Design Teaching in Historical Fields: The Endogenous Synergistic Path of Art and Design Professional Courses under the Background of the "Great Ideological and Political Course"

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Abstract. Under the background of the "Great Ideological and Political Course," the core issue faced by art and design professional courses is how value education can truly enter the process of professional learning, rather than remain at the periphery of the course. Compared with general knowledge-based courses, graduate professional courses in art and design are more field-based, practical, and generative. If ideological and political content is integrated only in an additive way, it easily causes a separation between value expression and professional training. Based on the practice of the course Art and Design Investigation, this paper takes the investigation of industrial heritage sites of the Third Front Construction, such as the former site of Chengdu Baiyao Factory, Dongjiao Memory, and Factory 401, as the entry point, and discusses how issues of historical cognition, social responsibility, and spatial renewal can be transformed into professional problems and design tasks that graduate students can enter. On this basis, it proposes a chain framework of "value–problem–task–field–expression–resource," and provides a path for the ideological and political integration in art and design courses to shift from "external embedding" to "endogenous synergy." Practice shows that when students actively discover the practical significance of historical fields in continuous investigation, comparison, and design transformation, and embed historical fragments into spatial narrative by means such as virtual simulation, ideological and political education can then be transformed into the internal driving force of their topic awareness, spatial judgment, and expression strategy.

Keywords: Great Ideological and Political Course, art and design education, graduate course, industrial heritage of the Third Front Construction, endogenous synergy.

1 Introduction

The "Great Ideological and Political Course" emphasizes the connection between classroom teaching and social reality, historical process, and practical fields. It requires the combination of the small ideological and political classroom with the large social classroom, and strengthens on-site teaching and practice orientation[1]. For the art and design

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discipline, this requirement does not simply mean adding some value-oriented content, but requires the course to respond at the same time, in professional training, to such fundamental questions as "why design," "for whom to design," and "how design enters social reality." Especially at the graduate stage, course learning is no longer limited to knowledge reception, but is more reflected in problem identification, method integration, judgment formation, and achievement expression. For this reason, if ideological and political integration still remains at the level of course introduction or end-of-course summary, it is often difficult to truly enter the graduate students' process of professional learning.

For graduate professional courses in art and design, the educational requirement carried by the "value logic" and the professional learning mechanism corresponding to the "professional logic" constitute two basic dimensions that need to be grasped at the same time in course reform. The current difficulty does not lie in the absence of value content, but in the fact that the two have not yet formed a stable corresponding relationship—the former often remains at the level of introduction, explanation, or summary, while the latter operates independently along the existing path of professional training. As a result, curriculum ideological and political education is likely to appear as "external embedding," that is, adding value content outside the course structure, without truly entering the process of professional learning. How to promote the two from separation to synergy, and from external embedding to endogenous synergy, is exactly the problem this paper attempts to respond to.

As a practical course offered to graduate students, Art and Design Investigation naturally has the teaching characteristics of "walking out of campus, entering society, and facing real space." It is suitable for extending the ideological and political classroom into social space and the real world. However, in the original teaching, the investigation sites were mostly chosen separately by students, the course themes were not concentrated enough, the cases lacked linkage, and ideological and political guidance was also difficult to form a lasting effect. To change this state, the key is not to simply increase theoretical explanation, but to find a course mechanism that can both preserve graduate students' autonomy and form a relatively stable value line and problem line. Based on this, this paper takes the investigation of industrial heritage of the Third Front Construction as a representative course entry point, and discusses how historical fields can enter the interior of graduate professional courses in art and design and be transformed into the internal driving force of design learning.

2 Literature and Conceptual Foundation: From the Separation of Value Logic and Professional Logic to Endogenous Synergy

Course and learning theories generally show that value education is not additional content, but a kind of meaning construction gradually generated in the learning process. Some scholars have pointed out that the key of a course does not lie in the simple accumulation of knowledge points, but in helping learners form a framework of understanding through structured learning activities[2]. Some scholars also emphasize that the

meaning of education lies in the reorganization and growth of experience, and true learning must be connected with real experience[3]. Situated learning theory further points out that knowledge and meaning are produced in specific communities of practice and social situations[4]. These theories jointly indicate that if value education remains only at the level of abstract reasoning and textual infusion, it is difficult to truly transform into learners' professional understanding. Only when value judgment enters the organizational structure of problem identification, experience reflection, and practical action can value education become a real force inside the course.

Teaching research in recent years also shows that teaching organization oriented by experiential learning and design thinking can significantly enhance students' participation, depth of reflection, and ability to understand problems[5-6]. For graduate courses in art and design, this judgment is especially important. Design activity itself is not neutral technical operation, but a process of continuously carrying out value identification, value balancing, and value expression. This means that art and design courses are not only the "carrier" of value education, but also the most natural and tension-filled space for the occurrence of value education. From this it can be seen that the key in art and design courses does not lie in additionally embedding value content, but in making the value dimension contained in design activity gain manifestation, translation, and expression through course organization.

Based on this, this paper defines the "separation of value logic and professional logic" as the core of the course problem, and regards "from external embedding to endogenous synergy" as the path judgment for solving this problem. Around this judgment, this paper proposes a chain framework of "value–problem–task–field–expression–resource": taking value requirements such as historical cognition, cultural identity, national consciousness, and social responsibility as the starting point, entering real fields through the translation of professional problems and the organization of a task chain, then forming achievements through graphic-text narrative, models, narrative, and digital expression, and further precipitating them into sustainable teaching resources. In this way, value logic no longer remains at the periphery of the course, but gradually transforms into a part of professional logic.

3 Course Background and Case Field: Why Industrial Heritage of the Third Front Construction Became the Main Line

Originally, Art and Design Investigation mainly allowed graduate students to choose investigation sites by themselves, and then complete corresponding professional analysis and design expression after field investigation. This method preserved the freedom that graduate courses should have, but it also brought obvious problems: the sites were scattered, making it difficult to form discussion around common problems; the achievements lacked cumulative relationships, which was not conducive to later extension; and ideological and political guidance was also likely to remain at the level of general principles. It was under this background that the course reform did not require students by administrative means to work around a certain theme, but in the process of organizing

investigation, comparison, and discussion, the industrial heritage of the Third Front Construction gradually showed stronger historical thickness, practical relevance, and design potential.

The former site of Chengdu Baiyao Factory, Dongjiao Memory, Factory 401, and other sites simultaneously connect China's industrialization process, the memory of the Third Front Construction, and contemporary urban renewal practice. They not only carry national construction and labor memory, but are also located in the real context of public space reuse and cultural consumption transformation. Therefore, they naturally have multiple dimensions of historical cognition, social concern, and professional training. More importantly, most such heritage sites are located inside cities or on the urban periphery, and have already entered present life and continuously participate in the process of urban renewal. For graduate students in art and design, they are not distant historical relics, but objects of renewal in real life that can be entered, observed, and designed, and are also important spatial resources in urban renewal[7].

With the advancement of investigation and discussion, students gradually found that these places were not ordinary old industrial buildings in a general sense, but comprehensive fields where historical memory, spatial transformation, and contemporary public life overlap. From this we can see that industrial heritage of the Third Front Construction was not the only theme preset by the teacher, but was gradually identified in teaching organization and field comparison as a course main line with stronger explanatory power and extension. This process of "being discovered" itself reflects the characteristics of endogenous synergy: the value object is not imposed by an external proposition, but gradually generated in professional entry.

4 Course Operating Mechanism: From Historical Cognition to Design Expression

After industrial heritage of the Third Front Construction became the course main line, the key lay in how to transform this historical field into a professional learning process that graduate students could enter. For this reason, the course did not remain at the level of "taking students to see," but organized teaching around the chain of "value–problem–task–field–expression–resource."

First, at the level of "value," the course takes historical cognition, national consciousness, cultural confidence, and social responsibility carried by the industrial heritage of the Third Front Construction as the entry starting point, and forms for graduate students the necessary historical background and problem awareness before entering the site through special theoretical learning. In this way, value education is not abstract reasoning, but establishes a framework of understanding for later field entry.

Second, at the level of "problem," the course translates macro value propositions into professional problems that graduate students can enter. For example, the cultural carrying problem of industrial heritage is transformed into the analysis of spatial form, narrative devices, and changes in renovation stages; the issue of worker-class memory is transformed into interviews, behavior observation, and path analysis; and the issue of cultural confidence is transformed into spatial strategies that consider both historical

authenticity and the needs of contemporary public activities. In this way, ideological and political education no longer appears as additionally attached reasoning, but becomes the professional judgment that graduate students continuously face in topic selection, analysis, and expression.

Third, at the level of "task–field," the course advances according to a three-layer structure of "physical field–cognitive field–digital field." In the physical field, teachers organize graduate students to conduct field investigation of the sites, complete basic surveying and mapping, photographic recording, and on-site interviews, and record details such as historical signs, memorial devices, traces of production, and present ways of use. In the cognitive field, students combine historical materials, policy texts, and typical cases to carry out structured sorting of the research materials, and discuss the users, narrative boundaries, and the past and future imagination carried by the place. In this way, on-site experience is transformed into higher-level reflection and judgment.

At the level of "expression," the course does not remain at the level of a general investigation report, but includes graphic-text narrative, spatial analysis, model deduction, strategy draft, and digital expression in the organization of outcomes. The digital twin 3D visualization platform and related virtual simulation conditions are not only technical supplements, but also important media for transforming historical understanding into design expression. Research shows that immersive technology and virtual reconstruction can improve the display and educational effect of cultural heritage, and strengthen the public's understanding of heritage value and historical context through interactive narrative[8-10]. In this course, some students began to actively embed production fragments, spatial states, and labor scenes of the Third Front Construction period into current spatial experience, so that those who enter the space can simultaneously perceive the overlap of "present" and "past." In this way, virtual simulation becomes a design means for historical cognition, spatial narrative, and public expression.

Finally, at the level of "resource," course reform regards the precipitation of achievements as a component of the teaching mechanism, rather than an additional link. What needs more emphasis is that this course main line does not serve a one-time topic of one semester, but gradually forms a long-term mechanism in continuous investigation and accumulation. The research materials, interview records, image archives, site analysis, narrative texts, model outcomes, and digital scenes formed around industrial heritage of the Third Front Construction will not stop with the end of the course, but will continue to be added, revised, and expanded in later teaching, gradually forming a continuously updated course database. As graduate students of different grades continue to enter similar or related sites, this database accumulates not only field materials, but also problem awareness, method paths, and expression experience, thus forming a teaching tradition with continuity.

5 Discussion: How Historical Fields Promote the Transformation of Value Logic into Professional Logic

From the perspective of course practice, historical fields are not only the "source of subject matter" for ideological and political education. More importantly, they change

the way graduate students enter design learning. Students do not first accept a set of abstract value concepts and then reluctantly apply them to design objects. Instead, in real space, they continuously face the tension among historical traces, social relations, real renewal, and public use, and thus gradually realize that design problems themselves contain value judgment. The reason why value logic can enter professional logic lies not in being "talked about," but in being "encountered."

At the graduate stage, this endogenous synergy is easier to form than at the undergraduate stage. The reason is not that graduate students naturally identify more with ideological and political content, but that their learning places more emphasis on autonomous topic selection, complex judgment, and long-term research. The problem awareness formed by graduate students in the course is more likely to extend into later special research, graduation creation, and design practice. Therefore, when they actively transform industrial heritage of the Third Front Construction into later design objects in Art and Design Investigation, the value trigger in the course has already entered their longer-term professional path. The significance of this change is not only that "the ideological and political effect is better," but that students' topic awareness, design judgment, and expression strategy have undergone structural change.

At the same time, the digital field and resource precipitation make this transformation obtain stronger visibility and continuity. Virtual simulation and digital twin conditions enable graduate students to further transform historical understanding into visualized, scenarized, and immersive expression. The continuous sorting of research outcomes, narrative outcomes, and digital outcomes makes curriculum ideological and political education no longer only a one-time effect, but gradually transform into a long-term accumulative teaching mechanism.

6 Conclusion

Through the analysis of the practice of the course Art and Design Investigation, this paper attempts to respond to the core issue of how graduate professional courses in art and design can realize the synergy of value logic and professional logic under the background of the Great Ideological and Political Course. The basic judgment of this paper is that if curriculum ideological and political education remains only at external embedding, it is difficult to enter the graduate students' process of professional learning. But by triggering value perception through historical fields, advancing professional entry through problem translation, and organizing the learning process through task chains and expression chains, a more internal synergistic path can be formed.

The reason why industrial heritage of the Third Front Construction can become a powerful course main line lies not in its preset thematic significance, but in the fact that graduate students gradually realize, in continuous investigation, comparison, discussion, and design transformation, the historical thickness, practical problems, and professional potential carried by such fields. Thus, ideological and political education is no longer a requirement outside the course, but transforms into the internal driving force of topic awareness, spatial judgment, and expression strategy. Design teaching in historical fields is therefore not a simple adjustment of teaching content, but a

reorganization of the value structure of graduate professional courses in art and design. It shows that for curriculum ideological and political education to move from "having elements" to "having mechanism," the key does not lie in how much content is additionally inserted, but in whether value logic can be transformed into a part of professional logic along the chain of "value–problem–task–field–expression–resource."

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Disclosure of Interests

The authors have no competing interests to declare that are relevant to the content of this article.

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