

RECONSTRUCTION OF MEMORIES

Reconstruction of Memories is a site-specific architectural installation situated along Khlong Saen Saeb, adjacent to the historic Bo Bae Market—a site deeply embedded in Bangkok's commercial and canal-based urban history. The project is rooted in a particular moment of loss: a visibly cut building, partially demolished to allow space for water transportation. The image of missing facades, fragmented rooms, and architectural voids sparked a critical question—what happens to the memory of a place when its physical form disappears?

The design process began with careful sectional studies of this building and an in-depth shadow analysis. I observed how sunlight interacted with the fractured edges of the structure, casting ephemeral patterns on the canal's surface and across the remaining walls. These patterns, shaped by time and light, became the foundation of the design language. My aim was not to reconstruct the building exactly as it was, but to reimagine its presence—to trace the outline of what has been lost and give it a new voice. The final intervention takes the form of a vertical installation that clings delicately to the building's edge. It is constructed from mesh wire and timber, materials chosen for their lightness and transparency, allowing the new structure to hover without overpowering the old. The use of mesh wire evokes a ghost-like presence—fragile and fleeting—while wood introduces a tactile, grounded warmth. Cantilevered platforms extend from the façade, representing the positions of rooms that once existed, inviting visitors to walk through, rest, or look out over the canal. These platforms form a vertical promenade of memory, each level revealing a different perspective—both physically and emotionally. As the day progresses, natural light passes through the mesh, generating ever-shifting shadows that echo the shapes of the original building. This shadow choreography reintroduces the silhouette of what was lost, making memory a living, moving experience. The structure becomes not just a visual reconstruction, but an interactive and sensory one—memory made tangible through light, movement, and material. Importantly, the installation functions as a Memory Monument, but not in a static or traditional sense. Rather than preserving a frozen past, it engages the public in a dynamic reflection. Visitors are invited to interact, rest, observe, and remember. The platform spaces become moments of pause within the urban fabric—spaces for quiet recognition, storytelling, or simple presence. At night, subtle lighting transforms the structure into a glowing outline—visible from across the canal—serving as a gentle beacon of remembrance. This design speaks to a broader urban condition: the tension between progress and erasure. Khlong Saen Saeb, once vital for transportation and trade, has undergone transformations that have erased parts of its architectural heritage. Reconstruction of Memories stands as a response to that erasure, using contemporary design not to overwrite history, but to make it visible again. It is a conversation between the built and the unbuilt, between absence and presence. The project draws on personal interpretation but resonates collectively—it is a tribute to those who lived, worked, and remembered these spaces, and an open invitation for others to experience their echo.

