

Research on Display Design Practice Teaching under the Background of Ideological and Political Education

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Abstract. Under the guidance of the fundamental mission of “cultivating virtue and nurturing talents”, ideological and political education in curriculum has become the core direction of professional education reform in higher education institutions. As a comprehensive practical course integrating spatial narrative, visual communication, and cultural expression, exhibition design not only involves professional skill development but also closely relates to cultural inheritance, value transmission, and social responsibility, possessing inherent advantages for ideological-political integration. This paper, based on the university-level project “Research and Practice on Teaching Reform of Exhibition Design under the Integration of Ideological and Political Education in Curriculum” at Liaoning Communication University, systematically analyzes the current status and challenges of practical teaching in exhibition design under the context of ideological-political education. By examining the full-cycle practice from project initiation, mid-term implementation to final implementation, the study proposes pathways for deep integration of practical teaching in exhibition design with ideological-political education from four dimensions: teaching system construction, innovative teaching methods, practical platform development, and evaluation mechanism improvement. The aim is to provide replicable and scalable practical paradigms for the reform of practical teaching in exhibition design and similar art-related disciplines in higher education institutions.

Keywords: Curriculum Ideological and Political Education; Display Design; Practical Teaching.

1. Introduction

In December 2016, General Secretary Xi Jinping clearly stated at the National Conference on Ideological and Political Work in Colleges and Universities that “ideological and political work should be integrated throughout the entire process of education and teaching,” thereby pointing out the fundamental direction for the construction of ideological and political education in college courses. The “Guiding Opinions on the Construction of Ideological and Political Education in College Courses” issued by the Ministry of Education in 2020 further emphasized the need to promote the alignment and collaboration of various courses with ideological and political theory courses, forming a synergistic educational effect. It specifically pointed out that art-related courses need to “strengthen the cultivation of cultural confidence, aesthetic literacy, and humanistic spirit.” Exhibition design, as an important branch of the field of art design, encompasses diverse application scenarios such as exhibition design, commercial display, and cultural museum design. Its practical teaching not only requires students to master professional skills such as space planning, 3D modeling, and scheme design, but also guides students to convey cultural values, adhere to design ethics, and fulfill social responsibilities in their designs. This is highly aligned with the core goal of “value guidance” in ideological and political education in courses [1].

2. The Ideological and Political Characteristics of the Course of Display Design Practice Teaching

The practical teaching of exhibition design possesses unique ideological and political attributes distinct from other art disciplines, primarily manifested in three aspects: the cultural bearing capacity of spatial narratives, the social orientation of visual communication, and the value embedding in project practices[2]. The cultural bearing capacity of spatial narratives is reflected in how exhibition

design constructs narrative logic through spatial layout, circulation planning, and exhibit arrangement. This narrative inherently serves cultural interpretation and value transmission functions. Students must deeply understand the cultural essence of exhibition objects and transform it into perceptible spatial language during practice—a process that inherently fosters cultural identity and value internalization. For instance, when designing local cultural exhibition halls, students must study regional history, folk customs, and cultural symbols, contemplating how spatial sequences can narrate cultural stories and evoke emotional resonance among audiences. This profound cultural immersion far surpasses mere theoretical indoctrination. The social orientation of visual communication highlights the public-facing nature of exhibition design, where visual expressions directly influence societal aesthetic preferences and value judgments. From consumption guidance in commercial displays to historical interpretation in cultural exhibitions and agenda-setting in public exhibitions, designers shoulder social responsibilities. Practical teaching should guide students to transcend formal aesthetics, focusing on the social impact and cultural consequences of designs, thereby cultivating their sense of responsibility as visual cultural communicators. The value embedding in project practices stems from the frequent collaboration between exhibition design and cultural institutions, enterprises, and communities, with projects inherently carrying clear social value objectives. This authentic context prevents students from viewing design as a purely technical activity. Instead, they must consider value-based perspectives while solving real-world problems, achieving simultaneous enhancement of professional skills and ideological-political literacy. When designing elderly science exhibitions for communities, students must not only focus on presentation effectiveness but also understand the humanistic care inherent in age-friendly design, appreciating its societal value. These three characteristics collectively form the natural advantage of integrating exhibition design practice into ideological-political education, providing professional logical support for teaching reform.

3. Analysis of the Current Situation of Display Design Practice Teaching under the Background of Ideological and Political Education

Current design practice teaching in ideological and political education faces multiple structural challenges. The primary obstacle lies in ambiguous teaching objectives, with most institutions still focusing solely on “professional skill development[3].” Project surveys reveal that 65% of practical course syllabi fail to mention ideological education requirements, concentrating only on technical metrics like 3D modeling accuracy and project feasibility while neglecting cultural heritage and social responsibility. 38% of students report that practical tasks prioritize technical compliance over conveying design values, resulting in a clear “technology-over-value” bias that hinders proper design ethics and professional awareness. Teaching content suffers from both fragmented and superficial approaches. Only 22% of institutions systematically integrate ideological elements, while others adopt piecemeal methods—such as superficially mentioning intangible cultural heritage in traditional pattern applications without deepening cultural significance, or merely playing videos during red-themed exhibition case analyses without organizing thematic design practices. This disconnect reduces ideological elements to decorative symbols, failing to achieve value transmission and leading to forced integration of ideological content in student assignments. The vicious cycle of monotonous teaching methods and low student engagement persists. 78% of courses follow the traditional “teacher demonstration—student template completion” model, relying heavily on theoretical lectures rather than immersive experiences like interviewing inheritors or participating in real projects. Project data shows that less than 40% of students actively engage in such teaching, with most viewing practical tasks as skill drills rather than vehicles for value transmission, significantly diminishing the effectiveness of ideological education. The development of practical training platforms lags significantly behind educational needs. Only 30% of institutions collaborate with exhibition companies and museums, with most partnerships limited to site visits rather than substantive engagement in exhibition planning optimization or educational exhibition

design. The virtual practice model dominated by on-campus training labs prevents students from experiencing the value of design serving society, while professional competency development lacks authentic contextual support. The professional-oriented evaluation system hinders the deep integration of ideological and political education[4]. 90% of practical performance is determined by technical skill metrics, with merely 5% of institutions incorporating ideological education integration into assessments, and lacking quantifiable standards. Faculty evaluation of red culture exhibition assignments focuses solely on spatial layout and visual effects, neglecting ideological dimensions such as accuracy in conveying revolutionary spirit and rational use of cultural symbols, leading students to overlook deep ideological integration and teaching improvements lacking effective feedback. These issues stem from the entrenched mindset of "two separate entities" between specialized education and ideological education, as well as the inherent contradiction between rapid industry development and lagging teaching reforms[6].

4. The Strategy of Integration of Ideological and Political Education in the Course of Display Design Practice Teaching

4.1 Establishing the "Three-Step Progressive" Goal System to Solve the Problem of Unclear Positioning of Ideological and Political Education

The cognitive stage focuses on the identification and understanding of ideological and political elements. Through the task of "Tracing the Sources of Traditional Exhibition Elements", students are required to collect symbols of Liaoning regional culture and analyze their cultural implications. Combined with the special lecture on "Regional Culture and National Self-Confidence", the accuracy rate of cultural connotation interpretation has increased from 52% to 88%, laying a solid foundation for ideological and political cognition. The application stage emphasizes the adaptation of ideological and political elements to design language. The task of "Designing a Micro-Exhibition with a Red Theme" is set, providing materials such as short stories about the Northeast Anti-Japanese United Army. Students are required to complete the design of a 5-8m² space and submit a "Description of Integrating Ideological and Political Education into Design". 82% of students can independently match ideological and political elements with design forms reasonably, an improvement of 45% compared to before the reform. The internalization stage emphasizes the independent practice of ideological and political values. Real projects such as "Designing an Exhibition to Introduce Intangible Cultural Heritage into Schools" and "Designing a Science Popularization Exhibition for the Elderly" are developed in cooperation with the Liaoning Intangible Cultural Heritage Protection Center and communities. Students participate in the entire process, including demand research, scheme design, and implementation.

4.2 Developing "Double-track" Teaching Content to Solve the Problem of Scattered Ideological and Political Education

The professional skills training track integrates ideological and political education, establishing a dual-track mechanism for "skill development and value guidance". In the "Exhibition Material Application" module, an eco-friendly material selection component was introduced, requiring students to compare performance differences between traditional plastics and biodegradable panels, calculate material recycling rates, and design low-cost sustainable exhibition solutions, thereby embedding green development concepts. Project data shows that the proportion of students adopting eco-friendly material solutions increased from 23% to 89%, with most actively balancing cost and environmental requirements in their designs. The "Exhibition Model Creation" module incorporated craftsmanship training, with precision assessments and iterative revision mechanisms boosting model pass rates from 68% to 93%. Student feedback highlighted: "The iterative refinement process taught us that excellence isn't just technical standard but professional ethos." The ideological education track features three modules: Red Culture, Traditional Culture, and Social Responsibility, each containing

theoretical instruction, case analysis, project practice, and outcome presentation. The Traditional Culture module collaborated with Liaoning Museum on the "Liao Porcelain Exhibition Design" project. After expert guidance and case studies from the Palace Museum's ceramics collection, students developed practical exhibition plans. Post-practice, recognition of intangible cultural heritage protection rose from 65% to 94%, effectively preventing cultural symbol abuse. The Red Culture module incorporated "Four Histories" educational resources. Through researching Northeast Anti-Japanese United Army sites and Korean War archives, students designed micro-exhibitions blending historical authenticity with contemporary appeal. Three works were adopted as digital exhibition prototypes by local memorial halls. The social responsibility module addresses community needs by designing initiatives like the 'Waste Sorting Science Exhibition' and 'Traditional Culture Community Outreach,' enabling students to experience the social value of design through grassroots service.

4.3 Innovate "Scenario-based" Practice Carrier to Break Through the Bottleneck of Realistic Scenario

At the institutional level, VR technology was utilized to establish a "Virtual Lab for Ideological and Political Exhibition," recreating immersive scenarios like the Yan'an Revolutionary Memorial Hall for students to practice. Through interactive operations, students could modify their proposals and receive real-time evaluations of ideological and political theme delivery, enhancing spatial narrative logic by 62%. The project invested 2 million yuan to build an 80-square-meter VR lab equipped with high-end headsets and motion capture systems, developing three virtual exhibition systems that served over 300 students per semester. Externally, two "Ideological and Political Theme Research Weeks" were organized each semester, including visits to the September 18th Historical Museum for designing emotional guidance in red-themed exhibitions and interviews with intangible cultural heritage inheritors in Fushun Manchu Township. The alignment of students' research proposals with ideological and political themes improved by 37%. Research required submission of reports containing observation records, interview transcripts, and design reflections, serving as key criteria for practical competency evaluation. At the university-enterprise-museum collaboration level, a three-year cooperation agreement was signed with Liaoning Provincial Museum and an exhibition company to establish a collaborative practice base, clarifying responsibilities. Museums provided authentic project needs and expert guidance, enterprises offered technical support and market feedback, while schools organized teaching and quality monitoring, forming a collaborative model of "joint project selection, shared process management, and shared outcomes." Real projects like the "Temporary Exhibition for Youth Red Education" were developed, where students participated as quasi-designers under dual mentorship. A group designed interactive quiz walls and AR animations addressing adolescent attention issues, achieving 30% higher visitor numbers than expected and a 58% increase in scores for professional responsibility and social service awareness. This three-tiered scenario framework effectively bridges virtual simulation with real-world practice, enabling students to progressively deepen their ideological and political understanding through tiered scenarios.

4.4 Building a "Three-dimensional Coordination" Guarantee Mechanism to Ensure the Continuous Progress of Reform

In terms of faculty collaboration, a tripartite team of professional teachers, ideological and political teachers, and industry mentors was established. Weekly joint lesson preparation meetings were held, and each semester included ideological and political teaching capacity training and professional teachers' enterprise internships, resulting in a 71% improvement in teachers' ability to design ideological and political courses. The specific approach involved inviting provincial-level exemplary teachers for two annual workshops, organizing professional teachers to participate in real project design at partner enterprises, and requiring teachers to submit internship summaries and teaching improvement plans. Currently, 8 out of the 12 team members have won awards in ideological

and political course teaching competitions, with the publication volume of teaching reform papers increasing by 120%. In terms of resource support, a dynamically updated practical resource library was established, including over 50 ideological and political case libraries, design material libraries, and 3 VR exhibition systems, which were updated quarterly based on industry trends and teaching feedback. The college allocated special funds to ensure the implementation of practice bases, project execution, and research activities, while also opening access to databases such as China's CNKI and Wanfang to support teachers and students in conducting "ideological and political + professional" research. In terms of management and evaluation, a "practice process archive" was established to record the entire workflow from task acceptance, initial draft of the plan, revision and optimization to outcome presentation. Combined with dual-dimensional scoring from professional and ideological and political perspectives and user feedback, the traceability rate of ideological and political course practice effects reached 100%. The evaluation framework adopts a "4+3+3" structure: 40% for professional skill indicators (innovative solutions and technical application), 30% for ideological-political integration indicators (accuracy of value transmission, appropriateness of cultural symbol usage, and social responsibility demonstration), and 30% for user feedback (satisfaction of partner organizations and audience survey data). This quantitative evaluation effectively reverses the tendency of "overemphasizing professionalism while neglecting ideological-political elements." Students now proactively include dedicated chapters on "ideological-political design explanations" in their proposals, significantly enhancing the depth of ideological-political reflection.

5. Conclusion

The essence of reforming exhibition design practice teaching under the ideological and political education framework lies in the organic integration of "professional practice" and "value guidance". The Liaoning Media College project demonstrates that through "three-tier progressive objectives" to clarify ideological positioning, "dual-track parallel content" to systematically incorporate ideological elements, "scenario-based carriers" to build practical platforms, and "three-dimensional collaborative mechanisms" to provide support, it effectively addresses issues like ambiguous positioning, fragmented content, and missing scenarios, achieving coordinated development of students' professional skills, ideological literacy, and occupational responsibility. The reform outcomes are not only reflected in explicit indicators such as award counts and adoption rates of proposals, but also manifest in profound shifts in students' values. Follow-up surveys reveal that graduates prefer cultural institutions and non-profit organizations in career choices, with 67% proactively undertaking social responsibility projects at work—a significant increase from 28% before the reform. Future efforts should deepen collaboration among "universities-enterprises-museums", expand digital technology applications in ideological education, explore regional sharing platforms for exhibition design teaching resources, and develop more contemporary "ideological education + exhibition design" practice projects. Concurrently, long-term tracking research on reform outcomes should be strengthened, focusing on graduates' value implementation in career development to establish a continuous improvement cycle of "cultivation-feedback-optimization". Only through such measures can we cultivate exhibition design talents with both moral integrity and artistic excellence, providing superior teaching paradigms and solid talent support for building a socialist cultural powerhouse.

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