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South Korea's strategic position considering three future scenarios (toward ~2030):

Scenario	2030 Outlook	Description & Implications
Continued Global Boom	<i>Urban Art Ubiquity</i> – Street art is fully integrated into urban life worldwide.	Description: Public art investment keeps rising globally. Most major cities have permanent mural programs and even “Chief Public Art Officers.” Urban art is a standard element of new development projects and city marketing. Globally famous artists (including Okuda) have works on every continent, often as iconic as historical monuments. Implications: Enormous opportunities for artists and cultural firms – demand for large-scale works, educational programs, and tourism keeps climbing. South Korea, in this scenario, solidifies as East Asia’s urban art hub: Seoul might host an Urban Art Biennale, and Korean cities become known for their distinct mural districts. Okuda San Miguel likely has multiple signature pieces in Korea, and perhaps even curates festivals there. The challenge will be managing quality and authenticity as volume explodes – avoiding mural fatigue or generic “artwash” in development. Success in this scenario means urban art remains vibrant and community-engaged despite its ubiquity.
Stagnation or Backlash	<i>Post-hype Plateau</i> – Interest plateaus or declines amid challenges.	Description: After a decade of growth, the urban art trend hits headwinds. Possible causes: economic downturns forcing arts budget cuts; public sentiment in some areas that murals have become too common or commercialized; or controversies (e.g. graffiti vs property rights conflicts, political murals triggering crackdowns). Some cities experience resident backlash against tourist overcrowding in mural hotspots or complain that resources should shift to other needs. Implications: In this scenario, the breakneck growth seen in the 2020s slows. Fewer new projects get funded; some festivals shut down. South Korea might scale back



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		initiatives if public art is seen as less of a priority – for instance, Urban Break could reduce in size or frequency. Okuda and similar artists may find fewer big commissions, and pivot more to galleries or digital art. There is also risk of “ corporate takeover ” backlash – if communities feel murals are too corporate-sponsored, the original street ethos could suffer. To avoid this scenario, stakeholders would need to double down on community involvement and demonstrable social impact of projects, keeping public art “for the people” and not just for glossy city branding.
Digital Transformation	<i>Hybrid Reality Art</i> – Physical and digital art forms merge extensively.	Description: Advances in AR/VR, the metaverse, and interactive tech lead to a new era where murals are portals to digital experiences. By 2030, many public art pieces come with augmented layers – viewers with smart glasses see animations or can digitally “collect” a piece of a mural as an NFT. Virtual reality art worlds parallel real cities, and artists routinely create both on walls and in pixels. Implications: Urban art remains highly relevant but takes on new forms. Cities invest in “digital public art” as much as paint. This could expand audiences (anyone online can experience a city’s street art remotely) and revenue streams (digital twins of murals sold or licensed globally). South Korea , with its tech-forward approach, could lead this: envision Seoul launching an AR street art district or a metaverse gallery of its city murals. Okuda San Miguel’s value would extend into collaborating with Korean tech companies or game developers to create immersive art experiences. The marriage of K-culture and tech means a K-art metaverse could emerge, with Okuda contributing to landmark virtual installations. While traditionalists might lament a loss of the “rawness” of street art, this scenario can coexist with physical murals – offering two layers of



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		engagement. The key is ensuring that technology enhances, rather than replaces, the communal and accessible nature of urban art. In this future, the most successful cities (and artists) are those who blend the tactile and the digital to enrich how art is experienced.