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design beyond people

DESIGN IN BUREAU
& FEELING
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ASIA NETWORK BEYOND DESIGN 2025, **Tokyo**



It is a true pleasure to welcome you to the 2025 ANBD Exhibition.

Since its beginning in 2008, ANBD has continuously expanded its participating regions and grown into an international platform where artists and designers from across Asia come together to create and share their work. Through this, ANBD fosters cultural and creative collaboration, building bridges toward our shared future.

The theme of this year's exhibition, "Seeing, Feeling and Living in Asia," invites us to reflect on our shared experiences, and embody Asia in our daily lives and creative practices. It calls on us not only to observe the object of observation, but to feel its depth, live its spirit, and express its identity through art and design.

We know the power of networks that break down boundaries—centered in Asia, reaching beyond. Through creating new connections. Through different interpretations of the same theme, we rediscover our shared identity, and through respect and collaboration, we create new networks together.

May this exhibition be a meaningful encounter of timeless expression and inspired practice. I sincerely hope that it will serve as a turning point for expanding the diversity and creativity of Asian art toward a global network.

I would like to express my deep gratitude to all ANBD members and the representatives of each region for their dedication and contribution.

Thank you.

Jeehyun, Kim

A handwritten signature in black ink, appearing to read 'Jeehyun Kim'.

Chairman of ANBD



It is a great pleasure for me and the Tokyo branch to have been able to hold the ANBD2025 exhibition at Gallery 1/M on the Ichigaya Campus of Musashino Art University. This gallery was established last year to promote interaction between Musashino Art University and the local community. At this ANBD exhibition, more than 70 people from overseas participated in the opening ceremony, and more than 200 artists and students participated, attracting many visitors. The exhibition successfully fulfilled the gallery's purpose of fostering exchange between the university, the local community, and even overseas. I also believe that it was an activity that perfectly suited this year's ANBD theme, "Seeing, Feeling and Living in Asia."

There was a lot of work involved in holding the main venues of ANBD exhibitions. I would like to thank everyone who dedicated themselves to their respective roles.

First and foremost, I would like to thank all the artists and students who participated.

And I would also like to thank the following people:

Professor Lee, the representative, and Professor Takahashi, the secretary-general, along with everyone from the Tokyo branch, worked together with the headquarters to manage the AND exhibitions. Professor Kasai and the professors from Nihon University and Tamagawa University prepared the exhibition and the exciting opening ceremony event. The staff at Musashino Art University Gallery 1/M provided advice regarding the exhibition. This time, Professor Chen Guangda from the Taipei branch and Professor Seo Miyoung from the Bangkok branch presented meaningful visions about ANBD's activities, its past, present, and future, at the symposium.

I believe all yours support led to the success of the exhibition. I am deeply grateful to you all.

Akiyo KOBAYASHI

小林 昭世

Professor at Musashino Art University,
former representative of ANBD Tokyo Branch



I am truly honored to present this year's exhibitions — in August in Tokyo, late September in Kuala Lumpur, October in Seoul, and December in Taipei.

In particular, the ANBD 2025 Tokyo Main Exhibition was held from August 21 to 29 at Musashino University's Ichigaya Campus, a venue with excellent access in the heart of the city. Nearly 260 artists and curators from across Asia — including Korea, Japan, Taiwan, Thailand, Malaysia, and Sri Lanka — participated in a vibrant forum for exchange and presentation. Under the common theme "Seeing, Feeling, and Living in Asia," the exhibition brought together diverse works woven from the perspectives of each region, illuminating the present and future of Asia from multiple angles.

Each of these gatherings has offered us a precious opportunity to share artistic expression and build friendships across cultures. It is also a joy to celebrate the publication of this year's exhibition catalog, which brings together the fruits of these meaningful exchanges.

The theme "Seeing, Feeling, and Living in Asia" beautifully embodies the spirit of ANBD — encourage us to observe with openness, to engage with empathy, and to live together in creativity across borders.

As I look ahead, I warmly hope that the coming year will bring even richer encounters and lasting friendships. I sincerely thank all participants, organizers, and supporters who have made these exhibitions possible, and I extend my deepest gratitude to the regional representatives and colleagues whose dedication and hard work have brought each exhibition to life.

Lee Jieun

A handwritten signature in cursive script that reads "Lee Jieun".

Representative of ANBD Tokyo
Professor, Hokkaido University of Education

**ANBD, Tokyo
Participants**

An, Kanghyun
Bae, Jinseok
Bang, Kyungrhan
Bu, Yan
Cha, Sujoung
Chamyen, Nuttakom
Chang, Heemok**
Chang, Kyoungkook
Chang, YuWei
Changpum, Chutima
Chen, ChingHung
Chen, ChingYi
Chen, GuangDah
Chen, HanLing
Chen, HsiangLing
Chen, HsiaoFeng
Chen, YanBo
Cheng, ChienHua
Chia, Nicsson
Chien, LiangYing
Chin, KonYit / Siow, Yinyoong
Chiu, Nail
Cho, Baemoon
Cho, Haemin
Choi, Hyejin
Choi, Jinhee
Chono, Ayane / Kawamoto, Suzuka /
Miyazaki, Rika / Birukawa, Momoka
Choo, Choisan
Choo, Kyungim
Chu, I Tien
Chuang, KuoMin
Chung, Byunghun
Chung, ChiaoHsuan
Chung, Hyeuk
Chung, KaiHan
Chung, Min
Chung, Nayoung
Chung, SuiLan
Ebine, Sota
Fan, HsiWen
Fan, JuWan
Gavyota, Manat
Gibert, Chameli
Ha, Seungyong***
Ha, Sooknyung

Hakata, Tetsuya
Han, Ahyoung****
Han, Hyekeyeong
Han, Ming
Han, Sangman
Han, Wangmo
Hanawa, Daisuke
Harh, Seungwan*
Hashimoto, Tomoko
Hayashi, Mitsuo
Hiranchotepaisan, Kachornpon
Hong, Yeobjung
Hong, Youngran
Hosokawa, Yume
Hsieh, MinChai
Hsu, LunChen
Hsu, PiChuan
Hu, ChenChung
Huang, ChienFang
Huang, MinHua
Huang, WenTsong
Hwang, Heejoo
Hwang, Junho
Illanperuma, Gayathri
Im, Minjung
Ingkutanon, Mongkol
Inkuer, Akapong
Insamian, Raluek
Ishii, Toshiwo
Jairak, Korakot
Jeon, Jongchan
Jeon, Seunghyouk
Jeon, Shinjong
Jeong, Jayoung
Jeong, Jihong
Jeong, Yoojeong
Jiang, Jialin / Wang, Xiaona
Jue, WuHaw
Jung, Hehsoon
Jung, Sooyeon
Jung, Sukyoung
Jung, Yurim
Juyasukha, Supawadee
Kacharoen, Nikorn
Kallip, Panuwad
Kaneko, Teruyuki

Kang, Hyundae
Kannok, Jirawat
Kanrattanasutra, Pasutt
Karnchanapayap, Gomesh
Kasai, Noriyuki
Kato, Genya
Keawnapan, Boonliang
Khiaomang, Kriangsak
Kim, Cheehoon
Kim, Haesol
Kim, Heegyun
Kim, Hyeonjeong
Kim, Inok
Kim, Jinkyung
Kim, Mikyung
Kim, Sooyeon
Kim, Soyoung
Kim, Suhan
Kim, Sunhwa
Kim, Wonjae
Kiyama, Tomomi
Kojima, Hina
Kunphunsup, Papattaranan
Kunthonsap, Kanyaporn
Kuo, KuanSheng
Kuo, YuLing
Kwon, Sungha
Lai, HuiJu
Lai, YiChen
Lai, YuehHsing
Lee, ChiaChieh
Lee, Chin
Lee, Eunkyong
Lee, Heangwoo
Lee, Hyoyoung
Lee, Jain
Lee, Jieun
Lee, Jiin
Lee, Jinwoo
Lee, Junga
Lee, Jungjin
Lee, Kyunglim
Lee, Myunghee
Lee, Nahyun
Lee, Sangwon
Lee, Suyoung

* This research was financially supported by Hansung University.

**This work was supported by the Myongji University research grant in 2025.

***This work was supported by the PaiChai University research grant in 2025.

****This research was supported by a 2025 Research Grant from Sangmyung University

Lee, Wonbeom	Phensit, Thassanai	Tawalwongsri, Sun
Lee, Youngju	Phriwanrat, khanin	Tchah, Eunsoo
Lee, Youngmi	Phueaknamphol, Kanlayanee	Teangtrong, Pramot
Lewangamage, Nipuni Asamani	Phungkate, Phuwarichsitta	Teh, Chunboey
Li, ChangHu	Pinnukul, Patamas	Thanavanichagul, Chumnong
Li, ChingYi	Polsri, Nuthasak	Thongdee, Paithoon
Lim, Ahjae	Poolkerd, Pichanun	Tomita, Kou
Lin, FangNien	Pungpom, Phakpoom	Tsai, Chengl
Lin, GuangYu	Qiao, Dan	Tsai, ChengMin
Lin, HsuanChe	Ra, Jeeyoung	Tsuchiya, Ibuki
Lin, YuJin	Rajapakse, Janaka	Tsuchiya, Koki
Lin, YuSheng	Rangsitsawat, Fonthip W.	Um, Danbi
Lin, YuTing	Ryu, Jaeyoung	Um, Sohee
Lo, KuangChih	Sadsunk, Suwit	Varanuyuth, Bundit
Lo, WeiHao	Saito, Naomasa	Wang, LanTing
Lu, ShihYun	Sakda, Pornpimon	Wang, MingFeng
Mahawalag, Mathisha	Sakuraba, Tomoya	Wang, PuYun
Mahawalage, Athula	Sangiam, Panuwat	Wang, ShengWen
Maruyama, Matsuhiko	Sangwalpetch, Noppadon	Wang, WenChing
Mayusoh, Chanoknart	Sanjeewa, Sagara	Woo, Hyunri
Min, Jihye	Sankaburanurak, Atiyot	Xian, Xiaoqing
Min, Kyungmin	Sano, Tohru	Yamamoto, Maki
Miyahara, Koshi	Seo, Dongjin	Yamasaki, Sakura / Yoshikawa, Ryogo / Irikata, Hiroto / Tatsuzawa, Mai
Mizuma, Keiko	Seo, Miyoung	Yang, Kaichao / Wang, Xiaona
Mo, Hyunsook	Seol, Jihyoung	Yang, Leen
Mo, Jieying / Wang, Yawen / Lim, XinYe	Sermsri, Nichanant	Yang, YaJun
Monphrom, Raphiphat	Shen, Yu / Wang, Xinyue	Yap, Ailing
Moon, Jungmook****	Shim, Bokseob	Yeh, YuEn
Na, Yuri	Shim, InSup	Yeom, Hyesoo
Nakajima, Chie	Shimoguchi, Miho	Yi, Wonje****
Naksena, Noppasak	Shin, Janghee	Yoo, Dongkwan
Nimanussornkul, Thamrongsak	Shin, Yoonjhin	Yoo, Hyunah
Oh, Cheolhoon	Son, Heejoo	Yoon, Yeojong
Oh, Youngjae	Song, Gyaeyoung	Yoonoo, Sujitra
Ohashi, Ayaka	Song, Jihoo	Yu, ChiaYan
Okubo, Kona / Ikura, Sena / Takeda, Fuwa / Fukasawa, Ayana	Srisarankullawong, Nawaporn	Yu, Seonggeun
Omine, Mei	Su, Kai	Yu, TzuYung
Ouyong, Yuetfoong	Sudthongkhong, Chudanat	Yuttharot, Apisara
Park, Heewoon	Suh, Seungyeon	Zhang, Xinyang
Park, Hyeji	Sungkangwan, Thosaporn	Zhao, Hengchen
Park, Jaehong	Sungwarn, Chaveeporn	
Park, Sohyoung	Suntrayuth, Rasa	
Park, Woncheol	Suwan-on, Chaiwat	
Payungphan, Khan	Tajima, Miyuki	
Pham, NhuQuynh	Tak, YoungHwan	
	Takahashi, Nobumasa	



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Feeling in NICE



Sakda, Pornpimon

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Sakuraba, Tomoya

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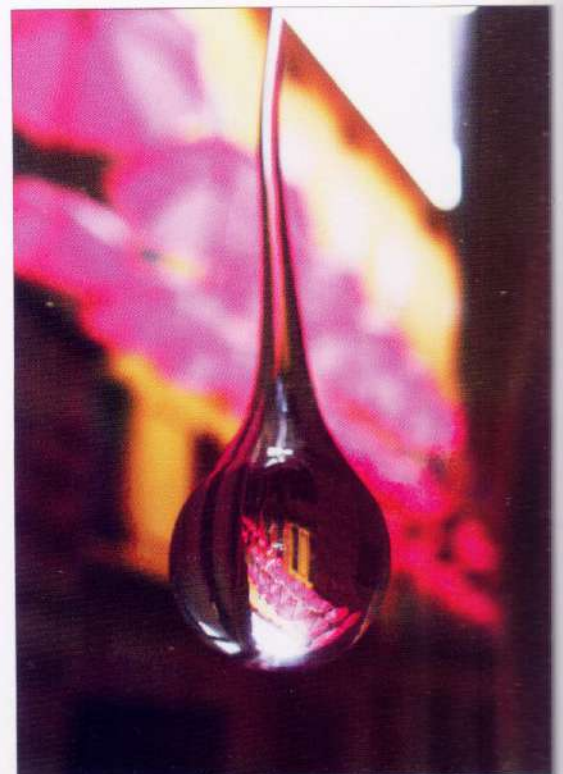
Sangiam, Panuwat

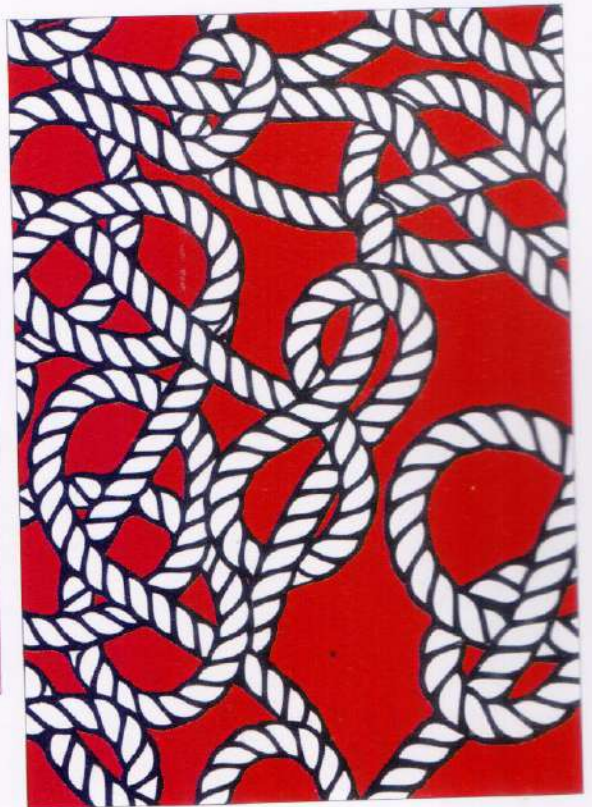
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Knots or Not #2







Athula Mahawalage

It is a distinguished honor to serve as a member of the jury for the ANBD-2025 Excellent Awards. I was overjoyed to see many great Asian artists creatively focused on the theme "Seeing, Feeling, and Living in Asia" through their creative works. These selected artists are working hard to come up with ways to make their styles more diverse. The creations with vibrant hues and the slow-moving, experimental dynamic content were all relaxing ways to explore the theme of the presentation. Congratulations to all the outstanding creators who won awards.

AM Kreations Pte Ltd mahawalage.amk@gmail.com



Thaothong, Suchat

The Asia Network Beyond Design (ANBD) has continued its progressive development, demonstrating a steadfast commitment to promoting excellence in art and design across Southeast Asia, South Asia, and beyond. This advancement is reflected in both the tangible outcomes of creative practice and the intangible values of aesthetics, meaning, and cultural identity. In recent years, ANBD has evolved beyond conventional design, embracing fine art and fashion as integral to its vision. The works presented are not mere reflections of Asian traditions but are reimagined through contemporary lenses—articulating the spirit of the present, the aspirations of tomorrow, and the imagination of the future. The ANBD 2025 annual exhibition stands as a testament to this transformation. It affirms the network's role as a platform for interdisciplinary and cross-cultural exchange, where design engages with critical narratives and aesthetic innovation. ANBD continues to redefine the global design discourse through diverse, meaningful, and future-oriented artistic expressions rooted in.

Emeritus Professor, Bangkok Thonburi University / thaothongs.9@gmail.com



Hakata, Tetsuya

私たちは多面的な視点を持つことを願いつつ、身体は一つの地点にしか置くことができません。しかし、ビジュアル表現を通して、私たちは空間や時間を多層的に見つめ直し、類推していくことで他の事象との関連や展開の可能性を発見することができます。今年のANBDでは、個人の視点をアジアの風景として展開させ、異なる地域をつないでいくために必要な解釈の可能性を見出していく作品が多く見受けられました。

Although we can only be in one place at a time, visual expression allows us to rethink space and time, and discover new connections. At this year's ANBD, many works reimagined personal views as part of the Asian landscape, suggesting ways to link diverse regions.

Assistant Professor, Tamagawa University / hakata@art.tamagawa.ac.jp



Ha, Sooknyung

In essence, I highly appreciated works centered on Asia's multifaceted identity and its expansion, such as connecting Asia's past, present, and future with nature, evoking deep reflection on the integration of ecological sustainability and cultural identity beyond just visual representation. I was particularly impressed by the creative efforts that were rooted in tradition but looked beyond.

Professor, Sangmyung University
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Huang chhien fang

It is an honor to serve as a judge for the 2025 ANBD Jeju Special Exhibition Excellence Award. It's great to see so many great creators with so many imaginative works, it's really amazing. The artists have invested a lot of time and creativity to create their own unique skills, which is really admirable. Each piece offers a thought-provoking interpretation of the theme. Kudos to all the talented winners!

Professor, Tainan University of Technology
tf0173@mail.com.edu.tw



JAIN, JHIN-PING

Judging this exhibition was not an easy task, as every piece reflected a unique story and perspective from around the world. What moved us most were the works that went beyond surface-level beauty—those that carried depth, meaning, and emotional resonance. We looked for designs that told a story, that captured traces of culture, history, geography, or social concern, and wove them into visual or three-dimensional form. These are the works that leave a lasting impression—not just for how they look, but for what they say. As judges, we believe that truly powerful design is not just about skill, but about soul. It should make people feel, think, and connect. The pieces we selected stood out because they did exactly that. We wholeheartedly congratulate the winners and hope to see more designers in the future embrace this kind of storytelling through their creative work.

National Kaohsiung University of Science and Technology.



Jeong, jihong

As ANBD expands its reach beyond Asia, I am honored to serve as a judge for the ANBD-2025 Excellence Award. During the judging process, I was able to witness the creative and highly polished works of many artists. The judging criteria are as follows:

1. Reflection of the 2025 ANBD theme, "Seeing, Feeling, and Living in Asia."
2. Presentation of diverse techniques and original styles.
3. Quality of work.

I congratulate the award-winning artists and wish them health and happiness, and the continued growth of ANBD.

Instructor, Department of Design, Chungbuk National University
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Jutaviphat, Wattana

Standing trees have grown over a long period. Sometimes there may be broken branches, some leaves fall and are damaged over time. However, trees with taproots will still be able to grow and stand tall, looking beautiful. Changed like a creative work that is still beautiful even after time passes.

Emeritus Professor, Rangsit University / kraingsak_k@yahoo.com



Perline Siek Hwee Ling

As one of the jurors for Asia Network Beyond Design 2025, I'm truly impressed by the high quality of poster designs from all participants. So much creativity and heart. I can already see the event getting even more exciting in the years ahead. Well done, everyone!

Associate Professor, UCSI University / siekh@ucsiuniversity.edu.my



Takeyoshi ISHIMATSU

ANBD-2025優秀賞の審査員として参加できることは、大変光栄です。今回のテーマは、「seeing, feeling and living in Asia」でした。それぞれの応募者は各自の表現手法を発揮し、このテーマに挑戦したと思います。結果的にテーマ性が濃厚に表出したものとそうでないものがあり、私は前者を評価しました。また鑑賞者に丹念に伝えることが作品から伝わる作品に好感を持ちました。

It's a great honor to participate as a judge for the ANBD-2025.

The 2025 theme was "seeing, feeling, and living in Asia." Each participants expressed their own unique style of expression in challenging this theme. As a result, some works were strongly conscious of the theme, while others were not, and I evaluated the former. I also appreciated works that carefully expressed their message to the viewer.

Professor, Nagoya Institute of technology / isizi@mac.com

