



Foli.age

Noun. The study of leaves in a state of entropy within their built environment.

I am a designer that combines the chemistry of creation with the fleetingness of time through objects and materials. With a background in architecture, my projects come from an interest in how matter is extracted and moved through a process towards a material. My art is a form of reparation of the disconnection between people and the processes of material production. Through leaves, my creations are implemented in the time of fall when leaves drop and begin their process of decay.

I begin by learning about the place I am situated in by extracting the fallen leaves and begin to materialize their fibers. My projects have ranged from swatches to larger pieces inspired by how our bodies interact with furniture. After constructing these pieces, I place them back in the places I extracted the leaves from and where people can interact with the material while it is decaying back into the land. My art mends the relationship between people and ecology.

Table of Contents

1. Lugland
2. Where do Leaves Go? [**Uncanny Branch**]
3. Foli.age Shelf
4. Metabolism of Leaves
5. Weeded Ground

Email: bouzag741@gmail.com
Instagram: Foli.aged



Lugland Island

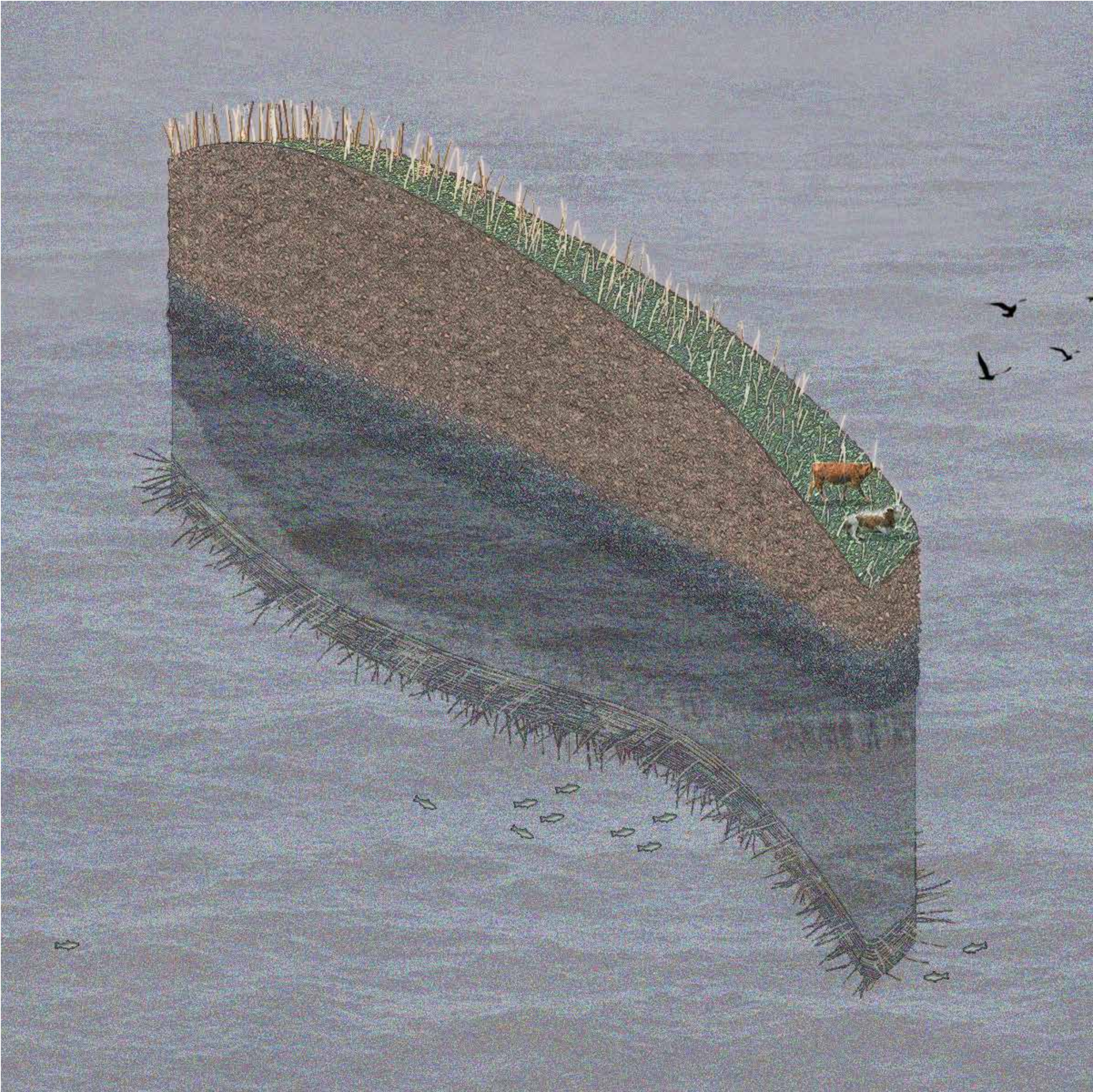
Summer 23' Unteathered

Professors: Michael Loverich and Antonio Torres

My island is a floating ear named Lugland making up an abundance of smaller islands. The island looks at water for both its mediation and separation of these islands as well as the accumulation of a shared ecosystem within multiple separate islands. The island is made up of 5 separate islands, each evolving around the growth of a plant. This includes Barley island, Mangrove island, Potato island, Lettuce Island, and Algae island. These elements all guide how they are constructed with barley being separated into strips being able to survive within high salinity water. Mangrove uses its roots to hold together a body of soil. Potatoes are growing on mountainous terrains. Lettuce is growing on flatter land to allow cows to inhibit and enrich the soil. Algae growing on shallow nests built through otters and birds.

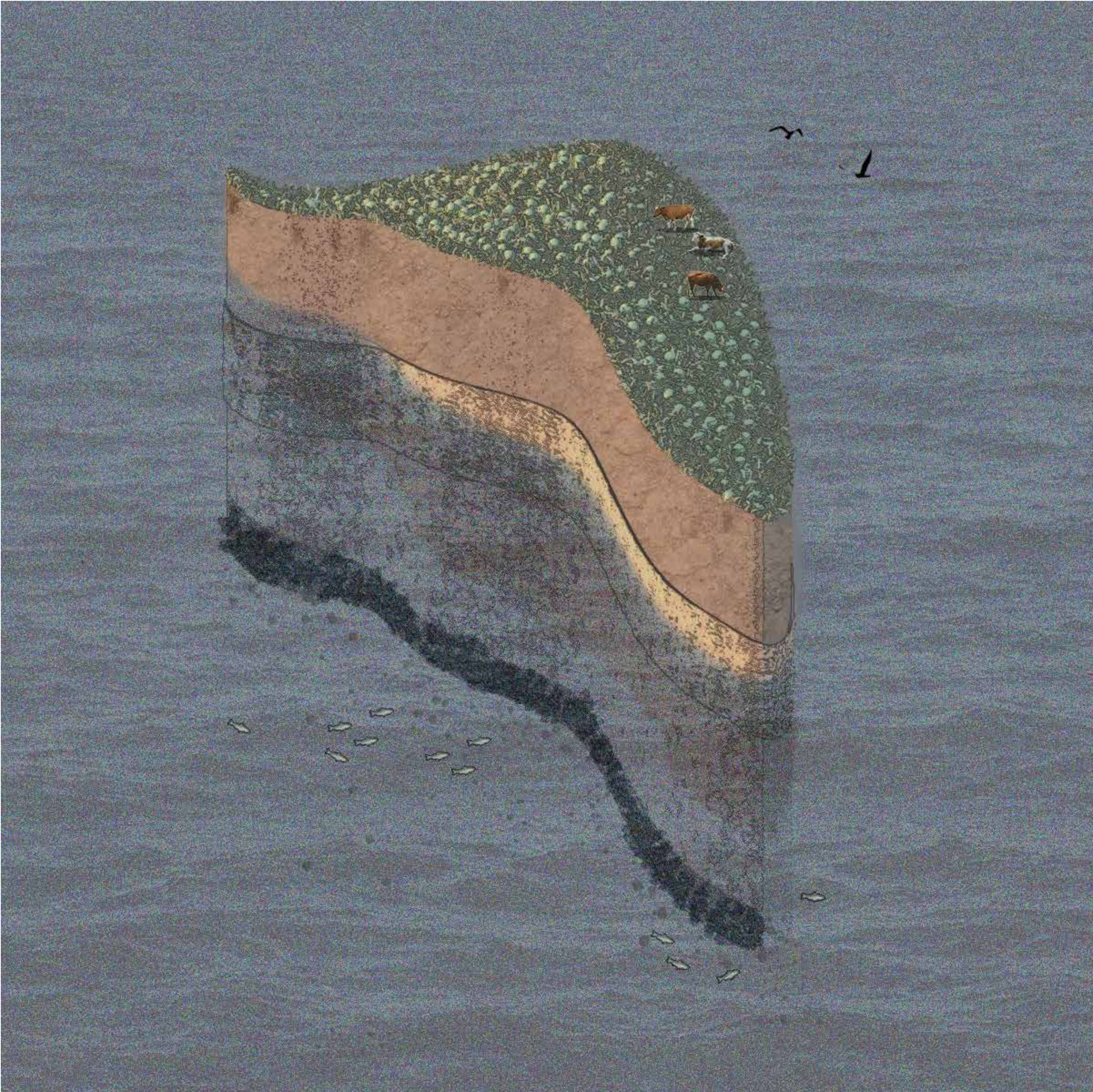


Lugland Island



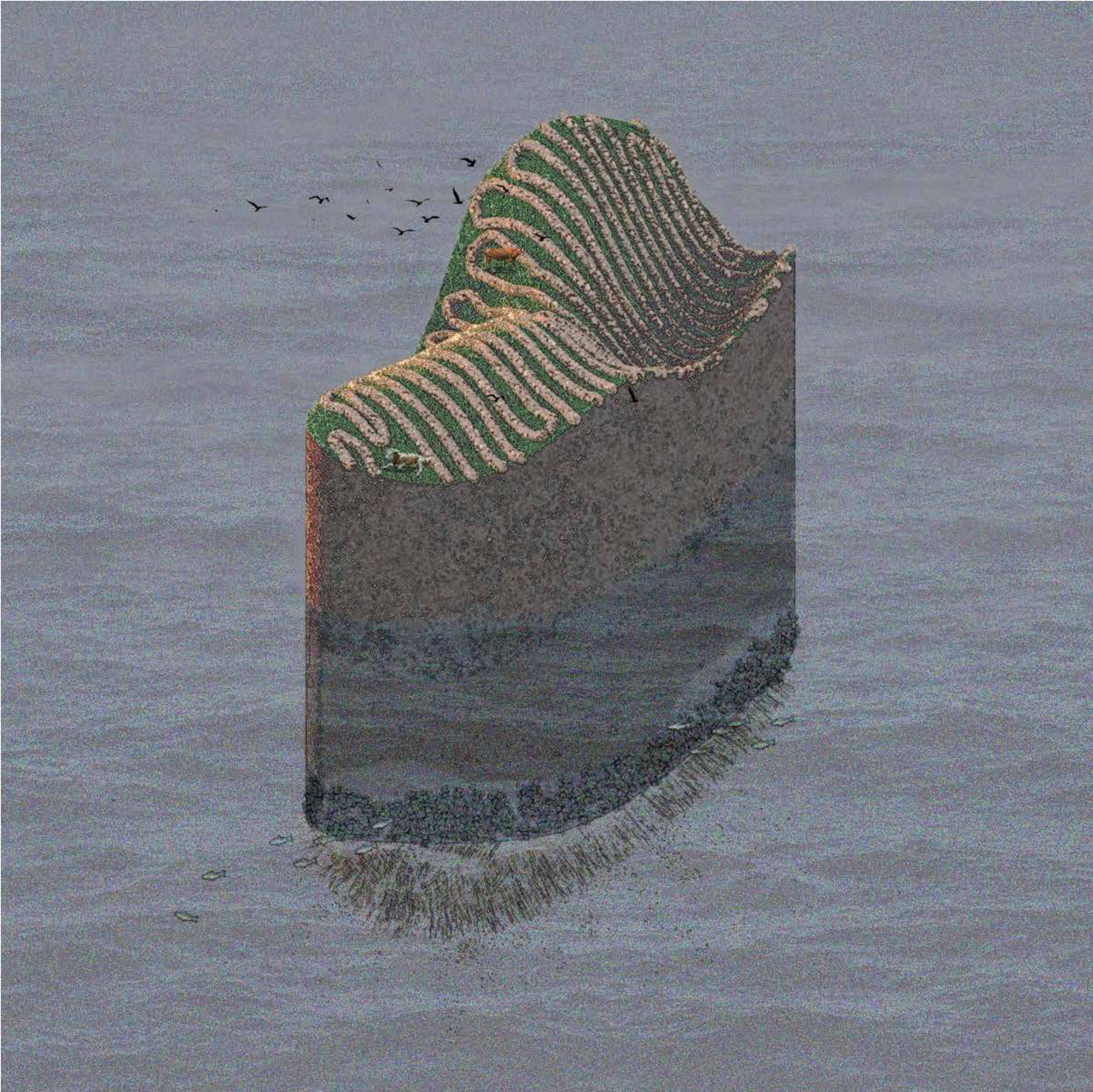
Barley Island

Lugland Island



Lettuce Island

Lugland Island



Potato Island

Lugland Island



Algae Island

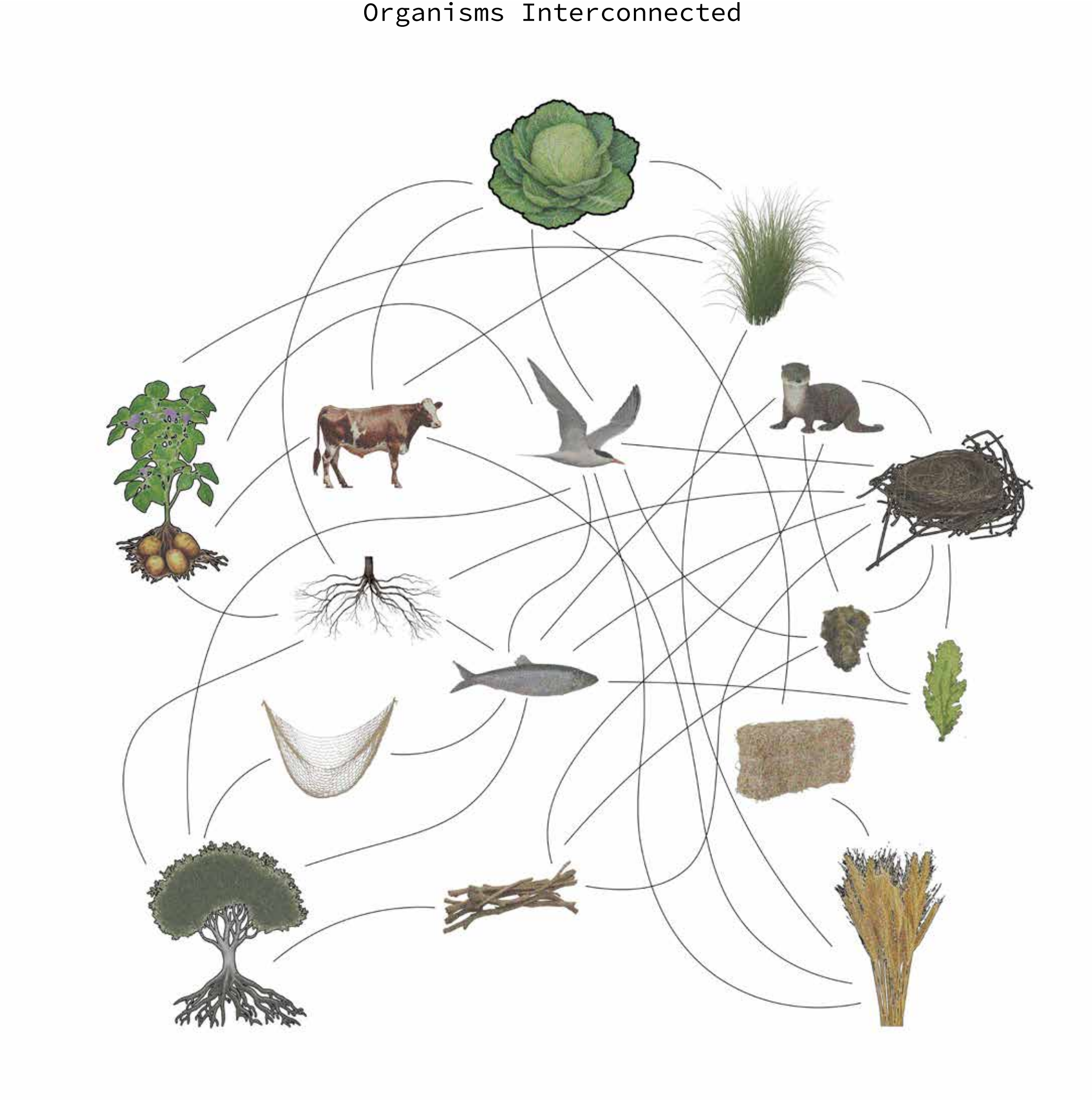
Lugland Island



Mangrove Island

Lugland Island

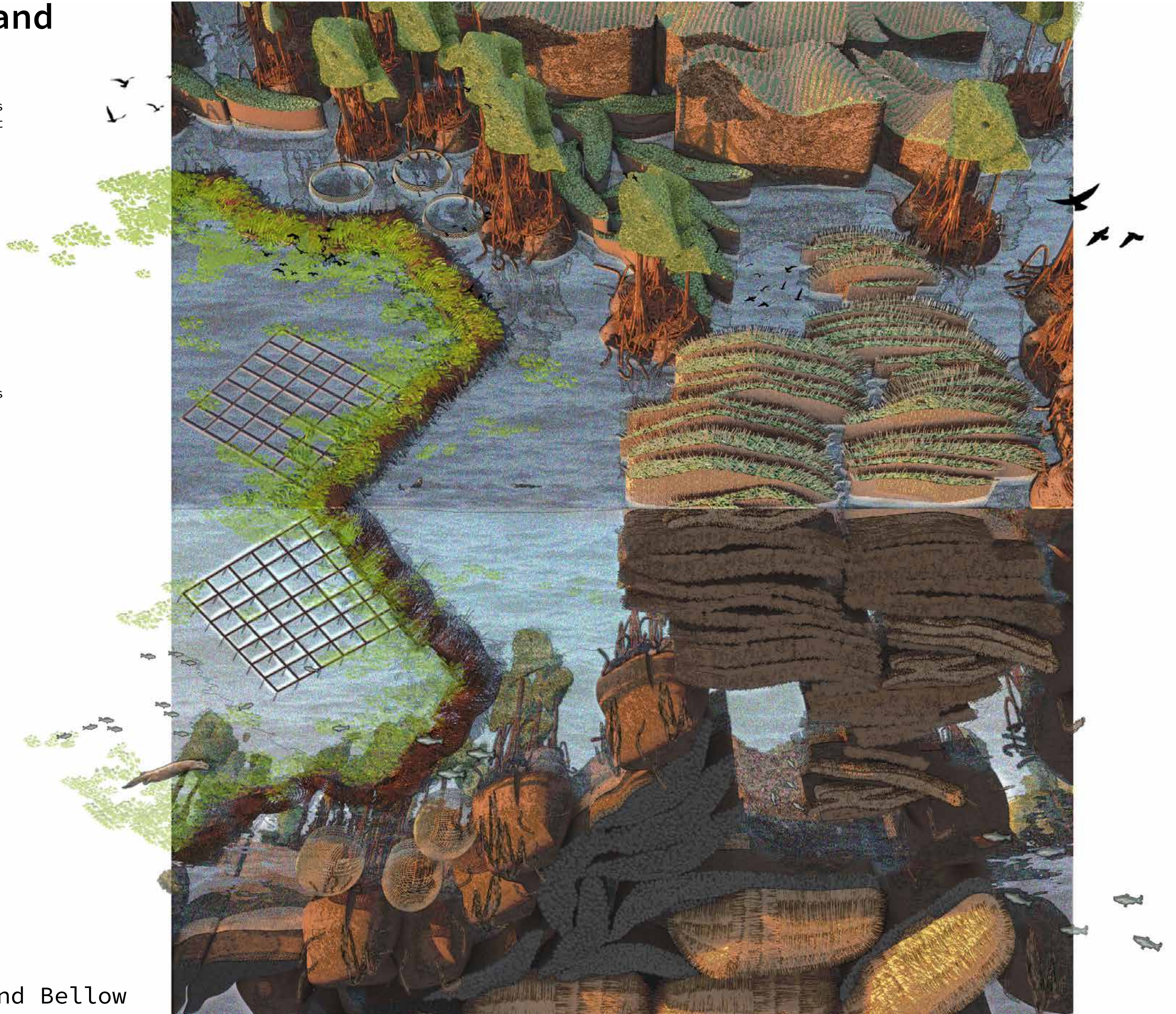
- Lettuce
- Potato
- Mangrove
- Barley
- Nest
- Net
- Roots
- Algae



- Long Grass
- Straw
- Wood
- Otter
- Cow
- Oyster
- Fish
- Birds

Lugland Island

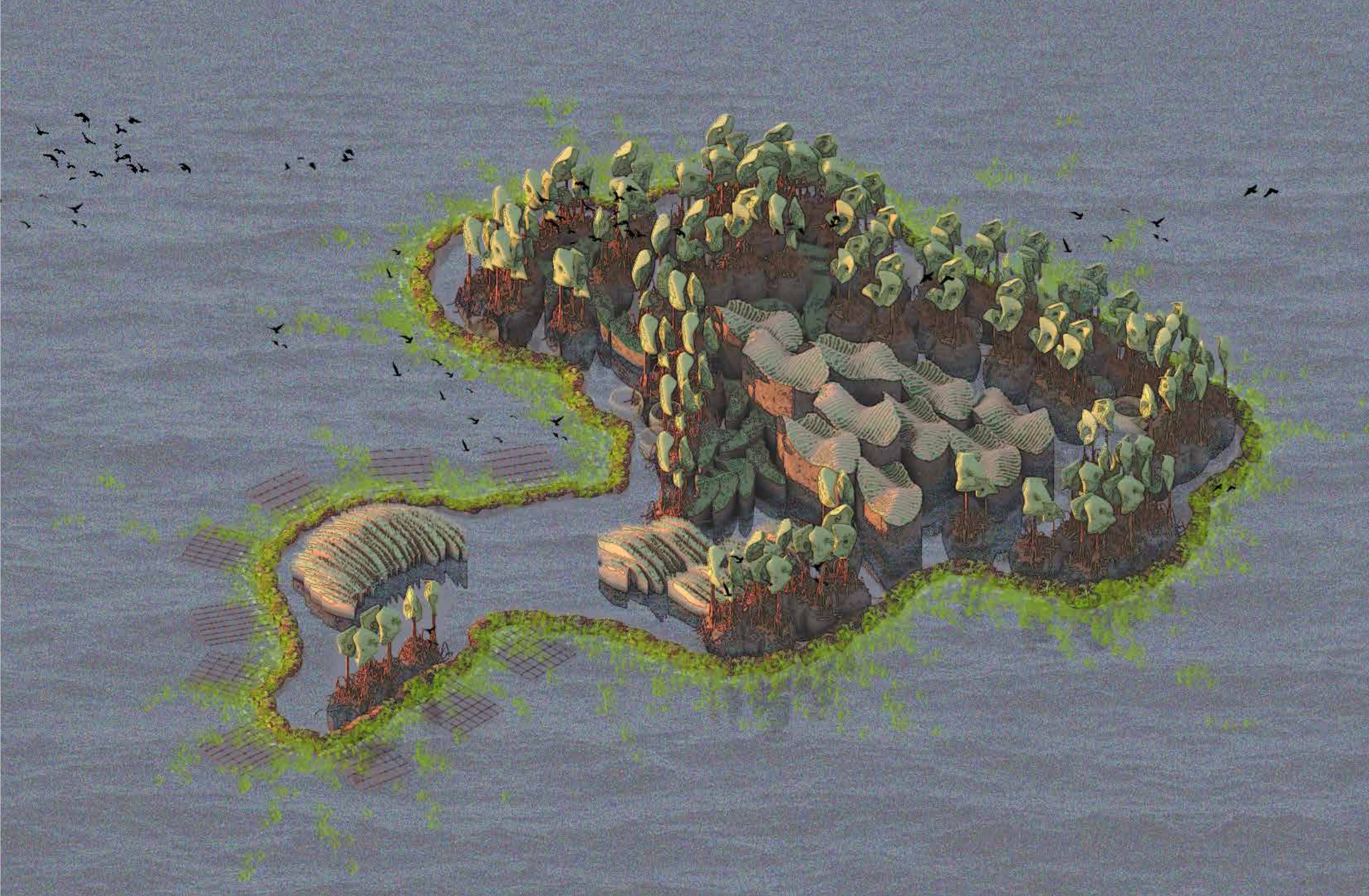
Beyond their individual ecosystems, animals like birds and fish begin to interconnect between the islands. As they move closer together the roots from the mangrove trees start tying the islands together. This diagram shows how the ecology begins to branch together into separate ecosystems. Attached to the islands are systems of oyster farms and fish nets. These systems both hold together the islands and work with the moving organisms. The oyster farms are attached to the nests growing while consuming the floating algae. The otters eat the oysters and the fish that are attracted to the algae. The nets are tied together with the roots of the mangrove trees capturing fish that inhabit the spaces between the roots.



Ecosystem Above and Below

Lugland Island

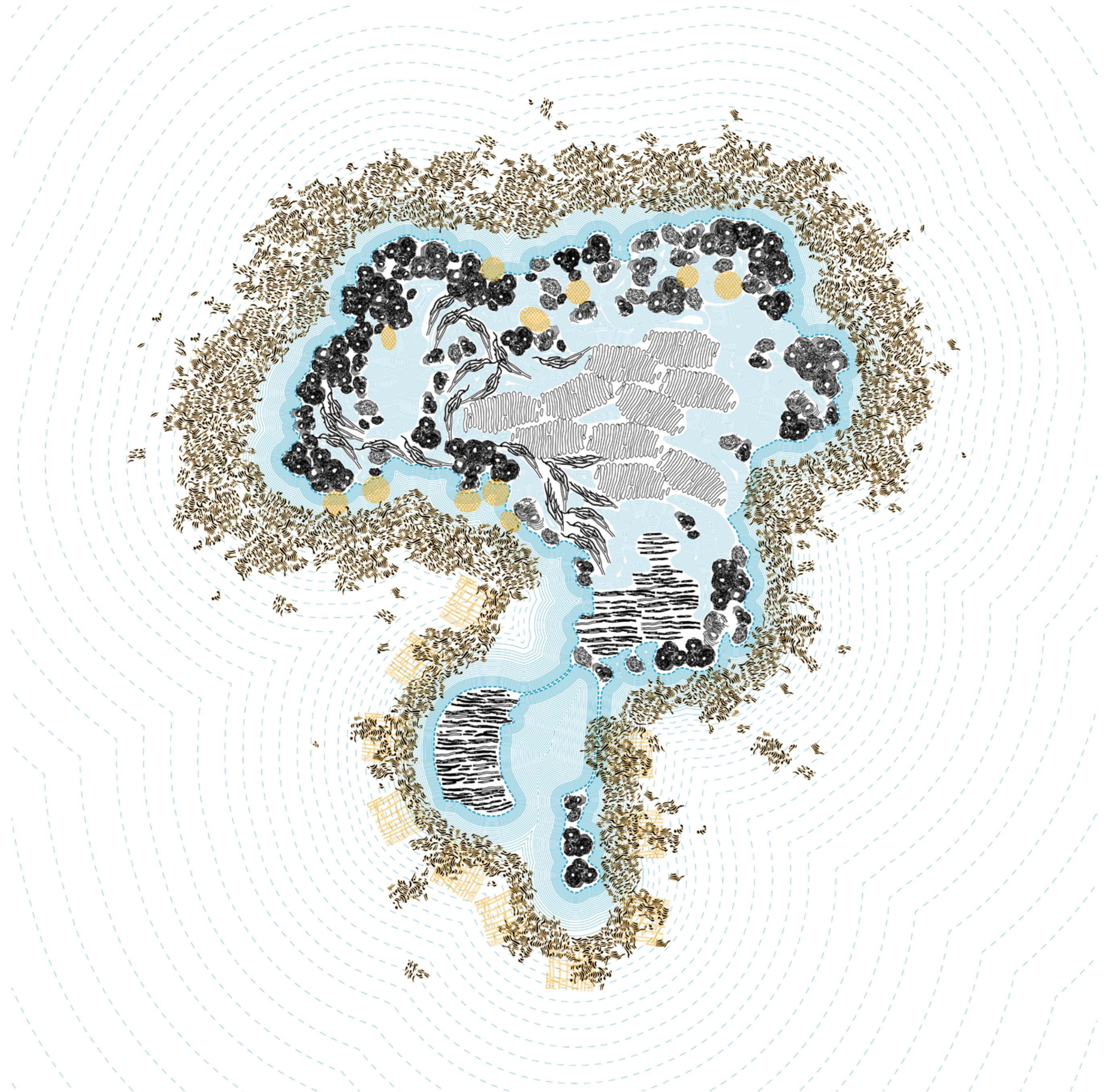
Island Together From Above



Lugland Island

When together it makes up the shape of an ear with algae wiggling around in the water. The growing nest is the outer ring that encloses the pieces preventing them from drifting out at sea.

The accumulation of these islands changes the water breaking it down as it reaches the denser areas.

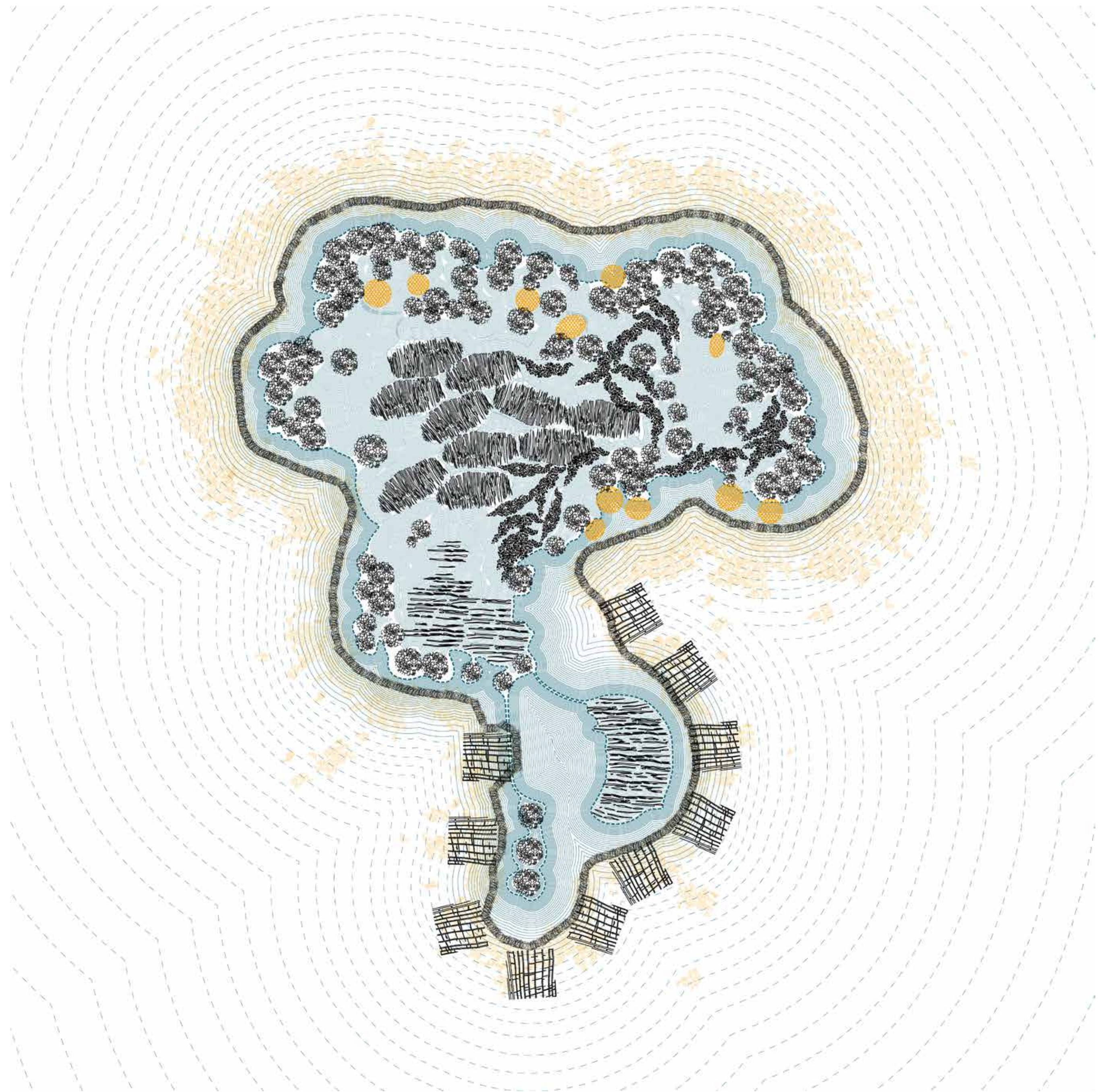


Top Plan

Lugland Island

The underbelly is intertwined with the top. While the elements above are growing the below elements are deteriorating. In the case of the barley island when the barley is harvested the straw left over is placed on the underside to help it stay afloat and soak up the water.

In some cases the ingredients of the underbelly help the organisms on the top grow. The lettuce islands have charcoal below to break down the salinity of the water before entering the soil.



Lugland Island

Island Together From Underbelly



Lugland Island

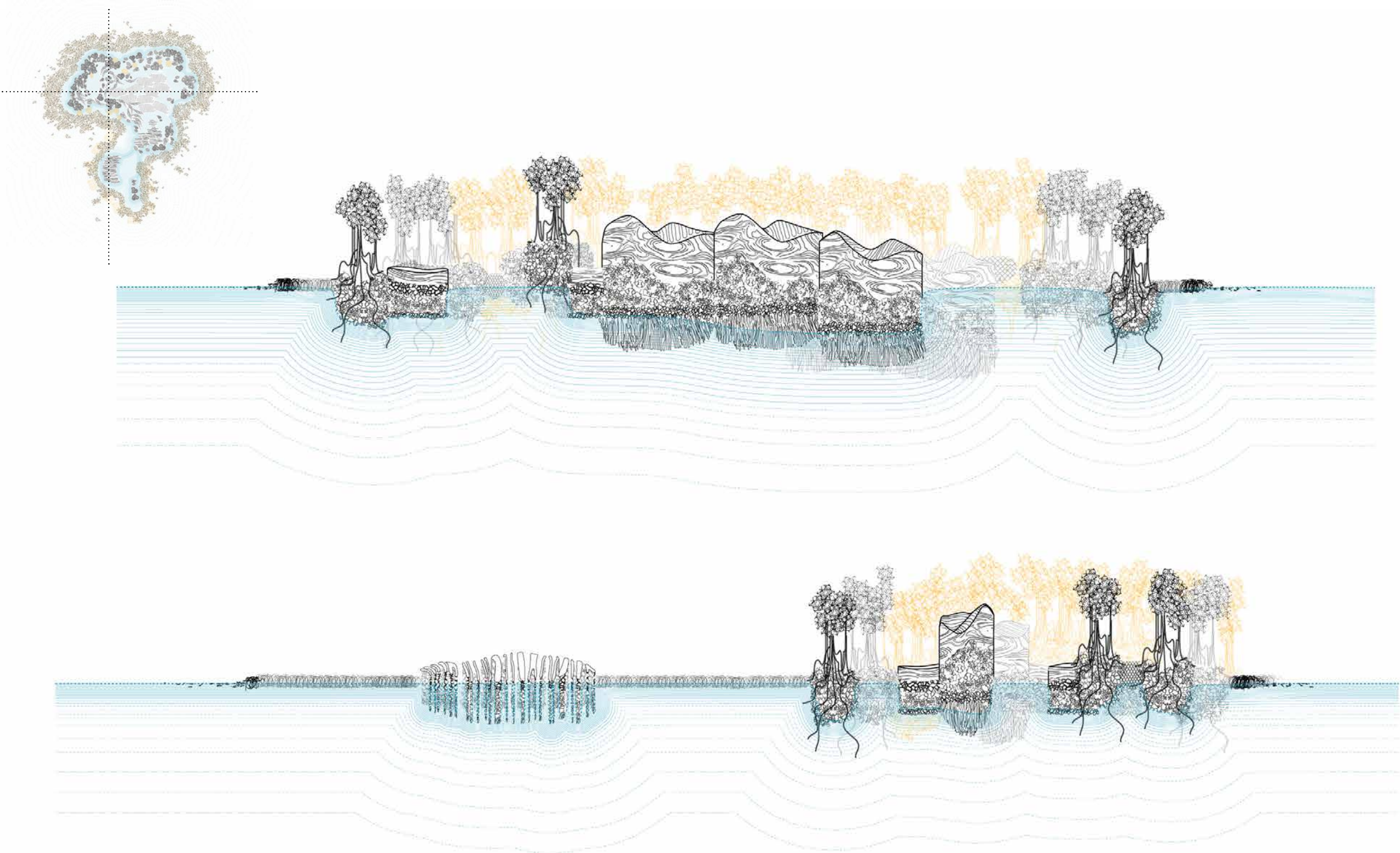
Above and Below

The movement from the water and time break down elements of the island leading to moments where it will disperse again. The interconnectedness of the many islands are temporary as they are always moving in the water.



Lugland Island

Sections



Lugland Island

Within

Similar to how the algae is constantly dispersing and regenerating, the individual islands will slowly deteriorate and dissipate. Animals like birds and fish separate with these the floating ecosystems.



Lugland Island

Above

Lugland displays the codependency of ecologies and how movement webs together multiple habitats. While the land is constantly growing and decaying these organisms are able to adapt to its temporality.



Lugland Island

Island Dispersed From the Top



Lugland Island



Model Photos
+
Material
Studies

Where Do Leaves Go? [Uncanny Branch] Fall 23' The Art of Poetic Environmental Architecture

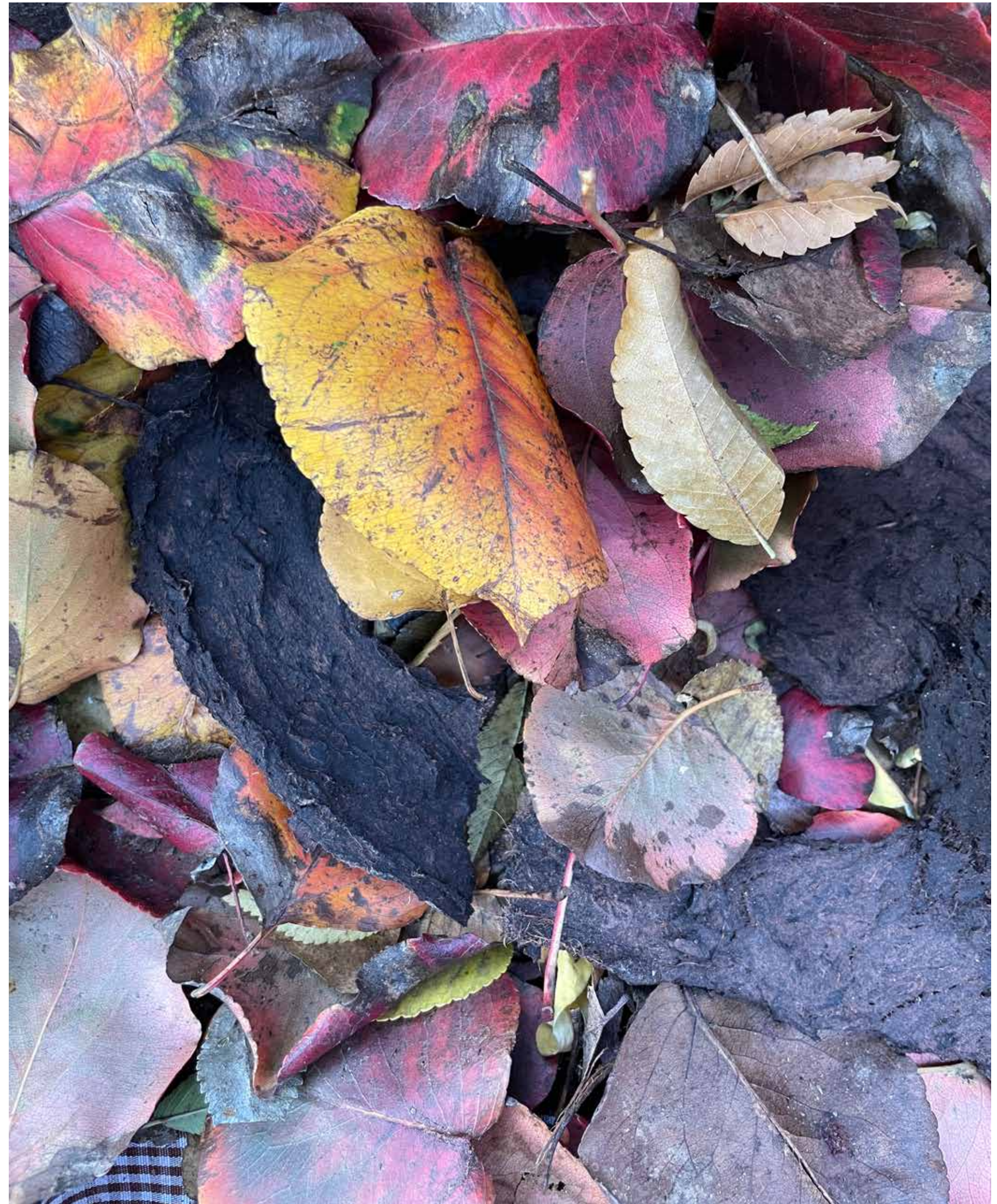
Professor: Yussef Agbo-Ola

Where do leaves go? is the latest project I have worked on since I have moved to New York City. I became interested in the values, or lack of, that New York City puts on decaying leaves. Through sanitation laws fallen leaves are considered trash and move through a process towards compost, ultimately creating a bio-fuel, releasing the carbon from these leaves into the air. This process in the end systematizes decaying leaves separating it from its intended cycle.

I chose to look at Elizabeth Street Garden as a site for this issue because similar to leaves the site is experiencing a form of decay. Like the majority of gardens in Manhattan ESG is a man made garden and has become a community space. They are currently facing demolition, with the city planning on turning the space into low income housing for the elderly. Similar to how the city collects leaves and wood transporting it out of its context they have decided to get rid of the site of the garden and the plants that inhabit it.

I began with these questions:

Where will these leaves go?
Will the memories of the garden disappear?



Where Do Leaves Go? [Uncanny Branch]

I began by studying the leaves around Elizabeth Street Garden and their physical qualities that remain unique to this place. Through this continuous series I was able to create variations with thickness of the sheets of foliage and the individual experiences I had from collecting the leaves to each step in its transformation. For my foliage studies I experimented with three main types of leaves that I encountered.

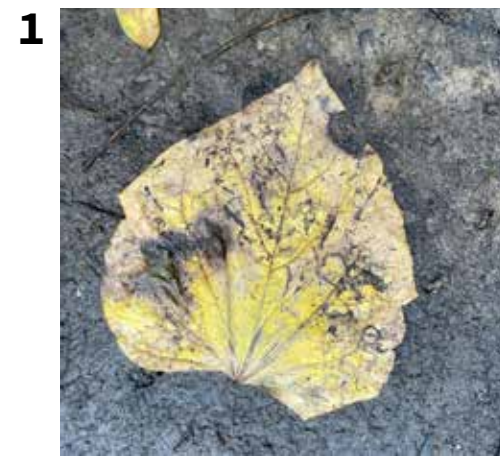
The **first** leaves I examined were leaves that fell from a Little-leaf Linden inside of Elizabeth Street Garden. The leaves were soft creating a malleable foliage sheet

The **second** batch comes from the leaves that fell on the concrete outside the garden. The paint extracted created a sweet smell.

The **third** variation is made from green leaves that fell. I was only able to make one version because green fallen leaves are rare.

For the **fourth** experiment I used a variety of leaves found in the garden and added glue and flour to create a thick material. The material took about a week to fully dry.

Video Documenting Leaf Extraction to Material



Where Do Leaves Go? [Uncanny Branch]

Compiling Research of Leaves Collected in Elizabeth Street Garden
Displayed on a Table for Interaction
3'4" x 2'4"

Foli.age

Ink

Ink Swatch



Where Do Leaves Go? [Uncanny Branch]

Photo Series Documenting the Process of the Material Decaying
Images 17"x11"

October 12, 2023



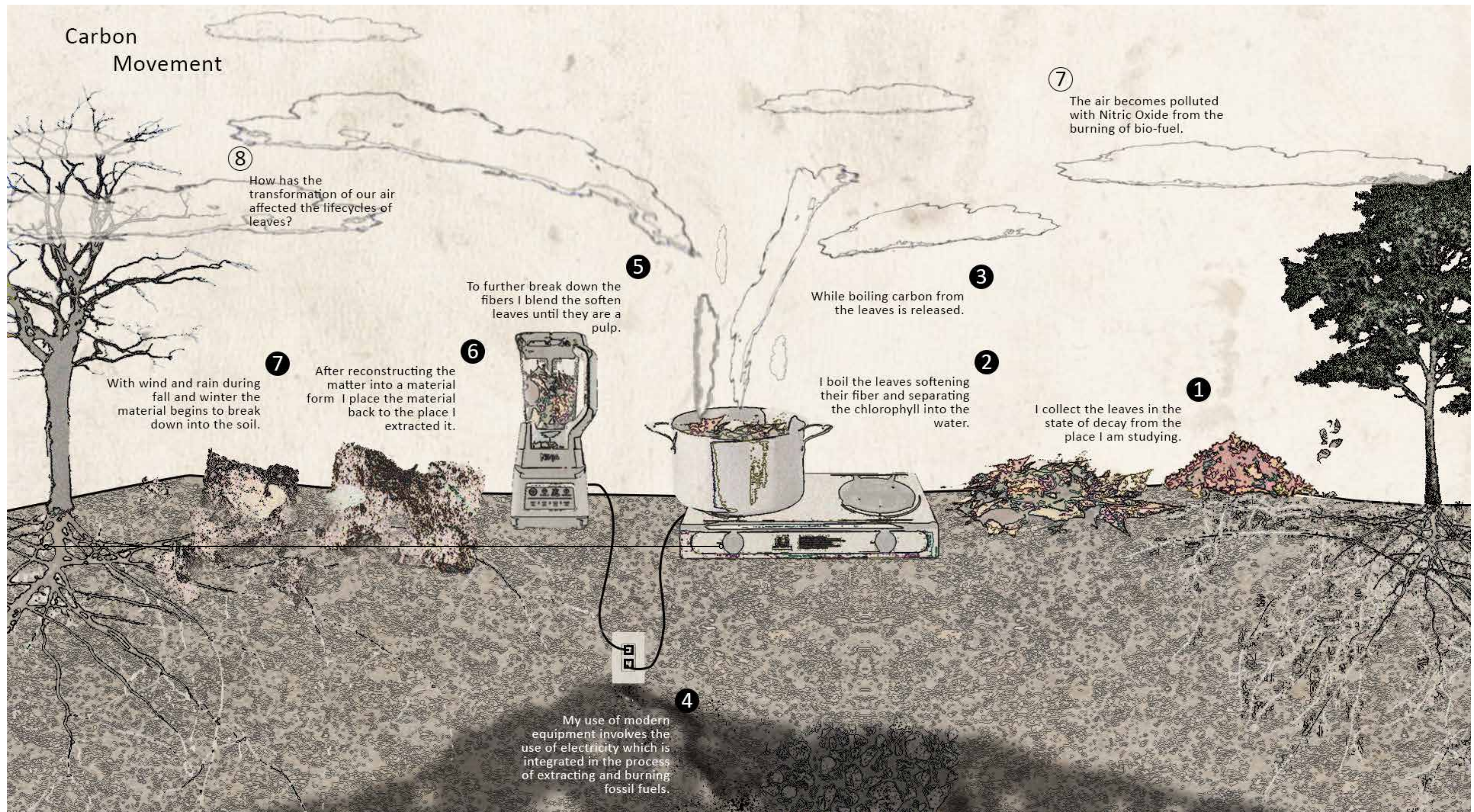
October 24, 2023

Where Do Leaves Go? [Uncanny Branch]

Long Drawing Illustrating the multiple processes of decay from natural, commercial, to my own material interventions.

[1]

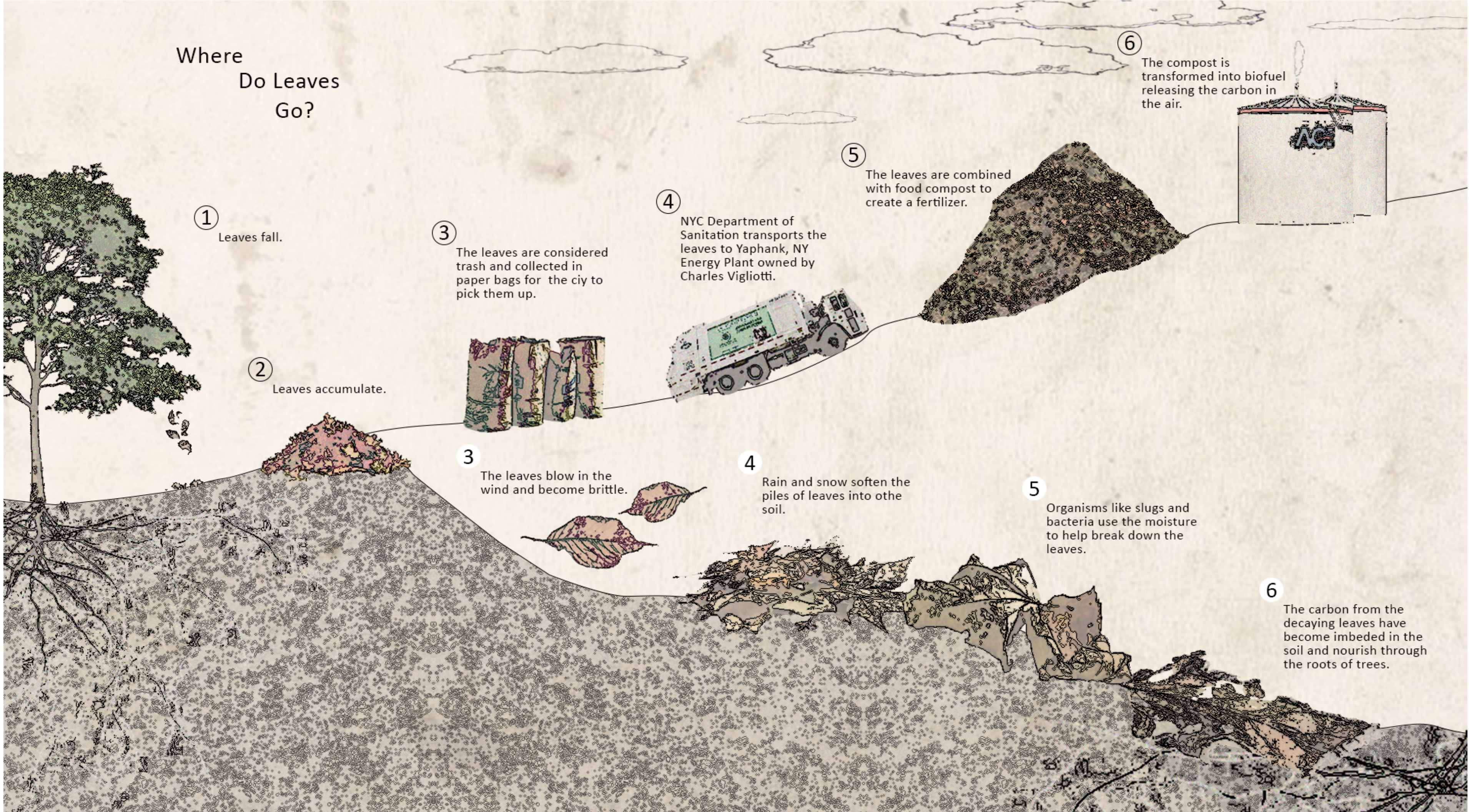
My intervention with time and how I reconstruct the matter from the fallen leaves into a material.



Where Do Leaves Go? [Uncanny Branch]

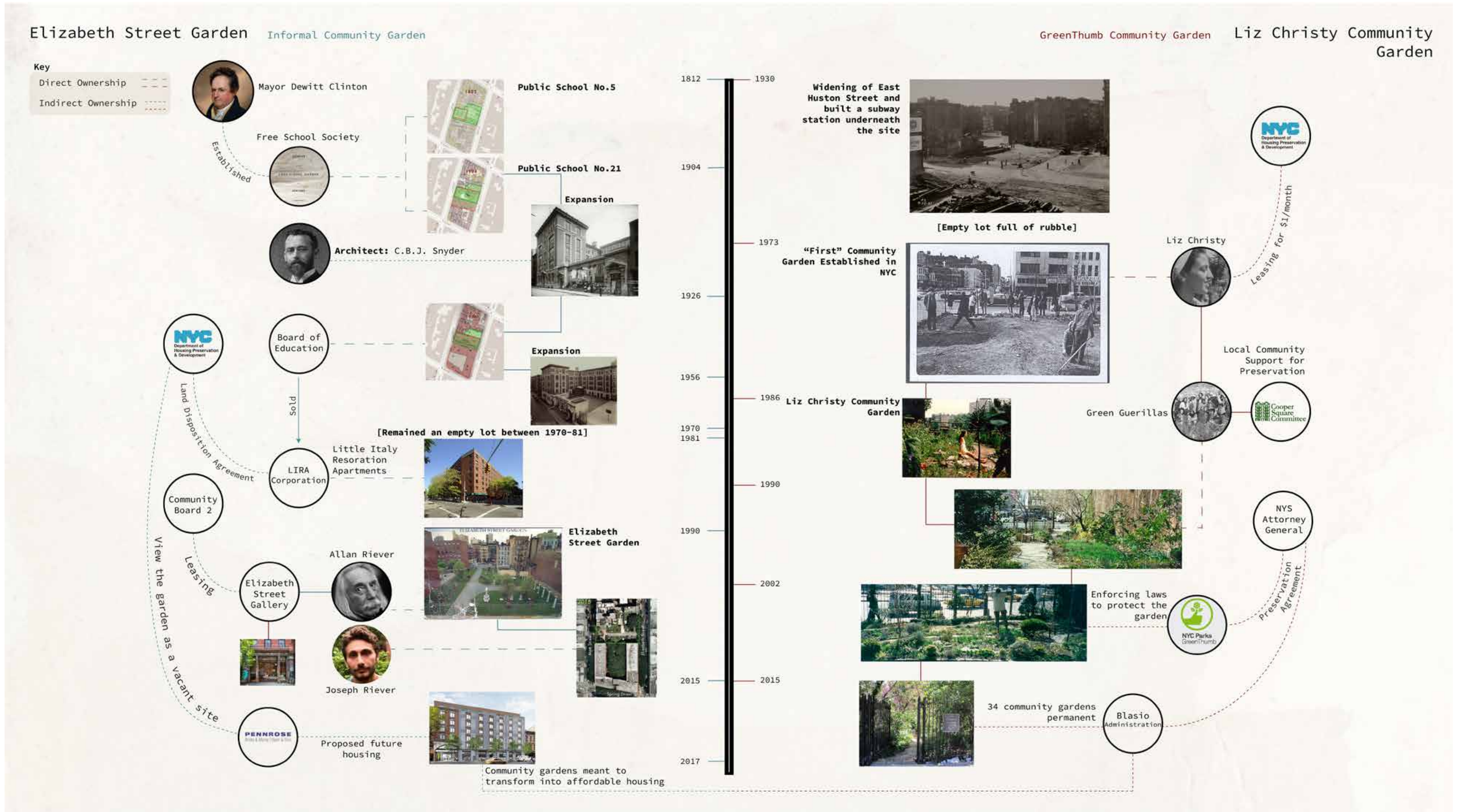
Long Drawing Illustrating the multiple processes of decay from natural, commercial, to my own material interventions.
[2]

Comparing how NYC Sanitation treats fallens leaves versus the leaves biological process of decay.



Where Do Leaves Go? [Uncanny Branch]

Drawing comparing the histories between an informal community garden to a formal community garden.



Where Do Leaves Go? [Uncanny Branch]

Informal Community Gardens
vs.
Protected Community Gardens



Where Do Leaves Go? [Uncanny Branch]

Extracting the words used throughout my research and comparing their definitions to how they become defined by the people involved. How are words used to create a “value” of ESG and the fallen leaves.



Where Do Leaves Go? [Uncanny Branch]

Yellow leaves collected in the
begining of Fall.
3.5'x15"

Drawings using the prints from the
Leaves



Where Do Leaves Go? [Uncanny Branch]

Red Leaves Collected at the End of Fall.
3.5'x15"

Drawings using the prints from the Leaves



Where Do Leaves Go? [Uncanny Branch]

The final piece was constructed in three separate parts starting with the body combining fallen branches and the leaf material. The second section created is the base for the body to connect to, and finally the bowl that sits on top of the body. The body is constructed with fallen green leaves I collected in late February.

The green leaves become significant as they are a symbol of time changing and the strange occurrence of green leaves within late fall. The bowl is the most fragile piece creating holes and debris along the edges. As drawings I again used the prints of each section to illustrate the different times throughout the process of the overall piece.

The combined elements resulted in an Uncanny Branch that was placed back in Elizabeth Street Garden where its' matter was first extracted. In the garden I asked people to interact with the Uncanny Branch by pulling off a dyed piece of paper from the branches, writing words on the paper that illustrate their memories of the garden, and placing their memories within the bowl. Similar to how the Uncanny Branch becomes a material of the leaves of the garden, the interaction materializes the individual memories.

Body

3'x6"



Where Do Leaves Go? [Uncanny Branch]

Base

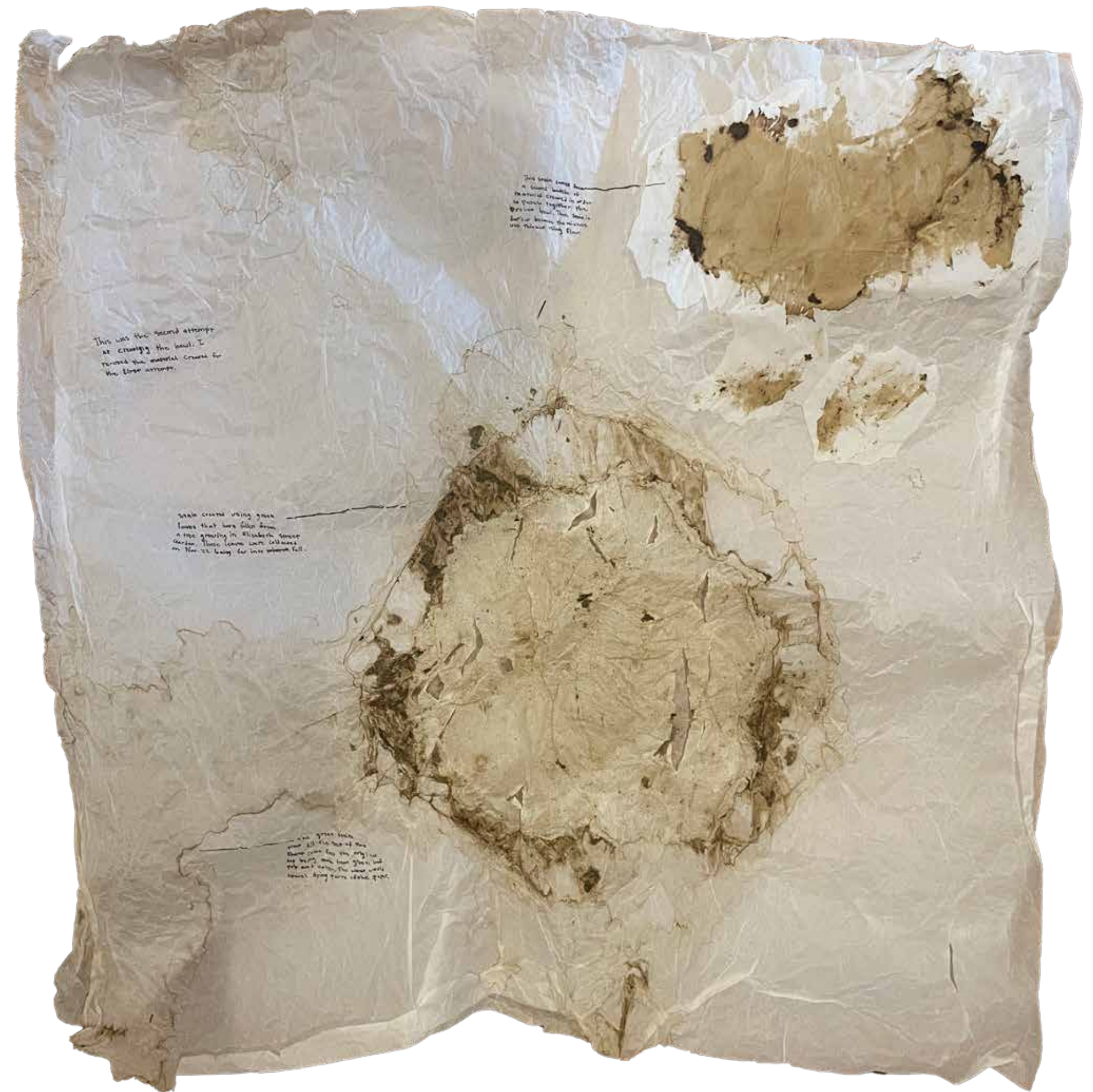
3'x6"



Where Do Leaves Go? [Uncanny Branch]

Bowl

3'x6"



Where Do Leaves Go? [Uncanny Branch]



Where Do Leaves Go? [Uncanny Branch]



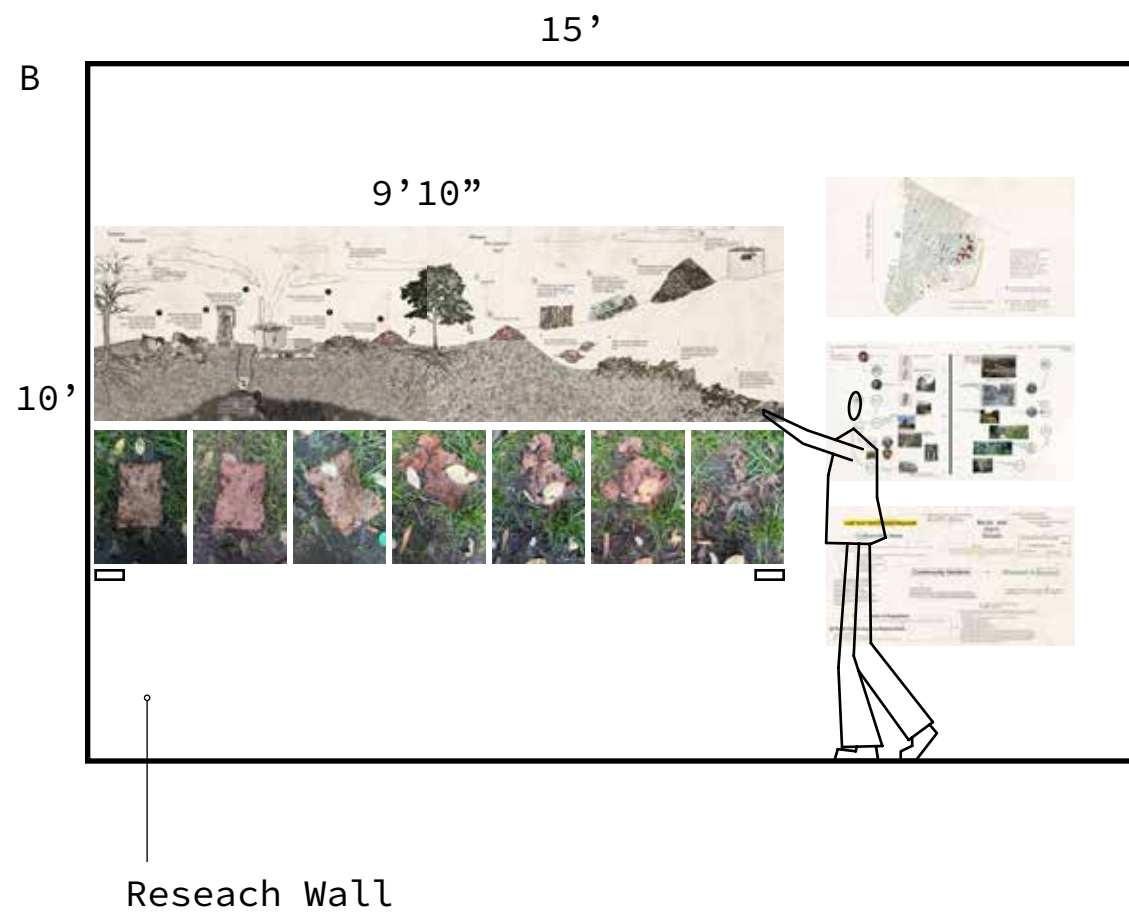
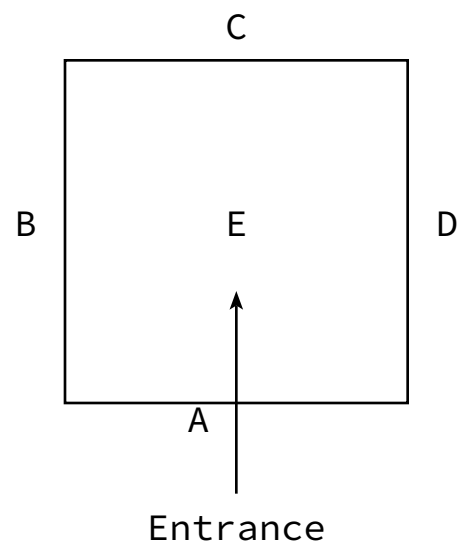
Where Do Leaves Go? [Uncanny Branch]

The material within its' original context creates an uncanny relationship with its surroundings, not quite fitting in with the matter that it is originally made from.

But like the leaves the Uncanny branch will fall, break, and decay.



Layout



Description

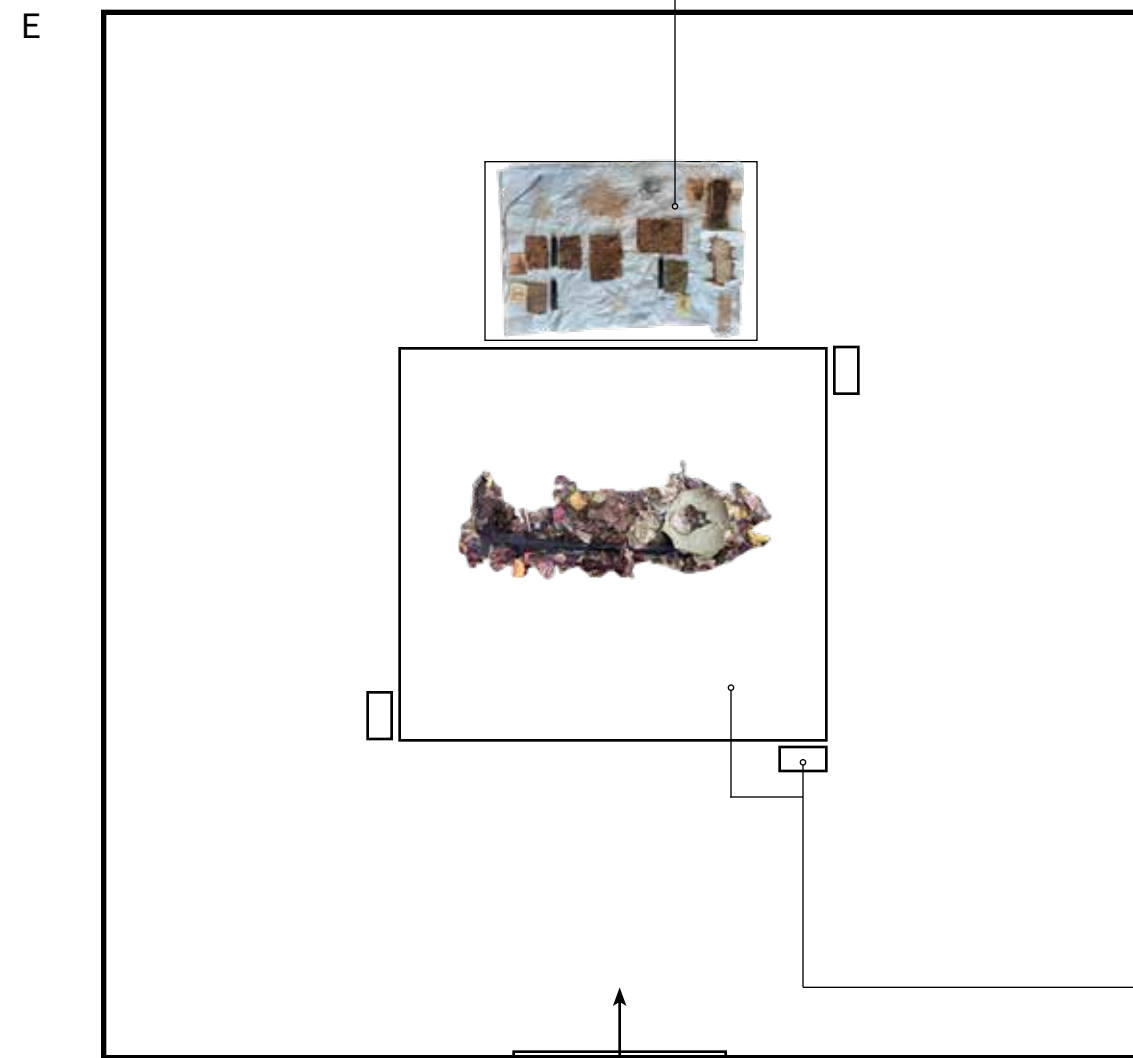
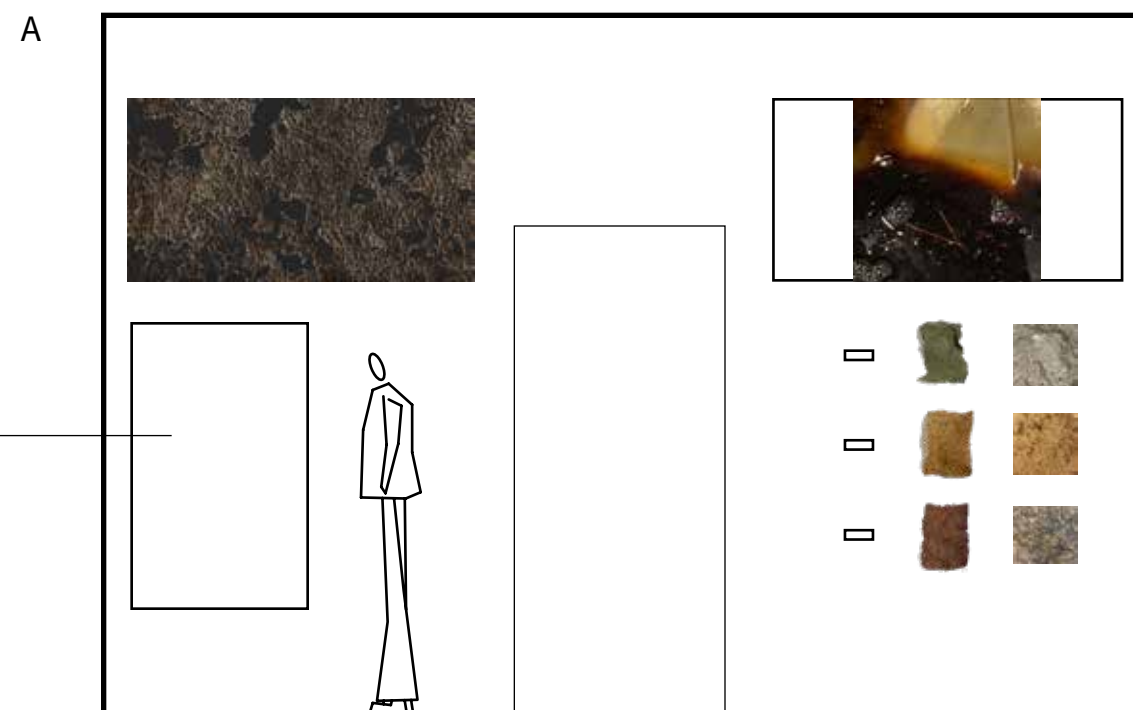
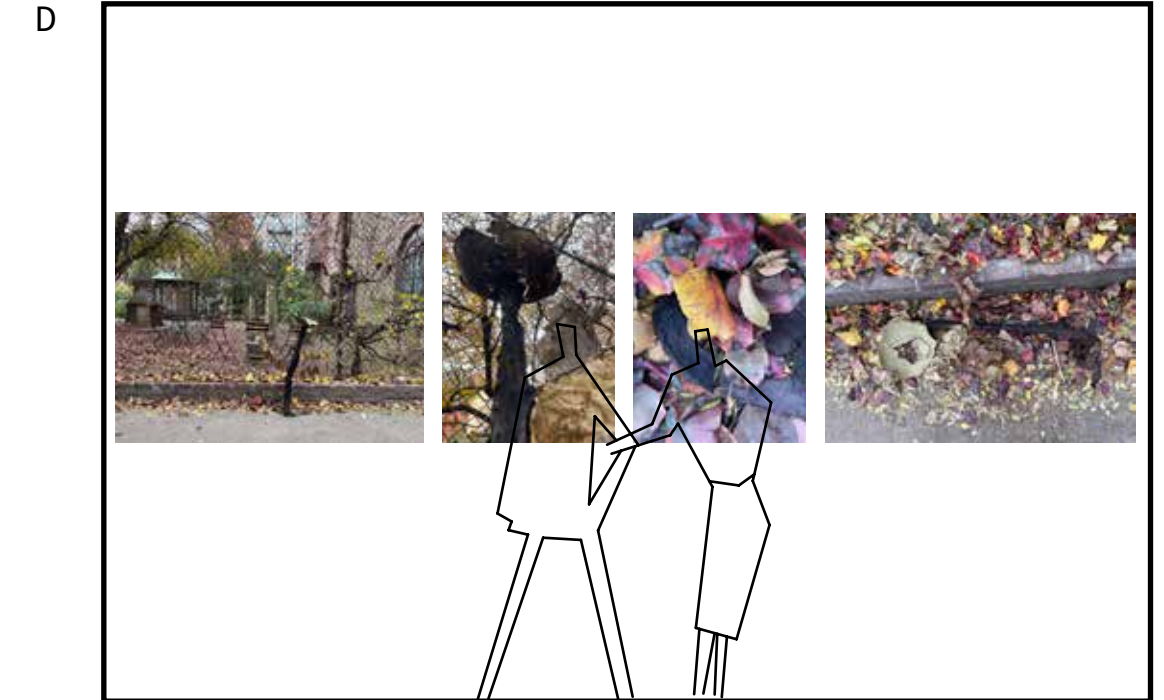


Table with the 29" x 41"



At the center will be the Uncanny Branch 3'10" x 1'2" in its current state of decay. It will be sitting in a bed of leaves and paper dyed from leaf paint. Underneath will be a large sheet of paper around 6'x6'. On the perimeter of the paper will cases of the leaf paint that people will use to stain the paper surrounding the piece.

Foli.age Shelf

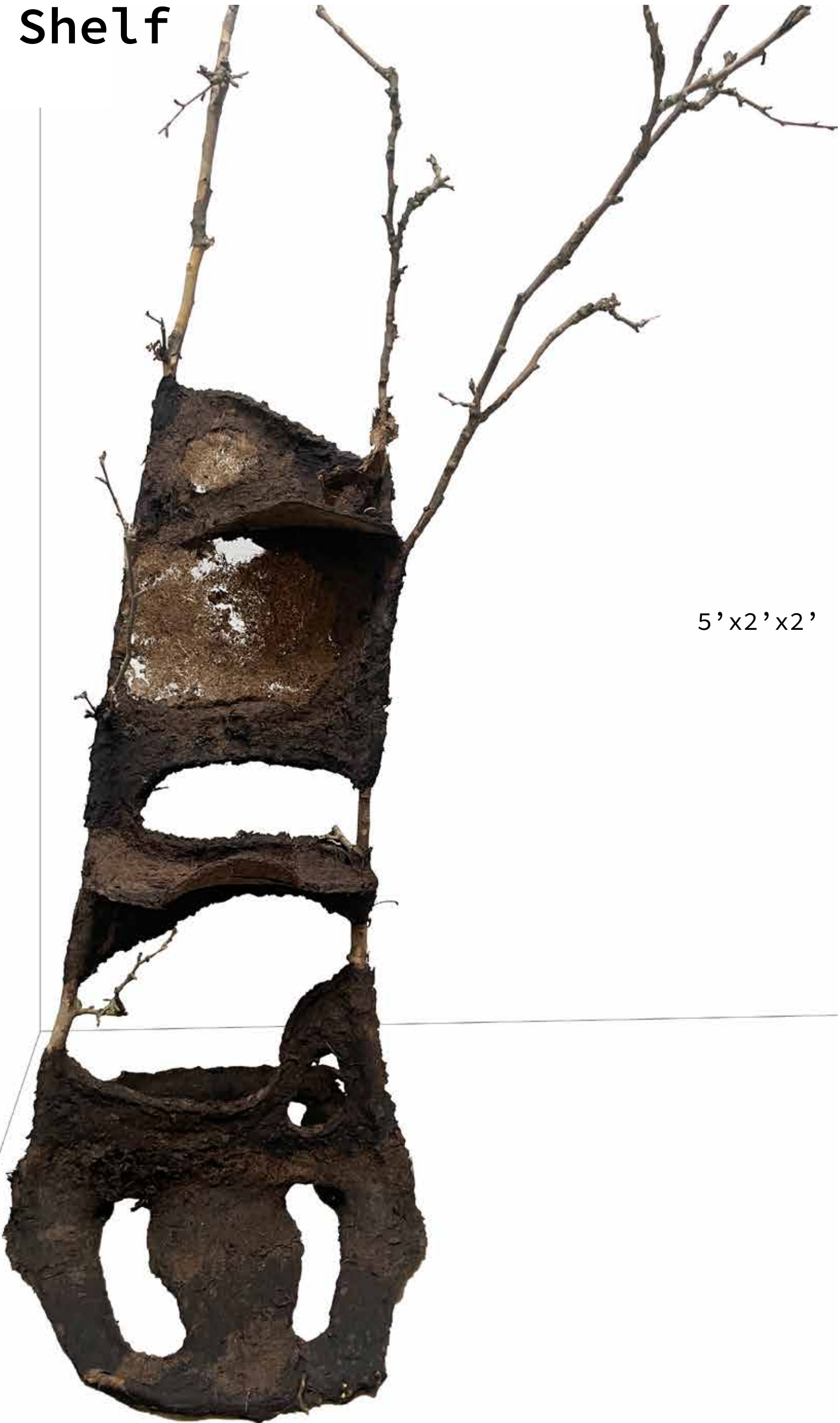
Spring 24' Crafting 1:1
Professor: Zachary E. Mulitauaopele

This project is based off of the functions of a bookshelf where I intended to create a piece that can hold my studies. Made out of leaves I collected from Central Park and sticks I found at Columbia University, I created this shelf as an embodiment of this chapter in my life. This is my version of a self portrait. The central part of the shelf wraps between the two sticks leaving gaps for me to fill in the future.

Each shelf is made to hold the studies that I have created throughout the year. The shelf itself is built using techniques that I have gained. Parts of the gaps are filled with a thin sheet of the leaf material so when light shines through it exposes the grains and fibers.



Foliage Shelf



5'x2'x2'



Foliage Shelf

Hole
created to
pass cords
through the
shelf



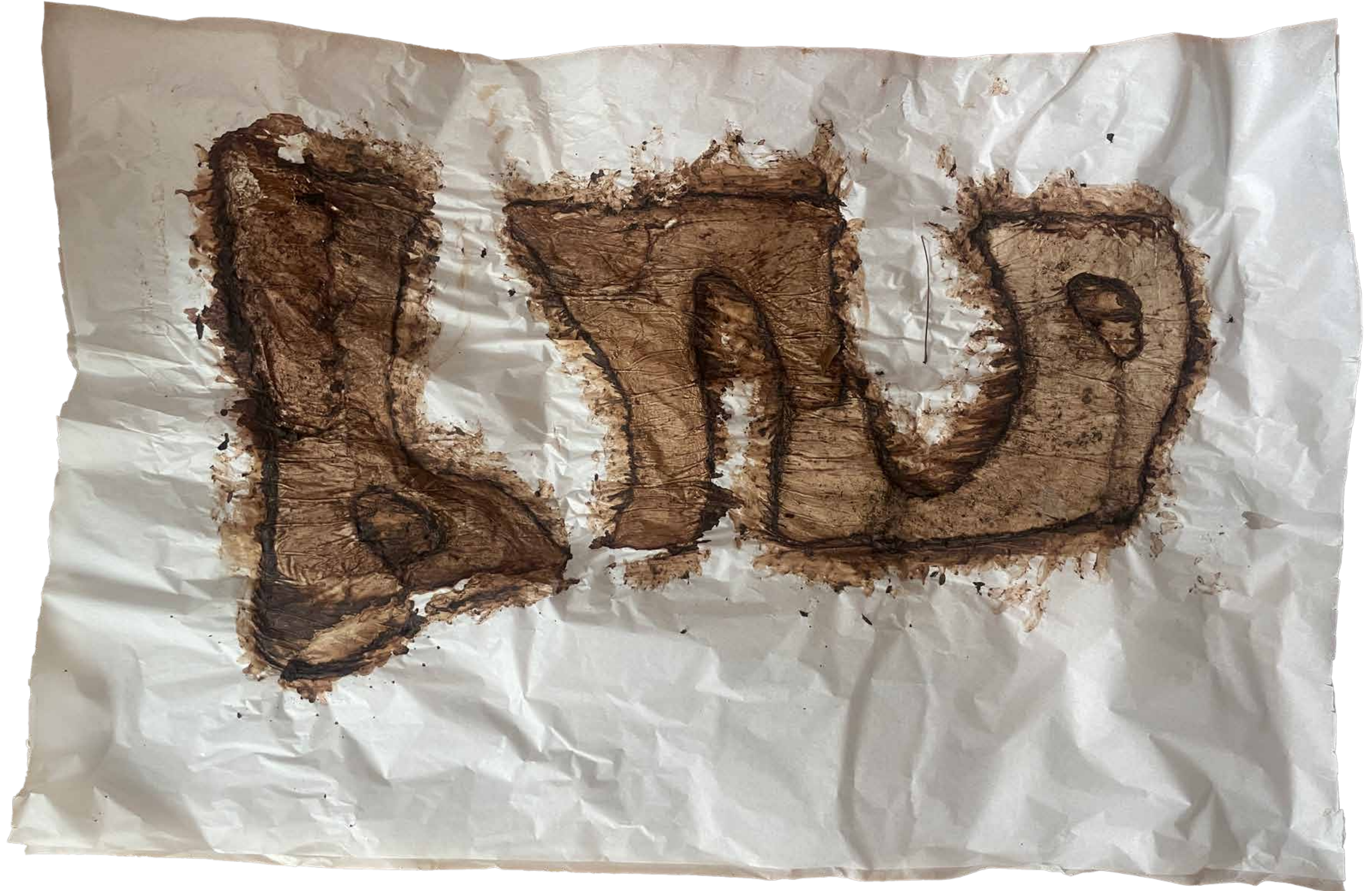
Foliage Shelf



Foliage Shelf

Print made from the body of the bookshelf.

54" x 35"



Foli.age Shelf

Print made from the base of the bookshelf and the shelves.

52" x 35"



The Metabolism of Leaves

Spring 24' Metabolic Materials

Professor: Michael Wang

Throughout my projects I have established a relationship with my work where I allow for the pieces I make to continue its process of decay. While I collect these leaves I make sure to connect them back to these place and with the time to become part of the ground. This project is a dining experience made out of leaves to become food for the soil. I have researched systems leaves are implemented in that have involved our food consumption. In New York City the leaves are collected in order to break down our food waste to become a bio-fuel. Within Central Park the leaves are collected and transformed into a compost tree to help fertilize newly planted trees. Leaves are also moved into piles to form a compost for smaller scales of agriculture. This project transforms these leaves I collected into a dining set that relates to our relationship with food. Ultimately these leaves are meant to be consumed by the ground. The dining set can only be used by time, weather, and the soil.

Objects include: Fork, Knife, Spoon, Bowl, Place Mat, and Cup



The Metabolism of Leaves

This project was an experimentation of how closely I could transform the material to forms of recognizable household objects used for dining. While they may perceive as common objects we use, the material stays true to its own qualities but not performing the same way as they are formed. When they come into contact with food or liquids they will fall apart.



The Metabolism of Leaves



The Metabolism of Leaves





Weeded Soil

Spring 24' Reparation Architecture

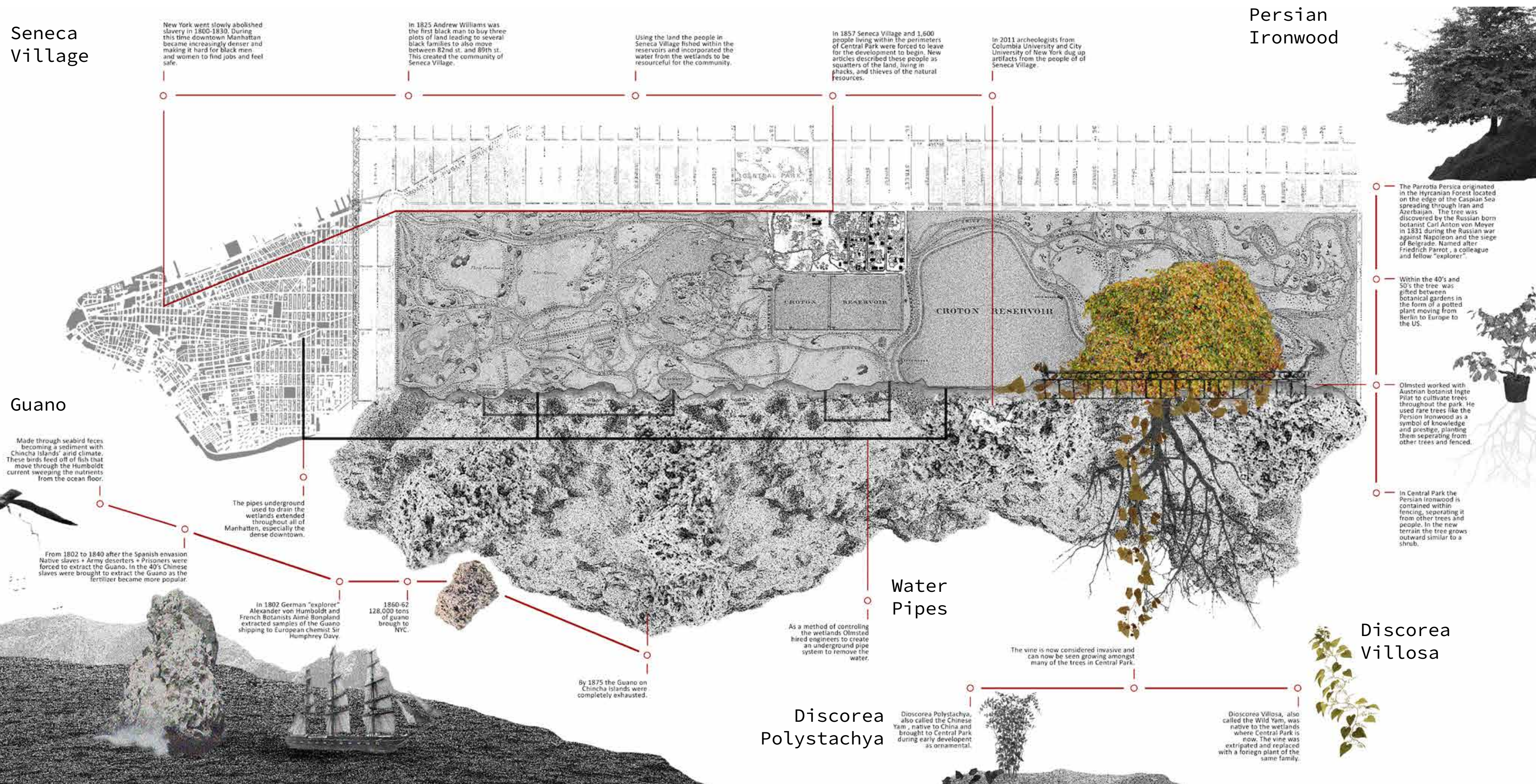
Professor: Paulo Travares

Weeded Grounds is a continuation of my practice Foli.age where I learn about a place's history through the fallen leaves and the stories they tell. I studied foreign life forms that construct Central Park from soil to trees and how they were landscaped to displace and cover the lives of Seneca Village. The project builds off the archeological discovery of artifacts and pollen from Seneca Village, excavated to establish an indigeneity of the people and the land. Pollen extraction leads to an understanding of the native ecology and cultivation practices that have been replaced with foreign soils and trees. The weeds discovered were a sign of gardening and medicinal use. These weeds continue to grow within Central Park becoming a symbol of the indigeneity buried in the landscaped soil. Like the leaves the weeds are treated as invasive, being ripped out of the ground and moved to piles. This project creates an ephemeral memorial reconnecting the weeds to their rooted value and the ground.



Weeded Soil

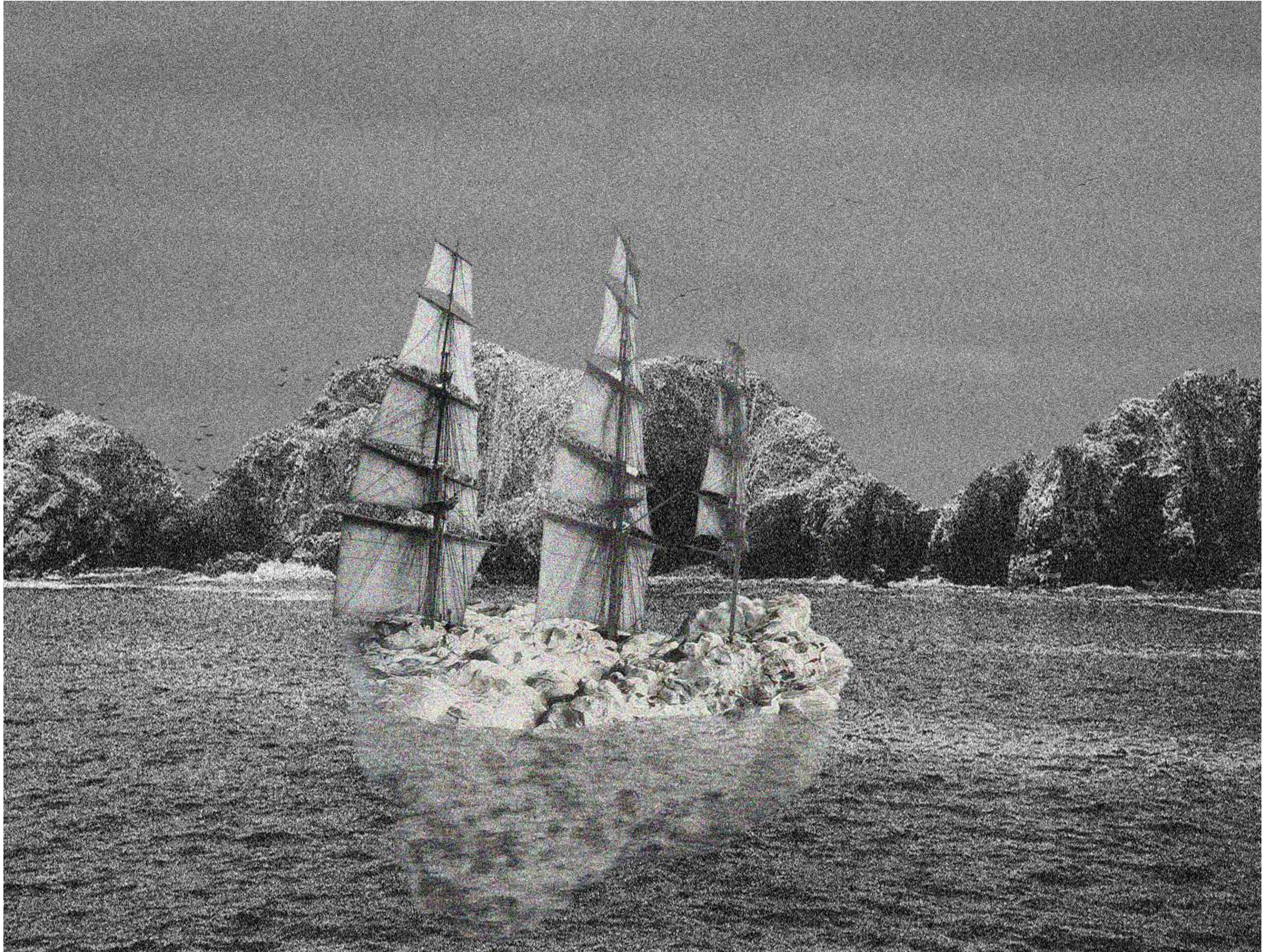
I created a map of the movement of these life forms that lead to the landscaping of Central Park. In this map I included Seneca Village, Guano, the Persian Ironwood, Water pipes, native and non-native vines. Amongst the native plants that were replaced with foreign plants many are considered invasive today.



Weeded Soil

Guano

The new landscaping of the park was used with a fertilizer called Guano originally growing on the Chincha Islands of Peru before being completely exhausted in 1875. The guano was extracted through Chinese and indigenous slaves and prisoners. Where it is brought to Central Park to nourish the growth of foreign trees.



Weeded Soil

Persian Ironwood

Within Central Park 60% of the trees are non-native. I particularly looked at the Persian Ironwood as a foreign tree originally growing in the Hyrcanian Forests. As it is brought to Central Park the tree's biological form transforms from originally growing tall to becoming similar to a shrub.



Weeded Soil

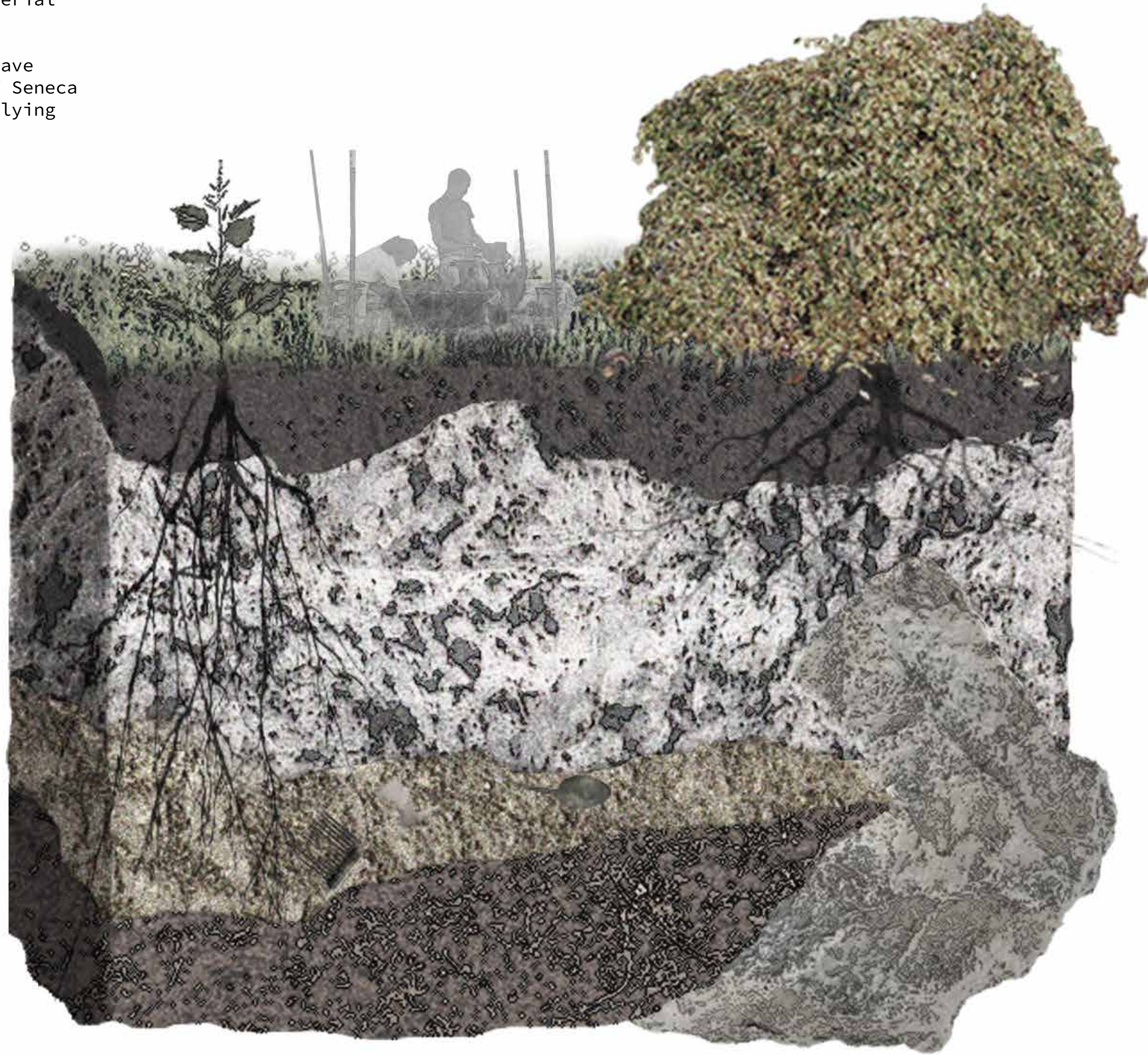
As I walked where Seneca Village once was I documented every tree and shrub I passed by. What is labeled in red are foreign. From 79th to 86th 56% of the trees and shrubs are non-native. Through my site visits I became aware that even as foreign trees they have gone through time reclaiming a new soil. As their leaves fall they become a part of the ground connecting to the roots of the tree and creating a new soil. They are no longer foreign.



Weeded Soil

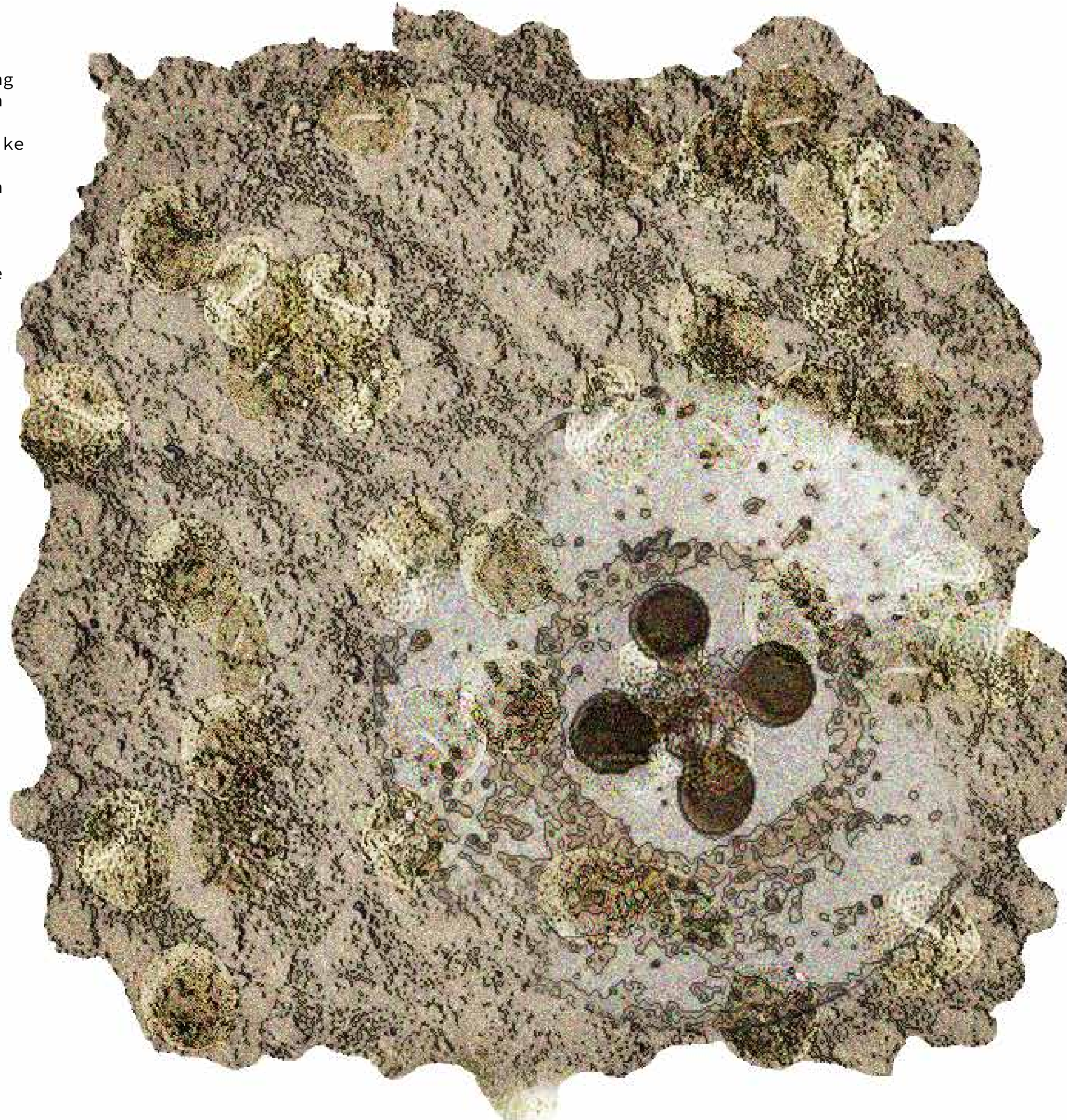
In 2011 a group of archeologists and students performed excavations reaching below the new soil with the goal of retrieving a material culture to Seneca Village.

They were able to identify sites of excavation by determining soils that have been pre-cultivated to where people of Seneca Village used a local soil for the low lying areas.



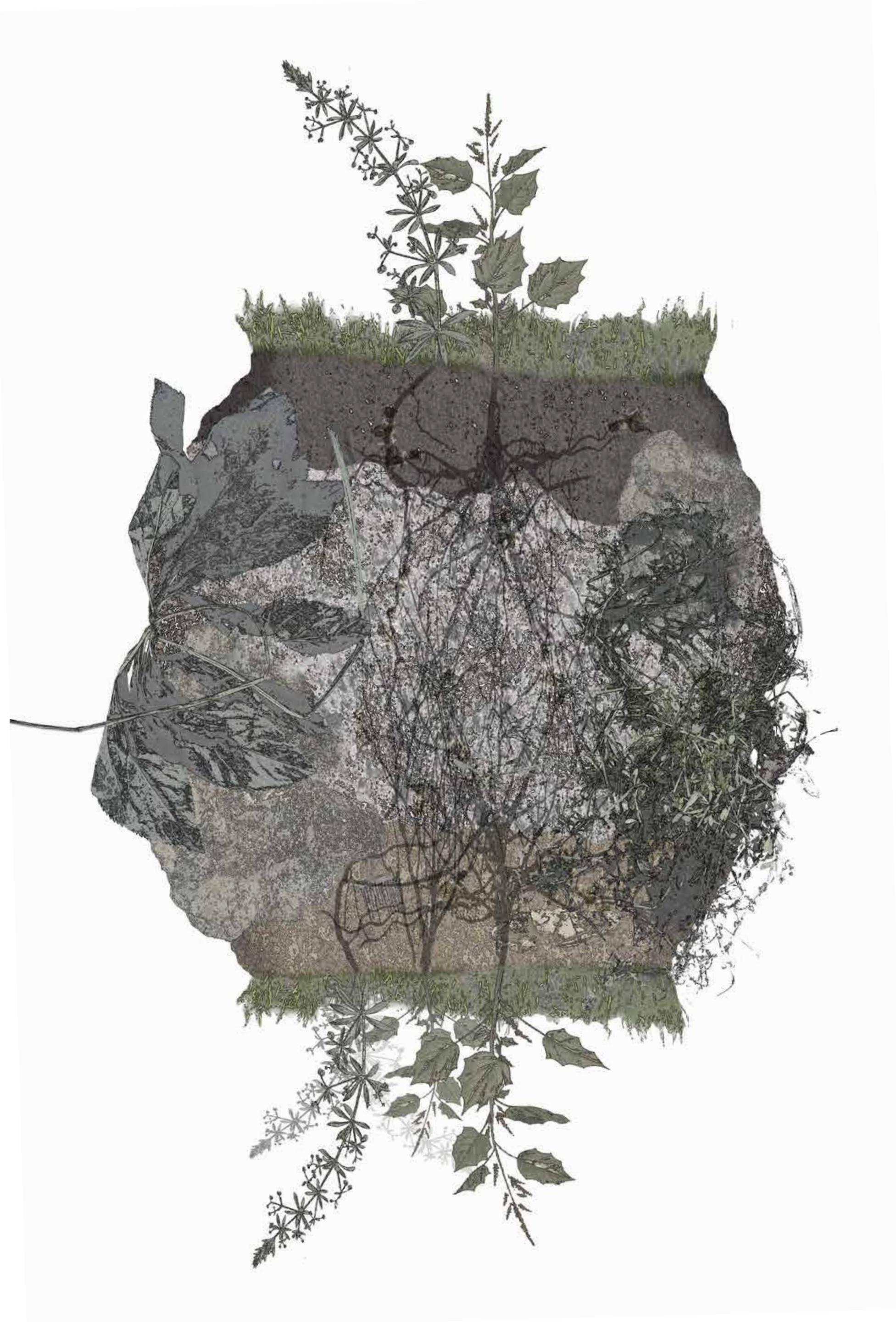
Weeded Soil

These artifacts that were found became the identity of the community that was displaced. Through objects like the smoking pipe the archeologists were able to get an understanding that the people of Seneca Village were part of the middle class unlike how they were once described. Within the soil samples, they found pollen that traced back to types of trees that regionally grew within the wetlands and plants that alluded to gardening. Seneca Village established a life with the native ecology.



Weeded Soil

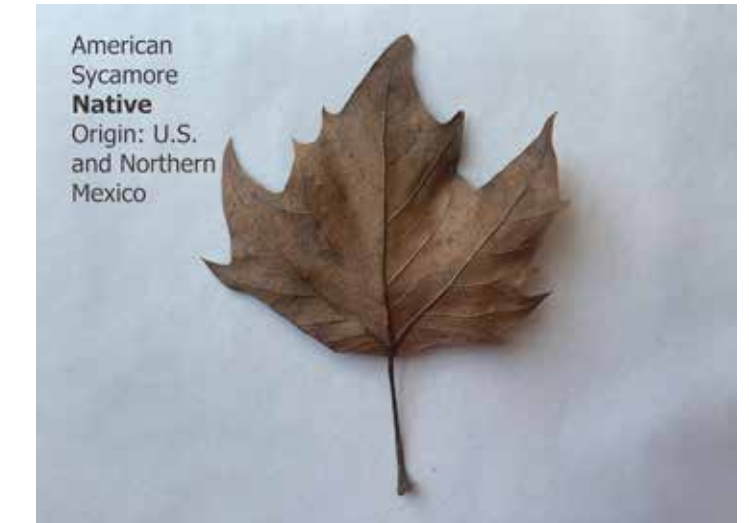
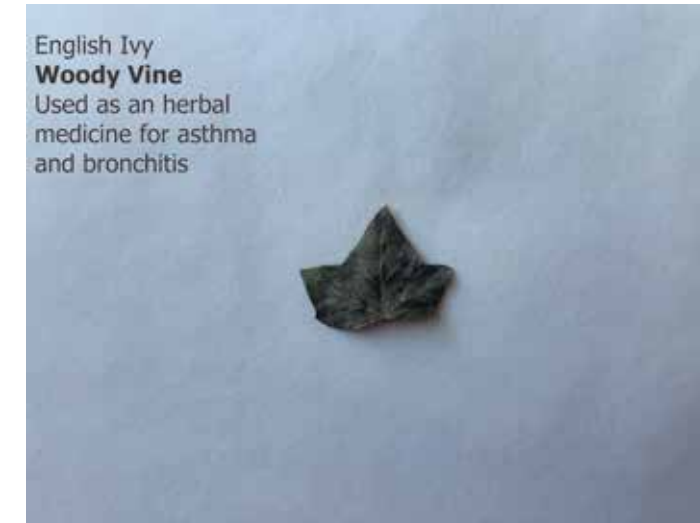
They were able to trace various weeds that were used medicinally and as food by Seneca Village. These weeds continue to grow within Central Park becoming a symbol of the indigeneity buried in the landscaped soil. These weeds today have no value. They are de-rooted and placed within a pile along with fallen leaves before they are moved out to make a compost.



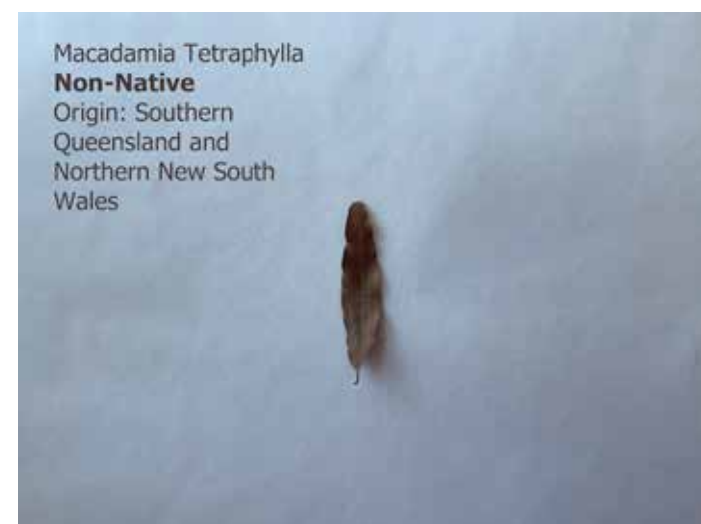
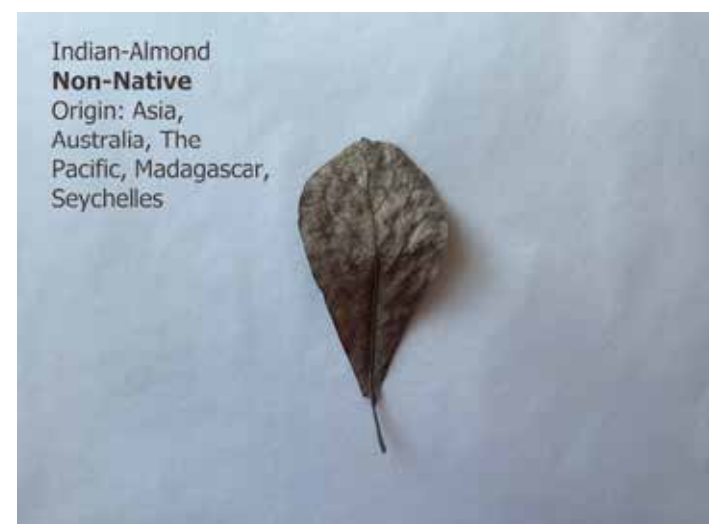
Weeded Soil

Weeds

After collecting leaves and weeds from the discarded piles at Central Park, I created an archive of the ones I could identify. I sorted out the weeds identifying their medicinal values. With the leaves I separated what was native and what was non-native.



Non-Native



Weeded Soil

Swatch of the Weeds Collected

20" x 20"



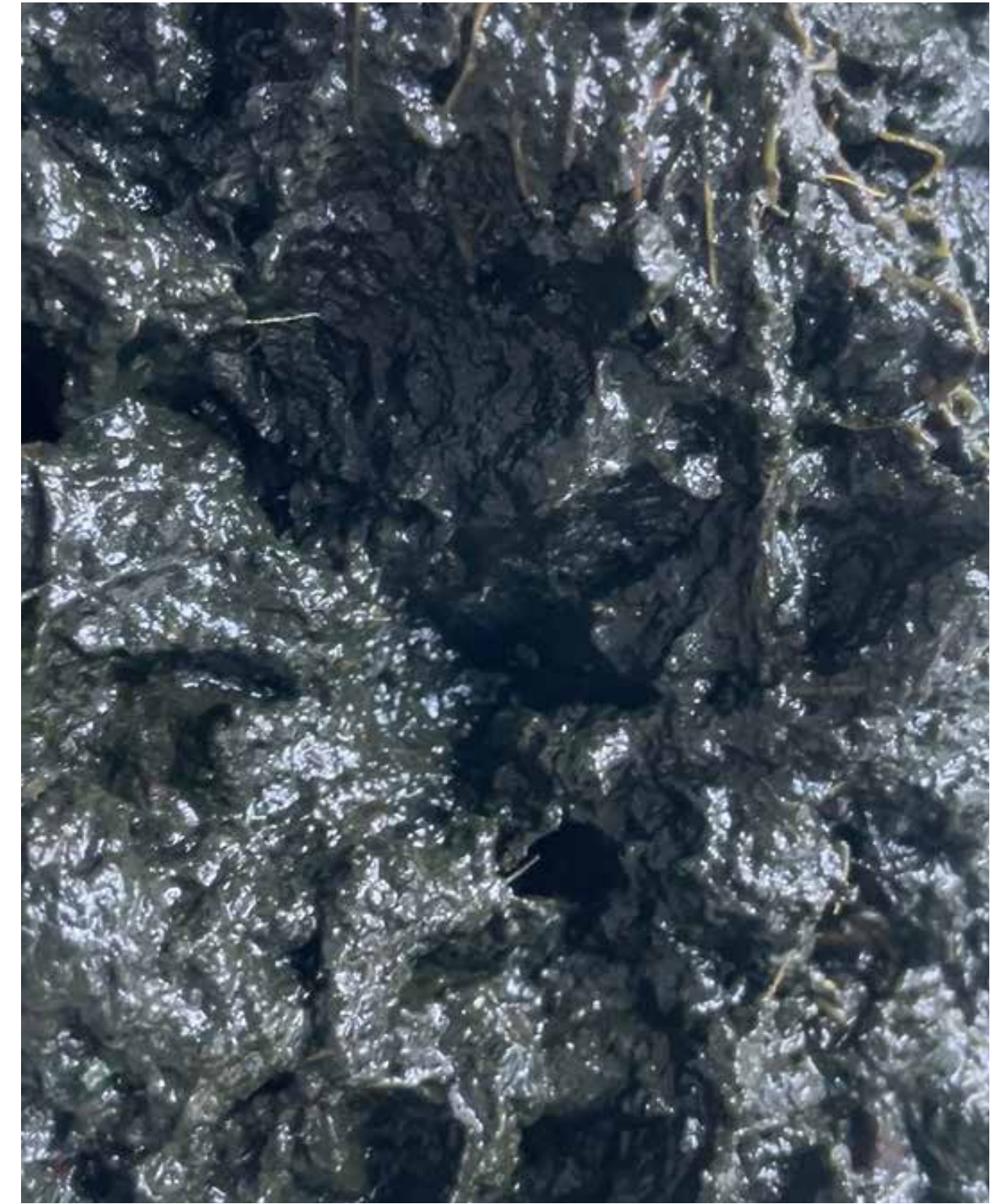
Weeded Soil

Swatch of the Archived Leaves Collected
20" x 18"



Weeded Soil

Process of the Weeds to Material
17"x11" Each



Weeded Soil

With the de-rooted weeds I will collect them creating an ephemeral memorial that connects their indigeneity to Seneca Village.
I chose to reconstruct the weeds into a pair of shoes. The shoes signify the beginnings of Seneca Village with Andrew Williams being a shoe shiner as well as it being an object that connects people to the ground.



Weeded Soil

With one of the shoes I went back to Central Park and placed it within a pile of new soil that will soon become implemented in the park. Over time the shoe will decompose with the weeds and the story of Seneca Village being part of the soil again. The other shoe I have kept as a way to remember the story of the weeds that are connected to The people of Seneca Village.



Weeded Soil

The shoe that has not decomposed is presented within a pile of leaves that have also yet to decompose.



