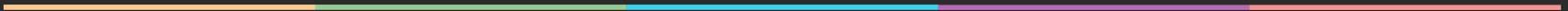


A RELATIONAL ASSESSMENT SYSTEM: ENCOURAGING A SELF-MANAGED LEARNING PROCESS



A RELATIONAL ASSESSMENT SYSTEM



Goldsmiths
UNIVERSITY OF LONDON

HEFCE F07L-4 Project
WRITING PAD

John Wood, metadesigners.org

Presentation overview

Where to begin?

Questioning the Purpose of Education
Questioning the Purpose of Design

Who can teach the teacher?

Agent of Change
Writing Purposefully in Art and Design
A Relational Assessment System





Questioning the Purpose of Education



EDUCATION IN THE DICTIONARY



Latin root of the word education:

Educe (ēdūce)

English:

To bring out or develop (something latent or potential)

Synonyms:

Elicit, evoke, inspire, raise, call forth, cultivate ...

Antonyms:

Reduce, repress, neglect, disregard ...

MORE FROM THE DICTIONARY ON EDUCATION



education

ɛdʒʊ'keɪʃ(ə)n/

Noun

- the process of receiving or giving systematic instruction, especially at a school or university.
teaching, schooling, tuition, tutoring, instruction, pedagogy, andragogy, coaching, training, tutelage, drilling, preparation, guidance, indoctrination, inculcation, enlightenment, edification, cultivation, development, improvement.
 - an enlightening experience.
-

WHAT ARE WE FIGHTING (DOING THIS) FOR?

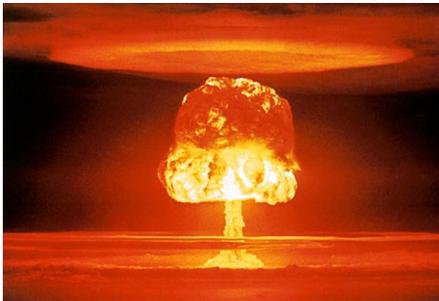


Fear / Confidence

Scarcity / Abundance

Depression / Resilience

Apathy / Radical optimism



WHAT DOES RESILIENCE MEAN IN AN EDUCATIONAL SETTING?



Paradigm of Resilience*

Component	Definition	Building Blocks
I HAVE	Supports around each individual to promote resilience	Trust
I AM	Encouragement in developing the inner strengths of confidence, self-esteem, and responsibility	Autonomy, Identity
I CAN	Acquisition of interpersonal and problem solving skills	Initiative, Industry

* **Edith H. Grotberg** 1999. Countering depression with the five building blocks of resilience.



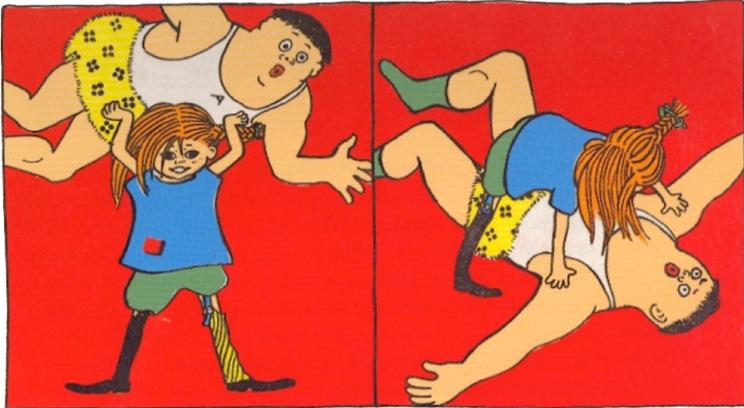
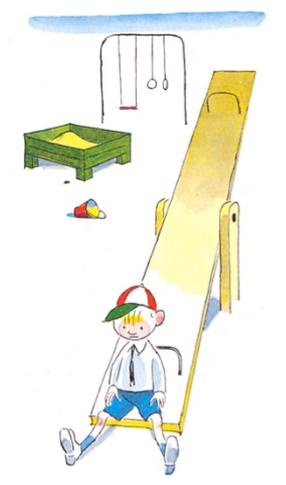
Getting a job?

Creating jobs?

Doing what feels important?

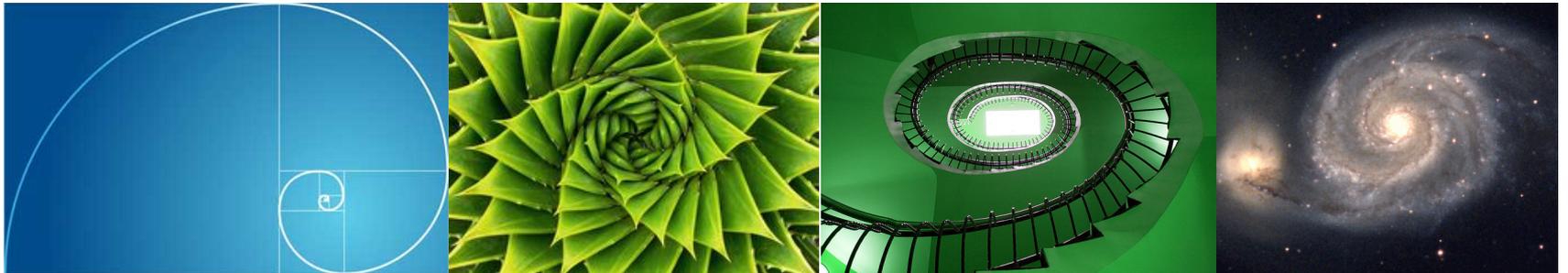
Thinking the unthinkable?

Changing paradigms?





Questioning the purpose of design





Design cannot be standardized.

Design is a verb.

The purpose of Design?

Value Creation.

What is value?



THE SUPPOSED THEORY / PRACTICE GAP



When analytic thought, the knife, is applied to experience, something is always killed in the process. That is fairly well understood, at least in the arts ... Something is always killed. But what is less noticed in the arts — something is always created too.

Robert M. Pirsig *Zen and the Art of Motorcycle Maintenance*



THREE LINEAR MODELS, ONE HERE, TWO ON THE NEXT SLIDE ...



DESIGN PROCESS:



Illustration: [Halli Civelek](#) for MA Design, IAA, autumn 2012. See more at [icomefromreykjavik.com](#)

WHY RELATIONAL?



www.djsadhu.com



Goldsmiths
UNIVERSITY OF LONDON

Agent of Change

/ John Wood*

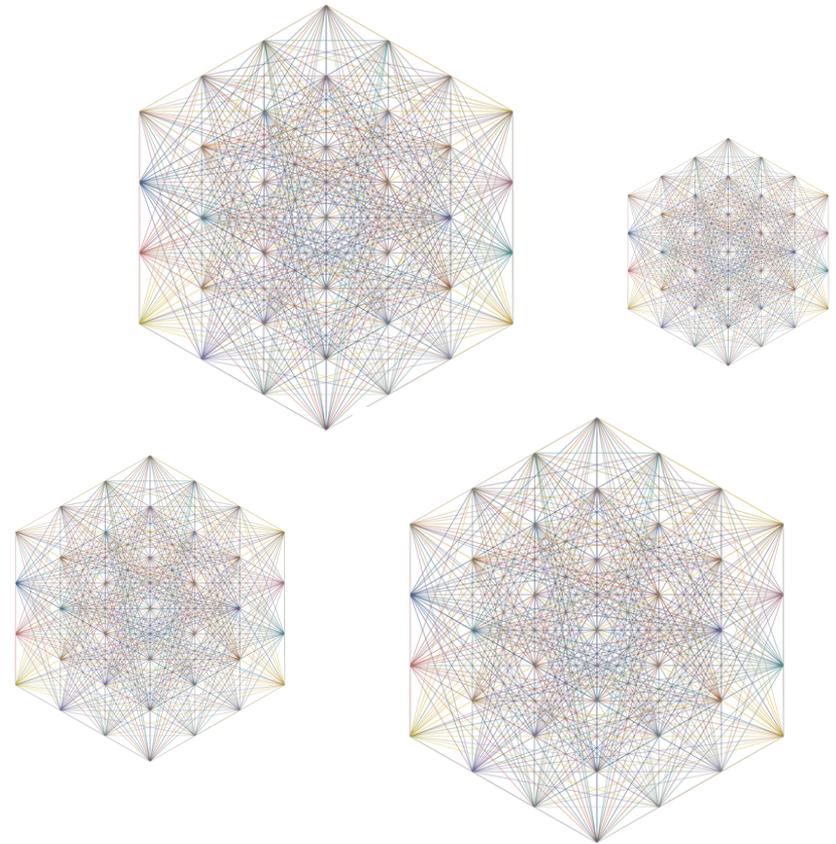
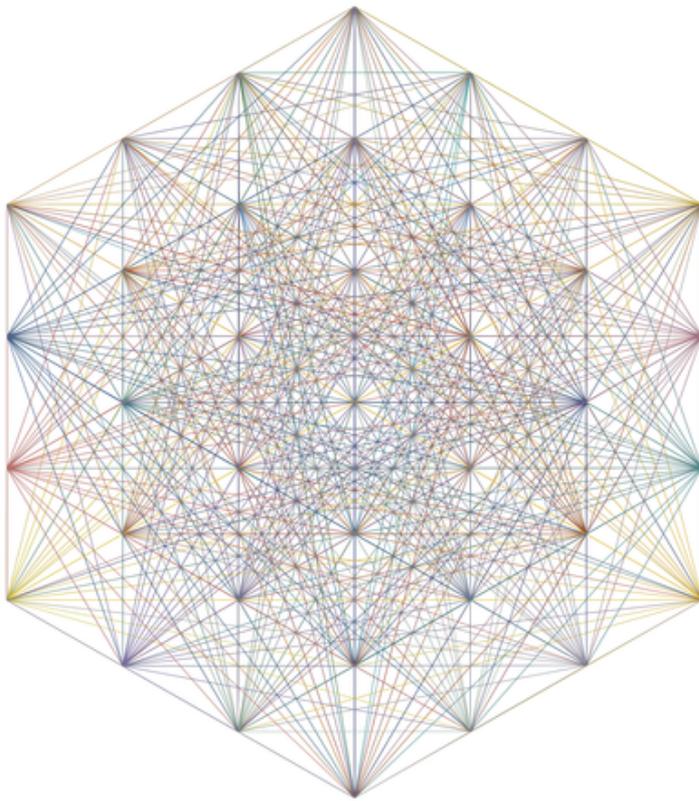
metadesigners

* Emeritus Professor in Design, (Design Futures,) Goldsmith's University, London.

AGENT, DEFINITION (SHORT)



**Something that is able to cause an effect by acting, or doing, something.
An Agent never works alone.**





HEFCE F07L4 Project
WRITING PAD

Writing Purposefully in Art and Design / Linguaging

Julia Lockheart (Goldsmith's), **Maziar Raein** (KiHo): first developed in Central St. Martins

JULIA'S WORKSHOP IN MA DESIGN 2013



RULES Moving from me - to - we -

by-pass the yes/no system.

"Yes and"

quick awesome

Q & A interventions

1. 'intermediate impossible'

2. 'random juxtapositions'

3. 'concept challenge'

Contagious optimism

PO

possible



Reflection on Andri's talk
Snæper
Yesterday.

5 levels

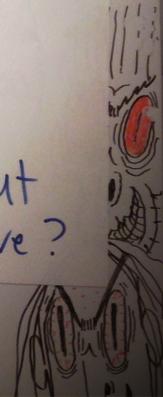
1. Sensual - what did you see? Sounds?
what did you hear? Sights?
Smell?

2. factual - what did you learn?
Sense?
what did you find interesting?

3. Connectivity - how did what you heard/saw/learnt
Connect to the outside world?
Relationship between talks?

4. future - what ifs - how might you apply what
you learnt + expressed to a future perspective?

5. what is your story?



WHY LANGUAGE / DESIGN THE LANGUAGE USED?



NAME IT TO CLAIM IT

In order to have what you want, you must
down, and allow yourself to be seen and
self. Declare your intention. Naming an
It is literally like your own magic spell
intention brings meaning to your work



A Relational Assessment System / Synergy through practice informed by writing

Further information: metadesigners.org and lhi.is

THE TETRAHEDRON AS A MODEL TO FRAME THOUGHT



Waking up to how we think

In 1949, Richard Buckminster Fuller asserted that the human mind is tetrahedral. By this he meant that our apparatus for thinking consists of four interdependent agents that juggle information from the rest of the body and uses it to make operational decisions, etc. It seems strange that Fuller chose four as the magic number. However, while he did not reveal much about his reasoning, it proved to be a pretty cool insight. Since 1956, many people followed psychological research (c.f. Miller, 1956) suggesting that the mind can only hold around seven, or so, interdependent factors. Since then, scientific research has reduced the magic number 7 down to the magic number 4. Read on: [John Wood metadesigners.org/ls-rigour-a-no-brainer](https://metadesigners.org/ls-rigour-a-no-brainer)

A MODEL FOR ABDUCTION — FRAMING / FORMING

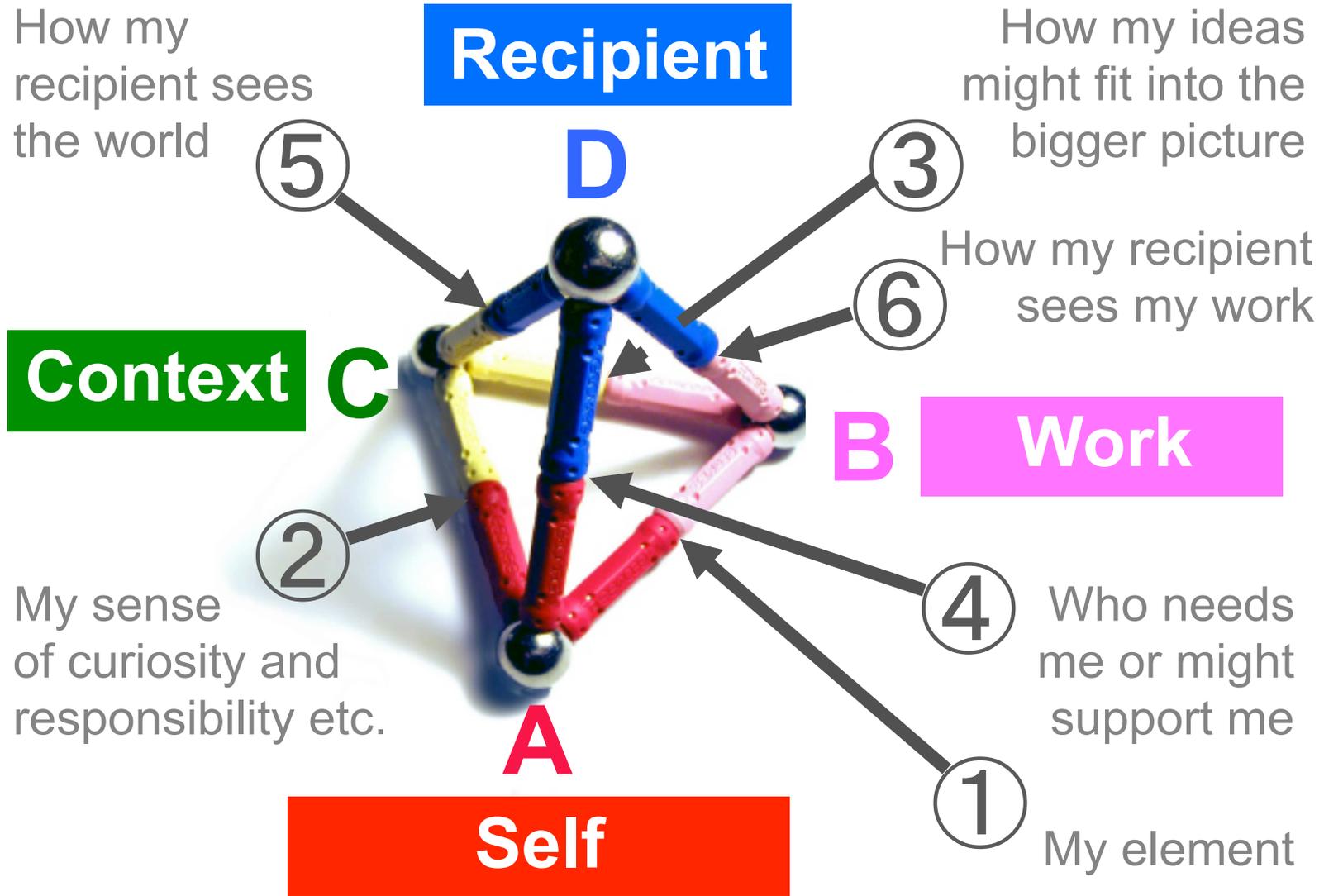


Model vs. Form

Model is generalization; form is special case.

The brain in its coordination of the sensing of each special case experience apprehends forms. Forms are special case. Models are generalizations of interrelationships. Models are inherently systemic. Forms are special case systems. Mind can conceptualize models. Brains can apprehend forms.

Forms have size. Models are sizeless, representing conceptuality independent of size. **R. Buckminster Fuller** *Synergetics*



FRAMING / FORMING / MAKING THE RELEVANT CONNECTIONS



- ① = **Engagement with his/her work** (A – SELF relating to B – WORK) — including finding his/her purpose / *element* / research field / studentship / style / approach etc.
- ② = **Engagement with the world** (A – SELF relating to C) — including curiosity management / ethics / self-identity / resourcefulness
- ③ = **The work's depth and relevance** (B – WORK relating to C – CONTEXT) — including its possible environmental, social, cultural effects and impact, within / beyond the brief
- ④ = **Dealings with the recipient** (A – SELF relating to D – RECIPIENT) — including level of understanding shown / communication skills / diplomacy / ingenuity
- ⑤ = **Empathy with the recipient** (C – CONTEXT relating to D – RECIPIENT) — including creative opportunism / ability to show new perspectives or opportunities to another
- ⑥ = **Entrepreneurial skills** (B – WORK relating to D – RECIPIENT) – including creative opportunism / ability to demonstrate the use / value of a new worldview, perspective or opportunity to another

4 + 6 = 10 (10% each?)

YEAR 1 (OF 2) — THE TIME TO SEARCH / EXPERIMENT



C – The Big Context

Everything that is not included in the other 3 parts of this diagram

D – Recipient

Mentor / Partner acting as in the role of a possible user, client, beneficiary, stakeholder, employer or funder for your work

B – My Work

Proposals, notes, sketches, essays, reports, models, figures, analytical visualizations, ideas, plans, etc. ...

A – Personal Self

As defined in terms of your self-assessed and peer-informed profile of beliefs, assumptions, capabilities, qualities, aspirations, habits, styles, opinions, etc.



YEAR 2 (OF 2) — TOWARDS A MORE PROFESSIONAL ROLE



C – Chosen Context

The background picture that informed your development, ideas, process, choices, and decisions

D – Named Recipient

A suitable user, client, agent or backer for your major submitted project/s

B – Design Work

Presentable and professional concept/s / design proposal/s and recommendations for the named recipient

A – Professional Self

As defined in accordance to your strategy for catalysing change (e.g. your future role or career path)



SOME BENEFITS OF A RELATIONAL ASSESSMENT



IT:

- Encourages students to be more self-reflexively aware
- Encourages creative and entrepreneurial thinking
- Makes ethical aspects of practice more explicit and assessable
- Encourages a more grounded, outcome-based approach to theory
- Invites learners to be more ambitious (to make enlightening mistakes)
- Relieves examiners from making direct quality ('work') judgments
- Helps students to rehearse intended future professional roles
- Is heutagogic, rather than pedagogic
- Renders plagiarism virtually impossible ...

John Wood *Relational learning & assessment* slide presentation, IAA, autumn 2014

THANK YOU FOR LISTENING!

