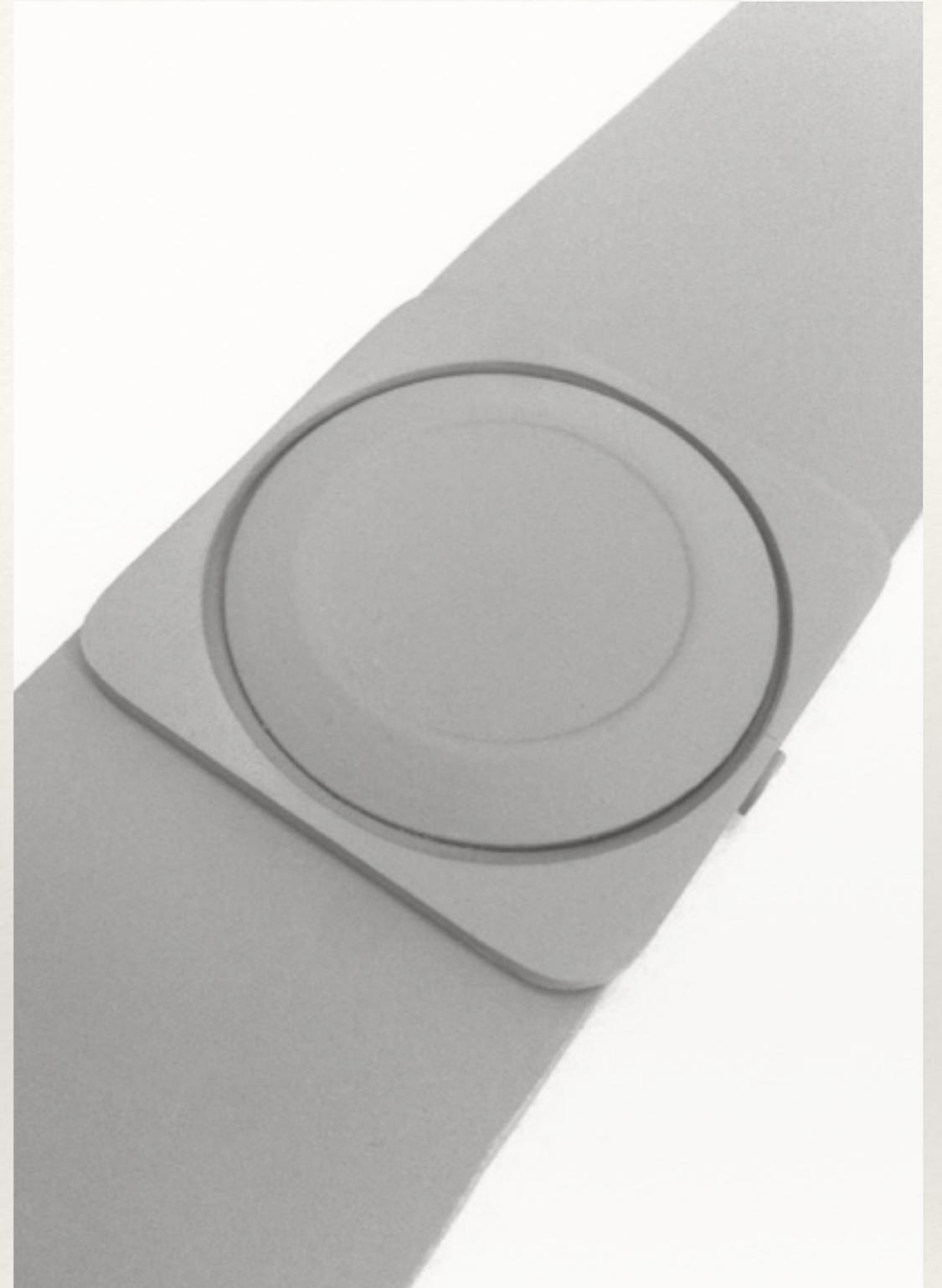


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PORTFOLIO

value + creation + effort



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Introduction Summary

Holding several years of experience working both as a product designer before embarking abroad with local and regional hospitality clients focusing on user and marketing needs in product development, interior architecture, and furniture design providing challenging conceptual design services that made the observer to think different. With an additional fifteen years in the field of art and design education; being responsible for planning, coordinating, and implementing, branding and marketing the designs of art and design exhibits, designing workshops and design campaigns internationally in art galleries, museums and design institutions with International work experience in India, Thailand, Hong Kong, China, Korea, and Japan.

My greatest strengths are working with a diverse team by helping develop 'Hand Craftsmanship' with a diversity of methodologies in material; from paper & cardboard to low & high density polyurethane foam, Renshape, mold making and finishing applications. Experienced with introducing use of precision hand-tools, milling machines, lathe work, table saws, drilling machines, belt sanders, band saws, colour matching & pneumatic finishing applications and safety practices. Selection of work represents both student work in high density foam and Renshape and design projects that include recent product design concepts.

Thank you,

Tobias

CV 1

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Education

University of California, Santa Cruz

MA/Post Graduate Applied Arts in Education, 2005 – 2005

Activities and Societies: Taught university freshman – senior levels during a teaching residency while completing my Postgraduate degree in Education sponsored by GSNU. Received an Award of Excellence in teaching. Integrated the Arts in Language.

California College of the Arts, San Francisco

B. F. A. , Industrial Design, 1990 – 1995

Activities and Societies: visual arts; theatre, stage design, sculpture, casting, wood, ceramics, film, photography, painting and drawing. industrial design; human factors, product and furniture design.

University of California, Berkeley

Cert. , Furniture Design, 1989 – 1990

Experience

Academic Director at Jacob Jensen Design | KMUTT Bangkok | Thailand

July 2014 – Present

Guiding students during design phases, Student assessment, Manage Design Tasks with students on concept models, Continue progress of academic curriculum and improve program syllabi, Developed communication materials to promote the Design Programme.

Master Teacher in Model Making at Beijing DeTao Masters Academy | China

January 2014 – June 2014

Model Shop instruction to Post-Graduate Design Students – Responsible for guiding students to learn how to Hand Craft Sketch Models, Shape Study Models, and for them to learn how to apply various finishes on their Appearance Models. Students were taught shaping their projects with model making exercise techniques in a professional fully equipped model making shop with high density polyurethane foam & reshape with instruction on milling machines, lathe work, drilling machines, belt sanders, band saws, & with magnets, positioning pins, threaded tap inserts, set screws, and finishing applications.

Product Design Lecturer / Exhibition Design Coordinator at Educomp Raffles | India

August 2010 – 2012

Applied basic theoretical principles designing subject-area-centered design curriculum's introducing basic principles in art and design fundamentals. Development of instructional lesson plans, development, implementation and design of effective design workshops by providing educational management tools teaching fundamental course subjects in Product Design; Industrial Design. Guided students with their projects through consultation, maintaining academic progress and assisting with school promotional activities with marketing by designing exhibits for open houses, trade shows, education fairs, student shows and on-campus displays and fabrication of design student exhibitions and displays and coordinating with all academic faculty departments by maintaining displays and exhibitions assisting with each collection of works of art/design for on-campus and off-campus exhibitions. Work involved preparing a selection of materials for display, and working with marketing to prepare student projects arriving and leaving campus during off campus installations and coordinating promotional event venues. • Designed and coordinated the fabrication of a full-working model-making student shop: including selections of all hand-tools, machinery, and final layout of material choices. Organised and managed supervision of all displays from (ea.) academic faculty dept of student work displays throughout the campus. Work closely with faculty by coordinating the maintenance, painting, and set-up of displays.

Postgraduate Teaching Residency / Educator | Korea and Japan

May 2002 – April 2010

Managed Language and Art Programs in Asia for nearly eight years in both public and private institutions and conducted workshops at Fine Art Museums. Workshops included core fundamentals of the visual arts; drawing, painting and sculpture. Studied language, and held international solo and group exhibitions. Universities, Museums, workshops & exhibitions were conducted at: Hamada, Japan Jet Program, Japan Exchange and Teaching, GSNU &, Myongji University, Seoul, Korea

CV 2

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Industrial Design Engineer I at Bigelow Aerospace

1999 – 2001 (2 years)

Projects included modeling various form studies using Vellum 3-D Solids. I assisted in managing the complete set-up of a new prototyping lab and vendor base, including material selections and part estimating. Designed and Executed part identifications, manufacturing methods, and construction of Prototypes, Scale Models, Full Scale Mockups, and Architectural Exhibits of Space Habitats; Spacecraft Interiors, Furniture Concepts, and Silicone Mold Making and Urethane Castings.

Design Consultant at IDEO

July 1998 – June 1999 (1 year)

Worked on site assisting lead designers by fabricating aesthetic product design models, including providing material selections, forming, and finishing.

Model Fabricator at Plynetic's Prototyping Lab. w/ Nike Inc.

1995 – 1997 (2 years)

Hired as a Full Time employee with one of the largest prototyping labs on the west coast, later joined with NIKE Inc. Responsibilities included rapid prototyping in Stereo lithography (SLA) for part design and prototypes from electronics to the creation of Nike sport shoe/hardware prototypes.

P/T Industrial Design Model Maker at Metropolitan Furniture Corp

1994 – 1995 (1 year)

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Crafted . scale mock-ups & full scale furniture presentation models during a three-month internship. Worked alongside lead furniture industrial designers in the design department part-time while completing my undergraduate in design.

Stage Hand Intern/Story Board Artist at George Coates Performance Works

August 1990 – August 1993 (3 years 1 month)

Worked alongside the lead Lighting Technician and Stage Director Stage Manager as a stage intern in assisting with three major productions setting up lighting, working back stage during rehearsals and productions building props and sketching story boards and assistant Stereographer/Stereo-photographer while an art/design student.

Textile librarian at Showplace design center

1985 – 1989 (4 years)

Worked assisting interior showrooms in cataloging textile samples with the wholesale furniture Industry and assisted interior architects.

Color consultant at Kenneth Johnson Co.

1984 – 1985 (1 year)

Managed the production of color selections for custom architectural interior projects. Mixed and matched client hue selections with base tints for electrostatic spray equipment. Produced a complete color library of custom color samples and color books. Colors were made directly for contract office interior projects.

Teaching Philosophy | Value + Creation + Effort

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The outcome through observation and guidance in the art and design process can be extremely rewarding particularly in the field of art and design. I believe one achieves a skill that they bring into their chosen field and the skills they develop will build into successful careers in the arts and design. I have a motto in my life; creation value, & effort... to create innovative ideas that add value to a culture through dedicated effort; ending up with (unambiguous) artwork, design, and products. After working as an industrial designer from an area known in the west as Silicon Valley; metaphorically "Silicon" being a fabric that wraps around an idea of being transparent, flexible, and highly adaptable for change. My experiences working in the industry of learning different product development stages in electronics, house-ware, table-ware, furniture, the lighting industry and creating theater sets to interior habitats and I began to share this knowledge through teaching now for ten years. I am always proud to be a part of other team of lecturers who also have experience in their industry and work very hard in the mold process; helping design students achieve their goals through the design ways of thinking, creating, and crafting new ideas this is the philosophy that I like offer to new designers that hopefully will follow the principles of designing sustainable products and working with innovative materials to introduce to other cultures.

Prior to my teaching career I have had opportunities working on contract with different types of engineers where I always tend to reflect on the techniques, tools, and processes from Rapid Prototyping to constructing Full-Scale NASA projects. Having gained a background working with a diversity of product development tools, equipment, materials, and processes to allow designers to achieve the essential skills required for them to create confident design decisions. I am proud of the outcome of the projects I have worked on throughout my career in the arts and design. My students have adapted to learning the most important thing in their development; "Process" in the model making process and through the innovation process in design thinking; Observing and inquiring information in the research and development process by telling stories in different mediums in creating story boards both on paper and digital mediums from creative suite, rendering software to adobe flash and synthesizing this information by creating scenarios based around the products they create. Through the ideation process they develop hand and digital sketching and learn different ways of Brainstorming, Experimentation and implement creating physical Prototypes from selecting rapid material solutions for either building a quick prototype to study models to scale sketch models and presentation models. I am continually learning while implementing design workshops and building campaigns utilizing new technologies developing new ways of thinking integrated in the design process.

I am particularly interested in continuing my career in both as a designer and an educator integrating the Arts and design in education. I hold ten years of work experience abroad in the education community in integrating the Arts in education both in teaching design methodology and applying second language acquisition (SLA) to second language learners. I have volunteered and worked at Museums, with local Artists and Art galleries while abroad. - Instructing art workshops; Teaching the Visual Arts in English to second language learners; providing instructional methods by promoting a student's development of visual literacy, examining and celebrating the natural connections between diverse artistic mediums as expressed through visual and written language. Offering engaging lessons by enhancing a student's vocabulary through dialogue and introduction to basic forms of writing by building a student's confidence in visual literacy and becoming articulate and confident in practical uses of English as a second language. Understanding differences; in a student's proficiency in their development in the design process or learning a second language, I have learned to provide students with simple instructions; building a pyramid by scaffolding each lesson outlining simple steps. I like to have students focus on the learning process to learn through meaning and context rather than through rote learning, by deepening their practice and the assessment practices. Having students investigate the concept of narrative by looking at historical and contemporary examples creating narratives forms of expression in creating scenarios through user-centered design research. Providing instructional activities that promote a student's development of visual literacy in the creation, appreciation, and evaluation of the liberal arts using this knowledge to plan and implement effective instruction and visual criticism. From my experience, I feel I have a fair knowledge of introducing culture in a lesson, being appreciative by having respect to different cultural design philosophies and methodologies. It's the culture, the people in a particular culture and the Arts that have always inspired me. With an understanding how culture plays a huge part of the learning process I like to shape and mold students to build their own ambitions, values, philosophies, attitudes, and ethical beliefs. Understanding these differences; in a student's proficiency in learning, I contribute sharing culture and at the same time, broadening my cultural awareness by learning other cultures.

I like to focus on a natural teaching approach introducing instructional methods by applying rotational activities and having students engage in all areas of the tasks in a lesson; keeping my classes active to develop a student's confidence. I strive to design a variety of instructional opportunities utilizing basic principles of assessment and using a variety of literacy assessment practices to plan and implement personalized lessons and a set of motivating activities to achieve a student's goal. I enjoy teaching all proficiency levels promoting a positive environment for learning and nurturing self-esteem; offering a student a self awareness of being responsible and cooperative, unconsciously giving them more opportunities to demonstrate their competence and develop a sense of responsibility. I am open to following a syllabus and also have experience in designing curriculum's or outline a timeline these goals. , I also enjoy including an activity or a warm-up related to the topic or subject being covered prior to beginning a lesson. . Introducing student's to the basics of Visual Thinking Strategies (VTS), an arts integration tool that can be used across the curriculum; a student-centered, research-based method of facilitating open-ended discussions is geared toward developing critical thinking skills, building visual literacy, supporting language development to develop four interrelated areas critical thinking.

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Title: DESIGN LANGUAGE
Total of 3 Credit Hours (16 weeks) During Semester 2

- Repeatable as studio elective credits
- Prerequisite: JJD-101-102

Topics Covered are divided into Two Sub Categories of Learning Outcomes;

DEVELOPMENTAL SKILLS:
Applying Humor in design Form Development
Design & Emotion International Form Language

KNOWLEDGE SKILLS:
Sustainability Interaction Design Design Ethics
Scandinavian Values

COURSE DESCRIPTION:
After completion of Phase One in both of the previous courses, students will now learn how to develop a form language through the design process. In this course, students gain their leadership skills further by learning how to manage a project from initial concept development to the final stages in the design process. Covering each step in the process students also learn how to break rules in a given project. Adding the topics covered from the previous semester this course introduces Scandinavian values in concept development. Students also gain social responsibility through understanding cultural influences in design ethics.

Title: COMMUNICATION PRACTICE
Total of 3 Credit Hours (16 weeks) During Semester 2

- Repeatable as an elective credit
- Prerequisite: JJD-101-102

Topics Covered are divided into Two Sub Categories of Learning Outcomes;

DEVELOPMENTAL SKILLS:
Oral Presentation
Public Speaking
Story Boarding
Advanced Story Boarding Presentation Model
Making Visual Presentation

KNOWLEDGE SKILLS:
Visual Communication Advertising Design

COURSE DESCRIPTION:
Advancing their communication skills; students explore new ways in learning form development in a teamwork oriented environment. Further creations by building more complex models with different materials of design concepts to final implementation of presentation models.

Students are handed an individual project and are to use the topics covered from the previous semester. By enhancing their skills further, students begin to create professional storyboards for presentation. The outcomes learnt in this stage are more in-depth reflecting Phase One and Phase Two into an advanced category by developing their core strengths in design; creating quality presentation models and graphic storyboarding.

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Design Methodology (Pre-Phase)

Throughout the course, students will be integrated into a professional studio environment, absorbing the studio culture developing individual Scandinavian design ethics. Students are introduced to the uniqueness of Jacob Jensen Design Methodology through understanding the phases of a studio design process. During the process students gain professionalism by interacting in daily discussions developing articulate communication skills. The studio environment puts emphasis on practical work developing design fundamental skills covering design research, communicating ideas, hand sketching, CAD and demonstrations of different building scale models at a professional level under guidance of Studio Creative Director. At the end of the course, students will have learnt the importance of an iterative process by understanding how perfection can be achieved which is the heart of Jacob Jensen Design Methodology.

Design Analysis (Pre-Phase)

This course presents students an in-depth knowledge and understanding of the heritage of the Jacob Jensen Design history and its unique design philosophy reflecting on studio rituals, and design culture. As Jacob Jensen Design represents a part of Scandinavian design history students will have opportunities throughout the course to learn more on the thinking process and philosophies of other famous designers who have greatly contributed to Scandinavian design history from different industries in design. Students gain analytical thinking skills from working on real projects. Students use project based design research to understand how design heritage and design philosophy play important role in creating a successful studio or a brand that becomes part of history through different case studies.

Design Language (Phase-One)

Working with a real project, students will practice and learn how to develop form and design through understanding an International Form Language that is based on Scandinavian values and design sustainability that are the core of Jacob Jensen Design. This framework allows the students to learn how design affects emotion by using that skill to further develop into rule breaking in design that compromises with morals and ethics as a professional designer.

Communication Design (Phase-One)

Participants advance their communication skills in this course by exploring new ways in presenting their ideas with confidence through oral presentations and develop their public speaking skills. Advanced visual presentations are made by building more complex models with different materials of design concepts to final implementations of professional presentation models to convey their ideas. Students enhance their communication abilities by learning how to create simple storyboards up to advanced storyboarding in order to make their communication more persuasive.

Design Intelligence (Phase-Two)

Working in groups, the topics in this course are introduced through a series of collaboration workshops, and case studies on different design industries. The course will cover issues from basic understanding of Copyrights, Trademarks, Proprietary issues, to understanding Design Patents and Trade Secrets in relation to studio clients and studio operation. Students will focus on how Intellectual Property plays an important role in design practice for business.

Design Management (Phase-Two)

Upon completion of the program students enhance each skill set and knowledge they have learnt throughout the year by taking more responsibilities on a client project. Throughout the final course, students will learn their project-based time management skills and gain tangible knowledge in professional design leadership, practical principles, and contributing influences to the team.

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1. Summary of main learning outcomes

- . (1) Learn to SOLVE real-world design problems, which can only be explored in the context of higher education through a process of '*studio practice*' within a '*concrete learning experience*' or through '*active experimentation*'.
- . (2) Learn to EVALUATE and articulate issues that demonstrate '*creative thinking skills*' in design.
- . (3) Learn to LOOK at '*cross-cultural design patterns*' critically from a neutral and academic standpoint.
- . (4) Learn to UNDERSTAND key concepts of '*design values*' for a global market.

2. Course development plans

This course will develop areas that focus on the practice of product design by developing skills with professional standards with a unique design process related to current design practices.

Section 3: Course Structure and Organization 1. Course Description

Students learn project time management skills in a professional working design studio environment through a design methodology gaining the skills and knowledge needed by achieving an understanding of a professional design practice focusing on "hands on" development skills and practice of methodologies that are carried throughout the whole semester. Each topic are practiced in a real practicing design studio environment with real client based projects that are followed by a timeline with real deadlines, gaining one on one and group communication skills, and professional presentation techniques. The design studio is a fully equipped providing students with the most recent design software applications in a professional, fun and creative project-driven studio-learning environment with custom workstations and multi-media tools for presentations.

2. Course Components

Research (RSC): 1 - 2 hours

Seminar (SEM): 1 - 2 hours

Integrated Studio (STO): 4 - 6 hours

Self-study: 'Individualized Instruction' (IND) Recitation (REC): 1 - 2 hours

3. Student Support

Forty fixed office hours each week for students to 'drop in' five days a week from 8am-5pm. Advising Time allocated for students to ask questions, raise queries or impart information. Students are supplied with the necessary materials, tools and equipment for each project.

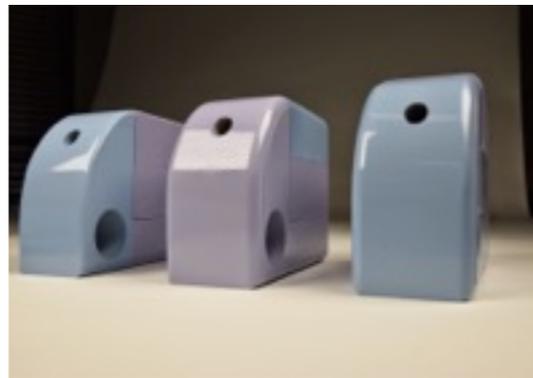
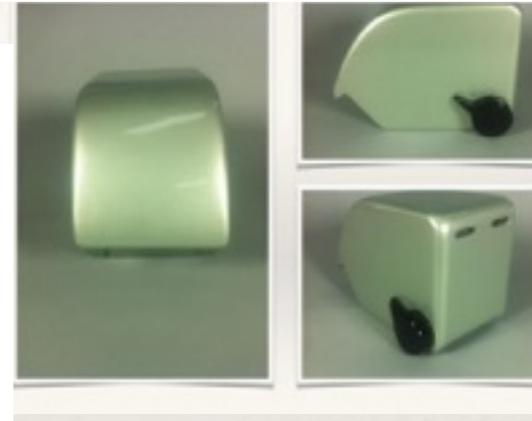
Student Work | Foam Models: Hand Work

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Student Work | Reshape Models + Finishing

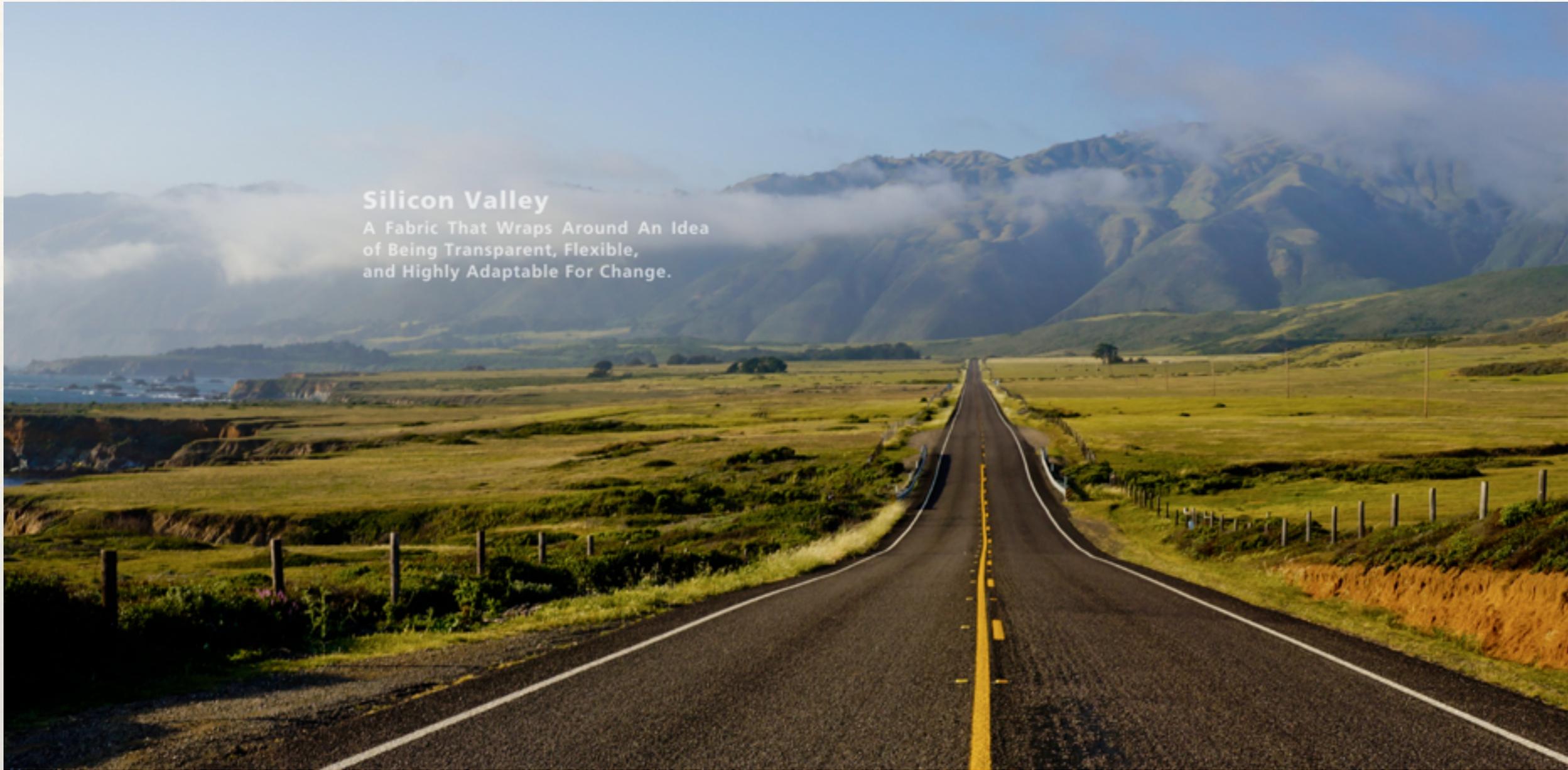
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Student Work | Corporate Branding workshops + Student Workshops

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Silicon Valley

A Fabric That Wraps Around An Idea
of Being Transparent, Flexible,
and Highly Adaptable For Change.

Grew up in Los Angeles and San Francisco
completed my education at CCA, California College of The Arts, in San Francisco.

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Visual Arts

Ceramics
Community Arts
Film Making
Furniture Design
Machining
Glass Forming
Graphic Design
Illustration
Painting/Drawing
Photography
Printmaking
Sculpture
Creative Writing
Metal Arts
Bronze Casting
Metal Forming

Studied the Visual Arts; Painting and Sculpture
Integrated The Fine Arts; Drawing, Painting, Sculpture. and Foundry Arts
in the practice of Industrial Design; Glass Blowing/Casting/Forming,
Metal Casting/Forming, Wood Construction, Carpentry, Furniture Design,
and Multi-Media, Photography, Film-making

CCA, California College of The Arts
Rock Ridge Fine Art Campus, Oakland, California

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Industrial Design
Design Communication
Design Drawing
Design Drafting
Model making
Materials & Manufacturing
Philosophy & Critical Theory
Interaction Design
Interior Design
Design History
Media History

The Industrial Design Program at CCA integrates both Theory and Practice in Design Methodologies, by learning how to tell a story through creating User-Centered Scenario's, and building concept development models in form ideation, material methodology.

CCA, California College of The Arts
Design Campus, San Francisco, California

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Worked at NIKE
Managing a Rapid Prototyping Lab
after completing my undergraduate degree

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I've been traveling throughout Asia for nearly twenty years taking part in residency programs in different regions during long summer breaks constructing sculptures made from indigenous natural materials and fibers; rice paper, bamboo, wood, palm leaves, and rattan

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Taught Rapid Prototyping at University level,
machining skills and finishing applications
Studio Esslinger 2013-2014

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Taught Industrial Design
Product Design, Branding, and Communication
Jacob Jensen Design 2014-2016

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My goal is to continue integrating design and education by sharing knowledge and methodology practices I've learnt working with other designers by sustaining a long-term position in project management

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