



Area Play

Revista de investigación en diseño para el ocio.

Nº 19. Mayo de 2017



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Editorial

Gabriel Songel

Iniciamos el décimo año de existencia de este proyecto editorial con un número que ya es internacional por los autores y sus colaboraciones que participan en el contenido de este ejemplar.

Finalizábamos el 2016 con la visita del Profesor Yoav Ziv del Shenkar College de Tel Aviv y anunciábamos el evento From Rags to Apps 3 que se celebró en mayo 2017 en este centro israelí.

La invitación del centro de diseño se fundamentó en la apreciación de la extensión y profundidad de la relación investigación y docencia por parte de los profesores de la ETSID/UPV en el sector de los juguetes. El reconocimiento del trabajo realizado en el centro de la UPV, son muestra de que la visión desarrollada en los últimos años sigue dando frutos ya no solo a nivel nacional, sino que cada vez más, a nivel internacional también. La participación en este evento se realizó con la ayuda del Programa de Colaboración Internacional de la Universitat Politècnica de València APICID. La participación en este workshop ha supuesto la recopilación de información de experiencias y proyectos de investigación que vinculan la docencia, la investigación y la transferencia a empresas en el campo del sector juguetero.

Tras los debates entre los participantes y profesorado surgieron tres líneas de actuaciones de futuro:

1. Con la participación en este seminario, se ha posicionado a la ETSID y a la UPV en la vanguardia del diseño de juguetes y nos convierte en universidad y centro de prestigio para destinar estudiantes en intercambio Erasmus. Conviene recordar que las universidades israelíes son muy reacias a enviar estudiantes de intercambio de grado por la enorme diferencia de madurez de los estudiantes, ya que, por término medio, los jóvenes israelíes acceden a la universidad después de dos o tres años de servicio militar.

2. Con el conocimiento en detalle de cómo se estructura la docencia, la investigación y la transferencia en la UPV, se plantean líneas de colaboración para el desarrollo de doctorados específicos en diseño. El interés de colaboración en investigación fue ratificado por la presencia en los debates de la rectora del centro Yuli Tamir, antigua Ministra de Educación (2006-2009) y Ministra de Ciencia y Cultura (2006-2007) del gobierno israelí.

3. La transferencia de resultados de investigación a las empresas, es de importancia estratégica para los



Exposición Giro Giro Tondo - Milán

centros israelíes por la creación de tejidos empresariales innovadores cercanos a las universidades. La conexión y acceso de la universidad a inversores especializados en el sector con presencia internacional es quizá el aspecto del que tendremos que aprender de ellos. La presencia de algunos de estos inversores en la conferencia muestran el nivel de discusiones aplicados al mercado real que se debatieron.

4. La necesidad de vincular a la Universidad con los emprendedores, llevó al Shenkar College la creación del centro de innovación Shenkar ACT, que ha sido financiado por la Unión Europea para el desarrollo de industrias creativas.

Un proyecto realmente innovador del que tendremos que aprender y un socio que debemos mantener.

5. Contribución a la revista de investigación publicada en la UPV AreaPlay. El contenido de los debates del seminario se incluyen en este número. Deseamos que esta iniciativa suponga la apertura del comité editorial a nuevos miembros internacionales. Además, se dio la circunstancia que dada la ocasión de debatir sobre investigación en juguetes, asistió al seminario de forma personal la investigadora finlandesa Dra. Katia Heljakka de la Universidad de Turku y miembro de la dirección del International Toy Research Association. La oportunidad de participar en estos foros de expertos es positivo para nuestra revista y para nuestra universidad por la proyección internacional que nos da. La apertura de nuevos contactos como en este caso con OCAD de Toronto, el Hong Kong Polytechnic o la Escuela de Zurich, son evidencias no solo de la utilidad de estos seminarios y conferencias, sino de la ocasión estratégica de conocimiento de personas clave para establecer nuevas colaboraciones.

El otro evento que referenciamos en este número es la exposición Giro giro Tondo Design for Children en la Triennale Design Museum de Milán. Por fin pudimos visitar una exposición que recorre todos los ámbitos en los que el diseño está inmerso en el mundo infantil y en la memoria colectiva de los adultos. Desde juguetes y mobiliario infantil del pasado, juguetes hechos por conocidos diseñadores, muebles y espacios contemporáneos, el diseño gráfico para niños, el material educativo y hasta la tradición en pedagogía italiana; son algunas de las secciones que trata esta magnífica muestra.

Con todo ello encaramos un año en el que celebramos el décimo año de vida con nuevos retos y nuevos proyectos.



Ejertos en From Rags to Apps - Tel Aviv



Exposición en From Rags to Apps - Tel Aviv

Joining the From Rags to Apps Conference 3: 21st century toy design leans on traditions but embraces the future.

Katriina Heljakka - Toy Researcher
University of Turku, Finland

In 2011 I had the absolute pleasure and privilege to join the first From Rags to Apps conference at Shenkar College, Tel Aviv, as an invited speaker. This occasion was also my introduction to Israel as a tourist. After a pleasant day spent with an academic I had met with at the Strong National Institute of Play in Rochester, New York at an earlier play conference, I was invited by this wonderful lady to join her on a tour of Jerusalem which I greatly enjoyed. During an evening in Tel Aviv, I was also able to meet with colleagues I know from the toy industry, both designers and company people. I knew I had to return, if this opportunity ever reappeared.

'I grasped the opportunity to revisit Israel for this rare, but extremely useful conference.'

When the invitation to participate in this year's conference came from Yoav Ziv, I immediately started to think about the possibility to visit Shenkar, and Israel, again. After having worked in the toy industry first for over ten years as a designer and creative manager, and then almost as long as a researcher of toys on the academic side, I grasped the opportunity to revisit Israel for this rare, but extremely useful conference that Mr.Ziv has organized together with his colleagues on three occasions now. Indeed, although toy-related events are plenty on the industry side, they often focus on the business of toys and only acknowledge the craftsmanship in terms of toy design on quite a superficial level. Again, toy conferences on the research side have not concentrated so much on designerly aspects related to toys in the past. This means that there clearly is a need for conferences like the From Rags to Apps – events that concentrate on the objects of play as physical and perhaps traditional design-entities, but do not shy away from the inevitable connections to technologies that allow digital natives (and us who represent the non-digital natives) to connect to the social spheres and digital realms of learning and pure 'toyful' enjoyment of play.

This year's conference content with all of its carefully chosen and versatile (not to mention international) speakers brought forward the thought that 21st

century toy design more than ever, leans on traditions but at the same time, embraces the future. In other words, the universals of play remain the same, meaning that our imaginations and playful manipulations are often triggered by the same ideas for play than they have for the generations before

'This year's conference content leans on traditions but at the same time, embraces the future.'

us, but technological development makes it possible to see how play becomes more and more inspired by the devices that enable us to social interaction. Sometimes a non-digital toy functions as a sufficient starting point for solitary object play, but something that may become more engaging when for instance first photographed or videoed with screen-based, mobile technologies and then shared socially through social with other players. On the other hand, what is of interest in the name of technological 'play' such as coding, may inspire us to see physical playthings in a new light, for example as tools to be used in facilitating learning on this subject.

Two major insights that followed me home from this conference was to see first, how much there is trust towards organic raw materials such as wood in contemporary toy design and commercial production. Particularly interesting was to see examples of how wood is used in toy design of today (in the presentations of Mr. Peter Handstein from Hape and Henrik Johanssen from IKEA fame) as compared examples of the past, as presented by e.g. Ms. Renate Menzi from the Museum für Gestaltung Schauderpot Zürich. As a 'toying' artist, meaning a visual artist and

'Particularly interesting was to see examples of how wood is used in toy design of today.'

creator of playful installations with a special focus on playthings as both inspirational and raw material (see image included), I was happy to see how wood as an ecological material continues to thrive in popular toys of the present, not just the past. Myself, I have also used wood in my design and art works and continue to



explore its possibilities, besides cardboard, as a material for sustainable construction and character toys.

Secondly, by following the conference presentations, I became more convinced that my hypothesis of the time of the ludic turn as envisioned by play and toy scholar Brian Sutton-Smith, holds true in the sense that the world is constantly being more toyified in terms of other areas material culture than the one of actual playthings. One example of this is the toyification of education – proof of that education may benefit from the use of toys to start conversations on serious matters such as empathy.

Besides being honored with a quote from my doctoral thesis attached to the toy exhibition wall at Shenkar, another highlight (and surprise) of the conference for me was to be able to participate in a play (test) situation with Andres Garza from Spinmaster, and try out the aforementioned empathy toy designed

'Events like this conference are wonderful opportunities to come together with like-minded colleagues.'

and marketed by talented designer Ilana Ben-Ari from Twenty One Toys. Playing with actual toys in a conference situation reminds us what events like the From Rags to Apps Conference really are about when most rewarding: Wonderful opportunities to come together with like-minded people and colleagues, designers and other professionals with an interest on the past, present and future of toys, to interact with play objects, start dialogues and friendships with others who share the same passion for things that invite humans to intercultural participation and the interactive activity we all understand as play.

About Katriina Heljakka

Katriina Heljakka, a toy researcher, holds a post-doctoral position at the University of Turku, Finland and studies toys and the cultures of play. Her current research interests include the emerging toyification of contemporary culture, character toys, toy design and the hybrid and social dimensions of ludic practices.

Empathy Toys and the Future of Work and Learning.

Ilana Ben-Ari - Founder, CEO & Lead Designer
Twenty One Toys

Hi! We're Twenty One Toys!

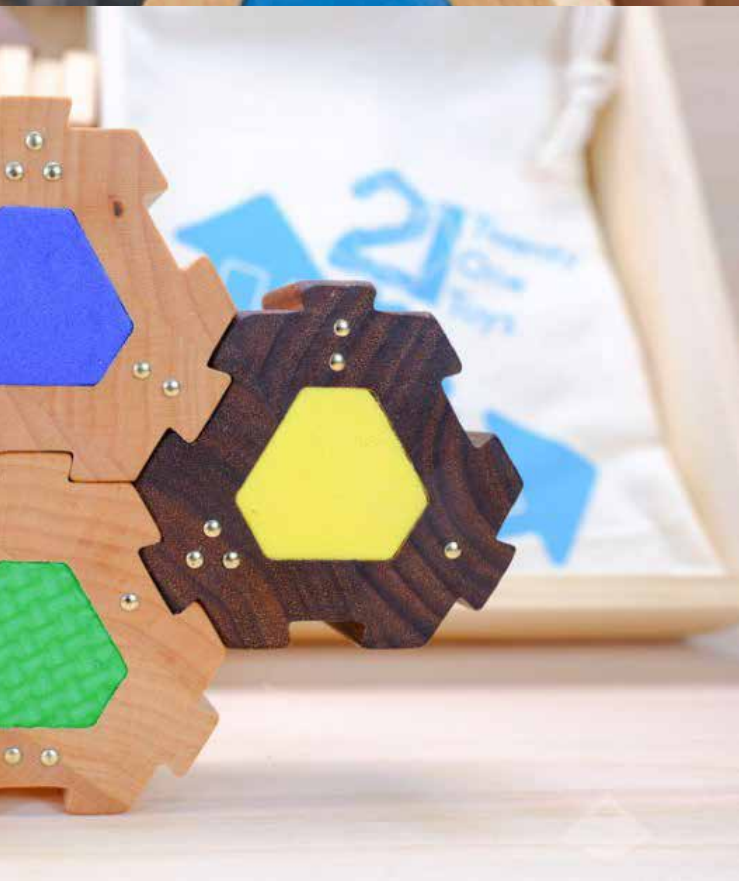
We're called Twenty One Toys because we design and manufacture toys that teach 21st century skills. When we first started Twenty One Toys it was around the question: "How do we better prepare our offices and schools for the 21st century?". Essentially what that means is these key 21st century skills: Innovation, Creativity, Collaboration and Complex Problem Solving. The difficulty with these key 21st century skills, that the experts are saying are now crucial, is that they're quite hard to practice, assess and even understand. And even more importantly, you can't teach them with a textbook. Which is why, through the work we're doing, we've discovered that you can teach them with toys. That's why we stole this headline from the Huffington Post that says that, 'Toys are the new Textbooks'.

The reason we're doing this is because of statistics like this one- where groups of three year olds were tested for creative genius, 98% of them were considered creative geniuses but by the time they were 25, only 2%. And even looking at more recent statistics, studies are now showing that students who have higher grade point averages (higher marks) are actually doing a far worse job at the traits necessary for innovation. Where they're saying, these things are actually inversely related.

Now if we look at the study that was done with Fortune 500 companies, the top three job skills in 1970 they were looking for were reading, writing and arithmetic. In 1999, the key skills they were looking for were, teamwork, problem solving and interpersonal skills. Looking at innovative companies like Google, who say that GPA's and marks are not a worthwhile criteria to look at while hiring. They say that test scores are worthless when they're making the decision about who they bring on board. If you look at companies like LinkedIn, Slack and Harvard Business Review, the number one job skill they're looking for is ... empathy. Even studies out of the Harvard Business Review from this year have shown that there's a direct link between empathy and commercial success. Companies that invested in empathy showed a 50% increase in earnings.

This is the Empathy Toy- a blindfolded, wooden





puzzle that's played when one or more players are given a built pattern and they have to describe that pattern so one or more players can recreate it. The challenge is that they're actually blindfolded. They're blindfolded before they are even given the pattern. This toy, while it started off as a student project, is, as of today, in over 43 countries, in 1000 schools, and over 100 offices. With one of the biggest milestones to date, that TIME magazine featured it as "one of 6 new technologies shaping classrooms of the future". Here's a window into some of the key people who are currently using The Empathy Toy both in their work and in the way that they teach. These are just some of the organizations that are using The Empathy Toy.

We have organizations that are using it for training and team building to introduce empathy as a key part of the way they work together, as well as the way that they offer services to their customers. We also have schools that are transforming. Like this one in Winnipeg, that used Then Empathy Toy to start and empathy-based leadership program called '21 Leaders'. They found a reduction of 85% conflict based office referrals over the course of 3 years.

The reason that they can do this is because of these guidebooks, that offer 50 different variations of the game play. Anything from who's blindfolded and who isn't, to how to work in large groups... To how to adapt the toy to introduce a range of topics- anywhere from Teamwork and Collaboration, Creative Communication, Autonomous Learning, Conflict Resolution, Diversity and Inclusion, and even touching on the aspects of empathy and how it relates to innovation.

Once you're armed with the toy, you can lead your own Empathy Toy workshop. Or, you can have us come in to lead one for your team. There are a lot of different options for how we can engage, but at the end of the day, our mission is to create the first global community of toy educators and facilitators, bringing empathy and play into the way they work. Because innovation is not about filling a room with computers.

So, if you're interested, get in touch! We'd love to hear from you! You can always drop us a note at hello@twentyonetoys.com. Until then, keep playing!

How 4M Green Science won the Red Dot Design Award?

Taren Chan, Deputy General Manager,
4M Industrial Development Limited.

4M is a Hong Kong based toy design and manufacturing company which has started its business since year 1993. There are 4'M's in the brand name that represents 4 minds indeed: imaginative mind, inspiring mind, creative mind and fun mind. With an imaginative mind, we can see the world for what it is and what might for; with an inspiring mind, we have the courage to explore new horizons and face challenges; with a creative mind, we dream for innovative solution to overcome life's obstacles; and with a fun mind, we appreciate and savor world full of wonders every day. We believe these are all important elements to everyone's life; and we do hope that our products have all these elements that would help children to dream big, and think big.

We are not just a creative educational toy company, but a team of delivering social norms to our future generation. This is our mission to incorporate social values to toy design. There are a few challenges we have faced when we design and develop our products. The solution is "Green Science".

'There are 4'M's in the brand name that represents 4 minds indeed: imaginative mind, inspiring mind, creative mind and fun mind.'

There are many challenges when developing the Green Science series: First of all, finding the right social values to apply to toy is not easy. Toys present a world of children fantasy, such as hero, beauties, princess etc., subjects that children cannot reach in the reality. In general, the toy market is actually dominated by products which present an imaginative world. This is hard to use a real life social value to be a theme of a toy.

The second challenge is finding the right toy to apply the social values. There are always brilliant ideas! But we evaluate a product by advocating its 'wow' factor! How to present a product idea well so that consumer would pick the toy from the shelves from many choices in just 30-40 seconds considerations? How to develop a toy to carry the value? How to develop the product with fun, creative play pattern? These are always the questions out of the minds of our creative team.

The last one is finding shelf space for a toy with social values. Toy is commercial product. How we tackle the challenge to make our toy marketable is always a challenge. Actually, when we first presented our product idea to our overseas distributors, many of them were not convinced. They were skeptical about our idea in delivering green and environment protection to toys!

'We are not just a creative educational toy company, but a team of delivering social norms to our future generation.'

Started in 2007, our Green Science series has now been developed into a signature range of 4M. This product series have received several outstanding awards in the past years, such as red dot design award, Italy A' Design Award, Hong Kong Top Design Award and many other toy awards given in the United States or Europe.

The Green Science series have tackled the challenges mentioned above in 3 major aspects: alternate clean energy, global environment and upcycling waste.

One of the major energies is alternate clean energy. The "Windmill Generator" demonstrates how a wind generator works through electromagnetism. This is a simple working model which turns a normal motor to become a generator. Another example is "Solar Science". A lot of focus has been made to the use of solar cell in renewable energy. It is an interesting kit to demonstrate the use of direct sun light by a few simple experiments, for instance solar oven. Children make a solar oven with paper carton. They can even bake an egg with it! Solar oven or solar cookers are very common and economical cooking devices in underdeveloped countries as they consume no fuel except sunlight.

Another major aspect is global environments awareness. Green also relate with the global environment like global warming, air pollution, and water many subjects. Our "Weather Station" is compact weather equipment for kids to measure the weather by themselves like, checking temperature, wind speed, and rainfall. The device needs to stand



on a plastic bottle which kids can recycle from daily life. They could also use a drink bottle as a mini green house.

Our "Grow-A-Maze" is another interesting item in the range that helps arouse awareness of environment protection. Plants make up a very important component of the global environment. Our kit is designed to arouse kids' interest on plant growth. Children grow their own bean in the device then set a maze for the bean stalk to grow. The whole set will be covered with only one light source. Because of the photosynthesis, the bean stalk will find its way to the light source solving the maze at the same time.

Last is upcycling waste. When a toy is unwrapped, it creates a lot of package rubbish which sometimes could even be more than the toy materials. Our "Paper Box Robot" is a simple toy project aiming to design a toy with no rubbish created after unwrapping. Children use the package box to assemble robot mechanism then draw on the box to individualize their own design. There will be no rubbish created after the robot is assembled.

'The Green Science series have tackled the challenges in 3 major aspects: alternate clean energy, global environment and upcycling waste.'

To summarize, the success of Green Science is its application of social value to toys. Our creative team has successfully applied fun and creative approach in executing the toy design. We tried adding fun factors to the toy application with a solid visual presentation of the range. The consistent range package design using solid earth tone colours of grey, black, green, white is definitely one of its major success.

Our team keep striving to create more STEAM educational toys, hoping to stimulate and inspire our next generation to change our world into a better one.

More information can be found in www.4m-ind.com.

From Rags to Apps: the third Shenkar International Toy Design Conference.

Yoav Ziv - Head of the Industrial Design Department at Shenkar College of Engineering and Design.

The Industrial Design Department at Shenkar will host the 3rd international design symposium, focused on Toy Design, titled From Rags to Apps. The Event will take place on Thursday May 18, 2017 at Shenkar - Art. Design. Engineering.

Toys are objects that reflect reality, culture and tradition: They also serve as a means to convey the values we choose believe in to our children; They allow us to tell stories, share experiences and convey emotions; They allow us to navigate and influence childhood experiences; Creating or selecting a particular toy constitutes an opportunity to instill aesthetic, conceptual and functional values by means of playing with objects without words.

'An international roster of experts will participate in the conference.'

The previous Toy-Design conferences, that took place in 2011 and 2014, focused on the stories of Toy Creators, Toy Designers and toy-oriented companies. The 3rd 'From Rags to Apps' Conference aims to highlight the conceptual roots, visions as well as the design and development processes, that lead to the creation of new toys.

Some of the questions that will be addressed and debated during the one-day symposium:

- A look back through history: How cultural and ideological diversity found expression in toy design?
- What is the alchemic process that leads to the creation of new toy concepts?
- How are the required skills of the 21st Century addressed in the design of contemporary educational toys?
- In the eco-systems of global trade, dominated by branding and commercial entertainment, is there a place for meaningful design ideas?
- How should Toy Design evolve in a world increasingly inundated by technology and information?

An international roster of experts will participate in the conference:

- Peter Handstein: Founder & CEO of Hape Group with subsidiaries in China.
- Renate Menzi: Curator of the Design Collection at





Museum für Gestaltung Schauderpot Zürich, Switzerland.

- Gil Drukman: Inventor and Managing Director at Toyly, Tel-Aviv, Israel.
- Prof. Gabriel Songel: Universitat Politècnica de València and founder of spinoff Innoarea Design Consulting, Valencia, Spain.
- Ms. Ilana Ben-Ari: Founder, CEO & Lead Designer Twenty One Toys, Toronto, Canada.
- Henrik Johansson: Design Director of Hape Group and Sweden, designer of many iconic IKEA products.
- Mark Carson: President & Co-Founder, Fat Brain Toys, Nebraska, USA.
- Taren Chan: 4M Industrial Development Limited, Hong Kong.
- Andres Garza: Design Manager at Spinmaster Toys, California, USA.

During the symposium will take place the toy design exhibition 2017:

'Toys are objects that reflect reality, culture and tradition. They also serve as a means to convey the values we believe in to our children' (from The Toy Design Exhibition, Shenkar 2014).

From Rags to Apps 3 The Conference and its accompanying Exhibition, focus on the roots, vision, development processes, as well as the new trends which motivate the creation of toys. Inspired by these topics, the Exhibition items, are displayed with the intent of emphasizing the role of the Industrial Designer in the realization of worldviews.

The exhibits, all real toys and most of them off-the-shelf products, express by their design, different approaches that make up playthings, while at the same time relate to the play-patterns, education, aesthetics, technology and the use of materials.

The Exhibition includes open-ended-play toys, playthings designed for social skills and emotional intelligence development, whose designs were inspired by an ecological vision, STEM toys (Science, Technology, Engineering and Mathematics) as well as an item - outcome of the collaboration between Kartell and Oki Sato (Nendo), aimed to create a high-end category toy.

Giro Giro Tondo. Design for children en la Triennale de Milán.

Gabriel Songel

Catedrático de Unversidad - UPV

La tradición en la relación entre el diseño y las exposiciones se remontan a los mismos orígenes del diseño contemporáneo si atendemos a los historiadores más aceptados como Maldonado, Heskett, Conran o Bürdek que sitúan a los orígenes del diseño contemporáneo con la Exposición Universal de Londres de 1851. El fenómeno a resaltar es la concepción del diseño desde sus inicios como una actividad cultural e industrial convertible en evento mediático. Efectivamente, el origen de las propias exposiciones universales ya residía en la necesidad de demostrar a los conciudadanos y a los visitantes extranjeros el potencial industrial e innovador de un país. Esto no ha variado tanto, ya que en la actualidad seguimos estando necesitados de seguir demostrando permanentemente lo que hacemos para tener visibilidad en la sociedad.

Las exposiciones de diseño realizadas en nuestro país hasta ahora se han centrado en:

- El producto como novedad: Diseño, Di\$eño.

Ministerio de Industria y Energía. Madrid 1982

- El diseñador como creador: 100 años con Mariscal IMPIVA Generalitat Valenciana. Suma y Sigue. IMPIVA Generalitat Valenciana. 2009

- La tecnología: Leonardo, el diseño y el ordenador Generalitat Valenciana. 1984.

- El diseño como identidad nacional: Diseño danés.

Ministerio de Cultura. 1981 (1981) , Diseño en España

('80) . Ministerio de Industria y Energía. 1985 ; Diseño

Industrial ('90) Diseño Industrial en España. Museo

Nacional Centro de Arte Reina Sofía. Ministerio de

Educación y Cultura y Ministerio de Industria y Energía.

1998 , Signos del siglo. 100 años de diseño gráfico en

España. Museo Nacional Centro de Arte Reina Sofía.

Ministerio de Educación y Cultura y Ministerio de

Economía y Hacienda. 2000.

Como expectador y visitante de exposiciones de diseño tendría que mencionar las referencias en el extranjero de especial mención, que sería la trilogía de superproducciones en la Triennale de Milan: con las exposiciones Progetto Domestico , Il Luogo di Lavoro, y Le citta del mondo e il futuro delle metròpoli . La transversalidad de la cultura y el conocimiento, la escenografía, la integración de todas las disciplinas del diseño y la repercusión social, fueron posiblemente los aspectos que más marcaron en mi formación como





diseñador y posterior investigador en el campo del diseño. Estas experiencias ya me hicieron ver hace más de veinte años, que el diseño seguía siendo un lenguaje universal y las exposiciones de diseño una poderosa herramienta y amplificador de comunicación para una empresa, una cultura o un país entero. Pues bien, La Triennale de Milán nos sorprende otra vez con una macroexposición centrada en el diseño para niños.

Con el título "Giro giro Tondo. Design for Children." Esta institución icónica del diseño, no solo en Italia, sino en todo el mundo, nos presenta una nueva historia del Diseño italiano dedicada al mundo de la infancia y los niños, a la arquitectura y al diseño que han trabajado para ellos, a los juguetes y a las imágenes con las que se han divertido, a los espacios en los que se han movido, a los objetos que han manipulado.

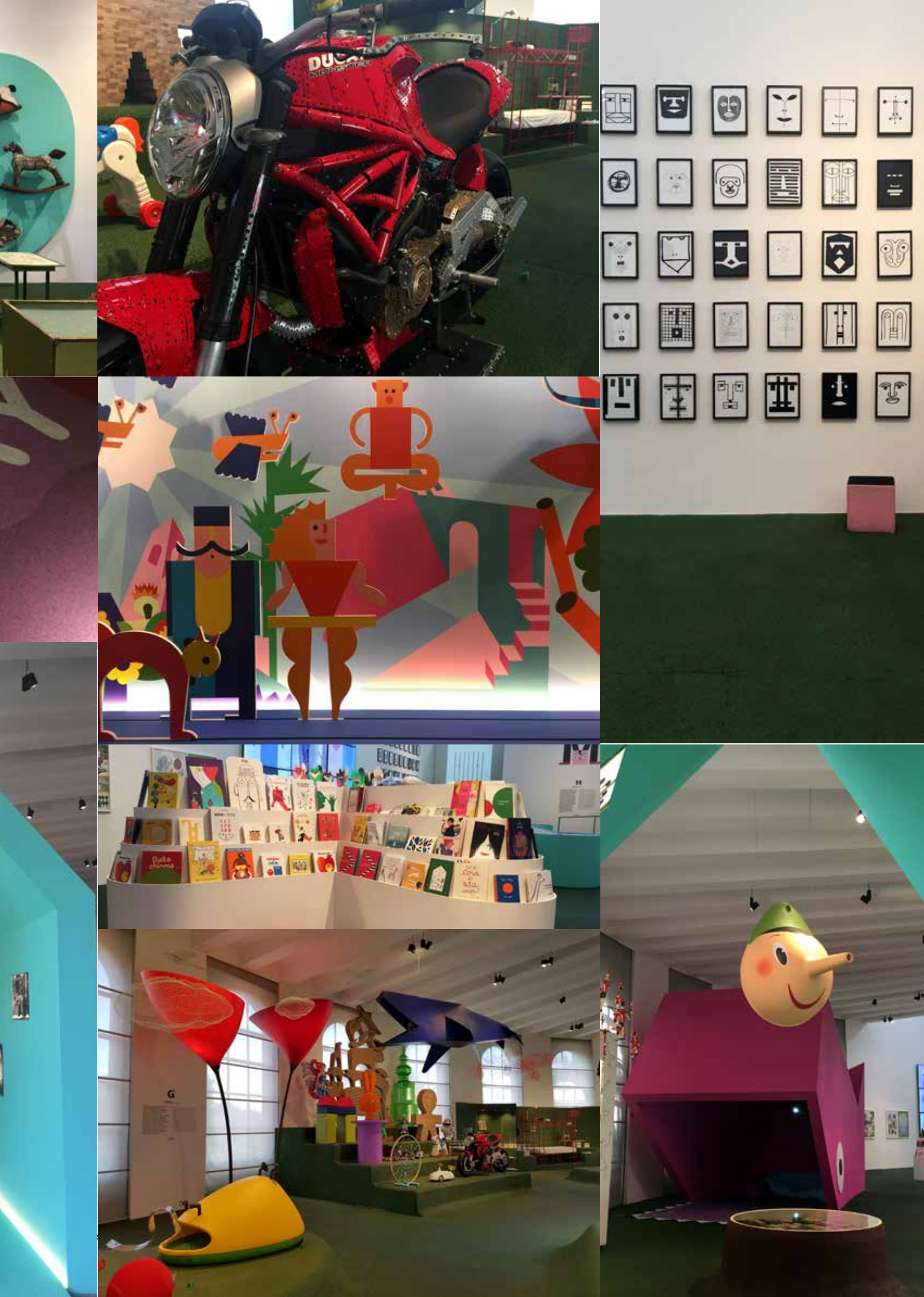
El recorrido inicia con una Overture realizada por Stefano Giovannoni dedicada al diseño lúdico con una fuerte componente figurativa y de estilo pop-art. La muestra se articula a través de sugerentes visiones, sonidos y percepciones como el Pinocchio gigante al que entramos por la nariz. Todas estas sugerencias acompañan y guían al visitante hacia el descubrimiento de varias secciones temáticas: muebles a cargo de Maria Paola Maino; Juguetes a cargo de Luca Fois con Renato Ocone; Arquitectura dirigida por Fulvio Irace; Signos a cargo de Pietro Corraini; Animaciones dirigida por Maurizio Nichetti, e Instrumentos, a cargo de Francesca Balena Arista.

Estas secciones mencionan a las figuras más relevantes en la historia del diseño en relación a la educación como Bruno Munari y Ricardo Dalisi, y a la tradición pedagógica y a los maestros italianos.

Es destacable el fondo histórico expuesto de la Colección Marzadori con juguetes, muebles y parques infantiles entre 1900 y 1950. De hecho, varias piezas de esta colección se utilizaron para la exposición del Moma de 2012 "Century of the Child".

Una vez más, por tanto, visitar una exposición de Diseño en la Triennale de Milán es un auténtico gozo, pero si además es de Diseño para Niños, colma todas nuestras expectativas, anhelos e ilusiones.







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