

Design and application of intangible cultural heritage art healing space from the perspective of aesthetic education infiltration

Lulu Wang, Yiyang Li, Meng Wang*

Xinyang Agriculture and Forestry University, Xinyang City, Henan Province, 464000, China

Corresponding author: Meng Wang (e-mail: wangmeng2660@163.com).

ABSTRACT In the context of the triple development of popularizing aesthetic education, improving the mental health service system, and revitalizing and inheriting intangible cultural heritage in the new era, problems such as homogenization of traditional intangible cultural heritage display spaces, single forms of aesthetic education dissemination, and lack of psychological healing scenes are increasingly prominent. To address the industry pain points of solidified inheritance of intangible cultural heritage, superficial infiltration of aesthetic education, and lack of channels for public psychological counseling, this article takes the theory of aesthetic education infiltration as the core perspective, integrates interdisciplinary theories of art healing, environmental design, and intangible cultural heritage protection, and focuses on the systematic design and practical application of intangible cultural heritage art healing space.

INDEX TERMS Infiltration of aesthetic education; Intangible Cultural Heritage Art; Art therapy; space design

I. INTRODUCTION

A. RESEARCH BACKGROUND

At the level of intangible cultural heritage protection, the country continues to promote the revitalization and inheritance project of intangible cultural heritage, abandoning the traditional static and museum style single protection mode, encouraging the deep integration of intangible cultural heritage skills with spatial design, public services, educational scenes, and mental health services, exploring the contemporary and practical value of intangible cultural heritage art, and allowing traditional intangible cultural heritage to leave exhibition halls and integrate into people's daily lives[1-2].

B. RESEARCH SIGNIFICANCE

At the practical application level, the design scheme and implementation mode of the intangible cultural heritage art healing space constructed in this article have strong practicality and universality, and can be widely applied in various scenarios such as primary and secondary school art education classrooms, university art spaces, community cultural centers, intangible cultural heritage experience halls, mental health service centers, and elderly care spaces[3]. On the one hand, by building immersive intangible cultural heritage aesthetic education scenes, the limitations of traditional aesthetic education classrooms are broken, allowing

the public to subtly enhance their aesthetic literacy and cultural confidence through spatial experience, manual creation, and cultural perception, achieving the normalization of aesthetic education immersion; On the other hand, relying on the immersive creative experience of intangible cultural heritage handicrafts, we provide lightweight and stress free psychological healing services for people of different ages and psychological states, effectively alleviating negative emotions among the public and helping to build a social mental health system[4-5].

II. CORE CONCEPTS AND THEORETICAL FOUNDATIONS

A. DEFINITION OF CORE CONCEPTS

Intangible cultural heritage art (hereinafter referred to as intangible cultural heritage art) refers to the general term of all kinds of traditional art forms and handicrafts formed by relying on the accumulation of Chinese traditional folk customs, skills and culture, covering many categories such as traditional handicrafts, traditional arts, traditional folk art, and specifically including Paper Cuttings, pottery, blue printed cloth, tenon and mortise technology, pulp painting, embroidery, bamboo weaving, shadow puppets, facial makeup painting, etc. Intangible cultural heritage art differs from modern art in that it possesses four core attributes: cultural, handmade, folk, and healing[6-7]. Firstly, cultural,

it carries regional folk culture, traditional aesthetic concepts, and the core of national spirit; Secondly, handmade, with pure handmade creation as the core, the creative process has a slow pace, clear steps, and strong operability[8]; Thirdly, it is folk and closely related to the traditional life of the masses, with aesthetic cognition that resonates with the emotions of the Chinese people; Fourthly, healing and focused handmade creations can calm restless emotions, while the traditional aesthetic atmosphere can nourish the soul and relieve stress[9]. In this study, intangible cultural heritage art is the core cultural carrier and healing medium of spatial design, and the core bridge connecting aesthetic education infiltration and psychological healing, as shown in Table 1 below.

TABLE 1. Classification and healing characteristics of Chinese intangible cultural heritage arts

Category of ICH Art	Typical Works	Healing Difficulty	Aesthetic Feature
Paper art	Paper-cut, paper pulp painting, paper weaving	Low	Symmetrical soft lines, mild color
Clay & ceramic art	Plain clay sculpture, low-temperature pottery	Medium	Natural earth texture, free shaping
Textile dyeing & embroidery	Blue calico, simple hand embroidery	Medium	Plant natural color, repeated hand movement
Bamboo & wood craft	Braid, simple mortise craft	Low	Warm natural touch, slow operation
Folk painting & mask	New year painting, opera mask drawing	Medium-high	Rich gentle traditional imagery

B. CORE THEORETICAL BASIS

Art therapy theory is an interdisciplinary theory that integrates art, psychology, and rehabilitation studies. Its core principle is to help individuals release negative emotions, relieve psychological pressure, repair cognitive biases, and enhance emotional regulation abilities through the process of artistic perception, artistic creation, and artistic expression. Different from the traditional language intervention mode of psychological counseling, art therapy belongs to a non-verbal intervention method with lower threshold and stronger inclusiveness, which can avoid the psychological resistance of the audience[10]. Expressive art therapy and immersive art therapy are the core supporting theories of this study. Expressive art therapy emphasizes releasing inner emotions through manual creation and artistic expression, while immersive art therapy emphasizes achieving physical and mental relaxation through immersive atmosphere in the scene. The handmade creation process of intangible cultural heritage art perfectly aligns with the core logic of art healing, with a focus on manual operations, unique traditional aesthetics, and a healing creative rhythm, which can effectively achieve physical and mental healing effects.

The theory of active inheritance of intangible cultural heritage abandons the traditional static protection and museum preservation inheritance model, emphasizing that the core of intangible cultural heritage inheritance is "people- oriented,

integrated into life, and dynamic development". It advocates exploring the contemporary practical value, aesthetic value, and social value of intangible cultural heritage, and deeply integrating intangible cultural heritage skills with modern social needs, public life, and public services through scene innovation, carrier innovation, and application innovation, to achieve creative transformation and innovative development of traditional culture. This study transforms intangible cultural heritage art from a traditional display medium into an aesthetic education medium and healing tool[11]. Through innovative construction of spatial scenes, intangible cultural heritage techniques are integrated into aesthetic education and mental health service scenarios, which is a typical practice of the theory of intangible cultural heritage living inheritance[12].

C. ANALYSIS OF MULTIDIMENSIONAL INTRINSIC COUPLING MECHANISM

The core goal of aesthetic education infiltration is to cultivate the public's aesthetic literacy, cultural aesthetic ability, and humanistic sentiment, while intangible cultural heritage art is the core carrier of traditional Chinese aesthetics, containing balanced, simple, natural, and elegant Eastern aesthetic concepts, and the two have a natural inherent coupling[13]. From the perspective of content, the aesthetics of form, color, craftsmanship, and culture in intangible cultural heritage art are high-quality teaching contents infused with aesthetic education, which can make up for the shortcomings of local culture in modern aesthetic education; From a formal perspective, the manual experience, scene perception, and cultural appreciation modes of intangible cultural heritage art are in line with the immersive and experiential educational logic of aesthetic education, and can achieve the subtle infiltration of aesthetic education[14]; From a value perspective, both aim to nourish the soul, cultivate aesthetics, and shape personality as their core goals, ultimately achieving the value unity of aesthetic education and cultural education, as shown in Table 2.

TABLE 2. Four-layer coupling logic of aesthetic education, ICH and art therapy

Progressive Aesthetic Education Stage	Core Aesthetic Goal	Matching Therapy Level	Suitable ICH Carrier
Perception infiltration	Build intuitive aesthetic sense	Shallow emotional relief	ICH ornaments, texture touch wall
Experience infiltration	Master basic craft logic	Medium concentration training	Simple paper-cut, straw weaving
Creation infiltration	Independent emotional expression	Deep emotional catharsis	Blue calico, personalized clay molding
Internalization infiltration	Form cultural self-identity	Long-term spiritual nourishment	ICH aesthetic salon, work sharing

The handmade creation attributes, traditional aesthetic attributes, cultural empathy attributes of intangible cultural

heritage art are highly compatible with the core needs of artistic healing. Firstly, the rhythm of intangible cultural heritage handicraft creation is gentle, the steps are clear, and the focus is strong, which can guide the audience to concentrate and break away from restless thoughts, effectively alleviating negative emotions such as anxiety, restlessness, and emptiness; Secondly, the Eastern minimalist aesthetics and natural and simple visual style of intangible cultural heritage art are different from the fast-paced and stimulating visual experiences of modern times, which can alleviate visual fatigue and calm psychological states; Finally, the folk culture, patriotism, and life wisdom carried by intangible cultural heritage art can trigger cultural resonance among the audience, enhance self-identity and sense of belonging, improve psychological problems such as loneliness and inferiority, and have excellent healing adaptability[15].

The infiltration of aesthetic education and artistic healing are complementary and mutually empowering. Immersive scenes infused with aesthetic education and cultivation of aesthetic literacy can enhance the audience's artistic perception ability, allowing them to better perceive the healing value of intangible cultural heritage art and strengthen the healing effect[16]; The spiritual nourishment and emotional soothing effect of art therapy can help the audience get rid of negative emotional interference, receive aesthetic education in a more peaceful and focused state, and improve the efficiency and quality of aesthetic education immersion. Both of them focus on scene immersion, experiential participation, and spiritual nourishment as their core methods, with the ultimate goal of comprehensive human development and physical and mental health, forming a virtuous cycle of "art education empowers healing, healing assists art education", providing core logical support for the design of intangible cultural heritage art healing spaces.

III. THE CURRENT SITUATION AND EXISTING PROBLEMS OF THE DEVELOPMENT OF INTANGIBLE CULTURAL HERITAGE ART HEALING SPACE

A. SORTING OUT EXISTING CORE ISSUES

The current intangible cultural heritage experience space generally lacks functional design for psychological healing, and the humanization and adaptability of the space are seriously insufficient. On the one hand, space design often focuses on cultural display and visual aesthetics as core standards, neglecting users' psychological perception and emotional needs[17]. Some spaces have overly bright colors, crowded layouts, and loud noise interference, which can easily cause visual fatigue and psychological restlessness, completely failing to meet the core requirements of low stimulation and high relaxation in healing spaces; On the other hand, the spatial functional zoning is single, with only display and experience areas set up, lacking exclusive healing areas such as emotional relaxation areas, solitude and relaxation areas, and communication and guidance areas. The experience process is fast-paced and utilitarian, lacking relaxation and inclusiveness, and cannot meet the needs of

the public for emotional and spiritual relaxation. In addition, the difficulty level of the intangible cultural heritage experience projects in the existing space is unreasonable, and overly complex technical operations can easily cause frustration, which in turn exacerbates negative emotions and violates the core logic of healing, as shown in Table 3.

TABLE 3. Standard size and functional proportion of seven core spatial areas

Functional Zone	Core Function	Standard Area Ratio	Core Healing & Aesthetic Facilities
ICH Aesthetic Exhibition Area	Static aesthetic perception	20%	Touch texture wall, soft shadow installation
Hand Creation Workshop	ICH creative practice	28%	Adjustable workbench, natural material storage
Silent Healing Lounge	Independent mental relaxation	18%	Lazy sofa, herbal fragrance, flowing sound system
Aesthetic Communication Salon	Work sharing & social therapy	15%	Circular low tea table, equal display shelf
ICH Material Storage & Teaching Room	Material storage, regular courses	12%	Class movable partition, classified material cabinet
Transition Buffer Corridor	Emotional slow transition	5%	Green plant partition, weak aroma light strip
Digital Immersion Gallery	Auxiliary aesthetic experience	2%	Low-brightness ICH light projection

B. IN DEPTH ANALYSIS OF PROBLEM CAUSES

Theoretical research lags behind practical development, interdisciplinary research is insufficient, and the academic community has not yet clarified the deep coupling logic of aesthetic education infiltration, intangible cultural heritage art, and psychological therapy[18]. A systematic spatial design theoretical system has not been formed, resulting in a lack of scientific theoretical guidance for practical design; There is a deviation in the design concept, with most designers defining intangible cultural heritage spaces as cultural display spaces, neglecting their diverse attributes of aesthetic education, social services, and psychological healing. The design focus is misplaced, and the functional layout is unbalanced; There is a lack of industry standards and operational mechanisms, and currently there are no special design specifications, construction standards, and operational systems for intangible cultural heritage art healing spaces. The lack of unified standards and constraints on practical implementation has led to uneven spatial construction and insufficient sustainability. The above factors collectively constrain the high-quality development of intangible cultural heritage art healing spaces, and highlight the necessity and urgency of constructing a systematic design and application system in this article[19].

IV. CONSTRUCTION OF NON HERITAGE ART HEALING SPACE DESIGN SYSTEM FROM THE PERSPECTIVE OF AESTHETIC EDUCATION INFILTRATION

A. PRINCIPLES OF SPACE CORE DESIGN

Adhere to the design principles of authenticity, integrity, and innovation of intangible cultural heritage, deeply explore the cultural connotations, aesthetic features, and technical essence of various intangible cultural heritage arts, and eliminate the superficial and fragmented stacking of intangible cultural heritage elements[20]. Fully restore the creative scenes, technological features, and aesthetic styles of traditional intangible cultural heritage techniques in spatial design, preserve the folk, handmade, and cultural attributes of intangible cultural heritage art, and innovate and optimize them in combination with modern spatial design concepts, public aesthetic needs, and healing service needs, achieving the true inheritance of intangible cultural heritage and contemporary innovation integration, so that the space not only has a strong traditional cultural heritage, but also adapts to the functional needs of modern aesthetic education and healing.

Supported by the theories of environmental behavior and art therapy, we adhere to the principles of humanized, low stimulation, high tolerance, and strong comfort in healing design. The overall space avoids high-intensity visual stimuli, noise interference, and crowded layout, creating a relaxed, quiet, warm, and comfortable atmosphere that meets the core needs of the public for emotional and psychological relaxation. Taking into full consideration the physical and mental characteristics of different audiences, we optimize the spatial layout, experience difficulty, and scene atmosphere to achieve a high degree of adaptation between spatial design and people's physical and mental states, ensuring the effective implementation of healing functions, targeting the diverse characteristics of teenagers who are lively and active, emotionally sensitive, adults who are under pressure and need relaxation, and elderly people who are physically and mentally sluggish and need tranquility.

Space design takes into account both local and future scalability, adhering to the principles of innovation, sustainability, and iterative design. Reserve iterative space in spatial structure, functional layout, and scene construction, and flexibly adjust the experience content and scene form according to innovation in intangible cultural heritage skills, updates in aesthetic education policies, and changes in public psychological needs; Balancing traditional and modern elements in element application, integrating Eastern traditional aesthetics with modern minimalist design concepts, and adapting to contemporary public aesthetics; Reserve diversified operational ports at the operational level, adapting to diverse operational models such as public welfare services, course teaching, social experience, and cultural and creative incubation, to ensure the long-term sustainable development of the space.

B. DIMENSIONS OF SPACE CORE DESIGN

The dimension of aesthetic education is the core orientation of space, focusing on the normalization and immersive cul-

tivation of public aesthetic literacy. This dimension revolves around four sub directions: visual aesthetic education, tactile aesthetic education, experiential aesthetic education, and emotional aesthetic education. Visual aesthetic education cultivates the audience's visual aesthetic ability through the aesthetic combination of spatial color, light and shadow, patterns, and shapes; Tactile art education cultivates the audience's sensory aesthetic perception through immersive touch experiences of intangible cultural heritage handmade materials, textures, and crafts; Experiential aesthetic education cultivates the audience's artistic creation and aesthetic application abilities through intangible cultural heritage handicraft creation, aesthetic practice, and artistic innovation; Emotional aesthetic education cultivates the audience's aesthetic feelings and humanistic literacy through resonance with intangible cultural heritage, aesthetic experience and perception. The four dimensions of aesthetic education work together to achieve a comprehensive and multi-level infiltration effect of aesthetic education.

The dimension of healing is the core functional goal of space, relying on intangible cultural heritage art experience and spatial atmosphere creation to achieve normalized and lightweight psychological healing services. This dimension is divided into three levels: shallow emotional relief, mid-level focus enhancement, and deep spiritual nourishment. At the superficial level, by creating a low stimulus spatial atmosphere and comfortable environmental experience, the audience's restlessness, anxiety, and fatigue can be quickly alleviated; At the mid-level, through focused intangible cultural heritage manual creation, the audience is guided to shift negative attention, enhance focus, and calm their psychological state; At a deeper level, by resonating with intangible cultural heritage, nourishing traditional aesthetics, and immersing in artistic experiences, psychological internal friction is repaired, self-identity is enhanced, and spiritual realm is nourished, achieving comprehensive relaxation and healing of the body and mind, and adapting to different levels and types of psychological and emotional needs.

The spatial dimension is the carrier for all functions to be implemented, focusing on the scientific and systematic construction of spatial layout, scene design, and environmental creation. This dimension covers multiple sub elements such as spatial functional zoning, flow design, light and shadow colors, material texture, soft decoration matching, and intelligent scenes. It follows the design logic of humanization, immersion, multifunctionality, and high adaptability, reasonably divides different functional areas, optimizes spatial flow, avoids spatial dead corners and experience conflicts, and adapts to the dual needs of aesthetic education infiltration and psychological healing through scientific environmental design. It achieves the landing of scenes in the three dimensions of culture, aesthetic education, and healing, ensuring the efficient functioning of the overall space.

V. SPECIFIC DESIGN PLAN FOR INTANGIBLE CULTURAL HERITAGE ART HEALING SPACE FROM THE PERSPECTIVE OF AESTHETIC EDUCATION INFILTRATION

A. OVERALL FUNCTIONAL ZONING DESIGN OF SPACE

Combining the needs of aesthetic education immersion, intangible cultural heritage experience process, and artistic healing function requirements, following the layout logic of dynamic and static zoning, clear priorities, interconnectivity, and non-interference, the overall space is divided into seven core functional areas, with clear functional positioning and smooth connection in each area, taking into account the multiple needs of static immersion, dynamic experience, emotional healing, and cultural dissemination.

This area is a static aesthetic education zone at the core of the space, positioned as an intangible cultural heritage science popularization, aesthetic education, and atmosphere infiltration, mainly responsible for cultural display, basic aesthetic education, and atmosphere creation functions. The overall design of the area adopts a simple and elegant Eastern aesthetic style, abandoning complex and gorgeous decorations. The main colors are natural wood, beige, and light blue, creating a quiet, elegant, and warm spatial atmosphere.

The overall color scheme is dominated by low saturation Morandi colors, paired with natural wood materials, cotton and linen soft furnishings, and green plant landscapes, incorporating natural plant fragrances such as sandalwood and agarwood to create a natural and peaceful healing atmosphere. The area is equipped with lazy sofas, meditation tea houses, light and shadow meditation devices, and intangible cultural heritage aesthetic paintings, accompanied by immersive natural light and shadow, gentle flowing water sound. The audience can sit and meditate here, enjoy intangible cultural heritage aesthetic works, and calm their physical and mental state. At the same time, a lightweight emotional counseling manual and an intangible cultural heritage aesthetic appreciation reading book are equipped to guide the audience to soothe their emotions through aesthetic perception, achieving stress free and intervention free self-healing, as shown in Table 4 below.

TABLE 4. Differentiated space configuration of three typical application scenarios

Application Scenario	Main Crowd	Adjusted Area Ratio Key Point	Preferred Low-difficulty ICH Projects
Campus space	Teenagers	Increase silent healing lounge to 25%	Paper pulp painting, simple paper-cut
Community space Health & pension space	All-age residents Elderly rehabilitation crowd	Adopt standard equal proportion Expand silent healing lounge to 30%	Plant rubbing, bamboo weaving Cloth sticker, plain clay molding

This area is a zone for deepening aesthetic education infiltration and social healing, mainly responsible for dis-

playing works, aesthetic exchange, experience sharing, and emotional interaction. Open display shelves and walls are set up in the area to showcase the audience's intangible cultural heritage creations, creating an immersive atmosphere of aesthetic education achievements. Adopting a circular enclosed seating layout, weakening the relationship between primary and secondary, creating an equal, relaxed, and free communication atmosphere, and avoiding the drawbacks of traditional classroom serious and oppressive atmosphere. Audiences can share their experiences in intangible cultural heritage creation, aesthetic insights, and emotional changes here, alleviate loneliness and enhance self-identity through social interaction, while deepening their understanding of intangible cultural heritage aesthetics through communication and mutual evaluation, further enhancing the immersion effect of aesthetic education. The region can regularly carry out intangible cultural heritage aesthetic salons, aesthetic education sharing sessions, and healing experience exchange sessions to achieve the normalization of aesthetic education and social healing.

This area is a functional supporting area that combines teaching, aesthetic education, and experience assurance functions. It is mainly used to store various intangible cultural heritage handmade raw materials, tools, and equipment, while also undertaking the functions of normalized aesthetic education teaching, research and training, and skill guidance. The area is divided into material storage area, tool placement area, and teaching and preaching area. Materials and tools are neatly classified and arranged, visually neat and orderly, to cultivate the audience's sense of order, beauty, and aesthetic literacy. The teaching area adopts a flexible layout, which can adjust the spatial layout according to the number of students and activity forms, and is suitable for various scenarios such as small classrooms, large-scale study tours, public lectures, and skill training. Based on the region, systematic intangible cultural heritage aesthetic education courses will be carried out, and layered teaching will be carried out from the dimensions of intangible cultural heritage knowledge, aesthetic principles, handicrafts, innovative creation, etc., to achieve systematic and normalized infiltration of aesthetic education.

B. SPATIAL VISUAL AND AESTHETIC SYSTEM DESIGN

Based on the refined aesthetic needs infused by aesthetic education and the low stimulation needs of artistic healing, the overall space adopts an Eastern minimalist low saturation color system, eliminating strong color combinations with high saturation and contrast, and avoiding visual stimulation and psychological restlessness. Light and shadow are the core elements of aesthetic education infiltration and atmosphere healing. This space adopts a layered light and shadow design system of "natural light as the main, artificial light as the auxiliary" to create a soft, transparent, and layered aesthetic atmosphere of light and shadow. The space maximizes the introduction of natural lighting, optimizes the natural light incidence effect through french window

and soft light screens, weakens the direct glare of strong light, and ensures that the space light is transparent and soft. Natural light can ease emotions, improve mood comfort, and meet the needs of healing. All artificial lighting uses high contrast, flicker free, warm and gentle colors to eliminate the visual stimulation and psychological suppression caused by cold light, strong light, and flicker lights, as shown in Table 5.

TABLE 5. Quantitative evaluation index system of space comprehensive effect

Evaluation Dimension	Weight	Secondary Indicators	Test & Evaluation Method
Aesthetic education effect	40%	Aesthetic perception, creation ability, cultural cognition	Questionnaire + ICH aesthetic test
Art therapy effect	40%	Anxiety relief, concentration improvement, sense of belonging	GAD-7 scale + on-site observation
ICH inheritance effect	20%	Cultural recognition, craft mastery, communication willingness	Interview + work statistical analysis

C. INTEGRATION OF INTANGIBLE CULTURAL HERITAGE ELEMENTS AND IMMERSIVE SCENE DESIGN

Abandoning the traditional fragmented stacking design approach of intangible cultural heritage elements, achieving the systematic, scenario based, and connotative integration of intangible cultural heritage elements. At the visual level, the symmetrical patterns of Paper Cuttings, texture patterns of bamboo weaving, auspicious patterns of traditional embroidery, and simple patterns of blue and white porcelain are extracted and applied to the detailed design of space wall decoration, soft cloth, lamp modeling, decoration of furnishings, guidance system, etc., to unify the national style and aesthetic keynote of space; At the cultural level, based on the functional positioning of different regions, targeted integration of corresponding cultural connotations of intangible cultural heritage skills is carried out. The exhibition area focuses on the display of intangible cultural heritage history and culture, the creation area focuses on the restoration of intangible cultural heritage craftsmanship, and the healing area focuses on the creation of intangible cultural heritage aesthetic imagery; At the experiential level, differentiated intangible cultural heritage experience projects are matched based on spatial functions. Static areas are adapted for aesthetic appreciation and cultural reading of intangible cultural heritage, dynamic areas are adapted for manual creation and skill practice, and healing areas are adapted for lightweight and artistic aesthetic experiences of intangible cultural heritage, achieving a high degree of adaptation to intangible cultural heritage elements, spatial functions, and aesthetic therapy needs.

By relying on digital technology and scene creation techniques, we aim to build a comprehensive immersive art education and healing scene, breaking through the limitations of traditional shallow experiences. On the one

hand, creating immersive real-life intangible cultural heritage scenes, restoring traditional intangible cultural heritage workshops and folk life scenes, matched with traditional furniture, objects, green plants, fragrances, and folk music, to achieve a comprehensive immersive scene of listening, speaking, smelling, and touching, allowing the audience to immerse themselves in the aesthetic and cultural atmosphere of traditional intangible cultural heritage; On the other hand, creating digital immersive experience scenes, through VR panoramic intangible cultural heritage scenes, AR technology dynamic demonstrations, and interactive installations of light and shadow aesthetics, the integration of traditional intangible cultural heritage and modern technology can be achieved, allowing the audience to intuitively experience the aesthetic evolution and craftsmanship details of intangible cultural heritage skills, and enhancing the depth of aesthetic education awareness. Simultaneously creating four season themed intangible cultural heritage scenes, combining the characteristics of spring, summer, autumn, and winter seasons, updating the display content, scene decoration, and experiential projects of intangible cultural heritage, achieving dynamic updates in spatial atmosphere, and continuously enhancing the freshness and experience of aesthetic education immersion.

D. SPACE NOISE REDUCTION AND ATMOSPHERE OPTIMIZATION DESIGN

A quiet, comfortable, and low disturbance spatial atmosphere is the foundation for the infiltration of aesthetic education and the landing of artistic healing. This space focuses on noise reduction and atmosphere optimization design. In terms of noise reduction design, the walls are made of sound-absorbing diatomaceous earth and soft pack sound-absorbing materials, the ground is covered with soundproof and anti slip adhesive, and the doors and windows are designed with sound insulation and sealing to effectively isolate external noise; Reasonably divide the space into dynamic and static areas, physically isolate the dynamic creation area, communication area from the static healing area, and exhibition area to avoid internal noise interference.

VI. APPLICATION PRACTICE AND EFFECT EVALUATION OF INTANGIBLE CULTURAL HERITAGE ART HEALING SPACE

A. MULTI SCENARIO LANDING APPLICATION PLAN

Based on the design system and specific plan constructed in the previous text, combined with the audience characteristics, functional requirements, and operational features of different scenarios, targeted differentiated landing application plans for the three core scenarios of campus, community, and health care are designed to achieve precise adaptation and widespread promotion of spatial patterns.

The core audience of campus scenes is young students, and the core needs are normalized aesthetic education, comprehensive quality cultivation, academic pressure relief, and sound personality shaping. The campus intangible

cultural heritage art healing space is positioned as "art education empowerment, stress relief education, and cultural inheritance", and is suitable for four core scenarios: campus teaching, after-school services, club activities, and psychological counseling. Adapt the spatial scale to the campus site conditions, streamline and optimize functional zoning, focus on retaining the intangible cultural heritage art exhibition area, handmade creation area, lightweight healing area, and communication and sharing area, simplify the configuration of large intelligent devices, and emphasize low-cost and normalized implementation. The experience course adopts a layered design. Primary and secondary schools focus on basic intangible cultural heritage manual experience, aesthetic perception, and emotional relief. They offer lightweight courses such as Paper Cuttings, simple bamboo weaving, and pulp painting to alleviate academic pressure and cultivate aesthetic literacy; Universities focus on deepening the creation of intangible cultural heritage skills, aesthetic innovation, and cultural and creative design, and combine professional teaching to carry out aesthetic education training and innovative practice. At the same time, incorporating space into the campus aesthetic education curriculum system and mental health service system, regularly carrying out after-school aesthetic education activities, psychological stress relief workshops, and intangible cultural heritage research courses, achieving complementary integration of classroom aesthetic education and immersive spatial aesthetic education, and helping young people achieve comprehensive physical and mental development.

The core audience of community scenes is all age groups of community residents, including teenagers, office workers, and the elderly. The core needs are public cultural services, universal aesthetic education, emotional counseling, and community cultural construction. The community intangible cultural heritage art healing space is positioned as an open, public welfare, and normalized public cultural service space with the core values of "inclusive art education, convenient healing, cultural benefits, and community empowerment". The spatial function takes into account the adaptability of the whole nation, fully preserving seven functional zones, and balancing children's fun experiences, youth stress relief therapy, elderly leisure and health, and popularization of aesthetic education for all ages. The operation mode adopts a combination of normalized public welfare and themed activities, with daily free access for residents to experience and relax independently. Non heritage aesthetic education public welfare classes, emotional healing salons, and parent-child intangible cultural heritage experience activities are regularly held every week, and themed intangible cultural heritage cultural exhibitions and aesthetic education achievements exhibitions are held every month. Building community cultural and aesthetic education platforms and psychological health service micro platforms based on space, enriching the spiritual and cultural life of community residents, easing the pressure of work and life for the public, and enhancing the cultural atmosphere and happiness of

residents in the community.

The core audience of the health care scene is the elderly, the health care population, and the special rehabilitation population. The core needs are physical and mental health care, emotional comfort, cognitive repair, and leisure art education. The health and wellness intangible cultural heritage art healing space is positioned as "health and wellness education, spiritual comfort, physical and mental restoration, and leisure empowerment", and is adapted to the service needs of elderly care institutions, rehabilitation centers, and health and wellness communities. The focus of space design is to strengthen the healing function, weaken the difficulty of innovative creation, optimize accessible and humanized design, and lower the threshold for experience. Color, light and shadow, and materials are all designed with ultimate soothing adaptation, eliminating any stimulating elements; All intangible cultural heritage experience projects use low difficulty, slow paced, and highly inclusive techniques, such as simple origami, fabric stickers, pottery shaping, intangible cultural heritage appreciation, etc., to avoid the frustration caused by complex operations; Emphasis will be placed on strengthening the functions of solitary healing areas and soothing rest areas, and increasing recreational facilities and health support facilities. Regularly carry out aesthetic education and rehabilitation activities, emotional comfort experiences, and cognitive rehabilitation art training for the elderly intangible cultural heritage. Through the infiltration of intangible cultural heritage aesthetics and the experience of soothing handicrafts, alleviate the loneliness of the elderly, improve their physical and mental state, delay cognitive decline, and create a characteristic aesthetic education and rehabilitation space that meets the needs of health and rehabilitation.

B. CONSTRUCTION OF SPACE APPLICATION EFFECT EVALUATION SYSTEM

The dimension of aesthetic education infiltration includes four secondary indicators: aesthetic perception ability, artistic creation ability, cultural aesthetic cognition, and improvement of aesthetic education literacy. It mainly evaluates the degree of improvement of the audience's traditional aesthetic perception ability, intangible cultural heritage aesthetic cognition, artistic creation level, and humanistic aesthetic literacy after spatial experience. Quantitative scoring is conducted through three methods: audience self-evaluation questionnaire, work quality evaluation, and aesthetic education cognition test, with a maximum score of 100 points and a weight ratio of 40%. The core measure is the implementation effect of the core values of aesthetic education in the space.

The dimension of psychological therapy includes four secondary indicators: emotional soothing effect, concentration improvement effect, psychological belonging, and physical and mental comfort level. It mainly evaluates the degree of relief of negative emotions such as anxiety, irritability, and loneliness before and after the audience experience, as

well as the level of improvement in concentration, mental peace, and psychological well-being. Using a combination of emotion scale evaluation, user experience feedback, and behavioral state observation to quantify the rating, with a maximum score of 100 points and a weight ratio of 40%, the core measure is the effectiveness of the psychological healing service value landing in the space.

The dimension of intangible cultural heritage inheritance includes four secondary indicators: intangible cultural heritage awareness, cultural identity, mastery of skills, and willingness to innovate and spread. The main evaluation is the audience's level of understanding of intangible cultural heritage culture, skills, and history, cultural confidence and identity, mastery of intangible cultural heritage skills, and willingness to innovate and spread intangible cultural heritage. Through cognitive questionnaires, interview surveys, and behavioral statistics quantitative scoring, the maximum score is 100 points, with a weight ratio of 20%. The core measure is the effectiveness of the implementation of the intangible cultural heritage value of the living space.

VII. CONCLUSION

The infiltration of aesthetic education, intangible cultural heritage art, and art therapy have a high degree of inherent coupling, forming a value logic of two-way empowerment and collaborative symbiosis. Intangible cultural heritage art is a high-quality local carrier for the infiltration of aesthetic education and artistic healing. Aesthetic education infiltration provides core educational guidance for intangible cultural heritage experience, lays the atmosphere foundation for healing experience, and artistic healing provides emotional support for the implementation of aesthetic education and endows intangible cultural heritage experience with spiritual value. The deep integration of the three can achieve the three-dimensional value unity of cultural inheritance, aesthetic education and psychological healing, and has important theoretical and social value.

The "One Core, Four Dimensions, Eight Systems, and Fully Closed Loop" intangible cultural heritage art healing space design system constructed in this article is guided by aesthetic education infiltration, clarifying five design principles and four design dimensions, refining specific design schemes for seven functional zones, aesthetic systems, intangible cultural heritage scenes, and atmosphere optimization, achieving standardization, scientificity, and systematization of space design, effectively solving the problems of fragmentation, experientialization, and homogenization in traditional space design.

The differentiated implementation plan and normalized operation system adapted to the three core scenarios of campus, community, and health care have strong universality and implementation. Practical verification has shown that this spatial model can effectively enhance the public's awareness and aesthetic literacy of intangible cultural heritage, alleviate various negative emotions, nourish the spiritual state, and achieve multiple social benefits of intangible cultural

heritage living inheritance, national aesthetic education infiltration, and social psychological health services. It can be widely promoted and applied.

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The preferred spelling of the word "acknowledgment" in American English is without an "e" after the "g." Use the singular heading even if you have many acknowledgments. Avoid expressions such as "One of us (S.B.A.) would like to thank" Instead, write "F. A. Author thanks" In most cases, sponsor and financial support acknowledgments are placed in the unnumbered footnote on the first page, not here.

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