

Summer Academy 2009 'Ink Drawing/Black and White Realisation' – a Course Offer From the Pathway Scientific Visualisation at the Zurich University of the Arts, Zurich, 31 August–4 September, 2009

Images create a high level of attention. Visualisations improve the accessibility of information, and make complex insights and non-visual connections visible. The digital revolution has produced an image-based society, which urgently requires practically oriented knowledge of images, as one of its most important tools of communication and insight. The design of knowledge images, is therefore an increasingly important professional field. As a study programme at the Department of Design at the Zurich University of the Arts, the Pathway Scientific Visualisation makes an important contribution. It offers students the basic competences in the visualisation of scientific facts required for professional qualification, renewing more than 50 years of tradition through a contemporary education. This combines the highest standards of design and craftsmanship, in close collaboration with organisations and experts in various fields of knowledge, which enables students to experiment with various techniques applied to concrete questions in the communication of knowledge.

The Bachelor's course of studies takes three years full time (with a total of 180 ECTS credit points). In the Master's course 'Master of Arts in Design', the Pathway offers the research based programme 'Visualisation of Insights' over the course of 3 semesters.

The first summer academy of the Pathway Scientific Visualisation took place within the Department of Design, Zurich University of the Arts. Initiated by the Director of Studies Niklaus Heeb, the international course offer 'Ink Drawing/Black and white realisation' targeted design students and professional designers. The course focused on proficiency and experimentation with ink drawing as a means of expression, using fountain pens and natural objects from a scientific point of view. The course leader was Armin Coray, a lecturer in Scientific Visualisation and an expert in entomology. He was assisted by Simone Monhart and Christian Meyer zu Ermgassen. The number of available places was limited, therefore, applications were requested on a portfolio basis. Unfortunately, not all of the received applications could be accommodated.

The course started with 12 participants from Germany, the Netherlands and Switzerland. After a round of introductions, Niklaus Heeb gave an overview of the course programme. The following presentation by Armin Coray on 'The aesthetics of insight – in black and white' introduced the theme of the course.

As we know, in the course of evolution, only sense areas which are useful for the survival of our diurnal species will develop. All our perceptions are primarily our own constructions. Although we make our experiences in a three-dimensional world, it is interesting to note that we construct even our perceptions of two-dimensional objects as spatial, provided they have sufficient indicators for a

spatial interpretation. This phenomenon occurs by necessity. As a rule, any form of illusionist image design is based on this form of 'visual intelligence'.



Figure 1 Thomas Erdin working on a Harlequin Beetle (*Acrocinus longimanus*)
(Photo: Simone Monhart)

Any process of perception and insight can potentially be regarded as an aesthetic process, since it is largely based on objects. A knowledge-aesthetic sensibility is the conscious recognition of differences, whereby each statement is based on a combination of the categories and values that are applied. In this sense, a careful analysis of the subject matter of an image, is a necessary precondition for a convincing image design.

Ink drawings are usually characterised by a high degree of abstraction. The aesthetic quality of black and white ink drawings lies primarily in their clarity and focus on the essential. A distinction can be made between purely linear and plastic black and white drawings. Linear forms of representation are particularly appropriate to emphasise the constructive elements of an image motif, whereas plastic representations also convey the materiality of the subject matter. What is at issue here, is the transformation of the appearance of surfaces (material characteristics) into an appropriate black and white texture, through lighting that is intentionally chosen to support the actual plastic form. It will ultimately be the observers who decide whether a representation succeeds, and one hopes that they will be able to correctly interpret the resulting image in all its specific details. A scientific drawing is expected to



Figure 2 Janine Rosenmöller working on a Chalkhill Blue (*Polyommatus coridon*)
(Photo: Simone Monhart)

provide a clearly arranged representation of reliable information, in an attractive and precise mode of presentation.

Following these introductory thoughts, the first practical exercise commenced entitled 'ink drawings on the basis of printed photographs'. Various card-sized images of birds could be selected. The analysis of the individual images showed that in each case there was a key issue (such as camouflage, flight pattern, plumage) that had to be represented appropriately. It was accepted that such images have only limited use as objects for drawings, since they 'leave out' certain details. But on the other hand, they provided a finished template and a basis which to serve as a support for a transparency, which was overlaid, in order to work directly with ink fountain pens.

During the second day of the academy, the transition to the main subject was made. The realisation of three-dimensional natural objects, both botanical and zoological, which could now be analysed from various perspectives and points of view. There was a selection ranging from seed capsules, to mollusc shells and various insects. The participants were also offered an introduction to working with stereo microscopes and drawing tubes. Participants

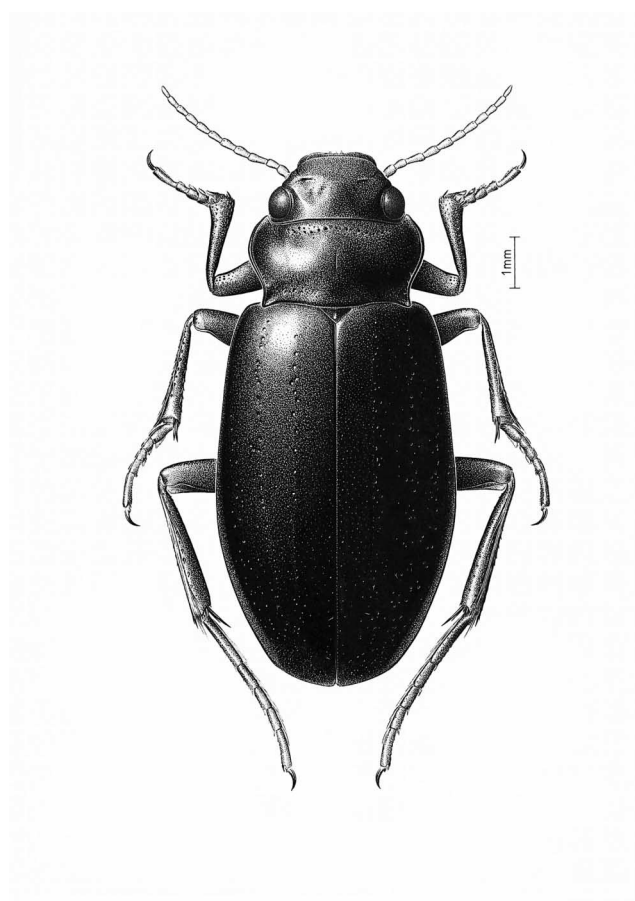


Figure 3 *Ilybiosoma yeti*, ink drawing by Armin Coray, course instructor

who chose larger objects, used magnifying glasses and digital cameras to aid a quick grasp of proportion. The detailed draft sketch was done in pencil, which was then transposed onto high-quality paper via a light box. Over the next few days participants worked on their various projects, and tackled a range of different issues, such as habitus images in purely linear representations or the correct lighting and representation of high-gloss surface structures through appropriate textures. Certain details only manifest if one knows of their existence, and that was where the available literature and the experience of the course leader were particularly helpful.

The course was framed by events such as information on the Pathway Scientific Visualisation (Niklaus Heeb), the presentation of recent Bachelor projects (Michèle Haller and Verena Kälin) and a presentation with images by Christian Meyer zu Ermgassen, on his work for museums in the fields of paleontology and pre-history.

After an intense but unfortunately very short week (many projects remained unfinished), the course concluded on Friday, 4th September, with a presentation of the drawings.

The 2009 summer academy ended with some very positive feedback from the participants. The opportunity for dialogue with the designers, and the exchange of experiences were also greatly appreciated.

Due to huge interest in a repeat of the event, the Pathway is now planning to arrange another summer academy next year, possibly including other design issues and additional media.

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European Association of Health Law Conference, Royal College of Physicians, Edinburgh 15–16 October, 2009

This was the second annual conference organised by the European Association of Health Law (EAHL). The Association was established in 2007 by a group of European health workers practicing within academic institutions to provide a forum for health lawyers from the Council of Europe countries and beyond to discuss and collaborate on issues of importance in the development of health law and related policies.¹

The conference was attended by over 100 delegates from the UK, Canada, Israel, Singapore and European centres such as Tromsø to Geneva. I was the only medical illustrator among the delegates, attending to present a paper on 'Clinical photography in healthcare: aspects of privacy and confidentiality'. This was one of two papers presented in the Health Privacy session, which was one of sixteen parallel sessions. It was a privilege to present this in the Great Hall to more than half the delegates – such was the interest in health privacy, indeed the other paper 'The Protection of privacy interests in genetic information particularly in research biobanks: the results of the Privileged Project' added to the interest. Indeed, the order of papers was reversed because the other speaker was delayed, yet the overall effectiveness of the two papers was reflected by the delegates' responses. Although, disparate both papers echoed issues of privacy and the use of material subsequent to its 'capture'. The delegates questions related to my paper were concerned about consent and touched on aspects of the Human Tissue Act 2004, in relation to post-mortem photography and also the use of images after the patient's death. Moreover, my paper outlined the separation of privacy (HRA Art.8) and confidentiality (DPA) in UK law, and compared the UK approach to that in French law (LOI no 2002-303 of 4 March 2002) which combines both. Indeed, unlike the UK, France defines privacy in terms of intrusion² rather than merely the misuse of (healthcare) information.³

Other session's themes included:

Data Protection
Negligence, Harm and Compensation
Rights to Health and Healthcare
Advance Directives
Unborn and Newborn

Other papers that caught my attention were Jamie Grace's (University of Derby) 'The NHS and data-protection best-practice for European healthcare research' and Gemma Turton's (University of Leicester) 'Claims loss of a chance in medical negligence – building on the French experience'. Her paper outlined how in UK and French law negligence is determined: in the UK it is a matter of balancing the probabilities, however in France it is a matter of certainty of a causal link. Although not immediately applicable to our practice, because misuse of images is not negligence in terms of loss of chance of recovery, it clearly connects the causal link to misuse to either intrusion or poor consent.

Before the conference dinner that was held at the Royal College of Surgeons, delegates were given a guided tour of the college, which included an entertaining description of Conan Doyle's membership of the college and the Sherlock Holmes exhibition on display in the museum.

Overall, the conference gave me the opportunity to share my concern for privacy and confidentiality of patients and their images on a European health law platform, and to network with UK academic lawyers who have similar interests. I would like to acknowledge the support from the Pat Turnbull Travel Fund which made attending the conference all the more possible.

IAN BERLE

¹Conference handbook introduction

²See Article 9 French Civil Code

³Campbell vs Mirror Group Newspapers Ltd, [2002]

*We apologise for the error printed in issue 32: 3/4 The MAA 60th Anniversary Conference Report was written by Caroline Needham.