

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
Kyiv National University of Construction and Architecture

PHILOSOPHY OF CREATIVITY
Methodological recommendations
to study the discipline
for second (master's) degree applicants
higher education level
specialty B2 "Design"

Kyiv 2026

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Ф51

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Contains the topics of lectures and seminars on the course " Philosophy of Creativity ". Scientific and educational change structured according to the curriculum programs of this course and consists of on the topics of lecture and seminar classes, theoretical thematic tasks, list final questions and topics of essays.

Intended for the discipline for applicants of the second (master's) level of higher education in the specialty B2 "Design".

Філософія творчості [електронний ресурс]: методичні рекомендації до вивчення курсу дисципліни /уклад.: Г. П. Таран, І.В. Чорноморденко. – Київ: КНУБА, 2026. – 12 с.

Містять тематику лекційних та семінарських занять з курсу «Філософія творчості». Науково-освітній зміст структуровано відповідно до навчальної програми курсу і складається з тематики лекційних та семінарських занять, теоретичних тематичних завдань, переліку підсумкових питань та тематики рефератів.

Призначено для здобувачів другого (магістерського) рівня вищої освіти спеціальності В2 «Дизайн» які навчаються англійською мовою.

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GENERAL PROVISIONS

Methodical Recommendations for studying the discipline Philosophy of Creativity developed according to the credit module systems training, consist of from two modules for one semester, What designed for 60 hours, of which 30 hours are classroom hours, and the remaining 30 hours are allocated for independent work processing planned for study material. The form of control is differentiated assessment.

The course "Philosophy of Creativity" is mandatory for students of the Faculty of Architecture majoring in "Design". It refers to a special, specific field of knowledge - knowledge that, although not scientific, is still extremely necessary for a young person to strive not only to comprehend the truth, but to a greater extent to realize himself on the path of knowledge.

Study of the discipline "Philosophy of Creativity" is aimed at the modern concept of education of students of higher educational institutions of Ukraine, the basis of which is a thorough philosophical preparation combined with an orientation to the worldview and philosophical problems of today. The purpose of the course is to familiarize with the main modern philosophical concepts of creativity as the theoretical basis of artistic and spiritual culture.

We offer 2 main modules and 4 content modules per semester. In the process the student has to study perform planned individual task, list of topics to which is attached (see Methodical writing recommendations and abstract design), as well as publicly its to protect

Rating evaluation educational works students takes place according to the following scheme: attending classes, performances with scientific messages during the seminar class, participation in discussion processed material, workmanship individual assignment (essay), module control, final control.

Evaluation results student activities take place in accordance with from lower given the only one unified seven-point rating scale (see table).

On a national scale, the score	On a rating scale, the score	On the ECTS scale , the grade
5 (excellent), (credited)	4.75-5.00	A (90-100)
4 (good), (counted)	4.25-4.74	In (82-89)
	3.75-4.24	C (74-81)
3 (satisfactory), (included)	3.25-3.74	D (64-73)
	3.00-3.24	E (60-63)
2 (unsatisfactory), (not included)	2	FX (35-59)
	not certified	F (1-34)

Module 1 "Philosophy of Creativity"

Content module 1. Metaphysics of creativity.

Lecture 1.

Topic 1. Can there be a philosophy of creativity? Can creativity be a problem? The absurdity of creativity. Reproductive and productive creativity.

Seminar 1.

Topic 2. Being-possibility. Randomness and necessity. Transformation as a way of being of creativity.

Lecture 2.

Topic 3. Absolute, relative, irrelevant . The history of creativity, written by itself. The solitude of creativity. Its totality. The general, the personal, the unconditional.
Topic 4. Freedom of creativity. Freedom and will.

Content module 2. Creativity and psyche.

Lecture 3.

Topic 5. Fantasy and imagination. Creativity as a way out and invention. The "technique" of creativity. The contradictions of creativity and its "undeniability". Problems of modern art. The death of art from the amputation of imagination. Feeling and the sensual as the impudent freedom of art. The lust of the modern view of man.

Seminar 2.

Topic 6. The arbitrariness of creativity. Creativity and death. Death as creativity. The artist and suicide.

Lecture 4.

Topic 7. The banality of the problem of creativity, and its end. Overcoming creativity. Inspiration and work.

Module 2. Creativity in architectural activity.

Content module 3. Contemporary art and creativity.

Lecture 4.

Topic 8. The problem of the death of art and ways to overcome the historical perspective. The relationship of art to ultimate reality. Being and Nothingness.

Seminar 3.

Topic 9. Truth and art in general, and in architecture first of all. Truth and illusoryness, visibility in art and art. Art as a delusion. Transcreations of art. Absurdity of creativity. Poetics of architecture.

Lecture 5.

Topic 10. Dogmas of modern art. Art as a conservative force. Abstraction and concreteness. Self-awareness of truth and the Beauty of art in general. Irony as

ideatum of time. " Time " as the " arche " of time, which is the incessant image of eternity.

Content module 4. Architecture as creativity.

Lecture 5.

Topic 11. Historical correlations between philosophy and architecture. The temptation and guilt of architecture.

Lecture 6.

Topic 12. Architecture as becoming. Occupation of space. Architecture as a self-destructive force. Rebellion against gravity. Formation of a sense of space in time. Embodiment of time as a counteraction to it. Education of the gaze. Activity frozen in the existing being. Architecture as a " chronotope ".

Topic 13. Architecture and philosophy in time and space. Reproduction of time and space. The problem of the beginning. Eternity and Infinity.

Seminar 4.

Topic 14 Architecture and inspiration. Architecture as external art. Idea and ideal. Eidos of architecture. Spatial integrity of the image. Architecture as a process. The aspirations of architecture.

Seminar classes

Seminar 1.

1. The arbitrariness of creativity.
2. Creativity and death.
3. Death as creativity.
4. The artist and suicide.
5. The banality of the problem of creativity and its end.
6. Inspiration and work.

Seminar 2.

1. Truth and art in general, and in architecture above all.
2. Truth and illusion, visibility in art and art.
3. Art as a delusion.
4. Transcreations of art.
5. The absurdity of creativity.
6. Poetics of architecture.

Seminar 3.

1. Being is a possibility.
2. Randomness and the necessity of creativity.
3. Transformation as a way of being of creativity.
4. The solitude of creativity.

5. The totality of creativity.
6. The universal, the personal and the unconditional in the creative process.

Seminar 4.

1. Architecture and philosophy in time and space.
2. Reproduction of time and space.
3. The problem is the beginning.
4. Eternity and Infinity.

Seminar 5.

1. Architecture and inspiration.
2. Architecture as external art.
3. Idea and ideal. Eidos of architecture.
4. Spatial integrity of the image.
5. Architecture as a process. The demands of architecture.

Lecture 1. Philosophical concepts of creativity in historical development.

Questions for lecture 1.

1. Define the concept of creativity?
2. When did attempts to understand the problem of creativity first appear ?
A. Modern times; B. Antiquity; C. Middle Ages; D. German philosophy.
3. When does interest in the figure of an artist arise?
A. Antiquity; B. Modern philosophy; C. Renaissance; D. Middle Ages.
4. Who believed that the basis of creativity is the world Soul and that there are two kinds of creativity: divine and human?
A. Socrates; B. A. Augustyn; VF Bacon; G. Plato.
5. Which era is characterized by a theological approach to creativity? A. Renaissance; B. Middle Ages; C. Modern Times; D. Antiquity.
6. Who created a complete concept of creativity in the 18th century ?
A. Schelling ; B. Fichte; W. Kant; G. Feuerbach.
7. Which representative of Ukrainian philosophy investigated the psychology of creativity?
A. Shevchenko; B. Franko; V. Skovoroda; G. Ukrainka.

Lecture 2. The concept of creativity in the philosophy of the 20th century.

Questions for lecture 2.

1. Which representative of religious philosophical thought paid significant attention to the problem of creativity?
A. Blovatskaya ; B. Roerich ; V. Solovyov; G. Florensky .
2. What is the science of creative thinking called?
A. eurylogy ; B. didactics; C. creative evolution; D. eidetics.
3. Describe the concept of creative synthesis?
4. Who owns the theory of the rise and fall of will? A. Gruzenberg ; B. Engelmeyer ; V. Fersman ; G. Raynov .
5. What is the polysemantic phenomenon of creativity?

Lecture 3. The birth of creativity and freedom in anthroposociogenesis . The relationship between creativity and freedom. Freedom and will.

Questions for lecture 3.

1. Creative freedom is your understanding.
2. Describe the concept of will.
3. Explain the concept of freedom.
4. What is a symbol of freedom?
5. What is inner freedom?

Lecture 4. Creative elements in the structure of human consciousness. Fantasy and imagination. Cognitive abilities of consciousness: sensuality, reason, intuition.

Questions for lecture 4.

1. Define the concept of fantasy.
2. Describe the concept of imagination.
3. Name the forms of imagination.
4. What forms of imagination exist?
5. What are the differences between fantasy and imagination?
6. What helps to form unconventional thinking?
7. Describe the concept of intuition.

Topic 5

1. Describe the arts system.
2. Which of the philosophers of German classical philosophy was the first to propose a holistic classification in the theoretical plane? A. Kant, B. Schiller, W. Fichte, G. Hegel
3. How is art divided according to the method of perception? A. touch, feeling, contemplation; B. intellect; C. sensation; D. sight , hearing, taste, smell
4. What are Schiller's main works on social and aesthetic issues of art?
5. Describe the uniqueness of Schiller's work .

Topic 6

1. Define the term Giftedness.
2. Define the term Capabilities.
3. Define the term Talent.
4. Define the term Genius.
5. Describe the phenomena listed above in terms of significance and in the order of formation in the individual.

Essay topics from the course Philosophy of Creativity

1. Philosophical concept of creativity. Creativity and activity.
2. Philosophical concept of activity. Animal activity and human activity.
3. The birth of creativity and freedom in anthroposociogenesis . Spontaneity and freedom. The instrumental nature of activity and creativity. The role of sociality.
4. Basic philosophical concepts of freedom. The relationship between freedom and creativity.
5. The correlation between the material and ideal aspects of activity in a creative act.
6. The structure of the cognitive act and creativity.
7. Creative elements and the structure of the sensory level of consciousness.
8. The structure of rational cognition and creative elements in it.
9. Intuition and imagination in the structure of creative acts.
10. Philosophical concepts of freedom. Freedom and creativity.
11. The evolution of the concept of genius.
12. Romantic and realistic approaches to understanding genius. The essence and characteristics of genius.
13. Concept by C. Lambroso ("Genius and Madness").
14. Platonic concept of man. Understanding of creativity in Plato.
15. Aristotle's concept of creativity. The cosmic nature of creativity. The idea of mimesis .
16. Medieval concepts of man and creativity. Creativity and Creation.
17. The nominalist concept of Creation and its meaning.
18. Gnostic model of man. The idea of self-salvation and the creative purpose of man. The idea of history.
19. Understanding of man and creativity in the Renaissance. Renaissance humanism.
20. Origins and basic principles of understanding man and God in the philosophy of Nikolai Cusa . Human creativity and the act of Creation.
21. Rationalist concept of man (Descartes, Spinoza) as a development of the Platonic model of man. The concept of creativity. New features in Leibniz's understanding of man .
22. The clash of the Platonic and Gnostic models of man in Kant and Fichte. The concept of activity and its role. Man and his creativity in Hegel's philosophy.

- 23.A. Schopenhauer and the beginning of non-classical philosophy. New features in the understanding of man and his creativity.
- 24.Understanding of man in the philosophy of F. Nietzsche. Man and superman. Freedom and creativity as human qualities.
- 25.The concept of "creative evolution" in the philosophy of A. Bergson. The relationship between man and the Absolute. Time, duration, space.
- 26.Peculiarities of understanding a person, his creativity in the philosophy of G. S. Skovoroda.
- 27.T. G. Shevchenko: ideas of creativity as a deep kinship of man with nature, of the people as the sole sovereign of their history.
- 28.M. Drahomanov: the idea of social progress through the enrichment of spiritual culture and the strengthening of social justice, the establishment of the idea of inalienable human rights.
- 29.Lesya Ukrainka: awareness of the contradictions of human attitudes towards the world, the need to choose life actions.
- 30.I. Franko: about two factors of humanity – the material and spiritual needs of a person and the feelings that unite a person with other people (hunger and love).
- 31.Concepts of creativity in Freudianism.
- 32.Concepts of creativity in existentialism.
- 33.The concept of creativity in postmodernism.
- 34.Art as a form of knowledge of the essence of the human personality.
- 35.The role of creative imagination in art.
- 36.Rational and irrational elements of artistic creativity.
- 37.Subjective and objective in artistic creation.
- 38.Concepts of artistic creativity in the history of European philosophy.
- 39.Intellectual and sensual in scientific and artistic creativity.
- 40.The creative aspect of artistic activity. Fantasy and imagination.

List of recommended readings

1. Філософія архітектурної творчості. Навчальний посібник. Буравченко С. Г., Карпов В. В., Бармашина Л. Н. Вид-во Олді+, 2021, 228 с.
2. Ломброзо Ч. Геніальність і божевільня. Вид-во Арії, 2024, 354 с.
3. Філософський енциклопедичний словник: енциклопедія [Текст] / НАН України, Ін-т філософії ім. Г. С. Сковороди; голов. ред. В. І. Шинкарук. – Київ: Абрис, 2002. – 742 с.
4. Бичко А.К. Бичко І.В. Табачковський В.Г. Філософія: Підручник для студ. виш. закл. освіти. - К.: Центр учбової літератури, 2010. – 648 с.
5. Марчук М., Починок Б. Провідні філософські напрями (XX століття). Навчальний посібник. – Чернівці: Рута, 2008. – 103 с.
6. Захара І. С. Українська філософія : навч. посіб. / Ігор Захара – Львів : ЛНУ імені Івана Франка, 2014. – 354 с.
7. Чорноморденко І.В. Позанаукові знання і культуротворчий процес: монографія. – К.: КНУБА, 2010. – 360 с.
8. Рижко В. А. Неоконцептологія. Монографія. – К.: Логос, 2016. – 604 с.
9. <http://library.knuba.edu.ua/>,
10. <http://www.wikipedia.org>,
11. <http://www.mon.gov.ua/>.

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