

Advanced Master's Degree

Product Design, Packaging Expert



Advanced Master's Degree Product Design, Packaging Expert

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Global University
- » Credits: 120 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/design/advanced-master-degree/advanced-master-degree-product-design-packaging-expert

Index

01

Introduction

p. 4

02

Objectives

p. 8

03

Skills

p. 16

04

Course Management

p. 20

05

Structure and Content

p. 26

06

Methodology

p. 44

07

Certificate

p. 52

01

Introduction

The product market, in general, is becoming more and more competitive, so designing quality products that stand out from the rest has never been more important. In addition, the mastery of packaging as a marketing strategy takes special relevance, as it has become a highly demanded skill by thousands of companies seeking to make a productive leap with their products. For this reason, TECH has developed this program, aimed at professionals seeking specialization in this sector, through a qualification that provides them with all the theoretical and practical information required to become experts in Product and Packaging Design. It is a multidisciplinary and 100% online program with which you will be able to implement the most avant-garde techniques and strategies to your professional practice through a deep knowledge of the fundamentals of design and packaging.





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TECH presents this intensive program as a unique opportunity to become an expert in Packaging and Product Design at your own pace, without schedules or stress"

Quality, appealing design that makes a difference in the market for products of any kind has never been more important. Nowadays, the supply of all kinds of products exceeds the demand, so companies must have a thorough and carefully studied creation and marketing strategy, which also includes creative and innovative actions. Investing in attractive packaging that reflects the brand's corporate image is one of the ways to do so, as well as to attract the public's attention.

For that reason, the demand for professionals specialized in this area of design is increasing, so TECH and its team of experts has decided to launch this Advanced Master's Degree in Product Design, Packaging Expert.

It is a comprehensive and exhaustive program that will provide graduates with the keys to master the latest techniques in the sector, focusing on improving their creative skills.

Additionally, you will have hundreds of hours of theoretical and practical training on the creation of quality packaging in line with the image of the entity to which it belongs. It also includes a part of the syllabus dedicated to eco-design and sustainable manufacturing processes, so that you can add to your professional profiles a distinctive mark that characterizes your commitment to the environment.

But if there is something that characterizes this qualification, it's versatility, as well as the facilities that will provide the specialist with the opportunity to study wherever they want and with a personalized schedule thanks to its convenient 100% online format. You will also have access to all the content from the beginning of the qualification, which includes, in addition to the best theoretical and practical content, hundreds of hours of additional material in different formats that you can use to contextualize your knowledge and deepen those sections that you consider most relevant for your professional development.

This **Advanced Master's Degree in Product Design, Packaging Expert** contains the most complete and up-to-date educational program on the market. Its most notable features are:

- ◆ Case studies presented by experts in Packaging and Design
- ◆ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ◆ Practical exercises where self-assessment can be used to improve learning
- ◆ Special emphasis on innovative methodologies in product design and packaging
- ◆ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ◆ Content that is accessible from any fixed or portable device with an Internet connection



In this 100% online program you will find an innovative, creative, dynamic and attractive syllabus, according to the characteristics of current design"

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Thanks to the thoroughness with which the syllabus has been designed, you will delve into the marketing of the company and organizations, so that you will get a broad and generalized idea of the current situation of the sector"

Its teaching staff includes professionals from the field of design, who contribute their work experience to this program, as well as recognized specialists from leading companies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive training experience designed to train for real-life situations.

This program is designed around Problem-Based Learning, whereby the student must try to solve the different professional practice situations that arise throughout the program. For this purpose, the professional will be assisted by an innovative interactive video system created by renowned and experienced experts.

You will be able to invest as many hours as you want to acquire in-depth knowledge of the fundamentals of design, creativity and marketing, so that you can increase your knowledge from the base.

Knowing current trends regarding the stages in the consumer's buying process, in detail, will give you a better idea to design based on their habits.



02 Objectives

Given the current demand for product design professionals specialized specifically in creating packaging, TECH has developed this qualification with the objective of providing students with all the tools to allow them to update and expand their knowledge in an intensive way and based on the immediate current situation of the sector. In this way, you will be able to face the labor market and differentiate your practice from the rest through a novel, attractive, creative and quality professional practice.



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If one of your objectives is to acquire in-depth knowledge of the methodology for the process of creating a brand, this program will give you the keys to define a customized strategy for each company based on its values"



General Objectives

- ◆ Understand the creative, analytical and study process for the realization of any work
- ◆ Acquire in-depth knowledge of market analysis techniques and apply them to communication and marketing processes in project development
- ◆ Understand the basic concepts that are part of the communication policy of an organization: Its identity, its culture, how it communicates, its image, its brand, its reputation and social responsibility
- ◆ Know the basics of design, as well as the references, styles and movements that have shaped it from its beginnings to the present day
- ◆ Master the tools of packaging design and digital illustration through the use of Adobe Illustrator software
- ◆ Creation of a conceptual, experimental and/or commercial visual identity adapted to all kinds of products
- ◆ Manage of a complete packaging project and a customized portfolio
- ◆ Assimilate the product value chain in a comprehensive manner: from design to opening the package at home or sale in the store
- ◆ Generate branding and marketing strategies through the use of Big Data and continuous assessment
- ◆ Design all packaging structures with advanced knowledge of their materials and real-life applications
- ◆ Handle Ecopackaging and the materials involved in the design of product packaging
- ◆ Apply packaging design from mass consumption to cosmetics, jewelry or gourmet products and the luxury packaging market





Specific Objectives

Module 1. Fundamentals of Design

- ◆ Connect and correlate the different areas of design, fields of application and professional branches
- ◆ Know the processes of ideation, creativity and experimentation and know how to apply them to projects
- ◆ Integrate language and semantics in the ideation processes of a project, relating them to its objectives and use values

Module 2. Fundamentals of Creativity

- ◆ Know how to synthesize one's own interests, through observation and critical thinking, translating them into artistic creations
- ◆ Losing the fear of artistic blockage and using techniques to combat it
- ◆ Delve into oneself, in one's own emotional space and in what is around, in such a way that an analysis of these elements is carried out in order to use them in favor of one's own creativity

Module 3. Fundamentals of Marketing

- ◆ Understand the central role of communication in a historical time defined by the paradigms of the information and knowledge society
- ◆ Knowledge of communication processes in all their social manifestations (interpersonal, group and media)
- ◆ Analyze the different approaches and disciplinary and theoretical approaches to communication

- ◆ Develop an understanding of vocabulary adapted to the basic language of marketing and communication
- ◆ Knowledge of the characteristics of social media and their difference with mass media, as well as their implications and the changes they have generated in marketing and design management

Module 4. Corporate Image

- ◆ Understand which are the strategic areas that a graphic manager must manage in the communicative process of the graphic and visual identity of brands

Module 5. Design for Manufacturing

- ◆ Achieve a sufficient level of knowledge related to the specific objectives and techniques related to the production area
- ◆ Analyze production from a strategic perspective

Module 6. Materials

- ◆ Analyze and evaluate materials used in engineering based on their properties
- ◆ Understand, analyze and evaluate the processes of corrosion and degradation of materials
- ◆ Evaluate and analyze the different techniques for non-destructive testing of materials

Module 7. Sustainable Design

- ◆ Recognize the sustainability setting and environmental context
- ◆ Know the main tools for environmental impact analysis
- ◆ Recognize the importance of sustainability in design
- ◆ Know the environmental regulations relevant to design
- ◆ Be able to develop a sustainable product design strategy

Module 8. Materials for design

- ◆ Work with the most suitable materials in each case, in the field of product design
- ◆ Explain and describe the main families of materials: their manufacture, typologies, properties, etc.
- ◆ Have the necessary criteria to be able to identify and select, according to a Briefing, the different ranges of materials

Module 9. Design and Illustration with Adobe Illustrator

- ◆ Integrate Adobe Illustrator tools into product packaging design
- ◆ Managing typography for labeling design
- ◆ Master the use of the color palette for correct printing
- ◆ Generate harmony in design and execute the tools with personality integrating brand values
- ◆ Incorporate digital design workflow into the packaging project

Module 10. Vector Illustration of Packaging in Adobe Illustrator

- ◆ Incorporating the use of vector graphics for digital design with Adobe Illustrator
- ◆ Apply and select the necessary tools for the production of a packaging project
- ◆ Master typography and lettering for label and logo design
- ◆ Create photomontages that show the final product in 3D and recreate the final scenery
- ◆ Manage packaging design in all its stages: from the creation of a volume on a blank space to its printing with all layers

Module 11. Ecodesign: Materials for Packaging Design

- ◆ Deepen in the functioning of the circular economy in relation to packaging design
- ◆ Master biodegradable materials and the recycling process
- ◆ Manage design decisions with a focus on the second life of the package
- ◆ Raise awareness of the use of plastic and the need to reduce our carbon footprint in order to preserve the environment
- ◆ Optimize the packaging design process by becoming conscious designers
- ◆ Master the techniques of creativity and structural composition based on the culture of packaging
- ◆ Generate a specific concept that responds to a universal identity based on coherence with the brand's purpose
- ◆ Apply research techniques in the physical and digital environment by establishing design guidelines
- ◆ Handle lettering and typography for packaging labeling
- ◆ Delve into the sensory experience and transcend to the new Virtual Reality of Packaging

Module 12. The Structure of Packaging

- ◆ Master the techniques of creativity and structural composition based on the culture of packaging
- ◆ Generate a specific concept that responds to a universal identity based on coherence with the brand's purpose
- ◆ Apply research techniques in the physical and digital environment by establishing design guidelines
- ◆ Handle lettering and typography for packaging labeling
- ◆ Delve into the sensory experience and transcend to the new Virtual Reality of Packaging

Module 13. Jewelry and Cosmetics Packaging

- ◆ Incorporate the cosmetic consumer needs of traditional and emerging audiences, understanding that cosmetic packaging is the difference between the purchase of a product in most of the occasions
- ◆ Master design techniques throughout the packaging process aligning exterior, interior and product packaging
- ◆ Broaden the criteria for the application of styles in the cosmetic field, since packaging design is very defined and polarized
- ◆ Manage creative experimental packaging techniques to increase exclusivity through the value of the packaging
- ◆ Generate new designs based on the design of jewelry packaging, taking into account the main lines of design in the luxury sector

Module 14. Gourmet and Wine Packaging

- ◆ Incorporate family traditions and the recreation of good times in a product that is conceived as an intangible part of the country's cultural heritage
- ◆ Manage the casuistry and technical aspects of wine and gourmet product packaging, finding a balance between functional design and aesthetics
- ◆ Master the materials that make up the product packaging such as stoppers, glass and secondary packaging
- ◆ Design the label according to an information architecture that takes into account the quality seals and reflects the brand's personality
- ◆ Manage the user experience by understanding that it is a sensory experience in which the sense of taste must also enter through the eyes

Module 15. Packaging and Design in Mass Consumption

- ◆ Generate transparency and efficiency in food packaging, determining factors in the correct development of our physical health
- ◆ Incorporate nanotechnology and interactive packaging techniques into the mass consumption market as part of a constant innovation strategy
- ◆ Assimilate the needs of the food product and its preservation, transportation and storage conditions
- ◆ Analyze the results of the packaging design from a functional as well as an aesthetic perspective
- ◆ Manage personalization trends in the field of design for brands and mass consumption audiences

Module 16. Marketing and Branding for Packaging

- ◆ Integrate the use of data into the creative strategy of packaging
- ◆ Master strategic and value communication for successful packaging design briefing
- ◆ Create value through the projection of a brand identity that can change over time from flexibility and versatility
- ◆ Add the user experience in the digital environment to traditional physical store packaging
- ◆ Assimilate the use of Artificial Intelligence to support, assess and analyze behavior for the development of critical thinking

Module 17. Creative Management

- ◆ Encourage the development of artistic skills by understanding the use of visual codes and their message
- ◆ Apply everything learned so far to develop a personal portfolio and a briefing on our designs
- ◆ Fit visual storytelling into the brand strategy
- ◆ Incorporate the most advanced artistic techniques such as exquisite corpse or hypergraphics
- ◆ Manage space, structures and volumes, as well as the chromatic range as a whole and not separately





Module 18. Operational Development of Packaging

- ◆ Identify the role of design within the commodity supply chain
- ◆ Manage product development, prototyping and testing techniques to be applied to packaging design
- ◆ Increase the student's visionary design skills through a global perspective of the "package journey"
- ◆ Incorporate all legal and regulatory knowledge on the use and exploitation of intellectual property
- ◆ Master your role as a designer and improve your working relationships

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There is a specific module dedicated to materials and their properties, so that you can choose the ones for your products with the total guarantee that they will meet the physical specifications you are looking for"

03 Skills

This Advanced Master's Degree in Product Design, Expert in Packaging has been designed in such a way that the graduate will be able to develop and perfect the skills required by the design sector, becoming a highly qualified and differentiated professional in the labor market. You will find practical simulations and exercises that will motivate you to use your creative and productive skills, positively influencing the exponential improvement of your professional skills.



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You will be able to perfectly handle design and vector illustration with Adobe Illustrator and learn the latest updates on the use of its tools in detail"



General Skills

- ◆ Plan, develop and conveniently present artistic productions, using effective elaboration strategies and with own creative contributions
- ◆ Master image retouching and manipulation software and develop the skills required for its use
- ◆ Knowledge of the theoretical and practical tools and strategies that facilitate the management of corporate and institutional communication in all types of organizations
- ◆ Know how to correctly select an information and communication organization method for the proper use of a brand
- ◆ Research and identify the most significant elements of the company-client, as well as their needs for the creation of communication strategies and messages. Identify the stages and production phases of a project
- ◆ Knowledge of the principles of nanomaterials
- ◆ Obtain knowledge and mastery of the techniques, forms, processes and trends in packaging and label design and their industrial applications
- ◆ Develop verbal and visual communication through the mastery of briefing and trends in packaging design
- ◆ Increased creativity through the use of art direction and conceptual techniques applied to product packaging
- ◆ Analytical training through observation, integration and assessment of branding strategies generated in the packaging environment
- ◆ Acquire knowledge of the cosmetic and jewelry packaging market, as well as wine, gourmet and mass market products
- ◆ Learn illustration and computer-assisted design skills with Adobe Illustrator software
- ◆ Expand the integral knowledge of the packaging value chain and integration with the product to increase its value in the market



Specific Skills

- ◆ Manage vector drawing software and develop the skills required for its use
 - ◆ Employ editorial design software and develop the skills to create final artwork of your own
 - ◆ Master the coordination strategies between the aspects of product creation, production, marketing and communication functions
 - ◆ Analyze and evaluate metallic materials, both ferrous and non-ferrous
 - ◆ Analyze and evaluate polymeric, ceramic and composite materials
 - ◆ Analyze and evaluate materials used in additive manufacturing
 - ◆ Develop a regulated system of basic graphic standards based on visual identity/brand elements
 - ◆ Choose wisely, from a wide spectrum, when developing a design proposal for mass production
 - ◆ Decide on the most suitable materials for the realization of mock-ups or prototypes
 - ◆ Express ideas in a creative and functional way using the Adobe Illustrator tool
 - ◆ Develop creative concepts according to own criteria and adjusted to the needs of the product and market
 - ◆ Possess advanced knowledge of design styles appropriate to each type of product in sectors such as gourmet, cosmetics, jewelry and consumer goods
 - ◆ Develop sustainable and more environmentally responsible packaging design
- ◆ Transcend to the implementation of Virtual Reality as a new element for the achievement of novel concepts
 - ◆ Master the design styles in each of the sectors to be applied: luxury, gourmet or consumer goods
 - ◆ Develop in the field of product market research, for the use of data in design development
 - ◆ Integrate new technologies to provide a better end-user experience through packaging
 - ◆ Generate a correct operative performance as a designer in harmony with the environment



The skills you will gain from this program's course will help you master strategic and value communication for successful packaging design briefing"

04 Course Management

In order to offer an elite education for all, TECH has chosen for the management and faculty of this Advanced Master's Degree a team of Design and Marketing professionals with extensive careers in their respective sectors. In addition, as they are working professionals, they will provide the syllabus with a realistic, current and critical vision of the profession, allowing the graduate to better contextualize the syllabus and to know in detail the latest developments in the profession.



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Having a teaching team made up of design and marketing professionals is another of the tools TECH offers you so that you can obtain an even more realistic and practical vision of the syllabus”

Management



Ms. García Barriga, María

- Degree in Information Sciences from the UCM
- MBA from ISEM Fashion Business School, the School of Fashion Business of the University of Navarra
- Postgraduate Degree in Marketing and Communication in Fashion and Luxury Companies, UCM
- Doctoral candidate in fashion trend creation and author of the pattern of eternity: creating a spiral identity for fashion trend automation
- More than 15 years of experience in content generation of various kinds: logistics and distribution, fashion and literature or artistic heritage conservation

Professors

Ms. Merinero Gómez, Esther

- ◆ Art Director at the Arco International Art Fair
- ◆ Graduate in Fine Arts from the University of Chelsea College of Arts
- ◆ MA Sculpture from the Royal College of Arts in London
- ◆ Artistic direction in projects such as The Koppel Project Gallery (London) and "Costa del Sol", presented at the Spanish Embassy in France during "Paris Design Week"
- ◆ Her work has been included in international exhibitions in Berlin, London, Valencia and Tehran

Ms. Sigüenza, Eva

- ◆ Communications and Public Relations Agency Consultant in the Lifestyle Sector
- ◆ Advisor to companies in the fashion, jewelry and cosmetics sector
- ◆ She has developed communication strategies for leading brands such as Levi's, Bershka, Venca, Eastpak, Wrangler, Camper, Victoria or Multiópticas, among others
- ◆ Specialist in campaigns for the luxury and haute horlogerie sector, with clients such as Panerai
- ◆ Degree in Advertising and Public Relations. European University of Madrid
- ◆ Studies in E-commerce and Digital Marketing

Mr. Holgueras, Javier

- ◆ Operations Department Zalando
- ◆ Market Manager and Analyst Apple headquarters in Ireland
- ◆ Professor of the Mix Modelling Marketing System implemented at Kellogg's in Spain
- ◆ Degree in Economics and Master in Big Data and Business Analytics

Ms. Miñana Grau, Mari Carmen

- ◆ Digital Design Expert with Adobe Illustrator
- ◆ Designer for children's firms such as Petite Antoinette, Donzis Estudios or Summon
- ◆ Pattern maker at Valentín Herraiz
- ◆ Degree in Design Valencian School Barreira Art and Design
- ◆ Courses on Clothing and Fashion Styling Valencian School Barreira Art and Design

Dr. Gárgoles Saes, Paula

- ◆ PhD, journalist and researcher specialized in Fashion and Communication
- ◆ Research professor at the School of Communication and head of the Corporate Communication Academy at the Panamerican University, Mexico City
- ◆ Lecturer in recognized institutions of Higher Education in the Faculty of Communication
- ◆ Communications and Sustainability Consultant at Ethical Fashion Space, Mexico City
- ◆ Sustainability Consultant at COINTEGRA, Madrid
- ◆ Research stay at the Textile Technology Faculty-University of Zagreb
- ◆ Department of Communication at ISEM Fashion Business School, Madrid
- ◆ Fashion Journalist at Europa Press Agency and Asmoda Digital Magazine
- ◆ PhD in Applied Creativity Navarra University
- ◆ Doctorando (cum laude), ISEM Fashion Business School, Madrid
- ◆ Degree in Journalism Complutense University of Madrid
- ◆ Executive Fashion MBA at ISEM Fashion Business School
- ◆ Specialization in Fashion at the Fashion Institute of Technology in New York and at the Future Concept Lab in Milan

Ms. Macías, Lola

- ◆ Sector Marketing Consultant and Researcher
- ◆ External Consultant approved by IVACE since 2014 Institute for Foreign Promotion of the Valencian Community, in the Internationalization Advisory Programs for Exporting Companies
- ◆ Coordinator of the Textile Market Observatory Aitex
- ◆ More than 20 years of experience in the area of internationalization, occupying the position of export manager in companies of different sectors
- ◆ Teacher at the European University of Valencia
- ◆ Lecturer at the Autonomous University of Barcelona
- ◆ Lecturer in the Master's Degree in Fashion, Design Management and Operations at CEU-Cardenal University
- ◆ PhD Student in Marketing University of Valencia
- ◆ Degree in Business Administration and Management at Valencia University Completed final year at Nottingham University Business School, UK
- ◆ Master's Degree in Management and Administration of Commercial Companies Institute of Business Administration, University of Paris I. Pantheon - Sorbonne
- ◆ Master in Fashion, Design Management and Operations Aitex, Association for Textile Industry Research
- ◆ Master's Degree in Teacher Training for Secondary, Baccalaureate and Vocational Training from the Catholic University of Valencia





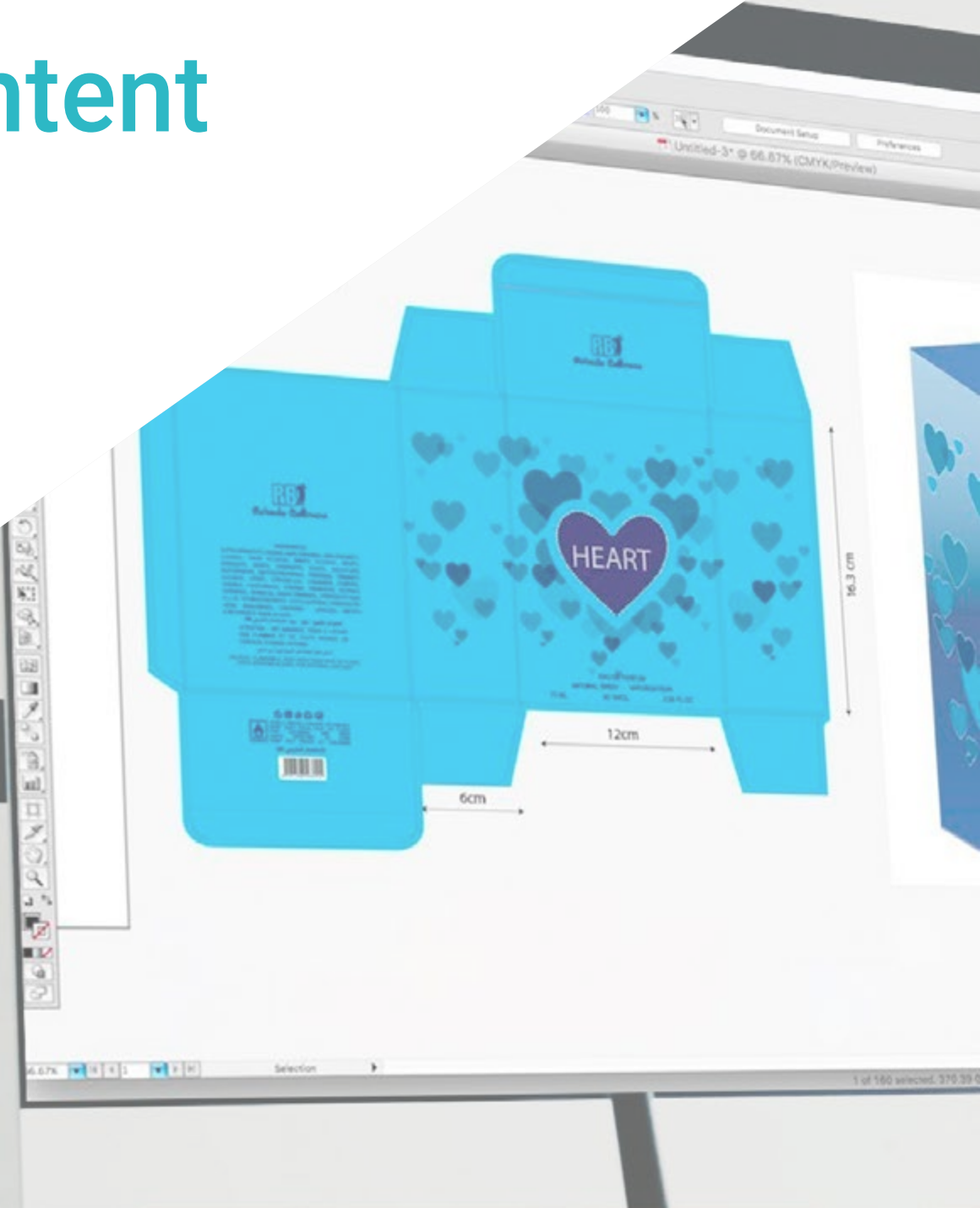
Ms. Romero Monente, Begoña

- ◆ Personal Mentor and Coach for Entrepreneurs
- ◆ Lecturer and teacher in various courses on Retail Management, Digital Marketing and People Management
- ◆ General Manager of the Young Promotion Agency, where she created the Personal Shopper Service in Spanish airports and specialized in the execution of advertising campaigns in duty free stores, with accounts such as AENA, Dufry, L'Oréal, Diageo, Philip Morris, Montblanc, etc.
- ◆ Airport Promotion Agencies Association Coordinator
- ◆ Broadcaster, editor and communications manager in different on/off media
- ◆ Degree in Journalism from the University of Málaga
- ◆ Degree in Advertising and Public Relations at the Open University of Catalonia
- ◆ MBA at ISEM Fashion Business School at the University of Navarra
- ◆ Certified Coach at the European School of Coaching

05

Structure and Content

The syllabus of this Advanced Master's Degree has been designed exclusively for this qualification, combining in a single program the most complete and cutting-edge information on product design and packaging creation. For this, TECH has taken into account the criteria of the teaching team, who have been involved to create a dynamic and attractive content, but intensive and comprehensive, so that the graduate who accesses this qualification can enjoy a quality academic experience, but based on the most avant-garde and effective teaching methodology in the education sector.





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In the Virtual Classroom you will find dynamic summaries of each unit, so that you don't miss anything and can follow this academic experience in detail"

Module 1. Design Fundamentals

- 1.1. History of Design
 - 1.1.1. Industrial Revolution
 - 1.1.2. The Stages of Design
 - 1.1.3. Architecture
 - 1.1.4. The Chicago School
- 1.2. Styles and Movements of Design
 - 1.2.1. Decorative Design
 - 1.2.2. Modernist Movement
 - 1.2.3. Art Deco
 - 1.2.4. Industrial Design
 - 1.2.5. Bauhaus
 - 1.2.6. World War II
 - 1.2.7. Transvanguardias
 - 1.2.8. Contemporary Design
- 1.3. Designers and Trends
 - 1.3.1. Interior Designers
 - 1.3.2. Graphic Designers
 - 1.3.3. Industrial or Product Designers
 - 1.3.4. Fashion Designers
- 1.4. Project Design Methodology
 - 1.4.1. Bruno Munari
 - 1.4.2. Gui Bonsiepe
 - 1.4.3. J. Christopher Jones
 - 1.4.4. L. Bruce Archer
 - 1.4.5. Guillermo González Ruiz
 - 1.4.6. Jorge Frascara
 - 1.4.7. Bernd Löbach
 - 1.4.8. Joan Costa
 - 1.4.9. Norberto Chaves
- 1.5. The Language of Design
 - 1.5.1. Objects and the Subject
 - 1.5.2. Semiotics of Objects
 - 1.5.3. The Object Layout and its Connotation
 - 1.5.4. Globalization of the Signs
 - 1.5.5. Proposal
- 1.6. Design and its Aesthetic-Formal Dimension
 - 1.6.1. Visual Elements
 - 1.6.1.1. Shape
 - 1.6.1.2. The Measure
 - 1.6.1.3. Color
 - 1.6.1.4. Texture
 - 1.6.2. Relationship Elements
 - 1.6.2.1. Management
 - 1.6.2.2. Position
 - 1.6.2.3. Spatial
 - 1.6.2.4. Severity
 - 1.6.3. Practical Elements
 - 1.6.3.1. Representation
 - 1.6.3.2. Meaning
 - 1.6.3.3. Function
 - 1.6.4. Frame of Reference
- 1.7. Analytical Methods of Design
 - 1.7.1. Pragmatic Design
 - 1.7.2. Analog Design
 - 1.7.3. Iconic Design
 - 1.7.4. Canonical Design
 - 1.7.5. Main Authors and Their Methodology



- 1.8. Design and Semantics
 - 1.8.1. Semantics
 - 1.8.2. Meaning
 - 1.8.3. Denotative Meaning and Connotative Meaning
 - 1.8.4. Lexis
 - 1.8.5. Lexical Field and Lexical Family
 - 1.8.6. Semantic Relationships
 - 1.8.7. Semantic Change
 - 1.8.8. Causes of Semantic Changes
- 1.9. Design and Pragmatics
 - 1.9.1. Practical Consequences, Abduction and Semiotics
 - 1.9.2. Mediation, Body and Emotions
 - 1.9.3. Learning, Experiencing and Closing
 - 1.9.4. Identity, Social Relations and Objects
- 1.10. Current Context of Design
 - 1.10.1. Current Problems of Design
 - 1.10.2. Current Themes of Design
 - 1.10.3. Contributions on Methodology

Module 2. Fundamentals of Creativity

- 2.1. Creative Introduction
 - 2.1.1. Style in Art
 - 2.1.2. Educate Your Eyes
 - 2.1.3. Can Anyone Be Creative?
 - 2.1.4. Pictorial Languages
 - 2.1.5. What do I Need? Materials
- 2.2. Perception as the First Creative Act
 - 2.2.1. What do you see? What do you hear? How Do You Feel?
 - 2.2.2. Perceive, Observe, Attentively Examine
 - 2.2.3. Portrait and Self-Portrait: Cristina Núñez
 - 2.2.4. Case Study: Photodialogue Diving into Oneself

- 2.3. Facing the Blank Paper
 - 2.3.1. Drawing without Fear
 - 2.3.2. The Notebook as a Tool
 - 2.3.3. The Book of an Artist: What Is It?
 - 2.3.4. Referrals
- 2.4. Creating Our Artist's Book I
 - 2.4.1. Analysis and Gaming: Pencils and Markers
 - 2.4.2. Tricks to Loosen the Hand
 - 2.4.3. First lines
 - 2.4.4. The Nib
- 2.5. Creating Our Artist's Book II
 - 2.5.1. The Spot
 - 2.5.2. Waxes. Experimentation
 - 2.5.3. Natural Pigments
- 2.6. Creating Our Artist's Book III
 - 2.6.1. Collage and Photomontage
 - 2.6.2. Traditional Tools
 - 2.6.3. Online Tools: Pinterest
 - 2.6.4. Experimentation with Image Composition
- 2.7. Doing without Thinking
 - 2.7.1. What Do We Achieve by Doing Without Thinking?
 - 2.7.2. Improvise: Henri Michaux
 - 2.7.3. Action Painting
- 2.8. Critics as Artists
 - 2.8.1. Constructive Criticism
 - 2.8.2. Manifesto on Creative Criticism
- 2.9. The Creative Block
 - 2.9.1. What is a Blockage?
 - 2.9.2. Extend your Limits
 - 2.9.3. Case Study: Get Your Hands Dirty

- 2.10. Studying Our Artist's Book
 - 2.10.1. Emotions and Their Management in the Creative Sphere
 - 2.10.2. Your own World in a Notebook
 - 2.10.3. What Did I Feel? Self-Analysis
 - 2.10.4. Case Study: Criticizing myself

Module 3. Fundamentals of Marketing

- 3.1. Introduction to Marketing
 - 3.1.1. Concept of Marketing
 - 3.1.1.1. Definition of Marketing
 - 3.1.1.2. Evolution and Current Affairs of Marketing
 - 3.1.2. Different Approaches to Marketing
- 3.2. Marketing in the Company: Strategic and Operational The Marketing Plan
 - 3.2.1. Commercial Management
 - 3.2.2. Importance of Commercial Management
 - 3.2.3. Diversity of Forms of Management
 - 3.2.4. Strategic Marketing
 - 3.2.5. Commercial Strategy
 - 3.2.6. Scope of Application
 - 3.2.7. Commercial Planning
 - 3.2.8. The Marketing Plan
 - 3.2.9. Concept and Definitions
 - 3.2.10. Stages of the Marketing Plan
 - 3.2.11. Types of Marketing Plans
- 3.3. The Business Environment and the Organizational Marketplace
 - 3.3.1. The Environment
 - 3.3.2. Concepts and Limits of the Environment
 - 3.3.3. Macro-Environment
 - 3.3.4. Micro-Environment
 - 3.3.5. The Market
 - 3.3.6. Market Concepts and Limits
 - 3.3.7. Evolution of the Markets
 - 3.3.8. Types of Markets
 - 3.3.9. The Importance of Competence

- 3.4. Consumer Behavior
 - 3.4.1. The Importance of Behavior in Strategy
 - 3.4.2. Influencing Factors
 - 3.4.3. Benefits for the Company
 - 3.4.4. Consumer Benefits
 - 3.4.5. Approaches to Consumer Behavior
 - 3.4.6. Characteristics and Complexity
 - 3.4.7. Variables Involved
 - 3.4.8. Different Types of Approaches
- 3.5. Stages in the Consumer Buying Process
 - 3.5.1. Approach
 - 3.5.2. Approach According to Different Authors
 - 3.5.3. The Evolution of the Process in History
 - 3.5.4. Stages
 - 3.5.5. Recognition of the Problem
 - 3.5.6. Information Search
 - 3.5.7. Evaluation of Alternatives
 - 3.5.8. Decision to Purchase
 - 3.5.9. Post-Purchase
 - 3.5.10. Models in Decision Making
 - 3.5.11. Economic Model
 - 3.5.12. Psychological Model
 - 3.5.13. Mixed Behaviour Models
 - 3.5.14. Market Segmentation in the Strategy of Organizations
 - 3.5.15. Market Segmentation
 - 3.5.16. Concept
 - 3.5.17. Types of Segmentation
 - 3.5.18. The Influence of Segmentation in Strategies
 - 3.5.19. Importance of Segmentation in the Company
 - 3.5.20. Planning Strategies Based on Segmentation
- 3.6. Consumer and Industrial Market Segmentation Criteria
- 3.7. Segmentation Procedure
 - 3.7.1. Segment Delimitation
 - 3.7.2. Profile Identification
 - 3.7.3. Evaluation of the Procedure
- 3.8. Criteria for Segmentation
 - 3.8.1. Geographic Characteristics
 - 3.8.2. Social and Economic Characteristics
 - 3.8.3. Other Criteria
 - 3.8.4. Consumer Response to Segmentation
- 3.9. Supply-Demand Market Segmentation Assessment
 - 3.9.1. Supply Analysis
 - 3.9.1.1. Supply Classifications
 - 3.9.1.2. Determination of the Supply
 - 3.9.1.3. Factors Affecting Supply
 - 3.9.2. Demand Analysis
 - 3.9.2.1. Demand Classifications
 - 3.9.2.2. Market Areas
 - 3.9.2.3. Demand Estimation
 - 3.9.3. Segmentation Assessment
 - 3.9.3.1. Assessment Systems
 - 3.9.3.2. Methods of Monitoring
 - 3.9.3.3. Feedback
- 3.10. Marketing Mix
 - 3.10.1. Definition of Marketing Mix
 - 3.10.1.1. Concept and Definition
 - 3.10.1.2. History & evolution

- 3.10.2. Marketing Mix Elements
 - 3.10.2.1. Product
 - 3.10.2.2. Price
 - 3.10.2.3. Distribution
 - 3.10.2.4. Promotion
- 3.10.3. The New Marketing 3
 - 3.10.3.1. Personalization
 - 3.10.3.2. Participation
 - 3.10.3.3. Peer to Peer
 - 3.10.3.4. Modeled Predictions
- 3.10.4. Current Management Strategies for the Product Portfolio Growth and Competitive Marketing Strategies
- 3.10.5. Portfolio Strategies
 - 3.10.5.1. The BCG matrix
 - 3.10.5.2. The Ansoff Matrix
 - 3.10.5.3. The Competitive Position Matrix
- 3.10.6. Strategies
 - 3.10.6.1. Segmentation Strategy
 - 3.10.6.2. Positioning Strategy
 - 3.10.6.3. Loyalty Strategy
 - 3.10.6.4. Functional Strategy

Module 4. Corporate Image

- 4.1. Identity
 - 4.1.1. Idea of Identity
 - 4.1.2. Why is Identity Sought?
 - 4.1.3. Types of Identity
 - 4.1.4. Digital Identity
- 4.2. Corporate Identity
 - 4.2.1. Definition. Why Have a Corporate Identity?
 - 4.2.2. Factors Influencing Corporate Identity
 - 4.2.3. Corporate Identity Components

- 4.2.4. Identity Communication
- 4.2.5. Corporate Identity, Branding and Corporate Image
- 4.3. Corporate Image
 - 4.3.1. Characteristic of the Corporate Image
 - 4.3.2. What Is the Purpose of Corporate Image?
 - 4.3.3. Types of Corporate Image
 - 4.3.4. Examples:
- 4.4. Basic identifying signs
 - 4.4.1. The Name or Naming
 - 4.4.2. Logos
 - 4.4.3. Monograms
 - 4.4.4. Imagotypes
- 4.5. Identity Memorization Factors
 - 4.5.1. Originality
 - 4.5.2. The Symbolic Value
 - 4.5.3. Impressiveness
 - 4.5.4. Repetition
- 4.6. Methodology for the Branding Process
 - 4.6.1. Study of the Sector and Competition
 - 4.6.2. Briefing, Template
 - 4.6.3. Define Brand Strategy and Personality Values
 - 4.6.4. Target Audience
- 4.7. The Customer
 - 4.7.1. Intuit What the Customer Is Like
 - 4.7.2. Types of Customers
 - 4.7.3. The Meeting Process
 - 4.7.4. The Importance of Knowing the Customer
 - 4.7.5. Establishing the Budget

- 4.8. Corporate Identity Manual
 - 4.8.1. Construction Standards and Application of the Brand
 - 4.8.2. Corporate Typography
 - 4.8.3. Corporate Colors
 - 4.8.4. Other Graphic Elements
 - 4.8.5. Examples of Corporate Manuals
- 4.9. Identity Redesign
 - 4.9.1. Reasons to Choose an Identity Redesign
 - 4.9.2. Managing a Change in Corporate Identity
 - 4.9.3. Good Practice Visual References
 - 4.9.4. Malpractice Visual References
- 4.10. Brand Identity Project
 - 4.10.1. Presentation and Explanation of the Project. Referrals
 - 4.10.2. Brainstorming Market Analysis
 - 4.10.3. Target Audience, Brand Value
 - 4.10.4. First Ideas and Sketches. Creative Techniques
 - 4.10.5. Establishment of the Project. Fonts and Colors
 - 4.10.6. Delivery and Correction of Projects

Module 5. Design for Manufacturing

- 5.1. Design for Manufacture and Assembly
- 5.2. Forming by Molding
 - 5.2.1. Foundry
 - 5.2.2. Injection
- 5.3. Forming by Deformation
 - 5.3.1. Plastic Deformation
 - 5.3.2. Printed
 - 5.3.3. Forge
 - 5.3.4. Extrusion
- 5.4. Conformation due to Loss of Material
 - 5.4.1. Abrasion
 - 5.4.2. By Chip Removal
- 5.5. Heat Treatment
 - 5.5.1. Tempering
 - 5.5.2. Annealing
 - 5.5.3. Coating
 - 5.5.4. Standardization
 - 5.5.5. Thermochemical Treatments
- 5.6. Application of Paints and Coatings
 - 5.6.1. Electrochemical Treatments
 - 5.6.2. Electrolytic Treatments
 - 5.6.3. Paints, Lacquers and Varnishes
- 5.7. Forming of Polymers and Ceramic Materials
- 5.8. Manufacture of Composite Parts
- 5.9. Additive Manufacturing
 - 5.9.1. Powder Bed Fusion
 - 5.9.2. Direct Energy Deposition
 - 5.9.3. Binder Jetting
 - 5.9.4. Bound Powder Extrusion
- 5.10. Robust Engineering
 - 5.10.1. Taguchi Method
 - 5.10.2. Experiment Design
 - 5.10.3. Statistical Process Control

Module 6. Materials

- 6.1. Material Properties
 - 6.1.1. Mechanical Properties
 - 6.1.2. Electrical Properties
 - 6.1.3. Optical Properties
 - 6.1.4. Magnetic Properties
- 6.2. Metallic Materials I. Ferrous
- 6.3. Metallic Materials II. Non-Ferrous
- 6.4. Polymeric Materials
 - 6.4.1. Thermoplastics
 - 6.4.2. Thermosetting Plastics
- 6.5. Ceramic Materials
- 6.6. Composite Materials
- 6.7. Biomaterials
- 6.8. Nanomaterials
- 6.9. Corrosion and Degradation of Materials
 - 6.9.1. Types of Corrosion
 - 6.9.2. Oxidation of Metals
 - 6.9.3. Corrosion Control
- 6.10. Non-Destructive Testing
 - 6.10.1. Visual Inspections and Endoscopies
 - 6.10.2. Ultrasound
 - 6.10.3. X-Rays
 - 6.10.4. Foucault's Currents (Eddy Currents)
 - 6.10.5. Magnetic Particles
 - 6.10.6. Penetrating Liquids
 - 6.10.7. Infrared Thermography



Module 7. Sustainable Design

- 7.1. Environmental Status
 - 7.1.1. Environmental Context
 - 7.1.2. Environmental Perception
 - 7.1.3. Consumption and Consumerism
- 7.2. Sustainable Production
 - 7.2.1. Ecological Footprint
 - 7.2.2. Biocapacity
 - 7.2.3. Ecological Deficit
- 7.3. Sustainability and Innovation
 - 7.3.1. Production Processes
 - 7.3.2. Process Management
 - 7.3.3. Implementation of the Production
 - 7.3.4. Productivity Through Design
- 7.4. Introduction. Ecodesign
 - 7.4.1. Sustainable Development
 - 7.4.2. Industrial Ecology
 - 7.4.3. Eco-Efficiency
 - 7.4.4. Introduction to the Concept of Ecodesign
- 7.5. Ecodesign Methodologies
 - 7.5.1. Methodological Proposals for the Implementation of Ecodesign
 - 7.5.2. Project Preparation (Driving Forces, Legislation)
 - 7.5.3. Environmental Aspects
- 7.6. Life Cycle Assessment (LCA)
 - 7.6.1. Functional Unit
 - 7.6.2. Inventory
 - 7.6.3. Impact Ratio
 - 7.6.4. Generation of Conclusions and Strategy

- 7.7. Improvement Ideas (Ecodesign Strategies)
 - 7.7.1. Reduce Impact
 - 7.7.2. Increase Functional Unit
 - 7.7.3. Positive Impact
- 7.8. Cradle to Cradle
 - 7.8.1. Definition
 - 7.8.2. Evolution
 - 7.8.3. Success Stories
- 7.9. Environmental Regulations
 - 7.9.1. Why We Need Regulations?
 - 7.9.2. Who Makes the Regulations?
 - 7.9.3. Regulations in the Development Process

Module 8. Materials for design

- 8.1. Material as Inspiration
 - 8.1.1. Search for Materials
 - 8.1.2. Classification
 - 8.1.3. The Material and its Context
- 8.2. Materials for design
 - 8.2.1. Common Uses
 - 8.2.2. Contraindications
 - 8.2.3. Combination of Materials
- 8.3. Art + Innovation
 - 8.3.1. Materials in Art
 - 8.3.2. New Materials
 - 8.3.3. Composite Materials
- 8.4. Physical
 - 8.4.1. Basic Concepts
 - 8.4.2. Composition of Materials
 - 8.4.3. Mechanical Testing
- 8.5. Technology
 - 8.5.1. Intelligent Materials
 - 8.5.2. Dynamic Materials
 - 8.5.3. The Future in Materials

- 8.6. Sustainability
 - 8.6.1. Procurement
 - 8.6.2. Use
 - 8.6.3. Final Management
- 8.7. Biomimicry
 - 8.7.1. Reflection
 - 8.7.2. Transparency
 - 8.7.3. Other techniques
- 8.8. Innovation
 - 8.8.1. Success Stories
 - 8.8.2. Materials Research
 - 8.8.3. Sources of Research
- 8.9. Risk Prevention
 - 8.9.1. Safety Factor
 - 8.9.2. Fire
 - 8.9.3. Breakage
 - 8.9.4. Other Risks
- 8.10. Regulations
 - 8.10.1. Regulations According to Application
 - 8.10.2. Regulations by Sector
 - 8.10.3. Regulations According to Location

Module 9. Design and Illustration with Adobe Illustrator

- 9.1. Preparation of the Workspace
 - 9.1.1. What Is a Vector Graphic?
 - 9.1.2. New Document Workspace
 - 9.1.3. Interface
- 9.2. Workspace
 - 9.2.1. Available Tools
 - 9.2.2. Rules, Guidelines Grids
 - 9.2.3. Worktables

- 9.3. Traces
 - 9.3.1. Geometric Figures
 - 9.3.2. Selection and Direct Selection
 - 9.3.3. Trace
- 9.4. Color
 - 9.4.1. Color and Dropper
 - 9.4.2. Pencil
 - 9.4.3. Brush
- 9.5. Shape Transformation
 - 9.5.1. Eraser, Scissors and Blade
 - 9.5.2. Warping, Scaling and Distortion
 - 9.5.3. Align and Group Layers
- 9.6. Color and Fill Attributes
 - 9.6.1. Pen
 - 9.6.2. Interactive Handles and Vertexes
 - 9.6.3. Color Library
- 9.7. Shapes
 - 9.7.1. Gradient and Transparency Fusion
 - 9.7.2. Tracehunter
 - 9.7.3. Interactive Tracing
- 9.8. Fonts
 - 9.8.1. Install the Font Manager and Fonts Character and Paragraph
 - 9.8.2. Text Tool
 - 9.8.3. Outline, Modify and Deform the Text Expand and Scroll
- 9.9. Chromatic Range
 - 9.9.1. Chromatic Range
 - 9.9.2. Typography and Hierarchies Imagotype
 - 9.9.3. Creation of a Pattern and Sample
- 9.10. Final Art
 - 9.10.1. Paper and Web Formats
 - 9.10.2. Export for Printing
 - 9.10.3. Export to Digital Media

Module 10. Vector Illustration of Packaging in Adobe Illustrator

- 10.1. The Vector Graphic
 - 10.1.1. New Document Workspace
 - 10.1.2. General Tools
 - 10.1.3. Color
- 10.2. Final Arts
 - 10.2.1. Paper and Web Formats
 - 10.2.2. Export for Printing
 - 10.2.3. Export to Digital Media
- 10.3. Ai Illustration Tools
 - 10.3.1. Combinations of Tools for Illustration in Ai
 - 10.3.2. Vectorial Compositions
 - 10.3.3. Typography
- 10.4. Digital Illustration
 - 10.4.1. Ai Illustration References
 - 10.4.2. Vector Tracing Technique and Its Derivatives
 - 10.4.3. Application of Illustration to Packaging (In Focus: Dieline)
- 10.5. Sources
 - 10.5.1. Time Optimization (Pages with free Ai Motifs)
 - 10.5.2. Versions and Modification (Vector Drawing)
 - 10.5.3. Advantages of Ai over Photoshop in Digital Illustration
- 10.6. Formats
 - 10.6.1. Design on a Predetermined Format
 - 10.6.2. Creation of the Format from Scratch
 - 10.6.3. New Formats and Applications
- 10.7. Materials
 - 10.7.1. Typical Materials and Their Applications
 - 10.7.2. Packaging as an Object of Desire
 - 10.7.3. New Materials

- 10.8. Physical Packaging
 - 10.8.1. Labels
 - 10.8.2. Boxes
 - 10.8.3. Thank You Notes/Invitations
 - 10.8.4. Wrappers
- 10.9. Digital Packaging
 - 10.9.1. Newsletters
 - 10.9.2. Banners and Web
 - 10.9.3. The Instagram Format
- 10.10. Moke-Up
 - 10.10.1. Integration of a Moke-Up
 - 10.10.2. Free Moke-Up Portals
 - 10.10.3. Using a Mock-Up
 - 10.10.4. Creating Your Own Mock-Up

Module 11. Ecodesign: Materials for Packaging Design

- 11.1. Circular Economy in Packaging
 - 11.1.1. Circularity in Aesthetic Environments
 - 11.1.2. The Application of the Circular Economy in Packaging
 - 11.1.3. The Challenges of the Circular Economy in Packaging
- 11.2. Sustainable Packaging Design
 - 11.2.1. Sustainable Design Goals
 - 11.2.2. Sustainable Design Difficulties
 - 11.2.3. Sustainable Design Challenges
- 11.3. Sustainable Materials
 - 11.3.1. Packaging Made from Naturally Sourced Materials
 - 11.3.2. Packaging Made from Compostable Materials
 - 11.3.3. Packaging Made from Biodegradable Materials
- 11.4. The Use of Plastic
 - 11.4.1. The Effects of Plastic in the World
 - 11.4.2. Alternatives to Plastic
 - 11.4.3. Recycled Plastic

- 11.5. Sustainable Manufacturing Processes
 - 11.5.1. Sustainable Processes in the Social Dimension
 - 11.5.2. Sustainable Processes in the Environmental Dimension
 - 11.5.3. Sustainable Processes in the Economic and Governance Dimension
- 11.6. Recycling
 - 11.6.1. Recycled Materials
 - 11.6.2. The Recycling Process
 - 11.6.3. The Recycling Process in Packaging
- 11.7. Design Packaging for Recycling and Reuse
 - 11.7.1. The Second Life of Packaging
 - 11.7.2. Design for Recycling
 - 11.7.3. Design for Reuse
- 11.8. Packaging Optimization and Versatility
 - 11.8.1. When Less Is More in Packaging
 - 11.8.2. How to Reduce Packaging without Losing Brand Value
 - 11.8.3. When Can Packaging Be Removed Without Losing Brand Value?
- 11.9. How to Generate Consumer Awareness of Packaging
 - 11.9.1. Education
 - 11.9.2. Awareness
 - 11.9.3. Involving the Consumer in the Packaging Process

Module 12. The Structure of Packaging

- 12.1. Packaging Illustration
 - 12.1.1. Packaging Culture (Resonance)
 - 12.1.2. Digital Packaging Functions
 - 12.1.3. Packaging Design Objectives
- 12.2. Structural Composition
 - 12.2.1. Shape Selection (Structure)
 - 12.2.2. Color Matching
 - 12.2.3. 2D Texture

- 12.3. Expressive Techniques
 - 12.3.1. Specific Illustrations
 - 12.3.2. Abstract Illustrations
 - 12.3.3. Humor in Packaged Products
- 12.4. Visual Representation Techniques
 - 12.4.1. Associations
 - 12.4.2. Symbolic Metaphors
 - 12.4.3. Visual Hyperboles - Exaggerations (In Focus: Visual Hierarchy)
- 12.5. Conceptual Design
 - 12.5.1. Demographic and Ethnographic Research
 - 12.5.2. Retail Research & Digital Research
 - 12.5.3. Brand Concept, Packaging Design (In Focus: Culture Map)
- 12.6. Elements of Packaging Design
 - 12.6.1. Display Panel
 - 12.6.2. The Brand's Imaginary
 - 12.6.3. Concept Board (In Focus: Product Name and Brand Name)
- 12.7. Lettering
 - 12.7.1. Typography
 - 12.7.2. Line Spacing
 - 12.7.3. Typographic Principles (In Focus: Typography and Technology)
- 12.8. Stages of Packaging Design
 - 12.8.1. Structure of the Project and Briefing
 - 12.8.2. Communicating the Strategy
 - 12.8.3. Design Refinement and Preproduction (In Focus: Who Are Luxury Packaging Products Designed For?)
- 12.9. The Sensory Experience
 - 12.9.1. How Does the Packaging Sound?
 - 12.9.2. Touch in 2D
 - 12.9.3. Sensory Assessment (In Focus: The Virtual Sensory Experience)

- 12.10. Virtual Packaging
 - 12.10.1. Packaging in the Metaverse
 - 12.10.2. Luxury Brands
 - 12.10.3. The Audiovisual Material Included in the Packaging (In Focus: Unboxing in the Metaverse)

Module 13. The Structure of Packaging

- 13.1. The Competitiveness of the Cosmetics Sector
 - 13.1.1. Packaging Consumer Needs
 - 13.1.2. The Broad Spectrum of Cosmetic Brands
 - 13.1.3. Packaging Design as a Differential Value in the Cosmetics Sector
- 13.2. Styles in Cosmetic Design
 - 13.2.1. Feminine Design
 - 13.2.2. Masculine Design
 - 13.2.3. Non-Gender Design
- 13.3. The Design of Cream and Soap Packaging
 - 13.3.1. Definition of Lines: Round or Square?
 - 13.3.2. Customization of the Front
 - 13.3.3. Bold Patterns vs. Elegant Patterns
- 13.4. Cream Safety and Protection
 - 13.4.1. Preservation of Antioxidants
 - 13.4.2. The Risks of Poor Packaging
 - 13.4.3. Packaging Opacity?
- 13.5. Fragrances
 - 13.5.1. Natural Ingredients
 - 13.5.2. Perfume Packaging: Color or Glass
 - 13.5.3. The Structure of the Bottle
- 13.6. Packaging Design for Make-Up
 - 13.6.1. Illustrations on Shadow Boxes
 - 13.6.2. Special Editions
 - 13.6.3. Floral vs. Minimal Style

- 13.7. Packaging Trends in the Entire Packaging Process
 - 13.7.1. Outer Packaging-Bag
 - 13.7.2. Inner Packaging-Box
 - 13.7.3. Product Packaging-Bottle
- 13.8. Creative Experimental Packaging
 - 13.8.1. Jewelry as a Unique Piece
 - 13.8.2. Sophistication and Elegance
 - 13.8.3. The Magical Box
- 13.9. Color Selection in Jewelry Packaging Design
 - 13.9.1. The Classic Palette
 - 13.9.2. The Color of Gold and its Symbolism
 - 13.9.3. Metal, a Cold and Colorless Material
- 13.10. Jewelry Box Designs
 - 13.10.1. Wood Cutting: Edges and Compartments
 - 13.10.2. Fabric or Velvet Lining
 - 13.10.3. Jewelry Presentation Design
- 13.11. Luxury Jewelry Packaging
 - 13.11.1. Leather Packaging
 - 13.11.2. The Use of Ribbons and Satin
 - 13.11.3. Space for the Logo

Module 14. Gourmet and Wine Packaging

- 14.1. Fundamentals of Gourmet Packaging
 - 14.1.1. Practical and Aesthetic Design
 - 14.1.2. Use of Glass and Cardboard
 - 14.1.3. The Ergonomics of the Packaging
- 14.2. Information Architecture
 - 14.2.1. Priority: Aesthetic or Functional
 - 14.2.2. Complementary Values
 - 14.2.3. The Message
- 14.3. Logo Design
 - 14.3.1. The Isotype
 - 14.3.2. The Isologotype
 - 14.3.3. The Label
- 14.4. Essential Content for Gourmet and Wine Packaging
 - 14.4.1. Denomination of Origin
 - 14.4.2. Description of the Product
 - 14.4.3. Specific Quality Seals
- 14.5. The Properties of Wine and Gourmet Products
 - 14.5.1. Quality Preservation
 - 14.5.2. Flavor Preservation
 - 14.5.3. The Presentation
- 14.6. The Personality of Gourmet and Wine Brands
 - 14.6.1. Family Inheritance
 - 14.6.2. Inspiring Good Times
 - 14.6.3. The Sense of Taste Enters through the Eyes
- 14.7. The Label
 - 14.7.1. Types of Paper
 - 14.7.2. Properties of the Paper
 - 14.7.3. Additional Information (In Focus: The Use of Recycled Paper in Labels)
- 14.8. The Cork
 - 14.8.1. Quality of the Cork
 - 14.8.2. Natural Cork, Twin-Top, Agglomerated and Colmated
 - 14.8.3. Printing on the Stopper (Procork, T-Cork, Cava or Multipiece)
- 14.9. Glass
 - 14.9.1. Models and Shapes of the Glass
 - 14.9.2. Bottle Height and Color
 - 14.9.3. The Design of the Protective Sealing Capsules

- 14.10. Gourmet Packaging
 - 14.10.1. The Product at a Glance
 - 14.10.2. Clear, Legible and Neat Labeling
 - 14.10.3. Designing Freshness

Module 15. Packaging and Design in Mass Consumption

- 15.1. Transparency in Food Packaging
 - 15.1.1. Packaging Health
 - 15.1.2. Plastic for Food Wrapping and Biodegradable Materials
 - 15.1.3. Polymers
- 15.2. New Food Packaging
 - 15.2.1. Biopolymers
 - 15.2.2. Organic Acids
 - 15.2.3. Gas and Temperature Indicators
- 15.3. Nano Packaging
 - 15.3.1. Nanoparticles
 - 15.3.2. Nanomaterials
 - 15.3.3. Nanoemulsions
- 15.4. The Present of Mass Consumption Packaging
 - 15.4.1. Active Packaging
 - 15.4.2. Intelligent Packaging
 - 15.4.3. Smart Packaging
- 15.5. Mass Production
 - 15.5.1. Packaging and Distribution
 - 15.5.2. Primary Packaging
 - 15.5.3. Secondary Packaging (Case: Kellogg's Boxes)
- 15.6. The Appearance of Mass Consumption
 - 15.6.1. Food Photography
 - 15.6.2. Instructive Illustrations
 - 15.6.3. Efficient Design

- 15.7. Interactive Packaging
 - 15.7.1. The Functionality of Interactive Packaging
 - 15.7.2. Types of Interactive Packaging
 - 15.7.3. Interactive Relationships
- 15.8. Food Packaging Design
 - 15.8.1. Shape and Size
 - 15.8.2. Fresh or Processed Foods
 - 15.8.3. Design in Product Labeling
- 15.9. Commercial Packaging
 - 15.9.1. From Common to Premium
 - 15.9.2. Functional Design with a Twist
 - 15.9.3. Mass Customization
- 15.10. Assessment of the Packaging Design
 - 15.10.1. Is It Clear What Your Product Is?
 - 15.10.2. Is It an Honest Representation of the Product?
 - 15.10.3. How Will the Product Look in the Store or in 3D?
 - 15.10.4. Versatility

Module 16. Marketing and Branding for Packaging

- 16.1. Artificial Intelligence in Packaging Design
 - 16.1.1. The Activation of Creativity through Data
 - 16.1.2. Differentiation Techniques
 - 16.1.3. Redesign and Assessment
- 16.2. Branding for "Wrappers"
 - 16.2.1. Brand Identity
 - 16.2.2. Design Based on Branding
 - 16.2.3. The Economic Impacts of Branding on Packaging
- 16.3. Digital Strategy
 - 16.3.1. Business Strategies Linked to Identity
 - 16.3.2. Advertising
 - 16.3.3. Positioning Assessment

- 16.4. The Data Orientation Process
 - 16.4.1. Managing Visual Communication through Data
 - 16.4.2. Data Collection and Selection
 - 16.4.3. Data Analysis
- 16.5. Premium Environment Consumption Habits
 - 16.5.1. Key Marketing Metrics
 - 16.5.2. Key Packaging Metrics
 - 16.5.3. The Creation of Sequential Patterns
- 16.6. Innovation in the Packaging Environment
 - 16.6.1. Creativity Management
 - 16.6.2. Predictive Techniques
 - 16.6.3. Simulation of Innovation Scenarios
- 16.7. The Use of Big Data for the Creation of the Icon
 - 16.7.1. The Packaging Market
 - 16.7.2. The Packaging Consumer
 - 16.7.3. Segmentation and Value
- 16.8. Value Creation over Time
 - 16.8.1. Loyalty Strategies
 - 16.8.2. The Generation of Ambassadors
 - 16.8.3. Efficient Management of Communications
- 16.9. User Experience
 - 16.9.1. Digital Environment
 - 16.9.2. Generating Engagement
 - 16.9.3. The Messages
- 16.10. Project Management
 - 16.10.1. Preparing the Briefing
 - 16.10.2. Strategic Communication
 - 16.10.3. Value Communication

Module 17. Creative Management

- 17.1. Packaging Evolution
 - 17.1.1. Visual Communication
 - 17.1.2. Speculative History of Packaging
 - 17.1.3. Aesthetic Fundamentals
- 17.2. Product Narrative
 - 17.2.1. Identify Its History What's the Message?
 - 17.2.2. Identify Your Target Audience
 - 17.2.3. Conversation between Brand and Consumer
- 17.3. Brand Strategy
 - 17.3.1. Briefings
 - 17.3.2. Own Mechanisms and Languages
 - 17.3.3. Research Material Tendencies
- 17.4. Speculation Workshop
 - 17.4.1. Art and Space Volumes
 - 17.4.2. Physical Space I. Game, Time and Chance
 - 17.4.3. Digital Space I. Virtual Making
- 17.5. Product Environment
 - 17.5.1. Premises and Their Position
 - 17.5.2. Physical Space II
 - 17.5.3. Digital Space II
- 17.6. Technical Creativity
 - 17.6.1. Composition
 - 17.6.2. Exquisite Corpse The Multiplicity of Images
 - 17.6.3. Hypergraphics Graphics Applied to Space
- 17.7. Production and Development of Packaging
 - 17.7.1. Materials as a Message
 - 17.7.2. Traditional Techniques and Contemporary Techniques
 - 17.7.3. Why Do We Bet on an Image?

- 17.8. Art Direction
 - 17.8.1. Apply the Narrative to the Product
 - 17.8.2. Chromatic Range and Its Meaning
 - 17.8.3. Identify the Advertising Approach
- 17.9. Post-Production
 - 17.9.1. Photography
 - 17.9.2. Lighting
 - 17.9.3. Effects
- 17.10. Entrepreneurship Project
 - 17.10.1. Portfolio
 - 17.10.2. Instagram
 - 17.10.3. Reflection Workshop

Module 18. Operational Development of Packaging

- 18.1. The Packaging Value Chain
 - 18.1.1. Wrapper Life Cycle
 - 18.1.2. Functionality
 - 18.1.3. The Role of Design in the Supply Chain
- 18.2. Stock Packaging
 - 18.2.1. Storage
 - 18.2.2. Distribution: Tracking and Tracing
 - 18.2.3. The Integration of Operability into the Design
- 18.3. Retail and E-commerce
 - 18.3.1. The New Reality of Packaging in Physical Stores
 - 18.3.2. Concept Stores
 - 18.3.3. In-Home Package Design (In Focus: Standardization vs. Customization)
- 18.4. Industrial Packaging
 - 18.4.1. Cost Analysis
 - 18.4.2. Limits in Packaging Design
 - 18.4.3. Packaging Process Assessment
- 18.5. Innovation in Packaging Design
 - 18.5.1. Evolution of the Concept of Packaging
 - 18.5.2. Quality of the Packaging
 - 18.5.3. Shipment Management for Online Channels
- 18.6. Packaging Strategy
 - 18.6.1. Primary, Secondary and Tertiary Packaging in the Packaging System
 - 18.6.2. Product Manufacturer and Packaging Designer
 - 18.6.3. Decision-Making
- 18.7. Concept Development
 - 18.7.1. OKR Technique (Objectives And Key Results)
 - 18.7.2. Framing Techniques
 - 18.7.3. Canvas Technique
- 18.8. The Design Product
 - 18.8.1. Prototyping (Story Map + Live Data)
 - 18.8.2. Testing (Concierge Test + Usability/Reliability/Behavioral)
 - 18.8.3. Assessment
- 18.9. Legal and Regulatory Aspects
 - 18.9.1. Intellectual Property
 - 18.9.2. Forgery
 - 18.9.3. Confidentiality
- 18.10. The Packaging Designer's Profession
 - 18.10.1. Stakeholders
 - 18.10.2. Workplace Environment
 - 18.10.3. Work Relationships with Customers

06

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.





“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career”*

The case method is the most widely used learning system in the best faculties in the world. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



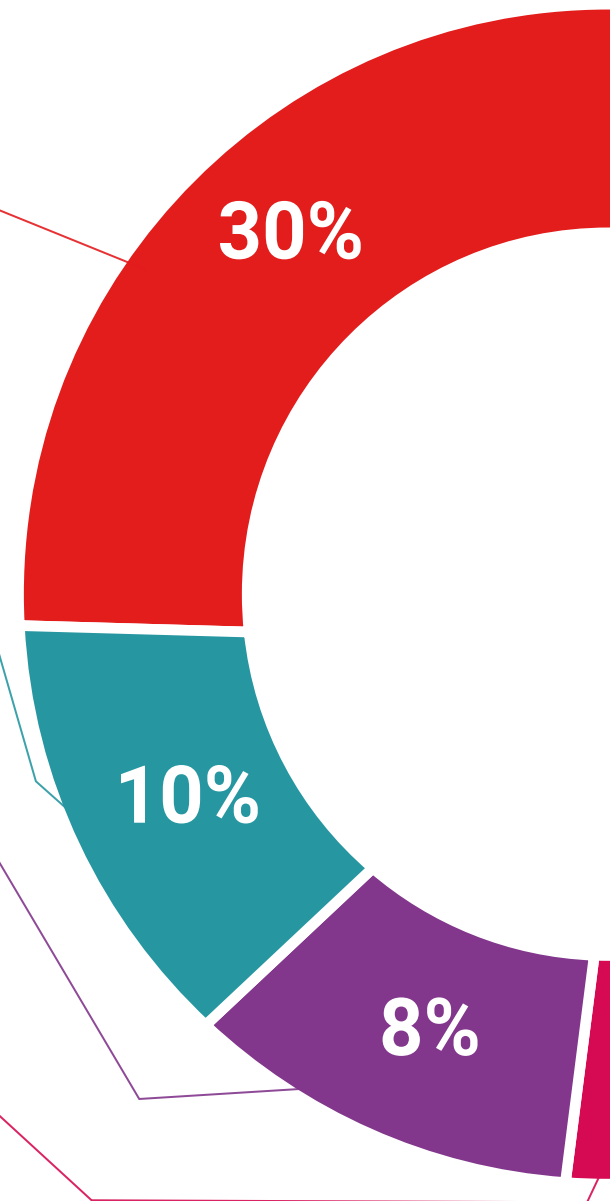
Practising Skills and Abilities

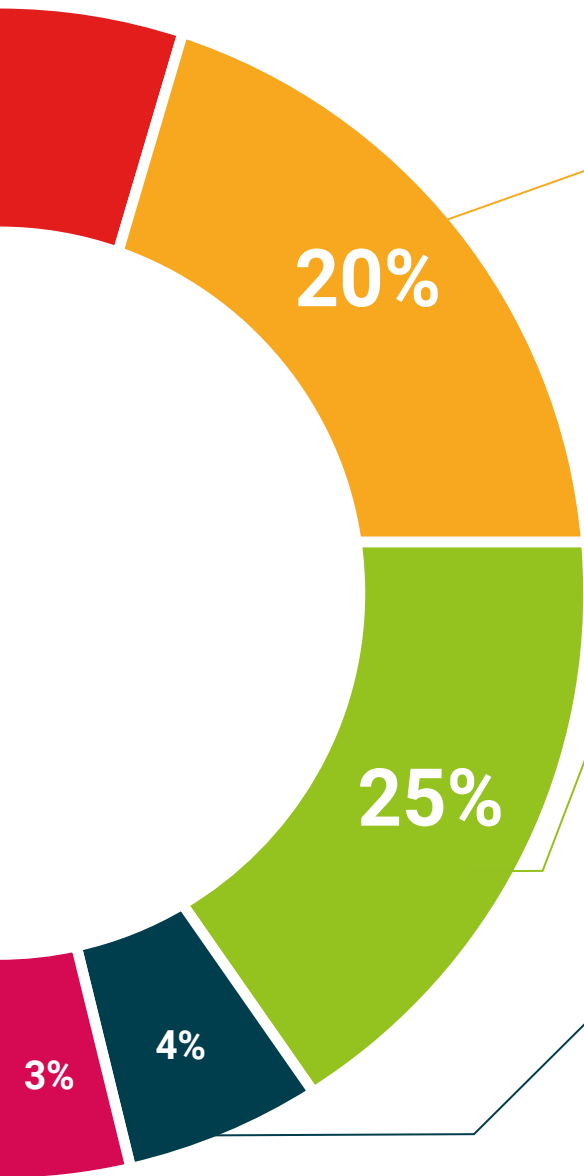
They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



07 Certificate

This Advanced Master's Degree in Product Design, Packaging Expert guarantees students, in addition to the most rigorous and up-to-date education, access to an Advanced Master's Degree issued by TECH Global University.



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*Successfully complete this program
and receive your university degree
without travel or laborious paperwork”*

This program will allow you to obtain your **Advanced Master's Degree diploma in Product Design, Packaging Expert** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Advanced Master's Degree in Product Design, Packaging Expert**

Modality: **online**

Duration: **2 years**

Accreditation: **120 ECTS**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

future
health confidence people
education information tutors
guarantee accreditation teaching
institutions technology learning
community commitment
personalized service innovation
knowledge present quality
development language
virtual classroom



Advanced Master's Degree

Product Design,
Packaging Expert

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Global University
- » Credits: 120 ECTS
- » Schedule: at your own pace
- » Exams: online

Advanced Master's Degree

Product Design, Packaging Expert

