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Challenges of scientific communication and dilemmas of an information-communicational consumer society: regimes of visibility in the communication domain, technical objects and control devices

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ABSTRACT

The challenges of scientific communication in the era of digital humanities are discussed facing the cognitive awakening of the public who consumes the information available in written, sound, visual and audiovisual productions.

It is assumed that the information-communicational productions, both in their form and in their content, are appropriate to a consumer society whose access to information is translated into entertainment and the merchandise to be acquired.

In fact, these productions are linked to an information system that has been set side by side with the capitalism domain. Thus, the study consists of qualitative bibliographical analysis of authors who discuss society and its control devices, the process of "individuation" and technical objects.

Finally, the study makes final considerations about written, sound, visual and audiovisual productions by comparing them with technical objects.

INTRODUCTION

The **theme of this research** is the challenges of information science from a socio-cultural and philosophical perspective for the consumption of information in its various forms of visibility. Following socioeconomic transformations, productions – such as written, sound, visual and audiovisual – act as part of one power and knowledge regime that promotes not only control of information by aesthetic visual solutions (with the aim to communicate) but surveillance in many levels including to serve the market.

As **main research issue**, there is the assumption that the real image of society is quite different from the one transmitted. Such disparity is due to the control and accumulation of informational capital through its control devices, artifacts and technical objects which act in the maintenance of social, political and economic power.

It is **justified** by the emergence of several technology innovations in order to support the society of control. The control device environment is a kind of "network", crossed and circumscribed by fields of force constantly in action either by the idea of the Deleuzian "capture machine" (1990).

Therefore, as a **research objective**, this contribution consists of qualitative bibliographical analysis that could help us to think about digital humanities role in the scenario above presented.

METHODS AND MATERIALS

The study consists of **qualitative bibliographical timeline analysis of academic authors who discuss society of control and its devices**, such as: **(1) Paul Otlet (1919; 1934); (2) Vannevar Bush (1945); (3) Marshall McLuhan (1951; 1964); (4) Gilbert Simondon (1958); (5) Gilles Deleuze (1968); e (6) Bernard Stiegler (1994).**

Among this reflexive objective we will also consider inquiring the role of technological and digital devices that configure as processes of "concretization" experienced by what Simondon (2005) calls technical objects and what we cogitate as material evidence of technological increment by the human in an era more and more accelerated and dystrophic by digital devices and its solutions.

RESULTS

This research built an **timeline with academic authors and their contributions which collaborates to analyze and explain how technical objects artificially incorporate**, firstly, as supporting instruments to human history (Otlet, 1934) and physical memory (Bush, 1945), as extensions of the human body (McLuhan, 1951, 2011), as facilities to life routine and, lately, as modes of behavior (Simondon, 1958) and as unhealthy control devices (Deleuze, 1992; Stiegler, 1994).

Figure 1. Timeline with authors who discuss society and its control devices, the process of "individuation" and technical objects .

DISCUSSION

(1) Scientific Communication
(2) Consumer Society
(3) Regimes of Visibility
(4) Technical Objects/Control Devices
(5) Digital Humanities

CONCLUSIONS

It can be inferred that an information-communicational production, in this research argued by the regime of visibility concept, is an intellectual capital form of expression and control. Therefore, **technical objects in the humanities assumes the rhetorical paper known as digital humanities**.

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