

Summary

Title: Social and technical contexts of creativity - in view of selected
20th century and recent concepts

In the interdisciplinary PhD, I refer to and analyze selected positions of psychologists, social psychologists, sociologists and philosophers, who undertake analyses on creativity - both in social and technical dimension. The work has a theoretical character. It uses reconstruction and textual analysis - both critical and comparative. The dissertation is composed of an preface, an introduction, three chapters, and a conclusion.

The main thesis of the paper is the position that creativity is a holistic phenomenon, which cannot be explained without taking into account the various (discussed in the paper) social influences on its manifestation in the world, as well as the particular influence and importance of technology for creativity – a key area of development and transformation in the world (especially today). I assume that although it is individuals who are often pointed to as the initiators of change in the world, the existence of the socio-cultural environment is crucial both for the possibility of implementing these changes and for sustaining their existence. Technology, in turn, is the main area in which humans realize their creativity. This in turn leads to further transformations of reality that result in an increase in man's creative abilities.

In the dissertation I analyze the following problems:

- 1) Why should creativity be considered a mainly social phenomenon rather than an individual phenomenon?
- 2) What would be the implications for the fields of psychology and sociology if the study of creativity as a social phenomenon were accepted and developed?
- 3) Why consider the field of technology as the main in which man realizes his predisposition to creativity?
- 4) How is creativity related to technical activities?

The aim of the introduction is to present the complexity of the phenomenon of creativity, firstly in the terminological aspect (problems concerning such notions as creativity, creativity and innovativeness), secondly in the context of the multiplicity of definitions and the consequences of their adoption; thirdly in the ways of grasping and understanding this phenomenon as well as distinguishing the elements constituting it; fourthly, the problems connected with the manner of attributing creativity to people - the consequences and problems connected with adopting an everyday and eminent concept of creativity.

The first chapter of this thesis aims to show the history of creativity research within psychology and the reasons for the shift from individual to systemic or social approach in creativity research. In addition, I discuss selected positions of social psychologists in order to show the variety of possible research on creativity within a social view. The chapter concludes with detailed analyses of Mihály Csikszentmihályi's systemic perspective, which considered creativity as a relationship occurring between creators and their works, and the socio-cultural environment.

The second chapter aims to show how creativity is approached and researched within sociology. In the first section, I compare the research methods, perspectives and identified mechanisms within social psychology, juxtaposing them with selected positions within the sociology of culture. In the second subsection I analyze the positions of selected sociologists undertaking research on creativity, who also postulate the initiation of research within the so-called "sociology of creativity". In the third subsection I present and analyze the systemic model of ASD of sociologists: Tom Burns, Nora Machado and Ugo Corte. Their model combines elements from both psychological and sociological positions. The last subsection aims to analyze the role that creative people play in society, as another possible way to study creativity. I analyze Florian Znaniecki's concept of "supernormal people", the role of creative people in the context of contemporary economy, and finally I move on to present and analyze the so-called "creative class" formulated by Richard Florida.

The third chapter is more concerned with the technology dimension of creativity. In the first subsection, I analyze the problem of the validity of distinguishing "technical creativity" in relation to the research of psychologists - denying the existence of such a thing as "general creativity". Moreover, I analyze the nature and distinctiveness of this kind of technical creativity by referring to selected positions. In the second subsection, I present and analyze possible models of technology development - a) the position that technology develops autonomously and independently of humans; b) the position that technology is developed by specialists, c) technology is developed both by specialists and by consumers or users whose

opinion, needs, and values are not indifferent to the processes of its development. Particularly, I devote a lot of attention to the last approach, which is analyzed through the prism of SCOT (social construction of technology) research - an approach derived from the so-called STS - studies of science and technology. The chapter ends with the analysis of the philosophical concept of transhumanism as a particular way of thinking about the creative possibilities of humans, their causal role in the world, and the possible consequences of implementing the postulates of transhumanism on creativity.

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