



Preparing your evaluative report

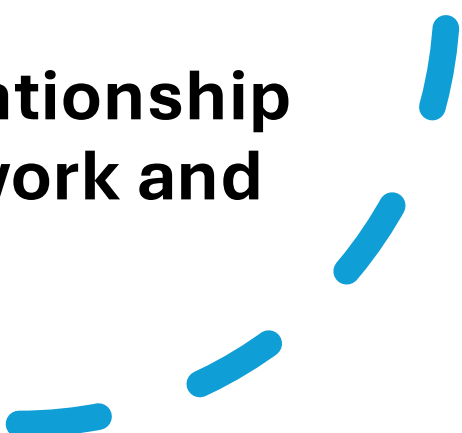
MA Visual Communication – Major Design Project

A large orange circle on the left side of the slide, partially cut off by the edge.

ADAA7006 Major Design Project

The praxis for the Major Design Project should show a clear trajectory of a creative design enquiry, reflecting a balanced combination of original research, data gathering, design investigation and exploration to deliver a well-considered and innovative outcome with a supporting portfolio of evidence and evaluative discourse, which can be of an illustrative or creative nature.

There should be an organic relationship between the practical design work and the written element.

Four blue curved lines of varying lengths and orientations, located in the bottom right corner of the slide.



Outcomes required

- A portfolio of in-depth research on your chosen area of interest that informs and feeds your practice
 - Evidence of design development and idea generation
 - Experimentation with media, techniques and theoretical thinking
 - Final outcome(s) created from your research and design ideas that communicates your theoretical and practical skills as a designer
 - **An evaluative report that supports your practical work**
- 



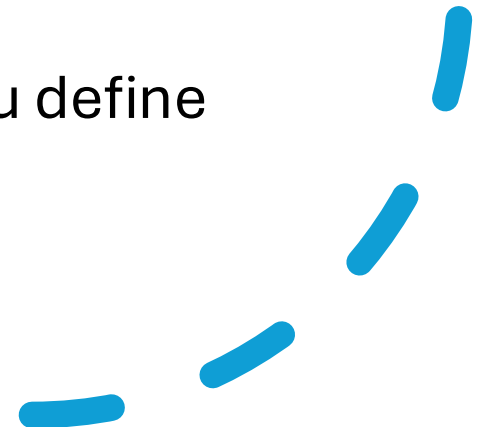
What is the Evaluative Report?

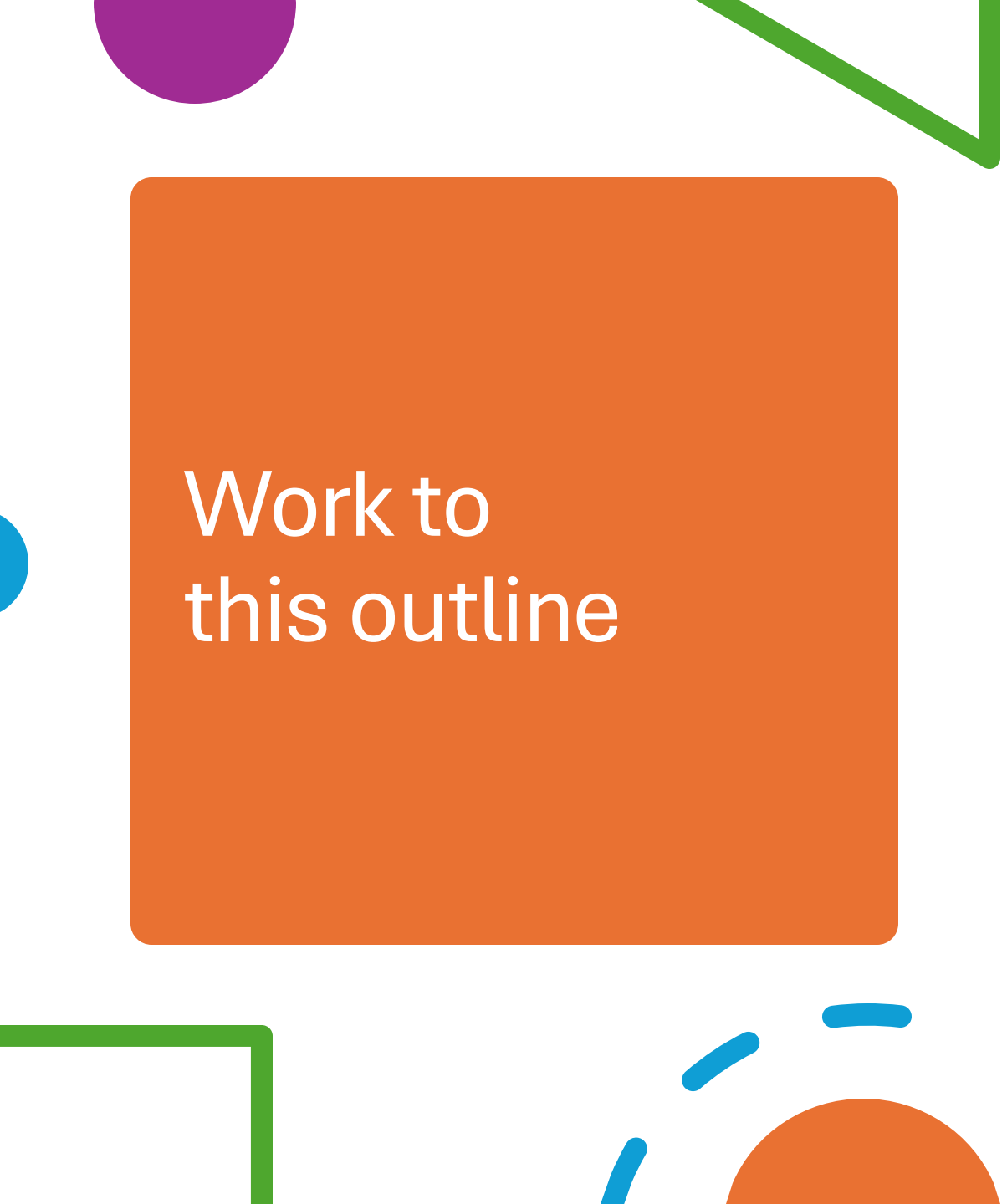
- The evaluative report is a detailed critical response of your creative journey
- It is an academically robust piece of writing
- It should be formatted as an academic paper
- Content should be selective, unlike your research, which should include everything
- The report is NOT a descriptive diary or blog of what you have done

Evaluative Report

- 2,000 words (+/- 10%)
- Presented in a double-spaced format
- Include selected images with captions
- Harvard referenced (as used in your Coexistent Perspectives essay)
- Include a Harvard formatted bibliography
- You should be making notes continuously as you progress your creative work
- Do not use generative AI to write, plan or structure your report
- The following questions will help you define the content

(I have included examples from my own report writing)





Work to
this outline

1. **Project Subject or Question**
(what and why?)
2. **Research sources**
(names, texts, key thinkers, books, designers, artists, etc.)
3. **Your outcome and a critical analysis of it**
(links to critical, cultural and historical themes and ideas)
4. **Personal reflection on the process and outcome**
(strengths and weaknesses)

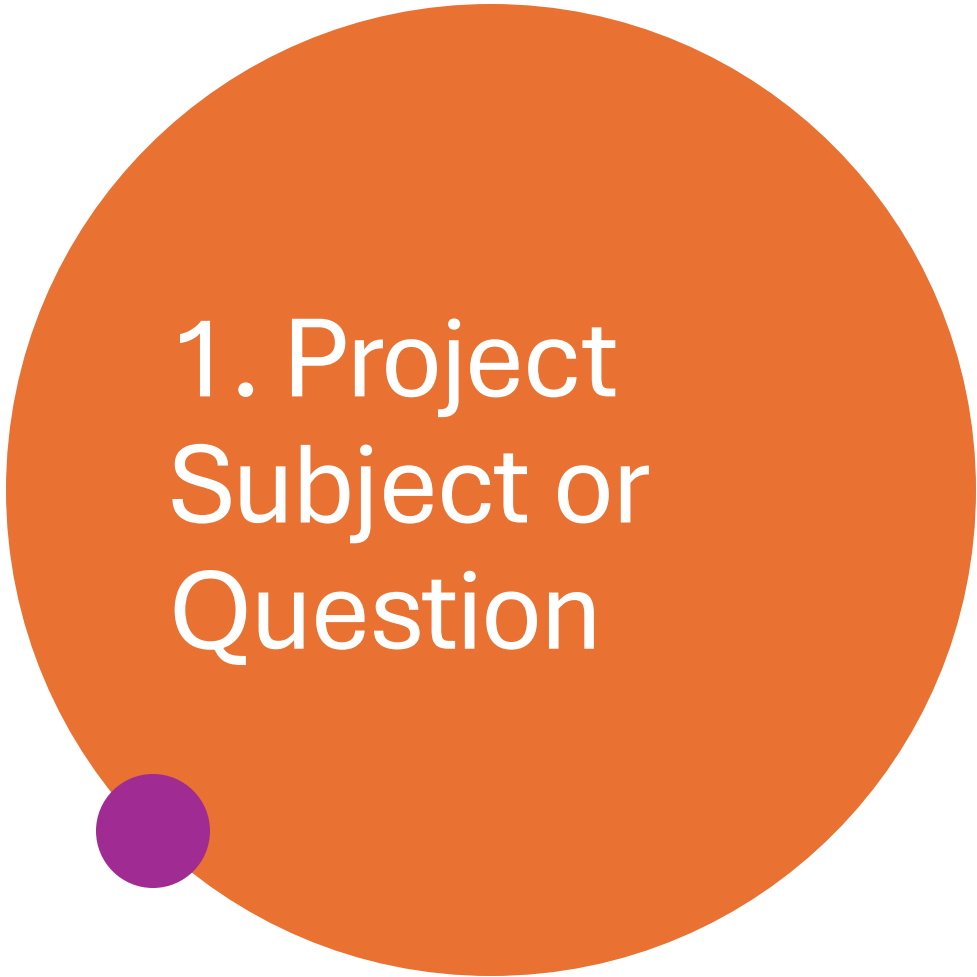
We suggest you structure your writing to 500 words for each section.



Firstly, give it a title!

from REPRESENTATION to AFFECT

Martin Bush



1. Project Subject or Question

- What project did you set yourself?
- What is its' function or meaning?
- Why was this important for you to complete?
- How does this relate to ideas found in culture, politics and/or society?
- Where does it fit historically or contextually with other art and design?

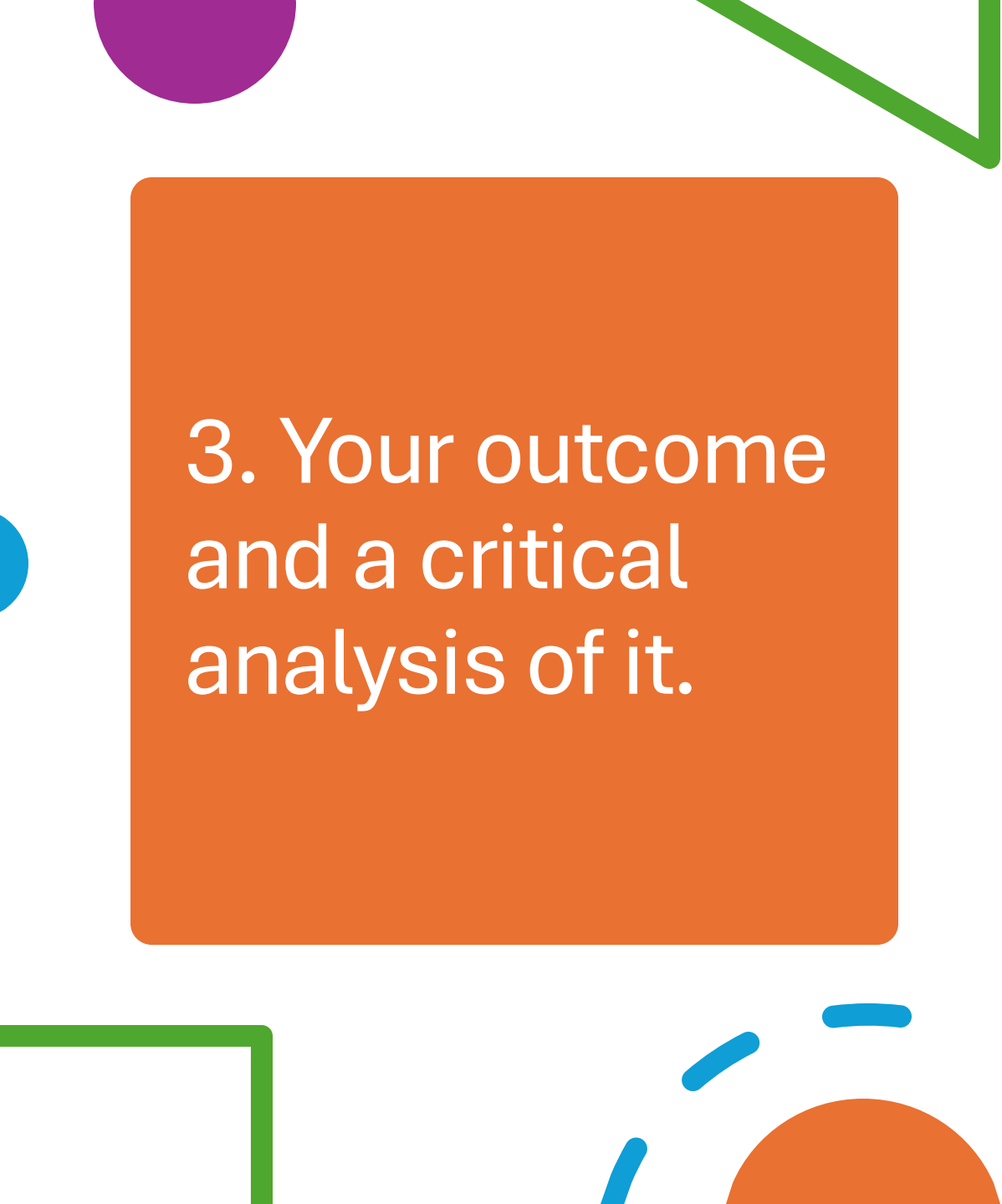
In Jean Cocteau's film, *Orpheus*, the angel Heurtebise confides: 'Watch yourself your whole life in a mirror and you will see Death at work, as you see bees behind the glass in a hive.' (*Orphée*, 1950)

Often quoted by Francis Bacon, this succinctly sums up my praxis. The creative practice I have embarked on has been a journey to expose mortality, explore the continual deterioration and fluidity of the flesh, confront the inescapable torment of identity, and disrupt the photographic moment. This praxis research is concerned with the human condition and is an attempt to understand the/ my self. This research has specifically grappled with the genre of the self-portrait which it may be argued is one of the cornerstones of art history and practice. The portraiture generated throughout this research considers ideals, archetypes, the grotesque and the 'ugly'. It considers the notion of performance through both the still and moving image, in an attempt to challenge representation and replace it with what Deleuze and Guattari describe as 'the molecular "beneath" the molar.' (O' Sullivan, 2001: 26).

2. Research sources

- Where have you researched? Online? Periodicals? The media? Galleries?
- What texts/books have you looked at?
- Who are the key thinkers in this area?
- What designers, practitioners or artists have you looked at?
- How and why is this research relevant or inspirational to your project?

If my work aligns with any artist who utilises photography for expression it would be Antoine D'Agata. For me he deconstructs the notion of photographic perfection in the search for something much more affectual. Antoine D'Agata's photographic work is entirely uncompromising and he describes his relentless endeavour as: '... a perpetual and hopeless search for ever new experiences and encounters. And while the camera is always present, I try to give up technical and aesthetic control of it and focus on the existential considerations at hand.' (Shammaa, 2014). In many ways for me his creative practice exists outside of photography. The content of his work revolves largely around images of himself and the people he encounters. However, these are not performances or poses, they are authentic in every way. His work manages to disintegrate many of the problems associated with photography in that his lens is not detached from the action, it is part of it. Yet D'Agata's work is far from journalistic. His photographs carry with them an affectual quality in a format that is often shackled by notions of representation and they inhabit a space somewhere between ecstasy and nightmare.



3. Your outcome and a critical analysis of it.

- What was your final outcome?
 - Why? This should be analytical, not descriptive.
 - What else did you make, create or consider as part of the process?
 - Did you try out other ideas or concepts?
 - What are the broader cultural and philosophical ideas your work connects with? (eg. postmodernism, existentialism, affect, becoming animal, the other, Deleuze and Guattari, Marx, Freud, Heidegger etc.)
- 

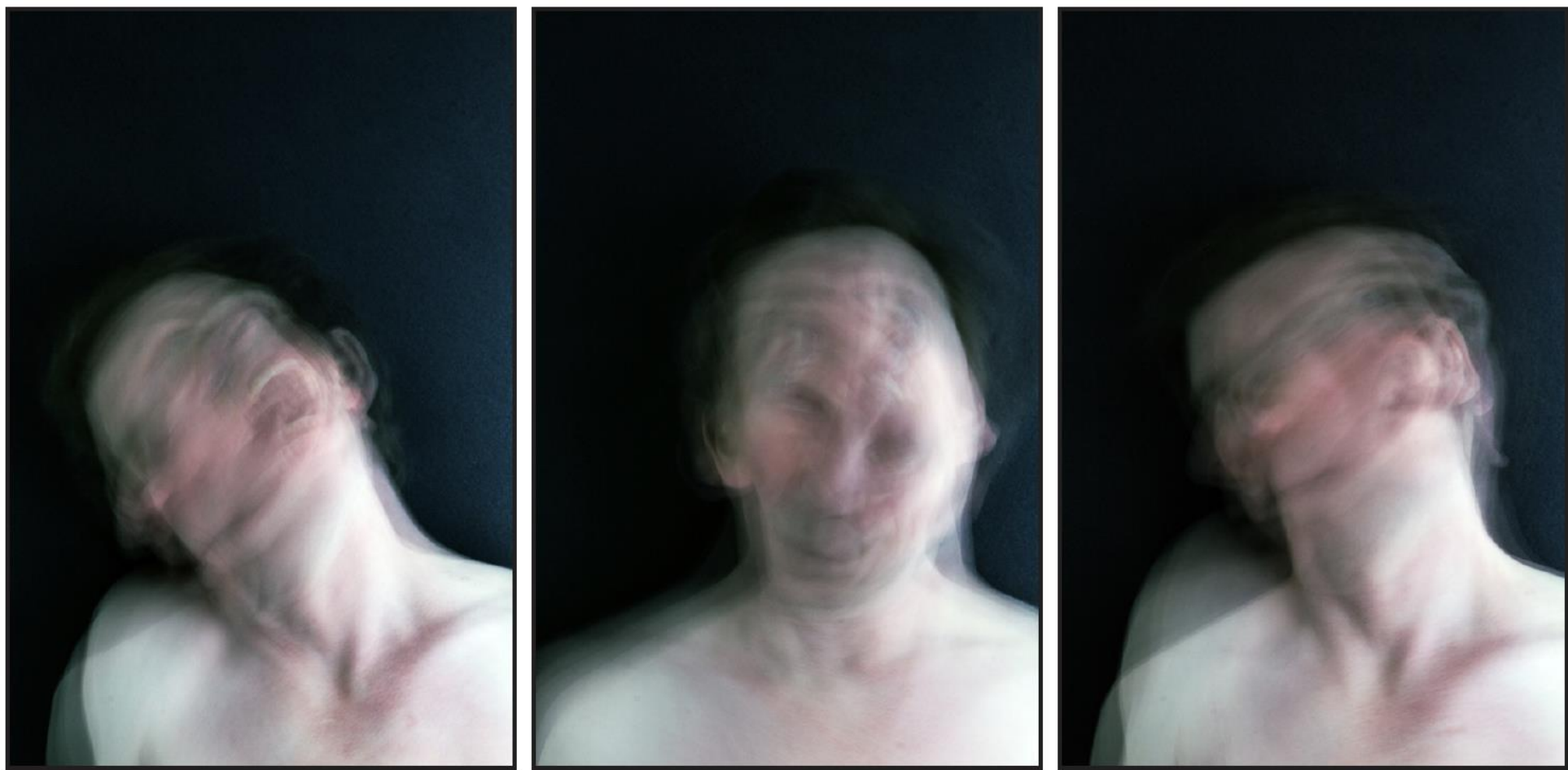


Fig 4. Martin Bush, 2017. *On the subject of my future* (preparatory work) [digital photographic triptych].

This time-based approach is not alien to the photographic portrait. In fact, it is central to the development of the medium and the format of photographing people. Historically the pose was held over long periods of time. This was as a result of the technology at the time that was responsible for the invention of the modern photographic image. The use of the daguerreotype from 1839 onwards created an emotional quality that was embedded in the process. Walter Benjamin (1892 – 1940) identified this process as being responsible for the pensive, penetrating portraits we see from this period in his essay *A Short History of Photography* in 1934:

The procedure itself taught the models to live inside rather than outside the moment. During the long duration of these shots they grew as it were into the picture and in this way presented an extreme opposite to the figures on a snapshot.
(Trachtenberg (ed.), 1980: 199-217)

Fig 5. Robert Adamson and David Octavius Hill, 1843 - 1846.
Mrs Elizabeth (Johnstone) Hall, Newhaven fishwife [calotype print].
At: National Galleries of Scotland.



The conventional still portrait only reveals a part of the self through the mirror of the lens whereas the compositions I create through movement seek to reveal more. In my plight of discovery it is valid to remove my subjective relationship with the image of myself and seek a manifestation that even I do not recognise, or at least have no control over. For myself and the viewer (and indeed myself as viewer): ‘The eye is out of its socket, hovering on an exorbital axis of vision, seeing elsewhere as a kind of other without other, ...’ (Ibid., 51). The transitory nature of the portraits is an essential part of breaking down the relationship with my perceived identity:

The continuity of movement-vision is an included disjunction. It is a continuous displacement of the subject, the object, and their general relation: the empirical perspective uniting them in an act of recognition. It is an opening onto a space of transformation in which a de-objectified movement fuses with a de-subjectified observer. (Ibid., 51)

Massumi emphatically concludes the chapter: ‘DISSEVER THE IMAGELESS FROM THE IDEAL



4. Personal reflection on the process and outcome – strengths and weaknesses.

- What were the successes and failures?
 - What have you learnt through the whole process?
 - Would you change the work in any way?
 - Why?
- 

In the completion of this body of praxis there is recognition that the resultant artwork is in fact a pause in the journey. Its ontological subject matter means it can at best serve as an unfixed diagnosis of the human condition at the time of writing this thesis and at the time of the creation of these artworks. Mortality means it can only be momentary:

The body that figures in all the expressions of the unofficial speech of the people is the body that fecundates and is fecundated, that gives birth and is born, devours and is devoured, drinks, defecates, is sick and dying. (Bakhtin, 1984: 319)

The combination of these factors means there are no results to uncover and there is no conclusion to be drawn, therefore a reflection is more fit for purpose.

Submission

- Creative development, final work and report: Thursday 11th September 2025
- This can be digital, physical or both
- VIVAS: Friday 12th September 2025
- Your report must be submitted at the same time as your creative submission. It can be a pdf (preferable) or a Word file.
- The content of the report will help you explain your creative project in your VIVA.

Any questions?

