

INTERFACE supposes, from a start, an interaction process. It's a connection concept usually applied to informatics, electronics, arts and communication, progressively in a more virtual than material sense. Both an optical and a haptical phenomenon, eminently kinaesthetic, interface expands experience and enlarges the meaning of reality. It culturally stands for the multiple technological and meta-technological connections and mediations it operates, bringing opposites together: transparency and opacity, superficiality and deepness, linearity and complexity.

The most common interfaces are based on visual elements that execute commands in any given system, software, network or display. They depend upon the user and transfer information among several domains in a platform, fixed or mobile. Interface design deals precisely with the development of methods, systems and objects thought to allow connection and communication among humans, with and through machines, usually using visual displays (GUI - Graphic User Interfaces) which articulate aesthetical, functional and technological components. Research has been evolving a great deal in this domain, allowing us to find references to interfaces in a literal as much as in a metaphorical or analogical sense.

Being interface design an activity framed by several standards and conventions, it equally conveys the knowledge of the potential users' cultural and educational background. Any interface has its own dynamic in the way it establishes and operates the transition or the commutation between needs and means, and it can be evaluated under the perspective of both designers and users on its efficacy and efficiency. The relevant parameters to that evaluation go necessarily through clarity and consistency of information and instructions. The concern with the functional and aesthetical aspects of the several devices has evolved to more tangible concerns, which although progressively related to screens, extend to the fields of communication and product design as well as to the several areas of expertise that collaborate or intervene in them with their specific competences.

The idea of interface as mediation is, therefore, close to the one of infrastructure, network and ability to relate, transfer or condition information or energy, interacting with other systems or objects. In the age of cybernetics and electronics, in which new models of "presence" are rehearsed, interfaces catalyse connections between worlds that change reality and transform people. The majority of today's human activities are almost interdependent and unthinkable without such hyper-textual or hypervisual devices, simultaneously gatherers, distributors and generators of meaning as well as of individual and collective skills.

Interface is, therefore, a polisemic concept able to reset the border between nature and artifice, collapsing the mechanic paradigm into a diffuse time-space continuum. In the adoption of interface as theme to its third edition, DESIGNA 2013 summons a spray of contributions coming from arts, design and architecture, giving them the possibility to intersect with other professional, scientific and technological domains.

Maintaining its matrix, DESIGNA aims to debate this subject through six panels: Communication, Multimedia, Product, Fashion, Theory and Education, inviting to the submission of original ideas that will incorporate the final program as communication or project.

We're counting on you November 21st and 22nd, at University of Beira Interior, Covilhã, Portugal.

CALL FOR PAPERS (Double blind referee)

The organization of DESIGNA 2013 - International Conference on Design Research welcomes the submission of original communication proposals with a seminal propensity under the generic theme 'Interface', to frame within the following sessions:

1. Communication
2. Multimedia
3. Product
4. Fashion
5. Theory
6. Education

STANDARDS

Abstract (.rtf, .doc or .odt)

The proposals, to a maximum of 1000 words, should include title, subject and its relevance, hypothesis or question that the author(s) wish to explore, conceptual framework and methodology, expected results and up to 5 keywords.

Submission

The abstract must be submitted electronically through the submissions platform at DESIGNA's website, which will assign it an identification code in order to guarantee anonymity when distributed to two peer reviewers.

Arbitration criteria

The scientific committee will decline all proposals that aren't able to demonstrate relevance, originality and appropriateness to the theme and purpose of the conference.

Poster

The proposals that are not selected to integrate the thematic sessions as oral communications, but nonetheless meet the stated arbitration criteria, will be given the opportunity to enter the conference's program as posters.

Working languages

Portuguese, English and Spanish.

CALENDAR

6/15	Opening of the Call for Papers
9/15	Deadline for the submission of abstracts
9/30	Notification of acceptance
10/30	Deadline to the registration of authors
11/01	Final program
11/21-22	Conference