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Promoting the Sustainability of City Communities through ‘Voluntary Arts Activities’ at Regenerated Cultural Arts Spaces: A Focus on the Combination of the ‘Democratization of Culture’ and ‘Cultural Democracy’ Perspectives

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Abstract: Abandoned industrial facilities have become a nuisance in cities because the needs of society members are continuously changing. Idle industrial facilities might be considered to be merely abandoned and empty spaces, but they are in reality historic sites that illustrate the period of industrialization in the region. They are valuable because they serve to accumulate memories from the past. Recently, with the need for urban regeneration, there have been various discussions on converting the abandoned industrial facilities into cultural art spaces. They are intended to promote the sustainability of communities and cities by vitalizing the area. Considering the social dimensions of urban regeneration, it is necessary to render such a creative space as a ‘Third Place’ to promote the city’s sustainability. Converted industrial facilities, through the medium of ‘Voluntary Arts Activities,’ have many elements that are suitable for the needs of a creative space, and even for a ‘Third Place’. As opposed to the private sector, it is seen that when the public sector regenerates these facilities, they approach this issue in order to lower the cultural arts barrier. The public sector, which is a government-centered first sector, conducts regeneration projects based on the ‘Democratization of Culture’ perspective. However, in order to promote participation in the third sector, which is a community-based, non-profit sector that actually uses the space, it is important to approach the issue from the ‘Cultural Democracy’ perspective. Focusing on this aspect, this study aims to examine cases of public sector-led converted cultural arts spaces by ‘Voluntary Arts Activities’ in France and South Korea, namely ‘Le Centquatre-Paris,’ the ‘Oil Tank Culture Park,’ and the ‘West Seoul Arts Center for Learning’. This will allow us to contemplate the possibility of sustainable spaces, individuals, communities and cities.

Keywords: Voluntary Arts Activities; third sector; converted cultural arts space; Cultural Democracy; Third Place; city community

1. Introduction

1.1. Background and Purpose

As a city develops, industrial facilities that have lost their original functions and necessities are abandoned. Hawkes argues that cultural vitality is one of the four pillars of sustainable development, along with social equity, environmental responsibility and economic viability [1]. As a result, there have recently been many cases of the regeneration of these facilities through cultural arts for the sustainability of spaces, communities and cities.

In particular, according to Markusen & Gadwa (2010), the building of creative space in a city is important in terms of revitalizing the city, giving life to the city's landscape, gathering local people and fostering the self-sustaining power of the community [2]. In order to make a creative space, it can be particularly useful to utilize 'Voluntary Arts Activities' among other arts and culture activities programs. These are amateur activities that are voluntary and routinely performed by members of society, so that the space in which these activities take place can be activated, and people can gather around the space to make the city more vibrant and creative.

Carmona et al. (2010) suggested six dimensions to cogitate when building a city, pointing out that the social dimension is concerned with the interrelationship of space and community [3]. An attractive space that draws local people will involve everyday meetings, experience-sharing, familiarity, local history and cultural continuity [4]. That is why a creative space that enables 'Voluntary Arts Activities' can attract more locals when it also includes regional history and cultural continuity. Moreover, because a well-organized space exerts an influence on the establishment of a sense of community [5], the city can attain sustainability from it. Historical facilities, although discarded, can be reinterpreted as a symbol of an environmental and social function during the industrialization period of an area. Hence, by regenerating waste industrial facilities—which are a unique characteristic of the region, and a historical and cultural resource—the community can be revitalized and restored, ultimately improving the quality of human life [2]. Based on the assumption that the regeneration of idle industrial facilities in this direction is desirable, this study aims to explore the need to create a 'Third Place' that can be a creative space in the city and provide a definition of 'Voluntary Arts Activities'. Furthermore, it explores the ways of achieving sustainability of life, space, and city through a regenerated space that is effective in the community's 'Voluntary Arts Activities'.

1.2. Scope and Method

The sectors that comprise society are largely divided into the government-centered first sector, the commercial-oriented second sector, and the civil society-oriented third sector. These sectors have not only played an important role economically, but also socially and politically [6]. In underdeveloped and developing countries, the first and second sectors are in charge of the social capacity, but in Western and developed countries, the third sector, which is a community-based non-profit sector, plays a balancing role [7]. Most of the abandoned industrial facilities are large enough in size to spend huge amounts of money, so when urban regeneration is carried out, the first sector or the second sector plays the role of processing and managing the urban reproduction process. These facilities, meanwhile, have their own unique historical contexts. Complex processes are needed to reach social consensus in dismantling or transforming them. Furthermore, it is desirable for the third sector to intervene, because it is the citizens who will visit and use these facilities when they are renewed into cultural arts spaces.

Converted cultural arts spaces have different usage purposes depending on the regenerating subject. First, most of the second sector-led regenerations are done to generate economic benefits. Thus, it has a more flexible operation method, and it attempts to use the space to create profits by making as many people visit as possible. On the other hand, the first sector approaches the issue from a cultural welfare aspect. In implementing policies with limited resources, states or local governments also encourage as many people as possible to visit these spaces, but it puts greater emphasis on aspects of cultural access rather than on revenue. This is in the same context as the earlier recognition in the Article 27 of the Universal Declaration of Human Rights: "everyone enjoys culture and has the right to participate in cultural activities within the community" [8]. In other words, the first sector aims to secure a cultural arts space for the third sector, based on the concept of cultural rights that cannot be approached only by economic logic in the regeneration of waste industrial facilities.

This paper will study first sector-led regenerated cultural arts spaces that allowed more people to enjoy and participate in cultural and art activities. That is, it refers to cultural arts spaces that were previously owned by the first sector, but which were newly designed for use by the third sector.

In order to focus particularly on the construction of creative spaces for the sustainability of a city, this paper will explore cases of cultural arts spaces that were regenerated through ‘Voluntary Arts Activities’. This is because if the first sector undertakes ‘Voluntary Arts Activities’ in the process of transforming waste industrial facilities into cultural arts spaces, it can motivate the voluntary participation of the third sector. Since France is one of the developed countries in this field, the relationship between the subjects who make and utilize ‘Le Centquatre-Paris’ will be analyzed as a successful example. It will be compared with the ‘Oil Tank Culture Park’ and the ‘West Seoul Arts Center for Learning’, which are similarly regenerated spaces in Korea.

As a research method, the theoretical background studies, case analysis and field survey were equally carried out. First, the theoretical background is about two keywords: ‘The Third Place’ and ‘Voluntary Arts Activities’, which were examined in terms of acquiring sustainability of the city and its regenerated cultural arts spaces. This background study was mainly explored through a literature review using existing books, papers and other documents. Based upon this research, this paper seeks effective ways to create a ‘Third Place’ by drawing out the boundaries of arts activities, which can differ by conflicting perspectives of ‘Democratization of Culture’ and ‘Cultural Democracy’. In the case studies of France and Korea, case analysis was conducted using website and official documents issued by each arts facility, and also visiting cultural arts facilities at first hand and interviewing the staff in charge. Especially in the case of ‘Le Centquatre-Paris’, this paper focused on the statistics of the annual reports published from 2008 to 2018 in order to examine if they had one-way communication in giving visitors cultural and artistic information—in the perspective of ‘Democratization of Culture’—or if they also promote the sustainability of the local arts space by making visitors voluntarily create and participate in arts activities—which means the upward perspective of ‘Cultural Democracy’.

2. Theoretical Background

2.1. *Third Place for Sustainable City Community*

In a social dimension, cultural arts facilities in a city are neither spaces for total relaxation (as in a home space, for example), nor spaces for competition and effectiveness (as in the workplace). Oldenburg (1989) defined a place where people can socialize and spend time in a comfortable environment—other than the home and workplace—as the ‘Third Place’ [9]. According to Oldenburg, the ‘Third Place’ is an open space with high tolerance and accessibility, that has a bright mood and distinct characteristic, and which offers continuous activities and a place for discussions. The attributes of the ‘Third Place’ can be largely organized into everyday life, spontaneity and community. Thus, local cultural arts facilities can be a ‘Third Place’ if they are a daily place as well as a space for communications where the locals can gather voluntarily. Among the cultural arts facilities, places like cinemas, museums and libraries have their own particular purpose, having specialized environments for each genre to be used only as intended. However, cultural arts facilities regenerated through ‘Voluntary Arts Activities’ are an open place, and do not force a particular purpose; it is a freer and more familiar space. In addition, an open space utilizing local cultural and historical assets can function more effectively as a ‘Third Place’ than a space artificially created by big capitalists, because it is more attached to the everyday lives of the local people.

Under the influence of urbanization and industrialization, relations in modern society have changed from primary contact based on personal intimacy to secondary contact based on special interests, thus weakening the local community [10]. As such, a space where modern people spend most of their daily lives is more of a place for work or relaxation for oneself than a ‘Third Place’ shared with the community. As people become less attentive to community issues [10], collaboration occurs within the company, but not among local people. However, society is changing rapidly, as one can see from the Fourth Industrial Revolution. Judging from the prospect that creativity will be emphasized as machines start replacing human labor, individuals will thus be able to spend their leisure time enjoying

art and culture [11]. It will become increasingly important to create a ‘Third Place’ in the city, which is an interactive place, but also a place to forget about efficiency for a while.

Because enjoying cultural arts is one of the representative leisure activities, creating an appropriate cultural arts facility enables individuals to enjoy culture and arts in daily life that can further connect local communities; this is the point of the ‘Third Place’, where ‘Voluntary Arts Activities’ are used as a medium. The idea that people can come together comfortably and express themselves in a cultural artistic way means that individuals can live more happily, that local communities can be created, and that, at a high level, the cultural grounds of society can also grow. Besides, it is more than just a once-off regeneration of discarded industrial facilities, it could be a sustainable way to move into a society that fits the trend of the times.

2.2. Voluntary Arts Activities

‘An act of active expression of what one wants to express in everyday life through arts activities, distinguished from the realm of professional artists’ is not a clearly defined concept. This is because defining what to regard as ‘art’ depends upon the point of view. Considering that the boundaries between art and non-art are usually drawn by actors with symbolic power in society [12], this is illustrated by the ‘Democratization of Culture’ perspective. ‘Democratization of Culture’ refers to the policy of downward propagation and education from the top to strengthen the democratic capacity of the public in culture and arts. On the other hand, the ‘Cultural Democracy’ perspective refers to improving the structure and the system, so that the public can express their cultural and artistic capabilities and demonstrate their influence in an uplifting manner from the bottom upwards throughout society [13]. In order to facilitate the understanding of the boundaries between art and non-art based on these two perspectives, Figure 1 illustrates the approximate degree of ‘art’ divided into stages. When discussing which of these steps can be considered as arts activities, as shown in the Figure 1, the boundary of arts is more strictly divided according to the ‘Democratization of Culture’ point of view. It refers to the so-called ‘high-art’ that is performed by professional artists. From the ‘Cultural Democracy’ point of view, however, this boundary embraces all attempts outside of the category of non-art (which has no artistic intentions), namely all activities that have artistic intentions. That is, even the public’s attempts to get close to ‘art’ are considered to be arts activities. It would, consequently, be more appropriate to adopt the concept of cultural arts from the ‘Cultural Democracy’ perspective, taking into account the creation of a ‘Third Place’ based on the voluntary participation of the third sector.

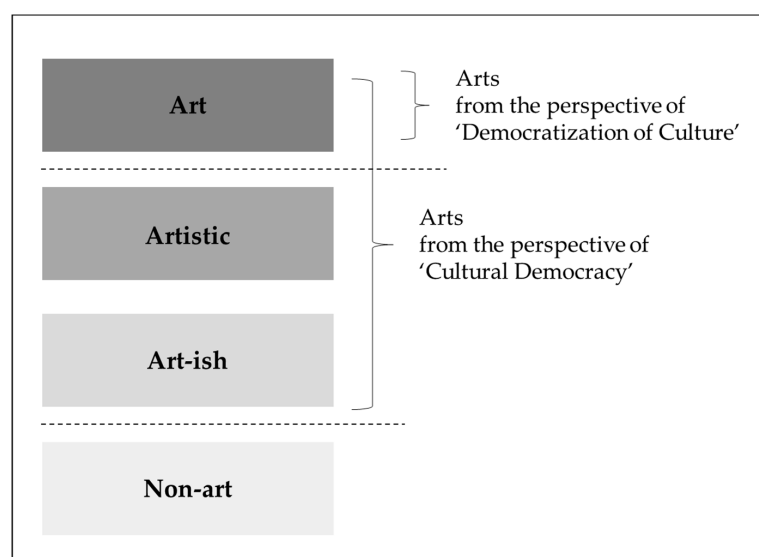


Figure 1. Approximate degree of ‘art’ divided into stages and boundaries of arts from the perspectives of ‘Democratization of Culture’ and ‘Cultural Democracy’.

Similar concepts that have the attributes of arts activities based on the ‘Cultural Democracy’ perspective are ‘Voluntary Arts’ [14] or ‘Informal Arts’ in the United Kingdom, and ‘Participatory Arts’ [15] in the United States. In Korea too, arts activities from this perspective are defined as artistic concepts that pay attention to the value of amateur arts, which members of society autonomously carry out in their everyday lives for pleasure purposes [16]. For example, dance, rap, music, yoga, circuses, drama, literature, painting, crafts and photography are representative forms of ‘Voluntary Arts Activities’. Therefore, in this paper, the term ‘Voluntary Arts Activities’ is used to indicate arts that anyone can enjoy and express, and it includes all of the concepts mentioned above.

‘Voluntary Arts Activities’ can help to create the ‘Third Place’, because it is not a categorized concept that is separate from daily life. Therefore, it is suitable for being performed in a space that can easily be accessed by anyone with a light heart. Since it is a non-professional and volunteer-based artistic activity, a playful atmosphere is created in the space. People gather around the space to express what they want to express and enjoy the arts. In this process, they can share ideas, and artistic communication and interaction can actively occur. Compared to school education and professional artistic activities, ‘Voluntary Arts Activities’ focus more on the sustainable improvement of the quality of life. It is important in terms of inclusion, so that everyone can appreciate and express themselves in daily life. Consequently, for ‘Voluntary Arts Activities,’ it would be more effective to use spaces that are different from conventional genre-specific places.

2.3. Voluntary Arts Activities in Converted Cultural Arts Spaces

A genre-specific place is a cultural space in the traditional sense. It has a special purpose that provides access to cultural art, such as an art gallery, museum or theater [17]. It is a place that is deliberately directed to a specific genre of art. Therefore, it is possible to improve the quality of each art field based on abundant facilities and equipment, and also promote the culture and arts industry. In addition, it has the most suitable environment for the art field in question, enabling effective cultural and artistic entertainment.

Meanwhile, it is difficult to say that a genre-specific space is ideal for everyday, amateur art activities. This is because the cultural arts that are enjoyed here can be an effective structure for only a small number of elite people, as it is originally meant to have a characteristic that prioritizes certain high-art genres or professional artists. At this point, culture and art risk being considered as an exclusive product that is only accessible to a certain class. It means that for those who have never gotten access to high-end cultural and artistic genres, these spaces are exclusionary. Therefore, genre-specific places are difficult to function as a ‘Third Place’ in a city.

A cultural arts space utilizing abandoned industrial facilities is different from a space that is exclusively used for a specific genre: It is much more suitable for the term ‘Voluntary Arts Activities’. Most of all, it has the character of an open space and an embracing atmosphere in that it is not a space intended for a specific genre. Therefore, not only can visitors enjoy and express cultural arts in a more interactive environment, but they can also cultivate a broad plurality of humanistic abilities that are not limited to art. Furthermore, since it is not an environment where the creation and distribution of the arts are separated as before, it is possible to create and enjoy these things together. In addition, it is also possible to interact with other artists, local residents and other art genres.

Finally, since it is based upon historical and regional elements of abandoned industrial facilities in the past, it is likely to be close to the daily lives of local peoples. From the local children to the elderly, it allows one to think about the history of the cultural arts facility from their own respective views. Therefore, these facilities are not exclusive to anyone. Additionally, the converted space itself inspires people to articulate voluntarily what they are trying to express in their lives.

3. Case Studies

The following is an analysis of the representative cases for each type of cultural arts space that utilizes abandoned industrial facilities: ‘Le Centquatre-Paris,’ the ‘Oil Tank Culture Park,’ and the

‘West Seoul Arts Center for Learning’. These facilities were all formerly owned, created and operated by the first sector in response to the demand for urban infrastructure that existed in society at that time.

Over time, however, the economy has developed, breaking away from primary and secondary industry-oriented industrial structures. The demands have changed, and gradually the former industrial facilities did not meet the needs of society. Therefore, the first sector is trying to transform these discarded industrial facilities into places for the third sector in a way which meets the needs of today’s society for culture and art. It is still the first sector that is responsible for urban regeneration and the creation of art facilities as social infrastructures; however, the entity that utilizes these regenerated spaces is the third sector. For this reason, in order to contribute to sustainable city functioning as a ‘Third Place’ for society, it is necessary to look at how space—or the operation of facilities created by the first sector—forms a relationship with the nearby community.

3.1. Case 1: *Le Centquatre-Paris*

‘Le Centquatre-Paris’ [18] is a cultural arts facility (see Figure 2), located in the relatively deprived northeast of Paris. The building had originally been used as a municipal funeral hall for more than a hundred years, but was abandoned after being shut down in 1997; in 2003, the building began to be regenerated as part of an urban development project. Led by the government to balance the development between regions, the aim of the project was to convert vacant facilities in under-developed regions through cultural arts, and to expand the opportunity to create and enjoy such cultural arts. The building was regenerated in a way that preserves its original form as much as possible, and it reopened in October 2008. ‘Le Centquatre-Paris’—comprising about 39,000 m²—consists of the two main halls, ‘Le cinq’, ‘La maison des petits’, artist residencies, commercial facilities and others. Utilizing each space appropriately, various programs are in operation: Cultural programs like ‘Le Ciné Pop’, exhibitions like ‘Continua Spheres ENSEMBLE’, events like ‘Fous de danse’, festivals like ‘Séquence Danse Paris’, ‘Impatience’, markets and technical-related programs [19]. In general, their ongoing management is related to supporting art creation activities, the symbiosis between artists and the public, expanding the local people’s enjoyment of cultural arts, and promoting art creation.

Voluntary arts activities held in the main hall or ‘Le Cinq’ are especially remarkable, as people visit these places to enjoy their own arts activities, even if they don’t participate in the program. Since a few years after the opening of ‘Le Centquatre-Paris’, citizens have used this place by voluntarily planning and participating in cultural arts expressions [20]. According to the statistics of 2018 (which was its 10th anniversary), 629,242 visitors participated in at least one activity, 8% of which came for ‘Voluntary Arts Activities’ [21]. The main hall, a completely open and empty space without a fixed purpose, is opened for ‘Voluntary Arts Activities’ and the expressions of all people (see Figure 3). Apart from the time when projects for artists or local people are held, people can visit with no former procedures, and try any artistic activities they are willing to do. In addition, ‘Le Cinq’ is a space dedicated to amateur artistic practices. It is a space that supports the artistic activities of residents, particularly those from the 18th and 19th arrondissements. It can contribute to raising local people’s cultural levels and their quality of life, and bring synergy between the regenerated space and the region.

Taking a comprehensive look at this space, although ‘Le Centquatre-Paris’ was regenerated by the first sector from the ‘Democratization of Culture’ perspective, the ‘Voluntary Arts Activities’ movement is likely to increase as the cultural democratic capabilities of civil society, which is the third sector, are strengthened. This is because while the intention to regenerate into a cultural arts space may have been based on the ‘Democratization of Culture’ perspective as mentioned earlier, in terms of its management, it does not focus on unilaterally spreading the so-called high-art to the third sector, led by the first sector in operation. In particular, by developing a ‘spontaneous practices’ program held in internal spaces, ‘Le Centquatre-Paris’ could be revitalized, and citizens could recognize it as a ‘Living Place’ [22]. It operates programs mainly focused on the participation of the third sector. Furthermore, it allows people to visit freely and engage in ‘Voluntary Arts Activities’ by creating a facility that embraces any artistic attempt in any way. In other words, it can be said that there is a horizontal governance

framework between the first and third sectors of the management. As such, with a management that enables and encourages the voluntary activities of the third sector, it is possible to create a 'Third Place' where community activities based on spontaneity are welcomed, while being close to the daily lives of local people.

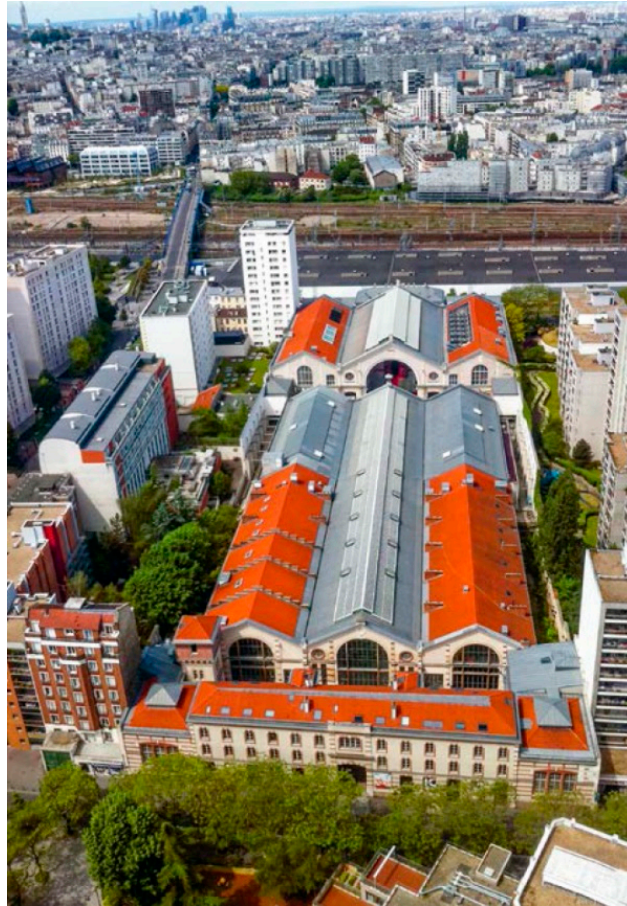


Figure 2. 'Le Centquatre-Paris', converted into a cultural arts space from a formal municipal funeral hall (COPYRIGHT© CENTQUATRE-PARIS).



Figure 3. 'Voluntary Arts Activities' in the main hall of 'Le Centquatre-Pairs' (COPYRIGHT© CENTQUATRE-PARIS).

In 2017, over 700 thousand people visited 'Le Centquatre-Paris' and participated in one or more programs; except for the program participation, about 50 thousand people voluntarily participated in 'Voluntary Arts Activities' in daily life [19]. These facts show that this regenerated facility is a place in which 'Voluntary Arts Activities' are actively performed, and which functions as a 'Third Place' where people can communicate with others and society, based on the attributes of the 'Voluntary Arts Activities'. In this place, people can continuously engage in artistic conversations, inspire each other, learn to embrace ideas, and cultivate a sense of community; thus, the region acquires sustainability in the social dimension.

3.2. Case 2: Oil Tank Culture Park

The 'Oil Tank Culture Park' [23] close to the World Cup Stadium in western Seoul, shows that there was a movement in Korea similar to 'Le Centquatre-Paris'. This place was originally used as an oil tank in the event of a global oil shock for about forty years. However, as Korea prepared to host the World Cup in 2000, it was decided to close the tank for safety reasons. In 2012, the City of Seoul tried a regeneration of this neglected space, based on the ideas and plans that citizens suggested in a contest. This is founded on the intention of creating a more familiar space for prospective visitors. The adopted design preserved the tank's original form and the features of the space as much as possible. The place was opened again in September 2017, and is being managed and taken care of by the City of Seoul. From this point onwards, the 'Oil Tank Culture Park' also shows that even though the regeneration projects were conducted under the initiative of the first sector from the 'Democratization of Culture' perspective—similar to 'Le Centquatre-Paris'—the direction of its management was attempted from the 'Cultural Democracy' perspective.

The 'Oil Tank Culture Park' has six big oil tanks, ranging from T1 to T6, and an outdoor area (see Figure 4). The total surface area reaches 140,000 m². Although there are ongoing programs in each space, the intention is not to specify the purpose of most of the areas. For instance, T1 is a space for multipurpose communication, whereas T3 (in the shape of the original tank) has no specific use. In this aspect, this place has adopted the advantages of an open space like that of 'Le Centquatre-Paris'. The 'Oil Tank Culture Park' aimed for a cultural space that is open to the public, whether they are professional or not; the motto is to be a complex cultural space as well as a park with the local mountainous natural environment. Overall, 86 programs were held in 2018 to create a place with performances, festivals, exhibitions and markets, and where the public can be both producers and consumers.

However, for several reasons, it does not seem to be operating from its 'Cultural Democratic' intentions. First, neither the public nor artists visit the 'Oil Tank Culture Park' very much to engage in 'Voluntary Arts Activities'. The City of Seoul would like to utilize the space mainly with refined artworks that are targeted at the public; however, the gigantic feature of the space itself overwhelms those works, and makes the artists hesitate. This means that its management is based upon the 'Democratization of Culture', rather than the 'Cultural Democracy' perspective, in that it is trying to disseminate it to the third sector by applying the standards of artwork set by the first sector. The biggest problem that this creates is the lack of any spontaneity of the people visiting the facility, namely the lack of connectivity between the space and the third sector. Moreover, there are differences between Korean and French societies in their enjoyment of cultural arts. The Korean public is more familiar with learning than voluntarily expressing and relishing their own respective ideas. In addition, unlike in Europe, the discussion from the bottom about 'Cultural Democracy' in Korean society has not yet sufficiently formed. That could mean that the social consensus about the importance of 'Voluntary Arts Activities' and the value that open cultural spaces have or should have as a 'Third Place' is unestablished. Therefore, there are limits to perceiving the 'Oil Tank Culture Park' as a space that promotes sustainability in the social dimensions of the city.

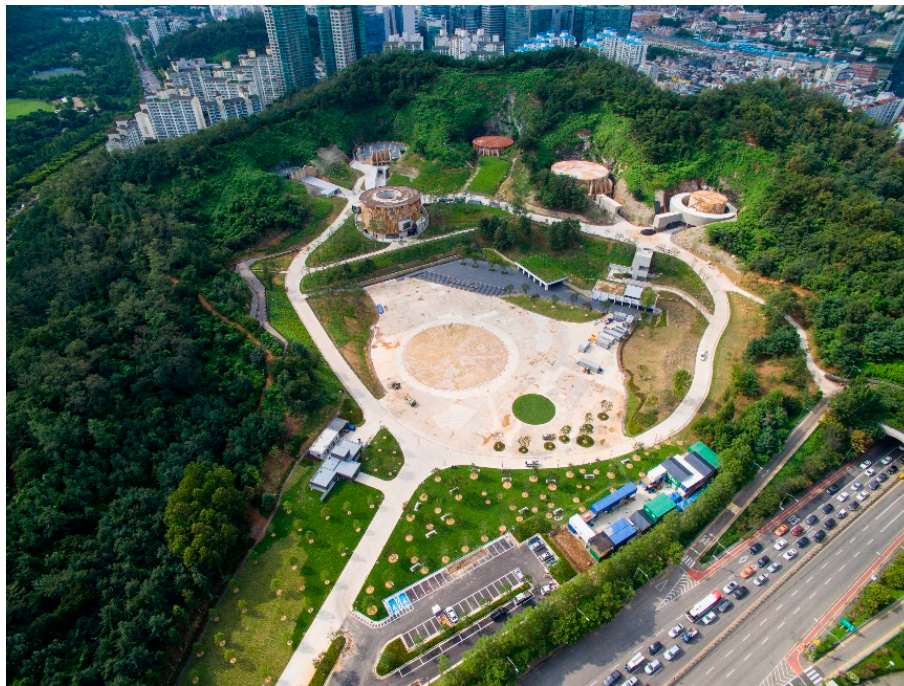


Figure 4. The ‘Oil Tank Culture Park’, converted into a cultural arts space from a former oil tank (COPYRIGHT© 2014 SEOUL METROPOLITAN GOVERNMENT).

3.3. Case 3: West Seoul Arts Center for Learning

There is another cultural arts facility utilizing an abandoned industrial facility in a different way to that of the ‘Oil Tank Culture Park’. The ‘West Seoul Arts Center for Learning’ [24], located in the southwest of Seoul, was previously used as a pumping station, but it was closed in 2003 after another purification plant replaced its role to supply water. Inherited from the art education philosophy of the ‘Annantalo Arts Centre’ in Finland, this place became dedicated to cultural arts education that can realize the ‘right to play with art’ of children and adolescents, so that everyone can play and grow artistically. After the regeneration that preserved the past form of the space with minimal artificial remodeling or removal (see Figure 5), the place reopened in 2016, and is currently managed by the City of Seoul and the Seoul Foundation for Arts and Culture.

The ‘West Seoul Arts Center for Learning’ includes studios, an ‘Art Play Lab’, and an external tank. Art education programs take place in the studio and the ‘Art Play Lab’ is a cooperative laboratory for ‘Teaching Artists’. The external tank is the Center’s crucial space where the past formation is still retained and where outdoor programs take place. The educational programs are carried out by ‘Teaching Artists’, not professional art instructors.

Like the two previous cases, the Center is similar in that the first sector-led regeneration project has been carried out from the ‘Democratization of Culture’ perspective. There is a difference, however, in how the facility’s management is more focused on the educational aspects underlying the ‘Cultural Democracy’ movement of the third sector. As examined earlier, the discussion from the bottom about ‘Cultural Democracy’ that is lacking in Korean society could gradually be resolved through such cultural and artistic education. In other words, the ‘West Seoul Arts Center for Learning’ has the significance of being a type of space where the first sector is responsible for guaranteeing the people’s cultural rights through education. Therefore, the Center can complement the weaknesses of previous cases caused by the social differences between France and Korea. The strongly-formed educational grounds in Korean society can, on the one hand, be the reason for the current insufficient spread of ‘Voluntary Arts Activities’, but on the other, it may be used well in a way to change the future, as this Center aims. One of the fundamental roles of cultural and artistic education is to ensure, as a starting point, that individuals enjoy and express cultural art and to make it sustainable. With many

other aspects derived from education, especially the local aspect, children can naturally be exposed to cultural arts and raise the local people's future cultural art enjoyment foundation, since this place is connected to schools nearby, and runs programs targeted mainly at local children.



Figure 5. The 'West Seoul Arts Center for Learning', converted into a cultural arts space from a former pumping station (COPYRIGHT© 2018 SFAC).

Nonetheless, despite the significance of the 'Cultural Democratic' approach, it is difficult to regard the 'West Seoul Arts Center for Learning' as the perfect 'Third Place'. First, the main visitors of the Center are children and adolescents; it is thus difficult to enhance the sense of community that encompasses local society. It is a space somewhat lacking in community, one of the main attributes of a 'Third Place'. Also, as most of the educational programs are connected to schools near the Center, it might be recognized as a workplace for students. Therefore, this may not be a spontaneity-based space on behalf of the students. In order to attain the city's sustainability in the social dimension, it is necessary to complement these functions as an open space for the public at large.

4. Discussion

Based on the analysis above, Table 1 summarizes features of three regenerated cultural arts facilities related to their regeneration and the effects depending on their management.

To sum up, these three institutions, previously created and operated by the first sector as industrial infrastructures, have been closed and abandoned after accomplishing their mission. These idle facilities were also regenerated as cultural arts spaces by the first sector, in line with the changing needs of the society. But they are now utilized mainly by the third sector. This movement can be interpreted from a downward perspective of the 'Democratization of Culture' as the first sector seeks to provide space and opportunities to enjoyment of culture for local people based on the concept of the right to culture. Among them, 'Le Centquatre-Paris', one of the most representative examples, reveals an upward perspective of 'Cultural Democracy' during the phase of management and operation. Not only are exhibitions and education provided in order to allow the public access to art activities by professional artists, but also 'Voluntary Arts Activities' are encouraged that local people can voluntarily gather and express themselves in the facility, thanks to various programs and proper spaces focused on the third sector activities.

Table 1. Comprehensive comparison of features of three regenerated cultural arts facilities

	Le Centquatre-Paris	Oil Tank Culture Park	WSAC for Learning
Former function	Municipal Funeral Services	Mapo Oil Depot	Kimpo Pumping Station
Location (address)	Northeast of Paris (5 rue Curial, 75019 Paris, France)	Northwest of Seoul (87 Jeungsan-ro, Mapo-gu, Seoul, Korea)	Southwest of Seoul (2 Nambusunhwan-ro 64-gil, Yangcheon-gu, Seoul, Korea)
Area	Total Area: 39,000 m ² Main Hall: 26,000 m ²	Total Area: 140,022 m ² Composed of six oil tanks 15 m high and 15 to 38 m in diameter	Total Area: 7000 m ² First Floor: 696 m ² ; Second Floor: 494 m ² ; External Tank 2688 m ²
Closed period and reason	Declined since the end of the City of Paris' operation period in 1993; closed in 1997	During World Cup (2002) preparation, was closed as part of the cleanup of hazardous facilities nearby in 2000	Closed in 2003 after another purification plant replaced its role to supply water
Reopening	11 October 2008	1 September 2017	8 October 2016
Reason for Regeneration	In 2003, the mayor of Paris, Bertrand Delanoë, planned for the regeneration of the 19th Arrondissement as part of an urban development project (GPRU de Paris, Grand projet de renouvellement urbain de Paris)	In 2012, the mayor of Seoul, Won-soon Park, established a regeneration plan after noting the existence of this idle facility when he attended Rio 20+	The mayor of Seoul, Won-soon Park, developed a regeneration plan from the idea of the Annantalo Arts Centre of Finland, as part of efforts to tackle problems between Korean academic achievement and happiness
Preservation and use of former facilities	- Preserved its original form as much as possible - Roger Madec, the head of the 19th Arrondissement Office, designated it as a cultural heritage through related laws in 1997	- Remodeled the facility, preserving its original form as much as possible - Tried to retain its original form, reused almost all of its existing resources and recycled	- Preserved the past form of the space with minimal artificial remodeling or removal - The spaces for the switchboard and crane room were not torn down, but are fully utilized
Subject of regeneration	First sector (City of Paris)	First sector (Seoul Metropolitan Government)	First sector (Seoul Metropolitan Government—Seoul Foundation for Arts and Culture)
Management	- City of Paris-led regeneration - But it reveals 'Cultural Democracy' views that are based on the creed of 'space of creation, experience, and innovation'	- City of Seoul-led regeneration - Tried to manage from the 'Cultural Democracy' views with a cooperative committee consisting of citizens and civilian experts at the beginning, but the actual management is based on 'Democratization of Culture' perspective	- City of Seoul and Seoul Foundation for Arts and Culture-led regeneration - Tried to develop 'Cultural Democratic' capabilities through a 'Teaching Artist' system that deviates from the top-down method
Visitors	In 2017, over 700 thousand people visited and participated in one or more programs. Except for program participation, about 50 thousand people visited for 'Voluntary Arts Activities' [19]	Usually family-level visitors on weekends Generally, not many visitors compared to the size of the facility	In 2018, a total of 19,511 participants in 33 programs. Mainly students from nearby elementary and middle schools visited [25]

As we have also seen in previous cases, the Korean government, the first sector, is also actively conducting projects to utilize idle facilities in the field of culture and arts. In terms of management and operation, however, differences to France's case are found. In 2018, the Ministry of Culture, Sports and Tourism announced 'Culture Vision 2030', and established a direction for measures such as providing opportunities and roles for regional residents to participate in the arts programs, when utilizing idle facilities in the region [26]. To realize this policy vision, it is one of the best ways to ultimately increase the participation of the third sector through the operation of arts facilities that enables 'Voluntary Arts Activities' for promoting the cultural and artistic enjoyment of local people. The case of the 'Oil Tank Culture Park' in Korea indicates a lack of connectivity with the 'Voluntary Arts Activities', while professional artist's spontaneity was more oriented compared to the existing arts facilities. Another method, attempted by referring to France's previous case to improve this problem, can be suggested in the educational aspect that builds the foundation for 'Cultural Democracy' capabilities in society, as shown in the case of the 'West Seoul Arts Center for Learning'. Through the above case analyses, it can be seen that activating cultural arts facilities is possible when horizontal governance with the third sector—with their management methods and program elements—is established based on the 'Cultural

Democracy' view. The first sector has taken the lead in regenerating abandoned industrial facilities to create cultural arts spaces. This is because it helps local people's daily voluntary and communal participation when these facilities are operated from the 'Cultural Democracy' point of view (i.e., when trying to create a space where 'Voluntary Arts Activities' are available). Dupre placed importance on participation in the place-making process [27]. In addition, it can be seen that participation is a very important issue in the management of a place as well. Therefore, by creating facilities with horizontal governance in the city, cultural arts spaces regenerated from abandoned industrial facilities will be able to function as 'Third Places' and have sustainability in a social dimension. Among the factors in the evaluation report about cultural regeneration projects conducted in 2015 and 2016 in Korea, the 'Building and Maintaining Governance' factor was rated the lowest [28]. This paper, thus, can help recognize what should be done to make the 'Third place' possible, and seek a solution to promote sustainability of a city, by comparing the similarities and differences between the converted cultural arts space cases in France and Korea.

5. Conclusions

Disposing of a large industrial facility that is abandoned is a very expensive and complicated procedure, due to its historical context and size. As a result, the public sector, which can handle such complex procedures, has attempted to build creative spaces in cities with cultural elements in the hope that more people can enjoy its benefits. Contemplating the social dimensions of building a city, these cultural arts are important, as they are effective media in the interactions between people and spaces. Specifically, with the attributes of 'Voluntary Arts Activities,' regenerated cultural arts spaces that are easy to visit on a daily basis have distinctive features that include the possibility of having continuous activities and discussions. Arts facilities that enable 'Voluntary Arts Activities' function as a 'Third Place', and they are suitable to attain the city's sustainability measures in the social dimension.

In case of France, a local vacant facility was regenerated into a creative space through 'Voluntary Arts Activities', and it works as a 'Third Place', thereby influencing urban sustainability in the social dimension. This can be attributed to the success of drawing voluntary participation in the third sector through the operation of institutions based on the 'Cultural Democracy' perspective. Although there was a similar attempt in Korea, namely the 'Oil Tank Culture Park', there have been difficulties in establishing itself as a 'Third Place'. This is due to differences in cultural grounds between the two societies, but also due to its managing methods, which were poorly implemented from its intentions of the 'Cultural Democracy' perspective. Meanwhile, the 'West Seoul Arts Center for Learning' was opened with a focus on educating children and adolescents, rather than for the purposes of the public's enjoyment. The Center is designed for the educational aspects of 'Voluntary Arts Activities' arising from the 'Cultural Democracy' perspective. In other words, based on the solid education grounds of Korean society, it sought for the sustainability of space and society. However, this attempt is also limited in terms of expanding the opportunity to enjoy cultural arts, because it is mainly centered on children and adolescents. It also needs to be adjusted to become a 'Third Place' to promote sustainability across the whole community.

As seen in the examples, to create a 'Third Place' in the city that features daily, spontaneity and community engagement, utilizing 'Voluntary Arts Activities' that have the same attributes can be effective based on the participation of the third sector. It is important not only to create space, but to operate that space suitably for the reality of each society. This suggests that if the characteristics of the two arts facilities attempted in Korea from the 'Cultural Democracy' perspective are appropriately harmonized, there is a possibility for a Korean-style cultural arts regenerated space that effectively employs 'Voluntary Arts Activities'. If such a space can influence the city from a social point of view as a 'Third Place,' it will be possible to attain sustainability on the individual, community and urban level.

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