



**LIVING FUTURE**  
INSTITUTE<sup>SM</sup>  
AUSTRALIA

## **BIOPHILIA PHOTOGRAPHY AWARDS 2019**

### **‘WATER’**

presented by the Living Future Institute of Australia & sponsored by Aquacell

### **INTRODUCTION**

Welcome to the Living Future Institute of Australia’s second annual photography competition!

Photographers of any skill level are encouraged to enter their photos under the themes of biophilia and water. There are a number of exciting prizes, including an experience voucher worth up to AUD\$500, framed prints, and the opportunity to have your images showcased by the Living Future Institute of Australia (LFIA) at the awards evening in Sydney in February 2020.

The competition opens for entries at 5.00pm Thursday 28 November 2019 and closes at 12.00pm Tuesday 28 February 2020.

### **THE THEME**

**BIOPHILIA** - the innate relationship between people and nature.

E.O. Wilson coined the phrase Biophilia in his 1984 book. In his work he wrote about how the human species have been hunters and gatherers for most of our existence on earth. We were very focused on having prospect and refuge, on being able to have safe spaces, and on effective interaction within our natural environments. This was all once very intuitive to us. Wilson claims that it’s still actually intuitive to us - it’s just that we’re not listening to it often enough. A key tenet of our work at the LFIA is to help bring this intuition back to an industry that may need it most: the built environment.

Dr Stephen Kellert, a Professor at Yale, worked with EO Wilson to relate the concept of biophilia to the modern built environment. If biophilia is the innate relationship between people and nature, the goal of biophilic design is to connect people with nature. Biophilic design recognises that our species has evolved for more than 99% of its history in adaptive response to the natural world and not to human-created or artificial forces. We became biologically encoded to associate with natural features and processes, and this remains instrumental to our physical and

mental health, fitness, and wellbeing. Dr Kellert was a leader in defining and describing Biophilic Design, categorising approaches under six 'elements'.

## **WATER**

This year we delve deeper into the innate relationship between people and water. Australian cultures and landscapes are heavily influenced by unique climates and waterways. From droughts and floods, to cities built around beaches or towns below the desert, the way we use and value water is strongly tied to our place and history.

The photos might be a landscape of something "wildly natural", a detailed view somewhere in the built environment, or something else entirely. To provide some inspiration, entrants are asked to enter each photo submitted under one of the six categories below.

## **ENTRY CATEGORIES**

Competition entrants may submit a maximum of ONE photo for any or each of the six categories below. You may wish to submit only one or two photos, or a maximum of six (one in each category). In any case, we encourage you to enter something!

### **Category 1: WATER FEATURES**

Photos submitted in this category should provide imagery of well-recognised characteristics of water in the natural world. Think - natural materials, views and vistas, geology and landscape, habitats and ecosystems.

### **Category 2: SHAPE AND FORM**

Photos submitted in this category should provide representations and simulations of water. Think - motifs, spirals, rounded forms, shapes resisting straight lines and right angles, and/or biomimicry (emulating nature's time-tested patterns and strategies).

### **Category 3: PATTERN AND PROCESS**

Photos submitted in this category should emphasise the incorporation of properties found in water (rather than the representation or simulation of environmental shapes and forms). Think - sensory variability, information richness, the patina of time, growth and efflorescence, integration of parts to wholes, complementary contrasts, dynamic balance and tension, and/or fractals.

### **Category 4: ABUNDANCE OR ABSENCE**

Photos submitted in this category should focus on the variability of water, weather, climate, natural and built systems, and the impact that quantity can have on land, ecosystems, and people.

### **Category 5: WATER AND PLACE**

Photos submitted in this category should refer to the successful marriage of culture with ecology, in a geographical context, and locational familiarity - the yearning for home. Think - historic connection to place, cultural connection to place, indigenous materials, landscape ecology, and/or spirit of place.

## Category 6: WATER AND HUMANS

Photos submitted in this category should focus on fundamental aspects of the inherent human relationship to water. Think - prospect and refuge, order and complexity, curiosity and enticement, change and metamorphosis, security and protection, mastery and control, affection and attachment, fear and awe, and/or reverence and spirituality.

A distinguishing feature of biophilic design is its emphasis on the overall setting or “habitat” and NOT a single or isolated occurrence of nature, so of course, your photo will likely have elements of multiple categories. We do ask you however to choose just one to enter it under!

## INSTRUCTIONS FOR ENTERING

For each photo, you will need to complete the online form that summarises:

- WHO you are, i.e. your individual first and last name (not an organisation)
- WHAT you took the photo of, e.g. ‘A flower bed’
- WHERE you took the photo, e.g. ‘My friend’s garden’
- HOW you took the photo, e.g. ‘Using my smart phone’
- WHY you took the photo, e.g. ‘I loved the way the flowers looked in the stormy weather, as it reminded me of the Daintree’
- WHICH category you are entering it under, e.g. ‘Category 5: WATER AND PLACE’

The image itself:

- Can be of literally anything
- Must be in JPEG format
- Can be portrait, landscape, or square orientation
- Must be high resolution
- A maximum of 8MB in size (limit per image)
- A maximum of 2500px on the longest side
- Have no unusual characters in the file name
- Be free of watermarks or identifiable data (as judging will be of anonymous images)
- Uploaded at any time – but to be considered in the competition, must be before the deadline

## PRIZES

Prizes will be awarded in each category, with an overall winner.

**Overall Winner:** \$500 Nature experience voucher and a framed print of their winning photograph.

**Category Winners:** To be announced.

**International Award:** One international entry will be selected as the overall international winner. Prize to be announced.

**Peoples’ Choice Award:** Shortlisted entries will be open to a public vote via the Living Future Institute of Australia’s social media channels. Get involved and vote for your favourite images! Prize to be announced.

## TERMS AND CONDITIONS

1. The competition is run by Living Future Institute of Australia Ltd. (LFIA) ABN 49 160 106 178.
2. The promotional period begins on 28 November 2019 at 05.00pm AEDT and strictly closes on 28 February 2020 at 12.00pm AEDT.
3. Each photographer will retain copyright of their images, and proper credit lines will be attributed to each photographer when used by the Living Future Institute of Australia, wherever possible.
4. The entrant authorises the LFIA to display, print, and distribute in any manner any photographs entered in this competition.
5. The entrant is responsible for obtaining all relevant model and/or property releases where applicable.
6. The entrant indemnifies the LFIA against any claim, legal or otherwise, that may arise out of publication of the image.
7. The winner of the competition will be selected by a judging panel that is chaired by the LFIA. The judge's decision is final, and no further correspondence will be entered into.
8. Prizes cannot be bartered and are not redeemable for cash.
9. The competition will be judged on skill and adherence to the brief.
10. Photographs entered into the competition must be taken within Australia, unless the entrant is an international entrant residing outside of Australia.
11. Directors, employees and immediate family members of LFIA, it's related bodies corporate and any agencies or companies associated with LFIA or the Promotion are not eligible to win.
12. The Overall Winner Award and prize is only valid to entrants residing in Australia or New Zealand.
13. Prizes for international winners may be different to local winners to account for postage logistics.
14. The Category Awards and People's Choice Award are open to worldwide entrants.