

## CULTUROGENESIS AS SYSTEMOGENESIS AND ANTHROPOGENESIS HOMO FABER: THEORY OF CYCLIC DEVELOPMENT OF ART BY F.I. SCHMIDT IN THE CONTEXT OF MODERN PHILOSOPHICAL REFLECTION

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**Abstract:** The relevance of the philosophical and anthropological reconstruction of the theory of cyclical development of art by F.I. Schmidt's point of view is that the author's model helps to go beyond linear discourse, which is structured as modern - postmodern, to define a compositional model of culture as a certain systemogenesis of culture. The purpose of the article is to carry out a philosophical reconstruction of the model of cultural genesis as a categorical synthesis of nature-based dominants of cultural cycles, to determine - in the context of the dispositive and transpositive - a system of the anthropological turn in the space and time of world culture. The research methodology consists of comparative and systemic approaches, transcendental, phenomenological and dialectical methods. Scientific novelty consists in revealing the features of the transition from one cultural cycle to another. Systemogenesis as the unity of the appeal of cultural dynamics to its own metaphysical origins (recursion loop) and prediction of the future (acceptor of action) is reconstructed as culturogenesis in the context of cultural cycles defined by F. Schmidt. The method of phenomenological description and project-model reconstruction of socio-cultural dynamics of culture is described. The anthropogenesis of *Homo faber* is reconstructed in the context of right-hemisphere and left-hemisphere determinants of cultural creation, as the formation of the image of a human in art and culture. In the conclusions, it is emphasized that the theory of the cyclical development of art implicitly presents the integrity of culture and man as a subject of cultural creation, and provides an opportunity to go beyond linear discourse in cultural and philosophical reflection on world cultural practice.

**Keywords:** Anthropological turn, Culture, Postmodernism, Metamodernism, Art.

### 1 Introduction

The state of modern philosophical reflection testifies to the search for the metaphysical foundations of cultural creation, which was defined as the postulation of anthropological, semiotic, visual, etc. turns, as well as in an effort to constitute a paradigm of the so-called "metamodern". According to the definition of Dutch philosophers Timotheus Vermeulen and Robin van den Akker, metamodernism is a research paradigm that describes the latest stage of cultural construction: "While modernism expresses itself through utopian syntax, and postmodernism expresses itself through hopeless parataxis, metamodernism obviously expresses itself through a-topical metaxis. The Greek-English Lexicon translates atopos (ατοπος) as strange, extraordinary, paradoxical. However, most theorists and critics insist on the literal meaning: a place (topos) for which there is no place. We can thus say that atopos is both a place and a non-place, a territory without borders, a position without limits. We have already described metataxis as being here, there, and nowhere at the same time. In addition to this, taxis (τάξις) means ordering. Thus, while modernism presupposes temporal ordering, and postmodernism presupposes spatial disorder, metamodernity should be understood as a space-time that simultaneously exists in both order and disorder. Metamodernism replaces the boundaries of the real with the boundaries of the limitless future; it replaces the boundaries of familiar places with a description of the limitless. In fact, this is the "destiny" of the metamodern man: to pursue endlessly receding horizons" [14]. The future is defined as "limitless". However, "chasing endlessly receding horizons" is not the best way to achieve any goal, if it is to be achieved at all. So, the situation of reflective allusions around "oscillations", which is the ideal of the metamodern vision of the world as a certain oxymoron, is the newest y-topos. However, the desire to see the

world as a certain Gesamtkunstwerk - a universal work of art - is positive.

### 2 Method

Confusion is manifested by those authors who postulate a whole set of "turns" as the metaphysical origins of the constitution of reality. Indeed, according to V. Savchuk, there are too many of them - one can choose any wanted: ontological, anthropological, lieguistic, semiotic, visual, etc. However, the anthropological turn is eliminated, connected with the ontological turn. "Despite all efforts to give certain research optics the status of a turn, it is still not possible to find an ontological resource in the anthropological turn. The pseudo-Cratilian thesis "Everything is a person" not only does not open up new ways of knowing regional topos or equips individual disciplines with them, but also does not bring us closer to the understanding of modern man, who, moving from himself to himself, needs to understand the other, non-human - in the activity of object" [16, p. 31]. Thus, the ontological phenomenon of otherness allegedly denies the anthropological turn.

Even more difficulties arise with the interpretation of the concepts "systemogenesis of culture" and "anthropogenesis". Most often, it is about the evolution of culture and civilization either from the point of view of the positivist paradigm or the theocentric one. Our task is to reconstruct the logic of the formation of culture (and art) as a cultural-historical anthropology of creative (artistic) man, which must be explained as systemogenesis, according to P. Anokhin (symbiosis of heterochrony) [2], and the formation of human integrity as a cultural phenomenon in the context of world culture and civilization (symbiosis of heterotopia), according to M. Foucault [5]. The subject of the reconstruction will be the theory of the cyclical development of art in addition to the art history, archeology, and psychological works of Academician of the Ukrainian Academy of Sciences Fedor Ivanovich Schmidt [17].

### 3 Results and Discussion

F.I. Schmidt - a well-known art critic, culturologist, researcher of Byzantine art - held a chair at Kharkiv University, was invited by M.S. Hrushevskiy to Kyiv, where he worked at the Institute of Archaeology. In 1925, he returned to St. Petersburg (Petrograd), but in 1933 he was repressed and exiled to Tashkent, and then was shot in 1937. The scientist's name was "rediscovered" by V. Prokofiev [15]. V. Afanasiev dedicated a biographical essay to Shmit [1]. In the monograph of Yu. Legenky [8], a detailed cultural reconstruction of Schmidt's theory is given, because it was carried out from the perspective of visual culture; now it is time to consider the thoughts of the scientist in the context of philosophical anthropology. It should be noted that, to some extent, the experience of the cyclical development of art was rethought by R. Klimov [7].

Systems theory does not exhaust the horizons of human integrity. This integrity is pre-systemic, i.e., oriented to the complex of salutary intentions of a person's zoomorphic past, systemic - it gives the entire conglomerate of socio-cultural integrity of a person as a unity of system models (system-mechanism, system-organism, system-multicultural integrity); it is supra-systemic - rooted in the theocentric paradigm of understanding man as "image of God". Thus, the problem of systemogenesis as survival, inclusion in the continuum, is best demonstrated by the idea of an "acceptor of action" as a prediction of the future by P. Anokhin.

Anokhin notes, that the entire history of the animal world serves as a clear example of the improvement of this universal and oldest regularity, which could be called an anticipatory reflection of reality, i.e., in the million-fold accelerated development of

chemical reaction chains that in the past reflected successive transformations of this reality. Returning to the ascending premise of this problem, we could say that the reflection, which anticipates reality, is the main form of adaptation of living matter to the spatio-temporal structure of the inorganic world, in which sequence and repeatability are the main temporal parameters [2, p. 18]. Therefore, each of the subsystems is genetically generated and lives in different temporal realities: the function of sucking precedes the function of vision, etc. Something similar is happening in the system of culture (art), where architecture is almost ahead of the design praxis of all other design technologies, applying the “genetic algorithm” paradigm.

The French theorist of large systems, Edgar Morin, claims that the more Homo Sapiens develops, the more he becomes *Homo demis* - an unintelligent man. Morin sees the future of any system in its renewal, regeneration. Juvenalization of the system prolongs its age. Turning to the metaphysical foundations of the social system is defined by Morin as a “recursion loop”. “The production of self”, Morin writes, “is a term that defines a retroactive process that rebuilds the system, reproduces it continuously, in the ceaseless renewal that constitutes its existence. Regeneration is a term that refers to how any productive system produces an increase in entropy, which means a tendency to degenerate. That is why it needs an increase in generativity or generative power to regenerate wholeness. The continuous production of itself represents, from this point of view, continuous regeneration” [13, p. 223].

The synthesis of heterochrony in culturogenesis can be imagined as a prediction of the future in an ethical and aesthetic ideal and an appeal to the metaphysical origins of culture - traditions, guidelines, etc. It is more difficult to describe the synthesis of heterotopia. There is no one-vector orientation. Euclidean space does little to understand today's realities. It is also impossible to understand the metamodern theorists' march to nowhere. The border in general is blood, a fight, a struggle. Now, when all the extensive resources of territory capture have been exhausted, there is only one way left - to go back and look for one's own metaphysical origins. All other ways have been exhausted: the progressivism of colonization exhausted itself during the Enlightenment, globalization turns into the search for national identity under the conditions of permanent colonization of countries affected by “color revolutions”, the post-Soviet space is in a state of stagnation and the search for alternative paradigms that the West is in no hurry to recognize.

However, the y-topos was fixed in Morelli's works as a centered space, and Tommaso Campanella also built his “library” in a centered space. City plans evolved from centric, polycentric systems to systems of horizontal planning as a flexible flow of space. These archetypes became the canonical metaphysical axes in the coordinates of proxemics - the doctrine of the expediency of spatial placement of objects. Regarding the understanding of the limit as the basis of cultural creation, the idea of “meta-metaphysics” was put forward as a philosophical system that overcomes new and new horizons of the limits of the natural dimension of the world [9].

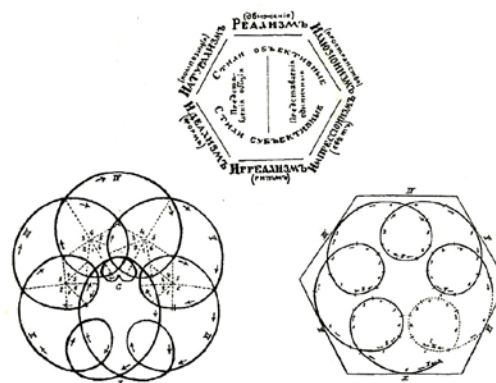
Thus, the answer to the question “What perversions with space do philosophers from Holland talk about?” is as follows: about purely virtual, manipulative-media-digital realities of culture. This is enough to turn to F. Schmidt's model and reconstruct its heuristic potential for cultural creation. The toolkit for reconstruction has been outlined, but a few more remarks exist: we will use M. Foucault's concept of “dispositive”, which was developed contrary to the expansion into philosophical reflection of “dialectics”, “subject” and the entire European metaphysics. Philosophical “laughter” as a remnant of European metaphysics became the epilogue of philosophical anthropology in the book “Words and Things”, where all anthropology is questioned [3].

Schmidt used a purely composite (compositional) approach to understanding a work of art. However, the Latin *compositio* has prerequisites - *dispositio* (contrast) and *transpositive* (transition from one position to another). Foucault, like all postmodernists, neglected dialectics; his “dispositive” is a hymn of reconciled

contradictions beyond time and space [4]. It seems that for the cultural-historical reconstruction of Schmidt's model of culturogenesis, there is a need to introduce the concept of “transpositivity”, which also captures the extra-dialectical space of the transition into another. The question arises: where is the place of dialectic here? It should be emphasized that it appears only in Ancient Greece. Earlier, it did not exist, and later with the age of computer technology, it will not exist either. In Ancient Egypt, the pharaoh acted as a substitute for the deity, and the phrase: “I am the one who...” shows that “Self” was not personified as the producer of the action. The subject was born in the European culture of antiquity. Everything can be calculated, except the past, future life and death. The death of culture as a living organism is not comforting, because the problem has been sufficiently worked out in the school of “philosophy of life”, in particular, by O. Spengler.

Cyclicism as life “after death” or the eternal life of the human spirit (depending on how one prefers to understand) in Schmidt became a well-tempered ‘piano’ for the composition of categories: rhythm (Paleolithic), form (Neolithic), composition or grouping (Ancient civilizations), movement (antiquity), space (New Time), light or time (New Time). Despite all the schematism of this composite scheme, it gives the main thing - organismism, natural dimension of the categorical synthesis of world culture. The most important thing is that Schmidt's model assumes the natural, eternal existence of culture as a dynamic of cultural cycles (see Fig. 1). Schemes of culturogenesis arose in different years, because they record discrete and continuous models of the display of culturogenesis.

The last remark, before starting to analyze Schmidt's model, is as follows: it is also necessary to provide a “composite” model of culture as an object of reconstruction and transformation. In contrast to the substantive understanding of culture (culture is the carrier of the Absolute, God, the Great Other, the Spirit) and its phenomenological understanding (culture is that in which a person is given the world - one cannot leave culture as well as consciousness), in contrast to the activity (Marxist) interpretation of culture, where it is understood as the processing of nature, man, and everything essential, the composite model, which we defined as “subjective one” [11]; it is essentially an anthropic integrity of behavior (ethosphere), activity (praxisosphere), states (aesthetosphere) that exist in the anthropogenic, “nourishing”, according to L. Gumilyov, landscape.



- \* Реализм – Realism
- \* Иллюзионизм – Illusionism
- \* Импрессионизм – Impressionism
- \* Ирреализм – Irrealism
- \* Идеализм – Idealism
- \* Натурализм – Naturalism
- \* Стили объективные – Objective styles
- \* Стили субъективные – Subjective styles

Figure 1. Culturogenesis models.

The anthropogenic landscape is given as a natural oikoumene and as a landscape created by man (combination of buildings, recreations, material world, artistic artifacts, etc.). It is important that genetically the first one is the ethosphere, the world of behavior as a regulator of human existence. Moral dominance is present in all ancient civilizations. The dominance of the state as an ecstatic world of human relations is characteristic of the Middle Ages. The activity defined by the first interactive civilization - Ancient Greece - becomes extremely relevant during the Modern era. Postmodern "utilizes" the anthropic space of culture and cannot define its own dominant, inertially continues the business technologies of the Modern.

In frames of one more clarification, it should be noted that Schmidt is talking about anthropological shifts or turns. With each new cycle, a person is "juvenalized" in order to "age" again, reaching the end of the cycle of cultural creation. However, the drivers are not ontological, semiotic, visual turns, but those ingredients of human activity that correspond to the left and right hemispheres of the human brain. Once, V. Ivanov defined that the "left-hemisphere" and "right-hemisphere" phenomena of culture [6], the mind (reflection as a subjective factor), and feeling (the world of aesthetics, art, reflection on the world of feeling) are the real factors of those revolutions, which Schmidt designated as the "magical" six of culturogenesis.

Therefore, humanity is not moving towards the "new Middle Ages", according to M. Berdyaev (this stage of cultural genesis, according to the writings of Schmitt, is pushed further). The "first" dispositive to the context of Schmitt's model is the dialogue between "time" (postmodern culture) and "grouping" (ancient civilizations: Ancient Egypt, Mesopotamia, Ancient Iran, Latin America, China, Japan). Categorical synthesis is surprisingly harmonious, because time has a prerequisite of grouping, temporalities (spatial and temporal interactions, which are described as "cyclic time"), time is structured by discrete units of its reference. Today's "globalization" problems of the counter-positioning of East and West in the face of North America and China testify to the fact that a new civilizational paradigm of the praxisosphere is being formed, where the Chinese principle of "inaction" (the greatest traveler does not leave home - Chinese wisdom testifies) is designed to harmonize the expansionism of the European activism. However, the "synthesis" of the contradictions of the actors of the geopolitical game is not yet foreseen. The ecosystem of the cultural cycle, which is labeled by Schmitt with the category "time", is in the state of formation of that anthropological upheaval, which can lead either to total degradation or to the search for consensus. Conceptual intentions have not been formed, hence the attempt to "stretch" the stage of postmodern culture for another half a millennium, according to the Dutch theorists of metamodernity.

The dispositive "rhythm" (Paleolithic) - "movement" (antiquity) is also categorically extremely harmonious, because movement is the basis of rhythm, which is formed as its temperament. According to Schmitt's model, this dispositive is marked with a vertical line as an image of a person's vertical independence in the world. All known vertical constellations of cultural archetypes (theriomorphism/anthropomorphism/theocentrism; pity/shame/reverence, according to Solovyov; subconscious/Ego/Superego, according to Freud) are a certain reflection of Narcissus of the hominid genus, who did not distinguish himself from the image - Narcissus of antiquity, who fell in love with his other self; A postmodern narcissist, who, according to A. Zhid, looks into the ripples of water, falls in love with himself and immediately forgets. This cycle carries with it the intentions of permanent renewal of the Renaissance, which is nourished by the golden age of antiquity.

The dispositive "form" (Neolithic) - "space" (Modern era) is also no less harmonious, because any form has a prerequisite for the spatial implications of cultural creation. The expansion of symbolic connotations, the expansion of imperial snobbery and the expansion of great religions implemented that cultural globalization, which led to the totality of the Spirit, God, the Great Other, sharpened the sense of otherness, another world,

dialogue. Man is pluralizing, and his activity is no longer described by triads (either philosophical or religious). Sophia as Eternal Wisdom does not find a place in the Christianity - V. Solovyov somehow shamefully considers it a kind of hypostasis of Christ. The energy' expansion of the architectural dome of the Roman Pantheon, the dome of Sophia of Constantinople, the megalomaniacs of Bullet and Ledoux in the megalomaniacs of A. Speyer becomes a soulless mechanism. According to F. Nietzsche, God is dead. According to M. Berdyaev, the "new Middle Ages" is coming, which becomes possible after the parades of the totalitarian Gesamtkunstwerk.

Therefore, the heuristics of F. Schmidt's model is that he extremely subtly, even artistically defined the categorical dominants of cultural cycles, which are both natural universals and concepts of each individual culture. The dispositive approach to the reconstruction of culturogenesis in Schmitt's model revealed the metaphysical foundations of natural harmony, which neither metaphysics nor meta-metaphysics are able to describe. These foundations overcome only life and death. It is not for nothing that the graph of the unity of dispositives in Schmidt's model resembles the letter Ж, which in the Slavic alphabet is the signifier of the verb "you live". Therefore, the harmony of nature, which is embedded in the concept of cultural genesis of Schmidt, in its categorical synthesis, encourages optimism. At the end of his book "Art: Its psychology, its stylistics, its evolution", Schmidt writes with sadness and hope: "History inspires despair if you look at life from the point of view of the past and what has already been achieved; for the past must perish. After all, look into the distance at the perspectives that are opening up, and, if you are not stone-hearted, you will be embraced by admiration" [17, p. 328].

The "history of styles" and cycles, according to Schmidt, looks much more dramatic from the point of view of its interpretation from the "transpositive" position. The positioning distance of the cycles is reduced, the transition looks like a transition through death, catastrophic. Let us try to interpret Schmidt's six cycles as permanent dynamics of transition - I (real history of cultural genesis) and transition - II (prognostic "repetition" of cycles after the "end" of recent history). We will immediately note that there will be no "end of history", according to F. Fukuyama.

The transition from the culture of the Upper Paleolithic to the Neolithic in the system of right-hemispheric coordinates of culturogenesis as the anthropogenesis of *Homo faber* was catastrophic - the shining images in the caves, which had a sacred meaning, turn into "pale" schematic drawings: the images of the Great Goddess (of the sky) - a circle, its segments, zigzags (water signs, which also represented the sky), dashes, etc. Almost nothing has changed in the system of left hemispheric coordinates of culture - only the phenomenology, the system of signification of the theriomorphic deity has changed. After all, the apophatic type of cultural description of the Absolute has already been formed, which is the most important anthropological constant of the turn.

The border between the Neolithic and Ancient civilizations is not marked as the decline of Neolithic iconography (graphematics) - on the contrary, all ancient cultures, according to V. Ivanov, are "left-hemisphere" [6], because the right-hemisphere coordinate indicates the formation of "regional ontologies" of the sacred. The diversity of expression of theriomorphism in Ancient Egypt, Mesopotamia, and Ancient Iran is impressive with the cult of the Sun and the Sky. These metamorphoses can especially be read in the ornament [10].

A turn in the anthropic coordinate system of culture occurs when the gods become human and lose their zoomorphic features. The transition from the cycle of ancient civilizations to antiquity is the loss of the primary sacred syncretism and the selection of a new, cosmological syncretism, according to O. Losev. The image of a person becomes more differentiated, because it is no less cosmological than it was in ancient civilizations. Again, the right-hemisphere characteristic of cultural artifacts is radically changing, because the left-hemisphere component is also

radically changing. A new image of the world is being formed, which is associated with European activism, universalism, and anthropocentrism.

The transition from Antiquity to the Early Modern (Middle Ages) even more radicalizes the transformations of both right-hemisphere signified cultures (the iconography of art changes with the advent of Christianity) and left-hemisphere ones – the ratio type *Homo faber* universalizes the apophatic type of description and combines it with scientific progress, the formation of the latest technologies of cultural construction. Mature Modernism (Renaissance and New Times) “legalizes” the dominant activity (praxiosphere) as a universalizing principle, which leads to the differentiation of the subjects of cultural creation, the collapse of cosmologism, and the marginalization of the image of man as the image of God.

The boundary between Modern and postmodern culture, including metamodern, is generally blurred, which is why the anthropological turn is easily fixed in right-hemisphere signified cultures, left-hemisphere ones testify only to greater differentiation of the anthropic (subjective) sphere. Therefore, it can be stated that the reflective subject in the history of cultural genesis has gone through stages where it is defined as:

- A powerful entity that enters the consciousness of all possible participants in the cultural dialogue, this is how the thought was presented in the culture of Ancient Egypt: “I am the one who existed as Khepra [god of the sun], I existed and everything that exists existed”;
- A dialogizing being, where “that one” seems to have access to the consciousness of the reflecting person (this is the transcendental subject of the classics and all the dialogized concepts of the subject of culture);
- A dialogizing entity that constructs (constitutes) the world with consciousness, which is always immanent to consciousness (Husserlian phenomenology as a type of reflection);
- Fragmented dialogizing subject that “gathers” in the act of reflection of postmodern cultural practices [9, p. 25].

The anthropic (subjective) dimension of culturogenesis as a certain type of systemogenesis should be reconstructed based on the above types of reflective subject. In particular, we cannot say anything about the type of reflection in the Paleolithic and Neolithic, except for its reduced understanding in the system “Self” – “That one”, where the voice of “Self” can be heard only in the figurative discourse. The cultures of ancient civilizations already “speak” in different voices; according to Ivanov, here the type of reflection of a powerful being - a substitute for the Sun is impressive with anthropic cosmologism and universalism. The “transcendental subject” is not an invention of German classical philosophy - immanent transcendentalism as a cosmologism of thought (Nusu) is known as far back as Ancient Greece, and in the system of Neoplatonism it acquires the sacred features of pantheism (God is here and there). Dialogism is characterized by a developed dialectic.

Similarly, one should not absolutize phenomenology as the acquisition of E. Husserl's philosophy. The syncretism and cosmologism of the ancient Greek *eidos* (intelligent species) disintegrates into phenomenon and noumenon during the Early Modern period (conflict of nominals (words) and universals – concepts); in the German classical philosophy of Kant, it is designated as a triad phenomenon – noumenon – thing in itself. The subject appears on the scene as a self-sufficient act of consciousness - the cogito, which in Descartes loses all corporeality. Postmodern reflection undergoes a reverse metamorphosis: everything is a social “body” - physical, psychiatric, philosophical, artistic, etc. This new syncretism becomes the ‘guarantee’ of the newest “artistic religion” - the metamodern “cult” of a-topos as the totality of *Nomo faber*'s presence in the world.

Let us try to present the transition system - II in Schmidt's model as the dynamics of a prognostic transpositive. The project-prognostic approach can no longer be presented in the system of

binary oppositions. The project as “thrown forward” should be described in the system of ternary coordinates, trinary, according to Y. Lotman [12], where contradictions are eliminated and the harmony of the transition is achieved not by the meta-metaphysical reflection of cultural creation as its reduction to natural universals (rhythm, form, grouping, space, time), but with a certain reconstruction of the metasubject of reflection as a universal producer of the harmonious origin of cultural genesis. It can be imagined as a definition of a system-creating dominant in the matrix of culture-creating subjects. That is, it is important to find the type of reflection defined in the history of culture, which will ensure the elimination of contradictions in a certain transpositive of the dynamics of cultural cycles.

The “first” transpositive is a transition: postmodern - metamodern (“second Paleolithic”) – “second Neolithic”. There are two transitions here: modern – metamodern and metamodern – “second Neolithic”. No matter how strange or inadequate this terminology may seem, there is no other, because we are working within the framework of the reconstruction of F. Schmidt's model. The essence of the project-model approach to the reconstruction of the transpositive in Schmidt's model is that the “projector-forecaster” is placed in the middle cycle and reflects on the “return back” (recursion loop, according to E. Morin) and anticipates the future as an acceptor of action (P. Anokhin). That is, the systemogenesis of culture is modeled as a project-reflective reality.

Thus, the fact that the “second Paleolithic” has already arrived is evidenced by the entire phenomenology of cultural creation: the total pan-naturalism of visual reality, the virtualization of politics, everyday life, and ideology. The newest everyday sacredness is being formed, which is presented by a whole host of “secular religions”. The subject of this transpositive can be described as “fragmented”, plural, metamodern. If the return to metaphysical origins is a reflection, then it is a routine description of the “degradation” of man in multicultural realities and globalization, to which we are already accustomed. After all, predicting the cultural values of the “second Neolithic” is more problematic.

It is possible to get rid of the modern visual-virtual naturalism of the socio-cultural identity of a person under the condition of a radical change of consciousness, “noema” as a constitutive principle of reality, according to Husserl. This is possible as a result of “meeting” with alien civilizations, or as a forced asceticism due to environmental circumstances, provided that the human psyche is destroyed by means of digital technologies. “Schematicism”, the iconic syntagmatics of the “second Neolithic”, will become possible also under the condition of “direct” entry into another consciousness by means of communication technologies. According to K.-O. Apel, no communicative ethics will be necessary. One metacultural language will be formed as a “collapsed name” - the newest myth of the trans-reflective pattern. The latest nominalism can be imagined as the latest pictographic logography. Chinese and Japanese languages are closer analogs to the future metalanguage.

The second transpositive is the relation of cultural cycles: “second Neolithic” – “second system of ancient (global) civilizations” – “second antiquity”. The epicenter of project-model transformations is the cultural cycle of “second global civilizations”, the prototypes of which are modern transnational companies, clusters, advertising brands, etc. The utopia of “electronic government” also becomes a heuristic motivation for social design within the framework of Schmidt's model. The reflective subject of cultural creation becomes a “powerful entity that enters the consciousness of all possible co-participants of the cultural dialogue” on the basis of the transcendental imperative - map-schemes of activity, behavior, state. The shadow of S. Lem with his “Sum of technologies”, “Solaris” already covers the megaproject of the “second” six culture cycles. It cannot be otherwise, as the project reflection of the design of social systems is extremely inertial.

Turning to the metaphysical origins - the sign-pictographic metalanguage of the "second Neolithic" - is a 'guarantee' of communicative consensus, and the prediction of the new increased interactivity of the "second antiquity" provides an opportunity to single out what is special in communication - its own separate discourse. Culture becomes a series of composite discourses, and a large role belongs to the anthropogenic, nurturing landscape. Therefore, the design of the "second antiquity" is a permanent reality of the formation of the Renaissance as the latest anthropocentrism.

The last transpositive of the model space of cultural cycles of Schmidt is the relationship between the cultural cycles of the "second antiquity" - the "second Modern" - the "second postmodern". Modernism becomes a constitutive factor; the subject of cultural creation becomes the "second" reprint of a transcendental subject, which resembles Narkis of Grigory Skovoroda, who fell in love with his better "Self". Cordocentrism (heart), immanent transcendentalism (a person has another, ideal heart - the epicenter of the Holy Spirit) will lead either to the New Testament of the Holy Spirit, or to Gesamtkunstwerk as a unity of theurgism, vitalism, ornamentalism (this triad is constitutive of the Modern style). The ornamentality of the essence [10] becomes the latest permanent cyclicism of open space, unknown to postmodernity, which has set itself boundaries and transcends them as a task of cultural creation. Therefore, according to M. Berdyaev, the "new Middle Ages" will arise "after" the Renaissance. There is nothing surprising in this: each new "cycle" of the six cultural cycles inverts time, transforms the space of world culture.

#### 4 Conclusion

The task of this article was not to make an authentic forecast of the formation of future cultural populations, but only to explain the project logic of the cyclical understanding of cultural creation, presented by F. Schmidt in 1919. It seems that a century is not enough to understand the heuristic meaning of the nature-based cosmologism of the *Homo faber* culture, implicitly defined in the work of Fyodor Ivanovich Shmidt.

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#### Primary Paper Section: A

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