

• • •

The Shaw Prize

International
Design
Competition

• • •

Contents



<i>About The Shaw Prize</i>	2
<i>Message from Secretary for Home Affairs</i>	3
<i>Foreword</i>	4
<i>The Jurors</i>	
<i>Sheila Levrant de Bretteville</i>	6
<i>Ju Ming</i>	7
<i>Grace Kao</i>	8
<i>Henry Steiner</i>	9
<i>The Winners</i>	
<i>First Prize</i>	10
<i>Second Prize</i>	14
<i>Third Prize</i>	18
<i>Special Recognition Prize</i>	22



About The Shaw Prize

The Shaw Prize is established under the auspices of Mr. Run Run Shaw as a tribute and encouragement to men and women dedicated to the advancement of civilization. The Prize honours individuals, regardless of race, nationality and religious belief, who have achieved significant breakthrough in academic and scientific research or application, and whose work has resulted in a positive and profound impact on mankind.

The Shaw Prize consists of three annual awards: the Prize in Astronomy, the Prize in Life Science and Medicine, and the Prize in Mathematical Sciences. Each Prize carries a monetary award of US\$1 million. Nomination for the Prize is by invitation, which is sent to designated nominators all over the world between May and June every year. The adjudication process begins in August, and the Prizes are presented in September the following year, commencing in 2004.

The Shaw Prize is an international award managed and administered by The Shaw Prize Foundation based in Hong Kong.



Message from Secretary for Home Affairs



The Shaw Prize is a visionary initiative with far-reaching implications on men and women all over the world who have dedicated their time, energy and passion to the advancement of human civilization. Like other great prizes, it calls for a world-class design that is elegant and ever-lasting, encapsulating the visions and values of the Prize in artistic lines and shapes.

I congratulate The Shaw Prize Foundation on commissioning an International Design Competition for The Shaw Prize award. I am heartened to learn that it has attracted talents in different parts of the world to take part in the competition. I am sure the dexterity, creativity and enthusiasm of these ingenious people will result in a set of remarkable designs for the jurors to select.

May I wish the International Design Competition for The Shaw Prize award every success and a fruitful result.

Patrick C. P. Ho



Foreword



The Shaw Prize is, in many ways, a hallmark of the new millennium. In the past century, we witnessed unprecedented progress in technology and space exploration, mathematics and the life sciences. At the rate we have been advancing, who knows what human inventiveness will generate next? With this in mind, The Shaw Prize International Design Competition was established to seek a superlative design for the award, symbolic of the timeless spirit of discovery, innovation and achievement that forms the foundations of our civilization which The Shaw Prize, itself, celebrates.

Hong Kong is unique in its ability to embrace both eastern and western cultural influences, allowing them to blend freely; this has been demonstrated in the design field, in particular. A city where its own culture has truly flourished within the last forty years, it is fitting that Hong Kong be the center to which the selected designers were invited to submit proposals for the Shaw Prize design.

Altogether 117 internationally renowned designers and postgraduate design institutions were contacted; among them, 40 parties were invited to participate, resulting in 30 submissions. These entries came from far and wide: Britain, Germany, Japan, Malaysia, the United States, China, Hong Kong, and Taiwan.

The designers' challenge was to create both a three-dimensional design of the award, and a two-dimensional design of the accompanying emblem, certificate and stationery. These designs, it was hoped, would reflect the values that The Shaw Prize represents - the complexity of human endeavour and elegance of thought. This was no easy task, as the competition juror, Sheila Levrant de Bretteville, observed:

“Ideally each entrant would have had a complete proposal that met the challenge of working in both three dimensions and two dimensions with equal success. Most artists are not skilled in two dimensional design and typography, while most designers are not experienced in creating three dimensional forms. We soon observed that the majority of the entrants in this competition found it difficult to create both a resolved physical object as well as a transformation of their physical object into a two dimensional logo and a typographically sophisticated certificate.”



After two days of deliberation, the panel of four jurors, comprising two artist/educators, one designer and one sculptor, selected three finalists, to be given first, second and third prizes. A fourth entry was awarded the Special Recognition Prize for exemplary originality. As competition juror Grace Kao noted:

“The panel of judges enjoyed lengthy discussions identifying the merits of each piece. Certain projects elicited animated debate among the jurors, but did not make it to the final round. These projects engaged interesting and contextual concepts that were not realized in simple forms. Most highly praised were refreshing and simple works with thoughtful responses to the idea, meaning, material and form.”

The varied configuration and uses of materials mirrored the diversity of the entries. Some combined bold concepts with long-established time-honoured elements such as metal and jade, while others united traditional considerations with modish material such as crystal. A more contemporary approach, incorporating holography, or the use of a computer display for both the two-dimensional and three-dimensional designs was the favoured medium chosen by a few contestants.

Neither the names of the designers, nor the place of origin were made known to the jurors in order to ensure a fair evaluation process. Nevertheless, the contestants who emerged as winners were all of Chinese descent. It may indicate that modern Asian aesthetics have finally arrived. I do believe that this is noteworthy.

The Shaw Prize has been created to commemorate successes in astronomy, life sciences and medicine, and mathematical sciences. Important feats of humanity will be honoured and, at the same time, our humility before the grandeur of the universe acknowledged. As we look forward to a new age of triumphs, our vision is at once holistic and protean. Facets of this vision are manifested in the winning works of the competition we have the pleasure of browsing here.

Nancy M. Tong

The Jurors

Sheila Levrant de Bretteville

Sheila Levrant de Bretteville received a B.A. in art history from Columbia University, Barnard College, and an M.F.A. from Yale University School of Art, as well as honorary doctorates degrees from California College of Arts and Crafts and Moore College of Art. She is a fully tenured Professor in Yale University's School of Art where she is director of Studies of Graphic Design. Her posters and fine press editions are in special collections in the Museum of Modern Art, New York, the Victoria and Albert Museum in London and many American public libraries. Her permanent public installations in Los Angeles, Boston, Connecticut, Rhode Island and New York have been the subject of books, magazines and exhibitions, here and abroad, among them *Architecture of the Everyday*, Berke Harris editors, Princeton Architectural Press; *Lure of the Local*, Lucy Lippard, The New Press; *Design Culture Now*, Catalog for the National Design Museum's Triennial; *A Century of Graphic Design*, Jeremy Aynsley, Mitchell Beazley Publishers. Magazines: *Print*, *IDEA*, *Spazio e Societa*, *Communication Arts*, *Eye*, *DesignNET*, *krk*, *FiD* (Future of Industrial Design).



Ju Ming



Born in Taiwan in 1938, Ju Ming is today one of the world's most famous Chinese sculptors. He started as an artisan in central Taiwan carving temple statues. In the late 1960s, he learned modern sculpture from Yuyu Yang, a famous Taiwan sculptor who had just returned from Italy. Ju's 'Tai Chi Series', first exhibited in Japan in 1978, won him wide acclaim and established him as a great artist. The majestic sculptures capture the movements of Tai Chi boxing in abstract forms, demonstrating a combination of strength and grace, motion and serenity. The series has been on display in different countries for decades and is currently being exhibited around Europe. In 1981, Ju went to New York to further his art, experimenting on a variety of material and developed the 'Living World Series'. Ju houses his works in the Ju Ming Museum he founded himself. The 11-hectare Museum was opened in 1999. He received an honorary doctorate from Fu Jen Catholic University in Taiwan earlier this year for his contribution to the arts.

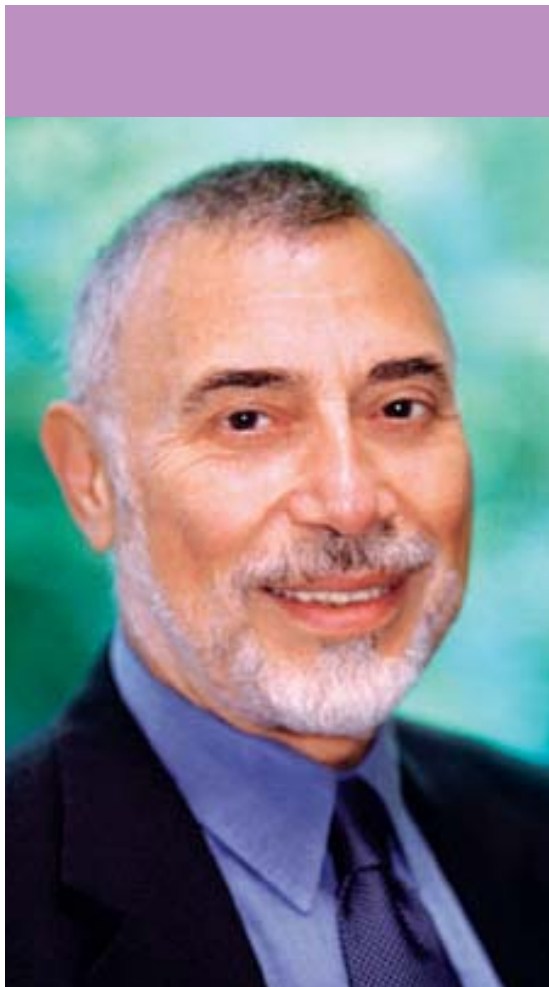
Grace Kao

After receiving her Master of Fine Arts Degree from Yale University, Grace Kao practiced with Swiss designer Willi Kunz and in 1981 founded an award winning design practice in New York City. She returned to Hong Kong in 1992, and served as Regional Creative Director for Burson-Marsteller. In 1998 she joined the Department of Design, Hong Kong Institute of Vocational Education (Shatin) as Principal Lecturer and Academic Leader for Graphic and Media Design Courses. Recently she assumed the position of Academic Leader for the Foundation Program.

A firm believer in strong linkages between design education, design industry and community, Grace introduced new modules of design studies, encouraged partnerships with industry and successfully launched the industry related design unit, DeTech, for the Department. She served as member in the accreditation of major design institutions in Hong Kong, and has recently completed a research study on “Setting Up of a Visual Arts Academy in Hong Kong” for the Hong Kong Arts Development Council.



Henry Steiner



Born in Vienna, raised in New York, where he graduated from Hunter College, Henry Steiner was awarded a Master of Fine Arts from Yale University and then studied at the Sorbonne under a Fulbright Fellowship. He came to Hong Kong in 1961 and has since continued to exert a marked influence on graphic design in the Pacific Rim, winning numerous awards and international awards.

Henry is past President of Alliance Graphique Internationale, Fellow of the Chartered Society of Designers, member of the American Institute of Graphic Arts and the New York Art Directors Club. He received the 1990 Hong Kong Designer of the Year Award and was cited by *Next Magazine* as one of the 100 most important people affecting Hong Kong's development since 1841. He was presented the Outstanding Achievement Award in 2002 by The Hong Kong Print Awards.

Henry is co-author of *Cross-Cultural Design: Communicating in the Global Marketplace* (Thames & Hudson 1995).

The Winners

First Prize

Royce YC Hong & Grace S Cheung

Royce YC Hong

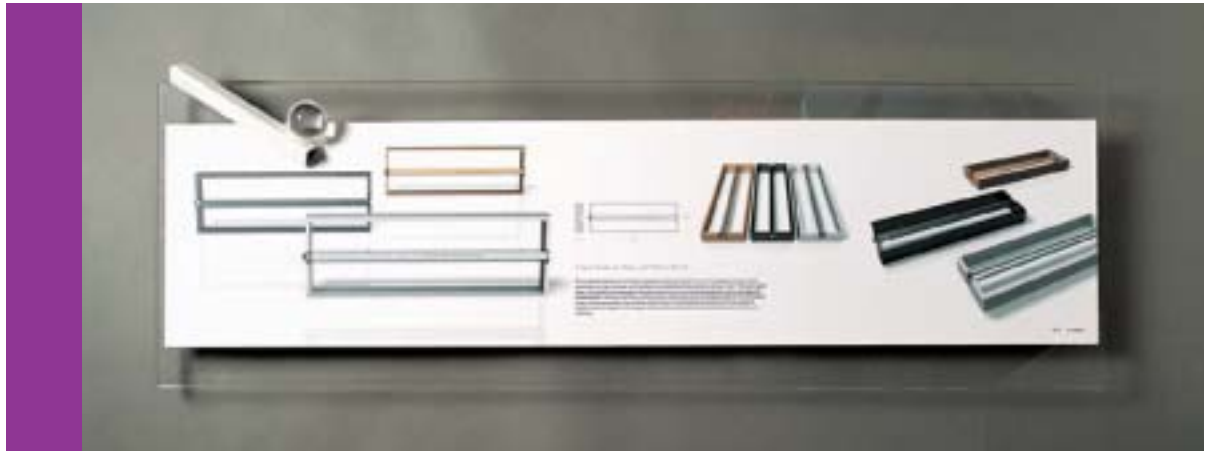
Royce Hong is a co-founder and Executive Director of DeliriumCybertouch (DCT), one of the largest e-business consulting and service firms across Asia, specializing in delivering internet-based business solutions to Asia's top enterprises. Prior to co-founding DCT, Royce spent several years as Creative Director of PC home Online, one of the three major portal sites in Taiwan, where he is widely known as a top local web designer. He had also previously worked for Matsushita Electric in Osaka as a product designer, and is now Managing Director of Matsushita Electric (Taiwan). He holds a Bachelor's degree in Industrial Design from Rhode Island School of Design and a Bachelor's degree in Graphic Design from the Art Center College of Design in California.





Grace S Cheung

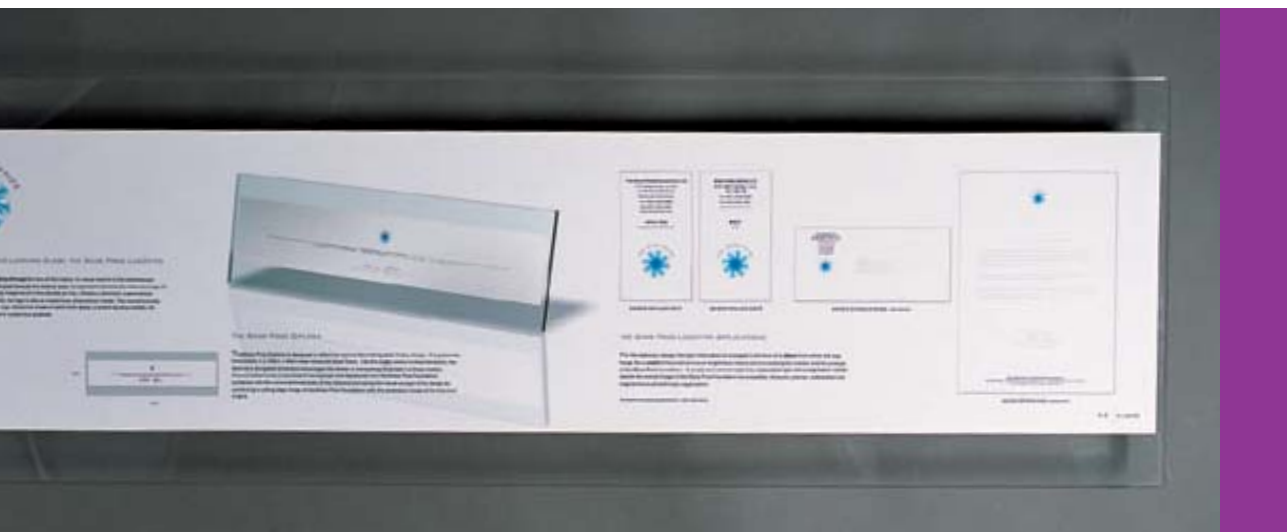
Graduated from Columbia University with a Master of Architecture in 1994, Malaysia-born Grace Cheung had worked with the Patkaus of Vancouver, Bernard Tschumi in New York, and was a senior associate of OMA Asia in Hong Kong. She has extensive experience in large scale architectural projects, master-plans, and has developed experimental and theoretical work on urbanism and architecture. She has lectured at various universities, and is a frequent guest critic in architecture schools in Hong Kong and Taiwan. Her works have been exhibited, published and presented in the USA, Holland, South Korea, China, Hong Kong and Taiwan. She has led winning teams in international competitions including an honorable mention in the 'Great Egyptian Museum International Competition'. Her recent building projects include a 15,000 sq.m. service station in Taichung, and a 1,500 sq.m. memorial plaza and park in Taipei. She has participated recently in the Taiwan delegation to the World Cultural Forum sponsored by the Ford Foundation.



The Looking Glass of Human Endeavor

Scientific discovery, like cinema, is built upon the power of vision. Both disciplines tell the human story by uncovering the complexity of simplicity in the world around us; offering new or alternate ways of seeing as a looking glass of human endeavour. The Shaw Prize trophy design embodies this cultural significance by transforming the principle of the kaleidoscope into a looking glass device, an open tool for seeing that invites interaction. Pedestal free, the looking glass sits within a presentation frame as a new horizon for forward vision. As science impacts the everyday, common materials - black marble, wood and aluminum - are chosen to represent Astronomy, Life Science and Medicine, and Mathematical Sciences respectively.

Royce YC Hong & Grace S Cheung



Comments

The contrasting elements of the frame's limitation and the kaleidoscope's diversity created a symbolic unity in its form and meaning. The jury members are attracted to its modern simplicity and unusual format as an award.

- Grace Kao

This entry offers the most metaphoric form. The notion of a discipline as a frame is a very attractive one, as we can see it as an edge or boundary around a body of knowledge. The refracting prism - in its most common usage as a kaleidoscope - is another kind of seeing that enables us to go beyond the frame and changes how we see many things. Using three distinct materials to house the prism references the three disciplines.

- Sheila Levrant de Bretteville

The frame design breaks new ground in its conceptual daring and minimal execution. It eliminates the usual trophy plinth and makes the frame part of the display, either standing or horizontal. The suggestion of a horizon is especially original.

- Henry Steiner

Second Prize

William Ho

Design Associates Limited



William Ho is Fellow Member of the Hong Kong Designers Association and member of the American Institute of Graphic Arts. He graduated with distinction from the First Institute of Art & Design, among the first batch of graduates of the Institute's commercial design department. He furthered his studies at the Saint Martin College of Art and Design in London, specializing in corporate image and directional signs, and graduated in 1973. Ho had worked for renowned design firms Graphic Atelier and Date Keller & Associates after returning to Hong Kong. He had been creative director of Furama Intercontinental Hotel for five years. He founded Design Dynamics in 1982 and William Ho Design Associates Limited in 1984.



In 1987, Ho held a solo exhibition of 100 industrial and commercial logos he had designed; the event was the first of its kind in Hong Kong. Ho has a worldwide network of clients. He has turned to markets in Europe and China in recent years. He has won a number of design awards in Hong Kong and China as well as internationally, and has judged at various competitions.





Better Tomorrow, Brighter Future

The theme of the design is: the goal is the high peak, which is within reach ahead. The design of the logo and trophy of The Shaw Prize originates from my belief and hope that "tomorrow will be better and a bright future is ahead." The curves of the logo are formed by an 'S'(Shaw) and a 'P'(Prize); the triangular space in between represents symbolically 'high peak', 'brightness', and 'ahead'. The trophy is a three-dimensional extension of the logo. The different facets of the trophy represent the individual disciplines of The Shaw Prize. The dark matt metal body of the trophy symbolizes the origin and infinity of all things.

William Ho



Comments

The success of this piece embodies the elements of art and design: a design that has a definite sculptural sensitivity and artistic form from different vantage points. This is one of the few pieces that demonstrated a consistency in two-and three-dimensional applications.

- Grace Kao

This entry offers the most resolved graphic figure in space - a mini sculpture on its own pedestal. The translation of the three dimensional form of this object was most successfully translated into a two dimensional mark.

- Sheila Levrant de Bretteville

Third Prize

CoDesign Ltd.

CoDesign Ltd. was co-founded by Eddy Yu and Hung Lam in early 2003. The company specializes in brand and corporate identity, packaging and publication design.

Eddy Yu

Eddy Yu, 43, graduated from The Hong Kong Polytechnic University with a master's degree in design. He has about 20 years of professional experience in graphic design. Before setting up CoDesign Ltd., he had worked for various graphic design firms, including Kan & Lau Design Consultants and Alan Chan Design Company. Eddy has won more than 70 design awards in local and international design competitions. His works have been published in various prestigious design journals. He is now Honorary Secretary of the Hong Kong Designers Association.



H

Hung Lam

Hung Lam, 29, graduated from the design school First Institute of Art & Design. He had worked with Eddy in Kan & Lau Design Consultants for more than 6 years before his partnership with Eddy Yu. Hung has participated actively in cultural design projects and competitions and won several prominent international design awards, including a Silver Award in 'Nagoya Design Do' in 1998, which gained him an invitation by Shinnoske Sugisaki, one of the top graphic designers in Osaka, Japan, to a cultural and design study project in 2002. A report on the study, 'Elements of Elementism', written by Hung, is to be published by the end of 2003.





New Frontiers of Human Civilization

The portrait of Mr. Run Run Shaw reflects his continuous spirit in recognizing the achievements of mankind through this prestigious award. Like an unpolished stone, solid colour is chosen to signify the mystery and untapped frontiers of the universe. It is through the courage and unyielding efforts of dedicated individuals that new horizons for the benefit of mankind are explored. The silvery crescent represents the aura of this spirit and the discovery of new frontiers of human civilization. It is the epitome of the trophy and it symbolizes the essence of The Shaw Prize.

CoDesign Ltd.



Comments

A simple classic approach with a touch of elegance made visible by the graduating brim around the disc-like trophy. The drama derives from the astute contrast of the disc and the silvery brim. The fact that it is devoid of any unique form and shape lends itself to a timeless quality.

- Grace Kao

This entry offers the most complete presentation as well as the most familiar and most traditional approach to the challenges. It stood out in a field of so many incompletely resolved projects. The dark stone and gleaming metal will be handsome and easily given and received.

- Sheila Levrant de Bretteville

Special Recognition Prize

Wang Xu & Associates Ltd.

Born in 1955 in Chaozhou, Guangdong province, Wang Xu graduated from the Design Department of Guangzhou Fine Arts College in 1979. He came to Hong Kong in 1986 and had been working as a graphic designer until 1995 when he went back to Guangzhou and founded the Wang Xu & Associates Ltd. Wang's design firm has been in ally with Studio Dumbar in Holland and Garry Emery Design in Australia since 1999. He set up his Beijing office in 2000. Wang has edited and designed more than 60 design books and magazines and has been featured in various publications, such as *Idea* (1993), *High Quality* (1997), *AIGA Journal of Graphic Design* (1999 Vol.17, No.1), *International Professional Scene 90* (Phaidon Press, 2002) and *World Graphic Design* (Merrill Publishers, 2003). Wang is member of the New York Art Directros Club and Alliance Graphique Internationale. He has received more than 60 international design awards, including winning the Silver Medal twice in the New York Art Directors Club Annual Awards, and the Golden Bee Awards twice in the International Biennale of Graphic Design Moscow. He has also judged at international competitions and given lectures and speeches on many occasions. Wang is at present professor at the Hunan University.



The Joy of the New Century

What is the design direction of the 21st century? New elements, new ways to understand everything, or non-committal concept? This is the main issue we have been considering in creating design proposal for The Shaw Prize. The Shaw Prize is set up in the 21st century, we should consider making the design of the Prize suitable to this century with modern elements. The adoption of various reasonable industrial elements and humanized design concept allow the recipients enjoy and taste the happiness of the achievements they have made within an environment full of refreshing flavour - the joy that belongs to this new century.

Wang Xu



Comments

A daring concept of combining and transforming a static award and certificate into a digital format, emitting the energy of the technological age.

- Grace Kao

This entry offers the most contemporary approach by seeing data as form. The proposal integrates the two dimensional functions of the certificate date as part of the display in a physical form that is also a computer.

The use of the circle, as a traditionally resonant form, is combined with a bar that extends beyond its perimeter and could stand for the kind of extension that innovative scholarship performs for a discipline.

- Sheila Levrant de Bretteville

International Design Competition

Sponsored by

- The Shaw Prize Foundation Limited

Organized by

- School of Creative Media, City University of Hong Kong

Convened

- July - September 2003

Prize Presentation

- 3 November 2003, Hong Kong

Project Team

School of Creative Media, City University of Hong Kong

- Nancy M. Tong (Project Leader)
- Jeffrey Aranita
- Paul Fox
- Paul Ning
- Winston Yang

Acknowledgements





The Shaw Prize

International Design Competition

