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**The *Anti-Archive* as a spatial design tool for the continuous  
destruction and reconstruction of memory**

The project establishes a design posture, a method for conveying content from memory spaces (e.g., museums, archives, libraries) that rejects the reproduction of historical discourses. Instead, it seeks to show the ruptures and gaps in history in which each individual can endlessly reconstruct his memory. There are infinite anti-archives in every archive.

The installation is a game of reflections that crosses the gaps of the archive and creates bridges of dialogue between its parts. The light reflexes cut through the void that structures the room. Each point of reflection is both a fracture and a connection. A change of direction that breaks the immateriality of light and makes its structure visible. It opens up the possibility of transformation. There is no homogeneous time in the anti-archive; the continuous destruction and reconstruction of memory arise in a “series of imaginary synchronized processes” (Flusser 2017: 245).

The documentation of the project records the process from theoretical research, through conceptualization, to the design of an installation in two chapters: “Theory” and “Praxis”. Since the book examines the concept of the word as storage of memory – the word as an archive; its graphic concept and structure are inspired by the cataloging system of the Vilém Flusser Archive and its 180 keywords.

## **Reference**

Flusser, Vilém (2017). *Groundless* (R. Novaes, Trans.). Metaflux Publishing.