

# 专访韩国数字设计公司 d'strict: 从 B2B 拓展至 B2C, 以数字艺术创造可持续收入

INTERVIEW WITH D'STRICT DESIGN COMPANY IN SOUTH KOREA:  
EXPAND FROM B2B TO B2C, MAKING SUSTAINABLE REVENUE  
THROUGH DIGITAL ART CREATION



李诚浩 (Sean Lee), d'strict 董事长、总裁

“d'strict与同行业其他公司的区别之处在于:即使没有一次性订单, d'strict依然有强劲的发展潜力、利润结构和业绩表现,能够实现可持续发展和稳定的增长。”

“The difference of d'strict from other companies in the field is whether it has the momentum, profit structure, and performance to achieve sustainable and stable growth even if it does not rely on one-time orders.”

近年来,伴随数字技术的涌现与升级,数字媒体艺术在全球蓬勃发展,引领了新一轮的艺术潮流,亦成为国际设计大奖的关注点。在今年的iF设计奖评选中,一件名为“Whale #2”(鲸鱼#2)的公共数字艺术装置就以其震撼的视觉效果获得了2022年iF国际评委的青睐,一举荣获iF最高奖——iF金奖。评委们对其评价道:“该艺术装置通过一种新的形式重新定义了数字艺术的边界,描绘了未来公共空间数字叙事体验的蓝图。过去科幻电影中对未来数字广告的预言如今已成为现实。”

这件获得iF国际评委如此好评的、出色的数字艺术作品即出自韩国著名数字设计机构——d'strict。事实上,这并非d'strict第一次获此殊荣,仅在一年前, d'strict创作的“WAVE”(海浪)公共数字艺术作品也同样从9,509件参赛作品中脱颖而出,以最高分获得iF金奖。如此卓越的成绩让人们不禁好奇,究竟是什么样的设计理念和经营方式使得d'strict能连续两届摘取iF金奖的桂冠?

d'strict创立于2004年,伴随数字媒体技术的发展, d'strict不断创新和转型,经历了1.0、2.0、3.0、4.0四个发展阶段。在这四个发展阶段中, d'strict最显著的飞跃是:在3.0和4.0阶段成功将其业务从为全球顶级跨国公司提供的B2B服务,拓展至面对广泛受众的B2C服务,以其自产的艺术内容,打造了一系列令人赞叹的B2C项目——世界上第一家4D沉浸式体验公园LIVE PARK、大型数字主题公园PLAY KPOP、沉浸式数字艺术美术馆ARTE MUSEUM、数字艺术内容交易平台LED.ART、加密艺术项目ARTE META……

而更令人惊叹的是,带领d'strict成功发展的董事长/CEO——李诚浩(Sean Lee),原本是学经济学出身的韩国普华永道注册会计师。出于对数字媒体艺术市场前景的看好,李诚浩(Sean Lee)放弃在财经领域的发展,在2007年加入d'strict,不久后就带领团队一路开拓,不仅为d'strict扩展了更多大型B2B客户,而且让其带领团队开发的B2C项目营收持续上涨——即便是疫情期间开设的三家沉浸式数字艺术美术馆ARTE MUSEUM也一直在盈利。目前, d'strict的B2C业务营收已远超B2B。

李诚浩成功的商业运营,让d'strict富有才华的创作者得以在一个稳定的环境中,充分发挥自己的才华与创意,同时秉持d'strict“严谨做设计”的创作原则【d'strict = design (设计) + strictly (严格)】,让d'strict每次交付的作品都远超客户和大众的期待,在全球市场上广受欢迎,更多次获得iF设计奖金奖、红点设计奖、伦敦国际广告奖等国际专业大奖。

李诚浩认为,世界上大多数设计机构都面临利润结构不稳定且薄弱的问题,这主要源于设计机构承接的项目大多是一次性订单。因此,面向未来,李诚浩有着明确的愿景:将d'strict从一家“设计代理机构”转变为一家人“可持续发展的设计公司”,让d'strict有能力的创作者可以在稳定的环境中专注创作,获得公平的经济待遇,并为产业的发展做出贡献。“如果我们能成功在全球市场上拓展ARTE MUSEUM和其它几项业务,未来我们会像游戏公司一样,赚取超额利润,”李诚浩如是说。

那么李诚浩究竟是如何带领团队把d'strict的业务范围从B2B拓展到B2C的?这个过程顺利吗?其4D沉浸式体验公园LIVE PARK、大型数字主题公园PLAY KPOP、沉浸式数字艺术美术馆ARTE MUSEUM、数字艺术内容交易平台LED.ART、加密艺术项目ARTE META等众多B2C项目又是如何运作的? d'strict为何选择在深圳开设办公室?接下来有何发展计划?带着这些问题,本期《包装&设计》特别专访了d'strict董事长/CEO李诚浩先生和副总裁/创意总监Sanghwa Park先生,同时甄选了d'strict的部分优秀作品,与读者分享。





# Arttech factory

d'strict is a design company

that creates **innovative spatial experiences**

by integrating **content** and **digital media technology**

**ARTISTRY DESIGN**

**TECHNOLOGY FOR HUMAN**

**FACTORY OF EXPERIENCE**

In recent years, with the emergence and upgrading of digital technology, digital media art has developed vigorously around the world, leading a new trend of art. It also becomes the focus of major international design awards. In iF DESIGN AWARD 2022, a public digital art installation named “Whale #2” won the favor of the iF international jury with its stunning visual effect and won the highest iF DESIGN AWARD – iF GOLD AWARD. The jurors commented the work as follow: “This installation redefines the category of digital art by creating a format that forms a blueprint for future digital narrative experiences in public spaces. What was once projected as the future of digital advertising in science fiction movies has become a reality.”

The excellent digital art work that was so well received by the iF international jurors is designed by d'strict, a well-known digital design company in South Korea. In fact, this is not the first time that d'strict won the extraordinary iF GOLD AWARD. Just one year ago, its “WAVE” public art work also won iF GOLD AWARD with the highest score among 9,509 entries. Such excellent results make us can't help wondering, what kind of design philosophy and business mode have enabled d'strict to win the iF GOLD AWARD for two consecutive years?

d'strict was founded in 2004. Keeping pace with the development of digital media technology, d'strict has constantly transformed and innovated, experiencing four milestones in its development: 1.0, 2.0, 3.0 and 4.0. Among these four stages of development, d'strict's most significant leap forward was in its phases 3.0 and 4.0, during which d'strict has successfully expanded its business from B2B services for the world's top multinationals to B2C services for a wide audience. With its self-produced art content, d'strict has created a series of amazing B2C projects, including the world's first indoor 4D immersive experience park “LIVE PARK”, the large-scale digital theme park “PLAY KPOP”, the immersive digital art museum “ARTE MUSEUM”, the digital art content trading platform – LED.ART and the NFT digital art trading platform – ARTE META etc.

Even more astonishing, Sean Lee, the president and CEO who leads the successful development of d'strict, majored actually in economics in university and used to work as a CPA at PWC South Korea. Motivated by the prospect of the digital media art

FROM  
**DESIGN  
AGENCY**

## GOAL

Starting from the 4.0 era of our journey,  
**d'strict** plans to evolve from a 'design agency'  
and grow as a commercially sustainable  
'design company'

TO  
**DESIGN  
COMPANY**

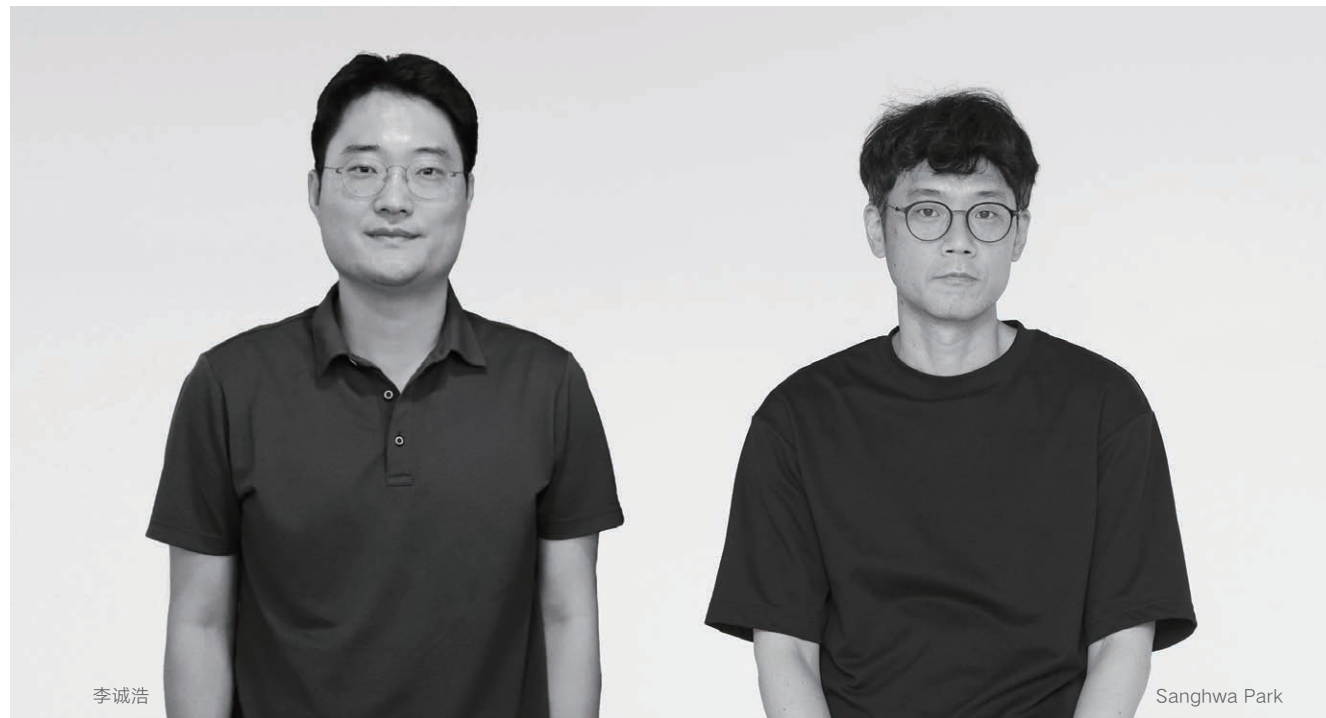
market, Sean Lee gave up his career in finance to join d'strict in 2007 and soon led the team on a pioneering journey. He not only expanded more large B2B clients for d'strict, but also made the B2C projects developed by his team continue to grow in revenue. Even the three immersive digital art museums “ARTE MUSEUM” opened during the pandemic have been making profit. Moreover, d'strict's B2C revenue is much higher than that of B2B at this point.

Sean Lee's successful commercial operation allows d'strict's talented creators to give full play to their talents and creativity in a stable environment. Sticking to the creative philosophy “design strictly” (d'strict = design + strictly), every delivery of d'strict was beyond the expectation of clients and wide audience, which possessed high attraction in global market and won international awards for many times, such as iF DESIGN GOLD AWARDS, Red Dot Design Awards and London International Awards (LIA).

Sean Lee thinks that most design agencies or studios around the world have an unstable and weak profit structure, mostly because they receive one-time business orders from clients to carry out projects and receive payments. Therefore, Sean Lee has a clear vision for the future, namely to evolve d'strict from a “design agency” to a “sustainable design company”, which allows d'strict's creators to focus on creation in a stable environment, receive fair economic treatment and further contribute to industrial development. “If we succeed in expanding ARTE MUSEUM and several our own businesses in the global market, we will generate more profit like some gaming companies making a super profit,” according to Sean Lee.

So how did Sean Lee lead his team to expand the business from B2B to B2C? Did it go well? How were the many B2C projects of d'strict operated, including the 4D immersive experience park “LIVE PARK”, the large-scale digital theme park “PLAY KPOP”, the immersive digital art museum “ARTE MUSEUM”, the digital art content trading platform – LED.ART and the NFT digital art trading platform – ARTE META? Why did d'strict choose to open an office in Shenzhen? What are its next development plans? With these questions, *Package & Design* conducted an exclusive interview with the President/CEO Sean Lee and the Vice President/Creative Director Sanghwa Park of d'strict, and selected some exceptional works of d'strict to share with our readers.





► 问：《包装 & 设计》

► 答：李诚浩 (Sean Lee)，d'strict 董事长、总裁；Sanghwa Park，d'strict 副总裁、创意总监

### d'strict的公共艺术作品“鲸鱼#2” (Whale #2) ——2022年iF设计奖金奖作品

问：首先恭喜d'strict的公共艺术作品“鲸鱼#2” (Whale #2) 荣获2022年iF金奖！这是继去年“海浪” (WAVE) 获奖之后，d'strict的作品再次获此殊荣！——能否请您介绍一下“鲸鱼#2”的创作理念？项目从开始到完成历时多久，都有多少人、哪些人参与了这一项目？

Sanghwa Park：“鲸鱼#2”和“海浪”一样，也是公共艺术项目，它将时代广场1,400平方米的电子显示屏变成了一片波澜起伏的3D海洋，画面中一头鲸鱼乘着海浪自由起舞，堪称一幅超现实画作。

我们的创作灵感首先来自于这块巨大显示屏——它是时代广场不计其数的LED显示屏中最大的一块，巨大的尺寸让我们想到了鲸鱼。当然，这头“鲸鱼”是用水制作而成的，这让它既能自由运动，亦能与“海浪”融为一体。

动态起伏的海浪与随之起舞的鲸鱼让这块巨大显示屏呈现出令人震撼的视觉效果，让在大城市生活的人们感受到大自然的波澜壮阔，以超现实的体验带给人们精神慰藉。

该项目制作周期约为4个月，d'strict的2位创作者一起制作了这件作品。

### 关于d'strict以及d'strict的四个发展阶段

问：d'strict将自身定位为“艺术技术工厂” (Artech factory)，即“艺术性设计+为人类而设的技术+经验工厂”。目前d'strict的员工总数也已超200人。——可否介绍一下d'strict的管理架构和团队架构，例如分为哪些部门、团队成员都来自哪些专业领域？

李诚浩：截至2022年5月底，d'strict共有200名员工（包括子公司在内），其中韩国总部有130名员工，中国深圳和上海办公室有5名员工，在韩国济州、丽水和江陵则共有约65名员工，负责经营d'strict的三间数字艺术美术馆——ARTE MUSEUM。

我们的员工来自各种各样的专业背景，其中有一半是来自设计和软件开发专业，另一半员工的专业背景则与内容制作和设计并不完全相关（例如我就是学经济学的）。这一半员工的专业看起来与d'strict的工作不怎么相关，但实际上d'strict的业务主要

是在线下空间打造独具吸引力的用户体验，所以我认为专业或教育背景并不重要，任何对在特定空间打造丰富用户体验有兴趣的人，都可以在d'strict工作。所以我们拥有各种专业技能的员工，并且不会设置任何专业及教育背景的限制，所有人都可以加入我们。

d'strict总部有三个创作部门，第一个是“艺术工作室部门”，主要负责为ARTE MUSEUM和a'strict（d'strict旗下数字媒体艺术团队）创作新内容或策划展览；第二个是“动态设计部门”，主要致力于运用动态图形技术创作新的商业广告和公共媒体艺术；第三个是“数字体验部门”，我们称之为“DX部门”，主要专注于互动体验创作，但同时也为ARTE MUSEUM创作展览内容，以及制作公共媒体艺术内容，因此算是一个通用创作部门。



“鲸鱼#2” (Whale #2) 公共数字艺术——2022年iF设计奖金奖作品

“鲸鱼#2” (Whale #2) 是一件公共数字艺术作品，它将时代广场1,400平方米的广告屏幕变成了一片波澜起伏的3D海洋，画面中一头鲸鱼乘着海浪自由遨游。它创造了一个超现实的场景，一头巨大的鲸鱼在水元素的渲染下，在一个有限空间内游动，消失于海浪之中。在充斥着无数广告和光污染的环境下，这项公共艺术吸引了人们的注意，向公众展现了生活在不眠之城的人们对自由的向往。

该作品荣获了2022年iF设计奖金奖，iF国际评委对这件作品的评语是：“Whale #2”是一个位于纽约时代广场的公共数字艺术装置，大屏幕上逼真的海浪构造出巨型蓝鲸的形象。该艺术装置通过一种新的形式重新定义了数字艺术的边界，描绘了未来公共空间数字叙事体验的蓝图。过去科幻电影中对未来数字广告的预言如今已成为现实。







问：据说d'strict自2004年成立以来，经历了1.0、2.0、3.0、4.0几个发展阶段。——可否请您简短介绍一下d'strict的这几个发展阶段？

李诚浩：是的，过去多年来d'strict一直紧跟数字媒体技术的发展步伐，不断通过提供不同类型的服务进行转型，总结起来，共经历了四个发展阶段。

在1.0阶段（2004~2008），我们主要作为“网站设计机构”提供B2B服务，致力于为企业客户创建网站和设计移动端界面与用户体验（UI/UX）。

在2.0阶段（2009~2011），随着智能手机和数字媒体市场的扩大，各式各样的数字营销服务在全球涌现，我们在这个阶段主要作

为“数字营销机构”，运用包括全息显示和投影映射等新数字媒体技术，提供数字营销服务。

在3.0阶段（2012~2019），在为各种类型的全球企业拓展B2B服务的同时，我们开始尝试利用数字媒体技术推出新的B2C服务——如世界首个4D沉浸式体验公园LIVE PARK和数字主题公园PLAY KPOP。

在4.0阶段（2020~），我们开始以自产内容为基础，将业务作为全球顶级跨国公司提供B2B服务，拓展至同时提供B2C服务，打造了公共媒体艺术“WAVE（海浪）”和沉浸式数字艺术美术馆“ARTE MUSEUM”等B2C项目。藉此，d'strict正在从一家设计代理机构发展成为一家可持续发展的设计公司。

### 关于d'strict董事长/CEO ——李诚浩

问：据说您以前是一名注册会计师（KICPA），您是何时、因何原因进入d'strict的？您为何没有选择去做一名财经精英、而是在创意行业发展？

李诚浩：我2007年开始在d'strict工作。原本我在大学主修经济学，毕业后考取了韩国注册会计师证，在韩国普华永道担任注册会计师。2007年，我必须完成在韩国的强制性兵役，当时我了解到在d'strict公司工作可以替代兵役，于是便加入了d'strict，以完成我的兵役服务。

在d'strict工作26个月后，我的服役期将满，当时我有两个选择：一是回到普华永道会计师事务所继续担任注册会计师，二是留在d'strict工作。当时数字媒体平台在2008年智能手机生态系统出现后迅速发展，我预感数字媒体内容市场未来很有发展前景，于是我抓住机会，选择继续留在d'strict工作。虽然这看似选择了一个不稳定的职业和不确定的未来，但我相信同事们创造内容的专业能力与精神，所以我决定不回到会计师事务所，而是在d'strict工作，开启我的下一个职业生涯。

### 关于d'strict副总裁/创意总监 ——Sanghwa Park

问：可否为我们介绍一下您的背景？您是哪一年进入d'strict的？

Sanghwa Park：我在大学主修视觉设计。那时，动态图形专业才刚刚诞生，还是一个非常陌生的领域，但我对动态设计很感兴趣，于是自然而然地学习了这个专业的相关知识。

毕业后，一次偶然的机会，一位朋友介绍我到d'strict公司工作，由于我早就对d'strict开展的各种活动和实验十分感兴趣，于是便欣然加入了。

问：可否谈谈您目前在d'strict担负的职责，以及您对d'strict的管理方式？注册会计师的背景为您管理设计公司带来哪些帮助？

李诚浩：作为首席执行官，我负责公司的许多内部决策，并不断思考行业的当下及未来，以带领d'strict沿着符合自身能力及特性的正确方向前进。

作为职业经理人，虽然我不是设计专业出身，但我会通过稳定的公司运营，不断为d'strict才华卓越的创作者们提供机会，让他们的才华和创意得以充分发挥，助力他们为公司和自己创造价值。

问：作为董事长，您平常会参与公司项目的创作过程吗？

李诚浩：在创意方面，我一直尊重创作团队的意见，沟通时都是以大众目光看待作品，很少提要求，基本不干涉创作者的创作成果。

但是，在制作阶段，我会定期开会，与创作者们充分分享我的意见。在会议中，我会代表公众需求，审视普通人是否能真正地感受到我们在作品中想要打造的视觉效果和体验、并对我们的作品产生共鸣。

问：您目前在d'strict的主要工作职责是什么呢？

Sanghwa Park：作为创意总监，我主要负责d'strict国内外各种媒体艺术项目，例如近两年我和团队打造的公共媒体艺术作品“海浪”（WAVE）、“鲸鱼#2”（Whale #2），以及与网飞（Netflix）和迪奥（Dior）等国际企业合作的商业广告。而我最主要的职责是为每个流程步骤设定标准。



“海浪”（WAVE）公共媒体艺术——2021年iF金奖作品

该作品将宽80m、高20m的L形LED屏幕改造成为了一个矩形的“水箱”，通过利用图像变形视错觉技术实现了十分逼真的三维场景，仿佛巨浪不断地在其中翻滚，自然的场景与都市的高楼大厦形成了鲜明的对比。该公共媒体艺术旨在为厌倦新冠肺炎疫情的人们带来一丝安慰。该作品荣获了2021年iF设计奖金奖，iF国际评委对这件作品的评语是：巨大的波浪在市中心的玻璃立方体中不断涌动。在现实中，它是一面弯曲的LED墙。数字波的类比再漂亮不过了。事实上，这个自然奇观完美地展现了LED广告空间的技术能力，同时吸引着路人，使它令人难忘和难以置信。纯粹的技术和金子般的创意！







济州岛PLAY KPOP数字主题乐园

PLAY KPOP是d'strict在济州岛上打造的、将全新技术与韩国流行音乐相结合的数字主题乐园，占地4,000平方米。乐园内充满了各种引人入胜的互动景点，如现场全息音乐会、现场360度3D剧院、惊心动魄的VR和AR体验等，儿童和成人都可乐在其中。



d'strict 3.0阶段 (2012-2019) , 推出新的B2C服务  
——打造世界首个4D沉浸式体验公园LIVE PARK及数字主题公园PLAY KPOP

问：如您前面提到的，在以提供传统B2B服务为主的1.0和2.0发展阶段后，d'strict进入到3.0发展阶段（2012~2019），开始尝试利用数字媒体技术推出了新的B2C服务。——可否请您谈谈d'strict在3.0阶段的两个重要项目：于2011年在韩国京畿道开设的世界首个4D沉浸式体验公园LIVE PARK，以及2015年在济州开设的数字主题公园PLAY KPOP。请问这两个公园的投资资金全部是d'strict的自有资金吗？投入运营后市场反响如何？目前依然在运营吗？

李诚浩：2011年12月，d'strict在位于一山的韩国国际展览中心（KINTEX）打造了世界首个4D沉浸式体验公园“LIVE PARK”，这是一个前所未有的新概念空间，是名副其实的“世界上第一个混合现实复杂空间的4D艺术公园”。

LIVE PARK沉浸式体验公园占地约11570.25平方米，集媒体、表演、艺术和展览于一体，观众可以在7个不同园区内直接体验和

享受游戏、艺术与表演。

公园内应用的全息图、超大媒体立面墙、360度3D互动影院等技术均由d'strict直接研发，耗时两年制作，吸引了300多家合作伙伴，80%以上的d'strict员工都参与其中。

打造LIVE PARK共耗资150亿韩元（包括各种投资方和投资机构的资金在内），但在为期100天的展览期间，平均每天的参观人数仅有约1,100人，远远没有达到预期的效果。最重要的是，当时负责此项目的时任CEO Choi Eun-seok先生突然离世，导致原本计划的海外扩张和常设展览也都没能实现。

但d'strict并没有因此而放弃。后来我们又于2015年在济州中文旅游中心创建了数字主题公园“PLAY KPOP”，将K-pop（韩国流行音乐）艺术家全息图表演和AR增强现实技术结合起来，为游客带来了充满吸引力的沉浸式体验。

d'strict 4.0阶段 (2020~) , 拓展B2C业务  
——打造沉浸式数字艺术美术馆ARTE MUSEUM

问：自2020年起，d'strict进入4.0时代，拓展了B2C服务，先后在韩国济州（2020.09）、丽水（2021.08）、江陵（2021.12）开设了三间线下沉浸式数字艺术美术馆ARTE MUSEUM。——这三间ARTE MUSEUM全部开设于新冠肺炎疫情时间，为何决定在疫情严峻时期开设数字艺术美术馆？

李诚浩：其实早在疫情发生之前，从2019年开始，我们就一直在为开设我们的数字艺术美术馆ARTE MUSEUM做准备。

2020年初，就在我们签订完场地合同、刚开始建设济州岛ARTE MUSEUM时，新冠肺炎疫情突如其来。虽然人们开始担忧世界会停摆，但我们则认为正因为疫情不能出国旅游，所以韩国游客很可能选择到济州岛旅游。于是我们的济州岛ARTE MUSEUM在2020年如期开馆，并在约一年后，又先后在丽水和江陵开设了两间ARTE MUSEUM。

虽然疫情让海外游客无法前来参观，但却吸引了更多的韩国国内游客。总而言之，三间ARTE MUSEUM的经营受疫情影响不大。

问：请问ARTE MUSEUM的展览空间有多大？主要展出哪些作品？展出作品为何皆选择以“永恒的自然”为主题？观众可以在其中可以获得怎样的体验？它与LIVE PARK在形式和内容上有何异同？

李诚浩：目前，三间ARTE MSUEUM的面积都在4,500平方米到4,600平方米之间。

ARTE MUSEUM展示的是高品质媒体视觉艺术，但它的特点是：任何人都可以根据个人直觉来欣赏，无需跟随讲解员一起参观或深挖作品的故事。之所以选择“永恒的自然”作为展览主题，是因为“自然”对每个人来说，都是永恒而直观的，它能吸引更多广泛的观众、并让观众对作品产生共鸣（尤其在疫情期间）。

ARTE MUSEUM和LIVE PARK的相似之处在于两者都是以媒体艺术为基础的室内展馆。事实上，LIVE PARK是世界上第一个沉浸式体验公园，也是如今室内媒体艺术展厅的开端。然而，它专注于“宇宙”的叙事结构和最新技术的互动体验，要在2011年时就获得公众的接受和认同有点困难。

与此相反，ARTE MUSEUM呈现的是直观的作品，无需了解技术就可以充分地欣赏和体验，而且也是以“自然”为主题，因此可以吸引更多广泛的公众。

问：ARTE MUSEUM展出的是否全部是d'strict的自产作品？还是也会展出其他创作者的作品？如果有的话，ARTE MUSEUM倾向于与怎样的外部创作者合作、展出哪些类型的作品？



全球首个室内4D沉浸式体验公园——LIVE PARK

LIVE PARK是d'strict独资并设计完成的全球首个室内4D沉浸式体验公园，占地10,000平方米，以全息、3D立体、AR、互动媒体、动感雕塑和艺术装置等多种技术手段，将艺术与游戏融合起来，为游客提供身临其境的虚拟和增强现实体验。







李诚浩: 是的, ARTE MUSEUM早期展出的所有作品都是由d'strict创作的。但最近, 我们正准备在ARTE MUSEUM的特别展厅展出与其他艺术家或著名展览的合作作品, 例如在江陵ARTE MUSEUM的特别展厅, d'strict与欧洲加密艺术家Hackatao合作打造的NFT艺术线下展览已在进行中, 而济州岛ARTE MUSEUM的特别展厅则自今年六月下旬起, 正在展出韩国水墨艺术家的数字化作品。

问: 听说d'strict在打造ARTE MUSEUM空间体验时, 还聘请了一位著名音乐家/作曲家作为音效导演和法国著名调香公司负责展馆整体的声效和嗅觉设计, 可否谈谈你们当时的合作?

李诚浩: ARTE MUSEUM通过强烈的视觉体验以及切合主题的声效与导引, 为游客提供包括视觉、听觉、甚至嗅觉在内的沉浸式体验。

济州岛ARTE MUSEUM、丽水ARTE MUSEUM和江陵ARTE MUSEUM邀请了声音艺术家兼导演、Leenalchi乐队成员Jang Young-kyu参与整个音响创作, 从设计、作曲到把控展览的声效。

事实上, ARTE MUSEUM展出的每件作品都有立体音效设计, 部分空间还使用超指向性扬声器, 以让大自然的天籁之音更加生动。

### d'strict 4.0阶段—— 打造数字艺术内容交易平台LED.ART

问: 2022年3月, d'strict推出了数字艺术内容交易平台LED.ART。——可否介绍一下LED.ART是如何运作的? 是你们做好媒体艺术作品, 然后售卖给包括LED在内的各种显示屏拥有者吗?

李诚浩: 未来, 我们将被越来越多的显示屏包围。我认为市中心的大屏幕、商店的LED屏幕, 甚至家里的电视都会像数码框一样, 我们将需要在这些显示屏上, 以更多艺术性和表现情感的内容, 来营造特殊的体验或氛围。

因此, 去年3月我们筹划了一项新的业务: 将我们创作的艺术性和表现情感的内容整合到一个平台上(我们把平台命名为LED.ART), 以合理的价格授权给世界各地的显示屏运营商使用。目前

而在展厅的气味(嗅觉)上, 则由法国格拉斯香水学院(GIP)亚洲区官方代表机构——Scentby负责营造香气。

问: 可否谈谈ARTE MUSEUM的投资主要来自于哪里, 是自有资金、还是资本投资? 目前ARTE MUSEUM的运营情况如何?

李诚浩: 第一家济州岛ARTE MUSEUM的大部分投资来自d'strict自身, 同时韩国创意内容署(研究和支持韩国内容产业的公共机构)提供了部分资金保障。

由于济州岛ARTE MUSEUM在商业上取得了成功, 许多投资者前来咨询投资, 这让丽水和江陵(第二间和第三间)ARTE MUSEUM获得了现代百货集团有限公司子公司Hyundai Futurenet的投资, 我们双方开展联合项目, 确保了经营费用, 从而让这两间ARTE MUSEUM也能够稳定、快速地展出好作品。

问: 可否介绍一下ARTE MUSEUM接下来的扩张计划? 扩张的投资将来自于自有资金还是外部投资?

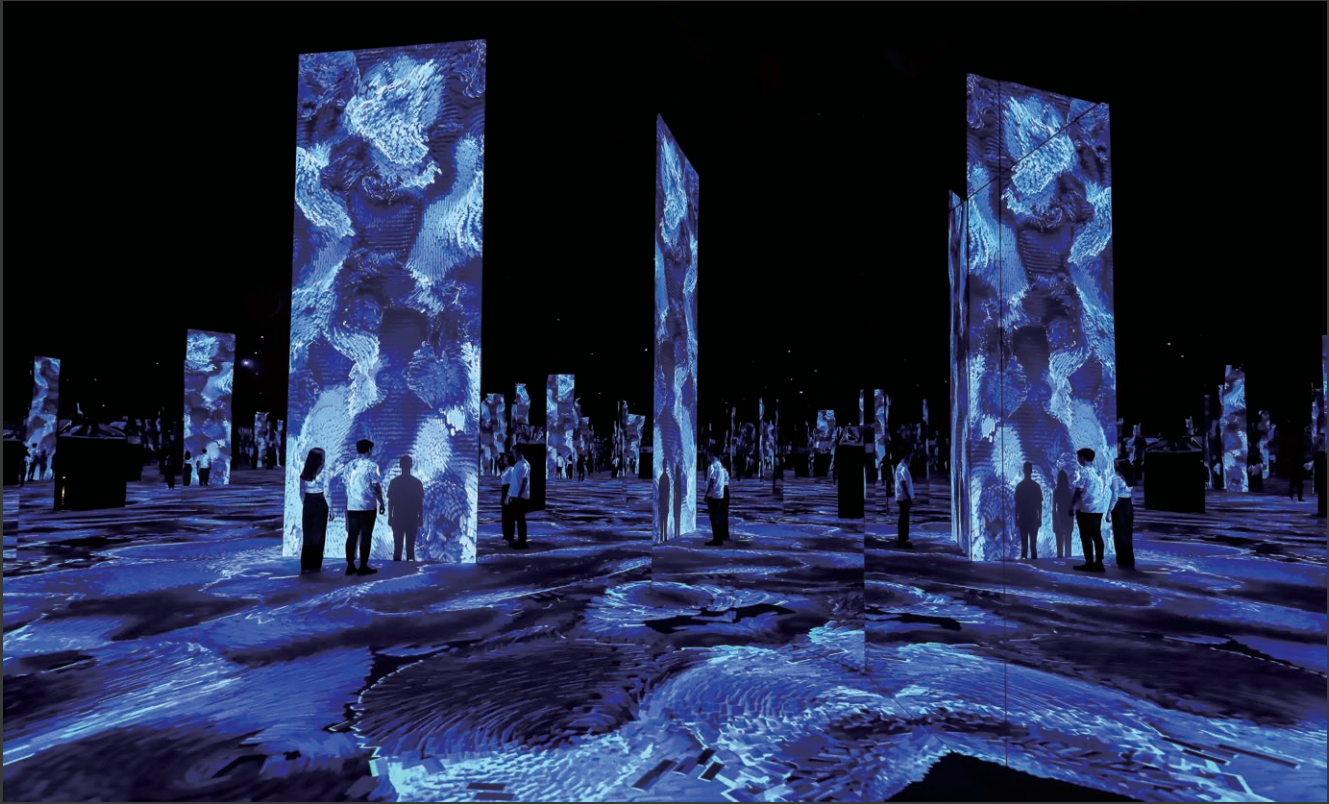
李诚浩: 我们计划把自有资金投入到内容制作和运营中。但未来根据ARTE MUSEUM的选址, 在建筑和硬件等设施上可能会需要外部投资。换句话说, 是否需要其他公司的投资, 取决于我们选址的位置和相关条件。

LED.ART网站已经正式开通, 为全球有需求者提供服务。

自开通以来, 我们收到了许多显示屏运营商的问询和显示屏制造商的合作请求, 销售量还蛮大的。

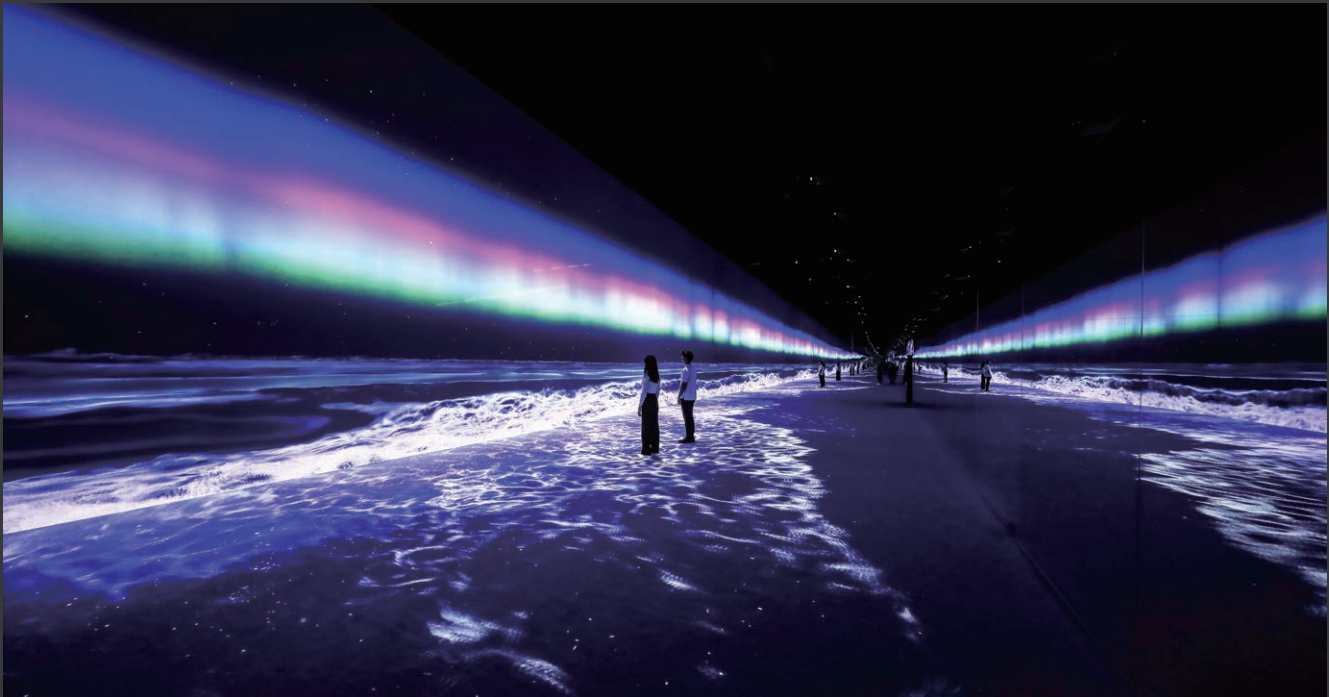
问: 未来LED.ART是否会代理其他创作者的数字艺术品交易?

李诚浩: 目前LED.ART的运营还处于初期阶段, 运营的主要是d'strict的自产作品。但我们计划从明年开始, LED.ART将成为一个发行平台, 会收录其他创作者的作品, 来自世界各地的众多媒体艺术家都可以上传自己的作品, 并从中获利。



济州岛ARTE MUSEUM ISLAND——以“岛屿”为主题的沉浸式数字艺术美术馆

济州岛ARTE MUSEUM是d'strict打造的第一间、也是韩国最大的沉浸式数字艺术美术馆, 由扬声器制造厂改造而成, 占地4,600平方米, 于2020年9月30日开馆。济州岛ARTE MUSEUM在最大高度10米的巨大空间内设有10个媒体艺术展区, 展出作品以“永恒的自然——岛屿”为主题, 以强烈的视觉冲击、震撼的音效和优雅的香气为观众带来了视觉、听觉、嗅觉全方位的沉浸式体验。



丽水ARTE MUSEUM OCEAN——以“海洋”为主题的沉浸式数字艺术美术馆

丽水ARTE MUSEUM是d'strict打造的第二间沉浸式数字艺术美术馆, 位于韩国全罗南道丽水世博国际展览馆A馆, 占地4,600平方米, 于2021年8月1日正式对公众开放。丽水ARTE MUSEUM以“海洋”为主题, 通过光影与声音的和谐设计, 打造了12组美轮美奂的数字艺术作品, 每件作品都以强烈的视觉冲击、震撼的音效和优雅的香气, 为观众提供了视觉、听觉和嗅觉的全方位沉浸式体验。





## d'strict 4.0阶段—— 打造NFT数字艺术交易平台ARTE META

问：2022年4月，d'strict以ARTE META的身份进入了加密艺术的世界。——这是否表明d'strict正在或计划从事NFT数字艺术品的交易？能否谈谈具体计划？

李诚浩：ARTE META是d'strict的加密艺术NFT项目，该项目旨在探索如何将各种技术和创意能力结合起来，创作出完全沉浸式的数字内容，通过跨越时空的作品为观众提供与众不同的体验。

4月30日，d'strict与欧洲加密艺术家Hackatao合作的作品“精神森林 (SPIRIT FOREST) INCANTO”作为ARTE META的“创世纪项目”之一，在江陵ARTE MESUEM的“山谷”主题艺术展中亮相。该作品深受大众喜爱，目前与公众的互动记录已超

12,000次。（编者注：Hackatao是意大利双人艺术家组合Sergio Scalet和Nadia Squarci的笔名，是国际加密艺术运动的先驱艺术家之一。）

5月，Hackatao发布了与加密艺术团体The Guild（由45位活跃在加密艺术领域艺术家组成）合作的作品——“永恒精神的黎明”（Dawn of Eternal Spirits）。

明年年初，d'strict计划设立釜山ARTE META线下展览空间，专门展示我们在ARTE META项目中创作的NFT艺术品。

在不久的将来，d'strict会继续将自己跨越时间和空间的艺术作品扩展到线下、线上和元宇宙。

## 关于d'strict的经营 ——从“设计代理机构”（B2B）到“可持续发展的设计公司”（B2B/B2C）

问：d'strict的未来目标是从“设计代理机构”到“可持续发展的设计公司”，这有何不同？d'strict未来计划如何发展？

李诚浩：我认为，d'strict与同行业其他公司的区别之处在于：即使没有一次性订单，d'strict依然有强劲的发展潜力、利润结构和业绩表现，能够实现可持续发展和稳定的增长。

d'strict创立时，是一家传统的设计和创意代理机构（agency）——“代理机构”（agency）这个词就表示：我们主要是通过向客户提供量身定制的B2B服务来产生营业收入的。但近些年来，d'strict一直在不断克服传统设计机构B2B业务模式带来的局限性，积极通过提供“艺术服务”来拓展B2C业务。截至目前，B2C业务大幅增加了我们的营收，让d'strict获得快速成长。因此可以说，d'strict正在从一家“设计代理机构”发展成为一家“可持续发展的设计公司”——这是我们的发展战略目标。

未来，我希望其它市场参与者把d'strict称作一家非常著名的、通过数字媒体技术和艺术开创新数字体验、创造可持续收入的“设计公司”，而非“设计代理机构”。

问：目前d'strict的营收和利润主要来自于B2B业务，还是B2C业务？

李诚浩：目前来看，B2C收入远高于B2B收入。当然，我们的B2B业务销售额与以往一样，依然在稳步增长，同时我们自产内容IP的授权服务销售也在大幅增长，预计2023年以后将增长更快。

未来，如果我们能成功在全球市场上拓展ARTE MUSEUM和其它几项业务，我们将会有更大的收益和利润，就像那些赚取超额利润的游戏公司一样。

### d'strict在中国

问：d'strict于2020年在中国深圳成立了办公室。当时为何选择在深圳这个城市开设办公室？这些年来在中国都做了哪些项目、服务过哪些客户？

李诚浩：深圳是一个年轻的高科技城市，有很多IT企业和初创公司。当我第一次来到深圳时，我感觉这是世界上最有未来感的城市之一，让我印象非常深刻，也赋予我很多灵感，我相信我可以在此做很多创新的尝试，所以我决定在深圳成立一个d'strict办公室。

在中国，我们与引领内地和香港独特购物文化的K11合作，共同

推广ARTE MUSEUM项目的发展。

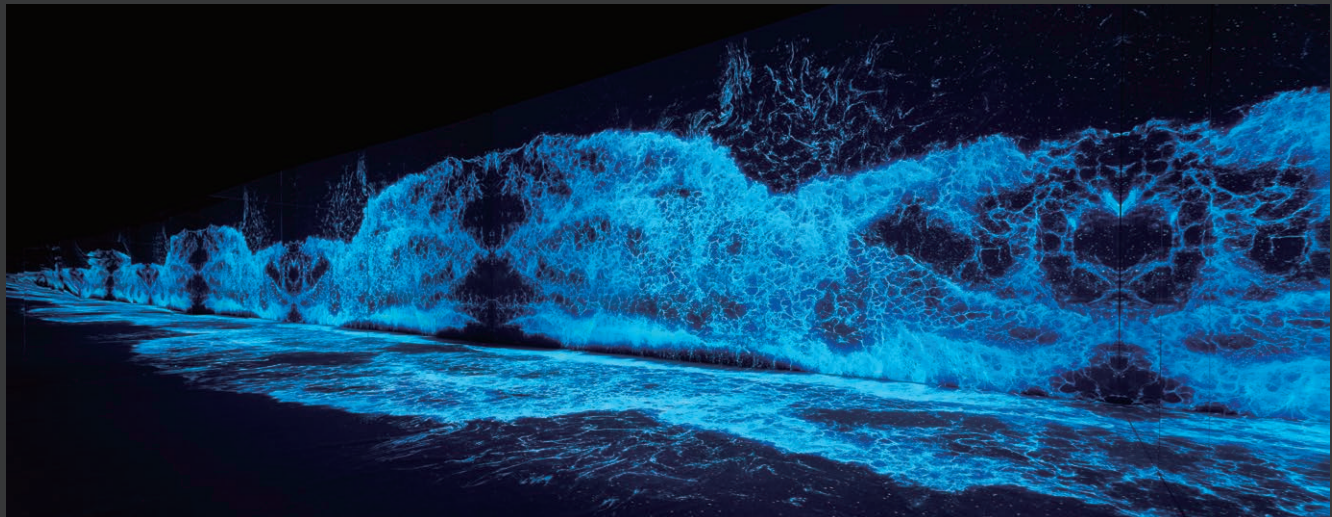
问：您对中国创意产业，尤其是多媒体艺术的发展前景有何看法？

李诚浩：随着通信技术和社交性网络服务（SNS）的发展，我认为创意产业不仅在中国，而且在世界各地都在不断发展。每个国家和地区都会有各种丰富的资源可以用作创意素材，尤其是中国，既拥有悠久的历史 and 传统，又有着多姿多彩的民俗和文化。我相信这些资源能够与创意产业结合，产生很多独具特色的内容。



江陵ARTE MUSEUM VALLEY——以“山谷”为主题的沉浸式数字艺术美术馆

江陵ARTE MUSEUM是d'strict打造的第三间沉浸式数字艺术美术馆，位于韩国江原道江陵市镜浦湖附近，占地4,600平方米，于2021年12月23日正式对公众开放。江陵被誉为韩国“关东八景”之首，d'strict以此为灵感，以“山谷”为主题，打造了12件美轮美奂的数字艺术作品，展现了江原道和江陵市地处白头大干山脉脊梁的地理特征，同时通过强烈的视觉冲击、震撼的音效和优雅的气味为观众带来了身临其境的体验。



“星光沙滩”艺术装置（2020）

d'strict的数字媒体艺术团队a'strict为位于韩国首尔的国际画廊（Kukje Gallery）K3空间打造了“星光沙滩”艺术装置。创作者从广袤的自然中汲取灵感，提取水的视觉与声音特征，把上下起伏的海浪高清投影至6米高的墙壁上，配以拍浪的声音，在漆黑环境中营造了独特的视觉节奏。该装置以全新的数字方式在室内空间中诠释波浪，是当代艺术与技术的完美结合，为观众带来前所未有的感官刺激，唤起对水资源的共同联想。





► Q: *Package & Design*

► A: Sean Lee, CEO and President of d'strict; Sanghwa Park, Vice President and Creative Director of d'strict

### About d'strict's Whale #2 – iF DESIGN GOLD AWARD-Winning Work 2022

**Q:** First of all, congratulations on d'strict's winning the 2022 iF Gold Award with the public art work “Whale #2”! This is the second time that d'strict's work has won iF DESIGN GOLD AWARD after last year's “WAVE”! – Could you introduce the creative concept of “Whale #2”? How long did the project take from inception to completion? How many people and who were involved in this project?

**Sanghwa Park:** “Whale #2” is a public art project like “WAVE”. Through surreal experiences, it was created to awaken great emotions such as the emotions from the grandeur of nature that cannot be experienced in daily life in the big city like New York and to provide some comfort to the people through the artwork.

Whale #2 is a surreal painting of a whale dancing dynamically according to the movement of waves by turning the entire 1,400m<sup>2</sup> electronic display panel that lights up the Pedestrian Plaza in the center of Times Square into a three-dimensional space. Based on the characteristic of scale of the largest medium among the numerous LED screens in Times Square, New York, we used the iconic “whale” in our work. The component of the whale was made of water to remove restrictions in movement and to blend well with the waves in the background. This new idea showed dynamic waves and movements of the whale without constraints in the entire screen space, better representing the differentiated screen characteristics of scale.

### About d'strict and the Four Phases of d'strict's Development

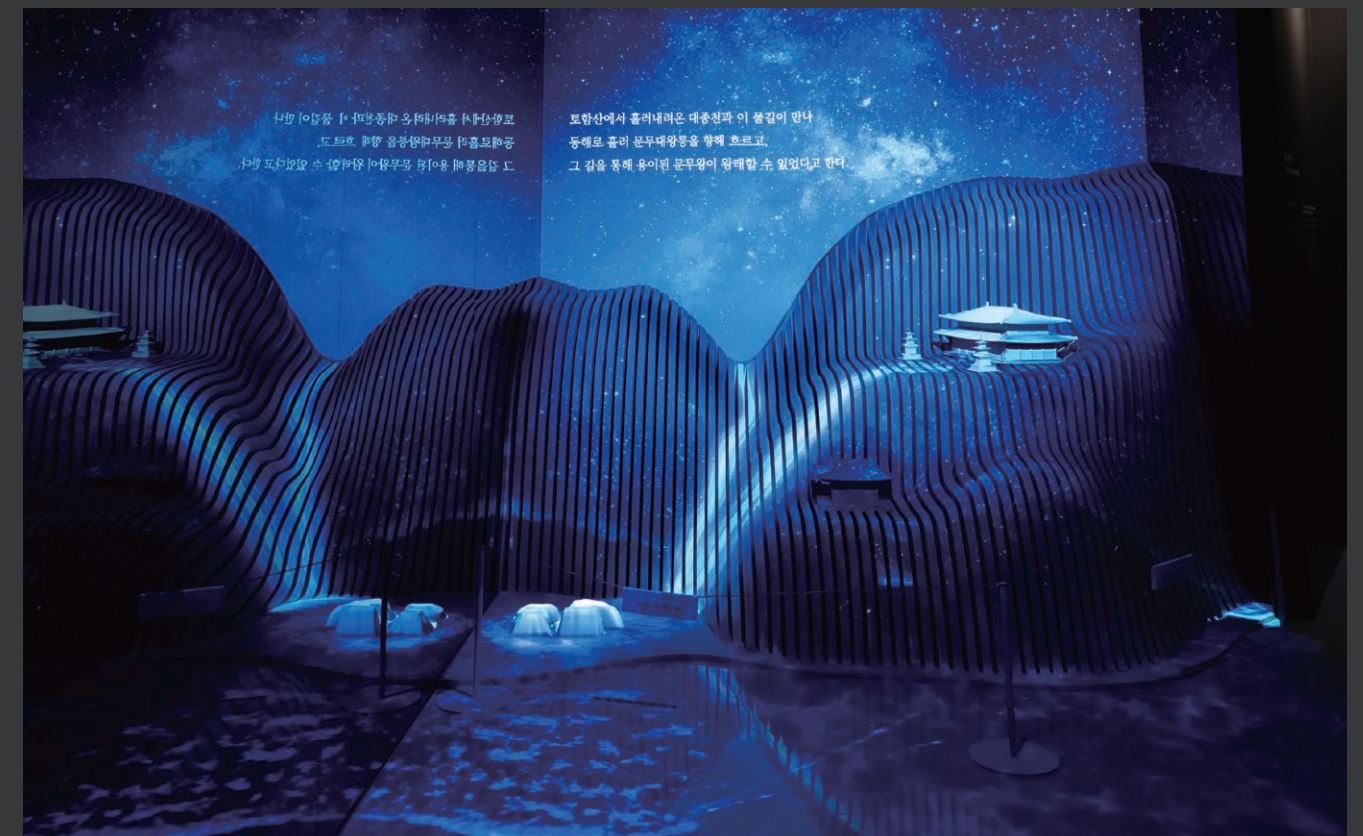
**Q:** d'strict positions itself as an “Arttech factory”, that is, “Artistry Design + Technology for human + Factory of experience”. At present, the total number of employees of d'strict is over 200. – Could you introduce the management structure and team structure of d'strict, such as which departments does d'strict have, and which professional fields do your team members come from?

**Sean Lee:** We have 200 employees in the company, including our subsidiary companies employees, as of at the end of May, 2022. d'strict Korea, the headquarter company has 130 employees. We have 5 members in Shenzhen and Shanghai in China. And the other around 65 employees are working in Jeju, Yeosu and Gangneung for operating three ARTE MUSEUMs in Korea.



松台末 (Songdaemal) 数字光影展

松台末灯塔位于韩国庆州甘浦港港口北部，曾是一座无人值守、守护茫茫大海的灯塔。d'strict耗资29亿韩元在灯塔一楼和二楼打造了一个文化遗产主题艺术互动展——“松台末 (Songdaemal) 数字光影展”。展览以“千年之光” (The Millennium Light) 为主题，在4,092平方英尺的空间内，通过5个区域的13件主题数字艺术作品，以沉浸、互动的讲故事方式带领观众了解和体验新罗千年首都庆州的历史、现状和未来。(编者注：新罗是朝鲜半岛历史上的国家之一，首都位于金城，即今韩国庆尚北道庆州市。)







韩国轮胎品牌“耐克森”（NEXEN TIRE）——LED展示项目“无限之墙”

d'strict在韩国轮胎品牌“耐克森”（NEXEN TIRE）位于首尔的新研发中心大堂打造了宽30米、高7米的LED展示项目“无限之墙”。通过精心的规划、独特的创意和出色的视频创作能力，d'strict把二维LED屏幕转化为三维空间，设置“故事模式”讲述耐克森轮胎的核心价值和管理理念，设置“情绪模式”营造外界情绪化的氛围，设置“消息模式”实时、直观地传达天气、时间和新闻信息。整体创作将大堂空间打造成了一个公共媒体空间，展现了耐克森轮胎的无限潜力。

Our employees' major is various. Half of our employees' major is design and software development, and the other half is not entirely associated with content and design (like me economics). It looks like that the major of employees does not relate with the working performance in d'strict. What we're providing is designing a very attractive user experience in the offline space. So I think majors or education is not a critical matter in d'strict. Everyone interested in enriching user experience in a specific environment can work in d'strict. So we have various majored employees, and we don't have any barrier to talents regarding education and majors. All can join us.

At headquarter, we have three creation divisions. The first one is the "Arte Studio Division". They usually create new content or exhibitions for ARTE MUSEUM and also a'strict (the media artist unit of d'strict). Second is the "Motion Design Division", usually creates new commercial advertisement and new public media art based on ability to create motion graphic technology. And the third creation division is the "DX Division", i.e. the digital experience division. They're usually focusing on experiences related to interaction, but they're also creating some exhibition content for ARTE MUSEUM and making some public media art content. So they are something like a very general creation division.

**Q: d'strict was established in 2004 and is described to have**

**gone through four phases of development. – Could you please briefly describe the four development phases of d'strict?**

**Sean Lee:** Yes, d'strict has kept pace with the development of digital media technology and constantly transformed with different types of services over the past years.

During our 1.0 phase (2004~2008), we mainly provide B2B services creating website and mobile UI/UX design for corporates as a "WEB AGENCY".

During our 2.0 phase (2009~2011), with the expansion of the smartphone and digital media market, various digital marketing services have been introduced around the world. We mainly provide digital marketing services as a "DIGITAL MARKETING AGENCY" using new digital media technologies including holographic display and projection mapping.

During our 3.0 phase (2011~2019), while expanding our B2B services for various global corporates, we attempted to explore the potential of new B2C services such as "LIVE PARK", "PLAY KPOP" utilizing digital media technologies.

During our 4.0 phase (2020~), we have expanded our business to B2B/B2C services based on self-produced content, starting with public media art "WAVE" and immersive media art exhibition hall "ARTE MUSEUM". Together with these new services as well as B2B services for top-class global companies all over the world, d'strict is evolving from a design agency to a sustainable design company.

About Sean Lee,  
President/CEO of d'strict

**Q: We know that you used to be a Certified Public Accountant (KICPA). So when and why did you join d'strict? Why did you choose not to be a financial elite, but to**

**develop your career in the creative industry?**

**Sean Lee:** I majored in economics in university and started working at d'strict in 2007. And I got the examination for the



“光化门”沉浸式多媒体艺术展

光化门是朝鲜半岛历史上最后的统一王朝李氏朝鲜（1392~1910年）景福宫的正门。d'strict与韩国国内外艺术家合作策划的“光化门”沉浸式多媒体艺术展设于景福宫站地下1层的“首尔地铁美术馆”。4种媒介艺术打造的光影效果把韩国著名历史建筑“光化门”与5G技术联系起来，让市民在其中享受一段治愈与冥想的时光。



韩国网络游戏公司NCSoft——“TINY KIDS PARK”儿童教育娱乐空间

d'strict与韩国网络游戏公司NCSoft合作，打造了位于韩国龙仁市乐天购物中心的“TINY KIDS PARK”儿童教育娱乐空间。空间应用NCSoft游戏中的经典形象与内容，让孩子们可以在各种数字/模拟场景中学习如何互相合作、解决问题和与人沟通。



certified public accountant in South Korea and worked as a CPA in the PWC in Korea. In 2007, I had to finish my (mandatory) military service in Korea, and I had a chance to join d'strict by working for the company as military service. This is a kind of alternative military service, so I joined d'strict to finish my military service.

After 26 months of military service, I had to choose to decide my further career. The first choice was going back to the accounting firm, PWC working as a CPA. The other option was to continue working in d'strict. At that time, I saw that the digital media platform environment was evolving quickly after the smartphone ecosystem was developed in 2008. So I thought there would be some chance if I continued working in d'strict, and I expected that the digital media content market would evolve in the future. Although joining d'strict seems to be an unstable career and uncertain future, I believed in our colleagues' ability and attitude to create content. So I decided not to go back to the accounting firm but to work in d'strict for my next career.

**Q: Could you talk about your current responsibilities at d'strict and how you manage the company? How does your CPA background help you manage a creative company?**

About Sanghwa Park,  
Vice President/Creative Director of d'strict

**Q: Could you tell us about your background? When did you join d'strict?**

**Sanghwa Park:** I studied visual design in college. At that time, the genre of motion graphics was just created. It was a very unfamiliar field but I became very attracted to dynamic movements and naturally acquired knowledge related to them.

After graduation, I was introduced to d'strict, by chance from one of my friends, and I naturally joined the company because I was already interested in d'strict's activities and experiments

d'strict's 3.0 phase (2012-2019), Explored the Potential of New B2C Services  
– Creating the World's First 4D Immersive Experience Park “LIVE PARK”  
and Digital Theme Park “PLAY KPOP”

**Q: As you mentioned above, in your 3.0 phase (from 2012-2019), you explored the potential of new B2C services such as “LIVE PARK”, “PLAY KPOP” utilizing digital media technologies. Please talk about LIVE PARK – the world's first 4D immersive experience park that d'strict opened in 2011 in Gyeonggi-do, South Korea, and PLAY KPOP – the digital theme park that d'strict opened in 2015 in Jeju Island. Were both parks invested with the d'strict's own fund? How was the market response? Are they still in operation today?**

**Sean Lee:** As a CEO, I'm responsible for many internal decisions and I am constantly thinking about what is going on and what is going to happen, leading d'strict in the right direction for district's competence and identity.

As a professional manager, I am not majored in design, but I am responsible for providing opportunities for competent creators of d'strict to do creative activities to their heart's content through stable company operation, and helping them lead to the company's profits.

**Q: As the President, do you usually participate in the creative process of the company's projects?**

**Sean Lee:** In terms of creativity, I always respect the production team's opinions, represent the public side and communicate with the minimum required, and basically do not interfere with the results created by the creators.

However, during the production phase, I have regular meetings to share enough opinions with the creators. When I attend the meeting, I'm representing the needs of the general public about whether people can really see and experience the work we're making with the same sensibility.

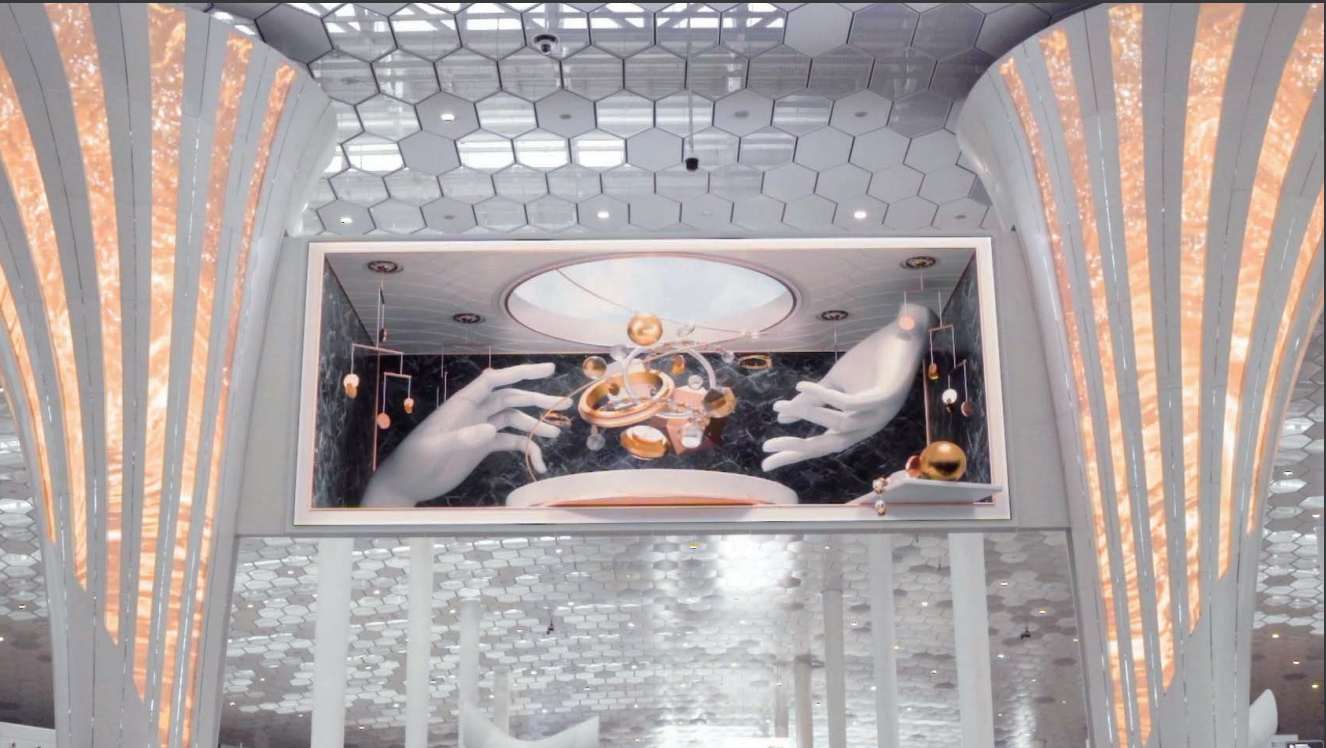
long before then.

**Q: Currently, what are your main responsibilities at d'strict?**

**Sanghwa Park:** As a director, I am working on domestic and international projects based on various media art. Recently I and my team (creators) have conducted a number of public media art like “WAVE”, and “Whale #2” along with the commercial advertisements with global companies such as Netflix and Dior. My most important role is to set standards for each process step.

**Sean Lee:** In December 2011, d'strict's “LIVE PARK”, which was introduced at KINTEX in Ilsan, was a new concept space that was never seen before that was suitable for the catch phrase “the world's first mixed reality complex space 4D immersive experience park”.

d'strict created an entertainment park that combines media, performance, art and exhibition under one context in a huge space of about 11570.25 sqm. The audience was able to experience and enjoy games, art, and performances directly in a total of 7 stages.



深圳宝安国际机场——“梦想树窗”LED媒体艺术展示

d'strict为深圳宝安国际机场打造了沉浸式裸眼3D艺术秀“梦想树窗”，以标志性的变形错觉技术，在LED主屏与条状副屏上进行视觉创新，让色彩交互变化，将多元艺术内容与数字化媒体技术相结合，把“梦想树窗”打造成了一个三维立体空间，营造出独特的美学和沉浸式空间体验，传达了深圳自然、美丽的城市氛围和宝安国际机场可持续发展的故事。



华为成都旗舰店——沉浸式艺术作品

d'strict为华为的成都旗舰店打造了沉浸式艺术作品，以富有情感的芭蕾舞舞蹈动作，传达了华为以技术创新丰富生活、让世界更美好的价值观和愿景。





韩国汽车品牌KIA（起亚）——沉浸式数字户外广告

d'strict为韩国汽车品牌KIA（起亚）打造了位于首尔COEX K-POP广场的沉浸式数字户外广告，向公众展示了KIA的新品牌定位，包括KIA的全新标志和全新品牌标语——Movement that Inspires，诠释了KIA的全新目标，即通过产品、服务和品牌体验赋予用户灵感。

The technologies applied here, including holograms, super-large media facade walls, and 360-degree 3D interactive cinemas, were all directly researched and developed by d'strict, which took two years to produce and attracted more than 300 partners, including more than 80 percent of d'strict's employees. It cost a total of 15 billion won (Korean currency), including investment from various investors and investment institutions, but the average number of visitors per day were about 1100 people

which fell short of expectations during the 100-day exhibition period. On top of that, CEO Choi Eun-seok, who was leading the project, suddenly passed away, and even the originally planned overseas expansion and permanent exhibition were all ruined. But d'strict didn't give up here. Since then, we created "PLAY KPOP", which combines K-pop artist hologram performances and augmented reality-based experience contents in Jeju Jungmun Tourist Center in 2015.

**d'strict 4.0 phase (2020~), Expand Business to B2C**  
**– Creating ARTE MUSEUM, the Immersive Media Art Exhibition Spaces**

**Q: Since 2020, the beginning of your 3.0 phase, d'strict has started its B2C services and successively opened three offline immersive media art exhibition spaces "ARTE MUSEUM" in Jeju (2020.09), Yeosu (2021.08), and Gangneung (2021.12). – These three ARTE MUSEUMs were all opened during the Pandemic of COVID-19. Why did d'strict decide to open the ARTE MUSEUMs during the severe Pandemic?**

**Sean Lee:** Regardless of the pandemic situation, we have been preparing for the ARTE MUSEUM since 2019. In early 2020, when construction of "ARTE MUSEUM JEJU" was just started after signing a site contract, concerns over the shutdown of the world grew due to the sudden COVID-19 situation. However, there were expectations that it would be an opportunity for Korean tourists who could not go abroad could choose Jeju Island as an alternative place to travel, so we

opened the ARTE MUSEUM in Jeju (2020) as scheduled, and opened the ARTE MUSEUM in Yeosu and Gangneung about a year after opening Jeju. It was not intended, but while overseas visitors were not able to come due to the pandemic situation, more domestic tourists were able to visit, and in conclusion, I don't think they were affected much by the pandemic.

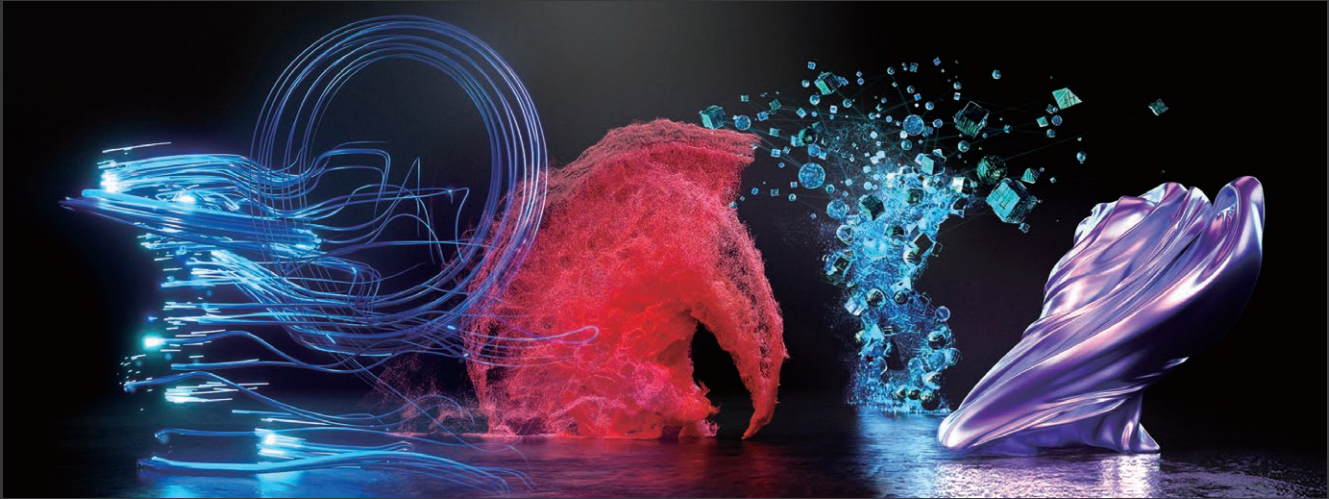
**Q: How big is the exhibition space of the ARTE MUSEUMs respectively? What works are mainly exhibited? Why do all the works on display focus on the theme of "Eternal Nature"? What kind of experience can the visitors gain in the MUSEUM? What are the similarities and differences between the ARTE MUSEUMs and LIVE PARK in terms of form and content?**

**Sean Lee:** Currently, the three ARTE MUSEUMs in Korea are in



韩国SK集团——“2020年国际消费电子展”展位LED墙幕

SK集团是韩国第三大跨国企业，主要以能源化工、信息通信为两大支柱产业。2020年，SK集团旗下四家核心企业（SKI、SKT、SKHY、SKC）联合参加了在美国拉斯维加斯举行的“国际消费电子展”（CES）。d'strict为其展位设计了LED墙幕，以超高分辨率的大屏幕结合人物艺术表演，展现了SK集团参展企业在未来移动领域的核心技术、核心价值观和发展愿景，引发了观众的强烈兴趣与热烈反响。





almost the same size about 4500m<sup>2</sup> to 4600m<sup>2</sup>. ARTE MUSEUM embodies high-quality media-based visual art, but it is characterized by the fact that anyone can enjoy it intuitively without exhibition tour with docents or study the stories of the works. The reason I chose “nature” as a main theme is because I thought it was the most intuitive and popular topic that everyone knows. Therefore, I believed that there was a relatively wide range of targets to sympathize with and be satisfied with the works that we present through ARTE MSUEUM. LIVE PARK and ARTE MUSEUM are similar in that they are indoor exhibition places based on media art. In fact, LIVE PARK was the world's first immersive experience park that became the beginning of the current indoor media exhibition hall. However, it was focused on the story set of “universe”, and experiences with the latest technologies, including interaction. So it seemed a little difficult to gain acceptance and consensus from the public at the time (2011). ARTE MUSEUM on the contrary, is presenting intuitive works to allow sufficient appreciation and experience without an understanding of technology, and the main theme is also “nature”, so it can appeal to a wide range of the public.

**Q: Are the artworks on display at the ARTE MUSEUMs all d'strict's own works? Or they also include the works of external creators? If so, what external creators do the ARTE MUSEUMs tend to collaborate with and what kind of works are exhibited?**

**Sean Lee:** Yes, all of the early works were by d'strict. But recently, we are preparing collaboration works with other artists or other famous exhibitions here using the special exhibition hall in ARTE MUSEUM. For example, in the special exhibition hall of the ARTE MUSEUM GANGNEUNG, offline exhibitions of NFT art created in collaboration with d'strict and Crypto Art Artist Hackatao are already underway, and ARTE MUSEUM JEJU's special exhibition hall is showcasing digitalized works of Korean ink-and-wash painters from late June in this year.

**Q: We know that d'strict cooperates with a famous musician and composer and a famous French fragrance company to be responsible for the overall sound effect and olfactory design of the exhibition hall of the ARTE MUSEUMs. Could**

**you talk about the collaboration back then?**

**Sean Lee:** ARTE MUSEUM provides an immersive experience that encompasses hearing and smell by producing a strong visual experience as well as sound and steering suitable for the theme of the work. For ARTE MUSEUM JEJU, YEOSU and GANGNEUNG, the sound artist and director Jang Young-kyu, who is a member of the band Leenalchi participated to create the whole sound, from designing, composing to mastering the sound for the exhibition. Every piece has a three-dimensional sound design, and some spaces use super-directional speakers to make the sound of nature more vivid. “Scentby”, the official representative of Asia of the French Grass Scent School, GIP, was in charge of scent manufacturing.

**Q: Where did the ARTE MUSEUMs' investment mainly come from? Was it from d'strict's own funds or capital investment? How is the current operation of the ARTE MUSEUMs?**

**Sean Lee:** In the case of the first ARTE MUSEUM in Jeju, most of its investment was done by d'strict, and some funds were secured through the support project of the Korea Creative Content Agency (a public institution that researches and supports the Korean content industry). Due to the business success of ARTE MUSEUM JEJU, many investors inquired about investment, and ARTE MUSEUM YEOSU and ARTE MUSEUM GANGNEUNG, the second and third museums, were able to show good works stably and quickly by securing business expenses by conducting joint projects with investment from the company, Hyundai Futurenet Co., Ltd., which is a branch of Hyundai Department Store Group Co., Ltd.

**Q: Could you tell us about the future expansion plan of ARTE MUSEUM? Will the investment in expansion be d'strict's own funds or funds from outside?**

**Sean Lee:** We are planning to invest our own capital for the content production and operation. However, facilities such as buildings and hardware may need to be invested according to the location of where ARTE MUSEUM will be presented. In other words, we will consider the place and conditions of the spot/space when we decide whether we need investments from other companies.

us in the future. I think the big screen in the city center, the LED screen in the store, and even the TV in the house will act like a digital frame. Then, we will need more artistic and moody content that can create a special experience or atmosphere in the space using such displays.



浦项制铁公司“Park1538”文化区——沉浸式媒体艺术空间

d'strict为韩国浦项制铁公司（POSCO）“Park1538”文化区打造了高11米的360度全景沉浸式媒体艺术作品，在“钢铁编年史大厅”展出。以“钢铁——水、火、风、土中盛开的文明之花”为主题，d'strict通过实时交互的超现实画面，向游客展现了POSCO倡导的“自然与人文和谐共存”的钢铁文化，传达了浦项制铁“用有限资源创造无限可能”的理念。







瑞士奢侈钟表品牌IWC（万国）——“大飞行员腕表”（Big Pilot）户外多媒体广告

d'strict与瑞士奢侈钟表品牌IWC（万国）合作，在美国纽约时代广场打造了户外多媒体广告“从表盒里出来”（Out of the Box），以庆祝IWC（万国）推出的“2021新飞行员腕表系列”。d'strict运用其标志性的变形错觉技术，传达了IWC“大飞行员腕表”（Big Pilot）一直激励佩戴者“以大无畏精神大胆思考”（THINKING BIG WITH THE BIG）的精神，展现了Big Pilot腕表大胆、无畏的气质。

Therefore, we planned a business that would bring these pieces together on one platform and license them to display operators around the world at a reasonable price called LED.ART in last March. We have officially opened a website and provide services through it. There have been inquiries from many display operators and requests for collaboration from display manufacturers since the service was opened, and there is also a lot of sales.

**Q: In the future, will LED.ART act as an agent for the transactions of other creators' digital artwork?**

**Sean Lee:** LED.ART is currently in the early stage, it is operated mainly on works made by d'strict, but from next year, it plans to be operated as a distribution platform that can contain works by other creators and where many media artists from all over the world can upload their works and make a profit.

**d'strict 4.0 Phase –  
Creating an NFT Digital Art Trading Platform – ARTE META**

**Q: In April 2022, d'strict have also stepped into the world of crypto art as ARTE META. – Does this mean that d'strict has engaged or is planning to engage in the trading of NFT digital artwork? Could you talk about d'strict's plan in this aspect?**

**Sean Lee:** ARTE META is a crypto art NFT project by d'strict that explores the possibilities in the area of digital content creation that is completely immersive by combining various technologies and creative capabilities, thus providing a differentiated experience through works that expand and evolve across time and space. On April 30, the collaboration work “[SPIRIT FOREST] INCANTO” made with Hackatao, which is one of "Genesis

Project" of ARTE META was released at the ARTE MUSEUM Valley (Gangneung) and is currently loved by the public to record more than 12,000 interactions. In addition, in May, he released his work “Dawn of Eternal Spirits” with The Guild, a collection of 45 artists active in the Crypto Art scene. In the beginning of next year, d'strict plans to set up ARTE META Busan, an offline exhibition space just for the NFT artworks that we create under the ARTE META project. d'strict plans to continue to expand its evolving works across time and space to offline, online, and metaverse in the near future.



韩国LG CNS交流中心

LG CNS是LG集团的子公司，也是韩国最大的IT服务供应商。d'strict设计的“LG CNS交流中心”位于其首尔麻谷区总部一层，共包括4个主要分区：“Bridge”空间展示LG CNS的品牌故事和发展脉络；“Holo Rama”空间展示全息影像技术制作的戏剧；“Touch Info Lounge”空间让观众可通过简单操作获取信息；“Demo & Briefing Circle”空间则为用户带来全新的演示与报告体验。







## About the Management of d'strict

### – From a “Design Agency” (B2B) to a “Sustainable Design Company” (B2B/B2C)

**Q: d'strict's future goal is to evolve from a “design agency” to a “sustainable design company”. So what's the difference between the two of them? How does d'strict plan to develop in the future?**

**Sean Lee:** I think the difference of d'strict from other companies in the field is whether it has the momentum, profit structure, and performance to achieve sustainable and stable growth even if it does not rely on one-time orders.

We started our business more like a design agency or creative agency. “Agency” means we're mainly generating our revenue by providing some tailor-made B2B services to the client. The differentiating point for d'strict's rapid growth in recent years is that it has been constantly striving to overcome the limitations of the revenue model of these traditional design agencies. And it means that we began to generate our revenue based on our pre-made IP content, called “Art Service”. So we're defining ourselves as “d'strict

started to change and evolve from a design agency to a sustainable design company.” This is our strategic growth goal for the future. I want to be called by other market players that d'strict is a very famous “design company” (not “design agency”) generating sustainable revenue and pioneering innovative digital experiences through digital media technology.

**Q: At present, do d'strict's revenue and profit mainly come from B2B business or B2C business?**

**Sean Lee:** B2C revenue is much higher than B2B revenue at this point. In the B2B business, sales of services are steadily occurring as before, but sales of license services using self-produced content IP are also increasing too, so it is expected to grow more rapidly after 2023.

If we succeed in expanding ARTE MUSEUM and several our own businesses in the global market, we will generate more profit like some gaming companies making a super profit.

## d'strict in China

**Q: d'strict established an office in Shenzhen, China in 2020. Why did d'strict choose to open an office in Shenzhen back then? What projects have been done in China over the years and what clients has d'strict collaborated with?**

**Sean Lee:** Shenzhen is a young and high-tech city with many IT companies and startups. In fact, when I first visited Shenzhen, I felt this is one of the most futuristic cities in the world. So I decided to establish a Chinese office in Shenzhen because I was impressed and inspired by it and thought I could make many innovative attempts. In China, we have partnered with K11 Corporate, which leads a differentiated shopping culture in mainland and Hong Kong China, to promote the ARTE MUSEUM project."

**Q: What's your opinion on the development prospects of China's creative industry, especially for multimedia arts?**

**Sean Lee:** Now, I think the creative industry not only in China but around the world is developing evenly. I realize that it is becoming more and more growing with the development of communication technology and SNS.

Each region, each country, is likely to have a variety of assets that can be used as a material for creativity. In particular, China has a long history and tradition, and it has various ethnicities and cultures. I believe that these resources will be able to combine with the creative industry to produce a lot of unique content.

