An Interpretation of the Urban Folly in Gwangju, South Korea Through the Lens of Contextual Novelty

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Abstract Urban regeneration, which implies a certain type of change from what has previously existed, requires fundamental understandings of previous problematic ways of thinking for a meaningful change, as well as a new philosophy that is thought to support that change. This means a change in philosophy is needed to discuss 'newness' in urban regeneration. From this perspective, this paper explores the philosophies which shaped traditional cities as well as a philosophy that may be able to suggest changes to contemporary cities. This paper further proposes contextual novelty as necessary to pursue. This contextual novelty does not deny modern cities' problems but embraces them and carries them into contemporary cities. Arguing for qualitative novelty, this paper argues that contextualism, which explores the complex relationships of direct and indirect contributors of a given event, can help us to understand contemporary cities' heterogenic characteristics. In this context, this paper discusses the concept of novelty in contemporary discourse of urban regeneration by using the philosophy of contextualism. Finally a recent example of urban regeneration in the city of Gwangju, South Korea is interpreted using the concept of contextual novelty.

Keywords: Contextualism, Contextual Novelty, Gwangju, Urban Folly, Urban Regeneration

1. INTRODUCTION

1.1 Background and aim of the study

Under the notion of regenerating cities, various concepts such as urban revitalisation, renewal and regeneration have been created (Roberts and Sykes, 2000). Such concepts expressed through city branding and art and culture-led urban redevelopment (Paddison, 1993) seem to focus on the question of 'how' rather than point out the more fundamental question of 'what' to renew before proceeding any further. Although these attempts conceptualise what kind of approaches to be taken, the urban objects these concepts aim to renew still seem to be chaotic, mixed within previous perspectives focusing on the quantifiable aspects of urban development and lack qualitative attempts to evaluate cities.

Regeneration involves a certain type of change from what has previously existed. For a meaningful change, understandings of previous problematic ways of thinking are fundamental as well as a new philosophy that is thought to support that change. This means

that a change in philosophy is needed to talk about newness, which will be discussed under the term novelty, in urban regeneration. From this perspective, this paper will explore the philosophies which shaped traditional cities as well as a philosophy that may be able to suggest changes to contemporary cities. Furthermore, this paper will propose contextual novelty as necessary to pursue. This contextual novelty does not deny modern cities' problems but embraces them and carries them into contemporary cities. This paper will also attempt to suggest a meaningful perspective on what really needs to be renewed. From the perspective of contextualism, nothing is static, universal and unchanging (Madill et al.,2000). Arguing for qualitative novelty, this paper will further argue that contextualism, which explores the complex relationships of direct and indirect contributors of a given event, can help us to understand contemporary cities' heterogenic characteristics. In this context, this paper will discuss the concept of novelty in contemporary discourse of urban regeneration by using the philosophy of contextualism.

1.2 The contents and method of the study

This paper will firstly look at how fierce debates in the early 20th century between rationalist dominated Western philosophy, and a new theory of knowledge that is an inversion of traditional Western philosophy can apply to contemporary concepts of urban regeneration. After looking at the need of the perspective of contextualism, concepts of contextual novelty will be explored. To discuss contextualism, *World Hypotheses* written by Pepper will be referred to. Despite the fact that the book was published in 1942, it can be utilised contemporarily giving vivid and valid

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insights. Urban regeneration will then be thought through from the perspective of contextualism. Thereafter the concept of contextual novelty will be applied to the coexistence of order and disorder as an 'obligation towards to the difficult whole' by Robert Venturi. Finally a recent example of urban regeneration in the city of Gwangju, South Korea will be interpreted using the concept of contextual novelty.

2. THE NEED OF THE CONTEXTUALISM AND THE SPECULATION OF CONTEXTUAL NOVELTY IN CONTEMPORARY URBAN REGENERATION

2.1 An inversion of rationalism towards contextualism

Traditional Western philosophy which contributed to shaping modern natural sciences was highly influenced by Platonist rationalism claiming access to unchangeable universal principles of the world without recourse to the senses (Gelernter, 1995). The rationalist philosophy was tackled by many philosophers with a new attitude towards science in the early 20th century. These new philosophers, including William James (1842-1910), or Friedrich Nietzsche (1844-1900), asserted that "reality lies in the immediate flux of sensory appearances and not in a rational order beyond it" (Schwartz, 1985: 12). These two confronting notions have had great impacts on various areas including philosophy, the human sciences, and arts as well as urban studies.

Influenced by the traditional rationalist philosophy, modern cities were considered as physical space to create economic growth, and cities and the production of cities were viewed as logical and objective data as in modern sciences (Dodson and Gleeson, 2009). More recently, changing demographic, socio-cultural, and political urban changes along with many social and environmental issues left in contemporary cities, has led to the revolutionary conversion of this numeric and quantitative perspective of cities revolutionarily (Poovey, 1998). The scale of place has changed under the extreme inversion of rationalism from the objective sense of 'location' to the subject sense of 'place', which was previously supported by constructivists and phenomenologists, in that "complex human poetics of place are experienced" (Moore, 2001: 131). Robert Venturi critiques modernist urbanism in his book *Learning from Las Vegas* in that modern architecture suggested "social and industrial aims that it could seldom achieve in reality" and only turned out to be "empty and boring – and in the end irresponsible" (p. 101-103). Today this view of cities is further supported by more flexible, pluralist notions taking into account urban quality, eclecticism, and social equity.

To solve recent problems in early tabula rasa cities such as social polarisation as well as economic failure (Graham, 2004), numerous attempts have been made in the name of urban regeneration including city branding (city marketing), or art and culture-led urban redevelopment by employing local cultural and historic resources into urban (re)development policies. However, these attempts can still be seen as a homogeneous perspective viewing economic devastation as modern cities' only exclusive problem and using these cultural resources as tools for economic re-growth. This can be seen as the extension of the rationalist philosophy of cities, leaving cities with numerous further economic, social, and environmental issues (Castells, 1994; Sassen, 2001).

Getting bogged down in confusion and being left living the problems of the past and potential future is thought to be partly due to the recognition of what and how to regenerate, or renew, in urban domains, and is still based on the traditional way of thinking. Despite the fact that there is an acknowledgement of a need to pursue 'newness', those attempts of continuous application of the idea so far have been grounded in existing objective rationalism. Hence, it can be interpreted that there is no established concept of novelty which solves problems; a meaningful novelty has not been successfully discovered yet. Accordingly, a new way of seeing is required that can suggest intuition on the quality of cities while at the same time being able to embrace the paradoxes of modern cities and recent attempts of urban regeneration which have been left in contemporary cities. Furthermore, novelty that has been being searched for also needs to be thought through under this new way of seeing.

Today, the concept of urban regeneration is evolving into an integrated approach, which embraces the multi-dimensions of continuing economic competitiveness, decreasing social inequality and protecting the environment (Gibson and Kocabas, 2001), and that opens a new path of partnerships for processes of policy development and implementation through new conformations, which promote more equal participation of three pillars of urban governance; public, private sectors and civil society (UN-HABITAT, 2009). This echoes Venturi's argument for inclusion being far from "an order dominated by the expert" (2001: 52-53). In this setting, contextualism suits this complex concept of urban regeneration as well as the necessary further research on the meaning of novelty. This is because contextualism considers the relationship of parts to the others, and offers much room for diverse viewpoints and the co-incidence of differences (Fambrough and Comerford, 2006). The philosophy takes into account important values such as heterogeneity and quality as it is fundamentally involved with two categorical features; change and novelty (Pepper, 1942). Within the dynamic relationships of parts in their setting, various types of novelty can be revealed. A process to reach the well-integrated novelty is a journey of qualitative confirmation, the truth theory of contextualism. Contextualism can give much insight about a novelty pursued in urban regeneration.

2.2 Novelty through the lens of contextualism

Pepper(1942) explores contextualism in his book *World Hypotheses* by using the key concept; "an act in its context" (p.232). An 'act' means a "dynamic dramatic active event" which is "going on now" as a "real historic event", not "what we ordinarily mean by history", "an attempt to re-present events" (p.232). In every given event in the present, quality and texture can be discovered (p.235). Quality can be described as an "intuited wholeness or total character" of a given event, whereas texture can be described as "the details and relations which make up that character or quality" (p.238). While strands and contexts, which can be direct and indirect contributors of texture, spread, change, and fuse through the contextual operation process of qualitative confirmation, the contextual approach to truth through perception, the categorical feature of novelty is revealed (Pepper, 1942). Pepper classifies novelty into three groups: intrusive novelty, emergent novelty, and naïve novelty.

Every texture has anecdotal novelty coming through strands and contexts with histories originated from different roots. These

subliminal novelties float up above the surface when textures "[cut] across" one another, this is named "intrusive novelty" (p.256). This intrusive novelty is something "to be discovered" through perception (p.256). Hence, of course this concept of intrusive novelty is not an "absolute novelty" (p.256) since it is perceived and comprehended, and can be relative depending on which perspective the strand is understood to have intruded upon. If this type of novelty meets the given event as an 'act' in the present showing integration or disintegration, an "emergent novelty" is generated (p.256).

On the one hand when a novelty such as an intrusive or emergent novelty "utterly disappears without trace or appears without any premonition" and has not discovered "any causal connection even the most indirect with any actual present, and consequently any future, events", it is called a "naïve novelty or ending" (p. 258-259). Within naïve novelty, there is no evidence, neither of integration nor disintegration, which is all analysable in terms of contributing strands transcending into other contexts. The absence of evidence is the evidence of naïve novelty that is not easily missed.

On the other hand when newly faced strands implying intrusive or emergent novelties operate through qualitative confirmation process, intrusive novelties or emergent novelties are generated. While intrusive novelties are a kind of novelty which is unoriginal and represented, emergent novelties can be seen as more meaningful because they introduce and organise a new strand through a deep degree of qualitative integration in an event, and have new causal potentialities (p.260). Emergent novelty is a result of direct verification or perception of the qualitative confirmation holding continuous change and the novel features of contextualism, through which "the quality of a texture which carries through to a total satisfaction [are] qualitatively premonitory of the quality of the satisfaction" (p.275).

3. URBAN REGENERATION FROM THE PERSPECTIVE OF CONTEXTUALISM

To return to the concept of urban regeneration, when remembering that recent definitions of the term involve an integrative perspective: "a comprehensive and integrated vision and action which leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change" (Roberts and Sykes, 2000: 17), reconsidering what to be regenerated and novelty as a result at an urban architecture level in terms of urban architecture theory are thought to be essential to achieve the wider satisfaction of these many complex concerning areas of urban regeneration. Regarding these aspects, early postmodern theorists in architecture such as Robert Venturi and Charles Jencks are commonly associated.

In his book Complexity and Contradiction in Architecture, Robert Venturi welcomes problems as well as uncertainties, embraces contradiction as well as complexity, and aims for vitality as well as validity. He states that: "Architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modern architecture. I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated," perverse as well as impersonal, boring as well as "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non sequitur and proclaim the duality" (p. 14). Venturi believes that multiplicity in the cityscape and individual buildings generates a certain type of tension. This tension not only endorses many levels of interpretation but also forms a cultivated unity.

More recently Charles Jencks, architectural theorist, landscape architect and designer reclaims contextualism as a dynamic design strategy "[which cares] about the neighbourhood coherence and urban fabric but [seeks] to extend them with transforming continuity, like musical variations on a theme" (Jencks, 2011: 62). However, this aspect of the well-continued coherence of contextualism, depicted as the "hallmark of postmodernism" (Ames and Wagner, 2009: 136), was criticised by Herbert Muschamp, The New York Times architectural critic: he claimed that contextualism forced "the idea that new buildings should fit in with their surroundings rather than add to them" and as a result, it "has led our architecture into the deadest of dead ends". Similar attacks included such claims that contextualism lacked profundity on a narrow set of historical structures implemented in new developments, and that the inappropriate nostalgia and kitsch sentimentalism never reflected the diverse realities of contemporary life (Williams, 2000).

What needs to be reminded here is the contextualist notion of regeneration is neither about simple "mimicking" of the legacy from the past (Jencks, 2011: 62), nor mere boring attempts to re-assemble or "re-present events" (Pepper, 1942: 232) being unable to create any sort of 'newness' at all. These perspectives share the view of the public sphere in urban regeneration only as "a specific and limited historical entity" (Goheen, 1998: 481). The contextualist notion of regeneration is not also about shallow movement solely depending on sentimental emotions about what passed by. Instead, it is a series of dynamic actions in pursuit of the quality of emergent novelty or creativity in acceptance of disorder over order, which can be revealed through individual buildings or textures. Architectural language instituting scale, form as well as material and structure, directly taken into architecture can be regarded as strands, while other indirect contributors on architectural planning can be contexts.

When looked through the eyes of contextualism, it can be seen as an intrusive novelty of pseudo-contextualism what Muschamp and others criticised against contextualism in terms of urban architecture. Sometimes it can be seen as a type of novel quality generated as a result of the subordinates of postmodernism. Lacking profundity, it is an immediate quality remaining in a synchronic spectrum of time. It is produced through a texture, a simple combination of strands re-assembled superficially, re-presented in the given setting. However, the quality of an emergent novelty as a deep and higher contextual quality can be gained through open attitude towards the dynamic coexistence of order and disorder which may perhaps be "the obligation towards the difficult whole" (Venturi, 1966). On the edge of the tension between the existing and the things to come, this emergent novelty once generated, therefore, responds to the present diachronically as well as synchronically, and accordingly does not deny previous problems, ironies and paradoxes. Rather it embraces them all. Within the process of discovering deep and rich emergent novelty,

a certain type of silent order can be revealed in which messy vitality or creative disorderliness is placed in harmony between the pastness and futurity.

4. CONTEXTUAL INTERPRETATION OF THE CITY OF GWANGJU, SOUTH KOREA

4.1 Overview of Urban Folly

In Gwangju Design Biennale 2011 an Urban Folly is defined as architecture that can contribute to urban regeneration with the function of a public space being beyond the function entailed in the original definition of a folly. Urban Folly, an exhibition presented as part of the Gwangju Design Biennale 2011, involved a number of architects[3].

The Gwangju Biennale asked these architects to explore urban areas in Gwangju and design small-scale Urban Follies which can link the public and the city, and provide visitors with a new space to explore and interact with the surroundings (Designboom, 2011). "The site occupies about a quarter of the old Gwangju Eupseong, the fortified inner city that used to be demarcated by a wall — demolished under Japanese occupation in the early 20th century. Since then, the history of the walled city has been entirely forgotten, buried beneath layers of tarmac and concrete, karaoke bars and nail salons" (Wainwright, 2011). For urban regeneration within the site area, the selected places chosen for the Urban Follies are historically meaningful sites in the old city centre area of Gwangju - the layers of the time these locations entail as well as the values held are unique.

For example, Jangdong 4-way cross is an important place where the past and future of the city of Gwangju co-exist. Until the early 1900s, Seowonmoon, one of the four gates of the former city castle was located nearby. It was also where old Gwangju Munhwa Broadcasting Corporation building, a symbol of modernisation at that time and a building burnt down during Students' democratic movement on May 18th in 1980, existed. There are also many spots scattered around in the old city centre area where major events had taken place in the protest (Yoo, 2012).

Beyond the traditional idea of an exhibition limited within a certain period of time and space, Urban Follies were distributed to be constructed at selected locations within the city, which organise an urban network to help regenerate the old city center of Gwangju and furthermore to kindle communications by introducing these follies in citizens' everyday life (Gwangju Biennale, 2011).

4.2 Urban Follies as a breath in creative disorder towards the emergent novelty

(1) Intrusive novelty

Through the touches of different architects with different perspectives, inspired by diverse motives and generational social tenets (strands), ideas were expressed in various ways through Urban Follies. The architects' different colours and characters (contexts) were brought into each site through their work. Hence it is not easy to discover the quality of obvious unity in terms of design form. They were not even intended to be uniform. Under these dynamics of spread disorder intruded upon each existing surrounding generating intrusive novelty, a question is raised reflected against some of the Urban Follies employing emblematic approaches such as a simile or metaphor: Is there any other way

to express messy vitality in harmony between the pastness and futurity unless using these types of immediate, explicit methods in pursuit of a deep contextual novelty in the urban domain? Since it is noted that these emblematic approaches can be sometimes "too transparent… [hence] uninteresting; obscure… [hence] uninterpretable" (Tversky, 1977: 349). Within this balance of distinctness and indistinctness two entities (textures) intrude upon each other, located and understood, a certain level of integration occurs. This is intrusive novelty.

A few of the Urban Follies in Gwangju depict intrusive novelty in an immediate metaphorical way by matching the form of traditional objects in Korea and attempting to capture certain general social values representing 'locality' as "an absolute characteristic of a place" (Hultman and Hall, 2012: 551). Florian Beigel who participated in the Paju Book City project created 'Seowonmoon Lantern' on Jebogro sidewalk, designed a podium topped with a roof-shaped structure inspired by Korea's traditional lantern, creating the functional form of a small theatre. The area was intended to be reborn as a memorial space connecting the former site of city castle and May 18th Monument celebrating the democratic uprising in the 1980s (Wainwright, 2011).

Table 1. Korea's traditional lanterns and 'Seowonmoon Lantern'.

The strands that this urban texture holds are analysable. Lantern or lamp, as a metaphor, can symbolise light, enlightenment, intelligence, truth and justice, and sometimes guidance as in some of the worship songs stemmed from religions such as Christianity or Buddhism1. Envisaged by its form as well as the meaning in it, it is not difficult to see that this urban artefact substituted the value of civil spirit towards justice and democracy against military dictatorship and maybe perhaps something that needs to be kept in mind in the steps towards the future, with an image of a traditional lantern in Korea.

Similar methods to those employed by the 'Seowonmoon Lantern' can be discovered in 'The Opened Box' by Dominique Perrault. 'The Opened Box' is designed to be a sunshade inspired by traditional Korean pavilions called 'Nugak' at the old city hall 4-way cross. A Nugak (樓閣) is a traditional Korean pavilion, usually erected by and belonging to local governments in the most scenic locations in the region playing an important role in the city (Kim, 2011). Adapting a few elements of the Nugak buildings, for example, floors raised from the ground and an open space without walls; 'The Opened Box' as a public space attempts to celebrate the cores of Korean culture, which are humanity, harmony, and the spirit of Punglyu (風流), as well as the ethics of environment and life-esteem (Seo, 2009).

Table 2. Korea's traditional Nugak, and 'The Opened Box'.

An example of Korea's traditional Nugak		
'The Opened Box' by Dominique Perrault		

Note: Top left - YeongNamLu (嶺南樓, National Treasure No. 147) located in Miryang, South Korea; Top right - Landscape <Album Leaf> (樓閣山水圖 <面帖>) , Painter: Yi, Chŏng (1578~1607), Ink on silk, 19.1 x 23.5 cm, Buyeo National Museum.

Nevertheless, it is not easy to discover in this urban artefact an aesthetic and novel sense of serenity or repose conveyed from harmony between the human and the nature underlying the values inherent in Nugak just as in an old picture of Nugak drawn in Chosun dynasty. This simple interpretation that has blurred the dynamics which can be felt through the structural tension in Nugak seems to be dull as "it fails to reveal with any sharpness the characteristics of its subject-matter" (Passmore, 1951: 320). The dominating bright yellow colour of the floated mesh structure along with the concentrated circles marked on the ground appears disintegrative within the area. 'The Opened Box' and the circles were claimed rather optimistically to be 'golden', perhaps due to be the close proximity to Hwanggeumro which translates to Gold Street (Wainwright, 2011). The architect's imagining of Nugak appears weak, and shallow, due to over simplification and a reliance on apparently scientific, rigid interpretation.

(2) Emergent novelty

Compared to 'The Opened Box', however, the novelty 'The Opened Wall' by S H Jung and S J Kim at Hwanggeumro seems to be quite refreshing. This Urban Folly was the only design by local

Figure 1. 'The Opened Wall'

architects, who were given entry as winner of a civil competition. "Representing a section of the old city wall, lifted and flipped 90 degrees, its metal lattice pergola is formed of coloured oblong forms — some of which are light fittings and some of which emit classical music. It hovers above a series of granite block seats, providing a calming place to rest next to a bus stop" (Wainwright, 2011: 14). It is noted that in the past, a city wall was considered to be "the fortification to protect the king and the castle to safeguard the people" (Han and Shen, 2012: 1057). However, a "walled off" (Hirt and Petrovic, 2011: 755) city in line with today's shielded "block-homes" (Flusty, 1997: 47) – "[homes] surrounded by thick blank walls and guarded by multiple security devices" (Hirt and Petrovic, 2011: 753) this only aggravates municipal isolation from direct external influences, creating a mere "city of walls" (Caldeira, 1996). This kind of territorial exclusion is still occurring producing new sociospatial segregation (Borsdorf and Hidalgo, 2008) forcing a city into unwanted problems.

The way that these young architects interpreted the old city wall seems interesting because the concept of wall is defamiliarised (Shklovskij, 1998) from the general concept of 'wall' that is "a continuous vertical… structure that encloses or divides an area of land… as a protective or restrictive barrier… for protection or privacy" (Oxford Dictionaries, 2012). This ironically titled opened wall being lifted above horizontally explores the vertical interspace between the roof and floor. This is in direct contrast to the traditional idea of wall as separation between you and us, the exclusive inclusion. The dividing wall in the middle now embraces togetherness under the opened wall lifted towards the sky. The forced unity, exclusivity of the traditional wall is dissolved in a place where the quality of diversity and freer solidarity can breathe.

Pierre Nora writes that "The less memory is experienced from the inside, the more it exists only through its exterior scaffolding and outward signs" (Nora, 1986: 13). The historical memory of the city, and the oppressive inclusion of the city walls is opened via the structure through twisting the concept of wall that exists in municipal history, comes revived as an 'act' (Pepper, 1942). In the context lies in a more broadly shared memory that has been expanded to the 'public', depicted as "not only a region of social life located apart from the realm of family and close friends, but also… [the] realm of acquaintances and strangers" (Sennett, 1992: 17). In the traditional concept of wall memory was divided clearly, only 'ours' or 'theirs', and now memory can be openly shared.

'Threshold for Intimate Recollections' designed by Sungryong Joh echoes the novel quality that 'The Opened Wall' generates.

Figure 2. 'Threshold for Intimate Recollections'

Embedded steel plates in the floor at Hwanggeumro located near the existing threshold of the old city wall, creates new memories, a symbolic link between the past and current environment. An abstract design of streets and rivers zigzagging out of the centre in textured granite paving (Wainwright, 2011) tosses questions: What is it? Why is it here? responding to a meaning of monuments as "things that remind" (Giedion, 1958: 28). As a memory of the old land as well as a self-reflective contextual act, the assertion for the remembrance of 'teomuni' or 'landscript (地文)', a pattern that is inscribed on the ground, emerges with a healing revival beyond the tabula rasa development trend in Korea: the development that had to level a mountain, fill in a valley, and redirect a river (Seung, 2008).

Unfortunately, the emergent novelty generated from the 'The Opened Wall' and 'Threshold for Intimate Recollections' do not seem to be in communication with, or echoed by other Urban Follies. While appreciating the different architects' attempts to localise social and traditional aesthetic as well as spatial and social senses, the general novelty that these urban artefact generate through these interpretations using quite familiar metaphors, is difficult to see as either creative or original. Rather, they quickly become perceived as trite. Although they are still new and salient, they are "too transparent" therefore "uninteresting" (Tversky, 1997: 349) – it is easy to analyse their strands and discover the fact that they only re-assemble and re-present different motives quite directly. It seems obvious that these Urban Follies leave more room for exploration regarding deeper contextual novelty.

(3) Naïve novelty

On the other hand, some other Urban Follies do not necessarily seem to be inspired by specific objects or strands of Korean traditions for the motifs of Urban Folly designs. Rather, they employ universal social values for strands, these values are usually promoted by the concept of the public (Sennett, 1992). The examples include 'Gwangju Swarms' by Nader Tehrani; and 'Flow Control' by Alejandro Zaera-Polo. These urban artefacts are thought to be less directly 'Korean' in terms of the external figure than the Urban Follies mentioned above. Instead, they serve as symbolic and general "signifiers for cultural values" (Antrop, 2006: 189).

For example, Nader Tehrani designed 'Gwangju Swarms', a big arcade made of randomly placed steel rods at the Korea Insurance 4-way cross. "The rods move with a dynamic energy from the vertical linearity of the three columns to the horizontal mass of the floating cloud above" (Wainwright, 2011: 15), denoting a chaotic matrix of the contemporary urban dynamics in the city of Gwangju. Similarly, Alejandro Zaera-Polo designed 'Flow Control' connecting Geumnanro Park and the pedestrian roads, so that anyone can participate and watch a show presented at the site. By promoting the value of social inclusion, he aimed towards revitalisation and the continuity of justice and democracy that the city upheld through the democratic movement in the 1980s.

Figure 3. 'Gwangju Swarms' (L) and 'Flow Control' (R).

The functional dimension of these universal values planted in the city through the form of these urban artefacts can be thought to be associative and inclusive "[incorporating] a wider range of voices" being more "generalised, or democratised" (Goheen, 1998: 481). Nevertheless, the novel qualities generated by these urban artefacts do not seem to be any more or less fresh and influential than the values attached to the concept of the public, "the generality of the citizenry endows it" (Goheen, 1998: 479). These Urban Follies seem to provide space where the interests for the public meet the private

architectural tastes of the architects. Yet, these creative novelties seem to be distant from being novel, only remaining as a physical space with extra social values attached to the visible public function. The qualities brought into the area are intrusive and revealing, but vague in terms of novel identity.

It seems arguable whether or not these new urban artefacts blend well into the existing atmosphere by themselves and have reached a deeper degree of qualitative integration as a whole. Nonetheless, this attempt to put down Urban Follies, which can be seen as various disorders in the old city of Gwangju fairly institutes a new strand with a new vital quality created in contemporary Korean urban regeneration. In the bigger picture of Korean urban regeneration tendency which only creates naïve novelties with no qualitative impact and a short life-span, Urban Follies are independently and interdependently precursor of the different layers of time in the past. They further become part of the citizens in the present. In that, it holds a revelatory order. As Urban Follies intrude upon the different stratums of citizen's everyday life, it may be perhaps possible that in their own time citizens one day will perceive Urban Follies as part of their life. At that time, this novelty will refer to the possibility of future direction for change. The creative disorder that Urban Follies generate yet appears to reveal potential possibility in which future integrative novelty starts to breathe.

5. CONCLUSION

Despite the fact that recent studies on urban regeneration such as city branding or art and culture-led urban (re)development involve diverse values such as cultural diversity and social inclusion, the very root of the underlying philosophy still seems to be traditional rationalism that has shaped early cities. The root of these ideas implies what needs to be recovered is economic growth, and shows how to regain the economic growth, that is using art or culture as a tool of economic booster. Arguing that a philosophical change is needed, this paper attempted to provide a useful perspective from which to view the contemporary concept of urban regeneration through contextual novelty. Three types of novelty were explored: intrusive novelty, emergent novelty, and naïve novelty. Interpreting this at an urban level, newly constructed urban architecture has the primary quality of intrusive novelty, since they appear to the surroundings as intruding and surprising. If this urban architecture however fails to merge with the environment and does not reveal a certain layer of the past or imply any futurity in retrospect, it shows naïve novelty or ending. This paper suggests emergent novelty as a quality that cities need to pursue in discussing urban regeneration. By applying the theory to the case of urban regeneration case of the city of Gwangju, South Korea, the authors confirmed how different novelties may be revealed in urban practice. More attempts to develop and apply the concept to practice in reflection are of course required.

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ENDNOTES

[1] For example, Lantern in the Snow by Randy Stonehill: "Tonight, dark night, without a star to guide you sweet child, lost child come home. We will watch, we will pray, love will

light your way gently like a lantern in the snow." This song, written by Randy Stonehill, a Christian worship artist, is a metaphor for converting to and being enlightened by Christianity. Another example is an old poem "To a Buddhist Monk Returning to Japan (送僧歸日本)" written by Qian Qi (錢起, 710–782): "From this higher country, you follow karma, dwelling in it, Returning on a path that seems to be a walking dream. Floating in the sky, far in the ocean blue, You leave the world with doctrine, on a reckless boat. Moon and water pass in silent Zen, Fish and dragons listen to your Buddhist chants. You feel only the lantern's shadow. And thousands of miles away your eye attains the light. (上國隨緣住，來途若夢行° 浮天滄海遠，去世法舟輕° 水月通禪寂，魚龍聽梵聲° 惟憐一燈影，萬里眼中明°) "A lamp can light the world, so Buddhist doctrine is often compared to a lamp. In the poem, the lamp is not only a real lamp on the boat, but also a metaphor for Buddhist doctrine" (Watson, 2012).

[2] "This private Folklore Theme Museum is founded by Dr. Dong-whi Kim and his wife Young-sook Kim in 1997 at Yong-In city, The museum [displays] their 50 [year] DEUNGJAN(Ancient Korean Lighting Tool) collection together with many ethnic antiques which [show the] very old historical lifestyle of Korea" (Korean Deung-Jan Museum).

[3] These architects consist of Florian Beigel; Peter Eisenman; Juan Herreros; Sungryong Joh; S H Jung and S J Kim; Dominique Perrault; Francisco Sanin; Nader Tehrani; Yoshiharu Tsukamoto; and Alejandro Zaera-Polo.