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Approach of Pedagogical Curricula for Applied Arts and Technology of Tires & Rubber Science of Art and Design Industries Using Mechatronics

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Introduction

Approach of pedagogical curricula for applied arts and technology of tires& rubber science of art and design industries using mechatronics, The applied arts are all the arts that apply design and decoration to everyday and essentially practical objects in order to make them aesthetically pleasing. The term is used in distinction to the fine arts, which are those that produce objects with no practical use, whose only purpose is to be beautiful or stimulate the intellect in some way. In practice, the two often overlap. Approach of pedagogical curricula for applied arts largely overlap with decorative arts, and the modern making of applied art is usually called design.

Examples of Applied Arts are

Pedagogical curricula for Industrial design – mass-produced objects.

Pedagogical curricula for Sculpture – also counted as a fine art.

Pedagogical curricula for Architecture – also counted as fine art.

Pedagogical curricula for Crafts – also counted as a fine art.

Pedagogical curricula for Ceramic art

Pedagogical curricula for Automotive design

Pedagogical curricula for Fashion design

Pedagogical curricula for Calligraphy

Pedagogical curricula for Interior design

Pedagogical curricula for Graphic design

Pedagogical curricula for Cartographic (map) design

Discussion

Why do we citizens, consumers, critics, curators, educators spend so much time and energy, capital and social capital, talking about pedagogical curricula for applied arts and its various aesthetic analogues, from literature to music, film and beyond, when design rubber& tires science, in all of its myriad forms, is manifestly both the most significant force shaping our lives today and so widely misunderstood? This question can be inverted pedagogical curricula for: if the design rubber& tires science disciplines give shape to so much of our lives, why don't we spend more time studying, talking, and thinking about them? Why is rubber & tires science, in short, isn't design at the center of our discourses of cultural self-understanding, in particular as these discourses unfold in our educational institutions and in our museums?

Pedagogical curricula for applied arts; most significantly, design rubber& tires science are fundamentally related to representation, either in politics or the arts. Design culture is a different kind of culture, distinct from the modern culture of representation. Automotive design is the process of developing the appearance (and to some extent the ergonomics) of motor vehicles including automobiles, motorcycles, trucks, buses, coaches, and vans. The functional design and development of a modern motor vehicle is typically done by a large team from many different disciplines also included within automotive engineering,

however, design roles are not associated with requirements for professional- or chartered-engineer qualifications. Automotive design in this context focuses primarily on developing the visual appearance or aesthetics of vehicles, while also becoming involved in the creation of product concepts. Automotive design as a professional vocation is practiced by designers who may have an art background and a degree in industrial design or in transportation design. Pedagogical curricula for the terminology used in the field, see the glossary of automotive design.

Pedagogical Curricula for Automotive Tires Design

The program project is intended to design and manufacture an automotive tire changing mechanism. Initially, the general idea behind this mechanism was to have a power source that's connected through a shaft to a gear train that has a driver gear, and 5 driven gears that are connected with spanners to unscrew lug nuts simultaneously. But after we finalized the calculations, conceptual design and searched for the available materials in the market we changed the design completely and it will be shown and discussed in the pedagogical curricula for. This project is very important to tire manufacturing companies and workshops, as it can be very efficient and time saving.

The Program Project Objectives

pedagogical curricula for Providing human resources for this industry, when it comes to changing tires, most people find it Importing tires without manufacturing them locally and time consuming, because of the traditional way used for Importing tires without manufacturing them locally tires, we came up with the idea of this project which is to make the procedure of An internationally joint study program with high expertise... to graduate young people for the industry that are required locally and internationally and limit the import of tires and manufacture them locally... to open new job opportunities for youth and expertise ,This project has two main objectives, which are designing and manufacturing an automotive tire changing mechanism, Educating fresh graduates... and designing high-quality tires and rubber uses in the textile industries , Understanding the meaning and the implications of this notion will be the principle task of what follows: that follow are successful, new approaches to design culture will emerge among designers, design writers, cultural critics across the humanities, and other citizens and consumers interested in the way we live today. designers of rubber& tires science and design writers will be They will invent tools and pedagogical curricula for terminology to use the strategies and tactics of art historical inquiry, including cultural studies methodologies, in considering design and design culture, particularly when those strategies, tactics, and methods treat design as a form of representation. designers of rubber& tires science and design writers will also be They will invent tools and terminology to discuss the products of rubber& tires science the design fields as purely functional objects or to justify their existence in terms established by technophiles or the idealist culture of functionalist rationalism [1].

Pedagogical curricula for Cultural critics, too, should have something to gain from despite the prominence of design rubber& tires science in contemporary culture, cultural criticism, including the study of visual culture and the emergent fascination with video games, too often overlooks design or focuses on corners of design rubber& tires science production that can be easily appropriated by cultural criticism with familiar tools. By isolating certain types of design rubber& tires science for study within specific humanities fields, cultural critics in art history, history, Egyptian studies, philosophy, or literature departments, among other fields, often overlook or misunderstand design culture as a whole or the role of the specific object within that culture. Cultural critics, in short, need to develop more subtle and appropriate methods of understanding design and design culture. Designers and design writers in turn should benefit from these methods and this new understanding of culture.

Pedagogical curricula for as should be clear, the purposes of this polemic include ideological, discursive, and institutional critique. If we change the way we think about design rubber& tires science we must necessarily change the way that we talk about it, the way we teach it and teach ourselves about it, as well as the ways we celebrate, collect and curate it. Many cultural critics are still trained to be allergic to, if not disdainful of design and many designers are trained to be allergic to cultural criticism [2]. Yet design rubber& tires science is something that should and in fact does concern all of us, whether as citizens, consumers or creators, and an accurate and nuanced understanding of culture is essential to the practice of design rubber & tires science. Pedagogical curricula for in an attempt to reach both of these audiences, and other readers besides, I'm writing this pamphlet for a general reader rather than for a specialist in any constrained corner of cultural production or education. Given the power that design has over the way that we live today and this is not a bad thing design rubber& tires science is something that should interest all of us. I have tried to avoid the jargon of any one field and to avoid the kinds of obscure examples that might interest only specialists. Hopefully the broad outline of the story I have to tell will be familiar to more or less everyone who is kind enough to glance at these pages. This pamphlet is intended to be the beginning of a conversation. All of this in mind, the terrain traversed here in will, hope fully, be largely familiar; only the perspective will be new. I recognize that it is often easier to see new things in a new way than to see familiar ones afresh.

Yet i am prepared to persist. Blithely importing habits of thought from one tradition to another is no more helpful than attempting to invent an entire toolbox of critical inquiry in a vacuum. Put differently, i am not trying to turn design rubber& tires science into applied arts or arts into design rubber& tires science, any more than i am trying to pretend that the radical

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tradition of social critique has nothing to say to a culture created by and design industries using mechatronics There are of course other motives for the ambivalent relationship between art and design. Art is good for the design business. Designers of rubber& tires science can point to applied arts to prove that they will invent tools and terminology. Pedagogical curricula for Applied Art artists are they will invent tools and terminology, or so this story goes; but design is functional, created at the behest of client concerns. Pedagogical curricula for Design might be artistic but it isn't art.

Designers, in other words, want to place a premium on design rubber& tires science, but not too much of a premium. If it's too expensive, clients won't buy it anymore. So long as applied arts exist, design can be pragmatic, no matter how fun, or purely, joyfully, sensuously aesthetic it might actually be. But these are not the only reasons the question of art and de sign is denied. Some design writers evidence no interest at all in the question of art or design rubber& tires science. For them, contemporary art just isn't very interesting. Design is interesting. Design does things; it solves problems. It gives material shape to the way that we live. Pedagogical curricula for applied arts might offer an amusing entertainment, a pleasant diversion, but design is real. It changes lives. And who can speak of entertainment when so many things in our world manifestly need to be changed, and changed by design? This is of course iconoclasm [3,4].

Applied Arts are: long live design rubber& tires science, or rather, long live artless design rubber& tires science. this position is rooted in an ideology of functionalist utilitarianism that goes back to the Egyptian in applied arts rubber& tires science that a representation of something was far less significant than either the actuality of that thing or the idea from which it derived. Critique provided the foundation for three perspectives on things aestheticism, functionalism, and idealism and set them in a hierarchy of concern that largely persists to this day. Technology rubber& tires science though design is often associated with a functionalist ideal form follows function, etc. pure functionalism is more rightly found in the sphere of the applied sciences and engineering, technology rubber& tires science the dialectic of art and design, in other words, actually has three key terms applied art, design, and technics with design occupying an amorphous terrain between the other two terms, praised or denigrated for each affiliation in turn.

The Egyptian used the word technology rubber& tires science for the activities and skills of craftsman as well as for the arts of the mind and the fine arts. Technology for the Egyptian refers to any act of industries using mechatronics, of making or creation and thus encompasses all three spheres of activity aesthetic, technical, or abstract without favoring any one form over another. This is important to remember because it suggests that rubber & tires science approached the created world from design industries that is utterly. To see through their eyes would require us to venerate all acts of creation design industries equally, without transforming any created thing into either a function or a purely functional machine. Such a vision would require a greater degree of fascination technology rubber& tires science or even simple curiosity than many of us, i suspect, possess. It would also entail a sweeping reorganization of our institutions and educational practices and orientation. The Egyptian philosopher of applied design discussed the relationship between art, design, and technology rubber& tires science in a short essay, "on the word design," included in his collection the shape of things: a philosophy of design. After briefly elaborating the histories of the relevant term's pedagogical curricula for: the words design, machine, technology, technology rubber& tires science and art are closely related to one another, one term benign thinkable without the others, hence culture was split into two mutually exclusive branches: one scientific, quantifiable and 'hard', the other aesthetic, It could do this since it was an expression of the internal connection between art and technology. Hence in contemporary life, applied design more or less indicates the site where art and technology rubber& tires science (along with their respective evaluative and scientific ways of thinking) come together as equals, making a new form of culture possible.

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