

# Postgraduate Diploma Conceptual Packaging Design





## Postgraduate Diploma Conceptual Packaging Design

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Global University
- » Credits: 24 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtitute.com/us/design/postgraduate-diploma/postgraduate-diploma-conceptual-packaging-design](http://www.techtitute.com/us/design/postgraduate-diploma/postgraduate-diploma-conceptual-packaging-design)

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# 01

# Introduction

This program will allow the professional to learn the most advanced techniques of Conceptual Design applied to *Packaging*. Packaging is a fundamental element in the sale and distribution of various products, so it is one of the most important issues for many companies. Thus, these companies are looking for specialists in this field who can plan and carry out their projects, and with this degree the designer will acquire everything necessary to access the best job opportunities in this field. All of this is based on the most advanced multimedia materials, available 24 hours a day thanks to TECH's 100% online methodology.



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*Learn, from the best multimedia didactic resources, the best techniques of Conceptual Design applied to Packaging, and immediately advance your professional career thanks to this TECH program"*

The *Packaging* Design process of a product is as important as the product itself, since it is going to be a fundamental element in its commercialization and in its elaboration. Thus, more and more companies are paying attention to this area and are looking for specialists who know how to contribute new ideas to improve sales, distribution and streamline the process of creating these elements. Therefore, this program is perfect for the designer who wants to enter this booming field.

Throughout 4 specialized modules, the professional will have the opportunity to delve into issues such as the configurational organization of the image, design methodologies based on bionics, contemporary aesthetics or the analysis of the specific needs of shape, color, smell, volume and textures, packaging ergonomics, among many others.

The designer will also enjoy a 100% online teaching methodology that will allow him to combine his work and other daily obligations with his studies. Without fixed schedules, without uncomfortable travel and with the best multimedia resources: videos, theoretical-practical activities, interactive summaries and master classes.

This **Postgraduate Diploma in Conceptual Packaging Design** contains the most complete and up-to-date program on the market. The most important features include:

- ◆ The development of case studies presented by experts in Design Conceptualization.
- ◆ The graphic, schematic, and eminently 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.
- ◆ Its special emphasis on innovative methodologies
- ◆ 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



*You will delve into issues such as sustainability applied to Packaging and the aesthetic principles that dominate Contemporary Design"*

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*Videos, interactive summaries, different practical activities, master classes, etc. The best didactic resources will be at your disposal so that you can specialize in Conceptual Packaging Design"*

The program's teaching staff includes professionals from the sector who contribute their work experience to this training program, as well as renowned specialists from leading societies and prestigious universities.

Its multimedia content, developed with the latest educational technology, will allow the professional a situated and contextual learning, that is, a simulated environment that will provide an immersive training programmed to train in real situations.

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

*You will have at your disposal all the program materials 24 hours a day, since TECH's teaching system is completely adapted to your obligations and needs.*

*This program will provide you with the theoretical and methodological bases to Conceptualize Packaging Design.*



# 02 Objectives

The main objective of this Postgraduate Diploma in Conceptual Packaging Design is to provide the professional with all the keys to plan and execute *packaging* creation projects, from conception to completion. Thus, the focus of the program is not only eminently practical, but also professionalizing, and emphasizes all the techniques and knowledge necessary to carry out this complex but exciting task.





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*Reach all your goals thanks to this program, which will help you to experience a great professional advance thanks to its complete and innovative contents in this field of Design"*



## General Objectives

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- ◆ Provide knowledge and mastery of the techniques, shapes, processes and trends in the design of containers, packaging and labels and their industrial applications.
- ◆ Analyze, interpret, adapt and produce information related to the materialization of a design project.
- ◆ Understand the creative, analytical and study process for the realization of any work.
- ◆ Analyze and differentiate the main laws of visual perception with the nomenclature and language of the specialty.
- ◆ Learn to build structures using previously formed elements and to understand the factors that determine their spatial configuration.

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*Don't wait any longer. This is the program you were looking for. Enroll now and get access to the best job opportunities as a product designer”*





## Specific Objectives

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### Module 1. Color and Shape

- ◆ Know the different tools and updated resources for the use of color in design and to handle the different means of color application, both manual and digital, in the design process.
- ◆ Understand how to apply color by taking advantage of chromatic resources and international standard dimensions to achieve specific objectives in design projects.

### Module 2. Project Theory and Methodology

- ◆ Conceive and develop the construction of design projects.
- ◆ Incorporate and create constructive solutions of project elements in design.
- ◆ Understand the aesthetic, technical, symbolic and functional factors of the design operation.
- ◆ Obtain knowledge and tools that allow for open and divergent approaches, exploring multiple solutions and variables that will serve as strategies to foster creativity.

### Module 3. Aesthetics

- ◆ Be able to argue opinions with precision and rigor, using discipline-specific

terminology and vocabulary.

- ◆ Argue aesthetic fundamentals of design projects.
- ◆ Identify the formal and communicative characteristics of design works
- ◆ Understand the relationship between artistic movements and design
- ◆

### Module 4. Packaging Design

- ◆ Promote in students the global vision of packaging and label design, understanding it as an activity in which many factors must be taken into account, from the product it accompanies to its physical and socioeconomic context
- ◆ Train students, through practice, in the competence for the professional development of packaging and label design projects.

# 03

## Structure and Content

This Postgraduate Diploma in Conceptual Packaging Design has been created by leading specialists in this field, who have been in charge of gathering the most advanced knowledge in this area. Thus, from 4 specific modules, the student will be able to delve into issues such as the emotional effects of different colors, the syntactic foundations of visual literacy or the description of the product-system and the life cycle of a wrapper or package.



A close-up photograph of a white sheet of paper with several pencil sketches of geometric shapes, including squares and rectangles, some with internal lines and shading. A wooden pencil lies diagonally across the paper. The background is a teal gradient.

“

*The fundamental principles of Conceptual Packaging Design are at your fingertips with this Postgraduate Diploma, which brings together highly specialized content in this creative area"*

## Module 1. Color and Shape

- 1.1. Color Theory
  - 1.1.1. Perception of Form and Space
  - 1.1.2. Color. Definition
  - 1.1.3. Color Perception
  - 1.1.4. Color Properties or Dimensions
  - 1.1.5. Color Classification
- 1.2. Color Perception
  - 1.2.1. The Human Eye
  - 1.2.2. Color Vision
  - 1.2.3. Variables in Color Perception
  - 1.2.4. Non-Visual Color Perception
- 1.3. Color Modeling and Standardization
  - 1.3.1. History of Color
    - 1.3.1.1. First Theories
    - 1.3.1.2. Leonardo Da Vinci
    - 1.3.1.3. Isaac Newton
    - 1.3.1.4. Moses Harris
    - 1.3.1.5. Goethe
    - 1.3.1.6. Runge
    - 1.3.1.7. Chevreul
    - 1.3.1.8. Rood
    - 1.3.1.9. Munsell
    - 1.3.1.10. Ostwald
  - 1.3.2. Visual Perception
    - 1.3.2.1. Absorption and Reflection
    - 1.3.2.2. Pigment Molecules
  - 1.3.3. Color Attributes
    - 1.3.3.1. Tone
    - 1.3.3.2. Luminance
    - 1.3.3.3. Saturation
  - 1.3.4. Warm and Cool Colors
  - 1.3.5. Harmony in Colors
  - 1.3.6. Contrast
  - 1.3.7. Color Effects
    - 1.3.7.1. Size
    - 1.3.7.2. Transparency, Weight and Mass
- 1.4. Semiotics and Semantics of Color
  - 1.4.1. Semiotics of Color
  - 1.4.2. Color Description
  - 1.4.3. Colors: Material, Light, Perceptions and Sensations.
  - 1.4.4. Color and Material
  - 1.4.5. The Truth of a Color
  - 1.4.6. Color Perception
  - 1.4.7. The Weight of a Color
  - 1.4.8. The Color Dictionary
- 1.5. Color in Design
  - 1.5.1. Chromatic Trends
  - 1.5.2. Graphic Design
  - 1.5.3. Interior Design
  - 1.5.4. Architecture
  - 1.5.5. Landscape Design
  - 1.5.6. Fashion Design
- 1.6. Composition
  - 1.6.1. General Aspects
    - 1.6.1.1. Codes Used
    - 1.6.1.2. Degree of Originality and Banality
    - 1.6.1.3. Degree of from Iconicity and Abstraction
  - 1.6.2. Configurational Organization of the Image: Relation between Background and Figure
  - 1.6.3. Configurational Organization of the Image: Gestalt Laws
  - 1.6.4. Configurational Organization of the Image: Systems of Spatial Organization
    - 1.6.4.1. Balance: Static or Dynamic. Focal or Orthogonal System
    - 1.6.4.2. Proportion
    - 1.6.4.3. Symmetry
    - 1.6.4.4. Movement and Rhythm

- 1.6.5. Field Study
- 1.7. Image Functions
  - 1.7.1. Representative
    - 1.7.1.1. Cartographic
    - 1.7.1.2. Scientist
    - 1.7.1.3. Architectural
    - 1.7.1.4. Projectual
  - 1.7.2. Persuasive
  - 1.7.3. Artistic
- 1.8. Color Psychology
  - 1.8.1. Warm Colors and Cool Colors
  - 1.8.2. Physiological Effects
  - 1.8.3. Color Symbolism
  - 1.8.4. Personal Color Preferences
  - 1.8.5. Emotional Effects
  - 1.8.6. Local Color and Expressive
- 1.9. The Meaning of Color
  - 1.9.1. Blue
  - 1.9.2. Red
  - 1.9.3. Yellow
  - 1.9.4. Green
  - 1.9.5. Black
  - 1.9.6. White
  - 1.9.7. Orange
  - 1.9.8. Violet
  - 1.9.9. Pink
  - 1.9.10. Gold
  - 1.9.11. Silver
  - 1.9.12. Brown
  - 1.9.13. Gray
- 1.10. Color Use
  - 1.10.1. Sources of Dyes and Pigments
  - 1.10.2. Lighting
  - 1.10.3. Mixture of Oils and Acrylics

- 1.10.4. Glazed Ceramics
- 1.10.5. Colored Glass
- 1.10.6. Color Printing
- 1.10.7. Color Photography

## Module 2. Project Theory and Methodology

- 2.1. Theory, Methodology, Ideation and Project Conception
  - 2.1.1. The Design Sectors
    - 2.1.1.1. Communication Graphic Design
    - 2.1.1.2. Environment Interior Design
    - 2.1.1.3. Objects. Industrial Design
    - 2.1.1.4. Clothing Fashion Design
  - 2.1.2. What is a Problem?
  - 2.1.3. Design problems
  - 2.1.4. Sketches and Drawings
  - 2.1.5. Models
  - 2.1.6. Analysis Sheet
- 2.2. Research Methods and Experimentation
  - 2.2.1. Introduction to Research
  - 2.2.2. Areas of Research
  - 2.2.3. Elements of Research
  - 2.2.4. Research Methods
  - 2.2.5. Role of Research
- 2.3. Introduction to Visual Alphabet
  - 2.3.1. Syntactic Foundations of Visual Literacy
  - 2.3.2. Basic Elements of Visual Communication
  - 2.3.3. Anatomy of Visual Language
  - 2.3.4. Visual Techniques
- 2.4. Introduction to Bionics
  - 2.4.1. Definition and Concept of Bionics
    - 2.4.1.1. Scope of Application
  - 2.4.2. Project Methodologies Based on Bionics
    - 2.4.2.1. Approach and Case Studies

- 2.4.2.2. Analogies, Classification and Types of Analogy
- 2.4.3. Design, Ecological and Efficient
  - 2.4.3.1. Product Life Cycle
  - 2.4.3.2. Obsolescence Concept
  - 2.4.3.3. Recycle and Reuse
- 2.5. Ergonomics Applied to Design
  - 2.5.1. Introduction to Ergonomics
  - 2.5.2. Ergonomics and Design
  - 2.5.3. Ergonomics Factors
    - 2.5.3.1. Objectual
    - 2.5.3.2. Environmental Leadership.
    - 2.5.3.3. Sociocultural
    - 2.5.3.4. Psychological Criteria
    - 2.5.3.5. Anthropometric
  - 2.5.4. Ergonomic Methods and Techniques
- 2.6. Introduction to Anthropometry
  - 2.6.1. General Introduction
  - 2.6.2. Static and Dynamic Anthropometry
  - 2.6.3. Measurements and Anthropometric Data
  - 2.6.4. Human Variability Determinants
  - 2.6.5. Reference Planes of the Human Body
  - 2.6.6. Anthropometric Tables
- 2.7. Dichotomy between Art and Design
  - 2.7.1. What is Art? and What is design?
  - 2.7.2. Isabel Campi
  - 2.7.3. Norberto Chaves
  - 2.7.4. Ana Herrera
  - 2.7.5. Óscar Salinas
  - 2.7.6. Yves Zimmermann
- 2.8. Briefing
  - 2.8.1. Briefing Description
  - 2.8.2. Types of Briefing
  - 2.8.3. Elements of the Briefing







- 2.8.4. Development of the Briefing
- 2.9. Typography
  - 2.9.1. Origins of Typography
  - 2.9.2. Readability
  - 2.9.3. Lettering and Calligraphy
  - 2.9.4. Lettering for Printing
  - 2.9.5. Composition Systems
- 2.10. Documentary Research and Bibliographic Studies
  - 2.10.1. Generate a Research Project
  - 2.10.2. The Bibliographic Study
  - 2.10.3. APA Standards

### Module 3. Aesthetics

- 3.1. Origin and Antiquity of Aesthetics
  - 3.1.1. Definition of Aesthetics
  - 3.1.2. Platonism
  - 3.1.3. Aristotelianism
  - 3.1.4. Neoplatonism
- 3.2. Mimesis, Poiesis and Katharsis
  - 3.2.1. Mimesis
  - 3.2.2. Poiesis
  - 3.2.3. Katharsis
- 3.3. Middle and Modern Ages
  - 3.3.1. Scholasticism
  - 3.3.2. The Renaissance
  - 3.3.3. Mannerism
  - 3.3.4. Baroque
  - 3.3.5. Rationalism
  - 3.3.6. Empiricism
  - 3.3.7. Enlightenment
  - 3.3.8. Idealism
- 3.4. The Definition of Art Today
  - 3.4.1. Art

- 3.4.2. The Artist
- 3.4.3. Taste and Criticism
- 3.4.4. Fine Arts
- 3.5. Fine Arts
  - 3.5.1. Architecture
  - 3.5.2. Sculpture
  - 3.5.3. Painting
  - 3.5.4. Music
  - 3.5.5. Poetry
- 3.6. Aesthetics and Reflection
  - 3.6.1. Positivist Aesthetics
  - 3.6.2. Idealist Aesthetics
  - 3.6.3. Critical Aesthetics
  - 3.6.4. Libertarian Aesthetics
- 3.7. Aesthetics and Ethics
  - 3.7.1. Illustration
  - 3.7.2. Idealism
    - 3.7.2.1. Kant
    - 3.7.2.2. Schiller, Fichte, Schelling
    - 3.7.2.3. Hegel
  - 3.7.3. Romanticism
    - 3.7.3.1. Kierkegaard, Schopenhauer y Wagner
    - 3.7.3.2. Nietzsche
- 3.8. Aesthetics and Taste
  - 3.8.1. Aesthetic Taste as an Illustrated Theoretical Statute
  - 3.8.2. A Taste for Impact
  - 3.8.3. The Aestheticization of Taste
- 3.9. Contemporary Aesthetics
  - 3.9.1. Formalism
  - 3.9.2. Iconology
  - 3.9.3. Neoidealism
  - 3.9.4. Marxism
  - 3.9.5. Pragmatism
  - 3.9.6. Noucentisme
  - 3.9.7. Raciovitalism

- 3.9.8. Logical Empiricism
- 3.9.9. Semiotics
- 3.9.10. Phenomenology
- 3.9.11. Existentialism
- 3.9.12. Postmodern Aesthetics
- 3.10. Aesthetic Categories
  - 3.10.1. Beauty
  - 3.10.2. Ugliness
  - 3.10.3. Sublime
  - 3.10.4. Tragic
  - 3.10.5. Comical
  - 3.10.6. Grotesque

## Module 4. *Packaging Design*

- 4.1. Introduction to *Packaging*
  - 4.1.1. Historical Perspective
  - 4.1.2. Functional Characteristics
  - 4.1.3. Description of System-Product and Life Cycle
- 4.2. *Packaging* Research
  - 4.2.1. Sources of information
  - 4.2.2. Field Work
  - 4.2.3. Comparisons and Strategies
- 4.3. Structural *Packaging*
  - 4.3.1. Analysis of Specific Needs
  - 4.3.2. Shape, Color, Smell, Volume and Textures
  - 4.3.3. Packaging Ergonomics
- 4.4. *Packaging* Marketing
  - 4.4.1. Relationship of *the Pack* with the Brand and the Product
  - 4.4.2. Brand Image Application
  - 4.4.3. Examples:
- 4.5. *Packaging* Communication
  - 4.5.1. Relationship of the Pack with the Product, the Customer and the User
  - 4.5.2. Relationship of the Pack with the Product, the Customer and the User

- 4.5.3. Experience Design
- 4.6. Materials and Production Processes
  - 4.6.1. Glass
  - 4.6.2. Paper and Cardboard
  - 4.6.3. Metal
  - 4.6.4. Plastic fluids
  - 4.6.5. Natural Materials Composites
- 4.7. Sustainability Applied to Packaging
  - 4.7.1. Ecodesign Strategies
  - 4.7.2. Life Cycle Analysis
  - 4.7.3. The *Pack* as Waste
- 4.8. Food Legislation
  - 4.8.1. Specific Regulations: Identification and
  - 4.8.2. Plastics Regulations
  - 4.8.3. Regulatory Trends
- 4.9. Innovation in *Packaging*
  - 4.9.1. Differentiation with *Packaging*
  - 4.9.2. Latest Trends
  - 4.9.3. *Design For All*
- 4.10. *Packaging* Projects
  - 4.10.1. Study Cases
  - 4.10.2. Packaging Strategy
  - 4.10.3. Practical Exercise

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*This program not only has the best teaching methodology, but also presents the most up-to-date syllabus in one of today's fastest growing areas of design"*



# 04

# Methodology

This training program provides you with a different way of learning. Our methodology uses a cyclical learning approach: ***Re-learning***.

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 Re-learning, 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".*

## At TECH we use the Case Method

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

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*At TECH you will experience a way of learning that is shaking the foundations of traditional universities around the world.”*



*We are the first online university to combine Harvard Business School case studies with a 100% online learning system based on repetition.*



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

### A learning method that is different and innovative.

This intensive program in Design at TECH Global University will prepare you to face all the challenges in this area, both nationally and internationally. We are committed to promoting personal and professional growth, the best way to walk towards success, so TECH uses case studies from Harvard Business School, with which we have a strategic agreement that allows us to bring our students the materials of the best university in the world.

“*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 by 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.

## Re-Learning Methodology

Our university is the first in the world to combine the Harvard University *case studies method* with a 100% online learning system based on repetition, combining 8 different didactic elements in each lesson.

We enhance Harvard *case studies* with the best 100% online teaching method: Re-learning.

*In 2019 we obtained the best learning results of all Spanish-language 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 Re-learning.

Our university is the only Spanish-speaking university qualified 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 Spanish 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.

*Re-learning 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.



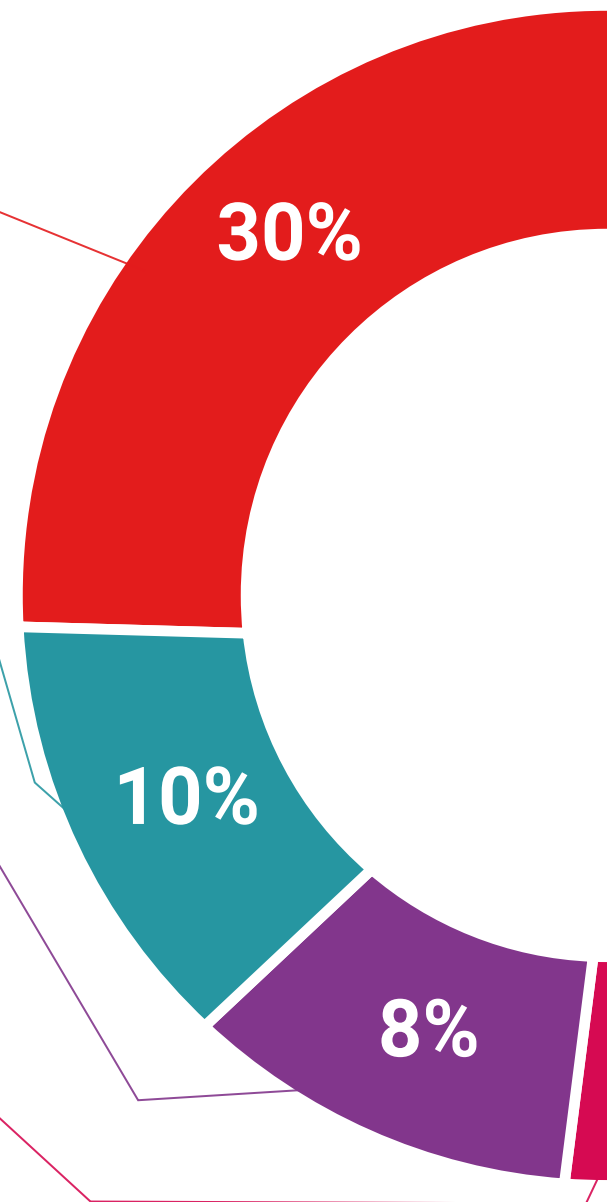
### Practising Skills and Abilities

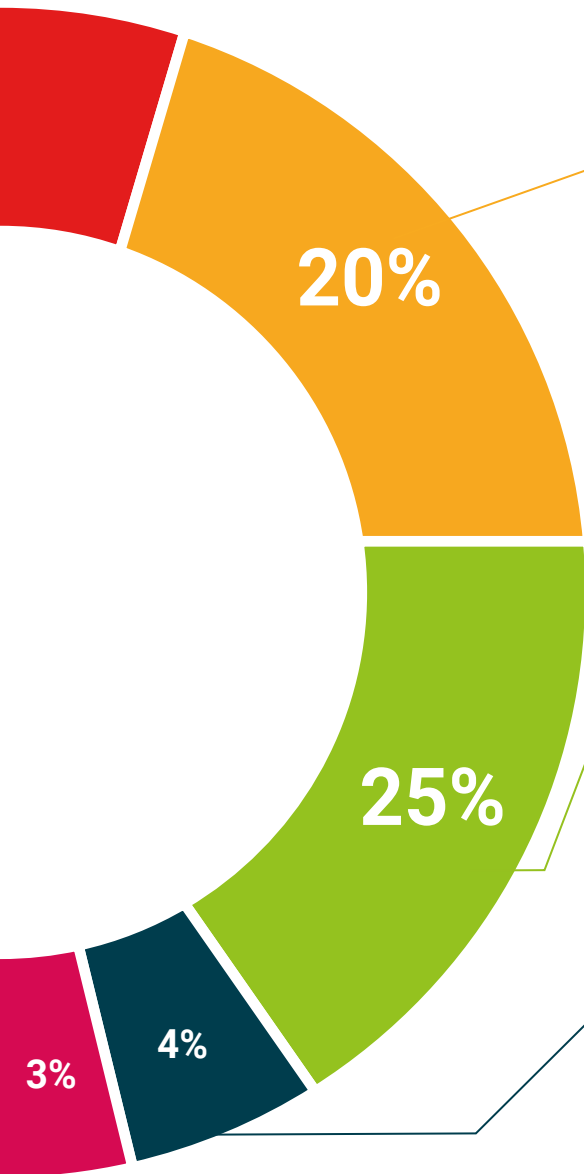
They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization we live in.



### 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

They will complete a selection of the best case studies in the field used at Harvard. Cases that are presented, analyzed, and supervised by the best senior management specialists in Latin America.



#### 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 multimedia content presentation training Exclusive system was awarded by Microsoft as a "European Success Story".



#### Testing & Re-testing

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 your goals.



# 05 Certificate

This Postgraduate Diploma in Conceptual Packaging Design guarantees, in addition to the most rigorous and updated training, access to a Postgraduate Diploma issued by TECH Global University.



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

This program will allow you to obtain your **Postgraduate Diploma in Conceptual Packaging Design** 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: **Postgraduate Diploma in Conceptual Packaging Design**

Modality: **online**

Duration: **6 months**

Accreditation: **24 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.



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# Postgraduate Diploma Conceptual Packaging Design

