

# Leak

retro-  
spective  
1963–2018

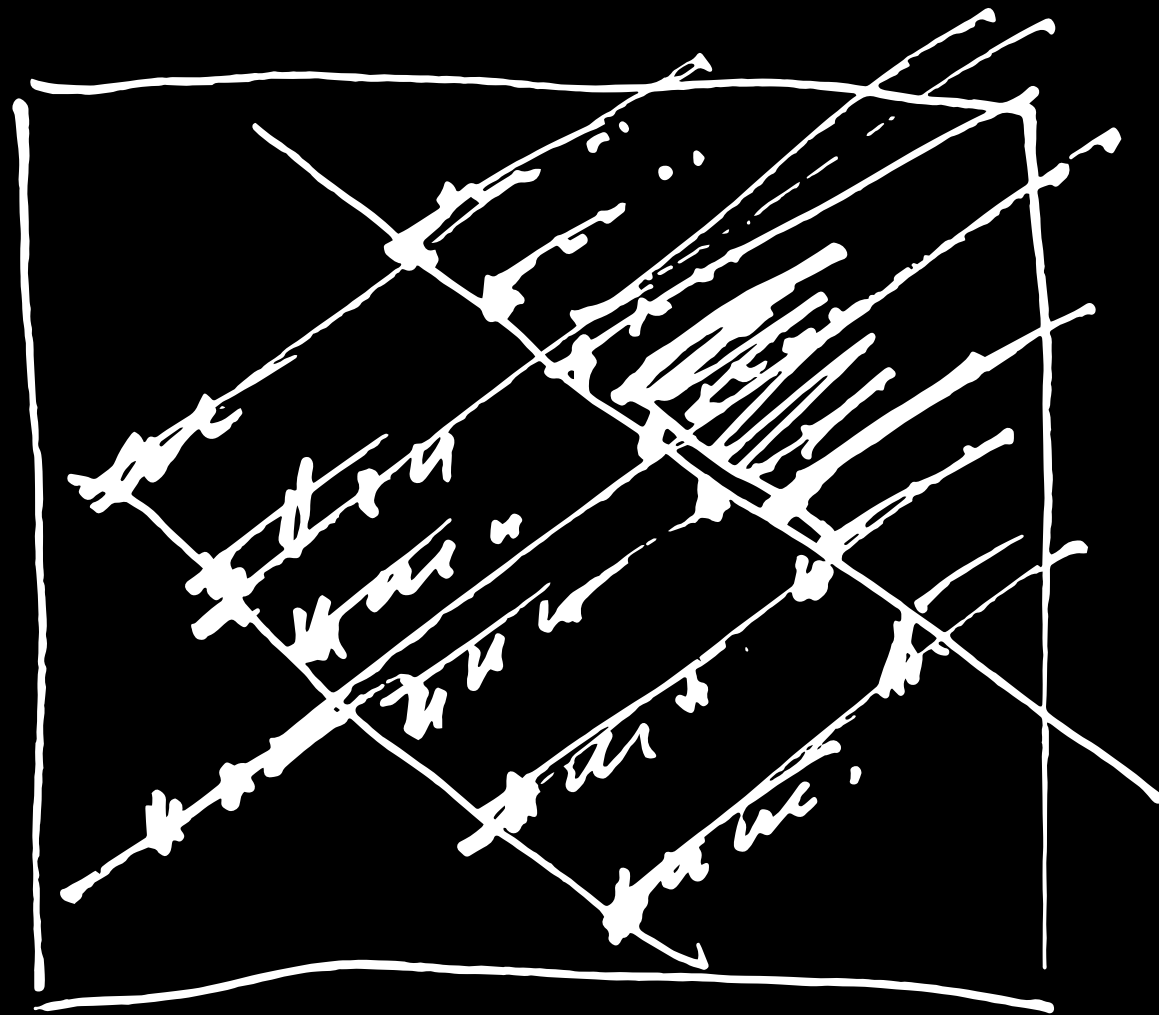
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film posters 1964–1969  
socio-political and  
advertising posters 1965–1971  
posters from America 1983–2015  
magazine design 1964–1974  
book and cover design 1963–1986  
projects by Dynamic Diagrams 1991–2002  
drawings / sketches 1982–2010  
miscellanea 1985–2018





—  
Krzysztof Lenk, mid 1990s  
photographer: David Colvin



# Krzysztof Lenk

retro-  
spective  
1963–2018

—

Catalog accompanying  
the exhibition  
Krzysztof Lenk – Retrospective  
October–November 2019  
KOBRO Gallery  
Władysław Strzemiński  
Academy of Fine Arts and Design  
Łódź, Poland

—

sketch by Krzysztof Lenk  
made during a discussion  
about how to present  
web pages, 1995



Akademia Sztuk Pięknych  
im. Władysława Strzemińskiego w Łodzi

published in 2019

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Krzysztof Lenk / RETROSPECTIVE 1963–2018  
Exhibition at the KOBRO Gallery, October–November 2019  
Strzeмиński Academy of Fine Arts and Design in Łódź,  
Łódź, 121 Wojska Polskiego Street, Poland, asp.lodz.pl

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Rector: Prof. dr hab. Jolanta Rudzka-Habisiak

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Catalog editors: Sławomir Kosmynka, Jan Kubasiewicz, Ewa Lenk

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Graphic design: Sławomir Kosmynka

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Editorial cooperation: dr. Mariusz Andryszczyk

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Editorial office: Izabela Wojtyczka

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Authors of critical texts: Marcin Giżycki, Mariusz Knorowski,  
JanKubasiewicz, Piotr Rypson, Sławomir Kosmynka

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Branch of the National Museum in Warsaw, Private Archive  
of Ewa Lenk, Dynamic Diagrams Archive, Archive of Jan Kubasiewicz

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Reproductions of posters by Krzysztof Lenk from the Collection of the  
Poster Museum in Wilanów: Michał Wasiak, specialist / Department  
of Archives and Photographic Documentation of the MPW

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Photographers:  
Krzysztof Gierałtowski, Ewa Lenk, David Colvin, Jack Lenk

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All photographic materials and graphic documentation published  
courtesy of the creators

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Film-interview with Krzysztof Lenk: realization Jack Lenk 2017.  
Courtesy of Jack Lenk and Ewa Lenk

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Bibliographic and publishing documentation  
from the archive of Ewa Lenk

---

Exhibition curator: Sławomir Kosmynka

---

Coordinator: Izabela Wojtyczka

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3D visualization: Piotr Gryz

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Reconstructions of graphic materials: Mariusz Andryszczyk

---

Logistics, installation of the exhibition: Michał Jesionek

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Special thanks to director Mariusz Knorowski from the Poster Museum  
in Wilanów for borrowing Krzysztof Lenk's poster collection  
and for preparing reprints and photographic work

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Special thanks to Marcin Giżycki for lending the archival collection  
of the ANIMAFILM quarterly

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**Jolanta Rudzka-Habisiak**  
**Rector**  
**Strzemiński Academy**  
**of Fine Arts and Design**  
**Łódź, Poland**

**I**n Fall of 2019 the Academy of Fine Arts in Łódź hosted an outstanding exhibition dedicated to the work of Krzysztof Lenk, who passed away on May 22, 2018. This brilliant graphic designer and educator taught at our Academy between 1973 and 1982, leading the newly opened Typography and Publication Studio in what was then the College of Fine Arts until he left to teach in the United States. As a teacher he shared with students his broad experience of designing periodicals, books, posters and visual information, focusing on effective communication as well as on pedagogy adapted to changing market needs and the dynamic development of digital design skills.

Despite the relatively short period he taught at our Academy, Professor Lenk became an unquestionable authority for students and built the foundation of teaching programs still in use in the Department of Graphic Design, where studios are run by former students and advocates of the canon developed by their mentor. They include the current Dean of Faculty of Graphics and Painting, Professor Piotr Karczewski, as well as the curator of this exhibition and head of the Department of Graphic Design, Professor Sławomir Kosmynka.

The decision Professor Lenk made to remain at Rhode Island School of Design in Providence, RI proved to be a severe loss for our school. It meant the departure of an excellent educator and a friend to many. Given his professional and teaching capabilities, along with his successful career as an international expert in graphic design and leader in visualization and information architecture, one can only envy the RISD students who were fortunate to learn from such a great professor.

I am truly grateful to Ewa Lenk for her personal engagement in the organization of her late husband's work for this exhibition at our KOBRO Gallery. It is a great opportunity to reminisce and gain inspiration from Krzysztof Lenk's enduring design paradigm.



# time line

1936–2018 <sup>/013</sup>

—  
a summary of Krzysztof Lenk's  
life as a designer and educator  
noting special accomplishments,  
recognition and affiliations

—  
Krzysztof Lenk, ca. 2008  
photographer: Jack Lenk

## timeline

### **Krzysztof (Kris) Lenk** **biography / activities**

#### **1936**

Born on July 21  
in Warsaw, Poland

#### **1954**

Graduates from high school.  
Begins studies at Warsaw  
Academy of Fine Arts

#### **1958**

Moves to study at Katowice branch  
of Krakow Academy of Fine Arts

Designs his first books  
and book covers for Śląsk,  
a publisher in Katowice

#### **1961**

Graduates from the department  
then called Propaganda Graphics  
(focused on all printed matter)

#### **1961–67**

Designs posters, magazines and  
also publications for a publisher  
promoting Polish products abroad

#### **1961–84**

Member of the Association  
of Polish Artists and Designers  
(Związek Polskich Artystów Plastyków)

#### **1963**

Marries Ewa Zembrzuska  
(later they have two children:  
Honorata, born in 1971,  
and Jacek [Jack] in 1976)

#### **1964**

Three posters earn recognition  
at the Polish IV ZSL Competition  
(one 3rd prize and two honorary  
mentions)

#### **1964–66**

Designs his first magazine layout  
– for *Polish Machinery News*  
and is hired as its creative director

#### **1965**

In Poland, earns:  
– 3rd prize in a competition to design  
a new logo for the Warsaw Opera  
– honorary mention in a competition  
to design a poster memorializing  
the historic importance of July 22  
– 1st prize for a poster announcing  
the World Peace Congress  
Also, his posters are selected for  
inclusion in the *First National  
Biennial* in Katowice

#### **1966–67**

Serves as a creative director at AGPOL  
(Poland's advertising and design agency  
for foreign trade) in Warsaw

#### **1968–69**

Works in Paris, first for the SNIP  
agency and then designing the  
weekly magazine *Jeune Afrique*,  
also designs brochures and books  
there (ex. *Mexico '68*, showcasing  
the XIX Olympics)

#### **1969**

Posters selected for inclusion in the  
*Third National Biennial* in Katowice

#### **1969–72**

Designs the weekly magazine  
*Perspektywy* in Warsaw and serves  
as its creative director

#### **1970–74**

Designs magazines *Polish Art Review*,  
*Ilustrowany Magazyn Turystyczny*,  
*Problemy, Przegląd Techniczny*,  
*Światowid*. Also designs books  
and covers for Polish publishers  
PIW and PIWRiL

#### **1971**

Collaborates with photographers  
Jan Fleischmann and Krzysztof  
Gierałtowski to design a promotional  
campaign for the German company  
ERCO Leuchten advertising new  
products designed by Tallon, Conran,  
Witte and Sottsass

#### **1971–82**

Designs books, albums, magazines  
and special publications for various  
Polish publishers

#### **1973–76**

Serves as Vice President for Design  
at the national publisher Krajowa  
Agencja Wydawnicza RSW Prasa  
(KAW) in Warsaw, where he also  
designs books and brochures for  
this agency

#### **1973–82**

Organizes a graphic design studio  
at the Academy of Fine Arts in Łódź  
(then known as Państwowa Wyższa  
Szkoła Sztuk Plastycznych—PWSSP)  
and teaches typography and  
publication design there until his  
move to the USA to teach at RISD

The Polish Ministry of Culture and  
Arts recognize his excellence  
in teaching twice during that time –  
in 1975 and 1980

#### **1974**

Exhibition of the works of his students  
at the congress of the Association  
Typographique Internationale (ATyPI)  
in Warsaw is a huge success

#### **1975**

Becomes the second person to represent  
Poland at the Association Typographique  
Internationale (ATyPI), where he is active  
in the organization's education committee

#### **1975–78**

Projects by his students in Poland  
are published in *The Penrose Annual*  
in London, *Interpressgrafik* in Budapest  
and the Polish magazine *Projekt*

#### **1976**

After a review process at the Academy  
of Fine Art in Warsaw, he is granted  
a higher academic title: docent

Takes part in the International  
Symposium of Graphic Design in Brno,  
Czech Republic, where he presents  
his teaching objectives and methods

#### **1976–82**

Serves as design consultant to the  
president of KAW Publishing House  
in Warsaw (as a docent at the Academy,  
he cannot hold a full-time position  
at another institution)

#### **1977**

Invited to the Vision 77 conference  
discussing the future of typography  
at Rochester Institute of Technology  
in the USA

#### **1978–81**

Art director of the quarterly  
magazine *Animafilm* in Warsaw

#### **1979**

Teaches design for two trimesters  
in the Department of Industrial  
Design at Ohio State University  
in Columbus, OH

#### **1981**

Speaks at the International Council  
of Graphic Design Associations  
(ICOGRADA) conference  
in Helsinki, Finland

#### **1982**

In June serves as a diploma project  
juror/critic at Ecole Supérieure  
d'Arts Graphiques in Paris

#### **1982–84**

Accepts two consecutive invitations  
to serve as a visiting professor  
at Rhode Island School of Design  
(RISD) in the USA, starting  
in September 1982

Delivers an open presentation  
at RISD about his own work and his  
teaching in the Graphic Design  
Department at the Academy  
of Fine Arts in Łódź, Poland

#### **1983**

Invited as an IBM Fellow to take  
part in the International Design  
Conference in Aspen, CO

Reelected for a second term  
as a member of the International  
Council of Graphic Design  
Associations (ICOGRADA) Working  
Group on Education at its  
International congress in Dublin,  
Ireland

Speaks about “The Polish School  
of Poster Design” at the Art Directors  
Club in Boston, MA

Gives a lecture and workshop  
at the University of Montreal  
in Canada

#### **1984**

Appointed as a full-time professor  
of Graphic Design at RISD.  
Over the next 26 years teaches basic  
and advanced typography,  
the information design class  
Diagrams, Charts and Graphs,  
and at RISD's Summer Institute  
for Graphic Design Studies.  
Occasionally designs posters  
(primarily for academic needs),  
with one selected for inclusion  
in the *International Poster Biennial*  
in Poland

Teaches a five-week workshop  
at the University of Illinois  
in Urbana-Champaign

Included in the book *Kto jest  
kim w Polsce 1984*  
(*Who's Who in Poland 1984*)  
published by Interpress in Warsaw

As a member of the American  
Institute of Graphic Art (AIGA),  
takes part in a symposium  
in Boston, MA

Lectures on “Polish Graphic Design”  
at the Cooper Hewitt National Design  
Museum in New York City

Speaks about “Henryk Tomaszewski  
And His Students” at the Graphic  
Design History symposium at  
the State University of New York  
in Purchase

Highlighted in the book  
*Contemporary Designers*  
(Macmillan, London, 1984)  
and in its American edition, published  
in 1990 (St. James Press, USA)

<p><b>1985</b> Swiss bimonthly magazine <i>Graphis</i> (No. 238) features an article on his pedagogical approach to teaching Information Design at RISD, along with showing projects by his students</p> <p><b>1986</b> Delivers presentation at the Information Graphics Workshop organized by RISD and others</p> <p>Receives a grant to travel to France and England to research diagrams, charts, graphs and maps</p> <p><b>1987</b> Delivers a presentation at the two-day Communication through Design conference organized by the Center for Communication, Inc. in New York City</p> <p>Presents the lecture “The History of Diagrams, Maps and Charts” at the University of the Arts in Philadelphia, PA</p> <p><b>1987–88</b> Teaches in the master’s degree program at Yale School of Art in New Haven, CT</p> <p><b>1988</b> Presents lectures and workshops as part of a hypermedia project at the Institute for Research in Information and Scholarship (IRIS) at Brown University in Providence, RI</p> <p>Lectures on “The Roots of Contemporary Information Design” at AIGA/Boston meeting at Boston University</p>	<p><b>1989</b> During his spring semester sabbatical: – teaches Information Graphics at the National Institute of Design in Ahmedabad, India – serves as a visiting critic at RISD’s European Honors Program in Rome – gives workshops and lectures on Information Design at four design schools in the Netherlands: Minerva Academy in Groningen, St. Joost School of Art &amp; Design in Breda, Design Academy Eindhoven, Gerrit Rietveld Academy in Amsterdam – gives lectures and a workshop at Royal Danish Academy School of Arts and Crafts in Copenhagen – gives lectures and a workshop at the National College of Art, Craft and Design in Stockholm, Sweden – speaks at the Norway Society of Graphic Design conference in Lillehammer – gives a three-week workshop and lectures at Ravensbourne College of Design and Communication in London Articles about several of these workshops appeared in local newspapers and magazines (for example, in the Dutch newspaper <i>Eindhovens Dagblad</i> and a Norwegian graphic design magazine)</p> <p>Presents a workshop and lecture at Arizona State University in Phoenix, AZ</p>	<p><b>1990</b> Delivers a lecture in the Department of Art at Colorado State University in Fort Collins, CO</p> <p>Delivers a lecture at Southeastern Massachusetts University in North Dartmouth, MA</p> <p>Participates in talks about “The Making of the CD-ROM” at Arizona State University in Phoenix, AZ</p> <p>Presents the lecture “Diagrams of Man” at Illinois Institute of Technology in Chicago</p> <p>Receives a grant to travel to Europe to attend major design exhibitions in June and July</p> <p>Delivers a lecture/presentation at the Strzemiński Academy of Fine Arts and Design in Łódź, Poland</p> <p>Invited by American Horse Publications to review their logo and publications for honorable mentions</p> <p>Lectures on information design at a Cognitive Science Group seminar at Southeastern Massachusetts University in North Dartmouth, MA</p> <p>Krzysztof Lenk and Paul Kahn cofound the studio Dynamic Diagrams (DD) dedicated to the design of visual information. Lenk becomes creative director. International clients include: IBM, Netscape, Microsoft, Musée des Arts et Métiers in Paris, Asian Art Museum of San Francisco, US Holocaust Memorial Museum in Washington DC, Merrill Lynch, Samsung Electronics, Yale University, Cadmus Journal Services, Inc., among others</p>	<p><b>1991</b> Presents the lecture “Diagrammatically Thinking” at the ArtCenter College of Design in Pasadena, CA</p> <p>Runs a seminar at Microsoft in Redmond, WA</p> <p>Delivers the lecture “Learning from History” at the Society of Newspaper Design session</p> <p>Teaches Hypermedia Design and Information Graphics (with Paul Kahn) at the International Hypertext Conference in San Antonio, TX</p> <p><b>1992</b> Takes part in the International Electronic Publishing Conference in Lausanne, Switzerland</p> <p>During summer break from RISD, teaches winter semester at the University of Canterbury School of Design in Christchurch, New Zealand</p> <p>Participates in the International Hypertext Conference in Milan, Italy</p> <p><b>1993</b> Participates in the International Hypertext Conference in Seattle, WA, leading the workshop Designing Information for the Computer Screen (with Paul Kahn)</p> <p>Dynamic Diagrams studio projects are presented in <i>The Best in Diagrammatic Graphics</i>, a book by Nigel Holmes published in London by RotoVision</p>	<p><b>1994</b> Receives a grant to visit the exhibition <i>L’Ame au Corps: Arts and Sciences 1793–1993</i>, in Paris</p> <p>Takes part in AIGA/Boston discussion on “Design pedagogy and computer technology” at Northeastern University in Boston, MA</p> <p>Participates in the International Hypertext Conference in Edinburgh, Scotland</p> <p>Takes part in the International Electronic Publishing Conference in Darmstadt, Germany</p> <p>Runs a two-day workshop at Northern Illinois University in DeKalb, IL</p> <p><b>1994–96</b> Dynamic Diagrams introduces new methods of planning and presenting large volumes of information for complex websites, examples of which are published in the book <i>Information Architects</i> by Richard Saul Wurman, published by Graphis Press Corp.</p> <p><b>1995</b> Presents “Rethinking the Past” at the Visual Narrative congress organized by the University of the Americas in Puebla, Mexico (invited by Professor Maria Gonzales de Cosio)</p> <p>Participates in the International Conference on Hypermedia and Interactivity in Museums in San Diego, CA</p> <p>Presents “Case Study: Dynamic Diagrams Website” (with Paul Kahn) at the American Center for Design’s third annual Living Surfaces conference in Chicago, IL</p>	<p><b>1996</b> Presents “Visualizing Internet Sites” (with Paul Kahn) at Design for the Internet, the American Center for Design’s fourth annual Living Surfaces conference in Chicago, IL</p> <p><b>1997</b> Takes part in the International Conference on Hypermedia and Interactivity in Museums in Paris</p> <p>Presents “Mapping the Net” (with Paul Kahn) at the Vision Plus 3 symposium hosted by the International Institute for Information Design in Schwarzenberg, Austria</p> <p>Gives a lecture and provides critiques at Jan van Eyck Academie in Maastricht, the Netherlands</p> <p><b>1998</b> Presents a lecture at Southwest Missouri State University in Springfield, MO</p> <p>Presents “Learning and Understanding: The Historic Origins of Information Design” at the Vision Plus 5 symposium hosted by the International Institute for Information Design in Schwarzenberg, Austria</p> <p>Runs a workshop and gives lectures at the Master’s in Information Design program in Puebla, Mexico</p> <p>Teaches a short class at Nova Scotia College of Art and Design in Halifax, Canada</p>	<p>/ 017</p>
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**1998**

Presents the lecture “The Information Graphics of Stevin and Comenius” at the Renaissance Events on Science, the Arts and Ecology symposium at the University of Illinois in Urbana-Champaign

Presents “Information Design: Learning from the Past” at the ArtCenter College of Design in Pasadena, CA

**1999**

Dynamic Diagrams designs the global internet domain for Samsung Electronics, with 75 website page templates for branches in various countries and languages

Leads a seminar and workshop at Samsung Electronics in Korea

**1999–2002**

Dynamic Diagrams establishes its European studio in London

**2000**

Korean magazine *Design / Information Design* publishes an interview with Krzysztof Lenk and shows examples of DD work

Presents “Information Design in the Era of the Internet” at Nova Scotia College of Art and Design in Halifax, Canada

Retires from full-time work at Dynamic Diagrams but remains active as a consultant for two more years

**2001**

*Mapping Web Sites*, a book by Paul Kahn and Krzysztof Lenk summarizing their methods of designing for the internet, is published by RotoVision in English and four other languages

Presents “Global Village,” a dynamic, statistical model of the world as a village of 1,000 inhabitants, at the TED conference in Monterey, CA

Joins the Advisory Committee helping to develop the new Oriental Visual Art and Design University in Shanghai, China

**2002**

Teaches a four-week course at the University of Western Sydney in Australia

Included in the book *1000: Who's Really Who* by Richard Saul Wurman (about the most creative individuals in the USA in 2002)

**2003**

Gives a presentation at the International Institute for Information Design in Schwarzenberg, Austria

Presents the lecture “Learning from the past – Figures in information graphics” at the University of Alberta in Edmonton, Canada

Joins Jan Kubasiewicz for a presentation at The Art Institute of Boston at Lesley University in Cambridge, MA

Presents “Measuring of Man” at the Information Design History Conference at Coventry University's Design Institute in the UK

**2003–06**

Serves as a visiting lecturer, critic and advisor for students in the Dynamic Media Institute's master's degree program at Massachusetts College of Art and Design in Boston

**2004**

Gives a lecture and a workshop at the Interaction Design Institute in Ivrea, Italy

Participates in a symposium at the Academy of Fine Arts in Warsaw, Poland

**2006**

Teaches a three-day Architecture of Information course at Franz Mayer Museum in Mexico City, organized by Centro de Estudios Avanzados de Diseno

**2007**

Gives a lecture and a workshop at the University of the Arts Helsinki in Finland

Presents “Harper's Index Inspiration – Translating Figures into Emotional Information” at the Vision Plus 12 conference hosted by the International Institute for Information Design in Schwarzenberg, Austria

**2010**

Retires from RISD at the age of 74

Presents a lecture at the 2nd International Design Conference AGRAFA in Katowice, Poland, and runs a three-day workshop there

Gives a lecture “Language of Information Design” prior to the opening of an exhibition of work by his RISD students at Zamek Cieszyn (Cieszyn Castle) in Cieszyn, Poland. The catalog *To Show. To explain. To Guide (Pokazać. Wyjaśnić. Prowadzić)* accompanies this exhibition

**2011**

Receives an Honorary Degree from the Academy of Fine Arts and Design in Katowice, Poland

Receives the Silver Cane with a Rose, a prestigious prize awarded to exceptional retired educators by the Association of Friends of the Academy of Fine Arts in Warsaw

Presents a lecture and participates in a discussion about the future of the poster organized by the National Museum in Poznań, Poland

Lectures, runs a workshop and mounts an exhibition (accompanied by the catalog *Typografia*) of projects by RISD students and by workshop participants at the University of the Arts Poznań, Poland

**2012**

Participates in a debate about the future of the poster at the National Museum of Art in Warsaw in conjunction with the *International Biennial of the Poster* in Wilanów, Poland

Delivers a lecture and runs the three-day workshop *Dilemmas of an Information Designer* at the Media Lab in Katowice, Poland

Runs a workshop at the Strzemiński Academy of Fine Arts and Design in Łódź, Poland that leads to the publication of the book *Information Design Workshop*

**2015**

Presents the lecture and seminar “Data as Narrative. Narrative as Data. A Dialog on Information Visualization” in collaboration with Jan Kubasiewicz at Universidad Autonoma Metropolitana–Cuajimalpa in Mexico City

**2018**

Krzysztof Lenk dies at his home in Barrington, RI, on May 22

**Books by Krzysztof Lenk**

Krzysztof Lenk and Paul Kahn  
*Mapping Web Sites*  
RotoVision, London, 2001  
Published in English, German,  
French, Spanish, Korean

*Projects and Doodles*  
*Projekty i bazgroły*  
słowo/obraz terytoria,  
Gdańsk, 2009  
in English and Polish

*Krótkie teksty o sztuce projektowania*  
słowo/obraz terytoria, Gdańsk, 2010  
Collection of essays about  
designers and the art of designing,  
in Polish

*Pokazać. Wyjaśnić. Prowadzić.*  
*To Show. To Explain. To Guide*  
Śląski Zamek Sztuki  
i Przedsiębiorczości, Cieszyn, 2010  
in Polish and English

*Typografia – Wystawa. Wykład.*  
*Warsztaty.* Uniwersytet Artystyczny,  
Poznań, Poland, 2011  
Catalog for an exhibition of RISD  
students' work, along with work from  
the workshop Krzysztof Lenk ran there,  
in Polish

*Information Design Workshop –*  
(presenting work by participants)  
Akademia Sztuk Pięknych w Łodzi,  
Łódź, Poland, 2012  
in Polish

*Podaj dalej – Dizajn, nauczanie, życie*  
Krzysztof Lenk in conversation with  
Ewa Satelecka,  
Karakter, Kraków, Poland, 2018  
English edition: *Pass It On – Design,*  
*Teaching, Life*  
PJAiT, Warsaw, Poland, 2020

**Self-published books**

*Travels / Meeting Drawings,*  
Dynamic Diagrams, 1998  
Poetry by Paul Kahn,  
drawings by Krzysztof Lenk  
in English

*Znaki z Podróży*  
*Signs from My Travels*  
Alexandria, NH, 2012  
foreword in Polish and English

*Litery (Letters)* – a collection  
of Lenk's so-called  
“Meeting Drawings”  
Alexandria, NH, 2015  
foreword in Polish and English

*Portrety z Muzeum*  
*Portraits from Museums*  
Alexandria, NH, 2017  
foreword in Polish and English

**Essays by Krzysztof Lenk published in professional books and magazines**

Essay in the article  
“Szkoła grafiki prasowej”  
("School of press graphic")  
pp. 46–52, in Polish bimonthly  
*Project*, No. 114, 5/1976,  
in Polish and English, summary  
in French, Russian, German

Essay discussing the relationship  
between historical and contemporary  
ways of distributing information  
visually, in the American Institute  
of Graphic Arts (AIGA) journal, 1988

Essay on poster designer  
Henryk Tomaszewski for the book  
*Contemporary Masterworks*  
by Colin Naylor, Cengage Gale, 1991

Chapter “Czarne na białym, w ruchu...”  
pp. 429–435, in the book  
*Widzieć / Wiedzieć*  
edited by Przemek Dębowski  
and Jacek Mrowczyk  
Karakter, Kraków, 2011

Essay about Polish design  
from 1945–1980  
“Freedom under control”  
("Wolność pod kontrolą")  
pp.136–149,  
and essay on Tadeusz Trepcowski,  
pp.156–161, in the book  
*Very Graphic – Polish Designers*  
*of the 20th Century*,  
editor Jacek Mrowczyk,  
Adam Mickiewicz Institute, 2015  
in English  
Polish edition of this book  
*Piękni XX-wieczni – Polscy*  
*projektanci graficy*  
editor Jacek Mrowczyk  
published by 2+3D, Krakow, 2017

“Jak zrobić pismo?” – conversation  
with Monika Matuszczak  
on how to create  
a magazine, in the magazine  
*BestSeller*, No. 4–5, 1990  
in Polish

Essay “Moore” for the monthly  
magazine *Obieg* No.26, 6/1991  
Centrum Sztuki Współczesnej  
Zamek Ujazdowski, Warsaw,  
in Polish

Essay “Designing for the Computer  
Screen” (with Paul Kahn) for the  
quarterly *Information Technology*  
Harvard University, winter 1991

Essay “How they used circles”  
(with Paul Kahn) for the magazine  
*High Quality* No.19, 1991

Essay “To Show and Explain:  
The Information Graphics of Stevin  
and Comenius” (with Paul Kahn)  
in the special edition  
of the *Visible Language* Vol. 26,  
Summer/Autumn 1992

Essay for the magazine *Statements*  
American Center for Design,  
Volume 2, No.1, 1996

Many articles about visual  
communication, design and designers  
for the Polish design quarterly *2+3D*.  
While these were written in Polish,  
several also ran in English in the  
international section of the magazine:  
– “Thinking Posters” (about  
Władysław Pluta's poster designs),  
pp. 8–13, English summary, p. 77,  
No. 9, 2003  
– “Don't Make an Unnecessary  
Racket... Says Maciej Urbaniec,”  
pp. 33–37, English summary

p. 77, No. 12, 2004  
– “Tadeusz Trepcowski. The Discipline  
of Sign and Signified,” pp. 34–37,  
English summary p. 78, No. 16, 2005

Essay “The Tune of Line –  
Visual Art of Henryk Tomaszewski”  
for the Iranian graphic design  
magazine *Neshan* No 4 ,  
Tehran, 2004  
in English

“In Memory of Henryk Tomaszewski  
1914–2005” for the Iranian graphic  
design magazine *Neshan* No 7  
Tehran, 2005  
in English

Essay “Isometric History and his Career”  
12 pages in the magazine  
*Visualisation – the Isometric volume*  
Volume 3, USA, 2010

Chapter “Simple visual narrations”  
in the book *Information Design*  
*as Principled Action – Making*  
*information accessible, relevant,*  
*understandable, and usable*  
pp.311–315  
edited by Jorge Frascara,  
Common Ground, 2015

**Essays for exhibition catalogs and other publications**

“Shadows from Jan” / “Cienie od  
Jana” about the artwork of Jan  
Kubasiewicz in conjunction with  
his exhibition at Moravian College's  
Pane Gallery in Bethlehem, PA  
and published in both English  
and Polish by *The Pulaski*  
*Foundation News* (Volume 4, 1986)  
This essay also appeared in the  
book *The Works of Jan Kubasiewicz*  
Metafora Books, 2002

Essay “Nailing a message into  
the mind – The Master and his follower”  
(in English) for a special edition  
of The Hague newspaper that became  
the catalog produced in conjunction  
with Cyprian Kościelniak's exhibition  
in The Hague, the Netherlands;  
and „Cyprianowi z podziwem”  
for a catalog of his exhibition at the  
Poster Museum in Wilanów, Poland  
(text includes a poem by Krzysztof  
inspired by one of Cyprian's drawings)

Essay „Andrzeja Krajewskiego  
Opisywanie świata” in conjunction  
with an exhibition of Krajewski's  
work at the Poster Museum  
in Wilanów, Poland

Essay “The Quest for Order”  
about the art  
of Andrzej Jakub Olejniczak  
for the catalog of his works  
*The Quest for Order – Objects of Design*  
Envisioning Business, Inc., 1995;  
second edition, 2016  
in English

**Publications that present Lenk's work as a designer and educator**

"Szkoła grafiki prasowej" ("School of press graphic") essay by Ryszard Otręba. in Polish bimonthly *Project*, No. 114, 5/1976, pp. 46–52 in Polish and English, summary in French, Russian, German

*Kto jest kim w Polsce 1984 (Who's Who in Poland 1984)* p. 523 Interpress, Warsaw, 1984 in Polish

*Contemporary Designers* – p. 356 Macmillan Publishers, London, 1984 and in second edition – p. 332 Published by St. James Press in London and Chicago, 1990 in English

*Graphis* No. 238, Zurich, 1985 "Rhode Island School of Design – Diagrams, Charts, Graphs" by Szymon Bojko – pp. 50–61 in English

"Krzysztof Lenk, talsmann for: Inspirert visuell informasjon" pp. 8–9 in *Grafisk Design* No. 2, 1989 *Norske Grafiske Designere* Oslo design magazine in Norwegian

*Obieg* No.10, Warsaw, 1990 "Ołówki i Komputer" – Marcin Giżycki interviews Krzysztof Lenk – pp. 3–9 in Polish

*Who's Who in Rhode Island* – p.181 Research and Publication of Jamestown, 1990

*The Best in Diagrammatic Graphics* book showing several projects by Dynamic Diagrams in its different chapters. Neil Holmes, editor RotoVision, Switzerland, 1993 in English

*Diagraphics II* book showing several projects by Dynamic Diagrams in its different chapters. Ruriko Koga, editor. Japan Creators' Association, Tokyo, Japan, 1994 in English (introduction also in Japanese)

*Information Architects* "Krzysztof Lenk and Paul Kahn: Dynamic Diagrams" – pp. 190–201 book by Richard Saul Wurman Graphis Press, New York, NY, 1996

*The Education of a Graphic Designer* interview with Krzysztof Lenk – pp. 203–207 book by Steven Heller Allworth Press, New York, NY, 1998

Dynamic Diagrams' information graphics presenting various issues and aspects of America (on 22 pages) in the book *Understanding USA* by Richard Saul Wurman TED Conferences Inc., USA, 1999

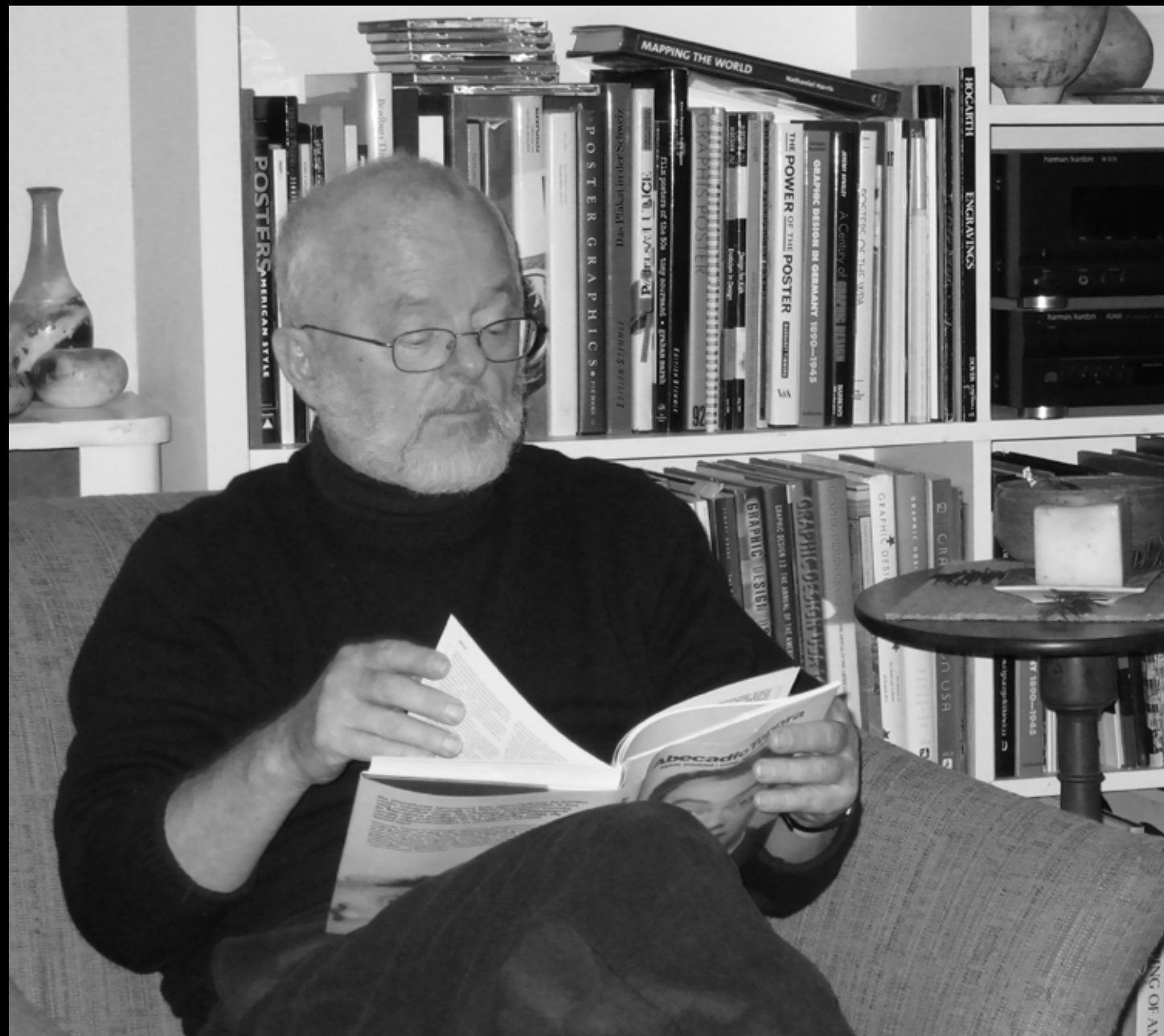
*Design / Information Design* No. 259 Korean magazine interview with Krzysztof Lenk featuring works by Dynamic Diagrams, Seoul, 2000 in Korean and English

*1000: Who's Really Who – The most creative individuals in the USA, 2002* the book by Richard Saul Wurman in English

Project by Dynamic Diagrams presented by the Institute for Information Design, Japan, in *Information Design Source Book*, pp. 34–37 published by Graphic-She Publishing Co., Tokyo, 2003 in Japanese and English

*2+3D* No. 3, Kraków, 2002 Polish design quarterly presents an interview with Krzysztof Lenk in Polish and English – pp. 7-13

*Very Graphic – Polish Designers of the 20th Century* – pp. 310–317 Instytut Adama Mickiewicza, Jacek Mrowczyk editor, Warsaw, 2015 in English Polish edition: *Piękni XX-wieczni – Polscy Projektanci graficy*, pp. 310–317 editor Jacek Mrowczyk, published by *2+3D*, 2017



# critical texts

2019

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Mariusz Knorowski  
Jan Kubasiewicz  
Marcin Giżycki  
Piotr Rypson  
Sławomir Kosmyńka

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Krzysztof Lenk, 2000  
photographer: Ewa Lenk

## Mariusz Knorowski

*Art critic and historian. Graduate of the Department of Humanities at the Catholic University of Lublin. AICA member. Worked for the Poster Museum in Wilanów, Poland from 1985–1997 and as its curator since 2014. Between 2001 and 2013, served as art director of the Centre of Polish Sculpture in Orońsko. Scope of interests: substantive studies of problems related to visual arts, graphic design, visual communication, advertising, art in public space, sculpture and contemporary art in general. Member of the Program Committees at the National Museum in Wrocław and the Museum of Modern Art in Warsaw.*

There are very few people who could aspire to being an undeniable authority. Without a doubt, Krzysztof Lenk was one of them – a unique individual, graphic designer, educator and author. In each of these fields, his achievements are innumerable. Surely, he had outstanding character. His opinion was highly valued because of his accurate assessment of things, based on sober judgement and objective grading.

Both Polish and international graphic design circles regarded him as the highest authority, which was founded on his superior position, laboriously achieved in the course his professional career. Lenk skillfully merged his teaching and creative activities. He expanded the area of communication in the scope of infographics, developing new standards of contemporary visual culture. In this professional activity, his intuitions came close to visionary, as he anticipated numerous inevitable processes – and was teaching towards them.

He could reconcile the utmost respect for traditional conventions of static images with the prognosis regarding the approaching era of dynamic media and the metamorphosis of the realm of visual information. In this area, he deserves the title of a pioneer, as he was ahead of his time. In parallel, he managed to convince his students that being facilitated by the state-of-the-art instrumentation available to graphic designers, they should rise to such modern challenges. He balanced it out with the conviction that the entire existing conventional history of image making and principles of its perception must not be neglected. This remained useful knowledge in the graphic design profession and the prerequisite to effective discourse. Lenk made his opinions known in numerous publications, available in Poland, as well as in various lectures and papers he presented worldwide. He was read and listened to, because his message helped navigate the epoch of accumulating visual chaos. He guided and taught how to fight back to keep both what constituted the identity of culture as a sum of positive experiences and values, and what is possible to illustrate and visualize. That was how he perceived the role of typography and its superior function in cultivating tradition. His attitude towards our heritage was quite critical at times. He valorized what

had stood the test of time and constituted a real contribution to the global iconosphere catalog. Respecting past achievements, he by no means tolerated epigones and idolatrous reference to flat formulas and devalued myths. Lenk was a demanding observer and animator of events who felt the pulse of changing times. He noticed new opportunities and the usability of expansive technologies. His conviction was that even under their pressure, a graphic designer is obliged to systemize visual structures, clarify the meaning and engage in a dialogue with the recipient – such are the universal criteria for maintaining the continuity of data transmission for every community. Although this idealistic attitude brought Quixotism to mind, he surely made it convincing, and maybe even found its followers. He validated it with his own example, holding on to the vital faith in his mission until the end of his days. He passed away on May 22, 2018 – the day his final book *Podaj dalej* was promoted at the Museum of Modern Art in Warsaw. Thereby, it became his testament to future generations.

Krzysztof Lenk (1936–2018). Graphic designer, educator, information design expert. Graduate of the Academy of Fine Arts in Kraków, 1961. In the years 1990–2000, art director of Dynamic Diagrams studio, which he cofounded with Paul Kahn. Lecturer at the College of Fine Arts in Łódź (1973–1982) and for many years a teacher – as the first Pole ever to serve on the faculty at Rhode Island School of Design in Providence, RI (1982–2010). In 2011 he received the Doctor Honoris Causa degree from the Academy of Art and Design in Katowice, Poland and “The Silver Cane with the Rose” – distinction from the Friends of the Warsaw Academy of Fine Arts presented for outstanding pedagogical achievements. Among diverse areas of interest in graphic design, Professor Lenk held a special regard for the medium of the poster – as a designer as well as a careful and critical observer.

## Jan Kubasiewicz

*Professor at Massachusetts College of Art and Design in Boston. Founder and head (2000–2016) of Dynamic Media Institute, the graduate program focused on communication design in the context of emerging technologies. He teaches information architecture, data visualization, user experience and interface design, as well the theory and history of communication design, media, and technology. He has lectured at many universities in the United States, Australia, China, Italy, Japan, Mexico, South Korea and Poland. His personal work has been exhibited at art galleries in North America, Asia and Europe. He is an affiliate of the Center of European Studies at Harvard University, where he serves as curator of the Giedrojć Gallery.*

### Lenk's Maps

The English word “map” can be both a noun and a verb. “A map” is an object, while “to map” means to make a map, and actually, to visualize, as maps are made to visually present data. The two are accompanied by another form, “mapping” – one of Krzysztof Lenk’s favorite words. This noun, derived from the verb “to map,” stands for assigning a system of data to a visual system, just as traditional maps use the saturation scale of blue to represent the depth of oceans. “Maps” and “mapping” best define Lenk’s design thinking. The terms also seem to be accurate for describing the essence of information architecture and interactive media design – the design fields he co-created.

Mapping was Krzysztof Lenk’s natural form of thinking. It was his exceptional cognitive skill of finding connections between elements, qualities and notions, in order to present them to others, who would not be able to see these connections themselves. This form of intelligence requires two predispositions – the intellectual abilities necessary to carry out research and construct theories, as well as the manual skills needed to translate concepts into visual notations. Maps, infographics, diagrams, graphs, time-based sequences of events constitute a special category of images in which it is logic rather than visual expression that leads to knowledge. Such design requires clear methodology and a rational approach based on systemic thinking, combinatorics, calculation. Lenk followed this approach to design. He was a positivist who trusted scientific knowledge – and a modernist, who believed in the ethos of design.

In 1985, *Graphis* magazine<sup>1</sup> published an extensive illustrated article presenting the works of Lenk’s students from his Diagrams, Charts and Graphs class, which he taught at Rhode Island School of Design. The article got noticed. Lenk became known in the US not only as an outstanding educator and theorist, but also as a design philosopher, offering a brilliant methodology of data visualization. And it was perfect timing for such a proposition. Computers were entering every sphere of life. New tools of observation and data collection kickstarted the “big data” era. The explosion of Internet and new communication technologies required a thorough

reconsideration and a new approach to the entire ecosystem of design. Visualization became an indispensable tool to manage the complexity of data. Lenk returned to design practice.

In 1990 he cofounded Dynamic Diagrams<sup>2</sup>, one of the pioneering design studios specializing in design for the Internet, and worked as its creative director for ten years. In 1996 Graphis Press published the extensive volume *Information Architects*<sup>3</sup> by Richard Saul Wurman (who had coined the term “information architecture”), which presented the most influential studios and experts in this design field. Dynamic Diagrams found itself in excellent company. In the foreword, the editor explained that the book displayed interactive products using Lenk’s intellectual invention, previously designed for the Seattle Art Museum – the axonometric diagram of navigational sequences and paths. The same visual logic was the basis for the computer application Dynamic Diagrams created for designers of information architecture. Lenk named it “Mapa” (Polish for “map”).

Many years ago, Krzysztof asked me to write a short text for his book *Projekty i bazgroły [Projects and Doodles]*<sup>4</sup>. As he approved of my words back then, I would like to paraphrase them here:

*Visualization of information supports abstract thinking toward understanding. Understanding combines the intellectual knowledge frozen in words and numbers with the knowledge vested in sensory experiences. Usually, these two aspects live in two different worlds without a common language. However, they beautifully coexist in Krzysztof Lenk’s work, helping us navigate the persistent oscillations between the concrete and the abstract, and between what we know, and what we see, and what we should understand. Krzysztof Lenk as information designer, educator and thinker helps make the invisible and hidden – the observable and understandable. But learning and understanding occur in the domain of the individual mind. The designer can help but cannot complete this process for the learner. Therefore, on the difficult path to knowledge we are on our own.*

Krzysztof Lenk continued his teaching at RISD, but he also travelled worldwide – visiting Poland on multiple occasions – with his lectures and workshops. He wrote articles. He published his own books. In 2010, twenty-five years after the *Graphis* article mentioned above, he presented new works by his RISD students at the Cieszyn Castle. Inspired by brilliant studio assignments and difficult research questions, the student work clearly documented their teacher's pedagogy. This extensive exhibition was accompanied by the publication *To Show. To Explain. To Guide*.<sup>5</sup>

In 2012, thirty years after leaving Poland, Professor Lenk returned to Łódź, to room 109, to teach his information design workshop. A large catalog<sup>6</sup> shows how the Łódź students responded to the master's challenge. History had come full circle... so it's time to go back to the previous epoch.

I was a student at the Academy of Fine Arts in Łódź<sup>7</sup> when Professor Lenk took over the Typography and Publication Design Studio<sup>8</sup> in the newly launched Department of Graphics. Enrolling in his studio in the spring of 1973, little did I know it would be one of the most important decisions of my life. In the last year of my graduate studies, he offered me the assistant position and that's how my lifelong career started. Ever since, I have been involved in communication design education.

Krzysztof Lenk was unlike other professors. He had come to the Academy with the aura and charisma of the internationally recognized graphic designer. In the late 1960s he had worked in Paris at the SNIP agency and for *Jeune Afrique* designing its weekly publication and other pieces. Having returned to Warsaw, he designed a new layout for the *Perspektywy* periodical, and became its creative director. In his final book *Pass It On*,<sup>9</sup> Lenk describes his beginnings in Łódź. His approach was based on defining the discrepancies between what he learned over the fifteen years of his professional experience and what he had never been taught during his design studies, although he should have. It was the starting point for the curriculum of his studio. Lenk approached teaching as a design problem to be solved. He openly stated that "we must learn what to teach and how." I found it shocking and

fascinating that Professor Lenk expected me, his assistant, to co-create the program. Over years of intensive dialogue, we spent hundreds – and perhaps thousands – of hours talking, debating, quarrelling. It was all about passion, fun – more than work. The Studio 109 (the number of our room) looked more like a professional design studio than a typical classroom. And there was music, a proper audio system and an impressive discography of Miles Davis, Tom Waits and many more. There were coffee and tea, as well as foreign books and professional magazines from his own collection – unavailable in any other place in Poland. Lenk would invite a lot of his friends-designers as visiting lecturers and critics. He created a network of support for students – scholarships and apprenticeships, in Poland and abroad. Later, as a Creative Director of the State Publishing Agency [Krajowa Agencja Wydawnicza KAW], he hired his graduates on commission and thereby helped launch their professional careers. It might not seem unheard of in today's reality, but when Krzysztof Lenk created this environment, the country was still behind the Iron Curtain.

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I had known him for forty years – longer than I knew my own father. Nonetheless, "how well" we know somebody is more important than "how long." It is all about the intellectual and emotional bond, which results from the shared path to one's own history. It is a matter of building a community while respecting each other's individuality. The longer we knew each other, the stronger our friendship became. Krzysztof Lenk was a remarkable person. He had the brilliant mind of a designer and the phenomenal intuition of a mentor. He was fully aware of the social role of a designer and a teacher, which gave anyone in contact with him and his work the sense of learning something new and important. I happened to learn a lot from him.

1. Szymon Bojko, "Rhode Island School of Design – Diagrams, Charts and Graphs". *Graphis* #238, 1985
2. Dynamic Diagrams was cofounded by Krzysztof Lenk and Paul Kahn, who was affiliated with Brown University in Providence, RI (USA).
3. Richard Saul Wurman, *Information Architects*. Graphis Press, 1996
4. Krzysztof Lenk, *Projects and Doodles / Projekty i bazgroły. słowo/obraz terytoria*, 2011
5. *To Show. To Explain. To Guide. / Pokazać. Wyjaśnić. Prowadzić*. Exhibition curator: Ewa Satalecka. Zamek Cieszyn, 2010
6. *Information Design Workshop*. Krzysztof Lenk. Sto9! Władysław Strzemiński Academy of Fine Arts, Łódź, 2010
7. Then: State College of Fine Arts (Państwowa Wyższa Szkoła Sztuk Plastycznych) in Łódź
8. Krzysztof Lenk always called it the Typography and Publication Design Studio [Pracownia Typografii i Projektowania Druków Periodycznych]. That was not, however, its official name. In 1973, Lenk took over the Print Media Design Studio [Pracownia Żurnalu i Poligrafii – word-for-word translation would be the "Studio of Journal Design and Printing"], which existed within the Department of Fashion. After the reform of 1972, it became one of the four diploma studios of the newly launched Department of Graphics. In 1976, when the studio moved to room 109 in the new building of the new campus, it was officially renamed the Typography Studio. See book: *50. Władysław Strzemiński College of Fine Arts in Łódź 1945–1995 / 50. Państwowa Wyższa Szkoła Sztuk Plastycznych im. Władysława Strzemińskiego w Łodzi 1945–1995*. Łódź, 1995
9. *Pass It On. Design, Teaching, Life. Krzysztof Lenk in conversation with Ewa Satalecka*. pp. 153–185. PJAiT, Warsaw, 2020

## Marcin Giżycki

Art and film historian, critic, director, screenwriter, photographer. Professor at the Polish-Japanese Academy of Information Technology. Senior Lecturer at Rhode Island School of Design in Providence, RI (USA). Art director of the “Animator”-International Animated Film Festival in Poznań. In the 1970s he worked on the editing teams of *Literatura* and *Projekt* magazines. He was an editor-in-chief of the *Animafilm* quarterly, a publication of the The International Animated Film Society ASIFA. Author of books in the realm of art and film history. Laureate of numerous film festivals. He has shot dozens of documentary, animated, experimental and short films.

## Kris

In 1979, by chance, I became Krzysztof Lenk’s boss. For it was by chance that I became the editor-in-chief of the *Animafilm* quarterly, the Polish publication of the International Animated Film Society (ASIFA). The first – party-affiliated – editor of this periodical, Mieczysław Walasek, unexpectedly died that year and the lobby of internationally recognized Polish animators, headed by Mirosław Kijowicz, somehow managed to convince the decision makers that a young – non-party – hardly 30-year-old critic, Marcin Giżycki, would be the best candidate to fill the vacancy. I was a 28-year-old art historian with modest experience in the *Literatura* and *Projekt* magazines, and Lenk was fifteen years older, seasoned on French editorial teams, an experienced graphic design professional and educator at the same time. At *Animafilm* he was the head of the graphic design department. He had designed its layout before I was employed and I found absolutely no need to change anything. *Animafilm* was supposed to be a showcase for Polish culture on the international scene and like other similar periodicals, *Projekt* and *Polska*, it had a luxurious – for those times – graphic layout: 80 full-color pages, a large format (33 × 24 cm). I write: “luxurious graphic layout” because it did seem so in the burning out People’s Republic of Poland. In fact, it was a very minimalist and spare design, unlike typical publications then and even contemporary illustrated magazines. Three columns (four in the international news pages), a lot of white spaces, uniform typefaces in titles and text, a legible layout void of unnecessary ornamentations, good (although matte) paper. All in all, it had eight issues, the last one dated April–June 1981, and for part of them I was the editor-in-chief. The only change in the layout appeared in the two last issues. Krzysztof decided to introduce a stronger accent – a thick bar to separate the titles from the narrative text. Leafing through *Animafilm* today, I am still delighted with the functionality of its form, its elegant simplicity.

Surely, our relationship was not of the boss–employee kind. It was more like the mentor–student type, with him as a mentor and me as a student, of course. At that time, I worked on the *Projekt* editorial team, and Krzysztof visited a lot, so we also met there,

but already on a collegial basis. I started to be invited to his home, first as a co-worker – we discussed the subsequent issues of *Animafilm* – and later as a friend as well. I was impressed with his collection of design-related books, and records. Although Krzysztof was passionate about jazz and classical music, it was at his place that I discovered a taste for Tom Waits. We contemplated Miles Davis together; nonetheless, the record in his collection that I got to like the most (and he was kind enough to lend it to me) was the LP *Jim Hall & Red Mitchell*. Therefore, when I learned – during martial law – that Mitchell was to play at Jazz Jamboree, I dashed to his late-night jam session. I was surprised to see that my favorite bass player could also play the grand piano, and even sing. I had listened to jazz before, but I owe it to Krzysztof that I developed a real taste for it.

So, martial law was announced at the end of 1981, and the following year Krzysztof was invited to teach at Rhode Island School of Design in the US. In 1988, he recommended me as a lecturer at that school. That’s how we met again as colleagues. In the first year of our stay, Agnieszka Taborska and I lived in the loft of the same building where Krzysztof lived with his wife, Ewa. There was only a hall between our apartment and the Lenks, which brought us even closer, literally and figuratively. We could continue listening to music together; we discussed art and also politics, as Communism was in its death throes across the ocean.

Subsequent homes of the Lenks were always open for friends, the one in Warsaw before emigration as well as those in America, as they moved several times. In addition to the luminaries of international design, they welcomed Krzysztof’s former students from Łódź, who also found themselves in the States: Jan Kubasiewicz, Barbara and Andrzej Olejniczak. Marian Marzyński, a recognized director of documentary films, stayed with them, as did other colleagues from Poland – Maciej Buszewicz and Mieczysław Wasilewski. Krzysztof was sociable, but distant. We perceived him as a kind of a wise man, almost a prophet, because he liked spreading prophetic visions, and not only in reference to politics. Discussion was his element. We sometimes quarrelled, especially about films.





When we came to Rhode Island, the smallest of the states in the US, Krzysztof – in America known as Kris – was already in a good standing at RISD. His opinion mattered and soon the school gathered the entire group of lecturers he would bring in from Poland – jokingly called the “Polish mafia.” Before we arrived, Providence had become home to Szymon Bojko, an incredibly colorful character. Agnieszka Taborska started to teach there. Soon, we were joined for some time by Piotr Rypson, and many years later by Jacek Mrowczyk as well. The “Polish mafia” also adopted Agnieszka Woźnicka, who had won a position in the film department by means of a competition. In 1990 I conducted an extensive interview with Krzysztof for *Obieg* magazine. I asked him, among other things, about the specifics of teaching at RISD. Here is what he told me:

“The philosophy of the RISD Graphic Department is maintaining balance between students’ intellectual development and their professional training. It is not easy, because the studies are limited to three years of major following one preparatory year.<sup>1</sup> This gives very little time to train a fully-fledged graphic designer. [...] I think the department owes its success to the place the program assigns to what we call visual language, that is awareness of the means at the graphic designer’s disposal, including persuasion techniques and semiotics. This is a counterpart of ancient rhetoric, in which figures and manipulation of verbal techniques of speech have their visual equivalents. When properly explained in class, this discipline makes students wiser and teaches them how to use metaphor. This is connected with knowledge of typography, of the visual record of the word, of giving it value.”<sup>2</sup>

In my opinion, in saying that, Krzysztof described his own philosophy of teaching and design rather than the school’s. He was erudite. He thought that contemporary designers should expose extensive knowledge not only of their own craft but also many other disciplines they might come across in their work. He was passionate about the theory and practice of visual communication, always seeking the most legible graphic representations of diverse and complicated statistical data. Generally, he was interested in

various forms of data visualization. Travelling by plane, he would pocket evacuation instructions. He had a considerable collection of those.

In 1990 he and Paul Kahn, an American hypermedia specialist, cofounded Dynamic Diagrams, a company specializing in data visualization. Its clients included significant museums and corporations, such as IBM, Microsoft, the Holocaust Memorial Museum in Washington, DC and Musée des Arts et Métiers in Paris. I had an opportunity to observe the development of this initiative from its very launch. As DD’s Creative Director, Krzysztof seemed fulfilled, because it realized his vision of a global system of visual communication, which engaged all his knowledge and experience.

I saw Krzysztof a few days before he passed away. Although he was already a shadow of his former self, he was in a good mood and always carefully listened to the news from school. Our discussions will always resonate with me.

1. This refers to the undergraduate program.

2. „Ołów i komputer”. [“Pencil and Computer”. Marcin Giżycki interviews Krzysztof Lenk, professor at Rhode Island School of Design] – in Polish *Obieg* magazine, No.10, 1990. pp. 3–9

Krzysztof Lenk, late 1960s

photographer: Krzysztof Gierałtowski

## Piotr Rypson

*Historian of visual culture and literature. Lecturer at the Polish-Japanese Academy of Information Technology. Deputy director and curator of the Modern Art Collection at the National Museum in Warsaw (2011–2018). Editor-in-chief of the monthly Obieg. Chief curator of the Center for Contemporary Art in Warsaw (1990–1996). Author of exhibition catalogs and publications on the relationship between literature and art, modern art and applied graphics, including: Nie gęsi. Polskie projektowanie graficzne 1919–1949 (Not Geese. Polish Graphic Design 1919–1949), 2011; Piramidy, słońca, labirynty. Poezja wizualna w Polsce od XVI do XVIII wieku (Pyramids, Suns, Labyrinths. Visual Poetry in Poland from the 16th to the 18th Century), 2002; Książki i strony. Polska książka awangardowa i artystyczna w XX wieku (Books and Pages. Polish Avant-Garde and Artistic Book in the 20th century) 2000. He is currently working on a book on graphic design in Poland in the 1940s.*

## About my teacher-friend

From the photo portrait of Krzysztof, you can clearly see the two ways in which he observed the world. One of his eyes is careful, analytical and cool, the other a bit playful, looking from a distance, warm, but etched with experience. This is what I see now, looking at the photographs of my friend, who was also my (probably last) mentor.

It is for a reason that I am starting with the properties of sight; Krzysztof Lenk was, after all, the master of rational analysis of images and visual systems, as well as a brilliant practitioner and a teacher of their application in design work and education. He taught through clear lectures based on extensive knowledge and excellently selected examples. Whether at school or in conversation, they were all seasoned with anecdotes and surprising quotes. The latter were not merely decorations, even if they recurred over the years of our friendship on multiple occasions. I will describe several of his teaching methods later.

I met Krzysztof Lenk in the late 1980s. With support from a scholarship I travelled around the United States and visited various academic centers on both coasts. I was invited to Providence, to the excellent Rhode Island School of Design, by Szymon Bojko, lecturing there at the time thanks to an invitation from Krzysztof himself. In the immense RISD lecture hall I was talking about the history of visual poetry and unorthodox poetic genres I was working on back then, illustrating my presentation with very poor quality slides, reproduced as black-and-white photos from various publications and photocopies. Although the visuals were catastrophic, Krzysztof apparently found the topic interesting – and that was how my few years of teaching at RISD started.

This is how I regularly visited Providence in the winter term to teach. Krzysztof and his brilliant wife, Ewa, adopted me into their American world, putting a roof over my head and offering delicious meals and hospitality, and the most important thing: their friendship – years-long, meaningful and kind. I made friends with their fantastic children, participated when they moved from house to house – I was a rightful resident, for which I am forever grateful to my foster parents, the Lenks.

Talking about Krzysztof, I could not forget the three of us, with Ewa, skiing in the White Mountains, admiring the luxurious palace-museums of the American tycoons of the late 19th century in Newport, RI, our trips to Boston. The two of us would sometimes sneak out, in pretend-secret from Ewa, to well-stocked antiquarian bookshops, returning lighter in the wallets, but heavier with treasures hidden under our jackets (I am looking at three volumes of Leo Steinberg's drawings, recommended by Krzysztof – although the price was significant for an Eastern-European visitor, I am still happy to have them). In addition to books, my friend was addicted to music; in his house on Dana Street, new CDs would appear out of the blue, causing my host retire to his room and submerge himself for one or two hours in distant musical epochs.

Almost every new trip, book or CD came with a story. Krzysztof had a natural passion merged with a talent for teaching. He loved to explain the world, but could also appreciate the world being explained to him. As part of being adopted by the Lenks, the grown-up that I already was got exposed to an educational process necessary, indeed, to a newcomer from Poland AD 1989 or 1990. Let me remind (especially younger readers) that despite our rich historical experience, heroism in wartime, tasting the painful flavor of real socialism and our highly developed moral imperatives, most in my generation were not acquainted with the principles of democracy, the ruthless pragmatics of the capitalist world, the cultural diversity woven into the fabric of Western culture, the actual mechanisms of the economy nor with the experience of tolerance and religious polyphony, and surely not with the technological revolution, which was about to skyrocket... Simply: most in my generation were not acquainted with the rules of the developed world at all. I was, therefore, a diligent pupil and apparently bright enough for my master to continue his teaching.

Lenk was a constructivist educator, although “was” is not the proper tense here. I recommend his online lectures, texts, and especially *Podaj dalej. Design, nauczanie, życie*, his in-depth conversation with Ewa Satalecka published in Polish by the Kraków Karakter. I have the impression that Krzysztof taught me some things for

my so-called good, and I have been applying his lessons since. He operated with various teaching methods. He would associate facts from diverse disciplines to create a network of relationships and would see given matter in a dynamic environment of changeable data. At other times, in order to amplify an issue with emotions, Krzysztof would employ an anecdote. Examples? A nicotine-fuming newcomer from Eastern Europe (that would be me) complains about the astonishing ban on smoking in nearly all indoor spaces in America. “And how is this freedom?” I nagged. Krzysztof presents me with a scene from his visit to the Design Department at the Ohio State University. He recounts:

*In a beautifully decorated house, seated at the table in a comfortable chair, I reach into my jacket to produce a packet of Extra Mocne cigarettes and, requesting permission to smoke, I of course offer to share. Politely, my hosts decline, so I light up alone and scan the smooth table for an ashtray. Panic strikes. My hosts rummage through the living room in search of something to contain the waste. After a while, an ashtray is produced and I, already aware of the impropriety of the entire situation, squash the fuming cigarette – the very same moment the ashtray is removed as corpus delicti. I have never tried this stunt again.*

He didn't – and neither have I.

One of Krzysztof's preferred explanatory tools were maps – drawn, realistic, metaphorical – hence his favorite infographic designs, *Mapa (The Map)*. In 1990, I was fortunate enough to be teaching in Providence and living under the Lenks' roof when Krzysztof and Paul Kahn launched Dynamic Diagrams, one of the first studios worldwide to specialize in information architecture. The presentation of abstract structures as a three-dimensional system developed by Lenk on the basis of isometric projection, the so-called Z-diagram, became a key for obtaining prestigious, demanding contracts – such as redesigning the system of corporate online portals for all the departments of Samsung Electronics worldwide, and presenting their relative locations in a legible information diagram. All of a sudden, the corporation was able to

see itself! In their design for digital and interactive environments, the founders of Dynamic Diagrams plotted a simple and legible pathway in reference to the existing visual associations of the recipients, lost in the virtual world and asking: Where do I come from and where should I go?

At this point, we find ourselves close to another area of Krzysztof's educational as well as design passion: transferring design means from one environment (e.g. paper) to another (computer) or from the 3D to 2D space and vice versa. His analytic thinking and his sharp designer's eye in connection with Kahn's pioneering knowledge in the area of the then forming hypertext theory and literature yielded other revolutionary solutions, which are today considered the milestones of the discipline known as information architecture. Krzysztof the educator brought this experience to his classes, and I was also able to benefit from it. We shared an interest in diagrammatic thinking and other visualizations of ideas, imaging of knowledge, presentation of information, universal language (Leibnitz's *characteristica universalis* and the previous solutions proposed by Lull and others), Kircher's and Fludd's visualizations, Comenius' picture pedagogy... All that occupied the mind of the thinker frequently quoted by Lenk, Saint John of Damascus who, over a millennium ago, wrote:

“Every image is a revelation and representation of something hidden. For instance, man has not a clear knowledge of what is invisible, the spirit being veiled to the body, nor of future things, nor of things apart and distant, because he is circumscribed by place and time. The image is devised for greater knowledge, and for the manifestation and popularizing of secret things.”<sup>1</sup>

Although I already possessed extensive knowledge about medieval diagrams, Renaissance hieroglyphics, speculative Kabbalah and Baroque emblematics, conversations with Krzysztof gave me clearer insights into the essence of these rich disciplines. My mentor clarified them with a bright and rational look, which brought to light the real human meaning of these seemingly outmoded pursuits, shrouded in mists of metaphysical and theological speculation, and helped me understand much more than I learned from most books written by art or literature historians.

Fortunate were the students who decided to study with him. “To take his class” was an opportunity for a double, maybe a bit less grammatical, meaning of the phrase. Aside from learning design, you could also truly “gain class” from Krzysztof's character! For example, if you have to make a decision and not *Hamletize* about it, you could recount this anecdote about his encounter with a recognized professor when he was still a student at the Warsaw Academy of Fine Arts. Here's how Krzysztof would tell it:

*Everyone gathers for a Faculty Board meeting. All of the professors sit on one side of the table, with student representatives on the other, and as one of the youngest, I offer a cigarette to Professor X, who smokes like a dragon and drinks like a dragon as well. He declines and as a packet of Extra Mocne cigarettes hovers over the table, I ask him why. The professor says: I went to the doctor, and after examination the doctor asks: Mr. Professor, do you smoke? Yes, I do. Do you drink? Yes, I do. Then you must decide – one or the other! So, I quit smoking. Astonished, I question him further: And was it not difficult for you to quit smoking just like that? The Board table falls silent. Sternly, the professor replies: My boy, either you are a man or you are not. If you are a man, you don't get hysterical!*

Turning seemingly trivial events into life lessons is the privilege of wise men.

On weekdays, we would often take Lenks' car to school. It was far enough away that we had time to listen to our favorite dose of information from a public radio station on the East Coast. Krzysztof always emphasized that it was financed by voluntary payments from listeners and that without the support of those who wanted to hear it, this intelligent, independent and critical medium would disappear. Obviously, he supported it as well, despising the impertinent, commercial, conservative and populist television and radio in the States. Little did I realize back then how useful this example would be in Poland today.

Poland was a regular topic of our conversations. Despite his full and intensive life in the United States, he constantly followed

events in his homeland and spoke passionately about the transformations as well as Polish history. He found the history of the Polish Left important; after all, he had grown up in the 4th Colony of the Warsaw Housing Cooperative, where I also lived many years later. He indicated the apartments of such celebrities as Jan Mulak, who had escaped from the Germans by jumping from one balcony to another to descend from a high floor. One summer afternoon we were standing on my balcony in the 2nd Colony, with a view over Wilson Square, and Krzysztof was telling stories of who lived where, which route Mrs. Bierut used to take, in which building his father worked – and with his finger he followed the line of buildings around the square. He also showed me the place where, a confidant shot by the underground lay covered with newspapers. He relived his childhood memories, with the most colorful ones referring to the 1940s and 1950s. Without them, it would have been difficult for me to write some of my texts, like the one about Mieczysław Berman. Krzysztof had been shaped by the world of the Polish Socialist Party – and he deeply regretted the displays of nationalism and xenophobia on the rise in recent years.

I close this recollection with few more words about him – the most important ones. Kris was a good, warm and kind man. He devoted a lot of care and attention to those he was close to; he looked after them and took interest in their lives, what they did, who their families were. He would say that a few people in his life helped him a lot – and so he helped others. He was a thoughtful and wise man who dismissed stupidity with silence, and had an ironic, punkish twinkle in his eye, which was insightful indeed.

1. Saint John of Damascus, *Apologia of St. John of Damascus Against Those who Decry Holy Images*, London: Thomas Baker, 1898, p. 93

## Sławomir Kosmyńska

*Graphic designer, typographer. Professor at Strzemiński Academy of Fine Arts in Łódź. Runs Editorial Design and Digital Media Typography Studio 109! in its Department of Art and Design. Participated in many collective and solo exhibitions in Poland and abroad. Between 2010 and 2016 he designed more than 100 posters for theaters and other cultural entities.*

**A**s a curator preparing the retrospective exhibition of Krzysztof Lenk's works and this catalog, I was aware of the volume of material I was about to face. Obviously, I had to make some choices. This is the first extensive presentation of Lenk's design and other activities in the period from 1963–2018. It offers an incredibly fascinating journey across decades, showing evolutions and revolutions in graphic design as well as transformations in the language of media. What is most fascinating is Lenk's attitude as an artist and designer tackling constantly arising new challenges in pursuit of creative expression to match his inquiring intellect.

A great deal of help at structuring the exhibition and editing the catalog came from Ewa Lenk, Jan Kubasiewicz and Marcin Giżycki. Thanks to Krzysztof's son Jack we were able to present the film he made—the last interview with Krzysztof Lenk.

Critical texts in this catalog come from such excellent authors as Marcin Giżycki, Mariusz Knorowski, Jan Kubasiewicz and Piotr Rypson. My goal was to present a full illumination of Krzysztof Lenk's brilliant personality. In 2017 he asked me to write a text about the former and the contemporary Studio 109. This selection includes broad fragments of the essay I prepared on that occasion.

### Studio 109. Creative community

Krzysztof Lenk – founder of the Typography Studio at Państwowa Wyższa Szkoła Sztuk Plastycznych (PWSSP), the fine arts college in Łódź, Poland, extraordinary graphic designer and educator, professor emeritus of Rhode Island School of Design. Author of a unique didactic program, in which a rigorous analytical process applied to a visual message results in a rational, functional and also strongly suggestive final effect.

As Professor Lenk's student, a graduate of the Typography Studio and one who upholds of its strategy, I was proud to accept the invitation to reflect upon the Studio and its unique program. I remember the frantic, uncommon atmosphere of work in those days. Almost 60% of our study time was devoted to the complex and laborious manual or photo realization process. A popular design technique of that period was the so-called "Polish Letraset."

It involved photographing a given typeface in a Letraset or Mecanorma catalog. Next, we reproduced the photos as hand-set titles, in order to photograph them again and optically match to a desired size on a newspaper or book cover design. After setting and retouching, the whole thing was photographed one more time – to make a basic proof. Text layouts were mocked-up with simulated text, the so-called lorem ipsum or body type/Letraset; they could also be set in our academy typesetting studio on the assembler using linotype (!) – yes, the school's hot metal studio held a complete set of typographic elements, and even offset. The layouts were then printed on chalk paper and photographed.

This situation changed in the early 1980s. We were probably the only design school in this part of Europe with access to new typographic technology – phototypesetting. Alfa Comp, Compugraphic, Diatype and Starsetograph enabled a soft transition from the world of manual typography and analog photography to the realm of the first digitization of typefaces, and with the Crosfield drum scanners, even the world of digital setting. Recollecting these past technologies, I feel nostalgic – yet also aware of the monumental work undertaken by my colleagues at the time.

Contemporary presentation technologies, computers and tablets, printers, digital proofs, prototyping programs, virtual reality and 3D printers provide almost unlimited possibilities for objectivization and presentation of projects. Today's advanced technology is no longer a barrier, a time dam. We all have wide access to technologies and can put them to creative use. As if challenging high tech, students show much regard for low tech: calligraphy, stencils, handmade posters, serigraphy – these techniques greatly enrich graphic designers' workshops.

I am glad to see that specialized software, professional hardware, digital photographic and film equipment, tools and technologies have become common and accessible, allowing for the optimal realization of studio assignments. Mac computers, advanced professional software, scanners, A3 laser printers, HD audio-video projectors and broadband Wi-Fi are now standard in our Graphic Design studios.

**Grammar**

The Typography Studio founded by Krzysztof Lenk in 1973 (official name: Typography and Publication Design in the College of Fine Arts in Łódź) was an extraordinary and absolutely unique phenomenon. Its special character resulted from the original structural program. Compatible exercises were linked into multi-element problem cycles and were summarized in complex design assignments – developing newspaper, magazine and book layouts. An important component of the program was the utility and social aspect of assignments. Students designed textbooks and popular science publications. Under the professor's watchful eye, they redesigned significant press titles and even designed new typefaces, which was unusual at the time. The program was a sort of consistent system of methodology – a specific grammar of design. Semantic typography, word-image relationships, analysis and synthesis of code systems, multisystemic translations – it all evolved from the grand design tradition of the Bauhaus rationalism and typographic experiments and analyses by Ruder, Hoffman and Brockmann. The books of Tschichold, Frutiger, Arnheim and Weingart provided our intellectual background. The important quality of Lenk's program is its timelessness. Even after subsequent technological revolutions and new media, certain assignments still sound surprisingly fresh and up to date. I think that meeting Lenk was crucial to many of us. It was our Rosetta Stone. Many times in my career I referred to the experience gained during my studies in 109, and thanks to his methodology I have solved complex assignments, and translated seemingly enigmatic content into visual language. Twenty years prior to the digital revolution, we learned the grammar of structures and semantic typography, and assignments introduced us to the notions of interface and UX. Before we had even heard of Saul Wurman's information architecture, we completed design exercises in structure and content organization, semantics, navigation and location. The assignments referring to infographics and visualization of processes and databases were surely pioneering. In this context, when I later faced the Mac OS, it seemed a natural and logical entrance to the virtual world of media. The didactic

process of the Typography Studio was a unique communication machine. Thanks to the advanced program and rational methodology, students graduated with the proper instruments, knowledge, skills and tools to design complex processes of communication and visual information in the future.

**Master**

The program created by Krzysztof Lenk provided structure. Its significance came from his unique analytical personality as a professor who translated his practical experience into a system of abstract and pragmatic assignments, followed by his accurate, rational critiques. The way he introduced topics and his inspiring lectures made the didactic process of the Typography Studio a specific creative laboratory. Even back then, Krzysztof Lenk was a legend. He designed layouts of books and magazines, including the new and very modern layout for the *Perspektywy* periodical. As a brilliant practitioner and professional, he was able to transfer his graphic design and press typography experience to the consistent system of assignments in the Typography and Publication Studio – the studio he built from scratch.

Years later, in 2012, Krzysztof Lenk ran his Information Design master workshops in what is now called the Editorial Design and Digital Media Typography Studio 109. It was an extraordinary educational experience, that challenged Polish students with a typically American academic methodology. The participants had an opportunity for direct contact with a brilliant specialist, a practitioner of structural design. This meeting opened young designers to new possibilities for solving design problems.

**Atmosphere**

The phenomenon of Lenk himself and of the Typography Studio he created lay in his magnetism, charisma and incredible gift for teaching. All around him, the world was quite grey and bleak: PRL (the People's Republic) of the 1970s and 1980s. Absolutely no liberty, no freedom of speech, no civil society. And in this context, our school was a magical, colorful island.

Tuesday afternoons in 109 was a time of heated discussions, lectures and presentations. I remember a lecture presented by Jurek Wajdowicz – a Studio graduate – about *U&Lc* typographic magazine edited by Herb Lubalin, with whom he collaborated in New York, as well as very interesting presentations of an extraordinary art critic and historian – Szymon Bojko. The Studio also had an extensive library, books, periodicals on contemporary design and typography, as well as the social and political publications, illustrated magazines – I remember *Esquire*, *Domus*, *Interview*, *Print*, *Graphis*, *U&Lc* and many more.

The Typography Studio was characterized by the atmosphere of creative work, unique know-how, high design, all with excellent jazz music in the background. There, I was introduced to the legendary Blue Note and Tom Waits. Professor Lenk made us feel special. The exclusive character of the Studio was confirmed by the celebrities of that period present in this heliocentric system: Professor Stanisław Fijałkowski, Ryszard Stanisławski (Director of the Art Museum in Łódź), Cecylia Dunin (praiseworthy Director of PWSSP Library), Józef Robakowski and many more. Graduates of the Studio include numerous recognizable names in the area of design, brilliant graphic designers and educators: Jan Kubasiewicz, Krzysztof Tyczkowski, Andrzej Chętko, Jerzy Wajdowicz, Barbara Olejniczak, Andrzej Olejniczak, Andrzej Jabłoński, Michał Batory and many others.

The unique atmosphere of work, professional books and magazines from all over the world, lectures and meetings with prominent personas in art and culture, including Szymon Bojko, Roman Tomaszewski, Leon Urbański and Anton Stankowski, created an enclave radiating color in the grey PRL reality. The structure and system of assignments, rich intellectual background and contact with distinguished graphic designers, prepared future graduates for creative work in the times of great revolutions, soon to come, and considered in the categories of Copernicus and Gutenberg. It was a true creative community, as described by Jan Kubasiewicz – the brilliant graphic designer, artist and educator who collaborated with Professor Lenk and co-created the program. As Professor

Lenk's student and a graduate of his Studio, I am proud to consider myself a member of this community.

**DNA Code**

The contemporary Editorial Design and Digital Media Typography Studio continues the tradition of the original Typography Studio. This *sui generis* design DNA code implemented by Krzysztof Lenk in the '70s has evolved along with subsequent media revolutions. In my opinion, the Łódź school of the '70s developed a unique design genetics. It was characterized by a consistent methodology of assignments, critiques and evaluation systems, but mainly by the rich theoretical background and continuation of avant-garde traditions. The contemporary program merges traditions and experience with the challenges of media and technologies inextricably bound with contemporary design.



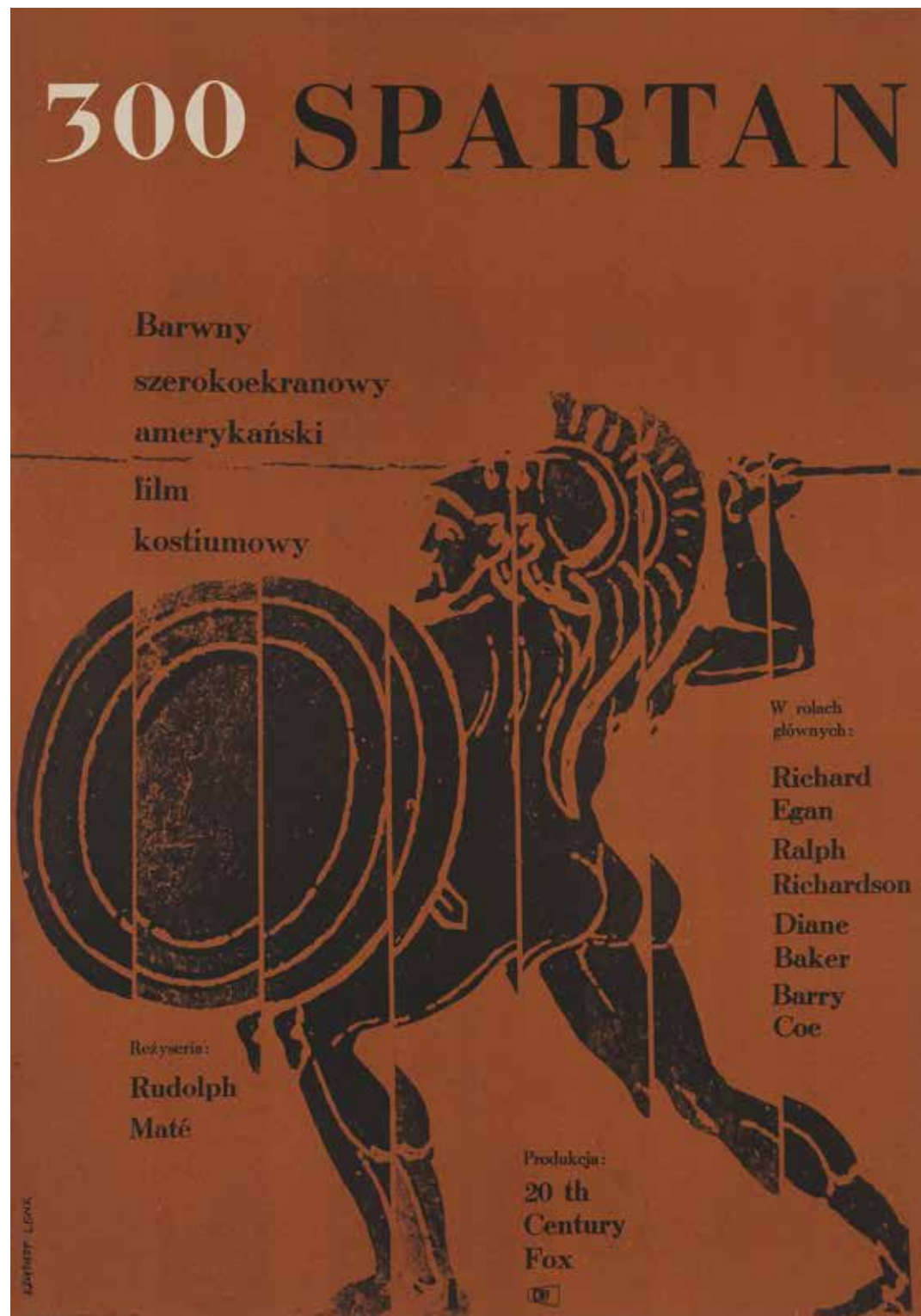
# film posters

1964–1969 <sup>/045</sup>

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from the collection  
of the Museum of the Poster  
in Wilanów, Poland (a department  
of the National Museum in Warsaw)  
and from Ewa Lenk's  
private archive

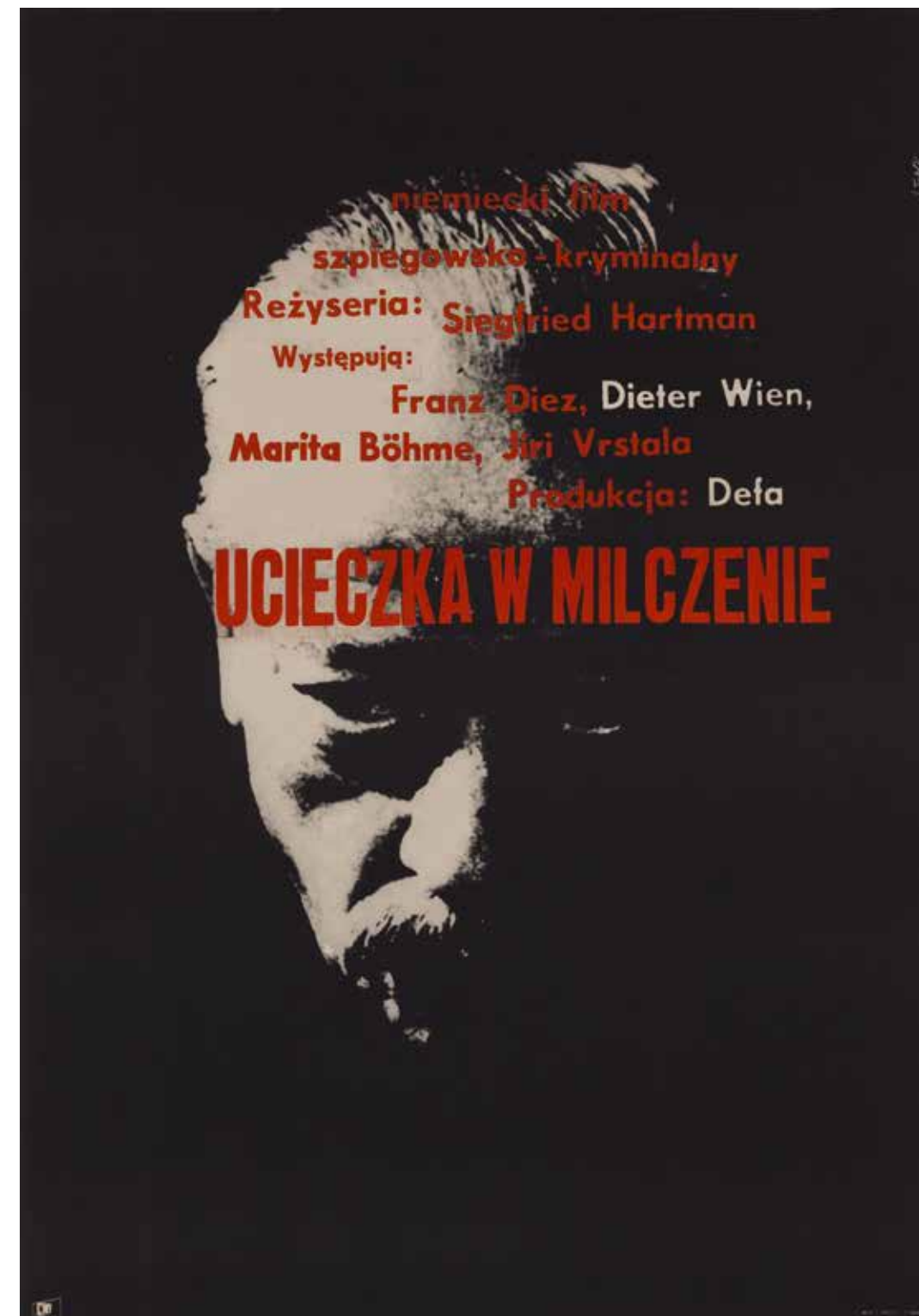
—  
Krzysztof Lenk, ca. 1970  
photographer: Krzysztof Gierałtowski

046/



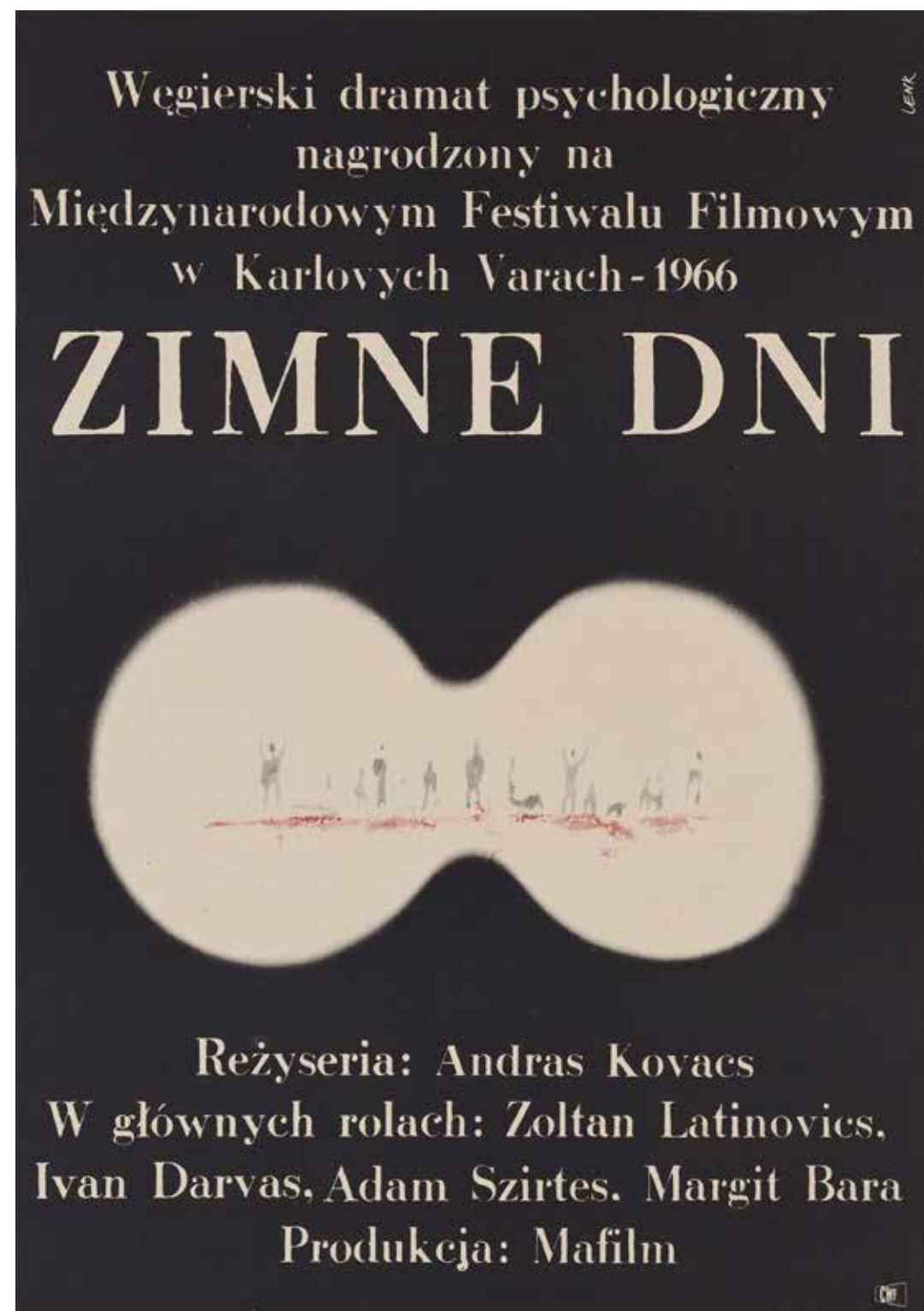
—  
*The 300 Spartans*  
 dir. Rudolph Maté, USA  
 82x56 cm, color offset, CWF, 1966

/047



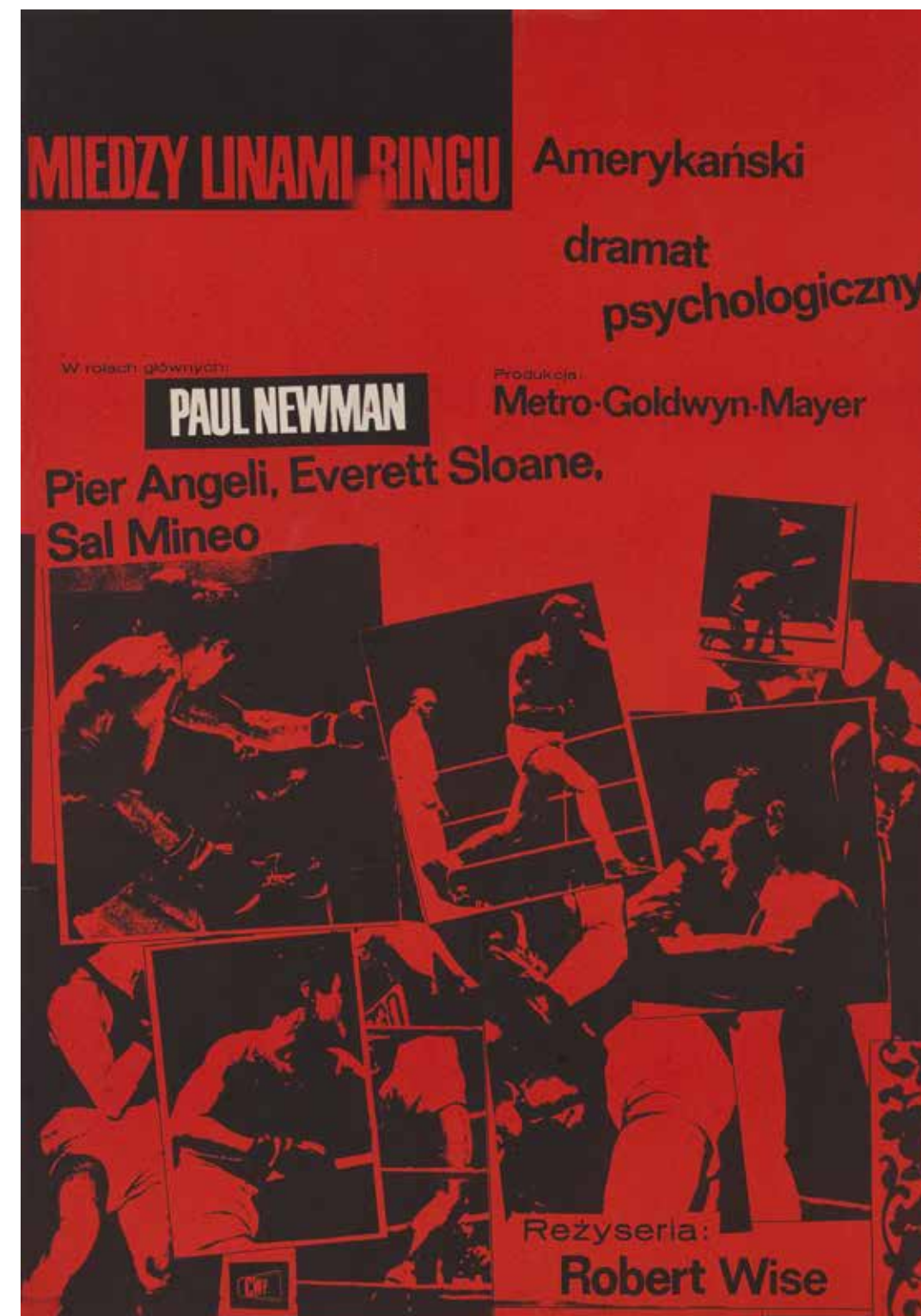
—  
*The Escape in the Silent (Fucht ins Schweigen)*  
 dir. Siegfried Hartmann, Germany  
 83x58 cm, color offset, CWF, 1967

048 /



—  
*Cold Days (Hideg napok)*  
 dir. Andras Kovacs, Hungary  
 78x58 cm, color offset, CWF, 1967

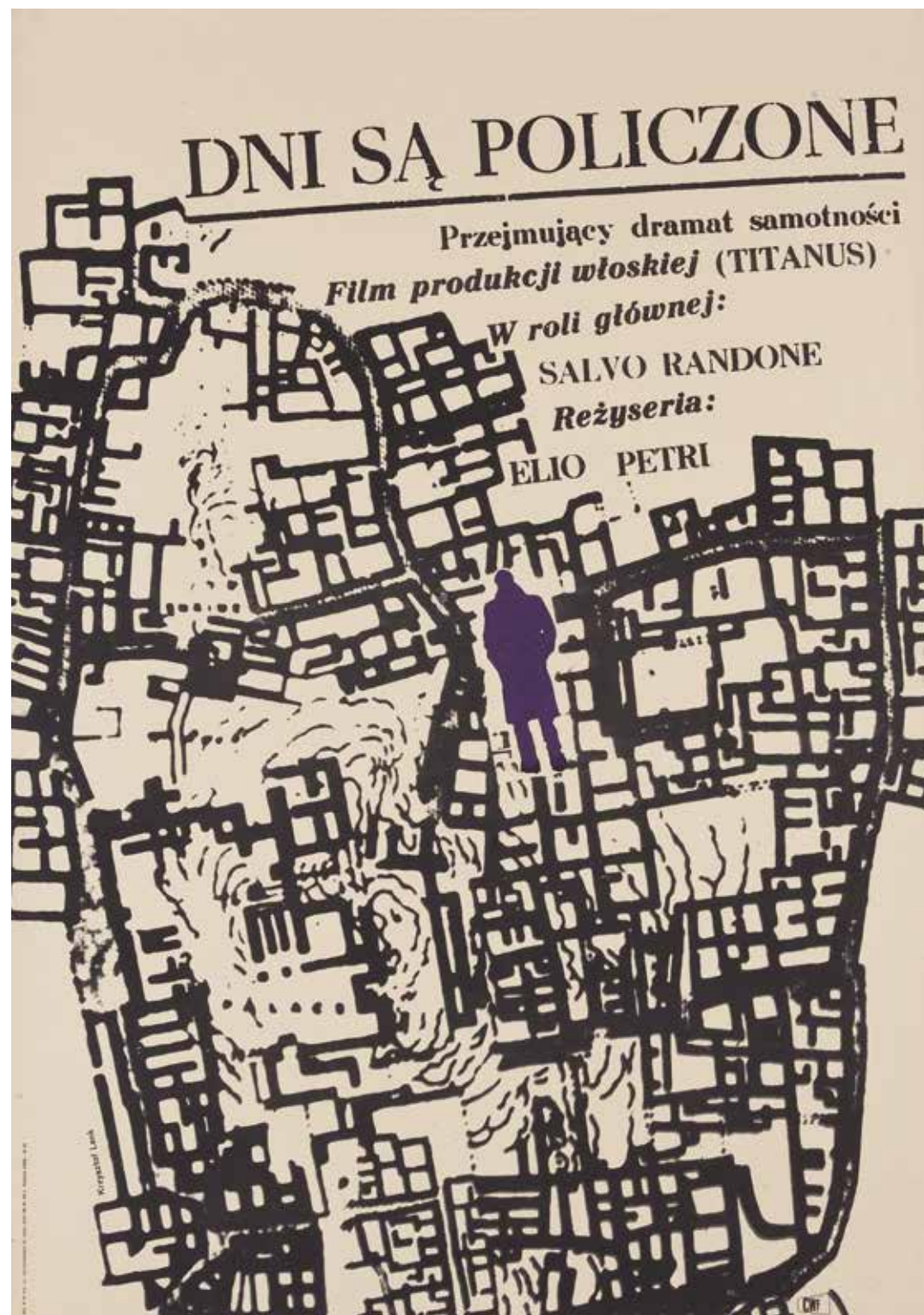
/049



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*Somebody Up There Likes Me*  
 dir. Robert Wise, USA  
 82x58 cm color offset, CWF,  
 early 1960s

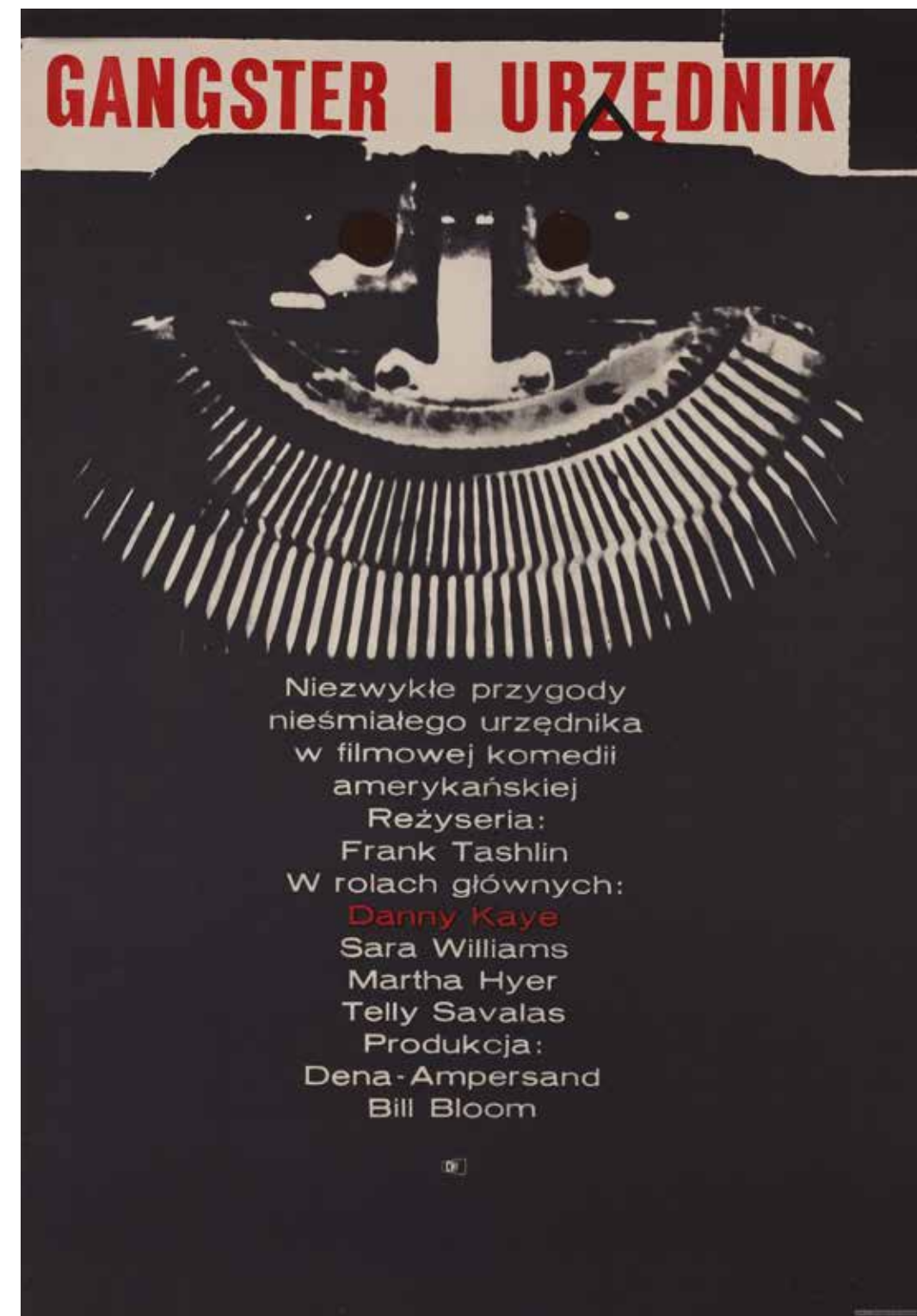


050/



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*His Days Are Numbered*  
(*I giorni contati*)  
dir. Elio Petri, Italy  
83x58 cm, color offset, CWF, 1966

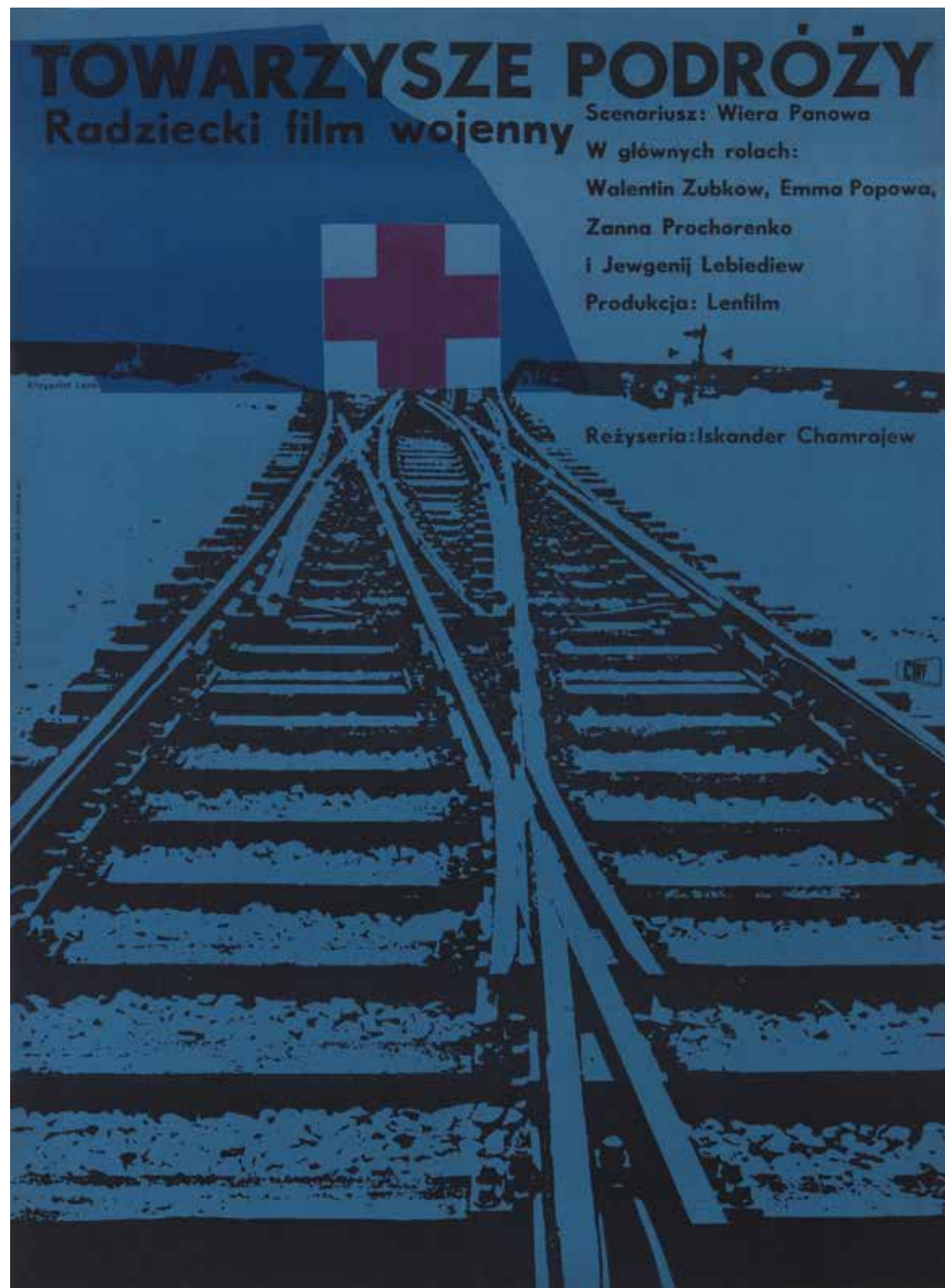
/051



Niezwykłe przygody  
nieśmiałego urzędnika  
w filmowej komedii  
amerykańskiej  
Reżyseria:  
Frank Tashlin  
W rolach głównych:  
Danny Kaye  
Sara Williams  
Martha Hyer  
Telly Savalas  
Produkcja:  
Dena - Ampersand  
Bill Bloom

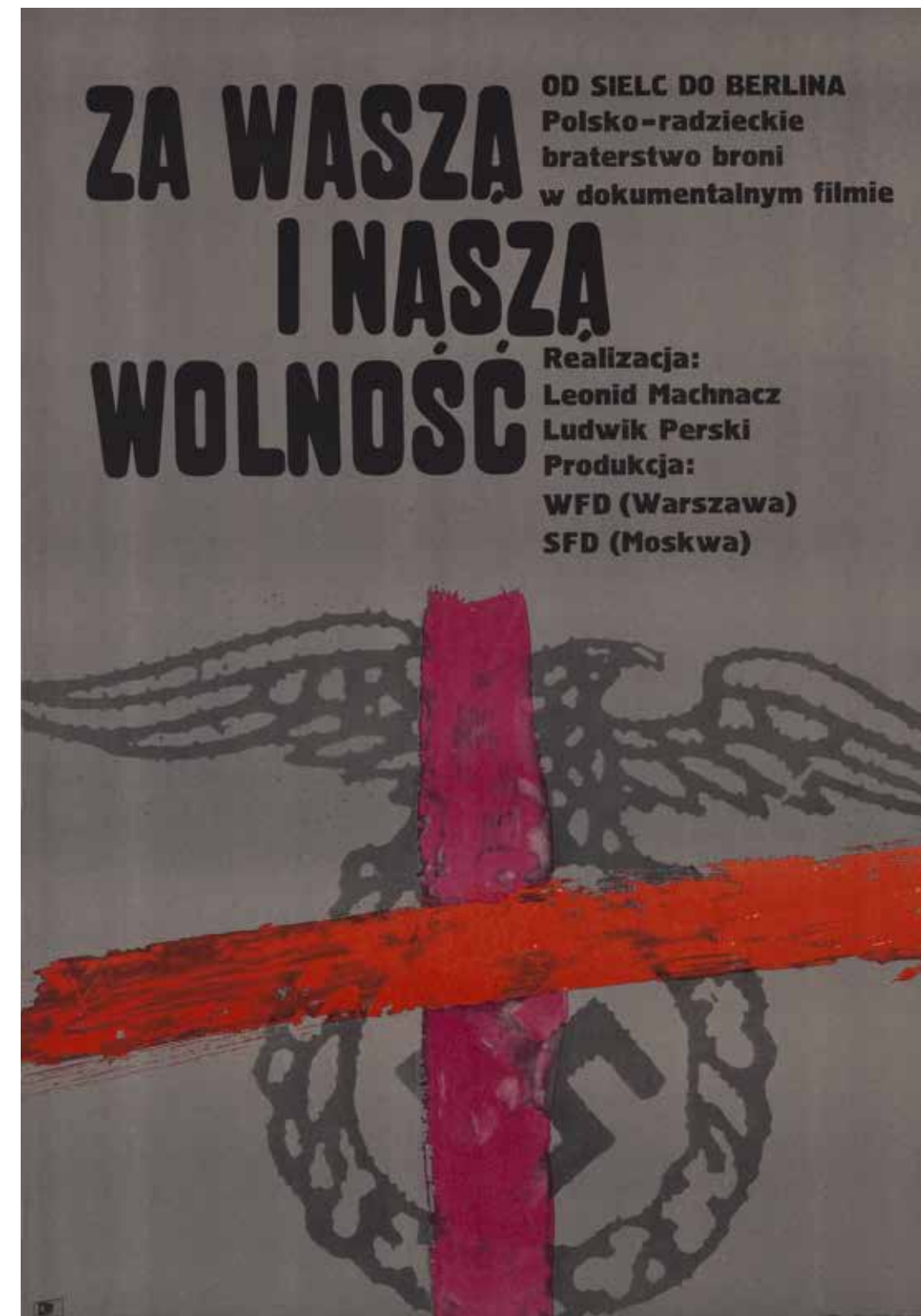
—  
*The Man from the Diners' Club*  
dir. Frank Tashlin, USA  
83x57 cm, color offset, CWF, 1966

052/



—  
*The Charity Train* – informal translation  
(*Poyezd miloserdia*)  
dir. Iskander Khamrayev, USSR  
83x57 cm, color offset, CWF, 1966

/053



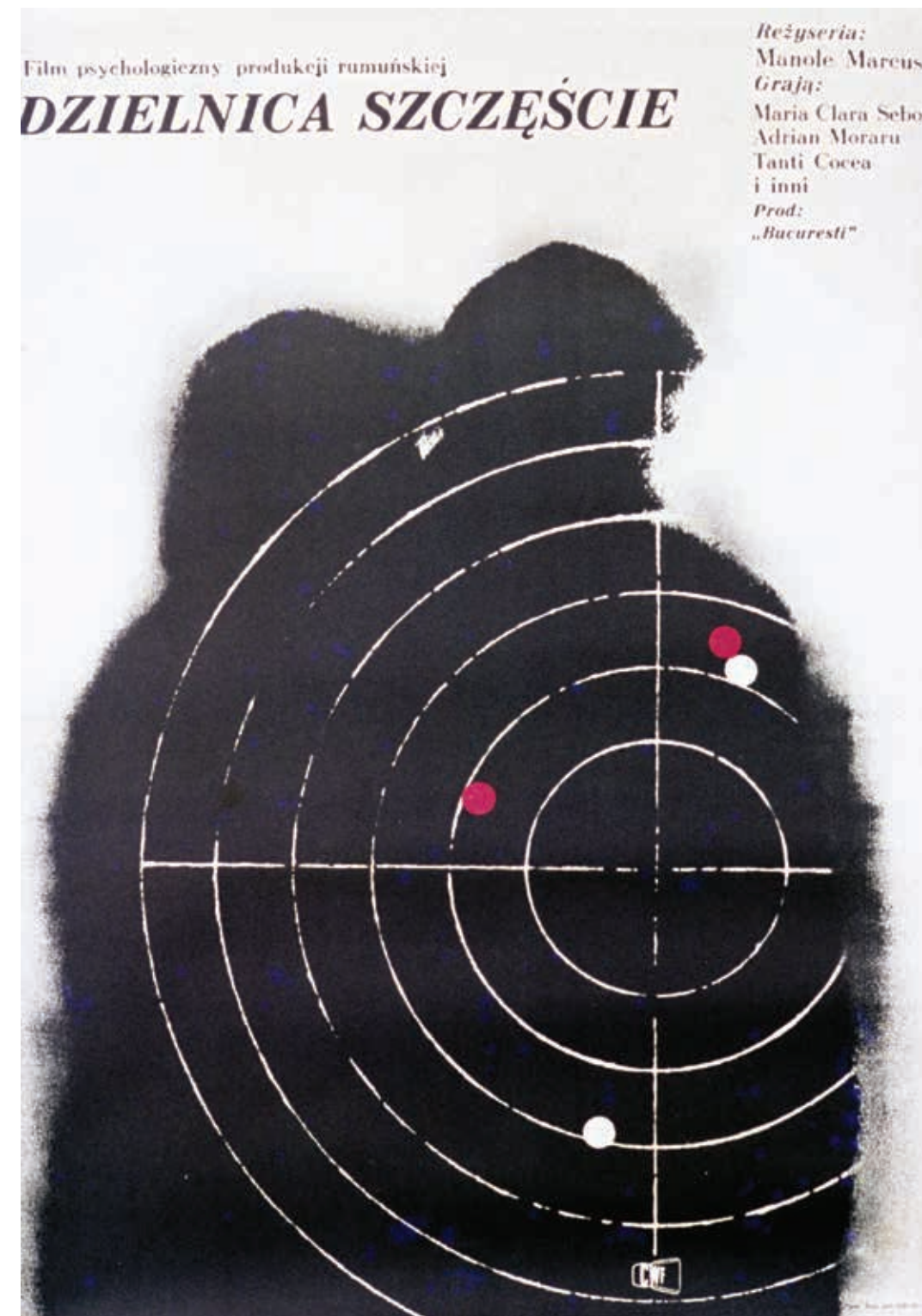
—  
*For Your Freedom and Ours* – informal translation  
(*Za waszą i naszą wolność*) coproduction of this documentary:  
Leonid Mahnach, USSR, Ludwik Perski, Poland  
84x59 cm, color offset, CWF, 1968

054 /



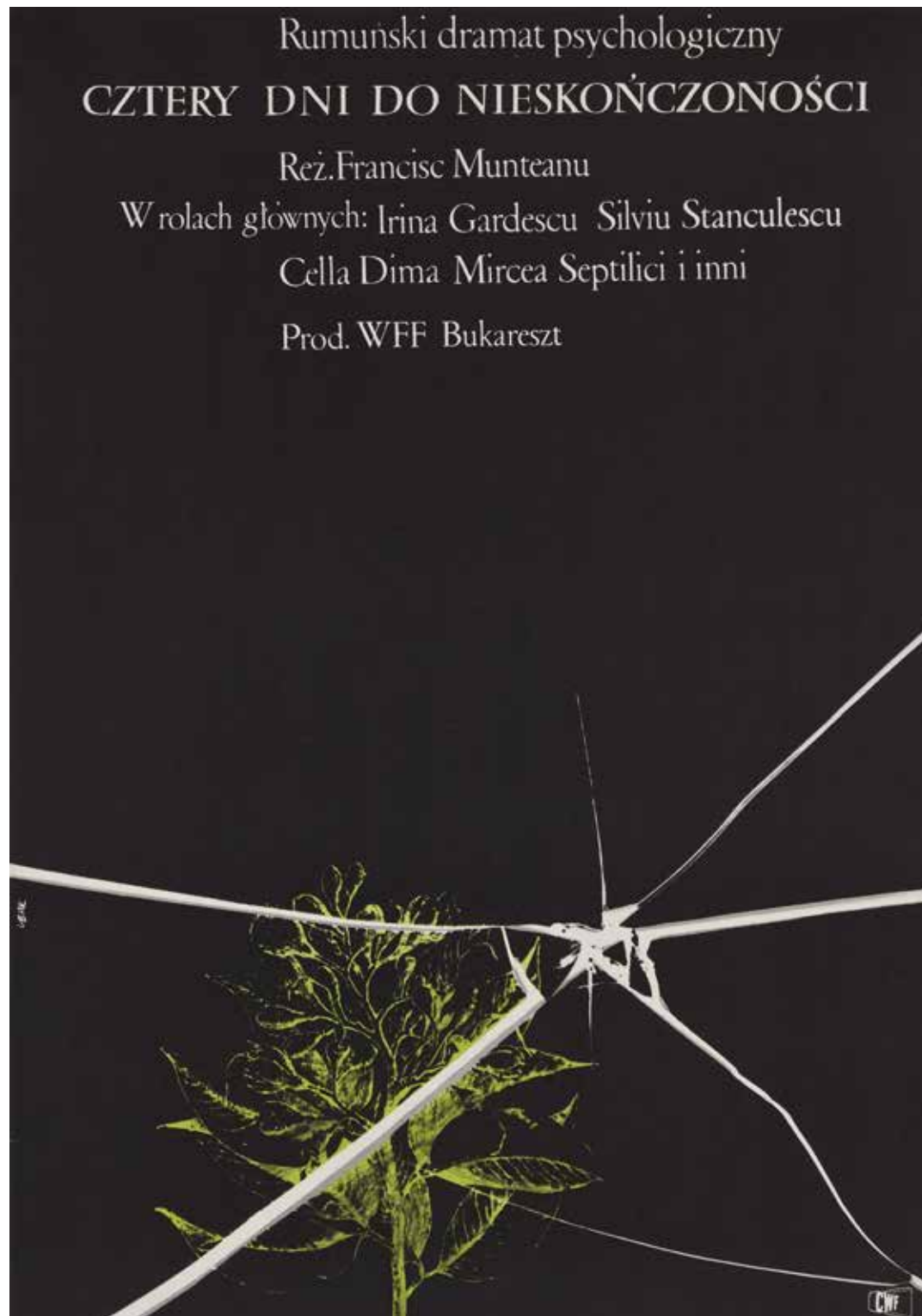
—  
*Shadows of Forgotten Ancestors*  
(*Tini zabutykh predkiv*)  
dir. Sergei Parajanov, Ukraine  
90x57 cm, color offset, CWF, 1966

/055



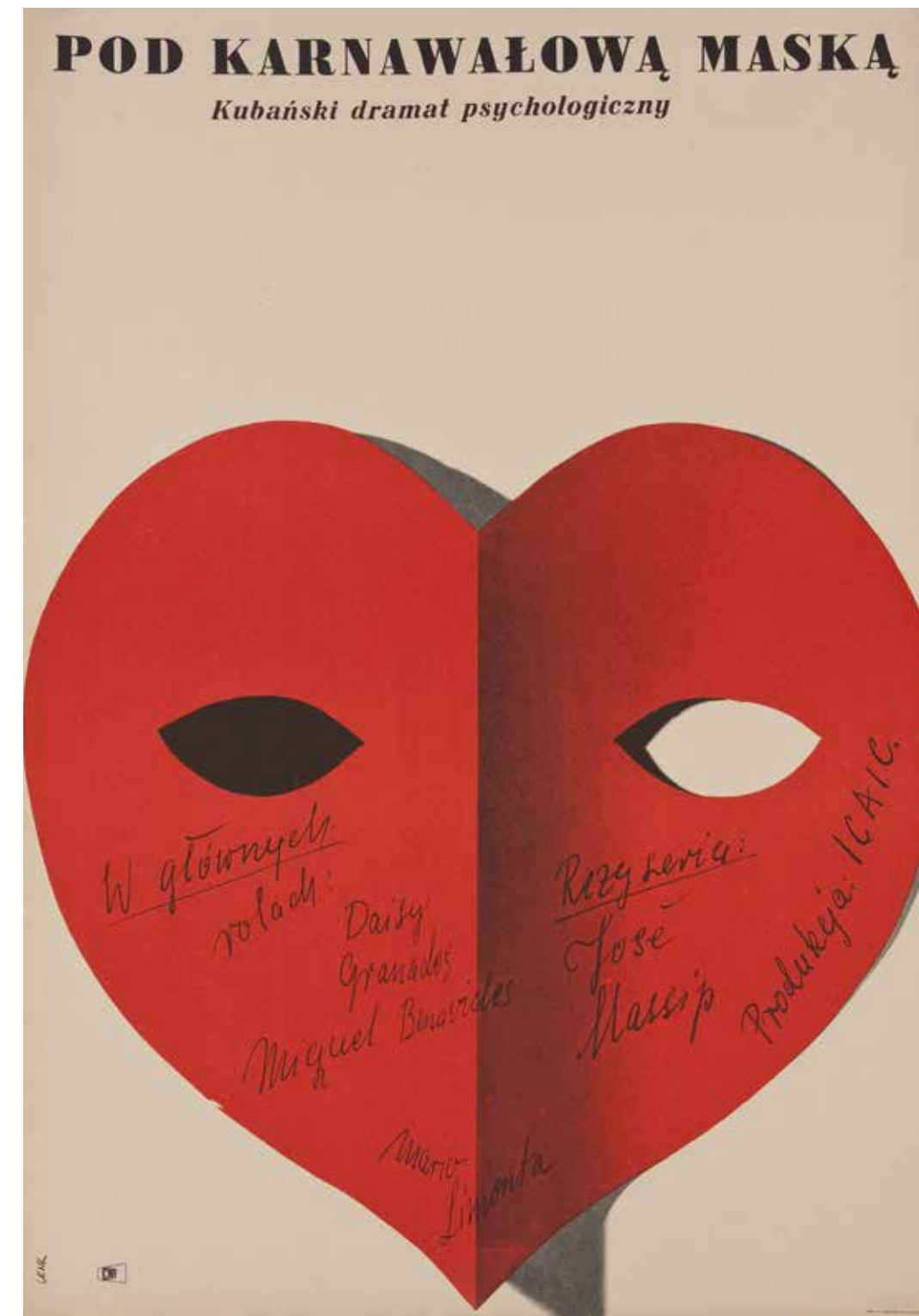
—  
*The Neighborhood of Joy*  
(*Cartierul veseliei*)  
dir. Manole Marcus, Romania  
83x58 cm, color offset, CWF, mid 1960s

056 /



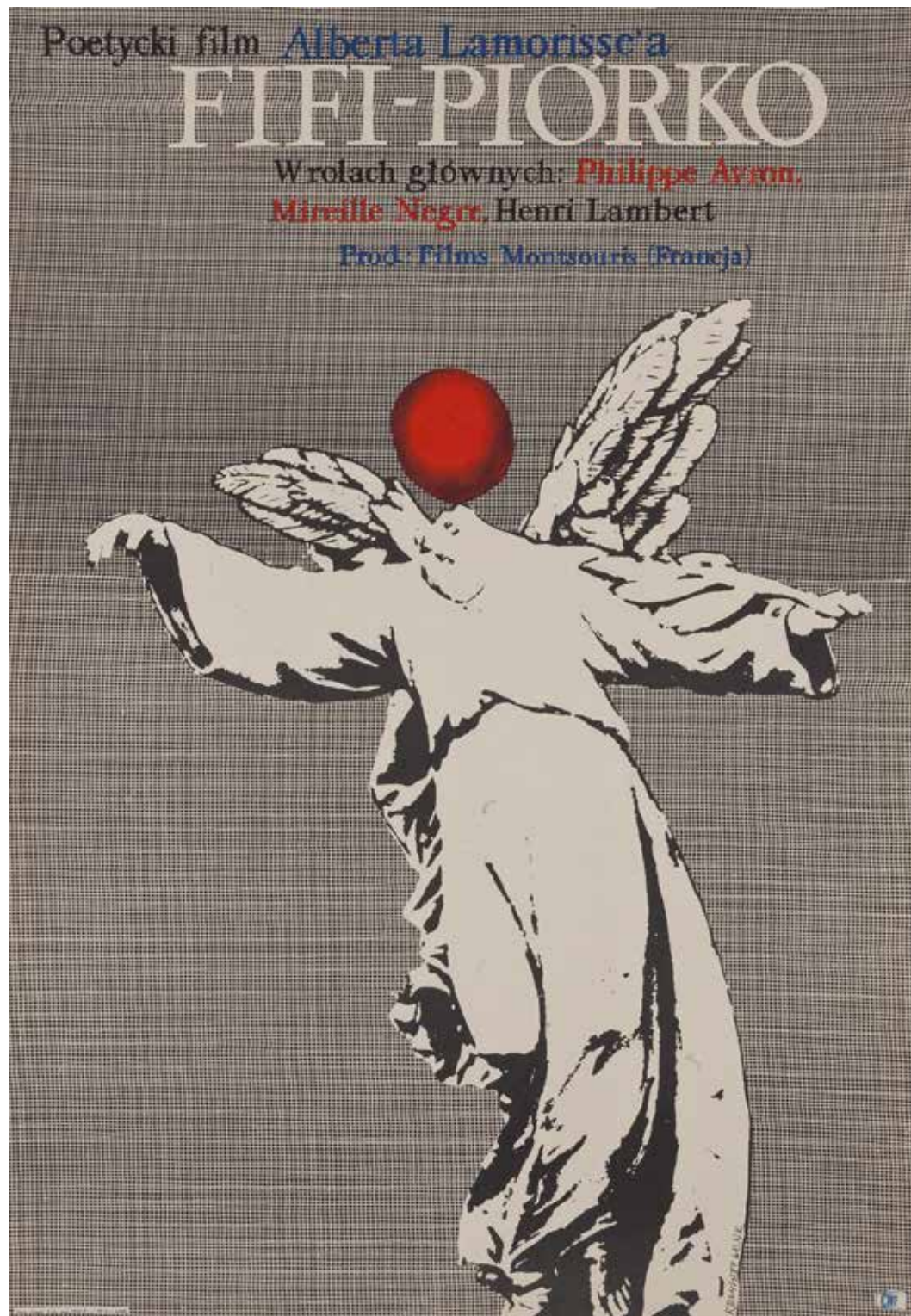
—  
*Four Days to Infinity*  
(*La patru pasi de infinit*)  
dir. Francisc Munteanu, Romania  
84x58 cm, color offset, CWF, 1964

/057



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*The Decision (La Decisión)*  
dir. Jose Massip, Cuba  
82x58 cm, color offset, CWF, 1967

058 /



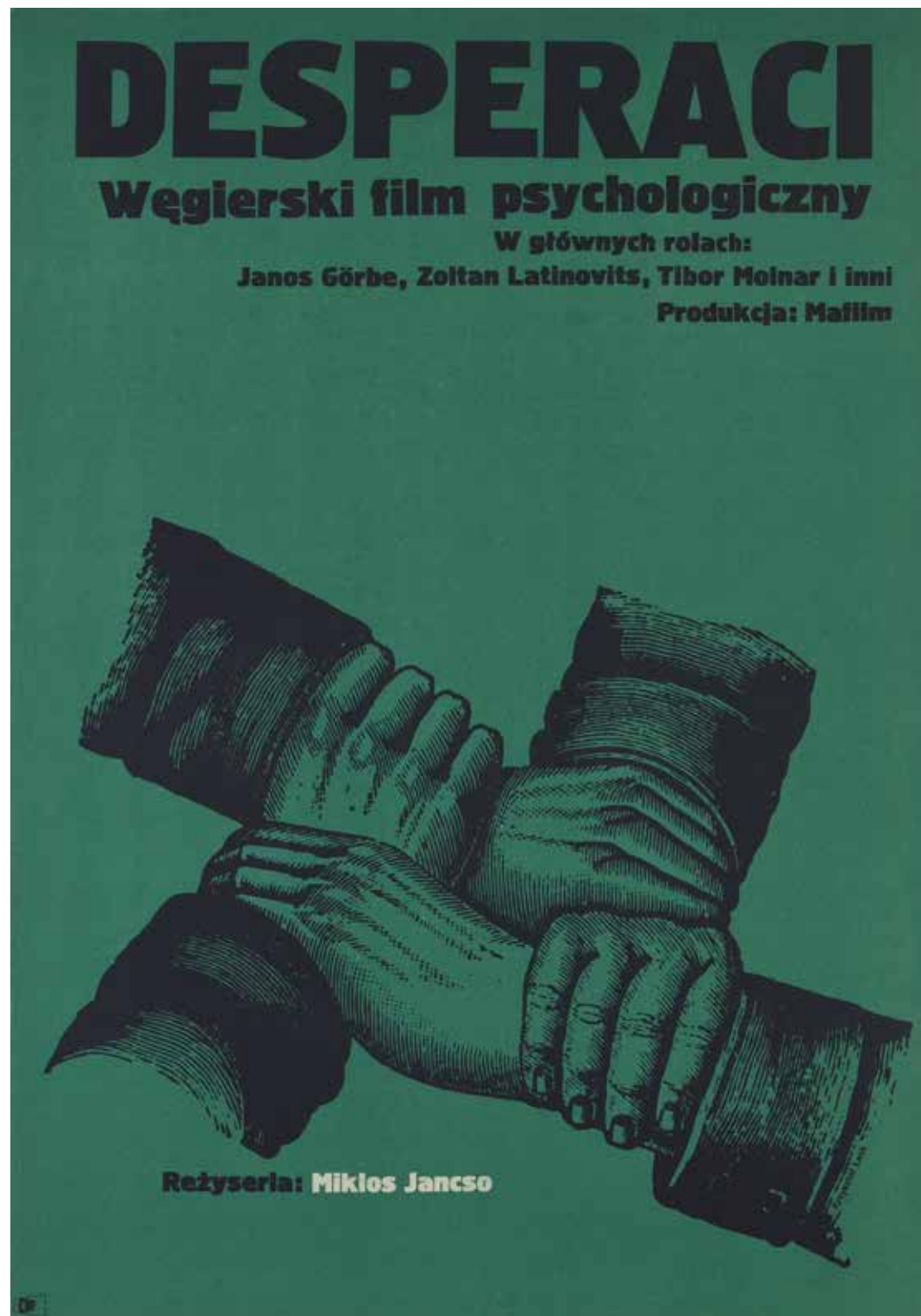
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*Circus Angel (Fifi la plume)*  
 dir. Albert Lamorisse, France  
 83x57 cm, color offset, CWF, 1967

/ 059



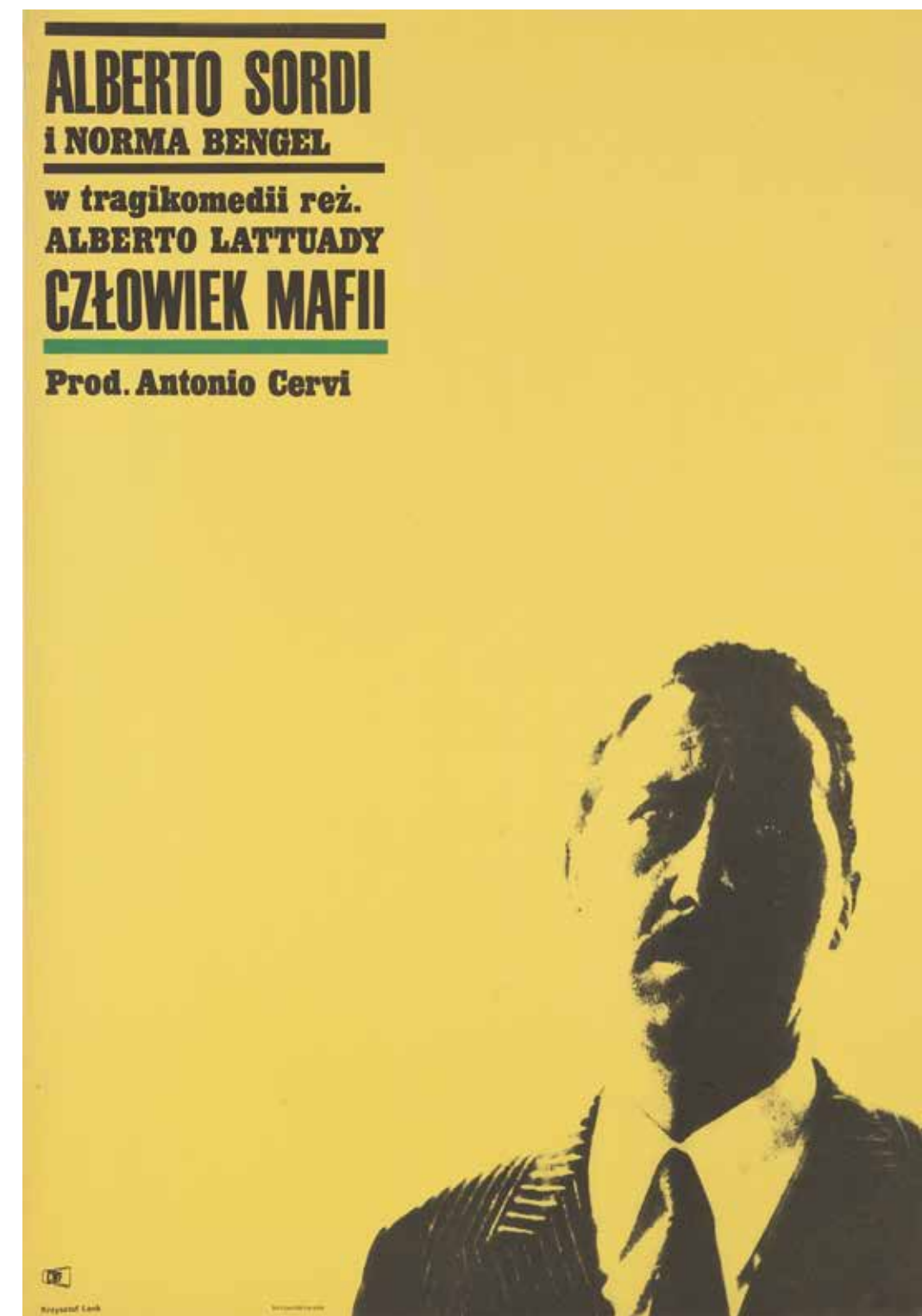
—  
*Love with the Proper Stranger*  
 dir. Robert Mulligan, USA  
 83x57 cm, color offset, CWF, 1965

060/



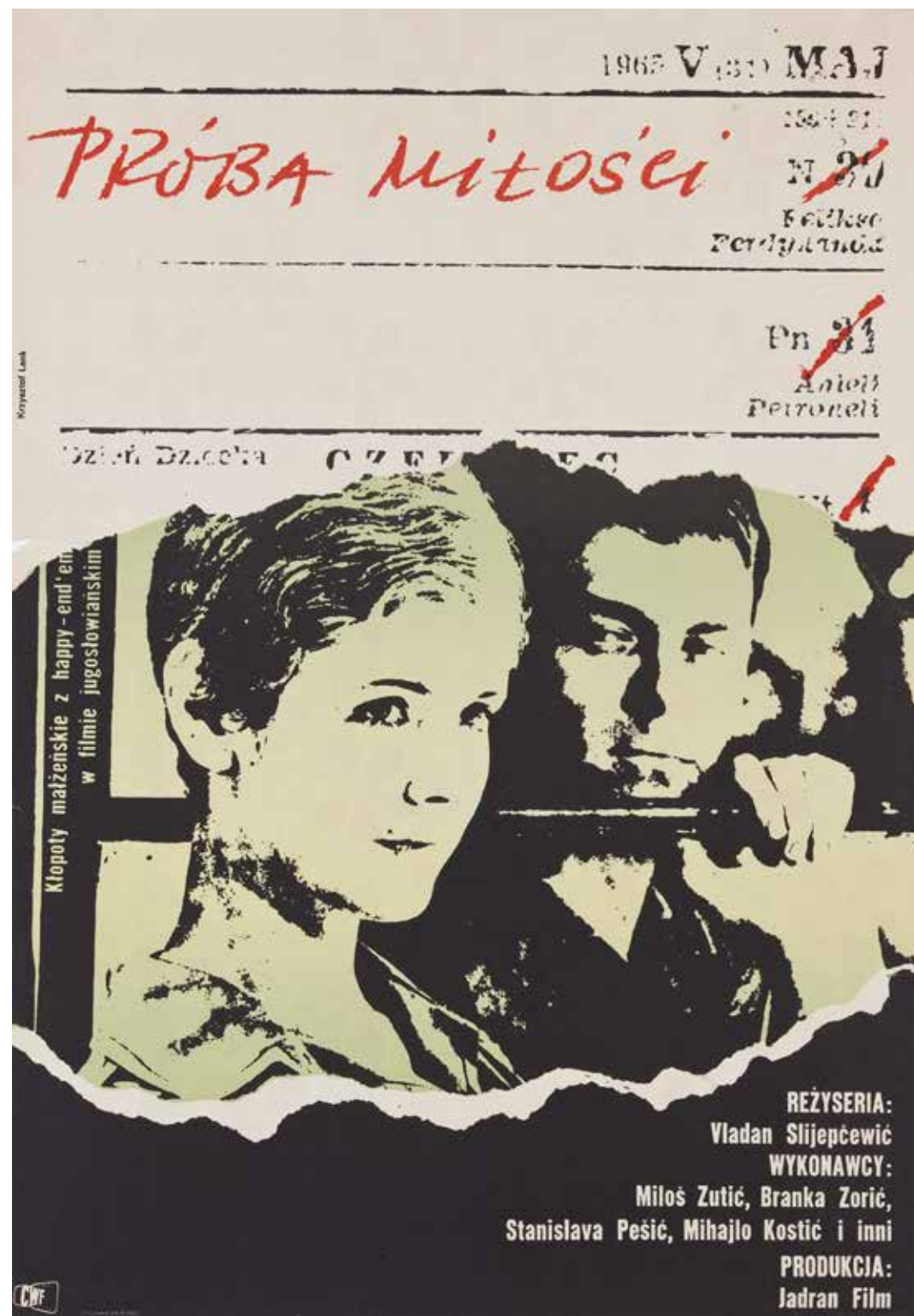
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*The Round-Up (Szegénylegények)*  
dir. Miklós Jancsó, Hungary  
85x58 cm color offset, CWF, 1965

/061



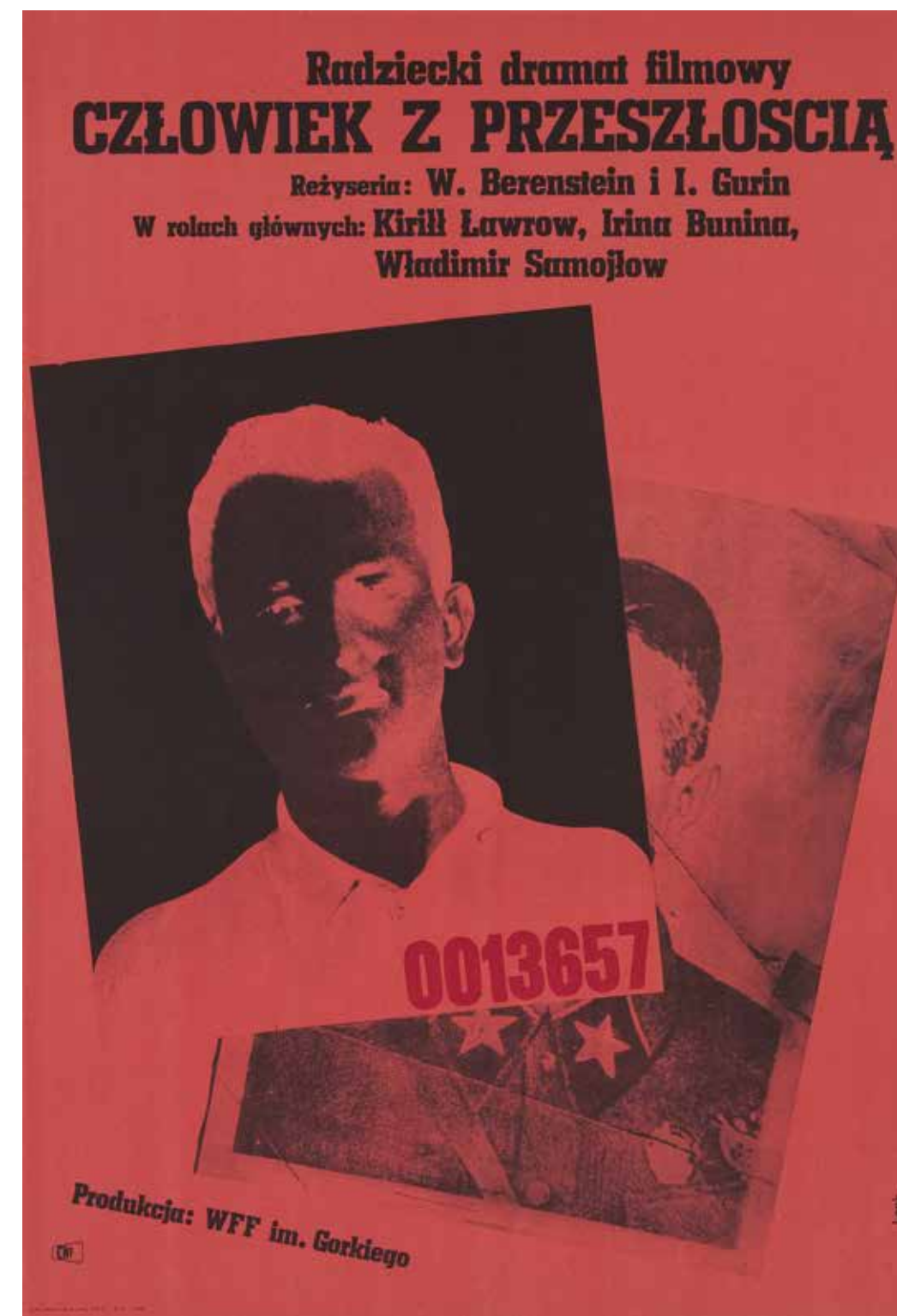
—  
*Mafioso*  
dir. Alberto Lattuada, Italy  
83x58 cm, color offset, CWF, 1965

062/



—  
*The True State of the Affairs*  
 (Pravo Stanje Stvari)  
 dir. Vladan Slijepčević, Yugoslavia  
 84x58 cm, color offset, CWF, 1965

/063



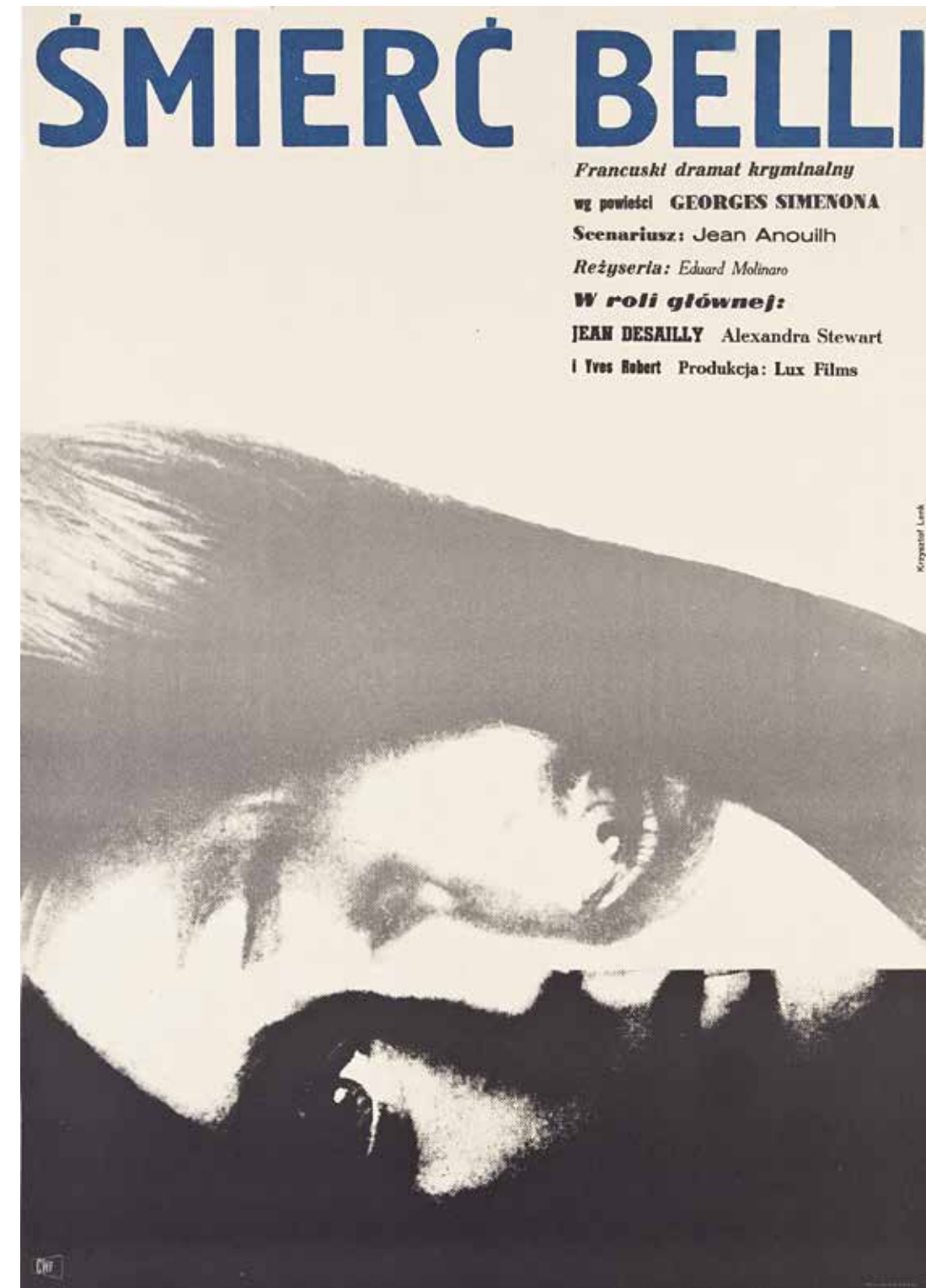
—  
*Believe Me, People* (Verte mne, lyudi)  
 dir. Vladimir Berenstein, Ilya Gurin  
 Leonid Lukov, USSR  
 83x57 cm CWF, 1965

064 /



—  
*The Corporal and Others*  
 (A tizedes meg a tobbieg)  
 dir. Marton Keleti, Hungary  
 89x57 cm, color offset, 1966

/065



—  
*The Passion of Slow Fire*  
 (La Mort de Belle)  
 dir. Edouard Molinaro, France  
 80x57 cm, color offset, 1966



066 /

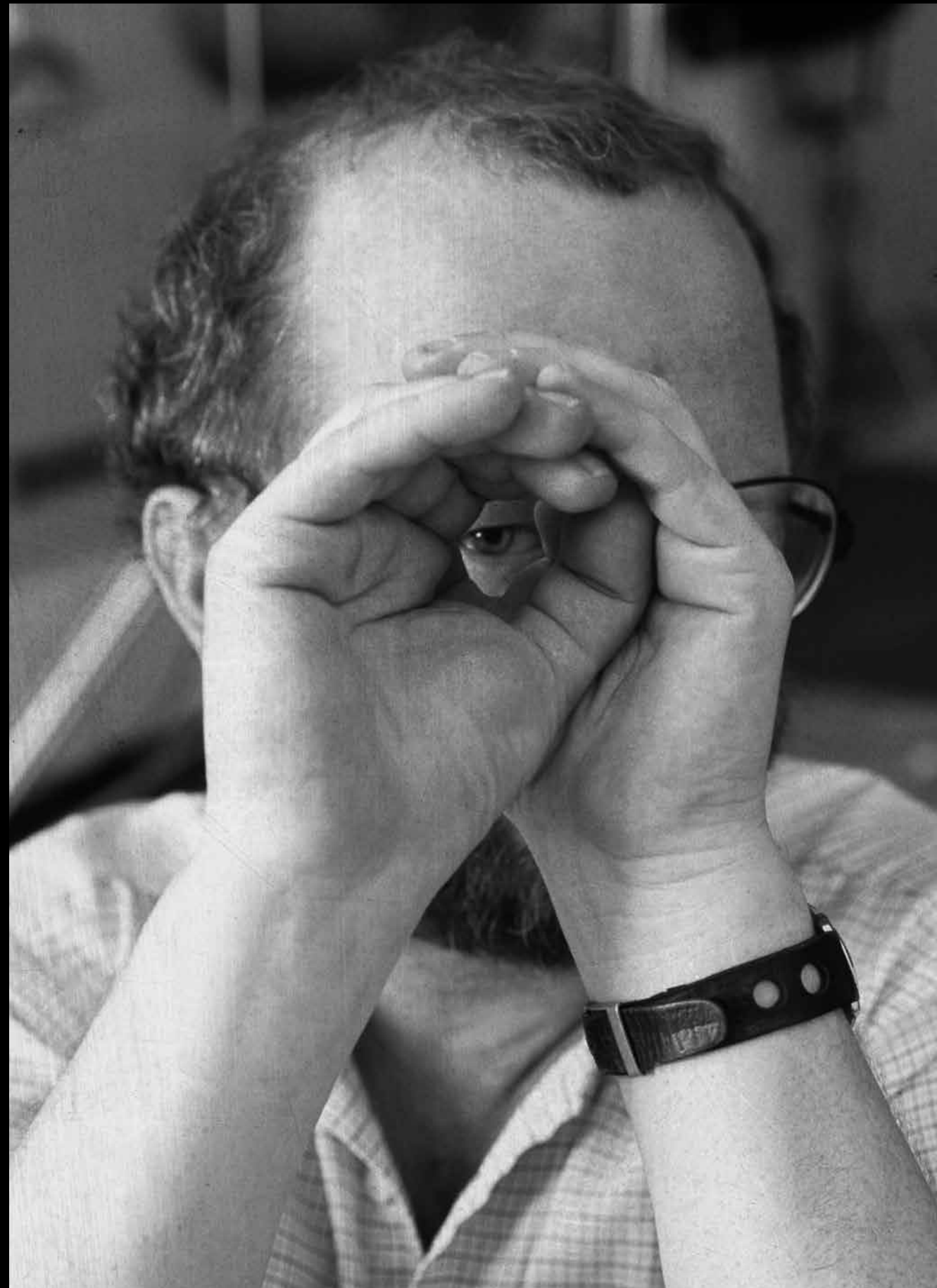


—  
*Galia*  
 dir. Georges Lautner, France  
 77x53 cm, color offset, 1967

/067



—  
*The Olsen Gang (Olsen-banden)*  
 dir. Erik Balling, Denmark  
 84x58 cm, color offset, 1969



# socio political and advertising posters

1965–1971

/069

—  
created primarily for  
state-run companies in the  
Polish People's Republic

—  
Krzysztof Lenk ca. 1980s  
photographer unknown

070 /

km/godz.	przy równoczesnym zbliżeniu przeszkody	
	długość hamowania kierowcy trzeźwego	długość hamowania kierowcy piętnoletniego na kiel 1,20 l... alkoholu przekroczonego o 0
60	26 m	1,80 m
80	44 m	2,40 m
100	74 m	3,00 m
120	88 m	3,60 m

... a trzeźwy  
zahamuje w porę

—  
A trzeźwy zahamuje w porę  
(A Sober One Stops in Time)  
Wyd. Artystyczno-Graficzne RSW "Prasa"  
68x49 cm, color offset, 1967

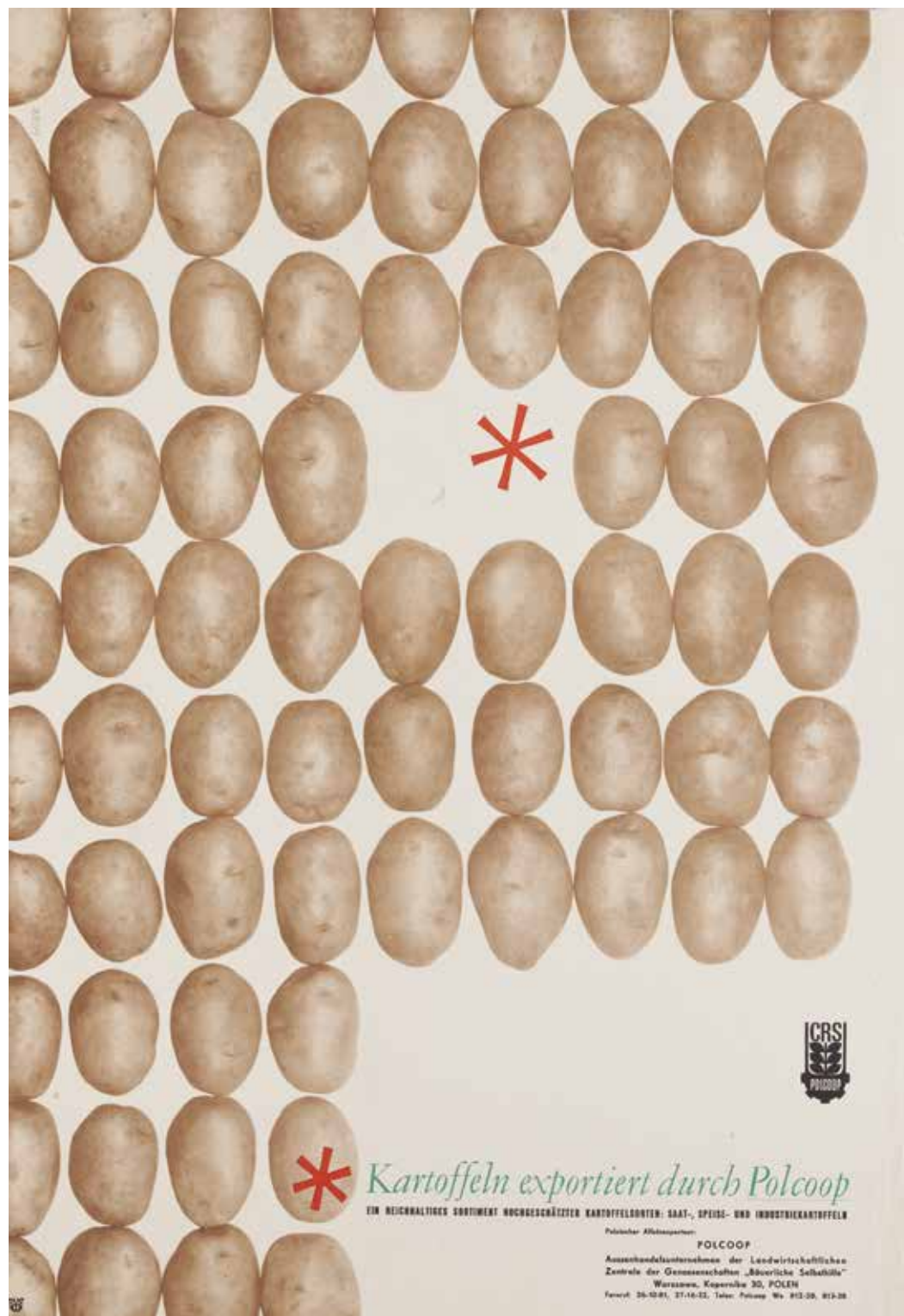
/071

ŚWIATOWY  
KONGRES  
NA RZECZ POKOJU  
NIEPODLEGŁOŚCI NARODÓW  
I POWSZECHNEGO  
ROZBROJENIA

HELSINKI - LIPIEC 1965

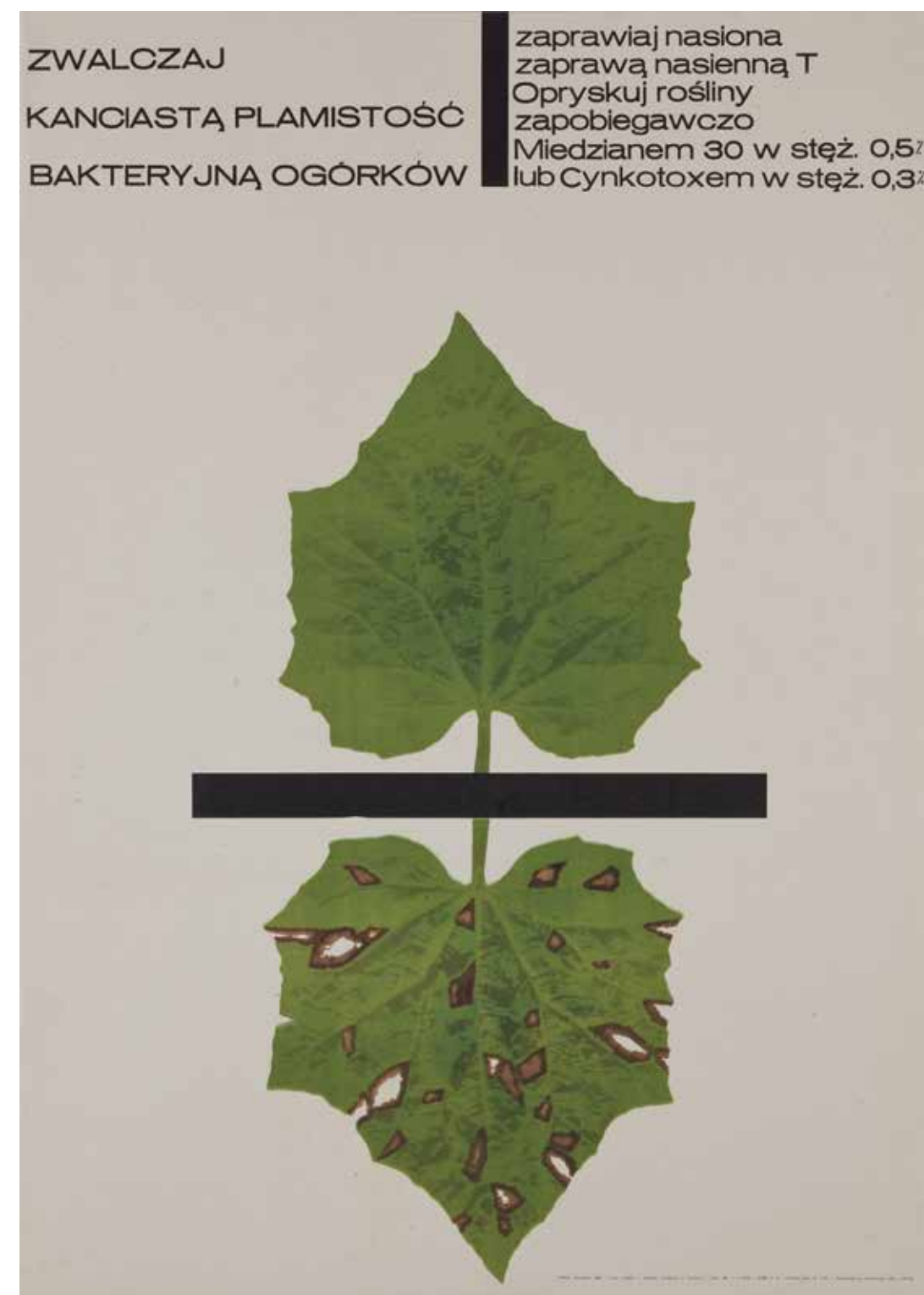
—  
World Peace Congress  
Helsinki, Finland  
97x68 cm, color offset, 1965

072/



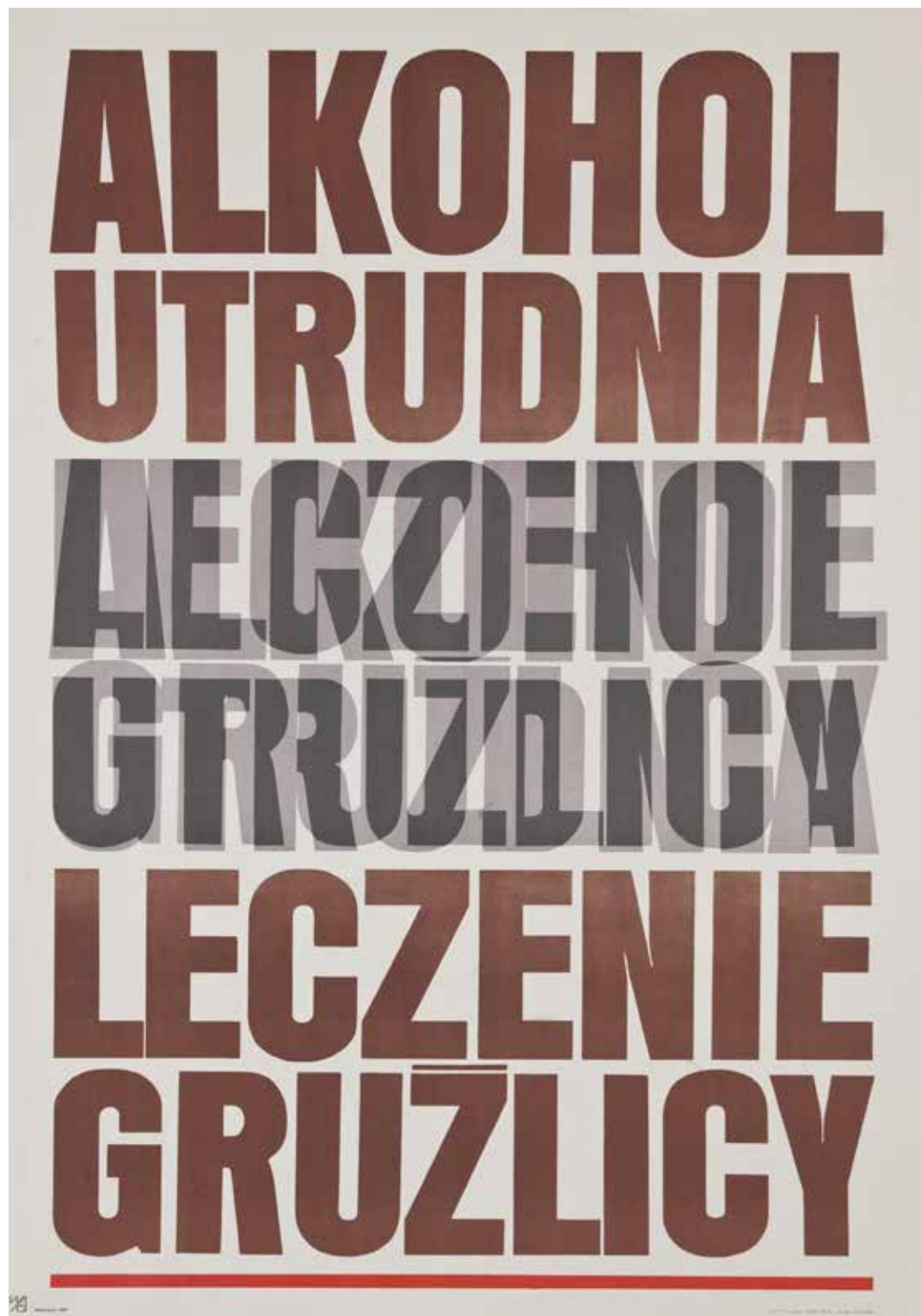
—  
 Potatoes Exported by Polcoop  
 (Kartoffeln exportiert durch Polcoop)  
 CRS-Polcoop, Warsaw  
 82x58 cm, color offset, 1970

/073



—  
 Zwalczaj kanciastą plamistość...  
 (Fighting Bacterial Disease in Cucumbers)  
 PIWRiL, Warsaw  
 84x59 cm, color offset, 1966

074 /



—  
Alkohol utrudnia leczenie gruźlicy  
(Alcohol Hinders the Treatment of Pneumonia)  
Wydawnictwo Artystyczno-Graficzne  
85x58 cm, color offset, ca. 1967

/075



—  
Erco Leuchten  
new lighting collection  
Krzysztof Lenk and photographers  
Jan Fleischmann, Krzysztof Gierałowski, 1971



# posters from America

1983–2015

/077

—  
designed for the  
Rhode Island School  
of Design academic community,  
and others

—  
Krzysztof Lenk, 1983  
photographer: Ewa Lenk

078 /

**Graphic Design Spring Lecture Series**

February						March		April
Thu. 3 p.m.	Fri. 3 p.m.	Mon. 2 p.m.	Tue. 7 p.m.	Wed. 3 p.m.	Thu. 3 p.m.	Thu. 3 p.m.	Wed. 3 p.m.	
17	18	21	22	23	24	10	6	
Thomas	Richard	Rudolph	Richard	Kristof	Jan	Ivan	F.H.K.	
<b>OCKERSE</b>	<b>GREENBERG</b>	<b>DEHARAK</b>	<b>DEMARCO</b>	<b>LENK</b>	<b>BAKER</b>	<b>CHERMAYEFF</b>	<b>HENRION</b>	

*Also part of the faculty lecture series, Professor Lenk is visiting professor in graphic design for 1982-83. A practicing designer, he is also one of Poland's outstanding pedagogues in typography, teaching the visual communication department, Lodz School of Design. He is an appointed editorial committee member of the international graphic design organization ICCORDIA.*

*Presently teaching in graphic design and part of the faculty lecture series. Worked at Pierrelubry in New York City and taught at Boston University. Much of her work consists of book making, and her special interests are also with paper making and paper recycling.*

*Founding partner of Henrion, Ludlum & Schmidt, based in London. Clients include RLM, Volkswagen, British Leyland; pioneer in the development of computer design in education programs; professor of design, London College of Printing and Design.*

*Principal of Chermayeff & Geismar and one of this country's best known and eminent graphic designers; recipient of the 1981 President's Fellow Award, RISD. Clients include Mobil Oil, Pan Am, American Steam, Transit.*

**Auditorium Rhode Island School of Design**

Spring Lecture Series  
RISD Graphic Design Department  
83x52 cm, silkscreen, 1983

/079

An exhibition of **DIAGRAMS** from Students and Faculty  
Bayard Ewing Gallery / Rhode Island School of Design  
March 21 - April 1, 1983

Y

X

**DIAGRAMS**

**RISD Graphic Design Department**

Diagrams exhibition  
RISD Graphic Design Department  
80x52 cm, silkscreen, 1983

080 /

**WHY:**  
**new! Magazine**, international visual and verbal communication, is an annual review that presents a diverse collection of work by writers, contemporary artists, photographers and fellow travelers, published in Paris.

**WHAT:**  
**READINGS**  
 by James Koller and Paul Kahn\*  
**SOUNDSCAPES**  
 by sound designer Gregoire Paultre from the poetry of Gary Snyder, Joanne Kyger and Norman Fischer  
**PHOTOGRAPHY/VIDEO**  
 by Piotr Kaczmarek\*, Jean-Max Albert, Miska Knapek, and Noah Fischer\*

all simultaneous times/  
 all places of the imagination/  
 all forms of expression/  
 are **new!**

**new!**

Magazine from PARIS event for Providence

**WHERE:**  
 The Fleet Library at RISD

**WHEN:**  
 Tuesday, November 20,  
 7:00-8:00 PM  
 (reception 6:00 PM)

\* RISD related

—  
 Presentation of *new!*, magazine  
 at RISD  
 Providence, RI  
 83x51 cm, digital print, 2007

/081

Posters

**MW**

M. Wasilewski

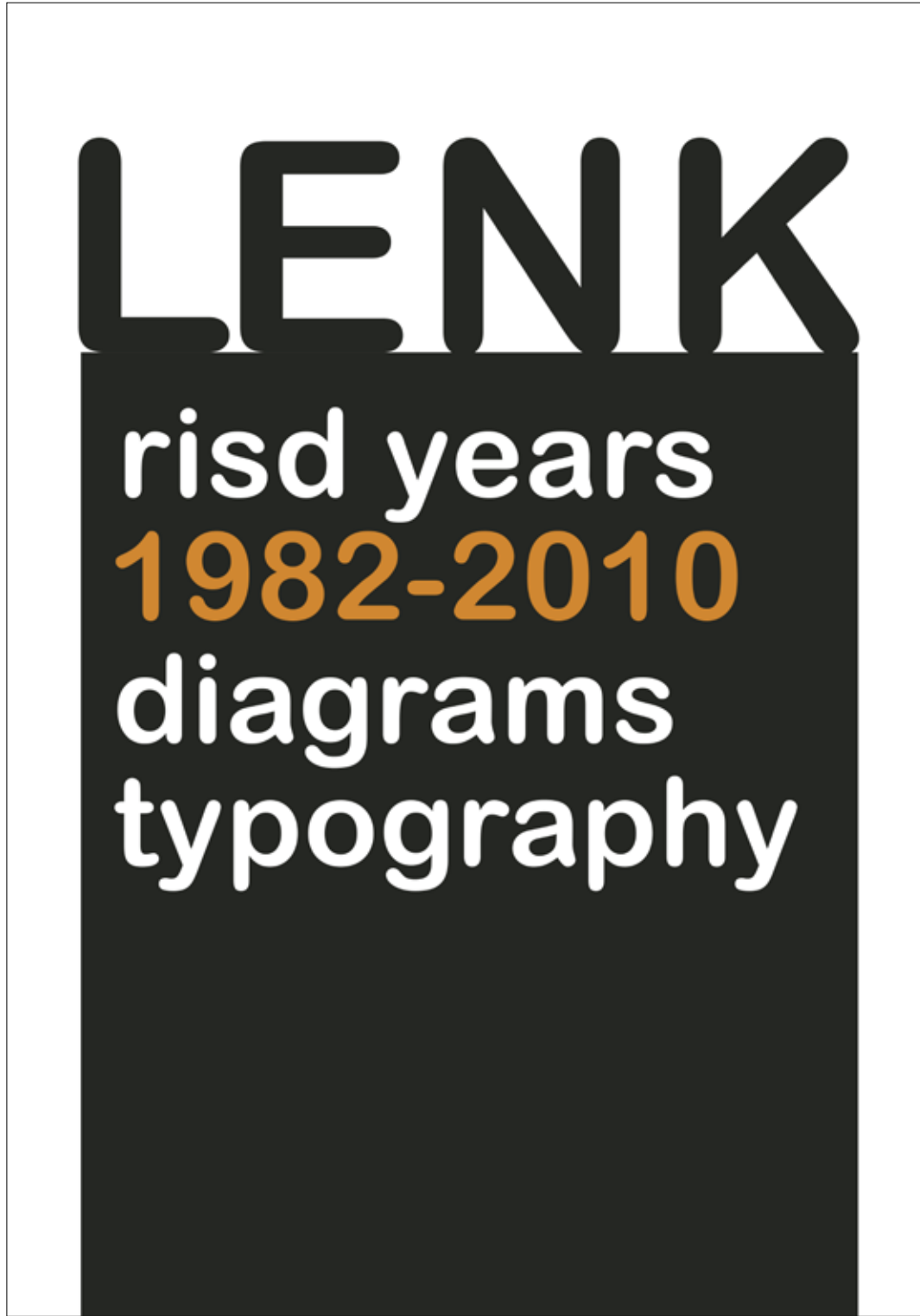
RISD  
 Graphic  
 Design  
 Gallery

January/February  
 2006

—  
 MW exhibition of posters  
 by visiting professor Mieczyslaw Wasilewski  
 RISD Graphic Design Department  
 digital print, 2006

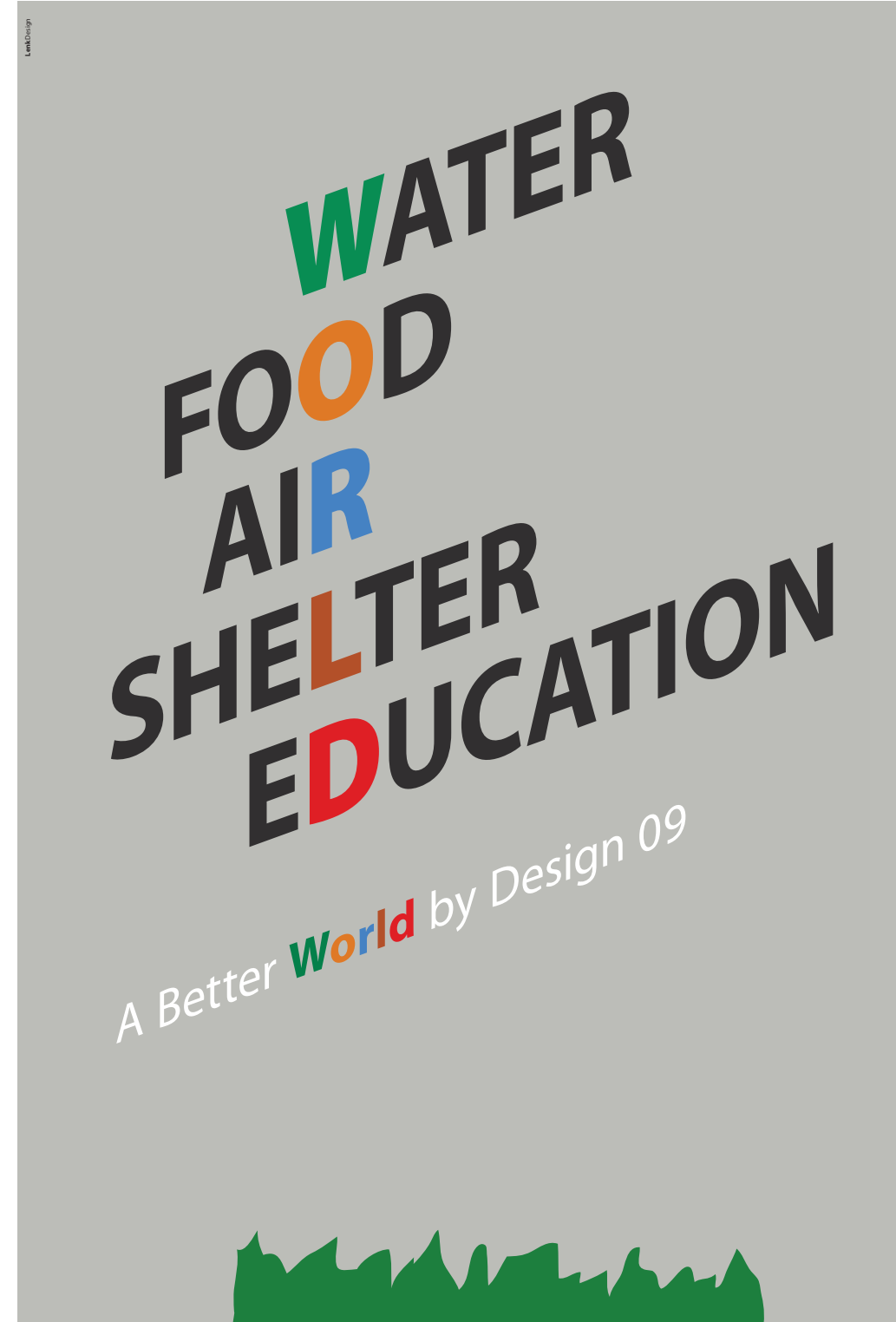


082 /



—  
 Exhibition of work  
 by Krzysztof Lenk's students  
 RISD Graphic Design Department  
 81x50 cm, digital print, 2014

/083



—  
*A Better World by Design*  
 RISD/Brown student conference  
 91x61 cm, digital print, 2009

084 /



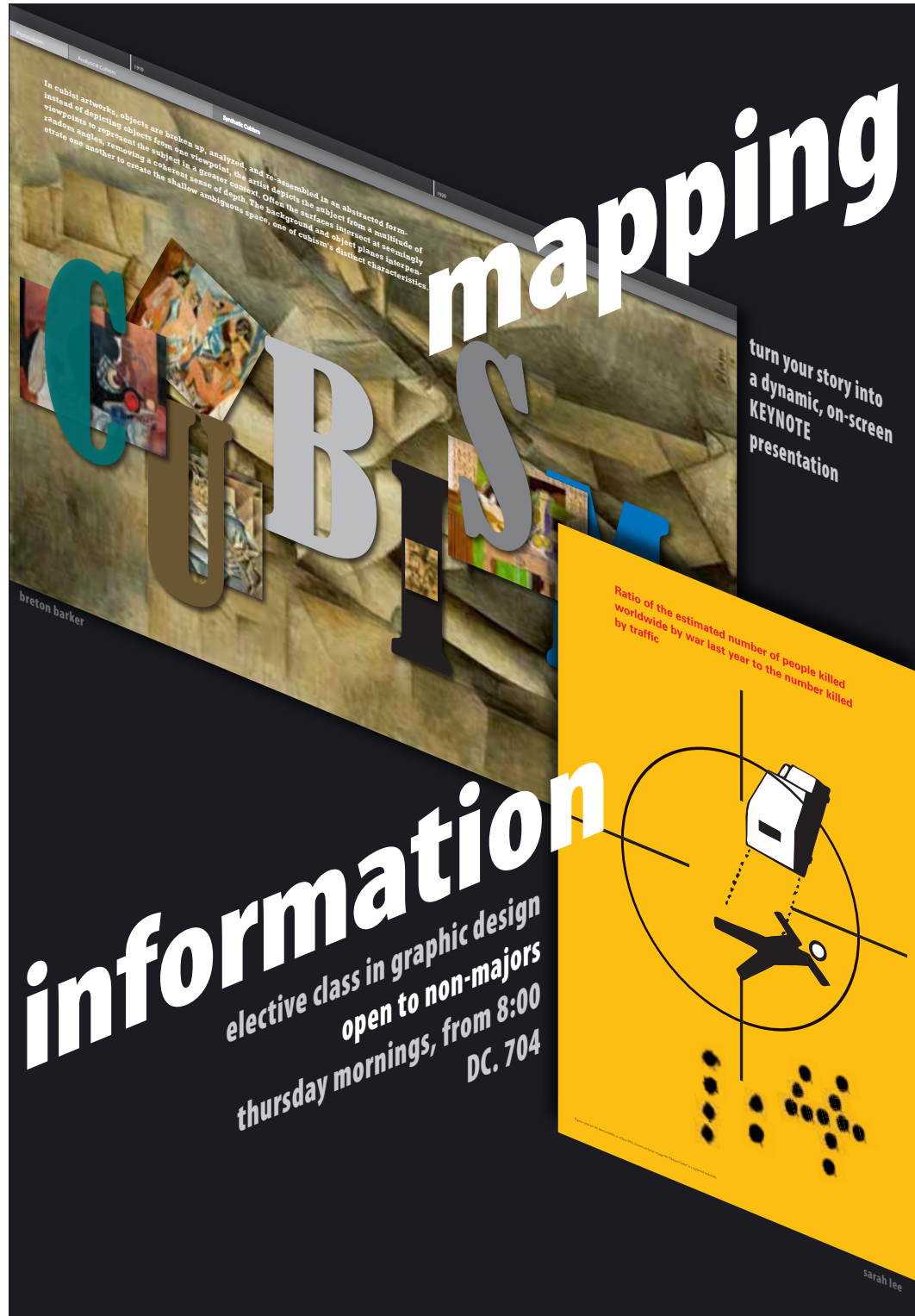
—  
*Biennial Faculty Exhibition*  
 Museum of Art, RISD  
 91x61 cm, digital print, 2009

/085



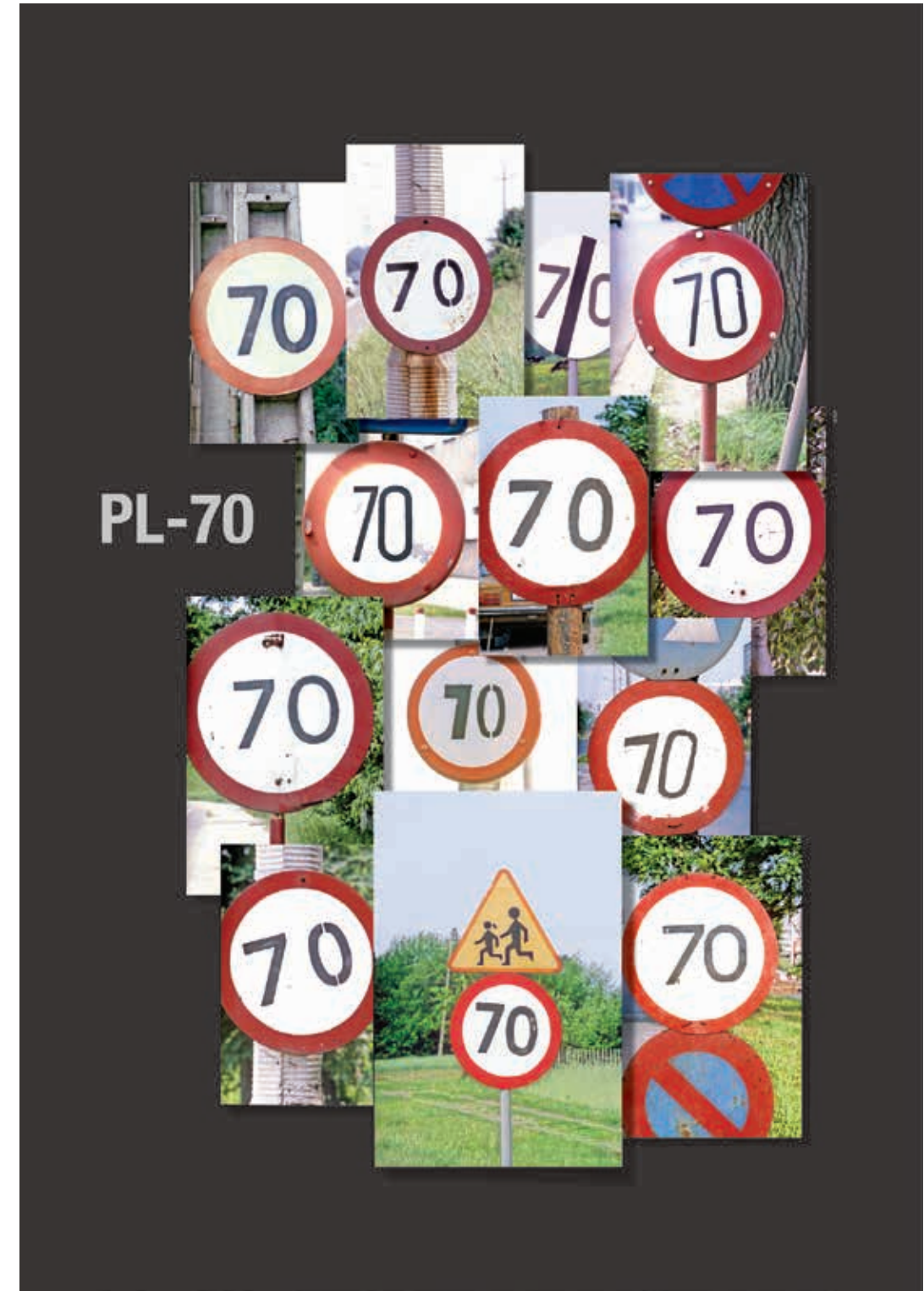
—  
*Major Transgressions!*  
*Poetry from Poland*  
 Brown Creative Arts Council  
 Slavic Studies and Literary Arts  
 digital print, 2015

086 /

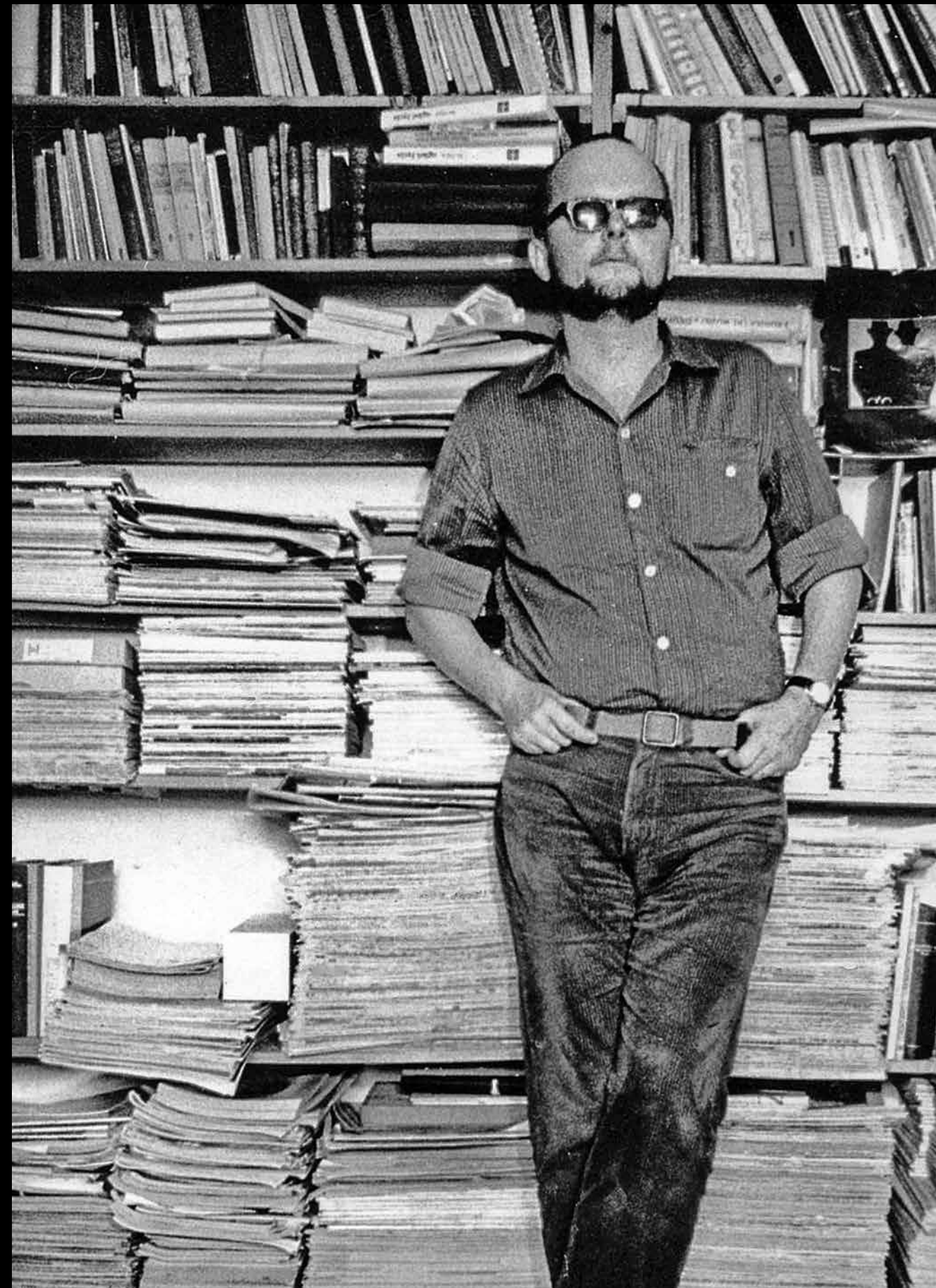


—  
 Mapping Information course  
 RISD Graphic Design Department  
 digital print, 2008

/087



—  
 PL-70  
 reflection on a visit to Poland  
 132x90 cm, digital print, 2009



# magazine design

1964–1974

/089

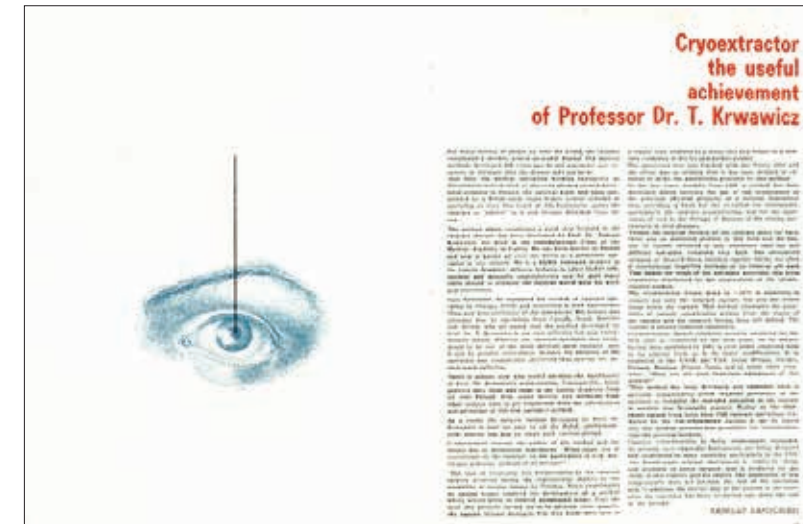
—  
art direction for periodicals  
that established new standards  
for layout and typography  
and led Krzysztof Lenk to create  
the first publication design  
education program in Poland  
at the Strzemiński Academy  
of Fine Arts in Łódź

—  
Krzysztof Lenk, late 1960s  
photographer: Krzysztof Gieraltowski

090/



Polish Machinery News  
Warsaw, 1964-1966  
covers and interior layouts



/091





Jeune Afrique, Paris, 1968-69 cover and interior layouts

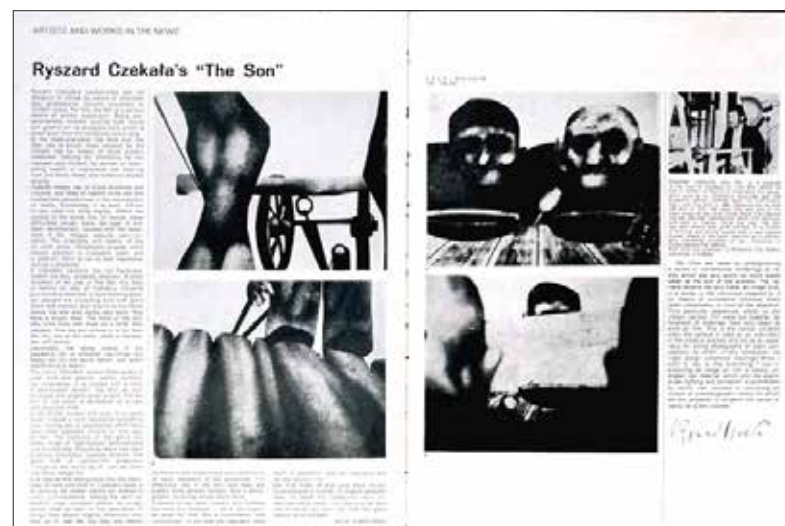
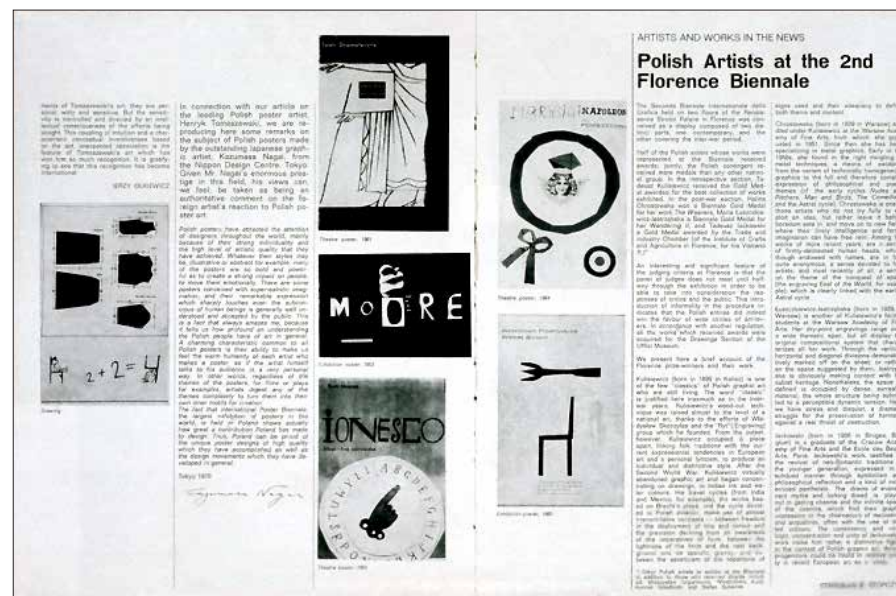
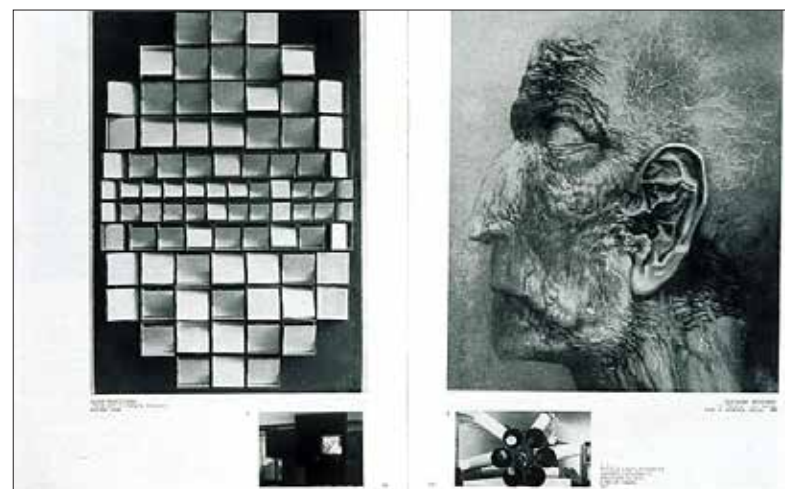


Perspektywy, weekly  
 Warsaw, 1969-72  
 cover and interior layouts

096 /



/097



Polish Art Review, quarterly  
Warsaw, 1971  
covers and interior layouts

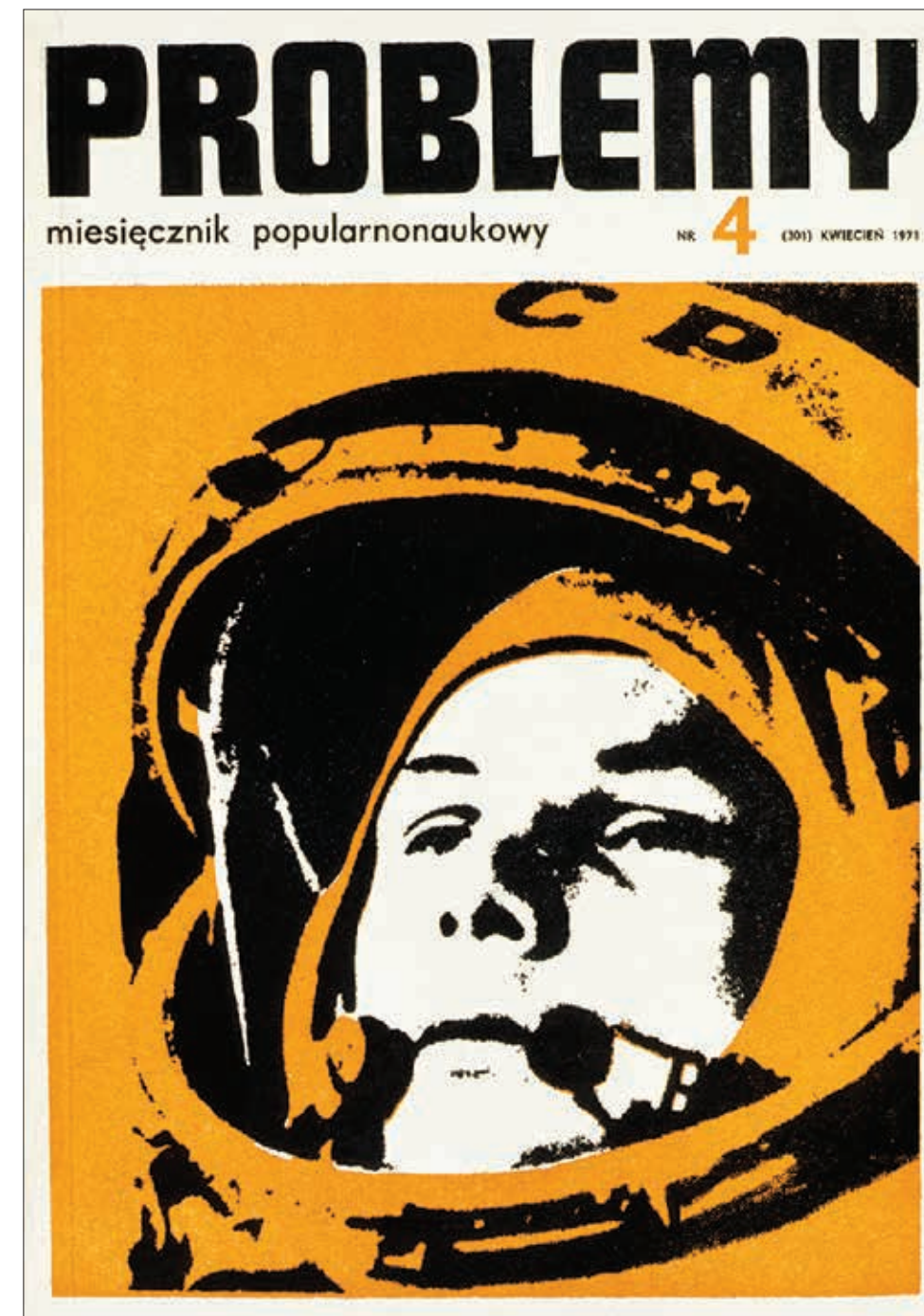




Art  
 bimonthly magazine  
 KAW, Warsaw, 1974  
 rough layout (never realized)

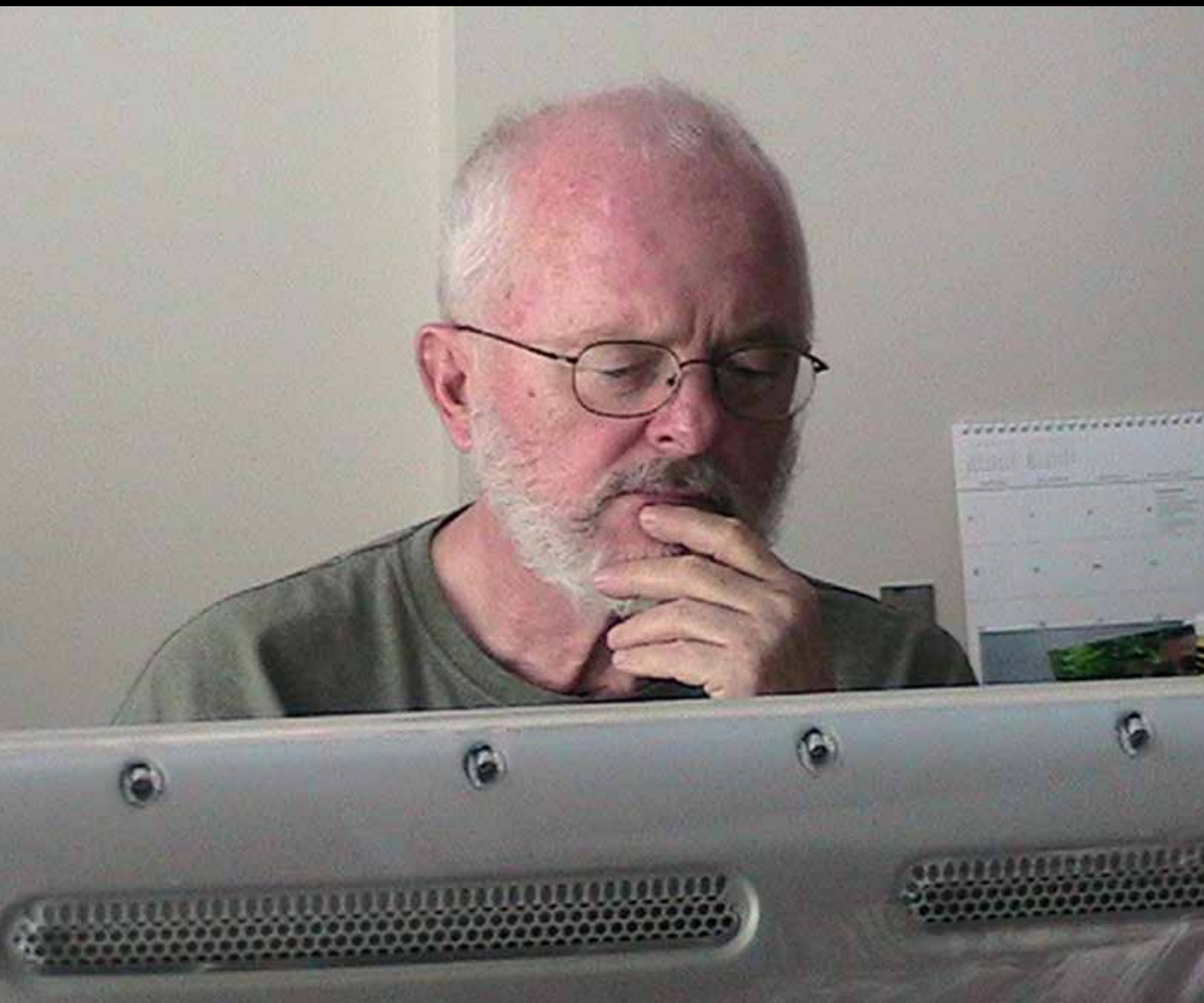


100 /



/ 101

—  
*Problemy*,  
 popular science monthly  
 RSW Prasa-Książka-Ruch, Warsaw, 1971  
 covers

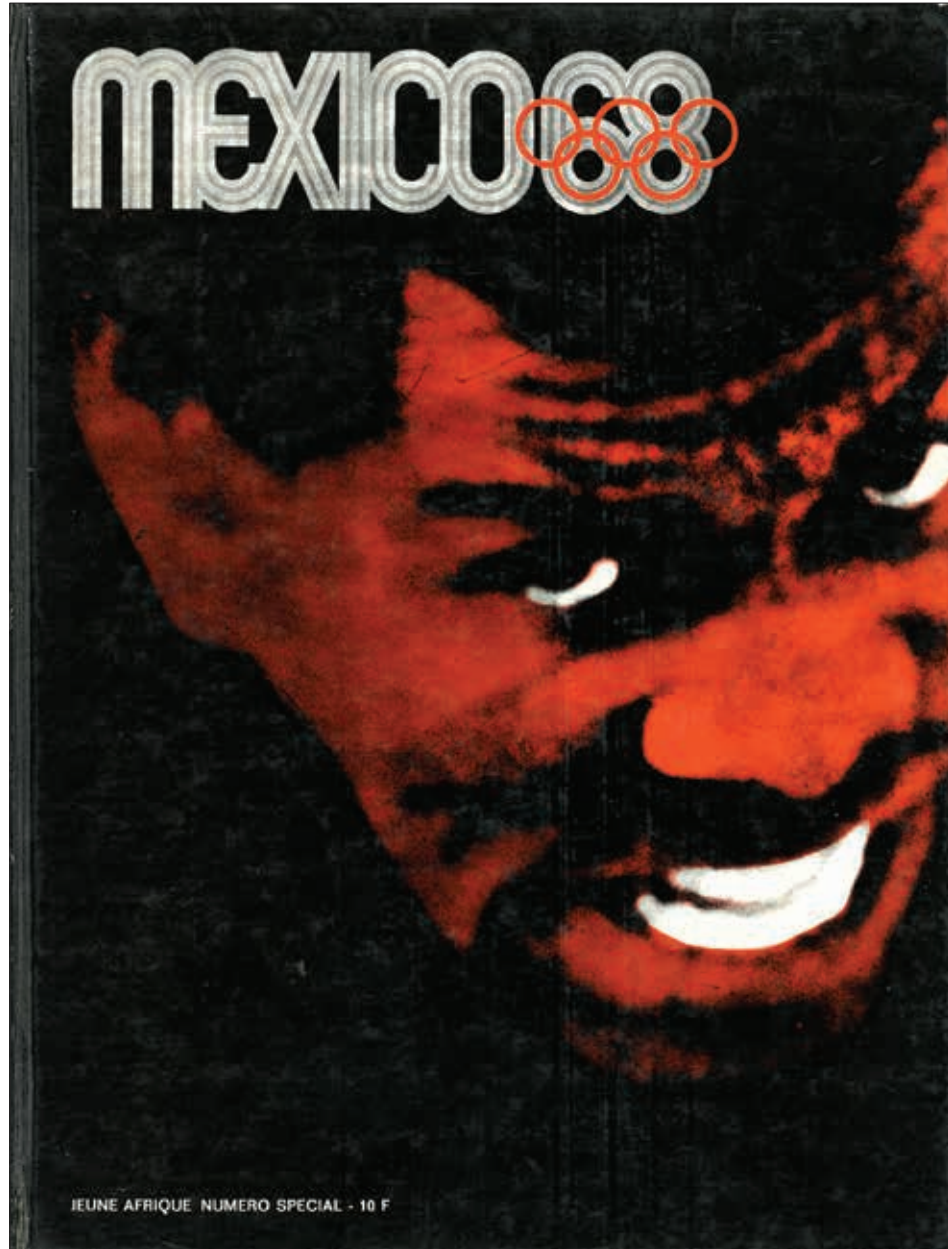


# book and cover design 1963–1986 <sup>/103</sup>

—  
for publishers  
in Poland, France,  
and the United States

—  
Krzysztof Lenk, 2007  
photographer: Ewa Lenk

104 /



MEXICO 68  
book on the  
1968 Olympics  
Jeune Afrique, Paris, 1968  
cover and interior layouts



/105

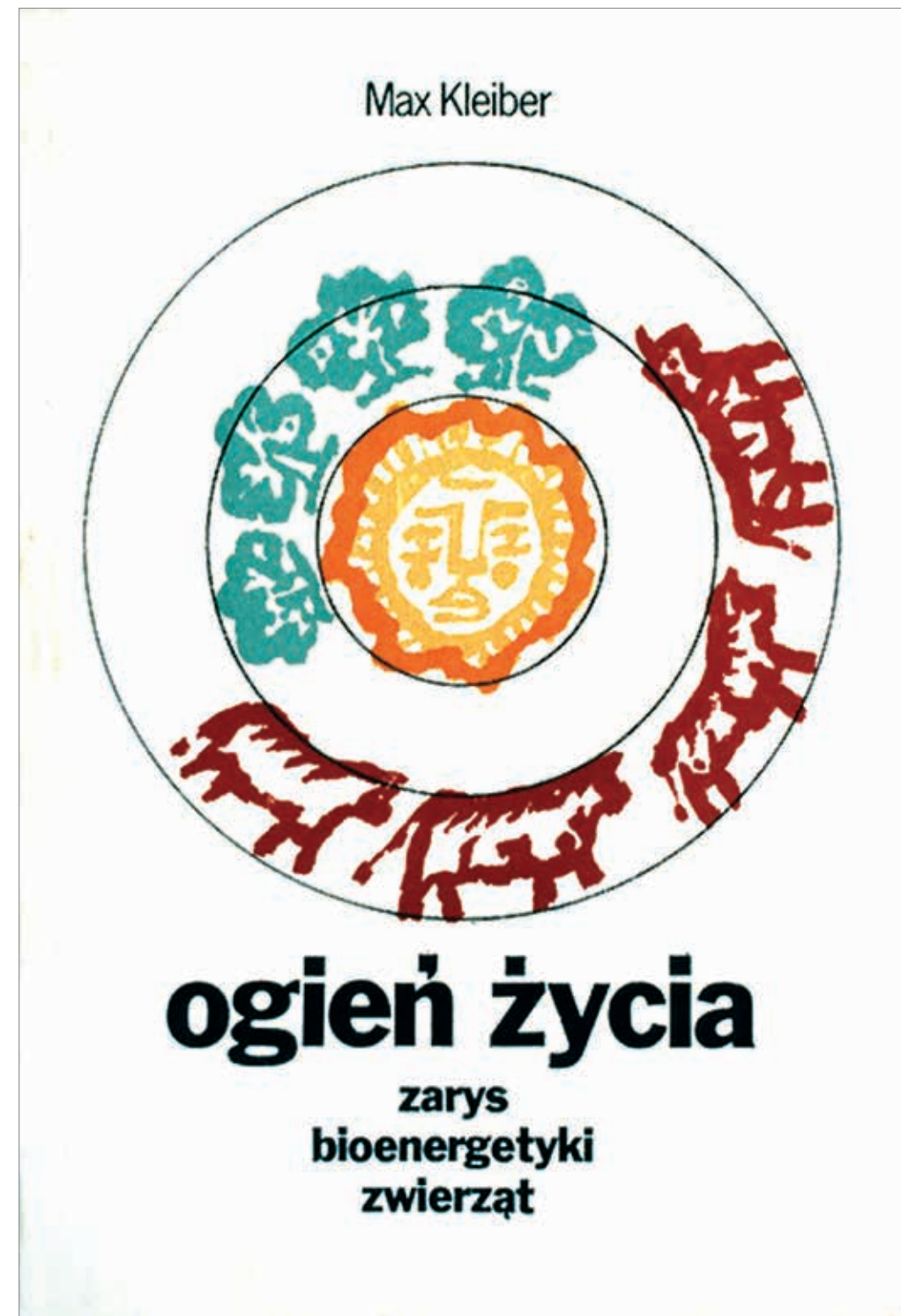


106 /



- *Produkcja nasion roślin ozdobnych*  
*(Production of Seeds for Decorative Plants*  
-informal translation)  
PWRiL, Warsaw, 1972  
book cover
- *Agroekologia (Agroecology)*  
Wolfgang Tischler  
PWRiL, Warsaw, 1971  
book cover
- *Organizacja i technika obrotu ziemniakami*  
*(About the business of growing potatoes)*  
Stefan Niedziałkowski  
Zakład Wydawnictw CRS, Warsaw, 1963  
book cover

/107



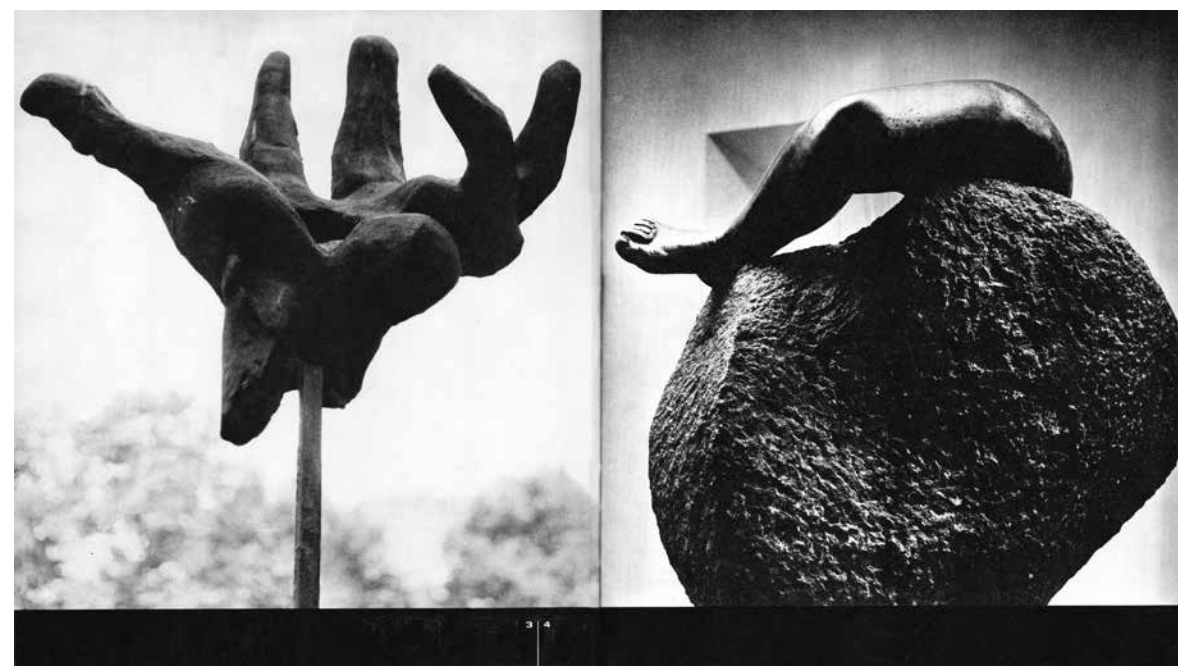
- *Ogień życia (The Fire of Life)*  
Max Kleiber  
PWRiL, Warsaw, 1968  
book cover



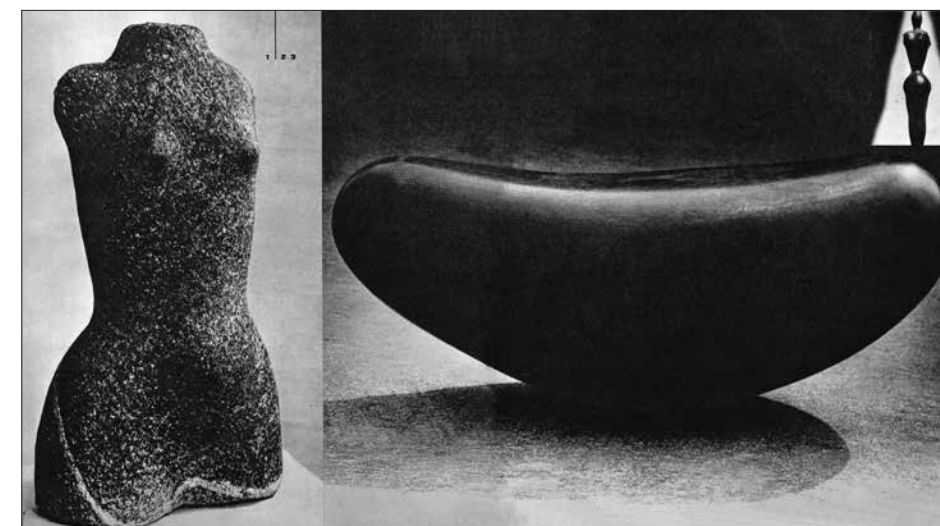
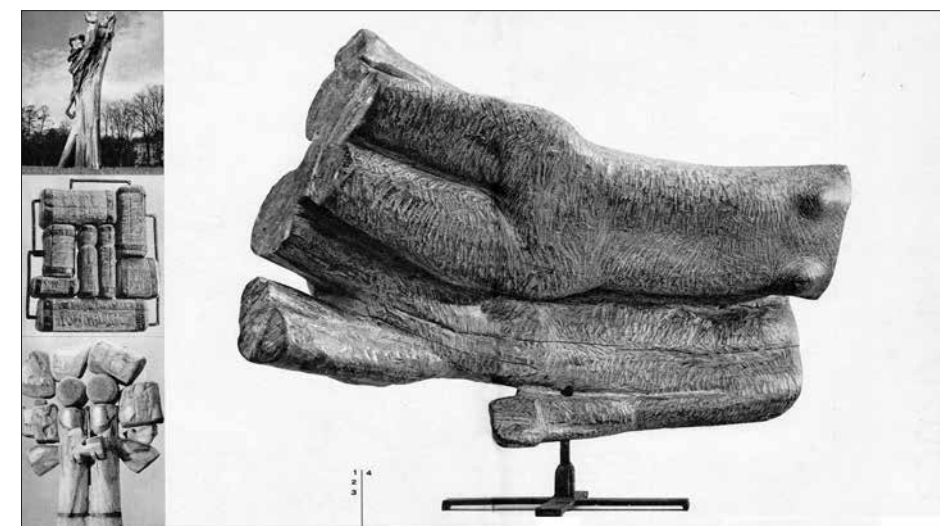
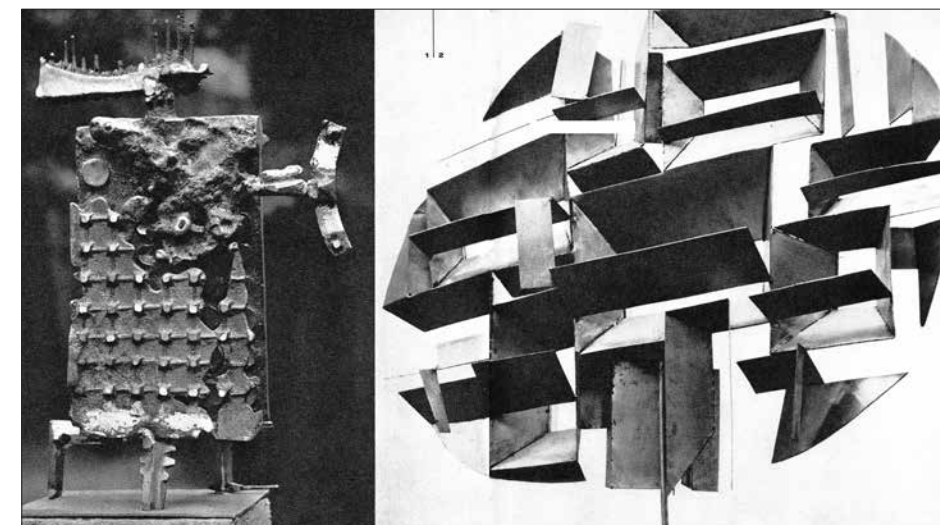
—  
*Zgon* (*Death* - informal translation)  
 (*Konchina*)  
 Vladimir Tendryakov  
 PIW, Warsaw, 1969  
 book cover

—  
*Martwe domy*  
 (*Dead Houses / Casas Muertas*)  
 Miguel Otero Silva  
 PIW, Warsaw, 1969  
 book cover

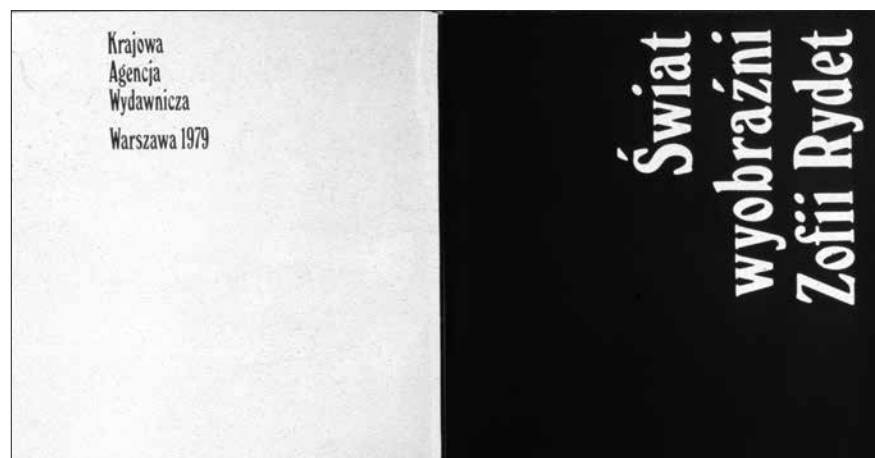
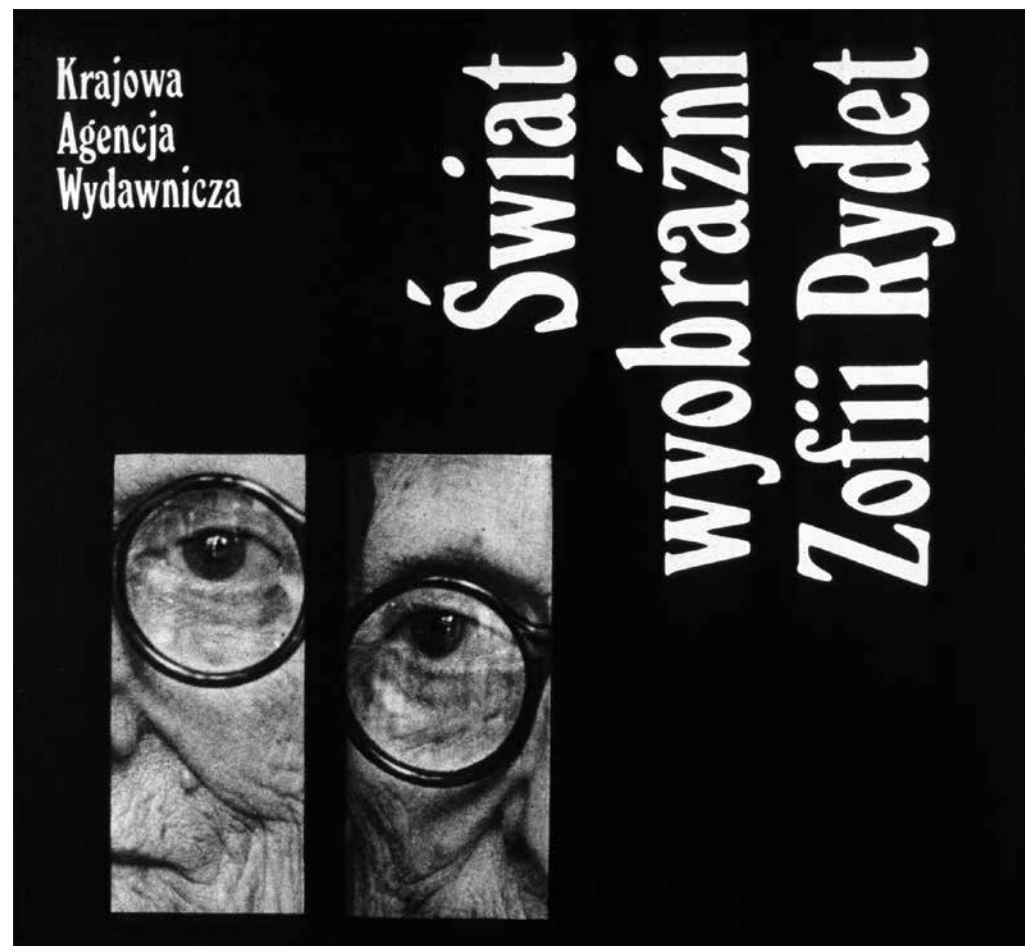
—  
*Derwisch i śmierć*  
 (*Death and the Dervish / Dervis i smrt*)  
 Meša Selimović  
 PIW, Warsaw, 1969  
 book cover



—  
*Polska rzeźba współczesna*  
*(Polish Contemporary Sculpture)*  
 Hanna Kotowska-Bareja  
 Interpress, Warsaw, 1974  
 cover and interior layouts

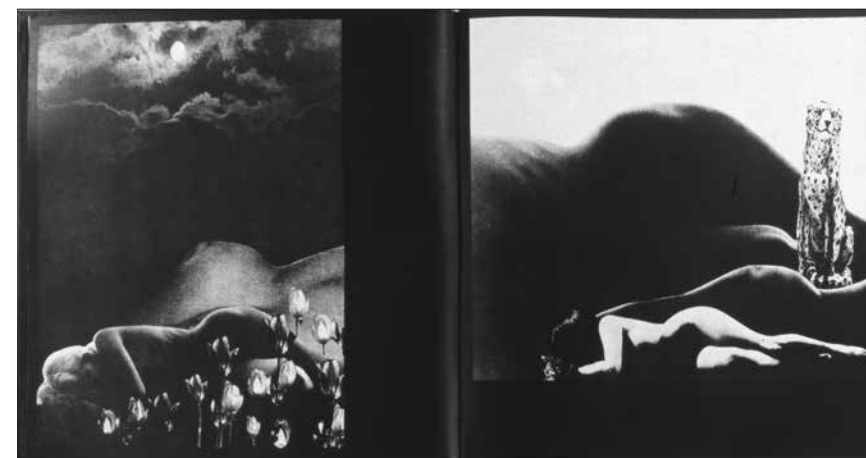


112 /

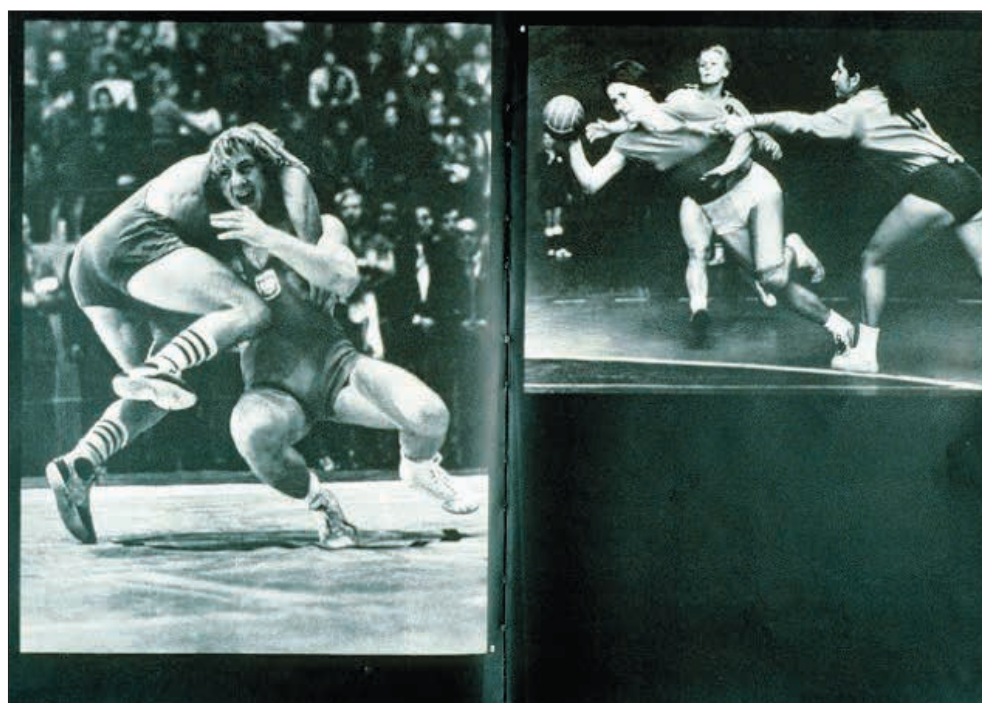
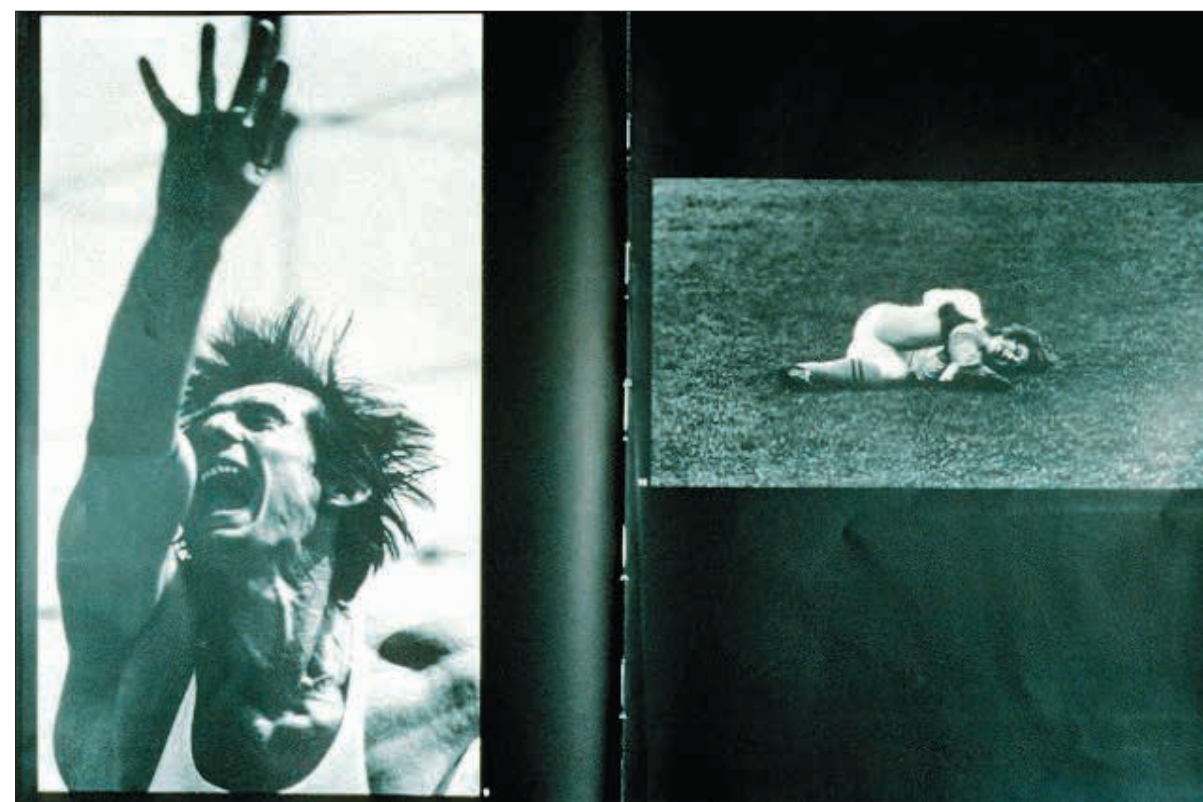
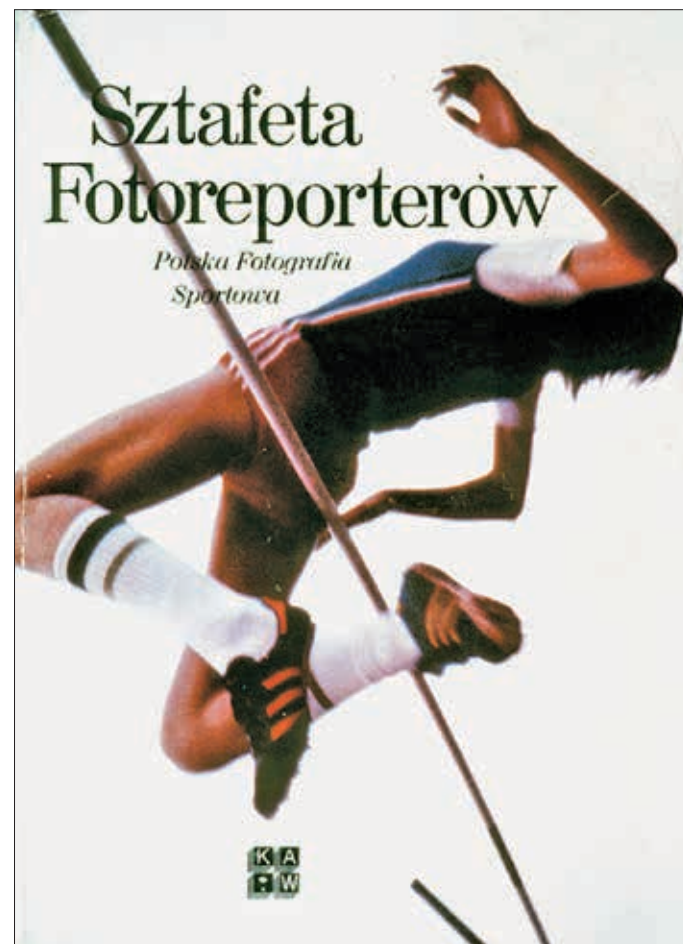


—  
*Świat wyobraźni Zofii Rydet*  
 (The Imaginary World of Zofia Rydet –  
 informal translation)  
 KAW, Warsaw, 1979  
 cover and interior layouts

/113







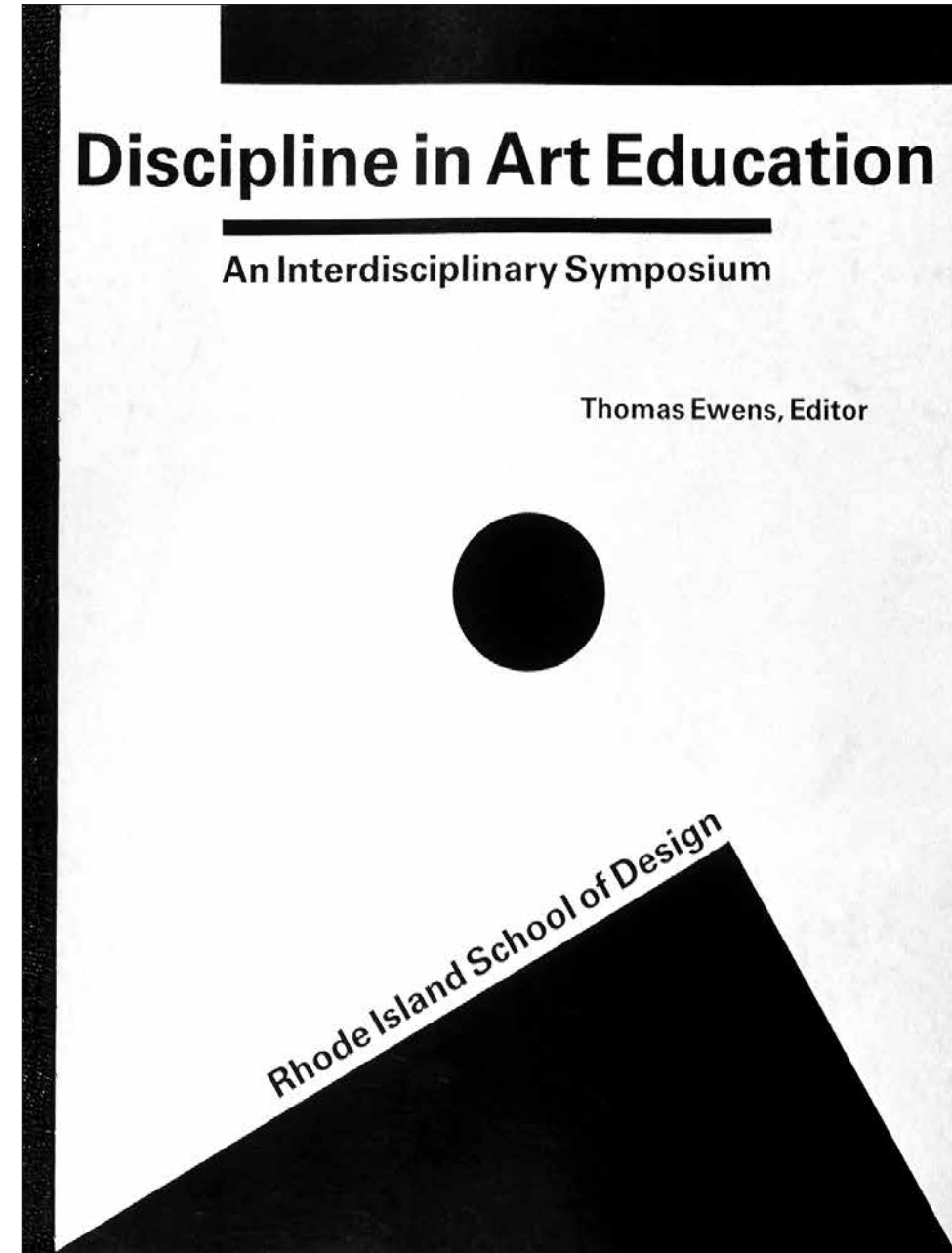
—  
 Sztafeta fotoreporterów  
 (Reporters Relay - Polish  
 Sports Photography  
 -informal translation)  
 KAW, Warsaw, 1980  
 cover and interior layouts

116 /



—  
*Design with computers*  
*Design for computers*  
*Computers for design*  
 Rhode Island School of Design

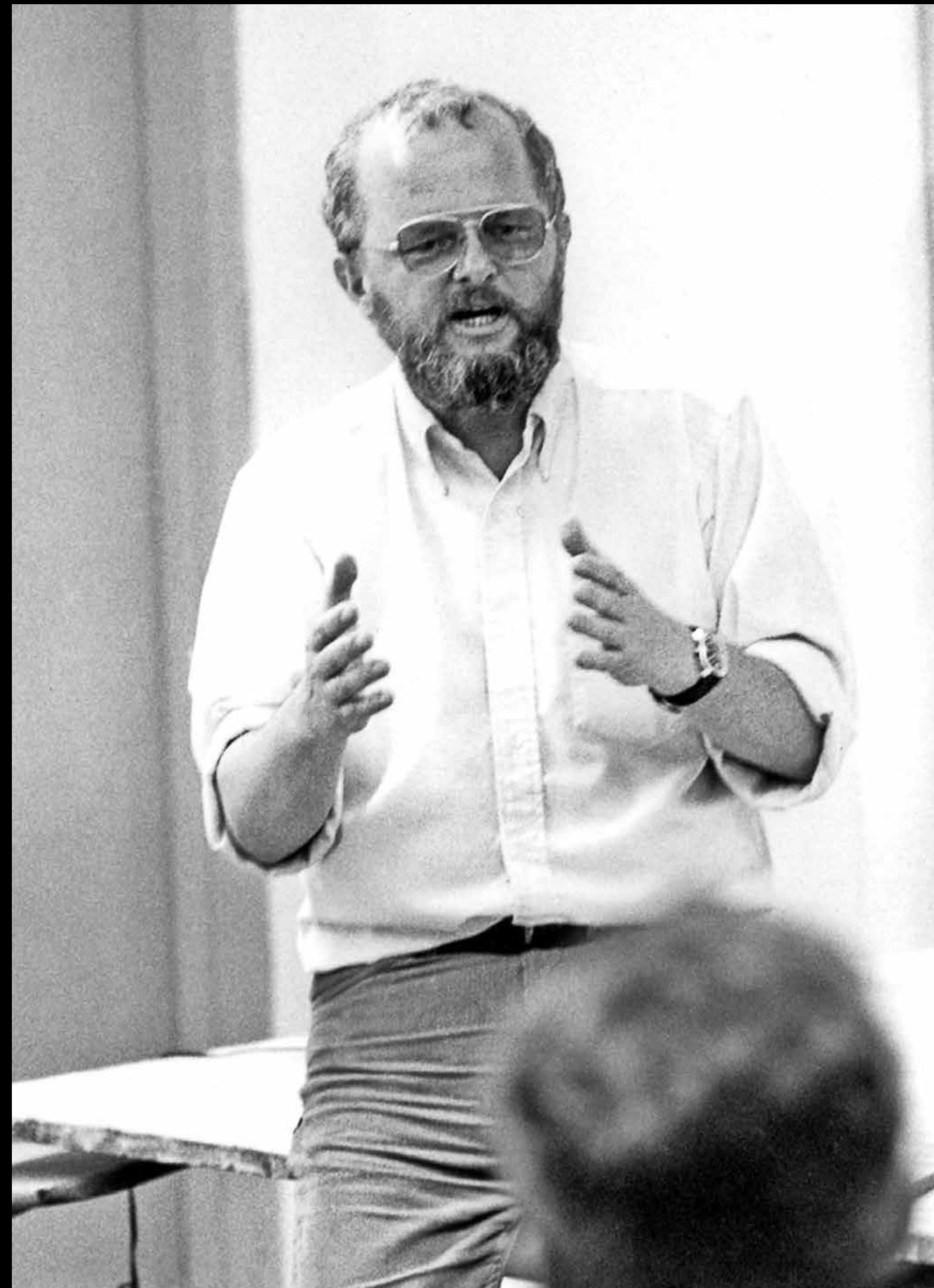
/117



—  
*Discipline in Art Education –  
 An Interdisciplinary Symposium*  
 Thomas Ewens, editor  
 Rhode Island School of Design, 1986



—  
Krzysztof Lenk, summer 1984  
Providence, RI  
photographer: Ewa Lenk



# projects by Dynamic Diagrams

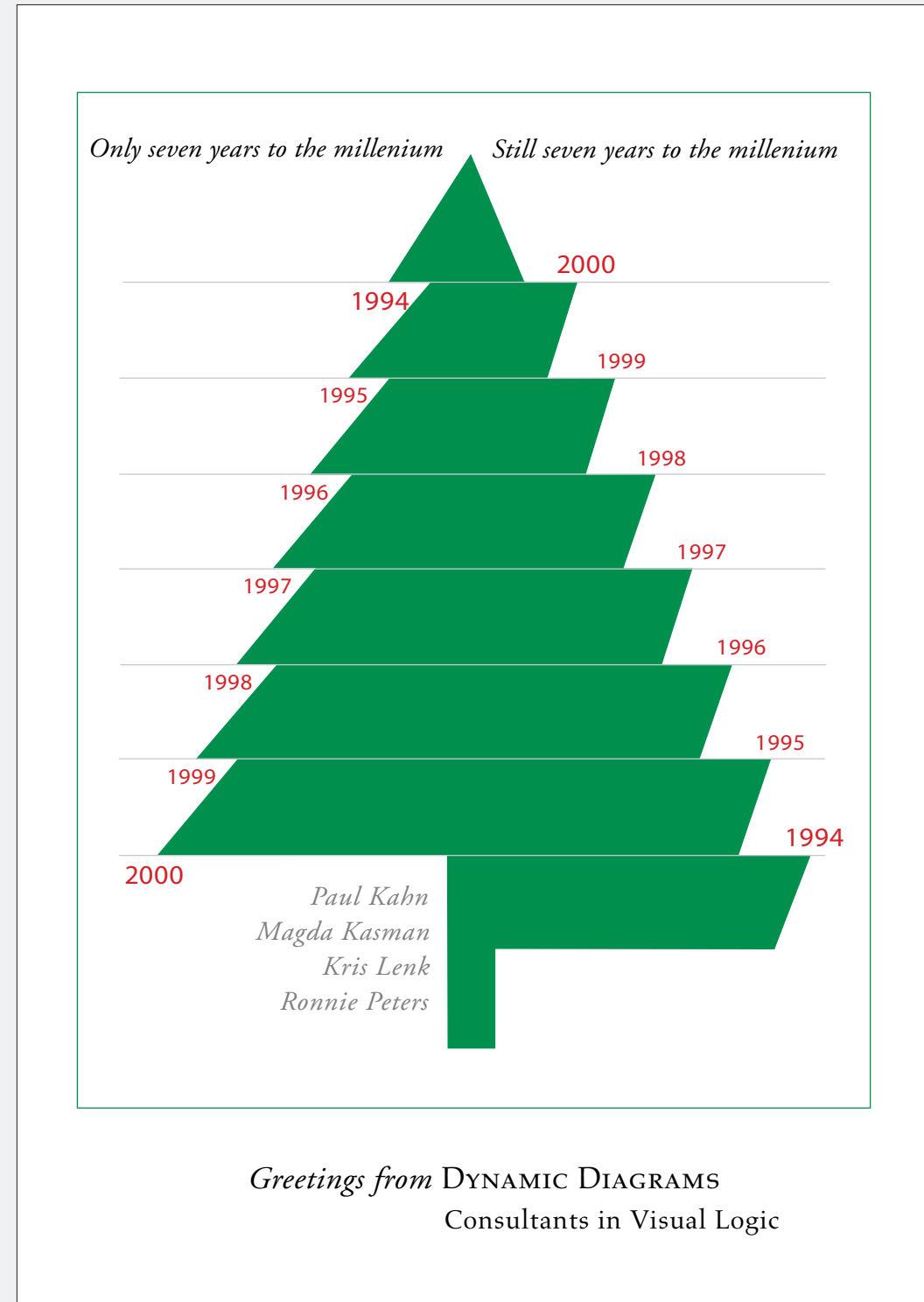
1991–2002 <sup>/121</sup>

—

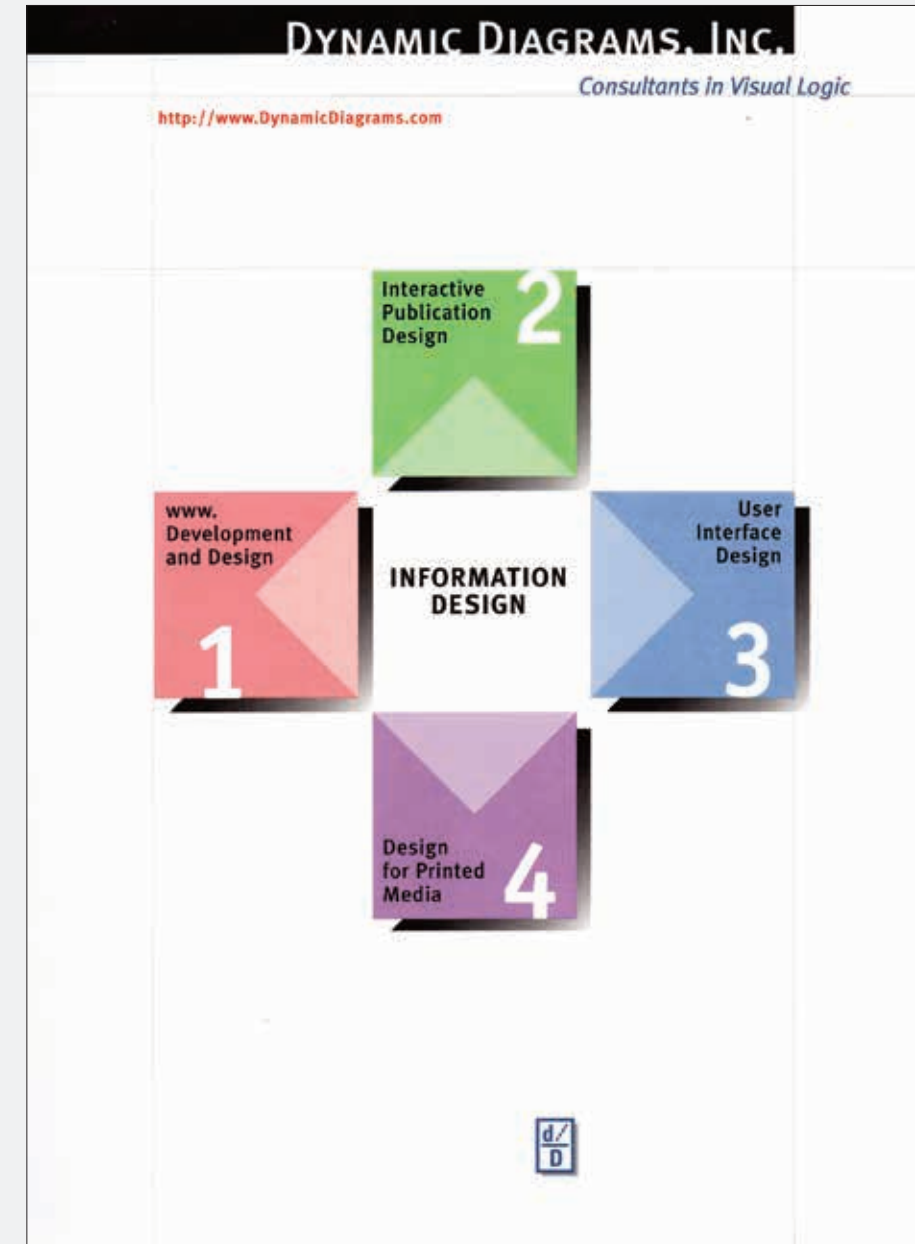
a design studio  
in Providence, RI  
founded by Krzysztof Lenk  
(its creative director)  
and Paul Kahn in 1990

—

Krzysztof Lenk, mid 1980s  
Rhode Island School of Design  
photographer unknown

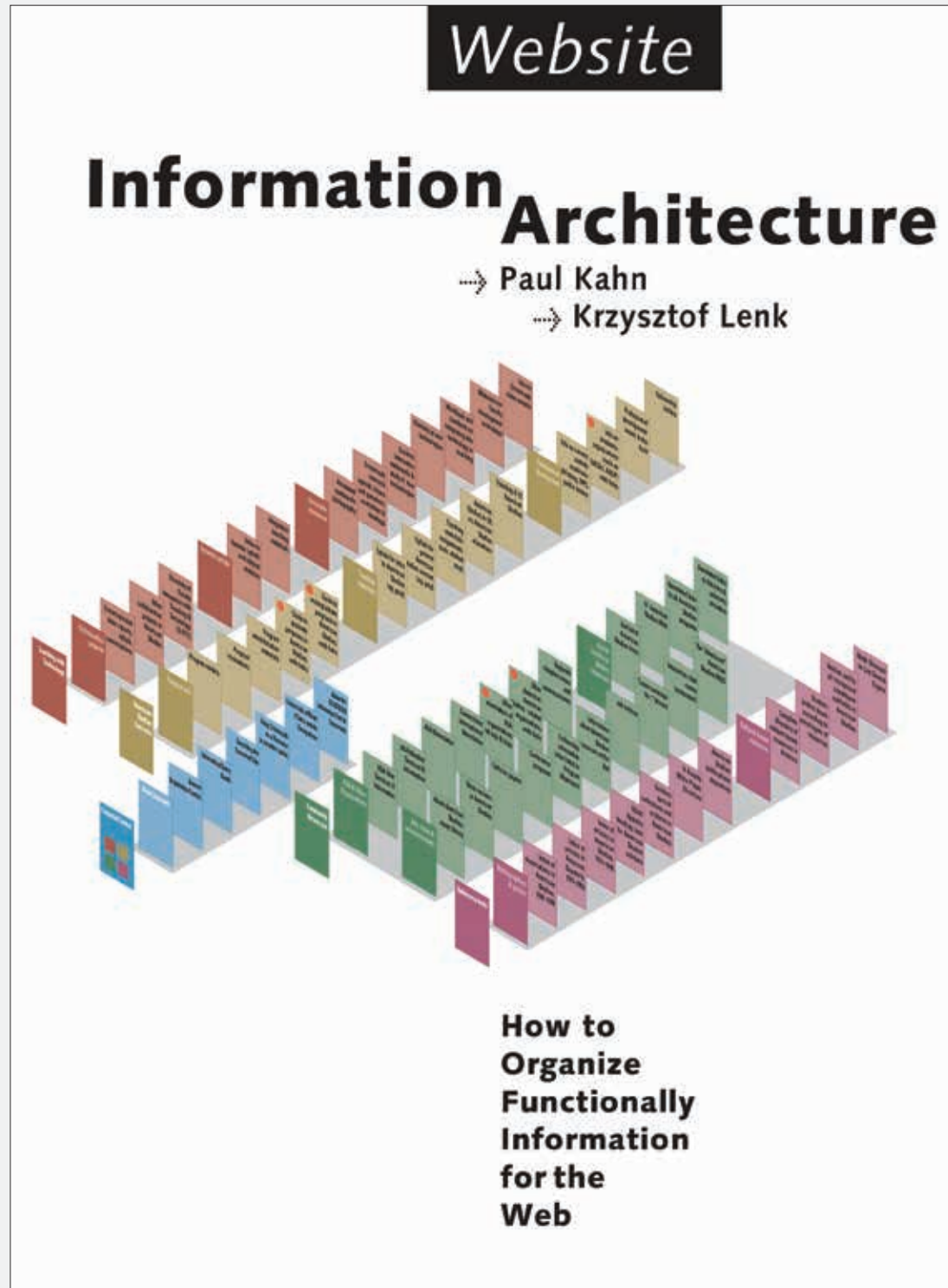


New Year's card  
Dynamic Diagrams, 1993



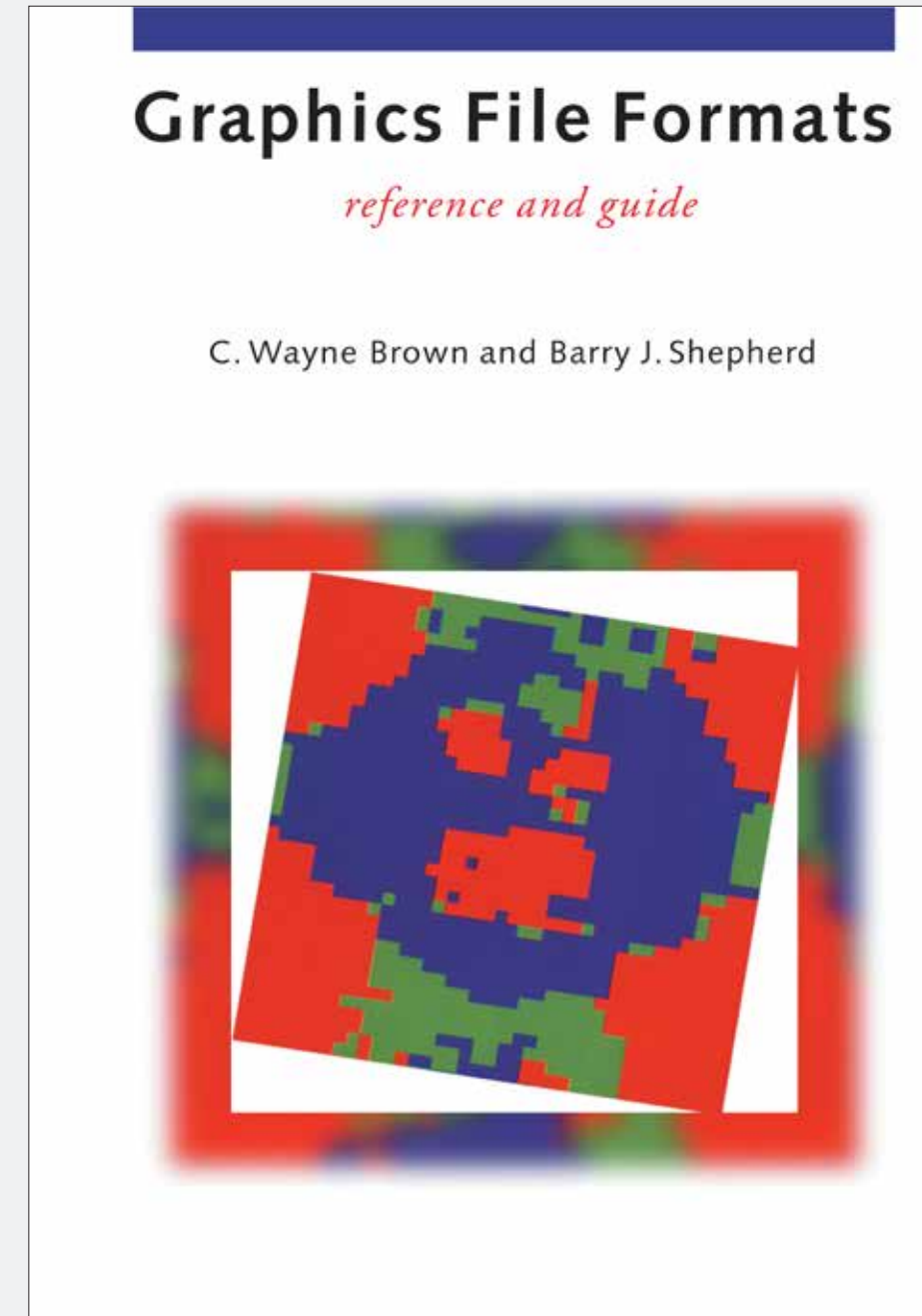
Information Design  
marketing folder  
for Dynamic Diagrams,  
ca. 1996

124 /



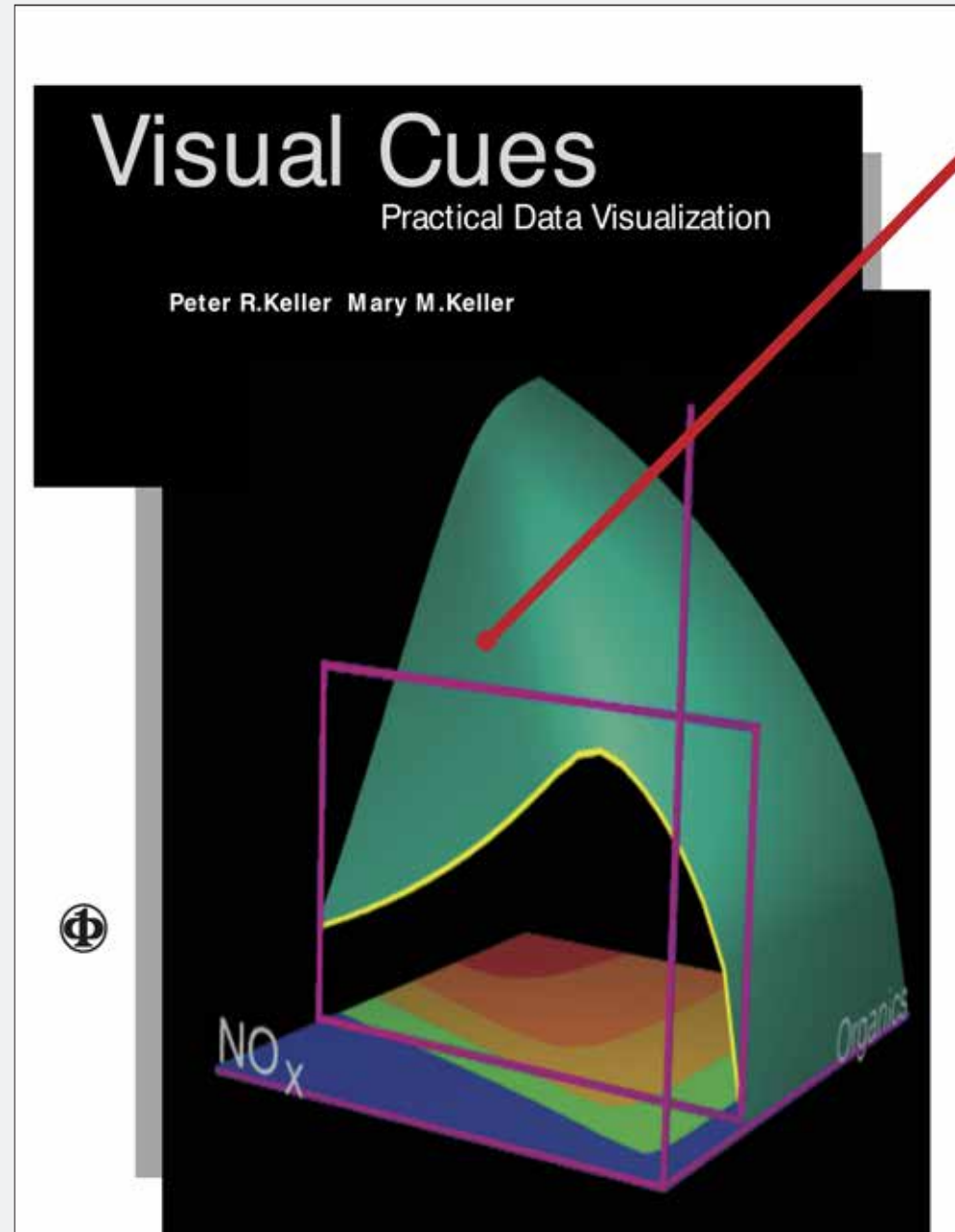
—  
*Website Information Architecture*  
 Paul Kahn, Krzysztof Lenk  
 London, 1999

/125



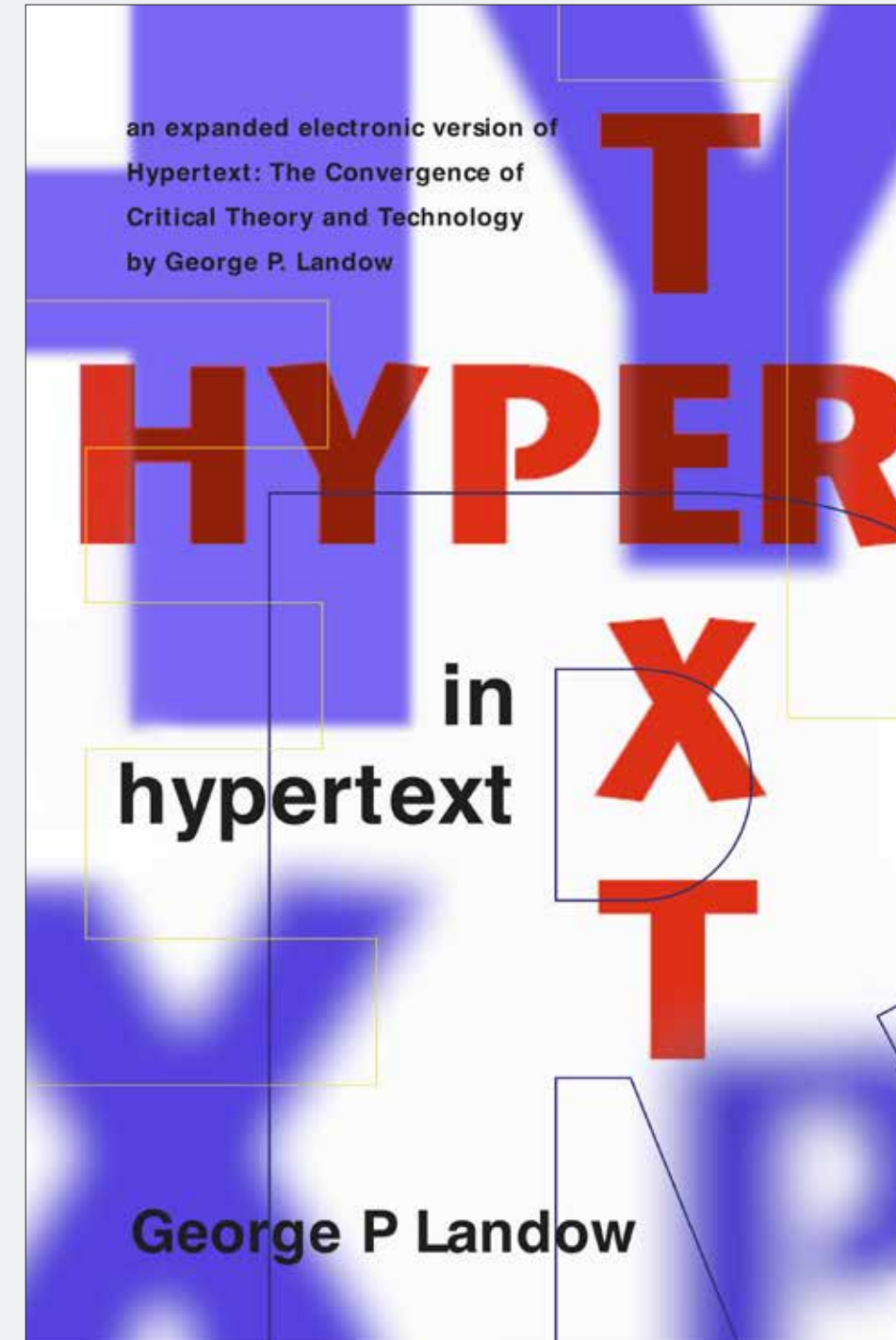
—  
*Graphic File Formats*  
 C. Wayne Brown, Barry J. Shepherd  
 Manning, 1994  
 book cover

126 /



—  
*Visual Cues – Practical Data  
Visualization*  
Peter R. Keller, Mary M. Keller  
EEE Computer Society Press, 1993  
book cover

/127



—  
*Hypertext in Hypertext*  
George P. Landow  
book cover

# From Memex to Hypertext

Vannevar  
Bush  
and the Mind's  
Machine

**James M. Nyce** is an assistant professor (research) in the Department of Anthropology at Brown University. Long interested in how knowledge, technology, and innovation intersect and are historically constituted, he has studied knowledge representation and transfer in a number of academic, educational, and medical settings. He has published several papers on work, technology, and knowledge construction in neurology and medicine.

**Paul Kahn** is research scientist and project manager at the Institute for Research in Information and Scholarship (IRIS) at Brown University, where he has been involved in the design and creation of hypermedia materials for education since 1985. His essays on information science, computer technology and hypermedia design have appeared in *Byte*, *Publish*, *Visual Resources*, *High Quality*, *Communications of the ACM*, *Journal of the American Society of Information Science*, and the *Annual Review of Communications and Society*, as well as computer science conference proceedings. He is a frequent speaker on the history of hypertext.

In *From Memex to Hypertext*, all of Vannevar Bush's writings about Memex have been collected for the first time. Surrounding his essays are chapters by historians and leading figures in the computer science research community telling the story of how the idea of Memex was developed and how Bush's writings have influenced today's research agenda in hypertext, multimedia, and artificial intelligence.

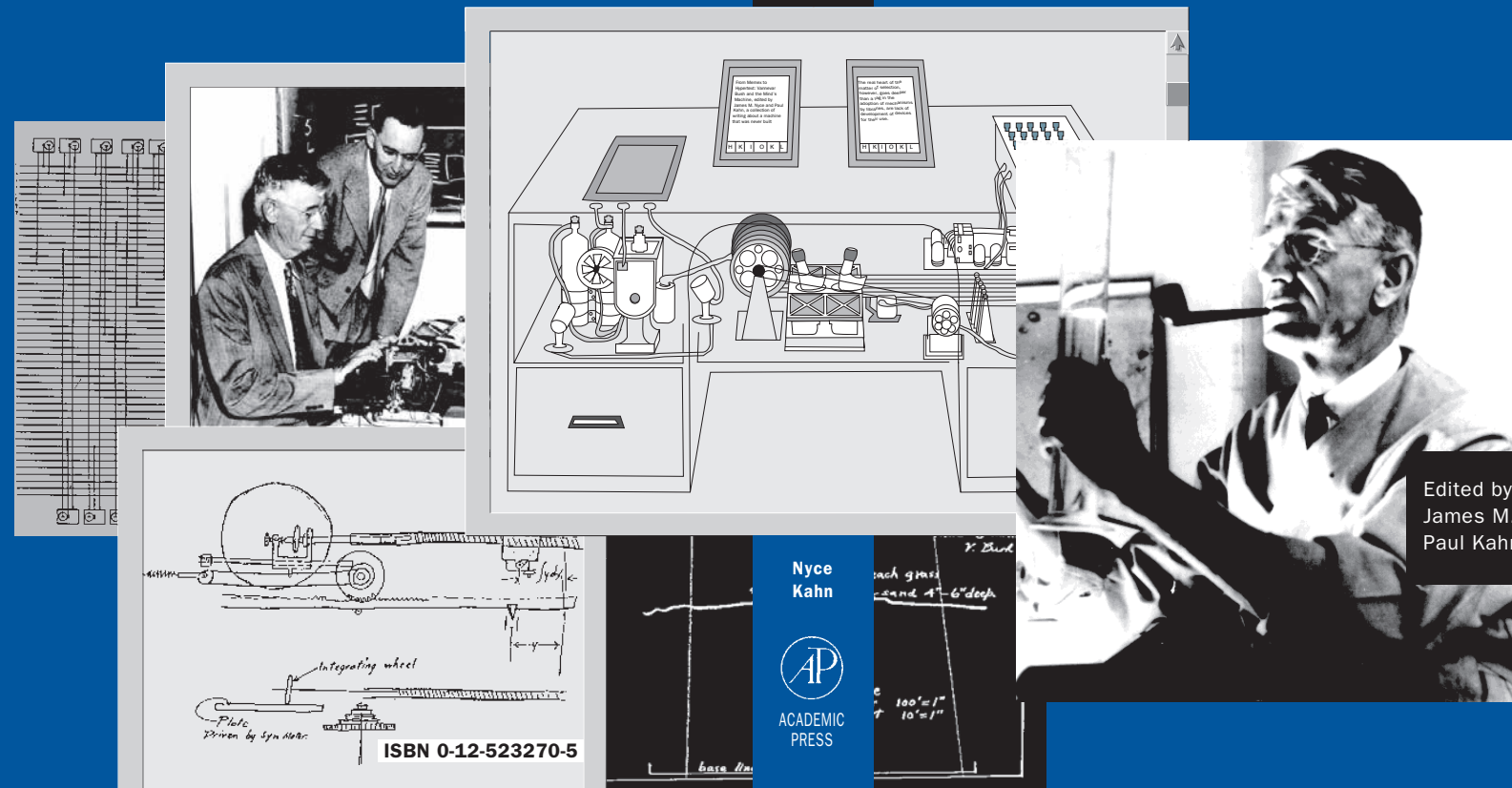
From Memex to Hypertext  
Vannevar Bush  
and the Mind's Machine

In 1945, Vannevar Bush, the engineer who designed the world's most powerful analog computers and the official responsible for U.S. scientific research and development during WWII, published an essay in which he predicted the development of a new kind of computing machine he called *Memex*. Today, computers in millions of offices and homes perform tasks that closely resemble the ideas that Bush proposed. For many people in the fields of computer and information science, Bush's Memex has been the prototype of the personal computer, and the first design for a machine to help people think and manage information. Yet, with all its renown, Memex is largely misunderstood. In *From Memex to Hypertext*, all of Bush's writings about Memex have been collected for the first time. Surrounding Bush's essays are chapters by historians and leading figures in the computer science research community telling the story of how the idea of Memex was developed and how Bush's writings have influenced today's research agenda in hypertext, multimedia, and artificial intelligence.

Edited by  
James M. Nyce  
Paul Kahn

Academic Press, Inc.  
Harcourt Brace Jovanovich, Publishers  
955 Massachusetts Avenue  
Cambridge, MA 02139  
1250 Sixth Avenue, San Diego, CA 92101

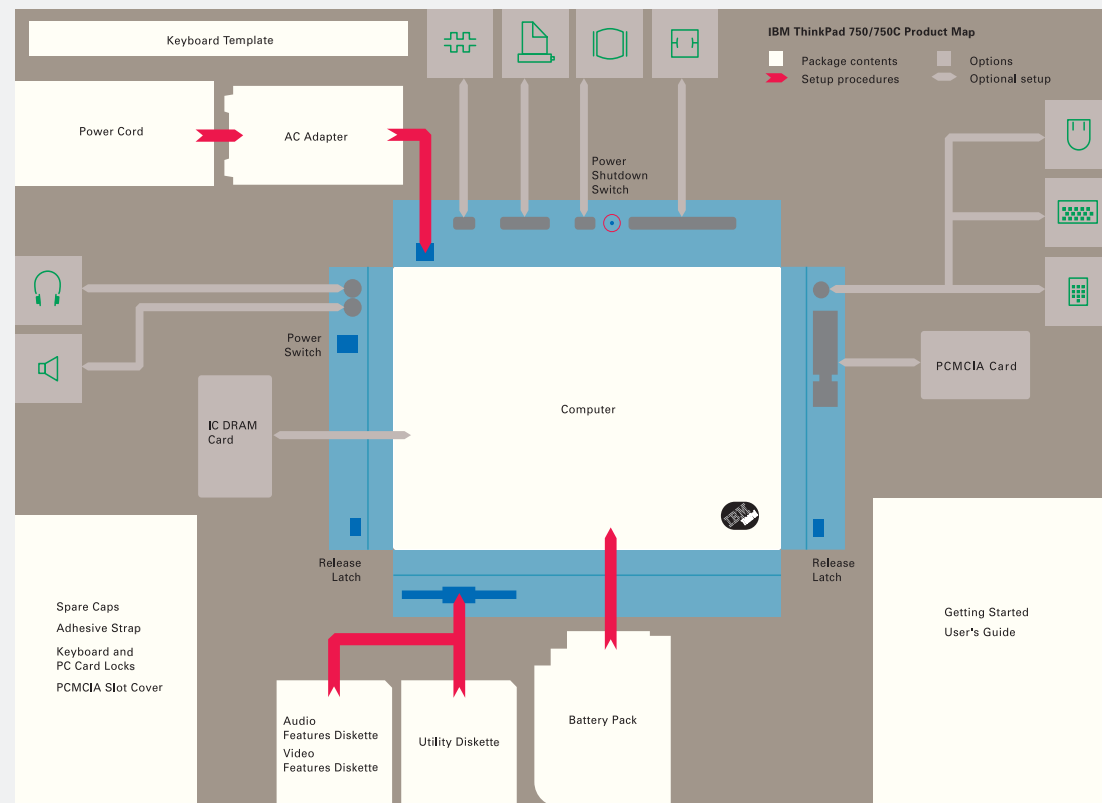
Jacket photographs courtesy of The MIT Museum  
Jacket design by Dynamic Diagrams



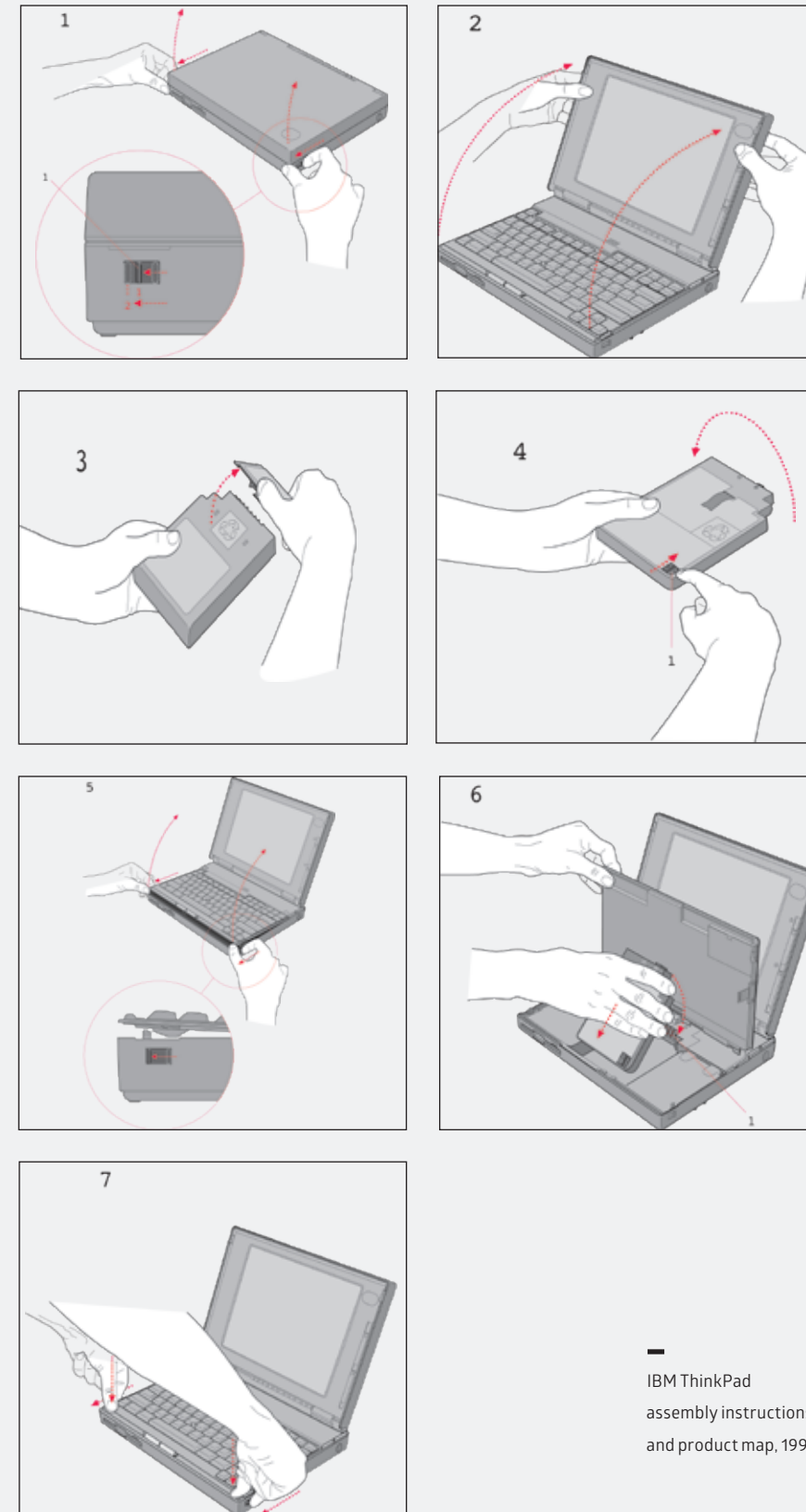
—  
*From Memex to Hypertext*  
James M. Nyce, Paul Kahn, editors  
Academic Press, 1993,  
dust cover

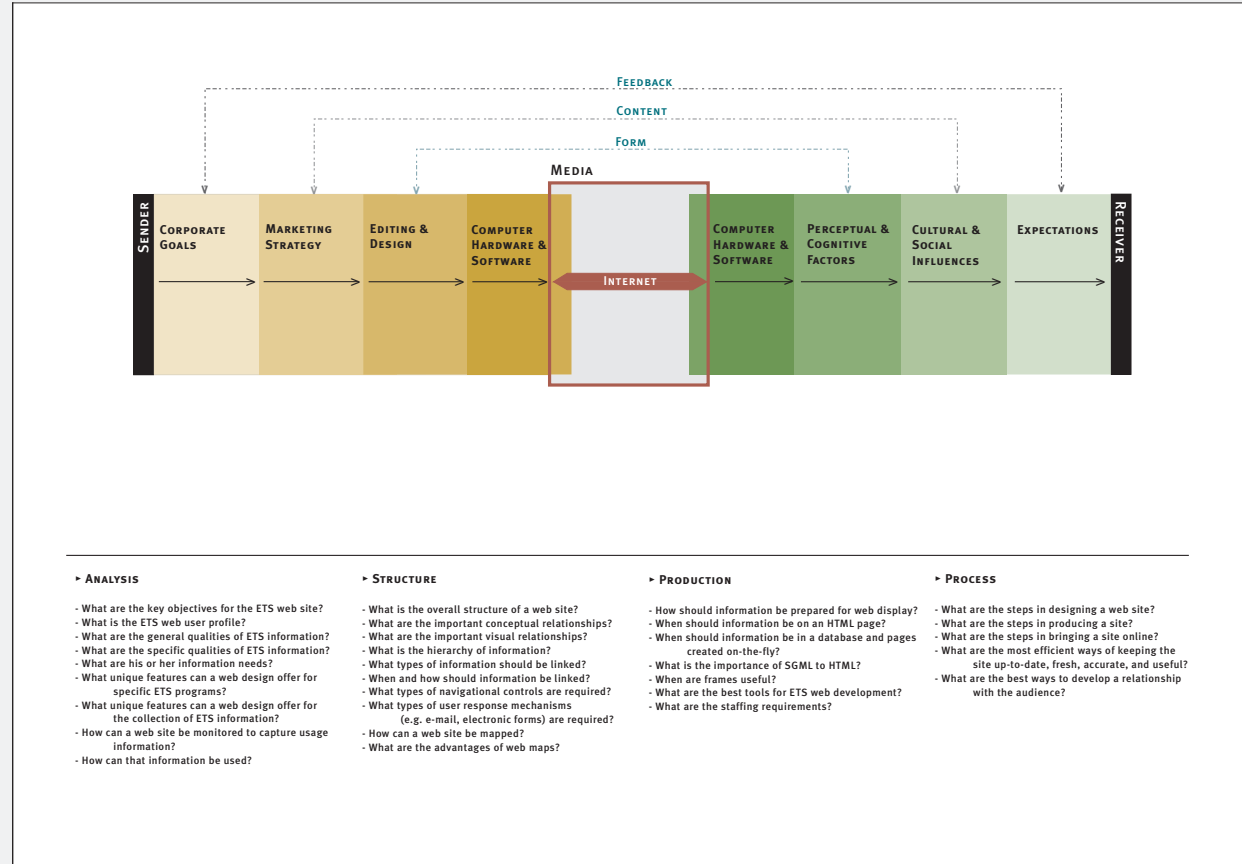


130 /

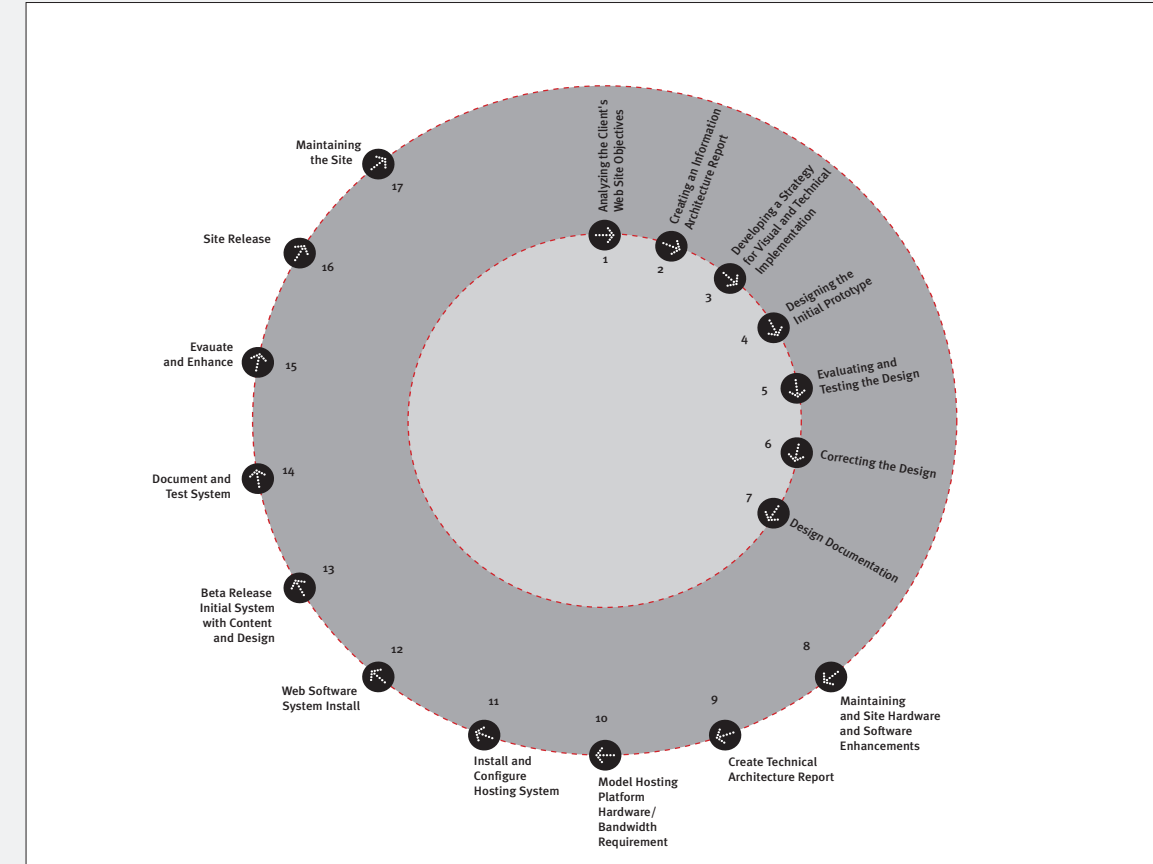


/131



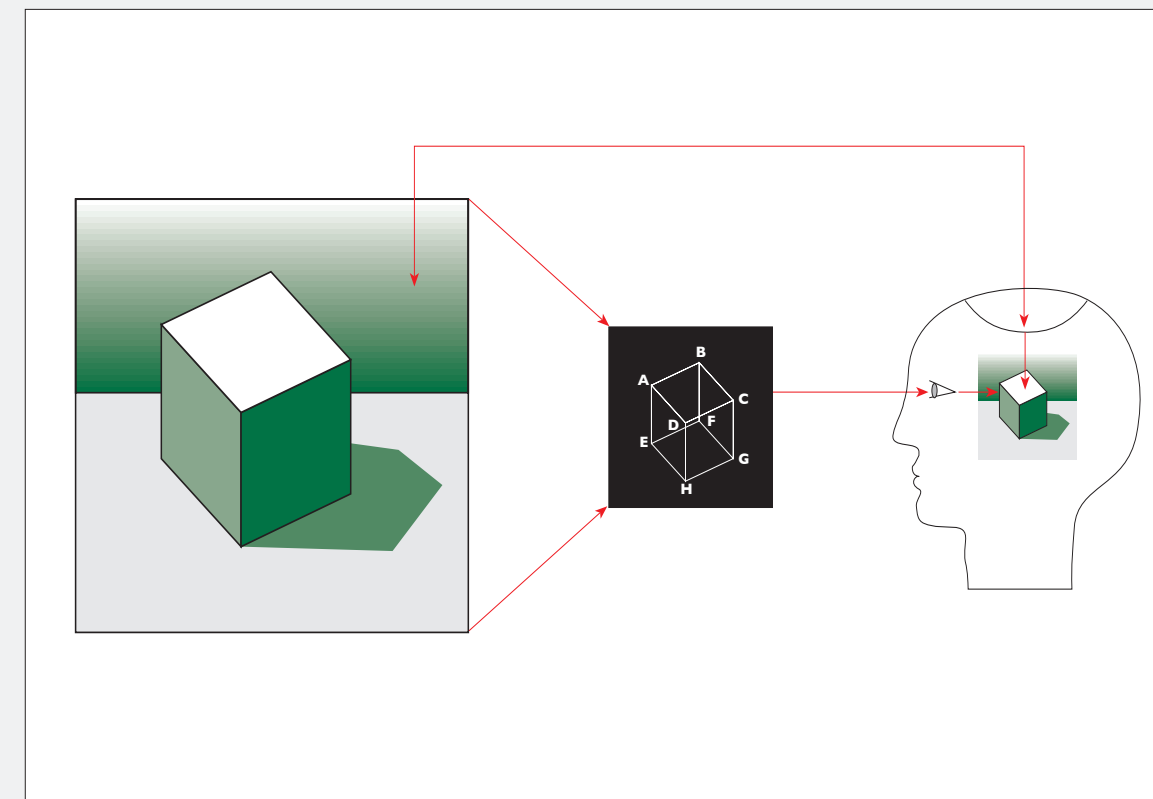


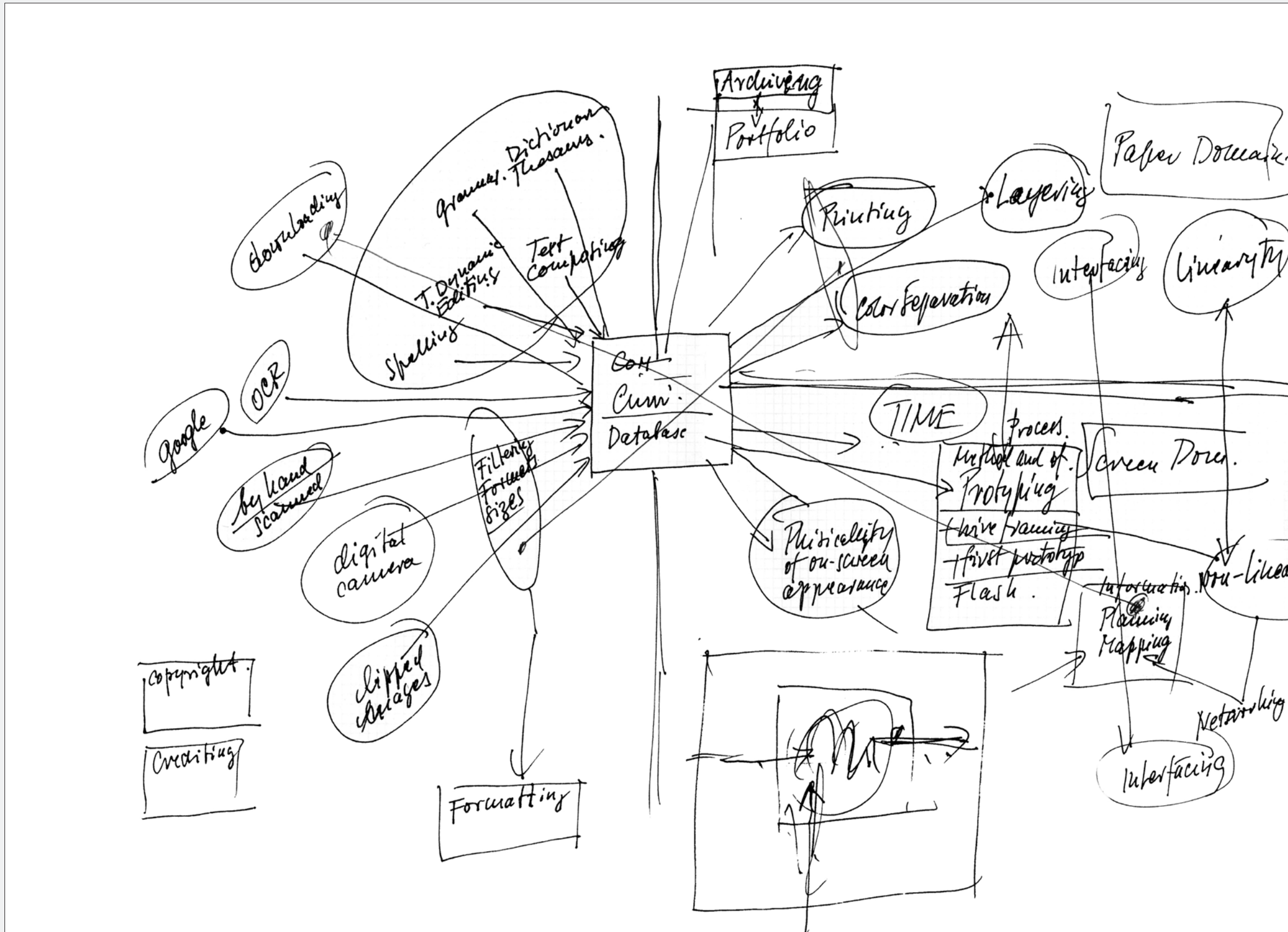
Model of communication from Information Design marketing folder, ca. 1996

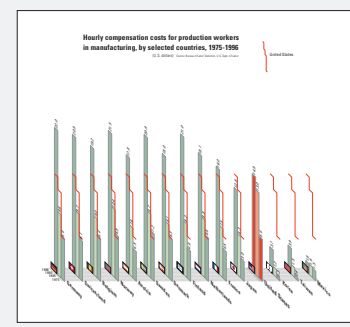
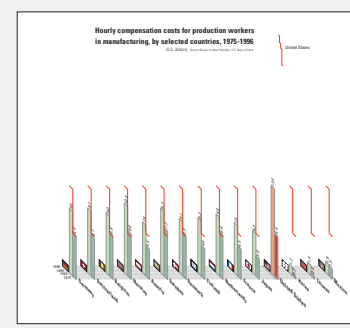
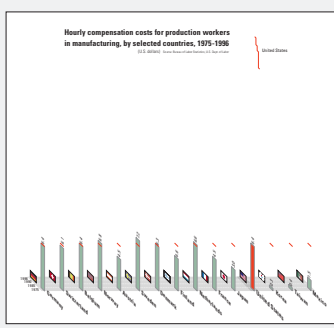
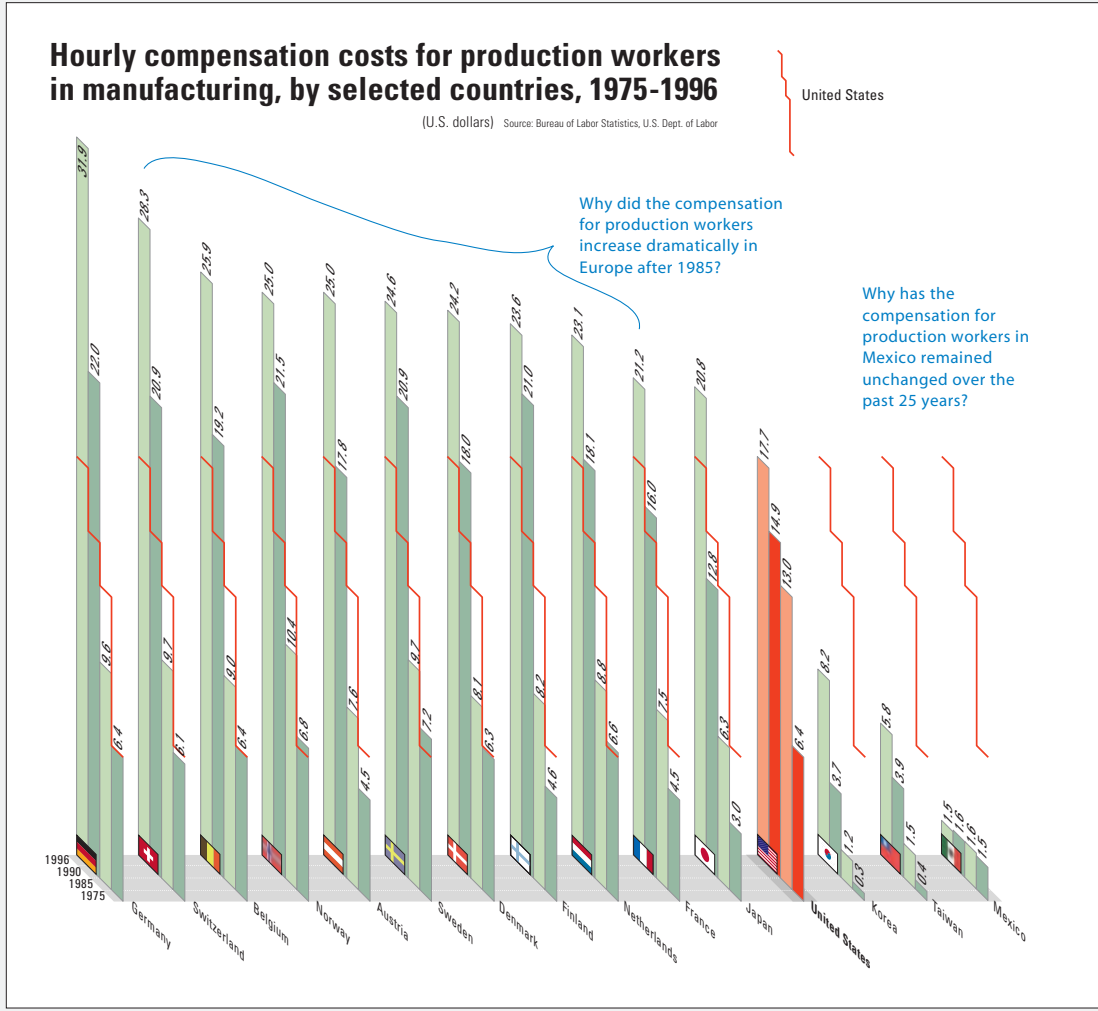


Steps in website development from Information Design marketing folder, ca. 1997

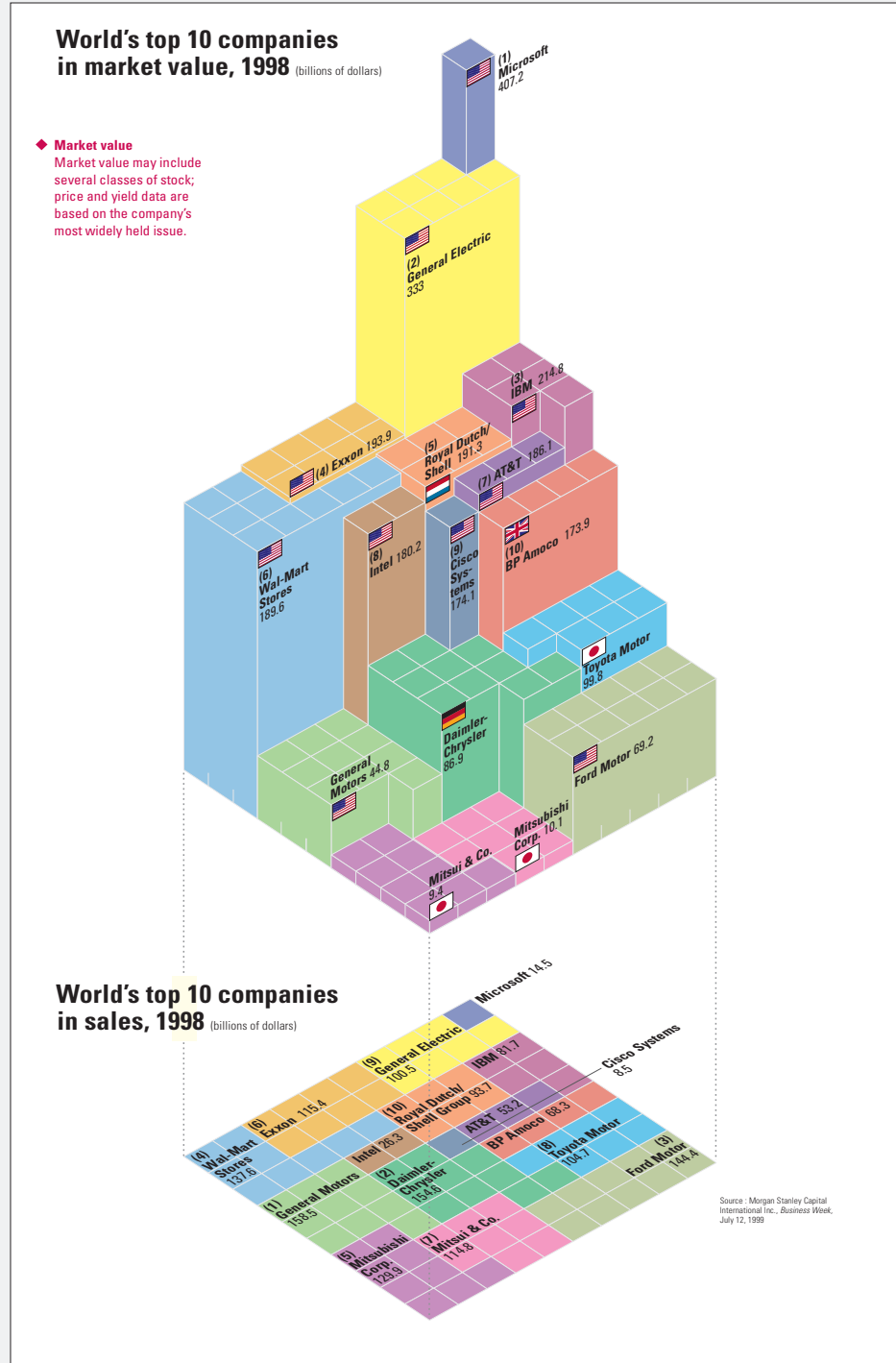
Cognitive process diagram, 1992



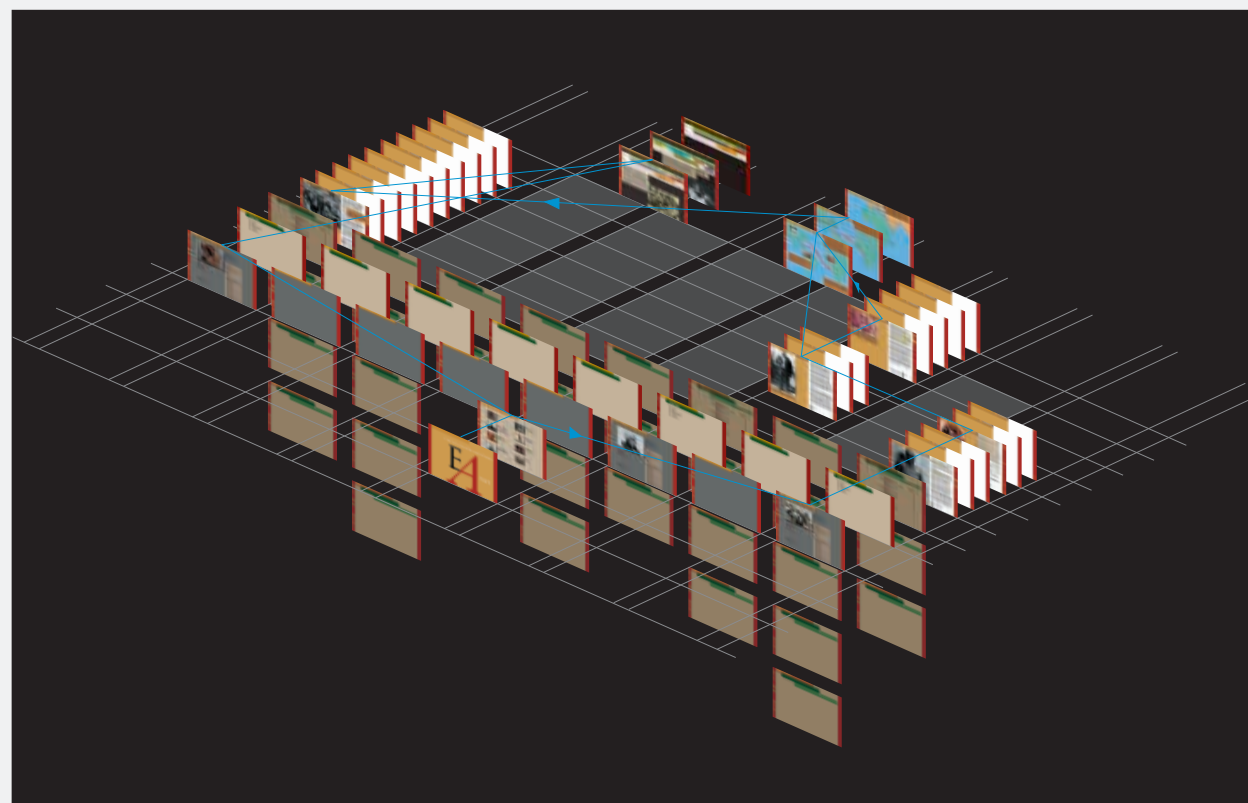




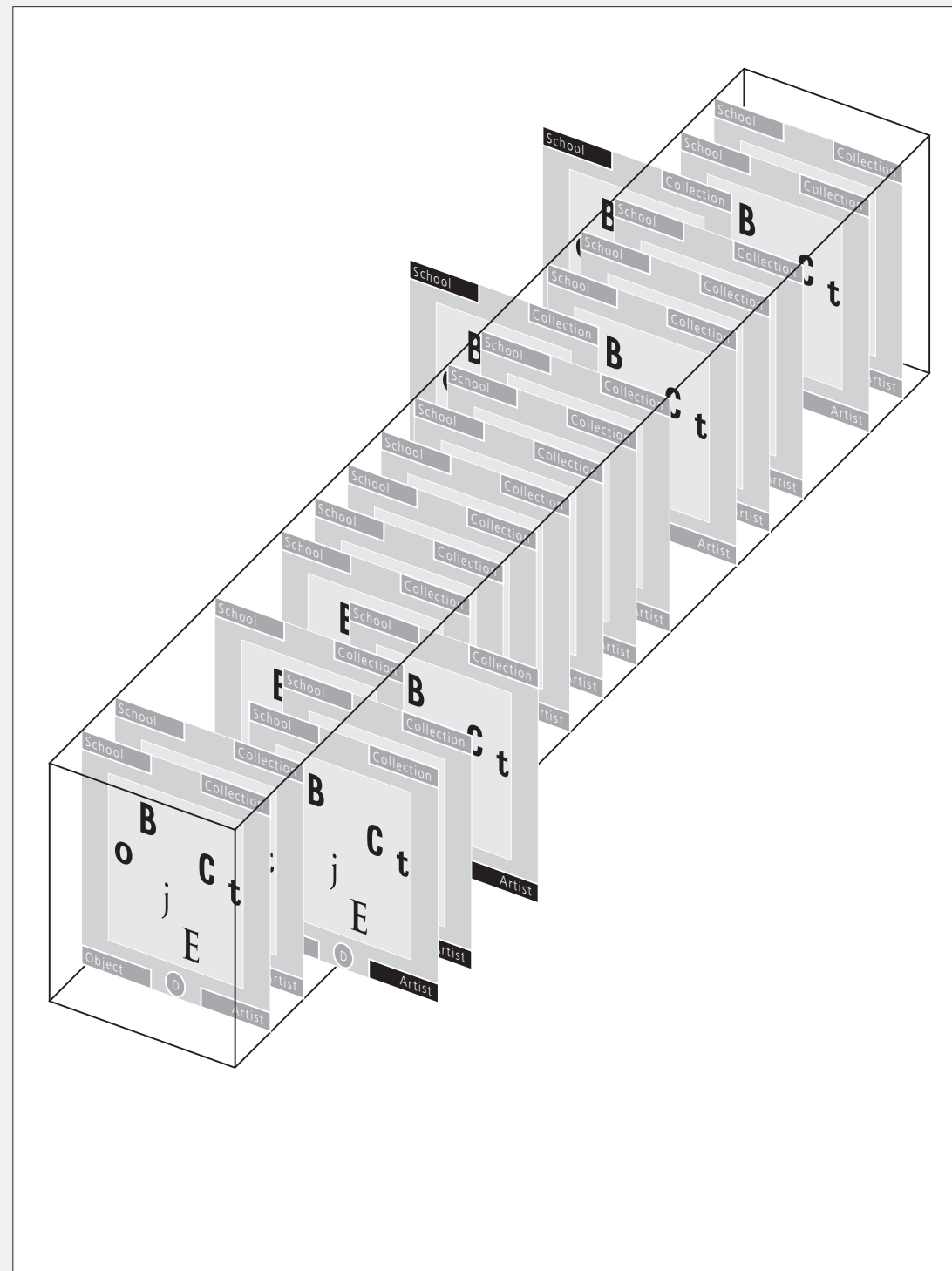
Hourly compensation of manufacturing workers information graphic for the book *Understanding USA, 1999*



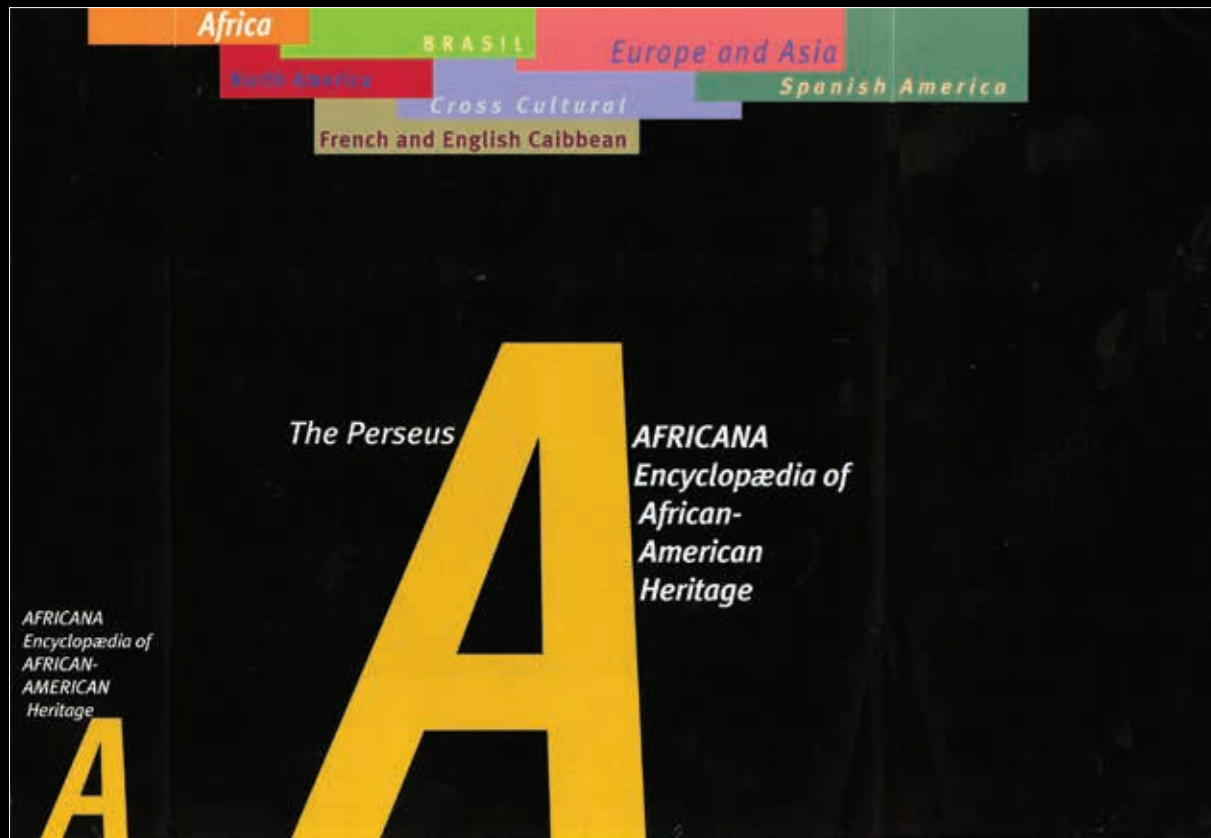
World's top 10 companies in market value and sales information graphic for the book *Understanding USA, 1999*



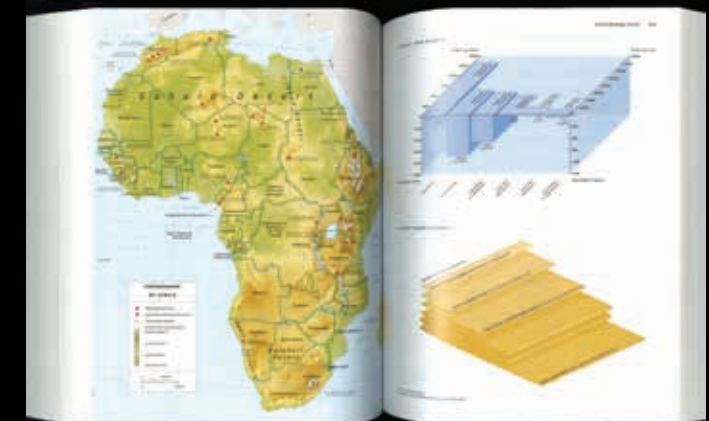
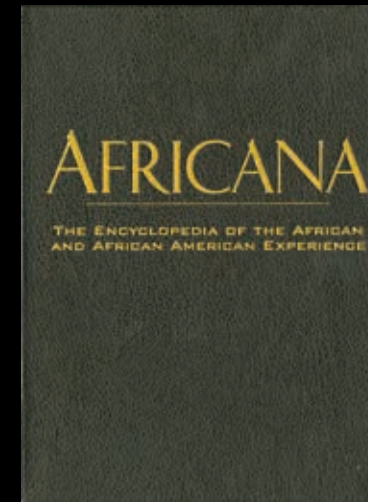
Information architecture of prototype for interactive *Encyclopædia Africana* for Harvard University, 1995 presented in *Information Architects*, 1996



Seattle Art Museum diagram showing the proposed organization of the museum's collection, 1993

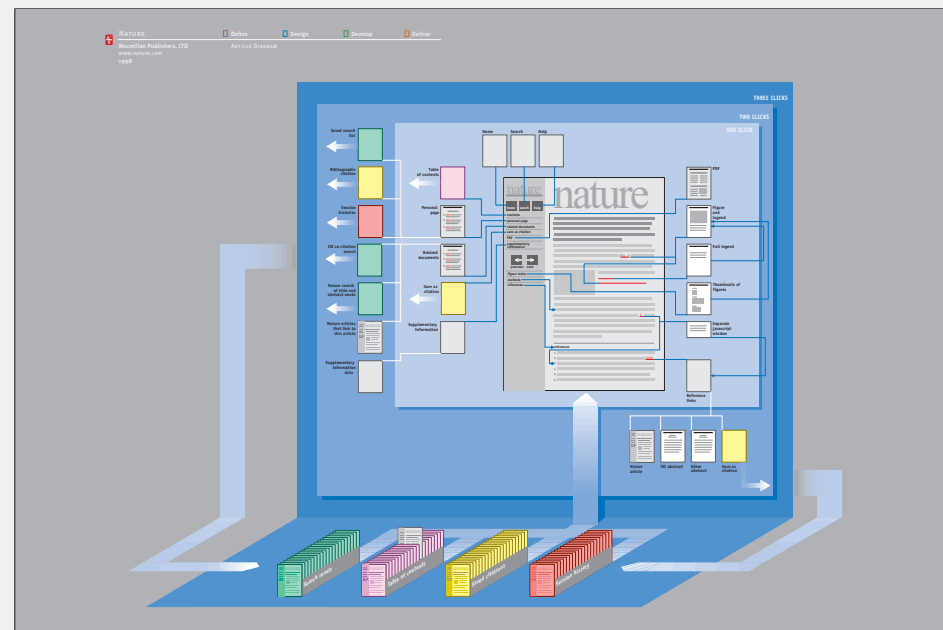
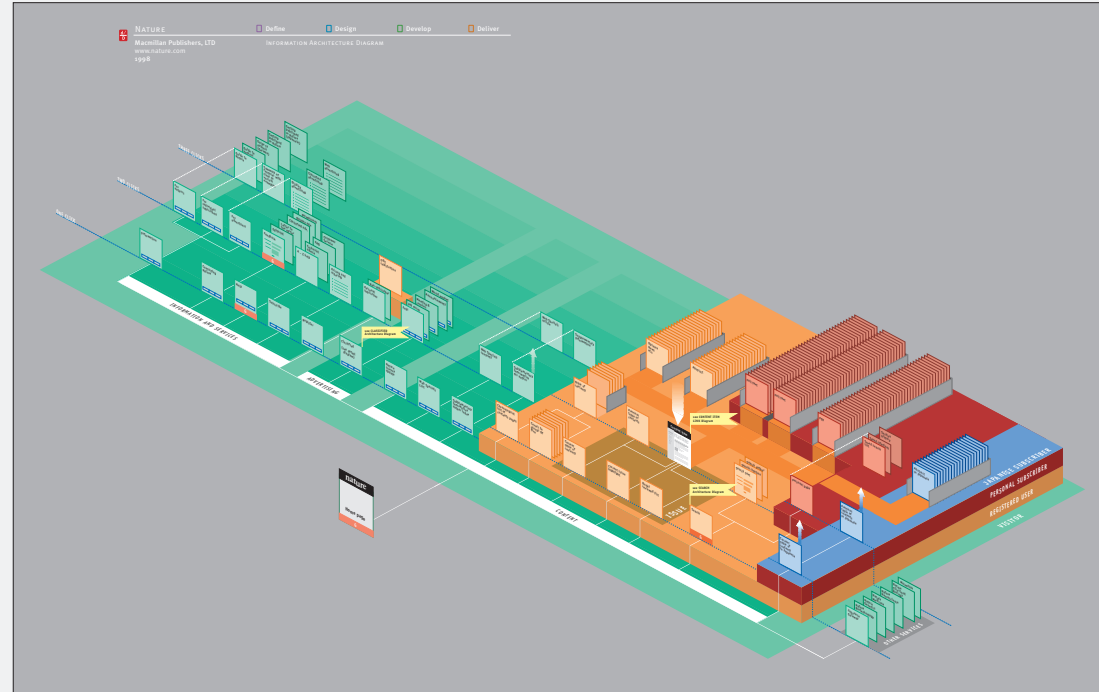


AFRICANA - The Encyclopædia of African-American Heritage prototype for CD-ROM Harvard University, 1995



AFRICANA - The Encyclopædia of the African and African American Experience, print edition Basic Civitas Books, 1999

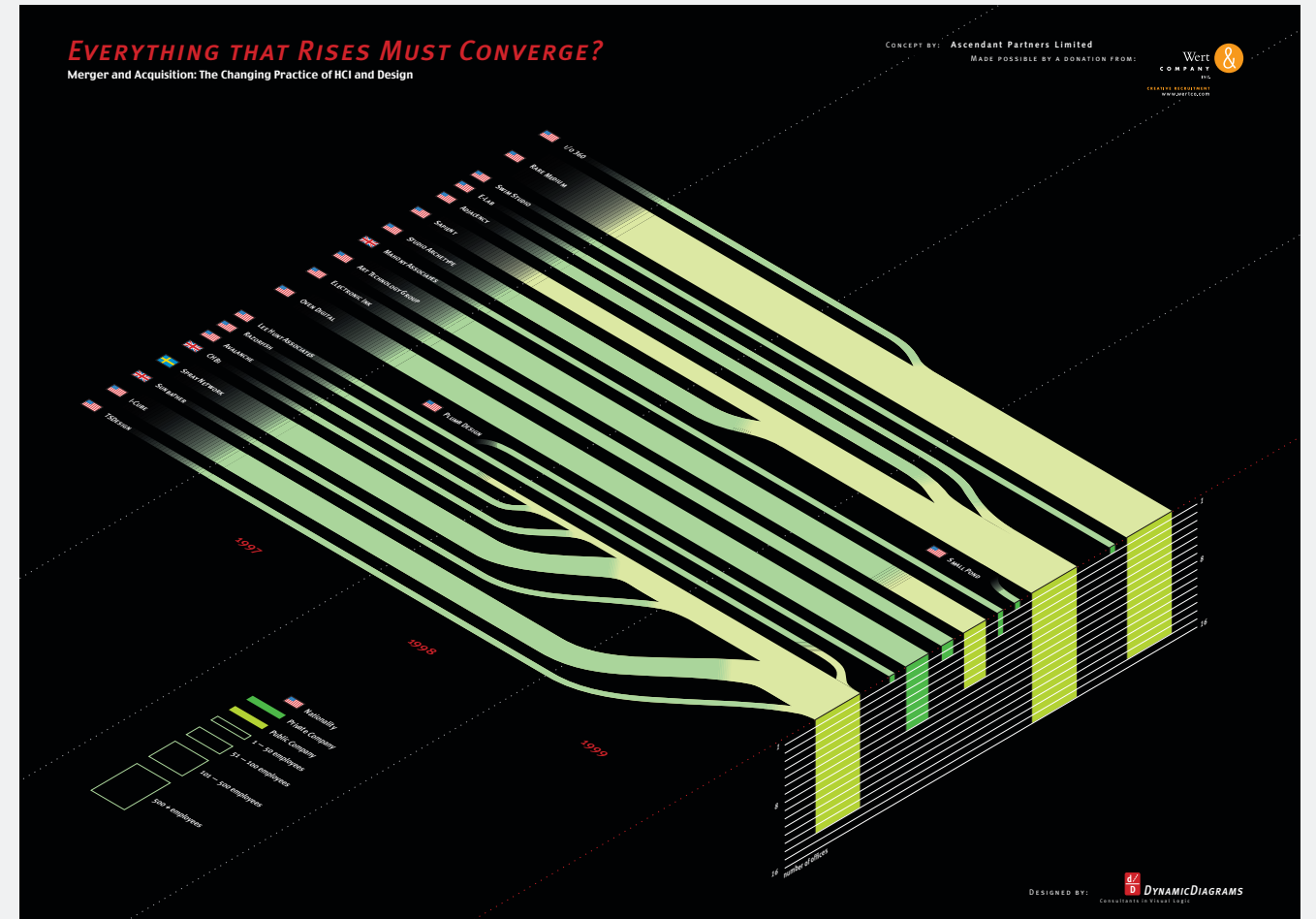
142 /



— Nature Publishing Group  
website information architecture  
for the journal *Nature*, 1998

— Nature Publishing Group  
website planning diagram  
for the article page, 1998

/143

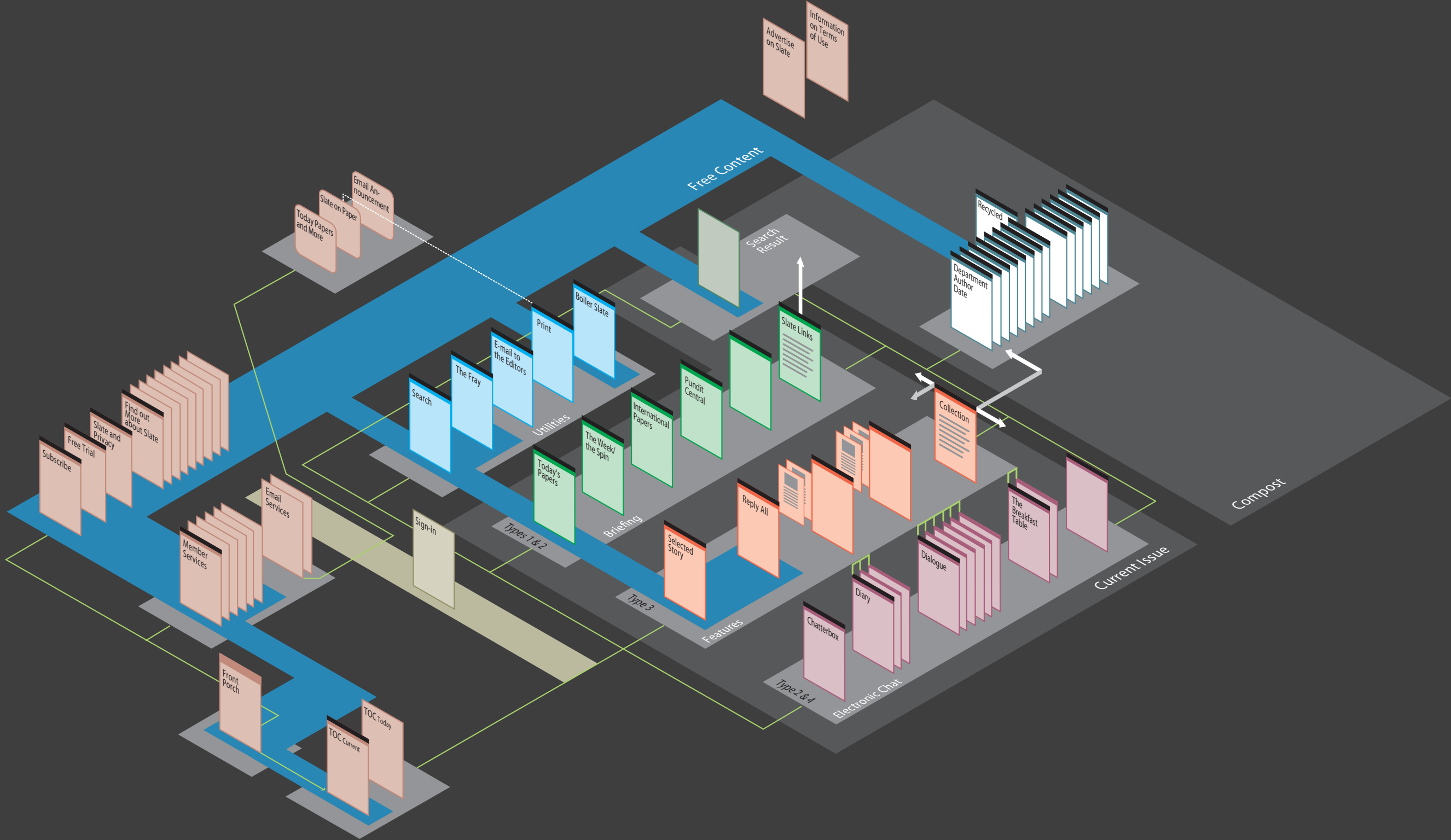


— Diagram showing mergers  
and acquisitions of digital  
design agencies for presentation  
at SIGCHI conference, 2000

— Website architecture  
for *Slate* magazine, 1997  
pp. 134-135

# Slate Site Architecture

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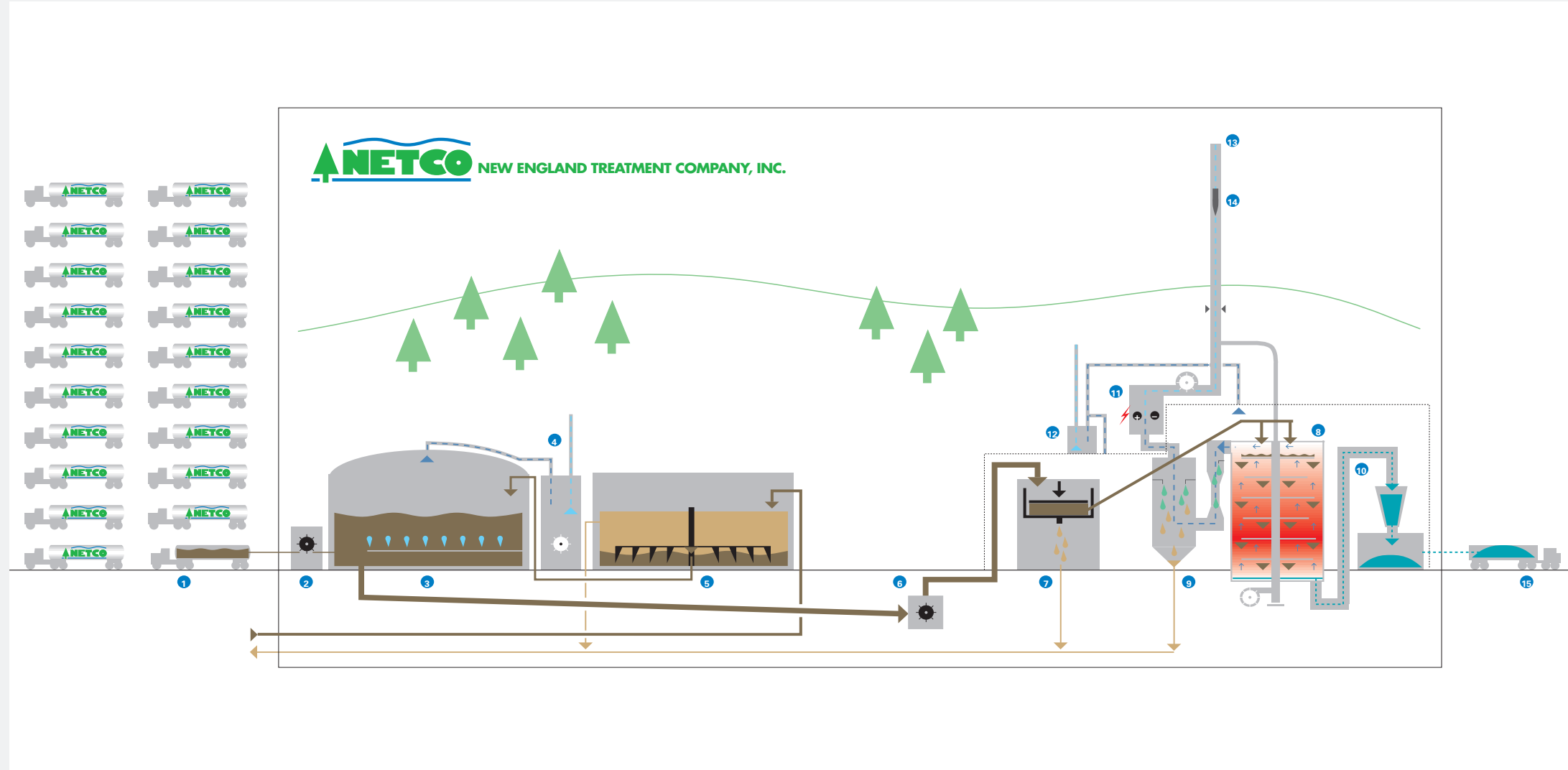


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146 /

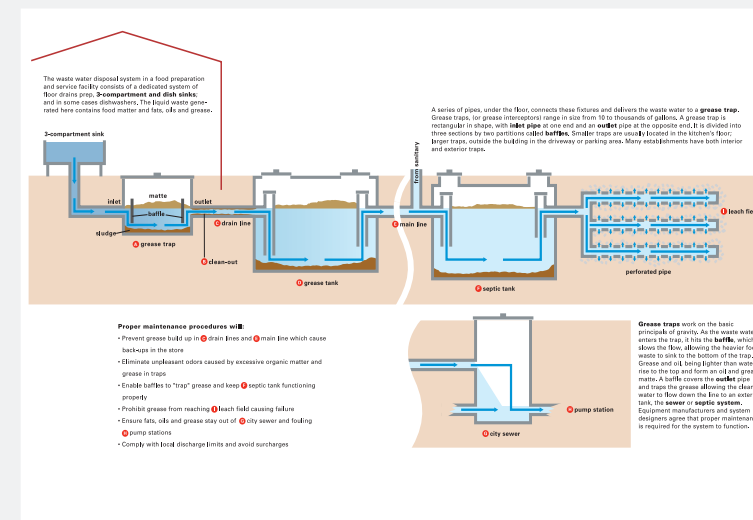
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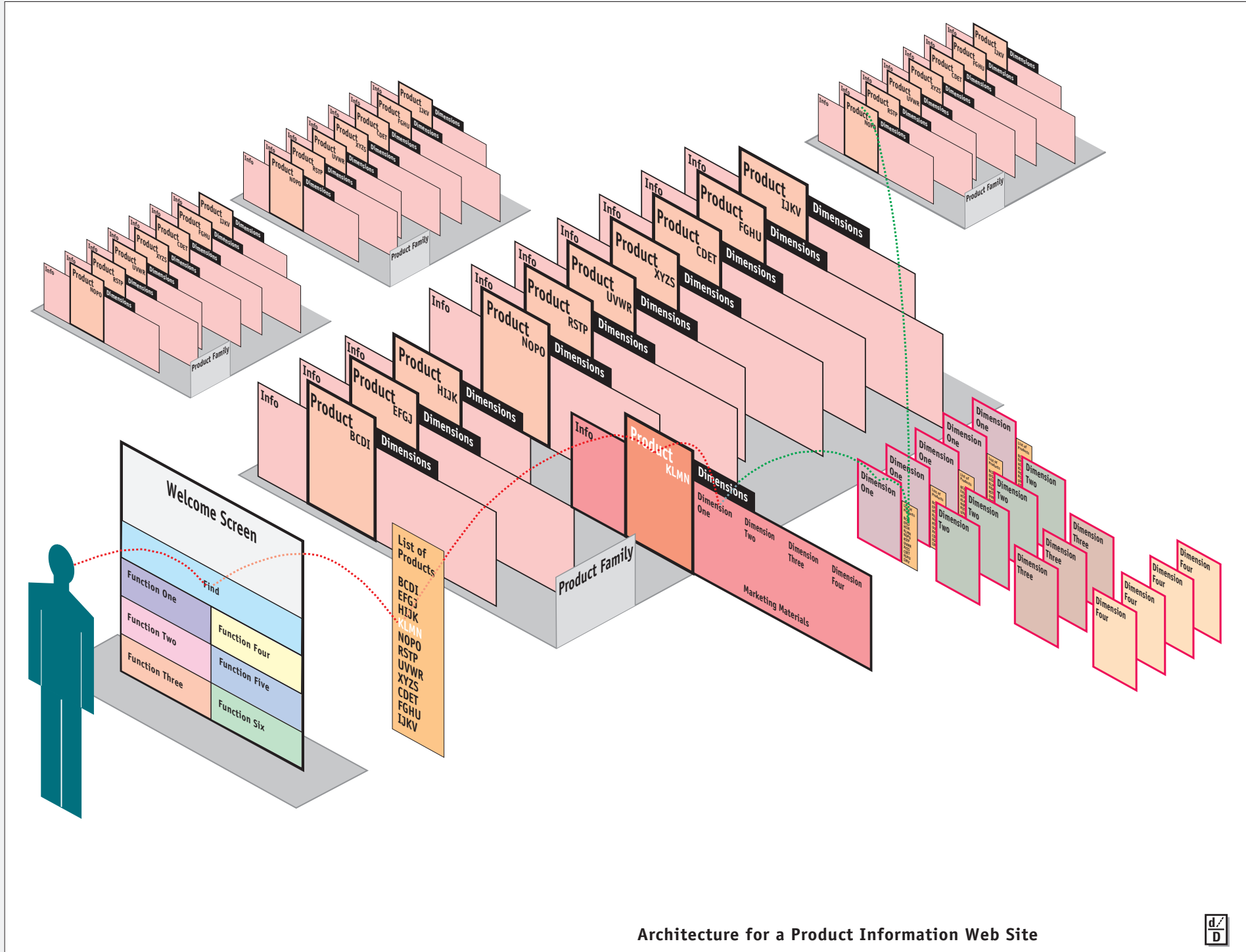
NETCO  
sewage treatment process  
to make fertilizer, 1992



NETCO  
brochure cover, 1992



WeCare Environmental  
water treatment diagram, 2002



Architecture for a Product Information Web Site

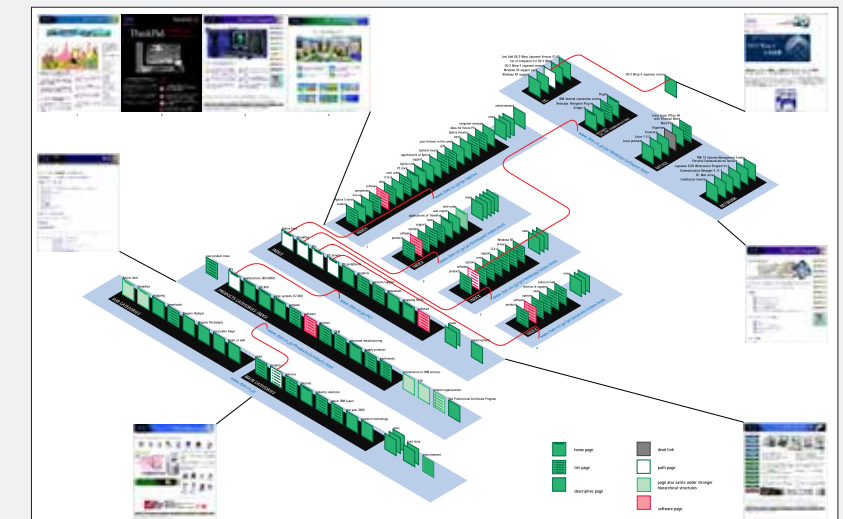
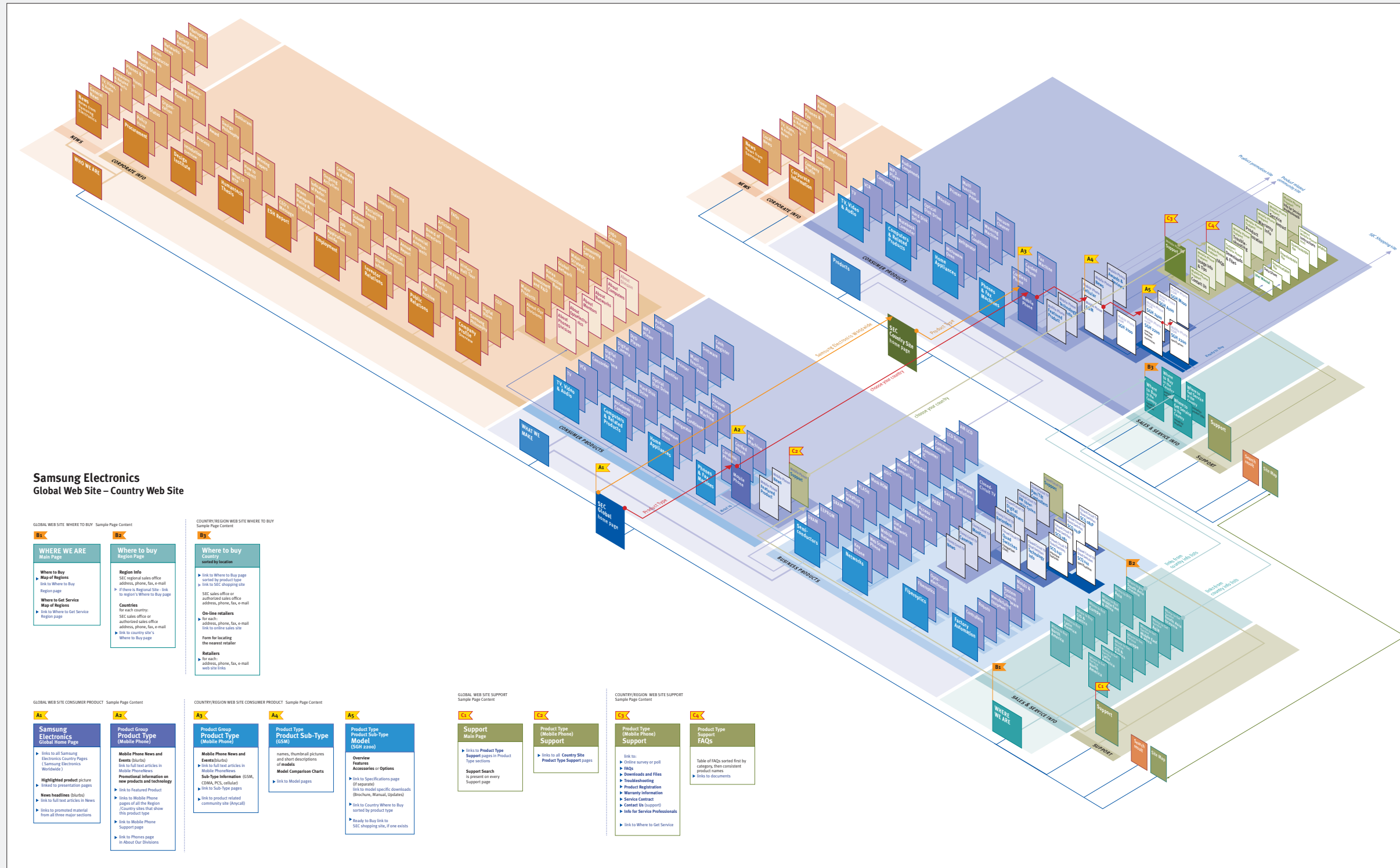
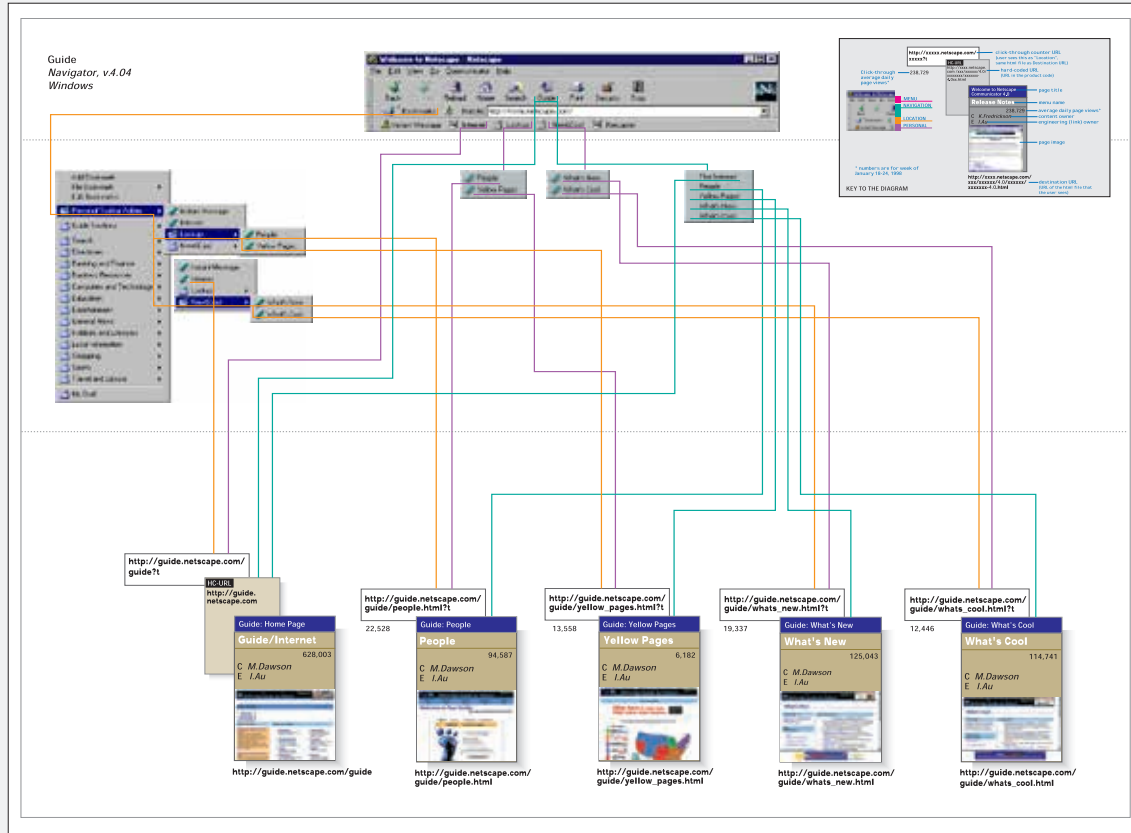
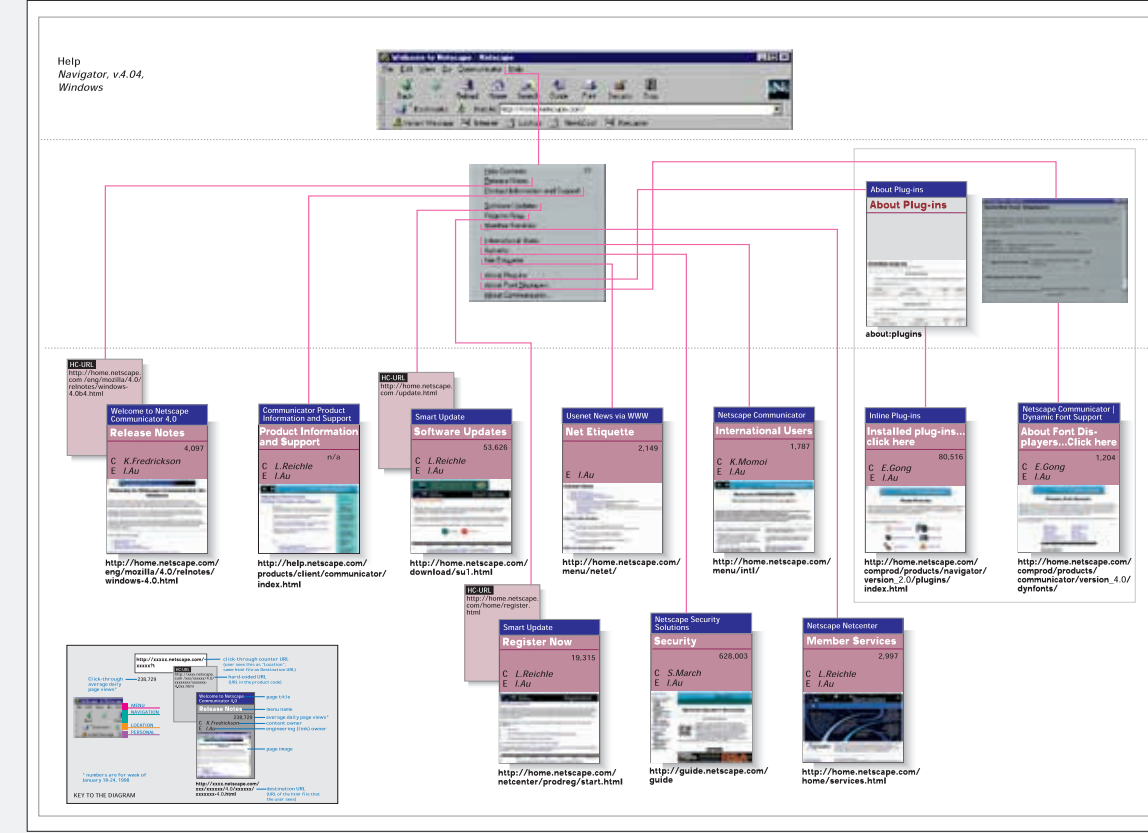
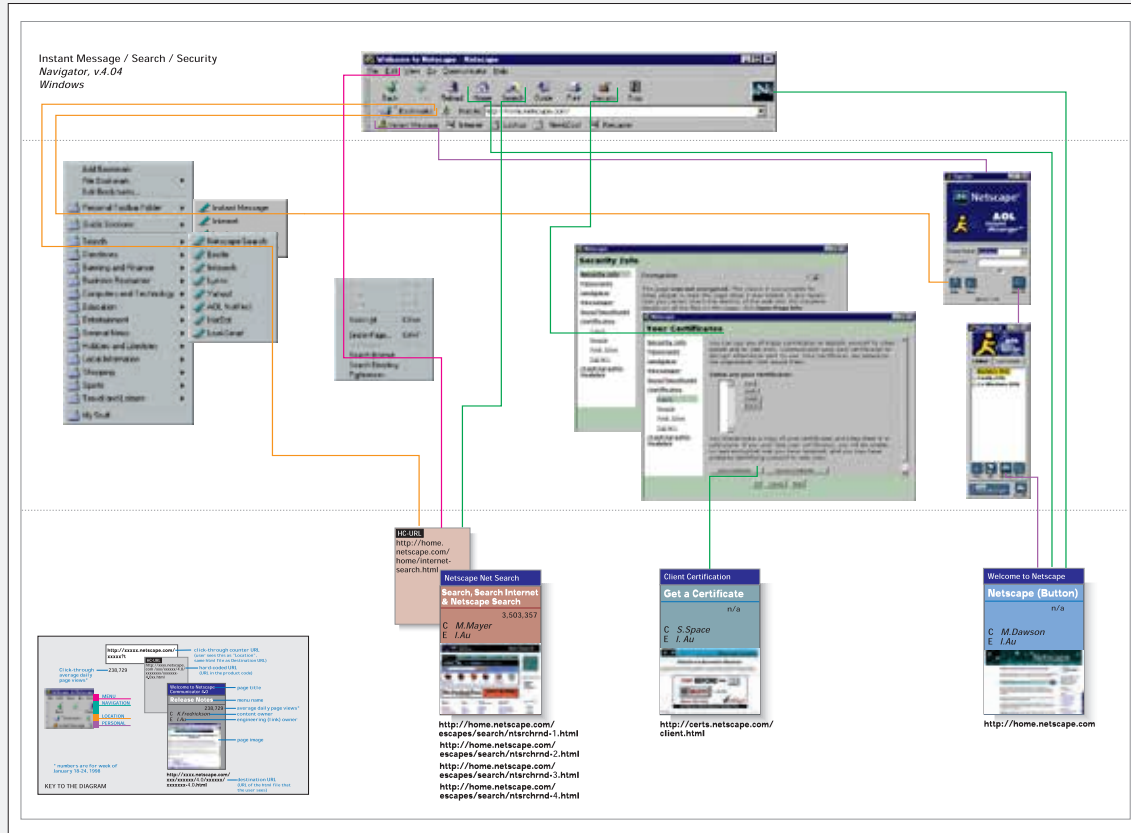


Diagram analyzing the IBM Japan website, 1995



Samsung Electronics Global website map - Who we are, What we produce, Where we are - navigation from global site to individual country's sites, 1999



Map of Netscape Navigator browser bookmarks, 1998

MedicaLogic diagram of electronic prescriptions process, 2000 pp. 140-141

MedicalLogic, a company fo-cused on Online Health Records, news, and information for physicians and their patients, asked Dynamic Diagrams for help with a complex information design problem. As a member of the 11-19 Working Group (<http://www.11-19.org>), MedicalLogic needed a way to demonstrate the process by which healthcare-related data is kept secure as it is accessed via the Internet. Using a complex system of digital certificates and secure protocols, 11-19 and MedicalLogic felt confident that it had solved the problem. The only issue that remained was a method through which this process could be explained to patients, doctors, and health-care service providers.

Dynamic Diagrams developed a visual language to present this information in the form of a large diagram. Working with members of 11-19, industry security experts, clinicians, and MedicalLogic business staff, a sophisticated electronic trans-action model was translated into a clear and understandable visual representation. The resulting diagram was ultimately combined with a detailed glossary and reproduced as a poster.

# Electronic Prescriptions

## Digital Certificates, Authentication, and Supply Chain Workflow

Authentication is a critical component of online health transactions, such as claims submissions, insurance eligibility checks, lab report requests, and electronic prescriptions. To protect against fraud, a transaction recipient, such as a pharmacist, lab researcher, or insurance agent, must be assured that the transaction requestor is who they say they are and is authorized to issue their particular request. Digital certificates provide this assurance by authenticating the requestor's identity for the recipient.

This diagram shows how digital certificates are used throughout an electronic prescription transaction to authenticate the identity of all parties involved, from doctor to pharmacist to health insurance provider.

Diagram Authors: Glenn Woodworth, MD, National Data Corp.  
John Sebes, Security  
Greg Miller, MedicalLogic  
Jason Beath, MedicalLogic  
With contributions by various members of 11-19

### Glossary

**Authentication**  
The process of determining if someone or something is who or what it is declared to be.

**Certificate Authority (CA)**  
An agency that issues digital certificates and validates the holder's identity and authority.

**Certificate Policy (CP)**  
A document issued by a Certificate Authority that describes the extent and limits of the responsibilities it undertakes as part of its service of issuing certificates.

**Clearinghouse**  
A company that forwards electronic transaction information between providers, pharmacies, payors and others. The clearinghouse transfers or "switches" the information in a standard format for simple processing. For example, it transfers payment information from Pharmacies to Pharmacy Benefit Managers.

**Clinical Data Repository**  
A database of complete clinical transactions that supports post-hoc analysis of multiple patients. New transactions, such as prescriptions, can be checked against existing care history, such as drug-drug/food/drug-disease interactions. It also supports detailed, flexible and rapid data mining of health care data for specific disease or demographic groups to improve disease management protocols and policies.

**Digital Certificate**  
An electronic document issued by a Certificate Authority. It includes the holder's public key as well as other identifying information, and carries the CA's tamper-proof seal, verifying the integrity of the accompanying data and validating its use.

**Digital Signature**  
Encrypted data that functions as an electronic equivalent of a manual signature. To be valid, it must be unique to the person using it, under that person's sole control, capable of verification, and linked to signed data in such a way that the signed data cannot be changed without invalidating the signature data.

**Formulary**  
A list of medications, managed by a Pharmacy Benefits Manager that can be prescribed by doctors for specific conditions without prior approval.

**National Council for Prescription Drug Programs (NCPDP)**  
An organization that has defined a communication standard, called SCRIPT, for exchanging prescription information electronically.

**Personal Health Record**  
Personal medical information, stored in a protected online location, that can be accessed by a patient and updated by a doctor. It includes information such as diagnoses, allergies, and prescribed medications.

**Pharmacist**  
A licensed professional trained and certified to dispense medications and to educate patients about them. Pharmacists are experts on medications and understand their suitability for patients based on age, other diagnoses, and other medications. They also can complete healthcare financial transactions, such as patient eligibility, according to a formulary or a Pharmacy Benefits Manager.

**Pharmacy Benefits Manager (PBM)**  
A company that manages a formulary for a health insurance company. It helps improve patient care by maintaining and refining formularies and running disease management programs to ensure patient compliance with medications and office visits.

**Private Key**  
A key used with asymmetric encryption and decryption. A private key is known only to the party or parties to which it was issued. Key owners use their private key to decrypt messages sent to them encrypted with their public key. Private keys are also used to sign messages with a digital signature.

**Private Network (PN)**  
A network built on a system of leased telecommunications lines that can be used by only one company or organization.

**Public Key**  
A key provided by a designated authority that, when combined with a corresponding private key, can be used to encrypt and decrypt messages and sign them with digital signatures. Public keys are available to users through public key directories.

**Public Key Encryption (Asymmetric Encryption)**  
A system in which each party has two different but mathematically linked keys. The sender uses a closely guarded private key to encrypt a message; the recipient uses the sender's public key to decrypt the message, verify the sender's identity, and confirm the integrity of the data.

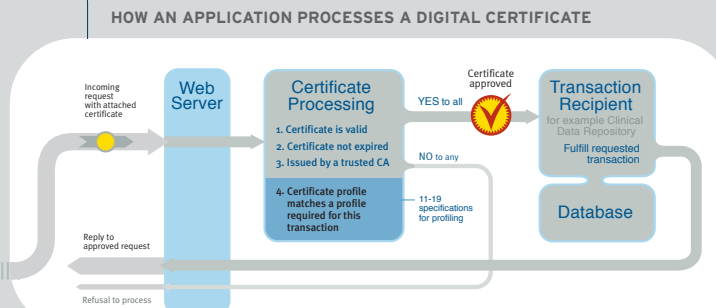
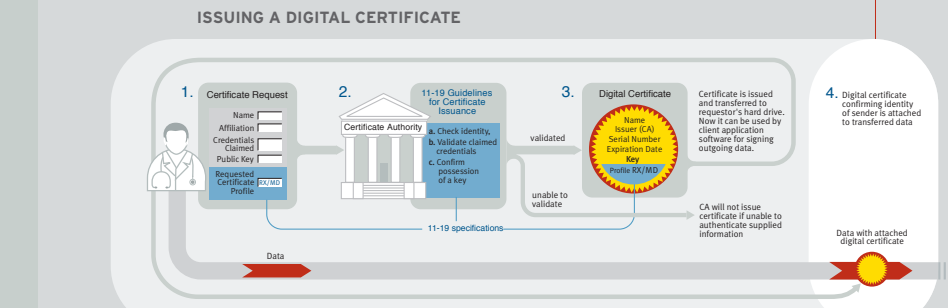
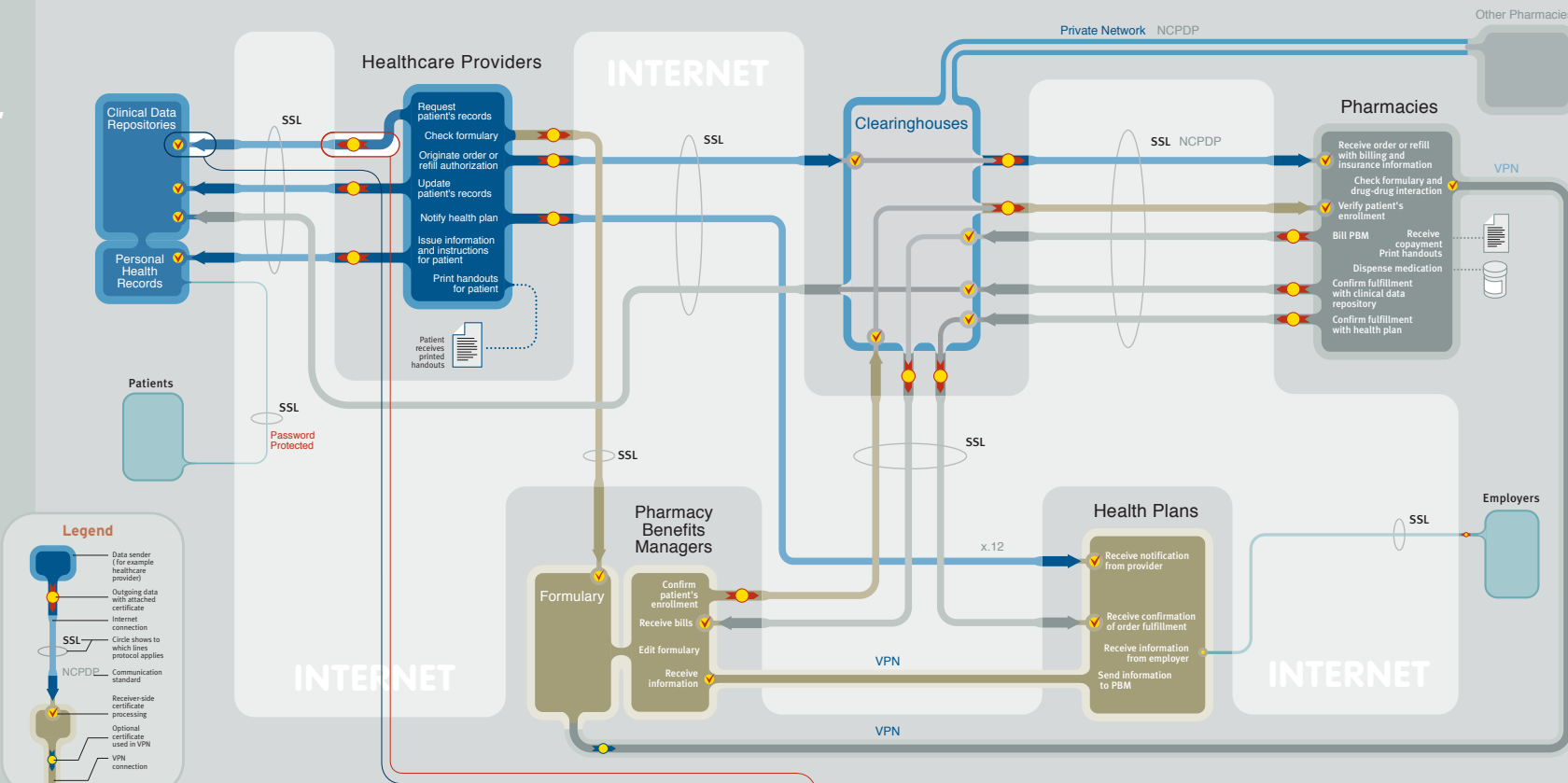
**Public Key Infrastructure (PKI)**  
A security architecture incorporating digital certificates, public-key cryptography, and certificate authorities. PKI services include such functions as issuing digital certificates to individual users and servers; managing, renewing, and revoking them as needed; registering and supporting users in a list of trusted Certificate Authorities; and integrating with corporate certificate directories.

**Secret Key Encryption (Symmetric Encryption)**  
A system in which the same closely guarded secret key is used to encrypt and decrypt information.

**Secure Sockets Layer (SSL)**  
An industry-standard protocol, originally designed by Netscape Communications Corp., which allows encrypted communications on the Internet.

**Virtual Private Network (VPN)**  
A private network, built on the public telecommunications infrastructure, which maintains privacy using security technology. A VPN provides the same benefits of a private network at a fraction of the cost by using existing communications systems, such as the Internet.

**X.12**  
The healthcare transaction standard specified by the American National Standards Institute Accredited Standards Committee (ANSI/ASC).



Part of the 11-19 Working Group's charter is to develop guidelines and policies for issuing certificates. In the traditional healthcare world, a medical board must verify doctors' credentials before their names can be listed in a directory. The same process applies to issuing digital certificates in healthcare: Doctors must provide specific credentials to get a certificate that provides MD identification.

This diagram outlines the certificate issuance process. The blue shaded areas show where 11-19's guidelines and standards play a role.

**Step 1:** A doctor requests a digital certificate from a Certificate Authority (CA). In this example, the doctor has requested an RX/MD certificate, which says the certificate's owner is a doctor and is authorized to write prescriptions. This RX/MD certificate would conform to a standard profile created by 11-19. By using standard profiles, every CA would be able to issue certificates with identical profiles, thus increasing their reliability and security.

**Step 2:** The CA confirms the doctor's identity and checks his or her credentials, again according to registration/validation guidelines developed by 11-19. Standard credentialing guidelines would ensure that every doctor with an RX/MD certificate has been subjected to the same validation process.

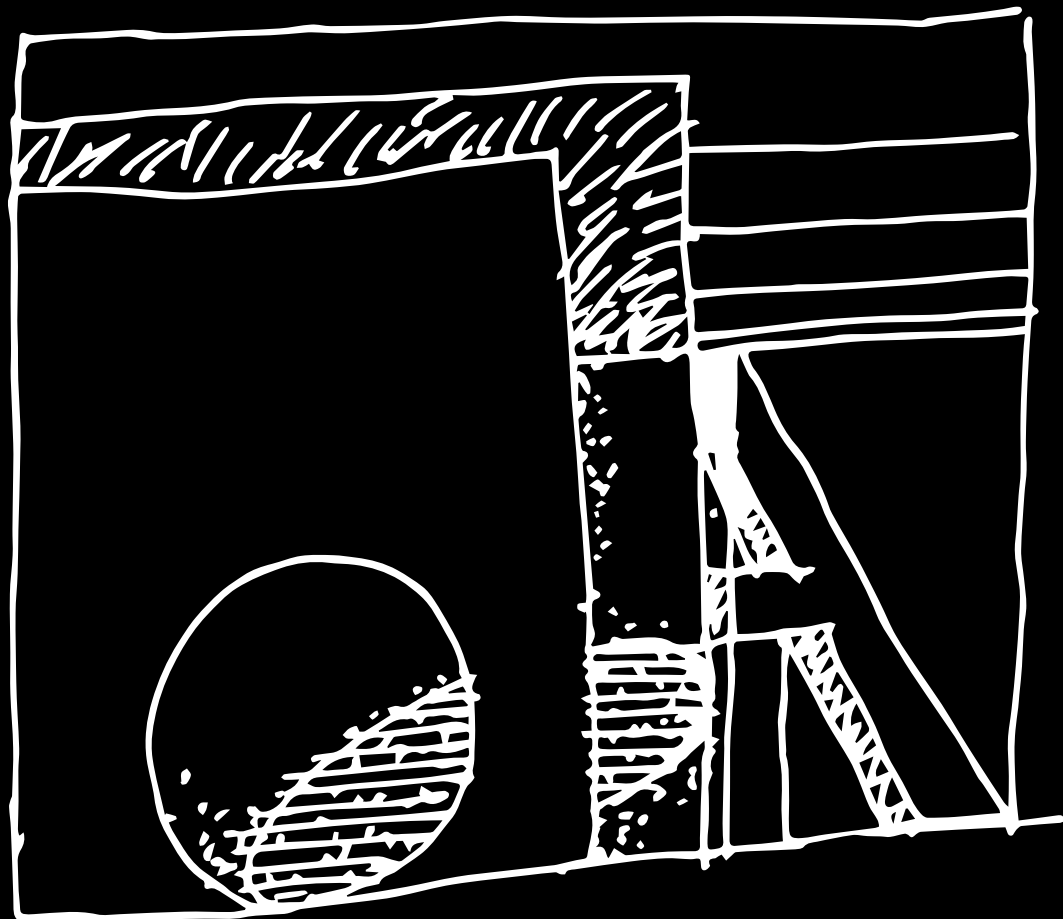
**Step 3:** Once the validation process is complete, the CA issues a certificate that includes the holder's name, the CA name, a serial number, an expiration date, a public key, and an identifier for the standard profile for an RX/MD certificate.

**Step 4:** The doctor adds the certificate to electronic prescription requests so that receiving applications will recognize the request as a valid one coming from an authenticated requestor.

Digital certificates are automatically processed by applications used in healthcare transactions, such as email, Web browsers, or claims and payment transaction systems. These applications are programmed to understand certificates and to review the information within them, including profiles.

In the case of the RX/MD certificate, a prescription processing application would determine from its profile that the certificate holder is authorized to issue the prescription. However, if the certificate were from a RN—even if it were valid and issued by a trusted CA—the application would reject the request because the RN profile would not include the ability to write prescriptions.

Standards play an important role in application development by giving programmers a specific set of instructions for reviewing and authenticating certificate profiles.



*When my mind snoozes, my right hand starts to draw. It has been like that for long, ever since my school days. Boring lessons saw the margins of my copybooks covered in doodles. Then came boring meetings, where people elaborated for too long and my hand could enjoy uncontrolled action. At first, it would draw portraits of people in the room and the window views. Then, it took a liking to letters, especially letters in space...*

—  
excerpt from the book  
*Litery (Letters)* – presenting  
a selection of Krzysztof Lenk's  
"Meeting Drawings"

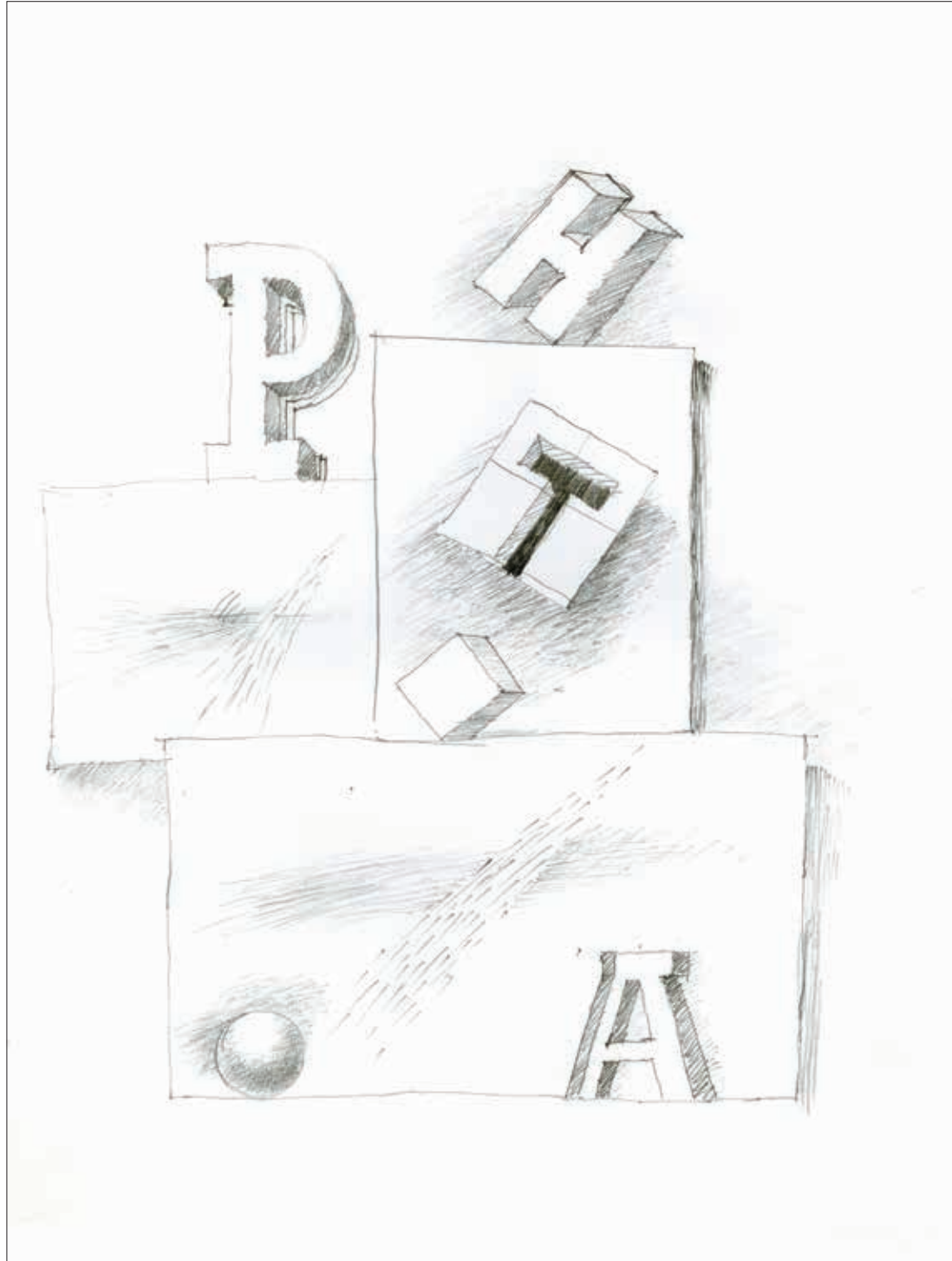
# drawings/ sketches

1982–2010

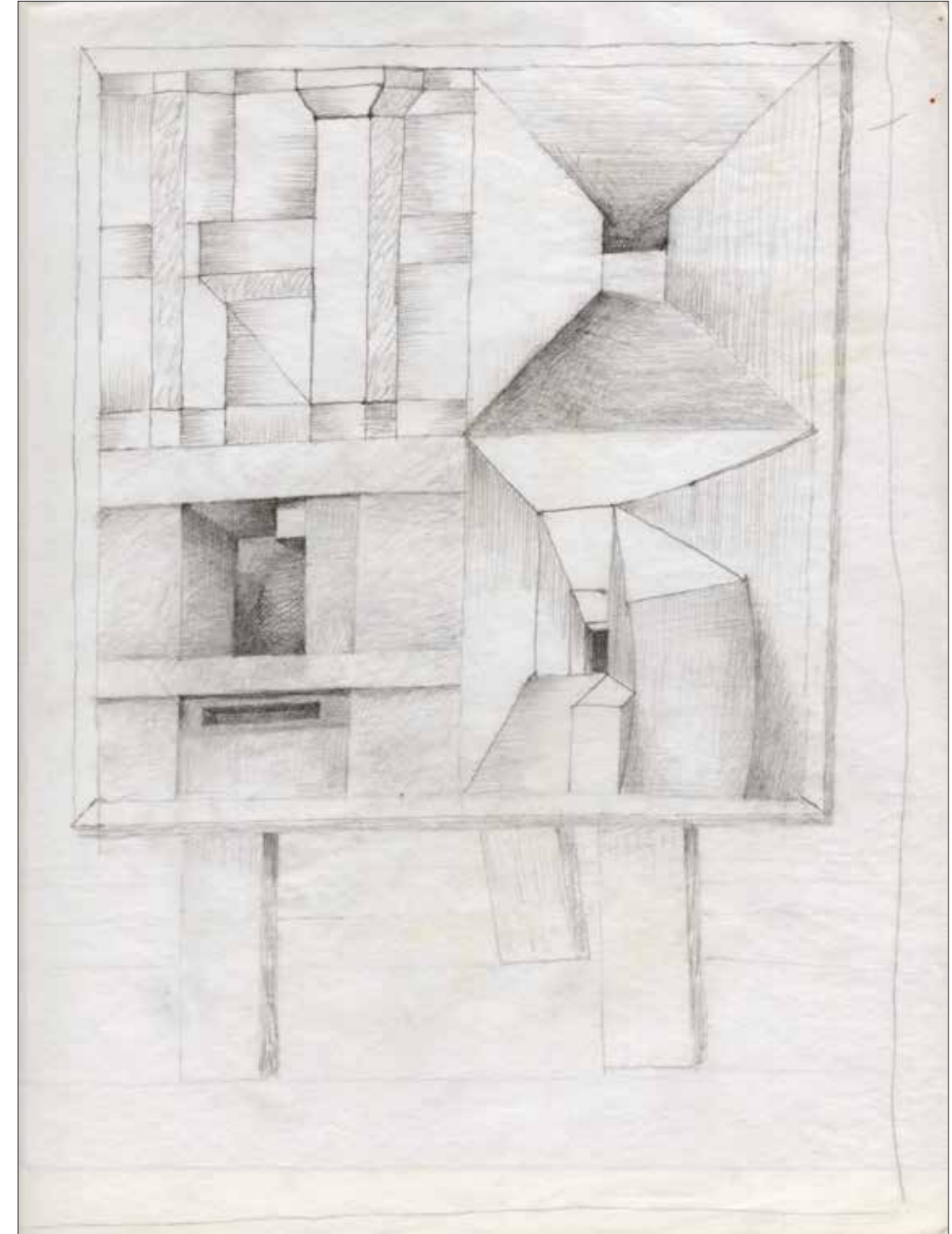
/157

—  
these "Meeting Drawings"  
were created during various  
academic and business meetings  
over the course of three decades,  
with a selection self-published  
in 2015 in the book *Litery (Letters)*

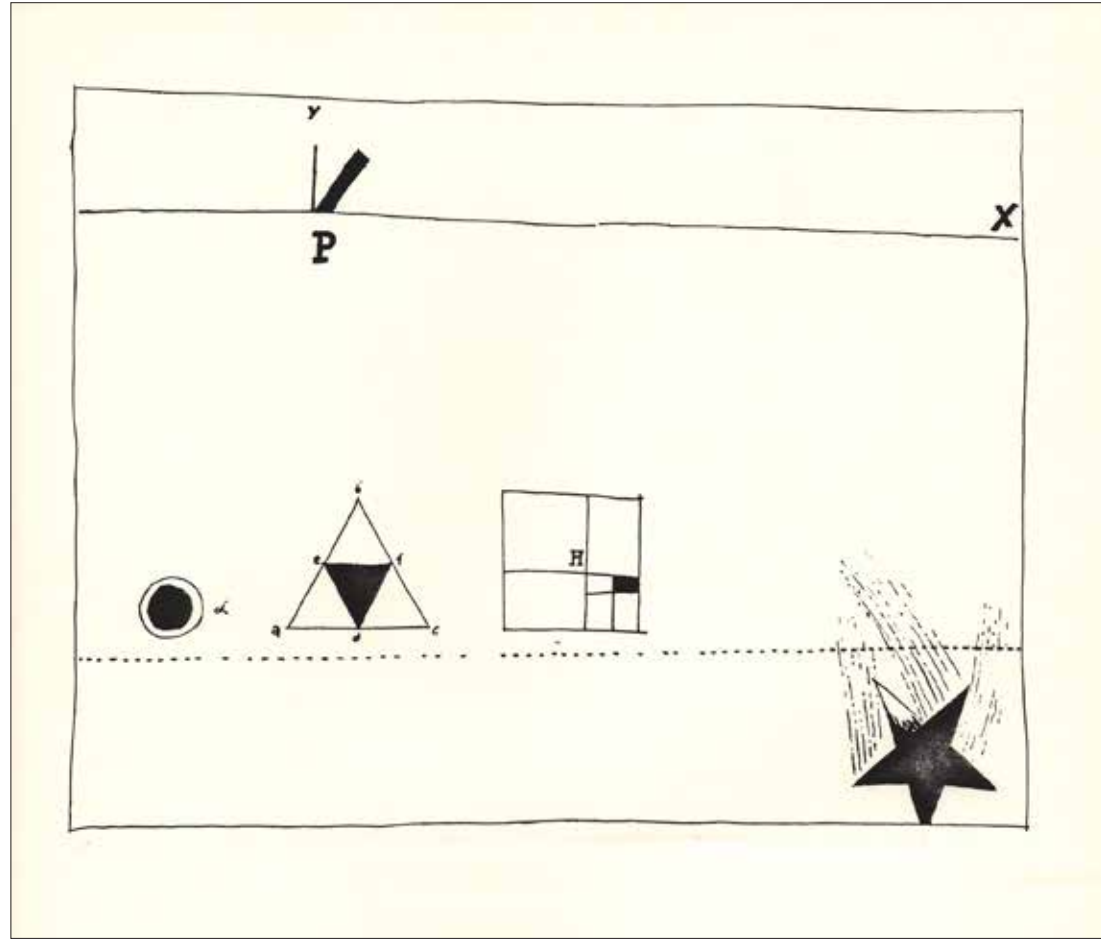
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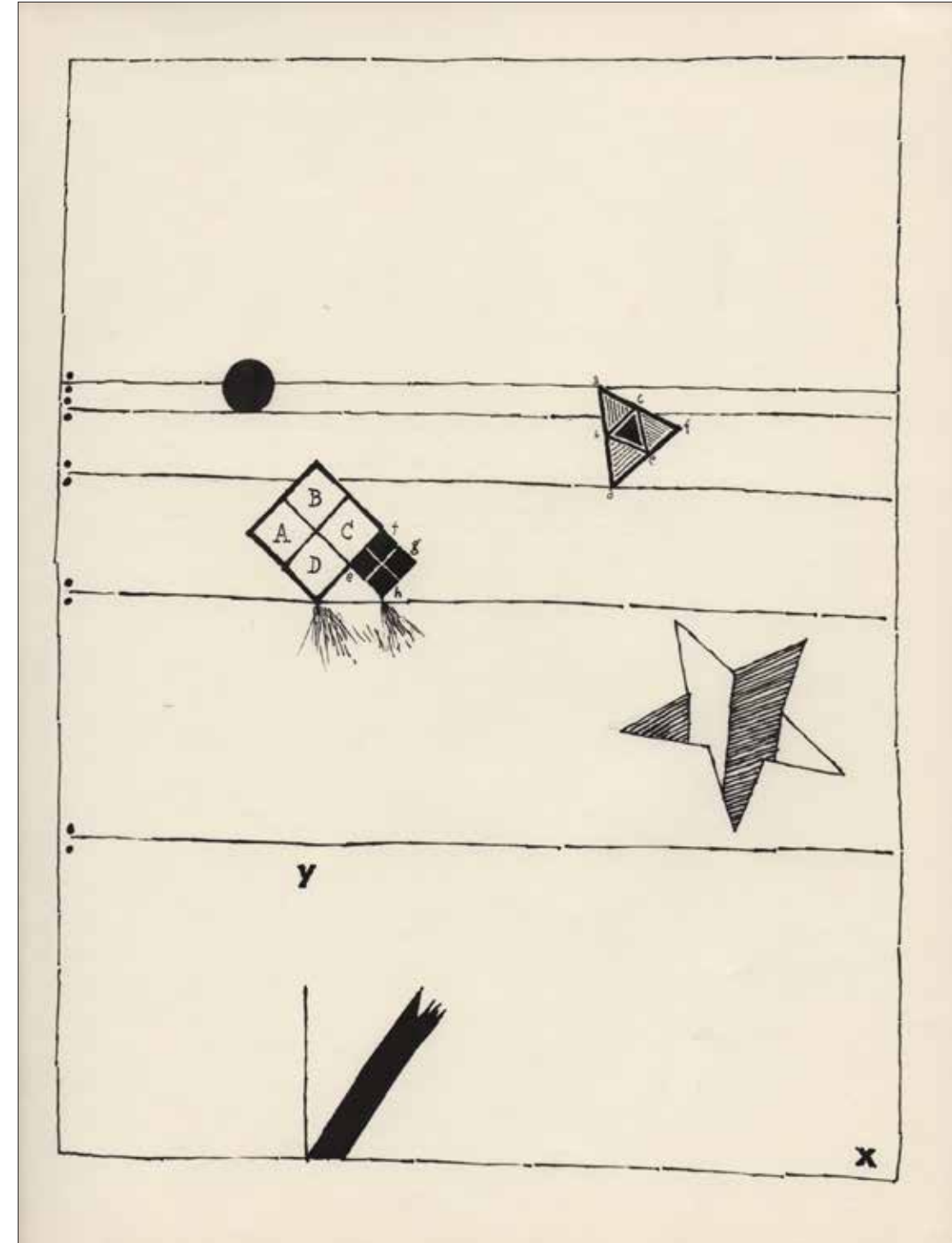
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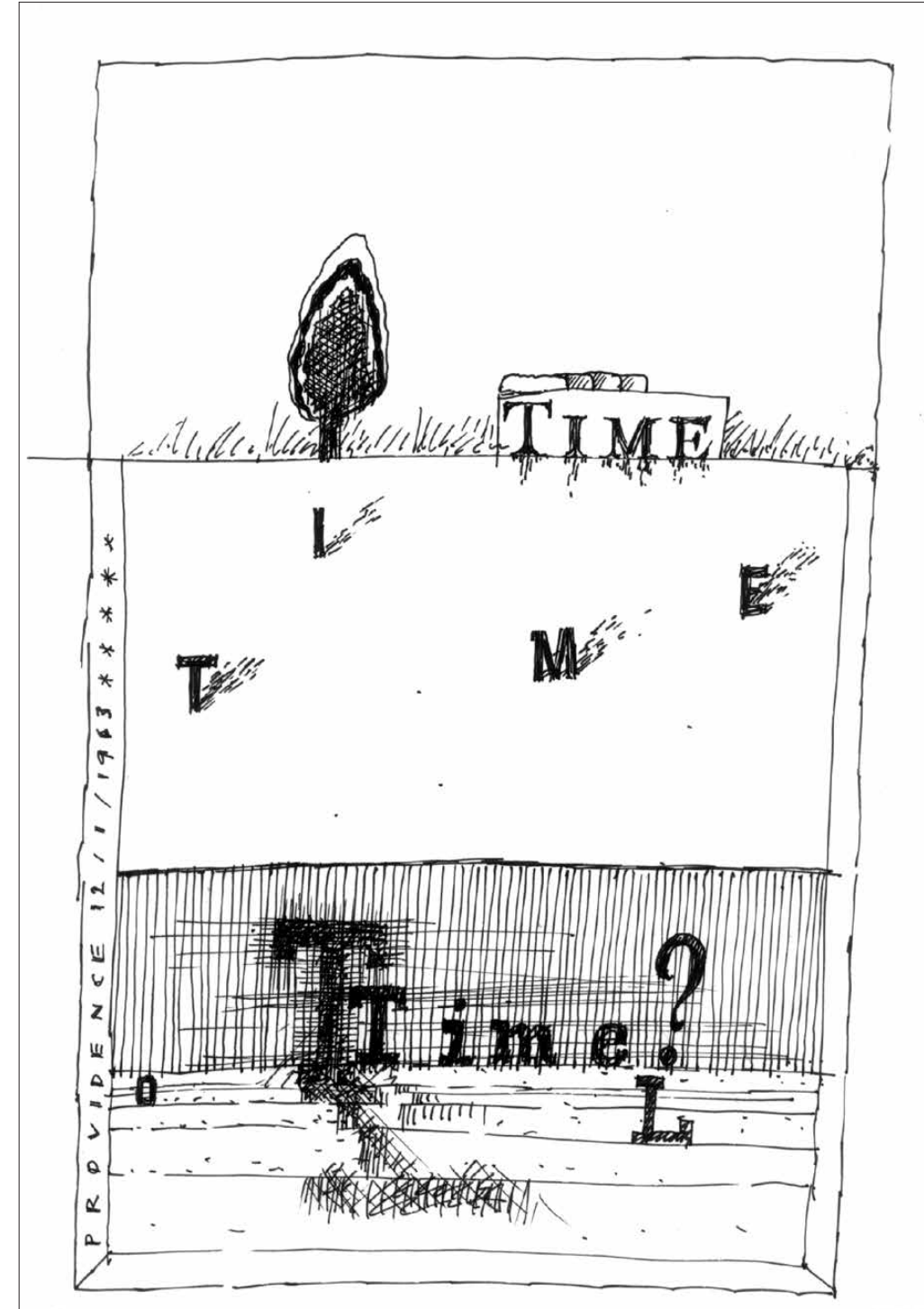
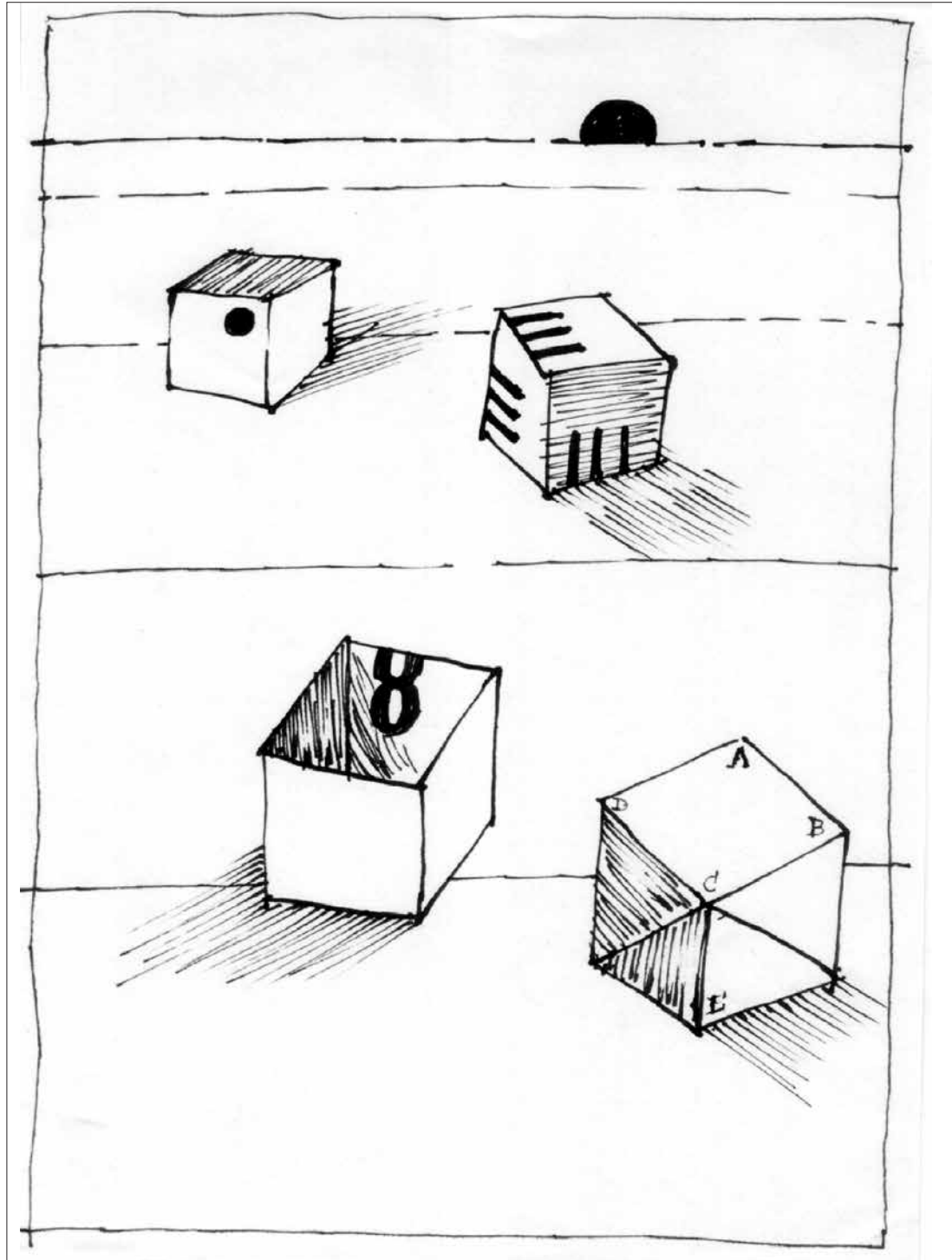
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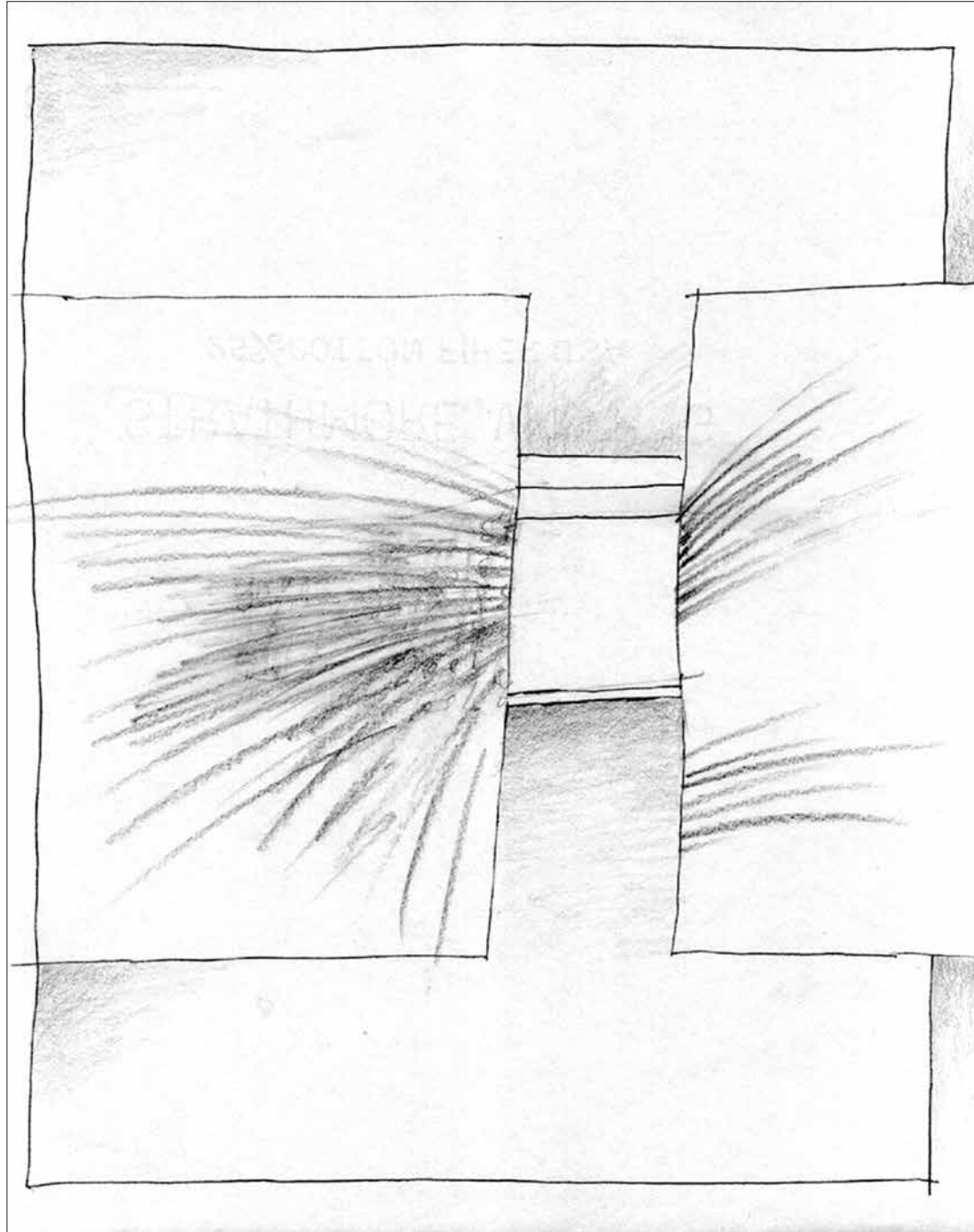
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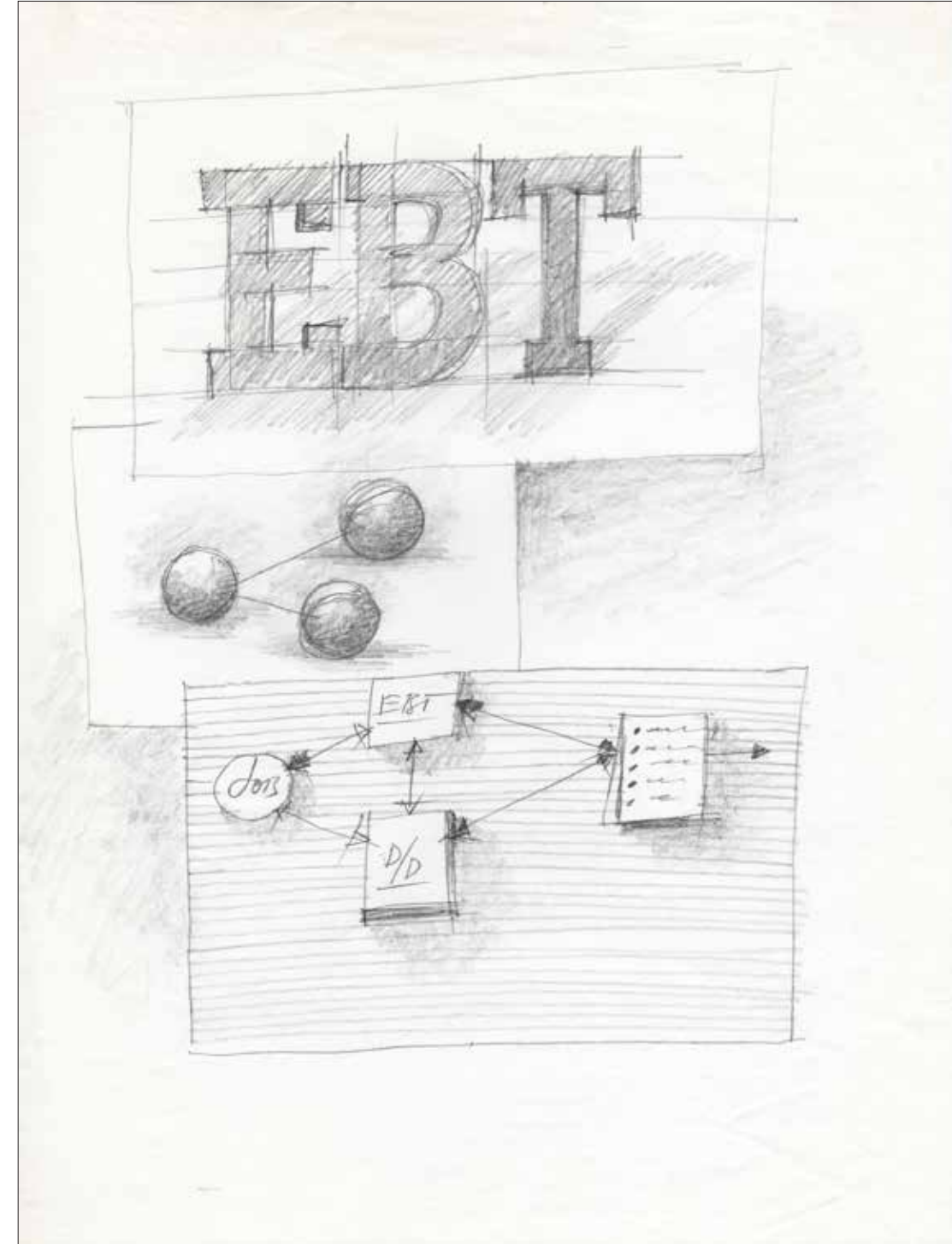


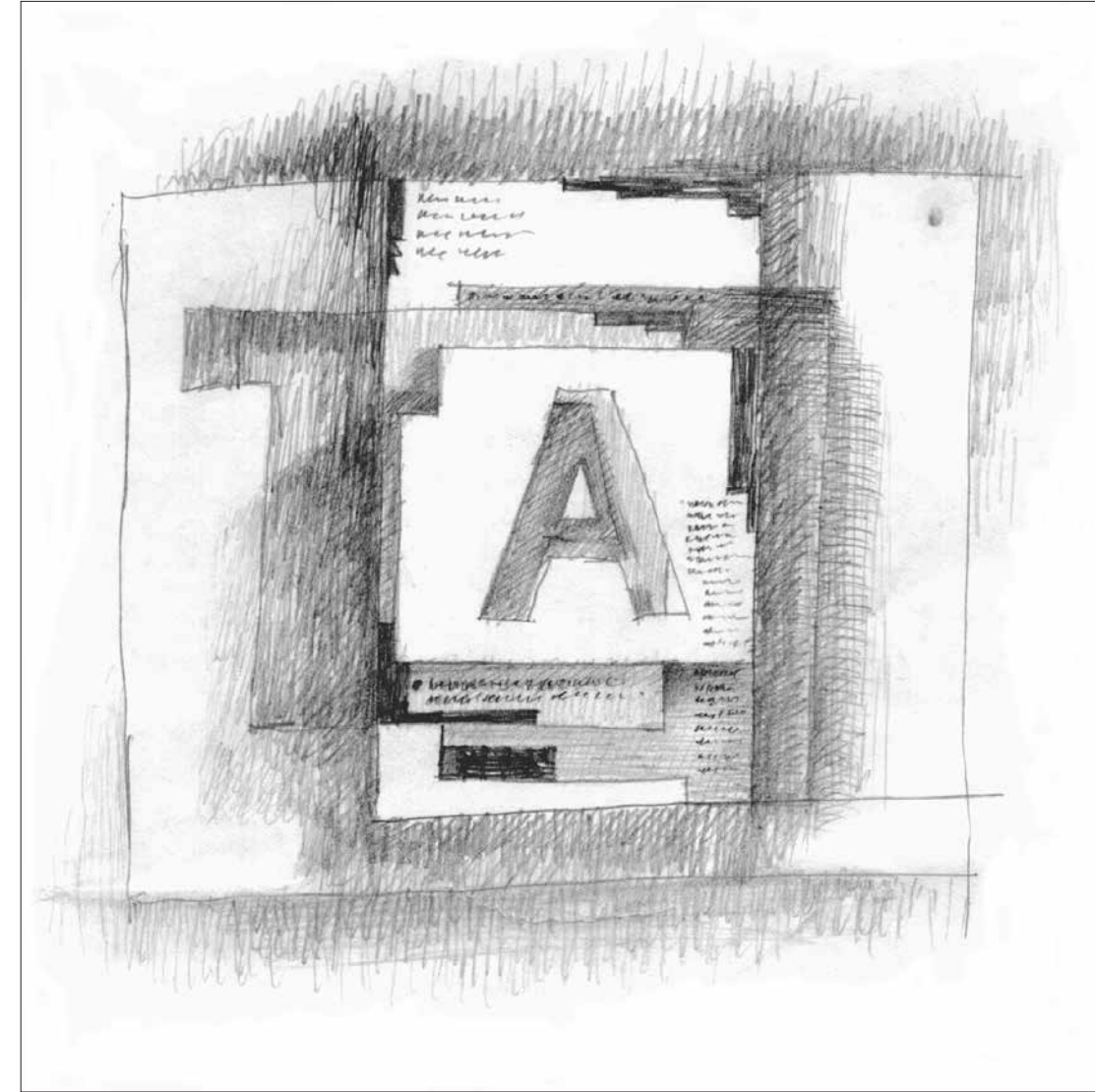
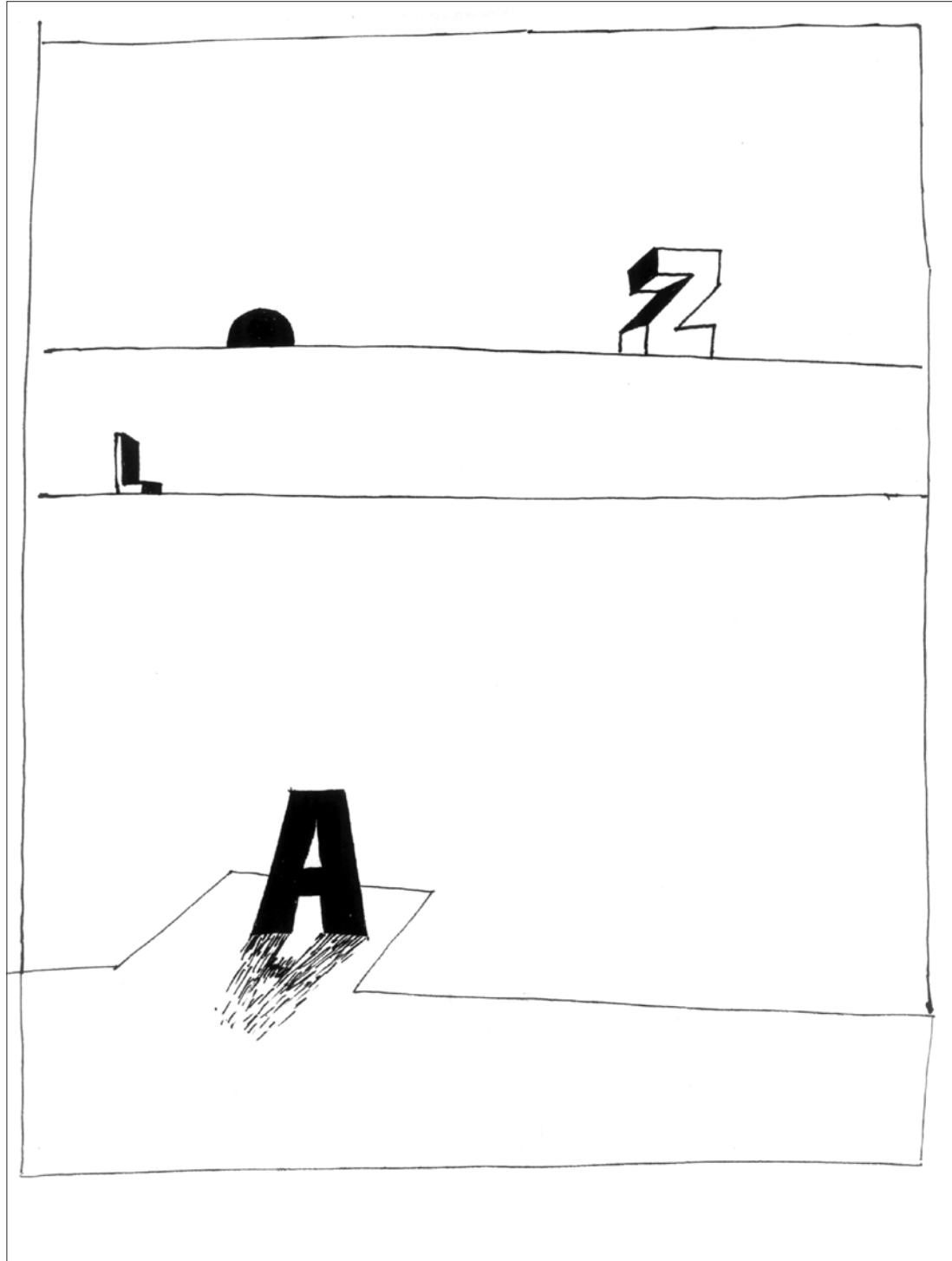


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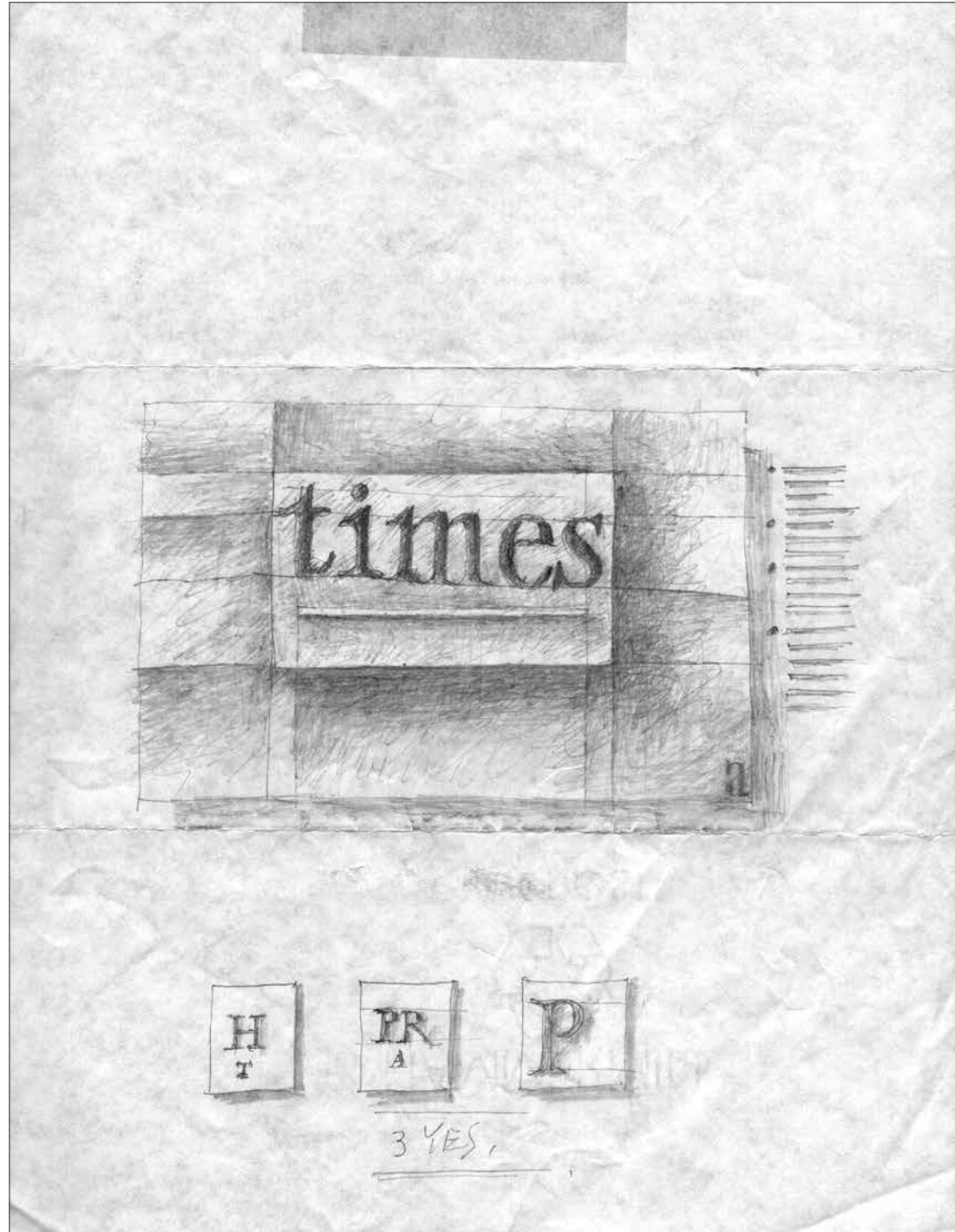


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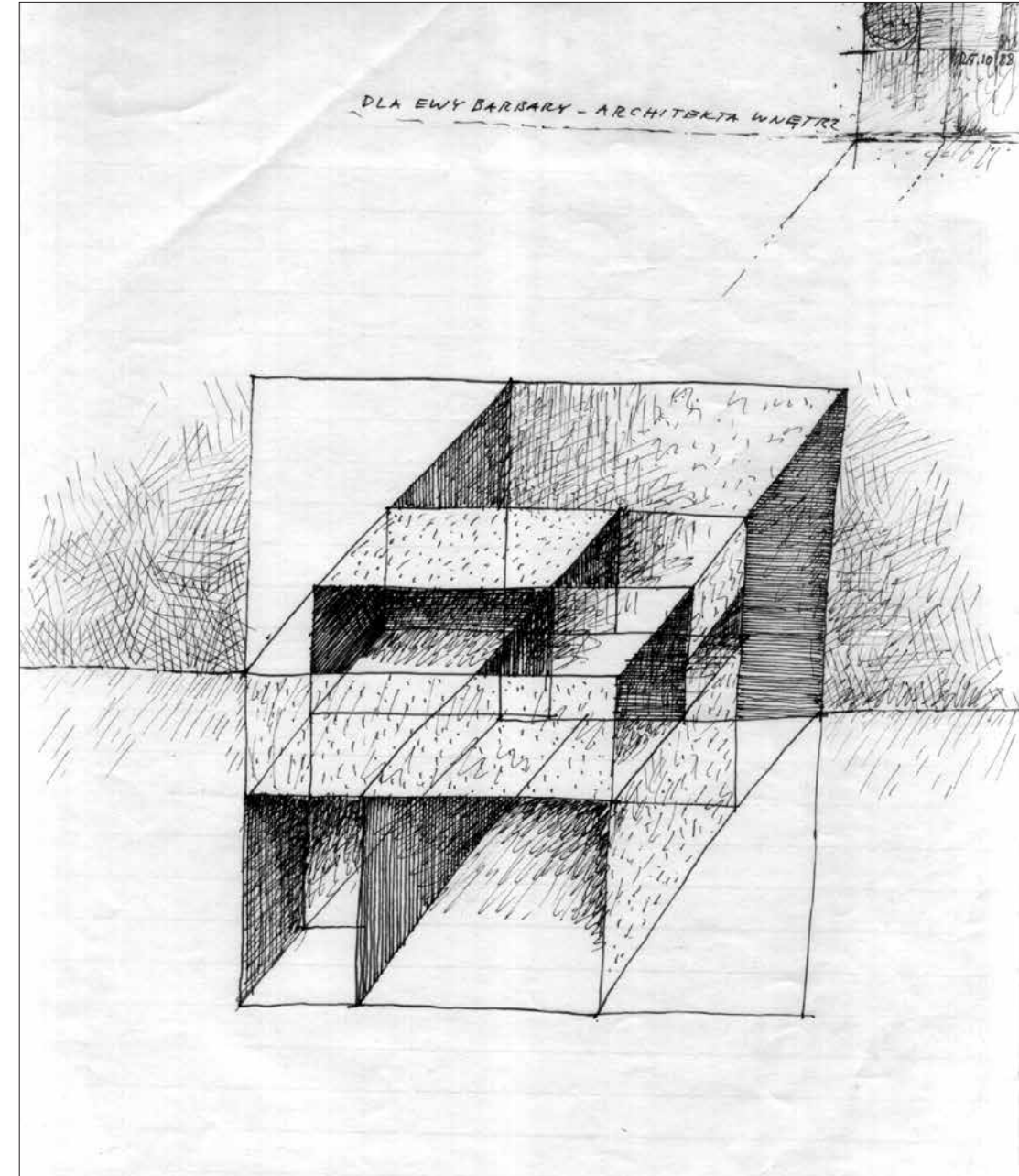




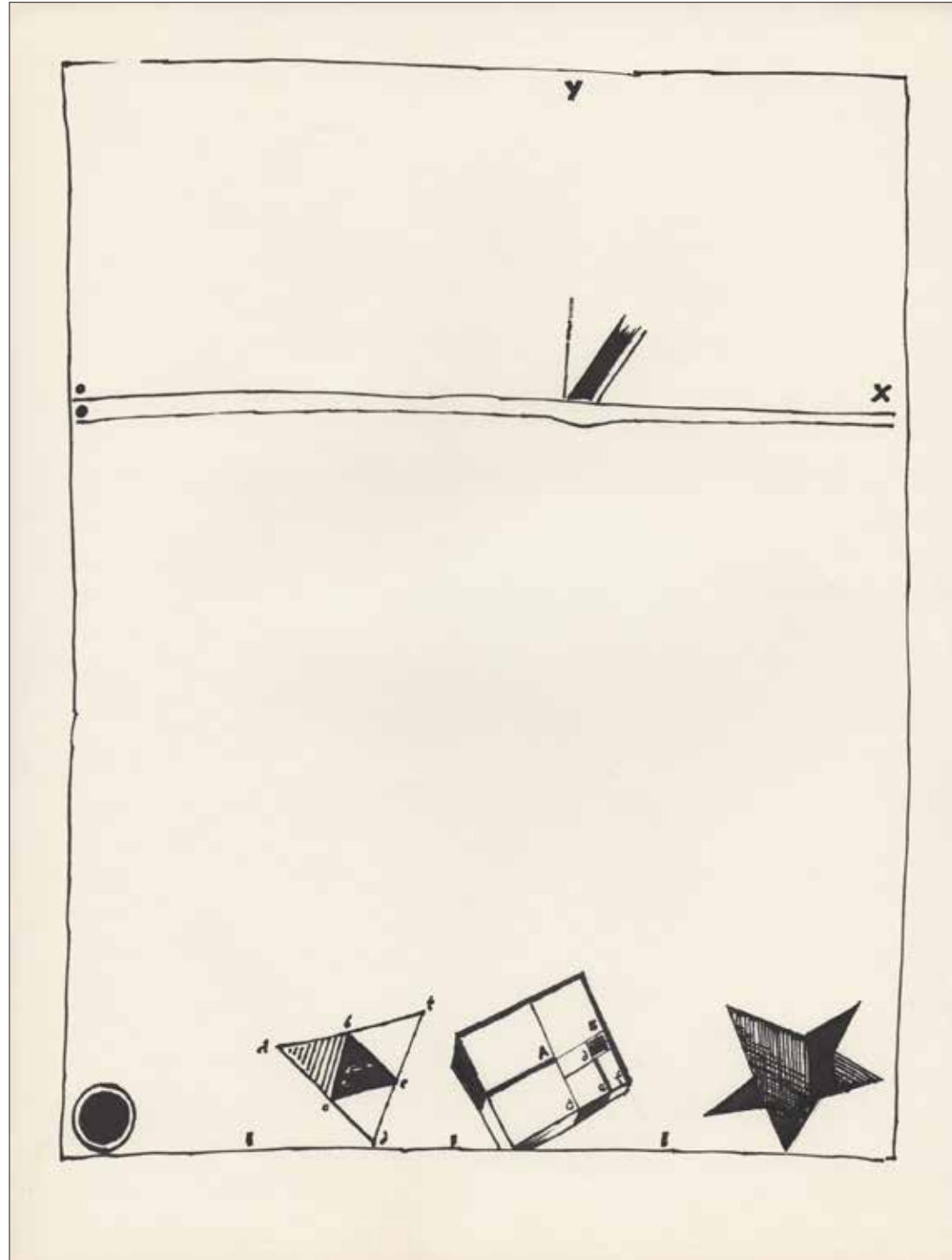
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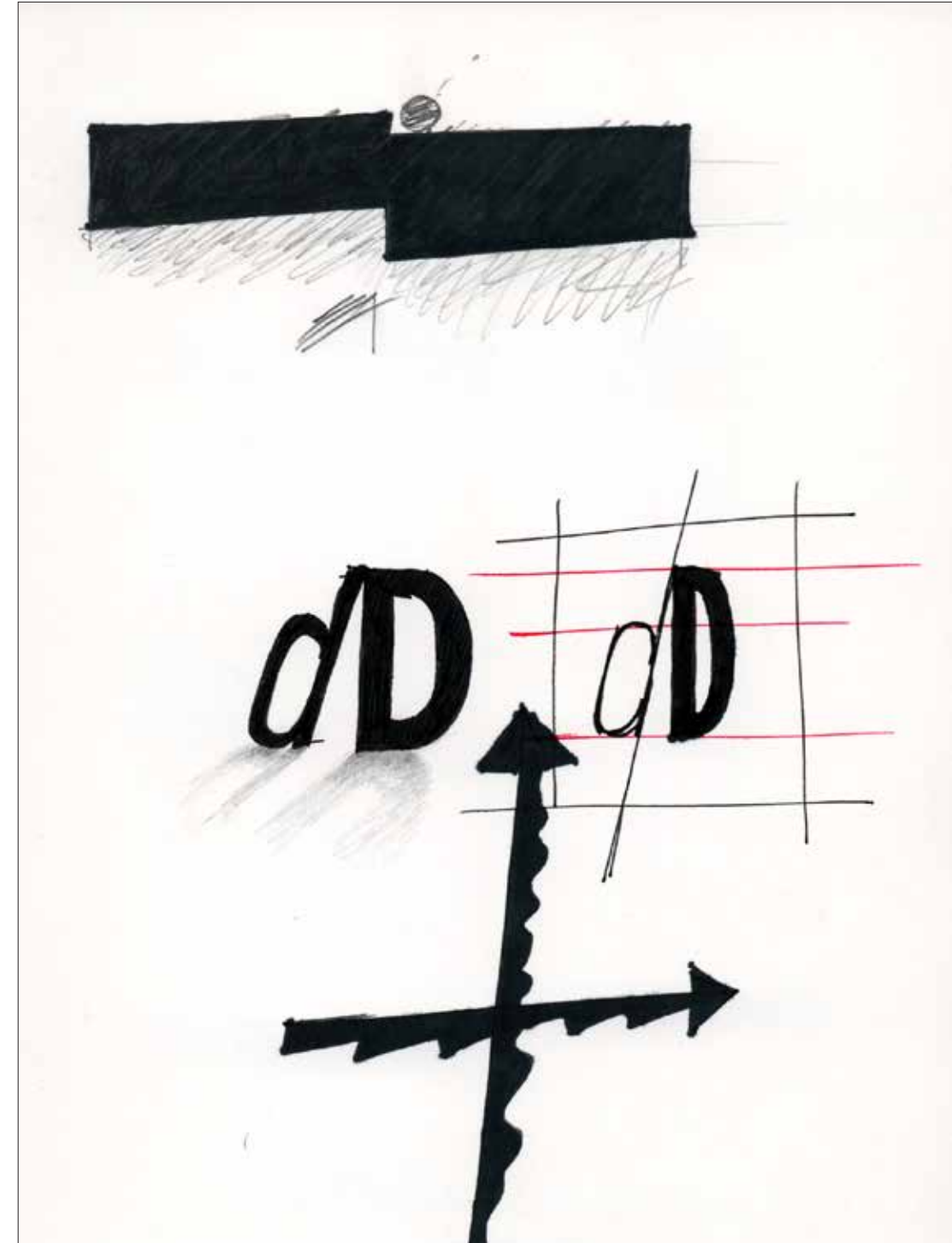
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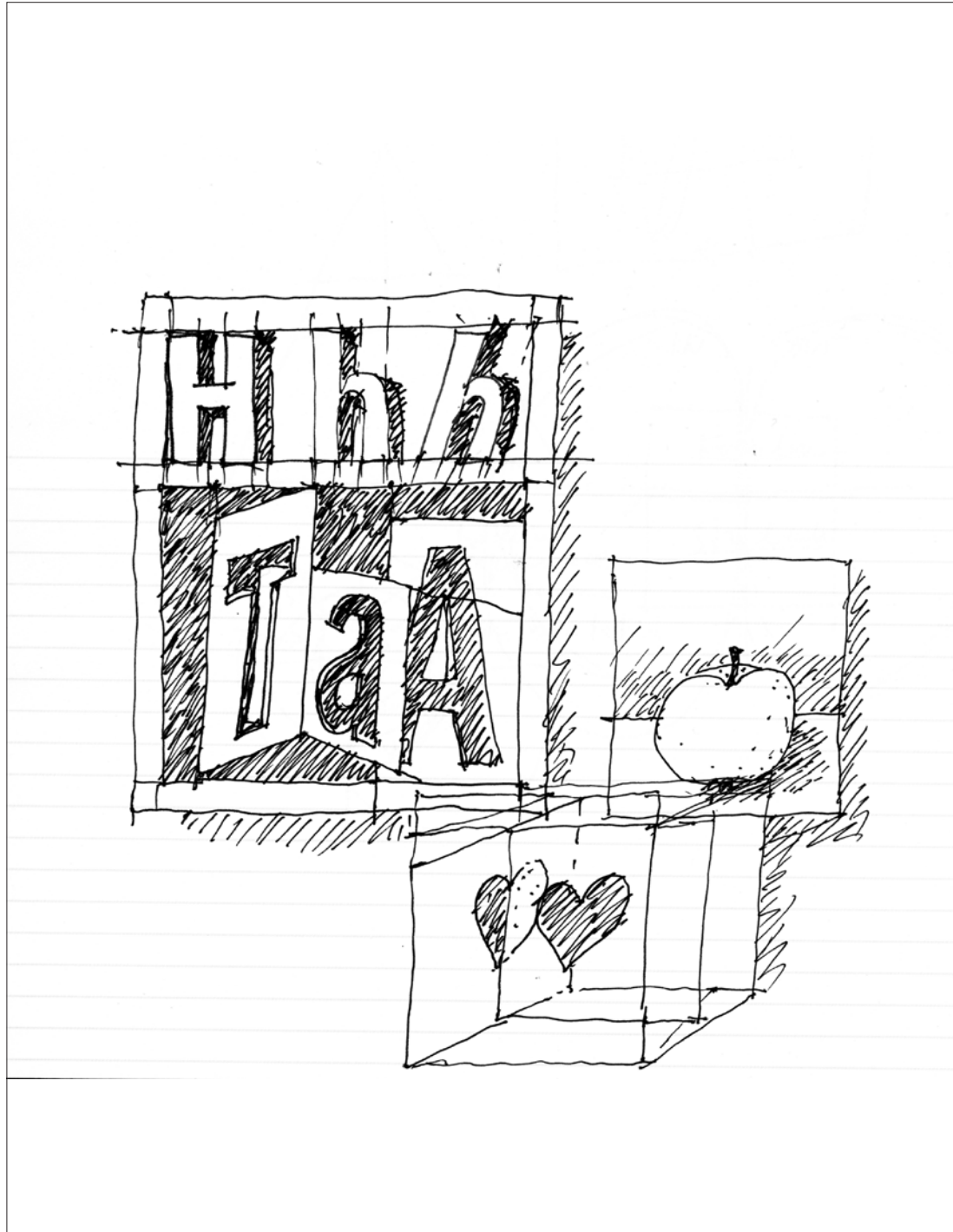
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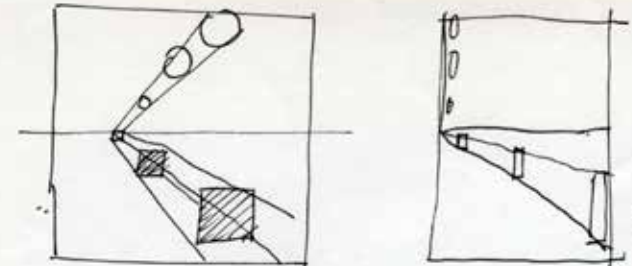
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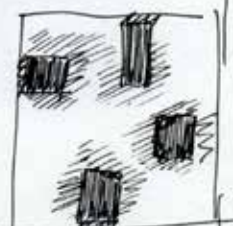
Cassandre  
Cubistic space  
an "image" of an  
object, rather than  
naturalistic repre-  
sentation

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Composition IN / OUT and  
a method of "activating" the  
internal space of a surface,  
and symmetry ✓  
asymmetry balance of  
page T

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Tensions between edges of  
figures on display and  
edges of a field

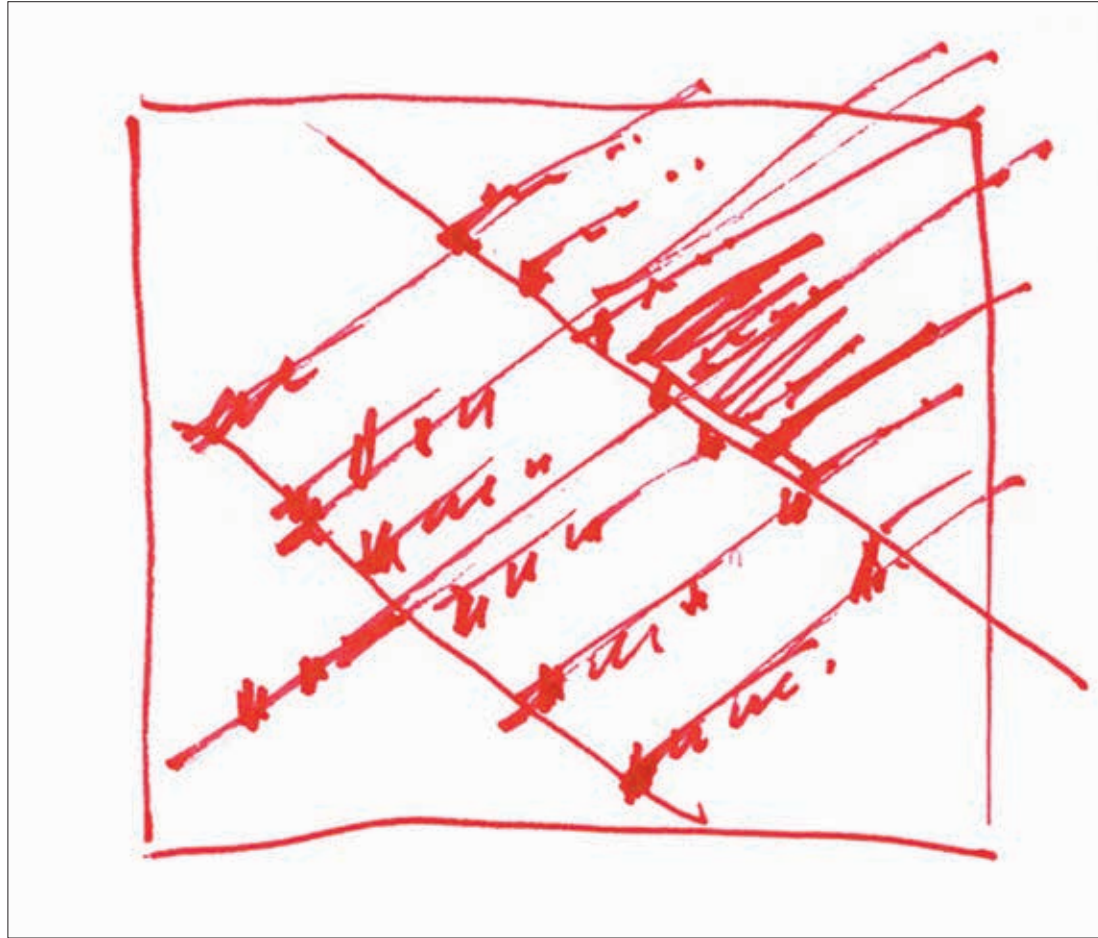



MAGNETIC PROOF?  
(It is possible)

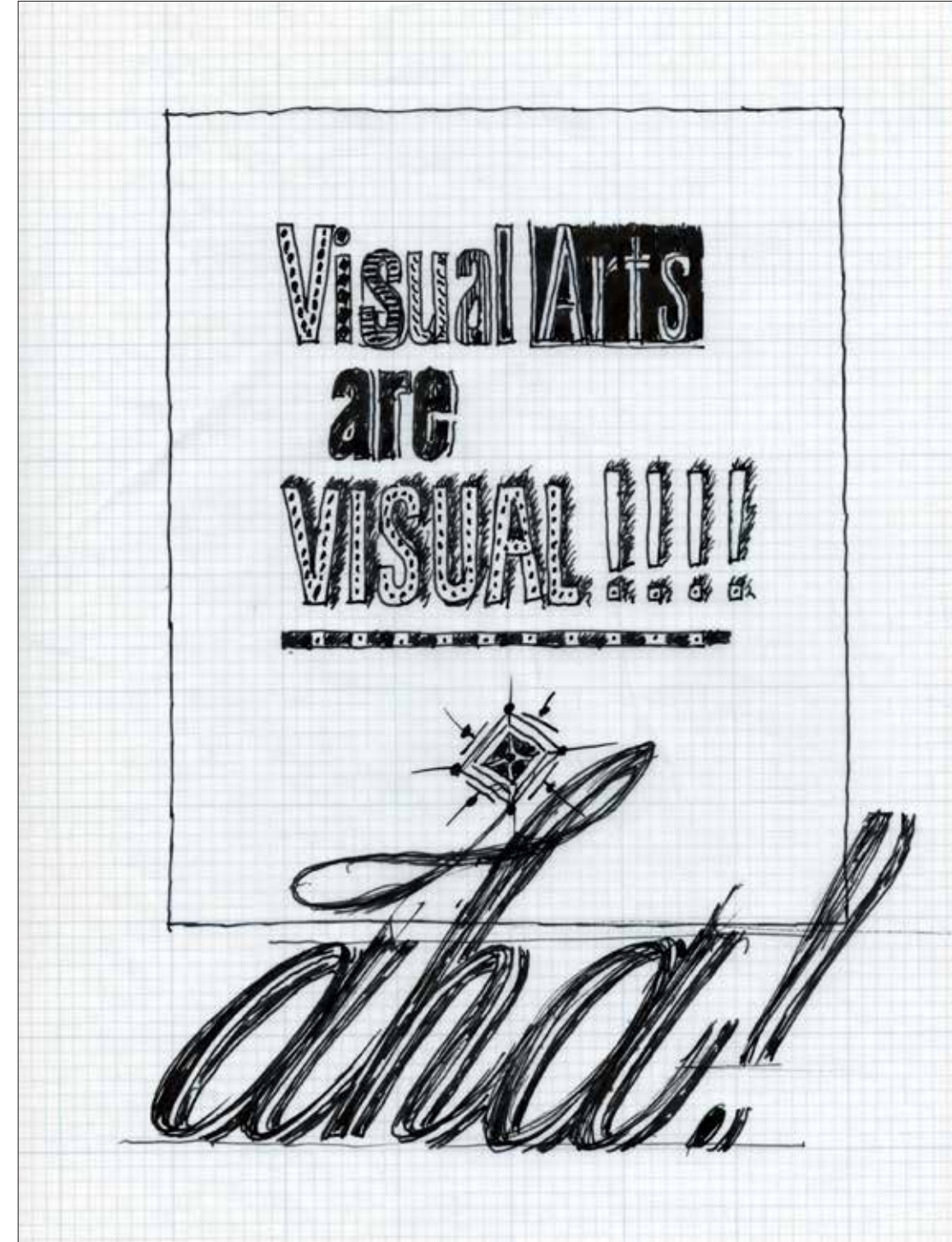
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Bisai po polsku Nie przepuść ty ?  
dramatycznym Flamacemiu

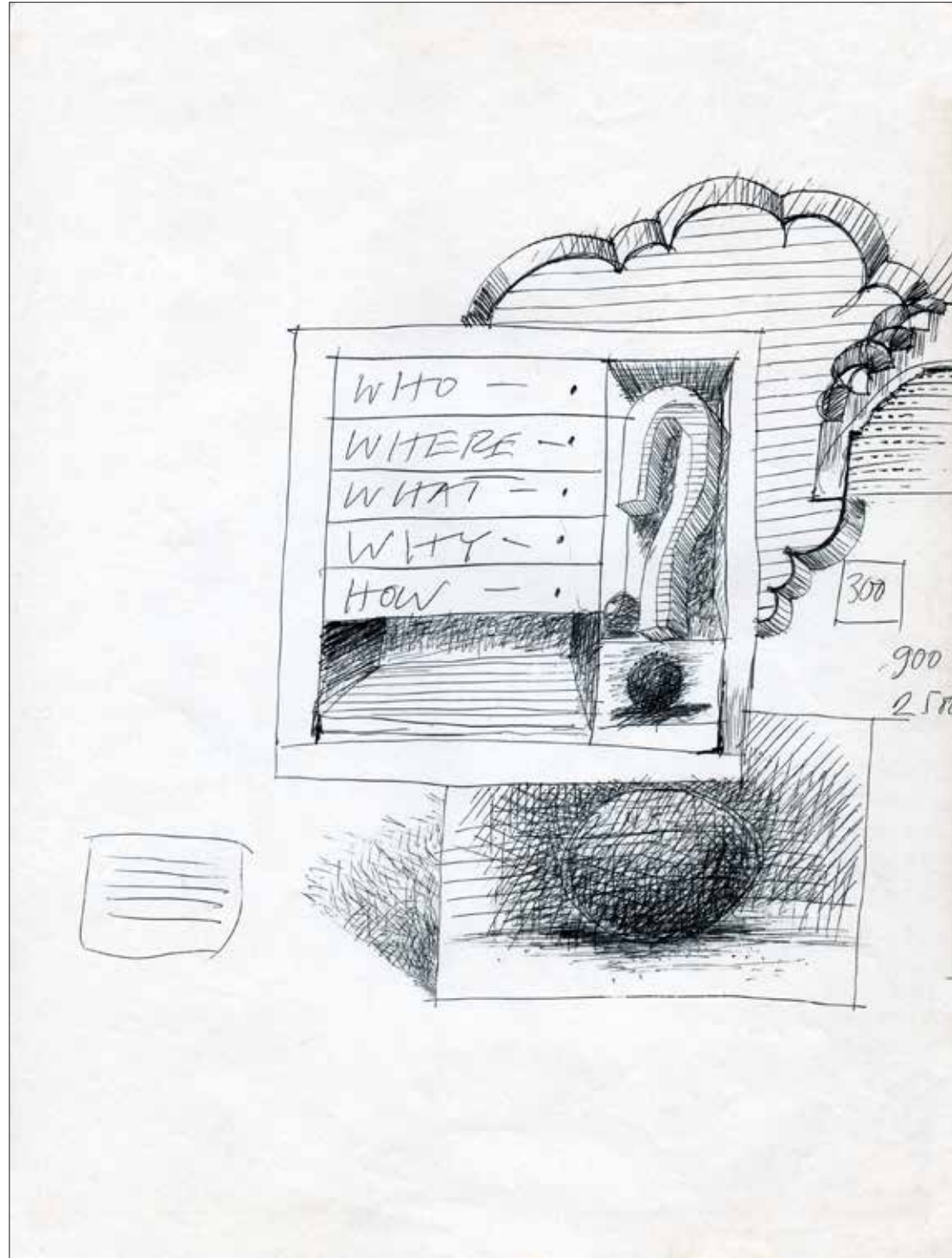
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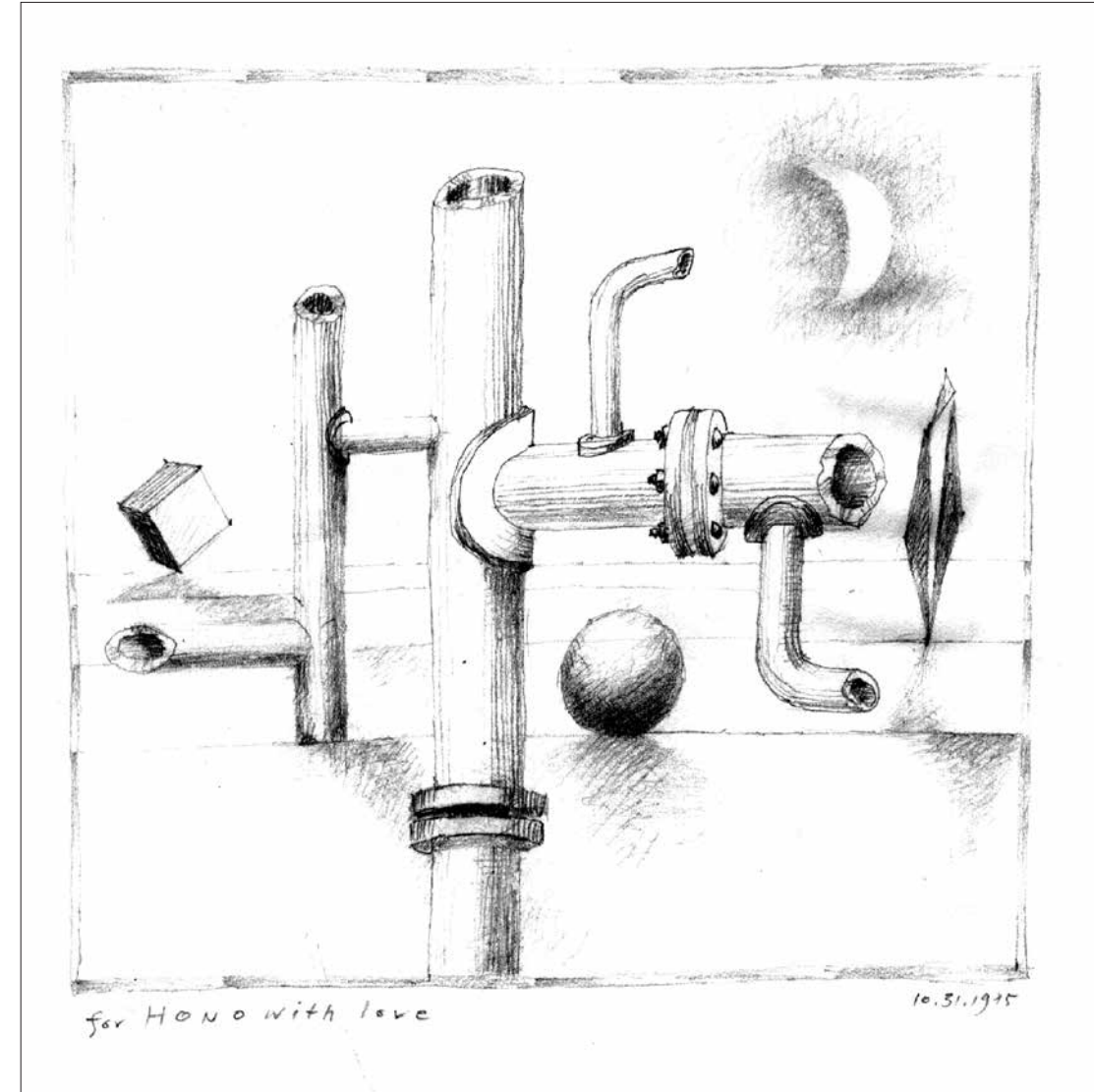
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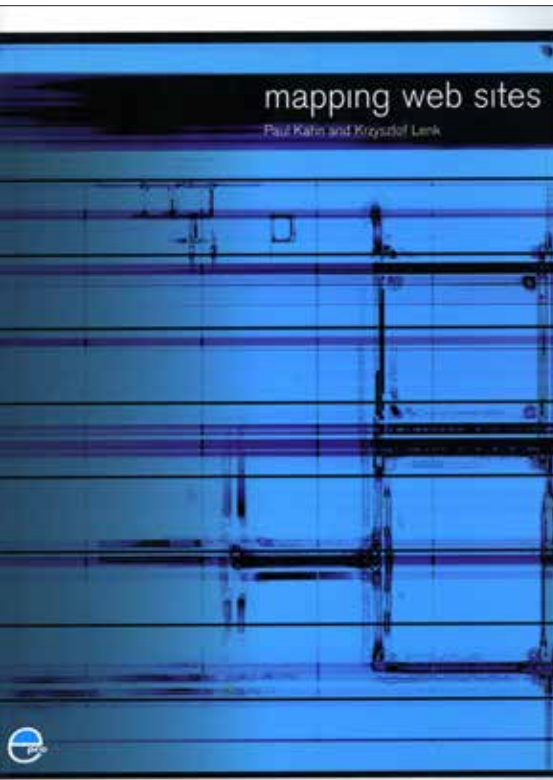
# **miscel lanea**

1985–2018

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—  
a selection of books  
and articles by or about  
Krzysztof Lenk and his work  
as a designer and educator

—  
Krzysztof Lenk, 2008  
photographer: Jack Lenk



**Mapping Web Sites**

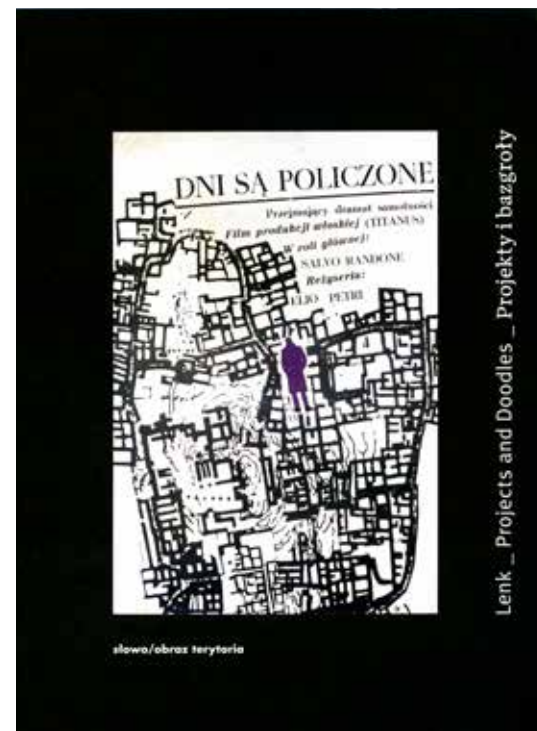
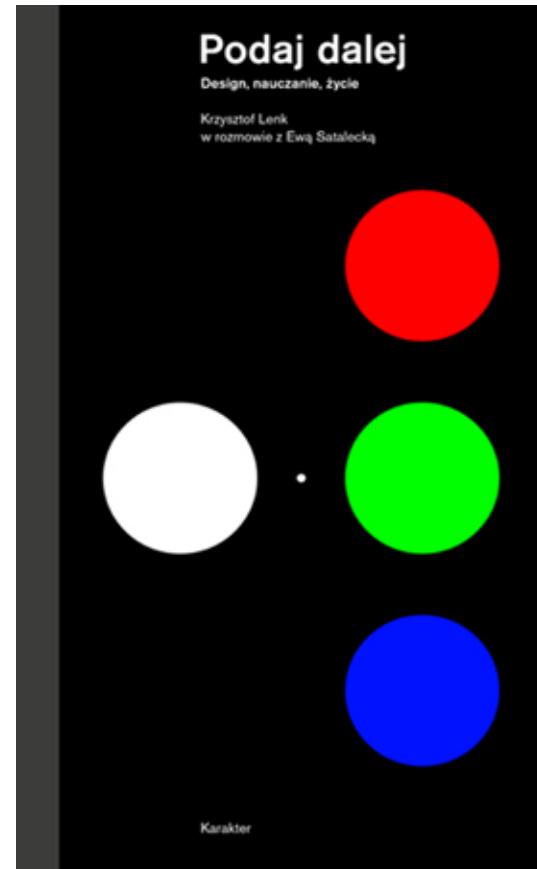
Paul Kahn and Krzysztof Lenk  
RotoVision, London, 2001  
Published in five languages, about the analysis, architecture and presentation of websites to meet clients' requirements and expectations

**Podaj dalej – Dizajn, nauczanie, życie**

Krzysztof Lenk w rozmowie z Ewą Satelecką  
Karakter, Poland, 2018  
English edition: *Pass It On – Design, Teaching, Life*  
PJAIT, Poland, 2020  
About the life and work of Krzysztof Lenk as presented in conversation with Ewa Satelecka

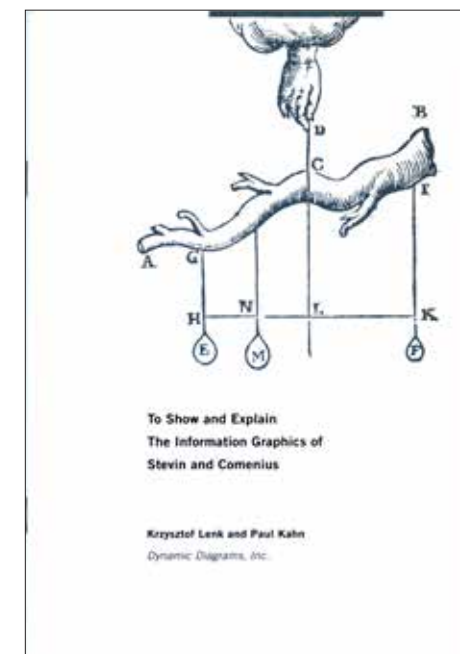
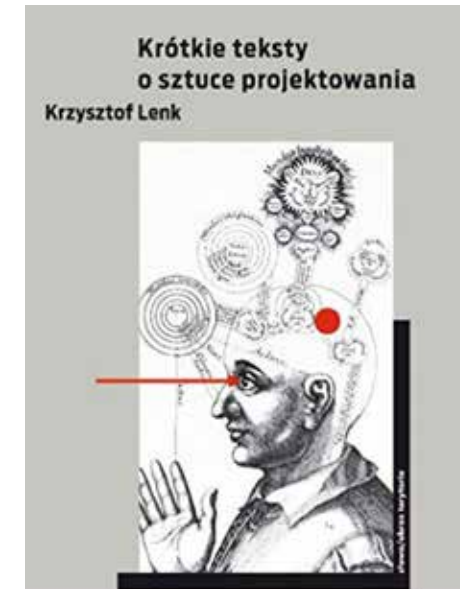
**Projects and Doodles / Projekty i bazgroły**

Krzysztof Lenk  
słowo/obraz terytoria, Poland, 2009  
in English and Polish  
Presenting works by Krzysztof Lenk from 1958–2008, with comments from the author



**Krótkie teksty o sztuce projektowania**

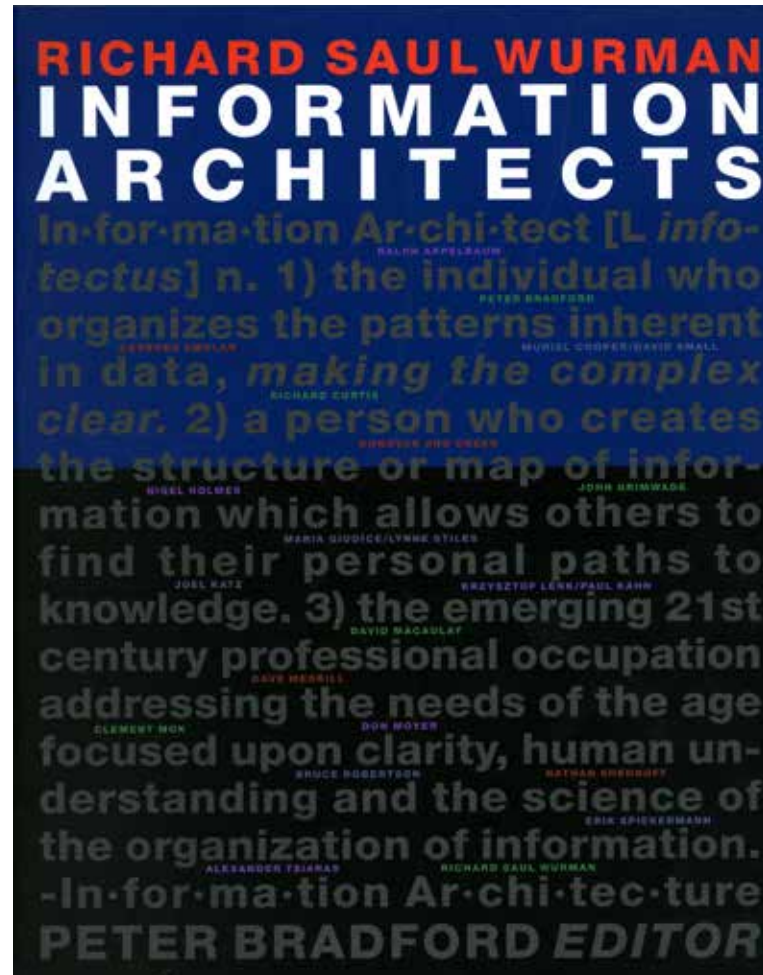
Krzysztof Lenk  
słowo/obraz terytoria, Poland, 2010  
Collection of essays about design and works of other designers in Polish



**To Show and Explain, The Information Graphics of Stevin and Comenius,**  
Krzysztof Lenk and Paul Kahn  
Dynamic Diagrams, 1998



**To Show. To Explain. To Guide.**  
*Pokazać. Wyjaśnić. Prowadzić.*  
Śląski Zamek Sztuki i Przedsiębiorczości  
(now Cieszyn Castle), Poland, 2010  
in English and Polish  
Featuring works by RISD students in Krzysztof Lenk's Information Design class (with his own descriptions and in conjunction with his lecture and exhibition of that work at Śląski Zamek Sztuki)

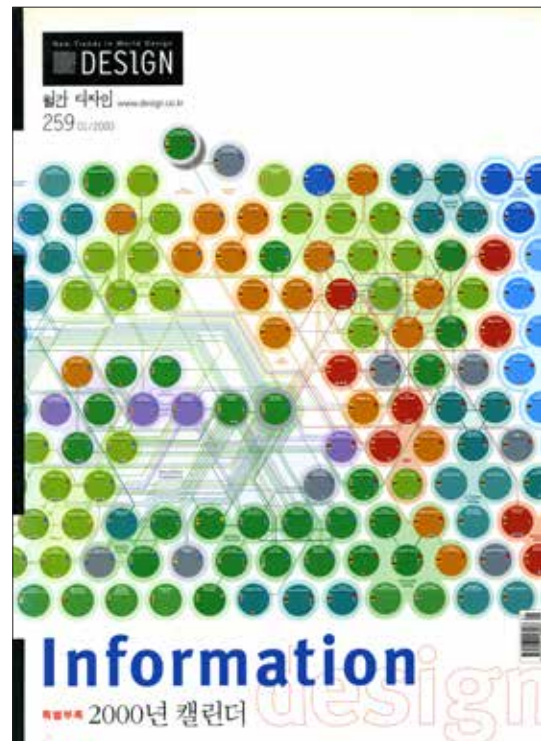


**Information Architects**

Richard Saul Wurman  
Graphis Press Corp., 1996  
Includes a chapter presenting work  
by the Dynamic Diagrams studio  
pp. 190–201

**Graphis, No. 238, 1985**

“Rhode Island School of Design –  
Diagrams, Charts, Graphs”  
by Szymon Bojko, pp. 50–61  
An article about Krzysztof Lenk’s  
teaching at RISD, along with  
images of his students’ work



**Design / Information Design, No. 259**

Seoul, Korea, 2000  
Magazine interview with Krzysztof Lenk,  
along with images of work  
by Dynamic Diagrams  
in Korean and English



**Widzieć / Wiedzieć (To See / To Know)**

Przemek Dębowski and Jacek Mrowczyk, editors  
Karakter, Poland, 2011  
in Polish  
Collection of essays about design  
including “Czarne na białym, w ruchu...”  
by Krzysztof Lenk, pp. 429–435



**Very Graphic – Polish Designers of the 20th Century**

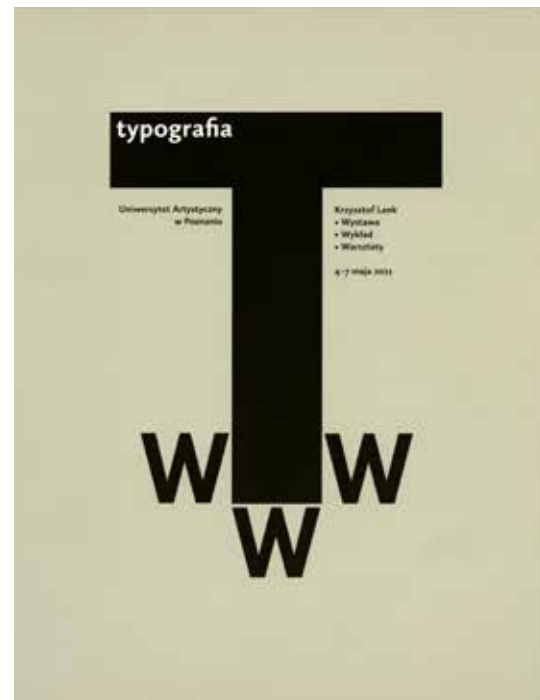
Jacek Mrowczyk, editor  
Adam Mickiewicz Institute, 2015,  
in English.  
Includes a chapter presenting  
Krzysztof Lenk’s work as a designer  
and teacher, pp. 310–317  
along with chapters written  
by Krzysztof Lenk about Polish design  
from 1945–1980, pp. 136–149  
and about Tadeusz Trepcowski,  
pp. 156–161  
Polish edition: *Piękni XX-wieczni*

**Information Design as Principled Action – Making information accessible, relevant, understandable, and usable**

Jorge Frascara, editor  
Common Ground, 2015  
Collection of essays about information  
design with the chapter  
“Simple visual narrations”  
by Krzysztof Lenk, pp. 311–315

**Understanding USA**

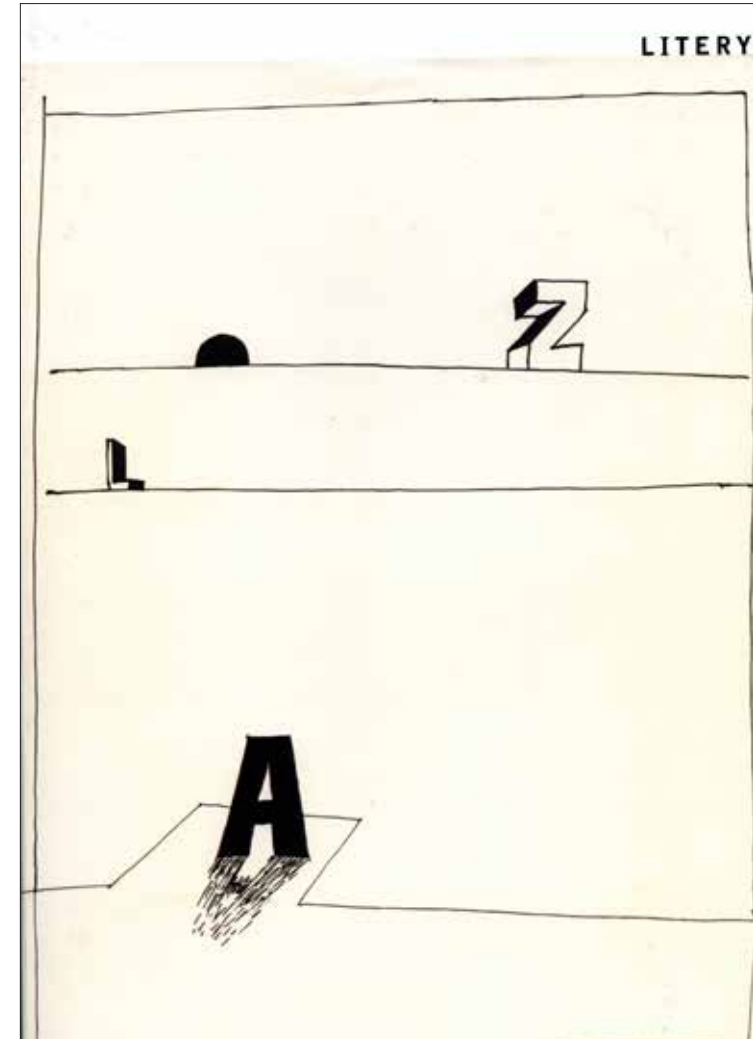
Richard Saul Wurman, Rswinc, 1999  
Covering various aspects of life  
and business in the US in visual form  
Krzysztof Lenk and Paul Kahn  
present information graphics  
by Dynamic Diagrams  
on 11 topics (22 pages)



**Typografia (Typography)**  
 Uniwersytet Artystyczny w Poznaniu,  
 Poznań, Poland, 2011  
 in Polish  
 Publication in conjunction  
 with Krzysztof Lenk's lecture  
 and workshop, along with an  
 exhibition of work from this workshop  
 and by his RISD students



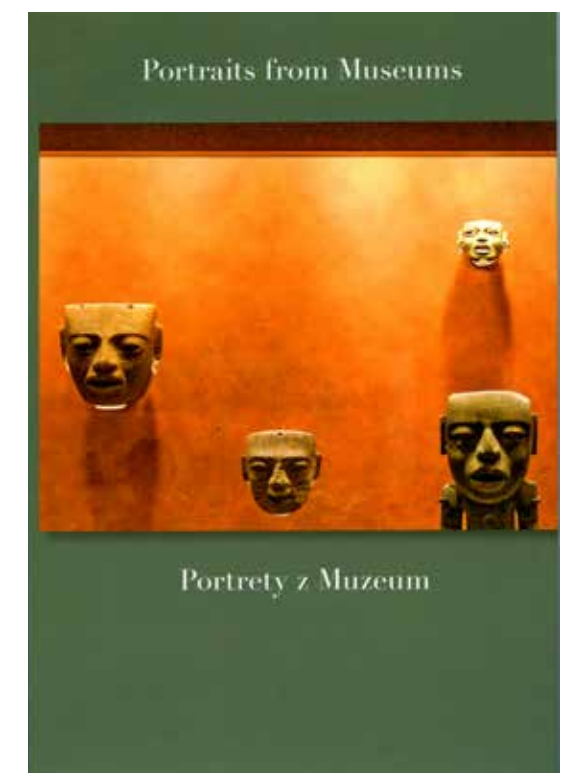
**Information Design Workshop**  
 Akademia Sztuk Pięknych w Łodzi,  
 Łódź, Poland, 2012  
 in Polish  
 Publication of works by students  
 participating in a workshop  
 led by Krzysztof Lenk in the Academy's  
 studio 109, which he founded in 1973

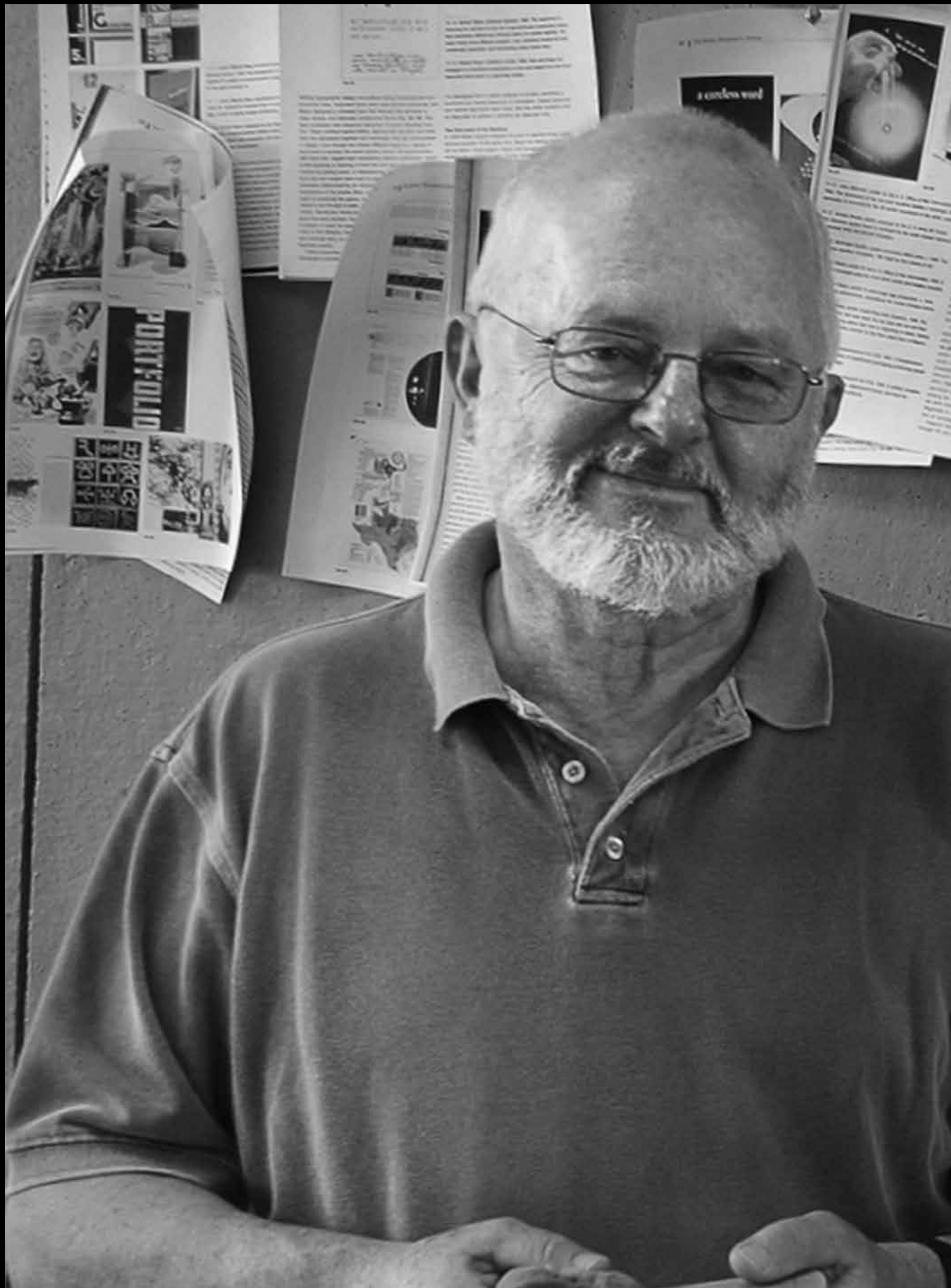


**Litery (Letters),**  
 Krzysztof Lenk,  
 self-published, 2015  
 foreword in English and Polish  
 Collection of the author's  
 "Meeting Drawings"  
 (created during various meetings)

**Signs From My Travels**  
*Znaki z podróży*  
 Krzysztof Lenk,  
 self-published, 2012  
 foreword in English and Polish  
 Collection of eye-catching signs  
 and texts that go unnoticed by most

**Portraits from Museums**  
*Portrety z muzeum*  
 Krzysztof Lenk  
 self-published, 2017  
 foreword in English and Polish  
 Collection of faces and figures  
 that caught Lenk's eye  
 at various museums





## acknowledgments

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The original edition of this catalog was written in Polish and created during intense preparations for Krzysztof Lenk's retrospective exhibition in the fall of 2019. The exhibition was held at the Kobro Gallery of the Academy of Fine Arts in Łódź, Poland, where Krzysztof started his career as a teacher of the multifaceted discipline of graphic design. As a professional designer, he created countless posters, magazines, books, and book covers, and his Dynamic Diagrams studio produced primarily digital works for the computer screen, including information architecture for websites. The body of work in this retrospective was vast and diverse, which is why we chose to add and amend certain information and details in this English edition.

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—  
Krzysztof Lenk, 2004  
Ewa Lenk's archive

