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TECHNIQUES AESTHETIC ACCEPTANCE OF MODERN LUMINAIRE IN THE PERSPECTIVE OF ATMOSPHERIC AESTHETICS

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Abstract. Purpose. From the perspective of atmospheric aesthetics, this study explores the multi-level performance of modern luminaires in terms of aesthetic acceptance by analyzing the elements of light and shadow, color, and material in luminaire design.

Methodology. A mixed-method approach was adopted, integrating qualitative and quantitative research. Surveys and interviews were conducted to understand user perceptions, while case studies of contemporary luminaire designs provided contextual insights. Additionally, computational simulations and lighting experiments were used to assess the impact of different lighting parameters on atmospheric aesthetics.

Results. The findings reveal that factors such as light intensity, shadow dynamics, color temperature, and material textures significantly influence the aesthetic acceptance of modern luminaires. Users tend to prefer designs that create a harmonious spatial atmosphere and evoke specific emotional responses. The study also highlights a growing demand for adaptable and interactive lighting solutions that enhance environmental aesthetics.

Scientific novelty. This research contributes to the study of atmospheric aesthetics by bridging lighting design with perceptual psychology. It proposes a new evaluation framework that moves beyond traditional stylistic and functional considerations, emphasizing the sensory and experiential dimensions of modern luminaires.

Practical relevance. The study offers valuable insights for designers, architects, and manufacturers in creating luminaires that optimize both aesthetics and ambiance. The findings can be applied to residential, commercial, and public spaces, guiding the development of lighting solutions that enhance spatial perception and user experience.

Keywords: atmospheric aesthetics, modern luminaire design, aesthetic acceptance, light and shadow design, emotion and atmosphere.

INTRODUCTION

Atmospheric aesthetics is a representative of the new school of aesthetics. Previous aesthetics focused on evaluation and judgement,

ignoring feelings and violating the sensual and natural nature of aesthetics. Atmospheric aesthetics, on the other hand, advocates getting rid of the subject-object dichotomy and

focuses on the dynamic connection between the co-present body and the environment, which brings aesthetics back to its original interpretation, perception. In the context of the trend towards the universalisation of aesthetic needs, atmospheric aesthetics' emphasis on the experiential perception of the human body gives it an advantage in contemporary aesthetic work. Today, many fields, including landscape art, games, stage design, and costume design, have introduced the concept of atmospheric aesthetics as a theoretical basis for their research and have achieved numerous results. Based on Hermann Schmitz's and Gernot Böhme's interpretation of atmosphere, Atmospheric Aesthetics is an aesthetic theory that emphasises environmental atmosphere and emotional experience. It pays attention to the interaction between space and objects, and focuses on creating a specific atmosphere through light, colour, material and other elements, so as to influence people's emotions and aesthetic experience. In modern design, atmosphere aesthetics is widely used in the fields of architecture, interior design and lighting design. It can be understood as a kind of field with emotional tone created by the environment and people. This paper will focus on the relationship between colour and atmosphere under this viewpoint, and analyse it with modern lamp design, trying to provide new ideas for the aesthetic perception and aesthetic use of colour. At the core of atmospheric aesthetics is the creation of a specific atmosphere through design elements, so that people can have emotional resonance in a specific environment. Its main theories include: Environment and Atmosphere: Design should focus on the creation of the overall atmosphere of the environment, creating a harmonious spatial experience by coordinating elements such as light, colour and materials. Emotional resonance: the design is not only about visual aesthetics, but also about triggering the emotional resonance of the user, so that he or she can have a pleasant, relaxing and other emotional experiences in a specific atmosphere. Interaction and participation: the design should encourage user interaction and participation, through dynamic light and shadow effects, etc., so that the user becomes part of the atmosphere and enhances their aesthetic experience.

ANALYSIS OF PREVIOUS RESEARCH

Regarding atmospheric aesthetics, research from 2014 to 2024 is on an upward trend and the cited literature is increasing, Literature Intercitation Network Analysis (Fig. 1). The book *Aesthetics of Atmosphere* analyzes the idea that ecological aesthetics is only one

dimension of the social sciences dedicated to the aesthetic qualities of the human environment. It introduces the concept of "atmospheric aesthetics", in which atmosphere is understood as the emotional tone of a particular space. Light or brightness, as a formative element, is present in almost all such atmospheres, referred to as "light atmospheres" [4]. Dylan Trigg explored that philosophy, aesthetics, and critical theory, inspired by the philosophies of Gernot Boehmer and Hermann Schmitz, have become focal points for the study of the connections between materiality and affectivity, embodiment and culture, perception and sensation. The academic field is in the midst of an "atmospheric turn", where authors affirm the resonant effect of atmosphere in the subject's relationship with the objective world through a phenomenological account, but argue that atmosphere does not do justice to the collective or social dimensions of atmosphere as the operation of shared emotions, and therefore atmosphere cannot be reduced to an individual experience [7]. Andreas Rauh noted that atmosphere constitutes a common perceptual phenomenon that can also be called a new experience. The author, on the basis of Boehmer's research, tries to address in which way atmosphere influences perceptual activity in the subject-object and thus has a certain role [5]. David Chapman drew on Boehmer's notion of "atmospheric aesthetics", investigate the ways in which context-based encounters between sound art and perceptions of originality can be further understood in terms of their mutual functioning [1]. Dorrian M. drew on Gottfried Kolff's theory of museum display. The article reflected on the atmosphere surrounding museum objects. The author suggested that, while Böhme proposes the idea of atmosphere with the aim of recovering the body as a whole and its aesthetic theory of the senses, he fails to question the extent to which the experience of atmosphere is actually aligned with environments that strategically limit or inhibit the senses [3].

Wang Zhiying explained of atmosphere and ceramic atmosphere as well as how to perceive ceramic atmosphere to summarise the ceramic art aesthetics and criticism, and through the new aesthetic and critical perspective to ceramic art activities, and at the same time to improve the theory of art criticism [15]. Zou Xinyue noted that the proposal of atmosphere as the core concept of the new aesthetics restores the openness and ambiguity of the aesthetic phenomenon. Based on the perspective of atmosphere aesthetics, it analyses the sense of atmosphere created by illustration, colour and text in picture book design [20]. Wu Si took atmosphere aesthetics

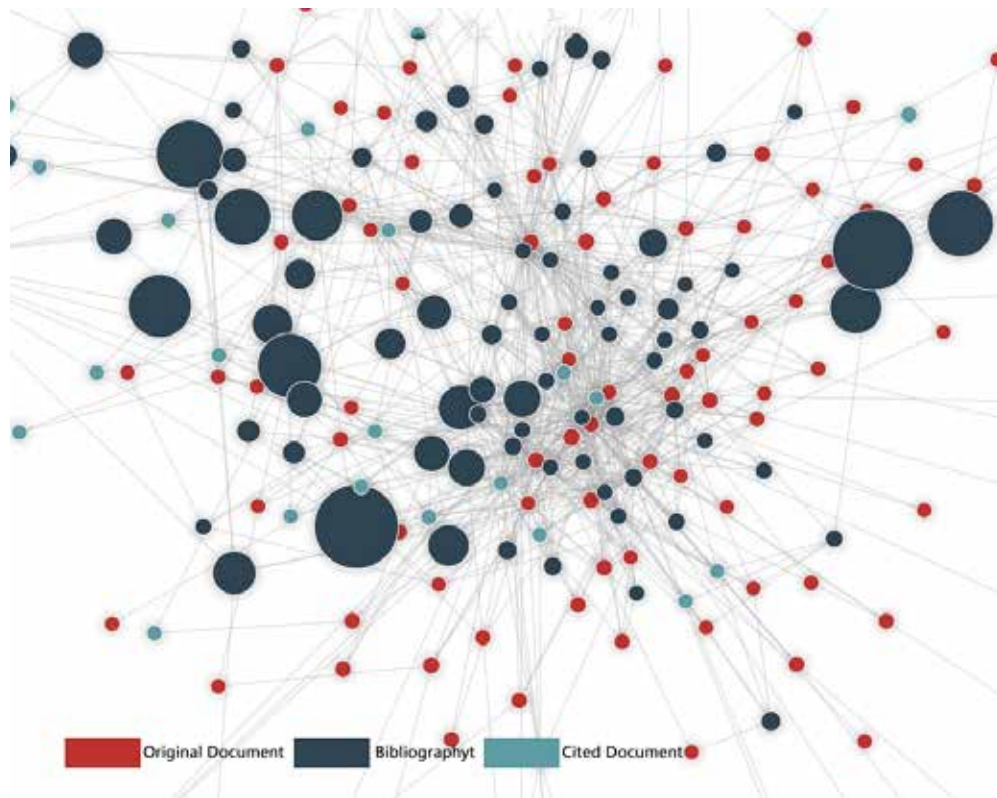


Fig. 1. Literature Intercitation Network Analysis

as the theoretical framework, the article discusses the spatial value of physical bookstores from three aspects: symbolic representation, meaning text production and spatial metaphor of physical bookstores, and proposes development and upgrade strategies for physical bookstores in the future, so as to make clear the spatial value and development direction of physical bookstores [9]. Liu Xing ordered to enhance the aesthetic experience of multi-village tourism, based on the perspective of aesthetics, combined with the relevant theories of Gernot Boehmer's "aesthetics of atmosphere", we construct the beauty of the atmosphere of multi-village from the perspective of "creating atmosphere", and from the perspective of form, symbols and folklore [8].

PURPOSE

The purpose of the research is to investigate the influence of light-and-shadow effects, color, and materials on the aesthetic perception of contemporary luminaires within the framework of atmospheric aesthetics, with the goal of developing approaches to creating emotionally expressive spaces through lighting design.

To achieve this goal, it is important to carry out a theoretical analysis of the concept of atmospheric aesthetics as a foundation for

evaluating design objects; to study examples of contemporary luminaire design that implement the idea of forming spatial atmosphere through light, shadow, color, and texture; to assess the impact of these elements on the emotional state of the user based on the analysis of perceptual experience; and to identify practical principles that can be applied in the design of lighting for residential, commercial, and public interiors.

RESULTS AND DISCUSSION

Colour is another important element that affects the atmosphere. In modern lamp design, the use of colour is not only limited to the colour of the lamp itself, but also includes the colour of the light [11]. Through the use of different coloured lampshades or light sources, a rich colour effect can be created to enhance the sense of hierarchy and emotional experience of the space. Emile Galle's exploration of the Art Nouveau style began in the 1880s. One of the central figures of the Art Nouveau movement, his designs were known as "poems in glass" and were dedicated to depicting the natural beauty and simplicity of glass art. Influenced by Japanese decorative styles, Geller's design style was strongly naturalistic, with natural styles and motifs becoming the source of his designs. The natural cycles expressed in the works are full of reflections on Eastern philosophy. In addition,

Geller also put forward a design concept that design decoration should be consistent with design function, which was the first designer in the French "Art Nouveau" movement who emphasised the importance of design function. Louis Comfort Tiffany is a pioneer of American glass art, he has a strong interest in glass art so that in the late 19th century and early 20th century to play the name of "Tiffany" lamps. In 1899, Tiffany made his first public display of his lampshade designs. Tiffany lamps have a unique design style, the theme is inspired by the natural world, the continuation of nature's beauty inspiration, combined with natural plant and animal elements such as peacocks, dragonflies, lotus, water lilies, peonies and other natural elements to create, curved forms of tree trunks and tree roots add a sense of form and expression of the mood of the lamps (Fig. 2).

Material also plays an important role in modern lamp design. Lamps made of different materials can create different tactile and visual effects. For example, metal lamps usually give a modern and cold feeling, while wooden lamps have a more natural and warmer atmosphere. By choosing the right material, designers can further enhance the ambience of the luminaire. Deconstructionism began to become a design style in the 1980s. Gehry is the world's first deconstructionist architect, whose design style originates from late modernism, deconstructionism uses decomposition design techniques to break, superimpose and reorganise the structure, opposes the overall unity, pays attention to the individual, and creates broken visual effects and uncertainty. Gehry also designed many famous deconstructionists works in the field of product

design, represented by the fish-shaped lamp. Completed in 1984, Gehry's first fish lamp was made from a laminated sheet of ColorCore, a new and fragmented material, attached to a steel skeleton to replicate the actual form of a fish. The "messiness" of the fragments, combined with the warm colours of the light, bring out the freedom of the fish's movement (Fig. 3a). The Blub lamp is a famous work of Ingo Moore. Ingo Moore broke the inherent thinking of the light bulb as a source of light only, and directly exaggerated the traditional pear-shaped bulb to create a lampshade, the shape is simple but extremely impactful, and the shock of frankness shows Ingo Moore's simple aesthetic thinking. 1992 The Lucellino lamp was designed in accordance with the principle of simplicity, with a simple, yet highly infectious form. The light bulb is directly connected to the lamp base by a wire, allowing the angle of illumination to be adjusted at will. The bulb, with its white wings, is full of life. Birds Birds Birds chandelier presents a group of Lucellino designs, and the vivid silhouettes projected under the curtain of night add even more emotion to the work. In 1997, the appearance of the Zettel's series demonstrated Maurer's pure aesthetic thinking in lighting design. The series emerged as a new expression of Maurer's approach to lamp design, transforming lamps into small-scale installations. The entire luminaire design combines a variety of materials – such as stainless steel, frosted glass, and Japanese paper – and interacts with the viewer as a collection of storytelling Post-it notes with a literary ambience (Fig. 3b).

Light and shadow is one of the most important elements in modern luminaire design. By adjusting the brightness of the light source,



Fig. 2. Representative works from the transitional phase in the development of modern lamps: a – glass lamp "Poetry in Glass", author: Émile Gallé (1880s); b – glass lamp "Tiffany Lamp", author: Louis Comfort Tiffany (late 19th – early 20th century)



Fig. 3. Material at design lamps: a – Fish-shaped lamp; b – Birds birds birds collection and Zettel's collection lamps

the colour temperature and the way the light is projected, the luminaire can create a rich light and shadow effect and create different atmospheres [16]. For example, soft warm light can create a warm family atmosphere, while cold light is suitable for modern, minimalist interior design. Unveiled at Milan Design Week 2017 and described as “a product of the future of cutting-edge optical glamour”, Cut is a highly polished cut-out lamp with a vacuumed metal interior that creates a beautiful mirrored effect when switched off, and a kaleidoscopic reflection of cool light and shadow when turned on (Fig. 4a). Frost's design

inspiration comes from nature, for example Captain Flint (Fig. 4b), the general pursuit of poetic aesthetic expression, no exaggerated or strange shape, mostly through the use of points, lines, surfaces and other geometric elements in the design, more reflective of the design of light and shadow, simple and elegant. The innovative concept of breaking through the constraints of contemporary lighting to create fashionable and artistic lighting products. Not only the continuation of the Italian tradition of good creativity, the modern minimalist appearance and humane and practical function



Fig. 4. Light and shadow in modern luminaire design: a – Cut Chandelier; b – Captain Flint

of the perfect combination of design attention to culture, attention to the influence of interior decoration style on the design of lighting, and strive to incorporate cultural characteristics into the design of lighting, lighting can be matched with different use of space in order to meet the user's growing demand for decorative and light and shadow.

With the change of social values, the public's aesthetic awareness is constantly improving, coupled with the development of multiculturalism, the original design concept of luminaires, which was mainly practical, has also shifted. On the basis of fulfilling the function of lighting, users pay more and more attention to the spiritual resonance brought by the design of lamps, and are full of curiosity and expectation for new attempts and breakthroughs in product presentation. The preference of mass consumption drives the modern lamps towards the direction of comprehensive design, such as multi-material, multi-function, etc., and emphasizes the aesthetic experience of the times, culture and personality. From the typical case studies of modern lighting design, it can also be seen that lighting designers are constantly exploring and experimenting with new materials and structures in conjunction with the development of modern technology, and paying more attention to humane design, such as whether the comfort brought by the lighting to the user is in place and how to make it better. Designers have shifted their attention from the form of lamps to the dissemination of light sources, from the dissemination of light sources to experience the public's feelings, and from the public's feelings to the creation of space and environmental ambience, so that modern luminaires more and more with the dual function of material and spiritual, both illumination, decorative space, regulating emotions and other multi-functional. On the other hand, for the public's environmental awareness, the design of luminaires should give more consideration to the ecological nature of the materials used, the recycling rate of the product resources, whether it can be reused, recycled, dismantled or partially replaced in line with the concept of sustainable development to meet the social level of consumer demand to adapt to the lifestyle of modern people. As consumers' demand for quality of life improves, lighting products with high aesthetic value and emotional experience are more popular in the market. Modern lighting design creates a unique atmosphere through the application of atmospheric aesthetics, which satisfies consumers' demand

for aesthetics and emotion, thus gaining higher acceptance in the market.

In the context of atmospheric aesthetics, the aesthetic acceptance of modern lamps can be discussed in the following aspects:

Interaction between visual and emotional experience. Modern luminaires are more than just lighting tools, they are works of art that create a specific atmosphere. Through changes in light and shadow and the choice of colours, luminaires can have a direct impact on the emotional and psychological state of the viewer. For example, warm-coloured light can bring warmth and comfort, while cool-coloured light may trigger calm and rational thinking. Therefore, the design and application of modern lamps not only focuses on their functionality, but also considers their impact on emotion and atmosphere [18]. Integration of cultural and aesthetic diversity. The design of modern luminaires often incorporates a variety of cultural elements, reflecting the pluralism and inclusiveness of postmodernism. This fusion allows the lamps to be accepted and appreciated in different cultural contexts. For example, the design of lamps combining traditional Chinese paper art and modern LED technology has been widely welcomed in the global market. This cross-cultural design not only enriches the aesthetic value of the lamps, but also enhances their adaptability and identity in different cultures.

Modern lamps pay attention to the unity of form and function in the design, through simple, elegant appearance design to achieve the lighting function at the same time, but also the pursuit of aesthetic breakthroughs. For example, the minimalist style lamps, with its clean lines and pure modelling, not only meets the needs of modern people for functionality, but also fits their pursuit of beauty. This perfect combination of form and function makes modern lamps more advantageous in aesthetic acceptance.

Combination of technology and art. Modern luminaires are designed with a large number of new technologies, such as intelligent control, adjustable light source and environmentally friendly materials. The application of these technologies not only enhances the practicality of the lamps, but also increases their aesthetic value. For example, through the intelligent control system, users can adjust the brightness and colour of the light according to their needs, thus creating different atmospheres and visual effects. This combination of technology and art makes modern lamps not only have practical value, but also become an interactive work of art.

In summary, under the perspective of atmospheric aesthetics, the aesthetic acceptance of modern lamps not only involves its visual and functional performance, but also concerns its comprehensive influence in various aspects such as emotion, culture and technology. Through diversified design concepts and advanced technical means, modern lamps not only satisfy people's needs for lighting functions, but also bring richer experience and enjoyment in terms of aesthetics and emotion.

CONCLUSIONS

Atmospheric aesthetics introduces new perspectives and methodologies in modern lamp design. The aesthetic evaluation of modern lighting encompasses not only its visual and functional characteristics, but also a comprehensive assessment of its performance in emotional, cultural, and technological contexts. Modern lighting integrates functionality with aesthetic qualities through deliberate design solutions and advanced technologies, ensuring diverse visual and emotional experiences that align with contemporary demands for environmental atmosphere. Modern lamps significantly influence and shape indoor environments through the manipulation of light, shadow, and color, directly impacting users' emotional and psychological states. This correlation between emotional perception and visual stimuli reflects a fundamental requirement of atmospheric aesthetics in lighting design. In addition, modern lighting incorporates cultural diversity, reflecting the pluralistic and inclusive nature of postmodern design and contributing to its acceptance in the global market. Furthermore, modern lighting achieves a balance between form and function, with styles such as minimalism enhancing both practical application and visual coherence. With ongoing advancements in science and technology, modern lighting design will continue to evolve, further improving its aesthetic and functional characteristics. Consequently, it will offer more complex and varied perceptual experiences and strengthen its role in enhancing the quality of human environments.

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АНОТАЦІЯ

Му Цзінцзін, Васильєва О. Техніко-естетичне сприйняття сучасного світильника в контексті атмосферної естетики

Мета. Метою дослідження є вивчення естетичного сприйняття сучасних світильників крізь призму атмосферної естетики. Особливу увагу зосереджено на аналізі взаємодії світла і тіні, кольорових рішень та матеріалів, які формують багаторівневі естетичні ефекти у просторі. Дослідження прагне визначити, які саме характеристики освітлення найбільш ефективно сприяють створенню комфортного, емоційно насиченого та естетично збалансованого середовища.

Методологія. У дослідженні застосовано змішаний підхід, що поєднує кількісні та якісні методи. Було проведено опитування серед користувачів з метою виявлення суб'єктивного сприйняття різних типів освітлення, а також напівструктуровані інтерв'ю з дизайнерами інтер'єру та освітлення. Додатково виконано аналіз кейсів сучасних дизайнерських рішень світильників, а також використано комп'ютерне моделювання та світлотехнічні експерименти. Завдяки цьому вдалося оцінити, як зміна інтенсивності світла, його кольорової температури, напрямку, текстури матеріалів і тінювих ефектів впливає на загальну атмосферу простору.

Результати. Отримані результати свідчать, що ключовими факторами естетичної привабливості сучасних світильників є гармонійне поєднання світла і тіні, тепла або нейтральна кольорова температура, тактильна виразність матеріалів, а також динамічність або гнучкість освітлення відповідно до контексту використання. Користувачі схильні віддавати перевагу освітлювальним рішенням, які не тільки забезпечують візуальний комфорт, але й викликають позитивні емоції та сприяють зануренню в певний настрій або атмосферу. Крім того, зафіксовано зростання попиту на інтелектуальні та інтерактивні системи освітлення, які дозволяють користувачам адаптувати параметри світла під власні потреби й настрої.

Наукова новизна. Дослідження розширює межі традиційного підходу до дизайну освітлення, поєднуючи його з теоретичними засадами атмосферної естетики та перцептивної психології. Запропоновано нову міждисциплінарну модель оцінювання естетичної якості світильників, яка враховує не лише їхню форму та функціональність, а й здатність формувати емоційно-насичене просторове середовище через сенсорне сприйняття світла.

Практична значущість. Результати дослідження можуть бути корисними для дизайнерів, архітекторів, інженерів та виробників освітлювального обладнання. Запропоновані принципи можуть бути застосовані в проектуванні житлових, комерційних та громадських інтер'єрів, де важливо досягти не лише візуального балансу, а й атмосферної виразності. Це відкриває нові перспективи для створення більш інтуїтивно зрозумілих, адаптивних і емоційно насичених середовищ через засоби світла.

Ключові слова: атмосферна естетика, сучасний дизайн світильників, естетичне сприйняття, світло і тінь, емоція й атмосфера, адаптивне освітлення.

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