

Research on the Path of Integrating Intangible Cultural Heritage Craftsmanship into the Aesthetic Education of the Interior Furnishings Design Course in Higher Vocational Colleges

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Abstract: To enhance the quality of aesthetic education in the interior furnishings design course at higher vocational colleges, this study adopts the perspective of intangible cultural heritage (ICH) craftsmanship empowerment and systematically explores the path of integrating ICH craftsmanship into the aesthetic education of this course. It first interprets the significance of such integration, then analyzes the compatibility between the two, and finally proposes targeted implementation strategies based on the existing problems in the integration, including revitalizing aesthetic education teaching content, improving the educational chain, enriching practical aesthetic education carriers, and refining the aesthetic education evaluation mechanism. The research indicates that integrating ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges can promote the reconstruction of educational forms, broaden the field of practical aesthetic education, and thereby activate the vitality of aesthetic education in the course, ultimately enhancing the educational level and quality of the course.

Keywords: Intangible cultural heritage craftsmanship; Higher vocational colleges; Interior furnishings design; Aesthetic education

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1. Introduction

The integration of ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges represents an innovative measure, as it embodies the aesthetic core and artisan spirit of traditional Chinese culture, serving as a high-quality resource for promoting the aesthetic education reform of this course^[1]. In the context of the new era, the core of higher vocational education lies in fostering virtue and nurturing people through aesthetic education. Integrating ICH craftsmanship into the

interior furnishings design course fully aligns with the educational objectives of higher vocational colleges, facilitates the modern transformation of traditional aesthetics, and promotes innovation in the course model of interior furnishings design. Therefore, this study closely focuses on the integration of ICH craftsmanship into the aesthetic education of the interior furnishings design course, analyzing the multi-dimensional paths for achieving deep integration between the two, thereby promoting the quality and efficiency improvement of aesthetic education in this course.

2. The significance of integrating ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges

The traditional Chinese aesthetic foundation, artisan spirit, and cultural connotations embedded in ICH craftsmanship constitute important resources for the aesthetic education of the interior furnishings design course in higher vocational colleges. Integrating ICH craftsmanship into this course helps break traditional fixed course formats, enabling the interior furnishings design course to balance the cultivation of students' professional design skills and cultural literacy, thereby enhancing their aesthetic abilities. Compared with conventional teaching models, the integration of ICH craftsmanship and aesthetic education in this course shows considerable differences. ICH craftsmanship encompasses traditional composition, color matching, and formal aesthetics, which can provide aesthetic edification for higher vocational students, helping them break free from homogenized aesthetic thinking, improve the quality and effectiveness of aesthetic education in the interior furnishings design course, and ultimately cultivate outstanding design talents with solid professional design skills, cultural depth, and aesthetic sensibility ^[2].

3. The compatibility of integrating ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges

3.1. The aesthetic connotations of ICH craftsmanship align with the educational objectives of interior furnishings design

The aesthetic connotations of ICH craftsmanship align well with the educational objectives of interior furnishings design. ICH craftsmanship emphasizes the integration of natural and minimalist forms, harmonious and elegant colors, and a design philosophy of adapting to local conditions, highlighting both functionality and artistry. These characteristics are deeply compatible with the core educational concept of interior furnishings design, which aims to create design aesthetics, optimize spatial atmosphere, and convey aesthetic culture. In the process of interior furnishings design, not only is it necessary to refine the soft furnishing design plan, but also to highlight the cultural essence of spatial aesthetics, manifesting the aesthetic value of the design scheme ^[3]. Therefore, integrating ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges becomes an important measure, enabling students to pay attention to the integration of traditional aesthetic elements during the design process, combining ICH craftsmanship with humanistic artistic conceptions to highlight design distinctiveness, thereby producing excellent design works that are both creatively aesthetic and culturally profound, and improving educational quality and effectiveness.

3.2. The demand for living transmission of ICH aligns with the practical teaching attributes of higher vocational education

The compatibility of integrating ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges is also reflected in the alignment between the demand for living transmission of ICH and the practical teaching attributes of higher vocational education. The development of ICH heritage is not merely about cultural preservation; it requires close integration with contemporary development needs to promote the living transmission of ICH culture ^[4]. In the aesthetic education of the interior furnishings design course in higher vocational colleges, practice is the core element, with emphasis placed on the integration of theory and practice, which is clearly highly compatible with the demand for living transmission of ICH. In promoting the practice of the interior furnishings design course, diversified carriers such as hands-on classrooms and project-based training can provide real-world practice scenarios for the innovative transmission of ICH craftsmanship. Students can also apply the aesthetic thinking embedded in ICH craftsmanship through continuous practical training and design work, thereby promoting the living transmission of ICH and enhancing the level of aesthetic education in the interior furnishings design course ^[5].

4. Existing problems in integrating ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges

4.1. Insufficient depth of integration of ICH aesthetic education, with prominent superficial teaching phenomena

Insufficient depth of integration and prominent superficial teaching phenomena represent a major problem in the integration of ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges. In the practice of the interior furnishings design course, some teachers merely display ICH pictures, craft styles, and external features, requiring students to conduct basic pattern copying and element application in class, without guiding students to deeply explore the cultural connotations and aesthetic implications of ICH craftsmanship. This results in students' insufficient understanding of the artisan spirit and aesthetic thinking embedded in ICH craftsmanship, weakening the integration effect ^[6]. In addition, some teachers treat ICH craftsmanship as extended content of the course, without closely integrating it with the spatial creation, soft furnishing matching, and artistic conception shaping of the interior furnishings design course for integrated teaching, causing the integration of ICH craftsmanship to remain at the surface level and making it difficult to improve the quality of aesthetic education in this course.

4.2. Fragmented course teaching content and incomplete aesthetic education curriculum system

The integration of ICH craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges suffers from fragmented course content and an incomplete aesthetic education curriculum system, which reduces the educational effectiveness. In current design courses, the integration of ICH craftsmanship often involves interspersing ICH content within regular design course practice, without setting independent teaching modules or fixed class hours. This leads to a relatively scattered and unsystematic distribution of knowledge points related to ICH craftsmanship. The ICH craftsmanship content integrated into the interior furnishings design course is often determined by teachers based on their own experience, without forming a gradual and systematic knowledge system from basic to advanced levels.

Consequently, students are unable to form a systematic understanding of aesthetic knowledge and craft techniques related to ICH craftsmanship, weakening the overall educational effect ^[7].

4.3. Insufficient practical aesthetic education carriers and lack of immersive experiential components

The scarcity of practical aesthetic education carriers and the absence of immersive experiential components represent a key issue in integrating intangible cultural heritage (ICH) craftsmanship into the aesthetic education of interior display design courses in higher vocational colleges, which hinders the overall effectiveness of aesthetic education in this curriculum. In current teaching practice for interior display design courses, instructors tend to focus on theoretical lectures interspersed with online multimedia presentations, rather than guiding students into ICH craftsmanship training workshops or aesthetic education practice bases. Moreover, higher vocational colleges maintain insufficient connections with offcampus ICH exhibition venues and master artisan studios, making it difficult to create an immersive educational atmosphere ^[8]. In addition, the shortage of aesthetic education carriers prevents students from directly participating in the ICH craftsmanship production process, thus impeding their indepth appreciation of the aesthetic nuances and cultural connotations embedded within the crafts.

4.4. Overly narrow evaluation dimensions and insufficient weighting of cultural and aesthetic assessment

The integration of ICH craftsmanship into the aesthetic education of interior display design courses in higher vocational colleges is further hampered by the issue of narrow evaluation dimensions, with cultural and aesthetic assessment receiving insufficient weighting. In the current evaluation system for interior display design courses, assessment emphasis is placed primarily on students' work form, composition, and technical skills, with the focus centered on students' mastery of professional techniques and practical design capabilities. Little attention is given to students' cognition of ICH culture, aesthetic literacy, or culturally innovative thinking. Consequently, the overall assessment suffers from insufficient standardization and weak objectivity, as no specific indicators are established for ICHrelated aesthetic education during evaluation. The weighting of assessment dimensions such as cultural aesthetic appreciation, ICH heritage transmission, and creative transformation remains inadequate, failing to provide timely feedback on the effectiveness of integrating ICH craftsmanship into the aesthetic education of interior display design courses, and thus unable to effectively support the iterative innovation and improvement of aesthetic education in higher vocational interior display design curricula ^[9].

5. Implementation pathways for integrating intangible cultural heritage crafts into the aesthetic education of higher vocational interior display design courses

5.1. Deepening the core and revitalizing aesthetic education content

In the aesthetic education of higher vocational interior display design courses, the integration of intangible cultural heritage (ICH) crafts should focus on deepening the core and revitalizing the educational content. Therefore, in educational practice, it is essential to closely combine the aesthetic requirements and spatial functional needs of modern interior display design to achieve a modernized transformation of ICH craft content, thereby enabling the revitalized utilization of such heritage. In teaching practice, teachers need to systematically organize ICH crafts, integrating their historical background, color aesthetics, formal principles, and humanistic connotations. During instruction, traditional forms that are insufficiently compatible with

modern interior display design should be removed, while preserving the core aesthetic essence of ICH crafts and extracting ICH aesthetic thinking and the spirit of craftsmanship to drive innovation in the interior display design curriculum. This approach enables students to gradually shift from “formal imitation” to “cultural application” in their design learning, thereby fostering layered connections between ICH crafts and interior display design, and cultivating students’ aesthetic thinking. For example, in the practical teaching of interior soft furnishing design, Suzhou embroidery (Suxiu) as an ICH craft can be introduced. During the teaching process, instructors should not merely present images of Suxiu patterns but provide detailed instruction on its elegant color palettes, void-and-solid needle techniques, and floral-and-bird motifs, extracting the auspicious connotations and Jiangnan aesthetic characteristics to promote innovation in the interior display design course. At the same time, during the students’ design practice phase, teachers should guide them to closely integrate with design projects such as homestays and neo-Chinese residential furnishing, enabling students to extract the gradient colors and delicate patterns inherent in Suxiu ICH, and subsequently transform them into soft furnishing design elements such as throw pillows, screens, and wall decorations. This helps students learn to apply the aesthetic core of Suxiu ICH in practical design work, thereby enhancing the integration effect of ICH crafts in the aesthetic education of higher vocational interior display design courses.

5.2. Restructuring modules and improving the curriculum education chain

Integrating ICH crafts into the aesthetic education of higher vocational interior display design courses requires promoting the restructuring of teaching modules and improving the curriculum education chain. Therefore, teachers need to consolidate the knowledge points within the interior display design course, establishing a dedicated ICH aesthetic education teaching module centered on ICH craft empowerment. Within this module, ICH aesthetic theory, ICH craft appreciation, ICH innovative design, and ICH furnishing design project training should be incorporated into teaching practice, ensuring precise articulation among foundational courses, core courses, and practical training. This enables students to systematically explore the connections between ICH crafts and interior display design ^[10]. For example, in teaching practice, a dedicated teaching module for traditional wood carving as an ICH craft can be added, with targeted educational content tailored to students at different year levels. Junior-year students can be offered courses in wood carving aesthetic appreciation, focusing on structural form interpretation, carving techniques, and the analysis of traditional aesthetic connotations; intermediate-year students can be guided through practical training in the creative design of wood carving elements, exploring pattern simplification and modern transformation; senior-year students can engage in project-based training closely linked to commercial and residential furnishing design, incorporating wood carving forms into the design of entryway ornaments and feature wall decorations, thereby establishing a gradient-based education system and forming a complete educational chain.

5.3. Expanding fields and enriching practical aesthetic education carriers

Broadening educational fields and enriching practical aesthetic education carriers constitute a crucial step in promoting the integration of ICH crafts into higher vocational interior display design courses. Higher vocational institutions should strengthen the integration of on-campus and off-campus aesthetic education resources, establishing an immersive ICH aesthetic education practice platform that balances hands-on experience with aesthetic perception. In terms of on-campus resource integration, higher vocational institutions can establish ICH aesthetic education training workshops equipped with basic ICH production facilities and relevant aesthetic education materials, allowing students to directly experience the unique visual

and tactile qualities of ICH workshops. In off-campus resource integration, linkages with ICH museums, ICH inheritor studios, cultural and creative design enterprises, and interior display design companies should be strengthened, with off-campus training bases established through deep university-industry collaboration to provide students with ample practice platforms. For example, higher vocational institutions can collaborate with local paper-cutting ICH inheritors to establish off-campus training classrooms, organizing regular visits for students to immerse themselves in ICH workshops. During such practical training, paper-cutting inheritors demonstrate composition layout, hollow-out techniques, and symmetrical aesthetics on-site, interpreting the staggered visual effects and folk symbolism of paper-cutting art. Students can then closely link these with interior display design requirements, transforming traditional folk paper-cutting patterns through simplified redesign, thereby enhancing their practical innovative capabilities in ICH integration.

5.4. Optimizing benchmarks and improving the aesthetic education evaluation mechanism

In the aesthetic education of higher vocational interior display design courses, the integration of ICH crafts requires optimizing benchmarks and improving the aesthetic education evaluation mechanism. Higher vocational institutions should enrich the aesthetic education dimensions of the interior display design course, coordinating evaluations across student ICH cultural awareness, aesthetic competence, creative innovation, and expression of cultural connotations in works. The weighting of indicators related to cultural aesthetics and ICH innovation capabilities should be increased, thereby forming positive feedback and guiding teachers to strengthen their emphasis on nurturing students' aesthetic competence and ICH innovation abilities. For example, in course assessments, evaluation indicators can be optimized around student ceramic ICH furnishing design projects. Rather than merely evaluating the form and craftsmanship precision of ceramic ornaments, assessment should incorporate aesthetic education criteria such as cultural connotations, expression of traditional aesthetics, and adaptability to modern spaces. This approach enhances the objectivity and precision of evaluation outcomes, comprehensively reflecting the effectiveness of ICH craft integration into the aesthetic education of interior display design courses, and providing a reference basis for iterative curriculum improvement.

6. Conclusion

This study reveals that integrating intangible cultural heritage craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges holds significant importance. It enables the revitalization and utilization of traditional intangible cultural heritage resources, innovates the teaching system of interior furnishings design in higher vocational education, thereby consolidating the educational foundation of aesthetic education in this course and enhancing the comprehensive aesthetic literacy of vocational graduates. The multifaceted approaches proposed in this paper—such as deepening the core content, restructuring teaching modules, expanding practical fields, and optimizing evaluation criteria—are conducive to promoting the deep integration of intangible cultural heritage craftsmanship into the aesthetic education of the interior furnishings design course in higher vocational colleges. These measures not only invigorate the aesthetic education of the course but also cultivate students' artistic competence, ensuring the high-quality completion of the aesthetic education objectives of the interior furnishings design course. In the future, the integration of intangible cultural heritage craftsmanship with the aesthetic education of interior furnishings design courses in higher vocational colleges is expected to gradually evolve toward

industryeducation synergy. Subsequent research may seek breakthroughs in the digital transformation of intangible cultural heritage teaching, so as to further promote the highquality development of aesthetic education in these courses.

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