Postgraduate Diploma
Conceptual Product Design

tech universidad tecnológica

tech technological university

Postgraduate Diploma
Conceptual Product Design

- Modality: **online**
- Duration: **6 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/design/postgraduate-diploma/postgraduate-diploma-conceptual-product-design

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01

Introduction

In order to plan and carry out the design of a product, it is necessary to carry out an adequate conceptualization, both in the creative and technical sense. Therefore, this program delves into this process and brings the professional closer to the best techniques of Conceptual Design, since its syllabus covers issues such as volume and space, the basics of design or the development of maps and *storyboards*. All of this is based on a 100% online teaching methodology, which will allow you to study whenever you want, since it adapts completely to your personal circumstances.

You will learn the essential fundamentals of product conceptualization thanks to this program, which will immediately improve your career prospects"

The starting point of a product is its conceptualization. Thus, in this process, technical elements are involved, from the choice of the shape, functionality to the material with which it will be made, and other creative ones, especially with regard to its appearance. Therefore, designing a tool, object or device involves exhaustive planning that guides the entire product manufacturing process, from the original idea to the final result.

This Postgraduate Diploma in Conceptual Product Design delves into this process and provides the professional with the latest and most complete knowledge in this field, since its academic itinerary will cover aspects such as the semiotics of objects, materials and supports in design, the properties and dimensions of color or the essential elements of three-dimensional language.

The program is based on an online learning system specially designed to allow students to combine their personal life, including their work, with their studies. Thus, this degree will allow you to study when, how and where you want, since its teaching resources will be available 24 hours a day for you to consult them through a device with an Internet connection.

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

- The development of practical cases 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 the self-assessment process can be carried out to improve learning
- Its special emphasis on innovative methodologies
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Access to content from any fixed or portable device with an Internet connection

You will plan precisely and completely, from the first step to the last, the design of your products thanks to the contents provided by this Postgraduate Diploma"

TECH's online methodology is unique and has been specifically created so that professionals can combine their work with their studies without being subject to schedules or commuting"

Videos, theoretical and practical activities, interactive summaries, etc. The best educational technology is at your fingertips in this Postgraduate Diploma.

This program puts at your disposal the best multimedia contents for you to deepen in the conceptualization of your own designs.

The program's teaching staff includes professionals from 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.

02

Objectives

The main objective of this Postgraduate Diploma in Conceptual Product Design is to prepare the professional to face the present and future challenges of the design sector. It will enable you to integrate into your daily work the planning and structuring methods necessary to successfully carry out all types of Product Design projects. Thus, this program will be a before and after in your career, since it will improve your efficiency as a designer, making your work more precise and saving significant time in the execution of your professional activities.

This program will teach you how to improve the planning and efficiency of your design projects"

General Objectives

- To know the basics of design, as well as the references, styles and movements that have shaped it from its beginnings to the present day
- 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 and to understand the factors that determine their spatial configuration.

This is the program you were looking for. Enroll and experience the career advancement you need"

Specific Objectives

Module 1. Design Fundamentals

- 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. Drawing and graphic techniques

- Knowledge of strategies for observation and representation of form
- Understanding flat and three-dimensional vision
- Learn various graphic techniques and tools according to analysis and synthesis criteria
- Differentiate and identify the supports, materials and tools that distinguish each of these techniques, as well as the basic vocabulary involved
- Knowledge and mastery of the graphic elements of drawing, as well as the most suitable media for graphic expression

Module 3. 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 4. Volume and space

- Know the basics of molding processes
- Conceive and develop visual language in its physical and three-dimensional context
- Experiment and investigate with techniques and materials

03

Structure and Content

This Postgraduate Diploma in Conceptual Product Design is an overview program that addresses the issue of planning and executing the design of a given product. Thus, all its contents are focused on achieving this goal, but the 4 modules that make up the degree are based on different perspectives. In this way, the professional will first address the important issue of mastering the essential fundamentals of design, and then delve into graphic techniques, color and volume and space. With this knowledge you will have prepared yourself to improve your profile as a product designer.

The most complete syllabus in Conceptual Product Design is now within your reach. Don't miss the opportunity"

Module 1. Design Fundamentals

1.1. Design History
- 1.1.1. Industrial Revolution
- 1.1.2. The Stages of Design
- 1.1.3. Architecture
- 1.1.4. The Chicago School

1.2. Design Styles and Movements
- 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. 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 Cháves

1.5. Language in 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 Signs
- 1.5.5. Proposal

1.6. Design and its Aesthetic-Formal Dimension
- 1.6.1. Visual Elements
  - 1.6.1.1. The 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 Design Methods
- 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. The Significance
- 1.8.3. Denotative Meaning and Connotative Meaning
- 1.8.4. Lexicon
- 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 Implications, 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 Design Context
- 1.10.1. Current Design Issues
- 1.10.2. Current Design Issues
- 1.10.3. Contributions on Methodology

Module 2. Drawing and graphic techniques

2.1. History of Drawing
- 2.1.1. The Origin of Drawing
- 2.1.2. The First Drawings
- 2.1.3. Egyptian Era
- 2.1.4. Greek Culture
- 2.1.5. Middle Ages
- 2.1.6. The Renaissance
- 2.1.7. Modern Era
  - 2.1.7.1. Futurism
  - 2.1.7.2. Cubism
  - 2.1.7.3. Expressionism
  - 2.1.7.4. Surrealism
- 2.1.8. Digital Art

2.2. Materials and Supports
- 2.2.1. Traditional Materials
- 2.2.2. Non-Traditional Materials
- 2.2.3. Drawing Materials
- 2.2.4. Industrial Materials
- 2.2.5. Alternative Materials
- 2.2.6. Drawing Supports

2.3. Relationship of Art and Drawing
- 2.3.1. Painting
- 2.3.2. Sculpture
- 2.3.3. Music
- 2.3.4. Dance
- 2.3.5. Literature
- 2.3.6. Cinema

2.4. The Basic Elements of Drawing
- 2.4.1. The Line and the Dot
- 2.4.2. The Shape
- 2.4.3. Light and Shadow
- 2.4.4. Volume
- 2.4.5. The Proportion
- 2.4.6. The Outlook
- 2.4.7. Texture
- 2.4.8. Color

2.5. Drawing Classification
- 2.5.1. Artistic Drawing
- 2.5.2. Technical Drawing
- 2.5.3. Geometric Drawing
- 2.5.4. Mechanical Drawing
- 2.5.5. Architectural Drawing
- 2.5.6. Cartoon
- 2.5.7. Freehand Drawing

2.6. Fit,Proportion, Chiaroscuro, Composition & Color
- 2.6.1. Lace
- 2.6.2. Proportion
- 2.6.3. Chiaroscuro
- 2.6.4. Composition
- 2.6.5. Color

2.7. Form Analysis I: Flat Vision
- 2.7.1. The Outlook
- 2.7.2. Hierarchical Perspective
- 2.7.3. Military Perspective

2.7.4. Perspective from a Gentleman's Perspectivet
2.7.5. Axonometric Perspective
2.7.6. Conical Perspective
2.8. Form Analysis II. Three-Dimensional Vision
2.8.1. Monocular Three-Dimensionality: The Flat Image
2.8.2. Efficacy of Monocularity
2.8.3. Stereopsis
2.8.4. Simulation and Measurement of Stereopsis
2.9. Expression and Representation Techniques in the Design Process
2.9.1. Mental Map
2.9.2. Graphic Reports
2.9.3. Illustration
2.9.4. Comic Book
2.9.5. Storyboards
2.10. The Importance of Drawing for the Human Being
2.10.1. Freedom of Thought and Expression
2.10.2. Communication Skills
2.10.3. Artistic Sensitivity
2.10.4. Invention, Imagination and Creativity

Module 3. Color and Shape

3.1. Color Theory
3.1.1. Perception of Form and Space
3.1.2. Color. Definition
3.1.3. Color Perception
3.1.4. Color Properties or Dimensions
3.1.5. Color Classification
3.2. Color Perception
3.2.1. The Human Eye
3.2.2. Color Vision
3.2.3. Variables in Color Perception
3.2.4. Non-Visual Color Perception
3.3. Color Modeling and Standardization
3.3.1. History of Color
3.3.1.1. First Theories
3.3.1.2. Leonardo Da Vinci
3.3.1.3. Isaac Newton
3.3.1.4. Moses Harris
3.3.1.5. Goethe
3.3.1.6. Runge
3.3.1.7. Chevreul
3.3.1.8. Rood
3.3.1.9. Munsell
3.3.1.10. Ostwald
3.3.2. Visual Perception
3.3.2.1. Absorption and Reflection
3.3.2.2. Pigment Molecules
3.3.3. Color Attributes
3.3.3.1. Tone
3.3.3.2. Luminance
3.3.3.3. Saturation
3.3.4. Warm and Cool Colors
3.3.5. Harmony in Colors
3.3.6. Contrast
3.3.7. Color Effects
3.3.7.1. Size
3.3.7.2. Transparency, Weight and Mass
3.4. Semiotics and Semantics of color
3.4.1. Semiotics of Color
3.4.2. Color Description
3.4.3. Colors: Material, Light, Perceptions, Sensations.
3.4.4. Color and Material
3.4.5. The Truth of a Color
3.4.6. Color Perception
3.4.7. The Weight of a Color
3.4.8. The Color Dictionary

3.5. Color in Design
- 3.5.1. Chromatic Trends
- 3.5.2. Graphic Design
- 3.5.3. Interior Design
- 3.5.4. Architecture
- 3.5.5. Landscape Design
- 3.5.6. Fashion Design

3.6. Composition
- 3.6.1. General Aspects
  - 3.6.1.1. Codes Used
  - 3.6.1.2. Originality and Banality
  - 3.6.1.3. Degree of Iconicity and Abstraction
- 3.6.2. Configurational Organization of the Image: Relation between Background and Figure
- 3.6.3. Configurational Organization of the Image: Gestalt Laws
- 3.6.4. Configurational Organization of the Image: Systems of Spatial Organization
  - 3.6.4.1. Balance: Static or Dynamic. Focal or Orthogonal System
  - 3.6.4.2. Proportion
  - 3.6.4.3. Symmetry
  - 3.6.4.4. Movement and Rhythm
- 3.6.5. Field Study

3.7. Image Functions
- 3.7.1. Representative
  - 3.7.1.1. Cartographic
  - 3.7.1.2. Scientist
  - 3.7.1.3. Architectural
  - 3.7.1.4. Projectual
- 3.7.2. Persuasive
- 3.7.3. Artistic

3.8. Color Psychology
- 3.8.1. Warm Colors and Cool Colors
- 3.8.2. Physiological Effects
- 3.8.3. Color Symbolism
- 3.8.4. Personal Color Preferences
- 3.8.5. Emotional Effects
- 3.8.6. Local Color and Expressive

3.9. The Meaning of Color
- 3.9.1. Blue
- 3.9.2. Red
- 3.9.3. Yellow
- 3.9.4. Green
- 3.9.5. Black
- 3.9.6. White
- 3.9.7. Orange
- 3.9.8. Violet
- 3.9.9. Pink
- 3.9.10. Gold
- 3.9.11. Silver
- 3.9.12. Brown
- 3.9.13. Gray

3.10. Color Use
- 3.10.1. Sources of Dyes and Pigments
- 3.10.2. Lighting
- 3.10.3. Mixture of Oils and Acrylics
- 3.10.4. Glazed Ceramics
- 3.10.5. Colored Glass
- 3.10.6. Color Printing
- 3.10.7. Color Photography

Module 4. Volume and space

4.1. Basic Elements of Three-Dimensional Language
- 4.1.1. Origin and Chronology of Three-Dimensional Design
- 4.1.2. Definition of Three-Dimensional Design
- 4.1.3. Elements of Three-Dimensional Design
- 4.1.4. Three-Dimensional Design Methodology

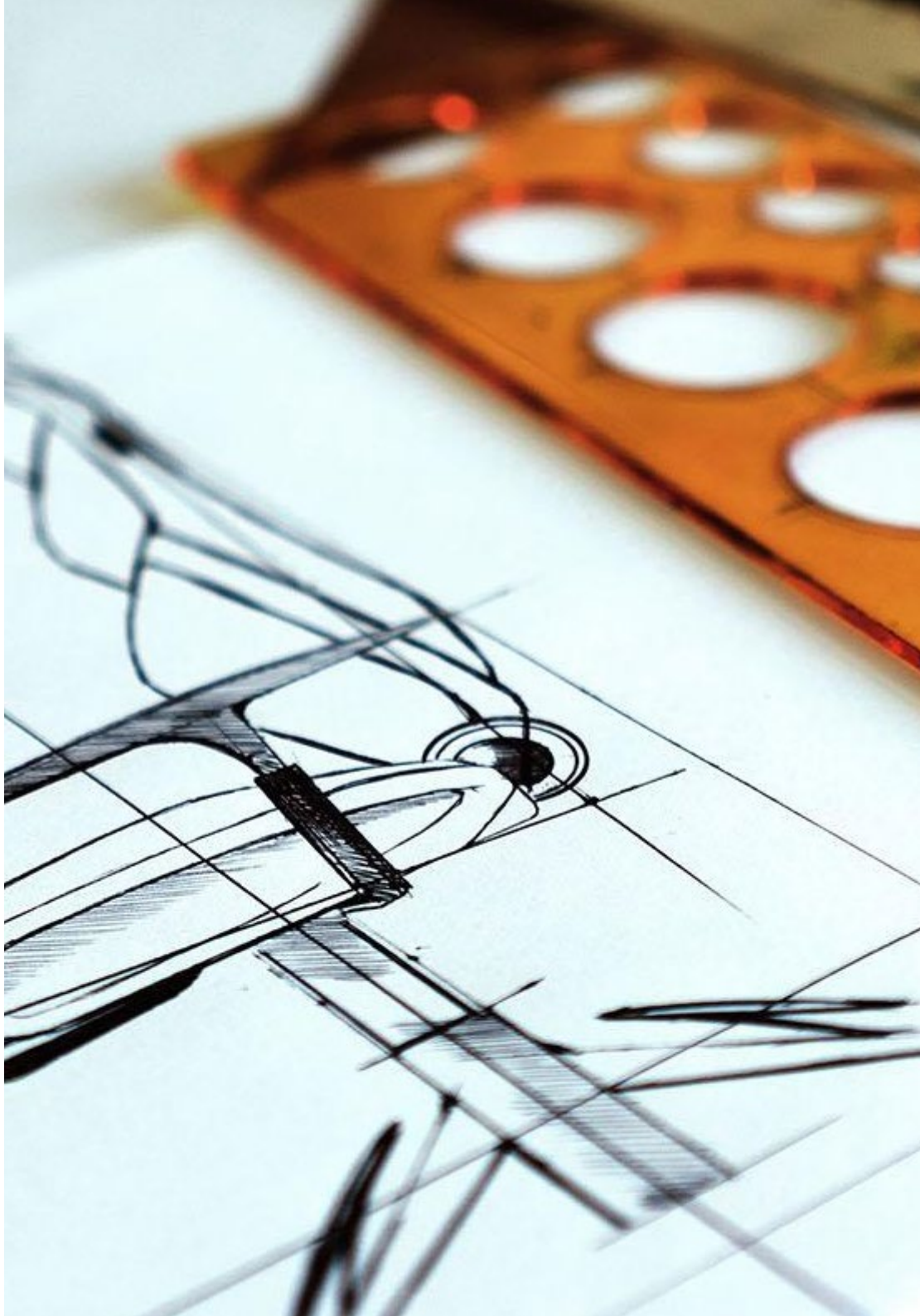
4.1.5. The Operation in Fundamentals of Design
4.1.6. Models, Mock-Ups and Prototypes
4.2. Materials and Processes
4.2.1. Materials
4.2.1.1. Stone
4.2.1.2. Metal
4.2.1.3. La madera
4.2.1.4. Mud
4.2.1.5. Clay
4.2.2. Processes
4.2.2.1. Making a Slab
4.2.2.2. Churros Method
4.2.2.3. Cube
4.2.3. Workshop
4.3. Transformation and Creation of Space
4.3.1. From Plan to Volume
4.3.2. Sculpture from the Plane
4.3.2.1. Topography
4.3.2.1.1. Hollow Relief
4.3.2.1.2. Low Relief
4.3.2.1.3. Medium Relief
4.3.2.1.4. High Relief
4.3.2.1.5. Half Bulk
4.3.2.2. Collage and Assemblage
4.3.2.3. Creation of a Sculpture
4.3.3. Two-Dimensionality and Three-Dimensionality
4.3.3.1. The Trompe L'oeil
4.3.4. Matrix Artists
4.3.5. Painting as Sculpture
4.4. Three-Dimensional Configuration Systems
4.4.1. Structure
4.4.2. The Structure as a Support
4.4.2.1. Structures Designed to Support
4.4.2.2. Structures and Balance
4.4.3. Structure as a Compositional Basis
4.4.3.1. Geometry as a Structure or Compositional Basis
4.4.3.2. Hierarchical Zone Structures
4.4.3.3. Hierarchical Structures by Size and Ratio
4.4.3.4. Gestural and Material Structures Determined by Sensibility
4.4.3.5. The Structure of the Whole
4.4.4. Mental Visualization of the Structures
4.4.5. Form and Function
4.4.5.1. Predominance of Form or Function
4.4.5.1.1. Luxury and Appearance
4.4.5.2. Shapes in Nature
4.4.5.2.1. Biomorphic Forms
4.4.5.2.2. Geometric Shapes
4.4.5.2.3. Natural Forms
4.4.5.3. Industrial Forms
4.4.5.3.1. The Revisable Form
4.4.5.3.2. Antiques
4.4.5.4. Relationship of Humans to Form and Function
4.5. Additive Techniques
4.5.1. Modeling
4.5.2. Modeling Typologies
4.5.3. Mold Creation
4.6. Subtractive Techniques
4.6.1. The Carving
4.6.2. Materials and Tools
4.6.3. Milling Process
4.6.4. Featured Artists
4.7. Construction Techniques
4.7.1. Assembly and Spatial Configurations
4.7.2. Materials
4.7.3. Typology
4.7.4. Features
4.7.5. Featured Artists

4.8. Molding Techniques
- 4.8.1. Molding and Casting
- 4.8.2. Technique
- 4.8.3. Procedure
- 4.8.4. Typology
- 4.8.5. Materials
- 4.8.6. Tools
- 4.8.7. Parts and Elements
- 4.8.8. The Starting Course and Couplings
- 4.8.9. Types of Mold Systems

4.9. New Technologies
- 4.9.1. Evolution of the Three-Dimensional Form
- 4.9.2. New Techniques and Materials
  - 4.9.2.1. Plastic
  - 4.9.2.2. Concrete
  - 4.9.2.3. Light Sculptures
  - 4.9.2.4. Bioart
  - 4.9.2.5. Video and Virtual Space
- 4.9.3. 3D Printing

4.10. Project Communication
- 4.10.1. Large Spaces. *Land art*
- 4.10.2. Installations
- 4.10.3. *Happenings* y *Performances*
- 4.10.4. The movement. Kinetic sculptures

This curriculum will improve your career and salary prospects quickly thanks to its fresh insights and panoramic approach"



05

Methodology

This training program offers 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.

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 Design program at TECH Technological University will prepare you to face all the challenges in this area, both nationally and internationally. We are committed to promoting your personal and professional growth, the best way to strive for success, that is why at TECH you will use Harvard *case studies*, with which we have a strategic agreement that allows us to provide our students with material from the best university 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

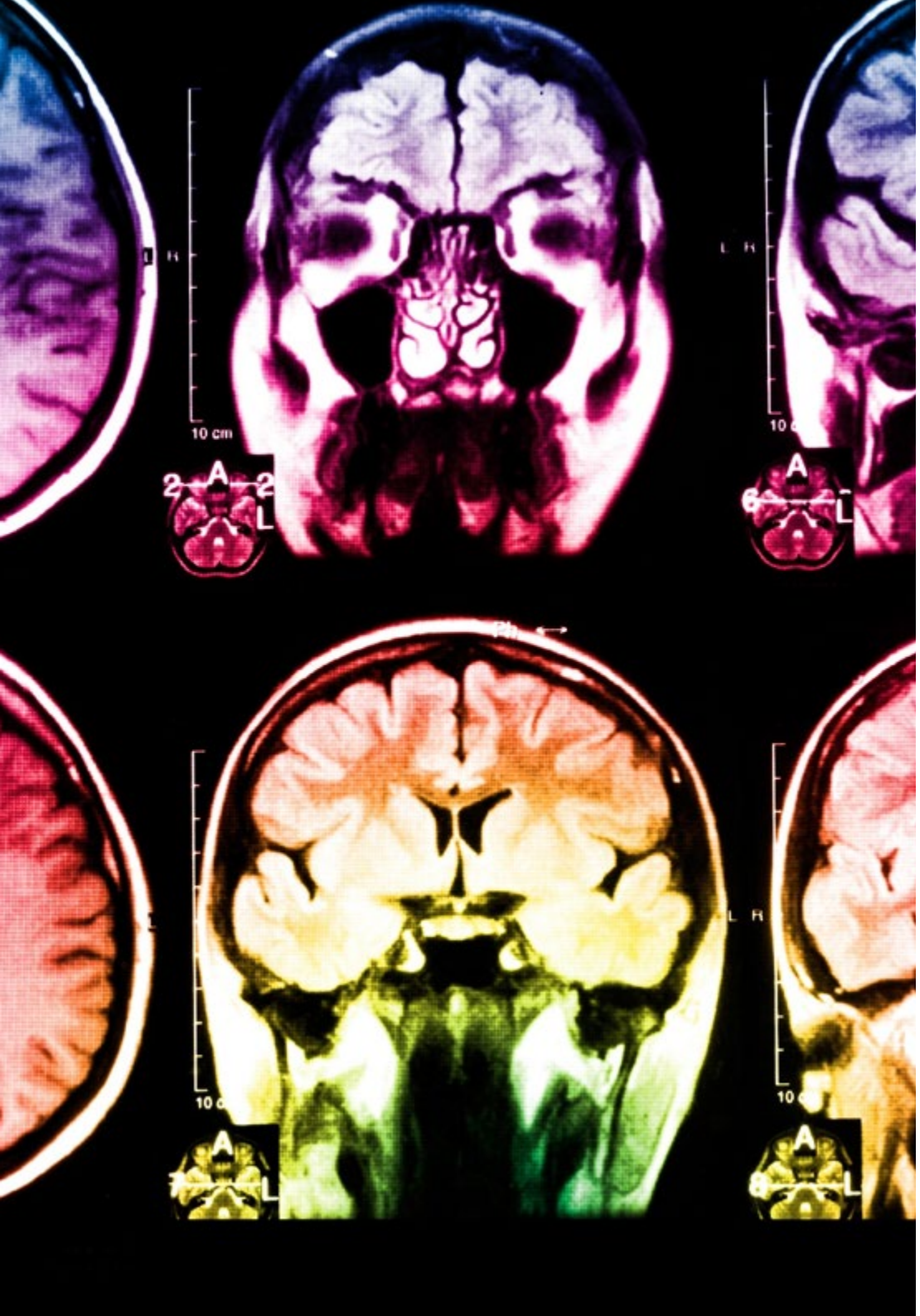
Our university is the first in the world to combine the Harvard University *case studies method* with a 100% online learning system based on repetition, combining 8 different didactic elements in each lesson.

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

In 2019, we obtained the best learning results of all 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 university 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.

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.

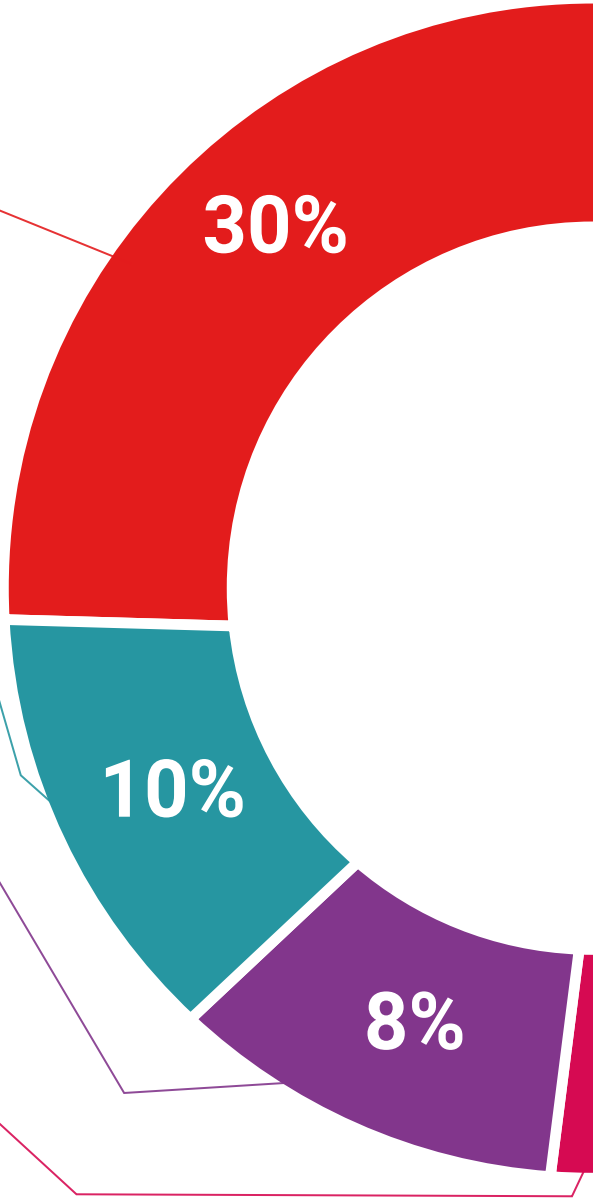
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

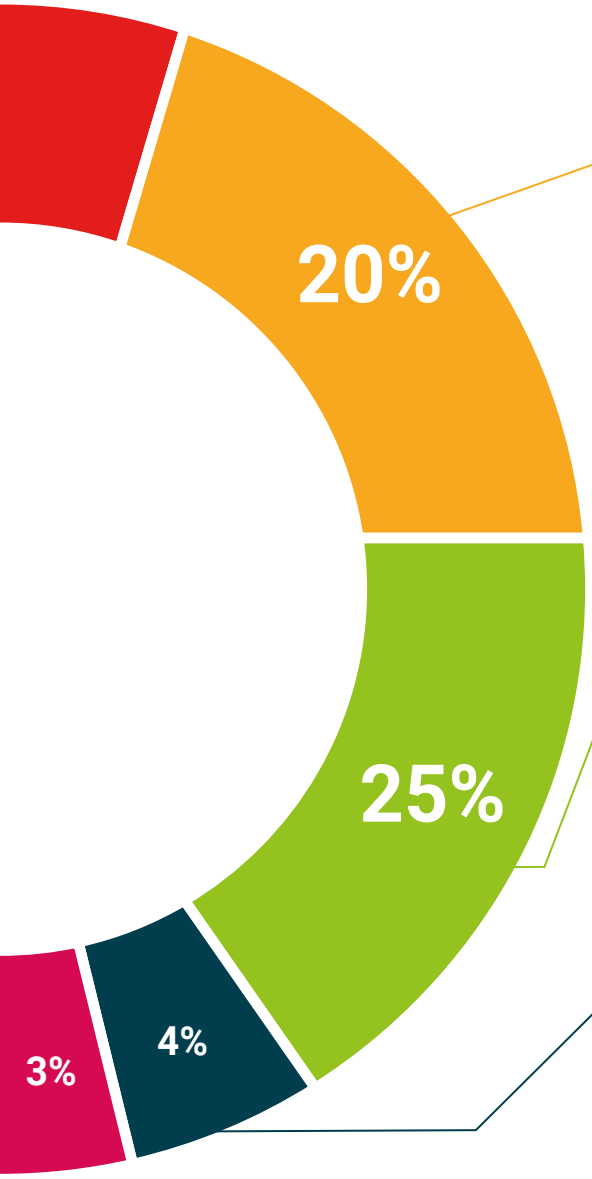
Practising Skills and Abilities

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 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 multimedia content presentation training Exclusive system 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 your goals.

05

Certificate

This Postgraduate Diploma in Conceptual Product Design guarantees you, inaddition to addition to the most rigorous and updated training, access to a Postgraduate Diploma issued by TECH Technological University

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

This **Postgraduate Diploma in Conceptual Product Design** contains the most complete and updated program on the market.

After the student has passed the evaluations, they will receive their corresponding **Postgraduate Diploma issued** by **TECH Technological University** by tracked delivery.

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