

ASIA NETWORK BEYOND DESIGN 2016, **Tokyo**

ASIA NETWORK BEYOND DESIGN 2016, **Tokyo**
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Tokyo Polytechnic University

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ANBD(Asia network Beyond Design) was established in 2007 and started to have art works' exhibitions from 2008. And now I would like to celebrate the 9th anniversary date of this year together with all of you.

Theme of AND 2016 is 「Between」. The concept of 「Between」 means the pluralistic relationship that is created infinitely between things, spaces, time periods, phenomena and people. 263 artists in 4 regions of Asia have submitted 1,052 pieces of their sophisticated artworks interpreting 「Between」 in their own ways by reflecting the core keyword of ANBD, 「Beyond」 onto the theme, 「Between」.

Even from now on, ANBD will make more efforts for creating the identities of Asia reviving the characteristics of each region as well as seeking for the valuable exchanges by establishing a new kind of network by crossing various kinds of boundaries, such as, the scopes of creative activities, generations, countries, sex, artwork styles and whether there are any majors or not, etc.

Finally, I really thank all of exhibitors and the representatives from 4 regions, that is, Seoul, Tokyo, Tianjin and Taipei for the efforts.



I would like to express my heartfelt joy concerning the opening of ANBD 2016.

Currently, it seems that the world is a little confused. Before we flow toward the well-renowned "globalization," I strongly feel that this is a time to re-examine the culture of our country. To expand our view, it seems there is a necessity to verify the state of Asia and reconfirm its identity. ANBD will begin to hasten that through design, and I anticipate this to be a place where a new world standard for diversity is born. I think that all peoples have the same hope to live in a peaceful world without strife. Design is our ability to improve our lives. I think that the function of design is to solve problems and proactively help to create a more pleasant society. I would like to experience the outstanding design works of the Asian creators gathered here and appreciate their exceptional worldviews.

I would absolutely like many people to peruse these works. I unceasingly hope that through this exhibition, as many people as possible understand the spirit of ANBD.

Youl Cho

Chairman, ANBD
Professor, College of Design
Hansung University

Hiroki Taniguchi

Head for Department of Design
Faculty of Arts
Tokyo Polytechnic University



On this occasion, Tokyo Polytechnic University will have the great honor of holding "ANBD2016."

In 1923, Tokyo Polytechnic University was established as Japan's first higher education institution for photography. From that time, it has continued to advance education and research concerning the fusion of art and technology. Its Faculty of Arts contains the seven departments of Photography, Imaging Art, Design, Interactive Media, Animation, Manga, and Game. This specialization in media arts education and research is a particularly distinguishing feature of the university, as media arts are the pride of Japan.

Now, the environment surrounding design is greatly changing along with media diversification and globalization. And in anticipation of the 2020 Tokyo Olympics, we can say that the state of design in Tokyo and Asia is drawing more and more attention from the world. In recent years, the university Faculty of Arts has particularly been accepting many exchange students from Asia, and the Nakano campus that will be holding ANBD 2016 aims to advance education and research as one great location for Asian and global media arts.

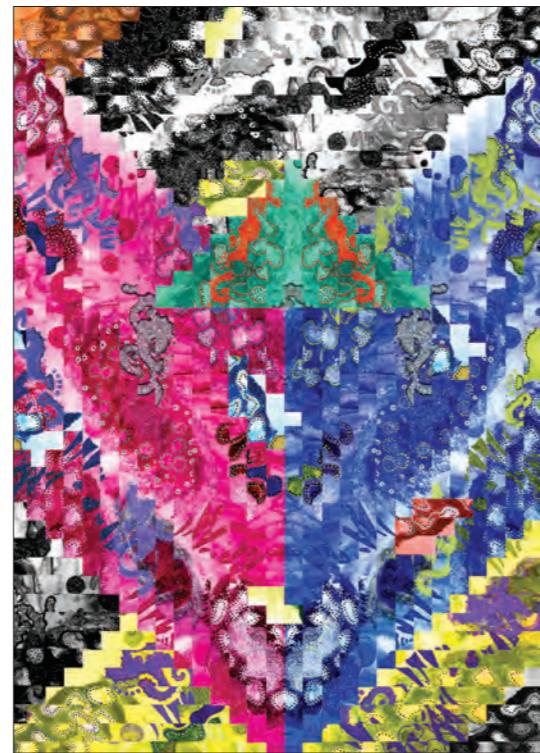
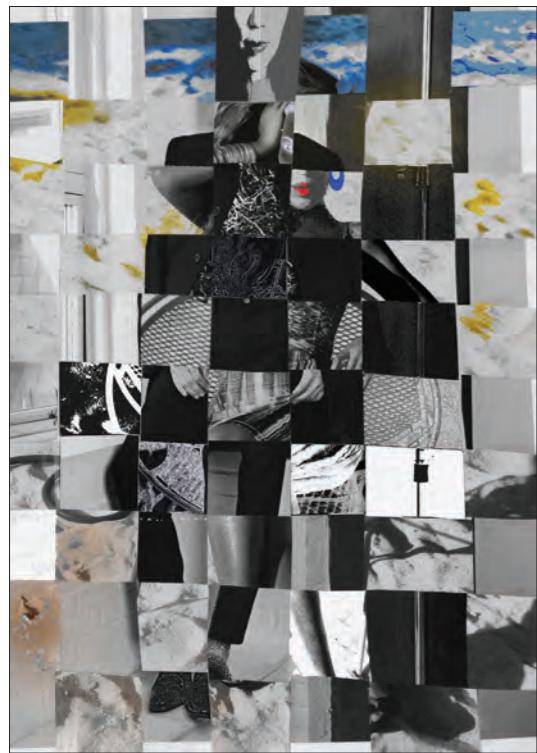
The ANBD 2016 exhibition has a common theme of "in between" which refers to consideration of the connection between humans and space, the space between Asia and every country, and the connection between the world and space. It can also be thought of as a keyword that reconsiders new possibilities. Holding this exhibition at the university makes me wholeheartedly hope that design rich with creativity and affinity will be conveyed from Asia to the world.

Shim, Choong-Sup

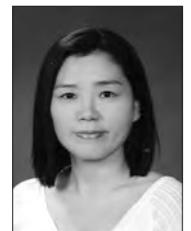
A handwritten signature in black ink, appearing to read "Shim, Choong-Sup".

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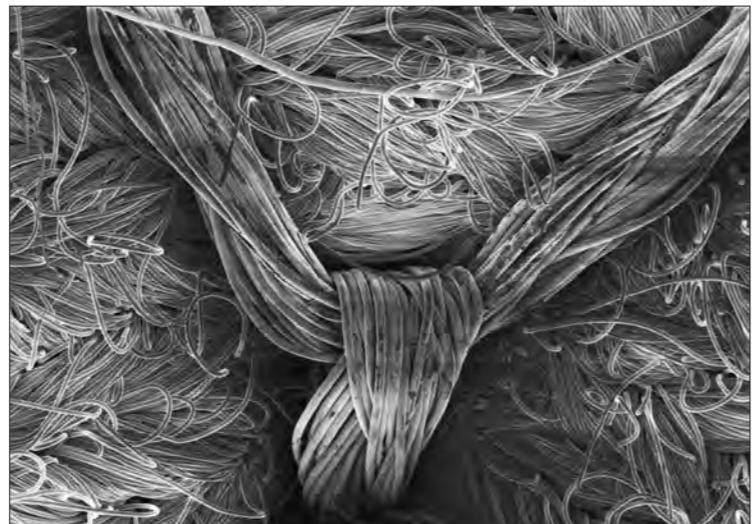
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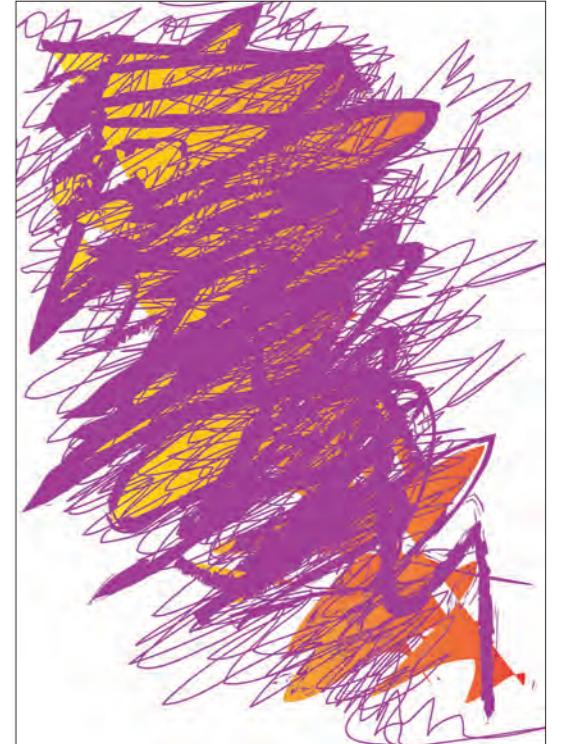
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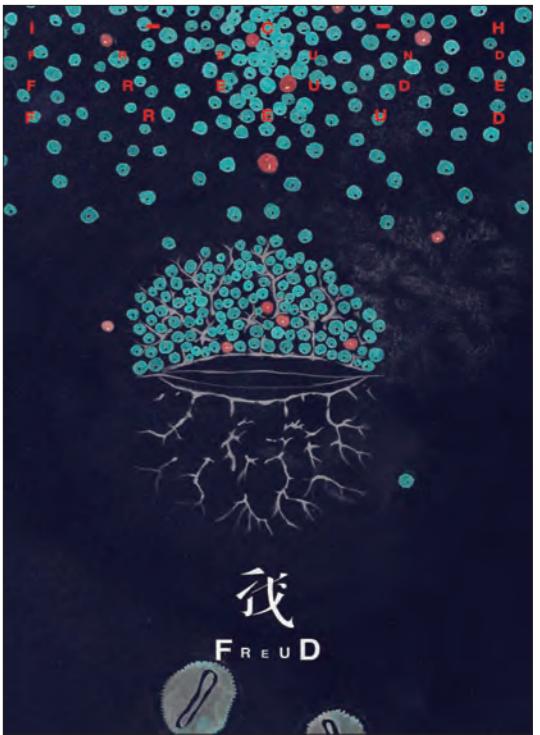


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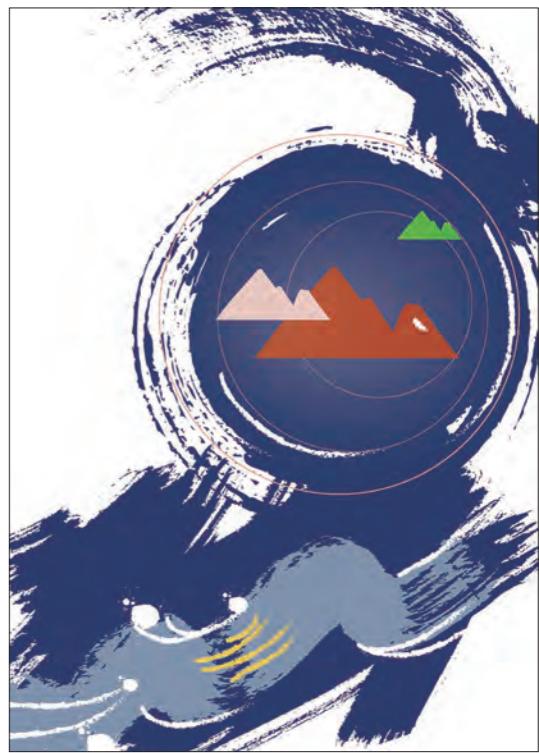
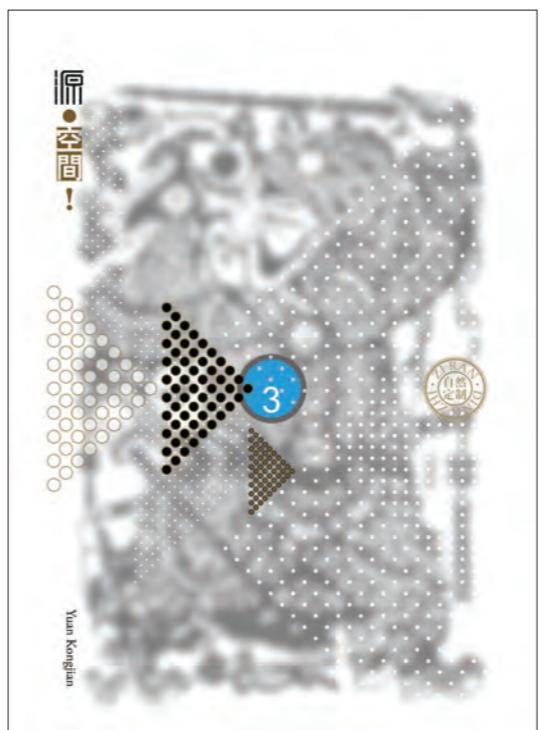
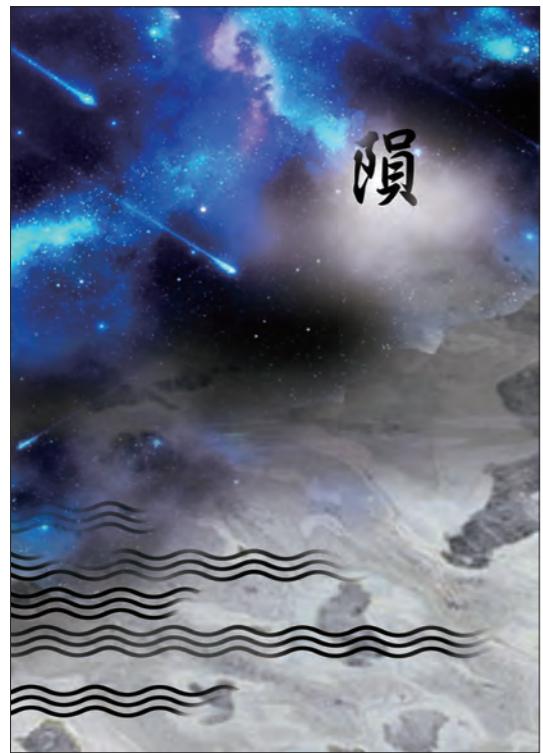
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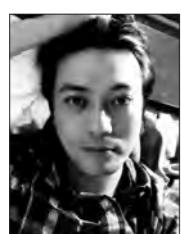
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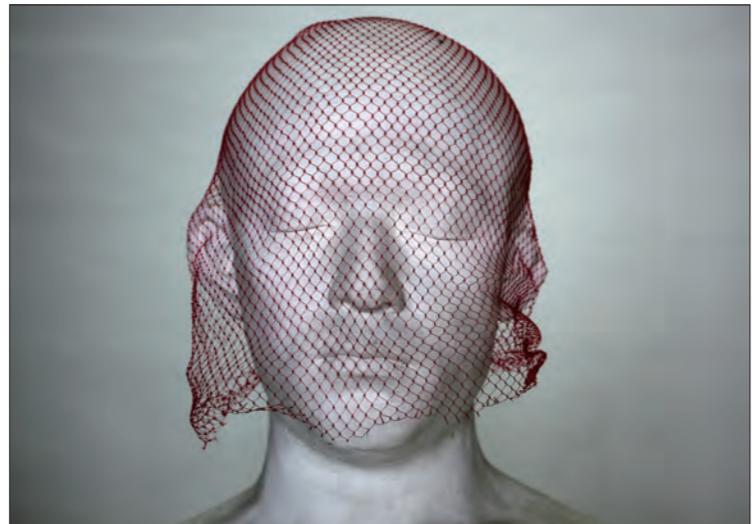
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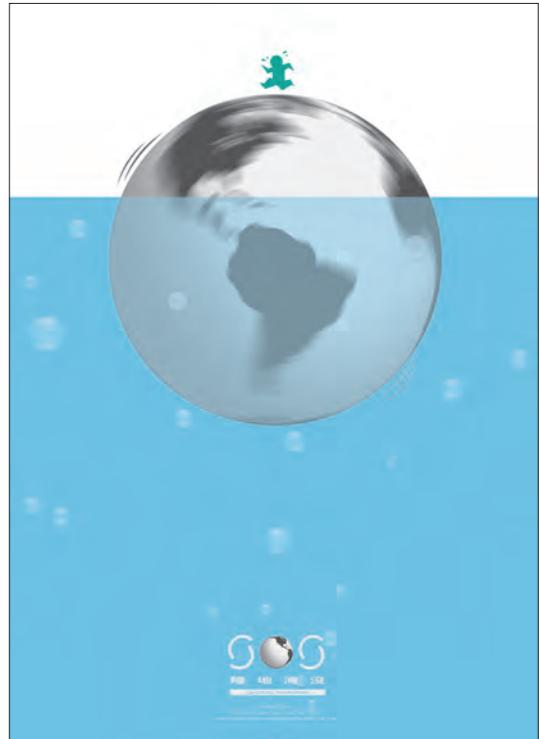
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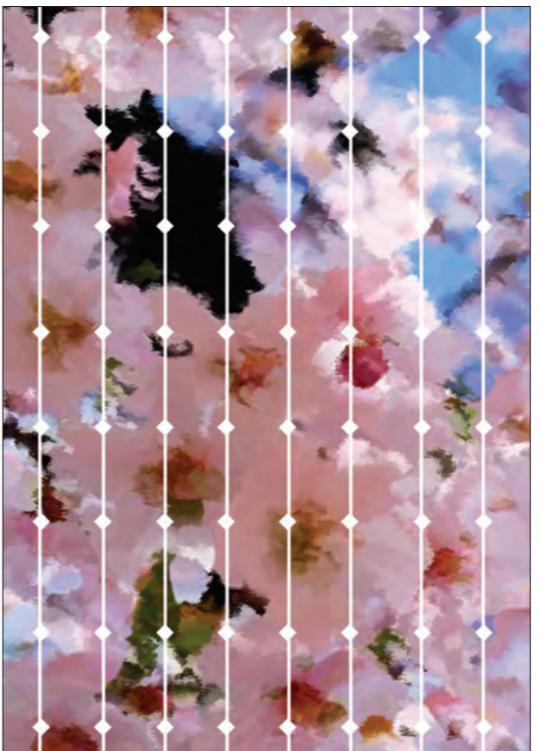
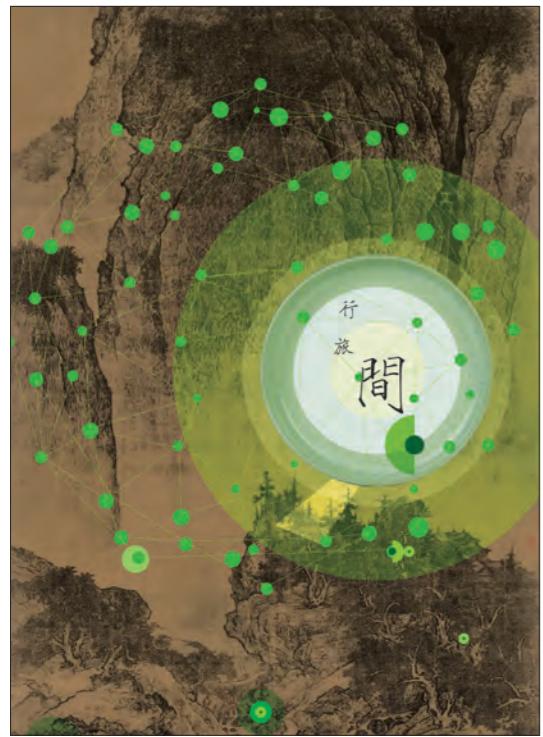
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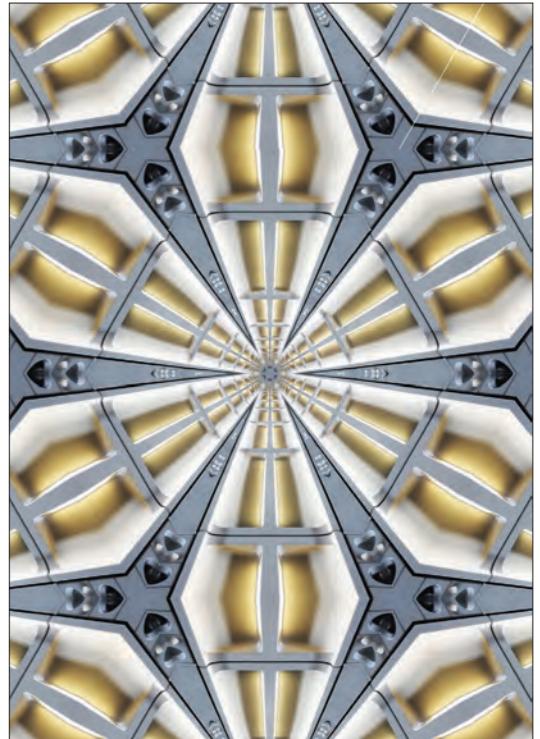
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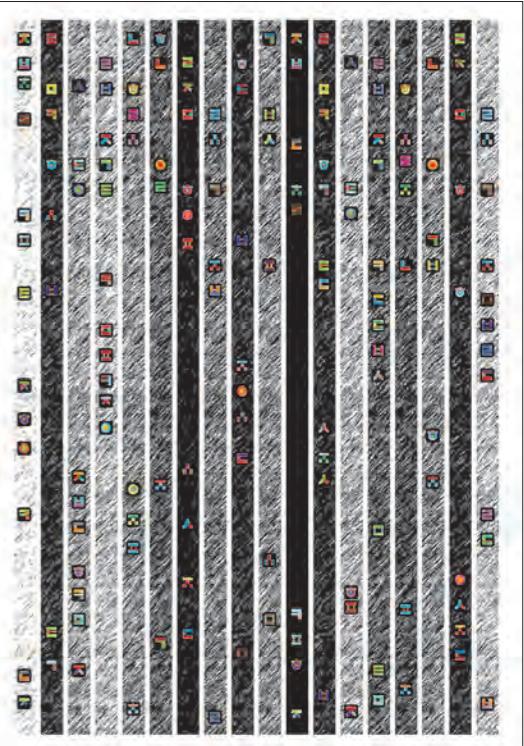
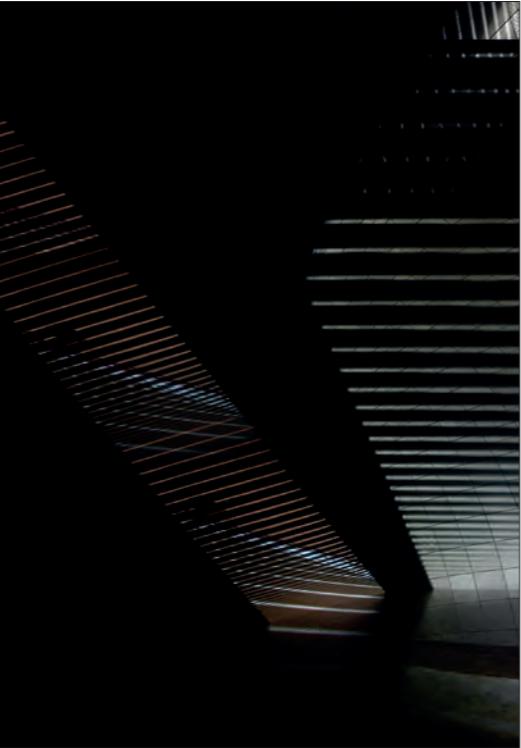
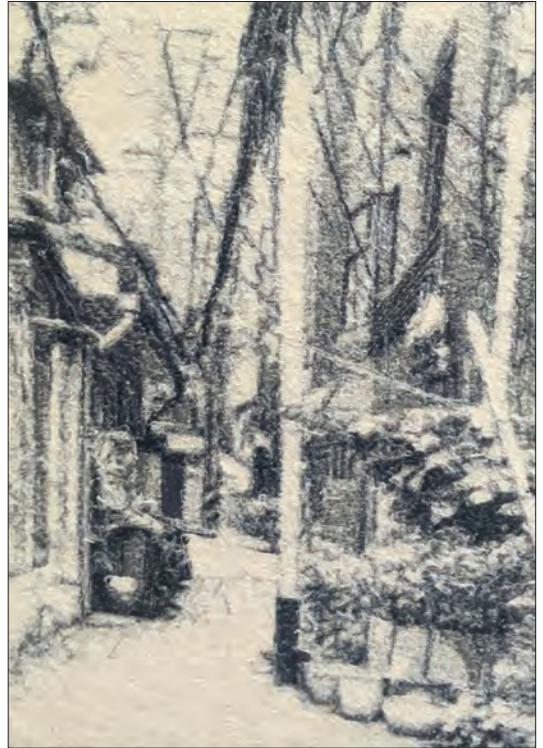


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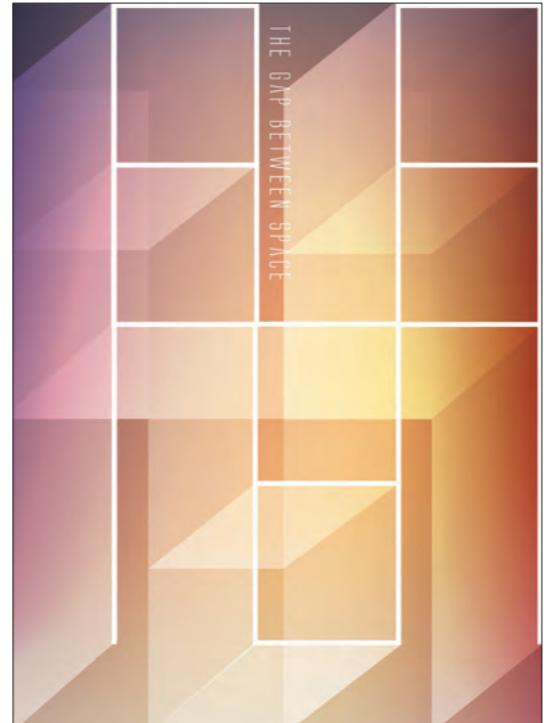
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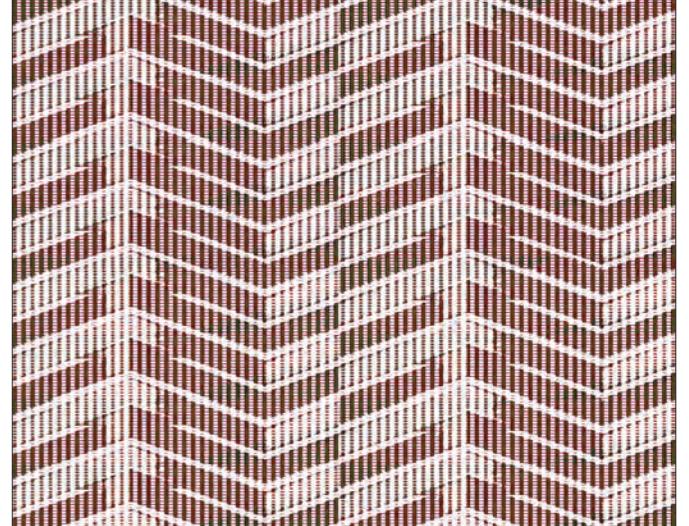
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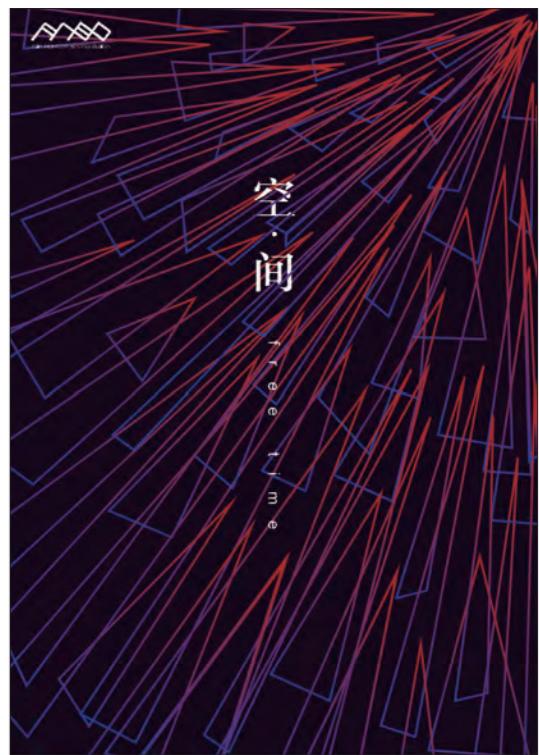
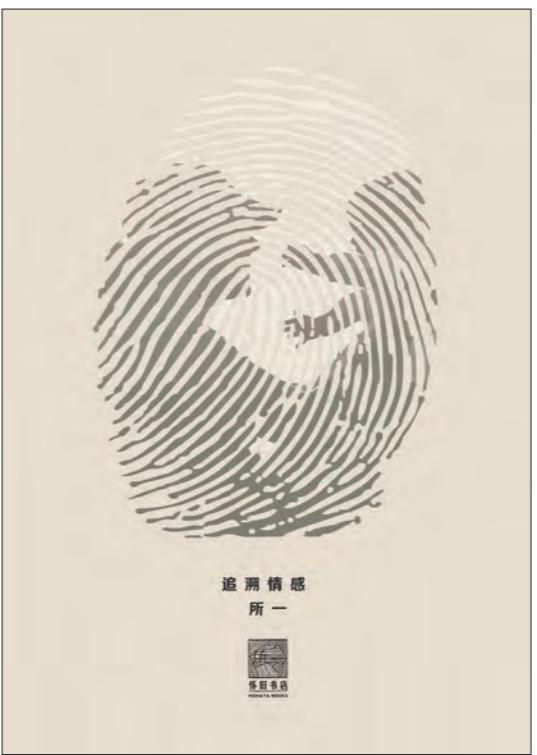
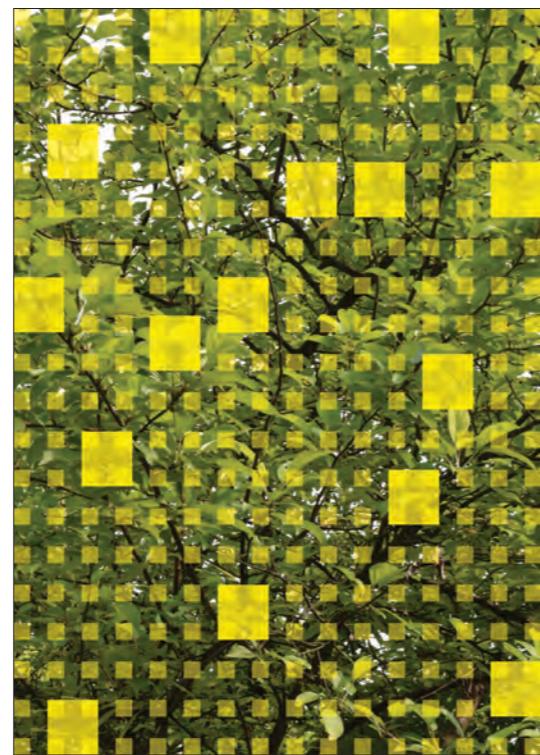
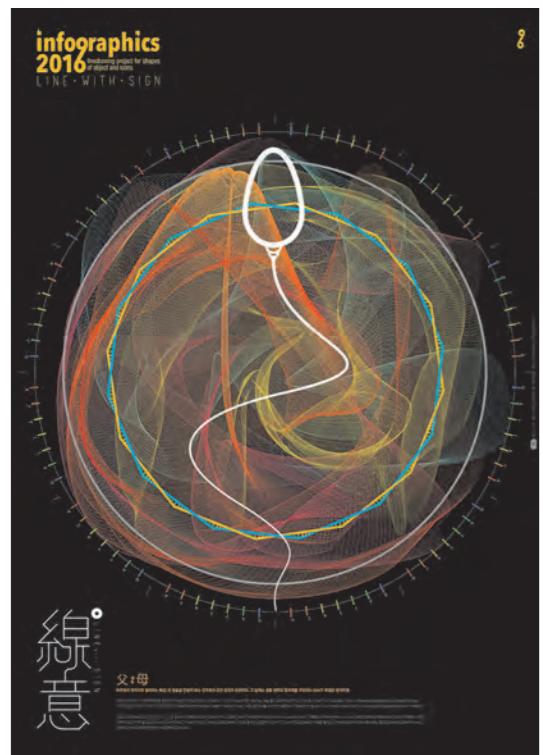
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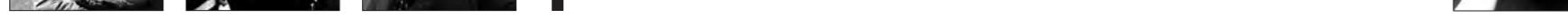
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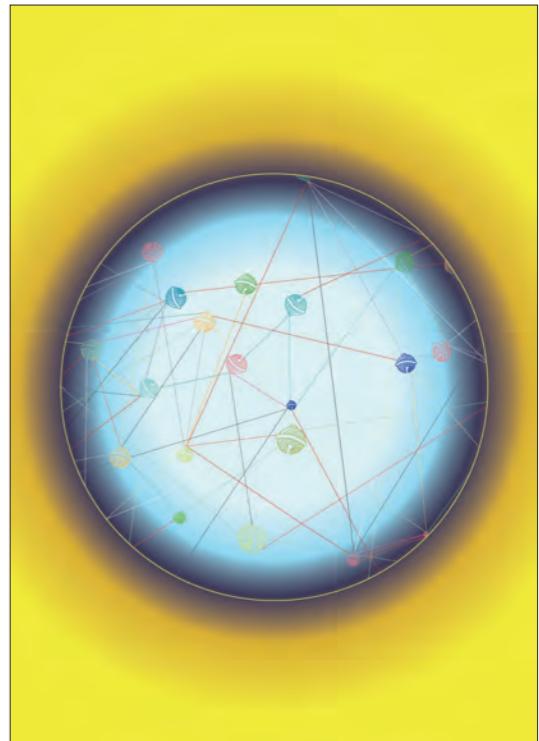
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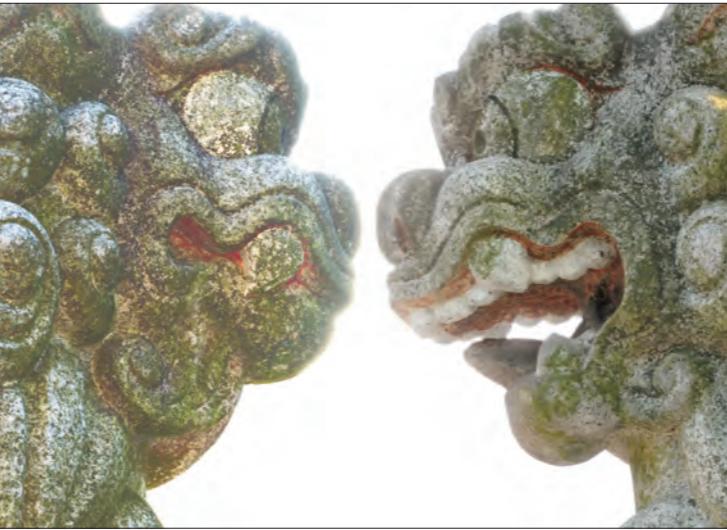
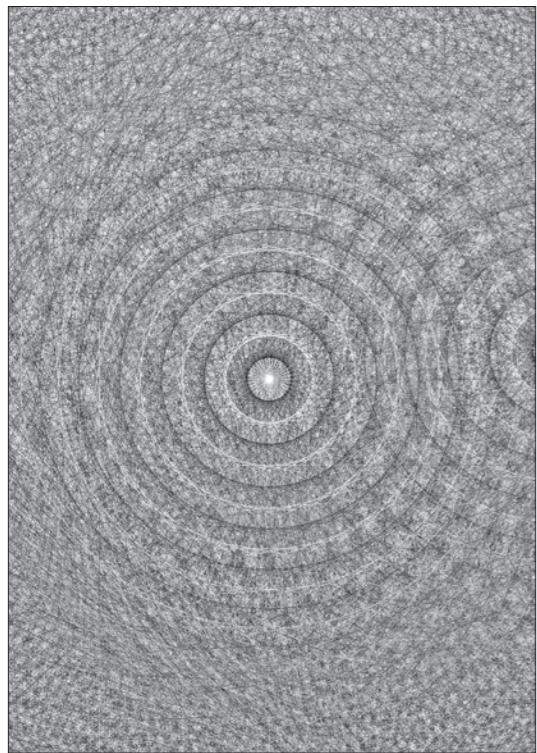
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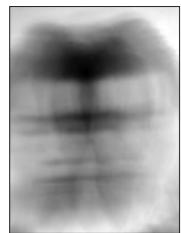


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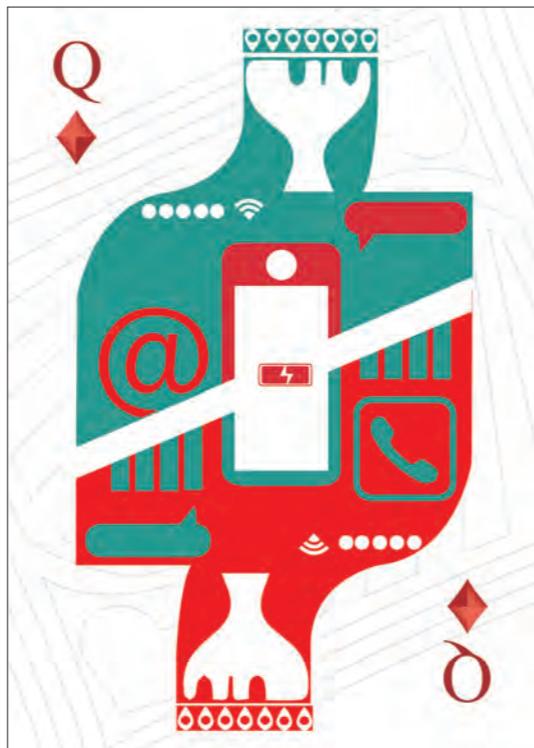
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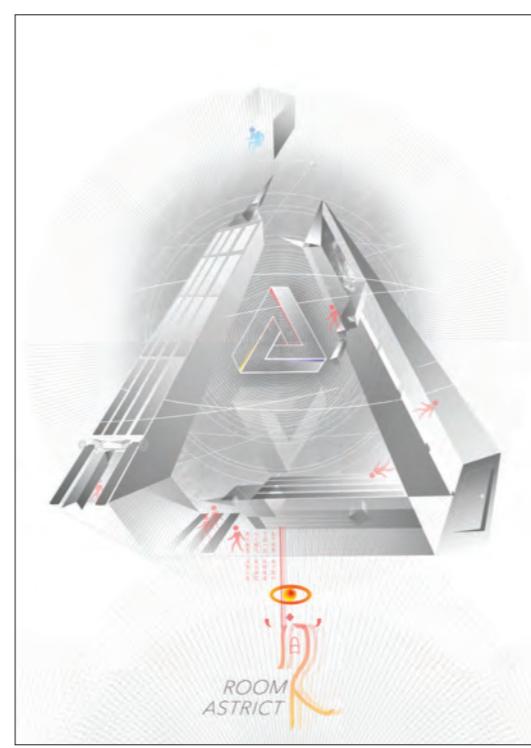
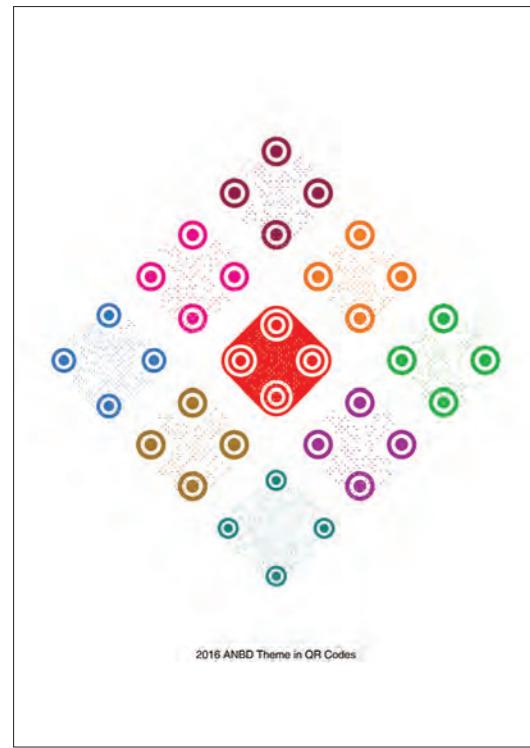


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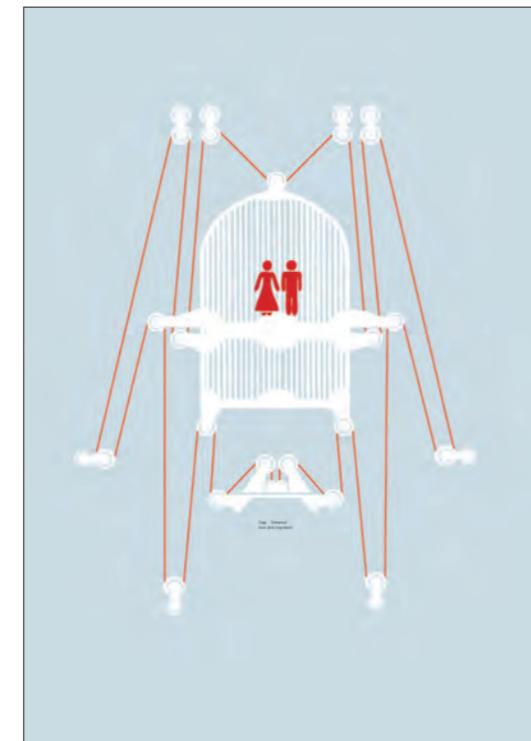




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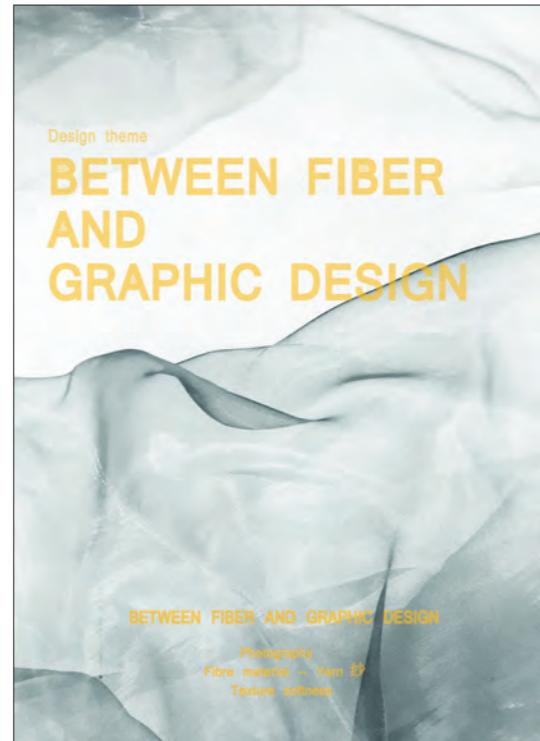
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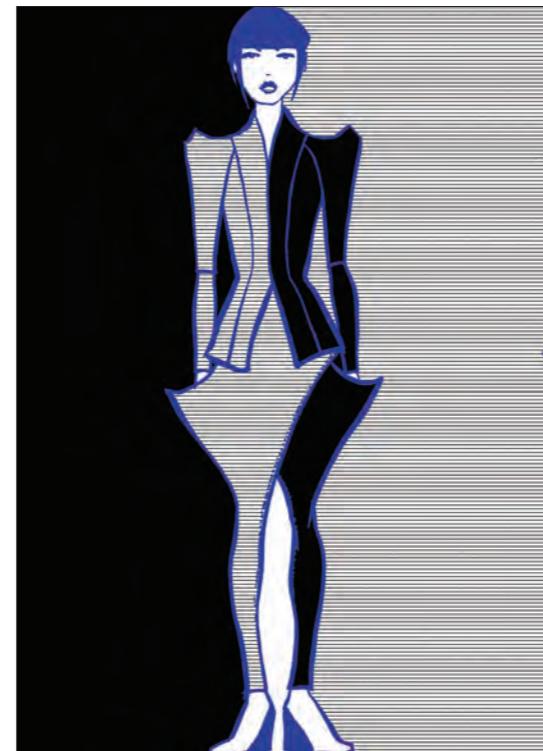
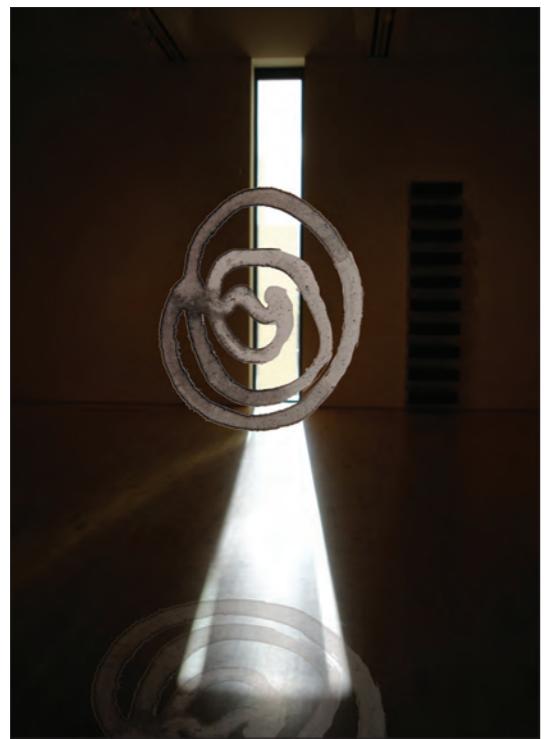
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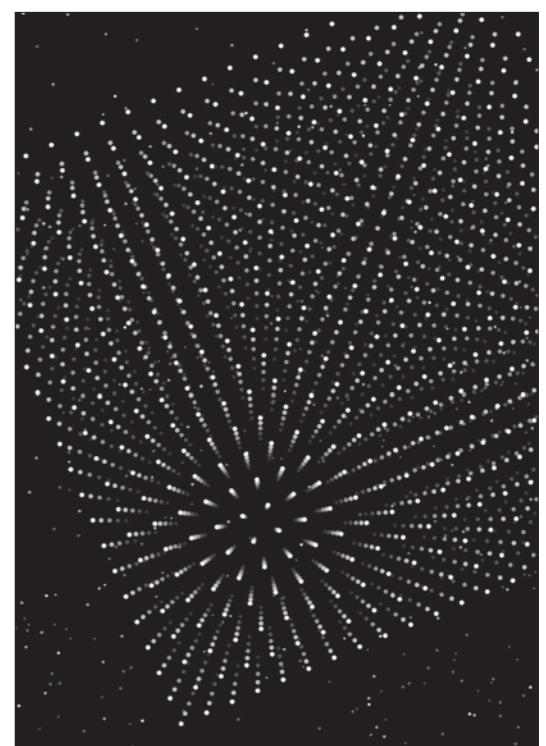
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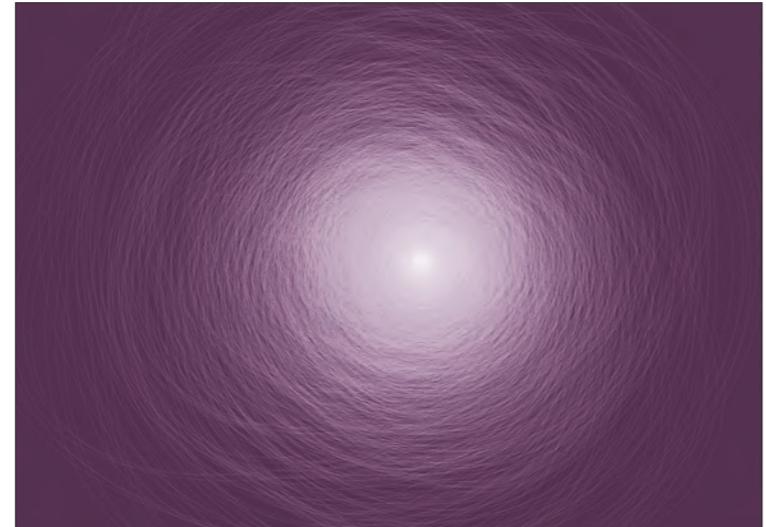
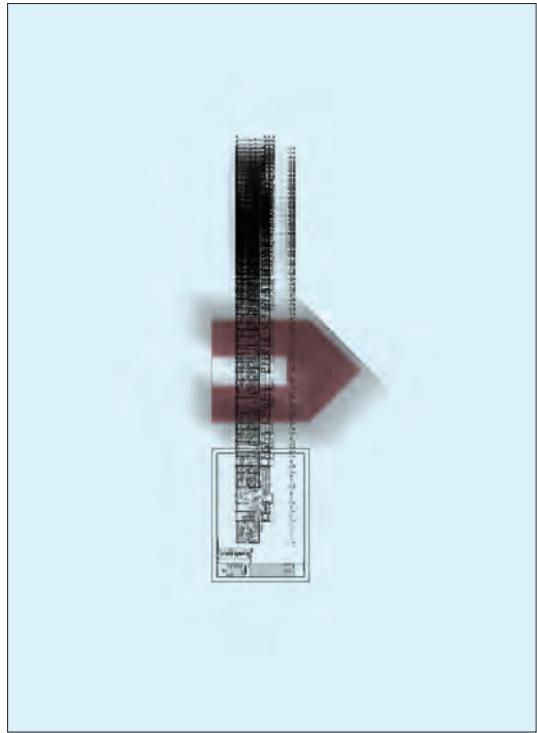
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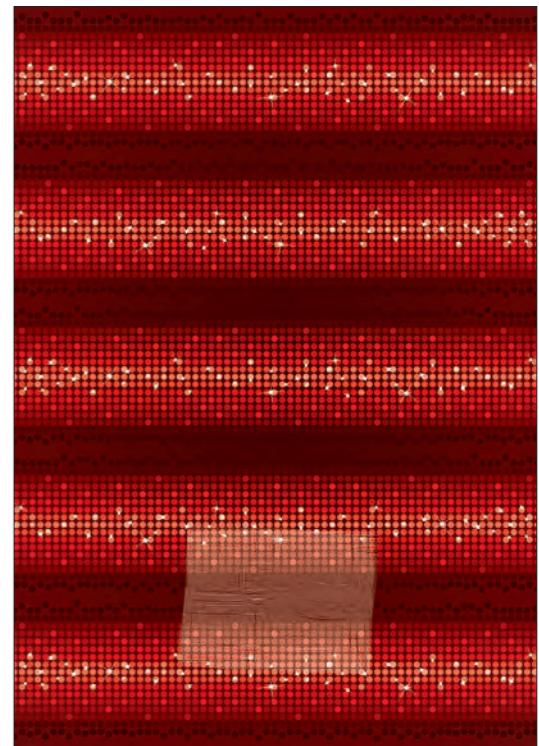
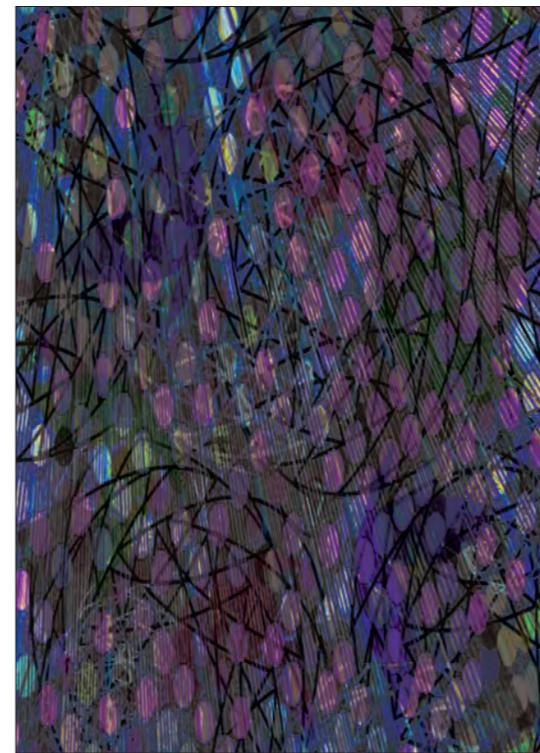
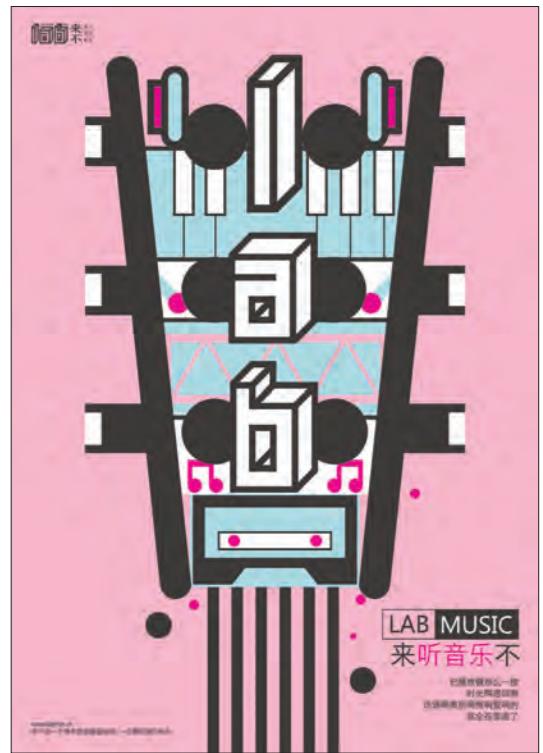
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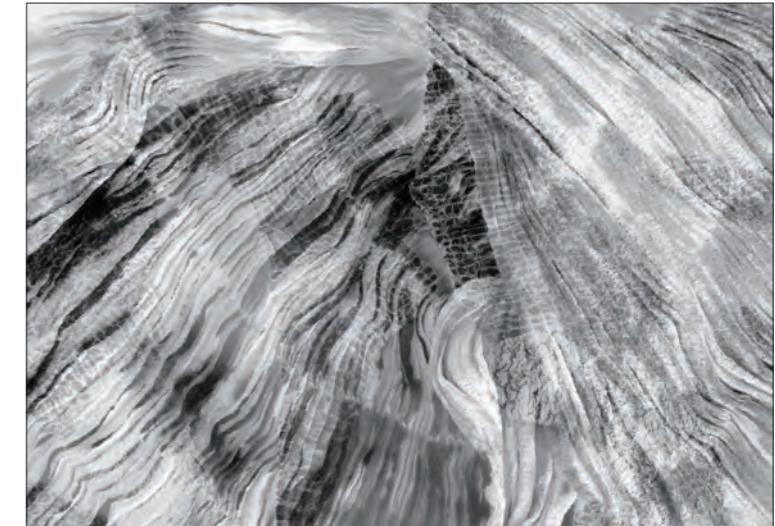
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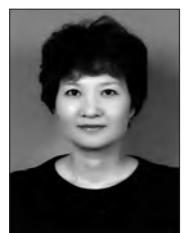


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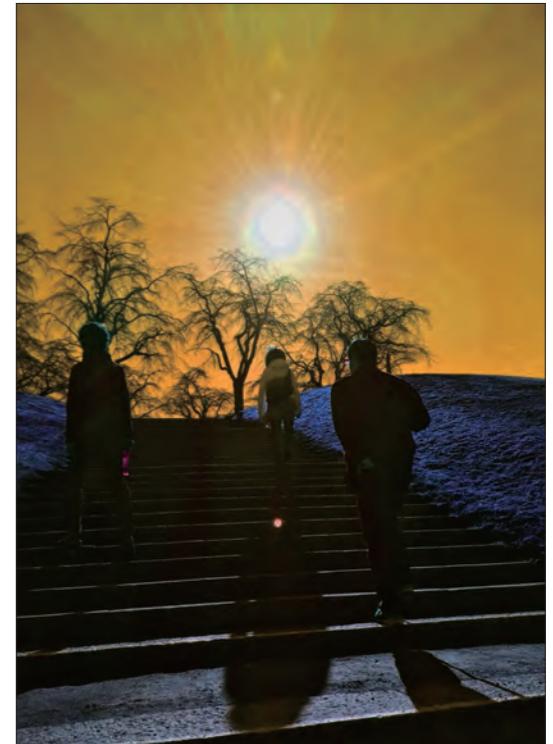
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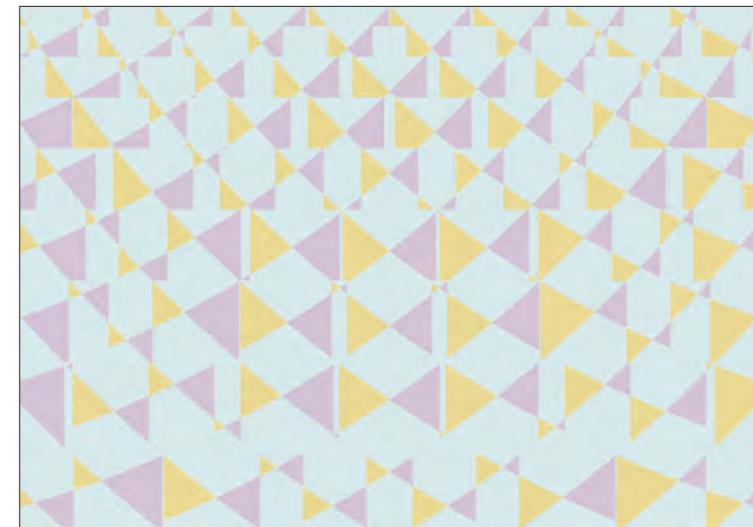
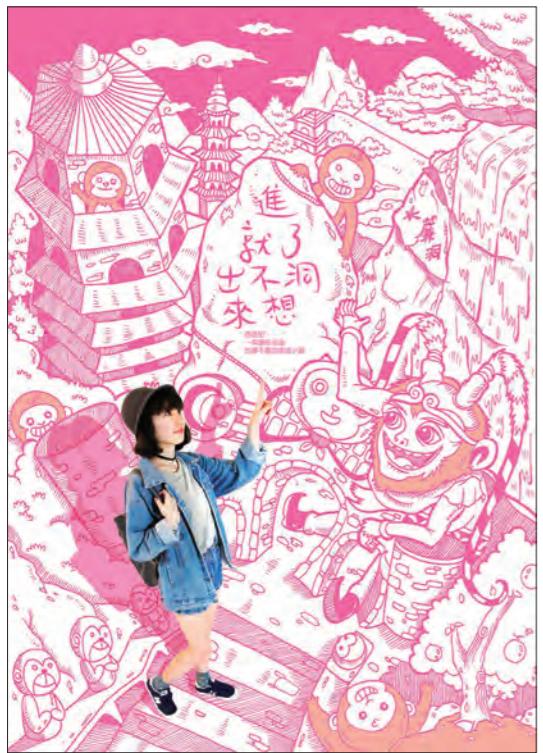


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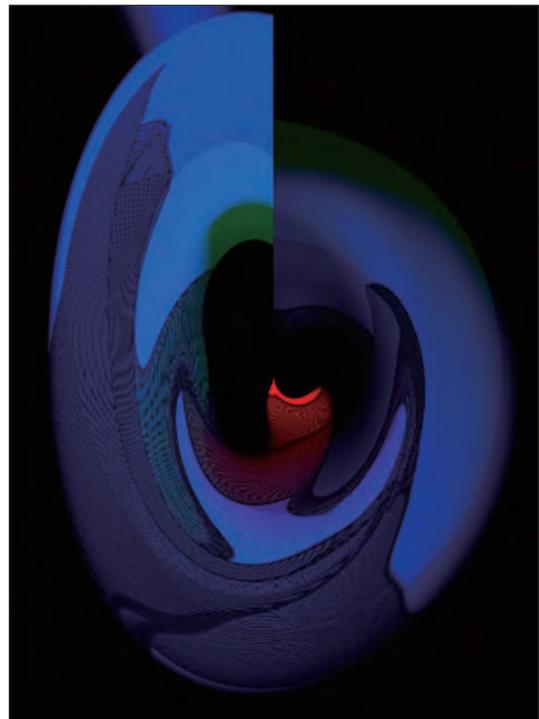
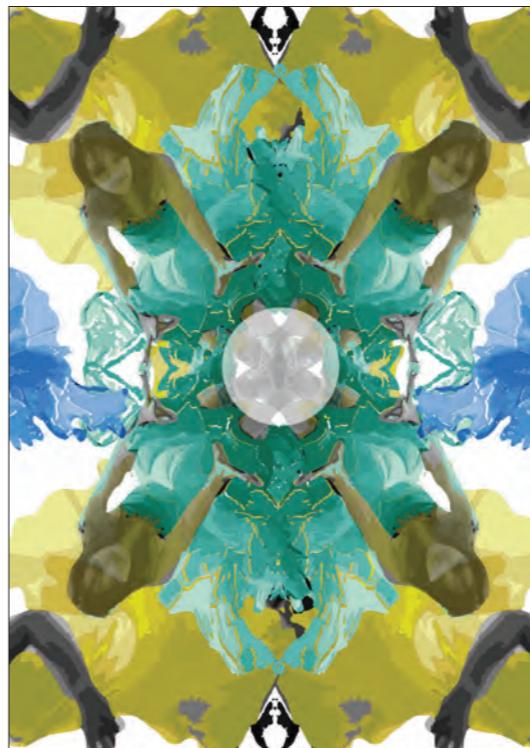
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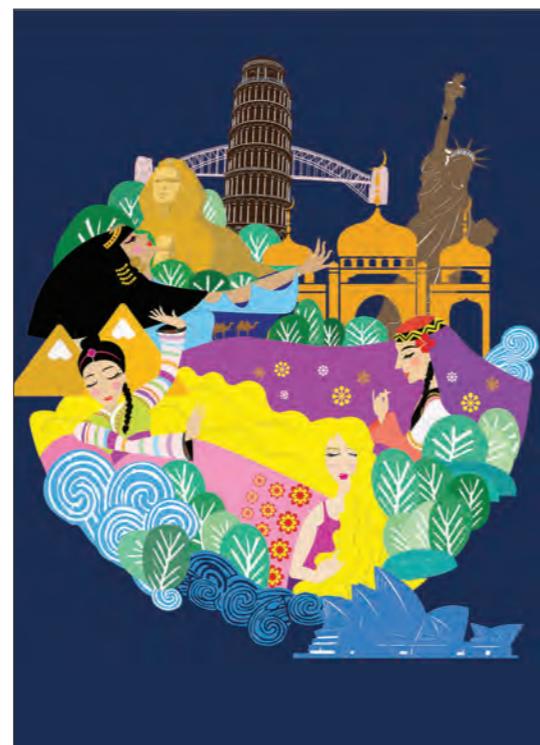
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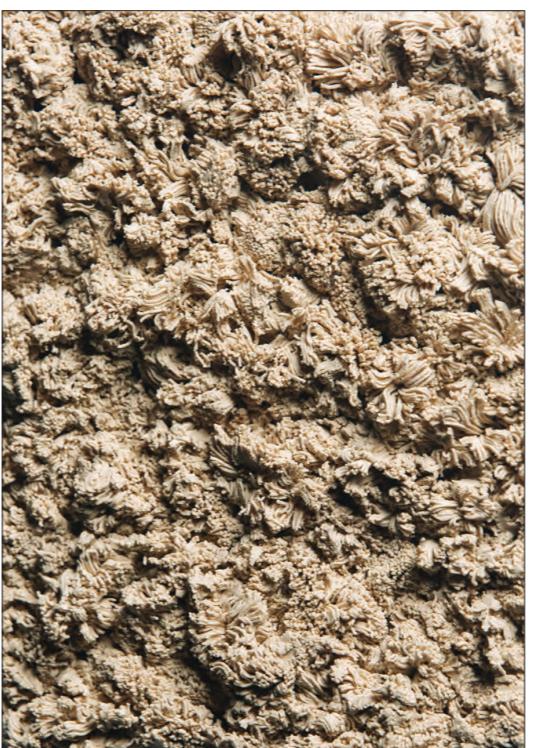
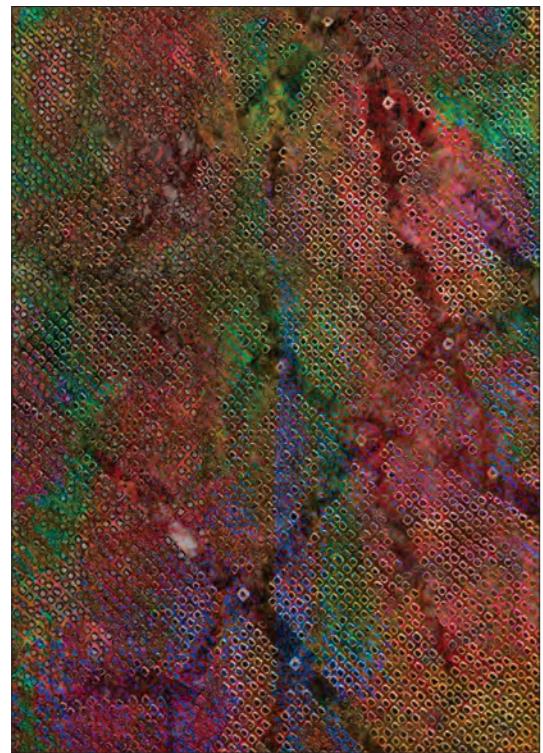


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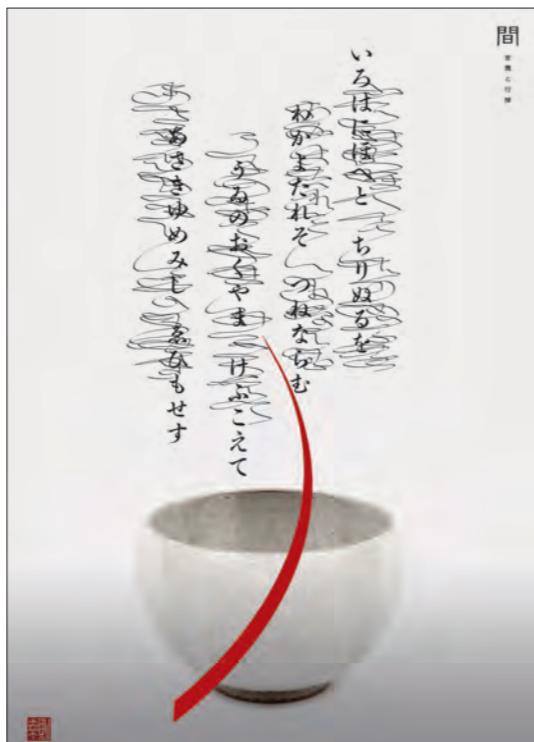
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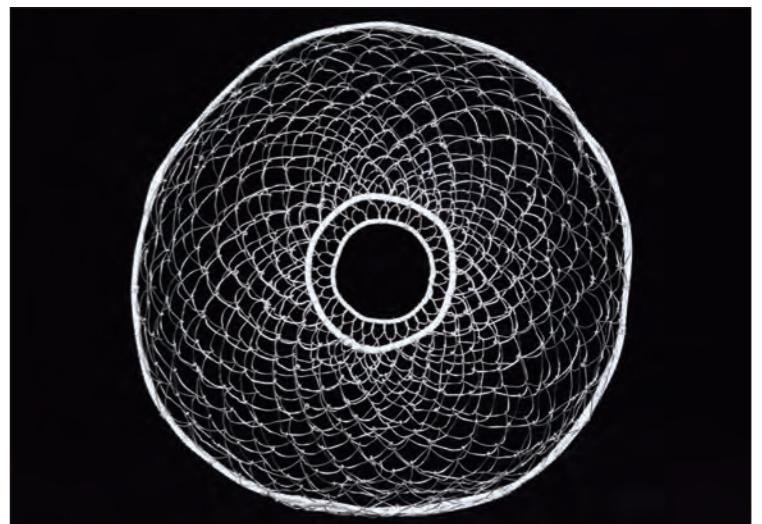
Kim Heegyun

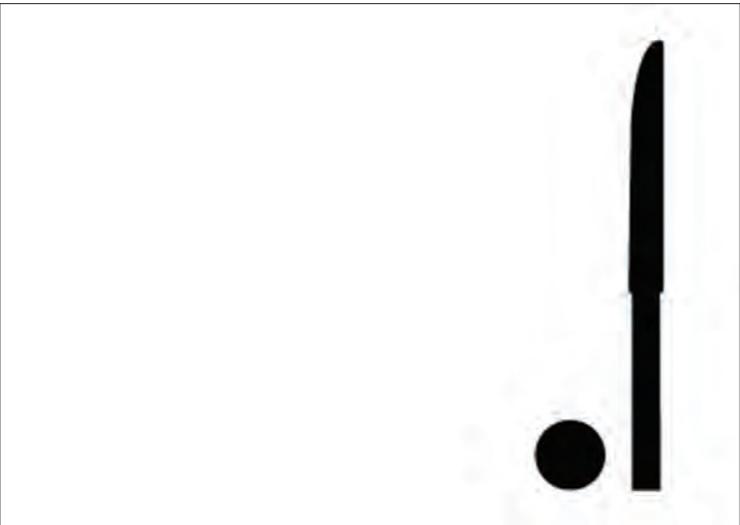
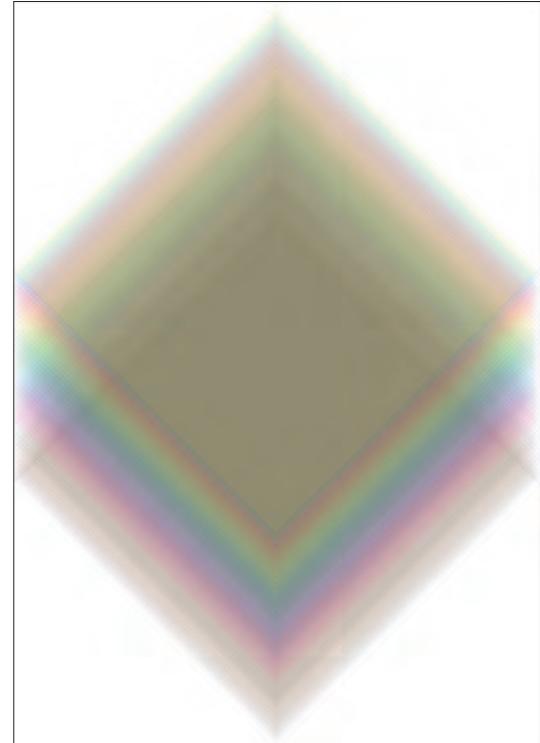
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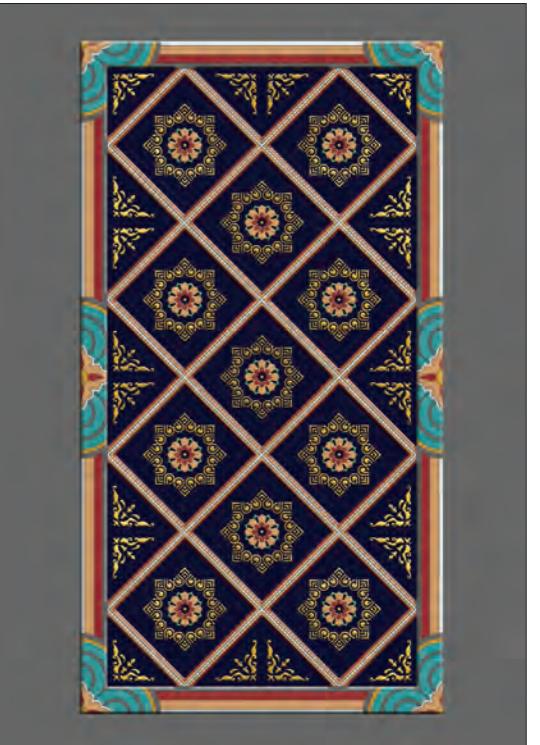
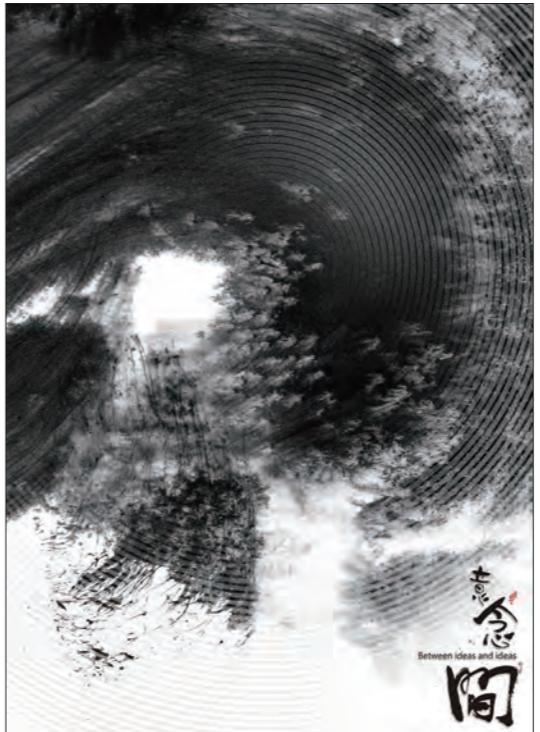
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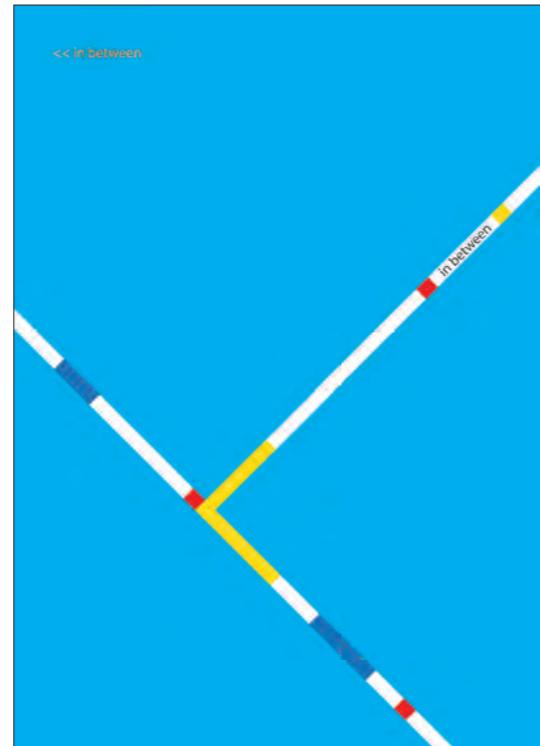
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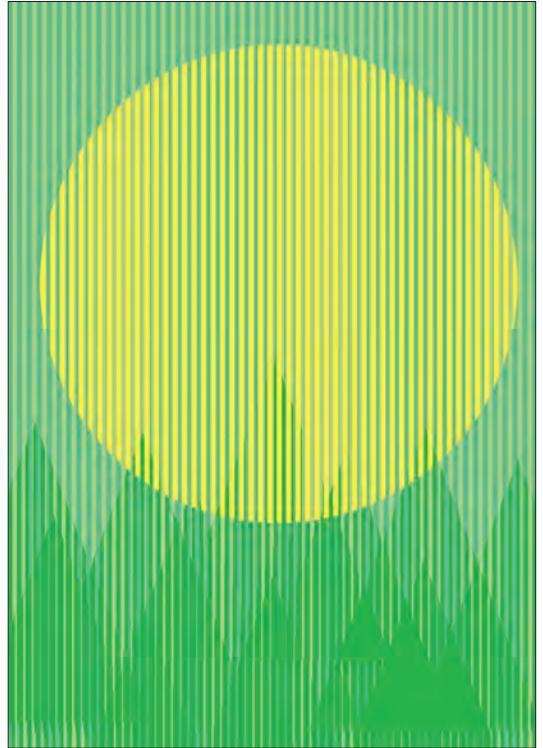
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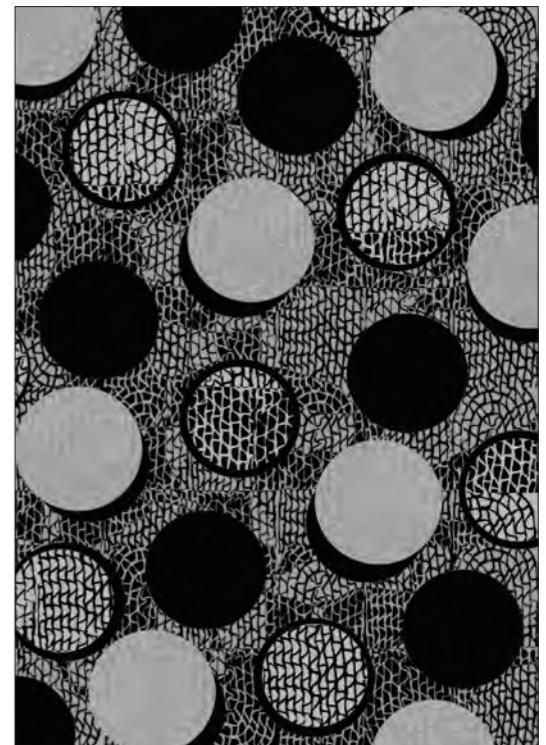
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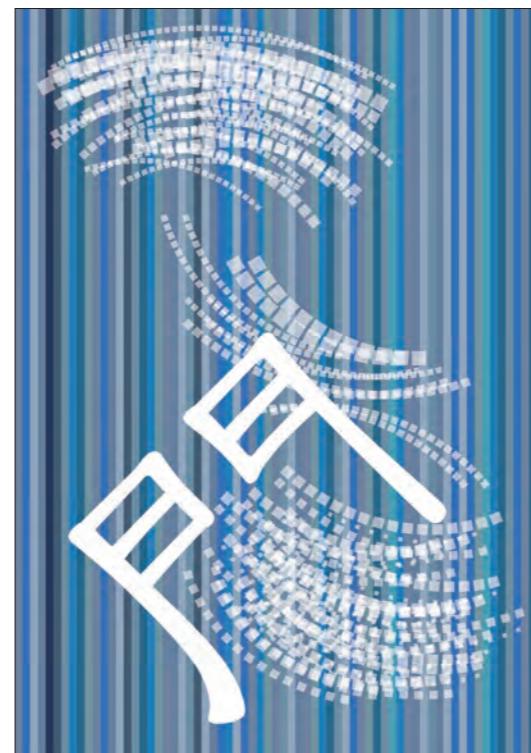
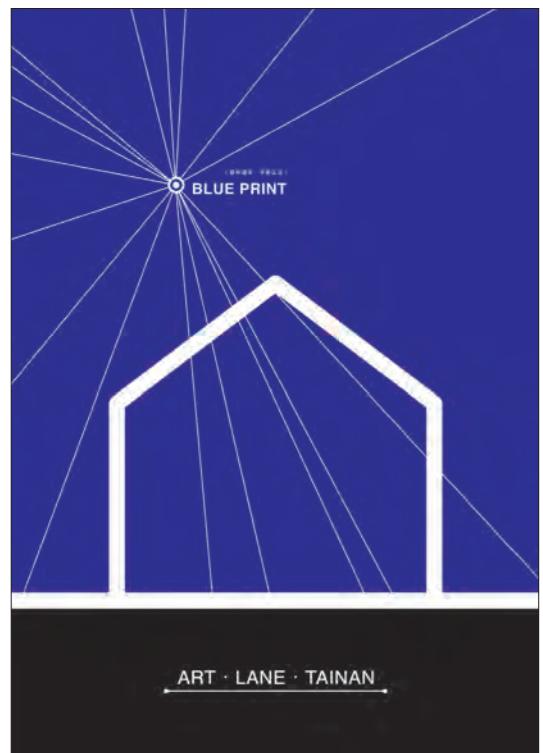


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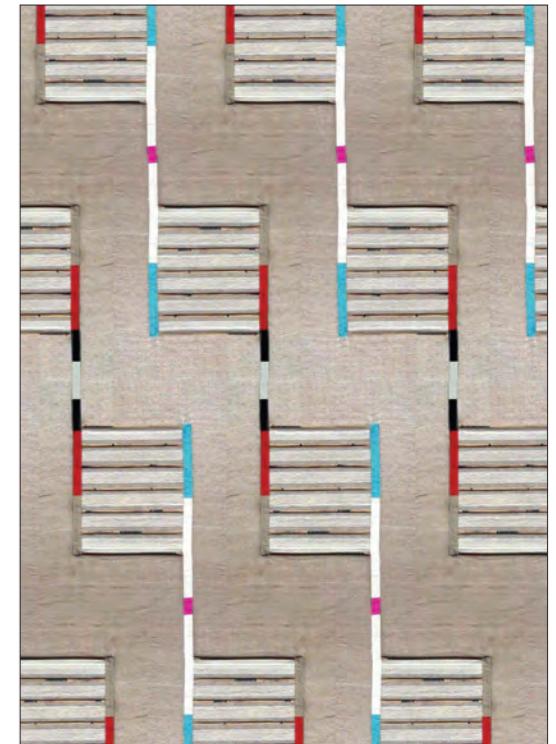
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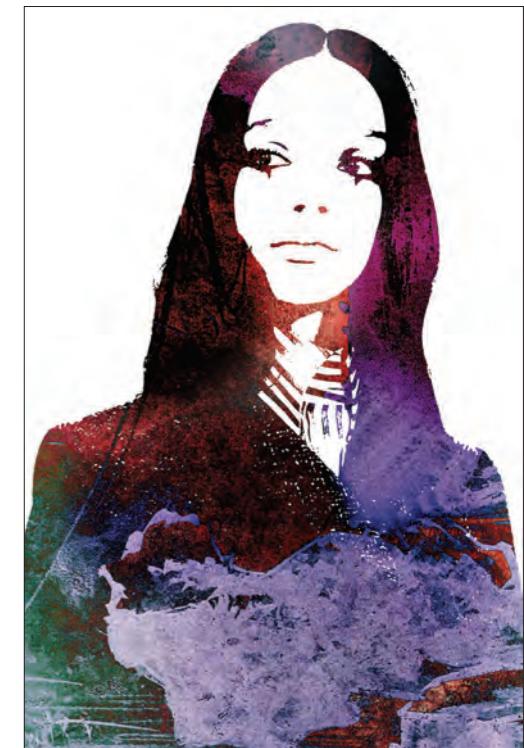
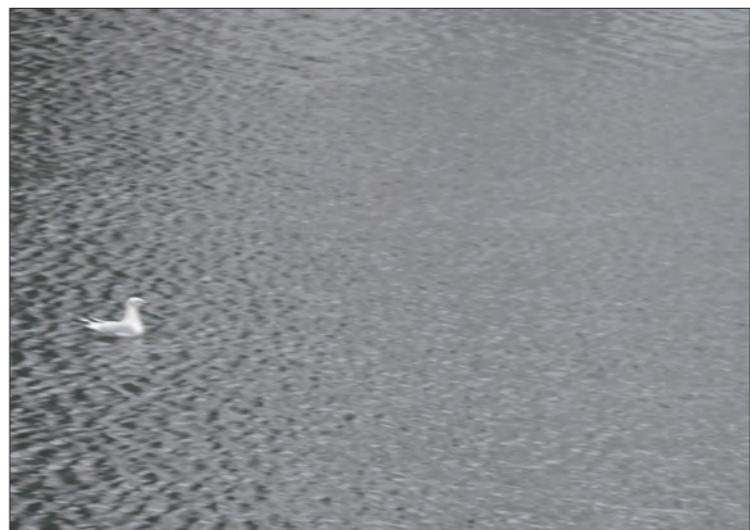


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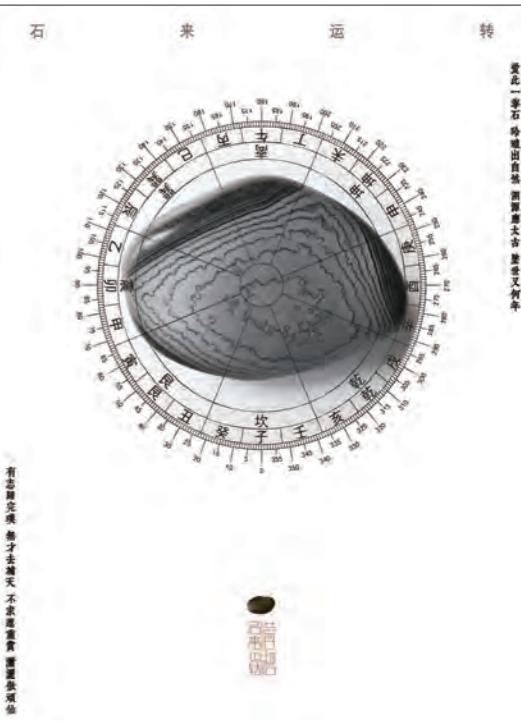
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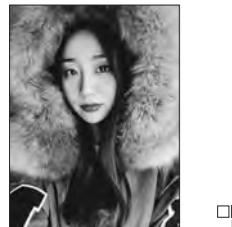
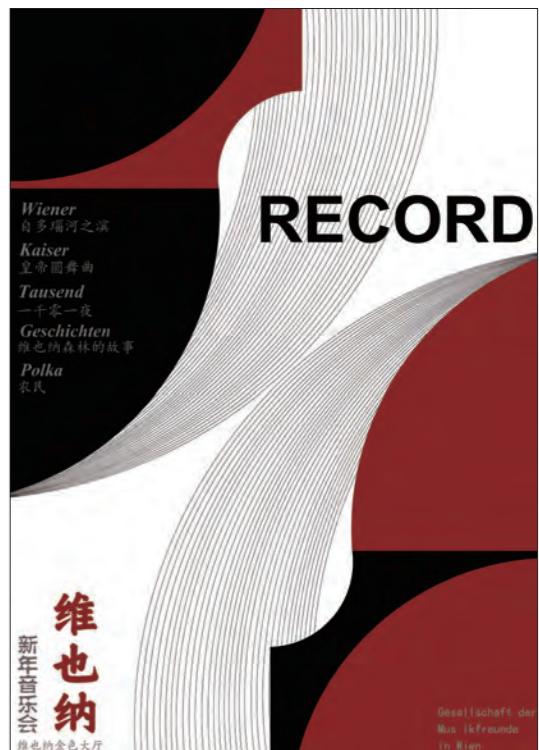
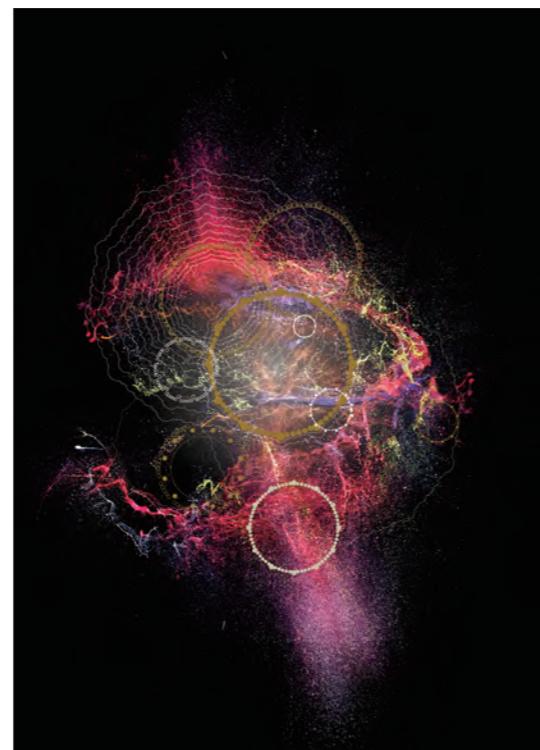
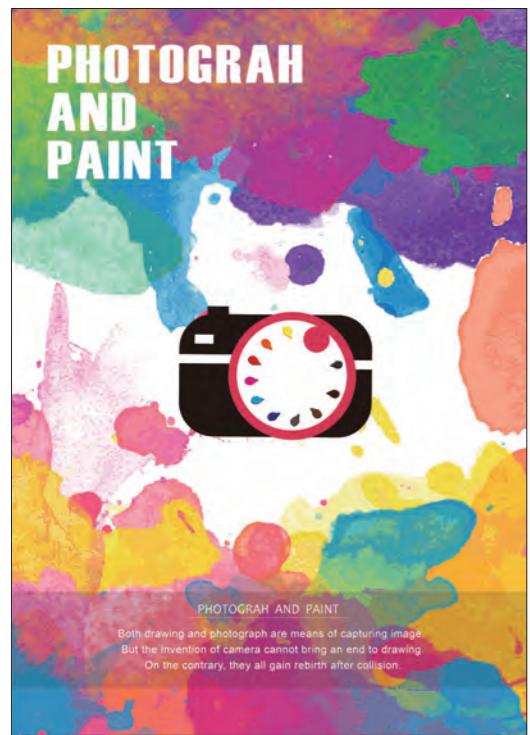


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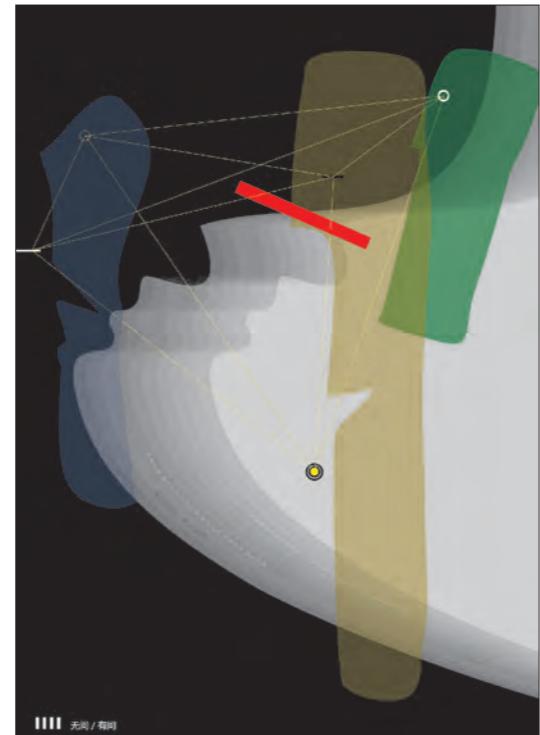


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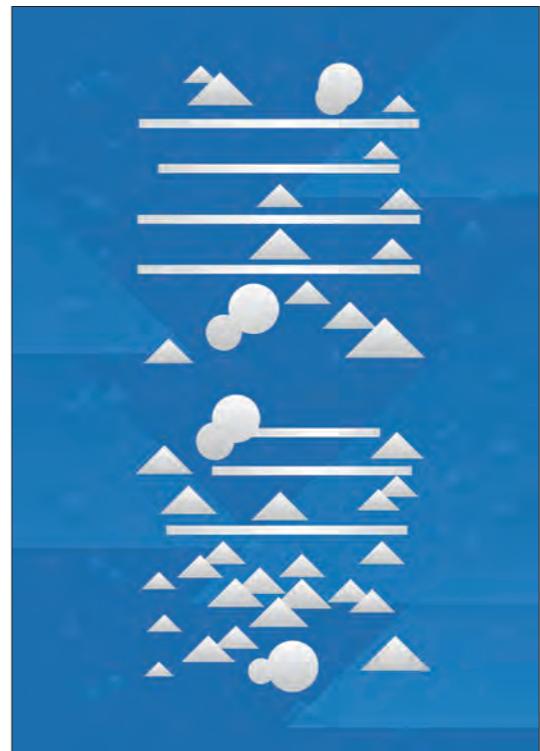
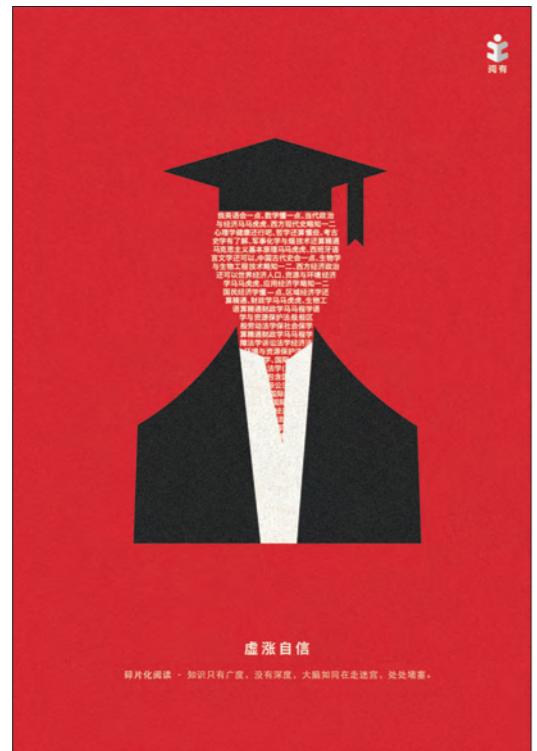


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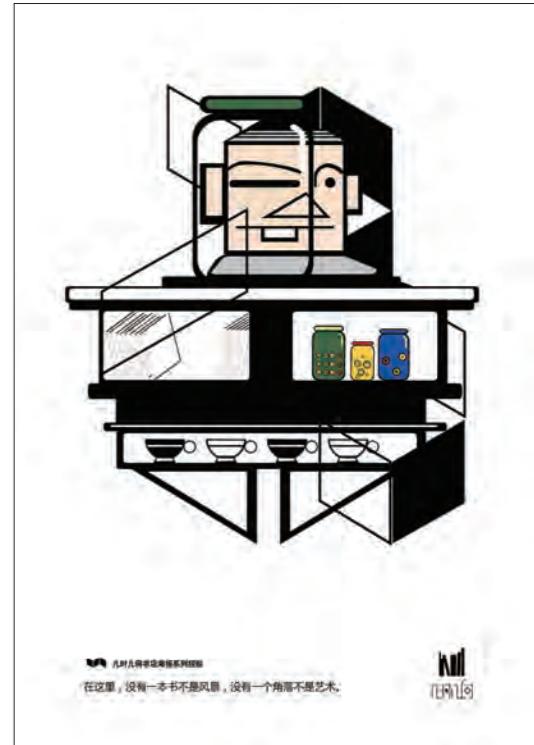
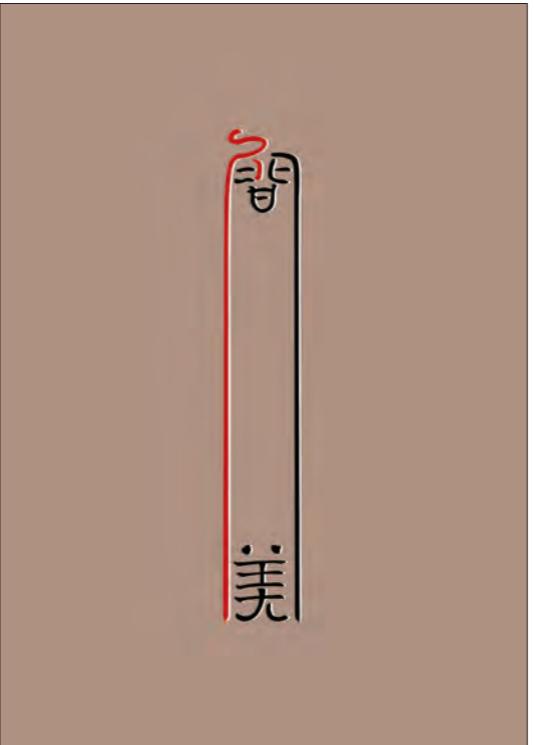
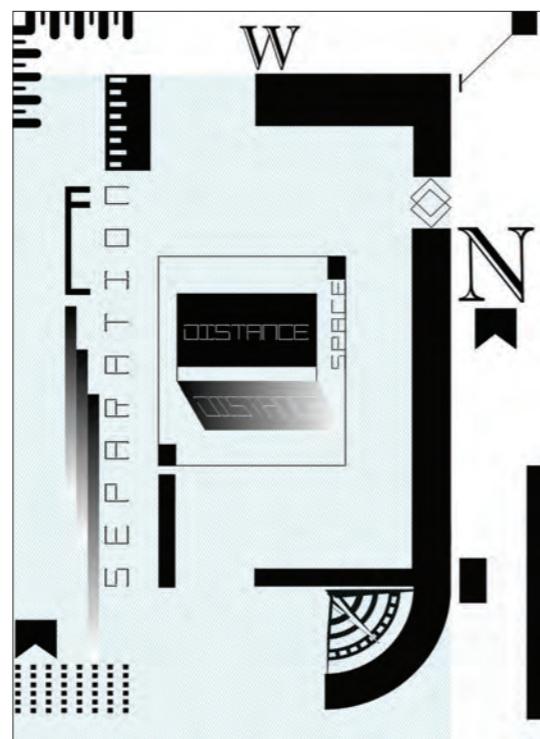


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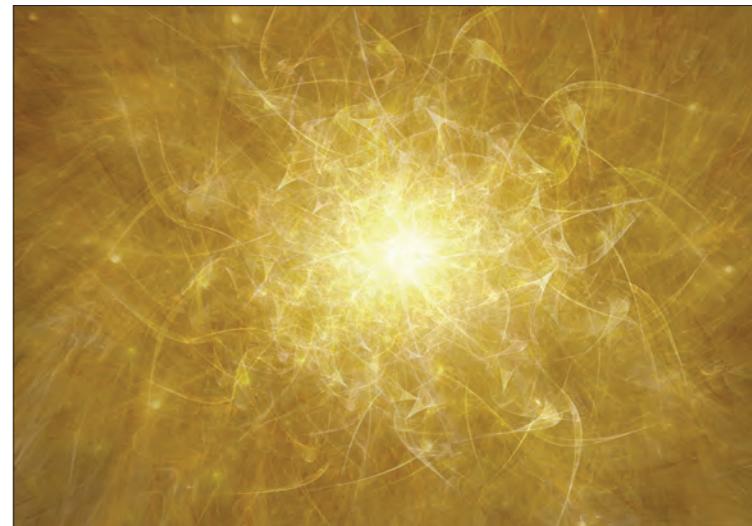
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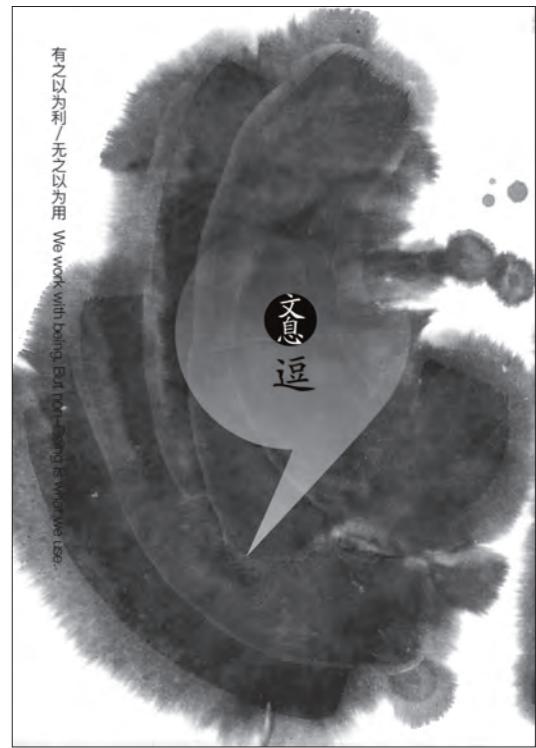


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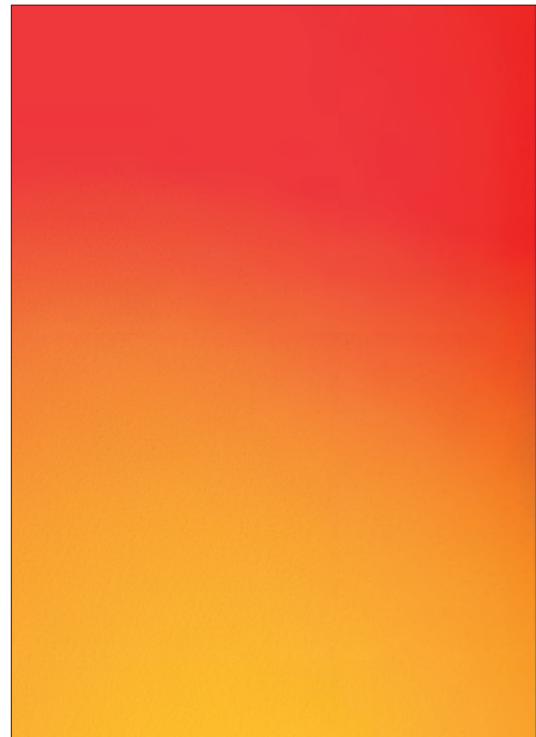
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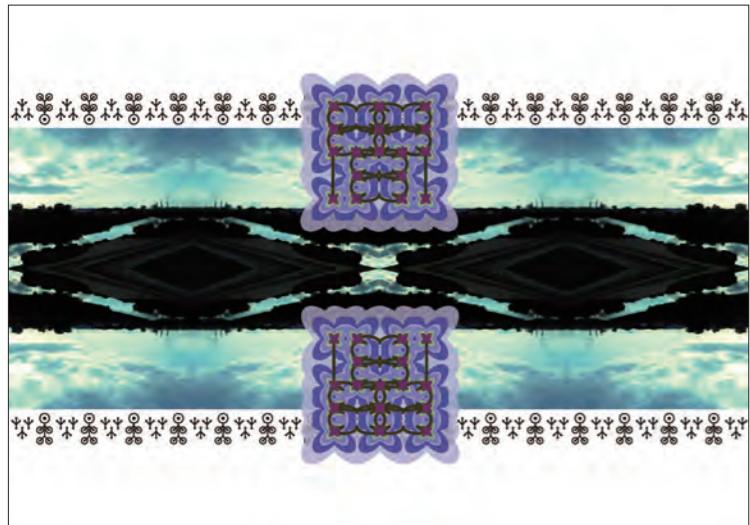


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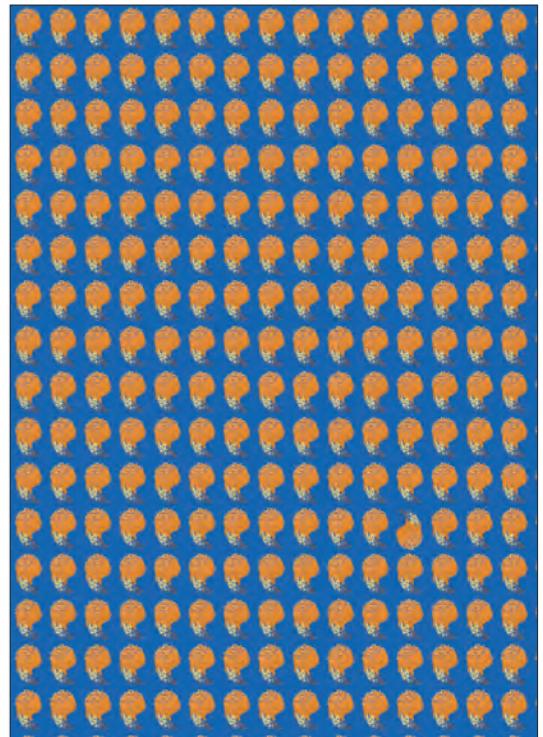
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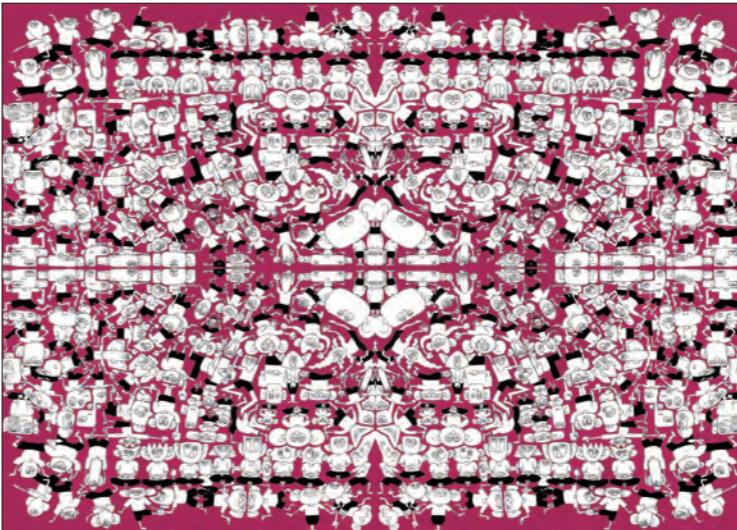
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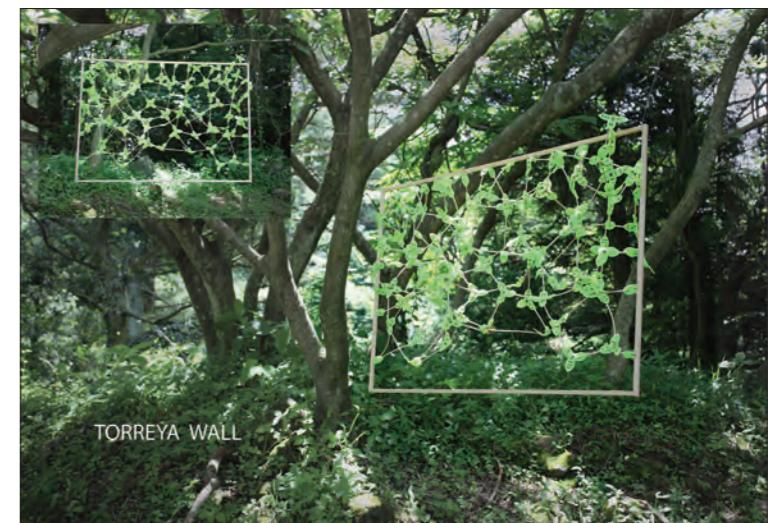
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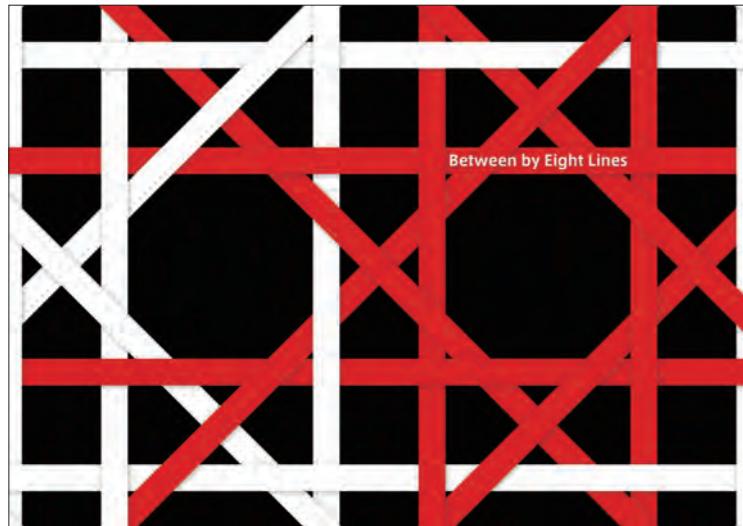


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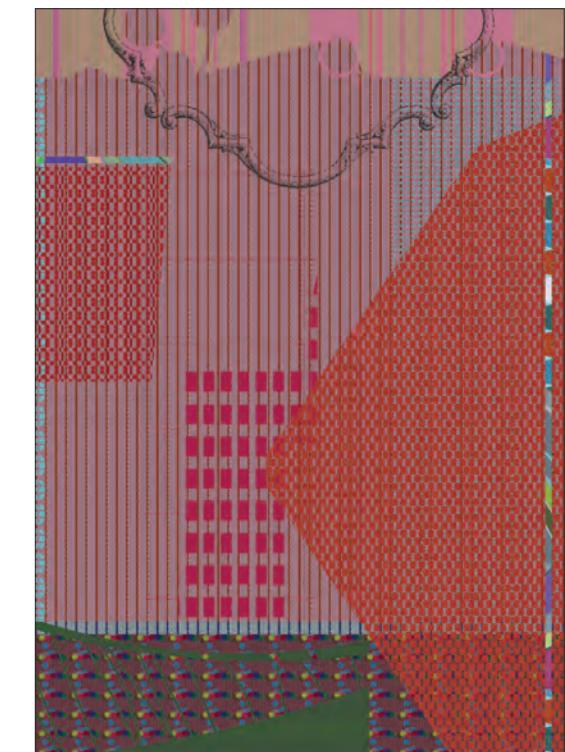
Park Moonhee

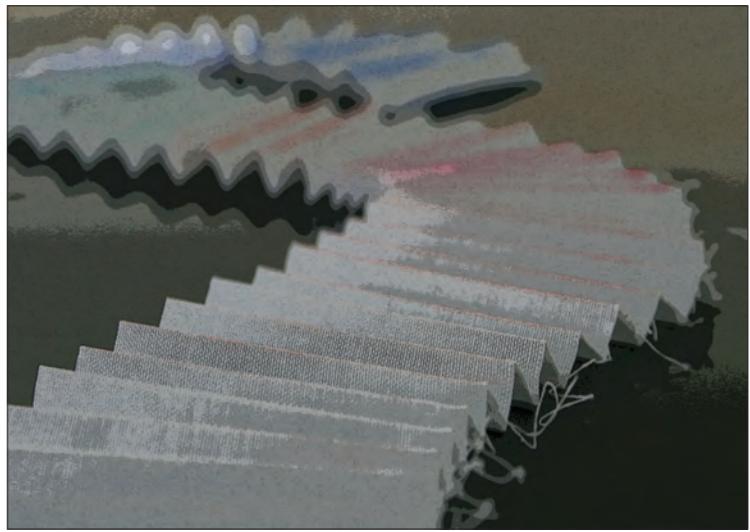
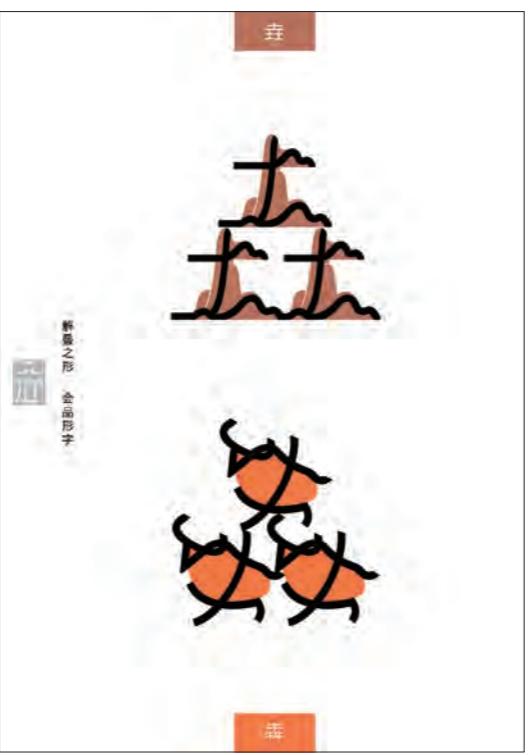
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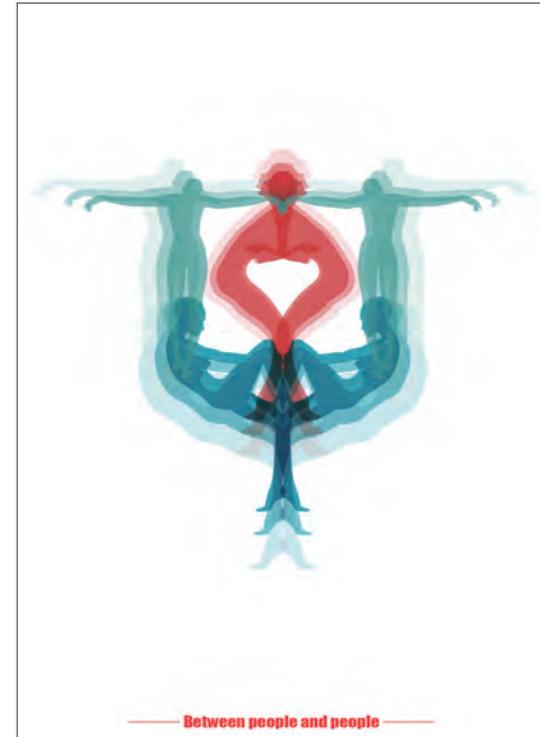
Ren Chunlian

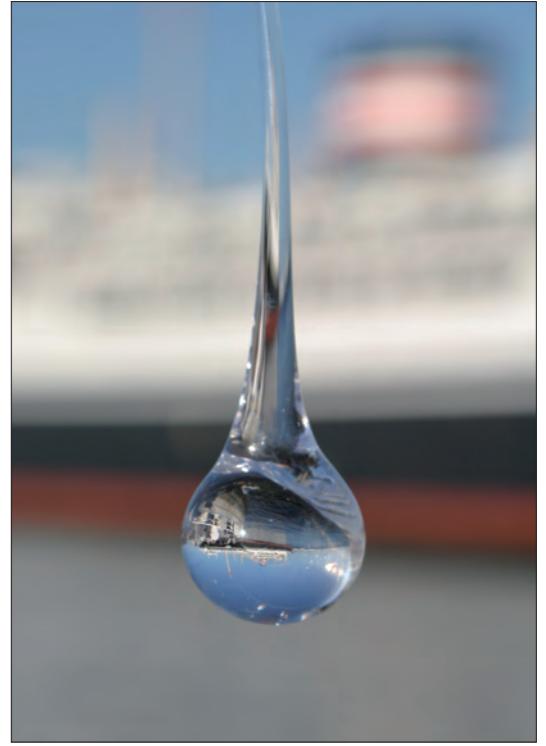
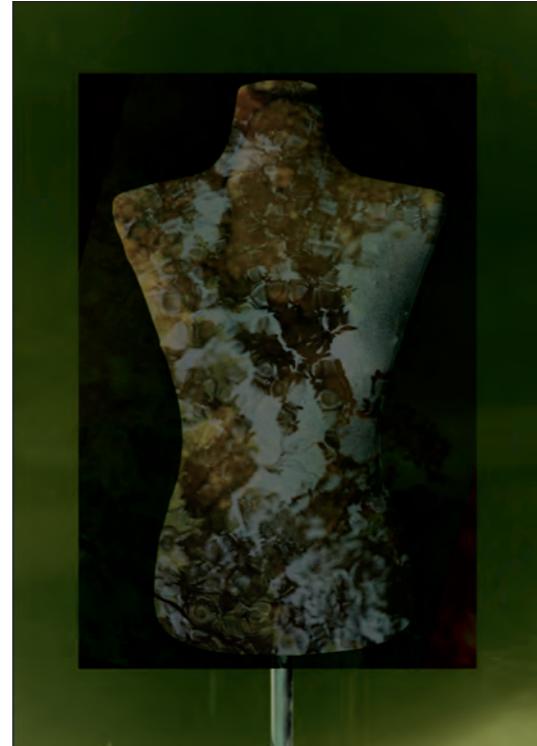
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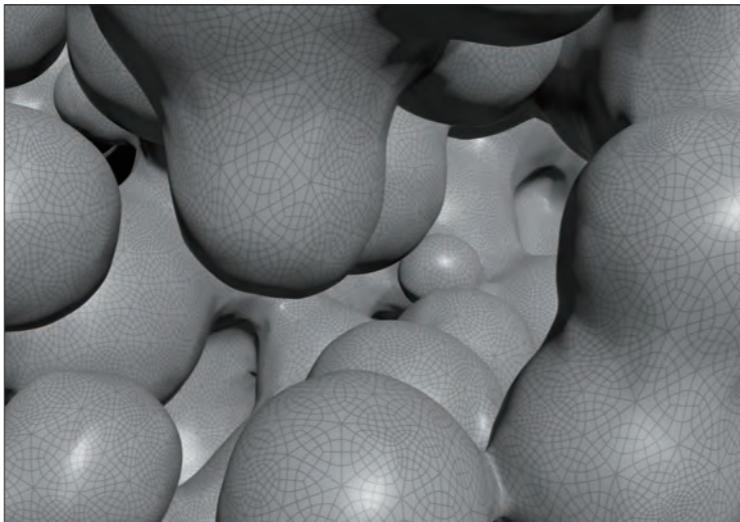
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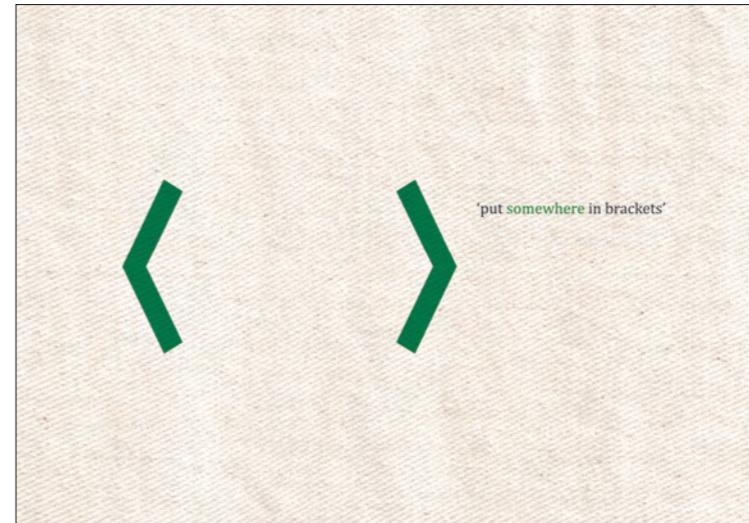
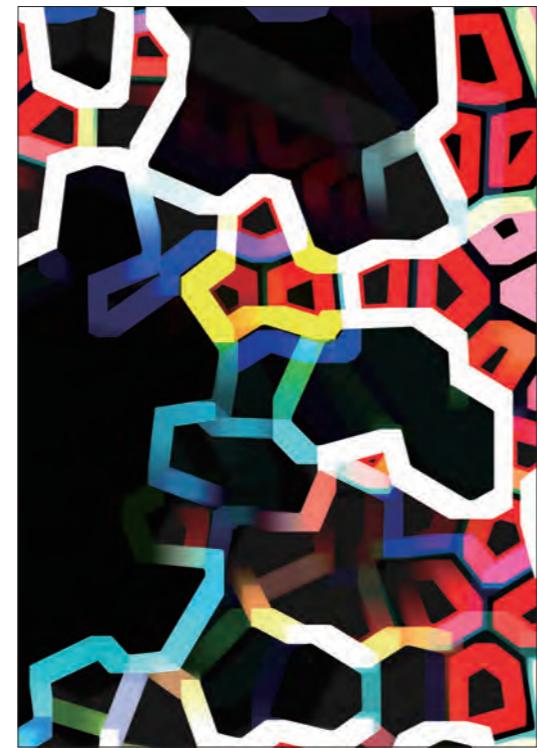


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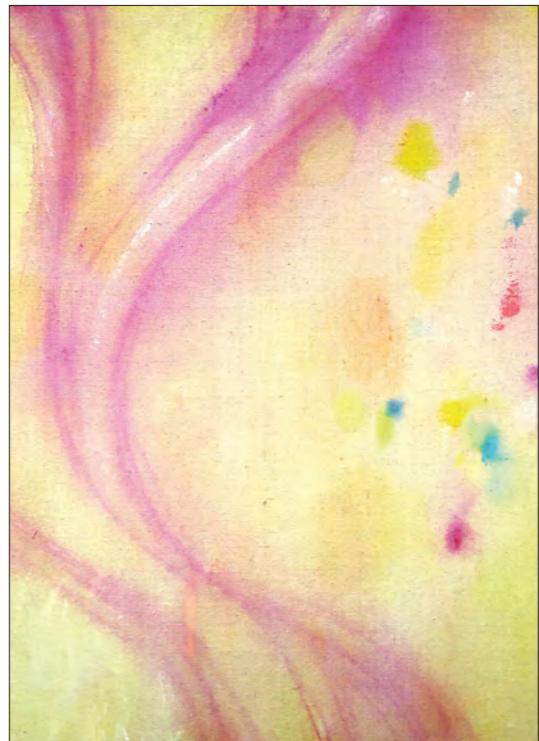
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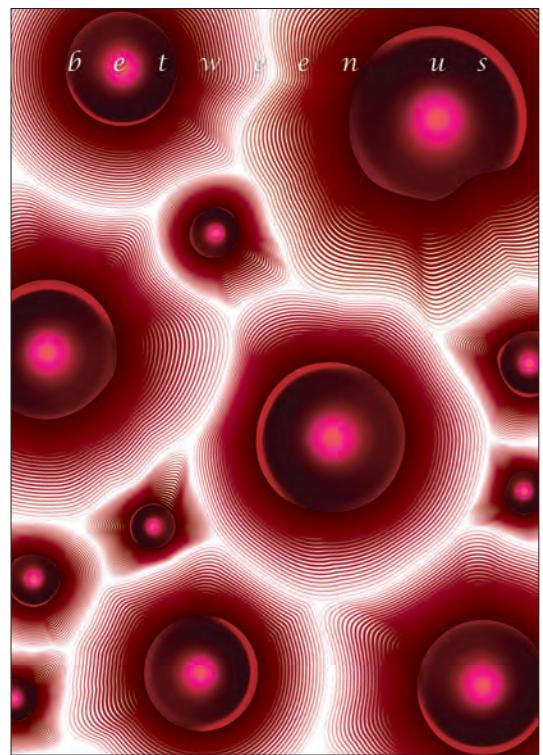
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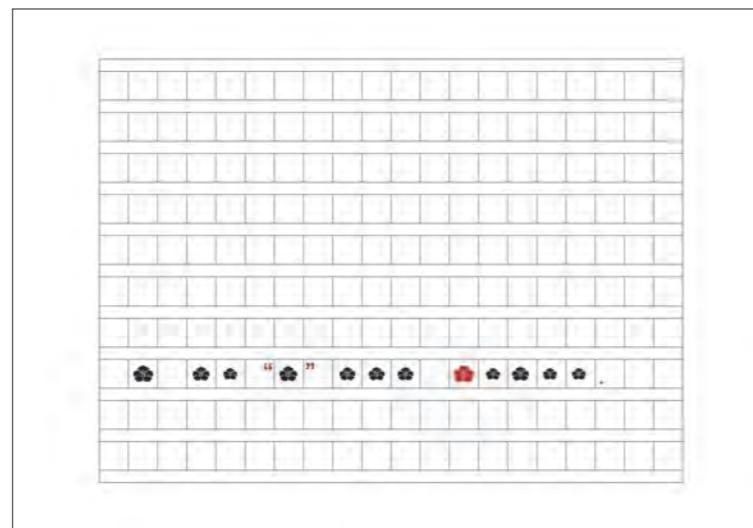
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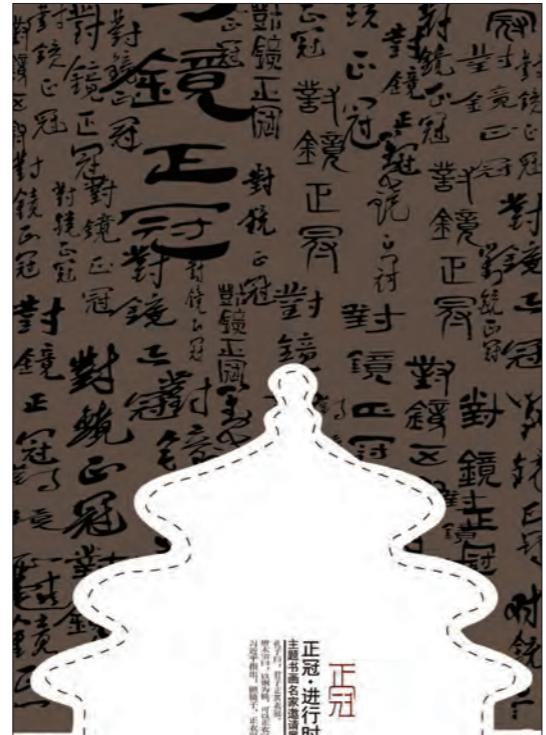
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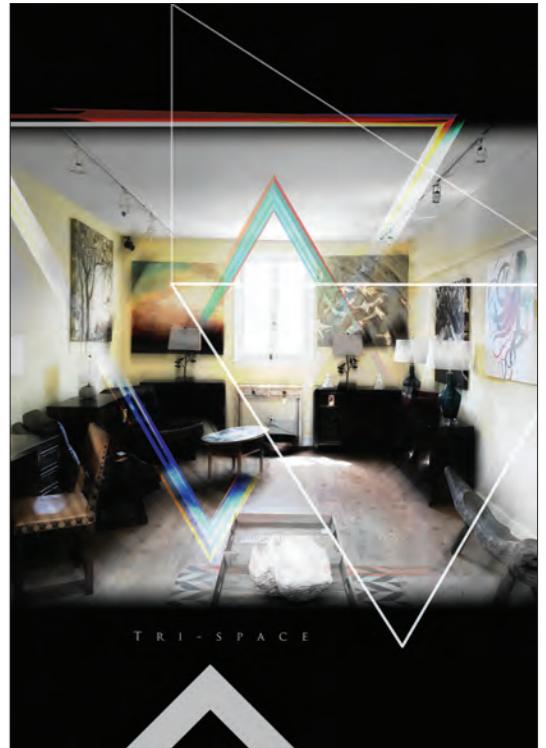
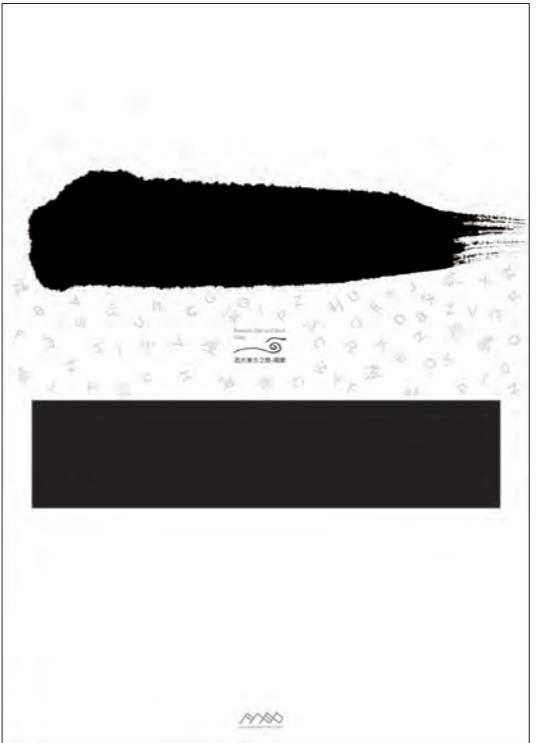
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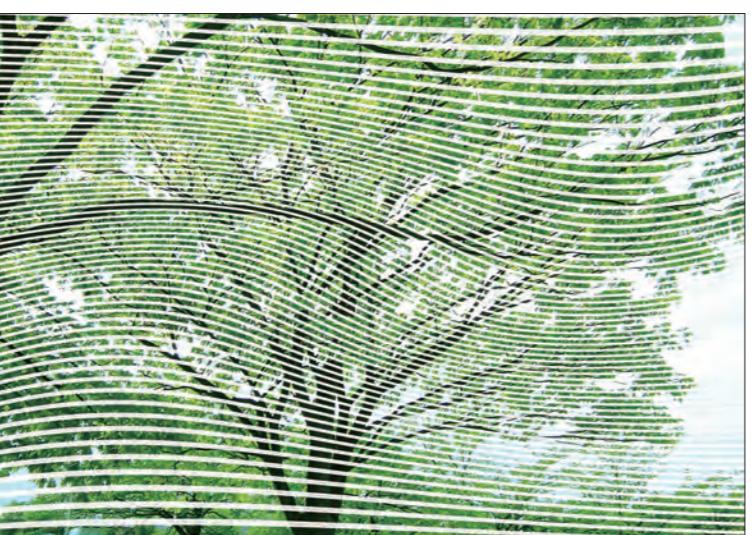
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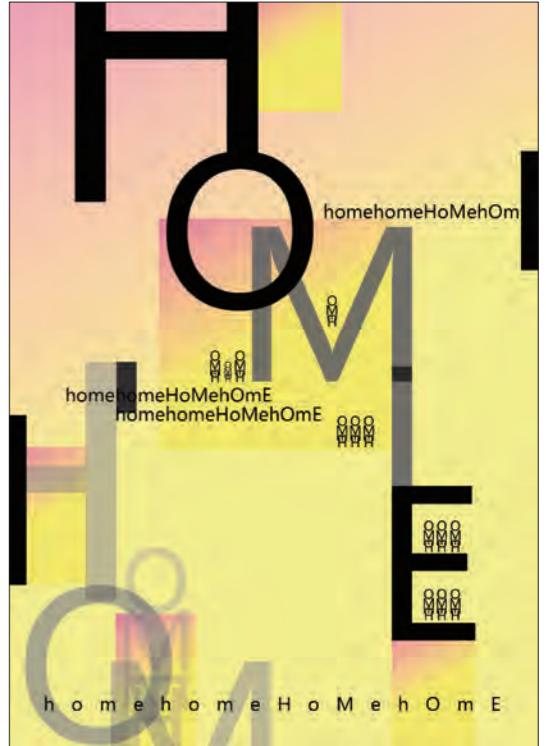
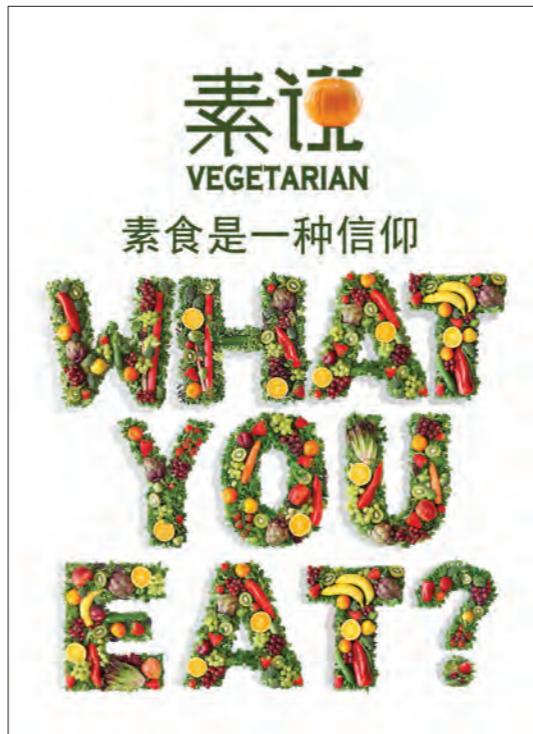


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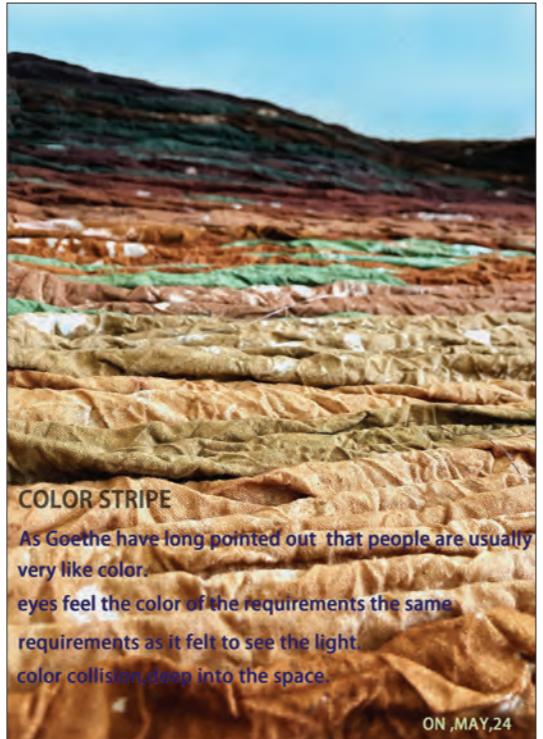
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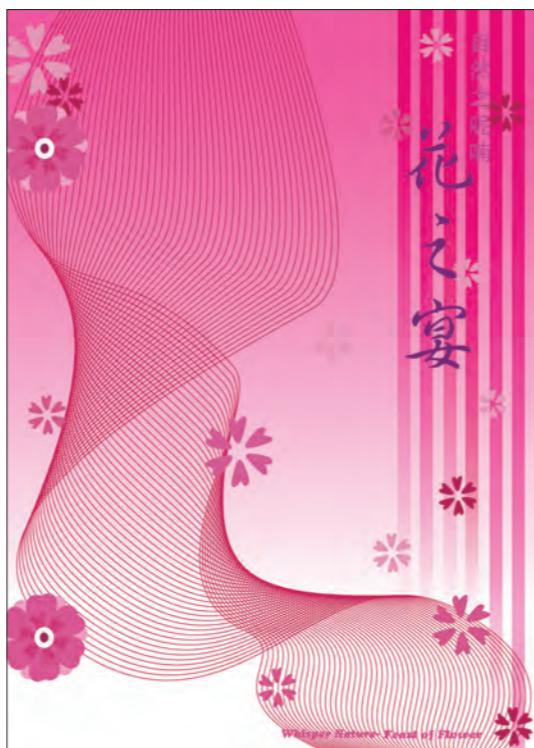
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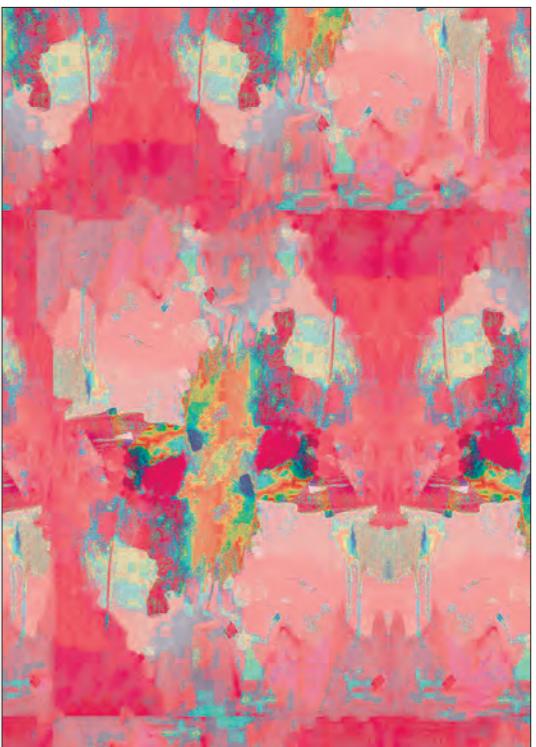
Won Myungsim

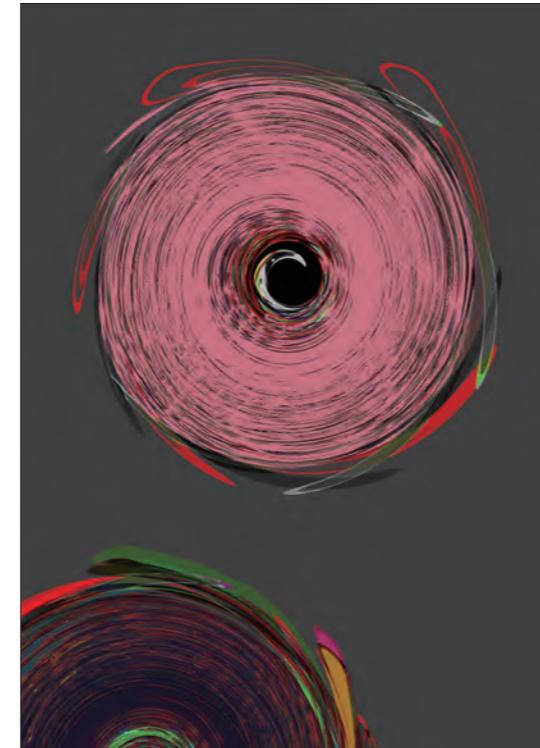
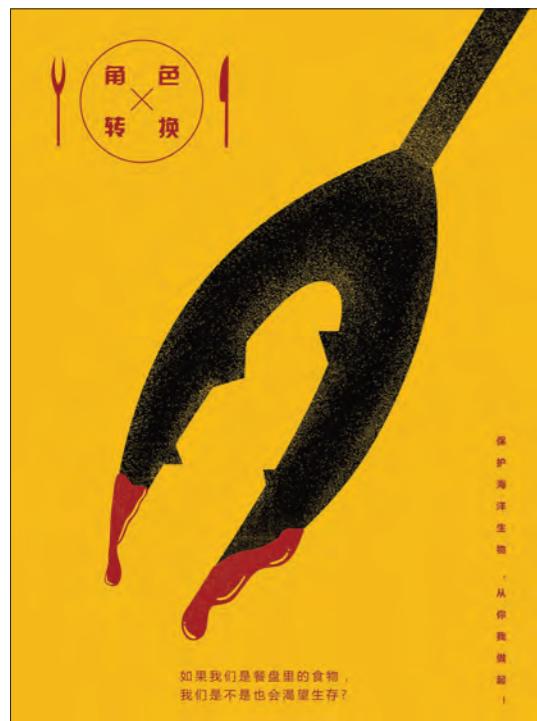
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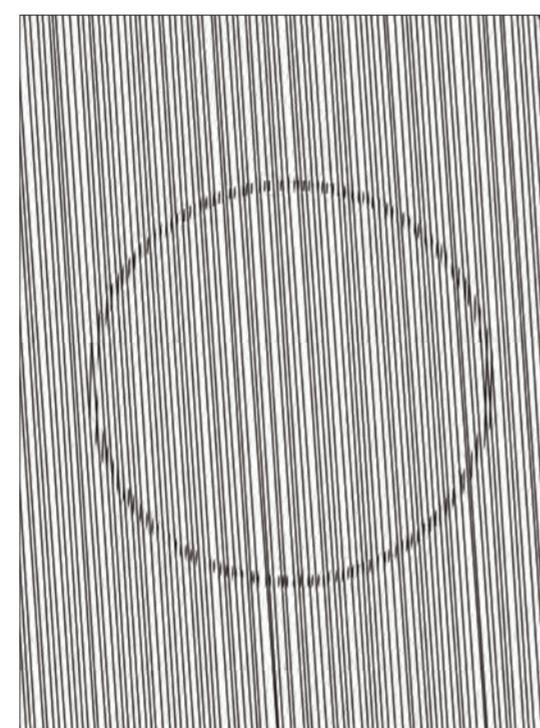
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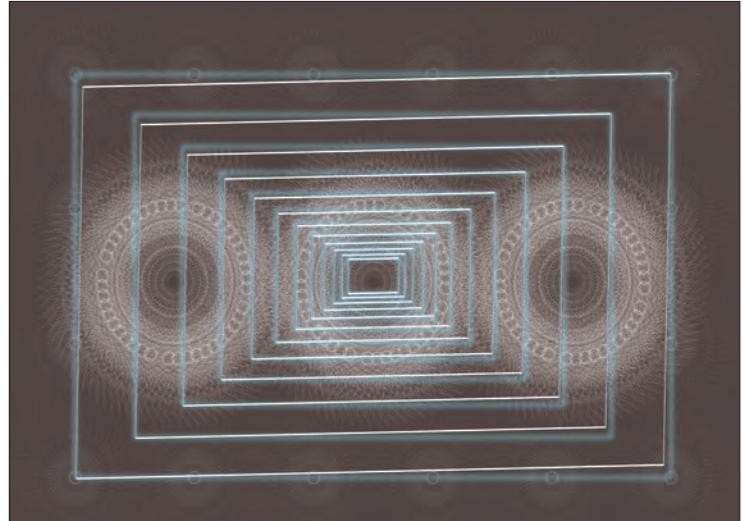
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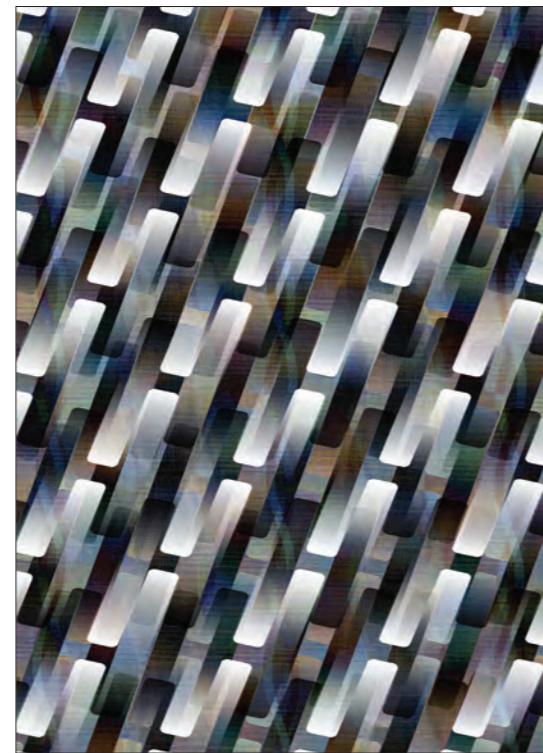
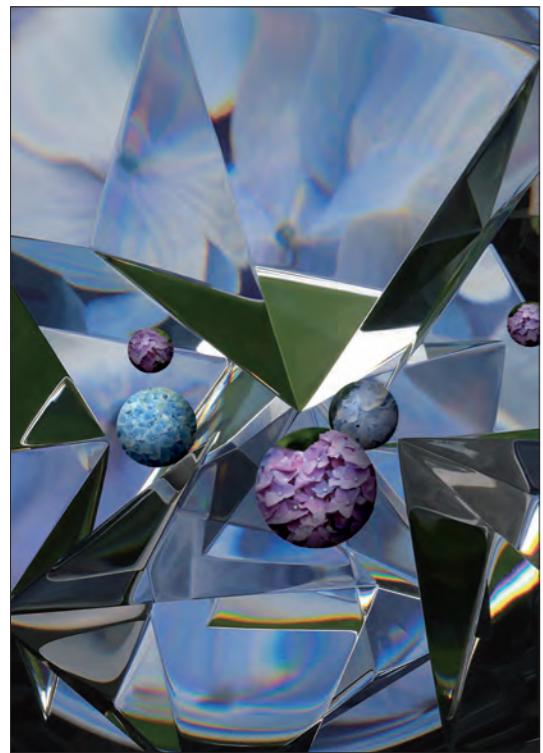


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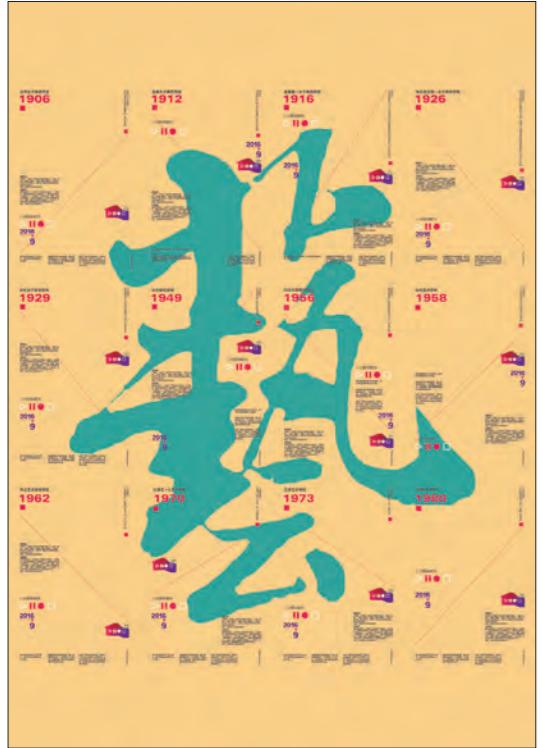
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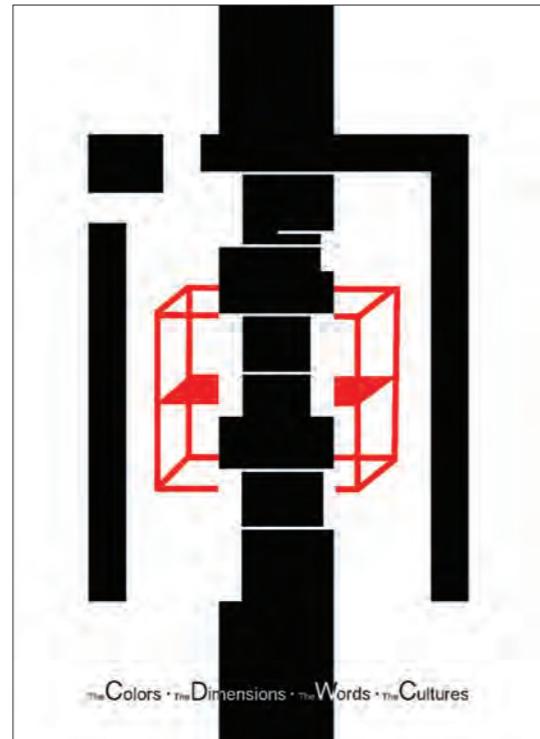
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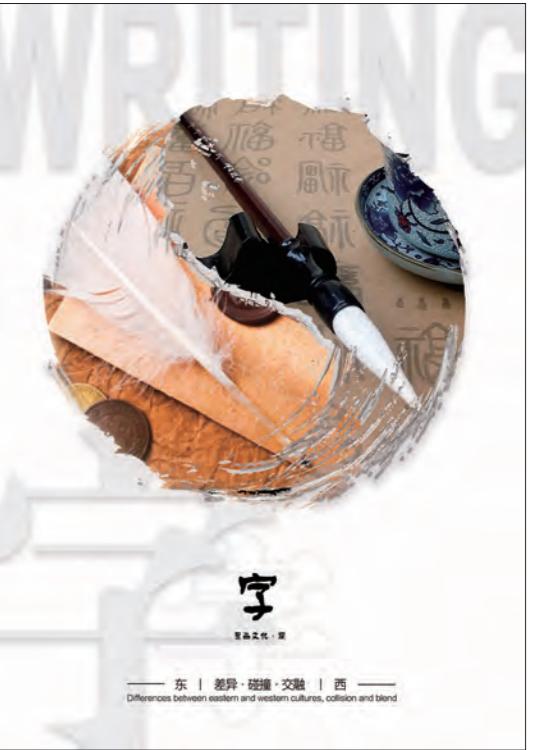
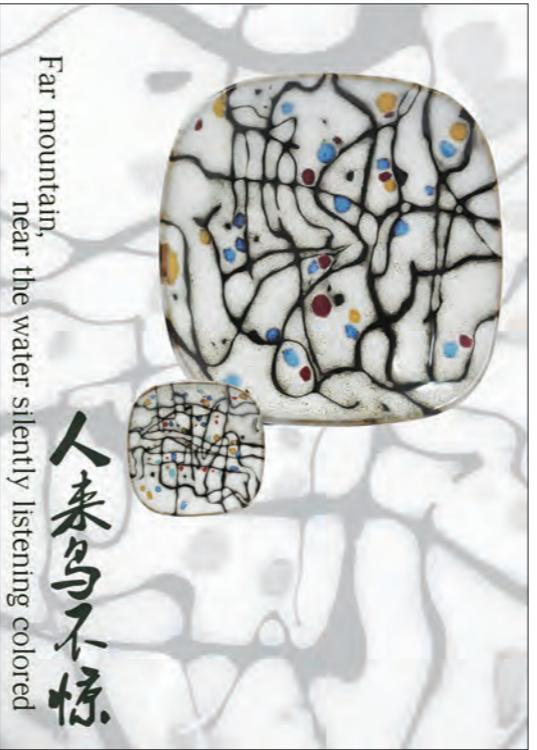
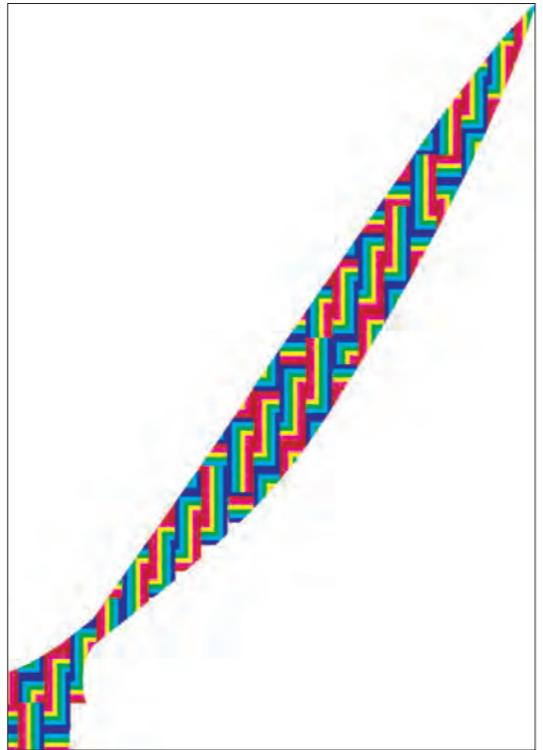
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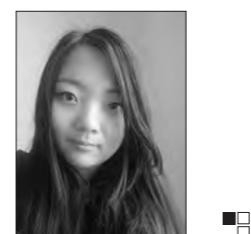
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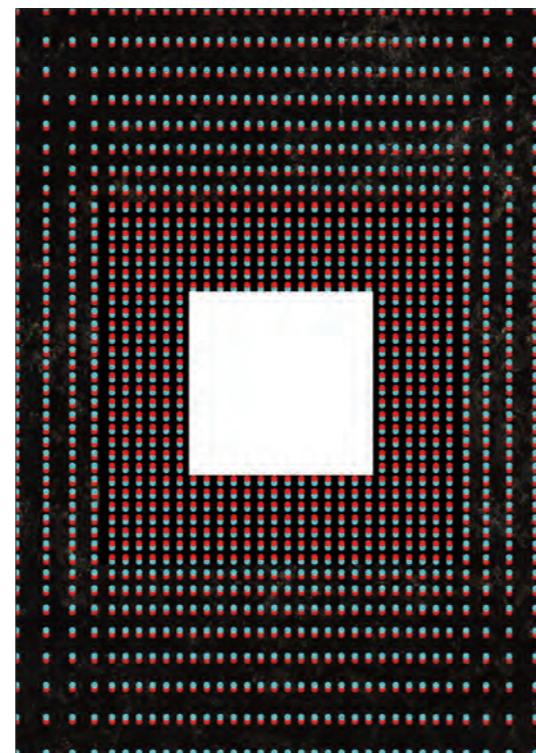
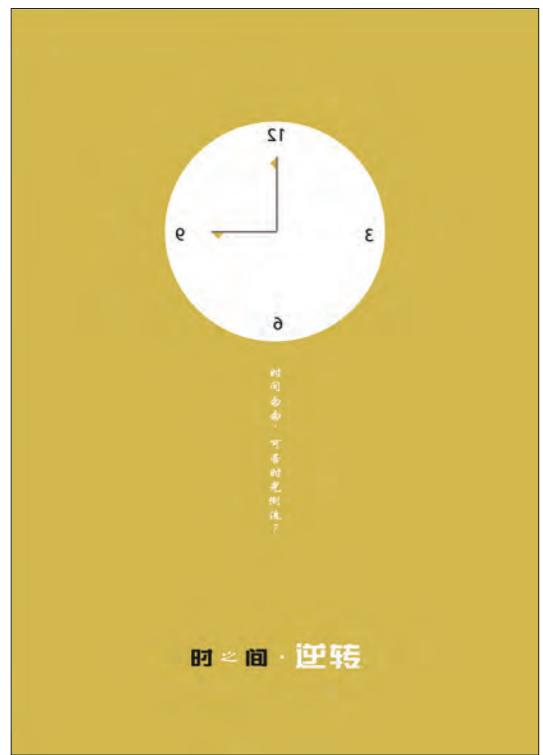


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**2016 ANBD
Examination Review**



Cho Baemoon

심사의 기준은 공동주제와의 적합성을 가장 중요하게 고려하였습니다.
선별한 작품들은 기본에 철저하면서도 실험성과 현대적인 감각을 가졌다고 보여집니다.

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Chou, Chun-Cheng

設計做為達到亞洲新的整体文化認同，探索未来发展方向的方法上，必須在作品概念及呈現達到文化溝通、文化提升等目的。關於「間」本次主題，對於如何以文化為背景，以視覺美學探討風格市場性，能夠深入淺出的表述作品意涵，評選上是以直觀易賅，來度量設計者作品良窳。

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Guo Zhenshan

评审之前认真研读募集书理解今年亚超共同主题“间”的涵义，按照组委会要求对原创性进行审查，然后根据对共同主题的理解、创意设计和创意表达、作品艺术性及其最终效果等方面评选出优秀作品25件。最后根据组委会要求又在25件作品中筛选出除中国作品外的20件优秀作品。

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Hiroaki Nagai

表現というものは、正解というものがなく、様々な視点で評価されるものだと思っています。それを念頭において、3つの基準で選びました。
1.課題に対して咀嚼し、そこから飛躍できているか?
2.斬新さがあるか?
3.四枚のポスターの魅力や美しさのバランスが取れているか?

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jeon Jongchan

ANBD2016의 주제인「間」은 매우 철학적인 주제이다. 환경, 사물, 인간, 시간, 현상 등의 관계성에 대한 개념이며 세상의 모든 만물은 서로의 관계성으로 인해 존재감을 가진다. 이와 같이 약간은 철학적이고 난해한 주제 임에도 불구하고 많은 작가들이 자신들의 독특한 해석을 바탕으로 참신하고 독창적인 작품을 출품했다고 생각한다. 특히 컴퓨터그래픽을 활용한 작품비율이 예년에 비해 증가하고 있으며 활용하는 소프트웨어도 점점 다양해지고 있는 느낌이다.

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Komatsu Futoshi

文化や言語の壁を越えて伝わってくるメッセージとそれを支える構成力、独創性を審査基準の一つとしました。各地域の出品者、及び審査員による意識の総体によって、アジア4地域の根底に流れる造形美や現代に生きる私たちが抱く共通的な社会意識が表出することを楽しみに審査に取り組みました。

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Liao, Wei-Ming

一、作品原創性：作品獨特的原創性高低,會讓評審決定是否繼續理解與探索其作品內涵。
二、設計品質：任何設計專業領域 均有其評斷作品精緻度與完成度的普遍共識。
三、美學品味：作品是否能呈現來自文化所富賦予的美感形式,品味以及豐富的想像力。
四、人性：作品是否能更積極影響觀者或使用者,在感官與情感經驗上的共鳴。

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Su dawei

在评审中获选作品必须以本届ANBD展以“间”为共同主题，体现ANBD“亚洲、合作、超越、创新”的目标和主旨作用，评审依据认为作品就是用设计讲故事，创新设计既是超越。强调作品原创性，震撼性、关联性！

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Taniguchi Hiroki

全体にはパソコンで処理したそのままの感じが強い作品と、テーマに関係なく制作しているように見える作品の応募が多く困っているのですが、今回もその傾向はあるものの「間」というむずかしいテーマにも拘らず、心が動く作品が例年よりも多かったような気がしました。

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Tsai, Janson

- 1.主題之掌握
- 2.構想及概念
- 3.構成形式
- 4.表現技法與美感

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**Wu Yibo**

评审标准，一，符合对主题的诠释。作品应该很好的对主题一词进行诠释，以彰显主题的内涵和意境。二，创作角度的独特性。间，这一主题有很多创意的切入点，作品应该选取既符合主题内涵又能以独特的视角阐释主题辐射的范围。三，作品的原创性。参赛作品应该具有原创的精神和实质，以表达作者的观念，从而发扬创意视界的原创精神。四，视觉语言运用的独到和冲击力。在当代海报设计语言的多样性中寻找视觉语言的突破性与表现力，运用不同的视觉元素进行创作，语言、语法及语义准确且独到，符合当代设计的语境。

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**Xue Ming**

2016年度ANBD共收集作品262件,总体印象作品水平高于往届,大部分作品对主题“间”的理解深入准确,特点鲜明\表现语言多样\艺术性强,特点是用设计的思维进行艺术创作,充分体现出设计与艺术的完美结合.另一个特点是地域文化特征鲜明.但是也有地域间文化互相借鉴融合的态势

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**Ynag, Shuian-Reui**

本次參展的作品表現媒材含括平面、攝影、產品、織品等多種類型，評選實屬不意。評審的原則主要是依據作品是否能清楚的傳達「間」的概念，而在創意上有其新奇的視點、表現技法上有其獨特的處理方式與純熟度，最後更需具備有令人賞心悅目的視覺美感。

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**Yoo Boomee**

주어진 주제를 인간의 삶에 비추어진 '間'이라는 개념으로 해석하고 각 국가의 문화적 감성을 담아 심도 있게 표현한 작품을 다수 볼 수 있었음. 사물이나 공간의 문제뿐만 아니라 개념적, 정서적 문제를 조형적으로 표현하려는 의도가 높이 평가됨.

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**Yoon Yeujong**

한국, 일본, 중국, 대만이 중심이 되어 2007년에 발족한 ANBD가 올해로 10주년이 되는 시기에 심사에 참가하게 되어 뜻깊게 생각합니다.

이번 심사는 ANBD의 창립 목적에 부합하는 내용으로, 금번 전시의 주제인「間」을 시대적 디자인 트랜드를 리드하며, 작가적 관점에서 다양한 사고와 창의적으로 표현한 작품을 선별하였습니다. 또한, 특정 국가와 호(파일)에 치우치지 않도록 안배하여 심사를 하였습니다.

10주년을 맞아 앞으로 지역과 경계를 넘어 문화와 가치를 교류하는 보다 큰 단체로 성장해 나가길 기원합니다.

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**Yoshihiro Kishimoto**

ANBDの応募作品のレベルの高さには驚かされます。今回もそうした作品群の中から、私なりの基準で審査を致しました。それは造形的な卓越性という視点です。絵画作品にせよデザイン作品にせよ、その質を支え表現のレベルの高さに繋げることができるがそうした内容です。応募者の皆さんのが今後の活躍をお祈り致します。

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