Drawing is a creative process which, in the age of the high-quality smart phone camera, becomes a very deliberate choice. As John Berger observed, each drawing ‘consists of the evidence of many glances which can be seen together’. Each urgent glance up from the page attends to a slightly different aspect of the scene in front of me. I am absorbed in capturing as much as I can before a moment shifts into the next. In the learning environments I draw, I look at the dynamics between groups and their environment, at the energy and engagement of a room. I pay attention to the ways in which people communicate, from their facial expressions and gaze, to their bodily positioning, posture and even clothing. I support my sketches with snippets of conversation that strike me, jotting these down between moments of mark-making. Together, text and marks work to illuminate the essence of the moment I draw.

I most often use drawing to capture educational contexts. These three drawings have been selected from a symposium I co-facilitated at the 2018 BERA Annual Conference. The session explored designing education as a practice anchored in Critical Pedagogy and designerly ways of thinking — particularly visual ideation methods and the human-centred design mindsets of empathy and optimism.

My role was to introduce observational drawing as one of the methods for developing practice; I demonstrated this in action by drawing live throughout the symposium, then sharing my thought process from doing this with the participants.
Practitioner: Lili Golmohammadi

"Select a design context. Problem setting rather than problem solving. Develop a specific design opportunity."

"Classroom spaces are tradition and fixed, even here, in 2018 at BSR!"