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Research and Practice on the Infiltration Mode of Aesthetic Education in Architectural Interior Design

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Abstract: Aesthetic education is education in aesthetics, sentiment, and the soul; it is also education that enriches imagination and cultivates innovative awareness. The Ministry of Education's Notice on Comprehensively Implementing the School Aesthetic Education Immersion Action sets clear requirements for full coverage, diversification, and high quality for school aesthetic education. In response to problems in the integration of aesthetic education into the Architectural Interior Design major—such as fragmentation, marginalization, and the "two skins" separation from professional education—this study constructs and implements a "dual-subject, three-stage, three-integration" aesthetic education immersion model. It builds a "golden teacher" team dedicated to educating people through aesthetics through school–enterprise "dual-subject" collaboration; reconstructs the curriculum system through three progressive stages: "foundational implementation—precise creation—personalized customization"; and creates an immersive field through "integrating environment, integrating activities, and integrating technology." This forms an educational path that deeply integrates professional education with aesthetic education and provides a reference for professional aesthetic education reform in higher vocational colleges.
Keywords: Aesthetic education immersion; Architectural Interior Design; School–enterprise cooperation; Curriculum system; Higher vocational education

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1. Problem statement

Aesthetic education concerns the all-round development of human beings and is an important pathway for implementing the fundamental task of fostering virtue through education. In 2020, the General Office of the

CPC Central Committee and the General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era, requiring aesthetic education to be incorporated into the whole process of talent cultivation in schools at all levels and of all types [1]. In 2023, the Ministry of Education issued the Notice on Comprehensively Implementing the School Aesthetic Education Immersion Action, further proposing to immerse students, teachers, and schools in aesthetic education and to promote the formation of a modern aesthetic education system with Chinese characteristics that is comprehensive, diversified, and high-quality [2]. Du Wei pointed out that aesthetic education has three meanings: perceptual education, personality education, and creative education, and its fundamental goal is to cultivate fully developed people [3]. For vocational education, aesthetic education is not an "ornament" outside professional education but an intrinsic need for improving the quality of technical and skilled talent cultivation and for shaping professional spirit and cultural confidence. The so-called "immersion" means exerting an educational effect in a subtle, continuous, and nurturing way, emphasizing full coverage of aesthetic education in the field and its normalization in the process. This imposes a transformation requirement on professional teaching from "class-hour arrangement" to "ecological construction."

The Architectural Interior Design major combines artistry and engineering. The spatial design work that students will undertake is directly related to people's quality of life, making the major a natural carrier for professional aesthetic education. However, from the perspective of teaching practice, aesthetic education in this major still has obvious shortcomings. First, the integration of aesthetic education is fragmented and marginalized, mostly remaining in individual courses or links and failing to form a system that runs through the entire talent cultivation process. Second, aesthetic education and professional education remain "two skins," with aesthetic theory disconnected from design practice, making it difficult for students to transform aesthetic literacy into design ability. Third, the integration of aesthetic education resources is insufficient: on-campus aesthetic education fields are limited, and enterprise and social aesthetic education resources have not been effectively introduced. Fourth, teachers' awareness and literacy in aesthetic education vary, and there is a lack of faculty who understand both the major and aesthetic education. Existing studies mostly discuss reform paths for aesthetic education in higher vocational colleges from the perspectives of collaborative education mechanisms and curriculum integration, and some explore aesthetic education immersion models at the professional group level [4–6]. However, systematic research on an aesthetic education model that focuses on the Architectural Interior Design major and runs through the three-year schooling system remains relatively scarce. Therefore, constructing an aesthetic education immersion model that fits the characteristics of the major and runs through the entire training process has become an urgent issue in the teaching reform of this major.

Based on the above problems, the Architectural Interior Design major launched the research project "Exploration and Practice of the Aesthetic Education Immersion Model for the Architectural Interior Design Major" in November 2024. The research follows the logic of "literature foundation—current situation diagnosis—framework construction—action implementation—empirical testing" and comprehensively uses literature research, comparative research, case studies, collaborative seminars, action research, and empirical research. This paper reports the phased exploration of the theoretical construction and practical path of the model.

2. Construction of the "dual-subject, three-stage, three-integration" model

2.1. Theoretical basis

The construction of the model has its own internal theoretical logic. Du Wei's three meanings of aesthetic

education provide direct theoretical coordinates for the model [3]: aesthetic education as perceptual education corresponds to the cultivation of students' aesthetic perception in the "foundational implementation" stage; aesthetic education as creative education corresponds to the effort to transform aesthetic literacy into design innovation ability in the "precise creation" stage; and aesthetic education as personality education corresponds to the educational orientation of shaping a beautiful soul and enhancing cultural confidence in the "personalized customization" stage. This correspondence gives the model both a theoretical foundation and practical handles for teaching operation, avoiding the common problem of concepts and implementation being "suspended in the air." At the same time, the "immersion" emphasized by the aesthetic education immersion action requires aesthetic education to transcend a single curriculum form and exert its influence subtly through environmental nurturing, activity experience, and technological empowerment. This is precisely the policy basis for the "three integrations" design. It can be said that the model is a product combining national aesthetic education policy requirements, basic principles of aesthetic education theory, and the actual learning situation of the Architectural Interior Design major, striving to internalize aesthetic education from an "external requirement" into a "consciousness of professional growth."

2.2. Framework connotation

The "dual-subject, three-stage, three-integration" model takes "educating people through aesthetics, enlightening the mind through aesthetics, and cultivating people through aesthetics" as its conceptual mainline and elevates aesthetic education immersion from "curriculum supplement" to "educational framework." Its connotation includes three mutually supporting dimensions. First, the "dual subject" addresses the question of "who educates." School teachers and enterprise mentors are both educational subjects. Through co-constructing the major and curriculum and mutual employment and mutual cultivation, they achieve complementary advantages in professional ability training and aesthetic cultivation, forming a synergistic effect of "1+1>2." Second, the "three stages" address the question of "when and in what sequence to educate." Following the laws of students' cognition and ability development, the three-year schooling system is divided into three progressive stages: "foundational implementation," "precise creation," and "personalized customization," corresponding respectively to the progressive processes of understanding beauty, creating beauty, and shaping beauty. This prevents aesthetic education from being integrated in a fragmented way and forms a spirally rising curriculum chain. Third, the "three integrations" address the question of "in what field to educate." By integrating environment, activities, and technology, aesthetic education is extended from the classroom to campus space, practical activities, and digital platforms, creating an immersive ecology in which everyone participates at all times and in all places. The three dimensions act respectively on teachers, curriculum, and environment. They are not simply juxtaposed but constitute an overall design with curriculum as the main axis, teachers as the guarantee, and the field as the support, embodying "people within it, beauty in affairs, and education in daily life," and jointly supporting the cultivation of the closed loop of "aesthetic perception—aesthetic creation—aesthetic personality."

3. Practical path of the "dual-subject, three-stage, three-integration" model

3.1. Implementing "1+1>2" dual-subject collaboration to build a "golden teacher" team dedicated to educating people through aesthetics

Teachers are the first subject of aesthetic education immersion. This model deeply explores the school–

enterprise "dual-subject" mechanism. Professional teachers and enterprise mentors co-construct the major and curriculum and adopt mutual employment and mutual cultivation to comprehensively improve the team's aesthetic education ability according to the "4+3" path. The "four by means of" are: by means of "training," strengthen teachers' awareness of aesthetic education and incorporate aesthetic education policies and the spirit of Chinese aesthetic education into teacher training; by means of "monitoring," improve teachers' aesthetic education literacy and track the implementation of aesthetic education elements in the classroom through lesson observation, class evaluation, and teaching diagnosis; by means of "curriculum—exhibition," ensure the quality of teachers' aesthetic education cultivation and require that aesthetic education teaching reform results enter the classroom, enter exhibitions, and be testable; by means of "master guidance," cultivate aesthetic education sentiment and give play to the exemplary and leading role of teaching masters and enterprise design directors. The "three famous" initiatives are: cultivating famous aesthetic education teaching masters, nurturing "famous craftsmen" who are skilled masters, and building "famous studios" for aesthetic education. Through the above measures, the integration of aesthetic education cultivation, training, research, and service for teachers is promoted, enabling professional teachers and enterprise mentors to gradually grow into "followers of beauty," "inheritors of beauty," "creators of beauty," and "sowers of beauty," thereby solving the problem of weak aesthetic education faculty at the source. Faculty construction and curriculum construction advance in tandem, providing organizational guarantee for the implementation of the three-stage curriculum system.

3.2. Implementing Three Progressive Stages to Reconstruct a Curriculum System That Enlightens the Mind Through Aesthetics

To prevent aesthetic education from becoming fragmented and marginalized in the curriculum system, this model advances curriculum system construction layer by layer in three stages, building an aesthetic education curriculum structure with general aesthetic education courses as the foundation, disciplinary aesthetic education courses as the feature, and aesthetic education practice courses as the key. The "foundational implementation" stage (first year) is the process of understanding and discovering beauty. Relying on professional foundation courses and public foundation courses, with on-campus teachers as the main body, it teaches basic aesthetic theory and basic skills, enabling students to improve aesthetic perception while experiencing the beauty of art and culture, accumulating reserves of the spirit of Chinese aesthetic education, and providing inspiration and a creative foundation for subsequent design learning. The "precise creation" stage (second year) is the process of enlightening and creating beauty. School–enterprise "dual-subject" teachers work together to reconstruct the curriculum. By adding and removing courses, adjusting course order, and reorganizing course content, they precisely integrate fine traditional Chinese culture, red culture, and regional culture into professional teaching and construct six aesthetic education thematic designs with different themes. At the same time, with diversified second classrooms as carriers, Chinese culture as the entry point, design practice as the handle, and innovation ability cultivation as the focus, students are guided to "make dual efforts" in skill learning and aesthetic cultivation, achieving synchronous improvement of professional ability and aesthetic literacy. The "personalized customization" stage (third year) is the process of cultivating and shaping beauty. Relying on professional extension courses and professional internships, with enterprise mentors as the main body, it adopts scenario-based project teaching combined with a tutorial system and adds practical courses such as Model Making and Walking Aesthetic Education. It tailor-makes

aesthetic education plans according to students' characteristics and needs, guides students to integrate the spirit of Chinese aesthetic education into design works, and gradually forms personal design vocabulary, thereby enhancing cultural confidence while shaping a beautiful soul.

3.3. Promoting three integrations simultaneously to create an immersive field that cultivates people through aesthetics

First, "integrating environment" to build an aesthetic education environment that is "cultivated inside and outside and unified in form and spirit." On campus, aesthetic education training venues such as a Hanfu room, calligraphy and painting room, and exhibition hall are built, and classrooms, corridors, and bulletin boards are used to create an aesthetic education atmosphere at all times and places. Off campus, social research and design practice bases for fine traditional Chinese culture are built. By externally improving "quality" and internally strengthening "appearance," the effect of moving people through beauty and educating people through scenery is achieved. Second, "integrating activities" to create a strong atmosphere in which "aesthetic education is within reach." Adhering to experiential education, an aesthetic education practice activity system integrating "lectures, exhibitions, creation, and competitions" is built: aesthetic education lecture series are held relying on the aesthetic education practice platform; an aesthetic education project activity platform is built to carry out teaching achievement exhibitions such as cultural and art festival performances and student aesthetic education work exhibitions; an aesthetic education design creation platform is built to carry out cross-boundary cooperation relying on aesthetic education studios and practice bases and organize students to participate in rural revitalization project design; a "diversified" competition platform is built to organize students to participate in vocational skill competitions and innovation and entrepreneurship competitions. Students experience growth in different aesthetic education fields, realizing the goal of discovering themselves, improving themselves, becoming themselves, and illuminating themselves through beauty. Third, "integrating technology" to create an aesthetic education carrier of "everyone participating and implementing at all times." In view of the abstract, intangible, and implicit characteristics of fine traditional Chinese culture, digital technology is used to transform cultural knowledge and aesthetic literacy into digital resources such as graphics, images, and videos; virtual reality (VR) technology is used to allow students to roam and experience in virtual space and feel the charm and connotation of different cultures; at the same time, the segmentation of aesthetic education fields is broken, three-dimensional integration of the whole curriculum and multidimensional integration of the whole classroom field are promoted, and a digital aesthetic education platform with ideological depth, contemporary relevance, and humanistic warmth is constructed.

4. Practical results and reflection

4.1. Phased results

Based on the progress of the project, the research group has completed the literature review and survey design according to the research plan determined at the project proposal demonstration, initially grasped the current situation and problems of aesthetic education immersion in the Architectural Interior Design major, formed a prototype of the model training program, and constructed a preliminary framework for a resource-sharing platform. From phased practice, the model has initially shown results. At the faculty level, the school–enterprise collaboration mechanism has been basically established; professional teachers and enterprise mentors jointly participate in curriculum reconstruction and thematic design, and teachers' aesthetic

education awareness has been significantly enhanced. At the curriculum level, the "three-stage" curriculum chain has taken initial shape; aesthetic education thematic designs have entered classroom teaching, changing the previous situation in which aesthetic education was supported only by individual courses. At the platform level, the aesthetic education training environment and the "lectures, exhibitions, creation, and competitions" activity system have been gradually improved; students' enthusiasm for participating in aesthetic education activities has increased, and they actively integrate traditional cultural elements into their works, with the cultural connotation of design expression improved. From preliminary feedback from teaching and research office discussions and classroom observations, students' willingness to actively engage in aesthetic expression in design assignments has clearly increased. The project team also designed survey tools such as questionnaires, interview outlines, and observation forms. The first batch of questionnaires has been pilot-tested among 2024-cohort students, preparing for subsequent large-scale empirical testing.

4.2. Existing problems and directions for improvement

At the same time, the shortcomings in practice should be clearly recognized. First, the evaluation of aesthetic education effectiveness still relies mainly on qualitative observation, and a multidimensional evaluation system covering aesthetic literacy, innovation ability, and comprehensive quality still needs to be tested and refined in practice. Second, the development depth of digital aesthetic education resources is insufficient, and the normalized teaching application of VR and other technologies is limited by equipment and class hours. Third, the depth of school–enterprise dual-subject collaboration depends on enterprise investment, and a long-term incentive mechanism needs to be improved. Fourth, the replicability of the model needs to be verified through broader inter-school exchanges and empirical testing. In the next step, relying on subsequent project research, the aesthetic education evaluation index system will be improved, the digital resource library will be expanded, and the construction of real project education carriers such as "rural revitalization" will be deepened. In the process of advancement, aesthetic education and professional education will always be kept moving in the same direction, avoiding the formalistic tendency of "aesthetic education for aesthetic education's sake," and promoting the model toward maturity and finalization.

5. Conclusion

The key to aesthetic education immersion lies in "moistening things silently and making sustained efforts over time." The "dual-subject, three-stage, three-integration" model embeds aesthetic education into the entire process of talent cultivation in the Architectural Interior Design major. It uses dual-subject collaboration to solve the faculty problem, three-stage progression to solve the curriculum fragmentation problem, and three integrations to solve the field segmentation problem, initially forming a practical paradigm of deep integration between professional education and aesthetic education. The exploration of this study shows that professional aesthetic education in higher vocational colleges can truly realize educating people through aesthetics, enlightening the mind through aesthetics, and cultivating people through aesthetics only by rooting itself in professional characteristics, running through the entire training process, and linking school and enterprise resources, thereby providing support for cultivating high-quality technical and skilled talents with both virtue and skill. Subsequent research will continue to deepen the evaluation system and empirical testing, making the model more scientific, mature, and replicable. This exploration can also provide a reference for similar art and design majors in implementing the aesthetic education immersion action.

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Disclosure statement

The author declares no conflict of interest.

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