

Professional Master's Degree

Graphic Design





Professional Master's Degree Graphic Design

- » Modality: Online
- » Duration: 12 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitute.com/pk/design/professional-master-degree/professional-master-degree-graphic-design

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01

Introduction

Professionals working in Graphic Design need to constantly update their knowledge. The ongoing development of new technologies, software or apps not only shapes the way of working in this field, but also determines new expectations in the graphic products created and the mastery of technical and development aspects. In this complete program, we have gathered all the knowledge that you need in order to propel yourself to the forefront of this profession. A learning experience that will lead you to develop competitive and quality Graphic Design projects



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A comprehensive program that will provide you with the most advanced knowledge in Graphic Design, by learning all about the new tools and aesthetic trends in the current professional landscape”

Graphic Designers need be aware of the changing phenomena in graphic communication. Gaining knowledge of the influence of some media on others, the different combinations of media and the new graphic products that incorporate different techniques and approaches from other communicative areas, will all open new lines of thought and work

In this sense, having knowledge in all possible aspects of work is a gateway to very interesting possibilities and new avenues to explore

Therefore, this program will address the aspects that a designer needs to know in order to plan, develop and finalize any graphic project. A path that will gradually increase the student's competencies to help them achieve the challenges of a first-class professional

Graphic Design is presented as a viable option for professionals who decide to work independently but also to be part of any organization or company. An interesting avenue for professional development that will provide students with the benefits that come with the specific knowledge that is now available to them in this program

This **Professional Master's Degree in Graphic Design** contains the most complete and up-to-date program on the market. The most important features include:

- ◆ Development of a Large Number of Case Studies Presented by Experts
- ◆ Graphic, schematic, and highly practical contents
- ◆ The latest developments and cutting-edge advances in this field
- ◆ Practical exercises where the self-evaluation process can be carried out to improve learning
- ◆ Innovative and highly efficient 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



A Professional Master's Degree that will not only teach you how to use the tools of Graphic Design, but will also give you the criteria you need to make the right creative decisions in your work"

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All the knowledge required to work in Graphic Design compiled in a highly efficient Professional Master's Degree, which will optimize your effort with the best results"

This program is focused on practicing the proposed theoretical learning. Through the Most Effective Teaching Systems and Proven Methods Imported from the Most Prestigious Universities in the World, you will be able to Acquire New Knowledge in an Eminently Practical Way. In this way, we strive to convert your efforts into real and immediate skills

Our online system is another of the strengths of our proposal. With an interactive platform that has the advantages of the latest technological developments, we put the most interactive digital tools at your service. In this way, we can offer you a way of learning that is totally adaptable to your needs so that you can perfectly balance your studying with your personal or professional life

All the areas required for the creation of perfect graphic pieces will be developed in a clear and precise way so that the student can assimilate them quickly and permanently.

This program will enhance your skills and update your knowledge in Graphic Design.



02 Objectives

The objective of this Professional Master's Degree is to offer professionals a comprehensive program to help them acquire up-to-date knowledge and skills for working in Graphic Design. Through a hands-on learning approach, this program will allow you to finish your studies with the knowledge you need to perform your job safely and competently





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Our goal is simple: to help you gain the most complete and up-to-date knowledge in the area of Graphic Design in a program that is fully compatible with your work and personal obligations”



General Objectives

- ◆ Develop a complete Graphic Design project
- ◆ Determine the appropriate tools for its development
- ◆ Define the most suitable techniques for each graphic communication situation
- ◆ Perform the whole process of creating pieces and adapting them to different formats





Specific Objectives

Module 1. History of Design

- ◆ Have basic knowledge of Human and Social Sciences to be able to plan future research, according to the needs of each design project
- ◆ Critically understand the history of artistic practices and contemporary design, the arguments and theoretical assumptions that support them, and the strategies and mechanisms in which they intervene in order to adapt to the new issues and challenges of digital design
- ◆ Understand the development of design throughout history as an integration of various disciplines: Art, Contemporary Culture, Philosophy, Sociology, History of Media in Digital Design, Linguistics-Semiotics
- ◆ Develop an evaluative and critical spirit in order to acquire the ability to analyze and synthesize in the practice and execution of the functions of a designer
- ◆ Act as mediators between technology and art, ideas and goals, culture and design
- ◆ Understand the relationship between heritage and design, and understand that it is a characteristic of contemporary culture

Module 2. Introduction to Color

- ◆ Understand the importance of color in the visual environment
- ◆ Acquire the capacity to observe, organize, distinguish between and manage color
- ◆ Apply the psychological and semiotic foundations of color in design
- ◆ Capture, manipulate and prepare color for its use in physical and virtual supports
- ◆ Acquire the ability to form independent judgments through arguments
- ◆ Know how to document, by analyzing and interpreting documentary and literary sources with your own criteria

Module 3. Introduction to Shape

- ◆ Understand the nature of image and graphic in movement, as well as the basic principles of composition and structure that articulate the image, graphics and sound in time
- ◆ Apply space-time transformations and effects with narrative intentions to design and create visual communications with a clear and specific purpose
- ◆ Develop spatial capacity, analyzing the shapes that are constructed in the environment
- ◆ Understand the importance of shape in the development of more complex procedures
- ◆ Visually identify the types of shapes in order to create new ones from these
- ◆ Understand and analyze the emotional component that is attributed to certain shapes

Module 4. Editorial Design

- ◆ Know the fundamentals of editorial design in the print and digital context, as well as their interrelation with other areas
- ◆ Know the scope and importance of the designer in the editorial field
- ◆ Know the specific terminology, techniques and language applied to the design processes: pre-press and printing systems, digital techniques and media, and multimedia
- ◆ Design editorial publication taking into account the graphic set and its elements
- ◆ Capture, manipulate and prepare text and images for use in different media
- ◆ Designing eye-catching visual communications that meet current graphic criteria
- ◆ Begin to use Adobe InDesign and learn about the elements available in the program in order to project your own graphic ideas

Module 5. Design Methodology

- ◆ Know the basic processes of scientific methodology in the history of design: question states, integral analysis of the design work, problem rethinking, search for unpublished information, hypothesis formulation, critical synthesis processes, orderly formulation of conclusions
- ◆ Understand how innovation works as a design driver
- ◆ Identify problems related to design, collect and analyze the information required to evaluate and provide solutions according to efficiency criteria: functional, environmental, structural, constructive and expressive in the field of the profession
- ◆ Justify ideas by using a coherent and critical argument of the development of a design project
- ◆ Gain in-depth knowledge of the dynamics of design management, which allows the application of marketing and business administration knowledge to design projects
- ◆ Understand the practice of design as a research method in itself, based on creativity

Module 6. Graphic Design

- ◆ Know the fundamentals of graphic design, as well as its interrelation with other areas: Advertising graphic design; editorial design; corporate identity design; web design; packaging design; typographic design, posters, signage; multimedia design; new media design, etc
- ◆ Know the basis, functions and value of Graphic Design
- ◆ Analyze the profile of a graphic designer throughout history and in today's landscape
- ◆ Understand the basic and formal elements in Graphic Design
- ◆ Learn which are the most used digital tools in the field of Graphic Design
- ◆ Know and apply basic elements of project organization and management

Module 7. Corporate Image

- ◆ 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
- ◆ Understand which are the strategic areas that a graphic manager must manage in the communicative process of the Graphic and Visual Identity of Brands

- ◆ 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
- ◆ Develop a regulated system of basic graphic standards based on visual identity/brand elements

Module 8. Creating a Portfolio

- ◆ Create audiovisual narrations, correctly applying the criteria of usability and interactivity
- ◆ Identify the figure of the designer in the professional landscape
- ◆ Know the techniques, methods and networks for promoting personal work
- ◆ Understand the ethical protocol that must be followed in professional practice
- ◆ Be able to identify one's own strengths and weaknesses
- ◆ Know how to economically value your own work

Module 9. Ethics, Legislation and Professional Deontology

- ◆ Be able to gather and interpret relevant data to make judgments that include a reflection on ethical, environmental and social issues
- ◆ Carry out professional practice in an ethical manner, respecting the law and in accordance with universal rights
- ◆ Develop the learning skills necessary to undertake further studies with a high degree of autonomy
- ◆ Understand the professional relationship between designer and client
- ◆ Acquire the skills that demonstrate that problems can be solved through argumentation and constructive criticism
- ◆ Develop the ability to decide in advance what needs to be done, who needs to do it, and how it should be done

Module 10. Typography

- ◆ Know the main syntax of graphic language and apply its rules to clearly and precisely describe objects and ideas
- ◆ Know the origin of letters and their historical importance
- ◆ Recognize, study and apply typography to graphic processes in a coherent way
- ◆ Know and apply the fundamental aesthetics of typography
- ◆ Know how to analyze the layout of texts in the design object
- ◆ Be able to carry out professional work starting from typesetting

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An opportunity created for professionals who are looking for an intensive and effective program to take a significant step forward in the practice of their profession”

03 Skills

This program has been created as a high-skilled training for Graphic Design professionals. This intensive course will allow you to work in all the fields related to this industry with the confidence of an expert in the field

Build your own
beautiful website

Browse our 1000s of templates and choose one

Start Now



Fully responsive and
mobile optimized

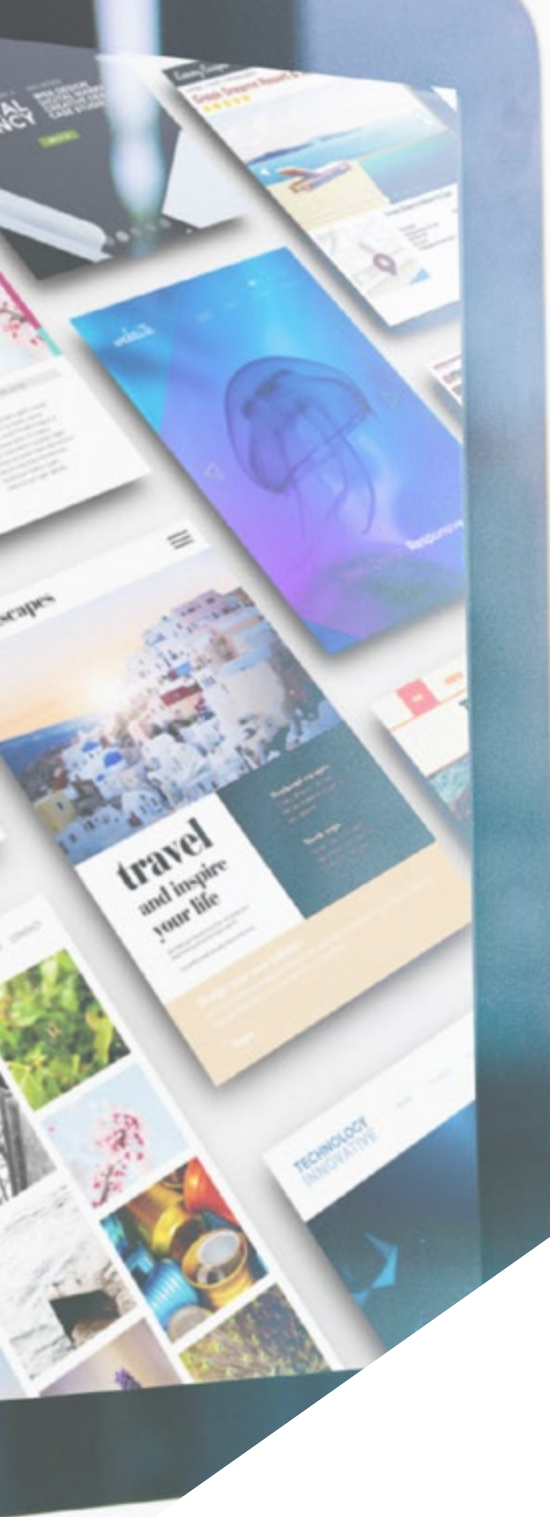


Design directly on
the cloud from
anywhere



Very easy to set up





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Learn to create high quality graphic projects, including the most state-of-the-art criteria in your designs in terms of achieving the proposed objectives”



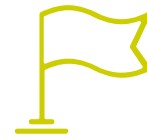
General Skills

- ◆ Create comprehensive graphic projects in any communicative context
- ◆ Analyze the co-existence of different plans
- ◆ Efficiently make an impact on target audiences
- ◆ Control the internal and external production processes of the pieces produced

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Enroll in the best Professional Master's Degree in Graphic Design on the current university landscape"





Specific Skills

- ◆ Describe the different historical moments of Graphic Design
- ◆ Manage colors in their graphic application
- ◆ Understand the use of shape in Graphic Design
- ◆ Work in editorial design
- ◆ Know the methodology used in Graphic Design
- ◆ Develop a corporate image
- ◆ Create a portfolio
- ◆ Know the professional ethics and code of deontology
- ◆ Efficiently use different typographs

04

Structure and Content

This program's syllabus will take you from the most basic to the most specialized information in the process of ideation, development and completion of a Graphic Design project. With the most up-to-date approaches and the study of current trends and aesthetic requirements of the sector





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All the aspects that a graphic designer should know to successfully carry out their work with solvency, brought together for you in an extensive and efficient syllabus that will boost your professional skills to the highest level”

Module 1. History of Design

- 1.1. Why Learn About the History of Design?
 - 1.1.1. Valuing History
 - 1.1.2. Anticipate the Future
 - 1.1.3. The Past Frees Us
 - 1.1.4. Conclusions
- 1.2. Considering the “History of Design” as a Discipline
 - 1.2.1. How Do We Make History Out of History?
 - 1.2.2. Background Information Considered
 - 1.2.3. Development of the Discipline: 70s, 80s and 90s
 - 1.2.4. The Object of Study in the History of Design
 - 1.2.5. Trends and Lines of Research
- 1.3. Industrial Revolution and Other Channels
 - 1.3.1. Consequences of the Industrial Revolution on Design
 - 1.3.2. Oriental Influence
 - 1.3.3. Arts and Crafts. William Morris
 - 1.3.4. Aestheticism
 - 1.3.5. Art Nouveau
- 1.4. Historical Overview I
 - 1.4.1. Viennese Secession
 - 1.4.2. Deutscher Werkbund
 - 1.4.3. Russian Constructivism
 - 1.4.4. The De Stijl Movement and Neoplasticism
- 1.5. Bauhaus
 - 1.5.1. What is the Bauhaus Movement?
 - 1.5.2. First stage
 - 1.5.3. Second Stage
 - 1.5.4. Third stage
 - 1.5.5. Basic Principles
 - 1.5.6. Influences

- 1.6. Historical Overview II
 - 1.6.1. Art Deco
 - 1.6.2. International Style
 - 1.6.3. Post-War Design
 - 1.6.4. The Ulm School
 - 1.6.5. Swiss Design
- 1.7. Functional and Functionalist
 - 1.7.1. The Functionalist View
 - 1.7.2. The Beautiful and the Practical
 - 1.7.3. Analogies of Functionalism
 - 1.7.4. Functionalism as a Style
- 1.8. Historical Overview III
 - 1.8.1. New York School
 - 1.8.2. American Aerodynamism
 - 1.8.3. Scandinavian Design
 - 1.8.4. Democratic Design
- 1.9. Other Trends
 - 1.9.1. Pop
 - 1.9.2. High-Tech
 - 1.9.3. Minimal
 - 1.9.4. Kitsch
- 1.10. The Digital Era
 - 1.10.1. Information Revolution
 - 1.10.2. Computer-Assisted Design
 - 1.10.3. Biodesign, Neobiomorphism, Eco-Friendly Design
 - 1.10.4. The Digital Image and New Typography

Module 2. Introduction to Color

- 2.1. Color, Principles and Properties
 - 2.1.1. Introduction to Color
 - 2.1.2. Light and Color: Chromatic Synaesthesia
 - 2.1.3. Color Attributes
 - 2.1.4. Pigments and Colorants

- 2.2. Colors in the Chromatic Circle
 - 2.2.1. Chromatic Circle
 - 2.2.2. Cool and Warm Colors
 - 2.2.3. Primary Colors and their Derivatives
 - 2.2.4. Chromatic Relationships: Harmony and Contrast
- 2.3. Color Psychology
 - 2.3.1. Construction of the Meaning of a Color
 - 2.3.2. Emotional Load
 - 2.3.3. Denotative and Connotative Values
 - 2.3.4. Emotional Marketing. The Charge of the Color
- 2.4. Color Theory
 - 2.4.1. A Scientific Theory. Isaac Newton
 - 2.4.2. Goethe's Theory of Colors
 - 2.4.3. Joining Goethe's Color Theory
 - 2.4.4. Psychology of Color According to Eva Heller
- 2.5. Insisting on Color Classification
 - 2.5.1. Guillermo Ostwald's Double Cone
 - 2.5.2. Albert Munsell's Solid
 - 2.5.3. Alfred Hicethier's Cube
 - 2.5.4. The CIE (International Commission on Illumination) Triangle
- 2.6. Individual Study of Colors
 - 2.6.1. Black and White
 - 2.6.2. Neutral Colors. The Gray Scale
 - 2.6.3. Monochrome, Bichrome, Polychrome
 - 2.6.4. Symbolic and Psychological Aspects of Colors
- 2.7. Color Models
 - 2.7.1. Subtractive Model. CMYK Mode
 - 2.7.2. Additive Model. RGB Mode
 - 2.7.3. HSB Model
 - 2.7.4. Pantone System. Pantone Color Charts
- 2.8. From Bauhaus to Murakami
 - 2.8.1. Bauhaus and its Artists
 - 2.8.2. Gestalt Theory of Color
 - 2.8.3. Josef Albers. The Interaction of Color
 - 2.8.4. Murakami: Connotations of the Absence of Color

- 2.9. Color in Project Design
 - 2.9.1. Pop Art. Color of Cultures
 - 2.9.2. Creativity and Color
 - 2.9.3. Contemporary Artists
 - 2.9.4. Analysis of Diverse Optics and Perspectives
- 2.10. Color Management in the Digital Environment
 - 2.10.1. Color Spaces
 - 2.10.2. Color Profiles
 - 2.10.3. Monitor Calibration
 - 2.10.4. What We Should Consider

Module 3. Introduction to Shape

- 3.1. The Shape
 - 3.1.1. Definition: What Is Shape?
 - 3.1.2. Qualities and Characteristics
 - 3.1.3. Contour, Silhouette, Figure and Profile, Aspects of the Same Reality
 - 3.1.4. Essential Representation
- 3.2. Typology of Shape. Aesthetics of Functional Shape
 - 3.2.1. Types of Shape According to their Origin
 - 3.2.2. Types of Shape According to their Configuration
 - 3.2.3. Types of Shape According to their Meaning
 - 3.2.4. Types of Shape According to their Relationship with Space
 - 3.2.5. Types of Shape According to their Figure-Ground Relationship
- 3.3. First Graphic Shapes
 - 3.3.1. Doodling
 - 3.3.2. Stain Shapes
 - 3.3.3. Dots and Lines
 - 3.3.4. Awakening Creativity Through Hirameki
 - 3.3.5. The Shape of Haiku
- 3.4. Composition of the Shape
 - 3.4.1. Open Shape and Closed Shape
 - 3.4.2. Shape Composition, Semi-Formal and Informal
 - 3.4.3. Symmetry
 - 3.4.4. Axes. Axial and Radial Symmetry

- 3.5. The Importance of Proportion in Shape
 - 3.5.1. The Proportion
 - 3.5.2. Golden Rectangle
 - 3.5.3. Scale
 - 3.5.4. Types of Scale
- 3.6. The Isms: A Practical Application
 - 3.6.1. Cubism
 - 3.6.2. Suprematism
 - 3.6.3. Constructivism
 - 3.6.4. Dadaism
- 3.7. The Human Being as a Measurement
 - 3.7.1. Canon
 - 3.7.2. Different Canons in the Human Figure
 - 3.7.3. Representation of the Human Figure in Art
 - 3.7.4. Ergonomy
- 3.8. Visual Perception and Shape
 - 3.8.1. Visual Perception
 - 3.8.2. Gestalt
 - 3.8.3. Visual Thought
 - 3.8.4. Interrelation of Shapes
- 3.9. Psychology of Shapes
 - 3.9.1. Circle
 - 3.9.2. Square
 - 3.9.3. Triangle
 - 3.9.4. Other Shapes
- 3.10. Introduction to Digital Shape
 - 3.10.1. From Analog to the Digital World
 - 3.10.2. Positive and Negative Shape
 - 3.10.3. Repetition and Reflection
 - 3.10.4. Combining Techniques

Module 4. Editorial Design

- 4.1. Introduction to Editorial Design
 - 4.1.1. What Is Editorial Design?
 - 4.1.2. Types of Publications in Editorial Design
 - 4.1.3. The Editorial Designer and their Skills
 - 4.1.4. Factors of Editorial Design
- 4.2. History of Editorial Design
 - 4.2.1. Writing Research. Books in Ancient Times
 - 4.2.2. The Gutenberg Revolution
 - 4.2.3. The Bookstore of the Ancient Regime (1520-1760)
 - 4.2.4. The Second Book Revolution (1760 -1914)
 - 4.2.5. From the 19th Century to the Present Day
- 4.3. Fundamentals of Print and Digital Editorial Design
 - 4.3.1. Format
 - 4.3.2. The Grid
 - 4.3.3. Typography
 - 4.3.4. Color
 - 4.3.5. Graphic Elements
- 4.4. Printed Editorial Media
 - 4.4.1. Fields of Work and Formats
 - 4.4.2. Books and their Elements: Titles, Headlines, Headers, Body of Text, etc
 - 4.4.3. Handling: Folding and Binding
 - 4.4.4. Printing
- 4.5. Digital Editorial Media
 - 4.5.1. Digital Publications
 - 4.5.2. Aspects of Shape in Digital Publications
 - 4.5.3. Most Used Digital Publications
 - 4.5.4. Platforms for Digitally Publishing
- 4.6. Introduction to InDesign I: First Steps
 - 4.6.1. Workspace Interface and Personalization
 - 4.6.2. Panels, Preferences and Menus
 - 4.6.3. The Fat-Plan
 - 4.6.4. Options for Creating New Documents and Saving

- 4.7. Introduction to InDesign II: Delving into the Tools
 - 4.7.1. Publication Format
 - 4.7.2. The Grid in the Workspace
 - 4.7.3. The Base Grid and its Importance
 - 4.7.4. Use of Rulers and Guidelines Creation. Viewing mode
 - 4.7.5. The Panel and Page Tool. The Master Pages
 - 4.7.6. Working with Layers
- 4.8. Color and Image Management in InDesign
 - 4.8.1. Sample Palette. Creating Color and Shades
 - 4.8.2. Dropper Tool
 - 4.8.3. Gradients
 - 4.8.4. Image Organization and Color Management
 - 4.8.5. Use of Vignettes and Anchored Objects
 - 4.8.6. Creation and Configuration of a Table
- 4.9. Text in InDesign
 - 4.9.1. Text: Choosing Typographies
 - 4.9.2. Text Frames and their Options
 - 4.9.3. Character and Paragraph Panels
 - 4.9.4. Insert Footnotes. Tabulation
- 4.10. The Editorial Project
 - 4.10.1. Relationship of Editorial Designers: Projects
 - 4.10.2. Creating a First Project in InDesign
 - 4.10.3. What Elements Should be Included?
 - 4.10.4. Thinking of the Idea

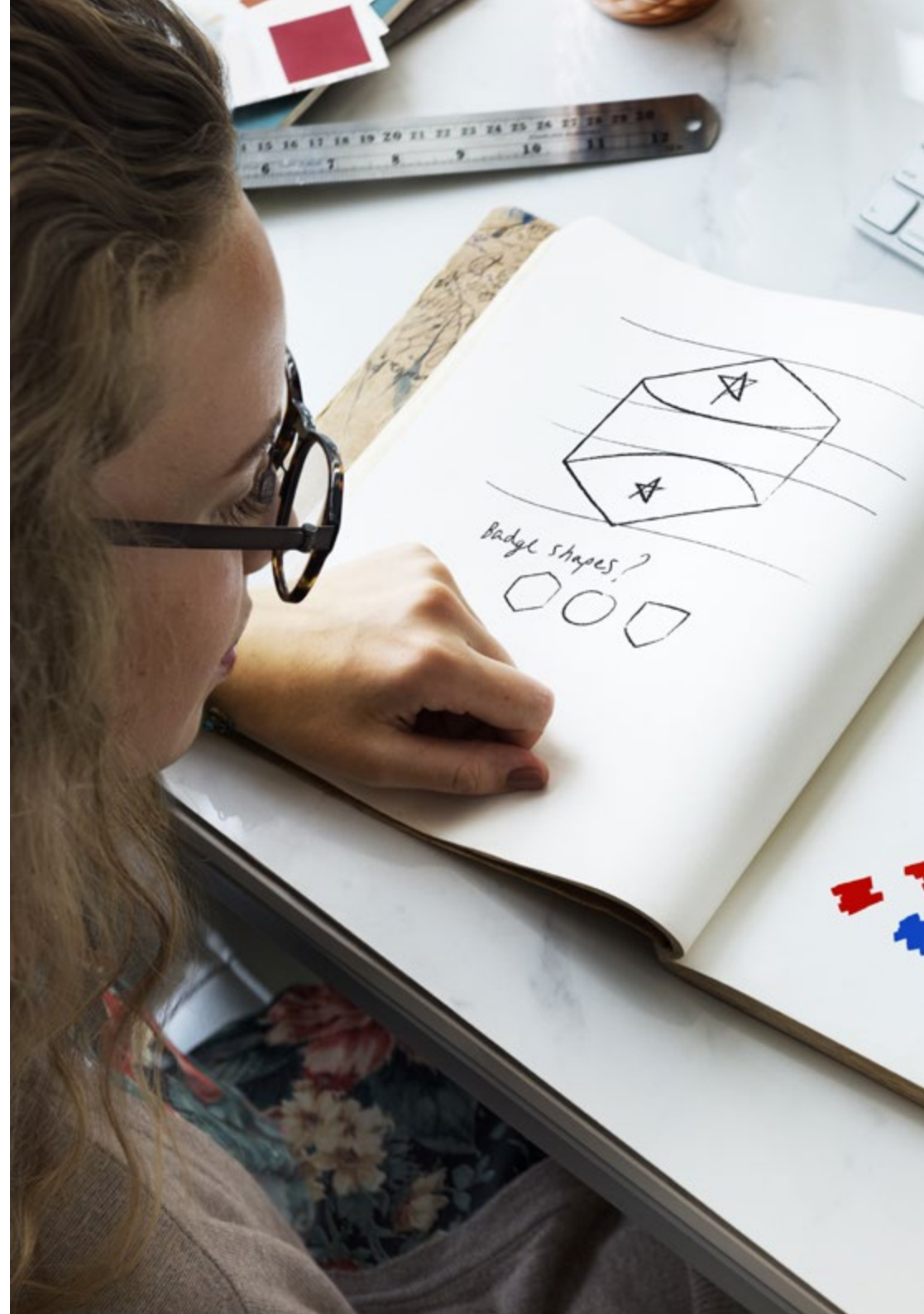
Module 5. Design Methodology

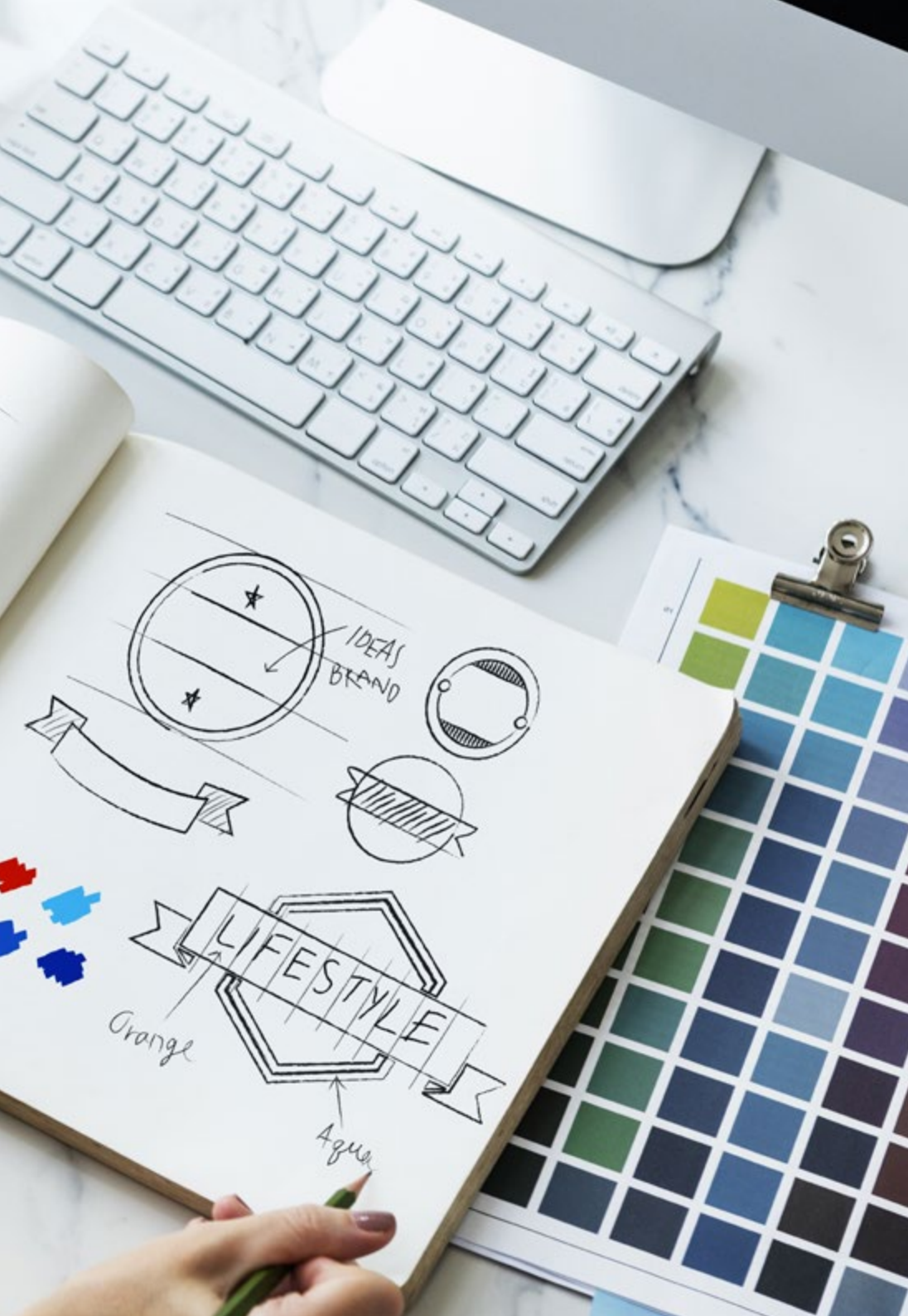
- 5.1. Methodology and Design
 - 5.1.1. What is the Design Methodology?
 - 5.1.2. Differences Between Method, Methodology and Technique
 - 5.1.3. Types of Methodology Techniques
 - 5.1.4. Deduction, Induction and Abduction
- 5.2. Introduction to Design Research
 - 5.2.1. Inheriting the Scientific Method
 - 5.2.2. General Concepts of Research Processes
 - 5.2.3. Main Phases of the Research Process
 - 5.2.4. Schedule
- 5.3. Some Methodological Proposals
 - 5.3.1. Bürdek Bernhard's Proposals for a New Methodology
 - 5.3.2. Bruce Archer's Systematic Approach for Designers
 - 5.3.3. Victor Papanek's Integrated Generalizing Design
 - 5.3.4. Bruno Munari's Design Method
 - 5.3.5. Bernd Löbach's Creative Problem-Solving Process
 - 5.3.6. Other Authors and Outlines of Other Methods
- 5.4. Defining the Problem
 - 5.4.1. Requirements Identification and Analysis
 - 5.4.2. What Is a Brief?
 - 5.4.3. What Should a Good *Brief* Contain?
 - 5.4.4. Tips for Preparing a *Brief*
- 5.5. Project Research
 - 5.5.1. Background Study
 - 5.5.2. Implication of the Project
 - 5.5.3. Study of the Target Audience
 - 5.5.4. Tools for the Target Audience Study
- 5.6. The Competitive Environment
 - 5.6.1. In Relation to the Market
 - 5.6.2. Competitive Analysis
 - 5.6.3. Value proposition
- 5.7. Viability study
 - 5.7.1. Social Viability. SWOT Analysis
 - 5.7.2. Technical Feasibility
 - 5.7.3. Economic Viability

- 5.8. Possible Solutions to a Brief
 - 5.8.1. Emotionality in Creative Processes
 - 5.8.2. Divergence, Transformation and Convergence
 - 5.8.3. Brainstorming
 - 5.8.4. Comparison of Ideas
- 5.9. Establishment of Objectives
 - 5.9.1. General Objective
 - 5.9.2. Specific Objectives
 - 5.9.3. Technical Objectives
 - 5.9.4. Aesthetic and Communicational Objectives
 - 5.9.5. Market Objectives
- 5.10. Idea Development
 - 5.10.1. Feedback in the Ideas Phase
 - 5.10.2. Sketches
 - 5.10.3. Presentation of Ideas
 - 5.10.4. Control Methods and Assessment Criteria

Module 6. Graphic Design

- 6.1. Introduction to Graphic Design
 - 6.1.1. What is Graphic Design?
 - 6.1.2. Graphic Design Functions
 - 6.1.3. Areas of Action in Graphic Design
 - 6.1.4. Value of Graphic Design
- 6.2. Graphic Design as a Professional Activity
 - 6.2.1. Influence of Technology on the Development of the Profession
 - 6.2.2. What is the Role of the Graphic Designer?
 - 6.2.3. Professional Fields
 - 6.2.4. The Designer as a Citizen
- 6.3. Basic Elements
 - 6.3.1. Point
 - 6.3.2. Line
 - 6.3.3. The Shape
 - 6.3.4. Texture
 - 6.3.5. The Space





- 6.4. Formal Elements
 - 6.4.1. Contrast
 - 6.4.2. The Balance
 - 6.4.3. The Proportion
 - 6.4.4. Rhythm
 - 6.4.5. Harmony
 - 6.4.6. The Movement
 - 6.4.7. Unit
- 6.5. Graphic Design References of the 20th and 21st centuries
 - 6.5.1. Graphic Designers Who Have Made a Mark in History
 - 6.5.2. Most Influential Designers
 - 6.5.3. Graphic Designers Today
 - 6.5.4. Visual References
- 6.6. Posters
 - 6.6.1. Advertising Poster
 - 6.6.2. Functions
 - 6.6.3. 19th Century Posters
 - 6.6.4. Visual References
- 6.7. Graphic Style
 - 6.7.1. Iconic Language and Mass Culture
 - 6.7.2. Graphic Design and its Relationship with Art
 - 6.7.3. Own Graphic Style
 - 6.7.4. Design Isn't a Profession, It's a Lifestyle
- 6.8. From the Streets to the Office
 - 6.8.1. Design as the Latest Avant-Garde
 - 6.8.2. Urban Art or *Street Art*
 - 6.8.3. Street Art Applied to Advertising
 - 6.8.4. Street Art and Brand Image
- 6.9. Most Used Digital Tools
 - 6.9.1. Adobe Lightroom
 - 6.9.2. Adobe Photoshop
 - 6.9.3. Adobe Illustrator
 - 6.9.4. Adobe InDesign
 - 6.9.5. CorelDRAW

- 6.10. Starting a Design Project
 - 6.10.1. The Brief
 - 6.10.2. Definition
 - 6.10.3. Justification
 - 6.10.4. Implications
 - 6.10.5. Objectives
 - 6.10.6. Methodology

Module 7. Corporate Image

- 7.1. Identity
 - 7.1.1. Idea of Identity
 - 7.1.2. Why is Identity Sought?
 - 7.1.3. Types of Identity
 - 7.1.4. Digital Identity
- 7.2. Corporate Identity
 - 7.2.1. Definition. Why have a Corporate Identity?
 - 7.2.2. Factors Influencing Corporate Identity
 - 7.2.3. Corporate Identity Components
 - 7.2.4. Identity Communication
 - 7.2.5. Corporate Identity, *Branding* and Corporate Image
- 7.3. Corporate Image
 - 7.3.1. Characteristic of the Corporate Image
 - 7.3.2. What is Corporate Image for?
 - 7.3.3. Types of Corporate Image
 - 7.3.4. Examples:
- 7.4. Basic identifying signs
 - 7.4.1. The Name or *Naming*
 - 7.4.2. Logotypes
 - 7.4.3. Monograms
 - 7.4.4. Imagotypes
- 7.5. Identity Memorization Factors
 - 7.5.1. Originality
 - 7.5.2. The Symbolic Value
 - 7.5.3. Pregnancy
 - 7.5.4. Repetition
- 7.6. Methodology for the Brand Creation Process
 - 7.6.1. Study of the Sector and Competition
 - 7.6.2. Brief, Templates
 - 7.6.3. Define Brand Strategy and Personality. Values
 - 7.6.4. Target Audience
- 7.7. The Customer
 - 7.7.1. Understanding What the Customer is Like
 - 7.7.2. Customer Typologies
 - 7.7.3. The Meeting Process
 - 7.7.4. The Importance of Knowing the Customer
 - 7.7.5. Establish Budget
- 7.8. Corporate Identity Manual
 - 7.8.1. Construction Standards and Brand Application
 - 7.8.2. Corporate Typography
 - 7.8.3. Corporate Colors
 - 7.8.4. Other Graphic Elements
 - 7.8.5. Examples of Corporate Manuals
- 7.9. Identity Redesign
 - 7.9.1. Reasons to Choose an Identity Redesign
 - 7.9.2. Managing a Change in Corporate Identity
 - 7.9.3. Good practice. Visual References
 - 7.9.4. Malpractice. Visual References
- 7.10. Brand Identity Project
 - 7.10.1. Presentation and Explanation of the Project. Referrals
 - 7.10.2. Brainstorming Market Analysis
 - 7.10.3. Target Audience, Brand Value
 - 7.10.4. First Ideas and Sketches. Creative Techniques
 - 7.10.5. Establishment of the Project. Fonts and Colors
 - 7.10.6. Delivery and Correction of Projects

Module 8. Creating a Portfolio

- 8.1. Portfolio
 - 8.1.1. The Portfolio as your Letter of Introduction
 - 8.1.2. The Importance of a Good Portfolio
 - 8.1.3. Orientation and Motivation
 - 8.1.4. Practical Advice
- 8.2. Characteristics and Elements
 - 8.2.1. Physical Format
 - 8.2.2. Digital Format
 - 8.2.3. Use of Mockups
 - 8.2.4. Common Errors
- 8.3. Digital Platforms
 - 8.3.1. Continuous Learning Communities
 - 8.3.2. Social Networks: *Twitter, Facebook, Instagram*
 - 8.3.3. Professional Networks: *LinkedIn, InfoJobs*
 - 8.3.4. Cloud Portfolios: *Behance*
- 8.4. The Designer in the Labor Scheme
 - 8.4.1. Career Opportunities for a Designer
 - 8.4.2. Design Agencies
 - 8.4.3. Business Graphic Design
 - 8.4.4. Success Stories
- 8.5. How Do I Present Myself Professionally?
 - 8.5.1. Keep Up-to-Date, and Constantly Recycle Knowledge
 - 8.5.2. The CV and Its Importance
 - 8.5.3. Common Errors in CVs
 - 8.5.4. How to Create a Good CV
- 8.6. The New Consumer
 - 8.6.1. Value Perception
 - 8.6.2. Defining Your Target Audience
 - 8.6.3. Empathy Map
 - 8.6.4. Personal Relations

- 8.7. My Personal Brand
 - 8.7.1. Entrepreneurship: The Search for Meaning
 - 8.7.2. Convert your Passion into a Career
 - 8.7.3. The Ecosystem Around your Activity
 - 8.7.4. The Canvas Model
- 8.8. Visual Identity
 - 8.8.1. The *Naming*
 - 8.8.2. Brand Values
 - 8.8.3. The Big Topics
 - 8.8.4. Moodboard. Use of Pinterest
 - 8.8.5. Visual Factors Analysis
 - 8.8.6. Time Factors Analysis
- 8.9. Ethics and Responsibility
 - 8.9.1. Ethical Decalogue for the Practice of Design
 - 8.9.2. Copyrights
 - 8.9.3. Design and Conscientious Objection
 - 8.9.4. The "Good" Design
- 8.10. The Price of my Work
 - 8.10.1. Do you Need Money to Live?
 - 8.10.2. Basic Accounting for Entrepreneurs
 - 8.10.3. Types of Costs
 - 8.10.4. Your Price per Hour. Retail Price

Module 9. Ethics, Legislation and Professional Deontology

- 9.1. Ethics, Morals, Law and Professional Deontology
 - 9.1.1. Basic Questions on Ethics. Some Moral Dilemmas
 - 9.1.2. Conceptual Analysis and Etymological Origin
 - 9.1.3. Differences Between Morals and Ethics
 - 9.1.4. The Connection Between Ethics, Morals, Law and Deontology
- 9.2. Intellectual Property
 - 9.2.1. What is Intellectual Property?
 - 9.2.2. Types of Intellectual Property
 - 9.2.3. Plagiarism and Copyright Infringement
 - 9.2.4. Anticopyright

- 9.3. Practical Aspects of Current Ethics
 - 9.3.1. Utilitarianism, Consequentialism and Deontology
 - 9.3.2. Acting Consistently vs. Acting on Principles
 - 9.3.3. Dynamic Efficiency of Acting Based on Principles
- 9.4. Legislation and Morality
 - 9.4.1. Concept of Legislation
 - 9.4.2. Concept of Morality
 - 9.4.3. Connection Between Law and Morality
 - 9.4.4. From Fairness to Unfairness based on Logical Reasoning
- 9.5. Professional Conduct
 - 9.5.1. Dealing with the Customer
 - 9.5.2. The Importance of Agreeing Terms and Conditions
 - 9.5.3. Customers Don't Buy Design
 - 9.5.4. Professional Conduct
- 9.6. Responsibilities Toward Other Designers
 - 9.6.1. Competitiveness
 - 9.6.2. Prestige of the Profession
 - 9.6.3. Impact on the Rest of the Professions
 - 9.6.4. Relationship with Other Colleagues from the Profession. Criticism
- 9.7. Social Responsibility
 - 9.7.1. Inclusive Design and Its Importance
 - 9.7.2. Characteristics to Consider
 - 9.7.3. Change of Mentality
 - 9.7.4. Examples and References
- 9.8. Responsibilities with the Environment
 - 9.8.1. Ecodesign. Why Is It So Important?
 - 9.8.2. Characteristics of Sustainable Design
 - 9.8.3. Environmental Implications
 - 9.8.4. Examples and References
- 9.9. Ethical Conflicts and Decision-Making
 - 9.9.1. Responsible Conduct and Practices in the Workplace
 - 9.9.2. Best Practices of the Digital Designer
 - 9.9.3. How to Resolve Conflicts of Interest
 - 9.9.4. How to Deal with Gifts

- 9.10. Free Knowledge: *Creative Commons* Licenses
 - 9.10.1. What are they?
 - 9.10.2. Types of Licences
 - 9.10.3. Symbology
 - 9.10.4. Specific Uses

Module 10. Typography

- 10.1. Introduction to Typography
 - 10.1.1. What is Typography?
 - 10.1.2. The Role of Typography in Graphic Design
 - 10.1.3. Sequencing, Contrast, Shape and Contrashape
 - 10.1.4. Relationship and Differences between Typography, Calligraphy and Lettering
- 10.2. Multiple Origins of Writing
 - 10.2.1. Ideographic Writing
 - 10.2.2. The Phoenician Alphabet
 - 10.2.3. The Roman Alphabet
 - 10.2.4. The Carolingian Reform
 - 10.2.5. The Modern Latin Alphabet
- 10.3. The Beginnings of Typography
 - 10.3.1. The Printing Press, a New Era. First Typographies
 - 10.3.2. The Industrial Revolution: Lithography
 - 10.3.3. Modernism: The Beginnings of Commercial Typography
 - 10.3.4. The Avant-Garde
 - 10.3.5. Interwar Period
- 10.4. The Role of Design Schools in Typography
 - 10.4.1. Bauhaus
 - 10.4.2. Herbert Bayer
 - 10.4.3. Gestalt Psychology
 - 10.4.4. Swiss Design
- 10.5. Current Typography
 - 10.5.1. 1960-1970, Precursors to the Revolution
 - 10.5.2. Post-modernism, Deconstructivism and Technology
 - 10.5.3. In What Direction is Typography Going?
 - 10.5.4. Typographies that Mark Trends



- 10.6. The Typographic Form I
 - 10.6.1. Anatomy of Letters
 - 10.6.2. Measurements and Attributes of the Type
 - 10.6.3. Typographic Families
 - 10.6.4. High Box, Low Box and Small Caps
 - 10.6.5. Difference between Typography, Font and Typeface Family
 - 10.6.6. Fillets, Lines and Geometric Elements
- 10.7. The Typographic Form II
 - 10.7.1. The Typographic Combination
 - 10.7.2. Typeface Formats (PostScript-TrueType-OpenType)
 - 10.7.3. Typographic Licenses
 - 10.7.4. Who Should Buy the License? The Client or the Designer?
- 10.8. Typographic Correction. The Composition of the Text
 - 10.8.1. Spacing Between Letters. Tracking and Kerning
 - 10.8.2. Space Between Words. Quad
 - 10.8.3. Line Spacing
 - 10.8.4. The Body of the Text
 - 10.8.5. Attribute of the Text
- 10.9. The Drawing of the Letters
 - 10.9.1. Creative Process
 - 10.9.2. Traditional and Digital Materials
 - 10.9.3. The Use of the Graphic Tablet and the iPad
 - 10.9.4. Digital Typography: Contours and Bitmaps
- 10.10. Typographic Posters
 - 10.10.1. Calligraphy as a Basis for the Drawing of Letters
 - 10.10.2. How to Create a Typographic Composition that Makes an Impact?
 - 10.10.3. Visual References
 - 10.10.4. Doodle Phase
 - 10.10.5. Project

05 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.



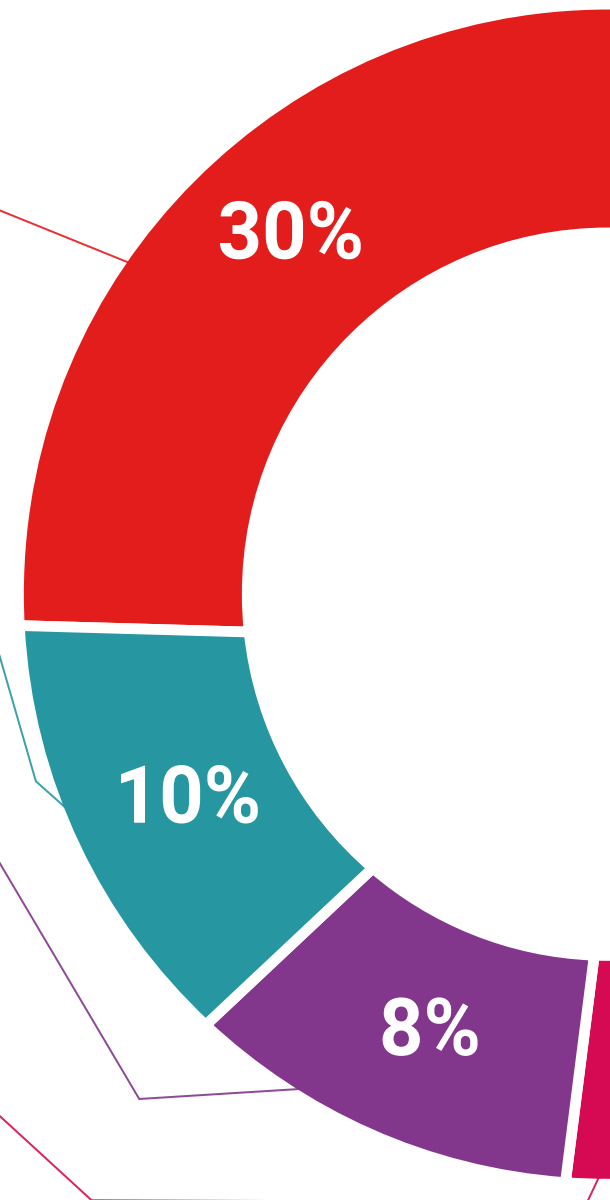
Practising Skills and Abilities

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.



06 Certificate

This Professional Master's Degree in Graphic Design guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree issued by TECH Technological University



“

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”

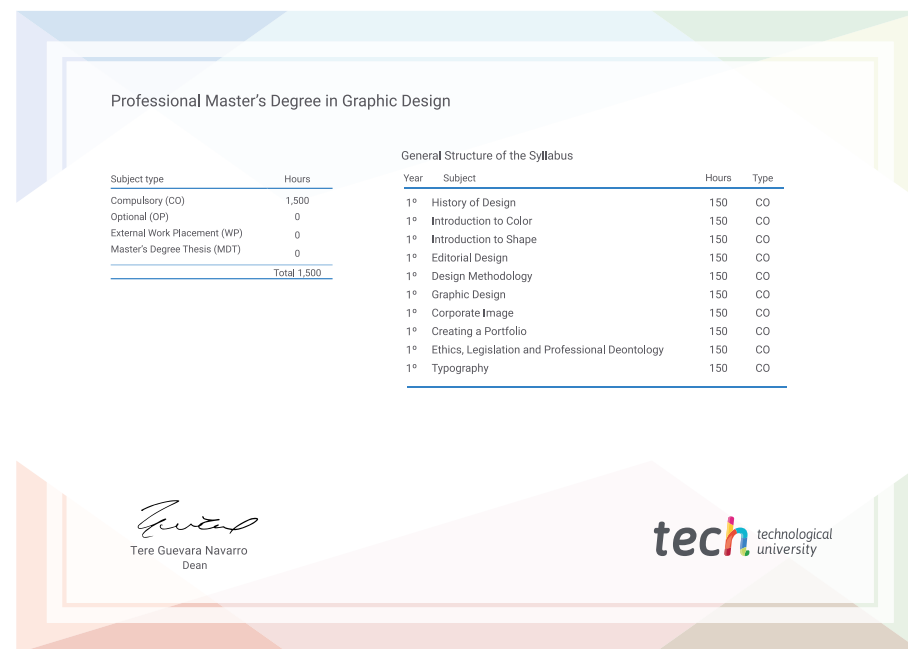
This **Professional Master's Degree in Graphic Design** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** issued by **TECH Technological University** via tracked delivery*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

Title: **Professional Master's Degree in Graphic Design**

Official N° of Hours: **1,500 h.**



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



Professional Master's Degree Graphic Design

- » Modality: **Online**
- » Duration: **12 months**
- » Certificate: **TECH Technological University**
- » Dedication: **16h/week**
- » Schedule: **at your own pace**
- » Exams: **online**

Professional Master's Degree Graphic Design



DeSign