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**Bylex Tourist City or Utopia as the
Prefiguration of Architecture & Politics**

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Abstract

Bylex is the pseudonym of the Congolese artist Francis Pume (b.1968). He works in Kinshasa and apart from being a researcher and a godlike architect of concepts, he's a true demiurge who creates order out of chaos. Bylex is not interested in the day-to-day reality of Kinshasa, a postcolonial African city, where alternative modernities are generated and new local and global identities are forged. These alternative modernities throw an interesting light on the so-

called "betrayal of the modernist tradition" as contemporary architecture, after abandoning its role in the public realm, now serves apparently the objectives of the post-political. In this paper I present the Weltanschauung of Bylex, condensed in his utopian city called the Tourist City. I also show how Bylex Tourist City questions the true objectives of architecture and politics, as his aesthetic discourse is political in promoting humanism and utopian thinking, which is after all the base of every (post-) political and architectural thinking. Bylex Tourist City does have a relevant, tough indirect, role on the scene of the political, because his conceptual architecture provides a universal, emancipatory space and visual language wherein social ideals and ethical concerns are expressed.

Bylex Tourist City or Utopia as the Prefiguration of Architecture & Politics

Bylex is the pseudonym of the Congolese artist Francis Pume (b.1968) who lives and works in Kinshasa. Apart from being an artist, Bylex is in fact a researcher and a godlike architect of concepts. A true demiurge who creates order out of chaos. As an artist, Bylex is not interested in the day-to-day reality of Kinshasa, a city where people live in harsh conditions. This former capital of Belgian Congo, now the capital of the Democratic Republic of Congo, has become a postcolonial African city, "where alternative modernities are generated and new local and global identities are forged."¹ These 'alternative modernities' throw an interesting light on the so-called "betrayal of the modernist tradition" as contemporary architecture, after abandoning its role in the public realm, now serves apparently the objectives of the post-political.

In this paper I want to present the *Weltanschauung*, the comprehensive world view, of Bylex, condensed in his unconventional project, the utopian city called *Le Cité Touristique* [Tourist City]. I also want to show how Bylex with his Tourist City questions the true objectives of architecture and politics, as his aesthetic discourse is political in promoting humanism and utopian thinking, which is after all the base of every (post-) political and architectural thinking. Bylex Tourist City does have a relevant, though indirect, role on the scene of the political, because his conceptual architecture provides a universal, emancipatory space and visual language wherein social ideals and ethical concerns are expressed.

"That is the Tourist City's ideal! It is a city where one learns about morality. Not a morality learned from books, but a morality automatically installed in you by the environment. An automatic learning

process: you enter the dome, and there you know: this is the creation. (...) The Tourist City is the perfection of harmony!"²

Bylex has been dreaming all his life of *Le Cité Touristique* [Tourist City], a utopian city. It is his personal answer to his need to create a universal world of perfection and harmony. The whole architecture of the Tourist City is unmistakably marked by the Royal Dome. A Temple of the Spirit, but also a temple of man without God. To this temple the 'tourist' is called to contemplation and reflection. Despite the royal title and the religious epitheton *Temple of the Spirit* for the central cupolaed building, Bylex seems to come closer to the ideas of Nobel Prize winner Paul Otlet (1868-1944) and his Mundaneum. As a matter of fact the Temple of Spirit seems to be a 'global' museum that would serve as the impetus to a utopian city containing, like an encyclopaedia, all knowledge about the world. Bylex shares Otlet's humanistic motive, bringing together in the Dome a museum of knowledge and beauty open to all of humanity. Therefore the visitor is immersed in an atmosphere of peace and quiet in order to...philosophise. Bylex wants the Royal Dome to appeal to ask existential questions. Under the assumption that such contemplation inspires human beings to become more reasonable and moral. Bylex believes strongly in the power of architecture. "It is a city where one learns about morality. Not a morality learned from books, but a morality automatically installed in you by the environment. An automatic learning process: you enter the dome, and there you know: this is the creation."³ You could say that he uses architecture as a sort of belief system. He trusts that the design of buildings, the perfection of the architecture, will convey his humanistic message in an empathetic manner. At the same time, Bylex's *authoritarian* thinking is undoubtedly a

¹ Flyer accompanying the exhibition Kinshasa, the Imaginary City, Filip De Boeck & Koen Van Synghel, for the Architecture Biennale Venice, 2004.

² Pume Bylex in *Percer les mystères de l'invisible*, film on video, part of the book *The World according to Bylex*, Filip De Boeck & Koen Van Synghel, KVS & Africalia, Brussels, 2008.

³ idem

feature of the aesthetic of the Congolese capital. For Kinshasa is the city that for decades (1960-1990) was permeated by the Word of the Dictator, and the all-pervasive aesthetic of its president Mobutu and his *animation politique*. This totalitarian political discourse was laced with references to God and marked by a constant religious transfiguration of the political field.

One could say that Bylex has been intoxicated and indoctrinated by Mubutu's "Politics of aesthetics and the aestheticization of politics." With the difference, that Bylex has his roots as an artist in his Christian belief, and a more enlightened humanism.

Therefore, the model of the *Cité Touristique* seems at first sight to be the crude translation of a modernist belief in the possibility of leaving the city of today and beginning afresh somewhere else. But in fact it is a hybrid combination of Christian Messianic idealism, Russian Constructivist ideas about social condensator, the profane (German) Bildungsideal and indeed the modernist ambition to create a sanitized and 'bright' architecture based on social equality.

Cultural Relativism

Why should we look at the work of an obscure, African artist, to understand under what set of axioms the aesthetic discourse becomes political? Why exploring the language and metaphors, the utopian dimension of an almost biblical paradise of an African artist? Is it indeed to realise that the (utopian) city still has a role as the scene of the political, providing an emancipatory – tough imaginary- space where social ideals can be expressed and realized? Historically, cultural relativism has been a response to Western ethnocentrism. The reason why we need to look at the work of Pume Bylex is because we have to be critical about the fact that architecture isn't as universal as we think, that politics aren't (everywhere) the base of civilisation.

"...civilization is not something absolute, but ... is relative, and ... our ideas and

conceptions are true only so far as our civilization goes."⁴

Civilizations are relative. Cultures are relative. And so are architecture and politics.

To understand the importance of the work of Bylex, it is necessary to point out what cultural relativism is about. It has become an important issue in anthropology, the study that takes architecture and politics in account among other human activities in order to understand humanity: "Cultural relativism is the view that no culture is superior to any other culture when comparing systems of morality, law, politics, etc. It's the philosophical notion that all cultural beliefs are equally valid and that truth itself is relative, depending on the cultural environment. Those who hold to cultural relativism hold that all religious, ethical, aesthetic, and political beliefs are completely relative to the individual within a cultural identity.

Relativism often includes moral relativism (ethics depend on a social construct), situational relativism (right or wrong is based on the particular situation), and cognitive relativism (truth itself has no objective standard)"⁵

An interesting aspect of cultural relativism is that it provokes epistemological and methodological claims.

First of all, how to escape from the unconscious bonds of one's own culture, which colour the perceptions of anthropologists or scholars in architecture and politics. And secondly, how to make sense of an unfamiliar culture.

As Franz Boas assumed a broad notion of culture, defined as the totality of the mental and physical reactions and activities that characterize the behavior of the individuals composing a social group collectively and individually in relation to their natural environment, to other groups, to members of the group itself, and of each individual to himself.⁶

Dealing with this cultural relativism is crucial to understand the mechanics of

⁴ Franz Boas 1887 "Museums of Ethnology and their classification" Science 9: 589

⁵ <http://www.cultural-relativism.com/>

⁶ Franz Boas 1963 [1911] The Mind of Primitive Man New York: Collier Books. page 149

architecture and the political, and above all, to understand the religious moral undertone of Bylex, his near fascist discourse and obsession for a perfect society. His Tourist City is a vehicle, an instrument where the ethics and morality forms the base for an architectural and political utopia.

Another reason, why the work of a Congolese artist prevails here, in stead of the work of an architect or a politician, has to do with the call Amin Maalouf launched in 2004:

“Re-invent the world, re-imagine the future: that is not a task that should be left to political or religious activists. It is precisely the task of poets, essayists and novelists. It is up to the writers of the six continents to strike the right notes, to find the right balance between universality and diversity. Universality of fundamental human values, diversity of languages and cultural expressions.”⁷

It is striking that the French Lebanese writer Amin Maalouf addresses his call, for re-inventing the world and re-imagining the future, to poets, essayists and novelists. Striking because he warns us explicitly not to leave our future in the hands of politicians.

It's a radical statement in the context of the post-political context, which defines the beginning of the 21st century. But when Amin Maalouf gave this speech in the P.E.N. club in Norway in 2004, his book "World in Disorder"⁸ wasn't published yet, in which he formulated the acute urge to re-invent the world and the relation between cultures, especially between the West and the Muslim world. Maalouf, journalist and novelist, trained as an historian, is known for his sharp analyses. In Norway for the international P.E.N. club of writers he describes the end of an era, a condition of crisis but at the same time he defended unmistakably

the primacy of a human culture, which we could call easily a humanistic utopia: “Let's face it: this entire world is in total disarray. It desperately needs to be re-imagined, re-invented, in order to be rebuilt on sounder grounds. We need to overcome that sterile conflict of identities. We need to build a human culture which would include significant elements of each culture, so nobody would feel excluded. So nobody would indulge in hatred and self hatred, in destruction and self destruction.

It is ultimately up to us to determine whether our century will go down in history as the century of suicide or the century of imagination, the century of human folly or the century of human wisdom, the century of the bomb or the century of the pen. At no time in History were writers more indispensable. At no other time in history was the burden of change so heavy on their shoulders.”⁹

Maalouf is a writer, and we can understand why he's putting the responsibility for our future on the shoulders of poets, essayists and novelists. Actually he's just saying in other words what his Chinese colleague, the prominent poet and writer Wang Jiaxin said in an interview with the Dutch writer Ramsey Nasr Nasr: “We writers – and that is our job – should seduce them to a new think track, with new perspectives, and showing them that there are more possibilities and think tracks exist.”¹⁰

Writers like Maalouf and Jiaxin have in common with philosophers that they live from ideas, that the word as an immaterial thing is their instrument to define ideas and idealism, ethics, moral superiority. In other words, poets, essayists and novelists are the architects of utopia.

One important sentence in Maalouf's statement is the need to build a human culture which would include significant elements of each culture. In other words, it is important to acknowledge the

⁷ Amin Maalouf, Tromsø – Keynote speech P.E.N. meeting in Norway, September 11th 2004

⁸ Le Dérèglement du monde : Quand nos civilisations s'épuisent, Grasset, 2009

⁹ Amin Maalouf, Tromsø – Keynote speech P.E.N. meeting in Norway, September 11th 2004

¹⁰ Ramsey Nasr ontmoet Ai Weiwei in China: 'Je moet er iets over zeggen', in Vrij Nederland, september, 2011

relativeness of cultures, or at least, try to find a discourse which integrates the universality of fundamental human values with the diversity of languages and cultural expressions.

Post-modern criticism, e.g. the Egyptian architect Hassan Fathy, has dissected the failure and the vain ambitions of modernism to realise an international style, as the *pars pro toto* for a universal, social architecture.

In Kuvuande Mbote¹¹, Bruno De Meulder, describes how modernist models and utopias, designed and built by Belgians in the 1950's had little to do with the cultural habits of the Congolese.

A half century later, Congo, and in particular the capital city Kinshasa, develops its own architectonic and urban logic.

"In western discourses and reflections on how to plan, engineer, sanitize and transform the urban site and its public spaces, architecture has been given a prominent place. It is, almost naturally, viewed as an indispensable dimension for the creation of an urban identity."¹² The exhibition Kinshasa, the Imaginary City¹³ was an attempt to question and rethink classic urban paradigms, taking in account that in a city such as Kinshasa, the infrastructure is of a very specific kind. Its functioning is punctuated by constant breakdown, by failure and by absence. Therefore the exhibition developed a provocative (anthropological) way of analysing a contemporary megalopolis as a complex field shaped by survival strategies, religion, and a city that, for the lack of material means, and political structures, 'builds' a form of zero degree architecture.

The base line of Kinshasa, The Imaginary City was that urbanity can no longer be understood from a common perspective on architecture as the 'art of building' but

should be understood as 'body building is the only way of building'¹⁴.

Hence the question "is it still possible to think of a re-politicization of architecture" is a bit weird from the point of view of Kinshasa, a megalopolis without architecture and without performant political and administrative structures, Of course Kinshasa undergoes aswell the current neo-liberal political and cultural order.

Recently, Kinshasa saw a new form of colonisation of the city. As a matter of fact, the megalomaniac Cité du Fleuve colonises literally the Congo River. It advertises and sells itself as "an exclusive development situated on two islands reclaimed from sandbanks and swamps in the Congo River, adjacent to Kinshasa, the capital of the Democratic Republic of Congo."¹⁵

In the neo-liberal new speech of the developers "La Cite du Fleuve will provide a standard of living unparalleled in Kinshasa and will be a model for the rest of Africa. La Cite du Fleuve will showcase the new era of African economic development."¹⁶

A model. A new era... In his article Inhabiting Ocular Ground, Filip De Boeck, points out that most residents of Kinshasa will never have access to these new developments. He explains how the longing and dream for a better future is irresistible even to those whom the developments would exclude. De Boeck, who studied Kinshasa for almost twenty years, and collected 'Tales from an invisible city'¹⁷ argues that it does not seem to matter if La Cité du Fleuve ever will be built, for it is in the language, "the architecture of words," where new urban orders are being created.¹⁸

'The architecture of words', is an epithet ornans which suits Bylex very well. His

¹¹ Bruno De Meulder, Kuvuande Mbote. Een eeuw koloniale architectuur en stedenbouw in Kongo (One Century Colonial Architecture and Urbanism in Kongo), Antwerpen, 2000.

¹² Flyer accompanying the exhibition Kinshasa, the Imaginary City, realized by Filip De Boeck & Koen Van Synghe, for the Architecture Biennale Venice, 2004.

¹³ idem

¹⁴ Flyer accompanying the exhibition Kinshasa, the Imaginary City, realized by Filip De Boeck & Koen Van Synghe, for the Architecture Biennale Venice, 2004.

¹⁵ See <http://www.lacitedufleuve.com/project.htm>

¹⁶ See <http://www.lacitedufleuve.com/project.htm>

¹⁷ Filip De Boeck, Tales of an Invisible City,

¹⁸ Filip De Boeck, INHABITING OCULAR GROUND: Kinshasa's Future in the Light of Congo's Spectral Urban Politics, in Cultural Anthropology, Volume 26, Issue 2, pages 263–286, May 2011

Tourist City, though expressed in a model, is too schematic to be understood without words. Without the biblical images and phrasing. Bylex Utopia lingers between phantasm and humanism, between the down-to-earth reality of safety and a superior morality:

“The Tourist City. In the middle there is the royal dome representing a king’s crown. To the left there are the hotels. We see the passage of the tunnel running through this building, and the black and orange parts represent the asphalt highways. To the right we see the three swimming pools of the commercial square. All of the buildings around it represent the commercial centre. On the other side there are three more pearl-shaped swimming pools, in red and blue, and a bit further there are three more swimming pools. So that makes for nine swimming pools in the commercial centre. We also have cylindrical pillars which are put there for security reasons, with radars and solar cameras. These cameras work with different systems, they are multidirectional and will work 24 hours to assure the tourists’ security. Let us return to the royal dome. You see the dome and its passageway tunnelling through it. The colour yellow is that of synthetic lawns. There will be yellow grass, crystal-coloured grass, as well as sapphire blue grass. A bit lower we see the shape of glasses in the hotel buildings of the tourist city. These are anti-kamikaze buildings. As we have said, there will be a central nucleus and then these external glass-shaped structures which stop bullets. Continuing our way around the city we arrive again at the dome. To its left there is another hotel, in red this time, which also has an anti-kamikaze security system.

The centre is the most important part, it is like a kingdom. Around the king are his subjects, but it is the king who gives his orders to the others. Therefore the royal dome is the city centre and there is something special that sets it apart. The other buildings do not have a large amount of synthetic lawns, but the royal dome is surrounded by a multitude of

colours, a veritable amalgam of colours. It is as if to say: it is the royal dome that took all the colours and distributed some to the other buildings. It is the centre giving the example to the other buildings, as if to say: it is I who guide the commercial part, the hotels, the asphalt roads... That is why this is the city’s central part, its human heart: through this centre people get access to the different parts of the city (the hotels, the commercial part, the swimming pools, the circulation, the city’s higher and lower points) to finally reassemble in the royal dome, the point of interrogation. After having visited the whole city, people return to this part of the city that enables reflection and meditation, asking themselves: what purpose does this city serve? That is the role of the royal dome, which is also some kind of museum. A museum is a place of meditation. One can walk through different rooms and observe different objects and things. It is as if one was walking through a temple. And in a temple one has to be respectful. In a temple one does not behave as in a bar, and you have to make sure to say and do the right thing, or walk the right way, because it is a place for meditation. It is like going to a cemetery. There you do not behave like a barbarian either, do you? Once there you wonder: “And what if I die? How am I going to be buried? How is it going to work? Where will they put the flowers? What is life after death going to be like? Who is going to stay behind?” In short, you put yourself in the deceased’s place, and this reflection induces a sort of discipline, a kind of silence, of calm and quiet. In conclusion you tell yourself: “I am not going to make any noise and will listen to my inner thoughts. What does my heart tell or reproach me?” And the royal dome this city’s heart. After having visited the city, its hotels and roads, you finally end up in a huge universal temple. And there you will be told: “This is not only a place where Buddhists enter, or Catholics, Protestants etc..., but everyone is welcome.” Some people pray without a church, because the real church is the heart! It is not a building, it is not a priest. Inside oneself there is a conscience. It is

like a black box. In this box you will question yourself, your own words, because inside yourself you are all by yourself. No more wife, no more kids, just you... That is the real temple. So when you arrive at the royal dome you enter a similar state of self-reflection. You tell yourself: "Here I am, I visited all the places of the Tourist City, but what did I learn from this visit? Did it do me any good? What will the relationships that I established here bring me? It starts a process of interrogation before leaving the city again: "What did I learn from it?" That is it! Everything that one might have thought about the nature of the city will turn out to be relative. As if Bylex wanted to erect a universal temple where one does not have to worry about what is normal and what not. In this temple a Buddhist can meet a non-Buddhist or a Protestant, people who are different from me, but who all want this state of peacefulness.

What is the reason to make such a city? It is surely not to lead other people on the road to Evil, no! The Tourist city is universal cohesion, everyone has his place in it, everyone is equally important. I am not the only important one, but all those around me are important too. Even if they are different, if they are not me, they too are important and should be safe. That is the Tourist City's ideal! It is a city where one learns about morality. Not a morality learned from books, but a morality automatically instilled in you by the environment. An automatic learning process: you enter the dome, and there you know: this is the creation. And in the white part you tell yourself: "I can't stain this whiteness with impurity, here the person and the light become one. Within the Tourist City one takes care not to dirty the City. It should be kept clean, because after me other generations will visit it and cherish its cleanliness. This is what perfection and harmony are all about. The Tourist City is the perfection of harmony!".¹⁹

¹⁹ Own recordings, put on video in the film *Percer les Mystères de L'invisible*, part of the book *The World according to Bylex*, Filip de

Black Utopia

In 1516 the English humanist Thomas Moore wrote *Utopia*, which he titled: *A Truly Golden Little Book, No Less Beneficial Than Entertaining, of the Best State of a Republic, and of the New Island Utopia*. Moore describes *Utopia* as an 'ideal world' and sketches new ideas about the organisation of society. He depicts a fictional island society and its religious, social and political customs. Since then *Utopia* is a base, either for architecture, either for politics. At least for the mental and physical organisation of the society.

Almost a half millennium later, in 2001, Bylex compatriot Bodys Isek Kingelez, creates his *Black Utopia*: "I've tried to put my art at the service of community that is being reborn, with a view to creating a new world, because the pleasures of this earthly one depend on the Men who inhabit it. I've established "The Ghost Town" so that there might be lasting peace, justice and universal liberty. A heaven on earth, a noteworthy jewel of the entire world."²⁰

Peace, justice, liberty,... Especially the notion of liberty is a point of difference with the *Black Utopia* of Bylex. Bylex Tourist City might look as a naïve utopia, as a matter of fact, the hotels and the offices with their bullet free glass windows and their security camera's... show a imaginary world where perfection and harmony is counterbalanced with the iron logic of a defensive logic.

Bylex utopia has to a certain extend more in common with contemporary Singapore, where the state is runned like an enterprise.

It is after all the, Royal Dome, the heart of the Tourist City that keeps the idea of a utopia alive.

The '*bildungsideal*', implemented in a museum-temple-like building which unconsciously influences, inspires, re-

Boeck & Koen Van Synghel, *KVS & Africalia*, 2008.

²⁰ Andre Mangin, in *Africas, The Artist and the City, A journey and an Exhibition*, Centre de Cultura Contemporània de Barcelona, Actar, 2001, p210

educates,... people, is a demonstration of an absolute believe in the power of architecture as a universal instrument of political, social and ethical emancipation. Bylex Tourist City needs to be linked with the statement he made in a small short film. An allegorical story about the phenomena of a world citizen:

“Here you have a heap of grains, which we will drop to see whether these grains choose themselves the spot in which they are going to land. And here you have the chosen spot in which the grains will fall. We don’t know if the grains will really fall inside the demarcated area. If they land outside of the lines, it simply means that birth is not a matter of choice. Birth simply means : occupy a place in the universe. We take this boy to stand for God, the Almighty Creator, who will set free the creatures He holds in His hand. The grains represent the creatures, which will be released into the atmosphere, in a movement similar to the falling grains. Will these grains select a demarcated area to land in, or will they be dispersed ? Now the grains are released, and what do we notice ? We see that some grains landed in the designed areas, while others fell outside the lines. What does this mean ? It means that we do not choose the place of our own birth. Being born simply means occupy a place within the universe. Africans did not ask to be born African. Similarly, Westerners did not ask God to be born in the West, and Asians did not ask to come into the world as Asians. It so happened that each of us found himself in a certain place. Man is not the only one to be born. Stars too are born, and so are asteroids and other chemical substances. This is why we say that one’s place of birth is not a matter of choice, it simply means to occupy a place in the universe.”

The allegory of simply occupying a place in the universe, is crucial in the politico-religious thinking of Bylex about the Tourist City. The City in itself is not meant for one particular place or country. It is not a new city on it’s own. But it’s a model to enlarge, to counterbalance existing cities.

Not as an African alternative to Disneyworld and other theme parks. In fact Bylex Tourist City is an honest attempt, to deal with a universal cities, with universal urban problems, of cities where architectures is instrumental in an absolute economical, capitalistic system. Bylex Tourist City, doesn’t start from the premises of the Homo Ludens, or an economy which so-called freed people from labour, like the Dutch artist Constant, with his utopian City New Babylon.

Bylex Tourist City is a counterweight, to bring existing cities in balance, to inspire their populations, to invest in creativity, in reflection, in imagination, in order to be able to work for a better world.

“The polis is dead. Long Live the creative city! While the city is alive and thriving (at least in some of its spaces), the polis, conceived in the idealized Greek sense as the site for public political encounter and democratic negotiation, the spacing of (often radical) dissent, and disagreement, and the place where political subjectivation literally takes place, seems moribund.”²¹

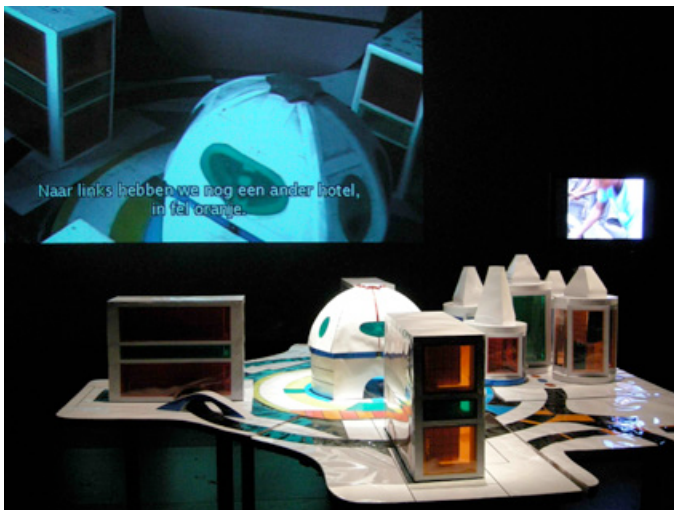
The sociologist Erik Swyngedouw is sceptical about the cities, as the space where ‘political subjectivities’, especially, subjective encounters and difference can meet and where people of all kinds and sorts can argue, and come to a new mode of political decision-making. Swyngedouw cites Badiou (2005) who argues that “a new radical politics must revolve around the construction of great new fictions that create real possibilities for constructing different urban futures. To the extent that the current post-political condition, which combines dystopian urban visions with a hegemonic consensual neo-liberal view of social ordering, constitutes one particular fiction (one that in fact forecloses dissent, conflict, and the possibility of a different future), there is an urgent need for different stories and fictions that can be

²¹ Erik Swyngedouw, The Post-Political City in BAVO 2007 Urban Politics Now Reflect Series, Netherland architecture Institute (NAI)-Publishers, Rotterdam. <http://www.scribd.com/doc/56916007/The-Post-Political-City>

mobilized for realization. This requires foregrounding and naming different urban futures, making the new and impossible enter the realm of politics and of democracy, and recognizing conflict, difference and struggle over the naming and trajectories of these futures. Urban conflict, therefore, should not be subsumed under the homogenizing mantle of a populist globalization/creative city discourse, but should be legitimized as constitutive of a democratic order²²

The question is if Bylex Tourist City embodies dystopian urban visions, or at least, is capable of foregrounding and naming different urban futures. The fact that Bylex put a lot of emphasis on the notion of perfection, discipline, and propriety, makes us doubt if his Black Utopia is a complete answer to Badiou's analysis. Though in his ecumenical approach one can discover a religious reflex, which incorporates the legitimization of a constitutive principal of a democratic order.

As Bylex stands for Egalité/Equality and Fraternité/brotherhood, one can only hope that those two virtues at the core of his Tourist City, will bring more peacefully the Liberté/Liberty the French revolution fought for.



Model of The Tourist City, by Pume Bylex, Royal Theatre of Flanders, Brussel

²² Erik Swyngedouw, *The Post-Political City* in BAVO 2007 Urban Politics Now Reflect Series, Netherland architecture Institute (NAI)-Publishers, Rotterdam.
<http://www.scribd.com/doc/56916007/The-Post-Political-City>

