



# The Architectural Free Zone

## Abstract

The Architectural Free Zone that gives this paper its title is the shadow zone, the notvisible hidden behind that imperial construction. It is a zone off camera that doesn't fit within the framework of the territorial ordering by the plant; a zone off the grid that escapes the table; a zone that doesn't respond to the imposed technical rationality or function via the primacy of vision in urban and architectural planning. The Architectural Free Zone is a radical and pragmatic implementation of escape from the control of the State. The Architectural Free Zone is based on a case study of a neighbourhood on the island of La Réunion in the Indian Ocean. The neighbourhood is one of the communities created by former slaves and their descendants and, as we will see, is defined by its vegetation. In these urban spaces created by the freed slaves or their direct descendants, from the beginning the urgent problem they faced was how to live without a master, how to live without working, of how to live without being arrested by the police and imprisoned for vagrancy (indigenous law). The Architectural Free Zone is an a posteriori theoretical construct, a theoretical notion that emerges from practice, like Hakim Bey's definition of the TAZ, the Temporary Autonomous Zone, from which I draw. The very definition of the Free Zone - that it must "escape from the surveyors of the State" - refers to the architectural function of ordering and its relationship to the standardization project of the royal sciences and the State, from which it must escape in order to retain the power of freedom. The project of the Architectural Free Zone is committed above all to the destruction of the urban infrastructure or the construction of a community without infrastructure in the architecturally programmed sense. The extension of Bey's concept to transform it into a TAAZ—Temporary Architectural Autonomous Zone, or Architectural Free Zone— designates this unique urban planning, which is already evident in Bey's text.

## Keywords

Plant/bio power, Vegetation, Shadowgraphy, Temporary Autonomous Zone, Architectural Free Zone, Maroons, Escape

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This is a story about fugitive planning and the way to turn down a system made of violence and constructed by the Plantation. The notion of Plantationocene is referring to space and time the plantation is seen as a transformational moment in human and natural history on a global scale. If we have attention to structures of power embedded in imperial and capitalist formations that produced the Plantation, I would propose here to uncover an anti-model of plantation. An anti-model shaped via the opaque, vegetated and the claim for non work.

In this case resistance in Colonial and Post-colonial space is based on architecture, the build and unbuilt as a new environment against official knowledge and administration. The Undercommons reference is not functioning for the space itself but also as a way to reframe autonomous practices and academy staff members.

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The Architectural Free Zone is based on a series of case studies of in the island of La Réunion in the Indian Ocean. The neighborhood is one of the communities

created by former slaves and their descendants and, as we will see, is defined by its vegetation. In these urban spaces created by the freed slaves or their direct descendants, from the beginning the urgent problem they faced was how to live without a master, how to live without working, of how to live without being arrested by the police and imprisoned for vagrancy (indigenous law).

The Architectural Free Zone is an a posteriori theoretical construct, a theoretical notion that emerges from practice, like Hakim Bey's definition of the TAZ, the Temporary Autonomous Zone, from which I draw. The very definition of the Free Zone - that it must "escape from the surveyors of the State" - refers to the architectural function of ordering and its relationship to the standardisation project of the royal sciences and the State, from which it must escape in order to retain the power of freedom. The project of the Architectural Free Zone is committed above all to the destruction of the urban infrastructure or the construction of a community without infrastructure in the architecturally programmed sense. The extension of Bey's concept to transform it into a TAAZ - Temporary Architectural Autonomous Zone, or Architectural Free Zone - designates this unique urban planning, which is already evident in Bey's text.

Disappearance is precisely the operating mode of the Architectural Free Zone. The construction of this anti-model involves the deconstruction of plant/bio-power as the colonial matrix—not the destruction of the plant itself, but, inevitably, the destruction of the order imposed by the plant.



Figure 1. Situation case study. Rozo architecture landscape environment.

It's that precise question that the Architectural Free Zone answered in the 19th century at the end of slavery. Our goal is to study the creation of a space that's the anti-plantation, to understand how a space is created of non-surveillance, of anti-control. What's left of it a century later speaks to us now about that other life at the margins of the economic and political system. The Architectural Free Zone offers architecture the possibility of working on the development of the capacity for individual action rather than on submission to a global economic model. In the Architectural Free Zones, the question for the freed slaves was, from the beginning, to avoid to work.

The first ten years after Abolition<sup>1</sup> marked the birth of these communities, but also the extinction of some of them through disease and destitution. There are no extant documents about this phenomenon, other than a few sentences that simply allow us to corroborate their existence.

### Credit /Debt

If the abolition of slavery didn't abolish the plantation economies, it changed the rule of the game. On the one hand new contract (engagement) has to be taken by ex-slaves.<sup>2</sup> The exemption of indentured labour allowed by the 24th of October 1848 law<sup>3</sup> is granted only to freed men and women having material resources or having a productive profession, that is to say a very short minority. But this situation is not very efficient and a few times after abolition many freed slaves are refusing to accept indentured labour and arrange themselves to get fake contracts in exchange of some hours of non paid work or manage on their own. In each case they faced the problem of living without work and trying to avoid arrest. At the end of the first one year contract, to repress more ex-slave resistance to work, Sarda Garriga

promulgated the 6th December 1849 decree that is defining a new regime for the freed slaves work. Under threat of a fine, all the workers, men or women, had the obligation to renew their indentured work contract.<sup>4</sup>

On the other hand newcomers mainly from India are arriving in Reunion Island to replace slaves to make the plantation economy go on. This new labour force is easier to regulate than the old one. Mainly because there was not this terrible past to haunt the present time.

From an economic point of view, abolition of slavery means the transition to a market economy more globalized because citizenship and employment, even forced, allow the integration of ex-slaves and new indentured labourers in the capitalist production system as consumers and not only as productive agent. This new status allows the transfer of the debt towards those new entrants in the capitalist world. Debt is a basic data of indentured work system: indentured workers are purchasing on credit food and basic commodities in the shop situated inside the plantation at high prices and thus are spending more than their salary. Indentured workers are managed thanks to debt.

The transition from slavery to indentured work, with high sugar price, allows a successful transition from a capitalist society regulated by monopoly in the XVIIIth century, to a neoliberal society in which all the human beings living on the island are producers and consumers or are relegated at the margin of society as beggars or vagrants. The economical development of this society was called into question in 1882 with the denunciation by England of the 1861 franco-british convention saying "the planters could import contract employees recruited in the Indian territories that were under British domination". This denunciation which consequence was the lack of labourers, is concomitant with the fall of sugar prices due to the development of beetroot sugar produced in Europe.

### Another Maroonage

The ex-slaves that the economist Ho Hai Quang is defining as "the relative population excedent", are relegated at the periphery of the society. They disappear to survive. There is no more place for them. Some of them manage to live as farmers for small landowners. Others too want another life, take advantage of freedom and don't want to continue working under the same conditions as during slavery. The freed women not indentured and with no partner are suffering the most, they are more fragile.

If we consider this disappearance from administration control and economical circuit as maroonage we can affirm that maroonage developed in La Réunion much

1. The abolition of slavery was proclaimed on 23 May 1848 in Martinique (after a riot by slaves on 22 May), on 27 May in Guadeloupe (after fear that the riots in Martinique would spread) and on 20 December 1848 in La Réunion, after the end of the sugar cane harvest. Nonetheless, the advances could not hide the violence of the class struggle at work in the repression of the workers' movements of June 1848. It was that same Republic who crushed the rioters who set up barricades in the poor quarters of Paris, in Ménilmontant, in Belleville.
2. Sarda Garriga missioned by the government to announce the abolition of slavery at the Island of La Réunion published the decree of the 24th October 1848 instituting forced labour for all men (and not the women) two months before the effective proclamation of the abolition of slavery on the 20th December 1848.
3. Decree of the 24th October 1848, Bulletin Officiel of the island of La Réunion.

4. Decree of the 6th December 1849, Bulletin Officiel of the island of La Réunion.



Figure 2. Shadowgraphy 1. Rozo architecture landscape environment.

more after slavery than during it. “What hill peoples on periphery of states have been evading is the hard power of the fiscal state, its capacity to extract direct taxes and labor from a subject population.”<sup>5</sup> Forced labour as it was put in place under the “Code de l’Indigénat”<sup>6</sup> for prisoners was concerning the same population that was previously enslaved. The main difference for male concerned by those working conditions was the passage from private entities to the public colonial administration.

A new type of maroonage appears that is considering the house (kaz) and micro-agriculture as a tool of resistance struggle. An asymmetric struggle which is above all fighting against forced labour that is indentured work : freedom before all as it is present in Victor Schoelcher’s speech about abolition and not jail or forced labour in the place of the master before the end of slavery.

The first inhabitants of the Architectural Free Zones, originating in 1848 out of a rejected population, surely understood that the work of architecture and vegetation could become one means of becoming a community. The Architectural Free Zones, based on a survival economy at the edge of the social system, founded the bases of an alternative society based on a collaborative vegetation/architecture system that

functions by mimicking the plant/insect pairing. Out of the tragedy of a violent destiny an architectural radicalism was born, a tragedy that created the power of invention, a power tied to survival itself.

We know that some quilombos created communities of resistance in the lower Amazon at the end of the 19th century (abolition took place in 1888 in Brazil): “Such is the case with several villages in the lower Amazon valley which originated from quilombos formed toward the end of slavery. There, inhabitants managed for generations to pass on the secrets of the rivers and jungle, from which they had been collecting fish, wood, wild fruits, medicinal leaves, and so on. Unfortunately, these descendants of quilombo rebels of the Amazon represent one of the few examples in Brazil of rural black communities that still retain some memory - though rather vague in most regards - of the time of slavery.”<sup>7</sup>

Management of urban space was left to law enforcement bodies. The city - the urban center - would be white and bourgeois in Paris or as in Saint Denis on the island of La Réunion. In addition, the legislature accelerated the development of a new economic system based on machines and on the reduction of the number of workers. If the police had the authority to manage the material space (urban and suburban

5. James Scott, *The art of non being governed* (Yale University Press, 2009), 330.

6. Adopted the 28th of June 1881.

7. João Jose Reis and Flavio dos Santos Gomes. “Quilombo: Brazilian Maroons during slavery,” *Cultural Survival Quarterly*, winter (2001).

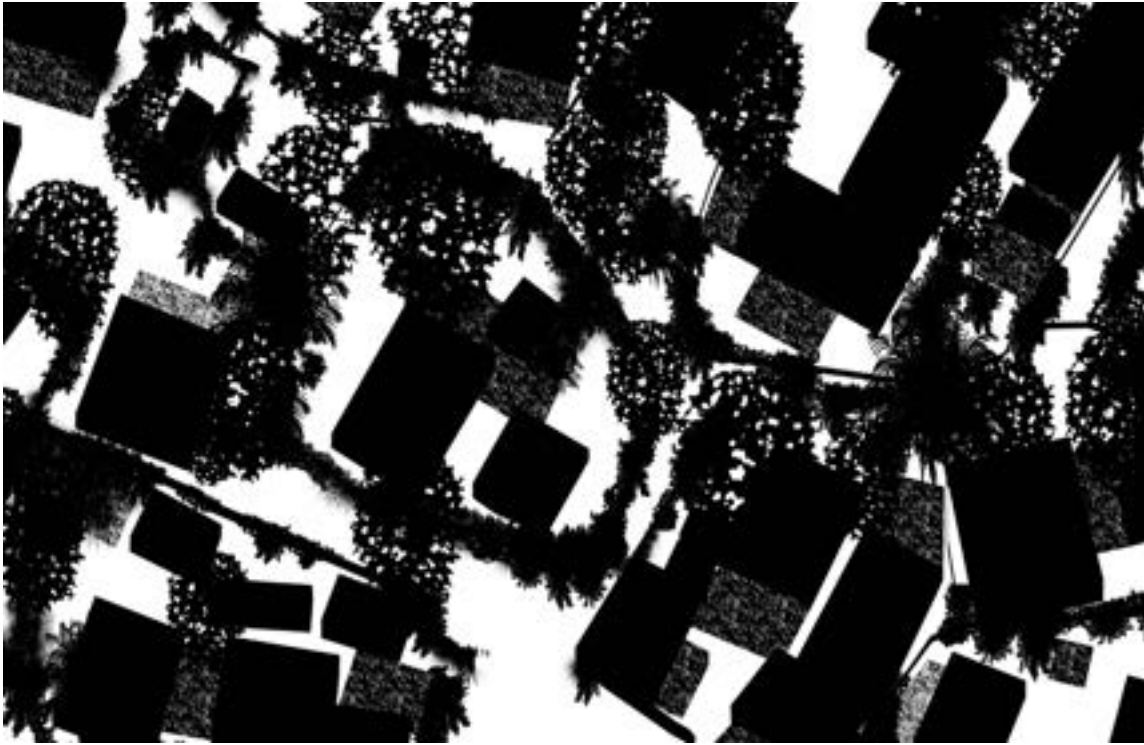


Figure 2. Shadowgraphy 2. Rozo architecture landscape environment.

mainly), debt asserted itself along with unemployment and low wages to manage the incorporeal space. In this sense, 1848 marks the beginning of the end of the first globalisation, created by plants. Industrialisation was accelerating, in the North and in the South, and the former slaves had to disappear.

#### The substance without a shape

If the Architectural Free Zones seem fragile, it's less because of the inexpensive materials used, or the absence of luxury automobiles or other important social markers, but rather because today they are fragmented and broken by the routes of the government's new

roads.<sup>8</sup> When you enter an Architectural Free Zone, you leave behind the generic city and the layout of streets that create plots on which there stand housing units, one by one. In the Architectural Free Zone, the space of the streets, alleys, and paths disappear into the built

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8. The new roads created by the government are usually broad and rectilinear and they sever the the spatial texture of the Architectural Free Zone. They symbolize the arrival of networks, but the arrival of the state: the surveyors, the Post Office, the police, taxes. The new streets penetrate, segment and reframe the area to allow systems of repression to be implemented quickly, which was impossible before. It interesting to note that in the 1990's, groups of inhabitants rose up against the destruction of their district and their rehousing. The strong opposition of inhabitants forced cities such as Le Port to organize long preliminary consultations before construction began. Visible changes were made in the later plans, especially in the outlines of the new streets and with lower height authorizations for building construction. These evolutions were visible in the 1990's in the cities controlled by the Reunionese Communist Party. Unfortunately the creation of winding curved roads and smaller clusters of houses didn't change the basic ideological or administrative mode of operation. What remains today is the aesthetic construction of a lost past: a psychological construction with a scenery that may calm down the bitterness of inhabitants linked to the loss of their previous district.

and non-built masses that create this dense texture. All the access routes that comprise the entire road network disappear into the spatial texture. This is not an ode to a picturesque layout but an observation: the path disappears and is literally swallowed by vegetation and constructed screens. The same full, spongy material is there, not in front of us, but around us. The opacity of the substance renders representation difficult if not impossible<sup>9</sup> and thus places the subject as an actor in the middle of the action.

In this spatial context, the very definition of the body changes. Its low visibility restores to it the power to act that it loses in a situation of high visibility, where

the authorities can exercise their controls far more. In the Architectural Free Zone, the body is no longer in a relationship of conformity subject to the coding linked to the ordering ordained by government, educational institutions, religious institutions, factory regulations, and the police. The screening and its privacy explodes the framework of the regulations. The figure disappears into the background. Architecture is no longer a means of containment for making the human figure visible. We're in an environment in which background and figure dissolve one into the other and a hybrid milieu is established.

**The continuous overflow**

Grasses, helped by a nearby tree and a shrub planted alongside, are growing in front of a hedge and some flowers. Then one day another hedge is added to the first one and this new hedge consolidates the captured space. From month to month, the edge of the Architectural Free Zone slowly changes its location, its movement hidden by a camouflage of vegetation. Season after season, the micro-ecosystem of the Architectural Free Zone advances and spreads itself across the territory.

The different layers of plantings at the border (low grasses, shrubs, and tall trees) weave this substance and its camouflage that grows slowly toward the exterior. But this continuous development lacks the capacity to integrate powerful natural or artificial events. Thus, a massive infrastructure such as a national highway, a geographic limit like a ravine or the ocean, or a constructed territorial enclave like an EDF power station or an airport, are capable of arresting this

9. It was difficult to photograph this fullness, to step back and capture it as a whole. This difficulty is symptomatic of the Architectural Free Zone as a zone of opacity. It reflects the role photography has played in reproducing, in regulating, even editing life. The reproducibility of architecture got easier with these models that diffused a lifestyle - the genre scenes that suggest background as a modality indispensable to the scene itself. The décor, the framework, the setting, all propagate and spread the model of the bourgeois via mimicry and the desire for upward mobility. This is the foundation of the 19th-century studio photograph that is the real precursor of the magazines of architecture and decoration, manipulating for the first time the possibility of infinite reproduction and infinite diffusion.

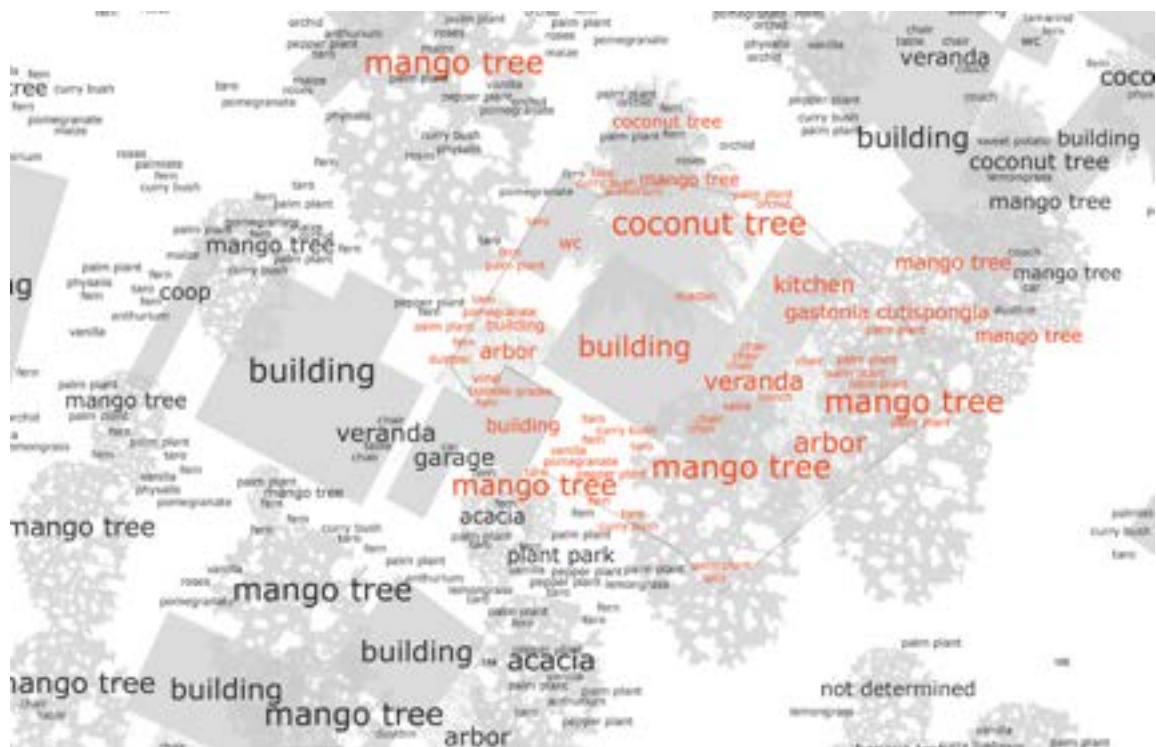


Figure 4. Cooperative system plan 1. Rozo architecture landscape environment.

process of propagation. In an open environment, the cut of the Architectural Free Zone boundary is never sharp or precise. It spreads in a liquid way through the surrounding 'natural space', with a blurry intermediate area where the vegetation works as a dissolution zone. It dissolves itself onto the territory. This expansion is moving in time. Its great malleability is reinforced by its sensitivity to climatic conditions and input from outside. In the dry season, which corresponds to winter and is a period of rest for organisms like plants, the development of the Architectural Free Zone pauses.

This continuous overflow operates on a mixed mode, using endemic vegetation on the one hand (at La Rivière des Galets, tamarinds and acacias play an important role as the only tall trees in the savanna), and, on the other hand, the most valuable or specific species. This mimetic mode<sup>10</sup> copies the distribution of the vegetation in the surrounding natural space, so that they become, in fact, indistinguishable from the pre-existing fragments, and therein lies its strength: the micro-system of annexing land is rendered invisible. The most valuable and specific species are the very ones that are in need of human assistance, which focuses primarily on supplying water and providing fertilisers, natural or synthetic. They are also marked with a "signature" of the person or people who implemented the process. The development of the Architectural Free Zone can also be seen as a process of morphogenesis, comparable to that of a living organism. "Les tourbillons cellulaires de Bénard, ainsi que certaines des expériences de diffusion menées par Leduc, illustre de façon magistrale, le processus de formation de polygones sous l'effet d'interactions mutuelles, et leurs transformations en hexagone lorsqu'ils sont soumis à un environnement où toutes les conditions sont parfaitement symétriques."<sup>11</sup> We can see in this description the relation between a morphogenesis process and a continuous construction not fixed in time. This uncontrollable behaviour doesn't conform to the strict logic of an orderly system not only because it challenges the right to property as laid down in France by Napoleon, but because the process of morphogenesis is also at odds with the logic of the grid, that is a logic of tracing, cutting, gridlines and boxes.

10. This mimetic mode of development is a constant at La Rivière des Galets, but is found similarly in other sites such as: Sans Souci, L'Hermitage or Bruniquel.

11. D'Arcy Thompson, *Forme et Croissance* (Éditions de Seuil, 1993, [1961]), 122. "The cellular vortices of Bénard, as well as certain diffusion experiments by Leduc, masterfully demonstrate the processes of the formation of polygons under the influence of mutual interactions and their transformation into hexagons when subjected to an environment where all conditions are perfectly symmetrical."

### The destruction of hierarchy

Chance alone could not induce such a destruction of order by uses as we find in the Architectural Free Zone. The destruction of hierarchies the world of vegetation produces is fascinating. There's no classification by size, nor by kind (vegetable, decorative, spices), nor even by sequencing with the building. The order is vague if not invisible. Under the apparent clutter of the vegetation, however, there reigns a precise order, a specific order, or perhaps, you could say, a precise disorder. It's the proximity between plants according to their natures (epiphytes, terrestrials) and their sizes (trees, shrubs, ferns) that creates a cooperative order.

Pigs, chickens, rabbits, birds and more birds all find their place in a very uncomplicated way in this assemblage, adding a layer of complexity to this specific order. Even the "young goats"<sup>12</sup> can be brought back in for the night. Thus the house becomes a place of urban agricultural production, a micro-farm. It may well deserve the official name of micro-breeder<sup>13</sup> totally integrated into the garden. The paired concepts built/non-built spaces are not established here to define function: the Architectural Free Zone accepts all usages and maximum distortions. Rare orchids, chickens, the car, the children at play and the gramoun (the grandfather) asleep next to another baby: it's this unexpected assemblage that the Architectural Free Zone creates.

It's a different milieu from the order of the surrounding suburban environment. In place of the repetitive unity that aligns one family, one house, two cars, a little

12. Until 1990, all kinds of goats used were left outside during the day. The subsequent proliferation of fences around plots make this impossible today.

13. Park Zanimò is a enclosure consisting of pens or a small building, more or less constructed. This park of small-livestock animals is not differentiated from the house and from the other constructed elements of the plot.



Figure 5. Cooperative system vue 1. Rozo architecture landscape environment.



Are we witnessing the use of plants as a decorative system? No.

The 19th century was responsible for the process of changing vegetation from a political agent to a decorative system. This development was related to the Industrial Revolution, which would re-evaluate the role of vegetation. That is not to say that the political dimension disappeared entirely, but it decreased on the one hand and became more difficult to identify on the other. It's the history of the natural sciences' replacement by the new born biology. The Orchidelirium represented the culmination of that process.

Are we witnessing a pharmacological or nutritional system that privileges plants as dietary supplements? No.

The productivist rationalisation of the plantation would be visible as it is visible in the allotment. But that is not the case here. Plants are not controlled like for intensive agriculture. Their existence is not dependent of the result of the production. Their participation in constituting a milieu is as important as to provide aliments or medicine.

Are we witnessing the implementation of an alternative environment for living? Yes.

The environment of the Free Architectural Zone is eminently hybrid. The vegetation is multiple - it's this and that at the same time. For example, Kalou Pilé is an essential spice and mystical plant giving shade to a moss that retains moisture and filters light like a sponge. This hybrid milieu leads to a mixture of genres that shatters categories, which is to say, the possibility of differentiating. The hybrid milieu, here, is an anti-royal garden. "Le groupement spécifique et la distribution individuelle" ("specific grouping and individual distribution") are destroyed and replaced "par un groupement aléatoire et la distribution est collective" ("by an uncertain grouping and distribution is collective"), as Deleuze and Guattari are calling each of this entity in *Mille Plateaux*.

The formal look of the King's garden is destroyed and replaced by a multitude of short points of view and a haptic space of touching with the hand that breaks the distance from the representation. There's no sequencing, which makes the Zone very different from the allotment or vegetable garden at the rear of the house, typical of the garden city or the detached



Figure 7. Cooperative system plan 2. Rozo architecture landscape environment.

house.<sup>16</sup> The detached house is used as a model of visibility of a unit of consumption. It is a kind of hyper-segmentation or hypervisibility functional for a production system that requires fitting in and optimised arrangements for providing services, products and communication.

On the contrary in the Architectural Free Zone, there is no visible order, no alignment, no geometric composition, no sequencing, no hierarchy. As opposed to the hypervisibility of the detached suburban house, there is surplus and overflow. The fruit trees, vegetables and herbs, are not arranged in order according to the logic of a production space with its axes, its alignments, its distribution plan and its spacing. The return is not tied to the quantity used, or to the rationalisation of the cultivation. The plants rubbing shoulders with each

16. The allotment garden was a political tool to give back to the worker the ground the landless peasants lost when they were driven back to the city by the enclosures. The promotion by the clergy of the allotment garden is related to the renewal of a policy of supporting a range of activities - marriage, the education of children, outdoor activities - that encourage diffuse controls on the whole family and the attachment of the worker his family to the area of production. The garden city is also a paradoxical model. Considered a paragon of virtue in the history of architecture, it was considered a space for the liberation for workers and a place for trade union assembly. But it should not be forgotten that hygeinism and ecology, which promoted this model ideologically, were political forces of the extreme right or national socialism in Germany. "The case for a Nazi religion of nature is reinforced by the conviction of Nazi intellectuals that mankind as part of nature must obey its iron will." Peter Coates, *Nature - Western attitudes since ancient times* (Potity Press, 1998), 169.

other, agreeing, accompanying each other, sharing common goals—all that becomes the rules of the game. The trunk of a shrub can host a hartshorn which in turn becomes the support for a Spanish moss.<sup>17</sup>

Thus nature has been tamed and becomes an essential figure for community life. Only literature took into account this dimension of nature with a small ‘n,’ a nature different from the one with a big ‘N’ that orders, classifies and destroys minority cultures. Édouard Glissant, speaking of the work of Toni Morrison and of Frankétienne, writes: “Ainsi encore, contre la convention d’un paysage-décor faussement légitimant, ces œuvres apparus dans ces pays ont-elles conçu d’abord le paysage comme impliqué dans une histoire, devenant lui-aussi personnage parlant.”<sup>18</sup> They also let enable us to understand vegetation as a political agent and the act of rejecting the decorative role of vegetation a this colonial context where vegetation always had the power to subject. If the landscape speaks at all, it’s by positioning itself according to its coordinates—or lack of them—in one story or another, whether in the official histories of the plantations and beautiful travelogues, or in another, darker story, not written, of slaves, of people of colour, of the poor and forgotten.

The Architectural Free Zone is a space of hybridisation, but a becoming-world hybridisation that will pass from the ‘Not-world’ to the “All-World”, as Édouard Glissant says.

The not world is the reality of a world where the negation of oneself is beginning with the impossibility to live in any place, because even the name inhabitant is privatized and reserved for the owner of the ground. A world where the status of slave evolves toward the status of landless worker with a possible passage through the status of endutered worker.

Edouard Glissant is defining the All world in this extract of a conference at Uzés :

*Qu’est ce qui différencie le tout-monde du monde ?  
... Le tout monde, est ce que c’est le monde entier ?  
Est ce que c’est une partie du monde entier ? Est ce  
que ça dépasse le monde ?*

17. Hartshorn and Spanish moss are two epiphyte plants that need the support of a plant (alive or dead). They are very common, and you find them in the majority of the homes in the Architectural Free Zones.

18. Glissant, *Poétique de La Relation*, 95.  
“So, again, against the convention of a falsely legitimising landscape setting, these emerging works in these countries conceive the landscape first of all as involved in the story, becoming, itself, a speaking character” (English translation).

*Dans ma pensée, le tout monde, c’est la partie du monde qu’il nous reste à découvrir tous ensemble. C’est à dire que le monde a été découvert ... Il y a eu des découvreurs, il y a eu des gens qui sont partis d’un endroit pour aller à un autre, découvrir. Et puis il y a eu des découverts, c’est à dire, des gens qui étaient restés là où ils étaient et qui ont vu d’autres, arriver. Comme les peuples amérindiens qui on vu arriver ces gens bizarres qui sont les espagnols sur leurs chevaux. Il y eu un monde des découverts et un monde des découvreurs. Ce n’est pas étonnant que cette partition ait donné lieu à ce que l’on a appelé, après, les entreprises de colonisations. Qu’est ce que c’est la colonisation? C’est la multiplication à l’infini des principes de découvreurs / découverts. Et les découvreurs et les découverts ont entretenu des rapports de dominance et de domination, il y a les dominés et les dominateurs.  
Pour moi le tout monde c’est le monde que nous avons tous à découvrir ensemble. Tant que nous ne l’aurons pas découvert ensemble il y a aura quelque chose qui va manquer aux humanités.<sup>19</sup>*

We can see here a definition of a new nomadism without domination. Breaking the dichotomy based on power is the key and the challenge of his vision. But at the same time I am trying to show that many subtle arrangements in the Architectural Free Zone are

19. Edouard Glissant, conference at Uzés, Festival d’Uzeste, France, 18th august 2004. “What is differentiating the All-world from the world ? ... Is the All-world the whole world ? Is it a part of the whole world ? Is it more than the world ?  
In my mind, the All-world is that part of the world that we still have to discover all together. Let’s say that the world has been discovered ... There have been discoverers, there have been some people that left a place to go somewhere else, to discover. And then, there have been discovered ones, that is to say, people that had stayed in the place they were and that saw others arrived. As the Amerindians that saw those strange people arrived who were the Spanish on their horses. There has been a world of the discovered and a world of the discoverers. It’s not surprising that this division gave birth the so-called enterprises of colonization. What is colonization ? It is the endlessly multiplication of the discoverers/ discovered principles. And the discoverers and the discovered shared a dominance and domination relationship, there are the dominated and the dominators.  
According to me, the All-world is that world that we still have to discover all together. As long as we will not have discovered it all together there will be something missing to humanities.”  
English translation.



Figure 8. Cooperative system in an Architectural Free Zone, Rivière des Galets. Rozo architecture landscape environment.

functioning as cooperative systems, an-hierarchical and epiphyte. There are forming a new open ecosystem not based on domination.

In discussion in this text there are two points. The first is the deconstruction of the political and economic model of the plantation to recreate another completely alternative but even stronger to reject the state machine by rejecting the work because “where there is no state apparatus, nor overwork, there is also no Work model.”<sup>20</sup>

The second is the possibility for poor, exploited communities to be recognized for their inventiveness. That is to say, their capacity for the of a alternative society. “This enlightenment-type charade is utterly negligent in its critique, a negligence that disavows the possibility of a thought of an outside, a nonplace called the undercommons– the nonplace that must be thought outside to be sensed inside, fromwhich the enlightenment-type charade has stolen everything for its game.”<sup>21</sup>

20. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenie* (Editions de Minuit, 1980), 612 .

21. Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (Minor Compositions, 2013), 46.

