

MAY  
SATO BOUZIRI

SELECTED WORKS  
2023-25



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2023-25

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# Furniture Flip House: The Kensington Tower

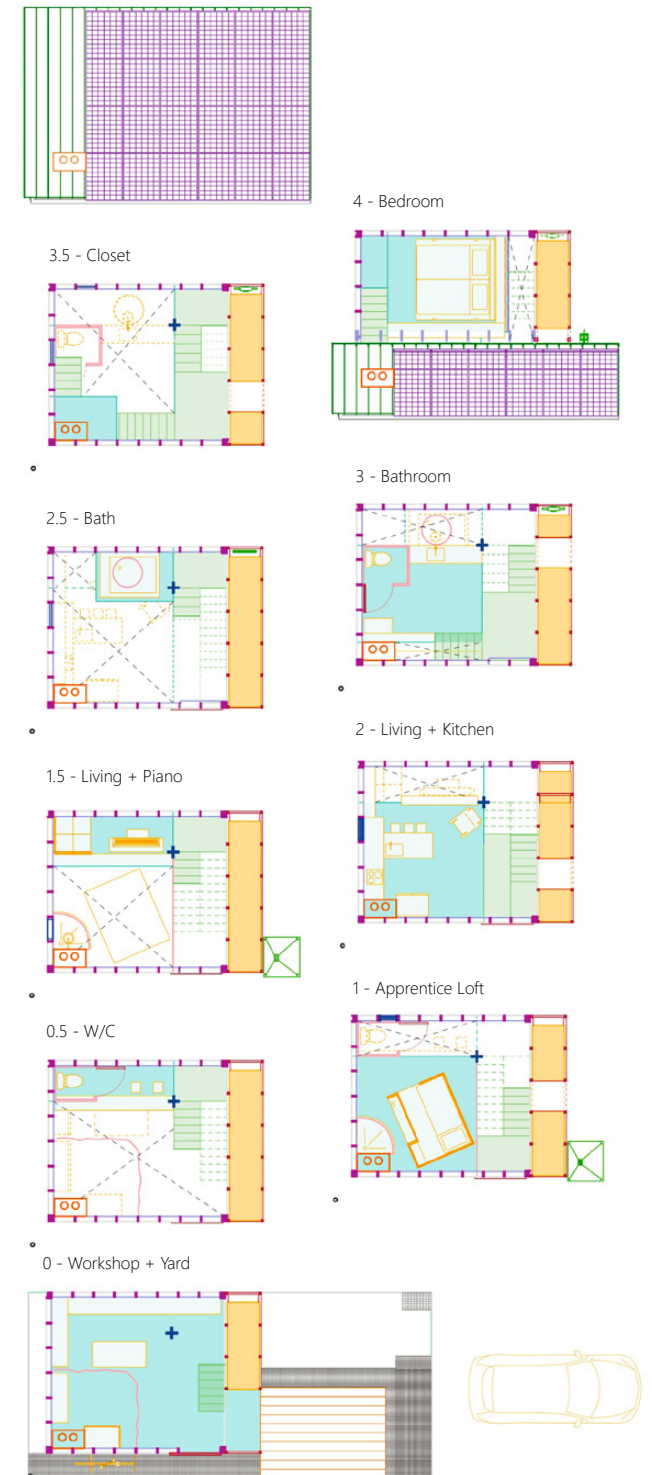
F2023 / ARC361 The Kensington Tower  
Academic, Individual,  
Design Specialist Studio  
Instructor: Adrian Phiffer

Standing on a small lot of 50 sqm, the house rises vertically to house two retired architects, a resident apprentice, the workshop and a furniture storage/display.

The house combines live and work spaces efficiently while embracing flexible uses of small spaces.



1:25 Model  
Plywood, Paper,  
Polycarbonate, Steel Wire





STRUCTURE & ASSEMBLY

The house is built with affordable, locally available components: a wood frame, steel scaffold and polycarbonate. The staggered floors span from the external frame and all connect to the steel cross column standing in the center.

Solar Panels  
Steel Roof  
Gutter

- Envelope:
- Polycarbonate
  - Insulation
  - Vapor & Air Barrier
  - Nylon Sheet
- Door:
- Powder Coated Steel Sliding Door

- Floor Plates:
- Cross-Laminated Timber
- Stairs:
- Powder-Coated Steel

- Interior Facade Skin:
- Fixed Polycarbonate
  - Operable Doors

- Gallery / Storage:
- Powder Coated Steel Frame
  - Plywood Panels

- Exterior Facade Skin:
- Insulated PVC
  - Zippers

Counterweight

- Elevator:
- Motorized Pulley Lift
  - Lateral & Vertical Motion

- Structure:
- 2 x 6 Stick Frame
  - 4 Steel L-Beams

- Yard:
- Free growing Native Plants
  - Galvanized Steel Mesh
  - Wood planks



4F - Bedroom



2F - Living



GF - Workshop

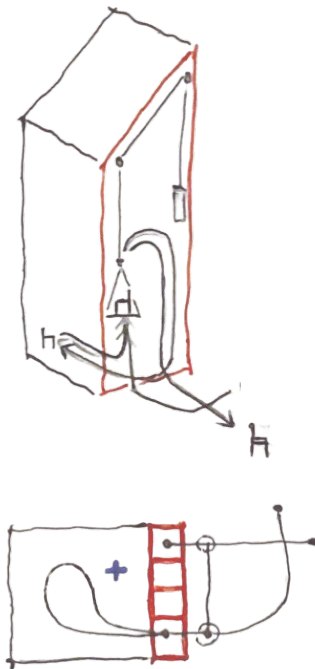


FURNITURE STORAGE SYSTEM

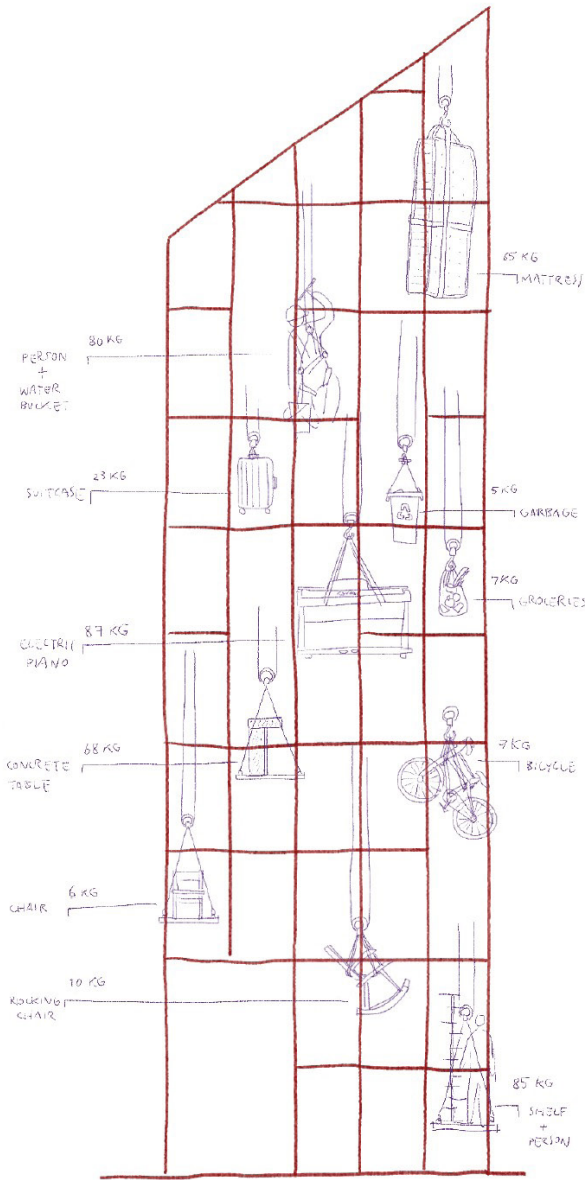
The tiny urban lot means that the usually horizontal plane of furniture showrooms is flipped vertically to occupy the entire front facade. As objects are conveyed upwards through the scaffolding, the neighborhood can watch a piece of furniture go through the upcycling process of scanning, repairing, transforming and storing for later retrieval and use by a client.



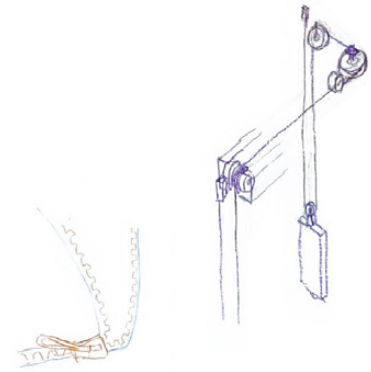
1:25 Model  
Plywood, Paper,  
Polycarbonate, Steel Wire



The path a chair takes  
towards rebirth



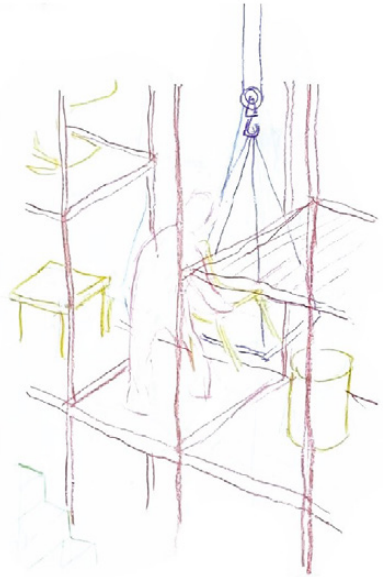
Things the pulley can lift: snapshots



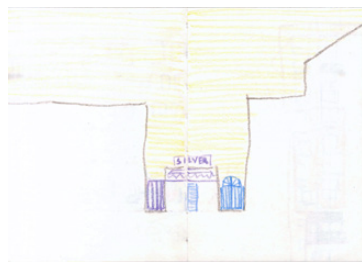
SCAFFOLD PULLEY LIFT

A pulley lift placed outside of the front facade allows objects to be moved vertically and horizontally throughout the scaffold.

In addition to saving space, the lift is visible to the public purposely, to add an element of performance and wonder highlighting this rotation of objects.

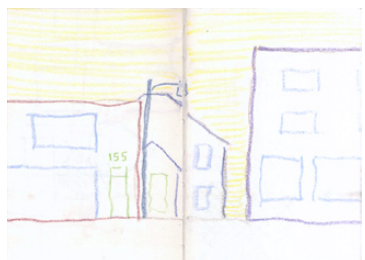
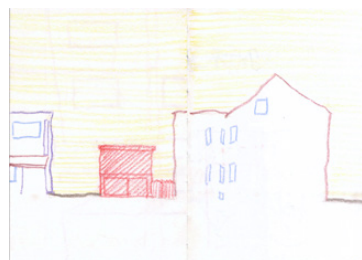






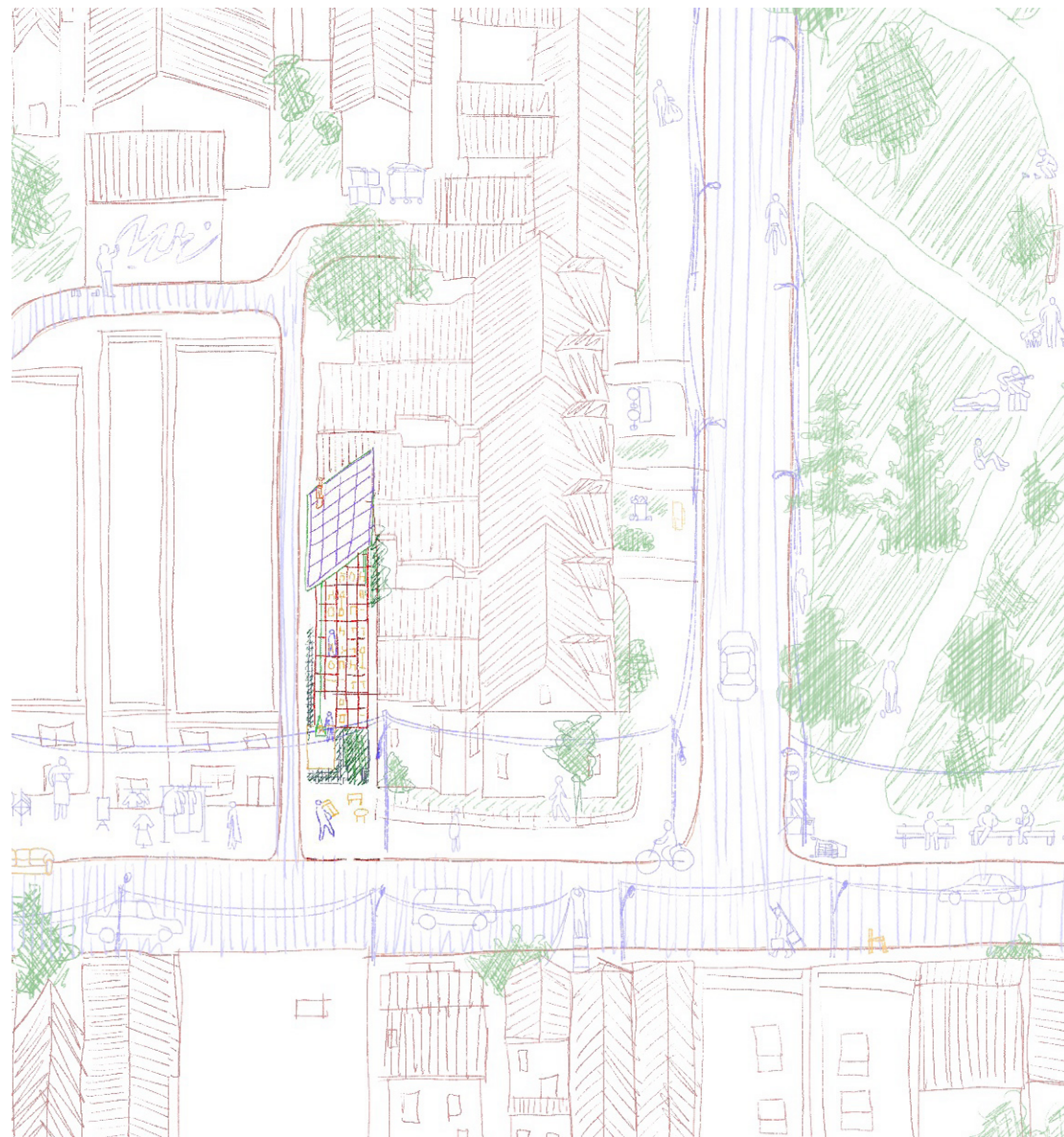
## AN ECLECTIC NEIGHBOURHOOD

*Kensington Market,  
Context Research  
Sketches*



Kensington Market is a neighbourhood withstanding gentrification, it showcases many unique shops and installations built by the local community. The *Furniture Flip House* workshop embraces the neighborhood's culture of repurpose and DIY in its exterior and interior design.

Set back from the front property line to allow for a semi-public yard with opportunity for gathering and space for the movement of big objects.

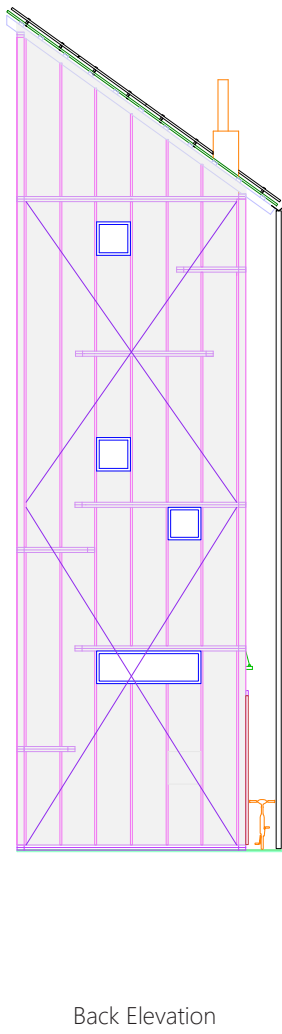
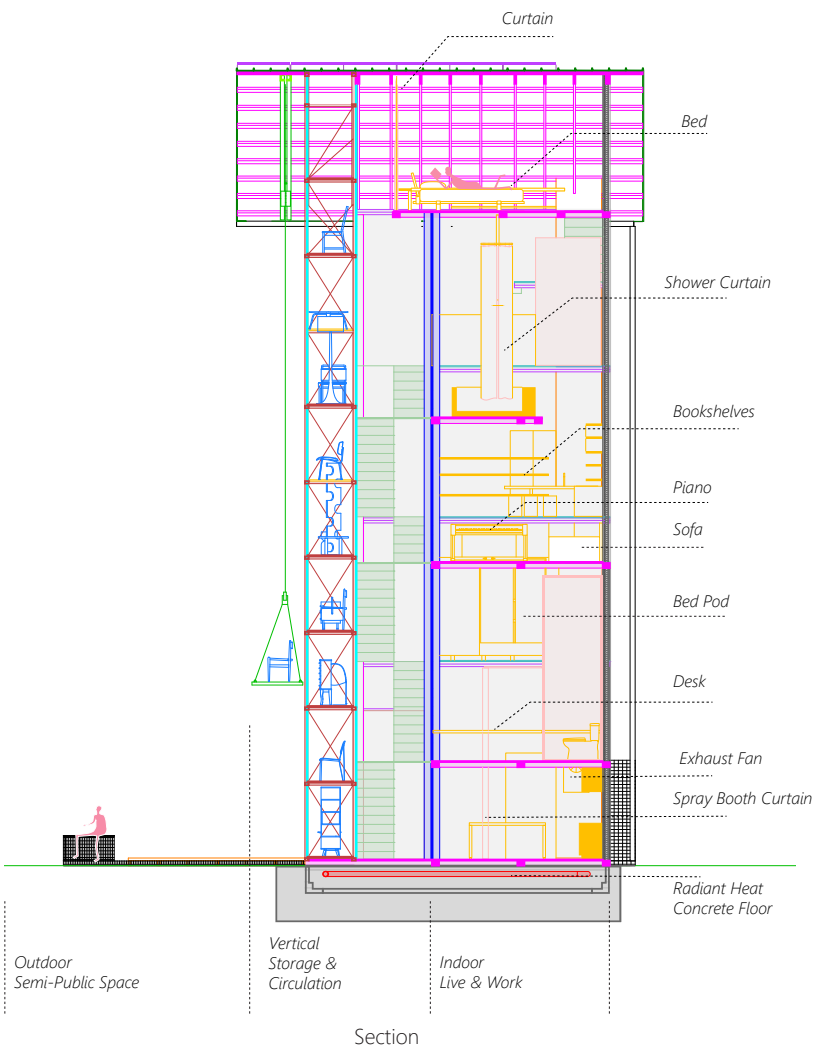


*Portion of Context  
Axonometric Kensington  
Market, Toronto*

PROGRAM & CIRCULATION

Floors are stacked intermittently to maximize floor area and ceiling height. With little to no interior walls, programmatic “rooms” are simply defined by floors and arranged vertically, from public to private.

Natural light and views come predominantly from the front facade. Small windows punch through the other walls for supporting light and ventilation, while preserving privacy from close neighbors.



1:25 Model  
Plywood, Paper,  
Polycarbonate,  
Steel Wire



# AZUMA TOWER HOUSE: PRECEDENT STUDY

2023 / ARC361 The Kensington Tower  
Academic, Individual, Precedent Study  
Instructor: Adrian Phiffer

The Tower House by Takamitsu Azuma, 1966.

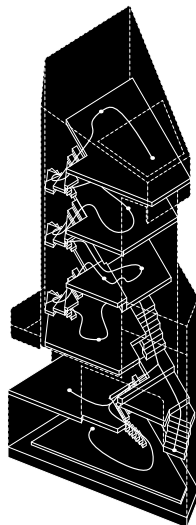
The architect's studio is in the basement, accessible to guests without having to enter the living areas. The floors above each contain the living and kitchen, bathroom, master bedroom and the child's room towering on top with a rooftop terrace.

Board formed concrete at its roughest untreated state, the house is all acute angles and sharp turns. This betrays a warmth that sunlight brings, shining through numerous windows piercing the solid envelope.

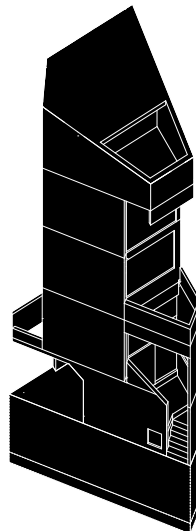
*This axonometric drawing imagines the steel rebar reinforcement of the structure, revealed by smashing the concrete walls.*



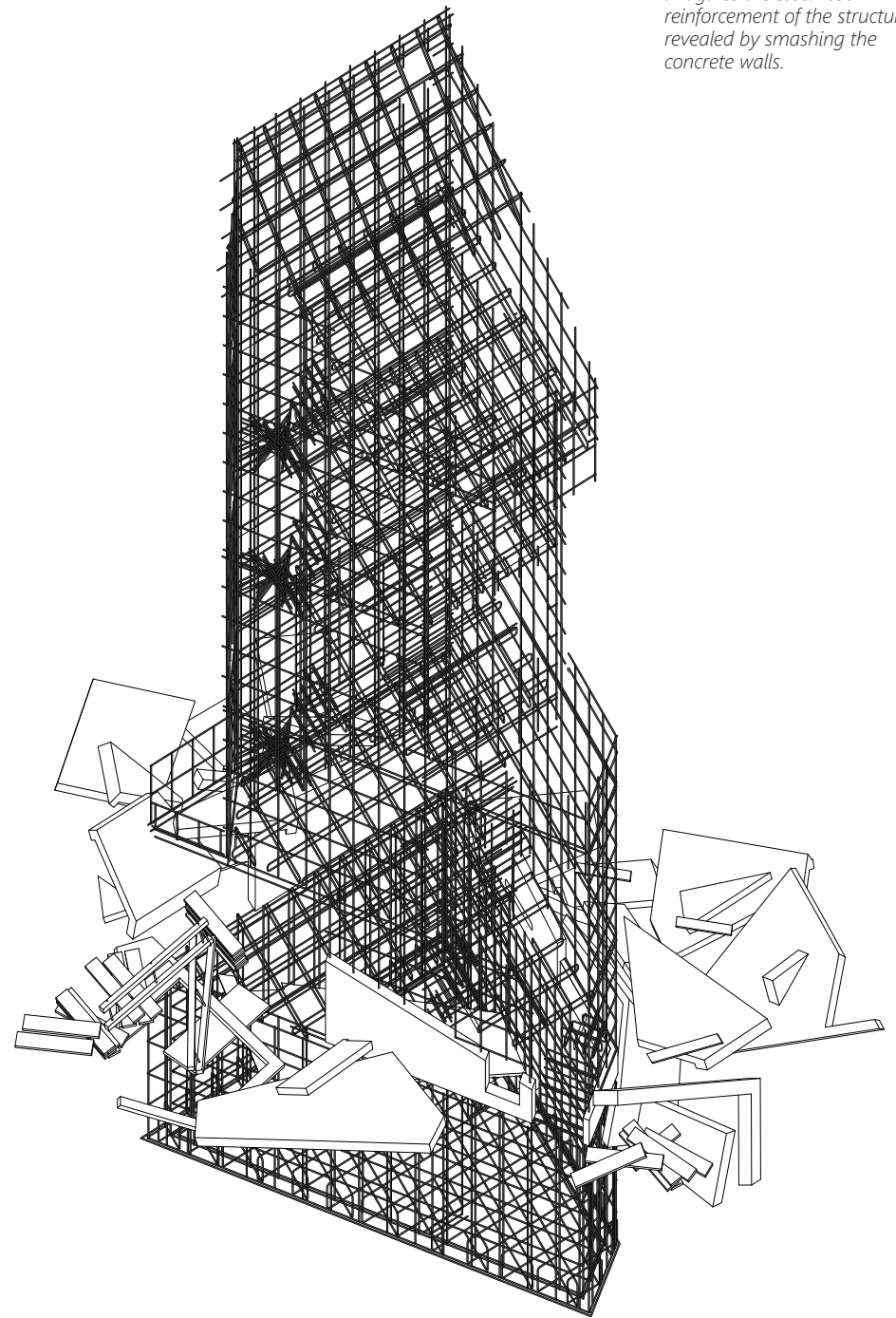
Things

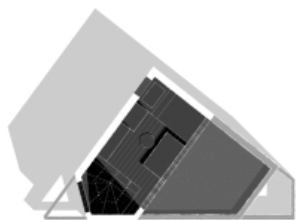


Circulation

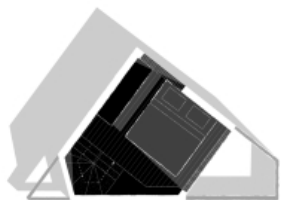


Exterior Envelope

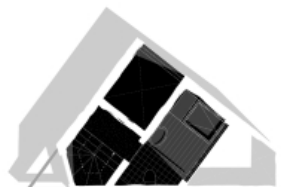




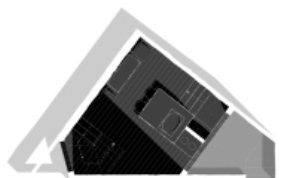
4F - Child's Bedroom



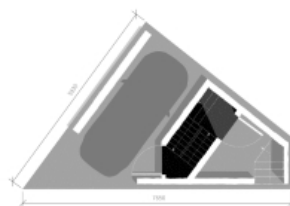
3F - Primary Bedroom



2F - Hinoki Bath



1F - Living & Kitchen



GF - Garage & Entrance



Basement - Studio



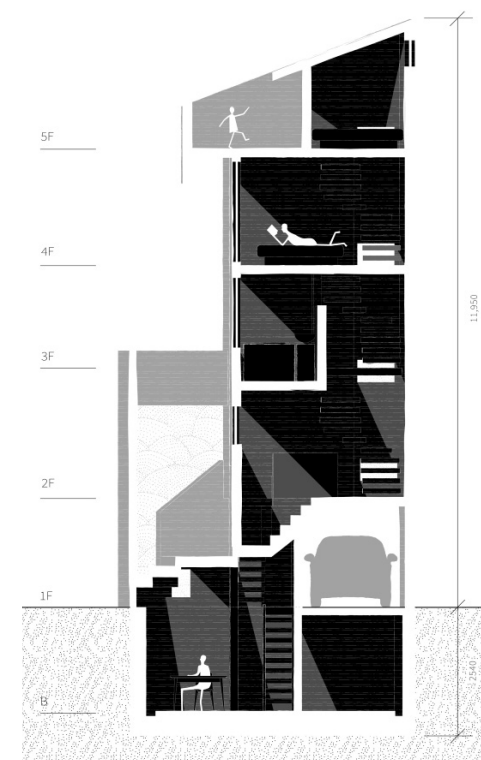
1:10 Model. Concrete, Steel Mesh, Plywood. Displayed with the plywood formwork.

One must be nimble and focused enough to not trip down the vertiginous concrete steps.

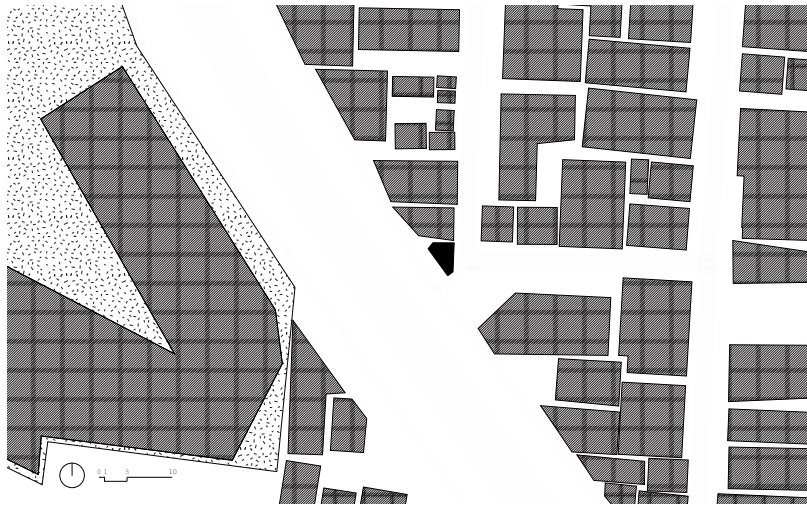
The house is a continuous piling of rooms connected through spiraling stairs. No walls separate the rooms.

It is in this hypervisible microcosm that Rie Azuma, the architect's daughter grew up and continues to live in now.

Section



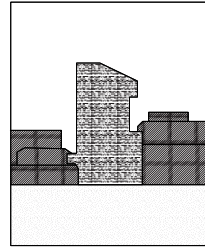




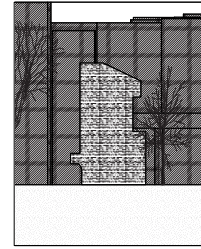
Built in Shibuya, Tokyo, in 1966 by the architect Takamitsu Azuma for his family, the Tower House is defined by tiny space, tiny budget.

Standing in a triangular corner lot of barely 20 square meters, less than half a badminton court, the house extends vertically to gain up to 65 square meters of habitable space.

At its completion, the concrete tower was considered the “skyscraper of Jingumae”, overshooting above the adjacent traditional houses. Today, it has been overtaken by its neighbors, overshadowing it into a miniature house.

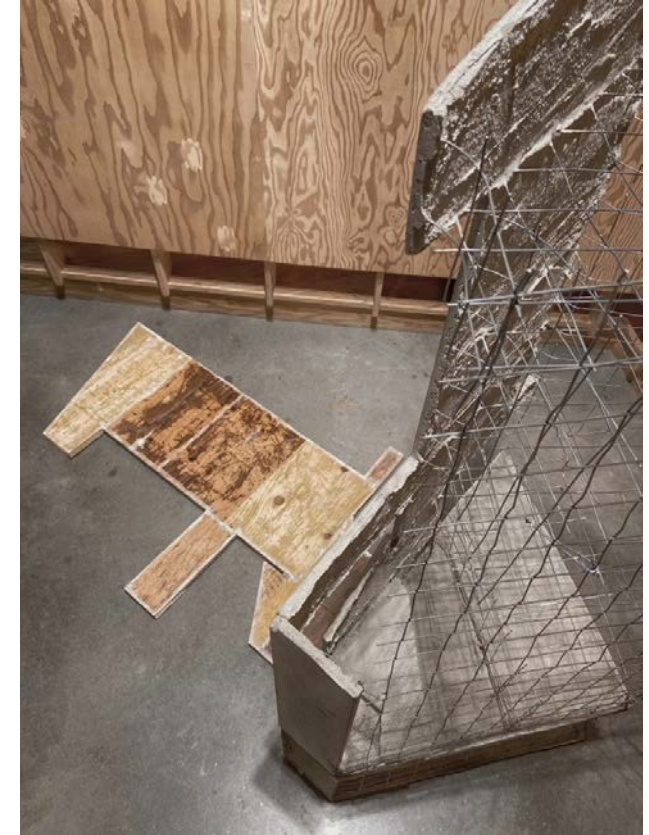


1966 - Skyscraper



2023 - Miniature House

1:10 Model  
Concrete,  
Steel Mesh,  
Plywood



## FACADE CASTING

The main facade was cast at a 1:10 scale model. The scale allows for an experimentation of material properties and wall assembly of the building. Recreating the original building method, a wood form was built, steel mesh rebar and concrete was poured in. At this thickness, the concrete remains quite fragile.



Elevations of each exterior facade



# 「魚を捧げ、鳥を放つ」

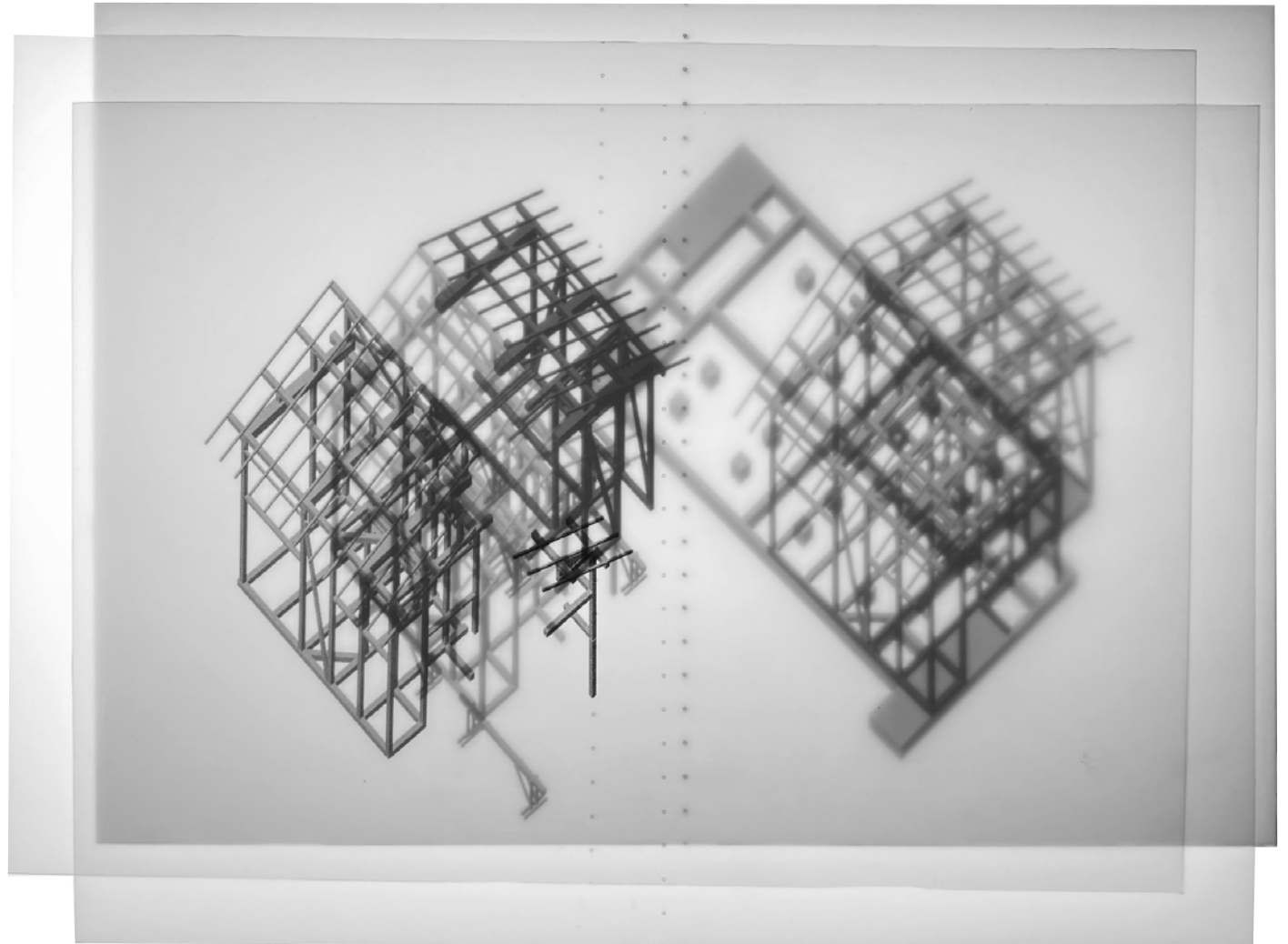
Giving a fish, Releasing a bird

F2024 / RED DOT SCHOOL  
Academic, Group Workshop

解体	De-construction
切断	Cutting
曳屋	Displacing a house

Throughout two weeks on the island of Sagishima in Japan, the Red Dot School studio continued the deconstruction of an abandoned house. Rather than sledge-hammered down in days, the house has been disassembled over months by previous studios down to its structure.

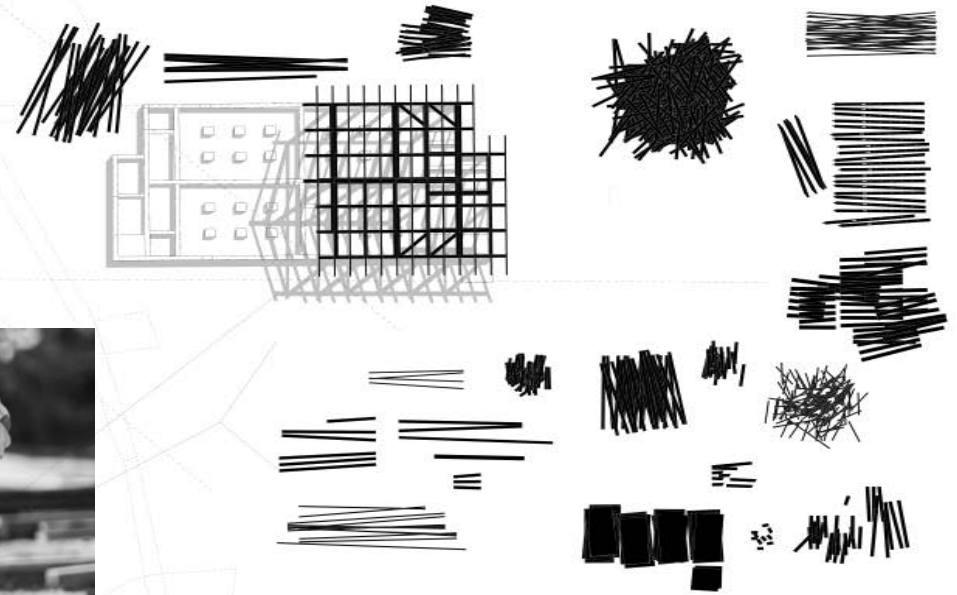
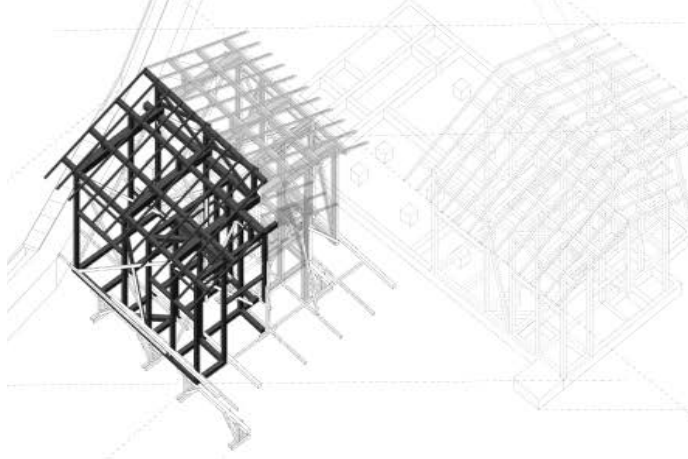
The school's long-term project is a social experiment, partnering with the City of Mihara to revitalize an aging dwindling population, like most of rural Japan. This process challenged us to rethink architecture design and history through a question of reuse, to consider buildings as repositories for not only materials, but of knowledge and past practices that may become part of new value systems.



*Akiya Fragmentation Process, Graphite on Vellum, 2025. May Sato Bouziri.*

## CUT / DECONSTRUCTION

The deconstruction of half of the house started from non-structural elements like tatami to main structural elements with the guidance of master carpenters. House was cut and deconstructed, with the parts labelled and stored. The remaining half was reinforced and prepared for the Hikiya festival.



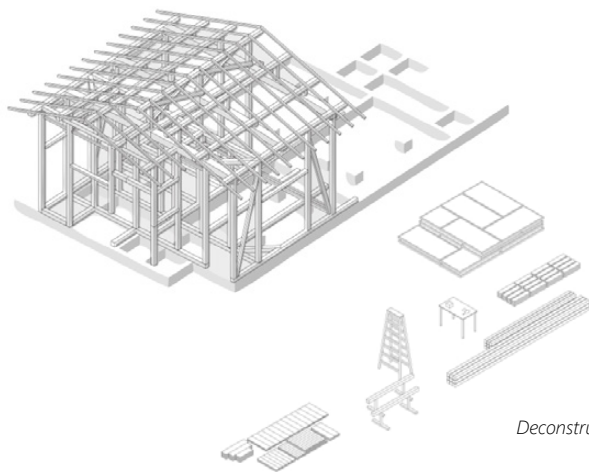
*Akiya during Deconstruction. Digital Drawing, 2025. May Sato Bouziri.*



*Deconstruction Process, 2024. May Sato Bouziri*



*Denailing, 2024. The Red Dot School.*

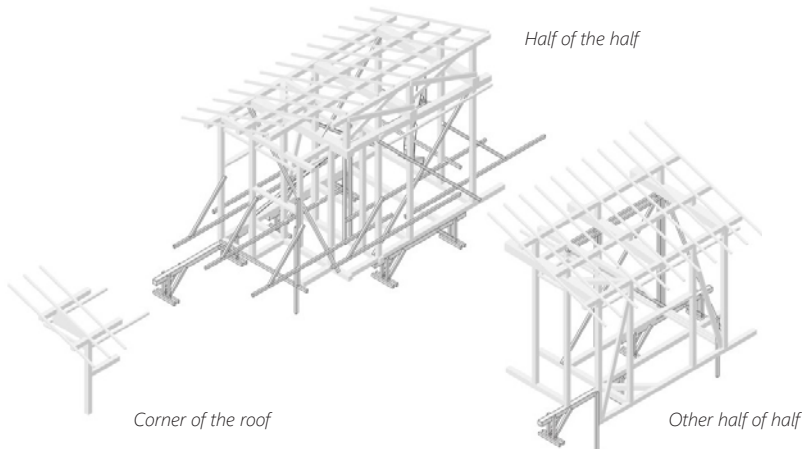
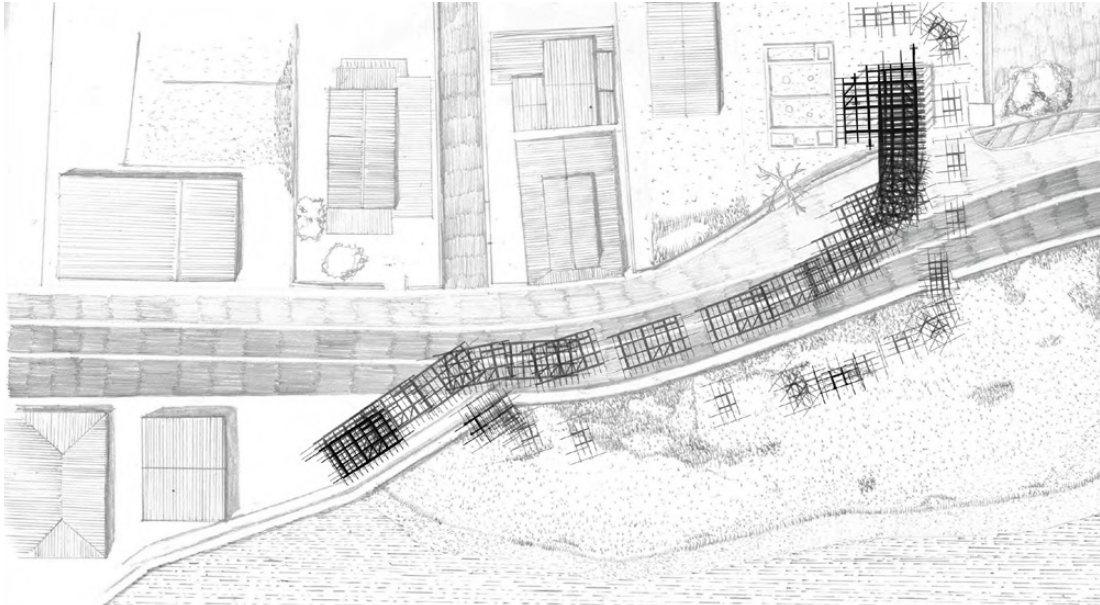


*Deconstruction of half the house.  
2024. May Sato Bouziri.*





*The paths we took to carry the house and the lantern from site A to B.  
Site Map, Hand-drawn & Digital Overlay, 2024. May Sato Bouziri, Oka Kohsei.*



## HIKIYA

Hikiya (House Moving), has been a traditional act of displacing an entire house out of necessity. The tradition has died down but is present during festivals and parades during rites such as Omikoshi.



*Still from Video of Hikiya 2.  
Sousuke Neshiro.*

We organised a Hikiya festival with the islanders to carry half of the house to a new site. After hours of intense teamwork, the first attempt failed as it was too heavy.

After cutting the half in half and reinforcing it, the second Hikiya took place under pouring rain, but with careful route planning, the lift and move went surprisingly smoothly. Our calculations estimate the total weight of this part to be 657 kg.

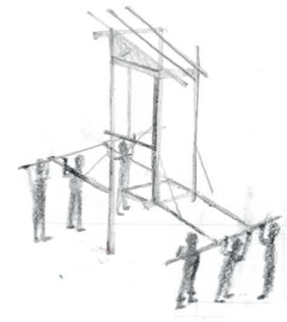


## THE LANTERN

During the 2nd Cut, we identified a structurally unstable portion. The corner structure and roof joists of the old hearth were extracted and kept intact. By building a support frame elevating it upright, the fragment was carried onto the beach and sat atop the sea wall, becoming a guiding lantern preceding the second Hikiya festival.



*Carrying The Lantern, Film Photograph, 2024. Lou Felieu.*

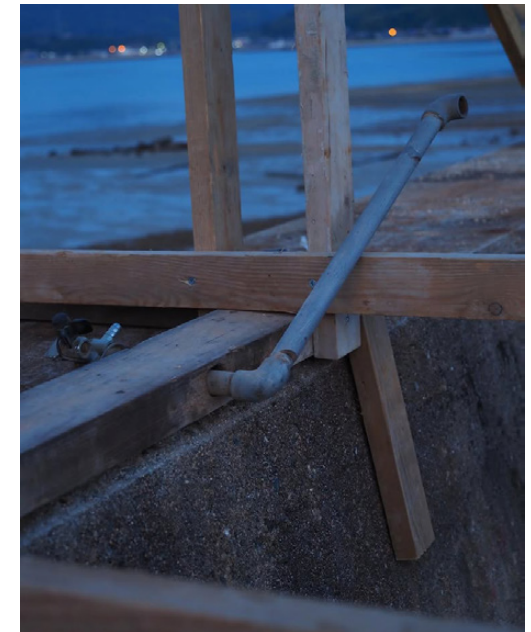


The fragment seems to be teetering on the edge of the sea wall. It represents this careful balance between deconstructing and preserving, identifying parts which can survive as individual entities.

*The Lantern, Digital Photographs, 2024. Oka Kohsei.*



*Elevation of The Lantern, Hand-drawn, 2024. Oka Kohsei, May Sato Bouziri.*



ON ARCHIVING

“Drafting changes the temporality of an artefact. Extracted from its original context and time, drafting maintains an idea of an artefact’s state. The akiya’s assembled ephemerality questions the dual states of a building’s life and death as it crosses a line, becoming a ruin. Archives are houses where artefacts are laid to rest to be preserved in unchanging perpetuity yet, once an object is catalogued as part of an archive, it continues to exist within an active system of signification and re-signification.”

- May Sato Bouziri  
Extract from “I want to Show you the Ocean”, Scaffold\* Journal Volume 2: Drafting Liminalities.



Scaffold\* Journal Volume 2: Drafting Liminalities, SHIFT\* Collective.



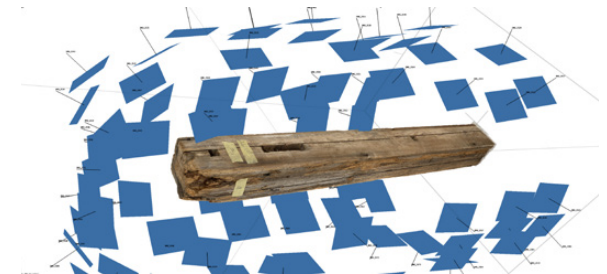
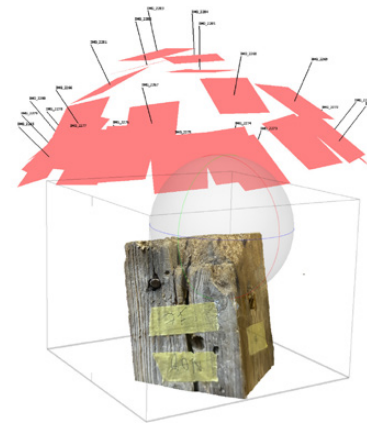
Table Spread before book binding, 2025. May Sato Bouziri.



Bryan Ortega-Welch, Kaisei Hongo, May Sato Bouziri

"The dismantled pieces were labeled and were carried to the abandoned school gym next door. This space serves as storage, exhibit and workshop where material can be reused. A digital-twin database categorizes the parts into several factors, including size, weight, type and origin."

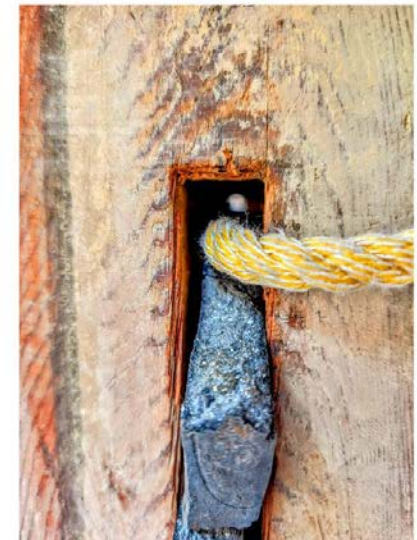
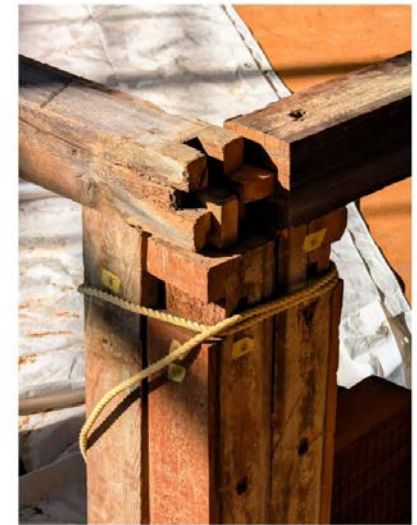
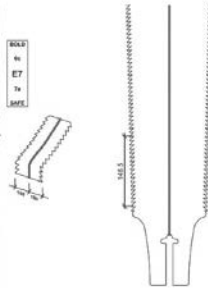
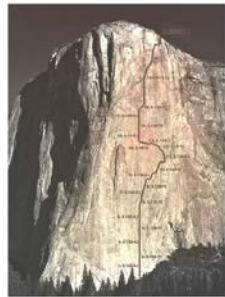
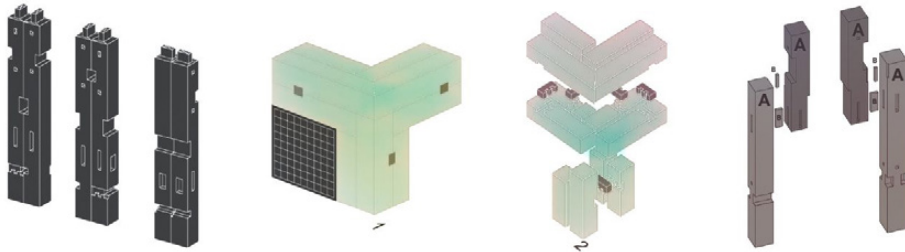
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4W10	c	2050	c	4W10.jpeg	4	4	40	19
4W11	c	2465	c	4W11.jpeg	4	4	22	16
4W12	c	2528	c	4W12.jpeg	7	7	60	128-c10-31
4W13	c	2665	c	4W13.jpeg	4	4	4	19
4W14	c	2730	c	4W14.jpeg	7	7	47	72
5N01	c	1052	c		4	4	60	103
5N02	c	1707	c		4	4	61	103
5N03	c	1970	c		1	1	57	60
5E01	c	1045	c		4	4	50	25
5E02	c	1230	c		4	4	112	23
5E04+03	c	1601	c		4	4	20	20
5E04	c	1916	c		4	4	19	20



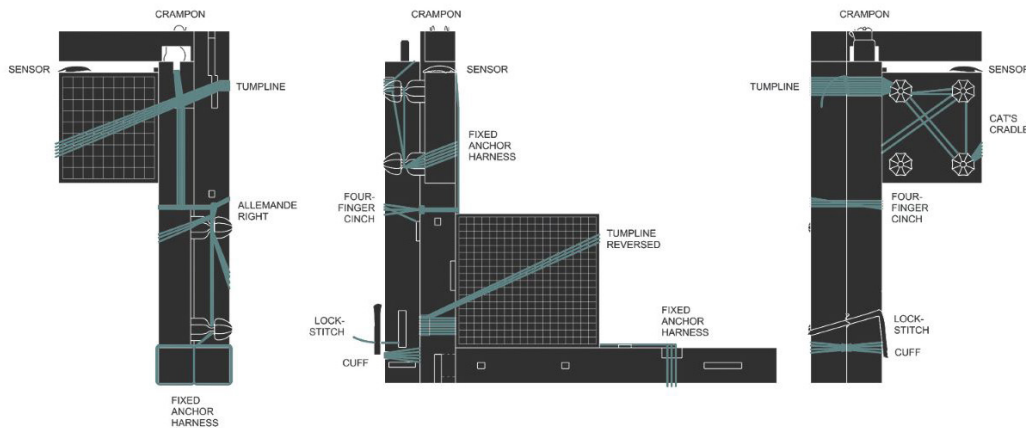
digital twins

photogrammetry





"Is Digital useful to Reuse? On a scale from Abacus to AI, what level of Digital is useful for the creation of a single, bespoke object, made of heterogenous pieces of salvage?"



"(T)he database work has provoked some deeper questions  
 \_about how we think about the salvage we inherit  
 \_about when/whether/how to modify each piece  
 \_which salvaged objects should be left in peace, left whole  
 with other salvaged objects deferring to it, by changing their own geometry  
 \_which salvaged objects deserve a starring role  
 taking geometric precedence over their neighbors"

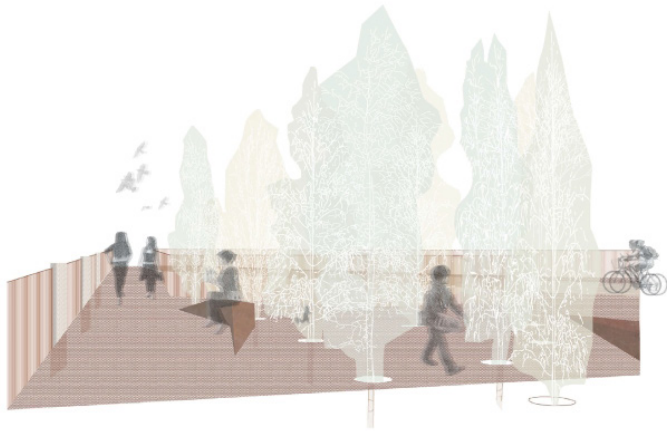


# RE(ROOTING) RESILIENCE

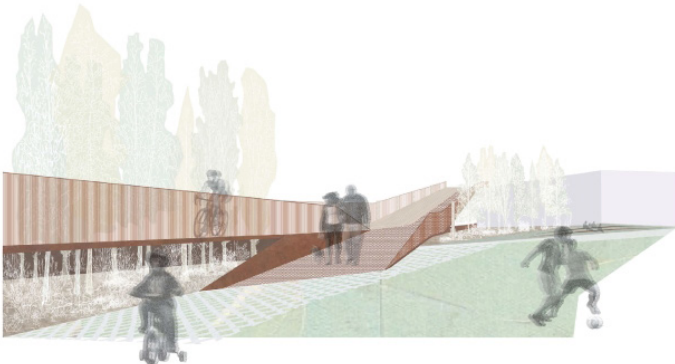
W2024 / ARC364 Reforming the City Park  
Academic, Design Specialist Studio  
Instructor: Peter North  
Collaborator: Tilija Leskauskaitė

All Research, Design and Media created by May Sato  
Bouziri and Tilija Leskauskaitė.

This project redesigns a popular neighbourhood park and improves its connection to an adjacent railway bike path. The design considers the overlapping programmatic and performative possibilities of this urban site; as a community park, landscape infrastructure, ecological corridor and a key node in the city's green network.



Trees piercing through  
the Railway path  
Elevated Platform



Railway path  
connection to the  
park

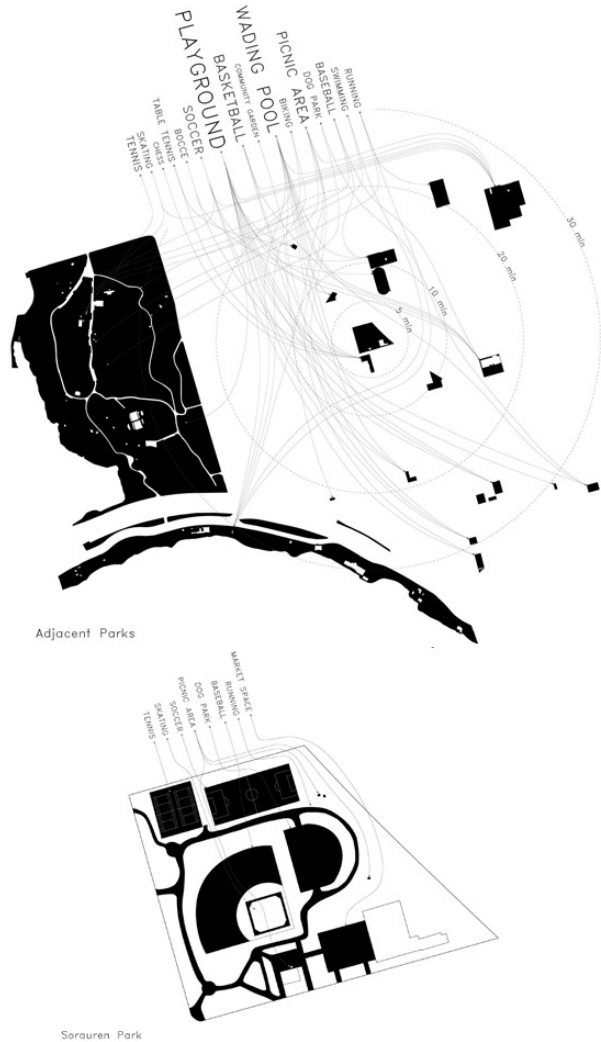
1:250 Model  
Birch Ply, Steel Wire,  
Copper Mesh, Paper



AN INDUSTRIAL PAST  
TO COMMUNITY PARK

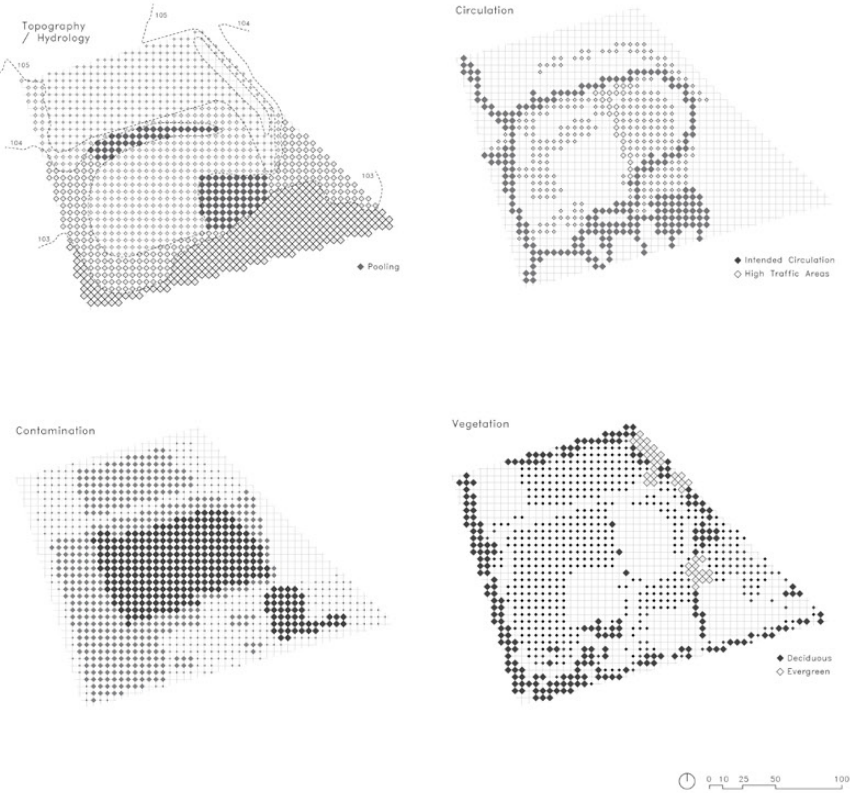
Sorauren Park is a popular neighborhood park despite being underdesigned. Situated next to the railway, the site was primarily industrial use during the 20th century; a steel factory, a lindseed oil mill, then a bus garage.

It was later converted into a community park, its contaminated ground simply covered with a clay cap. This condition resulted in recurrent water pooling and stressed vegetation due to the shallow soil.



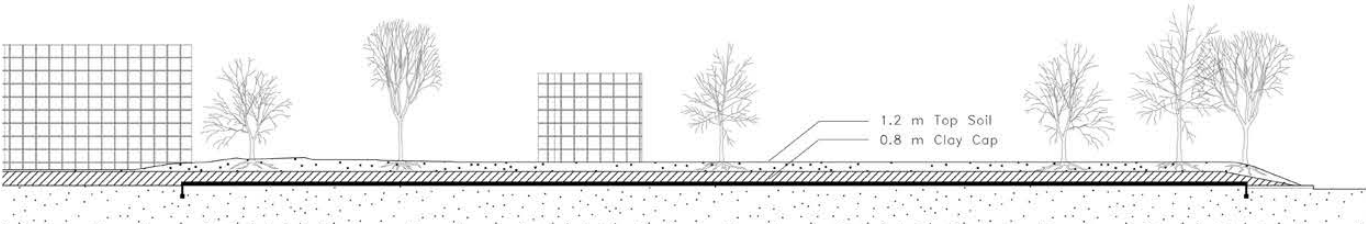
We conducted site analysis to understand the current topographical, hydrological conditions of the park. Circulation paths and vegetation are concentrated on the periphery, leaving the center unprotected and prone to pooling.

Contextual analysis of adjacent parks identify programs present in proximity, to inform the redesign proposal's new programs.

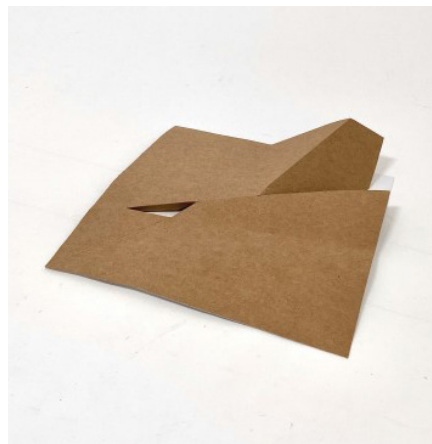
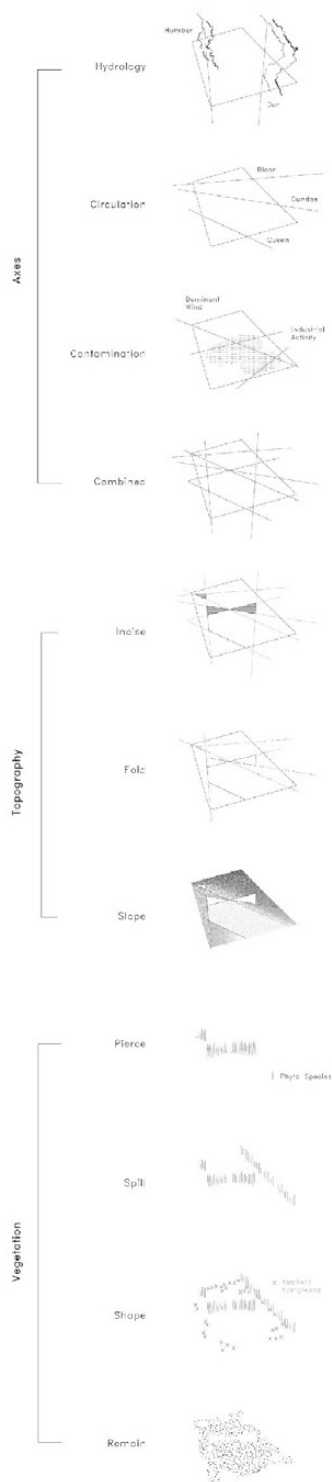


Geologic Cross Section:  
Sorauren Avenue Park

- Buildings
- Topsoil
- Clay Cap
- Old Concrete
- Deep Soil

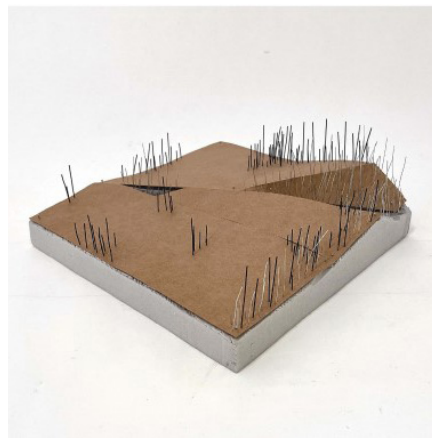






TOPOGRAPHY

FOLDING



VEGETATION

PIERCING



PROGRAM

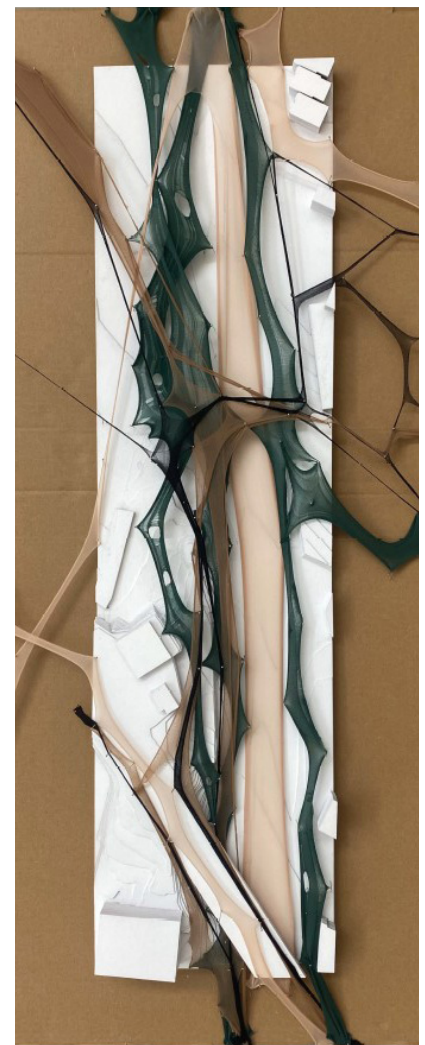
LAYERING

## DESIGN CONCEPT: REROOTING + REROUTING RESILIENCE

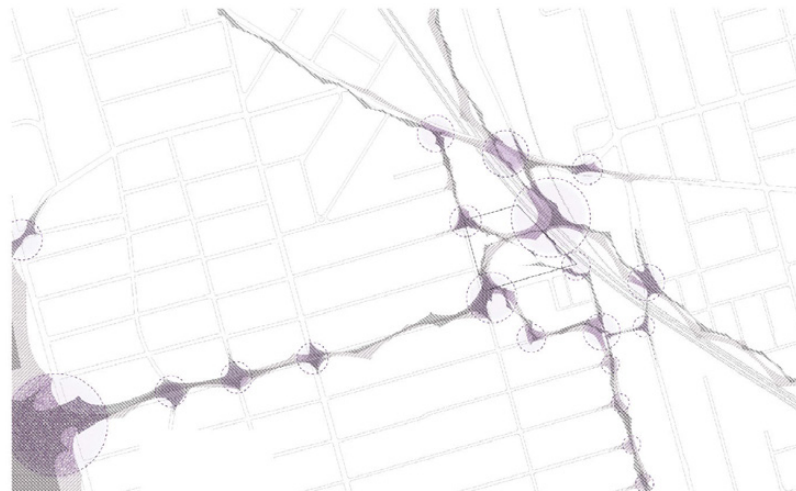
We propose a process of REROOTING RESILIENCE, which uses vegetation to confront the industrial and natural history of the site.

The framework follows axes derived from the park's greater context: including the surrounding watersheds, streets and areas of greatest contamination. We pierce through the clay cap and plant phyto remediation tree species to decontaminate the soil under.

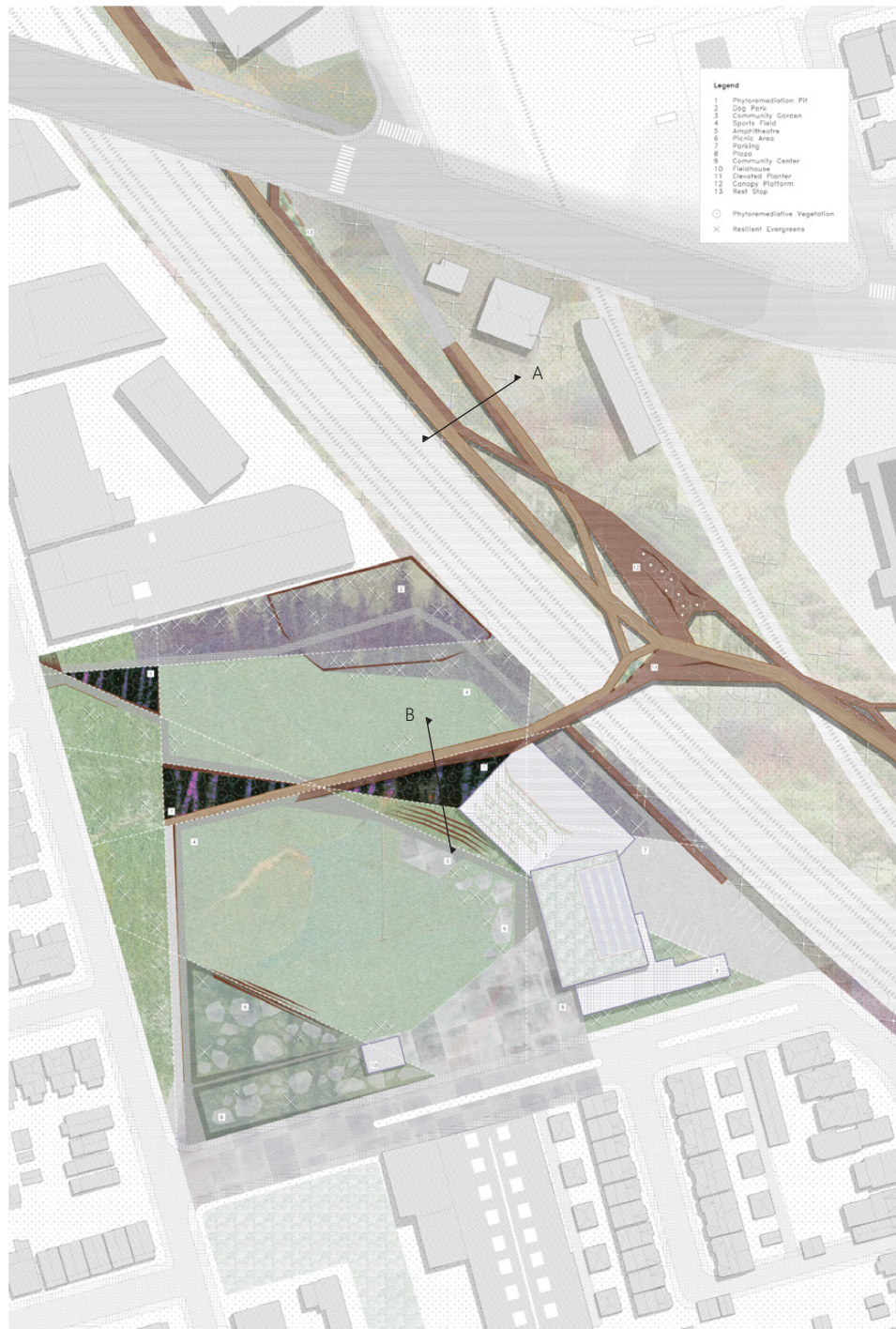
1:250 Sketch Model.  
Stockings, Pins,  
Cardboard



CIRCULATION NODES

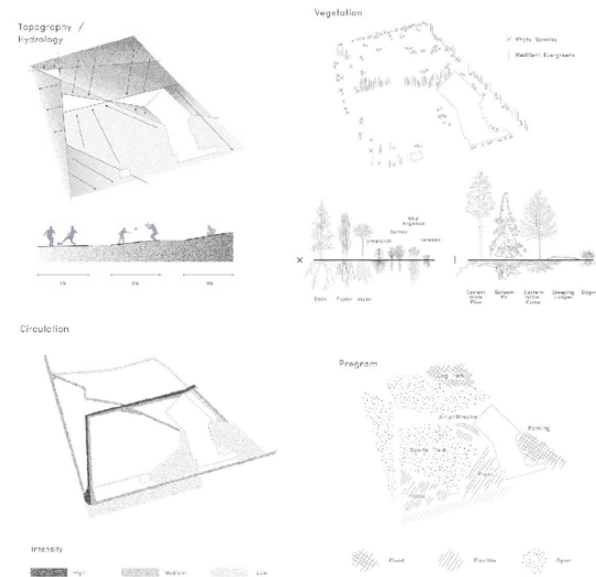


The process of REROUTING RESILIENCE aims to create a connection to the existing rail corridor, effectively integrating the park within the West Toronto Railpath. Meshing out flows and nodes in a sketch model revealed areas of higher traffic density and potential routes to extend the railpath.

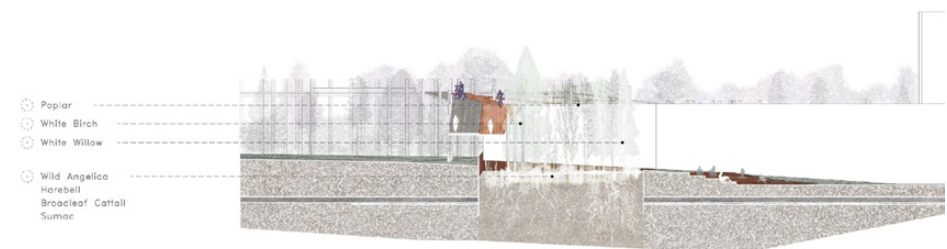


SCHEMATIC PLAN

Folding aims to direct site drainage into the pits and to the park edges, and provide a variety of programmatic opportunities. The planting of evergreens shapes the programmatic areas of the site and provides a vibrant backdrop, with year long needles acting as visual and sound barriers.



SECTION A - RAILWAY PATH



SECTION B - PARK PHYTO PIT



The designed path bridges over the railway and slopes down into Sorauren park, with a direct access to the community centre rooftop gardens.

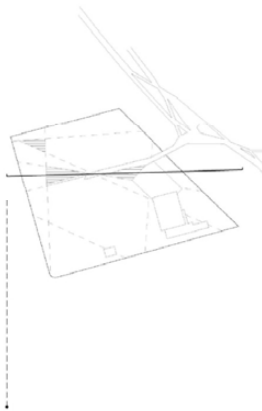
The final model carves a birch ply sheet to uncover subtle topographies and reveal the way that phytoremediative roots pierce through the site and the softly treading railpath.

The corridor and bridge negotiate different traffic speeds and directions through materiality:

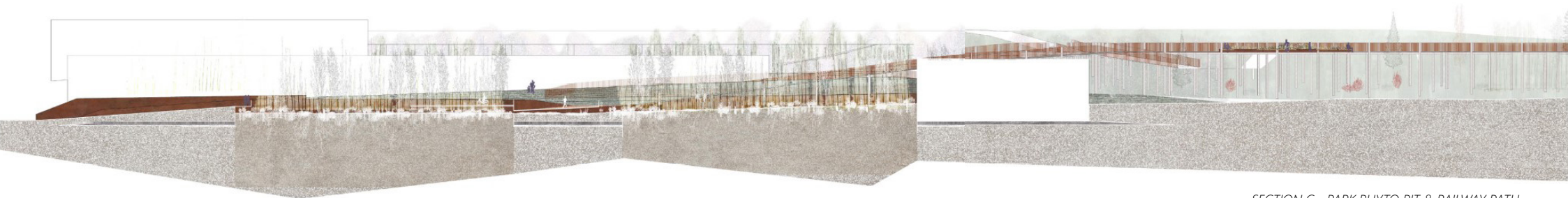
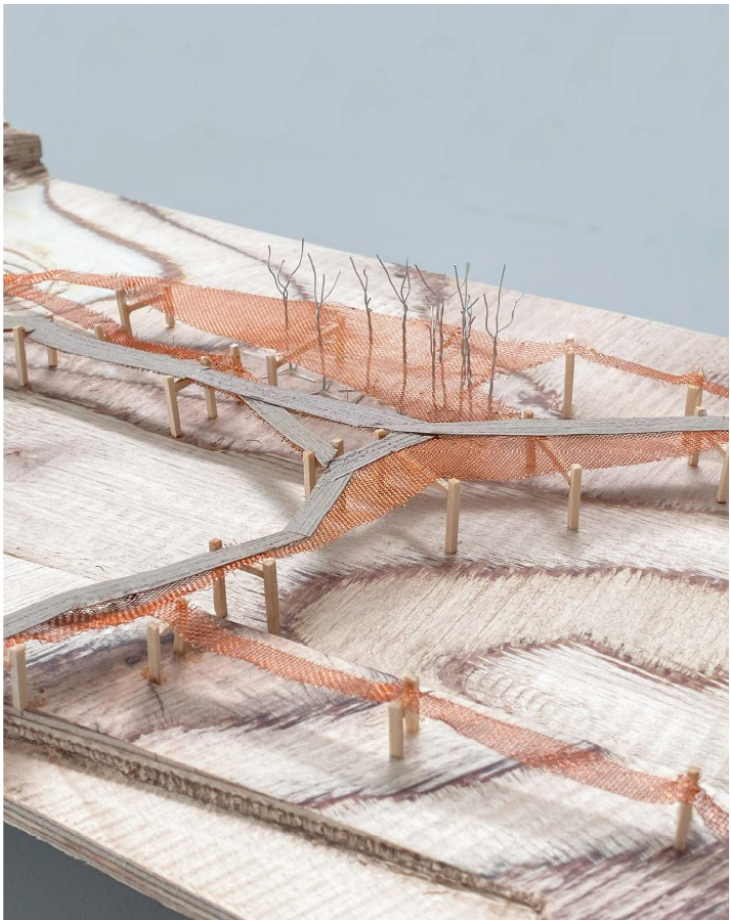
- Perforated corten steel accommodates pedestrians, allows rain to reach the undergrowth and is an ode to the site's industrial past.
- Wood panelling guides bike traffic.
- Green pavement signals areas to stop for rest and leisure.



1:250 Model - Phytoremediative Tree Roots



1:250 Model -  
Elevated Park  
Platform



SECTION C - PARK PHYTO PIT & RAILWAY PATH



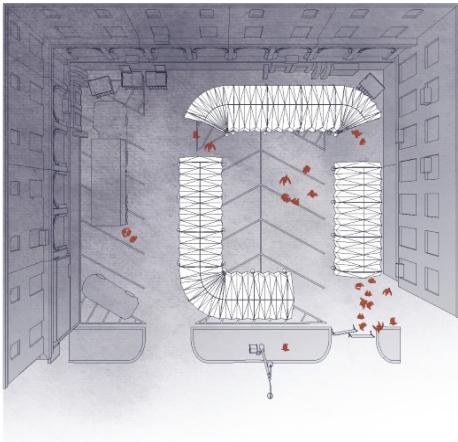
# THE LANTERN

2022 / City Relief PAVE Global Competition  
Competition  
Collaborator: Line Sato Bouziri

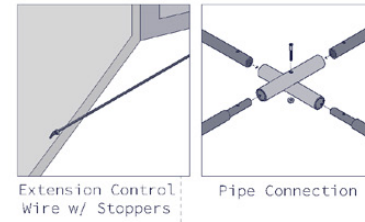
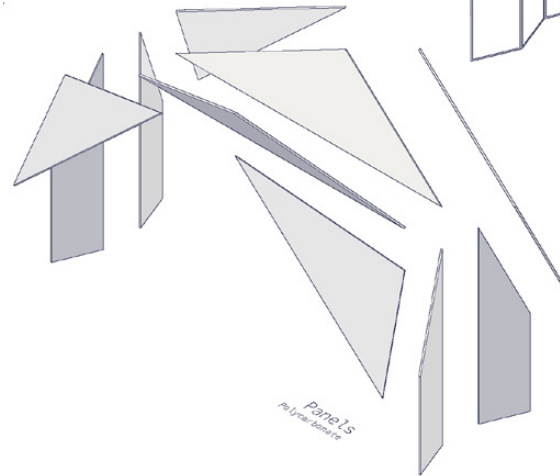
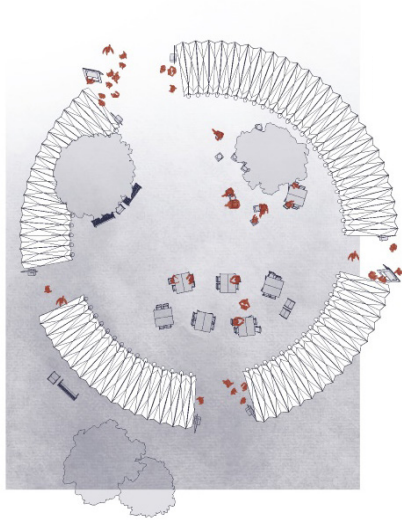
The Lantern, proposed for the City Relief pop-up shelter, welcomes guests in a comforting space. The design caters to the flexibility and mobility required and to providing a reposing experience to guests and the public. Paper lanterns carry meanings of hope and guidance across borders. The Lantern serves as a beacon of light bringing people together.



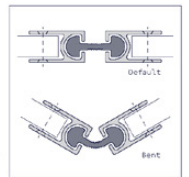
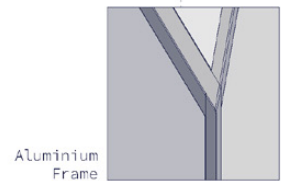
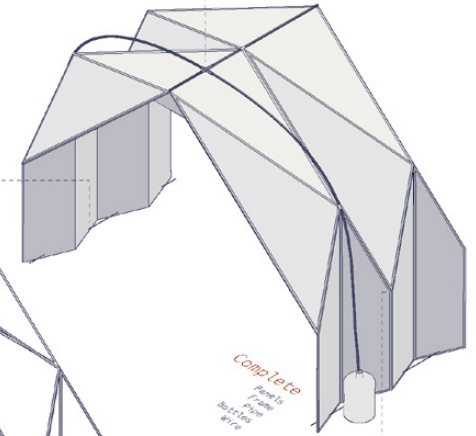




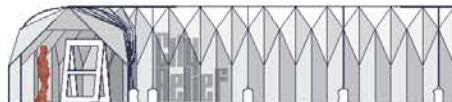
Inspired by the structure of paper lanterns and origami techniques, the outer shell is a modular foldable tunnel. The services provided are separated into each module with the ability to expand, curve and contract; the configuration possibilities are endless.



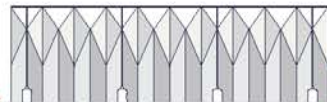
Shell Structure



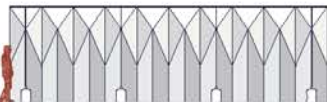
Aluminium Extrusion w/ Rubber Gasket Cross-Section



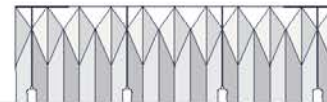
Reception  
Area: 11sqm  
Function: Private Counseling, Clinic Service  
Seating: 23 ppl



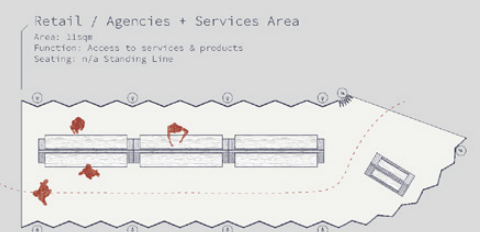
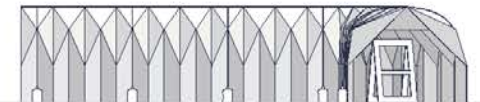
Food  
Area: 11sqm  
Function: Food Service  
Seating: n/a Standing Line



Lounge / Activation Space  
Area: 11sqm  
Function: Dining, Resting, Gathering  
Seating: 34-48 ppl with modifiable blocks

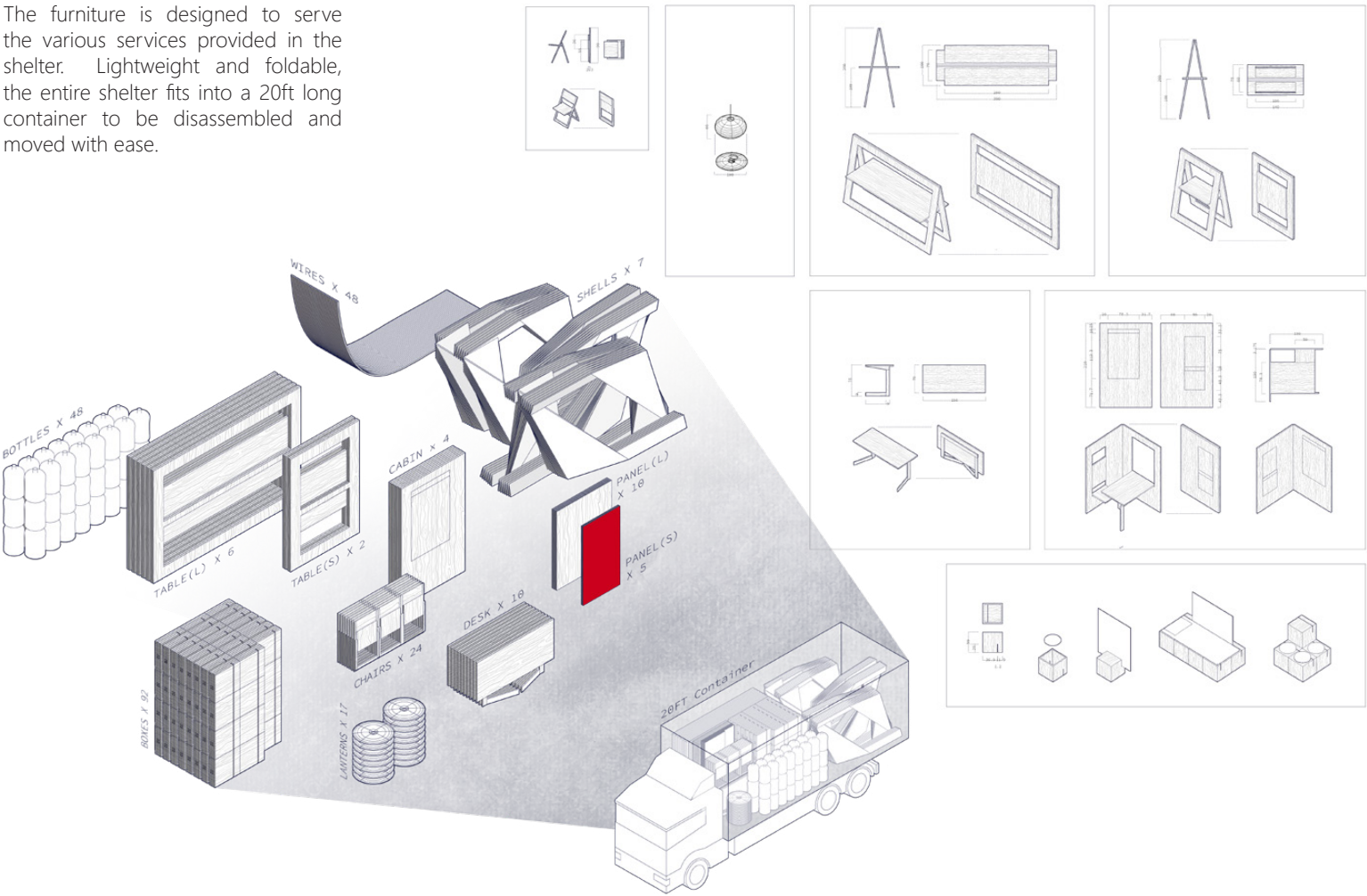


Lounge / Equitable Technology Services  
Area: 11sqm  
Function: Resting, Gathering, Computer Access  
Seating: 12-24 ppl with modifiable blocks



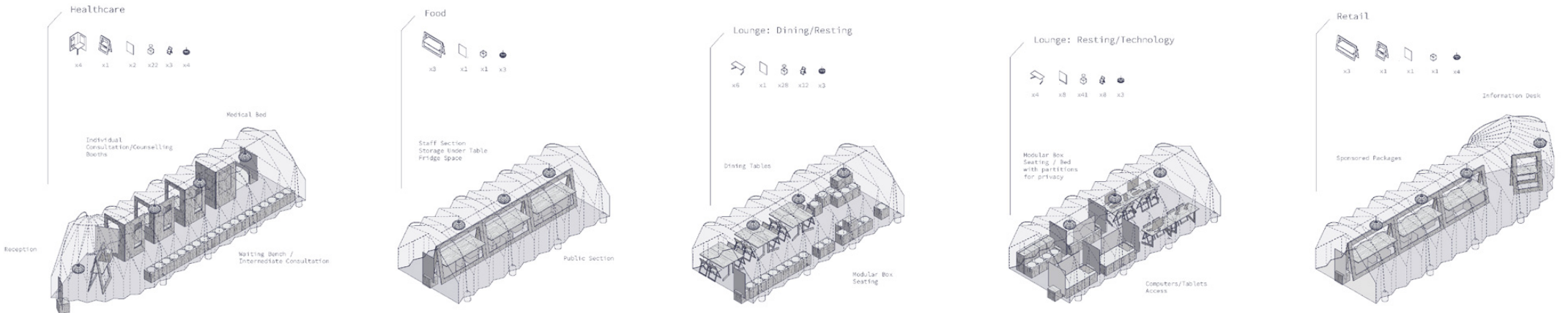
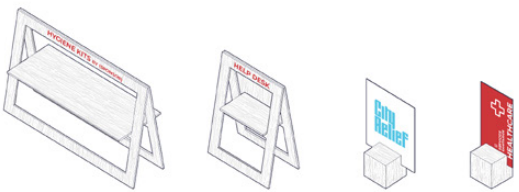
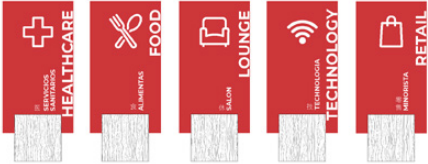
Retail / Agencies + Services Area  
Area: 11sqm  
Function: Access to services & products  
Seating: n/a Standing Line

The furniture is designed to serve the various services provided in the shelter. Lightweight and foldable, the entire shelter fits into a 20ft long container to be disassembled and moved with ease.



Furniture & Signage

Services Signage





# CHERRY OUTHOUSE

S2025 / REFLECT ARCHITECTURE

Five cherry trees were felled the day of our site visit, because of the snow storm two days prior. Bright orange bark glowed in the white snowy carpet. We proposed using these trees in the new outhouse. The wooden louvres offer privacy while letting light and air in.

The orthogonal galvanized steel structure echoes the existing house across the lake.

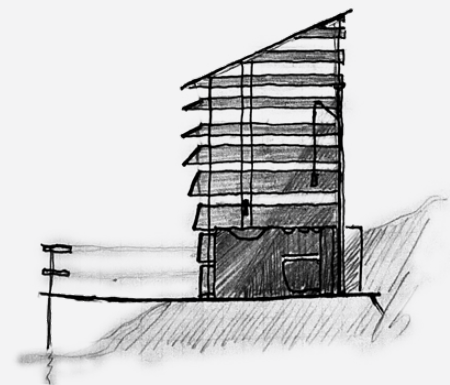
Rotate  
Existing  
Outhouse  
Angle



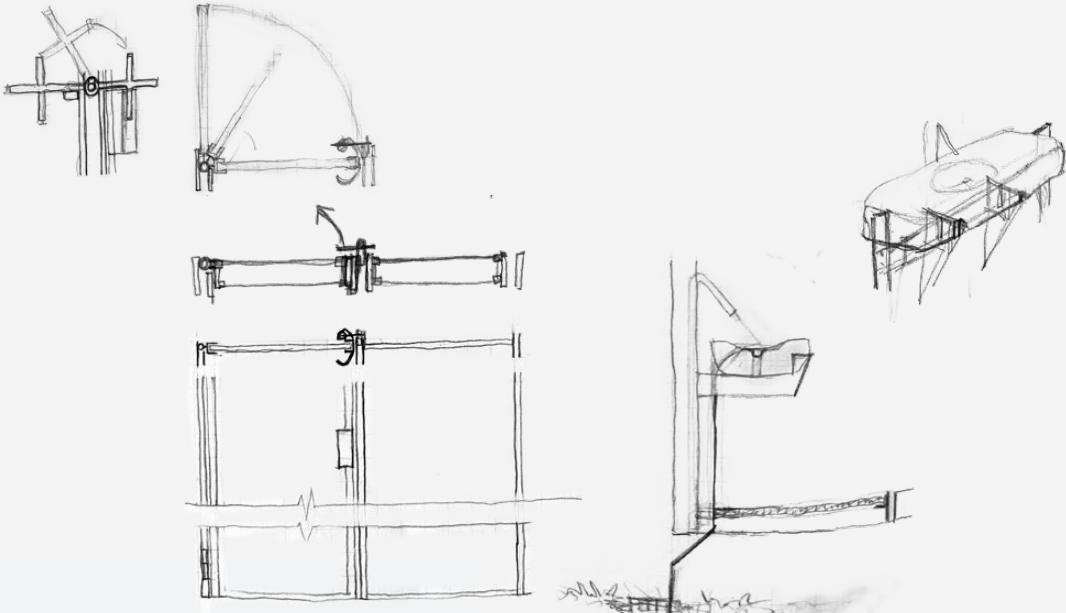
Day and Night views of the outhouse. Rendered Image, May Sato Bouziri.

Main  
Outhouse

Cherry, usually reserved for furniture making, is brought outside as cladding. the varying angle of the louvres concealing and opening views towards the lake.

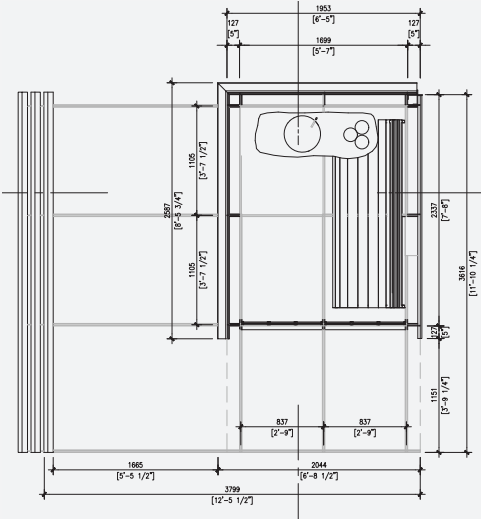


First Parti Sketch.  
The Cherry louvres  
were later thinned due  
to quantity constraints.  
May Sato Bouziri.

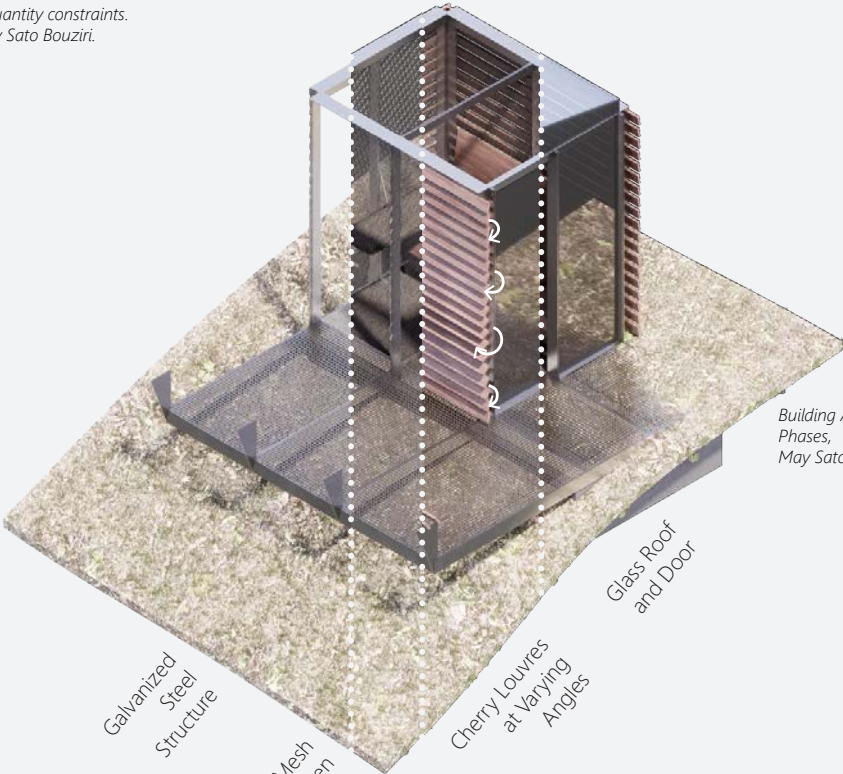


Sketched details.  
May Sato Bouziri.

The project demands custom details of all components. Two steel fins extend from the structure to carry a rough granite sink. A simple bent pipe nestled between the structural plates brings water.



Plan



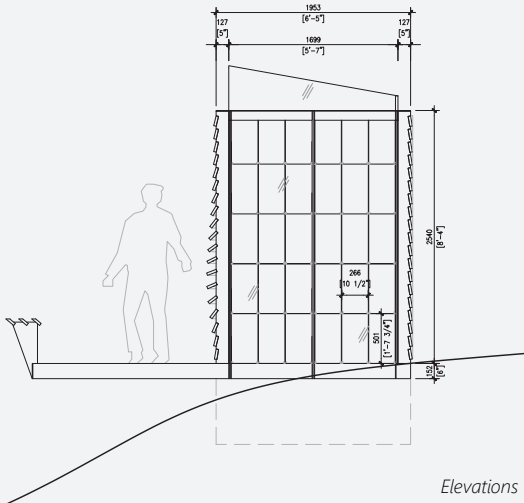
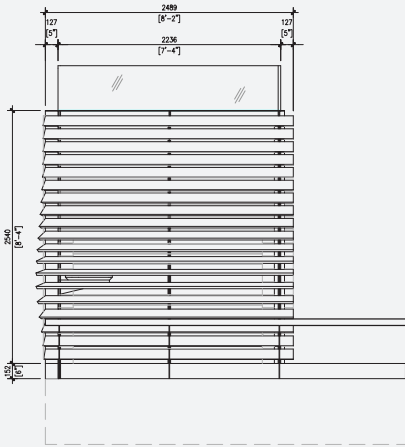
Building Assembly  
Phases,  
May Sato Bouziri.

Galvanized  
Steel  
Structure

Mesh  
Screen  
Envelope

Cherry Louvres  
at Varying  
Angles

Glass Roof  
and Door



Elevations



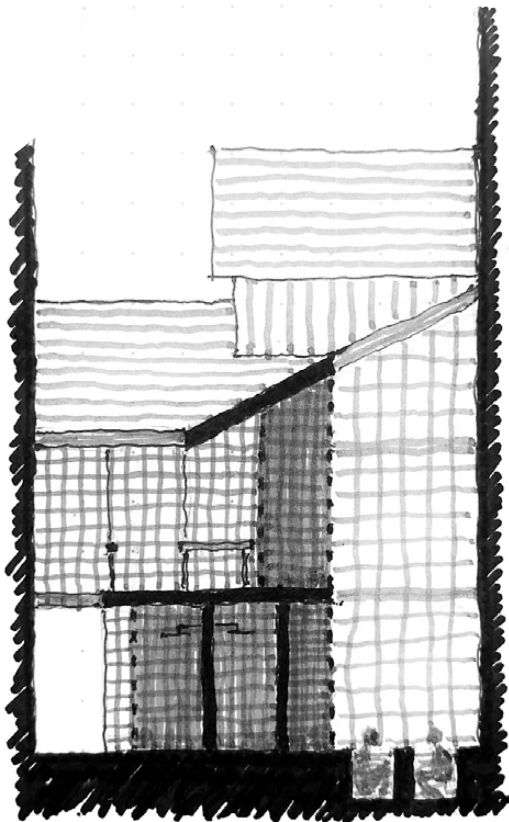
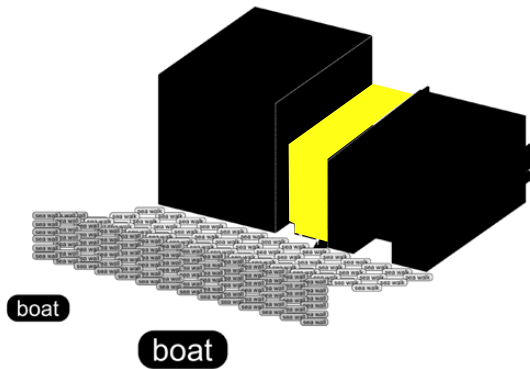
# ZO HOUSE

S2025 - Ongoing / FOUND OBJECT ARCHITECTS  
Professional, Concept & Schematic Design

A retired maritime tradesman, a tattoo artist, & a tea aficionado walk into a bar.

Onomichi is a hypercompressed social layer-cake that makes for interesting collisions between locals, jushya (re-located locals), and travelers. This project was born out of a strange intersection of worlds, and as such, will become a strange intersection in town.

/guesthouse  
/teahouse  
/bathhouse



Parti Section, May Sato Bouziri.

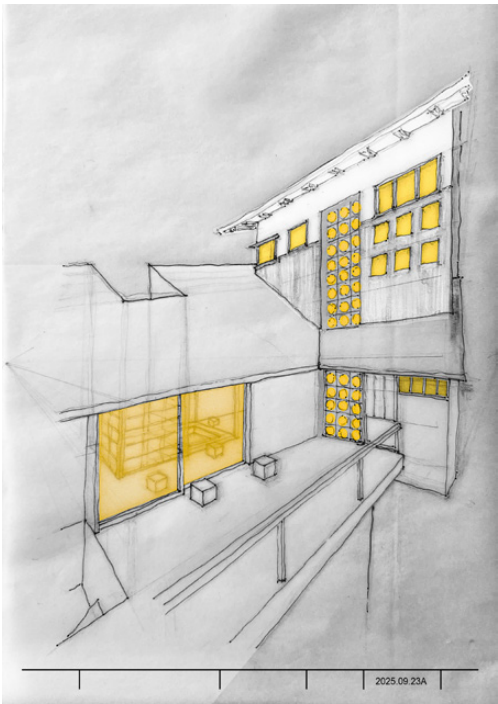
Made of salvage whenever possible  
Preferably chunks of the city itself  
Three rooms that take tea very seriously  
One room that takes alcohol very seriously  
One room that takes music very seriously  
A bathhouse that does not take bathing very seriously



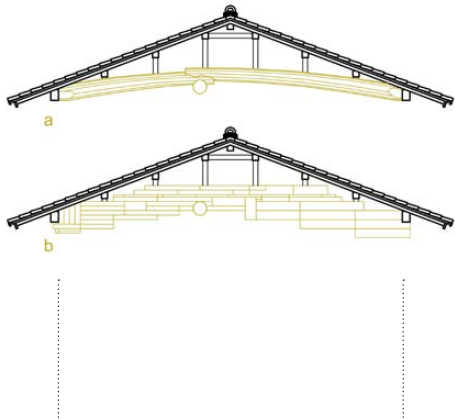
The house is an aggregation of teahouses, antiques and programs. The streetside and seaside have unique characteristics. As guests walk through the house, each space embodies its own ambiance, but with recalls of motifs seen throughout the house.



Sketch of the 2F sunken lounge, by the lightwell.  
May Sato Bouziri.



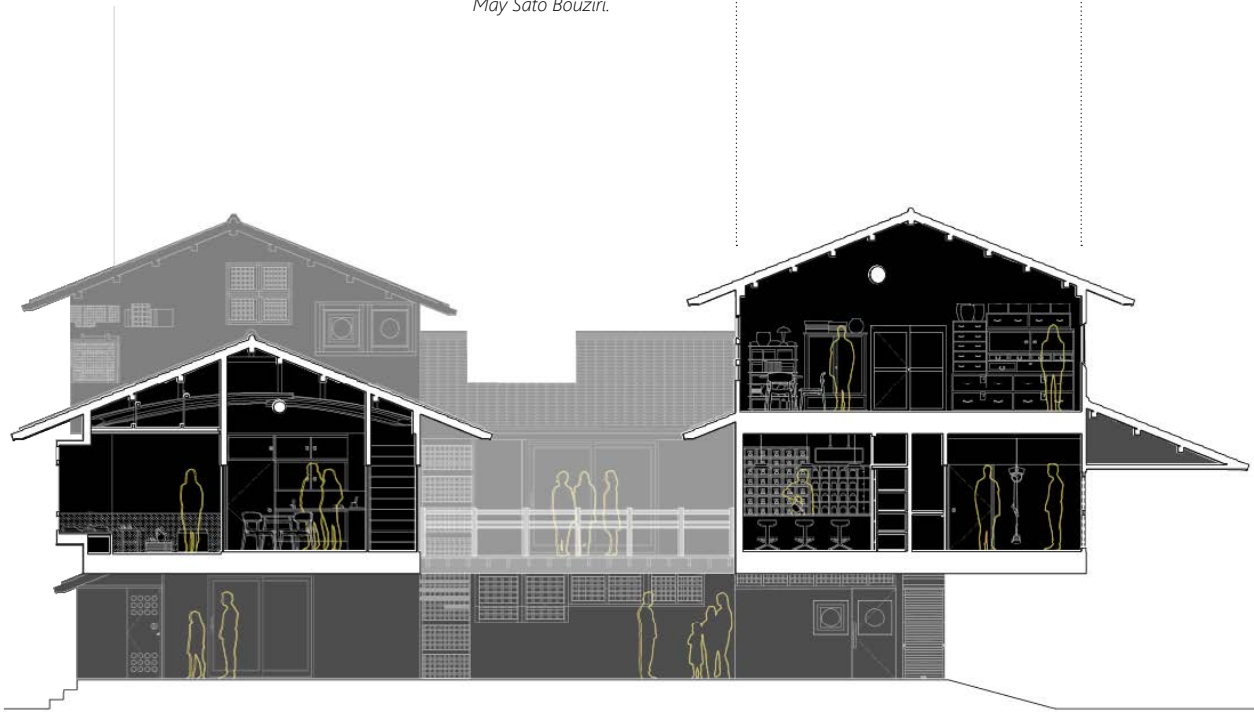
Sketch of the 2F Deck, highlighting glass apertures.  
May Sato Bouziri.



When using salvage, make decisions about how different materials meet each other  
Based on their geometry, material properties  
But also their stories and trajectories  
Try to retain their memory in some way



Seaside Elevation

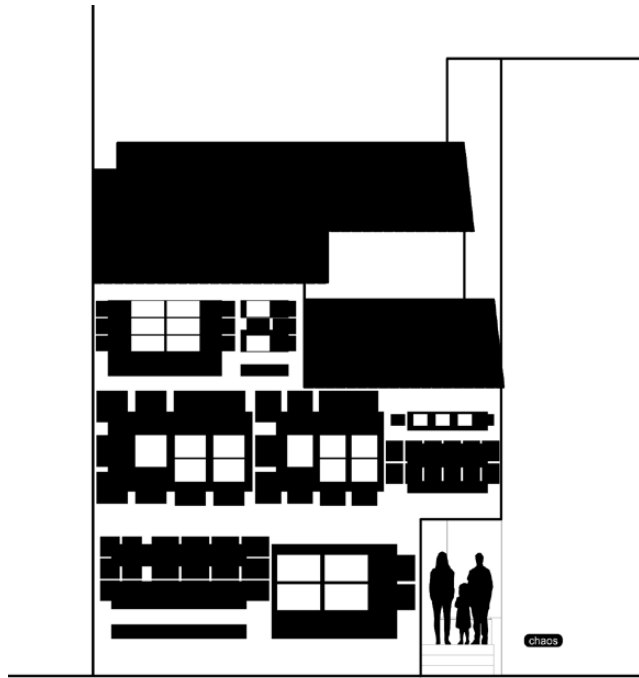


Long Section

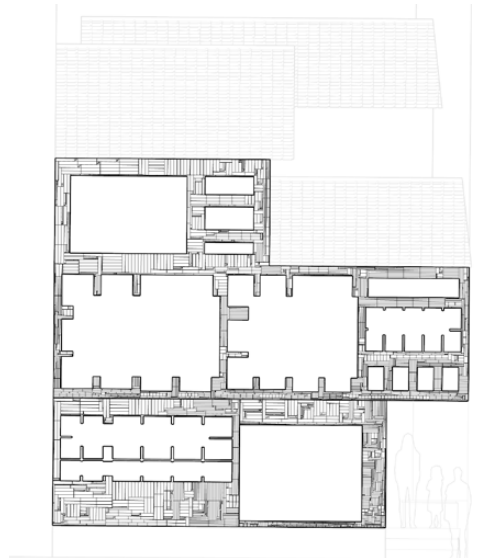


Streetside Elevation

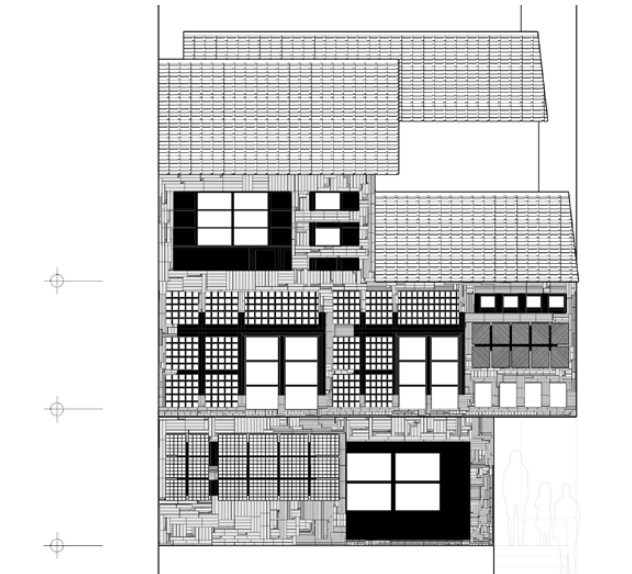




Type A



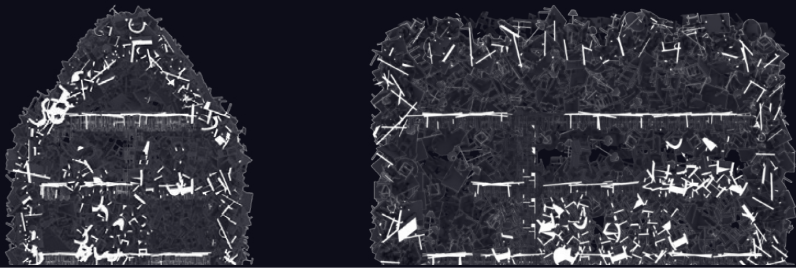
Type B



Type A + Type B

#### WINDOW 'FRAGMENTS'

A hierarchy in material elements is established to frame the salvaged window fragments.  
 These Type A chunks, with varying damage which should be excised or repaired, are slotted into the Type B wall.



## DIST-URBIA

*W23 / ARC480 Lazy Computing*  
*Academic, Advanced Seminar in Technology*  
*Instructor: Andrew Bako*  
*Collaborator: Hemani Kohli*



# DECEPTIVE VIRTUAL PROCESSES

Throughout the course, previous exercises experimented with computational simulations and animation in Blender and their resulting spatial qualities in 2D and 3D. These built conceptual and computational scaffold which Dist-Urbia departed from.

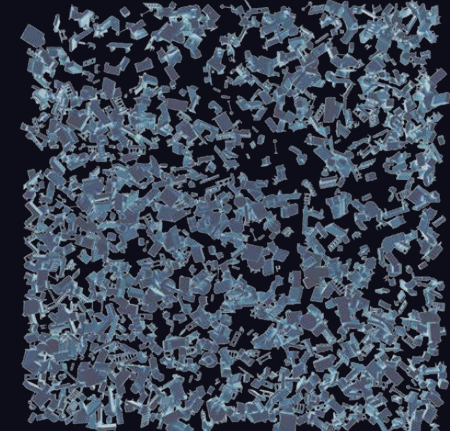
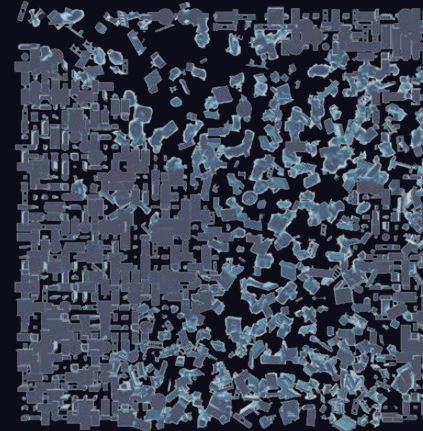
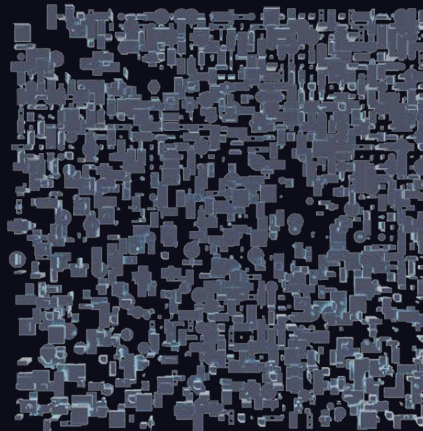
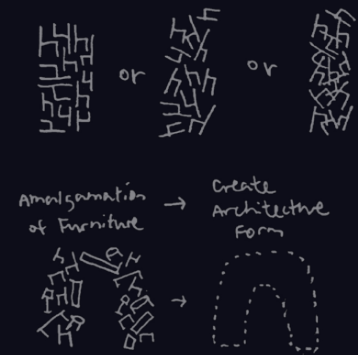
## 1. Furniture De-formation

Ordered formations of standard Revit furniture components are incrementally disordered, entropically resulting in a state of chaos. These 'digital objects', which have strict numerical definitions, are extracted and stripped of those meanings to be reappropriated and distorted.

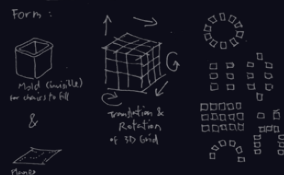
## 2. Tex-tile Illusions

The iterative translations of 3D to 2D objects results in ripping, tiling and stitching operations to comprehend them. The draping of this textile captures the paper-thin quality of photogrammetry scans pinned up along virtual walls to form an illusion of an architectural experience.

structure :

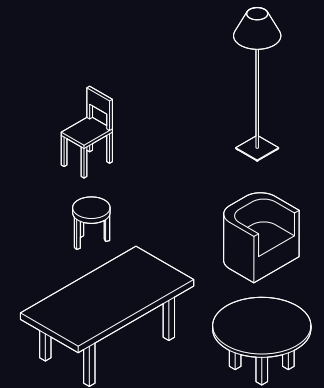


Facade :

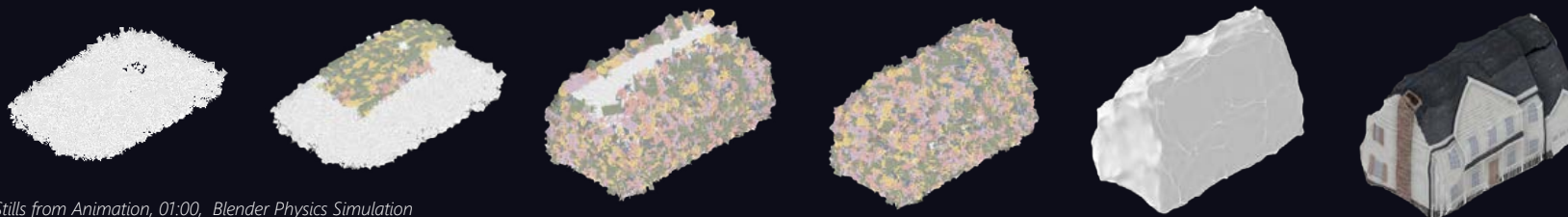




Dist-urbia investigates notions of suburban dynamics. Situated in Levittown in the 1950s, the speculative proposal is driven by the question of what a conceptually women-oriented space would look like at the time.



The structure is composed of furniture; these domestic objects become 'material' which swarms and overtake the form of the suburban house, disrupting the generic idea of suburban constructions and social ideals.



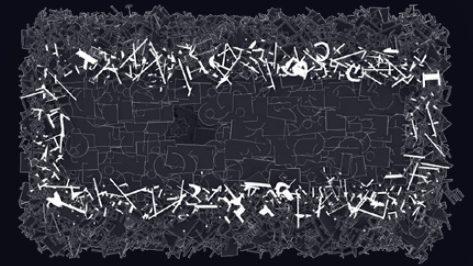
Stills from Animation, 01:00, Blender Physics Simulation



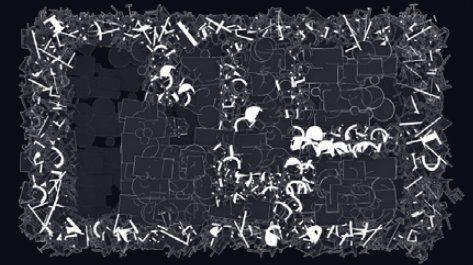
The interior 'pockets' offer escape from imposed norms, turning spaces of isolation into ones of social and recreational activities. The shrinkwrapped shell projects the illusion of a generic suburban house, deceiving external surveilling gaze and commenting on the performative social construction of suburban homes.



1:50 Model  
3D-print, Lasercut, 3D Projection



2F



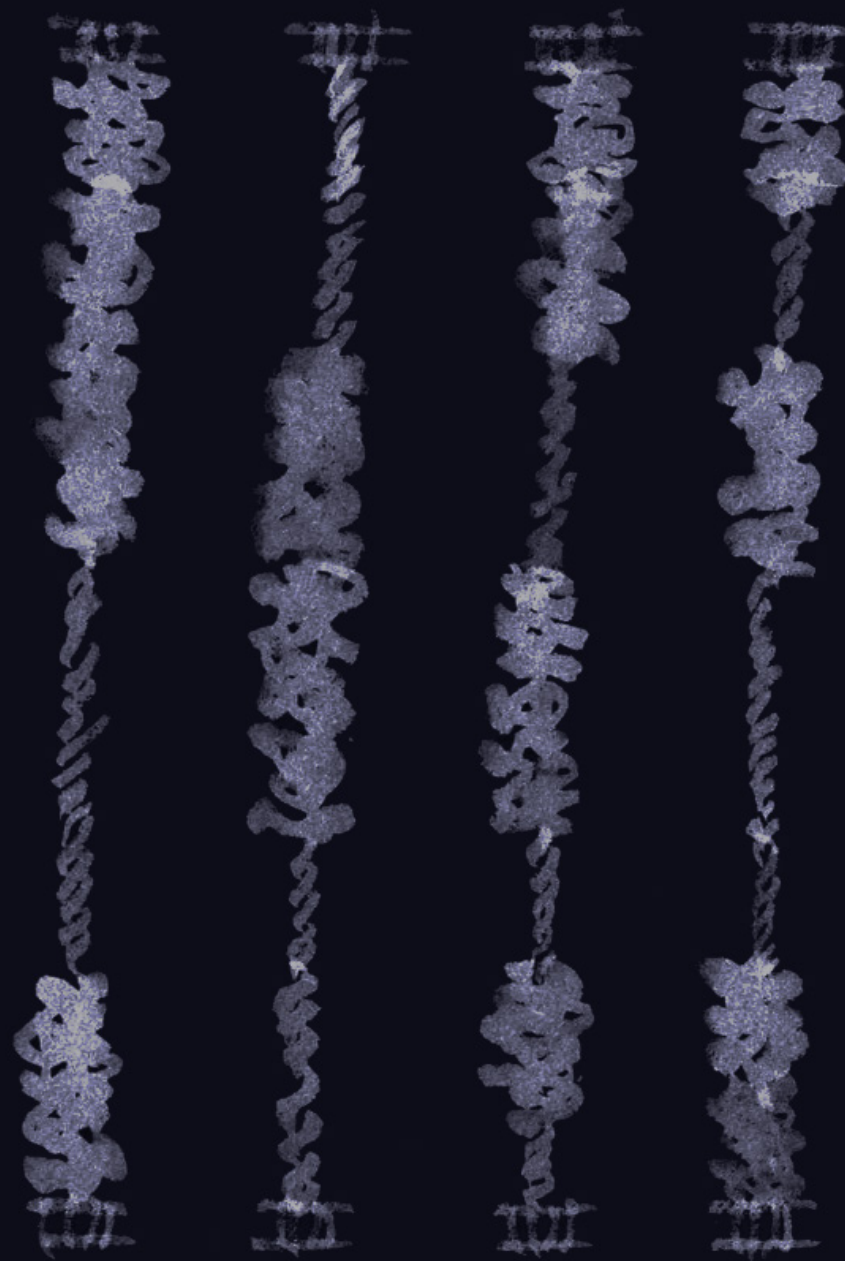
1F



GF

MAY  
SATO BOUZIRI

THANK YOU



*Ink, Knitting Pattern guide for each  
Rope Column for Hikiya. 2024.  
May Sato Bouziri.*