

Practitioner

## Lili Golmohammadi

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.

### Lili Golmohammadi

Is a designer, researcher and facilitator. Her interdisciplinary practice draws on a wide variety of media, methods and processes, including a close engagement with materials and embodied ways of knowing and learning through the use of performative, tactile and design-led approaches. She is a Research Assistant in Design Education at Goldsmiths University and a Doctoral Researcher attached to the IN-TOUCH project at UCL. Her PhD explores the relationships between loneliness, touch and technology.

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

eg 'classroom spaces are traditional and fixed ...  
even here, in 2018 at BERA!'