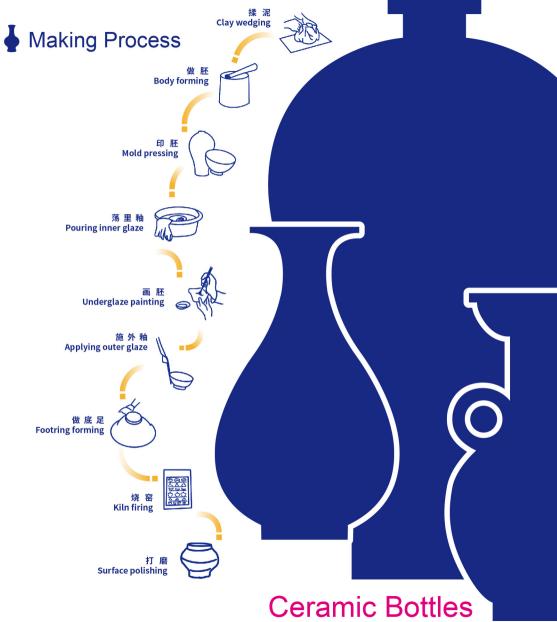












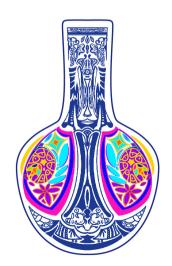




荸荠瓶 Water-chestnut-shaped Vase



直 颈 瓶 Straight-neck Vase





葫芦瓶 Gourd-shaped Vase





柳叶瓶 Willow-leaf-shaped Vase



Outcome Presentation

Application of Results

↓ Outcome Presentation



















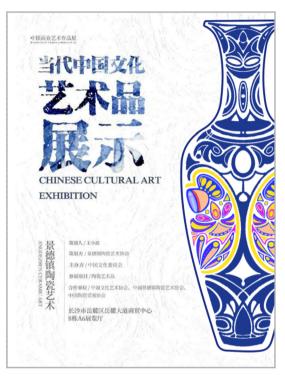


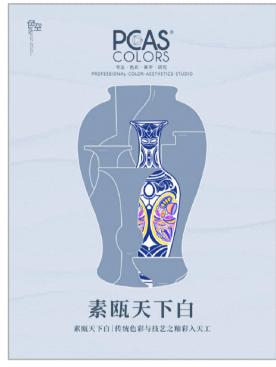




















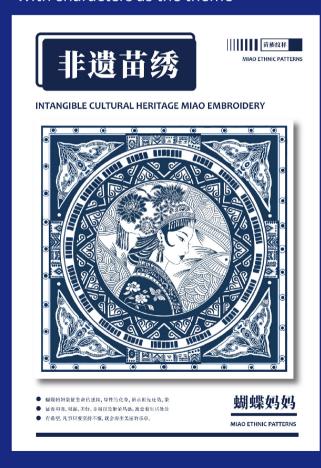






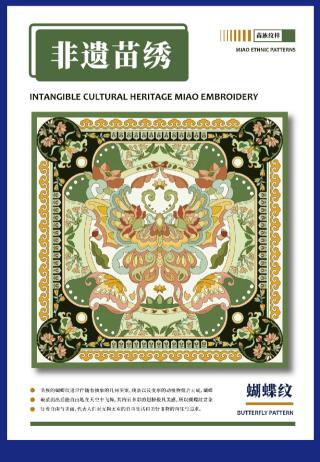
Intangible Cultural Heritage: Miao Ethnic Group Embroidery

With characters as the theme





With animals as the theme













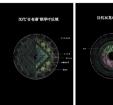


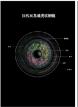






Application of Results 2 Students' practice















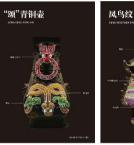








































Reflection and outlook

Reflection

Future Direction

Reflection

After completing the "Different Vase" project, I deeply realized the symbiotic relationship between technological tools and cultural heritage. By deconstructing and recreating traditional patterns using Al-generated content (AIGC) technology, I sought to find a balance in the dialogue between "tradition" and "contemporary." My goal was to preserve the cultural DNA of these motifs while endowing them with a visual language that aligns with modern aesthetics.

1.Initial Experiments:

In the early stages, AI tools provided inspiration, helping me quickly generate numerous pattern variations. Their randomness broke conventional thinking patterns—for instance, merging the geometric order of bronze "thunder patterns" (léi wén) with the organic curves of Miao embroidery unexpectedly produced new forms that combined a sense of power with fluidity.

However, the "unconscious" output of AI also made me realize that technology is merely a tool; the designer's selection and reinterpretation are crucial. For example, Miao embroidery motifs like butterflies and floral elements were often simplified into abstract symbols by AI, requiring manual adjustments to restore their underlying ethnic narratives (e.g., the Miao people's totemic reverence for nature). This process shifted my focus from pure formal aesthetics to the stories behind the patterns.

2. From Practice to Pedagogy:

When introducing this creative approach into art curriculum design, I emphasized

a three-step framework: "Extract-Generate-Recontextualize."

- Extract: Guide students to analyze the structural logic and cultural metaphors in traditional motifs.
- Generate: Use AI tools for rapid iteration of variations.

Issues like "over-reliance on technology" or "symbolic appropriation" in student work became opportunities to discuss the ethics of cultural translation—how can we innovate without eroding tradition?

Future Direction

Next, I plan to extend this methodology to more traditional craft fields and develop an open-source database to document the cultural annotations of patterns, preventing the "cultural flattening" caused by generative AI.

In teaching, I will also introduce interdisciplinary collaboration—for instance, inviting anthropologists to interpret the social context behind motifs—ensuring that technology truly serves as a bridge for cultural continuity.