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**THE DEVELOPMENT OF THE THEORETICAL MODEL  
OF THE RESEARCH INTO THE PROBLEM OF THE FORMATION  
OF A PERSONALITY'S VALUE-BASED ORIENTATIONS  
IN THE CREATIVE SPACE OF URBAN SETTLEMENTS  
AND THE COMPILING OF THE THESAURUS  
OF THE SOCIO-PHILOSOPHICAL NOTION:  
«THE CREATIVE SPACE OF URBAN SETTLEMENT»**

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РАЗРАБОТКА ТЕОРЕТИЧЕСКОЙ МОДЕЛИ ИССЛЕДОВАНИЯ  
ПРОБЛЕМЫ ФОРМИРОВАНИЯ ЦЕННОСТНЫХ  
ОРИЕНТАЦИЙ ЛИЧНОСТИ В КРЕАТИВНОМ ПРОСТРАНСТВЕ  
ГОРОДСКИХ ПОСЕЛЕНИЙ И РАЗРАБОТКА ТЕЗАУРУСА  
СОЦИАЛЬНО-ФИЛОСОФСКОГО ПОНЯТИЯ  
«КРЕАТИВНОЕ ПРОСТРАНСТВО ГОРОДСКОГО ПОСЕЛЕНИЯ»

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This monograph is the delineation of the results of research project № 16-33-00035 backed up by the Russian Foundation for Basic Research.

The topicality of the subject matter of the monograph is connected with the emergence in the XXI century of the phenomenon «urban creative settlement» - the area that surrounds an individual as an exponent of creative potential, that addresses the demands of topical social transformations, resulting from the development of both applied and humanitarian technologies and that needs conceptualization, logical and systemic arrangement.

The monograph is dedicated to one of the ways of the study of the formation of an individual's value-based orientations in an urban social environment through the analysis of modern urban settlements in the problem aspect of creative areas and sites. Relying on the meaningful and logical ideas of social space, using and adopting the methodological principles of the environment-centric approach to its study, the model of the study of the creative area of a modern settlement promotes the opening up and spotting of the new opportunities to reveal and determine the vital and value-based orientations of an individual in the conditions of urban community.

At present of considerable interest to philosophers, sociologists, specialists in culture studies and urban studies is the problem of building value-based orientations of an individual in modern conditions of his life, which initiates the research for the topical ways, methods and models of its study and interpretation.

The novelty of the research is that the study of the problem of the socio-philosophic significance of the impact of creative areas of Russian urban settlements on the building of an individual's value-based orientations is carried out on the basis of the theoretical model developed by the authors, at the heart of which is a methodological inter-disciplinary evolutionary-synergistic paradigm.

The result of the research presented in the monograph is the development of the authors' theoretical model of the study of the problem of building an individual's value-based orientations in the creative area of urban settlements in the form of the co-working creative innovative area on the basis of the PSU Multilevel Innovative Academy of Continuing Education (MIACE) and scientific-educational laboratory "Key tendencies of the systemic development and innovative technologies in the sphere of continuing education", and also the demonstration of the possibilities of the application of the thesaurus approach to the determination of the socio-philosophic essence of creative areas of urban settlements and the building of the thesaurus of the notion under study (creative area of urban settlement), including the terminological base, design technologies and graphic materials.

The monograph is designed for students and teachers of the humanitarian departments, philosophers, specialists in culture studies, sociologists, specialists in urban studies engaged in the study of the concept "creative area of urban settlement".

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## **CHAPTER 1**

# **THE THESAURUS APPROACH TO THE DETERMINATION OF THE SOCIO-PHILOSOPHICAL ESSENCE OF THE CREATIVE SPACES OF URBAN SETTLEMENTS**

**Introduction.** The thesaurus is the collection of knowledge, distinguished by its fullness and systematization, mastered by the social subject. Knowledge as the basis of the thesaurus is of vital importance for the social subject since it serves as a means of orientation in the environment, broadens the subject's comprehension of himself and the surrounding society, creating impulses for the diverse life [1].

In our view, the most essential conceptual idea of the thesaurus is its description as the subject-centric organized humanitarian knowledge enabling the subject – researcher not only to comprehend and orient himself in the surrounding world, but also to transform it developing, in addition, his own potential. The present interpretation enables us to converge the thesaurus methodology with a number of philosophical and sociological theories of modernity that attach special importance to social subjectivity. The thesaurus concept of the study of the creative spaces of urban settlements enables us to throw light on the ways of the development of social subjectivity and discover its controversial features as the objectivized activity.

The thesaurus approach is closely interconnected with the principles of the symbolic interactionism, Chicago sociological school and the concept of the phenomenological sociology [4]. But the turn to the conditions of the formation of mental constructs (thesaurus) in the concretized form is to a greater extent characteristic of the thesaurus approach. In the conducted research the author proceeds from the materialistic interpretation of the socialization of the individual as a process where the types of the mode of life developed in the society form the basis for its existence.

**Materials and methods.** The thesaurus approach in the context of the conducted research enables us to overcome some contradictions typical of the socialization theories of the individuality. The conceptual basis of this approach can be represented by the following principles:

1. The thesaurus is an individual configuration of the oriented knowledge (knowledge, orientations, social practices) shaped under the influence of various factors of social environment (macro- and micro- factors) and targeted at the ensuring of the individual's orientation in the variative situations at the different levels of sociality.
2. In the process of the realization of the thesaurus approach the analysis of the individual's sociality is conducted in accordance with the model of the division between "outsider" and "insider" and is directed at the development of the position regarding the defined fragments of social interaction in line with the upraisers' construct.
3. The thesaurus configurations are capable of mutation given the transformations inherent in sociality. The frames of the thesaurus configurations are affected both by the macro social (structural and functional) and micro social (status-role, group dynamics, situational) phenomena.

From the point of view of methodology the thesaurus approach is far from being the simplest one to realize. The release of the concepts forming the basis for the conceptualization of the category of creative space from the captivity of derivations entails certain methodological difficulties. Specifically, when building the author's thesaurus of the category "creative space" it was not always possible to rely on the existing scientific methods, as in the thesaurus the scientific and unscientific knowledge and conclusions having a different degree of formalization and consciousness simultaneously coexist (and are often intricately divisible) [3].

The way out of the aforesaid methodological crisis was the employment of the triangulation principle. The methods of triangulation (from L. *Triangulum* – triangle) is a method used in the sociological science and aimed at the increase in the reliability of the result of the conducted empirical research. The method implies the re-verification of the data about the object under research obtained by one method through the attraction of the data about the same very object obtained by other methods.

The interpretation of the method of triangulation for the goals of this research (the thesaurus analysis) is similar to the sociological concept. In the context of the selected direction of research the method of triangulation is targeted at the solution of the following methodological tasks:

1. Combination of data obtained from the verbal forms of fixing knowledge – comprehension – abilities.
2. Collection of non-verbal data (verification) of the living space (the picture of the world) constructed by the subject.
3. Materialization of the project (realization of the idea) undertaken by the subject [2].

In accordance with the methodology of the thesaurus approach to research, adaptation and interiorization as the stages of the socialization process in the aspect of the formation of the thesaurus correspond to the succession:

1. Separation (reference) of “outsider” and establishment of the distance acceptable for him.
2. Thorough revision of “insider” in the thesaurus up to the loss of the reasonable reference of “insider”.

**Results.** Proceeding from the indicated algorithm let us move on to the examination of the group of the lexical – semantic units we have built that are directly related to the concept “creative space” and appear as the purport of the conceptualization of the notion.

*Space* – a fundamental category of human reasoning, reflecting the multiple nature of the existence of the world and its heterogeneous structure. The existing multitude of data, things and objects forms a complicated spatial image of the surrounding world, being an essential condition for the orientation of any human activity.

*Social space* – one of the space types (along with physical and others); a multidimensional space of social processes, social relations, social practices, social positions and social fields, functionally interrelated. Philosophers and

sociologists understand social space as a logically thinkable construct, a specific environment where social relations are realized.

*Creativity* (L. *Creo* – create, make/produce) is the ability to create, a talent for creative acts resulting in the unconventional vision of the problem or situation.

*Creative industries* are the type of socio-cultural practices whose integrating dominance is a creative, cultural component. The activities in the field of visual and performing arts, crafts and design, the cinema, television, mass media are classified as creative industries.

*Creative settlement* is the settlement promoting personality development and the utmost self-actualization of its inhabitants. If the main challenge to the industrial period of the society development was the provision of a maximum number of people with the standardized essentials: space, food, safety – then the main challenge to the new period of the 21<sup>st</sup> century innovative development is, obviously, the increase in the diversity of the individual strategies of self-realization and self-actualization against the perpetual production of these same essentials. Moreover within the framework of the concept of the creative settlement we postulate the increase in the diversity through self-development not only at the level of individual personalities, but also at the level of communities, towns, urbanized systems as a whole. Creative settlements are considered, among others, as a platform for the reproduction of the unique, different from others, culture and its proper value orientations determining its socio-cultural potential.

*Creative class* is a new social class singled out on the economic basis, where creativity and also professional belonging to the creative spheres of activity are the key criteria. The creative class can only exist in a specific, created especially for it, creative social environment ensuring the continuous creative activity over the production and multiplication of economic benefits. The creative class can be characterized as a relatively new formation uniting people whose definitive contribution to the life of the society is the information

produced and distributed by them. These are not only designers, men of letters, specialists in the field of IT, but, for example, doctors, entrepreneurs, and officials provided they make original decisions in line with the uniqueness of each concrete situation. Thus, belonging to the creative class is determined not so much by the field of activity as by the approach to it to the extent where the survival and prosperity of the society in the post-industrial world is determined by its ability for the production of distinctions, by the success of the settlement in the society oriented at innovations, by its ability to attract and retain the representatives of the creative class.

*Third places* – spaces, different from the traditional platforms of the realization of the personality potential (places for work, etc.). Among same special features of the creative class, on the one hand, is the need for a broad field of communication which, as a rule, is not confined to one's family, on the other hand – conditioned by the mode of life and concentration of attention in the work process, the need for a regular change of atmosphere. In this connection, the availability and diversity of third places is an essential condition for the comfort of the creative class. Ultimately, all the space of the creative settlement, except the zones, whose information value consists just in their particular qualities and the immutability of the communication regime (for example, sacred objects), is considered creative.

*Creative core, creative center* is one of the instruments of building a creative settlement or space; the space provided with the proper organizational structure, ensuring the concentration of creative processes and the density of communication among its participants which generates the synergetic effect. This effect consists in the fact that the creative center gives rise to its own, multimodal cultural environment, which, due to its small space and high density of communication, evolves faster, than the settlement environment as a whole, offering and fostering for its exploration already integrated and tried cultural or subcultural phenomena. Simultaneously, this enables us to meet the needs of the emerging creative class for a flexible, malleable and com-

munication – intensive environment, and, on the other hand, softens the transition from an industrial to a creative settlement, limiting the translation of the non-optimal, “not chosen” by the population, formats by more or distinguishable distance spatial boundary.

*Hacker space* or *hack space* – real (contrary to *virtual*) place where people with similar interests, usually scientific, technological, in digital or electronic art, in communication, and collaborative creative work get together.

The next in of building the thesaurus is the formulation of the author’s definition of the creative space of the settlement.

*The creative space of the urban settlement* is the place in the town open to the public where people can freely express themselves, demonstrate to others the results of their creative work and communicate with others not as a consumer of goods, but as an organizer, developer, creator of the unique products of his own personality. Creative space offers opportunities for creative self-realization in line with the individual abilities and hobbies of the inhabitants of the settlement.

In our opinion, *creative space* is a social platform for the personality’s creative manifestations born of the individual creative message, forming its interests in the sphere of self-realization and self-actualization and exercising indisputable influence on the formation of its value-based orientations.

**Conclusion.** The thesaurus enables us to articulate the essence of the creative space not only by the definition but also by the correlation of the concept with other concepts and their groups, owing to which it can be used to enrich the databases of the systems of artificial intellect. The construction of the logical-semantic model of the creative space of the urban settlement is implemented on the basis of the developed thesaurus. The building of the logical-semantic model is realized through the formation of the totality of separate planetary models whose elements are selected by the heuristic search proceeding from the evolutionary temporal connections between the elements that are lexical units. The planetary models then transform into the totality of

the interconnected semantic scales enabling us to conduct the quantitative evaluation of the elements of the logical-semantic idea of the conceptual *nomenclature* under research.

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## **CHAPTER 2**

### **THE POLARIZED DICHOTOMY IN THE IMPACT OF THE CREATIVE SPACES OF URBAN SETTLEMENTS ON THE FORMATION OF AN INDIVIDUAL'S VALUE-BASED ORIENTATIONS**

**Introduction.** The chapter is dedicated to the verification of the authors' hypothesis about the alternative nature of the impact of urban creative spaces on the formation of an individual's value-based orientations. Within the framework of the above-mentioned hypothesis we put forward the proposal to the effect that the impact of urban creative spaces on an individual is dichotomical, and namely:

1. **Positive**, leading to the formation of the positive (human-constructive) values and the advanced type of the social medium.
2. **Destructive**, leading to the formation in an individual of the negative (human-destructive) values and the destruction of the traditional type of society and its system of value-based orientations [1].

**Results.** Let us examine the factors of ***the positive impact*** of the creative spaces of urban settlements on the formation of an individual's value-based orientations.

***1. The formation of the values of an individual's the creative self-realization and self-actualization, the expression of the personality-based individuality.*** On the urban territory various social group and associations can set up mixed of specialized creative associations: hobby clubs, groups of joint creative work (literary, theatrical, etc.), "tied" to these or those urban objects and hereby turning them into creative spaces.

Creative spaces offer broad opportunities for the personality-based self-realization in various spheres of creative practices and industries.

1. Organization of lectures, debates, talks, concerts, performances and other forms of the presentation of hand-made products (artistic, literary, etc.).
2. Placing of designer shops, showrooms and workshops for the representatives of creative professions (with the possibility of selling hand-made products).
3. Launch of gastronomic start-up projects.

4. Setting up of photo laboratories and photo shops.
5. Development of projects to study foreign languages.
6. Organization of dancing schools, record studios, music studios and classes and others.

It should be noted that in a modern town the essential condition for an individual's self-development and self-realization is a high level of freedom which is only reached there and then where and when the work dictated by the need and external expediency ends and the goal of production is man himself. It follows that the genuine freedom can only be attained there and then where and when the work of the urban association is organized as creative work, when free creative work emerges in the process of work as a condition for an individual's self-development.

**2. The formation of values of an individual's professional self-realization and high social appraisal.** Modern sociologists note that the overwhelming majority of the city dwellers of modern metropolitan cities seek not so much career prospects as interesting work which is a significant indication of the shift in the public sentiment. Perhaps, the most remarkable is the fact that orientation toward interesting work is based on the social self-appraisal, on the understanding of professional activity as a form of self-realization and self-expression, as an instrument of raising social influence. In this connection it is small wonder that among the representatives of the creative class one can observe the growing dissatisfaction with the prevalent adaptive strategies restricting the personality-based potential, making creative self-identity not prestigious in the society. When assessing their own life as "good", "successful", they point out the fact that the state is not interested in the stimulation of creative activity, and the broadening of the opportunities for self-realization is often connected only with one's own initiative, with the formation and realization of the practice of "smaller-scale stories" realized in the urban creative spaces. In our view there exists a certain interdependence between the demand for creative activity and the social self-appraisal of an

individual. It is necessary to emphasize that in the context of the transformation of the social reality taking place in the creative spaces of a modern town, the types of activity for which the residential environment serves as the most favorable condition for development, the factors of the formation of an individual's value-based notions connected with an individual's *professional realization* become prevalent. The environment of the creative space of an urban settlement is based on the division and cooperation of labor that determine the formation of the production and non- production spheres, of the institute of service, of the forms of urban communication, of the creative realization of an individual. The environment of the creative spaces of settlements forms the basis for the development of science, for the acceleration of social processes. *Today the creative spaces form the values of getting education, retraining and upgrading one's qualifications in the sphere of creative industries and mastering creative technologies* as the former are the locus of the cultural organizations: libraries, museums, theatres, parks of culture and recreation, organizations of leisure activities: cafes and restaurants that represent numerous varieties of the forms of the creative spaces of settlements. Creative spaces play a special role as innovation centers creating and disseminating everything new including goods, services and humanitarian technologies as the products of an individual's professional self-realization. Having broad opportunities the environment of creative spaces represents the universum that impacts greatly on a person's professional values. Analyzing the social effectiveness of creative spaces, researchers pay attention to the stimulation of the intellectual activity by the very fact of the concentration of people. Achievements in the sphere of education, arts, culture, political and social thought are more often than not the result of that meaningful intellectual exchange that is only possible in the urban creative environment.

**3. The formation of the values of an individual's freedom of information.** Various spheres of communication: family, work, transport, friends and acquaintances, public organizations and creative spaces form their own

rules, value-based orientations and socio-cultural models of behavior. A high degree of saturation with such sociocultural norms and models of the urban creative spaces due to their creative nature and communicative openness enable individuals to form axiological systems enabling one to differentiate and streamline a multidimensional flow of socio-cultural life turning it into a total combination of separate real-world situations. A modern person's need for them is connected with the accelerated and perpetually updated information flows and *with the need for the orientation in a complicated information space*. The availability of diverse socio-cultural models and access to varied information not only facilitates the adaptation to the social medium, but also saves an individual's emotional, physical and spiritual resources, often automating activities in the sphere of social relations, information and value-based fields, subject-space environment.

The key idea of the modern existence of creative spaces is the orientation toward the effective integration with the processers of people's real life ("Be real"), and one of the main value-based principles is the principle of the *freedom of information*. The principle implies unlimited free access to the information resources on the territory of a creative space communicated from different sources (talked lectures) on the territory of a creative space, communication via communication networks (conduct of webinars), communication via the subjects of an individual's self-expression available in creative spaces), free dissemination and replication of any information, freedom of speech, freedom of self-expression, freedom of "being oneself", expressed in the right to create fictitious identity, and others. The culture of an individual's freedom of information communicated in urban creative spaces for the broad urban masses enables one to make the cultural values of the modern social medium accessible to all.

Let us turn to the examination of the factors of ***the destructive impact*** of urban creative spaces on the formation of an individual's value-based orientations:

**1. The formation of the values of symbolic consumption.** The urban creative spaces promote the formation in an individual of a new type of consciousness and the life-purpose strategy – symbolic consumption. *Symbolic consumption* is a social institute characterized by the active collective behavior, symbolic consumption is a form of the presentation of an individual to others by means of the consumption of sign-things or pseudo-signs (*simulacra*) (attributes of prestige, status, fashion).

The creative space is capable of forming in people's behavior, especially young people, a habit and a taste for things, for everything that can become an object of consumption. The need for things in the actors of creative spaces becomes so strong that it is difficult to satisfy it only through purchases and use of various useful or useless things. The need for consumption takes a mental, emotional rather than physical form – one can consume visual images, emotions, impressions, feelings. The young people's environment gives rise to the practice of the formation of their image and lifestyle through state-of-the-art technologies when it is much simpler to create an image through some gadgets, intellectual equipment rather than through eccentric clothes, make-up, hair-style accessories. In their turn gadgets enable one to visually consume a wide circle of images and information, from the incessant ascertainment of what is going on in the Twitter to consuming oneself through a "selfie".

The axiological orientations communicated in the creative spaces, often targeted at the growth of interest of its participants in the acquisition of this or other good, the attraction of interest and popularization of purchasing via the Internet, the demonstrations of the attributes of fashion and prestige assume the status of the highest social and moral value, turning into the principle of the social system, predetermining sociogenesis and mythologizing itself. A highly promoted priority of consumer values transforms the existential characteristics of an individual in the creative space and subsequently in the society: consumption becomes the form of the presentation oneself to others, an indi-

vidual is what and how s/he consumes. The living space both of an individual and of the society as a whole is built by consumption. On the whole while exercising progressive influence on the life of modern society, consumption simultaneously becomes the cause of its numerous dysfunctions. All this makes the philosophical interpretation of the consumer society and the main directions of its development in creative spaces topical and practically sought after. It seems that the socio-philosophical discourse of this problem may serve as a theoretical basis for the development of the ways of correcting deviations and dysfunctions of the consumer society.

**2. *The formation of the values of common-sense existence and mass forms of self-expression.*** The formation of the urbanistic type of social reality in the creative space of a modern town is provoked by considerable development of the means of mass communication. The market of mass consumption goods, including works of art, has broadened. Thanks to the cinema and television, the role of the visual side of communication realized on the territory of creative spaces has considerably grown. The scientific and technical progress and the active development of the means of mass communication have considerably determined the rise and proliferation of the mass forms of self-expression in the creative spaces of a settlement – the primitive ones, intended to cater to the taste of the undemanding public, to *the formation of common-sense psychology*. *Mass forms of self-expression* on the territory of creative spaces exercised influence on the formation of a depersonalized individual – the exponent of mass consciousness.

The modern stage of the development of the creative environment of the space of a settlement is characterized by its oversaturation with *the universal forms of communication* which emphasize the lack of its individual forms. In the sphere of interpersonal relations conditioned by urbanization there takes place the transformation of personal friendly interrelationships into formal, “communication avoidance” (the opportunity not to communicate with anyone for a long time), the substitution of personal contacts for a telephone call, de-

personification of a psychological contact in the conditions of mass communication.

### **3. *The formation of the values of the narcissist individual orientation.***

The creative urban spaces in their interaction with the means of virtual communication, games, social networks and other technologies by mid-2000 had formed such a phenomenon as “new sociality”, or “new collectiveness”. Unlike the social diagnoses of the 1990s, people (in their own state of consciousness) are no longer automated and divided; on the contrary, they see themselves as a big single family with their like-minded members. Unlike the TV generation, they have already got used to the interactive environment – they themselves create content in the Internet, publish their texts, opinions, videos, present their own viewpoint on the territory of a creative space. The creative space after the technology boom has become not just a field for self-realization of millions but in, addition, “a multiplier of narcissism” [1]. “Cultural narcissism works as a resonating self-spun system – the narcissus-type individuals look for ways “to promote” themselves, and social platforms provoke narcissistic behavior even for the most modest”, – write American researchers G.M. Twenge and W.K. Campbell in their work “The Narcissism Epidemic” [3]. The success of web-technologies is the capitalization of the need to be famous and adored and above all – the need to be conspicuous.

### **4. *The formation of the values of the indirect depersonalized communicative interaction.***

In modern society the essence of communication, thanks to technical devices, is dramatically shifting from direct, based on the personal experience, *to indirect*. Thus the computer that has entered the substantive work of a human being, is changing the style of inter-personal communication that takes a utilitarian form, loses emotions, moreover an individual quite often develops a machine-based type of communication with other people. Today such type of interpersonal communication assumes mass proportions, thus ousting the individual forms of the traditional type of communication. The problem is most typical of the overpopulated settlements and the

working creative spaces operating on their territories, and, namely, the co-working and loft zones. The working spaces permeated by communication networks considerably reduce the number of personalized contacts even among its own actors.

**Conclusion.** As a result one can draw the following conclusions: the environment of the creative spaces of urban settlements exercise controversial influence on the process of personality formation, as it creates conditions for the development of the types dissimilar in their value-based preferences. The creative environment of an urban space makes possible the formation of the type with a pro-active attitude as well as the type de-personalized type with common-sense psychology. Thus, on the one hand, the creative space of a settlement offers the broadest opportunities for the development, of an individual, his value-based orientations, creates a universal culture of the present time, on the other hand, a creative space is unable to find a final solution to the problem of group communication. Speaking about the effects of the various growth in the impact of urban creative spaces on an individual and the extension of his space-time borders in a modern residential environment, the scholars distinguish between several essential types of the effects of the impact of creative spaces on people. Such effects are: on the one hand, the increase in the opportunities for an individual's self-actualization in the sphere of creative work, that is the improvement of knowledge, development of an artistic taste, refinement of the moral aspects of the relations, on the other hand, there is a growing concern about the poor quality of the information field of creative spaces resulting in a person's psychological tension and de-humanization of an individual's values. The author believes that the modern urban environment of creative spaces can promote the proliferation of the mass forms of social behavior that determine the direction of an individual's value-based orientations toward entertainment and pleasures hereby determining the formation in the society of *the hedonistic personality type* as prevalent.

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## **CHAPTER 3**

### **THE ANALYSIS OF THE DOMESTIC AND FOREIGN PRACTICE OF THE DEVELOPMENT OF CREATIVE INDUSTRIES AND SPACES IN THE CONDITIONS OF A MODERN TOWN**

**Introduction.** The topicality of the subject matter is conditioned by the modern tendencies towards globalization and the active development of the new information technologies that exert considerable influence on the development of modern towns and the decrease in the significance of the national economy. The chapter presents the analysis of the work of foreign authors which emphasize the leading and even dominant role of towns and urban creativeness in the life of humankind. The role of the extension and development of the creative economy and its important constituent – creative industries, clusters and spaces is designated.

The author examined and analyzed the modern tendencies towards the transformation of territories and urban identity, the new understanding of the competitiveness of metropolises, social hyper mobility of the urban population. The chapter raises the questions of the competitiveness of modern towns and the role of culture in the understanding of the essence of urban sprawl, their cultural and economic diversity.

The issues of the prioritized development of the creative identification of towns and regions are firmly grounded by the author in the careful analysis of the issues, and the ways of the solution of the problem of the segmentation of urban communities through the convergence of the local communities and the dialog of cultures are proposed.

The modern processes of the development of certain states, regions, towns cannot always be explained by the socio-economic and political factors. Culture at different times became the object of the conceptualization, manipulation of images, ideologies and identity.

The dynamic processes in the middle of the XX century exercised considerable influence on the formation and extension of the urban creative economy and its important constituent – creative industries. Creative industries are a western invention, so the examination of the factors and changes

is chiefly connected with the processes and scientific approaches in the western countries and communities.

A great number of scholars marked a multitude of different tectonic processes that actually revolutionized the structural picture of the urban arrangement. It was M. McLuhan who was the first to speak about the communication revolution on a global scale. However in the world due to the emergence of the new approaches to the economy, culture, in the policy and new comprehension of the social structure, extension of integration resulting in greater regionalization and the policy of multiculturalism there appeared a new state of the world system of relations [7].

The development of the means of communication, broad migration flows, breaking of traditional identity and transformation of territories, new understanding of competitiveness, hyper mobility became the new forms of the requirements of urban residents.

Globalization and new information technologies determine in the modern world a new significance of towns and the decrease in the significance of the national economy.

In the 1980s – 1990s there are developed a great many new interdisciplinary conceptions: of post-material values, globalization, net-communication, creative class, the experience economy, creative towns, and also new speculation about the democratic organization and the civil society (Ph. Schmitter) [9]. Of greater significance is the convergence of the intellectual traditions of sciences, which leads to the diversified idea and interpretation of the world and human being.

The conception of social capital has a special place. Such important principles of social capital as trust, norms and values quickly formed part of everyday conversation. Social capital is the most important philosophical phenomenon.

The science formed three classical traditions of the study of social capital that came from three authors of the conceptions (Pierre Bourdieu, J. Coleman and Robert David Putnam) [1; 3; 8].

Pierre Bourdieu defined social capital as “real or potential resources”; an individual owns it as a result of close and stable connections and group membership. Besides, Pierre Bourdieu examines social capital in the cultural and economic context [1]. However the scholar makes emphasis on the advantages and opportunities of participation in groups and organizations.

For J. Coleman, social capital is the connection between educational success and inequality in society, and also connections between family relations and public organizations. Social capital is an important property of society that facilitates the interactions between actors within the framework of the organization. Besides, the accent is made by the researcher on the benefit for the individual. Also, J. Coleman establishes a connection between social capital and accessibility to resources [3].

Robert David Putnam defines social capital as an important characteristic of a social structure that facilitates the activities and cooperation between people for the sake of mutual benefit due to trust, norms of interdependence and networks [8]. Social network promote norms of reciprocity. For Robert David Putnam, important are interaction and interdependence – mutual respect, trust and good citizenship. Social capital is important for civil and economic development.

At the end of the 1990-s the researches by R. Florida resulted in the fact that individuals do not aspire to join communities, on the contrary they aspire to distance from them. There emerges guasiautonomy, weak connections by contrast with strong ones become a priority with people.

New understanding of the social structure of society and its restrictions for individual creative and active freedom result in a further search for innovations and desire for economic growth.

R. Florida writes that “a new type of society is characterized by more diverse friendly contacts, individualization of activities and weakening of connections inside the community. People want diversity, low entry barriers and opportunity to be themselves. Statistics confirms these observations” [4]. Of great priority is the examination of such questions as the ratio between traditions and innovations in all the spheres of human activity.

Foreign researches very often have been emphasizing the leading and even dominant role of towns in the life of humanity lately. Particularly, the annual lectures in the framework of the Dutch projects “Metropolises” raise the problems of urban competitiveness and the role of culture, understanding of the essence of urban sprawl in cultural and economic diversity.

Modern life goes under the slogan “Everyone and everything – to towns!” [6].

Despite such problems as poverty, closed space, weak connections between people, tension, noise and mud of a town reveal an individual in a new way proceeding from new challenges of the human race and postindustrial economy. Towns become the locus and channels of the global flow of capital, goods and services, people, ideas, images.

The crisis of heavy industry leads to re-programming of industrial brunches and structures at the same time an individual is in direct contradiction to urban space. The urban economy is becoming more and more dependent on the creative class of people.

A modern town becomes the center of the exchange of ideas and resources – from art to politics and from family to freedom. Such factors as information, trust, innovation, flexibility gained new significance, therefore a new urban policy is constructed around the search for new resources and talents, development and adoption of new strategies and directions of activity, attraction of innovations, and also the support and preservation of urban cultural heritage.

Manuel Castells notes that towns become the command centers for decision-making, centers of communication of the information society [2].

Phil Wood, speaking about the stimuli of urban creative work, notes that today all towns confront the question of how to provide the right atmosphere, create the right conditions that will make it possible to develop their hidden creative potential [10]. He highlights a number of factors that promote the unleashing of a town's new potential, particularly creative. This is the awareness of the political, administrative and economic crisis that brings about new, nonstandard solutions and application of new ideas (the most successful example – the town of Huddersfield in Great Britain). This is the influence of the inclusion in the process of changes in towns of ethnic minorities, this is also the awareness of competition with other towns, creative training, reward for creative experiments and cooperation in the discussion of ideas, satisfaction of ambitions, emergence of manifestos and program ideas, and also “something fully unexpected and unpredictable” [10].

One of the main theorists of the creative economy Charles Landry, analyzing creative towns, notes that they become the most important space and the locus of social and intellectual resource [6].

Towns create advantages for culture industries: knowledge, tradition, local identity, spaces, people, networks become part of the creative urban fund. Problems of cultural identity, mixture of cultural and commercial knowledge, emotionality and rationality, creative thinking and routinization are gaining new significance.

Simultaneously with the sprawl of towns there emerge a great many problems such as immigration which caused quite a lot of entity of the governments of the world, using these problems for the good of the creative economy.

One thing is clear that modern towns are in the state of tension due to the transition to the new unexplored ways of organization. For some towns it

is a painless process, for others – it is breaking down of the entire old traditional system of administration and formation of a new image.

The cultural revolution of the 1960-s resulted in the shift of value – based orientations of the young generation towards self-realization and self-expression that became the new symbols of changes in the understanding of culture as a new resource and instrument of activity. The elimination of tough ideological barriers and the blurring of ideologies in western policies affected the change in the understanding of the role of cultural processes, their impact on interrelations in society and between the state and society. Culture becomes the instrument of politics, becomes one of the forms of the withdrawal from a political, social and economic crisis. Culture becomes the driving force of the development of countries, towns, society. There came an awareness in the governments of the western countries of the fact that culture exercises a strong and sometimes decisive impact on a country's competitiveness, on investment attraction and on the formation of the image of regions and towns.

The crisis of the early 1970-s affected the change in the idea of cultural democracy and centralized cultural policy. Criticism of the idea of cultural democracy is connected in the first place with the elitist approach to the choice of this or that understanding of culture, imposition of culture but not its freedom.

Moreover that after World War II the role of art consisted in the moralistic function, and culture was procured as the most important social goal, hereby the strategy of the humanitarian role of culture was developed. Culture is a public good.

C. Landry noted that the slogan “culture for all” (cultural democracy) gave way to the slogan of the democratization of culture – “culture for each” [6].

The new culture strategy in the 1980-s in the Western countries implied the extension of the understanding of culture (including understanding of culture as activity), decentralization of the powers of decision-making in cultural

activity, cooperation between the authorities and institutions of culture, investments in culture.

Special significance of culture also actualized the growth in the regional and local identity in the countries of Western Europe, as well as the development of local tourism. Cultural policy is developed within the framework of the instrumental approach whose essence is that the principal value of culture was determined by its activity to serve different political goals and strategies aimed at the social development and solution of social problems.

American sociologist R. Florida in the late 1990-s introduces a new notion – “creative class” to designate the emergence of a new class of people in the constantly changing economy of the post-industrial society [5].

He also identifies the typical features of the representatives of the creative class – independence, mobility, freedom of movement in space (in companies and towns) depends on the created conditions. For the creative people of great priority is not a career, prestige and a high payment but the value of the created conditions for work and life, unleashing of its creative potential including a tolerant atmosphere and creative stimuli. Besides Florida accentuates the individuality of a creative person in combination with such quality as the possibility of “assuming collective responsibility for the good of society” [5]. Florida’s conception had a great influence on the understanding of the creative industries and a new place of towns, as the creative class in many respects is made up of the people of the creative industries.

The state, regional and municipal policy in the field of culture at the modern stage enjoys high mobility, it is oriented towards the development of the free market and new types of resources-unlimited (chiefly creative), unlike the economy of the post-industrial society where the priority resources are material, natural and financial.

C. Landry marks that the “cultural resources are the material used to create the basic values of a town, the raw material that today replaces coal, steel and gold” [6].

The main priorities are the identification of towns and regions and the solution of the problem of the segmentation of the community are targeted towards the convergence of the local communities and the dialog of culture.

Modern understanding of culture at the official level of the Western countries does not exclude the creative heritage and traditional understanding of culture, and the problem of the use of the resources of the traditional culture is solved at the expense of the improvement of the urban environment and space within the framework of the creative industries.

Speculating about the priority of culture one can say that the European Commission proclaimed 2008 as the “European Year of Intercultural Dialog” – of great importance is cultural identity and beliefs on the way of the formation of European citizenship, development of intercultural dialog together with harmony.

The creative economy and the creative industries as the most important constituents of the economy (both at the national and regional and municipal levels) are becoming a priority. The main components of the success of an organization is flexibility in decision making and openness to innovations.

As it was mentioned above, the conception of the “creative town” was developed and described in the book of the same name by C. Landry in the 1980-s [6]. According to him, creativity is the key factor enabling modern towns to respond to changes, to change traditional approaches to the management and distribution of recourses, to adopt technological innovations and to re-discover their cultural heritage.

An important role in the development of urban creativeness is played by public creative spaces. These places accessible to all categories of people imply that citizens can spend their time there in a comfortable way, freely express themselves, exchange ideas, contact with other citizens. The places of inspiration, where culture resides and breathes. And, certainly, the best town is the one that displays all these features harmonically united by design.

Let us consider the examples of the towns that use a creative approach to development and build up communities on the basis of public involvement in the work of creative spaces.

Tallinn. Tallinn has become home to the majority of Estonia's creative companies thanks to the support of higher schools that turn out artists and graphic designers, and the hub of the development for all the key creative industries. Besides, the city hosts Tallinn Music Week, the annual music conference and the biggest "roofed" festival in the Baltic area and the Northern countries that unites the styles from classic to hip-hop.

Rotterdam. Half of the population of Rotterdam are young people under 35, and the uniqueness of the town is manifested in its creative atmosphere built by such events as "Wake up in Art". Within the framework of this unusual festival the participants can spend the night in the special creative constructions made by local artists.

Amsterdam. The problem of frequent accidents in the narrow streets and the heightened cost of petrol in the 1970-s became the impetus for the launch of the campaign to popularize bicycles in the Netherlands. Within the framework of the project they created experimental bicycle routes in the towns of Aarhus, Odense, Herning and launched a broad program for the whole country. As a result Amsterdam today is called bicycle capital of Europe. The town boasts about 800 000 bicycles and 63 % of the city's residents use this type of transport on a daily basis.

The district of Kreuzberg in Berlin is remarkable for the creative approach to the socialist heritage. Here one can see the gallery in the open air – East Side Gallery – a series of works made on the retained fragment of the Berlin Wall. After its fall many abandoned houses in the east side of the town were "occupied" by the creative youth that turned them into the stronghold of creative art and entertainment. For ex., in one of the oldest squats of the city – the Betamin Art center located in the former hospital of St. Vifania is home for art-galleries, exhibitions and a music school.

**Conclusion.** According to the results of the conducted research one can draw a conclusion that the priorities of the modern urban development in the creative economy and creative industries as the most important constituent of the economy (both at the national and regional and regional and municipal level).

It is new ideas, not money or technology, that today generates success, and, what's more important, personal satisfaction. The creative economy breathes a new life into production, trade, entertainment sphere. It changes the environment people are willing to live in, work and study, where they think, invent and create.

The creative economy is a rapidly growing branch of the world economy. It is dynamical in the revenues generation, job creation and export development as it is less tied to material resources.

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## **CHAPTER 4**

# **CREATIVE INDUSTRIES AND AREAS AS INSTRUMENTS OF GLOBAL CRISIS MANAGEMENT**

**Introduction.** The topicality of the problem of the development of towns in our country can hardly be overestimated. More or less favorable life conditions can be found in the capital city region or in the regional centers. After the collapse of the USSR many town-forming plants and factories were closed which led to the sharp fall in the standard of living in those towns and social instability. Since then the situation has not essentially changed for the better. The problem of building creative areas and the economy of creativity is of great significance for modern Russia. Today the developed post-industrial countries see the source of the maturity and stability of the society in the transition to the “economy of creativity” or as it is also called “the creative economy” where the main factor of production is the creative activity of the population capable of creating principally new products. The main goal of the transition is the building of the developed economy by creating an innovative environment, and the main instrument of achieving this goal is the “building” of creative towns with the creative industries as their basis. The elaboration of these topics starting with the American sociologist and futurologist Elvin Tofler has been the main focus of attention of scholars and practitioners across the world for nearly half a century. But so far there does not exist a universal scenario of the transition from one type of the economy to another. To achieve this goal one needs to take into account the specific character of each individual country: size of the territory, availability of natural resources, size of the population, level of education and culture, mentality, national traditions and many others.

#### **4.1.**

### **THE NOTIONS OF “CREATIVE INDUSTRIES” AND “CREATIVE CITY”. THEORETICAL AND PRACTICAL ASPECTS**

In Russia the problem of “the creative towns” and creative industries is relatively new. And, nevertheless, having emerged in the early 21 century it was able to draw attention of the eminent Russian scholars and practitioners

to its problems and opportunities. Having shown itself in the West to be an effective “anti-crisis” instrument, creative industries start winning the leading position in the cultural and economic policy in the regions. Today one can ascertain the fact of the successful existence of creative industries not only in the cities with millions – strong population such as Moscow or St. Petersburg but also in some other cities such as Myshkin and Mandrogi.

Over time the attitude to culture and approaches to its study constantly changed. Many scholars such as D. Throsby, B. Fray, A. Klames, George O’Connor, A. Rubinstein, M. Matetskaya and others devoted their works to the study of those problems. The article by M.V. Matetskaya “Creative industries through the lens of cultural policy” notes that culture has no university-accepted definition at all, and the effects or the complexity of the definition of the term “culture sector”, “culture branches” or “industries” are the problems of cultural policy [3].

It is important to distinguish between the notions “culture industries” and “creative industries”. First the notion of “culture industries” was introduced in Great Britain by the Great London Council. The term included a) those types of cultural activity that do not require public financing, are commercial and promote the rise in the well-being of the population. b) all kinds of cultural activity (both commercial and non-commercial) targeted at the output of culture production and provision of services and accordingly are connected with mass consumption”.

At the end of the 80-s of the 20<sup>th</sup> century “culture industries” give way to “creative industries”, the key factor of their definition being technological reproduction. In November 1998 the document on mapping the creative industries of the Department of culture, media and sport of the Government of Great Britain for the first time formulated the notion of “creative industries”: “Creative industries is the activity where the individual creativity spark, skill or talent lies at the core and which has the potential of creating added value and jobs by the reproduction and exploitation of intellectual property” [4].

With the development of creative industries the governments of different countries started searching for the ways of the evaluation of the contribution they make to the economic and social wellbeing both of individual regions and the society as a whole. We know from the works of the classics of the economy of culture (Throsby, Rubinstein) that culture goods often lack monetary value but, indisputably, they offer non-material value for the society. However “from the mid-90s the active discussion of the system of indicators determining the contribution of culture and creative industries to the development of the economy both at the level of towns and regions and at the level of states and inter-state institutes is still under way” [3]. Thus, the evaluation of creative industries from the point of view of their direct contribution to the GDP is widely spread even to this day. And still, according to the author, while evaluating the economic efficiency of creative industries it is necessary to follow the results of their activity at the regional level or at the level of towns and also to determine and analyze the volume of the market of this industry.

Today, perhaps, the most prominent figure in the field of the study of the phenomenon of “the creative town” is Charles Landry – the British specialist in urban development, the author of the books on urban development such as “The quality of life and urban environment”, “The revival of towns through culture”, “The creative town” and many others. Under his guidance the urban projects were realized across the world – from Albania to Hong Kong, from New Zealand to Mexico [1]. His concept of the “creative” town was born of his reflections on the fact that some towns were able to adapt to the historical changes and some even succeeded in benefiting by those changes. According to this concept culture resources are the raw materials that are replacing oil, steel, and gold and at whose expense the town’s basic values are formed. Thanks to the culture resources the image of towns favorable for the attraction of investments and development of tourism is constructed.

The main task of the creative town is the creation of the innovative environment as creativity is the pre-requisite for innovations. The chief instrument in the creation of such environment is creative industries. According to Ch. Landry, innovation is the practical realization of a new idea obtained through the creative thinking of the representatives of the creative class. The creative class or creative people are viewed by the author not as a group of the representatives of certain “bohemian” professions but as a class of the representatives of quite different professions consisting of talented, flexible and energetic people capable of free and creative thinking, of pushing back the boundaries of the ordinary. Creative people work at the boundaries of the zone of their competence but not in its center [2].

#### **4.2. FOREIGN EXPERIENCE**

*Great Britain.* The economic and social instability in Great Britain in the 80-s required from the authorities the speediest possible solution of the pressing issues. The key moment of the transformation that followed was the shift of the accent towards a human resource and the extension of the object of cultural policy. The Government relied on the creative and cultural resources, as a result, today Great Britain supplies to the world market not steel or textile, but a “creative” or “intellectual” product: objects of design, books, films, multimedia technologies, etc.

A greater part of responsibilities and tasks over the development of creative industries lies with the regional and local levels. A successful solution of the tasks over the development of creative industries led to the transformation of the urban area and emergence of the notion of “the creative town”. The industrial centers of the past became the most evident proof of the successfulness of the state cultural policy on the road to the improvement of the economic and social situation in these towns. That which only “yesterday” was

considered to be a depressed area with derelict plants and factories, with a high level of social instability, “today” becomes a highly developed and improved area with a highly developed infrastructure.

John Howkins in his book “The creative economy” examines in detail 15 clusters of creative industries and determines the volume of the market for each of them. According to his data, in Great Britain 25 top advertising agencies earn 4.5 billion dollars per. year on the domestic market, the income of the British architects totaled 3.5 billion pounds. London is one of the world leaders in sales by auction and in galleries in the market of fine arts, the British Atkins is among 5 top firms of the world design industry, the fashion market is estimated at 1 billion pounds, cinema at 4.1 billion pounds, music at 3.4 billion pounds, performing arts at 1.5 billion pounds, publishing at 2.7 billion pounds, toys and games at 22 billion dollars (around 40 % of the world market), TV at 10.5 billion pounds, video games at 2 billion pounds (all the data are for the year 2005).

These data allow us to conclude, that the program of the country’s development “Creative Britain” proclaimed by the British government bore fruit in the form of its leading position in this industry.

*Germany.* The Federal Ministry of Economics and Technology on the initiative of the Federal Government of Germany each year publishes a report on the performance of the Culture and Creative Industries on the territory of the Country [5]. According to this report, the contribution of the creative industries to the country’s GDP totaled: 2007 – 63 billion euros, 2008 – 65 billion euros, 2009 – 63 billion euros. By comparison, in 2007 the contribution of the creative industries to the general volume of the GDP made 2,6 %, while this indicator for the motor- car industry was 3,2 %, and for the chemical industry – 2,2 %. In 2003 this sector employed 787 thousand workers, i.e. 2,9 % of all those employed. It is interesting to note, that the number of those employed in the motor-car industry and in the chemical industry during the crisis was reduced by 1 % and 3 % accordingly, only the food industry and

the sector of the creative industries showed positive dynamics: the employment level there grew by 1,3 % and 1,7 % accordingly. All in all, despite the crisis, in 2009 the number of the freelancers and organizations in the sphere of creative industries grew by 1, 7 %.

Besides, according to the report “Creative Industries in Berlin. Developmental potential” published in 2008 by the Berlin City Hall, there are about 6775 businesses on the territory of the city engaged in this sector of the economy. All these indicators and the report itself vividly demonstrate the attitude of the German authorities to the creative industries, it is no longer the matter of the recognition of their potential or the importance of their support. The creative industries in Germany are an equal sector in the economy, by many indicators surpassing the traditional types of industries in the rate of development.

*China.* In his article “Why China wants creativity?” Michel Kein, the author of the book on the development of the media and creativity in China and Asia, says that the 2008 Olympics in Beijing and the 2010 World Exhibition in Shanghai became the result of the large-scale state program of the development of creative industries. “In October 2000 the Congress of the Chinese Communist Party included the development of the creative industries in the list of the recommendations for the five-year plan of the country’s development” [4]. But in China the aim of the development of the creative industries is not the increase in the number of jobs or the “restoration” of towns, but the creation of innovations. The main accent in the development of creative industries is on software, multimedia, 3D – technology, advertising and other types of intellectual products.

Noteworthy is the fact that today Shanghai University has on the staff John Howkins, the author of the concept of “the creative economy”, who has set up there “The John Howkins Center of the Creative Economy” and defined the Chinese market of the creative industries as actively developing.

### 4.3.

## THE NECESSARY CONDITIONS FOR THE DEVELOPMENT OF CREATIVE INDUSTRIES AND THE REALIZATION OF THE CONCEPT OF “CREATIVE TOWN”

In the course of the research we outlined a whole number of the conditions essential for the development and successful performance of creative industries and realization of the concept of “the creative town”. We will attempt to classify all these conditions and determine which of them have been implemented in Moscow and the realization of which is in the plans for the future.

*The significance of mapping.* Indeed, competent management of the industry, its effective development both in theory and in practice requires the research needed to determine its scale, i.e. the boundaries of the sector under examination, composition, classification, number of the employed, volume of the market, commodity circulation, financial capacity, etc. In Great Britain, home to creative industries and the concept of “the creative town”, the Department of culture, media and sport one year after “the new Labor Party members” had come to power prepared the document on the mapping of creative industries. In Moscow the situation is different, today the document on the mapping does not exist and its creation is not in the plans of the Government of the capital city.

*The creation of a special structure.* If we take the British experience as a basis, then the fact of the availability of a special structure “for the solution of the tasks of the creative industries” at the federal and regional level that would enable one to solve the strategic tasks of the development of this sector is of great significance for the successful performance of creative entrepreneurs. Today the RF Ministry of Culture has no department of this kind. The center of the projects “The creative Moscow” set up by the city Department of culture tackles the issues that are within the competence of the simi-

lar department in Great Britain, however, the list of the issues in question is far from being complete.

*Statistics formation.* The scale of the problem related to the statistical registration can be judged by the indicators needed to calculate the index of creativity. Moreover, the Russian Board of Statistics today does not register the businesses where the number of those employed does not exceed 15, but the creative entrepreneurships are characterized by just those micro-businesses, freelancers, individual entrepreneurs.

*Price affordability of the rental areas.* The exiting creative clusters in Moscow are characterized by rather a high rent. The creative entrepreneurs just embarking on this business with not so high income lack the financial opportunity to rent an office or a show-room in “Vinzavod” or “Flakon”. So the availability of the areas with a low rent that at this moment are non-existent is an important condition for the development of the creative industries in the city.

*Small credits system.* Like any other business, creative entrepreneurs have the need for borrowed funds. Today an increasingly greater number of the banks extend their package of services by crediting small business. Also a complex of measures developed by the Department of science, industrial policy and entrepreneurship including such options as subsidies to the starters, subsidies to reimburse interest on credit, subsidies to reimburse part of the costs connected with the participation in the congress-exhibition events and also the fund for the support of crediting small business in Moscow is useful for the solution of the task. According to the Department site, the volume of credits offered to small and medium-sized businesses in Moscow in 2015 amounted to 1894,1 billion rubles, of which 1881 billion rubles to medium-sized, small and microbusinesses and 13,3 billion rubles to individual entrepreneurs.

*Consulting support.* Often creative entrepreneurs are not knowledgeable about the problems of doing business as they do not have special education

in the field of management, marketing, advertising. To do their business successfully they need consultation from experts, which will enable them to save time and money for education and attraction of additional staff. Today there is the SBI “The small business of Moscow” that consults entrepreneurs about the emerging problems of doing business by online-chat or a special form “Put a question to specialist”, and also by the single reference service of the support of small business in Moscow. There is also the SBI “Moscow Centre of innovative development” that offers all-round consulting support to the participants in the market of innovative goods and services who currently work in Moscow.

*Intermediary agencies.* In Great Britain there is a great number of special agencies – the intermediaries between the creative entrepreneurs and local authorities which substantially improves the connection between them and enables them to quickly respond to the needs of the industry. There are no such agencies in Moscow, partially this function is performed by the agency “Creative industries” but only in the one-way order: authorities-business.

*Skilled staff.* Creative industries is a comparatively new sector of the economy and as a result it is suffering from an acute skilled staff shortage. Today specialists in the field of creative entrepreneurship are extremely sought after in the labor market.

*Legislative regulation.* The important condition for the development and successful performance of creative industries is the availability of the legislative basis, legal, financial and tax mechanisms. But more important is the solution of the problem of the non-observance of the law, specifically related to part 4 of the Civil Code of the RF, dedicated to copyright.

*Financial support.* Obviously, there is the need for the state support of specialists and scholars in the field of creative industries in order to conduct topical research such as, for example, mapping.

As to the deliberately “unprofitable” types of art, such as, for example, theatre, it is essential to elaborate protection measures, otherwise they risk

dropping out of the cultural process. It is about a compulsory state support in the form of financing and substantial modifications of the laws regulating the work of the institutes of classical culture. However this does not mean that managers of such kind of institutes of culture should not be guided in their work by the advanced principles of project management, exiting marketing strategies and so on.

*The formation of the reporting system.* The countries that have followed the path of the post-industrial development already have a well-functioning system of reporting for the sub-sector of the creative entrepreneurial industry. Every year the governments of Great Britain, Germany, China and other developed countries publish the reports on creative industries. Due to the exiting problems in Russia with the statistical reporting, with the determining of the industry boundaries, the number of the employed, financial volume, etc., it is difficult today to make an industrial report.

**Conclusion.** During the entire human history the question “How does the state create wealth?” was changing depending on the type of the society. In the traditional society the source of wealth was chiefly agriculture, in the industrial society – industrial production, in the post-industrial society – the production of intellectual product. To produce the latter one needs an innovative environment, i.e. the combination of the internal environment and the external conditions which is the fundamental criterion for the realization of the effective innovative activity. Such kind of combination of the internal and the external within the limits of one territory is the key condition for the implementation of the concept of “the creative town”. As we remember, “the creative town – is the combination within the limits of the town and region of the creative abilities (creativity) of individual people and communities for the formation of the economically and socially favorable urban environment” [4]. And in order to identify and develop the creative abilities of individual people and the creative undertakings of the communities we need a developed system of creative industries. It is not only about offering a quality and affordable culture

product in the form of the studios of children's creativity or special programs of the creative development for older generation, but also about the substantial modifications of the legislative base, statistical registration but, the most important thing – about the priority attitude of the authorities to the development of just this type of social activity.

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## **CHAPTER 5**

### **CREATIVE SPACES OF THE CITY IN THE CONTEXT OF THE FORMATION OF NEW SOCIAL PRACTICES**

Transformation of sociality, taking place in cities these days, is reflected in the change of the city's space characteristics. Space ceases to be the "self-evident" and unconditional geographical background of social relations: it is an instrument of struggle for new social rules. In the city's space, specific forms of coordination of people's activities, conditions, means and results of their life-cycle are presented. They can be subjectified, but are found only in the process of their reproduction and building of semantic relations with other space, types of activities, and even images of life. Each particular city can accommodate and host space in which and through which it is represented. These are spaces of people's lives that are very voluminous and individual in face-to-face encounters, habitually objectified and typified in the classical social research and functional maps, elusive in their diversity.

The city's research is focused on changing methods of places reproducing and social relations. Spatial practices are the ways of orientation in the city, development of its environment that constitutes the daily city life. This daily routine is formed and directed by various representations of the space, the creation of which involves experts: architects, planners and managers develop various projects for urban development, outline the contours of specific places, thus limiting and typifying daily spatial practices. Finally, spaces include images, symbols, meanings, myths, and legends of the place that guide people in the city's space. These spaces, imbued with the fruits of the human imagination and symbolization, are involved in social and political practices.

The processes of space production become tools for creating different social rules. The dynamics of human interaction, finding expression in specific forms, is subjectified and symbolized in the city's space, and create new regimes for its existence. We consider the city's space based on the analysis of the city's sphere of activity. Accordingly, we can say that the city's functions are implemented through the system of social mechanisms in four main macrostructures: urban and natural, urban and economic, social, informational.

Urban and natural macrostructure includes territorial links between urban groups, resulting from the settlement of the territory and the transformation of the environment into urban landscapes. Its structure is formed of stable and recurring links between natural ecosystems and objects of social environment. Urban and economic macrostructure is, on the one hand, “objectification” of human labour in specific spatial forms and, on the other hand, economic links between subjects of economic activities. Social macrostructure is a system of social relations between demographic, ethnic and cultural communities. Informational macrostructure of the city consists of information flows that regulate the functioning of the city.

There are two approaches for defining the information circulating in the urban environment: functional and socio-cultural. In the first case, we mean the spatial information. It influences the resettlement orientation, the preferences of citizens in choosing their place of residence, work and leisure. In the latter case, information is considered in terms of cultural means of transmission, processing and preservation of information flows. Each of these macrostructures has spatial characteristics. However, it would be wrong to equate the city’s social space with the combination of these macrostructures.

The essential element of urban space is a human being. The urban environment appear to an individual in the form of the daily reality in which he/she socializes, reaches his/her goals, and implements creative abilities. Thus, the social space of the city encompasses one more dimension – the subjective one. The subjectivity of the city’s social space also means the construction of this space by the subject. This provision leads us to the postulates of phenomenological sociology, formulated by P. Berger and T. Luckmann. First, the daily reality is built by the subject through constant interaction with other people. Secondly, the subjective reality is formed and organized by the subject through natural installations, which are relatively stable social products.

The intersubjectivity of the daily life of the city is based on the imposition of subjective space on objective spatial structures. The imposition of these

structures implies a certain social rule (social mechanism), which is an externalization of the human being in his/her activities. On the basis of these provisions, the social space of the city can be portrayed as the cooperation of large and small social groups interacting with objective spatial structures. Spiritual standards and values are a factor producing the goals of social groups and individuals and, thus, improving their interaction.

Creative spaces of urban settlements are publicly accessible places in the city, where people can freely express themselves, exchange ideas, show others the results of their creativity, and communicate with others not as consumers of goods or a company employee but as a creator, developer, and author of the unique product of his or her personality. The creative space offers opportunities for creative self-expression based on individual abilities and hobbies of a citizen. Generally speaking, the creative space is the freedom of all personal manifestations, originating from the individual creativity and forming interests and personal “taste of life”. With the advent of culture of modern communication and such phenomena as start-up culture (a culture based either on new innovative ideas or newly emerging technologies), it has become possible to rely not on statistics but specific initiatives of communities and small groups on local reorganization of the environment.

Thus, the “creative city” becomes much more diverse and contains spaces that realize and enhance the potential of a wide variety of social groups and, on this basis, the “creative space” can be defined as an infrastructure where one can carry out or attend events, find supporters, employees, contractors, and partners to implement innovative, socially significant projects or commercial start-ups.

The creative space is a democratic environment for communication, collaboration, maximum self-expression, and high level wage of specialists of creative professions. Each specific “where” of the urban environment is increasingly characterized by the ability to provide the same rapid access to both remote and nearest sites and practices. At the same time, the crucial

role is played not so much by the “co-presence” of subjects but the coherence of action – the space is provided through the concepts of structure, simultaneity, sequencing, social reproduction, and is conceptualized in forms of time. The procedurality of space allows us to talk about the duration, pace, rhythm of social relations, their sequence and periodicity. The social space is a point of reference, a guide enabling people to reproduce a variety of relationships, to correlate with existing and possible social rules, but these landmarks (rhythms and modes of interaction, spatial divisions) are unstable, as they are being changed in the process of people’s activity. Outlining the range of possible interactions in given spaces and situations, different creative spaces embody different social rules. The transformation of the city’s space and time into daily human interaction, the emergence of new ways of organizing diverse, discrete and complex activities of urban dwellers testify the transformation of the city’s rules and the change in the sociality of the city.

The socio-philosophical study of the city, based on the post-classical interpretation of the space, allows to show that the same physical space can be embedded in more than one description logic at a time and allows us to deploy multiple, incomparable practices. City creative spaces, which are based on the present social theory, urban research, urbanism, included in specific urban development strategies of daily practices, express such characteristics of sociality that were not reflected in previous theories. Openness and heterogeneity of human interactions are thematized as the most important resource for urban development in theories and practices of global and creative cities, cities that implement the principles of sustainable development and actively adopt information technologies into the urban infrastructure.

These creative spaces, emphasizing different aspects of urban life, generally give an idea of basic orientations and principles of urban development and represent the city as an open, unbalanced, and procedural space.

## **CHAPTER 6**

### **ANALYSIS OF INFLUENCE OF NEW LEISURE PRACTICES OF CREATIVE SPACES ON THE FORMATION OF VALUE ORIENTATIONS OF THE CITIZEN**

The study of actual social transformations and the formation of a new social reality, including the leisure culture of modern man, is one of the urgent tasks of social philosophy. New social practices, changes in forms and ways of interaction between people are in the focus of interest of contemporary philosophers. Many aspects of constructing a new social reality are presented in the city's chronotope, since in its creative environment spaces are formed that promote the emergence of new social practices of interaction between citizens, the development of cultural strategies for spending free time within a certain community, subculture. In the socio-philosophical aspect of the examination, the most important is the emphasis on those goals and value orientations that guided people in building their own vision of leisure along with studying the influence of new recreational practices of the city on the formation of personal values. The relevance of this study is due to the fact that currently there is a formation of new leisure values of citizens, changing behavior strategies in this area, as well as specific forms of leisure activity. As a result, some ways of organizing leisure have ceased to be popular and common (technical creativity, artistic and folk crafts), others have undergone significant changes, filled with new content (reading, watching TV shows). In addition, there were absolutely new kinds of leisure activities that had not existed before, related to the development of new information technologies and social practices (social networking, computer games, participation in quests, etc.). The object of this study is the quest as a new kind of leisure practices, implemented in creative clusters and spaces of modern cities and assessing its impact on the personality of a modern citizen. Quest (escape), is an intellectual team game in the territory of limited space, aimed at finding a joint solution of tasks related to the logic, orientation and communication skills of members Group [4]. Quests can be classified for the following reasons:

1. By the degree of reality: real and virtual quests.
2. By time: day and night quests.

3. By duration: short, medium and long quests. Quests can last from a few hours to 1 week.
4. In terms of complexity: elementary (for beginners), advanced, hypersyllabic.
5. By means of transportation: on foot (all pedestrian excursion quests) and automobile.
6. By age, quests can be divided into: adolescent, youth, universal.

Based on the classification of individual types of use of free time, the quests can be attributed to the recreational (entertaining) type of leisure, which refers to positive leisure practices that oppose the asocial-hedonistic type – the realization of free time, which combines various activities that have a low or negative moral assessment.

Considering the question of actualization of quests as leisure practices of modern citizens, we turned to the works of N.V. Rybakova, a modern philosopher, engaged in the development of leisure issues for young people in the cultural space of the modern city. The author outlines the following personality traits of the youth representative, which determine the functional significance of modern leisure:

- creative (the need for self-realization, creativity);
- communicative (craving for communication);
- cognitive (the desire to acquire new knowledge) [8].

In our opinion, the quest as a form of leisure practice satisfies the above criteria of the functional significance of modern leisure for young people. In this article we attempted a social-philosophical analysis of the positive characteristics of the quest as a creative form of leisure practice for young townspeople. Consider the positive characteristics of the quest as a creative form of leisure practice of young townspeople in more detail:

I. Participation in quests provides an opportunity for creative self-realization of the personality, expression of personal individuality.

II. Participation in the quests promotes a return to real interpersonal interaction in exchange for virtual communication in the city and to determine the interpersonal compatibility of a particular group of participants (family, collective, group of friends).

III. Participation in quests allows you to combat the phenomenon of "boredom" in a modern urban dweller.

There is a fundamental aspect of human nature that motivates a person to move towards self-consistency of the individual, to maximal harmonization of the soul and the realization of one's own creative principle, and, in the language of philosophical science, to greater congruence of the individual. The modern city is becoming much more diverse and contains creative practices that realize and develop the creative potential of various social groups [10]. Especially important here is the role of creative youth, students, who by their very nature are aimed at creating a new and creative self-determination in this world through the "negation" of the product of previous generations (obsolete forms of leisure practices) and offering their own creative product, to which we refer And quests. The space of the quest is an alternative to the daily reality of space for human activities. When the quest passes, the person gets the opportunity to self-realization, by investing efforts in achieving team results in the performance of the task.

In modern society, the essence of communication, due to technical means, changes dramatically from the direct, based on personal experience, to the mediated. So, for example, a computer, smart phones and other gadgets with access to the Internet that have entered the subject of human activity change the style of interpersonal communication, which acquires a utilitarian character, deprives emotions, and often the individual develops a computer style of communication with other people. Today, this type of interpersonal interaction takes on a mass character, replacing the individual forms of the traditional type of communication. The cities penetrated by communication networks significantly reduce the number of personalized contacts among their

own actors, while the number of virtual leisure practices, such as social networking, computer games, and their distribution is constantly growing. Computerization and Internetization of the leisure space of the modern city contribute to the formation of virtual strategies of recreational behavior, in which staying in the virtual space becomes an element of prestigious behavior and a way of cultural identification of citizens. These strategies are characterized by the unconditional priority of virtual forms of spending free time over real ones. A positive and specific characteristic of quests as a form of leisure practices is that they allow you to escape from virtual communication into the real. Speaking about the functionality of quests, they can be used as a diagnosis of any social system (group). Be it a family, a collective, a company of friends. You can identify the problems that exist, you can identify interpersonal roles (leader, neglected, idol), which each occupies in this system. The use of quests as a practice of team building (the practice of creating and increasing the efficiency of the team's work) was widely spread, this is due to the fact that the joint passage of the quest allows to determine the level of interpersonal compatibility of the members of the group, that is, the level of mutual acceptance of partners in communication and joint activities based on combination and similarity in value orientations, social attitudes, interests, motives, needs and other important characteristics for interpersonal interaction personality. The criterion of interpersonal compatibility of team members during the passage of the quest is the direct satisfaction of the partners with the result and, most importantly, the interaction process, when each of them is at the height of the requirements of others and does not require special efforts to establish mutual understanding. As many researchers have pointed out, interpersonal compatibility plays a special role in the complex conditions of joint life activity (space flight, expedition, climbing campaign, etc.) [2; 11], i.e. when the achievement of a common goal occurs with a shortage of funds, time, space, the number of participants necessary for its implementation. At the same time, we consider the quest as a model of joint activity in difficult

conditions (many quests are aimed at solving such modeled problem situations as: release from imprisonment or captivity, prevention of a catastrophe, saving lives for oneself and team members) that facilitate the demonstration of interpersonal compatibility of team members.

The emergence of creative recreational practices, including quests, considered in this study, is associated with the spread of the "epidemic of boredom" in modern society as a "cultural plague" [5]. In modern society there is a process of "technologicalization" of the picture of the world along with "depletion" of the world of human experiences. In a post-traditional society, boredom actively penetrates into the masses. Westernization of society contributes to the formation of a high level of material prosperity among the average citizen, depriving him of the need for a "daily struggle for life." The diversity and wide choice of goods and services leads not only to an increase in the scale of symbolic consumption, but also to the crisis of the wishes of a resident of a modern city. The postindustrial era distances man from nature with its characteristic variability, forming life strategies corresponding to purely computational tasks characteristic of mechanistic production, which do not promote the development of the personality and the satisfaction of its needs for self-realization. The cyclical nature and computerization of processes characteristic of the modern city, the partial participation of a person in activities and the lack of contact with its fruits deprive the result of the work of meaning, and the process of work – of emotional satisfaction. At the same time, free time from work – leisure time is subject to monotonous and mechanically organized leisure practices, such as the mass media, which promote desacralization of consciousness through the representation of the world as flat, one-dimensional, filled with competition only. Desacralization of values and the world, in which everything is exhausted by the visible surface, makes the existence of man uninteresting, being boring. Freedom of the modern citizen is not so large, in view of the short-term vacations in the post-

industrial world and the narrow range of leisure opportunities characteristic of "mass society", limited to a set of entertainment-stamps [3].

Analyzing the work of contemporary philosophers, sociologists and psychologists P.E. Gromova, E.V. Zolotukhina-Abolina, G.E. Makhanova, S.T. Posokhovoy, E.V. Rohina, T.E. Sedankina [1; 3; 6; 7; 9], we come to the conclusion that the emotional state of a significant number of modern people can be characterized as an experience of the phenomenon of "boredom", so modern man is looking for such forms of recreational practices that would be new for him, And therefore interesting. Quests meet these requirements. Participation in quests makes it possible to combat the lack of completeness of the sensations of a representative of a post-industrial society in real life. Participating in the quest, a person can consciously expose himself to the effect of artificially modeled extreme situations that do not pose a real danger and contribute to the emergence of eustress. An extreme situation is understood as an event that transcends human experience and provokes a disruption in the integration and habitual ways of responding to the personality. Getting into a unique, unfamiliar situation during the passage of the quest causes a sense of impasse in the person, and fully corresponds to the patterns of the influence of the extreme situation on the person.

When passing the quest, the personality is exposed, eustress – stress caused by positive emotions and mobilizing the body [11]. The results of empirical studies of modern scientists indicate the positive impact of extreme situations and eustress on the person [2]. We note some of the aspects of influence that are characteristic of quests as a pre-game practice:

- modeling the extreme situation in the quest helps to realize the value of human life, as well as taking responsibility for their lives;
- promotes a more vivid perception of what is happening around;
- promotes the actualization of such personal qualities as tolerance for people.

The main trends of the developing influence of the extreme situation (eu-stress) on the personality within the framework of the passage of the quest are:

- deepening self-knowledge and widening the boundaries of vision and understanding of the subjective picture of the world;
- improvement of behavioral strategies;
- increasing social maturity and personal adaptation;
- actualization of the ability to go beyond its capabilities.

The city, being a concentration of cultural and technological resources, acts as a center for the development of a new social reality, contributes to a change in the attitude towards leisure and concrete forms of its realization. Quest, as a form of leisure practice of a city dweller, can be characterized as a positive social practice that provides opportunities for creative self-realization of the personality, expression of personal individuality, facilitating return to real interpersonal interaction in exchange for virtual communication in the city conditions and determining interpersonal compatibility of a specific group, With the phenomenon of "boredom" in a modern citizen.

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## **CHAPTER 7**

### **TRENDS IN THE DEVELOPMENT OF MODERN URBAN COMMUNITY AND THE FORMATION OF AN INDIVIDUAL'S VALUE-BASED ORIENTATIONS IN ITS ENVIRONMENT: TENDENCIES TOWARDS GLOBALIZATION AND LOCALIZATION OF URBAN COMMUNITY**

To define the specific features of the formation of an individual's value-based orientations in the creative urban areas it is seen essential that we consider the main social factors influencing the formation of an individual's value-based orientations. The factors under consideration may be divided into 4 categories:

1. An individual's cultural experience. Cultural experience exercises direct influence on the formation of the regulative orientations of an individual's social and individual behavior, and also promotes the setting of personal, cognitive and practical tasks. Cultural experience is a way of an individual's transition to a new mode of being which is outside the domain of one person and is distinguished by much higher degree of regulation and comprehension. From the moment of his birth, a person is placed in the world of culture, which is remarkable for the accumulated gigantic human experience providing an individual with previously existing models and possible means of the solution of personal tasks and meeting his needs. The development of a person's mind and the formulation of his value-based orientations takes place inside the cultural universum, containing the ideas about the experience of the activity, communication and perception of the world [6]. It should be noted that the process of the appropriation of cultural experience requires from an individual his personal awareness and is not automatic. Thus, M. Bakhtin argues, that any universally recognized value is really valuable only in the context of an individual person [1].

2. An individual's moral principles. Apart from the existing moral norms, knowledge of the moral qualities and understanding of the "ideal" in the history of the development of moral awareness there exists a need for a flexible and universal guide for a person. Such a guide is an individual's moral principles. These principles contain the general reason for the selection (realization) of the norms of behavior and the criteria for selecting the rules of behavior in various situations (conditions) [4]. At the expense of moral principles

there takes place the fixation of the general rules of behavior, requirements of social discipline to an individual's behavior in society. In the moral principles there find expression the generalized laws of an individual's moral behavior that unite the actions different in content into an individual's unified mode of life and line of behavior.

3. An individual's personal experience. The factor of personal experience, in our view, is the most significant for the formulation of an individual's system of value-based orientations. The value-based orientations of adults, as a rule, are more stable than those typical for children [2], i.e. personal experience promotes the consolidation in an individual of certain value-based orientations, that are of certain significance for a concrete individual. It should be emphasized, that the process of the formation of value-based orientations takes place within the framework of the personal experience gained by an individual and proceeds from this experience.

4. The atmosphere inside the social cell (family). In the problem of the formation of an individual's value-based orientations the factor of the parent's influence on their children is traditional and is one of the most important [5]. Parents to a considerable degree influence the child's vital orientations. It should be noted that apart from the purposeful influence on the child's upbringing, an extremely significant factor of influence in the context of the formation of value-based orientations is the atmosphere inside the family (the effect that often exceeds the effect of the rest of the constituents of the category) [7].

Thus, the formation of a personality's value-based orientations is influenced by the 4 main groups of factors: the social norm adopted in society, the rules inside the family, models of behavior borrowed from culture and art, moral norms and principles. Later on, an individual is faced with a choice of his own way, the choice of his own system of values in the context of the locus of the urban body under study (an urban creative area) and the aspects of its influence on an individual's value-based orientations, of great significance are the factors of an individual's cultural and personal experience, as

the indicated groups of factors fall under the sphere of influence of the creative area on an individual and are characterized by an individual's ability to perceive the messages translated by them. In the context of the problems under research, topical is the examination of two dialectically opposing trends in the development of modern urban society and the formation of an individual's value-based orientations in their environment, tendencies towards globalization and localization of urban society and the formation of an appropriate type of citizen: global (in the rudimentary form this tendency can be observed in cities with a well-developed metro-net – a person starts thinking about the city in the logic of the station and the availability of this very net. The administrative division, naturally established division into district, attitudes to other objects (streets, sights, shops) gives way to the ultimatum orientation (a five-minute walk from metro). The global citizen can travel huge distances between the points hanging in the virtualized area of the net city) and local (the local citizen thoroughly studies and distinguishes the surrounding urban environment: He has an idea of how to walk about the town and meets his needs by reducing, as far as possible, his contacts with big transport nets). In the grant-awarding research the authors refer to the social group of “global citizens”, perceiving the city as the phenomenon of the surmountable area represented by dozens and hundreds of individual locuses (destinations), among which we highlight creative areas as well. The perception by this group of the city as a spatial-graphic scheme and a high degree of the group's mobility enables us to assess their interaction with the territories of creative areas (in the aspect of the formation of their value-based orientations), whose participants in their majority are the representatives of the indicated group. “Local citizens” are not the target group of the research as they are less perceptive of the creative transformations of the social body of the community and prefer the localized points of access to its resources [3]. Also, from the point of view of the geographical creation, the group of “global citizen” is represented in Russia's megapolises distinguished by the highest concentration of creative

areas (according to the conducted research, the largest number of the creative areas in the urban environment (in Russia) is typical of: Moscow, St. Petersburg; a smaller number of the creative areas is represented in the following cities (in descending order) Ekaterinburg, Nizhny Novgorod, Novosibirsk, Kazan, Rostov-on-Don, Ufa, Perm, Volgograd etc.), unlike the “local citizens”, residing in small or provincial towns of the country, and practically not experiencing the trends in the creative development of the urban area.

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## **CHAPTER 8**

### **ANALYSIS OF THE PRACTICE OF CREATION OF A CREATIVE-INNOVATIVE SPACE OF EDUCATIONAL CO-WORKING (BASED ON THE MATERIALS OF THE MULTI-LEVEL INNOVATIVE ACADEMY OF CONTINUOUS EDUCATION OF THE PYATIGORSK STATE UNIVERSITY)**

In the scientific community's understanding, the co-working zone is a separate space for teamwork, it is based on a work model in which participants, while remaining independent and free, use a common space for their activities [3]. In particular, coworking is popular among freelancers, employees working remotely, translators, programmers, designers and beginning entrepreneurs. Coworking takes an intermediate place between working from home and using a separate office. Within the framework of the research carried out by the authors, a really functioning model based on the developed theoretical model of the creative-innovative space of educational coworking was created on the basis of the Multi-level Innovation Academy of Continuing Education (MIANO) of the PSU and the research and educational laboratory "Key Trends in System Development and Innovative Technologies in the Area of Continuing Education" of the PSU. The authors consider educational coworking, firstly, as a story-activity technology aimed at translating the work space into a space for learning and mastering the way of doing, and secondly, as a catalyst for the processes of innovative development of education, which ensures the coorganization of the activity cooperation of various actors Education and project-network coordination of teachers-innovators with the optimal use of intellectual, moral-strong-willed, anthropological resources. The mission, content, structure and form of the creative and innovative space of educational cohorts of DPOs differ as follows:

- the main function of the system of advanced training is not to “supplement educational services” and “fine-tune” existing specialists to the uninterrupted performance of their current functional tasks, but to “grow” the intellectual capital of future education directly in the process of building this future;
- DPO has the aim not to inform the students about the advanced pedagogical experience, but the organization of event-related, story-activity

technologies, since the subject of designing is the individual (author's) way of the teacher's activity;

- the content of the DPO is addressed to the collective subject of innovation activity (project team), i.e. the educational and professional community of teachers and “students” (course listeners), focused on the formulation and solution of educational and professional tasks;
- the coworking model serves as a tool for the formation and formation of a certain functional position in the situation of the discovery of new knowledge and the means of constructing new educational practices;
- the content of the DPO is not built in the form of a linearly unfolding, logically consistent course, but as an autodidactical designer (a system of didactic tasks) to create a variety of author courses within the subject area “Didactic Innovation” and includes the author's position expressed in a concept perceived by all not so much as a “guide to action”, but as an excuse and an invitation to a constructive dialogue.

The definition of the concept of “educational coworking” allows you to saturate it with the following additional meanings:

- is a form of organization of work on changing thinking and acting as a separate specialist, and pedagogical teams and teams that solve practical problems in a certain sphere of professional activity;
- professional art of adult self-development;
- a way of transferring the space of work (doing) into the space of learning and mastering a new way of doing.

On the basis of this, we specified the problems of the research by asking about the specificity of the conceptual model of this form of organizing the innovative activity of teachers and the content-activity technology of its practical development and implementation in the conditions of DPO. This section of the article describes the model of the creative-innovative space of educational co-creation consisting of four main components: the problem zone, the infor-

mation zone, the project-network structure and the organizational zone [1]. The model described reflects the contents of the creative-innovative space of coworking created by the project “Additional professional educational programs and social and humanitarian technologies in pre-university, intra-university and continuous training and retraining of personnel”.

1. The problem area (P-problem). Here we identify the problems with which the students came to coworking and working with them. This work is carried out in the mode of so-called project-analytical sessions (PAS). The content of the PAS is built on the use of the technology of the “task”, or “inverted” consciousness, in the course of which it is consciously established the boundaries of freedom of one’s own activity as a result of the correlation of one’s own position with the sociocultural norms of the modernization of education and the position of other subjects of education.

2. Information zone (I-information). The mode of educational coveting in this zone is built on the basis of information sessions, which are, in fact, a mechanism for exchanging and transferring corporate knowledge. The architecture of the educational tools of cohorting includes:

- databases on project resources, completed resources, project methodologies and best practices;
- operational database of current projects;
- a system for inputting and processing data on the actions of project participants;
- corporate application for project planning, control and reporting;
- the system of document circulation and the postal system.

3. Design-network structure (S-structure), or design-engineering zone. In this zone, a specially organized work is carried out with the consciousness of people on the development and implementation of a norm that overcomes the professional-activity problem. The main instrument of organization of works is the design and construction session - the organizational technology of collec-

tive solving the problems of designing new educational practices, a motivated, purposeful, leading way to change the pedagogical reality, pedagogical support and pedagogical support of this activity.

4. Organizational area (O-organization). The work is conducted within the organizational session. In accordance with the views of the anthropological approach on the highest form of organization – positional community as a fundamentally new type of association of educators, which is formed on the basis of common values and meanings of innovation activity, the essence of this session is the organization of a system of transitions from the pooling of potential implementers to the community of real project implementers and beyond to the project-activity cooperation of subjects of innovation activity [2].

It should be emphasized that the principal mechanism for organizing the organizational session is co-organization – the establishment of equal interaction, within the framework of which status equality is not violated at any stage of the interaction. The key, principal difference of co-organization from organization and self-organization is the creation of conditions for self-realization (self-knowledge, self-development and self-realization) of each of its subjects in the course of its following to their destination. M-N – media-hub – the center of concentration and distribution in points of growth of various resources, providing movement of students along educational trajectories.

At present, new, really strategic guidelines for vocational education are needed in its additional unique forms, the essence of which is the development of the subjective and personal position of a person in life, activity and relationships with other people. Only technological solutions aimed at the discovery of a common mode of sociocultural responsible action, to which the created space of coworking, can transform the DPO into an authentic polygon of socially and practice-oriented applied innovative education.

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