

Multithecas

from bookstands to instants

Olira Saraiva Rodrigues





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*If, in ancient times, the Aztecs dominated central Mexico,
In contemporary times, the teak connects to the digital culture,
With intimate desires, stories, images,
Per venture, in adventures, misadventures, and journeys,
Incite readings with new landscapes.*

*Libraries with compilations, collections, selections,
Repertories, repositories, compendium, compilations
Bascule their traditions and contradictions,
Resonating consonances and dissonances,
In fabling and confabulating resonances.*

*The digital context, deteriorating positions,
Compositions and recompositions,
In contemporary culture,
Experiences are imprinted,
From material to (in)material, in confluences.*

*Lexes and icons in vectors of becoming,
Singular spaces with gasps of the future,
Modus operandi amid pulses,
As places of confrontations and tension,
In semantic networks of connections.*

*Reading culture in incessant seeding,
With connectivity in contemporaneity.
Innovative practices, with assistive technologies,
Consenting accessibility, including
With possibilities, of other discursivities.*

*Bibliothecas, mediathecas, discothecas,
Pinacothecas, mapothecas, videothecas,
Among so many others,
With access and sharing,
United, they become multithecas.*

Olira Saraiva Rodrigues

PRESENTATION

This work is the product of postdoctoral research in Cultural Studies carried out by the Advanced Program of Contemporary Culture (PACC) of the Faculty of Letters of the Federal University of Rio de Janeiro (UFRJ), finalized in 2019.

Professor Cleomar Rocha supervised the developed investigative path and unrestrictedly made possible the interweaving of the theme through dialogues and writings. Therefore, a special thanks to this researcher who intervened and interfered significantly in this scientific production.

Thinking and learning in times of connection is part of this study's engendering, from reverberations of Digital Culture, with an exercise of distancing in evanescent sophisms to approximations in effervescent syllogisms. Reflections from the genesis of papyrus and parchments – vegetal and animal libraries – to the contemporary context that echoes in the library models of the 21st century – traditional libraries, digital libraries, media libraries, and multi libraries – as integrated spaces. The multithecas from a new library concept agglutinated to all existing *theques*¹ configurations with coexisting idiosyncrasies.

It is a book that reflects one particular research ahead of its time, and the reason is: although it was carried out in 2019, in 2020, the world, facing a pandemic that has not yet ended, sees the emergence of a remote system amid the complexity of the contemporary, which imprints its meanings and maintains the dialogicity with its time, in sociotechnical constructs of access and sharing. In this context, new concepts and practices are summoned, arising from humanity's historical and collaborative journey towards democratizing knowledge, (re)designing spaces, and expanding strategies.

The intention is to share the intricacies surrounding the research, irradiating flashes and sparks in the scientific universe that glow from contemporary libraries, winding lightning bolts, and flickers of epistemological inquietudes. It is an invitation for a journey through reading spaces and book spaces, free from the printing presses and sewing seams, free from bookstands in our instants, whose impressions align with plurisensory experiences

¹ We chose to use *bibliotheca* and its variations to emphasize the meaning present in *theques*, as Rodrigues (2021, p. 54) points out: "*biblioteca* (in Portuguese), by the etymology of the word, original from the Greek *bibliothēke*, derived from *biblion*, meaning "paper or roll with writing" and *theca*, meaning depository."

AFFECTIONATE INSTANTS (or if you prefer, preface)

I can no longer remember our beginning.
I know we didn't start at the beginning.
It was already love before being.

(*"Claricianas,"* 2006²)

The "*Clarician*" type of love" reaches the author of this beautiful book between the lines, in what is left unsaid. Olira reveals affectionate instants for literature, its objects, utensils, and, above all, for reading and its spaces, where she has always found refuge.

² NOLASCO. *Claricianas*. Rio de Janeiro: 7Letras, 2006.

Striving to follow different paths along her trajectory, Olira presents us with this publication that represents, among other aspects, the return to her *locus* of affection. In her place of departure, she finds inspirations far beyond intellectual ones, involving her reader in writing full of feelings, which the reader might catch between the succeeding lines.

The reader of this book, then, acquires a text that, in the current context, is inserted as a work of an academic nature – and relevant scientific contribution – but which, in its texture, due to the author's particular stylistic refinement, invades its readers with pure poetry.

The reader has in their hands a work that, starting from the bookshelves (or bookstands) as symbols of the places where knowledge is kept throughout time, reaches the current conformations of the biblio/media/thecas, bringing to light a concept more pertinent to the contemporary context, that of the MULTITHECAS. Admitting connectivity as a driving force that reconfigures the *modus operandi* historically woven by and in reading spaces, Olira reveals ongoing transformations operating historically based ruptures, especially about the notions of possession and custody and their transmutation into logics of access and sharing. In this horizon, the term MULTITHECAS arises from inspiration, unveiling physical and digital spaces of diverse collections given in connectivity, reverberating in multiple points of presence that spread out in sensitive experiences.

"Multithecas: from bookstands to instants" undoubtedly advances the discussions about the transformations undergone in the locus of knowledge. This text is an invitation for you to let yourself be carried away by the feelings that permeate the

lines of this work, allowing yourself to be contaminated by the involving syntax that reveals its authorship only for attentive and sensitive readers.

Enjoy your reading!

Carina Ochi Flexor

SUMMARY

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READINGS¹

In this new century, society is in a conjuncture of accelerated reconfiguration. Although reconfiguration is a social constant, nowadays, this process is more dynamic and intense. Such reconfigurations affect all spheres, whether the historical context or cultural one; society becomes increasingly immersed in languages, technologies, and various influences, arising from new communication processes.

An intricate web forms every sociocultural environment. Being traced by identity vortices, it outlines languages, structures, and territories, propellants of becoming. In this uninterrupted reconfiguration, recognizing and legitimizing the diversity of social behavior means understanding and apprehending the tendencies for change operating in the contemporary world.

¹ The quotes and citations initially in Portuguese and Spanish are free translations.

Given this framework, the study refers to a small cut through the mutations in contemporary culture, not as a mere trend but as an emergence of uncircumscribed reality. Thus, it is up to the researchers of this culture to analyze, reflect, rethink, and reposition their studies and practices, confronting the new and ideological mobility.

In contemporaneity, the most accurate analysis will deal with digital culture from the immaterial forms that signify it, transcending an analysis of the insertion of technological devices reverberating in sociocultural intricacies.

Taking as a starting point that contemporary society is immersed in a new page in history associated with technological transformation and globalization, the proposal is to unravel some concepts concerning some aspects that characterize this context, having technology and its adherence to culture as points of observation. In particular, the focus is on digital culture and its amalgamation with the spirit of our time, the *Zeitgeist*².

All this context brings out a reality that becomes evident: the need to ponder the fluid aspect of the place in contemporaneity and to present the line of reasoning that composes this proposition of analysis. Thus, it is interesting to look at the library – not as a physical space, but as a cultural space – in metamorphosis, through new configurations to serve its users at the same time that these same users are the change in exercise, without disregarding the formal and symbolic aspects of the materialized environment. In this case, there is a subversion: spaces are created, and modalities with new sensibilities are designed.

² German term meaning spirit of the time.

Intentionally, this study addresses fundamental and guiding issues of the new configurations of spaces dedicated to reading in the twenty-first century. In this process, understanding particularities and complex transformations undergone by society requires a reflection on the cultural context surrounding library spaces, rethought from distinct reading spaces, which enable knowledge, coexistence, interaction, and entertainment.

The first aspect of this research outlines a study of singular spaces, characterized by libraries, dated and analyzed in their historicity, in consideration of the representative emergence, based on an initial historical moment, demarcating the emergence and legitimation and, later, in another contemporary moment, in the face of the digital culture, bound by a technological context, to end up in the distinct library configurations of the 21st century.

Therefore, it is necessary to explore the reading spaces, configured in different natures, with unique characteristics, monophonic and polyphonic, inclusive, and exclusive, at other times and distances, to understand the relationship of these spaces with the new contemporary contexts, given their purposes.

Thus, the tour proposed in this Reading suggests enjoying the gardens of reading *thecas*, which bring a fresh scent of possible configurations that go from physical libraries, also known as conventional ones, to the digital libraries, the mediathecas and multithecas.

Life is a book of continuous and constant reading. One reads the world all the time and everywhere. The reading process is broader than verbal writing, much less book materiality. To this

end, the reading spaces treated in this study do not recognize a vision of reading circumscribed to merely written materials but in connection with all media. In the exercise of the preexistence, existence, and coexistence of libraries, sequentially as a reading space before the term *bibliotheca* became legitimate, then with the consolidated libraries as spaces for reading and acquisition of knowledge, to end with new reinforced branches, configured in new possibilities of areas, from the digital libraries, mediathecas, and multithecas, in which the ways of sharing are expanded.

In a qualitative approach, a descriptive investigation and bibliographical research structure the work. To this end, a deductive perspective supports the referred analysis, in which the elected theoretical framework supported the clippings and angles of observation. With the distinctions and approximations observed, we advanced to the multidimensional characteristics of the object of study by recognizing the differences and contradictions of these spaces. In this way, starting from the first two legitimized institutions, the analysis jumps to the contemporary, discussing the logic of making reading materials available, not only in their spatial and physical characterization but also in their functionality, through the diversities of weaves (collections), in the face of the demands of the 21st century.

The structure of this book consists of this part, named "Readings", which presents the theme and methodological procedures guiding the research. As for development, there are four chapters (described below) and the "Recapitulating" part, with possible considerations throughout the study.

The first chapter, "Papyrus, parchments, and other paths", will discuss the first two main libraries worldwide, the library of

Alexandria and the library of Pergamos, with their particularities and historical contexts of the time, launching some hypotheses through some analyses associated with biblical contexts regarding the acquisition of knowledge.

In the second chapter, "Contemporaneity: a collection", the analysis is about contemporary culture, entering the concept of Digital Humanities, conceived as a link with otherness capable of composing new practices and creating new ways of living social experiences. Besides the idea of connectivity, from epistemic tensions of dialogues and codes, through lexicons, numbers, and icons as vectors of becoming, to rethink how the boundaries between closed and open spaces are being signified distinctively.

The third chapter, "Emergences and digital incunables", refers to the digital culture, notably in the face of the existence of conflicts in the social and ideological value bases, with emphasis, in recent times, not only on technological insertion, through the possibility of singularizing the experience of access to reading, making it a foundational experience, but above all in new meanings and social practices.

The last chapter, "From bookstands to instants" will deal with the reading *thecas* as places of confrontations and tensions. Spaces where the stories and knowledge of an era are installed, where consonances and dissonances resound, with their traditions and contradictions, in the discussion of trends and more significant challenges with the access to emerging technologies, modifying the formatting of 21st-century libraries, with new visualities, concerning time and space.

Thus, to talk about biblio/media/multi/*thecas*³, as proposed here, is to recognize them as a *locus* of unique trajectories and possibly social interactions, envisioning peculiar ways of integration and capillarization of knowledge from new contextualization.

³ The choice of writing biblio/media/multi/*thecas*, to refer to libraries, media libraries, and multi libraries, was intentional. Firstly visual, thus understanding the forward slash as the arrangement of books on the shelves and, later, for being used in informatics to separate the subpages from their larger domains, with a familiar presence in electronic addresses. Therefore, the subtitle: from bookstands to instants.

PAPYRUS, PARCHMENTS AND OTHER PATHS

The writing proposes a study of the first two significant libraries recorded worldwide – from the 3rd century BC onward – the library of Alexandria and the library of Pergamos. As celebrated libraries in human history, they were considered the centers of knowledge in antiquity.

While the English language adopts the word library – from the Latin word for book, *liber* – here we address its closest synonym, bibliotheca. According to Cunha (1997), the word bibliotheca (in Portuguese, *biblioteca*) comes from the Greek *bibliotheke*, which came to us through the Latin word *bibliotheca*, derived from the Greek radicals *biblio* and *theca*, which respectively mean book and collection or depository (CUNHA, 1997).

According to Pinho and Machado (n.d.):

The whole saga of libraries precedes the book's history and finds shelter when humankind begins to master writing. The first known libraries were called mineral because their collections were made of clay tablets: then came the vegetal and animal libraries, made of papyrus and parchment rolls. These are the libraries of the Babylonians, Assyrians, Egyptians, Persians, and Chinese. Later, with the advent of paper, made by the Arabs, paper libraries began to be formed, and later, book libraries.

Thus, a problem arises regarding the word *bibliotheca* and its etymology *biblio* (book) + *theca* (collection or depository). How could the place "*bibliotheca*" be considered before the emergence of the book itself? Pinho and Machado (n.d.) and Flower (2002) state that the existence of *bibliotheca* materialized before that of books and even manuscripts.

But what was this place called? Historically, there has yet to be a record of the nomenclature for spaces keeping the collections that preceded books. It was not a library precisely because of its etymology. Therefore, this study will deal with the term *bibliotheca*. Firstly, because there is no record of another denomination for such environments with this proposition; later, scholars who research these spaces use the term.

From the vegetable and animal libraries, there are two robust libraries, historically recognized, the library of Alexandria and the library of Pergamos, dating from periods before the printed book⁴, because only in the mid-fifteenth century, more

⁴ Throughout this research, the printed book will also be referred to as physical and material books.

precisely in 1454, that Gutenberg invented the press, thus bringing agility in the production of the first printed books, known as incunables⁵.

The result of a long technical evolution, the printing press did not have, when it appeared, a revolutionary character: its purpose was only to perform the copyist's work faster and more economically. The first printed books – “incunables” – try not to break traditions, adapting existing conventions to the new technique: they are, so to speak, “printed manuscripts” (LECOCQ-MULLER, 1951, p. 4, emphasis added).

Incunables have survived 50 years since the invention of the printing press to achieve the book format and name later. The first printed work was the Bible, as an incunabulum.

The library of Alexandria was the most extensive and significant in the ancient world, built in Alexandria, Egypt. This library belonged to the Macedonian empire, located west of the Nile River, on the shores of the Mediterranean, and was in operation for six hundred years, being definitively destroyed between 250 AD and 270 AD (FLOWER, 2002).

In a more prosaic version, his advisors (Alexander the Great) would have noted that a city built on a strip of land between the sea and Lake Mareotis just behind would have a) easy access to the Nile and the Delta and b) a permanent source of fresh water, vital to the project. And by building an elevated road to Faro

⁵ From the Latin “cunabulum” - cradle. The term was initially used to designate the first printed books based on the manuscript; they would be, approximately, the books printed in Western Europe until 1500, and in Northern Europe until 1550. Later, the term took on a more generic meaning, and started to designate the first printed books of a country, regardless of their characteristics or date. (LECOCQ-MULLER, 1951, p. 4)

Island, he could, without much effort, have the largest and best port in the eastern Mediterranean basin, sheltered from the Etesian winds and dangerous western currents (FLOWER, 2002, p. 13).

As a space currently considered a scientific, historical, and cultural heritage, the library of Alexandria contained a vast collection of approximately 400,000 (four hundred thousand) papyrus scrolls, encouraging the investigative spirit of scientists and literati of the time, represented by a minority of wise men and the intellectual elite. According to Flower (2002, p. 25), the library was conceptualized as:

[...] a center of culture and research in Alexandria that would rival those of Athens, Pergamum, and Cyrene, transforming the city into the epicenter of scholarship. The result was the formation of the first great international library and research center. Adjacent to the royal enclosure, the museum and library the accesses were first limited to the king's guests. But quickly, as the number of scrolls and codices grew and local and foreign scholars were invited to study there, the place became a public place of study for reputable scholars.

In the first instance, libraries were kept closed, with only a small portion of society having access to them. As deposits, a space much more of hiding than revelation, as well as an environment of silence. Thus, they were linked to something sacred, like the monasteries and convents (FLOWER, 2002; JACOB, 2000).

In a second moment, they characterized places of study. However, in both cases, the silences prevailed and remained

taciturn. Only with the diffusion of paper and the appearance of printing presses, which made mass production possible, libraries started to have a public character, with an accessible location and, mainly, an intellectual character in different fields of knowledge, unlike the ancient and medieval libraries, considered as places contrary to the democratization of knowledge.

Thus, the library acquires a new concept, not restricted to keeping and storing only, but providing access to information, propitiating its expansion at an accelerated pace in the centuries that followed.

Even today, considered the mother of libraries and a forerunner of the center of knowledge, a guardian of memory, to increase science and western culture, constituting a fundamental role in the dissemination of the reading culture, the library of Alexandria suffered a fire which caused its destruction.

The Pergamon region, now Turkey, developed the parchment format precisely because of a ban on importing papyrus in Alexandria. This substitution led to making a material produced from a thin sheet of sheep or goat skin. The ban on the export of papyrus to Pergamos by the Egyptian King Ptolemy V intended to hinder the growth of the library of Pergamos, preserving the library of Alexandria the title of greatest importance in quantity and quality (BÁEZ, 2004).

Almost in the shadows, fiercely ignored, the history of the library of Pergamos is, despite its mysterious demise, a landmark as fascinating as the library of Alexandria, of which it was a rival. According to Estrabão, it was founded by King Eumenius in the 2nd century BC, to provoke the monarchs of Alexandria. (BÁEZ, 2004, n.p.)

Thus, the library of Pergamos, with about 200,000 (two hundred thousand) parchments, brings with it an independence of Greeks and Romans concerning the Egyptians, before the insertion of parchment. Therefore, Europe and Asia benefited about the propagation of knowledge at that time, through this center of cultural reference. (BÁEZ, 2004)

According to the biblical account recorded in the book of Revelation⁶, Pergamos represents one of the seven churches (each one in a city) that received the letters of revelation written by the apostle John while he was imprisoned on the island of Patmos⁷.

The book of Revelation was originally a circular letter sent to seven churches in Asia (Rev. 1:4): Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Laodicea. This circular letter was to be read before the congregation meeting in these cities. (LIMA, 2012, p. 81)

The city of Pergamos, locating the library and the church, became a notable center of civilization as a religious and cultural hub at the time. However, according to Silva and Tada (n.d.), being a Christian in Pergamos was not simple:

The Church of Pergamos stood firm despite external pressure. But some members began to profess "false doctrines", i.e, a doctrine different from what the Church believed, and therefore, was considered false. Consequently, ancient pagan practices had infiltrated the Church. For this Church only two options remained, repentance, or condemnation. (SILVA; TADA, s.d., p. 3)

⁶ Revelation 2: 12-17.

⁷ Revelation 1: 9.

According to biblical history, the city obtained a great involvement with idolatry, in worship of several gods, such as, for example, Asclepius, considered the god of healing. The temple of this god was full of vipers, symbolizing the cure for any illness through direct contact with such animals.

Probably, due to the scientific character of the region with its impressive library – attracting scholars and researchers of the time, especially in the area of medicine, whose symbol is the snake –, the distancing from doctrinal practices was accentuated. According to Lima (2012, p. 128), “in Pergamos there was a faithful church, in the sense of not capitulating before the prospect of martyrdom, its great problem, however, was in the doctrinal aspect.”

Biblically, the serpent alludes the first sin of humanity, recorded in the book of Genesis, with the episode of disobedience to eat the fruit of the tree of life in the Garden of Eden⁸. In Genesis, the tree is presented and recorded as the tree of knowledge, good and evil, God institutes the prohibition to Adam not to eat of the fruit.

And the Lord God commanded the man, saying: Of every tree of the garden thou mayest freely eat: but of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die (GENESIS, 2:16,17)

The temptation to disobey involved gaining knowledge before learning to obey. The image of the serpent, metaphorically, represented the shrewd, cunning, and clever creature. Also, as

⁸ Genesis 3.

being contrary to the image of God. In a dialogue with Eve, the animal instigates Eve to transgress the prohibition and, thus, to disobey.

Now the serpent was more crafty than any of the wild animals the Lord God had made. He said to the woman, "Did God really say, 'You must not eat from any tree in the garden'?" The woman said to the serpent, "We may eat fruit from the trees in the garden, but God did say, 'You must not eat fruit from the tree that is in the middle of the garden, and you must not touch it, or you will die.'" **"You will not certainly die," the serpent said to the woman. "For God knows that when you eat from it your eyes will be opened, and you will be like God, knowing good and evil."** When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it. Then the eyes of both of them were opened, and they realized they were naked; so they sewed fig leaves together and made coverings for themselves. Then the man and his wife heard the sound of the Lord God as he was walking in the garden in the cool of the day, and they hid from the Lord God among the trees of the garden. 9 But the Lord God called to the man, "Where are you?" He answered, "I heard you in the garden, and I was afraid because I was naked; so I hid." And he said, "Who told you that you were naked? Have you eaten from the tree that I commanded you not to eat from?" The man said, "The woman you put here with me – she gave me some fruit from the tree, and I ate it." **Then the Lord God said to the woman, "What is this you have done?" The woman said, "The serpent deceived me, and I ate."** So the Lord God said

to the serpent, "Because you have done this, "Cursed are you above all livestock and all wild animals! You will crawl on your belly and you will eat dust all the days of your life. And I will put enmity between you and the woman, and between your seed and hers; he will strike your head, and you will strike his heel." (GENESIS, 3:1-15, emphasis added)

In Revelation, like every literary text, intertextuality is used, referring not only in relation between one text and another, but to continuous influences. In intertextuality and analogously, religion (faith) and intellectual knowledge (science) rarely exhibit any symbiosis.

A fortiori ratione, back then, this relationship was much more discrepant. Perhaps one of the reasons to consider Pergamos as a church so distant from the so-called biblical precepts is justified by being in a city characterized as a scientific source, housing the second largest library of antiquity in the same city.

The biblical context deals with the theme of expanded knowledge as a tension, i.e., close (in the beginning, God was the Word⁹)/distant from God. In this way, such notes trace an epistemological path that hints at a correlation, under reflection and analysis, in asynchrony, about reason and belief, scientific knowledge and faith, science and religion.

With the roots of bibliothecas outlined, we will follow the stem, whose path will try to reach the branches of contemporary ones, spreading in the foliage from physical libraries to digital ones, fructified in media and multithecas.

⁹ Book of John 1:1

CONTEMPORANEITY: A COLLECTION

The word culture can assume innumerable axioms, from cultivation, civilization, ways of life, and refinement, to forms of conflict. But, what will be pointed out here is its relationship with contemporaneity and the transformations caused by this relationship.

Thus, sticking to culture is due to analyzing reconfigurations and restructurings in countless contemporary social aspects. The human being is, in fact, a cultural being. Human nature itself, *verbi gratia*, is interpreted through culture. And according to the anthropologist Tylor (1871, p. 1 apud CUCHE, 1999, p. 35) in the first definition, scientifically, of the term:

"Culture and civilization, taken in their broadest ethnological sense, are a complex whole that includes the knowledge, beliefs, art, morals, law, customs, and other capacities or habits acquired by man as a member of society."

Hence, according to the author, culture is acquired, and its dimension is collective and evolutionary, but, at the same time, it has individual aspects. Therefore, such comprehension leads to the understanding that cultural changes come simultaneously: from the outside, through cultural contact, and from the inside, through subjective formation.

Therefore, taking as a motto that every culture is processual built, deconstructed, and rebuilt, corroborating its dynamic dimension, it is possible to perceive it as a historical production directly related to the social.

However, interpretatively, when we think of contemporary culture, we will refer to digital culture, creating a tautology, as we understand that contemporary culture, or culture of the 21st century, presents itself surrounded by the digital in its intrinsic sense. To this end, widening the concept of Digital Humanities is pertinent because it is embedded in the definition of digital culture.

The term Digital Humanities (HDs), which belongs to contemporary culture, has been used in front of an extensive polysemy. Epistemological currents designate it as a field of study, others as practices.

Indeed, getting to know its integrated concept brings it closer in terms of deepening, not as pure research, but by studying

the application of digital technologies in the Humanities. And according to Presner (2010, p. 3, emphasis added):

Digital Humanities to be an umbrella term for a wide array of practices for creating, applying, interpreting, interrogating, and hacking both new and old information technologies. These practices whether conservative, subversive, or somewhere in between are not limited to conventional humanities departments and disciplines, but affect every humanistic field at the university and transform the ways in which humanistic knowledge reaches and engages with communities outside the university. **Digital Humanities projects are, by definition, collaborative, engaging humanists, technologists, librarians, social scientists, artists, architects, information scientists, and computer scientists in conceptualizing and solving problems, which often tend to be high-impact, socially-engaged, and of broad scope and duration.** At the same time, Digital Humanities is an outgrowth and expansion of the traditional scope of the Humanities, not a replacement or rejection of humanistic inquiry. I firmly believe that the role of the humanist is more critical at this historic moment than ever before, as our cultural legacy as a species migrates to digital formats and our relation to knowledge, cultural material, technology, and society is radically re-conceptualized.

Imbued in digital culture, Digital Humanities is an interdisciplinary exercise, amplified in potentiated uses. Digital culture constantly incorporates new relationships established by the recognition of the digital in the culture, and as social changes take place, a perennial threshold is destabilized. The restlessness triggered by instability impels culture to reshape itself in the face of a new sensible reality.

A little over a decade ago, the confluence of Digital Technologies and the Humanities introduced the concept of Digital Humanities. Metaphorically, the convergence of electric and blood currents.

If digital culture represents contemporary culture correlatively, the expression Digital Humanities should reflect the Humanities in actuality, conforming with the concept of digital homologous to the current definition of contemporaneity. However, the HDs aim to insert technologies into the Applied Humanities and Social Sciences scope precisely because they still need to be characterized in this way.

New directions in the technological context, with the Digital Humanities, enable the relationships, once unleashed, to spread in multiple ways – paying attention to the fact that HDs do not apply to Biological and Exact Sciences, although they are culture as well. Not with the use of technological apparatuses alone – taking into consideration the fields in which HDs operate – but with its usefulness linked to perspectives of social change, integrated into the concept of citizenship, in this case, digital.

After all, Digital Humanities enable new scenarios for producing knowledge, designing, and sculpting contours to the contemporary learning process. Technology, as a tool, is not enough to guarantee new compositions which reverberate in new social behaviors. The changes capable of producing substantial social changes with significant possibilities are modeled, above all, with reticular procedures employing connectivity.

What distinguishes it nowadays is the use of technological resources and the contribution of using them in different areas,

associated with interaction practices in people's lives, exploring the modes of appropriation and alternatives made available. Challenges beyond the intellectual, through various technological artifacts, with possibilities of perceived contributions in everyday human life, are made possible by implementing Digital Humanities.

Therefore, the term Digital Humanities can be conceived as a link with otherness capable of composing new practices and giving rise to new ways of living social experiences. Cultural, political, aesthetic, and economic practices would change with the (re)reading and (re)composition of communicative, democratic, and interactive processes.

The connectivity phenomenon makes us rethink how the boundaries between closed and open spaces are dissimilarly signified. The perspective that examines the digital insertion in the territorial frontier produces breaches, cracks, and fissures, in interpretation with sliding demarcations, attributing new meanings to symbolic capital.

The acceleration of technological innovations marks a notorious phase in society, characterized by connectivity, interactivity, and even discrepancies between those who have access to such technologies and those who do not. Between theories and social practices with technology, this text is built on the eagerness to make us see the spark of light that announces the time. This ignition perspective is grounded in the studies of a post-digital, post-biological, post-human era. (ROCHA, 2017, p. 60)

In this aspect, Rocha (2017) points out that, with technology inserted into society, new intervention perspectives are generated, altering and creating possibilities, and reinventing new processes, methods, functions, and scope.

Thinking about technology or connectivity to solve social, communitarian, or even individual problems is a healthy and, undoubtedly, intelligent perspective, given the pragmatic ballast of the tools capable of processing, registering, and performing a superhuman amount of actions.

Technology has long been recognized as knowledge and not as equipment, devices, tools, or technological instruments, as it may seem to be the term's everyday use. This awareness dramatically alters how one approaches the subject of technology and, primarily, how one can use it for social ballast.

HD is a transdisciplinary research effort focused on the insertion of technology in the Humanities and Applied Social Sciences knowledge areas. Thus, as an example, one can point to some technological innovation processes: More expressively, in the 21st century, machines – technological devices – are projected as an extension of the human body and capacity to perform activities that enhance actions. One can perceive such phenomena in concrete and sensorial experiences.

As a sliding concept, Digital Humanities fluidly slips disciplinary themes – a condition of crossing in knowledge about practices and not only about the practices – and profuse and diffuse interdisciplinary themes. The digital context, deriving (com)positions and (re)(com)positions in the Humanities,

influences a deeper involvement in digital culture, with new possibilities for knowledge production.

The basis of digital culture is the digital environment. Connectivity is the basis of contemporary society. Therefore, in mutation, due to its continuous dynamism, this culture relaunches itself in a coalescent way to connectivity as the basis of support for a contemporary culture so that it can establish flows.

The social being is in charge of the perception and humanity of the theoretical and practical tensions that make one move forward, backward, and, mainly, see such movements to infer and interfere in this symbiotic process. In visions and versions, the phenomenon, the critical basis, and the technological innovations reveal contemporary society wrapped in a new chapter, absorbing, and probing the social community in new configurations.

EMERGENCES AND DIGITAL INCUNABLES

In the context discussed here, the concept of digital culture can't go unnoticed in the universe of digital libraries, mediathecas, and multithecas. As if on a growing scale, there is a detachment of materiality for the projection of becoming from the physical biblio/theca into a new (com)position, altering its form and visibility.

As presented, the word culture can take on countless meanings; when it comes to digital culture, its semantic link binds it to technology, especially given the existence of conflicts in the social and ideological value bases.

Within this framework, one must seek answers to the role that the vehicles available in the 21st century must play to make

the coexistence between generations and the alternatives for an aging society manifest. Likewise, one wonders what culture offers to show the question of man in the face of time.

Technology is so relevant in contemporaneity that sustaining a culture in its absence would be challenging. From the simplest to the most complex activities, life is almost wholly involved and solved, directly or indirectly, by modern computational systems, in which the digital, in society's *modus operandi*, has become elemental in restructuring the modes of relationships, from interpersonal relationships to access to information and the acquisition of knowledge.

Notoriously, the models of assimilation, circulation, and consumption of reading and research content have technology as their support in contemporaneity. Analogously, these models reverberate in the library environment. Therefore, besides the emphasis on equipment, devices, tools, instruments, and technological apparatuses, we point to the importance of exploring the concept of digital culture, as social practices, as a complex process established in the webs of social relations that are configured in everyday life.

Digital culture has caused significant changes, including changes in the conceptions of space and time and social connections, providing transformations in the relationships of these contemporary subjects with new reading experiences.

According to Martins (2018), such practices "demand new interactional technological supports that allow the manipulation of documents, multimedia objects, informational transformations, and the manipulation of highly flexible communicational flows"

(p. 16). However, such kinds of support alone do not transform reading experiences.

Reading as a dialogue with contemporary reading spaces reveals sharing in the struggle against all the locks and entanglements of simple guardianship. The meaning of this reading is in being guided in the counter position of chronological time, which, in ostracism, decontextualizes, squares, limits, and weakens knowledge, making it possible for each person to live their good time to liberate and be liberated, a fact of immanence and transcendence, situating themselves in the world.

Reading in connectivity spaces unveils a free and inalienable word in flux and interaction. Thus, we have a reading not established in book materiality but as a new practice, granting the possibility of constructing meaning(s) in other reading perspectives.

On the one hand, it is impossible for an actor, even a mighty one, to dominate or even know the set of factors that contribute to the emergence of contemporary technoculture, not least because there are new ideas, new practices, and new techniques that keep appearing in the least expected places. On the other hand, the becoming of cyberculture is not controllable because, most of the time, diverse actors, projects, and interpretations conflict. (LÉVY, 1999, p. 206)

Lévy (1999) clarifies that the new practices and techniques of cyberculture nowadays, glimpsed in this writing from the spaces of connectivity of reading, as a mode of social behavior, resize time and space with their marks and characteristics.

As an essential support for the text, the material book has long remained one of the most important objects of the reading experience. In contemporary times, the singularity makes room for the public space, not in the face of a rupture with the pragmatics of reading through the physical book. However, the logic of interactive digital reading shapes itself through the social implications of technological evolution via media.

The hegemony of the material book, ingrained within the traditional reading culture, throws up new looks and challenges, turning over the chests and trunks of comfort zones, awakening new perspectives and reading practices without untying the ties and intertwining the methods of yesteryear.

In this scenario, there are no conflicting relations between the material and digital books. Physical books continue to be commercialized even with the insertion of digital books in the market. This vision is not an apocalyptic one but an integration and coexistence perspective. An important point to emphasize is that the aesthetic experience is affectionate and cognitive, and its intensity is established as the affective and cognitive dimensions intertwine.

Technology has made possible several techniques that interfere with creative production. According to Belting (2006), when he considers the image as experience, he appropriates a panorama in which languages cross and converge technologically, both in production and in a reception increasingly marked by a simultaneity of sensations.

For Belting (2006), language serves as a means to transmit images, with words stimulating our imagination, while

imagination, in turn, transforms words into the images they signify. Here again, images and narratives bring the field of communication and aesthetic experiences closer.

According to the author, the body, in this case, the brain, is necessary to fill the images with individual experiences and meaning. The study results from the idea that experience always occurs in locals of relation, sharing, and possible dialogue. Such assertions are tied to experience transformed into an image to be read and shared in the phenomena dimension of the act of reading – which goes from ordinary life to aesthetic experience.

The language, legitimately multi-sensorial, is inclined in its constructions and senses. The participants, facing their contexts, exercise their interpretative connections and (im)precisions. Such communicational processes are constituted in semantic networks, dissolvable and (re)combinable.

Similarly, the media have experienced vastly different conditions, emerging from contexts strained by culture, which converge in the media becoming. According to Santaella (2003, p. 2):

To understand these passages from one culture to another, which I consider subtle, I have divided the cultural eras into six formations: oral culture, written culture, print culture, mass culture, media culture, and digital culture. First, one must state that these divisions are based on the conviction that the media, from the speaking apparatus to today's digital networks, are merely channels for transmitting the information. For this reason, we should not assume that cultural transformations are due only to the advent of new

technologies and new means of communication and culture. Instead, it is the types of signs that circulate in these media, the types of messages and communication processes engendered in them that are genuinely responsible not only for shaping the thinking and sensibilities of human beings but also for propitiating the emergence of new socio-cultural environments.

Such conditions – understood as new meanings – stem from scientific-technological changes, as diverse sources of communicational processes and a practice grounded in flow and connection.

There is a deeper involvement with digital culture, especially in the 21st century, when interests from different social spheres increasingly influence this medium. For example, the most commonly legitimized academic format for disseminating knowledge is printed books with linear pagination. However, with the advent of Digital Information and Communication Technologies (ICTs), different potentialities and challenges have arisen in managing, organizing, storing, and retrieving information.

New paths to access reading and knowledge production, providing contemporary clothing to knowledge access, comes from recognizing that these narratives date from before their constitutions.

The emphasis, in recent times, has been on technology, which manages to singularize experience, making it a foundational one. The ways of presentation of enunciates via technological devices, which are already seductive in themselves, amplify the potential of experience, immanent of the collections in online

libraries, mediathecas, and multithecas, in clear dialogues with the contemporary context, characterized by technological connectivity, which allows singularizing the access.

This experience is an increasingly manifest vector, even in the massive world-renowned libraries, which, discreetly or not, incorporate the technologies of our time in consonance with contemporary brands. Notably, the insertion of the practice of connectivity, with singular access experiences, resizes not only the functions and their doing but mainly the modus operandi that leads the reading spaces of the 21st century, as an institution, in the revision of its precise delimitation and space-time demarcation.

In this scenario, reading occurs in relationships mediated by technological devices that enable more significant interaction through a fluid language. Thus, this reading represents a particular knowledge distribution, via a culture of access and sharing, without the restricted emphasis on possession and safekeeping.

The reading sees its culmination in the dynamics, in the movement – that constitutes an interiority open to dialogic contact with the exterior through an experience that can be the possibility of establishing all originality, singularity, eccentricity, and restlessness – that transcends the common, the predictable and expected. Such an experience goes beyond the space-time perception and the conception of visible and invisible, expanding our limits as readers.

When we talk about Digital Culture, we refer to a set of social and cultural practices (field) that cross the digital world and the world of information and

communication technologies. We are not only talking about the universe of social networks and the use of technologies in the service of communications, but also about a perspective of rights, production, connection, access, creation, and social relations.¹⁰ (WILSON, 2018, p. 74-75)

When Wilson (2018) refers to digital culture that transcends the use of information technologies or social networks, the author establishes an understanding of new and intrinsic meanings involved in social life. Thus, breaking free from the ingrained thinking that digital culture is limited to inserting digital technologies is necessary.

Among the many fields impacted by the practices of the digital culture universe, perhaps none has been so comprehensively resigned as the field of memory, public and private. Such practices drive dynamic and unpredictable publics, which have constantly redefined and expanded the concept of cultural memory in recent years. The memory format to which society has become accustomed in the last century, based on the logic of printed archives, is profoundly altered by the ascendancy of digital media. (CARVALHO JÚNIOR, 2018, p. 38)

Carvalho Junior (2018) raises the transformations of archiving with the insertion of digital culture in society, which unquestionably interferes with the concept of cultural memory, this being (re)signified and potentiated. libraries are institutions,

¹⁰ Cuando hablamos de Cultura Digital, estamos haciendo alusión a un conjunto de prácticas sociales y culturales (campo) que cruzan el mundo digital y de las tecnologías de la información y la comunicación. No estamos hablando sólo del universo de las redes sociales y del uso de las tecnologías al servicio de las comunicaciones, sino que hablamos de una perspectiva de derechos, de producción, de conexión, de acceso, de creación y relaciones sociales. (WILSON, 2018, p. 74-75)

to a lesser extent than museums, which are also constituted by cultural memories from their classic collection. And digital media have changed archiving, not only physically but essentially conceptually.

Following this reasoning, Saldarriaga (2018) discusses something specific in digital culture. For her, digital culture manifests itself starting from learning and social relationships:

Today we understand that technology does not determine the relationship between digital and culture. On the contrary, we promote the principle that what has value is the contents and interactions they generate, not the devices or technologies in which they are consulted or produced. Such understanding has required constant revision since the phenomena resulting from this symbiosis, Communication + ICT + Culture, are dynamic and permeable from social relations, citizen participation, and market trends. They are also permeable from the lessons learned from the development of the projects with the communities and, very importantly, from the conclusions and agreements shared with the academic sectors involved in the evaluation of institutional initiatives.¹¹ (SALDARRIAGA, 2018, p. 65)

¹¹ Hoy entendemos que la relación entre lo digital y la cultura no está determinada por la tecnología, por el contrario, promovemos el principio de que lo que tiene valor son los contenidos y las interacciones que ellos generan y no los dispositivos o tecnologías en que se consultan o producen. Esto ha requerido de una constante revisión, pues los fenómenos que resultan de esa simbiosis Comunicación + TIC + Cultura son dinámicos y permeables desde las relaciones sociales, la participación ciudadana y las tendencias del mercado. También lo son desde los aprendizajes que se gestan del desarrollo mismo de los proyectos con las comunidades y, muy importante, desde las conclusiones y los acuerdos que se comparten con los sectores académicos involucrados para la evaluación de las iniciativas institucionales. (SALDARRIAGA, 2018, p. 65)

In this way, Saldarriaga (2018), Wilson (2018), and Santaella (2003) agree with the perspective that digital culture overpowers technological insertion, being process, changes in behavior, with gradual effects, in line with social transformations. There is no way to avoid digital culture in the 21st century. There are bridges, paths, dialogues, and the understanding that, from a behavioral perspective, contemporary culture contains digital culture.

FROM BOOKSTANDS TO INSTANTS

FABLE OF AN ARCHITECT

*Architecture as building doors,
to open; or as to build the open;
to build, not as to shackle and lock
nor build as to close secret ones;
to build open doors, in doors;
houses exclusively doors and ceiling.
The architect: the one who opens for man
(everything would be sanitized from open houses)
doors whereto, never doors-against
whereby, free: air light right reason.*

*Until, so many free, frightening him,
He denied to live in the clear and open.
Where openings to open, he was denting
opaque to close; where glass, concrete
until he closed the man: in the womb chapel,
with comforts of matrix, again fetus.*

(João Cabral de Melo Neto)

Literature is sublime, and we can witness simulacra of the real from it. The poem "Fable of an Architect," by João Cabral de Melo Neto, is precisely about the possibilities of freedom of spaces. Independent spaces of all kinds, in which the architect, metaphorically, becomes responsible for the construction of a detached architecture. In the face of the text, the opposite direction, without freedoms and openings, would lead humanity to regress.

In correlation to the research theme, moving towards this metaphor, the physical space loses its exclusive place for the production and organization of knowledge to other configurations, not limited to the conventional ones, in the face of multiple possibilities in contemporaneity.

Historically, libraries have been places of confrontation and tension from Alexandria and Pergamos to the present day. In spaces where an epoch's history and knowledge are installed, consonances and dissonances resound with their traditions and contradictions.

The history of libraries in the West is inseparable from the history of culture and thinking. libraries are not only a place of memory where past generations deposited layers of inscriptions. They are dialectical spaces where one might negotiate the limits and functions of tradition; the boundaries of what can be said, read, and thought; the continuity of genealogies and schools; the cumulative nature of the fields of knowledge; or their internal fractures and their reconstructions. (JACOB, 2000, p. 11)

In the last decades of the twentieth century and more markedly in the early twenty-first century, changes in all social spheres and transformations in library institutions are set in place. As a cultural construct, the library rebuilds itself in its variants, merging with the social fabric and, consequently, with the reconfigurations of civilizations.

The technological insertion provides these new conceptions and paradigms – causing evolutionary continuity or even a rupture of pre-established practices – associated with the longings and needs of adequacy to social trends.

However, the contemporary context – sometimes hostile and inhospitable to the reception of new formats, due to ignorance, lack of preparation of institutions and public policies aimed at their development in public sectors; other times fertile ground, due to the presence of numerous large global companies linked to new formats in private sectors, such as Google and Apple, for example – is established in contradictory tensions.

As privileged reading spaces, physical and traditional libraries – with collections, holdings, anthologies, selections, compilations, fountains, repertories, repositories, and countless other material assets – enable intimate desires, images, journeys, stories, adventures, misadventures, refuges, and knowledge, provided by the senses of words that offer fabling and confabulating experiences.

However, the library guidelines and functions have been drawn over time and space, continually reflecting the needs of civilizations and acquiring meaning from the warp of countless variables.

In a contemporary sense, the locus of reading does not refer to book materiality but to every compilation of data records in countless and diversified supports, whether physical, electronic, or digital, expanding the notion of possession and custody to access and sharing in arenas permeated with infinities, both collections, and services.

Such reconfigurations become plowing for an expression that shelters new experiences of these reading spaces, also considered cultural ones. As a first extension to formatting, the digital library is designed to allow its management from a specific point, its physical point of existence (point of beginning). It can be replicated indefinitely anywhere and everywhere, i.e., without acquiring new content since it is already available digitally. The characteristics of possession and custody are dilated, for access and sharing, since the fact that it is digital does not eliminate acquisition.

The point of being could be understood as the general core of a sense of being, a place of synthesis of time and space, of mind and body, of feeling and consciousness that transcends models of reality ruled by a visual regimen. It implies an expanded state of perception and consciousness. It calls for the whole body to come into play. I feel immediately this correspondence in everyday life, as I perceive myself as a whole that includes me (instant present). (KERCKHOVE, 2014 apud KERCKHOVE; ALMEIDA, 2015, p. 12-13)

According to the author, the point of being is a field of sensation without limit, in a state of expansion of perception and consciousness, experienced by anyone who lives the transcendence of models of new visualities concerning time and

space. Taking the research as a motto, a digital library can offer its collection digitally to everyone, indistinctly integrating the various contents already available and working for the availability of new titles, at all times and in all places.

According to Dwight Conquergood, a Canadian ethnographer:

In order to keep pace with such a world, we now think of "place" as a heavily trafficked intersection, a port of call and exchange, instead of a circumscribed territory. A boundary is more like a membrane than a wall. In current cultural theory, "location" is imagined as an itinerary instead of a fixed point. Our understanding of "local context" expands to encompass the historical, dynamic, often traumatic, movements of people, ideas, images, commodities, and capital. It is no longer easy to sort out the local from the global: transnational circulations of images get reworked on the ground and redeployed for local, tactical struggles. And global flows simultaneously are encumbered and energized by these local makeovers. We now are keenly aware that the "local" is a leaky, contingent construction, and that global forces are taken up, struggled over, and refracted for site-specific purposes. (CONQUERGOOD, 2002, p. 145)

When the author above cites the metaphor of the membrane as opposed to the wall, he agrees with the thought of a continuous and ingrained flow of place in the person, understood as experience obtained, which corroborates with Rocha (2018a) for the understanding that one does not take away one's site, precisely because it is the fruit of social experiences, determining in thoughts and actions.

The collectivity establishes the field of culture as traces of social sharing. Sharing and experience indelibly engrave culture in people, and this is so true that we can agree with the famous saying that we can take a person out of place, but it will be much more challenging to take that place out of the person, understanding it as lived experience. In the same way, we can define that a person is not born in a culture, but culture is born in a person, precisely because we conceive that culture is the fruit of social experiences, which constitute, in the subject, tastes, values, ways of being, thinking, and acting. In this ballast, it becomes possible to contextualize people, inferring their customs, moral values, and ways of thinking and acting. (ROCHA, 2018a, p. 28-29)

Conquergood (2002) establishes a dynamic movement in the face of expanding territories, in agreement with Rocha (2018a) regarding sharing. The flow made possible by restructuring the reading webs instead of using physical language materials excels in accesses and sharing, as new and distinct human experiences, in the metaphor of the itinerary as opposed to the fixed space cited by Conquergood.

The concept H (Learning Management Environment – LME, or in the original acronym *Ambiente de Gestão da Aprendizagem* – AGA), still in the field of extension, resembles the concept of not being fixed in a specific point, with the possibility of convergence in the network.

The *Ambiente de Gestão da Aprendizagem* (H) is a small space where discussions and chats can occur, and various addresses or ways of access, outside the H module. All support material is available on

the internet and under construction. The control does not refer to accessing it or the permanence in a specific point, an inaccurate measurement that hides the activity's objective. We return to the evaluation principle, leaving aside the analogous relationship of measuring the presence, in the face-to-face modality, from accesses or attendance. We assume distance education as it is. What the results show us are the reports, discoveries, achievements, in short, the learning. (ROCHA, 2018b, p. 4)

For the author, the concept H (or AGA) applies as a more practical alternative concerning the concept (Virtual Learning Environment or *Ambiente Virtual de Aprendizagem – AVA*), in the face of greater autonomy, through a contemporary communication practice. In this understanding, the classroom is a concept, not a mere space.

In the case of the library, there is no designation of change of the term by its reconfiguration, attributed to new possibilities that do not end in the book's materiality due to its characterization of reading materials, no matter their formats.

It is necessary to look elsewhere for the reason that intertwines and weaves them into each other. It is as if a great fault crossed the archive, which puts, on one side, the form of the visible and, on the other, the enunciable, both irreducible. And it is outside these forms, in another dimension, that passes the thread that sews them one to the other and occupies the in-between. (DELEUZE, 2004, p. 121)

Briefly, as Deleuze (2004) maintains in the archives, outside of forms – in the cohesion of sometimes visible, sometimes

enunciable formats, in a conceptual intermingling – equivalently, the physical and digital spaces of libraries are also preserved.

The intermediaries go through conventional libraries as from digital libraries, even if facing an illusory and precipitated apocalyptic scenario, the traditional ones remain, even if they do not act in an integrated way with the digital format libraries. However, nowadays, more markedly, they are not constituted as a privileged space for sources of information, research, knowledge, and even entertainment but are intertwined with the modern model.

Borrowing from the discussion of networked museums over face-to-face museums, Rodrigues (2017, p. 48) points out that:

Networked functioning, in this format, is characterized by the operation of content over user/system connectivity infrastructure, a crucial interface goal. After all, this space of hypermobility indicates the intersections of digital and physical space in this digital revolution, also called continuous connection technologies, especially in cultural and educational contexts.

Likewise, these libraries have come to promote an evolution in access to information sources. And in this intertwining, physical books also present themselves with new formatting, living to the sprouts of transformations that respond to the demands of the social context. In this process, the digital version of the book has been changing with digitalization, modifying the context of reading culture.

The digital phenomenon, the new tools, and image codes – digitally organizing books – unveil what the cover image probably already does: there is a capture in the involvement with the figure, which sips and absorbs the reader in absolutely new configurations.

In the context of the printed book, the evolution of the informational organization, specific to computer files, allows the reader to intervene infinitely more than before, not demystifying the definition of possession and custody since digital books are also acquired through purchases. What occurs is the granting of the right to access, differently from possession. In that sense, storage means holding files. However, actions such as downloading or saving files become meaningless if everything is available because the content is everywhere, at any time, and moment on the web.

Although the idea of belonging remains, even in the face of the (i)materiality of the collection as something (con)sacred, access and sharing are added to digital archives.

As a result, digital libraries are exempted from the physical elements, those restricted in loco, and present these available elements, whose access and even sharing become a condition sine qua non for their constitution, remolding part of their a priori established concept and format. However, it is not the characterization of material or immaterial that establishes a change of concept but, much more, a cultural issue.

Reading and the reader discover new ways of constructing themselves, making one see that book, stone, clay, or pixel are ways of presenting thought,

not of shaping its existing patterns. Over just over five thousand years, writing has experienced various material conditions of presentation, but it is thinking what defies time, inscribing itself in culture in the multiple stages, methods, materials, and technologies it experiences. (ROCHA, 2019a, p. 82)

In this look, the contemporary reader goes through new rhythms and evanescent and fleeting sensations in the face of new reading configurations, desacralizing the materialized book object. For, the computational fluidity has approached, in an ineluctable way, the natural world, the digital being contained in it.

Fertilizing the visuality that sustains the representation of book materiality in e-books has been the keynote of several computational systems, anchored in the metaphorical logic of seeking to objectify the digital reading experience through interactions that represent the printed book. However, the representative visual relationship of the digital book to its physical correlate does not make the experience an object in itself.

In ancient times, the library, always with the connotation of keeping and depositing written materials, becomes more complex nowadays, in different thecas. Starting from the germination of the physical and digital libraries, the mediathecas and multithecas are flourishing, configured as the new concepts of reading and knowledge spaces of the 21st century, with new material and functional structures. Thus, the access to knowledge and information in the systemic space and the network reaches the intermingling space precisely because of the possibilities of integrating new formats.

Mediathecas are media spaces for access to reading and knowledge, with collections of media items, although there is, most of the time, a semantic error in naming the device and not the content. A mediatheca, in a broad sense, is a collection of media¹² with content, not a collection of content from various media. Mediathecas – considered to be information units and documentation centers, just like libraries – are distinguished by the availability of access to knowledge through different media and information technologies.

Mídiatoteca is a term used to highlight a new library type and is primarily used in the United States, France, Portugal, and the Republic of Angola. This denomination marks the innovative character of the library due to the insertion of new information supports, such as DVDs, videos, and optical disks, among others. (MARINHO; PEREIRA Lilia; PEREIRA Liliane, 2013, p. 2)

Given the insertion of new informational media, its concept was resized, and new functions were incorporated into the space. With the conception of a medium, the term mediatheca appeared, the medium that is not restricted to text but expands to the accumulation of several media in a single space.

According to Marinho, Pereira, and Pereira (2013, p. 4), in the mediatheca, text radiates from “speech, music, drawings, photos, film, video, and other materials such as the digital electronic base of the computer.” Also, the portal of the “Mediateca Network¹³” of Angola reiterates and complements the concept, “a center that houses, organizes, classifies, and makes available to the media for visualization and consultation.”

¹² TV, radio, newspaper, magazine, blogs, vlogs, social networks, and others.

¹³ As mentioned in Rodrigues (2021).

It is necessary to remember that there is no tension between the library and the mediatheca spaces, only a need to adapt, before the sociocultural demands, in the conception and organization of different spaces within the library. Still, both present the same functions of preserving and democratizing information and knowledge. The few existing mediathecas have yet to emerge by themselves, but from already existing libraries, in the face of the recognized and inevitable need to adapt to the technological insertion in society.

In the digital era, characterized by access and sharing, the terms are open to the breadth of content already available in the definition of a multitheca, a space intended for digital access and sharing of multi-content. According to Rocha (2019b, p. 132):

The shift from a culture of ownership and guardianship to a culture of access and sharing is a fact, although it is also a fact that cultural changes will not occur in a short period. The prospect of change was already noticeable in the characterization of the Baby Boomer, X, Y, and Z generations, in services such as Uber and Airbnb, in sociocultural behaviors with the use of technologies based on social media, and in the production of knowledge, with a trend toward scientific publications on free platforms, called open access.

What represents an extension to the term mediatheca, with the prefix multi, in the indication of going beyond the media contents, with the presence of connectivity, not mandatory in the mediathecas, adding multi possibilities of access and sharing experience.

Thus, the concept of multithecas extends to all theca areas, from the collection of books (bibliotecas), media content

(mediathecas), periodicals (*hemerotecas*), films (*filmotecas* or *cinematecas*), sound documents (*fonotecas*), records (*discoteca*), paintings (*pinacotecas*), videos (*videotecas*), comic books (*gibitecas*), maps (*mapotecas*), toys (*ludotecas* or *brinquedotecas*), and materials and documents related to music (*melotecas*), among many others.

Such libraries, available for public access or not, had their words formed by the identifying radicals of the objects, added to the desinence thecas, with the meaning of box or collection.

Just as correlatively, there is literacy, as an acquired skill, for reading physical books in traditional libraries, digital literacy for mediathecas, and multilingualism for multithecas.

A multitheca is a digital documentation center for access to books, magazines, images, films, sounds, and other digitally supported content in its physical and digital existence. In the physical space, there are devices to access the content; in the digital one, there is availability (ROCHA, 2019b). Thus, it seeks an optimization centered on accessing and sharing content without the restrictive perspective of shelves and buildings in loco. In the multitheca, contents can be accessed, reproduced, shared, and indicated with a reproducibility power that a traditional library does not make possible.

The purpose of this study is also to outline the spaces of the multitheca – so incipient and scarce in formalized configurations, due, precisely, to their recent appearance in an innovative character – discussing trends and more significant challenges with the access to emerging technologies, remodeling the formatting of the reading spaces of the 21st century.

As a public cultural center open to the community, a multiteca can also offer courses, workshops, lectures, musical presentations, dance, theater, exhibitions, soirees, and a myriad of other options, with availability in countless other access points, according to its configurative design.

Considering the creative potential and the singular expression, the multiteca starts from a dialogue orientation with all the possibilities of access to knowledge, with an innovative bias, stimulating learning, as a project that aims at developing significant abilities, always with the interactive signature.

The space of the multiteca expands in the proposition of providing experiences beyond the simple traditional or media reading spaces, with new looks to the technological insertion. This aspect is not only innovative but also adds endless possibilities of the multiple webs and, mainly, of the potential connectivity with internet access, a differential from the other reading spaces mentioned here.

The protagonism is fundamental to the multiteca proposal, intertwined with the concept of assistive technologies. According to Sonza *et al.* (2018, p. 28):

Assistive Technology (AT) is seen as the result of applying for technological advances in already established areas. It is a discipline mastered by professionals from various fields of knowledge who interact to restore human function. Assistive Technology resources can range from a simple cane to a complex computerized system.

Thus, services, devices, and strategies that aim to provide greater autonomy and independence become part of the

composition of the multi-archive. There are examples from technological equipment to special accessibility software.

Such actions aimed at inclusion and accessibility, both in the physical structure with the architecture of the place and the specialized software and equipment, prioritize training in behavioral measures by the entire management and service team, including specialized librarians by area and consulting, as it requires prior knowledge and planning in its execution.

The intention is that these spaces accommodate the public comfortably, with safety for the equipment and the thematic joviality in the definition of colors and furniture, priming for an innovative designer. Furthermore, the multitheca can be accessed via the internet, from anywhere, and with any device, reaching the population in general, not only its belonging locus. This structural part is vital for its existence and permanence.

Moreover, much more than a space characterized as innovative for reading, innovative practices are necessary to conceive a multitheca in a contemporary space proposal. The immediate characteristic that emerges is digital inclusion. For this, connectivity is medullar in its conception, in the sense of indiscriminate access to internet content in all spaces.

Like the media library, the multitheca does not invalidate the library institution. All of them cooperate in disseminating and popularizing knowledge via access to reading. This paper clarifies that adaptations to these spaces have become urgent to think, study, analyze, and implement projects of this nature to the standards of a 21st-century library model, with all the technological innovations of this time incorporated into these new projects.

RECAPPING

By way of some considerations, given the reflections reached with the development of this study, one can infer that the ontological condition of the biblio/media/multi/thecas has gradually reconfigured, in a profound and unprecedented way, not only the theory itself and the practices around it but, above all, the methods of valuing digital culture as a whole.

Through the path taken so far, with the association of concepts, fields of study, contexts, and experiences, we propose to glimpse the influence of digital and connectivity in the insertion of contemporary daily life. The changes are, in fact, conjectures by the way people live, not simply by access to technology.

The multi-sensorial language, with the senses in relationships, enables linguistic formations for connections with meanings and senses that produce a diachronic and synchronic semantic unity. What provokes the change is the dubious relationship between affecting and being affected concerning the experiences lived in the world.

Similarly, the media have advanced significantly, with the emergence of other hybrids, convergent, and fluid tendencies, as means, channels, vehicles, and supports processing verbal, non-verbal, and ideological signs. Such trends result from scientific and technological advances, as transmission sources in communicative processes, with the insertion of a media policy of connection, access, and sharing.

To understand contemporary culture as a river – not serene, uninterrupted, and continuous – following the fluid, spread, and unusual course in its essence, the connectivity extravasates the thought in the social experience with technology intrinsic and inherent to modern human life.

The transformations now, abundant and caudal, spread torrents of becoming so that researchers of contemporary culture can immerse themselves, recognizing new theoretical and practical affluence.

When it comes to the (in)fluences of contemporary culture, there is an endless possibility in the use of varieties of technological devices, with the feasibility of perceived contributions in the daily social life of humans, that can be optimized by the implementation of Digital Humanities, as a theoretical and practical method.

Technology can change the digital context; however, actually, people change the social context when they acquire knowledge and practices capable of bringing about this change. Moreover, it is enough to consider that the field of culture is established only in collectivity as traces of social sharing. Culture is unshakably embedded in human beings precisely because of experience and sharing.

Repeatedly, one can observe as a determining factor that a person is not born into a culture, but culture is born into a person precisely because it conceives that culture is the fruit of social experiences. It is only from this unquestionable assertion, based on the ventures involved in the social, that it becomes possible to contextualize people, inferring about personal customs and values, as well as their thoughts and actions.

Libraries, represented as the *locus* of reading in materialized objects, have accompanied the thriving changes in contemporary culture. Traditional spaces have been resized, through the culture of access and sharing, without the strict emphasis on possession and safekeeping. However, access to knowledge and information in the conventional and systemic space, and in the connectivity space, slide in between, precisely, by the possibilities of integrating new configurations.

The multitheca, the object of study of this research, represents an extension of the terms *bibliotheca* and *mediatheca*, with the prefix *multi*, in the indication of going beyond the media contents, with the indelible presence of connectivity, without obligatoriness in the *mediathecas*, therefore aggregating multi possibilities of experience of access and sharing.

In this way, the study inserted a cultivation exercise of understanding the classification of differentiated spaces for reading, grafted by alterations through innovative practices, considering flexible space and time, remodeled and (re) dimensioned in this contemporary context.

The sprout of the concepts of biblio/media/multi/thecas presented fundamental, central, shifting relationships about accessing and even sharing reading content.

In this approach, the study touched upon the understanding of contemporary reading spaces as the possibility of becoming organismic spaces that prevail in the fertile social terrains, as plantations reproducing seeds of the future, according to guiding tracings amidst the current contingencies.

In the understanding that the understanding of the material, systemic, functional space is not elided, this contemporary space for reading and access to knowledge means a new urban and fertile habitat with reproductive essence.

The flourishing and blossoming of new meanings to these new spaces can be potentiated and expanded through (im) planting and supporting public policies in culture, encouraging and enabling the existence and development of proposed actions, promoting changes in the parched scenarios of public policies in the area, calling on social actors to cultivate new visualities of achievement, and intervening and producing a blooming field of meaningful and updated social experiences.

The projects for reading areas that insert connectivity, *verbi gratia*, are clear archetypes of educational, cultural, and

artistic subversion as a new modality, using a new space and provoking new experiences. The ontology of digital culture itself justifies this perspective, which recognizes the common digital base of different cultural products.

The reading – constituted in this dynamic, in the movement, consolidated by the dialogue of interiority with exteriority – becomes original, singular, and transcends the ordinary and predictable. Such experience, with new visualities, goes beyond the space-time perception, surpassing our limits as readers.

In this way, the studying configurations and formatting of reading spaces and their relations pervades the cultural system and does not limit to isolated cultural facts. The system is, therefore, displacement in the functioning of edging lines. In this sense, other practices emerge in the spaces of cultural ones, anchoring distinct forms of unfolding in the social folds and (re)folding.

The study pointed out the media spaces – the multiple ones – through reading in connectivity spaces. The proposal reveals the word freedom through flow and interaction and the tonic of accessibility through a new practice, granting the possibility of building meanings in other (inclusive) looks of readings.

An open path to understanding how the measure of control over the flow of information utilizing other access routes may amount to another form of correlation between such domains. Spaces of freedom for individuals to participate and interpret multiple experiences.

Far beyond being substitutable or bordering, contemporary libraries are amalgamated in purposes, enriching possible experiences in these plurisensory spaces.

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In this new century, society is in a conjuncture of accelerated reconfiguration. Although this process is a social constant, it is more dynamic and intense nowadays. Such reconfigurations affect all spheres, whether in the historical context or the cultural context. Society is increasingly immersed in languages, technologies, and various influences, arising from new communication processes.

All this context brings out a reality that becomes evident: the need to consider the fluid aspect of the place in contemporaneity and, in this work, it is interesting to look at the library – not as a physical space, but as a cultural space – in metamorphosis, through new formatting to meet its users at the same time that they are the change in action, without disregarding the formal and symbolic aspects of the materialized environment.

Thus, the Multitheca concept arises, from the diversity of thecas (collections), with the prefix multi, indicating to go beyond the media contents with the indelible presence of connectivity, adding multi possibilities of access and sharing experience.

