

## ABSTRACT

This article develops the concept of the ‘design atlas’ from the study of Aby Warburg’s *Atlas Mnemosyne* and atlas-based practices in design, with the aim of expanding practices in design, architecture, and the arts. The design atlas is presented as a methodological apparatus that articulates remembrance and imagination, supporting imagery work, the organization of visual references, the emergence of constellations of meaning, and envisioning. Based on the analysis of Warburg’s work and four design atlases, the article highlights the processual, relational, and open-ended character of atlas-based practices, revealed through cycles of assembling, disassembling, and reassembling visual references. Finally, methodological suggestions are proposed for the assembly of design atlases in exploratory, speculative, and scenaristic research and design processes.

**Keywords:** Aby Warburg; Design Atlas; Remembrance; Imagination; Imagery Work; Scenarios.

## INTRODUCTION

This article derives from research originally conducted in the field of design for sustainability (Franzato, 2025). However, the results presented here are deliberately extended to the broader domains of design, including architecture and urbanism, as well as other forms of creative and artistic research. Using a metadesign approach, the research aimed to develop methodological apparatuses for imagery work in exploratory, speculative, and scenaristic research and design processes. This introduction begins by discussing the motivation for the investigation, namely an imagination crisis identified in design for sustainability, a crisis that extends across contemporary fields of creativity. From this starting point, the article broadens its perspective, exploring how Warburg’s work may contribute to imagery work, visual thinking, and imagination across a wide range of creative practices.

Since its beginnings, the discourse of sustainability has carried a scenaristic vocation, insofar as it seeks to guide the transition from a manifestly unsustainable social model toward a sustainable one (Meadows et al., 1972). Faced with climate change, whose effects are manifesting earlier than the most pessimistic forecasts, a sense has emerged that the future may be bleak (Danowski & Viveiros de Castro, 2017). In this context, design for sustainability encounters a crisis, as one of its main contributions lies precisely in the imagination and socialization of visions capable of motivating significant transformations and supporting the desired transition (Manzini & Jégou, 2003).

Not only does it become evident that the efforts undertaken so far have been insufficient, but it also appears that, in the increasingly urgent search for alternatives, this imaginative capacity shows signs of weakening, associated with the saturation of imagery repertoires. The

unprecedented proliferation and circulation of images has not necessarily expanded the capacity to imagine alternatives. On the contrary, it often results in the accumulation of visual references, making differentiation increasingly difficult and favoring forms of visual production marked by intensity, urgency, or dystopian affect. The issue is not the proliferation of dystopian imaginaries themselves, which may play an important critical role, but their predominance to the point of constraining the emergence of alternatives, fostering a disposition in which precarity and collapse become objects of documentation and even contemplation rather than transformation, at times giving rise to a nostalgic attachment to the ruins of the present. The challenge is therefore to compose and articulate other imaginaries that make possible the emergence of ecotopias: scenarios through which alternative modes of inhabiting the world and coexisting may be explored, imagined, socialized, and rehearsed, thereby fostering ecological action (Franzato et al., 2024; Franzato, 2024).

It is in this context that the lesson of Aby Warburg, who with his *Atlas Mnemosyne* (Ohrt & Heil, 2020) transformed art history and, more broadly, our modes of knowledge production, is revisited as a response to the crisis of imagination. The concept of 'design atlas', transposed to the design and creative domain, is expected to contribute both to the regeneration of a repertoire and to the strengthening of visual thinking. A design atlas is a methodological apparatus for remembrance and imagination that operates through processes of assembling, disassembling, and continuously reassembling imagery in interconnected panels, enabling the exploration of new constellations of meaning and the work of envisioning.

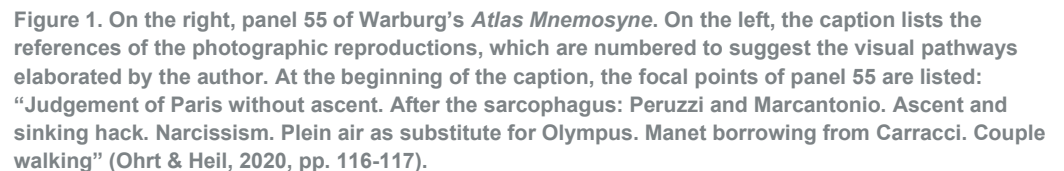
The crisis of imagination does not affect only the field of design for sustainability. For this reason, the design atlas and the methodological insights associated are proposed to be expanded to design approaches that share exploratory, speculative, or scenaristic intentions, broadening its scope of application and its critical and imaginative potential.

## 1. ATLAS MNEMOSYNE

The *Atlas Mnemosyne* is Aby Warburg's final work (Ohrt & Heil, 2020), which he devoted himself to from 1924 until his death in 1929. It is one of the most significant works in art history, as it inaugurates a form of investigation no longer centered on text, but founded on the image. In the field of art history, Erwin Panofsky (1939) continued this legacy by systematizing iconology as a method of art-historical interpretation. Still, Warburg's work transcended this field, assuming the force of an epistemological epiphany. In this direction, the observations of Robert Klein (1970), Giorgio Agamben (2009), and Georges Didi-Huberman remain pertinent, here summarized by the latter:

In 1964, Robert Klein wrote concerning Warburg: "[He] created a discipline that, contrary to so many others, exists but has no name." Taking up this formulation, Giorgio Agamben has shown the degree to which the "science" envisaged by such an oeuvre has "not yet been established" – indicating thereby not so much a lack of rationality as the considerable ambition and disruptive nature of this way of thinking about images (Didi-Huberman, 2017, p. 16).

In Hamburg, supported by abundant family resources, Warburg maintained a very extensive library, called the Warburg Library of the Sciences of Culture (Kulturwissenschaftliche Bibliothek Warburg), at the entrance of which the inscription *Mnemosyne* appeared in Greek letters, evoking the Titaness who personified memory. The library's more than 60,000 volumes were not catalogued according to classificatory systems, but according to a "law of

[illegible]

Each panel addresses and documents a specific question of Warburg's research, serving as the basis for his essays and lectures. Panel 55 (figure 1), for example, enabled the development of the essay *Le Déjeuner sur l'herbe* (Warburg, 2015). Through it, Warburg elaborated on an intuition by Gustav Pauli, who had identified the formal and symbolic links connecting a relief on a Roman sarcophagus to the controversial painting *Le Déjeuner sur l'herbe* by Édouard Manet, passing through Raphael's *Judgment of Paris* or, more precisely, through the copy made by Marcantonio Raimondi, as the original has long been lost. These works are extremely diverse, separated in time and created with different techniques, yet they remain intimately related.

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by a letter. By linking these numbers and letters, it is possible to follow the visual pathways traced by Warburg to elaborate the essay *Le Déjeuner sur l'herbe*. Below, the references for each work included in the panel are listed.

As an illustrative example, in figure 2, observe how Étienne Samain (2011) retraces the routes of the *Atlas Mnemosyne*'s panel 79, the final of the series, using a diagram to organize six visual pathways, whose main theme is the Eucharist, thereby reappropriating Warburg's elaborations. This diagram reveals the processes that originate within a panel, establishing relationships between images, enabling the emergence, exploration, and reconfiguration of constellations of meaning, and fostering new interpretations, figurations, and pathways of visual thinking.

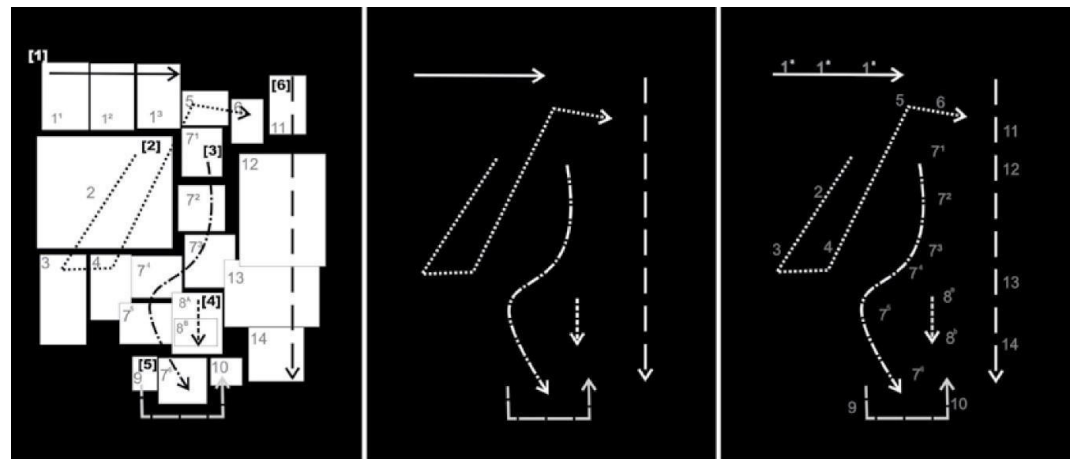


Figure 2. Diagram by Étienne Samain, organizing six reading paths for panel 79 of the *Atlas Mnemosyne*, whose main theme is the Eucharist. Samain explains that “in addition to the numbering of the figures (gray color), brackets [ ] with a number define the visual pathway number, and where → indicates the reading direction of each path” (Samain, 2011, p. 11, author's translation).

The panels were arranged along the margins of the elliptical reading room, allowing alternative interpretive pathways between them, particularly around Warburg's two main research strands: “the vicissitudes of the Olympian gods in the astrological tradition and the role of the ancient pathos formulae in post-mediaeval art and civilization” (Gombrich, 1970, p. 283).

Thus, the *Atlas Mnemosyne* was continuously composed and reformulated, as the reproductions were hung, rather than glued, onto the panels. The panels themselves were movable, facilitating methodological operations of assembling, disassembling, and reassembling, while successive photographic records fixed provisional states of the atlas, enabling the constant reworking and updating of the author's formulations.

The name of the atlas, *Mnemosyne*, provides the key to understanding the methodological principle guiding these operations. According to Warburg, memory creates a space between imagination and rationality, expanding the back-and-forth interval of thought between them and thereby fostering creativity. In this sense, memory is not a datum of the past, but a present mnemonic act that awakens rationality, instigates imagination, and in this way evokes the future. Warburg writes:

Memory, both of the collective body of humanity and the individual, comes to the aid of the artistic man in a very specific way as he vacillates between religious and mathematical world views: it does not necessarily create *Denkraum*, but rather it intensifies, at the utmost poles of the psyche's behavior, the tendencies towards calm contemplation and orgiastic abandon.

The faculty of memory activates the mneme of our enduring, inherited constitution, but its intention in doing so is not primarily to protect; rather, it employs the full force of the person – passionately fearful, unsettled by religious mystery, faithful as a stylistic co-shaper in the artwork. Just as, on the other hand, science, which records, retains, and passes on the rhythmic structure in which the monsters of our imaginations become the life-leaders that determine our future.

In the fathoming of the critical phases that take place over the course of this process, one expedient has not yet been exploited to the full extent of the interpretation made possible by the records of the images fashioned by artistic creativity: recognition of the rôle played in artistic creativity by polarity – between imagination that engages and reason that steps back (Warburg, 2009, p. 125).

This passage sounds enigmatic, if not cryptic, in line with Warburg's own style. It is proposed here to deepen his ideas, but also to suggest a reading exercise somewhat analogous to what is offered by the visual panels of the *Atlas Mnemosyne*, rich in sensations, evocations, and connections, and therefore offering opportunities for reflection, speculation, and imagination.

For these reasons, one may agree with Georges Didi-Huberman when he states that "Warburg's oeuvre can be read as a prophetic text and, more precisely, as the prophecy of a knowledge that will come to us in the future" (2017, p. 29). Such a reading may seem unusual, considering that Warburg's work was initially situated in the field of art history. Indeed, his work was incubated in this field, but it transcends it, becoming especially relevant for all disciplines that operate with imagination, including design.

## 2. FROM THE *ATLAS MNEMOSYNE* TO THE DESIGN FIELD

Warburg's method can inspire design and creative practices. In this section, some methodological cues are highlighted, allowing the transition from the *Atlas Mnemosyne* to atlases specific to the fields of design, architecture, and the arts, which can be termed 'design atlases.'

There are already studies that deepen Warburg's contributions to the design field, and it is desirable that this line of inquiry continues. Daniela Queiroz Campos (2015), for instance, demonstrated how Warburg's work underpins and can expand visual research for design and the creation of semantic boards or moodboards. In design processes that develop linearly, starting from a problem and advancing toward an adequate solution through a sequence of steps, moodboards are usually elaborated in the initial phases, aiming to establish a design reference to guide subsequent activities. For Campos, however, Warburg's way of working suggests the possibility of keeping the boards open to continuous changes throughout the design process. This way, there is no strict separation or sequentiality between visual research activities and other activities characteristic of design processes. Accordingly, the imagery work can continue to provide its reflective, speculative, and imaginative contribution throughout the project. Operationally, according to Campos:

The Atlas could thus be developed in four stages: (1) thinking images, (2) assembling boards, (3) recording boards, and (4) reassembling boards. The Atlas applied by designers would consist of these boards, which could and should undergo modifications throughout the design process. Each stage of these boards would be recorded and, at the end of the process, the different stages would be compared, analyzed, and discussed. The boards would be experimented with the same product design process (Campos, 2015, p. 58, translated by the author).

Similarly, in exploratory, speculative, and scenaristic design approaches, moodboards are often created, either through juxtaposition (Scaletsky, 2016; Torri, Rodriguez Schon, & Celi, 2025) or through collages of cut-out and layered images (Manzini & Jégou, 2003; Palma, 2021; Palma, Santos, & Franzato, 2022). Celso Scaletsky and colleagues (2016), for example,

extensively report the diffusion of this technique, particularly in strategic design, both for visualizing design research and constructing scenarios.

In these approaches, imagery work may give rise to moodboards or other visual artifacts, but it does not conclude with them. Rather, it continues to resonate throughout the design process and often beyond it, feeding successive cycles of inquiry, interpretation, and creation. This continuity can be observed in designers' long-term trajectories, where references, images, and visual associations are constantly reassembled and reinterpreted, as well as in organizations that work with scenarios over extended periods of time, continuously revisiting and reformulating their visions across multiple project cycles (Franzato, 2023). It is with this type of process-oriented approach that the assembly of design atlases becomes especially meaningful, as a way of sustaining and continuously nourishing creative processes through the ongoing articulation of remembrance and imagination.

In this sense, Campos' call for the continuity of imagery work is consistent with these approaches and supports the relevance of design atlas practices. However, while her contribution highlights the potential of atlases for expanding the role of moodboards within design processes, the present discussion shifts attention toward broader temporal and epistemic registers of research and design, in which imagery work operates beyond discrete project boundaries. In this context, it becomes especially important to engage the type of "knowledge yet to come" that Didi-Huberman (2017, p. 29) associates with atlases.

Notably, the assembly of design atlases establishes a connection between remembrance and imagination, fundamental for ensuring that, in the context of design activity, imaginative work, scenario construction, and vision formulation are culturally and creatively grounded, and capable of guiding social transformations with greater consistency and effectiveness. When imagination, activated by the assembly of design atlases, seeks to expand the potential differentiation of design work and the creation of alternatives, its articulation with remembrance further amplifies this potential while situating it in shared cultural and social contexts, conferring intelligibility and transformative power to the design.

A key interpretive insight for adopting Warburg's teachings in the design field is that the potential of a design atlas lies less in the artifact itself than in the process of its assembly, thus avoiding the risk of being understood as a mere tool or as a discrete and finite outcome of a linear, sequential, and closed creative practice. From this perspective, reducing the design atlas to a visual synthesis instrument comparable to moodboards or other similar artifacts is conceptually reductive. The assembly of design atlases is, on the contrary, intrinsically processual, relational, and open; thus, it articulates well with design approaches of similar nature. Consequently, this perspective tends to place less emphasis on framing the design atlas as a discrete visual instrument or artifact.

The centrality of the assembly process is directly supported by the configuration of the *Atlas Mnemosyne* itself. In Warburg's approach, the atlas consists both of the imagery organization of each individual panel and of the relational system formed by the set of panels arranged in the elliptical reading room of his library. In this understanding, each panel should be considered as an operative unit that, although provisional, presents sufficient internal coherence for the development of the author's investigative theses. At the same time, individual panels can achieve greater epistemological potential when placed in relation to the others, enabling multiple pathways of exploration and opening the atlas to plurality.

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Hence, the atlas is understood as a relational and processual apparatus in which knowledge emerges through operations of assembly, disassembly, and reassembly that produce shifting constellations of meaning.

Finally, it is worth noting a technological shift that today significantly affects the transition from the *Atlas Mnemosyne* to the design field. Warburg assembled, disassembled, and reassembled his precious photographic reproductions on heavy wooden boards, measuring 150 by 200 cm, covered with black fabric. These boards were recorded through photographs that needed to be developed, requiring a careful technical process. In contrast, semantic boards and other imagery productions in the design field with characteristics similar to Warburg's panels are today typically elaborated, recorded, and organized in arrangements of boards much more quickly, flexibly, and economically, with the support of image editing, illustration, presentation, or text processing software. Moreover, these same software tools enable remote and synchronous collaboration, which, combined with digital platforms for circulation and sharing, significantly expand the conditions for producing, documenting, and disseminating imagery work.

### 3. DESIGN ATLASES

Within the field of design, several works can be identified as either directly inspired by Aby Warburg's work or, more broadly, as conceptually and methodologically connected to it. Taken together, they highlight the potential of Warburg's lesson to structure research and design experiences oriented toward imagination, envisioning, and the exploration of alternative futures.

As mentioned in the introduction, these works were identified in the context of studies in design for sustainability (Franzato, 2025), although this framing is not determinant for present purposes. What brings them together here is their character as design atlases: methodological apparatuses that engage imagery work to articulate references, activate imagination, and enable exploratory, speculative, and scenaristic design approaches.

In this section, some methodological cues are highlighted, allowing a critical transposition from the *Atlas Mnemosyne* to specific relational and process-oriented configurations within the fields of design, architecture, and the arts, here termed 'design atlases,' thus avoiding an indiscriminate use of the term to designate any image collection or visual board.

#### 3.1. *Atlas Simpoiese [Sympoiesis Atlas]*

The first work is the *Atlas Simpoiese*, developed by the biodesigner Clara Acioli (2025, Figure 3). It was conceived as a device to gather and articulate references that could nourish her research and design process, oriented toward experimenting with the possibilities of making-design-with fungi. This practice is understood as an exemplary case of what it may mean to make-design-with other species.

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## Organizações Colaborativas

Estruturas descentralizadas que operam em redes, unindo pessoas, comunidades e pequenas organizações para criar soluções inovadoras e sustentáveis. Baseadas na economia SLOC (Small, Local, Open and Connected), incentivam a co-criação, o compartilhamento de conhecimento e o uso de tecnologias abertas, promovendo impacto positivo local e global.



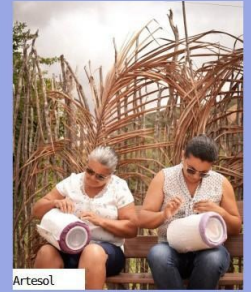
Ateliê Vivo - São Paulo



Clube do Bordado



Escola carioca de Artes Têxteis - Rio de Janeiro



Artesol



Novelaria - São Paulo



Ecotece - São Paulo



Ateliê TRANSMoras - São Paulo



Ônana

Figure 4. The Atlas do Movimento Moda Lenta organizes social and creative references through nine sections: Collaborative Organizations (shown in the figure), Upcycling, Socio-Environmental Impact Businesses, Links to Territory and Local Actors, Artisanal Fashion, Natural Dyeing and Natural Fiber Textiles, Thrift Stores and Exchange Clubs, Clothing Archives, and Biotextile Experimentations (Moreira, 2025, <https://modalentabrasil.hotglue.me/>).

This atlas was also assembled and shared online, in real time, through the *hotglue.me* platform. Methodologically, however, it differs from the *Atlas Simpoiese*. It is subdivided into nine sections, which, from a Warburgian perspective, can be understood as distinct panels, each corresponding to a specific deepening within the same line of inquiry. The imagetic references are organized according to a graphic grid, which may constrain connective work between images but also reinforce thematic clarity.

Finally, the author explicitly invites visitors to contribute to the expansion of the atlas, stating: “You can also contribute! If you know initiatives aligned with slow fashion, share them with us to expand this collective archive and strengthen the exchange of knowledge” (Moreira, 2025, author’s translation).

### 3.3. Feral Atlas: The More-Than-Human Anthropocene

The third work is *Feral Atlas: The More-Than-Human Anthropocene*, assembled by Anna Tsing, Jennifer Deger, Alder Keleman Saxena, and Feifei Zhou (2020, Figure 5), which inspired the *Atlas Simpoiese*. This is an interdisciplinary project, grounded primarily in the humanities but also incorporating contributions from the arts and from design.



Figure 5. *Feral Atlas* is composed of four landscape paintings: *Invasion*, *Empire*, *Capital*, and *Acceleration* (shown in the figure). They reveal feral interactions between human infrastructures and other species. By hovering over the images, visitors can explore these ecologies and learn about the species involved, such as the brown stink bug that attacks rice crops (Tsing et al., 2020, <https://feralatlas.supdigital.org/>)

Conceived as an atlas of the Anthropocene, it aims to understand the “ecological worlds created when nonhuman entities become tangled up with human infrastructure projects” (Tsing et al., 2020, s. p.). The atlas is composed of four anthropic landscape paintings, produced in watercolor by Feifei Zhou. By zooming into these landscapes, it becomes possible to identify and explore feral interactions with infrastructures, interactions that were not foreseen in their original design and that now escape control.

Unlike Warburg’s *Atlas Mnemosyne*, this work does not organize a collection of pre-existing visual, but it operates through original imagetic productions of strong artistic value. Nevertheless, Zhou’s landscapes also allow for associative pathways and articulations that unfold through imagery work. As the author notes, “they are a series of fantastical juxtapositions between the past and present, the near and far, the large and small, but with real historical references” (Zhou, 2020, without pages).

In this sense, *Feral Atlas* opens up the possibility that a design atlas may articulate creative references, not only through curated collections, but also through original creative productions developed by designers themselves.

### 3.4. Atlas do Chão [Ground Atlas]

The fourth work is the *Atlas do Chão*, developed in the field of architecture by a research team led by Ana Luiza Nobre and David Moreno Sperling (2023, Figure 6). The atlas is “oriented to mapping and making critically visible processes of urbanization, territorialization, and deterritorialization that remain inscribed in the ground today, in different historical-cultural and geopolitical contexts” (Sperling & Nobre, 2023, p. 1349).

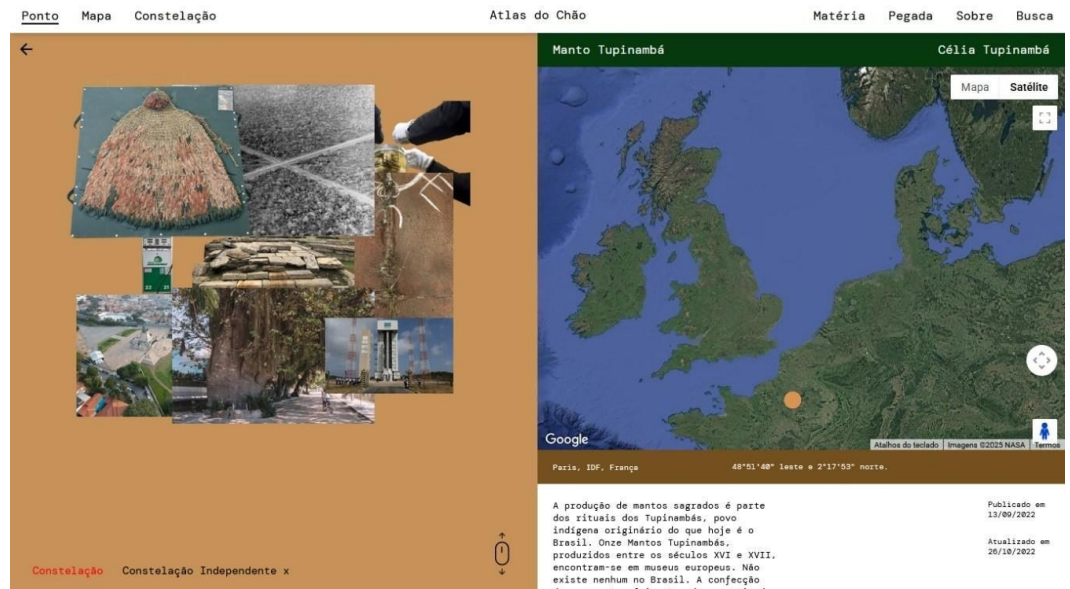


Figure 6. Atlas do Chão enables the composition of multiple constellations of georeferenced images. The figure shows the Constelação Independente [Independent Constellation], which interweaves 200 sites related to Brazil's independence and its contemporary ramifications. The image highlights the point corresponding to the Tupinambá mantle preserved at the Musée du Quai Branly in Paris (Nobre & Sperling, 2023, <https://www.atlasdochao.org/>).

The Atlas do Chão emerges from multiple stratified theoretical inspirations. Upon a Warburgian foundation, it is layered the notion of constellation, already associated by Didi-Huberman (2017) with Warburg's work as a mode of thought and of montage, as well as cartographic practice, or more precisely, counter-cartographic practice (kollektiv orangotango+, 2018).

Constelação Independente [Independent Constellation], shown in figure 6, is related to Brazil's independence and to the tensions and conflicts that this process triggered. It is only the first constellation of this project, which has resulted in a web platform that enables the organization of other constellations. To date, several additional constellations have been assembled, including Lugares de Memória da Escravidão [Places of Memory of Slavery], Por um Chão Comum [For a Common Ground], Planetary Health (Grounding), Chãos Ferais [Feral Grounds], Sara Cura, and Central Paulista [São Paulo Central Zone]. Visitors can navigate these constellations hypertextually, following suggested and potential connections. The platform is open and collaborative, explicitly inviting others to create new constellations and relate them to existing ones. It is precisely through the relations established between constellations, rather than within a single constellation, that an inter-panel logic emerges, echoing the relational dynamics of Warburg's *Atlas Mnemosyne*.

Finally, it should be noted that Constelação Independente is also available in printed form (Nobre; Sperling, 2023). Presented as a set of movable cards, it allows users to evaluate, select, and spatially arrange the materials on a surface in order to explore the processes of Brazilian independence, thus explicitly evoking Warburg's panels.

## 4. CONCLUSIONS

Throughout this article, the Warburgian work on the atlas was presented and its potential for the design process was developed, culminating in the original formulation of the concept of the 'design atlas'. Four atlases were then introduced, illustrating how this notion has already manifested in the design field and providing methodological cues for new creative practices. The aim of this concluding section is to derive methodological suggestions for assembling design atlases.

The assembly of design atlases may be particularly relevant in research and design processes with exploratory, speculative, or scenaristic intentions, particularly when imagery work plays a central role in inquiry and creation. Such practices help recover the centrality of visual thinking, which has been progressively displaced in favor of textual work, especially at advanced levels of training. In this context, the atlas enables the articulation of *logos* with visual thinking and, more broadly, with sensitive thinking, as expected in the field of design. Diagrams play a particularly relevant role here, functioning as articulators between figure and text, as evidenced by Samain (2011).

It is believed that assembling design atlases can particularly support activities aimed at formulating real and radically alternative visions, in contrast to the conventional ones that the design field tends to reproduce, especially during times of crisis of imagination. Aby Warburg's lesson is recovered precisely because, with his *Atlas Mnemosyne*, he inaugurated a singular approach to engaging a "knowledge that will come to us in the future" (Didi-Huberman, 2017, p. 29), which proves useful not only for imagery work but also for the active exercise of imagination. As shown, assembling an atlas enables the collection and updating of visual references, their organization into constellations of meaning, the emergence of alternative viewpoints, and the generation of new figurations. As Didi-Huberman emphasizes, this process, which articulates remembrance and imagination, carries a prophetic potential that can be activated by design both for future foresight and, even more decisively, for the creation of alternatives.

Another aspect of methodological relevance highlighted in this article is that assembling design atlases constitutes a process open to plurality and diversity. As in the *Atlas Mnemosyne*, a design atlas, whether composed of a single panel or multiple ones, can sustain a variety of conceptual and sensorial explorations. It is precisely through the relations and articulations within the atlas that its systemic dimension emerges, enabling multiple viewpoints and interpretive pathways. An illustrative example of this dynamic is provided by the *Atlas do Chão* and its constellations, such as *Constelação Independente*.

Moreover, the assembly of design atlases can be effectively integrated with contemporary technical devices, as digital platforms and applications for editing, organizing, and sharing make the processes of assembling, disassembling, and reassembling panels more agile, iterative, and collaborative.

Finally, before presenting the methodological operations derived from this study, it is important to clarify their status. These operations do not constitute a normative protocol, a fixed sequence of stages, or a procedure to be faithfully replicated. Rather, they emerge from a heuristic reading of the *Atlas Mnemosyne* and of the design atlases discussed throughout the article. Depending on the characteristics of a given research and design process, some operations may occur simultaneously, be revisited multiple times, or even prove unnecessary.

Likewise, other operations not identified here may emerge in practice. The intention is therefore not to prescribe a method, but to share lessons learned from the analysis of atlas-based practices, making them available for reinterpretation, adaptation, and further experimentation by designers and researchers.

A similar observation applies to the forms that design atlases may assume. As demonstrated by the four design atlases discussed throughout this article, no particular formal characteristic, format, or medium should be taken as definitive of a design atlas. What unites these experiences is not a common artifact, but a shared commitment to the operations of assembling, disassembling, and reassembling references over time, alongside practices of documentation and circulation that sustain imagination and inquiry. For this reason, both the operations proposed below and the forms that may emerge from them should be regarded as provisional and open-ended rather than as classificatory requirements. Reflecting upon and communicating such methodological learnings contributes to the collective development of design knowledge, not by encouraging faithful reproduction, but by fostering new appropriations, variations, and creative departures. In this sense, the operations proposed below should be understood less as instructions to follow than as invitations to practice.

Finally, synthesizing the various inputs presented throughout the article, both theoretical, drawn from the study of Warburg's work and its interpretations, and empirical, derived from the analysis of the cited design atlases, including the *Atlas Mnemosyne* itself, the following methodological operations are proposed for assembling design atlases:

1. Based on the research and design premises, sketch the initial organizational logics of the atlas, to be revised throughout the process;
2. Select technical devices appropriate to the initial logics of the atlas, taking into account its socialization;
3. Collect and continuously update creative and design references;
4. Record authorship, year, title, sources, and other relevant information for each reference;
5. Assemble constellations of references into thematic panels, according to initial logics and those emerging during the process;
6. Develop diagrams that connect the references and make conceptual and sensorial articulations visually explicit;
7. Document panels and diagrams;
8. Partially or fully disassemble and reassemble panels, maintaining a record of the assembly sequences;
9. Keep the atlases open and continue to feed them, including incorporating feedback from socialization.

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Above all, the methodological operations proposed here should be understood as an invitation to engage in imagery work, assemble design atlases, and further expand the possibilities opened by Warburg's legacy in design research and practice.

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