Syllabus

Course Description

Course Title	Typography and Graphics
Course Code	97142
Course Title Additional	
Scientific-Disciplinary Sector	CEAR-10/A
Language	German
Degree Course	Bachelor in Design and Art - Major in Art
Other Degree Courses (Loaned)	
Lecturers	Prof. Antonino Benincasa, Antonino.Benincasa@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/879 Dott. Jakob Mayr, Jakob.Mayr@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/53897
Teaching Assistant	
Semester	Second semester
Course Year/s	1st
CP	6
Teaching Hours	90
Lab Hours	0
Individual Study Hours	60
Planned Office Hours	18
Contents Summary	The course provides students with a basic understanding of typographic principles through the history, theory, and practice of typography. The course focuses on the analysis of typefaces and how they are applied in different areas of visual communication.
Course Topics	Course held by Prof. Benincasa: This course teaches the principles and working methods of

	typography and graphic design based on technical skills and cultural understanding. Students explore how typography and visual design convey different messages, analyze typographic relationships within layouts, and learn to create diverse reading experiences through targeted information hierarchies. The course is divided into three teaching modules: First Module: Fundamentals of Typography & Poster Design The first module combines lectures on the history of typography with hands-on style exercises. Students learn about historical developments in type design and apply them directly. A particular focus is on poster design: students engage with typographic and graphic design principles and develop creative concepts for posters. Practical exercises emphasize layout, typography, and visual composition for effective communication. Second Module: Typographic Practice & Grid Design Running partially in parallel with the first module, this module deepens the practical application of typographic and graphic principles. Key topics include: Micro- and macro-typography: the nuances of designing with type and overall visual composition, Working with typographic grids: applying modular grids in InDesign, Poster project: each student designs a typographic poster (100 × 70 cm), with the theme announced during the lecture. Third Module: Experimental Editorial & Typographic Project In the third module, students realize a mini-typography project that combines editorial and spatial dimensions. The outcome is twofold: Editorial project: an experimental, interdisciplinary work developed in direct collaboration with the exhibition at the Landesbibliothek Dr. Friedrich Teßmann. Three-dimensional typographic artifact: a graphic communication piece that explores how typography can extend beyond the page into physical space and become part of the exhibition environment. Course held by c.p. Mr Mayr: Jakob Mayr's course examines what typography is and how it can be further developed: established functions and untapped potential. Typography is understood as a practice that arises from the tension between historically grown conventions and their

	conscious consideration in the process. The focus is on creation and analysis. Defined parameters form the framework for independent typographic solutions. Through critical examination of typefaces and the typographic "environment", students develop observational skills, a precise technical vocabulary and their own approach. Stage 1: Fundamentals and approaches to typography At the beginning, students document their personal references to type in everyday life. Building on introductory lectures on history, classification, type selection and combination, hierarchies and microtypography, they develop typographic solutions appropriate to the text in practical exercises. Stage 2: Format and composition The lectures cover layout, visual hierarchies and grid systems, which are directly applied in practice. Formal exercises from intuitive to systematic composition; modular systems: parallels between layout and type design are explored (first insights: Glyphs app, variable fonts) to understand the structural logic of type. Stage 3: Typographic Systems This stage covers sequential/parametric systems of typographic products and the targeted use of variables and constants. Insights into book design broaden students' understanding of typography in relation to the object. The final assignment is the collaborative development of a publication; all students taking the first examination date act as co-authors.
Keywords	Course held by Prof. Benincasa: 1. Microtypography 2. Macrotypography 3. Poster Design 4. Layout Girds & composition basics 5. Editorial Design Course held by c.p. Mr Mayr: 1. Microtypography 2. Typesetting and typographic hierarchies 3. Layout and grid systems 4. Type design 5. Publication design.
Recommended Prerequisites	Course held by Prof. Benincasa:

	none Course held by c.p. Mr Mayr: none
Propaedeutic Courses	
Teaching Format	Course held by Prof. Benincasa: The course follows a modular structure and combines different teaching methods: 1. Module – Fundamentals of Typography & Poster Design. Format: Primarily lecture-based with integrated exercises. Objective: Introduction to the history of typography and fundamental design principles. Method: Theoretical instruction supported by practical style exercises. 2. Module – Typographic Practice & Grid Design. Format: Short input lectures combined with hands-on practice. Objective: Application of typographic principles and the use of modular grid systems. Method: Theoretical input with direct implementation in InDesign and project-based exercises. 3. Module – Experimental Editorial Project & Exhibition. Format: Short input lectures, individual reviews, and project supervision. Objective: Development of an interdisciplinary mini-typography project, including both an editorial work and a three-dimensional typographic communication artifact, in direct collaboration with the exhibition at the Landesbibliothek Dr. Friedrich Teßmann. Method: Individual and group guidance, iterative conceptual development, design refinement, and preparation for public presentation within the exhibition context. Course held by c.p. Mr Mayr: Throughout the course, various teaching methods are combined according to the respective stage: – Introductory lectures on specific thematic areas – Practical tutorials on typographic and typesetting techniques – Exercises: short formal in-class tasks applying lecture content – Assignment ("Collecting"): photographic documentation of the typographic environment

	– Assignment ("Analysis" and "Short Report"): written texts or short presentations – Assignment ("Project"): more extensive projects developed over several sessions – Critiques and discussions: in plenary sessions and small groups.
Mandatory Attendance	not compulsory, but recommended
Specific Educational Objectives and Learning Outcomes	Disciplinary competence Knowledge and understanding - have acquired the basic knowledge necessary to realise a project in the field of Typography and Graphics; - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical subjects, with a particular attention to the field of Typography and Graphics. Applying knowledge and understanding - use the basic knowledge acquired in the technical fields to realise a mature project; - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme and to develop them further. Transversal competence and soft skills Making judgements - Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions that are necessary to bring a project of Typography and Graphics to completion. Communication skills - present an independently realised project in the field of Typography and Graphics in the form of an installation, orally as well as in writing in a professional manner. Learning skills - have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to

	complex problems by applying the acquired knowledge in the different fields, with a particular attention to the field of Typography and Graphics - in order to start a professional activity and/or continue their studies with a master's degree programme; - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations; - have acquired basic knowledge in the field of Typography and Graphics as well as a study methodology suitable for continuing studies with a Master's degree programme.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	Course held by Prof. Benincasa: The exam consists of: Documentation: The documentation is an integral part of the examination. It must include both a visual documentation and a project summary. Submission of Examination Materials: Printed artifacts must be submitted in physical form at the faculty secretariat three days before the examination. The examination submission consists of: Two printed copies of the editorial design project. Mandatory digital upload of the editorial design project to the faculty's showcase website. At least 8 high-resolution JPG images of the printed artifacts. A project summary (abstract) of 500–1000 characters (including spaces), which must be uploaded as part of the submission. Additional Information: Detailed information on exercises and the editorial design project will be provided during the course and also in the dedicated Teams-channel Exam Retake Policy: The exam can only be retaken as an elective course if the mandatory exam was taken with a different instructor than Prof.

	Benincasa or Mr Mayr. Mandatory Contact for Non-Attending Students: Non-attending students must contact prof. Benincasa or Mr. Mayr within the first month of the semester (by the end of April). At least one week before the exam, they must contact the lecturers again to clarify examination details and requirements. This must be done both in writing and through a personal meeting (either in person or via Teams). Mandatory Contact for Students Taking the Second or Third Exam Session: Students who are taking the second or third examination session must contact the prof. Benincasa or Mr. Mayr at least one week before the exam. This must be done both in writing and through a personal meeting (either in person or via Teams). Additional Requirements for Non-Attending Students and Students in the Second or Third Exam Session: Non-attending students and those taking the second or third exam session must submit the same assignments and artifacts as regularly attending students. Additionally, the following specific requirements apply: Reading Requirement: They must independently read selected chapters from the "Supplementary Readings". Oral Exam: Additional questions on these chapters will be asked. The relevant chapters are determined individually. Consultation with the Lecturer: Students must contact the lecturer at least two weeks before the exam (both in writing and orally, e.g., via email or Microsoft Teams) to clarify exam details. Adjusted Exam Material: Each student will receive a reduced and individually tailored selection of material from the "Supplementary Readings" in direct communication with the lecturer.

	Course held by c.p. Mr Mayr: Submission of assignments (collecting, written short reports, projects): Printed items should be submitted to the faculty office. Detailed assignment instructions will be provided in class and via the Teams channel. Non-attending students as well as students taking the second or third examination session must submit the same work as regularly attending students. Information regarding specific examination modalities, assignments, and any additional required readings must be obtained from Jakob Mayr. Students are required to contact Jakob Mayr at least two weeks prior to the examination (in writing, e.g., via email or Microsoft Teams).
Evaluation Criteria	Course held by Prof. Benincasa: The final grade is composed of the following criteria: Concept & Originality (30%) Evaluation of the conceptual approach, creativity, and originality of the editorial design project. Typographic & Graphic Design (30%) Assessment of typography, layout, composition, and the application of micro- and macrotypography principles. Technical Execution & Production Quality (10%) Evaluation of print quality, material selection, binding, and craftsmanship of the printed artifact. Documentation & Presentation (10%) Clarity, depth, and professionalism of the project documentation, including the abstract and the visual presentation of the project. Critical Reflection & Development Process (20%) Ability to critically reflect on design decisions, the iterative design process, and theoretical and practical engagement with editorial design. Course held by c.p. Mr Mayr: 1. Design and Production (30%): Coherent and consistent use of typographic hierarchies, type selection and combination,

	composition, and grid systems. 2. Analysis, Reflection, and Documentation (30%): Quality and completeness of engagement with media analyses, presentation topics, and collected materials. 3. Process and Project Management (20%): Purposeful and well-structured organization of the working process, Submission of all assignments by the specified deadline. 4. Participation (20%): Active involvement in exercises, critiques, and plenary discussions, as well as contribution to the collaborative publication.
Required Readings	Course held by Prof. Benincasa: • Jost Hochuli: Details in typography • Robert Bringhurst: The Elements of Typographic Style. Course held by c.p. Mr Mayr: The following texts are to be read in excerpts before the next session. Specific sections will be defined in the preceding classes. Additional short texts may be assigned during the course. – Willberg, H. P., & Forssman, F. (2010). Lesetypografie. Mainz: Hermann Schmidt. – Hochuli, J. (2008). Das Detail in der Typografie. – Froshaug, A. (1967). Typography is a Grid. – Elliman, P. (2013). My Typographies.
Supplementary Readings	Course held by Prof. Benincasa: Additional Readings & Requirements for Non-Attending Students: Non-attending students must additionally engage with selected chapters from the *Supplementary Readings* literature. These chapters will be determined in a personal meeting with the instructor at the end of the course. The specific chapters to be studied will be agreed upon individually with the instructor. (see also Assessment

	Mandatory Contact for Non-Attending Students) During the oral examination, additional questions will be asked about the books listed below. Mandatory Additional Readings for Non-Attending Students only for Prof. Benincasa: Antonia M. Cornelius: Buchstaben im Kopf – Was Kreative über das Lesen wissen sollten, um Leselust zu gestalten Forssman | de Jong: Detailtypografie Important: Non-attending students must contact the instructor at least one week before the exam to discuss the required chapters and examination procedures. This must be done both in writing and through a personal meeting (either in person or via Teams). Course held by c.p. Mr Mayr: Further short readings will be introduced during the lectures.
Further Information	The course is offered by two different lecturers: Prof. A. Benincasa Mr. Mayr The course is offered exclusively in the summer semester and is not available in the winter semester. Both courses teach the fundamentals of typography but place different emphases: see section Course Topics. Erasmus students as well as Master students who wish to take this course as a compulsory option must contact both the instructor and the faculty office within the first two weeks of the course, in order to clarify whether places are still available and to which instructor they can be assigned.
Sustainable Development Goals (SDGs)	Quality education