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**Positional support of a number of provisions of space
policy in the sphere of light culture of the population**

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Abstract

Like culture as a whole, light culture performs various functions, among which orienting, transforming and socializing functions are of particular importance. Light culture focuses on the creation of a socio-cultural environment in which light technologies are used as a tool for the formation of conditions for the improvement of the objective and spiritual world of man and society (orienting function). The basis of light culture is a positive-activity attitude to the creative transformation of the environment as a necessary condition for ensuring cultural continuity and the development of humanistic qualities of man, society, the world (transformative function). Light culture ensures the integration of values, values, ethical norms into the structure of social behavior, lifestyle, activities of society and the individual in the course of those processes (education, enlightenment, education, communication) that arise with its participation in the light environment of public spaces (socializing function). Lighting affects not only the change in the appearance of the city, it can affect the Outlook and values of people, involve them in the process of improving environmental conditions, awaken in them concern for nature, other people, the ecology of life in the city and in the world. Today, this trend is one of the main in light urbanism, and is also demonstrated in individual projects of light design.

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Introduction

Although humanistic ideas have repeatedly formed the basis of worldview pictures of the past, the question still arises why the humanization of different spheres of human life (economy, education, urbanism, etc.) has again become so important today. The substantial depth of this question suggests a separate study, so in this case only briefly presents the main factors that have become, according to different researchers, the impetus for a new round of humanistic thought. Thus, as factors that negatively affect people, society and the environment as a whole, different researchers identify the following: geopolitical confrontations and interethnic conflicts; economic race; uncontrolled rates of urbanization; weakening of interpersonal ties and social disintegration; growing alienation and indifference to the world, other people, nature, the future; loss of a sense of individual and group

identity; information overload of modern man . The positive ones include: the formation of a new communicative culture; the search for environmentally friendly ways of interaction between man and technology; reassessment of priorities in relation to nature and its resources; development of new strategies and grounds for world integration (in particular, alterglobalism).

In the context of these powerful transformational processes that are going through the modern world and society, the development of the humanistic component of human life seems to be one of the wisest and most justified social approaches. There are several manifestations of this trend in our days:

- the birth of new forms of humanism, such as transhumanism and posthumanism;
- formation of an international institutional platform that initiates the development of humanistic values and ideals;
- rethinking the objectives and values of the design environment (including the light environment).

In recent years, the trend towards the formation of the urban landscape based on the "human scale" is increasingly manifested in the form of the creation of public spaces focused on the person. The researchers note that in many cities, traffic is gradually limited, the number of Parking spaces in Central areas is reduced, " public life is supported by the creation of a convenient, modern pedestrian environment that combines the personal physical space of a person with a wide range of activities offered by the city." Humanistic function of public spaces, as a rule, is associated with a positive atmosphere, comfortable for interaction with other people and the city, with the maintenance of social activity and the possibility of gaining collective experience, with the satisfaction of citizens with the quality of life and the environment.

Main part

Changes in lifestyle and rhythm of social activity in the modern city have significantly increased the demand for public spaces in the evening. In this regard, one of the priorities of the sustainable urban development strategy⁷ is to create a lighting environment that will meet the needs of today's citizens and at the same time open up new opportunities for social experience. We are talking about the humanization of public spaces with the help of lighting.

Since the humanistic nature of public space is a qualitative indicator, one of the main tasks of today's lighting design is to find and systematize those quantitative methods that together can give rise to this quality. These quantitative methods, among other things, take into account the following factors:

- correlation of lighting with features of social processes and behavior of people
- interests of different groups of users and their problems (needs, requests, expectations)
- the need to reduce conflict in society and reduce anti-social activity
- changes in the environment (natural and urban) in the near and long term
- cultural and educational function of lighting
- actively asserting the social need for a new communicative culture as a way to overcome social disintegration and alienation
- social demand for creative interaction of people with each other and with urban space.

The use of these methods, firstly, makes it possible to manage the process of humanization of public spaces, and secondly, makes this process purposeful.

The well-known researcher of philosophy and culture of the Renaissance E. Garen singles out as the basic principle of the humanistic worldview the principle of harmonious connection of personal and social, approved in the conditions of formation of high self-consciousness of the person . If we consider this principle in relation to lighting design, it is obvious that the

humanization of public spaces is not just another design method, technological technique or fashion trend. It can not be reduced to simply improving the conditions of human stay in public space and limited to creating a comfortable, safe, environmentally friendly environment for humans (these characteristics are certainly very important, and they should be taken into account automatically). Humanization involves the creation of such a physical and psychological environment and such conditions in which a person acquires a special social experience of relations with other people, with the world, with nature and with himself. This social experience is based on a person's awareness of himself as a person who has a unique set of qualities and takes a positive, active and responsible position in relation to himself, society, the world around him, and nature. Therefore, we can conclude that the indicator of the humanistic quality of the environment is the way of thinking, way of life, the way of actions of those people who are in this environment. In this sense, the humanization of public spaces means not only that "the city is returned to the people", but also that the person is returned to the person.

Many researchers and specialists in the field of light design note that the participation of local residents is an important condition for the formation of the city's light environment .

The method of involving the local population at different stages of lighting design (in the process of researching the problems of space, developing lighting solutions, testing them in urban space) is an effective tool of light urbanism. Participation of local residents in the creation of a light environment, in turn, is an important component of the process of humanization of public spaces in the evening.

First, communication with citizens allows you to understand the "living" problems of the place, to see it through the eyes of people living in this environment. Even the light designer of the highest professional level, having a lot of experience, not being a resident of a particular city or district is not able to fully experience all the everyday nuances, features, problems faced by the local population every day. Without close interaction with the residents, it will only be a subjective (albeit professional) assessment of a particular situation, which will not give a complete picture of the real needs and demands of people.

Secondly, the local population is a representative of a particular cultural community-on the scale of the country, region, city or social group (subculture). This means that within this community there is an established system of values, traditions, customs, social norms and rules, which determines the way of life, behavior, social relations and social processes. Accordingly, in order to create a light environment adequate to these socio-cultural conditions, it is necessary to understand and take into account the specifics of this culture.

Thirdly, receiving "feedback" from residents, i.e. their reaction to the quality of a particular lighting solution is one of the components of the process of creating lighting. Casciani and Rosso write about this: "If public urban lighting is more than a technical requirement for efficiency and safety, then the study should focus on how the illuminated urban environment is perceived and used by citizens, trying to understand this social impact of lighting and translate it into the lighting design process."

Thanks to the dialogue that develops directly or indirectly between researchers/designers and citizens, not only it is possible to take into account the most different aspects of urban life in the evening (or find worthy compromises), but more importantly, during this dialogue, each resident has the opportunity to become an active participant in the process of creating a night landscape of his city. This participation in the ongoing transformations turns an ordinary citizen into a person who transforms for himself and other people (together with other people) the surrounding living space. Participation of residents in this transformative activity allows them to feel a sense of self-importance and personal responsibility for changes in the city, to realize themselves as a single community in which the voice

and point of view of everyone is important. This is one of the most significant indicators of the level of humanistic development of society, since humanism, as it was considered by E. Fromm – is, first of all, an activity aimed at the positive transformation of a person himself and the world around him . Therefore, we can conclude that the sustainable development of modern cities, which will be discussed later, directly depends on the level of humanism in society.

Designers use different methods of interaction with residents-meetings, joint walks around the city, workshops, interviews, opinion polls, seminars, etc. Each of these methods is effective in solving different problems in its own way. The increase in the share of social participation in urban planning and the development of technologies suggest new ways to study the emotional and psychophysiological reactions that occur in people in the process of perception of the environment and interaction with it. Despite the differences of these methods, they are United by the fact that they are all focused on reducing the psychological, emotional, mental distance between a person and public space, as well as on creating favorable conditions for human interaction, i.e. on increasing (increasing) the humanistic quality of the environment.

"Environmental identity" today is one of the defining criteria for the quality of urban design projects. Including, the light environment of the city.

What is "environmental identity", which is sometimes also called "place identity"? And what is the nature of the relationship between man and the environment in this process of identification?

The very concept of "identity" and "identification" was borrowed by project practitioners from psychology. In particular, E. Erickson considered identity in the context of psychosocial development and its different stages. In Erickson's understanding, ego-identity is a deep internal structure of a person, which is responsible for the formation of the integrity and continuity of the "I" throughout the development of the personality. At the same time, this category remains a constant, i.e. it does not depend on the changes occurring with the personality .

Over time, there has been a significant transformation of ideas about the foundations on which human identification takes place: if earlier it was considered from the standpoint of different types of social identity (gender, age, national), today it acquires spatial and temporal characteristics.

In other words, such categories as "atmosphere", "situation", "spirit of place", "temporality" are beginning to play an increasing role in the formation of the urban environment - as a kind of new round in the development of the phenomenological approach to the creation of the space of human life.

With regard to lighting design, this means that the traditional tasks facing the design of lighting, such as ensuring safety, comfort, energy saving, is added to the task of forming the identity of the place, i.e. the creation of such external conditions that will allow a person to feel like a full-fledged "participant" in a particular environmental situation.

In order to become such a "participant" a person needs to be aware of himself not only as a physical unit of a particular space, but also to feel mental, psychological and emotional involvement in a particular place, which is created by forming a complete picture of the reality surrounding a person.

In the formation of this important painting and imagery, which sees a man (the morphology of the city in the daytime and at night), and cultural symbols with which he relates himself and his psycho-emotional state that comes from living in the environment - a sense of "inclusion" in the environment and the processes (interaction with the city and other people, self-determination, goal setting, learning norms, traditions, lifestyle and etc).

Light culture plays a crucial role in the formation of urban identity and place identity, as light is an effective and "fast" tool for the transformation and adaptation of the environment to the needs of the population, including the need for identification.

In lighting solutions focused on the formation of the identity of the place, various "tools" are used to achieve this goal-changing the spatial and temporal organization with the help of lighting; features of natural and climatic conditions, reflected in the design solution; the method of retrospection, "awakening" the history of the place; appeal to cultural traditions, customs, social rituals; analysis of social behavior, lifestyle, social processes associated with the city or its fragment; involvement of the local population in the process of identifying the originality of the designed environment, etc.

In the domestic literature, the concept of "sustainable city" does not have an exact definition. It is used both as a description of the strategic goals of modern cities, and as a characteristic of the new "ideal" model of the eco-city.

In foreign sources, a detailed definition of sustainable cities was proposed by the Institute for Sustainable Communities: "sustainable communities include small and large cities that have taken steps to stay healthy in the long term. Sustainable communities have a strong sense of place. They have a common vision that is shared and actively promoted by all key sectors of society, including business, low-income groups, environmentalists, civic associations, government agencies and religious organizations. These are cities that develop on their assets and are not afraid to be innovative. These communities value healthy ecosystems, use resources efficiently, and actively seek to preserve and strengthen local economies. They are imbued with a pervasive volunteer spirit that is rewarded with concrete results. There are partnerships between government, business and non-profit organizations, and public debate in these communities is active, inclusive and constructive. In contrast to traditional approaches to community development, sustainable development strategy involves: a focus on the whole community (not just on areas that are not conducive to life); protection of ecosystems; meaningful and broad participation of citizens; and economic autonomy."

This definition of a sustainable city shows that, first, this concept can be seen as a kind of strategic goal, which should be sought not only in the design of new cities or new areas, but also in the adaptation of existing urban formations with a rich historical past. And secondly, that the creation of a sustainable city involves the humanization of the environment. As shown above, lighting is one of the effective transformation tools in both cases.

Lighting is able to perform a culturally developing and even "pedagogical" role in public spaces. There are many examples of how lighting unobtrusively, in an interactive or just interesting for citizens form creates conditions for the development of the inner world of man.

For example, in Lyon (France) implemented a project that combines lighting, vegetation and artistic photography (photographer Yann Arthus-Bertrand). Thanks to the interaction of three components-light, art, nature-on the street l'annonciade was created a cozy atmosphere of hospitable and artistic-aesthetic interior, in which every citizen can feel welcome visitor "city living room" and enjoy the contemplation of works of modern art.

In the province of Nord-Brabant (the Netherlands) there was a one-of-a-kind Bicycle and pedestrian path, which, thanks to the work of a group of light designers gave a modern interpretation of the work of van Gogh, who lived in these places in the 80s of the XIX century. The design of the bike path includes many mosaic "stones" that store solar energy during the day and radiate it at night. They form a luminous color pattern, reminiscent of the picturesque manner of van Gogh's paintings. This project demonstrates a unique public space in which cultural experience, contemporary art and innovative solutions unite people and create an artistic image of the night landscape.

Lighting effectively solves the problems associated with changing modes of daily activity of social life in cities and with changing the functions of public spaces during the day. In the evening, part of the

public spaces (with high-quality lighting) is oversaturated with people, while those spaces that could serve as centers of public attraction, do not perform this function for a reason unprofessional, perhaps unsuccessful lighting or its complete absence, thereby depriving citizens of the possibility of social interaction and a pleasant time after dark. In addition, the same space can change its purpose at different times of the day and night.

Lighting and smart technologies make it possible to adapt urban areas to the changing living conditions and demands of modern society, they are able to transform the functional and aesthetic criteria of public spaces in order to keep them attractive to people.

For example, in the light master plan of the Chinese city Xixian Great City, the functioning of the lighting elements correlates with the changing conditions of the urban spaces and depends on the time and area. In addition, lighting controls in the city adapt to the duration and intensity of daylight in different seasons and take into account the projected use of external spaces.

Urban lighting has great potential in forming the foundations of a new communicative culture based on the principles of overcoming social disintegration and alienation, finding common meanings, values, ideas for representatives of different cultures and subcultural communities while preserving identity.

In this context, a significant role is played by the dynamic and interactive possibilities of light design in public space, which are usually used in temporary projects. Thus, the project Marling (author - U. Haque), implemented in Eindhoven (Netherlands) in 2012, became widely known. This performance visualized the living voices of residents and created visible images of interaction by projecting endless variations of such communications. In addition to the spectacular effect, the project solved the social problem of finding new ways of interaction and participation of people in the transformation of the environment.

Another project, implemented in 2015 in Taipei (Taiwan, China), demonstrates the art installation Treasure Hill (author-I-Ju Pan), which also involves active interaction: residents are both participants and authors, and spectators of a unique light show, because they independently control the color and speed of light streams through software. Today in the world practice there are various examples of such interactive light events.

Conclusion

Lighting affects not only the change in the appearance of the city, it can affect the Outlook and values of people, involve them in the process of improving environmental conditions, awaken in them concern for nature, other people, the ecology of life in the city and in the world. Today, this trend is one of the main in light urbanism, and is also demonstrated in individual projects of light design. So in 2009 on one of the streets in the French city of Toulouse, for the first time, an automated control system was used to control the lighting of street lamps, which allowed to capture the heat of the human body. Reacting to an approaching pedestrian, the intensity of the lights doubled, and ten seconds later the lighting returned to the previous (less intense) mode of operation. In addition to the fact that this technology saves about 50% of electricity, it is an effective means of combating light pollution and turns pedestrians into active participants in the movement for the preservation of the natural beauty and ecology of the night landscape. It is no coincidence that the experience of Toulouse was later supported in other cities of the world.

Another convincing example of the first experiments with the positive influence of light on the ecological situation was demonstrated by the small German town of Dörentrup. A few years ago, its

residents were able to independently control the lighting on one of the streets. By dialing a special code on a mobile phone, a pedestrian could turn on the street lights for 15 minutes, the rest of the time the street was plunged into darkness from 11 PM. According to the calculations of the local utility company, this scheme allows the city to reduce carbon emissions by 12 tons per year .

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**Позиционная поддержка ряда положений космической
политики в сфере световой культуры**

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Аннотация

В статье говорится о том, что как и культура в целом, световая культура выполняет различные функции, среди которых ориентирующие, трансформирующие и социализирующие функции имеют особое значение. Световая культура ориентирована на создание социокультурной среды, в которой световые технологии используются как инструмент для формирования условий, обеспечивающих улучшение объективного и духовного мира человека и общества (ориентировочная функция). Основой световой культуры является позитивно-деятельностное отношение к творческому преобразованию среды как необходимому условию обеспечения культурной преемственности и развития гуманистических качеств человека, общества, мира (трансформирующая функция). Световая культура обеспечивает интеграцию ценностей, ценностей, этических норм в структуру социального поведения, образа жизни, деятельности общества и личности в ходе тех процессов (образование, просвещение, общение), которые возникают при его участии в световой среде общественного пространства (социализирующая функция).

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Ключевые слова

Культура, структура, развитие, возможности, становление.

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