

# NABA

NUOVA ACCADEMIA  
DI BELLE ARTI

## COMPETITION ANNOUNCEMENT

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25 Scholarships

POSTGRADUATE  
PROGRAMMES  
A.Y. 2021/22

**Partial tuition fee coverage for NABA Masters of Arts  
and Academic Masters.**

In order to promote excellence in academic disciplines, NABA intends to support highly motivated and talented young people, by offering 25 scholarships covering up to 50% of the tuition fees to attend Two-year Masters of Arts and One-year Academic Masters starting in October 2021.

Scholarships will be awarded based on the evaluation of the candidates' project, created starting from the brief of the chosen programme.

### Who can participate?

→ Applicants having a University BA Degree Certificate or a First Level Academic Diploma or equivalent title, earning that qualification within the last term of Academic Year 2020/21;

→ The selection will be also open to applicants having a proven professional experience in relevant fields for the chosen educational path.

### How can I subscribe to this initiative?

All interested students can submit their application by presenting their project according to each brief's deliverables, filling in the Application Form (downloadable at the link <https://bit.ly/3aCpX2S>) \* and uploading the complete digital documentation to the following URL: <http://competition.naba.it>

Otherwise materials can be sent by e-mail to: [int.info@naba.it](mailto:int.info@naba.it)

After submitting their applications, candidates will receive a confirmation e-mail within 48 hours. If candidates do not receive a confirmation, they should write to: [int.info@naba.it](mailto:int.info@naba.it)

The deadline for sending applications is April 16<sup>th</sup>, 2021.

### What to submit?

→ Project according to each brief's deliverables;

→ Application Form (downloadable at the link <https://bit.ly/3aCpX2S>);

→ Curriculum Vitae;

→ Artistic/professional portfolio of projects;

→ Motivation letter;

→ Previous transcripts/mark sheet and University Degree Certificate or First Level Academic Diploma (if already earned when making the application);

→ Valid Passport copy.

Candidates are asked to send their materials in English or Italian and in two files in PDF format: one including the competition project and one including the remaining materials.

### Who will be awarded the scholarship?

Applications will be evaluated and selected by the Faculty of the pertaining Postgraduate Programme and by the Admissions Jury.

In case of equal assessment, the highest position in the list will be graded according to the weighted average of the exams passed during the Undergraduate Degree/First Level University Diploma until the date of application for admission.

### Prizes

The best projects will be awarded one of the 25 scholarships covering up to 50% of the tuition fees to attend the first year of the selected Master of Arts or Academic Master Programme starting in October 2021.

Prizes will be calculated on the standard tuition fee amounting to:

→ €18.200 for EU and non-EU passport holders (Regional Tax for Academic Studies and Graduation Thesis Fee are not included) for one of the NABA Master of Arts Programmes;

→ €15.000 for EU passport holders (Graduation Thesis Fee is not included) for one of the NABA Academic Master Programmes;

→ €19.000 for non-EU passport holders (Graduation Thesis Fee is not included) for one of the NABA Academic Master Programmes.

### When will the results be communicated?

The results will be communicated by e-mail to students within April 27<sup>th</sup>, 2021.

### How do I accept my scholarship?

Candidates who have been awarded a scholarship must enrol within and no later than May 4<sup>th</sup>, 2021, otherwise the scholarship will be cancelled.

Scholarships which are awarded but not accepted will be transferred to the following candidate in the list, provided that the latter will be deemed as eligible.

### Schedule

April 16<sup>th</sup>, 2021 - Deadline for submitting complete application documents and competition project;

April 27<sup>th</sup>, 2021 - Communication of results to participants;

May 4<sup>th</sup>, 2021 - Deadline for winners to enrol to the chosen programme.

### General conditions

→ Every moral or paternity right as to the project remains property of the author.

→ The projects/portfolios sent to NABA will not be returned.

→ NABA is entitled not to award the scholarship if the projects are deemed not to meet the suitable standards defined by the jury. The jury will judge at its own discretion and its decision is final.

→ The scholarships referred to in this competition announcement cannot be combined with DSU scholarships or other economic grants offered by NABA.

→ Policy for renewal to the 2<sup>nd</sup> Academic Year in case of Master of Arts Programmes:

■ Achievement of at least 40 credits by the end of the 3<sup>rd</sup> exams session - Fall/September;

■ Weighted average not lower than 27/30 by the end of the 3<sup>rd</sup> exams session - Fall/September.

→ In order to obtain the renewal of the scholarship for the 2<sup>nd</sup> Academic Year, the recipient should comply with NABA re-enrolment procedure and meet the requirements mentioned here above. At the end of the third exam session (Fall/September), the Registration Office will check whether the recipient meets the requirements to renew the scholarship. Scholarship confirmation will be communicated to the student by October 31<sup>st</sup>.

→ For Masters of Arts all scholarship amounts will be deducted for every Academic Year from the last instalment of Tuition Fees.

→ In case of Academic Master Programmes, the scholarship will be deducted from the balance of the tuition fee.

→ Scholarship amounts for Two-year Master of Arts Degrees are calculated out of the yearly total cost net of the Regional Tax for the Right to University Education equal to €140.

→ The scholarship will be no longer applicable in case the student: does not enrol to NABA within the deadline set out by the competition announcement; renounces to attend university or demands to be transferred to another Academy/University; incurs in more serious disciplinary penalties than written reprimand for infractions against NABA.

→ Awarded prizes cannot be deferred to future intakes of the programme or to a different programme.

→ Selected participants accept that part of their work will be published on websites and/or social media channels of the institutions involved.

\*The application fee is waived for competition participants.

# MASTER OF ARTS IN USER EXPERIENCE DESIGN



IN COLLABORATION WITH

*acer*

**PREDATOR**

## ACER PREDATOR

### INTRODUCTION

Acer, a well-known information technology brand, wants to increase its visibility in the Gaming world with its Predator brand product line. The brand features a complete range of high-end gaming devices, as well as a wide choice of accessories (headsets, mice, keyboards, mousepads, etc.) that allow for a totally immersive gaming experience. It targets males and females between 12 and 30, but also includes people over 30.

Predator products are for:

- Entry gamers who aim at playing at a professional level;
- Streamers and developers;
- Pro players and Hard core gamers.

### PROJECT BRIEF

Acer wants to offer its clients a configurator that, through an augmented reality application, helps users create their game-station within a defined space, such as a bedroom. Once they have completed their configuration, the service shall allow the users to go on with product reservation and purchase.

Participants are required to:

- Identify the best UX strategy to make the brand top of mind for its target, using modern technologies and users analysis;

- Devise a mobile application that provides technologic engagement, a connection between gamers and the brand, as well as an innovative service to promote the Predator product line.

### DELIVERABLES

Participants are required to submit:

- A presentation of maximum 20 pages, with particular attention to users analysis. The presentation shall include screenshots of the application. Moreover, the presentation shall include:
  - Benchmark analysis, with an extrapolation of functions (pros and cons);
  - Outline and description of the 3 buyer-personas in the target, with their scenarios;
  - Drawing of a demo wireframe (format of your choice), of maximum 15 interfaces;
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN VISUAL DESIGN AND INTEGRATED MARKETING COMMUNICATION



IN COLLABORATION WITH



## SCHWARZKOPF HEADS

### INTRODUCTION

Schwarzkopf, a reference brand that is part of the Henkel group, leader in haircare for 150 years, has always been by the women's side with a wide range of products that meet all of their needs.

The company intends to launch a "Schwarzkopf Heads" campaign to celebrate the uniqueness of every woman, and their freedom of thoughts and expression through their heads.

Schwarzkopf has decided to design this communication campaign online, in order to reinforce the brand image and push the product categories sell-out on a target of women between 25 and 45 years of age.

### PROJECT BRIEF

Participants are required to:

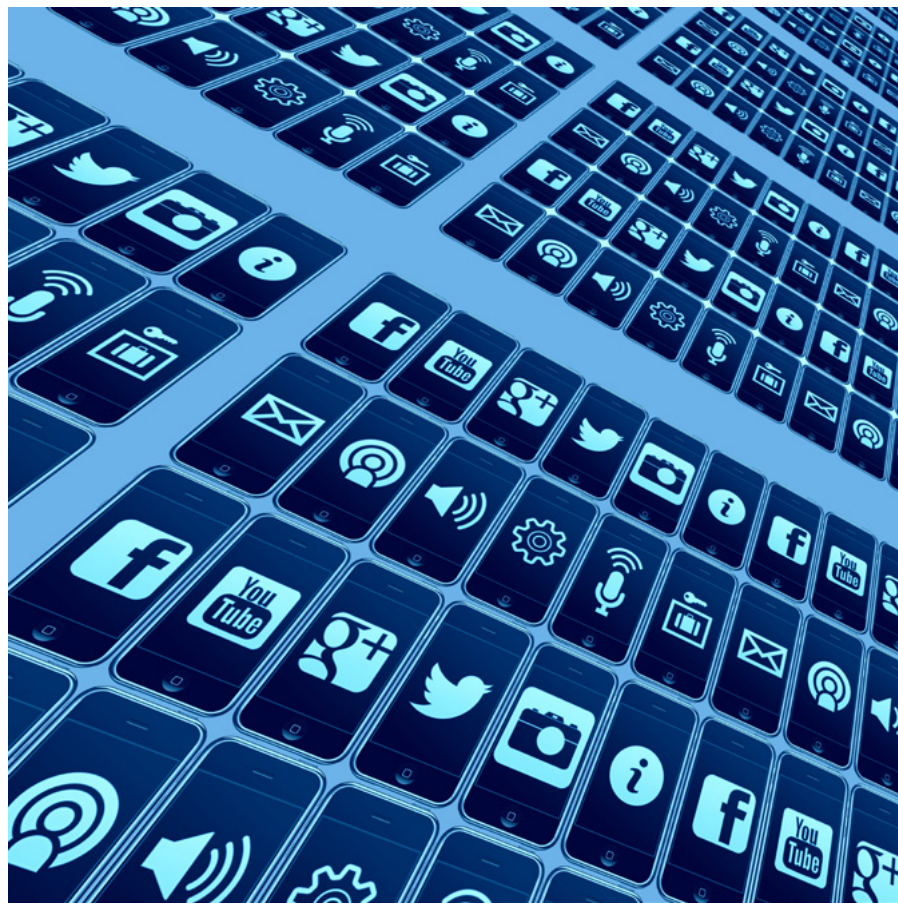
- Identify the best communication strategy to succeed in making the new product and the brand top of mind for this target, exploiting Henkel's communication channels;
- Design an offline communication campaign to support the launch, including guerrilla marketing and outdoor advertising.

### DELIVERABLES

Participants are required to submit:

- A marketing plan of 10-15 pages, with particular attention to the development of a communication campaign for the brand aimed at obtaining as many interactions as possible on the network. The marketing plan must include:
  - A precise research and segmentation of the target;
  - Short "personae" of the various segmented profiles on this target and the various differentiations;
  - Key visual for the communication (website, corporate image, social media, logo, guerrilla, etc.);
  - A grassroots viral communication campaign that supports the online campaign, specifying the chosen distribution/communication channels;
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# ACADEMIC MASTER IN CREATIVE ADVERTISING



IN COLLABORATION WITH



## IT'S TIME FOR A NEW ADVENTURE

### PROJECT BRIEF

A business from your country has decided to relaunch one of its products through social media platforms and has chosen you to design a strategy taking inspiration from an advertising that you saw on television when you were a child and that you have never forgotten (every now and then you still watch it on YouTube!).

Today, in front of the managers of that company, you are ready to pitch your idea (you have 3 minutes to convince them). It took some hard work, but in the end, you were able to:

- Analyse the old advertising (what message did it communicate? What emotional need of the consumer did it satisfy? Why did that creative idea prove successful to the point of being relevant even today?);
- Use the old concept, transforming it into a new message suitable to be spread via smartphone (why do you think this digital strategy is useful? Which digital consumer behaviour do you want to encourage? What motivation will push the consumer to use the proposed social platform?);
- Create the storyboard for a video that tells us your new idea and in which there is the same brand payoff but an effective new

claim related to the presented creative idea (well, you may not be very good at drawing, but your idea will convince them...). Fantastic! You were able to fit all three points in a 10 MB max PDF file.

### DELIVERABLES

Participants are required to submit:

- A project description: an advertising idea and strategy illustrated by A4 paper boards or a single PDF file including a short written description;
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN INTERIOR DESIGN



IN COLLABORATION WITH

## SIEMENS

Home Appliances

# THE COOKBOOK STORY

## INTRODUCTION

Homes are ever changing places. So they were in the past, so they still are today. Intimate spaces that we only share with designated people, that we can decide to open to the world only if we wish to. The heart of the home, particularly in Italy, but also in other parts of the world, is the kitchen. Closed and secluded from the rest of the house, or open to the living room, or again the kitchen as a place that encloses need and passion, sharing and intimacy. There, technology is a growing presence, a valuable ally both for the kitchen-savvy and for the ones who like to spend there the least time possible.

## PROJECT BRIEF

The contest is centred on a domestic kitchen projected into the future, where design and technology merge, and everything revolves around an aspiring chef who practices at home to fulfil their dream: cooking in a starred restaurant. A real or virtual space, a contemporary or future domestic kitchen to emulate the performances, outcomes, moves and dynamics of a professional kitchen. It can be the evolution of a home kitchen, a kitchen set in 2090, or a place changed in shape and space, that speaks all languages of the world and connects with the universe. A place to create. Write a few lines to outline, in the first person, the chef's features, their "field of action", and the time coordinates of your project. Think of the space they need in order to create, between local heritage and global innovation: what traditions would they

start from? Are you designing a space for them and their future job only, or for their public? Or both?

## DELIVERABLES

Participants are required to submit:

- No more than three A3 boards with short English text. All materials must be submitted as digital files (PDF files, max 10 MB). The reference scale for the drawings is free, though it must be specified. As for the project illustration, particular importance will be given to the visual and scenic representation of the interiors (3D model, perspective views and sections, rendering, etc.);
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN PRODUCT AND SERVICE DESIGN



IN COLLABORATION WITH

**ALESSI**

*View of the installation by Alessandro Mendini Ecosistema Alessi per Design. La Sindrome dell'Influenza, Triennale Milano, 6 April 2013 - 23 February 2014, ph. by Paolo Rosselli. Courtesy Triennale Milano*

## NEW HUMANITY

### INTRODUCTION

We are increasingly aware of how the models, which supported last century's developments, are giving in to other systems and strategies that are related to a design-centred culture.

Design has been working for years at the creation of beauty, well-being and future shown in our metropolises, architectures, interiors and products.

By the side of the industry, the Design Culture has accepted its logics, its mechanisms and values, adopting problem solving strategies and playing a primary role in the systems of production, distribution and consumption; in key moments of the industrial history, this attitude opened up new ways of approaching the creation of man's "home and things".

### PROJECT BRIEF

For this competition we ask you to "divine" the changes that the objects of our new everyday life might undergo, in consideration of the possible transformation of the contemporary society.

Think of micro projects, home tools collections (including objects that are no longer in use), capable of showing possible future scenarios based on paradigms and values that are linked to a different idea of living:

- New ways of creating and manufacturing;
- New ways of consuming and using;

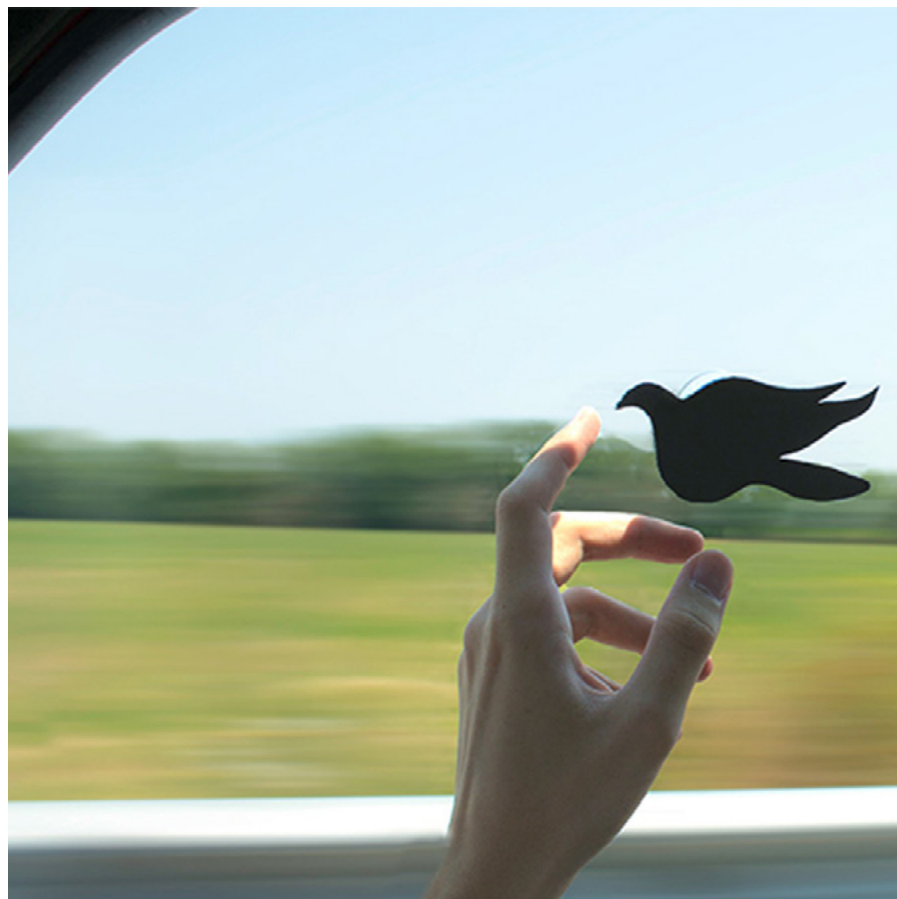
- New ideas of wellbeing and beauty;
- Small projects that contain hints of a new design season for "things and homes" of a New Humanity.

### DELIVERABLES

Participants are required to submit:

- A Graphic work representing their project idea (PDF file, A3 landscape format, 3 pages maximum);
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN SOCIAL DESIGN



IN COLLABORATION WITH



## SMALL CHANGES, BIG EFFECTS

### INTRODUCTION

#### Social Design Activates Social Innovation

When oriented towards the definition of social development strategies, design is able to make the most of both human and natural resources and to produce sustainable innovation in any social and political context in the world. It is able to promote the development of local communities and identities, to initiate dynamics of social evolution and gender emancipation, to activate new economies both on small and on large scale. Social design is able to give shape and vision to a better future through a "coopetitive" global approach. The Master of Arts in Social Design will provide students with the tools to understand and interpret the new needs of complex contemporary societies, as well as to explore the possible scenarios of the designer's profession on a global scale in the world of today and tomorrow.

### PROJECT BRIEF

The competition requires the creation of a design intervention aimed at a specific community or a specific eco-system. Define which community you are taking in consideration: a group of people sharing the same interests, passions, spaces or even the same profession; define if the subject of the social design project is a

local community, or a global community interconnected through digital communication forms. Imagine an action that can be interpreted by this community's members, a minimal action that can be shared, replicated, spread, with the aim of improving life conditions, work conditions, or the quality of relationships and mutual communications. At last describe the effects of innovations, social developments, cultural awareness that you expect to reach through the designed intervention.

### DELIVERABLES

Participants are required to submit:

- A digital presentation (max 10 slides/pages) in the format of choice (PDF file, max 20 MB), or a video of max 2 minutes, to effectively and synthetically illustrate the project idea and its storytelling. The ability to express the meanings of the project through schemes, diagrams, illustrations or drawings has a particular relevance;
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN FASHION DESIGN



IN COLLABORATION WITH



## SUPERLAMPO: THE ZIPPER

### PROJECT BRIEF

Participants are required to design a mini apparel collection of four looks complete with accessories, based on a theme of free choice, highlighting the typical features of made in Italy: industry, craftsmanship, sartorial manufacturing, creativity, and theatrical allure. The key point of the collection must be the use of zippers both with aesthetic and technical functions, for an original and functional use of garments and accessories.

### DELIVERABLES

Participants are required to submit:

→ A presentation in PDF format of maximum 20 slides including:

- Cover;
- Concept: a written text of maximum 200 words with introduction to the work, methodological development, achieved goals/outcomes;
- Moodboard: inspirational images (complete with credits), reference target, colour palette, materials collection including fabrics, skins and their handling/printing if any;
- Collection overview: colour sketches to represent the four conceived looks with their accessories (all must include a front, back and side view);

■ Collection development: each look must include the technical drawing of every garment (front and back) and accessory (front, back and side), with notes on fabrics, skins and materials/prints, as well as specifications on function and technical details of products and zippers;

■ Visualisation: rendering of a hypothetical communication campaign;

■ Sources;

■ Note: Editing and graphic layout will be chosen by the participants. The mini collection can target women or men, and must, at least, include three over items (jacket, coat, etc.), two tops (shirt, pullover, etc.), two bottoms (trousers, skirt, etc.), a one piece look (dress, overalls, etc.), four bag accessories (handbag, backpack, belt bag, etc.);

→ Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN TEXTILE DESIGN



IN COLLABORATION WITH

**antonio marras**

ph. Daniela Zedda

## ANTONIO MARRAS: FASHION AS POETRY

### PROJECT BRIEF

Participants are required to design a mini textile collection made of ten samples based on a theme of free choice, highlighting the typical values of the brand Antonio Marras: craftsmanship, Sardinia, and the "ligazzio rubio" (fil rouge) which represents a style trademark of the brand. The key point of the collection must be the research of a taste for unconventional contrasts: Antonio Marras is known for his ability in translating poetry inspiration into fashion.

### DELIVERABLES

Participants are required to submit:

- A presentation in PDF format of maximum 30 slides including:
  - Cover;
  - Concept: a written text of maximum 200 words with introduction to the work, methodological development, achieved goals/outcomes;
  - Moodboard: inspirational and research key words, inspirational images (complete with credits), colour palette;
  - Overview: a unique vision of the textile samples completed by at least three sketches of a possible applications on conceptual garments;
- Development: each textile sample must include a description detailing the proposal (loom drawing, technical drawing, jacquard drawing, digital printing pattern, etc.) with specifications on function, technical details and application;
- Visualisation: rendering of a hypothetical communication campaign and a hypothetical visual merchandising (exhibition, tradeshow, performance, etc.);
- Sources;
- Note: the collection can include diverse textile samples such as: traditional loom drawings, knitwear drawings, digital patterns with colour and placement variations (all-over, placed, repeated pattern), original manipulations with fabric and/or unconventional materials (traditional printing, embroidery, patchwork, three-dimensional manipulations, organic manipulations, etc.). Each proposal can be completed with a picture of the sample (if created);
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN NEW TECHNOLOGIES FOR ARTS



IN COLLABORATION WITH

INTESA  SANPAOLO

# SINGULARITIES AND UNIVERSAL STORIES

## INTRODUCTION

Wherever we live in the world, our territory is made of immense cultural patrimonies. Some are known worldwide, others are waiting to be promoted. Whether they are artistic objects, lives of little-known people, forgotten events, places that only few, or no one has visited, they have obviously or silently contributed to constructing, in the past, the cultural and civil environment of our territories. Even though history can praise, or forget and neglect, these fragments of cultural patrimony keep living in the present time, sometimes in invisibility or oblivion.

## PROJECT BRIEF

Candidates are required to design a linear or non-linear audio-visual project that can be documentary or fictional, using a medium of their choice (audio-video, audio, game, installation, etc.). The project's narration must enhance a cultural element of their territory, that is currently little or not promoted. Cultural elements can be, among others:

- Specific objects such as works of art;
- People who, in a determined historic time, past or recent, have played an active role on the territory;
- Minor historic events;

- Places (e.g. buildings, religious buildings, workshops for the production of specific goods) that no longer fulfil their original purpose yet have played a significant role in the past.

## DELIVERABLES

Participants are required to submit:

- Mandatory:
  - A motivation concerning the necessity of the chosen subject (PDF document, maximum 2.000 characters);
  - A plot (PDF document, maximum 2.000 characters);
  - A moodboard;
  - A description of the output (for example, a five-minute documentary, interactive installation etc.);
- Optional:
  - A first editing, or animatic, or rubamatic.
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# MASTER OF ARTS IN VISUAL ARTS AND CURATORIAL STUDIES



IN COLLABORATION WITH



*Disobedience archive The parliament, curated by Marco Scotini, display structure by Celine Condorelli, Lecturer of the MA in Visual Arts and Curatorial Studies*

## FROM MEMORY TO MATTER

### INTRODUCTION

The competition is based on the archive considered as an artistic place through which you can give visibility and physicality to an old fact, a fiction or a narrative, that is able to underline some of the most important contemporary issues. In this case, the archive has to be considered as a classification and selection of your own or someone else's material or passing documents that take up an aesthetic form and a theoretical value through the artistic or curatorial intervention.

How can an artistic or curatorial project practically put the past at an aesthetic and theoretical level and, therefore, create a story or a time montage aimed at telling and offering a different and not unique viewpoint on history? What is a document? What is the relationship between different traces?

The competition has to be considered as an invitation to analyse and propose the exposition possibility of the different collected materials rather than a creation of archives. In this way, the archive is a metaphor of the exposition in general. When an archive is shown, the choice behind the collection and selection of the materials - as well as the will to offer a focus - tackles the recombination possibilities at the visitor's disposal when he/she observes the material. Therefore, this recombination of possibilities leads necessarily to a continuous de-archiving and rearchiving executed by the visitor. Starting from the recombination experiments by Nanni Balestrini, the ideas defined by Umberto Eco in the "Opera Aperta" (Open work) up to the exhibition Disobedience Archive

cured by Marco Scotini or to the artistic interventions by Meschac Gaba, Eyal Sivan or Antoni Muntadas, the competition invites participants to offer a project idea that deals with current issues by using the material of the recent past (that is often not unique).

### PROJECT BRIEF

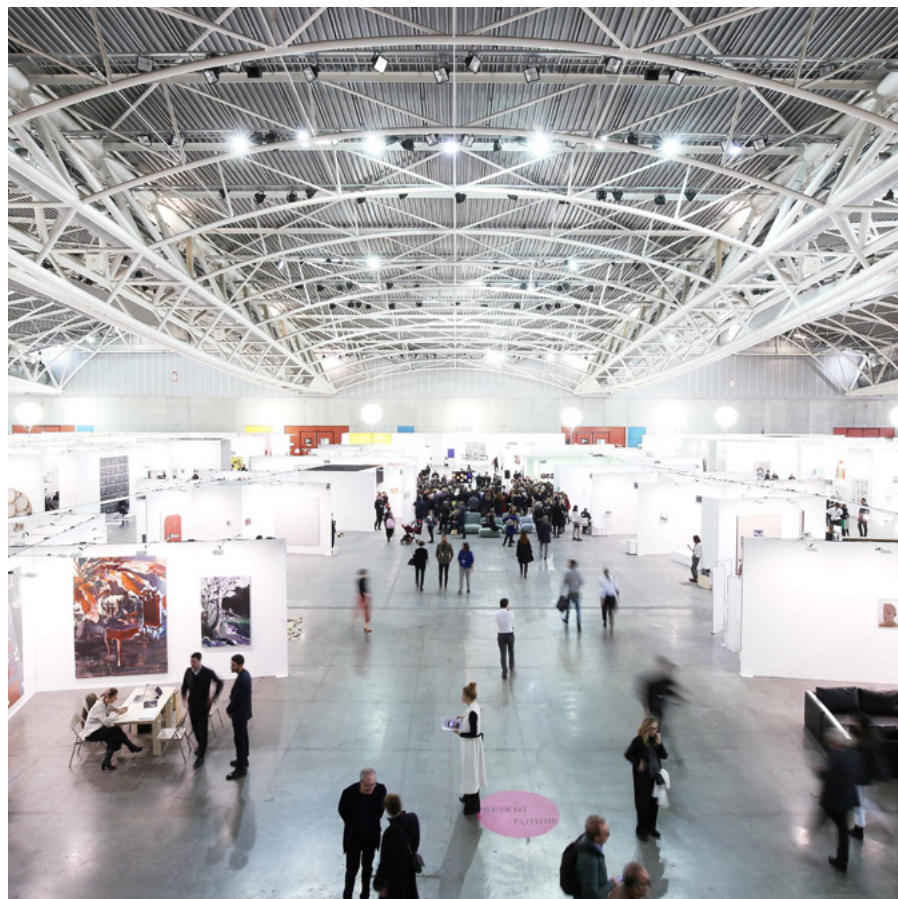
Students are asked to present a proposal - an exhibition, a material montage, an artistic project in form of collage or merzbau - that, by using the support as an archive, becomes a way to tell, historicise, and describe some of the issues of the current socio-political context. The proposal has to be developed starting from the experience and the work style of the candidate so that the structure and the proposed intervention will highlight his/her specific creative, artistic and curatorial skills.

### DELIVERABLES

Participants are required to submit:

- No more than two A4 pages long text explaining the project's concept, possibly accompanied by a graphic project realised as a drawing, a photomontage or any other technique (max 4 A3 pages) and other additional digital materials (CD, DVD, USB flash drive with the visualisation of the project, photos, 3D, designs, drawings, etc. in PDF format);
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# ACADEMIC MASTER IN CONTEMPORARY ART MARKETS



IN COLLABORATION WITH



## THE GLOBAL CONTEMPORARY CHANGING MODELS

### INTRODUCTION

As part of the competition, candidates are invited to figure themselves as entrepreneurs in the contemporary art world, imagining a specific business model or a small start-up in the contemporary cultural world.

The contemporary art system in its complexity is a faithful mirror of the transformations of today's society and its markets, registering the radical transformations in the means of production and consumption of culture in this recent decade.

Each actor in the contemporary art world as well as all activities operate from a specific point of view. In all transformations models as well as reference points for galleries, art-fairs, auction-houses, foundations, magazines, no-profit spaces as well as museums are changing. New cultural start-ups in order to be successful have to focus on key elements: a specific identity, a long term relationship with local and international actors of the art market, an intuition on the possible evolutions of the contemporary art context.

International art exhibitions, like Documenta in Kassel or the Venice Biennials are financed by private patrons or commercial galleries; international art-fairs like Art Basel, Frieze or Artissima are becoming international cultural festivals; collectors with private foundations act as museum directors; auction-houses develop pri-

vate sales with guaranteed prices; art galleries that have become multinationals and no-profit spaces are open to the exchanges of the art market and are transforming the rules in which the art world develops, making new models of business necessary.

### PROJECT BRIEF

Students are invited to present a project of a new business or a start-up in the contemporary art world. An introductory text maximum 3 A4 pages that describes the type of business and the system in which it plans to operate; a model of management and a team model will complete the project.

### DELIVERABLES

Participants are required to submit:

- A project proposal presented as text of a possible model of business or start-up (max 3 A4 pages), further the student will present a model of management with examples of Italian or foreign models, spaces or institutions (illustrated presentation of max 5 A4 pages) and further material on digital supports (USB, digital files or videos);
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".

# ACADEMIC MASTER IN PHOTOGRAPHY AND VISUAL DESIGN



IN COLLABORATION WITH



## HYPERREAL

### PROJECT BRIEF

Photography is not mere documentation of reality. Quite the contrary, it always involves its transformation. Through the photographic process' filter, the world becomes something completely different: an image.

Keeping this fact as a starting point, photography can be used to represent something that does not exist yet or to produce something completely new, starting from a real and identifiable subject. Right at the start of the new millennium, this process becomes possible thanks to photo correction softwares, but the same effect can be achieved with the use of pure photographic grammar. This art form has, in fact, a transformative nature: far from the diffused stereotype, photography is not a way to tell the truth, but it gives shape and matter to an interpretation of reality.

Instead of opening a window onto the world, photography must be used as a mirror, reflecting the author's thought, vision and fantasy.

### DELIVERABLES

Participants are required to submit:

- A photographic project that has to be consistent with this concept;
- The piece is to be accompanied by a text of a maximum length of one page (1.800 characters), describing the work presented. The project may be submitted in PDF format, and must include images and texts within the same file;
- Application Form and all the Documents specified in the Competition Announcement section "What to submit?".