

**THE CONCEPT OF CREATIVE DOING AS THE BASIS FOR THE ORGANIZATION OF EDUCATIONAL AND DESIGN RESEARCH WORK OF UNIVERSITY STUDENTS**

***O CONCEITO DO FAZER CRIATIVO COMO BASE PARA A ORGANIZAÇÃO DO TRABALHO DE INVESTIGAÇÃO EDUCACIONAL E DE DESIGN DOS UNIVERSITÁRIOS***

***EL CONCEPTO DE HACER CREATIVO COMO BASE PARA LA ORGANIZACIÓN DEL TRABAJO DE INVESTIGACIÓN EDUCATIVA Y EN DISEÑO DE ESTUDIANTES UNIVERSITARIOS***

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**ABSTRACT:** The purpose of this work is to define the term creative doing, comparing it with the terms creation and creativity; definition of the concept of creative doing and its structure, demonstration of examples of practical application of the concept of creative doing in design and research work of university students. When organizing the educational and research work of students, a project-activity approach was used. The illustration of successful creative projects is carried out in the course of organizing excursions with students to museums, estates, historical and memorable places by teachers. The concept of creative doing is illustrated by the example of the activities of Russian entrepreneurs of the late XIX - early XX centuries. Specific topics and stages of organizing the design and research work of students are proposed, which is the practical significance of this study.

**KEY WORDS:** Creative doing. The concept of creative doing. Educational work. Design and research activities. Humanitarian education. Higher education.

**RESUMO:** O objetivo deste trabalho é definir o termo fazer criativo, comparando-o com os termos criação e criatividade; definição do conceito de fazer criativo e sua estrutura, demonstração de exemplos de aplicação prática do conceito de fazer criativo em design e trabalhos de investigação de estudantes universitários. Ao organizar o trabalho educacional e de pesquisa dos alunos, foi usada uma abordagem de atividade de projeto. A ilustração de projetos criativos bem-sucedidos é realizada durante a organização de excursões com alunos a museus, propriedades, lugares históricos e memoráveis pelos professores. O conceito de fazer criativo é ilustrado pelo exemplo das atividades dos empresários russos do final do século XIX - início do XX. São propostos tópicos e etapas específicas de organização do projeto e do trabalho de pesquisa dos alunos, que é o significado prático deste estudo.

**PALAVRAS-CHAVE:** Fazer criativo. Trabalho educativo. Atividades de projeto e pesquisa. Educação humanitária. Ensino superior.

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**RESUMEN:** *El propósito de este trabajo es definir el término hacer creativo, comparándolo con los términos creación y creatividad; definición del concepto de hacer creativo y su estructura, demostración de ejemplos de aplicación práctica del concepto de hacer creativo en el trabajo de diseño e investigación de estudiantes universitarios. Al organizar el trabajo educativo y de investigación de los estudiantes, se utilizó un enfoque de proyecto-actividad. La ilustración de proyectos creativos exitosos se lleva a cabo en el curso de la organización de excursiones con estudiantes a museos, fincas, lugares históricos y memorables por parte de los maestros. El concepto de hacer creativo se ilustra con el ejemplo de las actividades de los empresarios rusos de finales del siglo XIX y principios del XX. Se proponen temas específicos y etapas de organización del trabajo de diseño e investigación de los estudiantes, que es el significado práctico de este estudio.*

**PALABRAS CLAVE:** *Hacer creativo. Trabajo educativo. Actividades de diseño e investigación. Educación humanitaria. Educación más alta.*

## Introduction

The report of Ms. Audrey Azoulay, Director-General of UNESCO, on the occasion of the International Day of Education on January 24, 2022, noted that modern education is a public good, a fundamental right and the foundation of a stable future that should contribute to the sustainable development of society (UNESCO, 2022). The UNESCO "Education 2030" Vision Report states that the modern world "is characterized by increased complexity of problems and uncertain prospects". The decisive role in overcoming modern crises is called upon to be solved by education, first of all, the humanities (UNESCO, 2019).

So in today's world, we are faced with a contradiction. On the one hand, the dominant postmodern culture postulates the absence of values and meaning in the life of an individual. On the other hand, society requires a modern person to be active, creative, and innovative. This contradiction is sometimes resolved in a hurried and vain activity of a person without understanding the ultimate goal and the meaning of his activity.

This contradiction is the cause of many crises. An existential crisis is characterized by the loss of meaning and purpose of life by modern people. It is the cause of infantilism, consumerism. It leads to a loss of the integrity and harmony of a person, when different spheres of his life are opposed: work interferes with education and vice versa, family and raising children are incompatible with work and education, and all together takes up personal time from the individual.

An existential crisis leads to an education crisis, when students do not understand why they came to university and simulate the educational process. Individualism and egoism are the cause of the social crisis, which is expressed in the atomization of individuals and their inability to productive cooperation. The senselessness of human activity is one of the causes of

technological and environmental crises, when people's refusal to philosophically understand their activities leads to rash projects and decisions. The author of this article believes that all these crises are interconnected. The existential-anthropic crisis, expressed in the meaningless and momentary activity of people, leads to the fact that the consequences of their activities are often unpredictable and dangerous and create a "risk society".

The purpose of this research is to develop a concept of creative doing in order to help young people harmoniously form and comprehend the vector of their life-building activities. It should be noted that the formation of their own life structure is carried out by each student independently. Their knowledge of the life and work of real historical and modern people helps them. Students receive this knowledge as a result of the organization of students' project-research work by teachers.

This concept was developed by the author of the article on the basis of many years of experience in teaching philosophy and other humanitarian sciences, as well as the organization of design, research and educational work with students.

The purpose of the research determines the main tasks of the work: 1) to define the term "creative doing", comparing it with the terms "creation" and "creativity"; 2) define the concept of creative doing and show its structure; 3) show examples of the practical application of this concept in teaching at the university in the framework of the humanities.

The theoretical and practical significance of the work includes the development of the concept of creative doing and its structure, as well as demonstration of its practical application when working with students. The concept of creative doing can be used as a methodological basis for organizing design, research and educational work with students, as well as in the development of special courses in philosophy and other humanitarian sciences.

## **Materials and Methods**

There is no term "creative doing" in the Russian New Philosophical Encyclopedia and the concept "creation" is rather descriptive. The keywords for this topic are giftedness, fantasy, originality, intuition, technical invention, scientific creativity, a piece of art, and we talk about different ways of understanding of creativity in different cultural eras. It is concluded that the term "creation" has not reached the rigor of its scientific definition. When describing creation, the term "creativity" is sometimes used as its synonym (STEPIN, 2010). Although some modern scientists propose to distinguish between these terms. For example, in the report of the Vice-President of the Russian Psychological Society, Ph.D. D. B. Bogoyavlenskaya (2015) at

the first in Russia and second in Europe scientific and practical conference "Philosophy of Creation", organized by the sector of philosophical problems of creation of the Institute of Philosophy of the Russian Academy of Sciences (Moscow, 2015), it was proposed to correlate creation with the process, and creativity - with the human ability, determined according to the criteria of flexibility and originality.

The phenomenon of creation has been studied by many philosophers: Kant, Schelling, Hegel, Schopenhauer, Nietzsche, Bergson, Dilthey, existentialists. From a psychological point of view, the process of creativity was considered by Z. Freud, K. Jung, A. Adler. In Russian philosophy, the works of V.S. Soloviev, N. Berdyaev (2016), S.N. Bulgakov (1990) are devoted to this issue (in "Philosophy of Economy" an understanding of the economy as a special Sophian activity serving cultural creation and spiritual transformation of humanity); I.A. Ilyin; F.M. Dostoevsky. It should also be pointed out to the recently republished work of the founder of the philosophy of technology in Russia P.K. Engelmeyer (2010), in which an outstanding engineer examines not only the nature of technical creation, but also creative processes in science, art, religion and everyday life, consisting of three acts: desires, knowledge and skills.

The work of V. Lepsky (2021) is devoted to the analysis of the crisis of modern technogenic civilization. This topic is also developed by the researcher V. Rozin (2021) in the article "Man in the context of the transition from technogenic civilization to post-culture (notes of a methodologist and culturologist)". I.A. Beskova (2020) in the article "What the study of culture can give the researcher of creativity" raises the question of the relationship between creativity and culture, understanding creativity primarily as talent. D.B. Bogoyavlenskaya (2021) also connects the ability to creativity with the phenomenon of giftedness in the article "The Mechanism of Creativity: Why We Discover the New". A well-known psychologist substantiates the mechanism of creativity as the development of activity on one's own initiative, which is the highest level of human cognitive activity. It is also worth mentioning the book by V.P. Efroimson (2019) "Genetics of genius", which continues the line of analysis of creativity from a psychological and medical point of view. Among the monographs of modern authors it should be noted the book by O.V. Arkhipova and Yu.M. Shor (2021) "Metaphysics of Creativity", in which the authors consider creativity as the main existential of human existence. Features of collective creativity and its products such as morality, religion, natural languages, intuitive logic, folklore are analyzed by A.A. Ivin (2021).

Higher educational institutions should help form the creative abilities of today's youth. In this regard, it should be noted the article by Kh.E. Marinosyan (2021), which is devoted to the analysis of the prospects of a classical university in the modern world. The function of

universities as the institutionalization of creativity is pointed out by A.O. Karpov (2019). The work of G.Z. Efimova, A.N. Sorokin and M.V. Gribovsky (2021) is devoted to the analysis of the image of an ideal teacher of higher education. J. Perić *et al.* (2021) write about the interest of the younger generation in volunteering. An article by O.G. Savka (2021) is devoted to the analysis of the impact of the humanitarian environment on improving the quality of specialist training in a technical university.

The concept of creative doing proposed by the author of this article has evolved over several years of teaching and educational activities. The following works were published on this topic: “The Phenomenon of Creative doing in Russian Culture” (GLADYSHEVA; GLADYSHEVA, 2016), “The Influence of Moral Values on the Success of Economic Activity (on the Example of Domestic Entrepreneurs of the 19th-20th Centuries)” (GLADYSHEVA, 2017), “The concept of creative doing in the philosophy of I.A. Ilyin and its application in modern liberal arts education in the high school” (GLADYSHEVA, 2021). In these works, the phenomenon of creative doing was considered on specific examples of the life and work of individual representatives of the national culture. In this article, the author gives a philosophical formulation of the concept of creative doing and its structural levels.

Among foreign sources, first of all, it should be noted the sociologist R. Florida, who introduced the concept of "creative class" capable of creating innovations into the philosophical discourse. He also considered creativity, permeating all professions, to be the driving force behind economic development. Creative people, according to R. Florida (2011), value freedom of expression, individualism, do not like to bind themselves with obligations, but at the same time, public recognition of their activities is important for them.

Among modern researchers of the phenomenon of creation and creativity, one should mention the works of A. Mindell (2018) “Quantum mind: the line between physics and psychology”; A. Mindell (2019) "Dreaming as a source of creativity: 30 creative and magical ways to work on yourself"; R. May (2020) "The Courage to Create". The famous psychologist Howard Gardner in his book “Thinking the Future. Five Strategies for Success in Life” describes the types of thinking that are indispensable for a person of the new age. He believes that people who have not learned to think in a new way will not be able to succeed in their professional, social and personal life in the near future (GARDNER, 2019). Berys Gaut notes that the philosophy of creativity should take into account extensive psychological research on creative processes. In his work, he raises the question of defining the concept of "creativity", the connection between creativity and imagination, creativity and rational abilities of a person, the relationship of creativity to tradition, whether the creative process differs in science and art.

Questions are also raised about the aesthetic value of creativity and its connection with virtue. Thus, the author writes that it is unequivocally impossible to assert the connection between creativity and virtue, creativity “is a mixed bag” - and sometimes it is closer to vice than to virtue. We can also argue the difference between moral and intellectual values (sharp distinction between intellectual and moral virtue). However, according to the researcher, the question of the relationship between creativity and moral values is of interest for further research in the philosophy of creativity (GAUT, 2010).

In modern Western research literature, many works are devoted to the analysis of creative thinking in connection with the use of information technology in the educational process (BENTA; BOLOGA; DZITAC, 2014; JUDRUPS, 2015; KEENGWE; GEORGINA, 2012). In this regard, it should be noted that in a pandemic, the digital environment may partly replace the real excursions previously conducted by teachers. This is indicated by the work of V. Moreno, F. Cavazotte, I. Alves (2017).

Also in the Western research literature, many works are devoted to the issues of modern education. Thus, the authors J. Peoples and G. Bailey (2017) believe that modern education is designed not only to make a person a specialist, but also a humanist. The topic of university education in the context of modern challenges is covered in the works of M. Crow and W. Debars (2017), as well as E. De Corte (2014) “Innovative Perspectives on Learning and Teaching in Higher Education in the 21st Century”. The authors oppose the technocratic, formal-bureaucratic approach, which extremely pragmatizes the tasks of education, aiming it at the formation of a “human function” with “adaptive competence in any area”. While G. Brian (2011), for example, believes that modern scientists and philosophers declare the formation of a new science, which includes value, axiological moments. This idea is also emphasized in the book by the Israeli author Yu.N. Harari (2018, p. 435): “Any scientific “yin” contains a humanistic “yang”, and vice versa. “Yang” gives us strength, while “yin” provides meaning and ethical judgments”.

In general, modern foreign researchers reflect on the problems of the subject of creativity, is it inherent in all people without exception or is it the result of the activity of the creative elite, is creativity an unconscious or conscious process, is it possible to establish a hierarchy of types of creation or creativity, what are the criteria for the creative process, etc. Extensive English-language literature talks more about the creative abilities of a person, the connection between creative processes and imagination, about creativity in science and art, the work of outstanding people and the impact of their activities on science, art and culture in general are considered.



An analysis of the sources cited suggests that, along with studies of individual aspects of the creative process, there are attempts in philosophy to outline a general theory of creativity and creation. Sometimes the term "creative doing" is used, but in relation to individual areas of a person's activity, especially an outstanding, talented one, and not to the whole life of each person. The author of this work develops the concept of creative doing in relation to every ordinary person, not only talented. To do this, everyone needs a philosophical reflection about himself and his life. The formation of this skill is facilitated by the study of the humanities, and in particular, philosophy, at universities.

After reviewing the results of empirical and theoretical studies conducted by leading scientists, the author of the article came to the conclusion that there are some problems that require further development and research. They include: 1) identifying the specifics of the term "creative doing" in comparison with the terms "creativity" and "creation"; 2) definition of the concept of creative doing; 3) revealing the structural levels of the concept of creative doing and showing their relationship; 4) demonstration of the practical application of the concept of creative doing in the framework of the organization of educational and design and research work with university students.

The philosophical and theoretical study of the concept of creative doing determined the choice of methodological approaches to the analysis of its practical application in the framework of the teaching activity of the author of the article. The hermeneutic methodology made it possible to clarify the meaning of the notions of "creative doing" and "the concept of creative doing". A systematic approach was applied in the analysis of the structure of the concept of creative doing. Theoretical analysis of a large amount of concrete historical material obtained as a result of many years of organization of students' design and research work by the author of the article is based on the method of combining the abstract and the concrete, the logical and the historical. When organizing educational work with students, a project-activity approach was used.

## **Research results**

In the Oxford Dictionary (n.d.), creation is defined as 1) the act or process of making something that is new, or of causing something to exist that did not exist before; 2) a thing that somebody has made, especially something that shows ability or imagination; also defines the Cambridge Dictionary (n.d.): a process in which someone makes something happen or exist. The Oxford Dictionary defines creation as the use of skill and imagination to produce something

new or to produce art; and Cambridge Dictionary - as the ability to produce new ideas or things using skill and imagination. In English, there is no term “sozidanie”, in many cases this word is translated as "creation" or "the phenomenon of creation". We can also define this term in English as "creative doing". In the meaning of the concept of creative doing developed by the author of this article – as "making yourself and your life".

After analyzing the meaning of the terms creation, creativity, creative doing, the author of this work believes that creation or creativity in research literature usually refers to certain types of activities or aspects of the life of gifted people, while creative doing is interpreted by the author of the article as an integral process of self-realization of a person in the process of his whole life, the creation of one's personality and its realization in specific life circumstances. Creative doing is the life philosophy of every person, his life structure. At the same time, creativity is the creation of something new, innovations. Creativity is always present in creative doing, because one cannot completely transfer the experience of the past, tradition, as well as one's plans without changing them, adapting to real modern conditions. At the same time, creation or creativity in creative doing may not consist in creating an absolutely new life project, but in harmonizing different aspects of life, optimizing the implementation of a personal life project into modern reality. Creativity, as a personal ability, may not lead to the harmony of personal creative doing (for example, when creativity at work leads to inferiority in family life). In creative doing, personal and social processes are connected: a person, creating himself and his environment, influences society, transforms it. It can be concluded that creative doing includes moments of creativity, but this is a more general (life-long) process.

University education is designed to educate a holistic personality. Education is carried out with the help of disciplines of the humanitarian cycle. In the modern world, various life-building projects are possible. The difference between these models and their consequences for the individual and society as a whole should be explained to students. It should be emphasized that each student chooses his own personal vector of life-building. The task of the teacher is to theoretically explain the possible vectors and their global consequences, as well as to demonstrate successful creative projects using specific historical and modern examples. To this end, teachers organize the design and research work of students.

As a result of specific teaching and educational work with students, the author of the article formulated the concept of creative doing, which applies to every person, but should be especially revealed in higher educational institutions.

The concept of creative doing consists of several stages. The first stage is the creative doing of oneself (self-creation). Without this, it is impossible to find integrity and harmony. For



this, it is necessary for a young person to comprehend his meaning and purpose of life, the hierarchy of his values, and a possible measure of compromise. It is philosophy, realizing the call of Socrates about the knowledge of man himself, that is called upon to help this process. Man is a project of himself (SARTRE, 2007). He is a directed being; he needs the meaning of life as a vector of this direction. Hedonism, contrary to the opinion of postmodernists, cannot be the meaning of life. Pleasure is always an accompanying feeling, when an action is aimed at it, it disappears (FRANKL, 2006). The choice of the direction vector is the search for the transcendental. It depends on what each of us considers to be eternal and absolute. The transcendent is man's way out to eternity, where he gains freedom. How this process happens is largely a mystery. The Russian philosopher S.L. Frank (1992), for example, believed that a person, delving into himself, enters the sphere of the spiritual and transcendent, where he meets God. For a believer, the transcendent is God, the meaning of life is the recognition and embodiment of what the Creator intended for you. Understanding the will of God defies logical analysis. A person can feel his calling, but it depends on him whether to answer it, to realize it in life or not. Sometimes circumstances develop in such a way that a person gradually understands the logic of his life. The unbeliever also has a calling, a talent, an inclination towards something. The hero of the novel by Nikolai Ostrovsky "How the Steel Was Tempered" Pavka Korchagin said: "You must live your life in such a way that later it would not be excruciatingly painful for the aimlessly lived years." That is, a person evaluates his life with the help of conscience and he may experience bitterness from lost time and opportunities. Transcendental for an unbeliever can be his family, all people, history of the Fatherland, culture in general. The feeling of the finiteness of their earthly existence before each person raises the question of why the miracle of his birth happened and what is his place and role on earth.

The second question that a young man faces is the choice of a field of activity, profession, and ways of its implementation - business creative doing. Feeling and understanding his vocation, a person seeks to realize it in practice. Understanding the purpose of his activity, a person treats the process of education differently, strives to gain real knowledge and skills and does not simulate the educational process. Such a student responsibly approaches the training of the profession, improvement in the professional field.

The second point correlates with the third - the creative doing of a family and the upbringing of children. Since the family must be financially provided, the young man is forced to adapt his dreams of his own business with social demand. Russian merchants, for example, preferred to deal with married people, because a family man, especially one with many children, is more responsible and constant; he values his work and honor before his family and society.

And the Russian entrepreneurs of the 19th - early 20th centuries themselves, having large families, created their production for centuries. A family man cannot choose a publicly reprehensible business, because he will not be able to be an example for his children in the future. The family is the closest environment of a person, in which his personal interests are combined with the interests of people close to him. The family links the individual to society. Loving and caring for his children, a person becomes indifferent to the future of his country, and in the context of globalization, the future of the whole world. A person's love for his family and his children is a reliable defense against radical social projects. The student conference held by the author of the article at RTU MIREA, dedicated to the problems of the modern family, showed that most Russian students want to create a happy family, many even agree to a large family (with 3 children), but almost all students perceive the family hedonistically (as an eternal holiday) and unprepared for the natural hardships of family life. The initial attitude to the possibility of divorce, if something does not suit them, as a rule, makes divorce inevitable. Most of the students were not ready for the creative doing of their families with all the real difficulties. They believe that happiness (pleasure) will be the natural state of their family life without any effort on their part (GLADYSHEVA, 2012). In contrast to modern attitudes, the Russian philosopher I.A. Ilyin (2006) wrote that the family is primarily a spiritual union based on love, faith and freedom, which raises a person to further forms of human spiritual unity - the Fatherland and the state.

The next point is social and cultural creative doing. This process is especially evident on the example of the activities of Russian entrepreneurs of the late XIX - early XX centuries. Building factories and plants, they were forced to take care of their workers: first, build dormitories and canteens for them, then kindergartens for their children and hospitals, care homes for elderly workers who, for various reasons, were left without the care of their relatives. Further, many of them built hospitals for all people (for example, the Morozov Children's Hospital in Moscow, the Maternity Hospital of A.A. Abrikosova in Moscow - now the Maternity Hospital No. 6 named after A.A. Abrikosova, K.T. Soldatenkov built a free hospital for the poor in Moscow - now the Botkin Hospital, P.A. Demidov built an Orphanage in Moscow, N.N. Demidov built a school, a hospital and an orphanage in Nizhny Tagil). Similar examples can be continued.

Russian entrepreneurs at the turn of the XIX-XX centuries were engaged not only in charity, but also in patronage, investing their funds in the development of science and art. Thus, Pavel Nikolaevich Demidov established a special award to promote the development of science and industry. The winners of the Demidov Prize at various times were such scientists as

Pirogov, Mendeleev, Sechenov, Jacobi, Litke, Kruzenshtern, Chebyshev. The names of Sergei Mikhailovich Tretyakov are known, who presented Moscow with his collection of Western European painting; his brother Pavel Mikhailovich Tretyakov gave Moscow the Art Gallery in which he collected paintings by Russian artists. Savva Timofeevich Morozov created the Art Theater in Moscow with his own money, Nikolai Alexandrovich Naidenov was one of the first Moscow local historians. He organized the photography of all the old Moscow churches, shopping arcades and various noteworthy buildings, and then paid for the publication of several photo albums.

Russian merchants supported and the development of science. An illustrative example is Kh.S. Ledentsov, a merchant from Vologda, who is often called the Russian Nobel. Khristofor Semenovich Ledentsov organized the "Society for the Promotion of Success in Experimental Sciences", which subsidized the laboratory of Academician I.P. Pavlov, the aerodynamic laboratory of N.E. Zhukovsky at the Higher Technical School, and the physical laboratory of Professor P.N. Lebedev (future FIAN). The Society provided financial support to Alexei Chichibabin in the study of waste from oil refining, in particular, obtaining medicines from them; chemist-inventor Ivan Ostromyslensky, who worked on the problem of obtaining caoutchouc and turning it into rubber. The Ledentsov Fund supported V.I. Vernadsky's research on the discovery of the first uranium deposits in Russia, financially assisted K.E. Tsiolkovsky. With the outbreak of the First World War, Ledentsov's society directed a significant part of the funds to the research and preparation of acutely scarce medicines. Subsidized and held in 1916-1917 experiments to obtain novocain. From the capital of Ledentsov, Moscow University and the Technical School were financed. In 1914, the foundation financed the development of scientists to create reservoirs in Russia (GLADYSHEVA, 2017). That is, the creative doing of oneself, one's family and one's business naturally moves to the level of social and cultural creative doing.

Separately, we can single out the creative doing of a house as a spatial embodiment of one's creative work. Excursions with students to various estates near Moscow showed how the choice of style, location and interior, landscape design depended on the nature of the owners, their families, and public relations.

All of the listed points of the creative doing project are interconnected with each other. What is important is the young person's initial understanding of this integrity and the need for each of them. Of course, at any particular time of life, certain tasks may come to the fore, while others can be replaced or go into the shadows, but an attempt to harmonize all these components will help to harmonize the personality and, consequently, social relations. Creative doing is an

attempt by a person to preserve the integrity and meaningfulness of his life in the modern contradictory world in order to overcome these contradictions.

The concept of creative doing seeks to set young people to comprehend themselves and their versatility, and not in isolation and opposing themselves to all others (which is why I am unique and different from everyone), but in solidarity with everyone (which is why I am unique and can serve everyone). Serving the cause, neighbors, all people can bring greater (spiritual) joy than serving one's momentary selfish interests.

Educational and project-research work with students as a demonstration of the concept of creative doing in practice includes excursions to museums, estates, monasteries, memorable places; as a result of which the collection and analysis of material on a given topic takes place; discussion of topics and collected material at round tables together with teachers, preparation of reports and presentations by students, speeches at conferences and publication of articles in conference proceedings. In recent years, students have been offered the following topics of project and research work: "Russian estate as a family and cultural nest", "Family in Russia: past and present (philosophical and cultural analysis)", "Charity and patronage: history and modernity", "Russian culture in the context of World culture", "Russian culture: traditions and modernity", "The phenomenon of creative doing in Russian culture". The author of the article actively collaborated with the Museum of Entrepreneurs, Philanthropists and Patrons (Moscow, Donskaya St., 6). Students participated in the grant program of the Mayor of Moscow "Know! Get inspired! Do It!" on the topic "When I become a philanthropist...".

## **Discussion of the results**

The author of the article agrees with the opinion of UNESCO (2019) on the most important role of liberal arts education in the modern world. Also we agree of the researcher A.A. Gorelov (2020), who strongly condemns the unbridled desire for novelty as an end in itself, regardless of the social significance of the results of the creative process. The author of this work agrees with the opinion that innovative activity is not always creative and productive, and an uncontrolled desire for absolute novelty without assessing the social significance of the activity can lead to the reverse process of "anti-creativity". We also agree with the opinion of the authors of the collection "Creativity and the Development of Society in the 21st Century: A View of Science, Philosophy and Theology" that the activation of one's own creativity should become one of the priority tasks of Russia (NEMYCHENKOV, 2017). The creative activity of an individual citizen and the whole society can be expressed in the development of a national

worldview, in the creation of original socio-economic models, in scientific discoveries, in the development of breakthrough technologies, in the knowledge of the laws of nature and society, in art, in the transformation of a person himself in accordance with the chosen ideal. The author of the article shares the opinion that the source of the creative energy of the individual and society lies in a living connection with the national culture and spiritual tradition, which determine the goals, objectives and results of creative activity. Obviously, these ideas can also apply to all people and countries.

When conducting a theoretical study, the author of the article noticed some contradictions in the research literature regarding the way a person comprehends himself, his own values in order to create a project for his life. So, P.K. Grechko in his work "Man. To the question of designing oneself" believes that "designing one begins with the practice of disidentification, going outside, into the sphere of the social." He introduces the concepts of "I" (man in himself) and "me" (man for another). "I" and "me" together form the personality as it manifests itself in social experience. According to P.K. Grechko (2016, p. 28), "you need to design you in a real and as complete life situation as possible", i.e., being present in society and through society. The researcher believes that a person creates himself only in a specific story and through history: "the self is recognized in its deeds". J.P. Sartre thought so in his work "Existentialism is humanism". According to Sartre (2007), the humanism of the philosophy of existentialism lays precisely in what calls a person to real action, because it is the sum of human actions that constitutes the essence of a person.

On the other hand, there was another point of view in Russian philosophy. For example, the philosopher I.A. Ilyin in his work "The Way of Spiritual Renewal" wrote that a conscientious act "takes a person deep into - to what should be designated as his own substance". Without this spiritual substance, "each of us turns into an incoherent set of empty accidents...as if into a pile of paper scraps, carried back and forth at the behest of the historical wind" (ILYIN, 2006, p. 178). Ilyin has the concept of "heart contemplation" - an intuitive comprehension of the truth, peering deep into the subject and oneself. Another Russian philosopher, S. L. Frank, had a similar view.

Also Russian philosophers had different attitudes to the idea of human creative doing in the process of his life. So, for example, V.S. Soloviev, S.N. Bulgakov, N.A. Berdyaev supported the active co-creation of man with God, the transformation of the surrounding reality in accordance with its Sophian prototype. K.N. Leontiev, on the contrary, was a supporter of a conservative approach, trying to put off the "secondary simplification" and the death of culture.

It seems necessary to further theoretical consideration of this issue. The author of this

article plans to more fully study the concept of creative doing in the context of Russian religious philosophy of the 19th-20th centuries. It is also interesting to consider this concept within the framework of the materialistic direction of Russian philosophy and compare its ideas with the idealistic direction.

## Conclusion

After conducting a study, the author defined the notions of "creative doing" and "the concept of creative doing", revealed the significance of these notions for the life of each individual person, respectively, and for society as a whole. This is especially important for students, because the need for them to study the humanities, within which they independently form their life-building position, the vector of their further activities, is shown. In the course of the study, the structure of the concept of creative doing was revealed, the relationship of its different levels was analyzed, and the necessity of all of them for a holistic and harmonious human life was shown. The author believes that the concept of creative doing is of great importance in order to overcome the existential-anthropic crisis generated by the modern postmodern culture by the younger generation. It also demonstrates examples of the practical application of the concept of creative doing by the author of the article in the framework of the organization of educational and design research work of students. The author is sure that the concept of creative doing can be a methodological basis for the construction of special courses in philosophy, as well as be used by teachers of the humanities in their educational work with students.

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