Syllabus

Descrizione corso

Titolo insegnamento	Tipografia e grafica
Codice insegnamento	97142
Titolo aggiuntivo	
Settore Scientifico-Disciplinare	ICAR/17
Lingua	Tedesco
Corso di Studio	Corso di laurea in Design e Arti - Curriculum in Arte
Altri Corsi di Studio (mutuati)	
Docenti	prof. Antonino Benincasa, Antonino.Benincasa@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/879 Sig. Matteo Campostrini, Matteo.Campostrini@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/46776
Assistente	
Semestre	Secondo semestre
Anno/i di corso	1st
CFU	6
Ore didattica frontale	90
Ore di laboratorio	0
Ore di studio individuale	60
Ore di ricevimento previste	18
Sintesi contenuti	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.
Argomenti	Course held by Prof. Benincasa:

dell'insegnamento	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 Prof. a.c. Campostrini: A course aimed at giving student fundamental yet solid notions about typography on the historical, cultural and technical level. Particular attention will be given to technical (print pre-production,

	color management), digital (PDF presentations/portfolios) and animated (After Effects and Cavalry) aspects. The course is divided into 5 main modules that may overlap: First module: Visual Grammar A module about the basics and fundamentals of composition (hierarchy, focus, balance, contrast etc), trained through many analog practical exercises with primitive shapes (ellipses, rectangles, lines etc). Second module: Typography The first most important module of the course, dedicated to typography on both macro and micro level. On a theoretical level, students will learn about the evolution of writing systems; the possible classifications of typefaces; relevant Design schools / scenes / studios / festivals / foundries. On a practical level, students will manage to properly set up proportions, margins, grids and hierarchy from scratch – as well as using advanced typographic parameters like open-type features, glyphs, kerning, hyphenation etc. Practical exercises may take the form of posters or short publications. Third module: Technicalities A technical module dedicated to advanced inDesign features for PDF export, print files pre-production, automations and color management. Fourth module: Presentations A module dedicated to Presentation Design, useful for project presentations, job applications, portfolios etc. Fifth module: Animation Based on motion typography. Students will learn to use After Effects and Cavalry to animate the typography of posters, book covers, brands, social media campaigns etc.
Parole chiave	Course held by Prof. Benincasa: 1. Microtypography 2. Macrotypography 3. Poster Design 4. Layout Girds & composition basics 5. Editorial Design Course held by Prof. a.c. Campostrini: 1. Visual Grammar 2. Microtypography

	3. Macrotypography
	4. Motion typography
	5. Digital design - PDF export
Prerequisiti	Course held by Prof. Benincasa: none Course held by Prof. a.c. Campostrini: none
Insegnamenti propedeutici	
Modalità di insegnamento	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 Prof. a.c. Campostrini: The course follows a modular structure and combines different teaching methods. 1. module: Visual Grammar. Format: collective workshops with

	many short analog Bauhaus-like exercises. Objective: learning to communicate efficiently through abstraction, non verbally. Method: frontal lesson, design phase, public presentation. 2. module: Typography. Format: PDF frontal lessons and many printed exercises (posters or short publications). Objective: learning to "see" and utilise typography on both technical, historical and cultural level. Method: frontal lesson, design phase, public presentation. 3. module: Technicalities. Format: PDF frontal lessons with digital exercises. Objective: acquire skilled technical knowledge about color management, pre-production and PDF export. Method: simulation of a designer/client/printer environment. 4. module: Presentations. Format: PDF frontal lessons with digital exercises. Objective: learning to summarise and explain efficiently complex topics or thoughts, convince potential clients, defend one's work from critical questions. Method: realisation of PDF presentations about given design-related topics 5. module: Animation. Format: in-person tutorials of After Effects and Cavalry. Objective: master the art of moving typography, enrich static or printing projects. Method: realisation of many digital exercises in the form of brief animations.
Obbligo di frequenza	not compulsory, but recommended
Obiettivi formativi specifici e risultati di apprendimento attesi	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.
Obiettivi formativi specifici e risultati di apprendimento attesi (ulteriori info.)	
Modalità di esame	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 Campostrini.

Mandatory Contact for Non-Attending Students:

Non-attending students must contact prof. Benincasa or Mr. Campostrini within the first month of the semester (by the end of April).

At least one week before the exam, they must contactthe 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. Campostrini 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

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<tr><td></td><td>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 Mr. Campostrini:

Note for Students:
While the examination requirements are generally the same across courses, in Campostrini's class there are additional rules concerning weekly submissions and continuous evaluation.

Course held by lecturer Mr. Campostrini:
Digital and printed must be delivered regularly every week, in order to be presented and discussed in class. A digital version of every assignment must be correctly exported, named and uploaded in the course's Teams server of Mr. Campostrini.</td></tr>
<tr><td>Criteri di valutazione</td><td>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%)</td></tr>
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	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 Mr. Campostrini: The final grade is composed of the following criteria: Visual intelligence (25%) Competence in visual thinking, conceptual approach, critical reflection, ability to see through and beyond type and images Execution (25%) Technical, compositive and typographic quality of assignments and documentations Workflow precision (25%) Precision and clarity in file naming and delivery of assignments, punctuality, respect of timetables and deadlines Soft skills (25%) Display of maturity, enthusiasm, participation, effort to train the weakest language.
Bibliografia obbligatoria	Course held by Prof. Benincasa: • Jost Hochuli: Details in typography • Robert Bringhurst: The Elements of Typographic Style. Course held by Mr. Campostrini: Philip B. Meggs: A history of Graphic Design (chapters 1,2,3,5,7,8,17,18,20)
Bibliografia facoltativa	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 Mr. Campostrini:

Additional Readings & Requirements for Non-Attending Students

The requirements generally follow the rules described above for Prof. Benincasa's course. In addition, non-attending students are required to engage with the following books:

	• Josef Müller-Brockmann: *Grid Systems* • Armin Hofmann: *Graphic Design Manual*
Altre informazioni	The course is offered by two different lecturers: Prof. A. Benincasa Mr. Campostrini 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: The course by Prof. Benincasa focuses more strongly on classical typography and print graphic design, in particular on editorial and poster design. Additional emphasis is placed on bookbinding as well as on the exploration of special printing techniques, such as e.g. Risograph printing. The course by Mr. Campostrini emphasizes the continuous working process with weekly submissions, the regular presentation and discussion of work in class, and the practical application of digital tools. Particular attention is given to: the integration of motion graphics and the reflection on digital aspects of typography, the correct preparation and export of digital files (e.g., PDF/X standards, proper naming and file structure), the design and production of interactive PDFs as forms of presentation and documentation, the integration of digital graphics into typographic projects. 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.
Obiettivi di Sviluppo Sostenibile (SDGs)	Istruzione di qualità