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THE DESCRIPTION OF THE CREATIVE POTENTIAL OF URBAN SPACE

Аннотация: В статье проводится анализ жилых помещений с позиции, согласно которой основная функция того или иного места в городском органе в описании взаимодействия между миром и человеком. Каждое место, посещаемое человеком, оставляет определенный комплекс чувств, представлений в сознании гражданина, чтобы запомнить его.

Ключевые слова: творческое пространство, творчество, город, ценности.

Abstract: The article carries out the analysis of the residential spaces from the position according to which the main function of this or that place in the urban body in the description of the interaction between the world and man. Each place visited by man, leaves a certain complex of feelings, perceptions in the citizen`s consciousness to remember it by.

Key words: creative space, creativity, city, values.

To considerer the creative potential of urban space it is necessary to refer to several categories connected with the building of residential urban environment.

Space is a fundamental category of human mentality, that reflects the multiple nature of the existence of the world and its heterogeneous structure. The existing number of data, things and objects forms a complicated spatial image of the surrounding world which is a required condition for the orientation of any human activity.

Social space is one of the kinds of space (along with physical and others); multidimensional space of social processes, social relations, social practices, social positions and social fields, functionally interconnected with each other. Philosophers and sociologists understand social space as a logically conceivable construct, specific environment where social relations are realized [1, p. 20].

The third places are urban spaces, different from the traditional platforms for the realization of a person`s potential (workplaces, etc.). Among the specific features of modern urban residents, on the one hand, is the need for a broad field of communication, as a rule, not limited to one`s family, on the other hand – conditioned by one`s lifestyle and concentration of attention to work process, the need for a regular change of the atmosphere.

In this connection, the availability and diversity of the third places in urban environment is a necessary condition for the comfort of its residents. Overall, all the space of the creative settlement except the zones whose informative value consists in this very specificity and invariability of the communication regime (i.e. sacred objects) is regarded as creative.

E. Surio speaks of the existence of artistic objects in urban environment capable to individualize space, specify it among others and hereby build the place. So, E.Surio argues that «place» in the urban body is the space containing on object with the features of uniqueness that distinguishes it from others. The size of the place received as a result of measurements is not identical to the perceived size of the place.

The author of the artistic works from France G. Perec conducted the study of the things and places in urban environment using for this purpose the signs of the time. G. Perec was a member of the French association of the authors (*Ouvroir de litterature potentielle*) – the movement whose typical characteristic was to all people as functions of things [2, p. 13]. The members of the movement considered that people possess dependence on things and places. One of the most well-known works by G. Perec is the edition «Places» – around 300 texts with the description of 12 places in the capital of France. Each of these places had several descriptions, made in certain periods of time. Between the first and the last text about one and the same place there was a break

of 12 years. Through his work «Places» G. Perec tried to discover the lost images, which emerged in different people when visiting the places described by G. Perec.

Also well-known is the book «The dictionary of aesthetics» written by E. Surio. Considering the issue of the kind of interconnection existing between the really existing place and the place that exists only in one's imagination, E. Surio refers to W. Wordsworth who said that some real places can be filled with sensual experiences due to which their fancy image is created which is more valuable, than the real place itself.

So, the perception of place cannot be considered exclusively as the formation in a person of the visual image of the place. The perception of the place is a complicated process. Every person has their own individual perception of the place which depends not so much on the specific features of the place as on the individual's subjective personal specific feature, their associations with this place. As the adherents to the humanistic geography hold, the place is not the totality of the geographical coordinates of a certain point, but a system of connection between a person and the place.

The foundation for the humanistic geography was phenomenology. The representatives of the humanistic geography define as their own main objective the research into human awareness and understanding of the space the person is in. Such notion as the size of «place», within the humanistic geography is defined as «meaning», sense which people use to characterize space [3, p. 336].

The humanistic geography postulates that without the existence of solid subconscious connections between space and man, space cannot be considered as «place». Hence, the German philosopher M. Heidegger, in one of his works considered the notion of «bridge». The researcher noted, that «bridge» is not only a construction but also an object to which people display a certain attitude, in some way perceive it. And this, M. Heidegger, argues, proves that «bridge» can be considered as «place» from the positions of humanistic geography.

The German philosopher speaks of the availability of several types of place perception. The first of them is the hasty ephemeral perception.

At is realized at a considerable distance from the place and resemble sort of a photo. The bridge in the hasty ephemeral perception will more likely be reflected in a person`s memory as a place with a beautiful view, with a memorable landscape.

The next type of perception is regular perception.

At appears only then when a person is regularly present in one and the same place, does some sort of activity there. As an example we can use a fisherman who regularly visits the place under the bridge for fishing. In the perception of such a fisherman the bridge is an everyday object to which no concrete event can be «tied». In the fisherman the reminiscences of the bridge will evoke certain emotions which he experiences every day when meeting the sunrise at dawn or bringing home the rich catch. The bridge can also be perceived as a place where on accidental meeting took place which played a great role in the life of one person or several people. In this case the bridge plays an important role in people`s reminiscences as it will always be associated with an important event in their life.

Summing up what has been said above we will note that the identity of the place is made by the system of the moments, each of them being significant both for an individual person and for the group of people.

In XX century M.Ozhe put into circulation such term as «un-place». The anthropologist from France considered it as the notion opposite in meaning to the term «anthropological place». As M.Ozhe noted, «un-place» is the space which without its involvement in the post-industrial economy does not possess any meaning, function. If the space is not considered identifying or connecting or it is not distinguished in any way in history than this, according to M.Ozhe, is «un-place», «place», as the philosopher considers, should unite the present and the past.

One more distinguishing feature of «un-places», according to M.Ozhe, is that they cannot be the spaces for «meetings». And this means, that big spaces where only the transit of people is possible (these are, for example, transport flyovers, underground pedestrian crossings) cannot be «places», but are «un-places».

The evidence of the past, as M.Ozhe notes can exist in «un-places» exclusively as «citations». The road signs which are near highways though they mark the objects

important from the historical point of view, are not the objects that interest people as nobody books at them.

The causes of the origin of «un-places» in urban environment (according to M.Ozhe)

M.Ozhe considers that the main cause for the emergence of «un-places» is the emergence of «ultramodernity». «Ultramodernity» promotes the formation of «un-places» due to several phenomena.

Firstly, today there occurs a considerable number of events which cannot be property and timely comprehended by man.

Secondly, today there takes place the so-called «spatial abundance»: unlike the previous ages when people were considerably limited in space and encountered substantial difficulties trying to move across the planet, nowadays, though, practically any point of the world is accessible for visiting.

Thirdly, there takes place the «individualization of references»: every person encounters their own information flow different from those of other people. Because of every concrete person builds up their own, unique vision of the surrounding reality which differs from the views, positions of other people.

So, the researchers endow the place with three indispensable characteristics: firstly, it must be connecting, secondly, it must be identifying and thirdly, it must be connected with the event that found its reflection in history.

The criteria for the specification of «place» in urban environment

Set us consider all the integral features of place. The fact that place must be identifying means the following: space becomes place only then when the, former, in some way, characterizes a person. For instance, Moscow is place as the fact that a person was born and lives in the capital of Russia is, without any doubt, the identifying features for this person.

The second important characteristic of any place, according to M.Ozhe`s position, is that it must be connecting. Space becomes place only then when it forms the connection between several elements of the surrounding world.

For instance, university can be regarded as place because it connects students and teachers, creates space where they exchange their thoughts, views, positions with one another (in other words, they build up connections they can be involved in only in the university and not in any other place).

Finally, the last characteristic feature, any place should possess historicism. The knowledge of the history of the space for it to be considered as place is not obligatory. But the space that has no history of any kind cannot be regarded as place.

M.Ozhe adds with regard to this: «After all, the place certainly becomes historical starting with the moment when the two previous characteristic features combine: the place becomes identifying and connecting (dialog-based); historicism of the place is determined through the minimal stability of this connection. It is history-related, when those who reside here can encounter familiar details... The inhabitant of the anthropological place does not create history; they live in history».

So, the history of the place is the thing that ensures its stability. Thanks to history there emerge the orientations essential for a person`s recognition of the places.

In conclusion one can note that the places M.Ozhe speaks about must a priori harmonious as distinct from un-places.

This means that the harmony of the landscape, that can be felt in certain places emerges due to the history-related nature of these places which determines the availability of the identifying and connecting characteristic features of the place.

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