

Patron's Note

The layered nature of experience resists singular description. Simone Weil reminds us that attention is an ethical act through which the world becomes legible not as isolated parts, but as an interdependent field of relations.¹ In contemporary art and design practice, such attentiveness has become increasingly urgent, as creative production is shaped by overlapping technological, ecological, social, and epistemic forces that cannot be understood in isolation.

It is within this expanded field that the second volume of the *IEDAs Journal* takes up the theme Intersectionality: Creative Inquiries. While “intersectionality” originates in feminist legal thought as a framework for understanding the co-constitution of race, gender, and class, its conceptual elasticity now allows us to consider how multiple systems of relation, material, institutional, sensory, and infrastructural, shape creative production itself.² In this sense, intersectionality becomes not only a lens for identity, but also a method for understanding art and design as entangled systems of knowledge.

From the perspective of the UNESCO Chair on Inclusion through Art, this shift is significant. Our work at the Mariam Dawood School of Visual Arts and Design, Beaconhouse National University, has consistently approached inclusion not as representationally alone, but as a structural and epistemic condition. Inclusion, in this expanded sense, is not simply about visibility within systems of production, but about how those systems are formed, sustained, and transformed through encounters across difference.

This volume of *IEDAs* makes such encounters visible through diverse methodologies and situated practices. Across archaeological archives, digital game worlds, ecological field sites, pedagogical experiments, and embodied artistic interventions, contributors demonstrate that intersectionality is not merely a theoretical framework applied to practice, but a condition already embedded within practice itself. What emerges is not coherence

but productive dissonance, a field of overlapping temporalities, materials, and epistemologies that resist simplification.

In this regard, Achille Mbembe's notion of the "becoming world" of relations is instructive, where boundaries between human and nonhuman, local and global, historical and contemporary are constantly reconfigured.³ Within artistic and design practice, such reconfigurations are methodological as much as they are thematic. They shape how materials are selected, how narratives are constructed, how technologies are mobilised, and how audiences are implicated.

Importantly, the contributions in this volume also suggest that intersectionality is not only about convergence, but also about friction. It is in the friction between systems, cultural history and representation, ecology and extraction, embodiment and data, that new forms of inquiry emerge. These frictions are not obstacles to be resolved but generative tensions through which knowledge takes shape otherwise.

Boaventura de Sousa Santos' notion of an "ecology of knowledges" becomes particularly relevant here.⁴ It reminds us that no single epistemic system can claim completeness, and that knowledge is always produced through partial, situated, and often unequal exchanges. Within art and design education, this challenges assumptions of disciplinary mastery and instead foregrounds relational literacy as a central pedagogical orientation.

The UNESCO Chair on Inclusion through Art has sought to support such relational approaches by creating platforms where disciplinary boundaries are intentionally unsettled. The Interdisciplinary Expanded Design and Art (IEDA) — the chair's key initiative — comprising a degree program, journal, festival, studio projects and a range of collaborative activities— continues to evolve as an ecosystem in which making, thinking, and teaching are inseparable. Within this ecosystem, intersectionality functions not only as a theme, but as a mode of institutional practice.

Several contributions in this volume embody this attentiveness. Whether through material investigations of extraction landscapes, reimaginings of cultural legacy through gamified environments, or explorations of air as both ecological and social medium, these works demonstrate how creative practice operates as situated epistemology. They ask not only what is represented, but how representation itself is structured through intersecting forces of history, infrastructure, and imagination.

From a pedagogical perspective, this carries important implications. It suggests that art and design education must move beyond discrete skill acquisition toward an integrated understanding of knowledge as relational and processual. In this sense, the classroom becomes not a site of transmission, but a site of intersection, where diverse experiences, materials, and epistemologies encounter one another in unpredictable and generative ways.

The second volume of the *IEDAs Journal* thus stands as both reflection and continuation. It reflects the multiplicity of ways intersectionality is being reimagined across creative fields, and it extends an invitation to think beyond inherited boundaries. In doing so, it affirms that art and design are not peripheral to knowledge production, but central to it.

I extend gratitude to all contributors, reviewers, and collaborators whose work makes this volume possible. Collectively, they demonstrate that intersectionality is not a fixed framework but a living practice, one that continues to evolve through the entanglements of art, design, and the worlds they seek to understand and transform.

Prof. Rashid Rana
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References:

01. Simone Weil, *Gravity and Grace* (Routledge, 2002).
02. Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex," *University of Chicago Legal Forum* (1989).
03. Achille Mbembe, *On the Postcolony* (University of California Press, 2001).
04. Boaventura de Sousa Santos, *Epistemologies of the South: Justice Against Epistemicide* (Routledge, 2014).