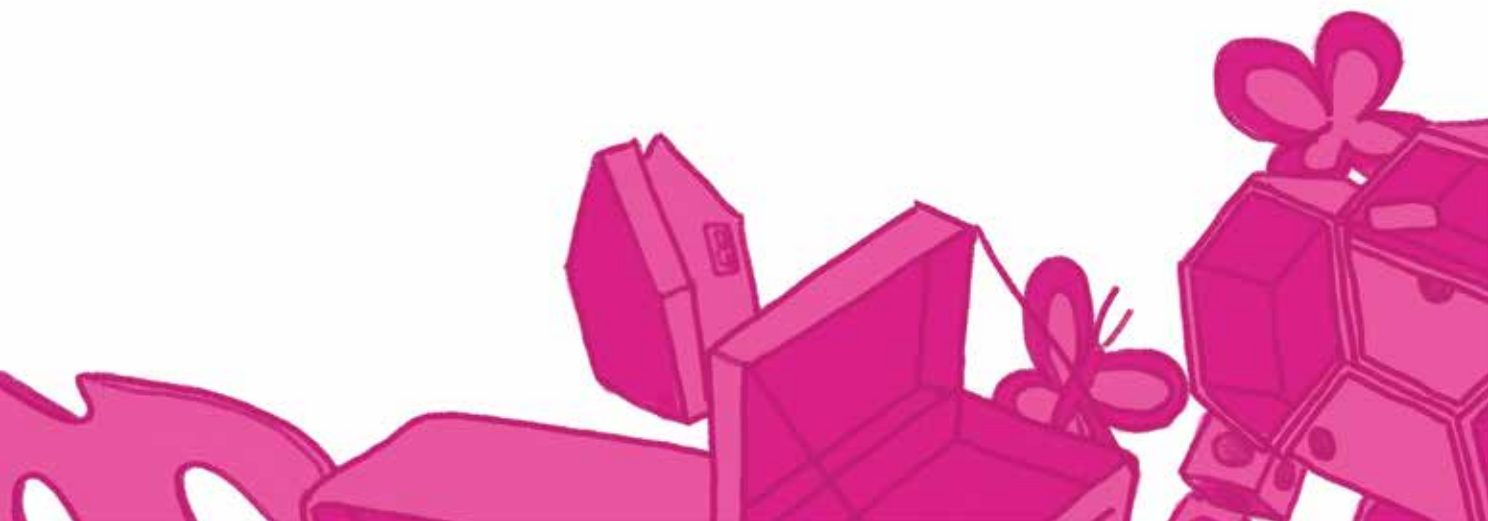




Imagining the
Dreamhouse
for the Future

A Designmatters Studio in partnership with *Barbie*



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DESIGNMATTERS

Designmatters is ArtCenter College of Design's social impact department, with the mission to utilize art and design education as a catalyst for change, imagining and building a more humane future for all. Through Designmatters, students, faculty and alumni from across disciplines are engaged in an ongoing exploration of the role of art and design in effecting large-scale sustainable change through innovative partnerships, locally and around the world. It is through the impressive outcomes generated by Designmatters that the College became the first design school to receive United Nations Non-Governmental Organization (NGO) status. The award-winning social innovation outcomes of Designmatters throughout the past decade are providing a key foundation for the framework of Media Design Practices: Field, a graduate track in the College's Media Design Practices program that focuses on communication design at the intersection of new technology and social engagement.

MATTEL

Founded in 1945, Mattel is a multinational toy manufacturing company with headquarters in El Segundo, CA. As the world's largest toy maker, Mattel creates numerous classic and quintessential products that have been beloved by children around the globe for generations. Mattel's portfolio of consumer brands includes: Fisher-Price, Hot Wheels, Matchbox, American Girl, Thomas and Friends, as well as Barbie. The company has a presence in 40 countries and territories, and sells products in more than 150 nations.

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Printed By: Typecraft

PLAYING HOUSE IN A HOPEFUL FUTURE

It is a well-known truism that memory is selective. Not only does it have a way to play tricks on us, it also surprises us by keeping some of our lived experiences front of mind, readily accessible, while others just fade out.

Growing up in the context of middle-class privilege, I can't pretend to remember all of the birthday presents from my childhood—or even, in the peripatetic nature of an upbringing as the child of diplomats, the countries in which many of those birthdays fell. Yet I remember vividly where I was when I turned 10, and have a clear recollection of my birthday gift. We were in New York City, as my dad was ending a United Nations assignment and our family was in transition to his next post in Geneva. And the gift was a long-coveted Barbie station wagon. I can picture that Barbie wagon in all of its glorious 80's-strident-fuchsia-over-the-top plastic glamour. I remember spending the day assembling it and getting completely lost in the wonder of that process. The wagon had all of the bells and whistles one could imagine for a house on wheels. There was a full kitchen and living area, a bedroom and a bathroom compartment with a shower, and even a pop-out tent that Barbie could set up for campfires. It was just perfect.

Flash-forward many years later, and here I was with the Barbie leadership team in a conference room of Mattel's headquarters outside Los Angeles. The strident pink had not quite faded, thank goodness, and the magic—now it was all around me. This time the birthday gift was of another kind, that of having the privilege to play “instigator” for an incredibly talented team of faculty and students from ArtCenter to come together and imagine a new kind of Barbie Dreamhouse.

What if it could be made entirely of sustainable materials and be a house on wheels like my station wagon? What if it could fold up into an exquisite origami structure to save storage space in tight living quarters? What if it could be imagined entirely outside our current definitions of home, and become a flexible dwelling for a nomadic Barbie, one liberated from all ties to domesticity? Who knows? The sky was the limit! Our open-ended design brief stipulated only that we ensure that Barbie's new Dreamhouse of the future, following founder Ruth Handler's original credo, would allow all little girls to dare “imagine whatever they would want to be.”



This time, however, the call to action included a sense of urgency about a new kind of environmental consciousness that we must reckon with in a profoundly changed world. One in which sustainability in design and manufacturing, and circular economy questions have become essential. A world desperately seeking more creative solutions for a planet increasingly resource-constrained. In other words, here was a brief that embraced one of the Designmatters thematic pillars, sustainable development, and was inviting our team to create design proposals that would not only enrich one of Mattel's most iconic and global brands, but also challenge us to take into account a triple bottom-line framework for an unforgiving competitive marketplace. Not unlike my Barbie station wagon, I saw this brief as a perfect strategic design opportunity for our students.

As it turns out, this collaboration with the Barbie studio group would be one of my last Designmatters projects with the inspiring team at ArtCenter. It was pure joy to watch the students unleash their creativity in this project. They honored my personal fondness for the Barbie brand and showed me a hopeful way forward, for all little girls, and boys, to dream together through play.

MARIANA AMATULLO, PhD

Co-Founder, Designmatters at ArtCenter
Associate Professor, Strategic Design and Management
Parsons School of Design, The New School
March 2018

TABLE OF CONTENTS

| | |
|---|----|
| Introduction..... | 1 |
| Project Background..... | 7 |
| Design Research..... | 13 |
| Idea Development..... | 27 |
| Studio Outcomes..... | 35 |
| Project Impact..... | 63 |
| Social Design & Corporate Entities..... | 67 |
| Partners & Team..... | 73 |

Introduced in 1962, the Barbie Dreamhouse has served as catalyst to endless play, storytelling and imagination. Since its debut, it has continued to evolve with the times while simultaneously becoming an iconic expression of the ultimate home.



Introduction





**“My whole philosophy was that through the doll,
a little girl could be anything she wanted to be.”**

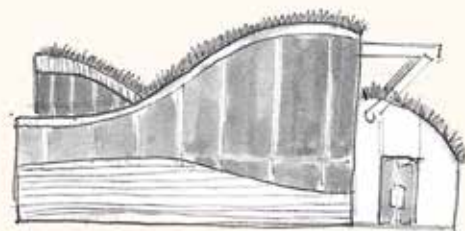
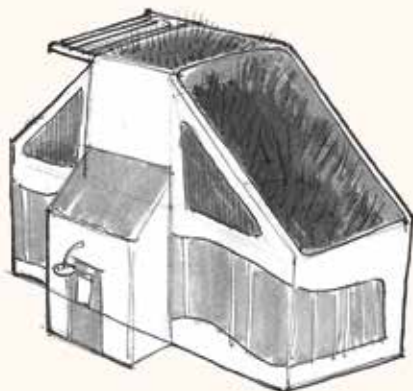
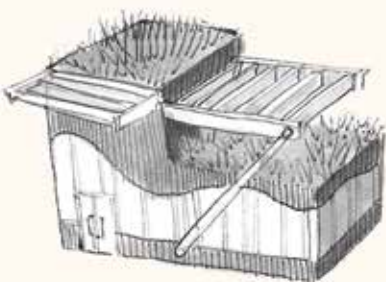
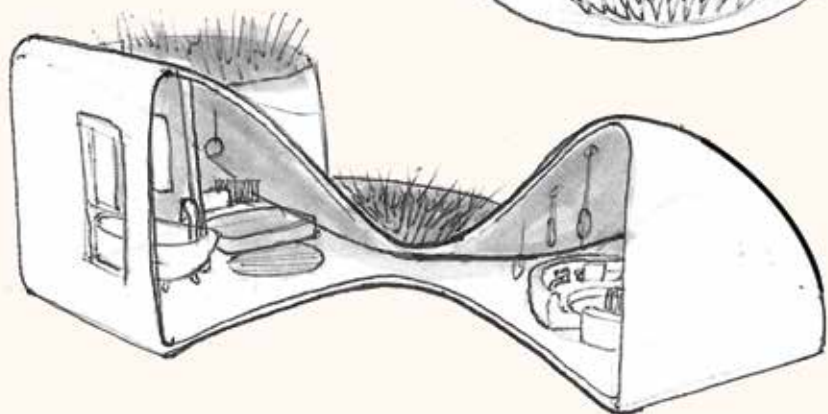
- Ruth Handler, creator of Barbie

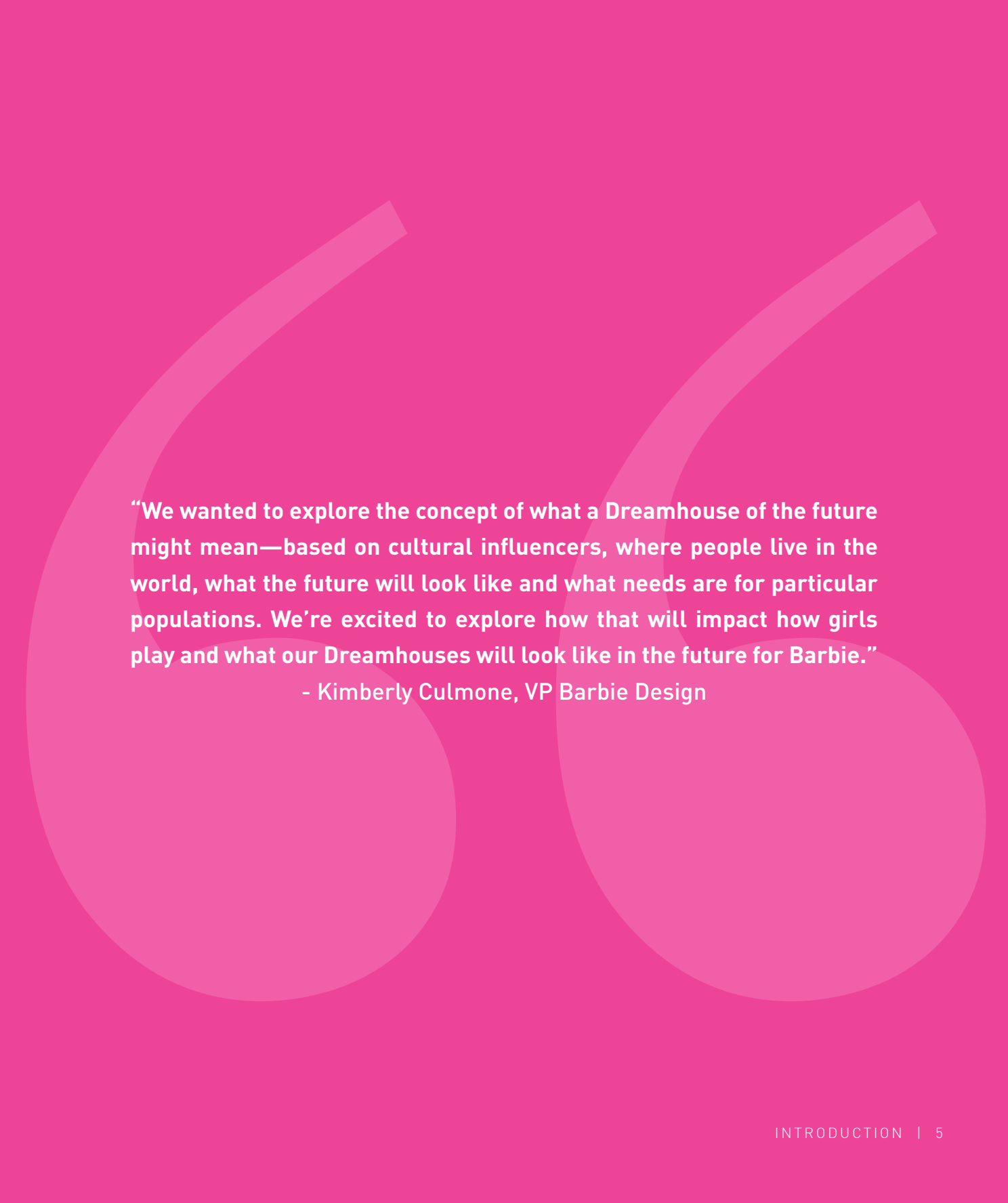


Imagining the Future of the Barbie Dreamhouse Studio challenged a team of interdisciplinary students from ArtCenter College of Design in Pasadena, CA to envision innovative forward-thinking ways reimagine iconic Barbie Dreamhouse for 2022 by responding to the cultural and societal needs of children around the world while creatively predicting how people will live, work and play.

Students explored the dynamics of play as essential in childhood development through research, noted speakers, and observing focus groups interacting with the current iteration of the Barbie Dreamhouse. Drawing upon their own childhood experiences with toys and games, students imagined how the Dreamhouse could evolve to expand the concept of what home will mean in the future.

Through field exploration, ideation and prototyping, students considered how Mattel could update the Dreamhouse to create a toy that's fun to play with and will act as the trend maker of tomorrow, incorporating the possibilities of home in the future as well as encouraging the hopes and dreams of all children.





“We wanted to explore the concept of what a Dreamhouse of the future might mean—based on cultural influencers, where people live in the world, what the future will look like and what needs are for particular populations. We’re excited to explore how that will impact how girls play and what our Dreamhouses will look like in the future for Barbie.”

- Kimberly Culmone, VP Barbie Design

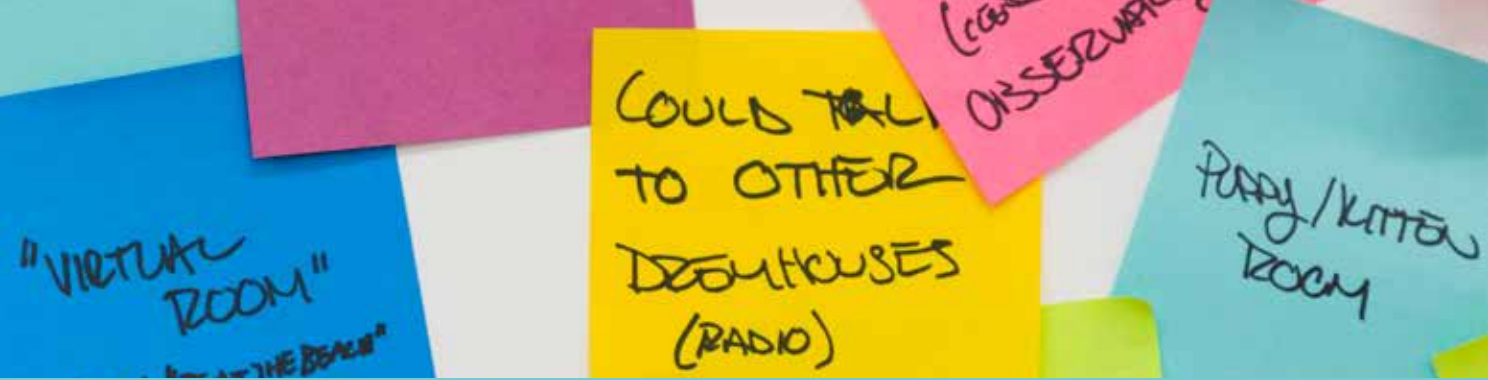
“We took a lot of risks, one of which was trying to balance the social driver with the wow factor and the big expectations for this iconic brand. I think we all want this brand to be a change agent in the future.”

- Karen Hofmann, Instructor & Chair, Product Design



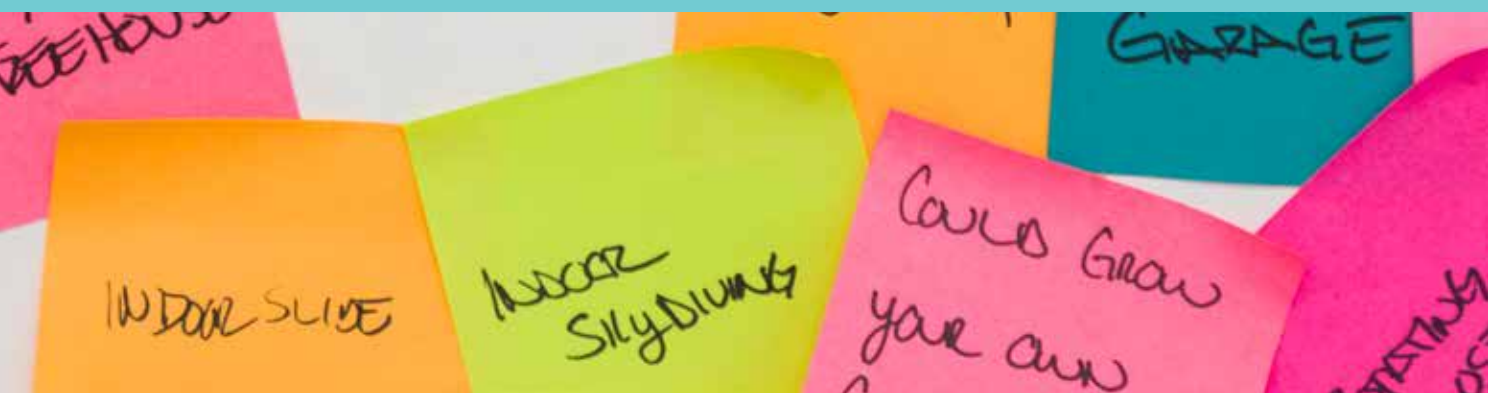
Project Background





“The opportunity to work with a brand as culturally significant as Barbie was extremely exciting. The significance of Mattel and this heavyweight brand being paired with Designmatters was highly motivating, and presented a momentous challenge: to coalesce elements that addressed the expectation of polished commercial viability, play factors in the future, and social innovation. Yet as challenging as it was, it makes me wish that every corporate brand could go through a Designmatters inquiry. These ubiquitous, important brands have the opportunity (and responsibility) to create a positive change in the world, and even seemingly small shifts have the ability to produce a large impact. As both a person and an educator, I am really inspired by the wall that we broke through by doing this Designmatters studio with an influential corporate partner like Mattel.”

- Sherry Hoffman, instructor



DESIGNMATTERS AT ART CENTER

Designmatters is an educational Department at ArtCenter College of Design (non-degree granting) that engages all majors taught at the College with a dynamic, entrepreneurial and experiential approach to design education. Designmatters serves as a vibrant hub for strategic collaborations near and far from ArtCenter's campuses in Pasadena. In 2002, Designmatters established the significant and pioneering affiliation of the College as a Non-Governmental Organization (NGO) with the United Nations. For more than a decade, the department has built a broad network of innovative collaborations with social, public and private sector organizations that are striving to design a better and more humane future for all.

Designmatters is at the helm of a diverse set of educational initiatives, special projects and publications that demonstrate the power of design for social innovation: an emergent field of design inquiry and practice that is oriented toward new possibilities for action and human progress.

Designmatters projects have a unique quality that emphasizes real-world, real-time educational experiences. Students encounter challenges that push them to problem solve as much as problem-seek, and act as human beings within the diversity of a global community context that celebrates common problems and common values. All Designmatters projects are characterized by principles of collaboration, empathy and a human-centered and participatory approach to designing where the goal is always to bridge knowledge with agency in order to innovate with purpose and impact.

THE ICONIC BARBIE DOLL & THE BARBIE DREAMHOUSE



Barbie was a revolutionary concept introduced in the late 1950s. Prior to its inception, young girls typically played with 2-D paper dolls or infant dolls. Ruth Handler observed her daughter playing with those dolls for hours and convinced her husband Eliot – co-founder of Mattel – to manufacture and offer the first doll in American history in the image of a teenager.

Named after Handler's daughter Barbara, the doll debuted at New York Toy Fair in 1959, and sparked the imagination of children who could better identify and project themselves into the glamorous life of an independent teenager. Barbie became more than just a popular play doll; she developed into a role model that reflected society and popular culture.

In addition to reflecting societal tastes and fashion trends, Barbie came to represent significant social and cultural values about the role of women in the community, workplace and family life. As the women's movement grew, Barbie redefined aspirational goals for young girls, presenting options beyond homemaker and fashion model. Throughout her lifespan, Barbie has been represented in 180 careers including astronaut, veterinarian, paleontologist, and president.



Consequently, the brand has created an extensive line of small and large signature accessories including the Barbie Horse, Barbie Camper, Barbie Car and the Barbie Dreamhouse. Like Barbie, these accessories have evolved to reflect and influence cultural tastes and trends. The Barbie Dreamhouse in particular has become an iconic representation of home.

As a cultural icon, Barbie's influence runs deep in the global psyche. She has appeared on notable magazine covers, been scrutinized as the subject of academic papers, and has been contextualized in various mediums by contemporary artists. Celebrities, sport figures and other high-profile personalities have teamed up with Mattel to create collectible Barbies, which continually adds to the brand's enduring legacy. In 2016, Barbie introduced three new body types – curvy, petite, and tall, plus a variety of skin tones, hair colors and textures. Introduced to reflect the world girls see today, the new diverse line offers a multicultural play experience for children everywhere.

As a symbol of innovative design and through her many incarnations and product development, Barbie continues to inspire creative self-directed play that can mimic real-life narratives, imagine fantastic scenarios and nurture personal dreams.

BARBIE'S BRAND PURPOSE

To inspire the limitless potential through play.

THE BIG QUESTIONS

How might today's society impact tomorrow?

How does technology and the environment influence
what we consider to be home-sweet-home?

How does that translate to play?



Design Research





“The biggest challenge for me was trying to understand a child’s mind and perspective. I learned quickly that what I thought was cool wasn’t cool to kids. I was thinking like an adult, and I realized that kids, while they can be very abstract, are also very literal-minded.”

- Julia Kim, student



PROJECT KICK OFF: MEETING MATTTEL & THE BARBIE DREAMHOUSE

To kick off the project, Mattel invited ArtCenter faculty and students to its El Segundo headquarters for an in-depth history and brand overview of Barbie and the Barbie Dreamhouse.

Displays of actual Dreamhouses from 1962 to the present allowed students to see the progression of the product as it relates to not just manufacturing advancements, but also as responses to worldwide cultural dynamics and popular culture.

Mattel's Director of Marketing Arnaud Kerviche presented a history of Barbie and its creators Bob and Ruth Handler, discussing how the doll was a symbol of innovation and design that also inspired creative, open-ended play.

Emily Williams of Mattel's Global Consumer Insights led an in-depth discussion on the way young girls typically play and how Barbie utilizes focus play groups in their product development and brand strategy. Williams also offered an overview of the developmental play patterns of young girls which corresponds to how they play with Barbie, her accessories and her world. Williams also shared the storytelling patterns for girls, which involved family reenactments (routines, day-to-day events with key rooms being the bedroom, bathroom and kitchen) and interacting with friends (hanging out, having parties, playing in a pool, getting snacks for the party with key rooms being the kitchen, bedrooms, living room and outdoor pool areas). Students learned that oftentimes the organizational set-up of the Dreamhouse is more intensely engaging than the actual stories told.

Designer and Barbie aficionado Bill Greening gave a history of Barbie, noting how the doll's updates correspond to pop culture and fashion trends. Greening shared prominent changes in the doll through the decades, highlighting major developments such as the addition of Malibu Barbie in 1970s, Rocker Barbie of 1980s and the Fashionista Barbie of the 2010s. Greening pointed out that today's Barbie is a cross-platform brand; the doll is featured on an animated YouTube series "Barbie, Life in the Dreamhouse," and the brand has an active social media presence.



Finally, Dreamhouse Designer and ArtCenter alumna Esther Levine offered students an in-depth look at the evolution of Dreamhouse through the years, charting the development from a simple cardboard, one-room structure to the current vertical, pink plastic townhouse style complete with interactive sound and light additions. In addition to the large format structures, the Dreamhouse is also available in smaller, compact fold-up, play-and-go formats. Levine also shared elements of each home that are especially appealing to children, including water features, elevators, and whimsical features like secret passageways and slides.

thoughts
& some
OBSERVATIONS



near model

ular model
(and logo)

able
Webb"



many
a
in id

Business

Collaboration

between all 4 players. (transparency)

Listening
to what people hear
what understand

Creativity
innovative solutions &
open minds

Communication

We need all 4 players
consensus

21st Century

Designers



IN THE CLASSROOM: RESEARCH & CONCEPT DEVELOPMENT



After digesting the wealth of information and materials presented at the kickoff session, students delved into toy play/behavioral research on their own and through insights from guest speakers:

- Michael Shore, Vice President and Head of Global Consumer Insights and Foresights at Mattel
- Dr. Hawani Negussie, Assistant Professor of Early Childhood Education at Brandman University
- Dr. Carlene Fider, faculty at Pacific Oaks College
- Andrea Small, Design and Strategy Consultant, former Project Lead, The Girl Effect for fuseproject and the Nike Foundation

Michael Shore presented a deep dive into current trends in play and toys, including hands-on, eco-social, gender-neutral, diversity, sustainability, customizable and technology, especially virtual and augmented reality. Professor Newgussie and Dr. Fider offered key insights and takeaways which helped inform the students on the topic of childhood psychology and the importance of play in a child's



development growth. Andrea Small presented “The Global Girl” giving the students the perspective of adolescent girls based on her research and co-creation in Rwanda as part of The Girl Effect project.

Students tapped into Mattel resources including an opportunity to observe focus play group interactions at Mattel’s Imagination Center. Students were able to observe pairs of girls playing with the current Barbie Dreamhouse, Barbie and other accessories, gaining insight into how the children interact with the toys through storytelling. Students confirmed the insights the Barbie team shared at the kickoff, noting that often the entire play session was spent setting up the Dreamhouse and dressing the Barbies.

Early classroom assignments were tailored to connect to students’ own childhood play patterns; these early experiences helped shape and define their conceptual ideas and brought their own individual lens to the project. Students crafted a vision board containing their personal ideas of home as well as projecting how the concept of home could be actualized in the future. Students also designed mobiles to represent childhood and an ecosystem of play that would present images of what play could look like in the future.



A workshop with Elizabeth Chin, ArtCenter faculty in the graduate Media Design Practices program, presented students with a deeper understanding of purchasing power from a global perspective, which also included a discussion on race, consumerism and marginalized youth – all aspects to consider when designing a product that could be bought and used by children around the world.

With the foundation of this research, students began to ideate, leading brainstorming sessions that yielded numerous “mild to wild “What ifs?” around potential directions for the future of play and home. The “What ifs” were captured on post-its and clustered to surface themes for the students to consider in their concepts.

Students decided to work on individual projects, but cross-pollinated with their classmates, offering each other suggestions and strategic advice. As students approached the midterm presentations, they began refining their concepts and building rough prototypes — some were even able to test initial prototypes with young relatives and neighbors. Additionally, many students engaged in their own field testing research of initial prototypes and/or concepts.

Ideation needed to incorporate the physical Barbie doll into their thinking since Barbie lives at the Dreamhouse. Students’ Dreamhouses needed to feel part of the Barbie brand and be a place where Barbie is integral to the design and concept.





MIDTERM PRESENTATIONS

TELL THE STORY

Insights & Information / Problem Solving / Demographics

INSPIRATION & INTUITION

Mood Boards / Industry Competition / Rough Prototypes



Idea Development



MIDTERM & BEYOND

At midterm, students were asked to “tell the story” of the demographic they wanted to serve, their unique approach to the challenge, and their research-driven insights. Students presented their mood boards, industry profiles and rough prototypes that sketched out their ideation to the Barbie team.

The Barbie team critiqued each student concept and provided concrete suggestions on how each student could push their concepts forward, encouraging them to carefully consider how Barbie, the child and the concept all came together to create a dynamic play experience. Specifically, the Barbie team challenged the students to push the boundaries of their concepts by placing stronger emphasis on the “future” dimension of their concepts — what will be different about the way we live and play in 2022, and how does their concept reflect that?

In response to this directive, Bianca Nasser, the studio’s graduate Teaching Assistant, developed and facilitated the workshop “World Building: Near Future Creation, Development & Communication” to guide the students in developing future-oriented concepts and products.

“As a TDS partner, Mattel voiced an interest in concepts that were future forward and social impact driven. Therefore, it was important that as a studio we made sure students were given the tools and frameworks that could help turn their research insights into product concepts. In developing this workshop, I asked: How can students connect their work to broader social contexts and consequences, and through that lens create a compelling story through their work about a possible future?”
— Bianca Nasser, TA

Drawing on her communications background and current work in critical design, Bianca combined her experience as a debate competitor with renowned futurist Stuart Candy’s game, Thing From the Future, to create a worksheet that asked students to clearly define and develop a kind of future. To begin, students filled in the blanks of

the following statement to identify their design direction:

In 2022 Barbie will embody (insert social driver).

Here students claimed their aspirations for their work such as, “In 2022 Barbie will embody gender-inclusive play.”

Then, an accompanying worksheet asked students to clearly define and develop their terms (What exactly are you talking about?), scope (How does this relate?), and values (Who are you designing for, where is their world, and what values are most important?). This worksheet was meant to help students clarify their own design direction as they continued their projects, and to provide them the necessary practice in communicating their vision to others.

Next students participated in the prototyping session, “Explore Your World.” Students were given 20 minutes to create three prototypes of objects that exist in their futures. Students could only use rough prototyping materials, such as Lego, Play-Doh, markers, paper, duct tape, etc. The intention behind providing students with a limited amount of time and materials was to encourage them to quickly produce concepts that were solely focused on reflecting the definitions and values they had just outlined in their worksheet. This time provided space to ideate and collaborate without the pressure of producing a visually polished product. Students then presented their prototypes and identified what design choices reflected the values outlined in their worksheets.

“This workshop provided students with a framework to begin connecting their own experiences, cultures and research to their product concepts. At the end of this activity, students were not just telling instructors that their products promoted gender-inclusive play, but were accountable for defining and showing their vision of what gender inclusive play might look like in 2022. In this way, this exercise was meant to show students how design objects are important reflections of the values of the worlds we inhabit. Students began to understand that design is also a storytelling practice, and whether it is



intended or not, designed objects play a part in crafting future worlds. It was my hope with this workshop to reinforce the notion that designs are not just inert, lifeless objects, but that design work is embedded with visions of the future. Most importantly, this activity provided students with the tools to question and challenge motivations, effects and limitations of design in different contexts in order to be more intentional about the futures they are designing.”

— Bianca Nasser, TA

After the workshop, students continued refining and re-envisioning their concepts, working closely with Barbie Dreamhouse designer and ArtCenter alumna Esther Levine, who gave guidance, advice and encouragement before the final presentations.





“This whole project—to see the students look at the Dreamhouse in a totally different way—has been really inspiring. To be honest, when I was coming in here for the first time, I wanted to see a structure. But you guys literally broke down all the walls, and you’re creating environments that have no walls, which is amazing because we are always being challenged to look at the future of play.”

- Elena Wilson, Director, Barbie Design



Studio Outcomes





BUILD AND DREAMHOUSE - CARSON BROWN

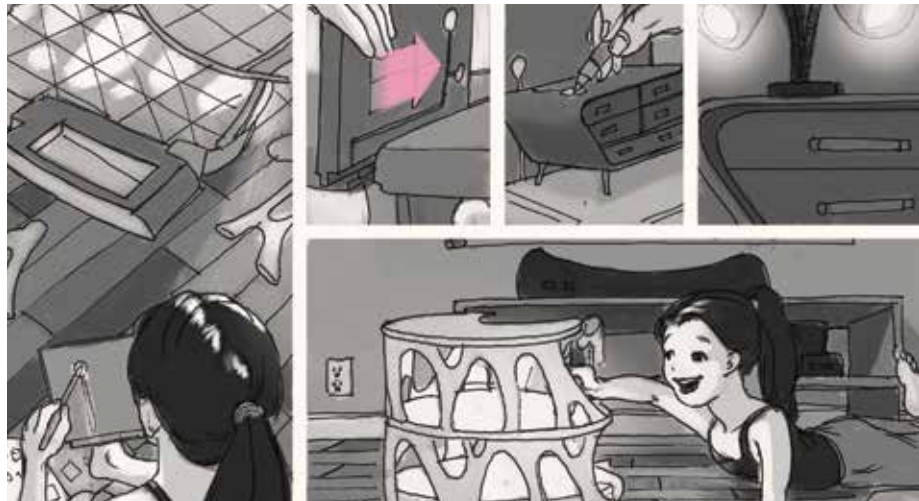
In 2022, Barbie will encourage children to learn skills through play.

Many young girls are interested in engineering and technology but are often excluded from those roles in adulthood. Empowering girls to embrace their passion through play, this modular futuristic-looking Dreamhouse encourages girls to imagine and invent a customizable structure.

The flexible system does away with the confines of a typical playhouse; here walls, floors and accessories can be removed, added or altered as desired. Players can build vertically or horizontally. Pieces are easily interchangeable with an organic feel. Building and designing the Dreamhouse becomes play in itself.

"I love the 'build, play, dream' construct, and I love that they're building as they're playing rather than building then playing. The form is beautiful. Linking the heritage item of an elevator into the Dreamhouse is great. We love that. I see your original concept, your original target, and your inspiration in your sister."

- Kimberly Culmone, VP Barbie Design



the global and local
in a modern and traditional
context in architecture.



BARBIE DREAMHOUSE FOR THE FUTURE – TANYA CAI & YELING GUO

In 2022, Barbie's Dreamhouse will be a window to show global cultural diversity.

This Dreamhouse – in the shape of a suitcase – symbolizes a near future where families frequently connect on a global scale through the Internet, travel, and international employment opportunities. Youngsters customize their Dreamhouse play experience by choosing a specific ethnic group and an associated festival (Japan: Tea Ceremony, India: Holi, America: Christmas, etc.). Downloading an app digitally transforms their Dreamhouse walls and closets into that specific cultural experience. Children manipulate Barbie, who creates ethnic dishes, puts on cultural costumes and engages in traditional celebrations of art, dance and music. The Dreamhouse's communal-designed, tri-level floorplan reflects the shared public multicultural living of the near future.



"I love the community aspect of it. It encourages the idea of more than one experience. You really are getting to this great, and never more timely, idea of inclusivity, acceptance and understanding. It's wonderful to see."

- Robert Best, Mattel Senior Design Director for Barbie







CREATOR BARBIE - ECHO CHO

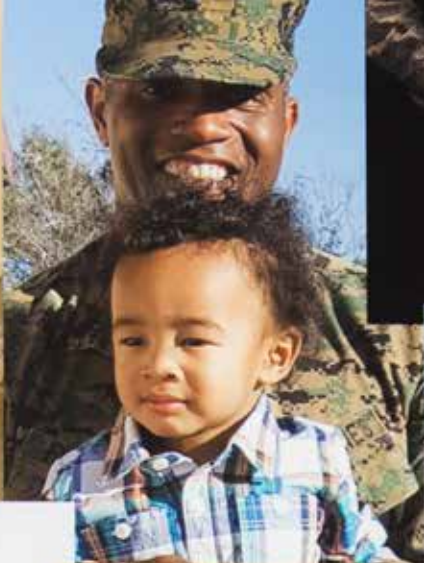
In 2022, Barbie will empower every kid through digital technology.

This Dreamhouse combines technology with a physical tactile toy that allows kids to create stop-motion, animated storylines which can be shared through social media. This virtual Dreamhouse consists of props and a play mat; through a digital device (laptop/notebook) children decide which location will be the setting for their open-ended play. Sensors in the props and play mat correspond to the computer prompt to create the requested scene. Props are designed to represent a variety of accessories adding to the limitless potential. Children can manipulate and capture the storytelling as they engage with others online in a shared community of play.

“She can show others the product of her imagination, which is often difficult when the girl is pretending with friends or by herself in her room. It’s often hard to show how creative those scenarios can be. I love the connection to the technology that would allow that.”

- Dr. Michael Shore, VP and Head of Global Consumer Insights & Foresights, Mattel





BARBIE'S DREAMSCAPE – SARAH ELLIS

Barbie is where the past, present and future meet.

Targeting the nomadic lives of families of the future with children – especially those in the armed forces – this Dreamhouse invokes memory and personal experiences into the play space. Easy to carry and with a compact grab-and-go design, the Dreamhouse is a simple folded cardboard structure that will be affordable to many families. Children – and/or their parents – can personalize the play rooms by sending images, photos and themed suggestions to Mattel that will create unique backdrop stickers to be affixed in the Dreamhouse play rooms. Children can easily carry with them a replica of their old bedroom, playroom, etc. as a reminder that home is where your heart is.



“There’s an insight here from your experience that can extend to some other really important opportunities for us as we grow in emerging markets and want to deliver imaginative play to a lot of different audiences. The format is incredibly personal, and it’s cost effective with a very simple play format that can open up and become magical. It could really serve a lot of audiences that maybe couldn’t get the big plastic Dreamhouse.”

- Dr. Michael Shore, VP and Head of Global Consumer Insights & Foresights, Mattel





PLAY

DREAM HOUSE, UPDATED

86%
Reduction in
Total Weight

100%
Biodegradable, Clean,
Carbon-free, and
Biodegradable

98%
Reduction in
CO₂ Emissions



Closed Loop Design and Use.

Urbanette Volleyball

- Collapsible Ball
- Netless Construction
- Expandable Net
- No Ball Net



Urbanette Kitchen

- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes



Urbanette Airline Pilot

- Airline Pilot
- Airline Pilot
- Airline Pilot
- Airline Pilot



Urbanette Stage

- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes



Urbanette Bedroom

- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes



Urbanette Volleyball

- Collapsible Ball
- Netless Construction
- Expandable Net
- No Ball Net

Urbanette Bedroom

- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes
- Expandable Potatoes



BARBIE DREAM URBANETTE - CHARLIE HODGES

Life in 2022: Bikes and pedestrian pathways abound. Lifestyles are mobile and customized. Self-expression is a preferred currency. And sustainability is a normal way of life.

A modular eco-friendly doll house, the Dream Urbanette comes in a traditional house-shaped carrying container on rolling wheels and is customizable for a child's interest. This analogue and inexpensive Urbanette is augmented with whimsical and themed-room elements; four are part of the original purchase, but additional rooms/experiences can be ordered at any time. Unfolding and assembling the main house structure is an engaging experience for young and old. Room additions contain clever and surprising fold-out accessories and items that enhance the play environment for Barbie. Children can engage in solitary or communal play, sharing pieces and storytelling.

"There's this assumption that in the future everyone will have the most up to date technology, but we know that that's just not the case. Your non-reliance on digital is such a great way to build a really rich play experience that also embraces and encourages depth of play and depth of purchase."

- Robert Best, Mattel Senior Design Director for Barbie





BARBIE DREAM NEST — JULIA KIM

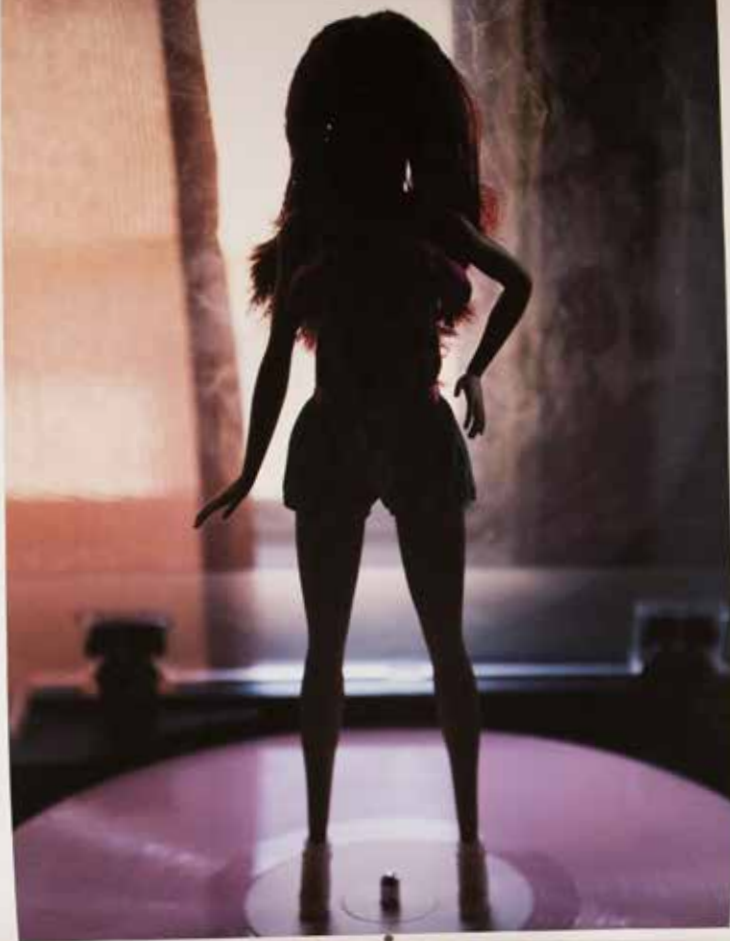


In 2022, Barbie is used as a tool for girls to express themselves; home is the first place where that happens. Home is a safe place where they can be themselves.

Young children can create their own personalized Dreamhouse by easily connecting together a series of open-sided hexagonal shapes that represent rooms and living spaces. Made of polypropylene and plywood, the modular structures contain LCD display screens which allow players to choose backdrops and accessories to change the play landscape. Additionally, photos can also be uploaded from smart phones (personal pets, favorite toy items, etc.) to further add to the customization of the Dreamhouse. Players can save or reset digital room designs at any time. Solo players can invite friends over with their Dreamhouses to create a larger, communal play with unique configurations.

“While the initial objective of the project was a product ending up in a Dreamhouse, this is a concept of what Dreamhouse play means. It could be expanded into an experience at an event or in a future amusement park. Imagine this blow up at an event where there is a full community of girls co-creating these nests together to show what their world and community might look like. It’s pretty phenomenal.”

- Kimberly Culmone, VP Barbie Design



RÊVE MUSIC BARBIE - DOUGLAS KRANTZ

In 2022, music will be a part of every child's day-to-day life because music will be everywhere – a connection between digital and analog media will move music into an all-encompassing experience.

Tapping into the emotional power of music and its importance in early childhood development, this Dreamhouse expands the use of lights/sounds in the current Dreamhouse by adding fun and sensory experiences for imaginative Barbie play. The conventional Living Room becomes a Rhapsody Space where kids (through Barbie) can experiment mixing together digital sounds in a party-like atmosphere. The garage, now the Melody Space, is where Barbie and her band friends can practice and perform using real instrument sounds. Resonance Space upgrades the former kitchen where Barbie can experience unconventional sounds while cooking and playing.

"We can all look back to when we were kids and our first introduction to the arts. This is such a great way to do that, and it's natural. The child is already there playing with their doll, and then they're learning about this added thing."

- Robert Best, Mattel Senior Design Director for Barbie





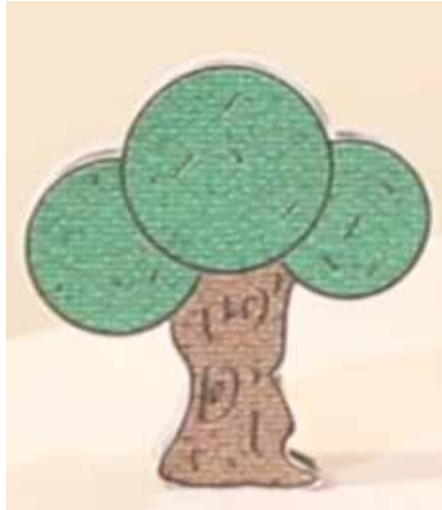




BARBIE DREAM FARM HOUSE – ANGELINA SHIN

The 2022 forecast is a Tiny House Lifestyle where experiences are valued more than possessions, especially living with nature.

Children simulate a self-sufficient lifestyle with this Dreamhouse that combines the inspiration of the Tiny House movement with Augmented Reality (AR) technology. Through Barbie, children can build their own world in this tactile toy. Through AR imaginary, they cultivate crops, control the weather and feed/nurture the animals in their care. Encouraging communal play with friends, when new Barbies are introduced into the Dreamhouse, special fruits and vegetables are unlocked via AR; animals that eat these special items gain magical powers with silly surprises, such as flying pigs.



“When you have a concept and you need to check boxes, you are checking most of the boxes: you have full play; you have the house; you have the accessories; you can play even if you’re not connected; you have the dolls. Then, with the connection, you have the digital play, which resembles coding, so you have a learning aspect even though you don’t talk about it.”

- Arnaud Kerviche, Director, Global Brand Marketing,
Barbie/Entertainment



Creating for
Single Child & Solo Play

In 2022, families will be
primarily single child units.



Barbie Dream Pod allows

What's included in
the Dream Pod?

Play the

Project

Map

Pick one and let's play!



National Library of Medicine



Let us show you how
to get the most out of it.

BARBIE DREAM POD - YIDAN ZHANG

In 2022, families will primarily be single child units.

The Barbie Dream Pod is an immersive solo play experience that puts the young player physically inside Barbie's house. Combining pop-up tent designs with projection technology, the Dream Pod is a personal space where children can engross themselves in a seamless and otherworldly play narrative. Portable to any location, girls can imagine a variety of scenarios (outer space, wilderness camping, etc.) via the digitally accessed backdrop/landscape. Whimsically designed accessories and furniture items are packaged in play kits; these additions are made of lightweight fabric and are easy to assemble and affix on the walls of the Dream Pod.

"I love the idea of the girl being inside of it, and it's around her versus her being outside of it, and that she's working in it. This immersive experience you've created is a really interesting way to think about the Dreamhouse."

- Kimberly Culmone, VP Barbie Design







“This was my first experience doing a sponsored project, and I am incredibly inspired by what I have seen from ArtCenter students. This studio has been a reminder to me of all the possibilities of this brand, and the amazing discipline that we have all chosen for our lives in design as well as the power behind that possibility and the awesome responsibility to imagine what the future will be. I am extraordinarily impressed with everyone, with the leadership, the faculty and the energy the students have put into this. I feel so grateful to be a part of this experience with the team collectively, and as individuals.”

- Kimberly Culmone, VP Barbie Design



Project Impact







"I love that the thinking feels so timely. We are living in a world of change where creatives and corporations and brands have influence and power to reach a global audience. We can put stakes in the ground toward meaningful change and maybe go into places that we haven't been comfortable going before or wouldn't be expected. For Barbie, we work on our fair share of perception problems, and our team feels very passionate about educating and changing.

"This makes me hopeful. This experience will continue to fuel the hope that I want to message to others. I want you students to hold onto this and share it because we have never needed it more than we do now. It's so inspiring. These are the projects that we love because they will keep us on a better path forward.

"This experience made me realize that you are never too old to learn, and how to let go of expectations. You are always learning from other people. Fear of what you don't know can be so crippling and shut you down. The students listened so carefully and there was a lot of feedback and dialogue. We didn't know what the success would be or the answers to particular challenges, but we see so many beautiful examples that are inspiring and hopeful."

- Robert Best, Mattel Senior Design Director for Barbie

**“If something changes at Mattel,
it will impact the whole world.”**

- Julia Kim



Social Design & Corporate Entities



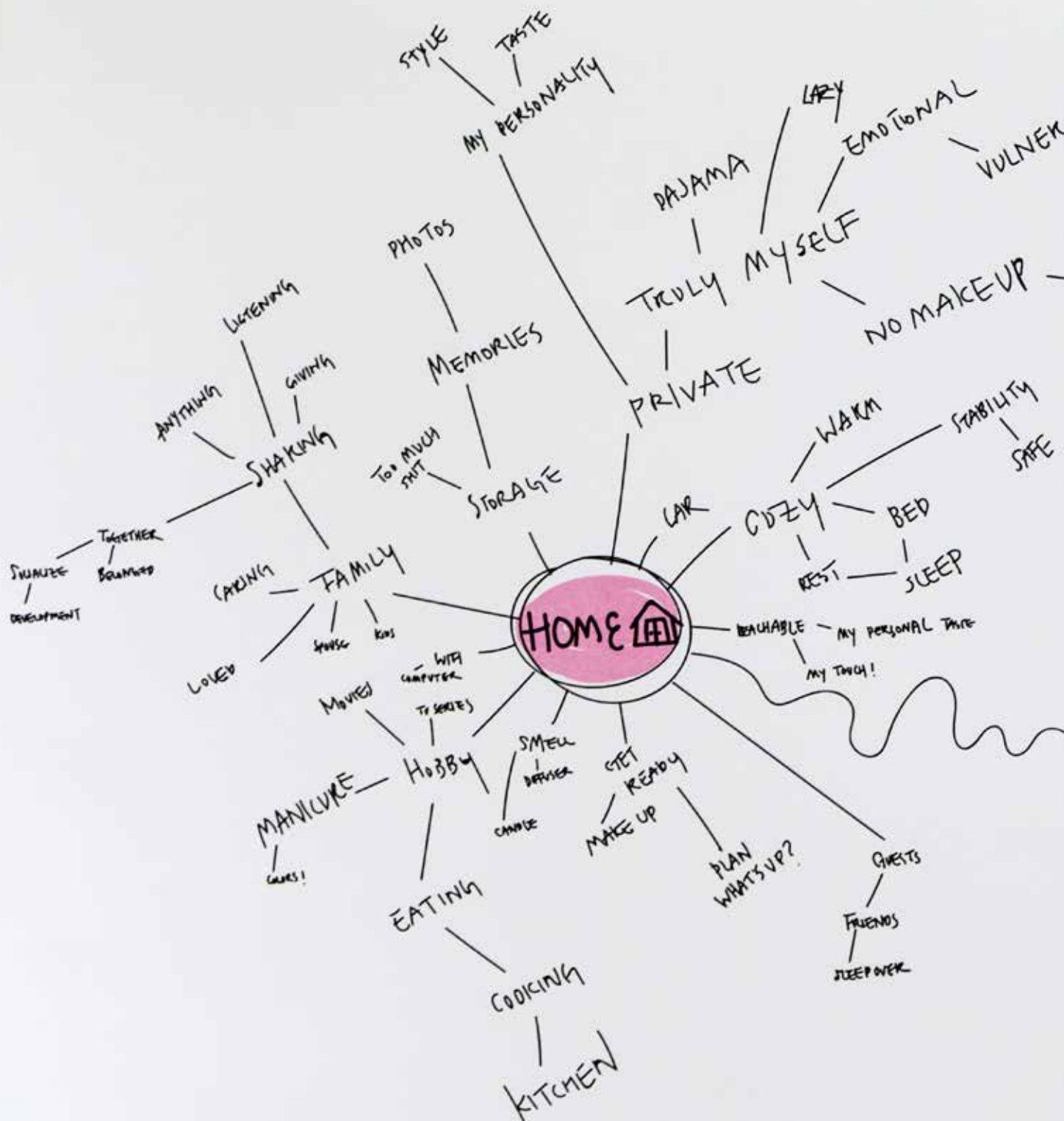




"This studio is one of the first times that Designmatters has collaborated with a large global brand. We are extremely grateful to the team from Barbie, who were so open to viewing this project and a heritage item like the Dreamhouse through a social innovation lens, which added many layers of complexity to the educational experience and work of the students. It is wonderful to see that each final project incorporates social innovation without sacrificing the beauty of the product. I think there is an impression that working toward social impact means sacrificing aesthetics, so in Designmatters projects we want to do away with that impression by encouraging our students to push the development of both aspects of their projects.

In many ways, this project points toward the future of a social innovation design career pathway for our students. If designers want to scale the impact of their work, they can and should look at brands that have worldwide influence and think about how to inject social innovation and move the brand into the future."

- Jennifer May, Director, Designmatters

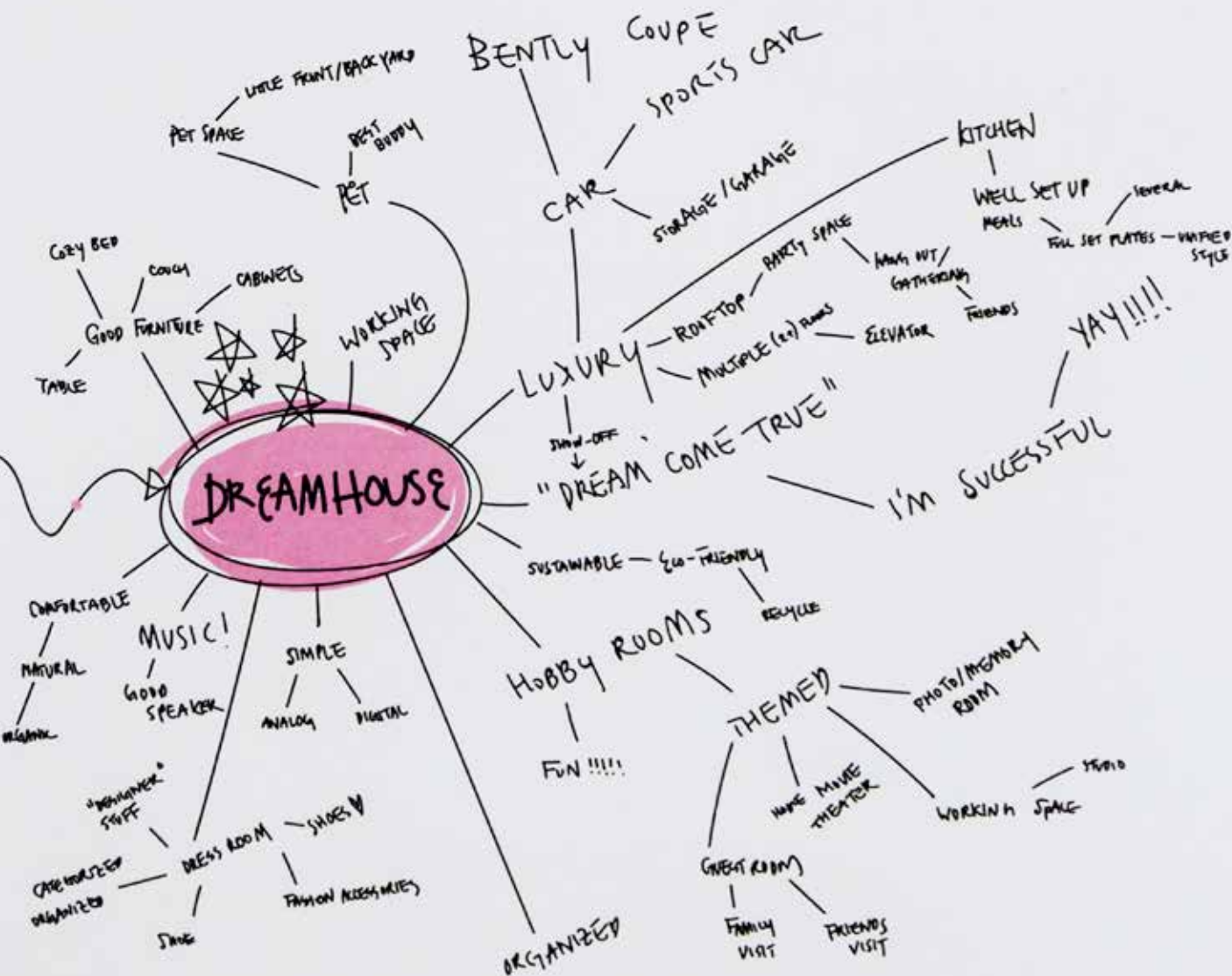


ABLE

WHO ARE U?

Vision:

My Definition of Home and Dreamhouse



“Being from both sides—an ArtCenter alum and with Mattel as my home for such a long time—I am so happy today. Designmatters brought in the passion and the thinking and broke down walls. I’m glad that these students stayed true to themselves. You want design to be more socially open, more inclusive, more material-friendly. I am humbled, inspired and grateful for this experience.”

- Esther Levine, Mattel Senior Staff Designer



Partners & Team





HOST DEPT: DESIGNMATTERS

Mariana Amatullo, Vice President and Cofounder

Jennifer May, Director

Susannah Ramshaw, Associate Director

Garret Scullin, Coordinator

Steven Butler, Media Coordinator

PARTNER ORGANIZATION: MATTEL

Kimberly Culmone – Vice President, Barbie Design

Robert Best – Sr. Director Barbie Design
& Collector/Fashion & Beauty

Elena Wilson – Director, Barbie Design

Arnaud Kerviche – Director, Global Brand Marketing,
Barbie/Entertainment

Marissa Beck – Sr. Global Communications Manager,
Barbie & Girls

Esther Levine – Sr. Staff Designer

Danielle Viale – Director, Brand Design MarComm

Erica Green – Sr. Director, Brand Design,
Barbie Brand and MarCom Design

Sejal Shaw Miller – Vice President, Global Barbie Marketing

Michael Shore – Vice President and Head of Global Consumer
Insights & Foresights, Mattel

Lisa McKnight – Senior Vice President,
Barbie Design and Marketing

Michelle Chidoni – Vice President, Public Relations,
Global Brand Communications & Corp.

Kristina Duncan – Vice President, Barbie MarCom

Shelby Powell – Director, Global Brand Marketing,
Barbie Brand Line

Amanda Cartee – Senior Administrator to Kim Culmone
and Barbie Design Team



Rosie Biccichhe – Senior Project Administrator, Barbie Design
Matthew Repicky – Head of Global Brand Marketing, Barbie
Emily Williams – Associate Manager, Barbie Consumer Insights
Bill Greening – Principal Designer, Mattel

GUEST SPEAKERS

Michael Shore, Vice President and Head of Global Consumer Insights and Foresights at Mattel
Dr. Hawani Negussie, Assistant Professor of Early Childhood Education at Brandman University
Dr. Carlene O. Fider, PhD, CFLE, faculty at Pacific Oaks College
Andrea Small, Design and Strategy Consultant
Elizabeth Chin, Professor, Media Design Practices, ArtCenter

FACULTY

Karen Hofmann, Chair, Product Design
Sherry Hoffman, Senior Educational Liaison, Designmatters
Jini Zopf Keasling, Instructor, Product Design

TA

Bianca Nasser, MFA Candidate, Media Design Practices

STUDENTS

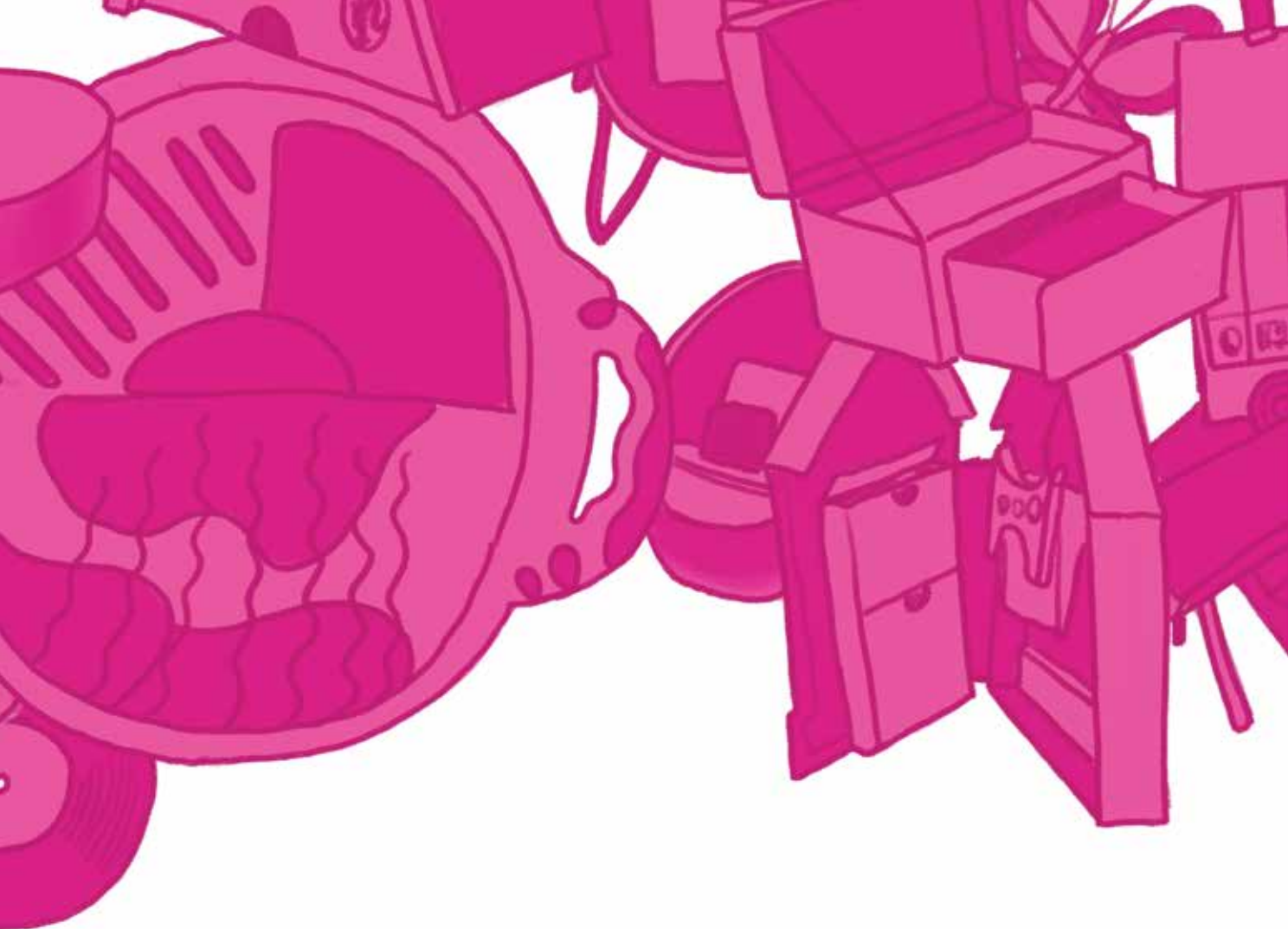
Carson Brown, Illustration
Tanya Cai, Environmental Design
Echo Cho, Product Design
Sarah Ellis, Photography & Imaging
Yeling Guo, Environmental Design
Charlie Hodges, Product Design
Julia Kim, Product Design
Douglas Krantz, Photography & Imaging
Angelina Shin, Interaction Design
Yidan Zhang, Product Design

Who Was
**Amelia
Earhart?**

By Kate
Boehm Jerome
Illustrated by
David Cain







● Designmatters at ArtCenter

