



04.06.2025

**<<DESIGN FROM THE PAST,
INSIGHTS FOR THE FUTURE>>**

Let's discuss...

THE IMPORTANCE OF PRESERVING ACADEMIC MEMORY IN ARTS AND DESIGN



AND HOW SHOULD WE MAKE IT A LIVING REPOSITORY?

AGENDA

DRIW 2025 | DESIGN FROM THE PAST, INSIGHTS FOR THE FUTURE

1. PRESENTATION

guests | research theme

2. DISCUSSION

from the past to the future

3. STARTING FROM ZERO

the experience of PUC-Rio

4. CLOSING REMARKS

1. PRESENTATION

guests and facilitator



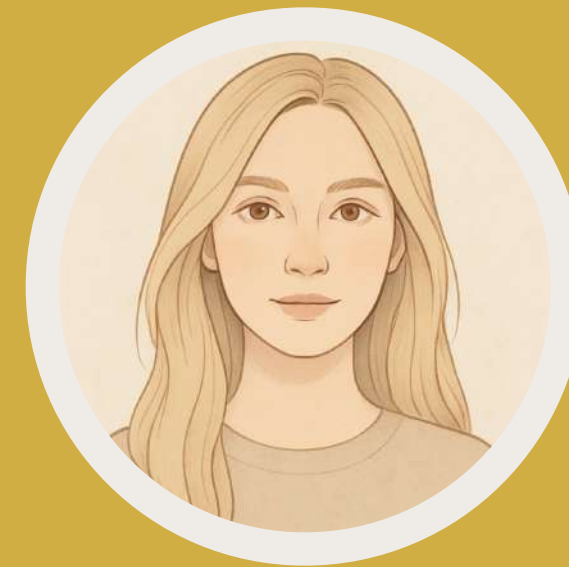
Octavio Alcântara

IADE Archive | UNIDCOM



Silvia Ilg

Núcleo De Memória
PUC-Rio



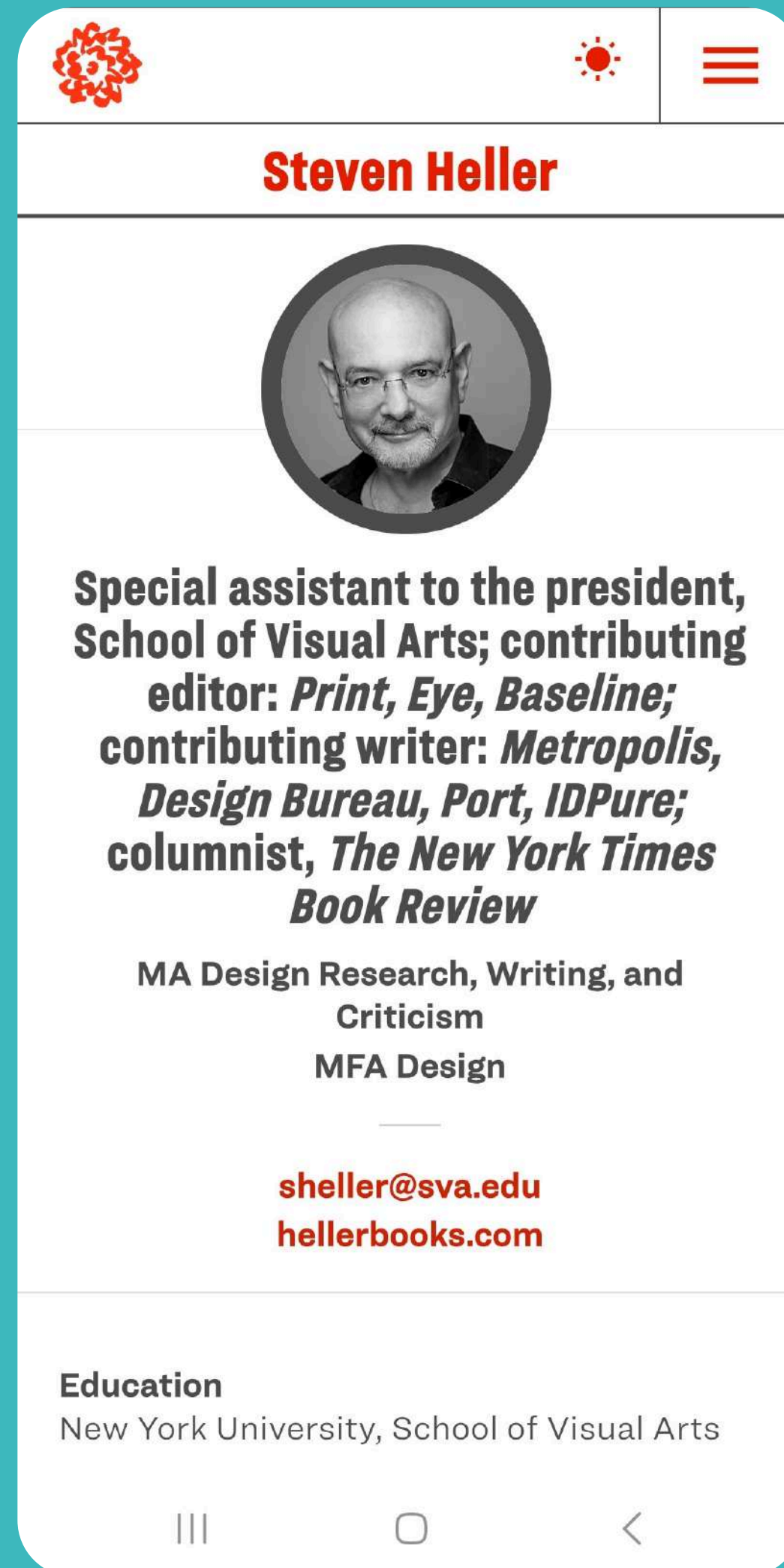
Susana Santos

António Quadros Library
IADE



Nadia Lima

Invited Assistant Professor
IADE



REMARKS
PROVIDED BY

STEVEN HELLER



The inspiration
behind this event

DESIGN “IN MEMORIAM”

Memory Under
Construction.

my research proposal

but

WHY DESIGN “IN MEMORIAM”?

**ALTHOUGH DESIGN AS A DISCIPLINE
IS TIMELESS...**

...its legacy can fade into memory
if it is not documented (or archived)!

**THIS CONCEPT INVITES US
TO REFLECT ON THE
LASTING IMPACT OF OUR
DESIGN EFFORTS**



PRESERVING ACADEMIC MEMORIES

**KEEPS ALIVE THE PRICELESS
CONTRIBUTIONS OF PEOPLE IN ACADEMIA.**

THREE INSIGHTS ↓

**"Is the past a burden and a trap?
Or an anchor and a springboard?"**

(penelope green, 2010)

**"Memory is a fundamental element in
the functioning of institutions, yet
it is rarely perceived or understood
as strategic information..."**

(carpes & flores, 2013)

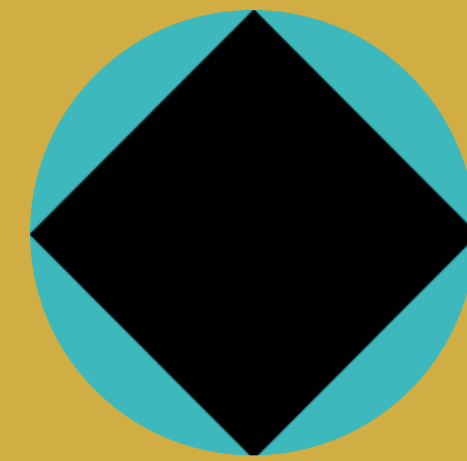
**"Archives are more than
just warehouses;
they are greenhouses
for the nurturing of
narratives.**

**Out of archival seeds,
mighty stories grow".**

(steven heller, 2021)

2.DISCUSSION

from the past to the future



PAST

Q1 - Q2

PRESENT

Q3 - Q4

FUTURE

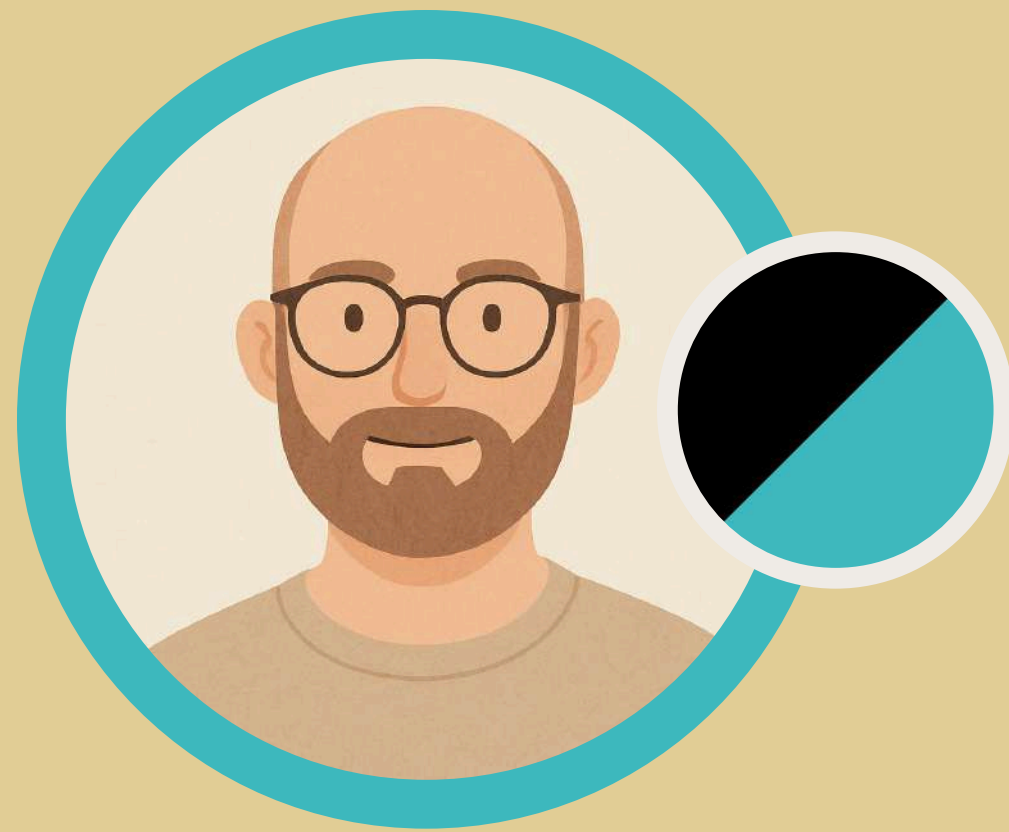
Q5 - Q6



Q1

IS THERE A STIGMA WITH THE "OLD"?

**How can we encourage
students and teachers in
academia to engage with
historical memory?**



Q1 | By Steven heller

I'd say among young designers there is a healthy curiosity to learn about and even copy some of their forebears.

It takes a jump start in their education because they're anxious to start something new. But when they see how the old influences contemporary work they are piqued.

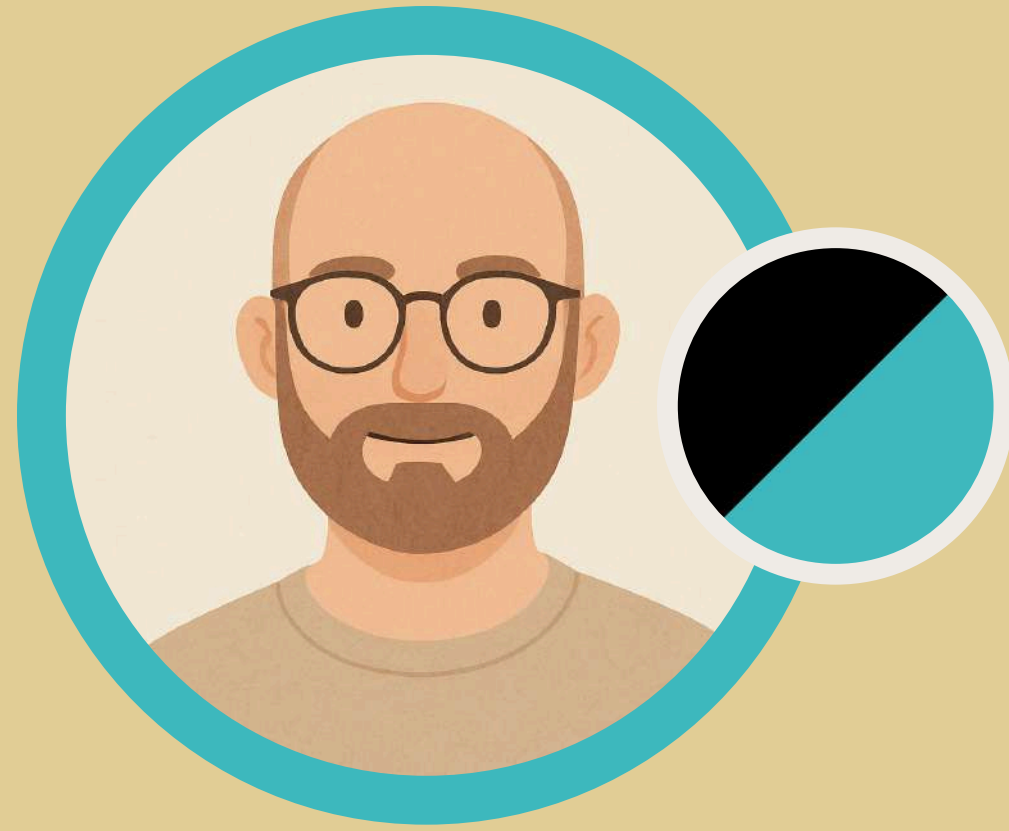
"those old guys stole some of our best ideas",
wrote frederic goudy back in the early 20th century.



Q2

HOW DO ARCHIVES CONTRIBUTE TO PRESERVING SCHOOL'S INSTITUTIONAL MEMORY?

**Does it reinforce school's
identity and core values?**



Q2 | By Steven heller

Art and Design schools must have a track or major in research and history so that students are compelled to study using the archives at their disposal.

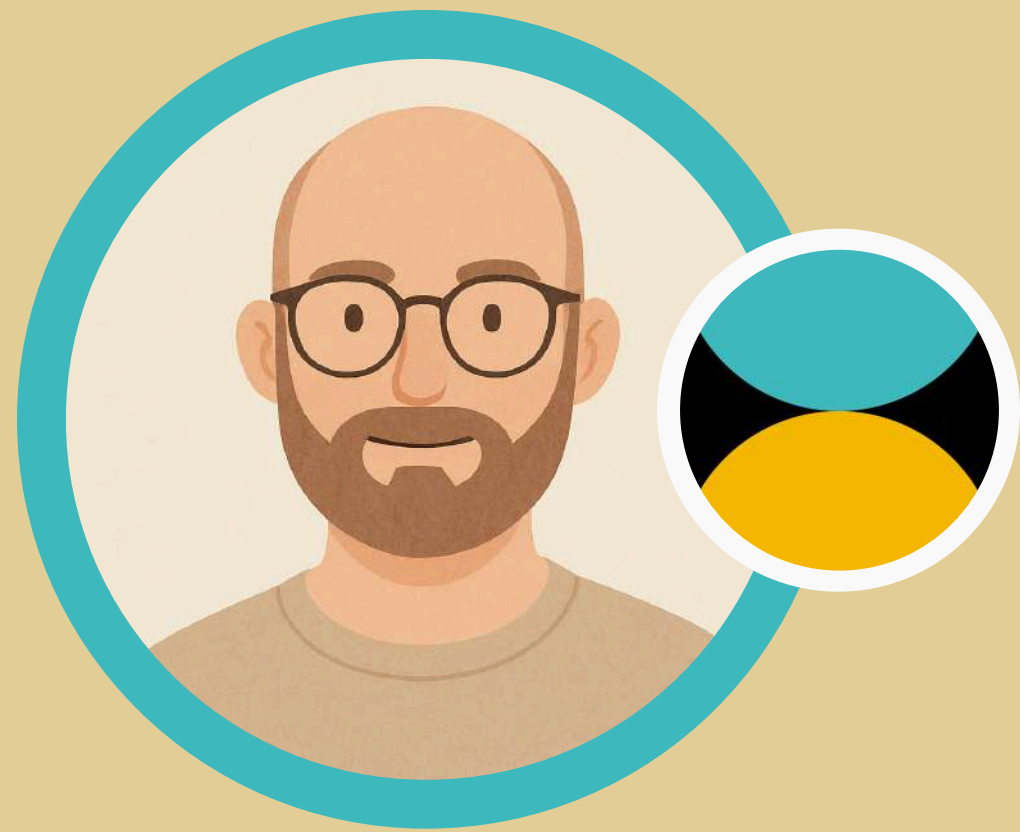
SVA* has its students visit the Archives as part of their orientation to learn what riches are available.

*sva = school of visual arts, ny



Q3

**IN WHAT WAYS CAN ACADEMIC
ARCHIVES BE USED TO INSPIRE NEW
CREATIVE PRACTICES, ADVANCE
RESEARCH, AND CONNECT
DIFFERENT GENERATIONS?**



Q3 | By Steven heller

First is accessibility. Making materials available and retrievable is key. This means a good digital catalog and an efficient means of display.

Programs, classes and lectures that address the conversation between old and new methods, styles and movements will make an archive into a hothouse for interpretation and invention to occur.



Q4

WHAT ARE THE CHALLENGES IN CREATING ARTS & DESIGN ARCHIVES?

**Because Arts & Design projects
manifest in various formats,
the preservation of their
memories becomes a notably
complex task...**



Q4 | By Steven heller

SPACE is the most challenging issue for archives.

The need to collect original documents demands space, maintenance, cataloging and upkeep. All this is costly. So to have enough space to maintain a proper study environment is critical.



Q5

**HOW CAN ACADEMIC ARCHIVES BE
ACTIVATED TO PROMOTE
INNOVATION AND FACILITATE
DIALOGUE BETWEEN GENERATIONS
OF SCHOLARS?**

**Can archives also be used
to engage a non-academic
audience?**



Q6 | Last, but not least

COULD ARTIFICIAL INTELLIGENCE CONTRIBUTE TO MORE DYNAMIC MEMORY SYSTEMS?

**What ethical concerns might arise
with the use of AI tools in memory
curation and preservation?**

3. STARTING FROM ZERO

in 2006, a group of professors from puc-rio received a request to build an entire archive, from zero

...

What were the challenges and what advice would you give to those who want to start the same project?



ANY QUESTION FOR THEM?



4.CLOSING REMARKS



I hope this was helpful and sparks
many valuable insights!

BIG THANKS





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