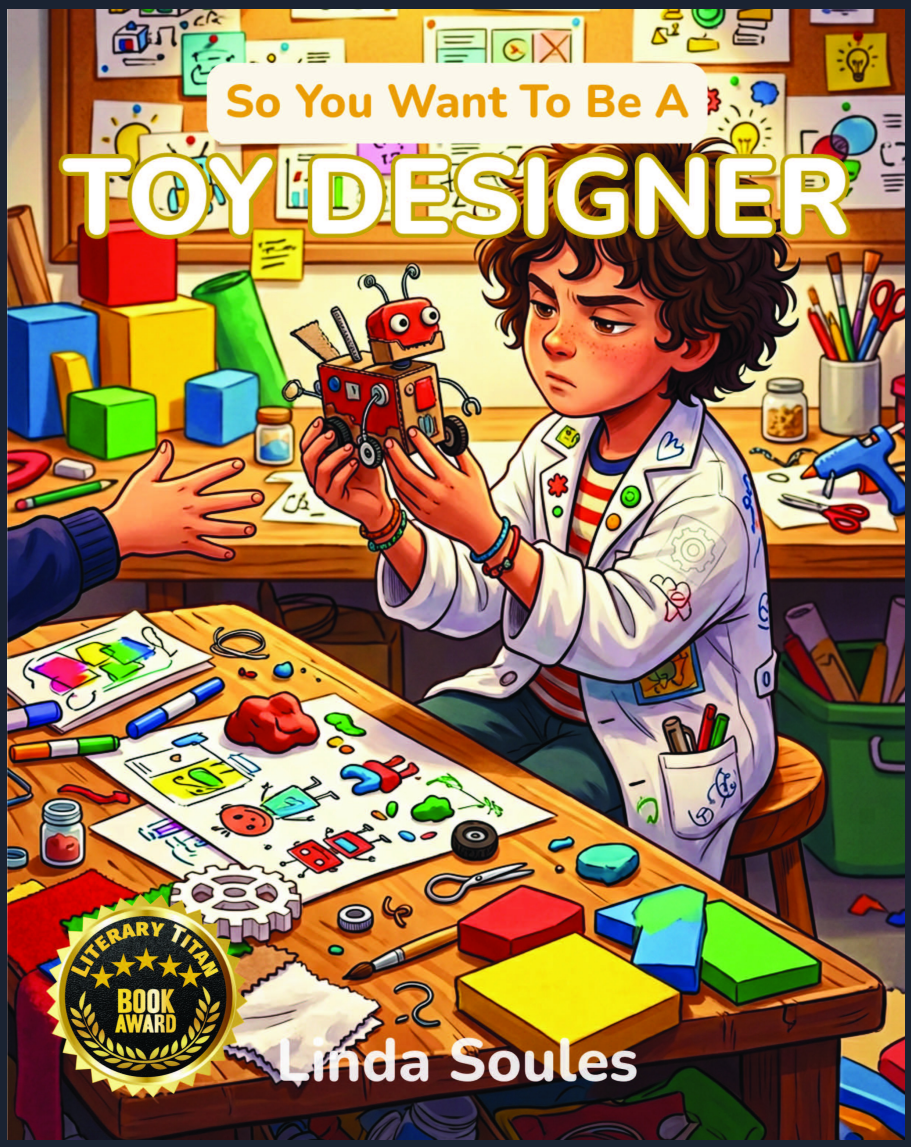
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So You Want To Be A Toy Designer

Linda Soules

BookGist Summary

So You Want To Be A Toy Designer

by Linda Soules

Genre: Children's Nonfiction

Key Takeaways

• Toy design begins with a question about play: What will a child do with this—to build, pretend, discover, create, or solve?

• A toy designer’s sketches and prototypes are experiments. The most useful feedback comes from putting a testable toy in children’s hands and observing without directing them.

• Children’s unexpected uses of a toy can reveal its real potential; designers must be willing to revise their assumptions and learn from playtesting.

• Open-ended toys often inspire deeper, longer-lasting play than feature-heavy designs because they leave room for children’s imagination.

• Safety, age suitability, durability, ergonomics, cost, and manufacturing feasibility shape every design and must be considered from the beginning.

• Toy development is collaborative, bringing designers together with engineers, sculptors, safety specialists, package designers, manufacturers, and play researchers.

• The work can be emotionally challenging: a child may ignore a beloved concept, and factory or safety requirements may force major changes.

• Toy design has a long horizon: development often takes two to four years, so designers must anticipate future interests and be patient with results.

- Toys influence how children learn, imagine, solve problems, and see themselves; inclusive design helps more children feel that play is made for them.
- Aspiring designers can start now by sketching ideas, building rough prototypes from household materials, observing children at play, and recording what they learn.

Who Should Read This Book

This book is ideal for curious children, especially readers around ages 10–14, who love toys, drawing, building, inventing, or wondering how everyday objects are designed. It will also suit parents, teachers, librarians, and mentors looking for a lively way to start conversations about careers, play, child development, engineering, and inclusive design. The practical activities make it useful for young makers who want to turn an idea into a prototype and learn from other people's reactions. Unlike a career guide focused mainly on job titles and qualifications, this book emphasizes the real creative process: asking what a child will do, testing prototypes, accepting failure, and balancing imagination with safety and manufacturing. Its conversational style, career stories, glossary, and suggested resources make it accessible to beginners while offering concrete next steps. Readers interested in toy invention may also find it a helpful companion to hands-on maker and invention books, with a distinctive focus on observing children and designing play that leaves room for their ideas.

Chapter Summaries

Play Is the Starting Point

The book presents play as a child's natural laboratory for learning. Stacking blocks offers hands-on lessons in balance and gravity; dolls invite storytelling and empathy; drawing supports communication; and games introduce mathematics, strategy, and social rules. A toy designer brings together an understanding of how toys are made, how children develop, and what makes play satisfying. The goal is not to do the imagining for a child, but to give that imagination something to work with. Every project starts with a play question: what might a child do with the toy? Designers sketch many rough ideas, make prototypes from materials such as cardboard, clay, foam, or 3D-printed plastic, and then test them with children. The account of magnetic wooden animals shows why observation matters: although the designer expected children to practice assembling the animals, many mixed the pieces into original creatures and invented stories. The children revealed that imaginative recombination—not simply assembly—was the toy's most compelling possibility.

Studios, Tools, and Testing

Toy design studios are described as busy, tactile places where prototypes, tools, materials, and color samples make ideas visible. In the model shop, a concept becomes something a child can hold, allowing the designer to ask questions a sketch cannot answer: Does it feel right in small hands? Does it work? Is it fun? Sketchbooks and markers help capture ideas quickly, while 3D printers and hands-on materials make it possible to create and revise physical models fast. The most revealing test is often a group of children given a toy without instructions. Designers watch to see whether children pick it up, how they use it, where they get stuck, and whether they keep playing. Children may ignore the intended use or discover a more engaging one. Alongside playtesting, safety equipment checks for hazards such as detachable parts and dangerous components. The chapter's practical lesson is to make a prototype testable rather than polished, then treat children's behavior—not the designer's explanation—as the evidence.

The Rewards, Difficulties, and Rhythm of the Work

The greatest reward comes from seeing a child play with something the designer helped create, especially when the child invents a use the designer never anticipated. Simple, incomplete toys can be especially powerful: blocks need a child's architecture, dolls need a child's stories, and crayons need a child's drawings. Their open possibilities can sustain play for years, while a toy with a single prescribed use may quickly lose its appeal. The book also celebrates the unusual creative freedom of being paid to think about joy and wonder. That joy is balanced by rejection and compromise. Watching children abandon a toy—or choose its packaging instead—can be humbling, and safety reviews may require changing a beloved feature. Manufacturing constraints, material restrictions, cost, and the difficulty of mass-producing a prototype can reshape a concept. Development commonly takes two to four years, so designers must be patient and anticipate what children may enjoy later. A sample workday moves between trend research, rapid sketching, user testing, engineering discussions, and safety reviews, ending with another reminder to notice what a child actually does.

A Collaborative Job with a Human Purpose

A finished toy depends on many kinds of expertise. Mechanical engineers work out how action features operate; sculptors shape characters; package designers create the presentation; safety specialists check standards; manufacturing teams manage production; and play researchers observe children with prototypes. Each person may identify a different problem, from a fragile mechanism to a form that is hard to understand or packaging that will not fit shipping requirements. The team has to discuss these issues candidly while keeping the child's experience at the center. The book argues that toys matter because play helps children imagine, solve problems, understand stories, and relate to others. A toy can also communicate who belongs. Characters and dolls that represent varied bodies, cultures, and abilities can help children see that their identities and experiences count. Designers therefore

do more than make entertaining objects: they shape some of the earliest things created specifically for children and can help make the world feel more welcoming.

The Designer's Mindset and Career Realities

The book identifies several essential qualities: taking play seriously as research, understanding child development, treating safety as a first question, trusting children's imagination, and using genuine delight as a measure of success. Designers need to know what children of different ages can do and what challenges will engage them without frustrating them. They also need to anticipate misuse and breakage from the earliest stages rather than treating safety as a final inspection. Some less obvious requirements are resilience, persistence, and patience. A designer must accept that children's reactions can overturn a carefully held assumption, then use that evidence to improve the toy. At the same time, they may need to defend the essential part of an idea when production realities force simplification. Most toy designers pursue education in areas such as industrial or product design, art, engineering, child development, or psychology, but the book emphasizes that a portfolio of things built and tested can matter greatly. Its reflection questions invite readers to consider whether they love play, think about how toys could be improved, and enjoy combining creativity with psychology and engineering.

Toy Design Through History and Surprising Facts

Profiles of influential creators show different ways a toy or character can enter children's lives. Ruth Handler drew inspiration from watching her daughter play with paper dolls and created Barbie in 1959, helping girls imagine adult roles. Shintaro Tsuji built Sanrio around the value of small, cheerful moments; Hello Kitty's simple expression was designed so children could project their own feelings onto her. Eddy Goldfarb's long career—more than 800 toy inventions, including KerPlunk and the Bubble Gun—illustrates how sustained creativity and daily invention can produce enduring playthings. The fun facts underline the mixture of precision and chance behind toys. LEGO bricks must be made to extremely tight tolerances so they connect properly, while the Slinky emerged after a spring fell from an engineer's workbench and moved across the floor. The yo-yo has ancient roots; Hot Wheels cars are tested in wind tunnels to make them look fast; and Rubik needed a month to solve his own cube. These examples reinforce a central theme: successful toys may come from careful engineering, an accidental observation, a distinctive design choice, or a challenge that invites repeated experimentation.

Getting Started and Exploring the Profession

Readers are encouraged to practice the work rather than wait for special equipment or formal training. Begin with a play question, sketch ten ideas quickly, and build a rough prototype from cardboard, clay, tape, or other materials at home. Give it to someone without instructions and observe what happens: whether they start playing, how long they continue, and whether they

discover a new use. Building toys from found objects and watching a younger child play without interference are ways to develop the habits of prototyping and play research. The book also recommends keeping a toy notebook to record concepts, observations, successes, and failures. Its glossary introduces professional terms such as affordance, age grading, iteration, open-ended play, playtesting, prototype, safety testing, and tooling. Further resources point readers toward invention books, design software, museums, toy patents, maker events, and the Young Inventor Challenge. The author's closing message is that toys help children understand the world and their place in it. Aspiring designers are urged to make that world broad enough for every child.

Notable Quotes

> *"Play is learning — the most natural, most effective, and most joyful form of learning there is."*

> *"The toy is the child's laboratory."*

> *"The child's imagination is always more powerful than the toy."*

> *"The prototype is the designer's question. The child's play is the answer."*

> *"The incompleteness is the design: the space left open for the child's imagination to fill."*

> *"The only review that counts comes from a kid who won't give your prototype back."*

> *"Toy designers are not just in the entertainment business. They are in the quiet business of telling children who counts."*

> *"Make sure the child you design for is every child."*

Full Summary

A toy designer begins not with a product to sell, but with a question about play: What will a child do with this? Build, pretend, discover, create, or solve? The answer shapes everything that follows, because play is not separate from learning. It is one of the ways children learn most naturally and joyfully. A child stacking blocks is experimenting with balance, gravity, and what happens when a structure is unstable. A child giving a doll a name and a story is practicing empathy and inventing a world. Drawing with crayons becomes a way to communicate; playing a board game brings mathematics, strategy, and social rules into action.

For a child, a toy can be a laboratory. The child tries something, sees what happens, adjusts, and tries again. When a block tower collapses, the lesson about balance is something the

child has experienced, not merely heard explained. Toy designers make the objects that invite those experiments. Their work combines knowledge of how things are made with an understanding of how children grow and what makes play satisfying.

The designer's role is not to do the imagining for the child, but to give the imagination something to work with. That distinction is why testing matters so much. A designer puts a prototype in front of children and watches without directing or demonstrating. Do they reach for it? Where do they hesitate, lose interest, or get stuck? What do they do that the designer never anticipated? Children do not pretend to enjoy a toy out of politeness. If they walk away, that is useful information; if the box proves more appealing than what came inside it, that is useful too.

Once the play question is clear, the designer sketches many possible answers. The drawings are rough and quick, tools for thinking rather than polished illustrations. A designer may make dozens of sketches, because the strongest idea may not appear until the thirtieth. Then comes a prototype: a physical model made from materials such as clay, cardboard, foam, or a 3D printer. It does not have to look finished. It has to be something a child can hold and play with. A drawing cannot answer the central question: what happens when a child touches this? The prototype asks that question; the child's play provides the answer.

A toy designer once developed magnetic wooden animals for children ages three to six. Hidden magnets connected the pieces, allowing children to assemble and reassemble each animal, or combine parts from different animals to invent creatures of their own. The designer tested the toy with twelve children. All twelve assembled the animals correctly within minutes. Then ten of them, without being asked, started mixing the parts. They made creatures such as a lion's head on a bear's body, gave their inventions names, and made up stories about them.

The designer had thought the toy was about teaching assembly. The children revealed that its deeper possibility was imagination: the freedom to combine, recombine, and invent. Their unexpected play showed what the toy was really offering. A designer may begin with an intended use, but children's actual choices can uncover a better one.

Toy design takes place in studios filled with prototypes, materials, tools, color samples, and ideas at different stages of becoming. The shelves may hold objects that do not exist anywhere else. In the model shop, an abstract idea becomes something tangible. Making a prototype lets the designer ask whether the imagined object works, whether it feels right in a child's hands, and whether it is fun.

A sketchbook is among the designer's most constant tools. It catches ideas before they disappear, using quick visual shorthand. Markers and colored pencils are often preferred because they are fast and convey energy without demanding a finished drawing. The sketchbook gives the designer room to be wrong many times while searching for the right

idea.

Digital models can be turned into physical forms with a 3D printer, sometimes within hours. Other tools—foam cutters, hobby knives, hot glue guns, and clay—make it possible to build and revise rough models rapidly. Each version helps test an idea in a way that a sketch cannot. The question is not whether the prototype is beautiful, but what a child will do with it.

Some tools have a different purpose: checking that a toy is safe. A small-parts cylinder tests whether a component is small enough to be swallowed. A pull-test machine checks whether pieces can come loose under dangerous force. Finished toys must pass safety testing before they reach children. Safety is not a decorative step added after the creative work; it is part of whether the design can become a toy at all.

Yet the most revealing testing equipment is a group of children given a toy with no instructions. The designer watches rather than explains. Children are honest critics because they have not learned to praise something merely to be polite. If they put the toy aside, the design has not held their attention. If they forget the designer is watching and become absorbed in play, the toy has passed a test no laboratory can reproduce.

That verdict can be exhilarating or painful. The best moment comes when a child who knows nothing about the project picks up a toy and becomes absorbed in it—carrying it away, inventing a game, or making something the designer never pictured. The child is responding only to the experience of playing, not to the months of sketches, rejected models, and discussions behind it. When a child creates an unexpected use, the designer may discover that the toy’s real appeal lies somewhere other than the original intention. A set meant to teach one kind of play may invite a richer one. Such surprises can turn a promising design into something memorable.

The joy of the work is not just seeing a toy succeed. It is being paid to think about wonder: to ask what might make a child’s eyes widen, and to make an object that gives imagination room to move. Often, that means resisting the urge to add more. A simple toy can invite a child to invent, build, pretend, and start again in countless ways. Blocks can remain interesting for years because the child supplies the changing ideas. A toy with one obvious way to play may be enjoyable once; one with possibilities the child can keep discovering may never feel finished. The open space is not missing design. It is part of the design.

There is also a particular tenderness in making something that lasts. A stuffed rabbit may pass from parent to child, carrying memories into a new home. A toy can become a thread between people, not merely a product that has survived. But the designer’s attachment to an idea does not guarantee that children will share it. Watching seven-year-olds ignore a toy developed over months can be crushing. They may push it aside and play with the packaging instead. Explaining the concept more clearly will not change what their play has already

shown. The designer has to learn from the disappointment rather than argue with it.

Even a child's enthusiasm cannot settle every question. A toy must be safe, and the safety specialist may test it by pulling at pieces, biting a block, or dropping a vehicle. A feature that looks clever can pose a danger or fail under rough play. The child's safety takes priority over the designer's vision. Manufacturing brings another set of limits: a moving part may be too fragile, too costly, or impossible to produce reliably in the plastic molds used for mass production. A favored material may be prohibited because of its contents. Sometimes the feature that made a concept exciting must change or disappear. The designer's task is to identify what matters most about the original idea and fight to preserve that, while accepting what cannot be made safely or at the required price.

The work moves to a long rhythm of research, sketching, observation, engineering, and review. A designer may begin the day with a lab report: two components have passed, one needs redesign. Then comes research into what children are playing with, what has sold, and what the market may be missing. An hour of quick sketching might produce fifty ideas, most discarded, with only a few worth pinning up. Later, children try prototypes while adults watch closely. An engineering meeting may compare different versions of a mechanism, weighing not only whether it works but how it feels when a small hand presses a button. A safety review examines parts, paint, edges, and corners. At day's end, a colleague's child might pick up a model from a desk and use it in an unplanned way. The designer watches quietly and records what happened.

This rhythm depends on people with different expertise. A mechanical engineer works out how an action feature functions; a sculptor develops the shape of a character; a package designer considers how the toy is presented. Safety specialists check the risks, manufacturing teams determine how production can work, and play researchers observe children and record what they do. The same prototype can raise entirely different concerns on different desks: a mechanism may be fragile, a character's form unclear, the box too large for its shipping carton, or the paint unsuitable. Meetings become practical exchanges, with people pushing, testing, and revising ideas together. The team can be candid because everyone knows that, ultimately, children's experience will decide whether the toy works.

The purpose of that collaboration reaches beyond keeping a product entertaining. Play helps children imagine, solve problems, understand stories, and consider other people's feelings. Toys also communicate who belongs in the world they represent. Dolls, characters, and stories that reflect different bodies and cultures can tell children that the world is wide and that they have a place in it. Toys designed for children with different abilities carry a related message: their play matters too. A small object in a child's hands can shape how that child thinks, creates, and relates to others.

To do this work well, a designer needs to take play seriously, understand how children's abilities and interests change with age, and treat safety as an early question rather than a final inspection. The designer must trust a child's imagination instead of filling every space with instructions. Joy is the measure behind each choice, but it must be judged through children's actual experience, not through the designer's hopes. That takes humility, along with the ability to accept that the feature one loves may be ignored while a minor detail becomes the child's favorite.

It also takes patience. A toy may be designed two to four years before it appears in stores. The person sketching today is trying to anticipate what children will want in a future that cannot be fully known. Between an early concept and a finished product lie rounds of revision, testing, safety work, factory preparation, production, and shipping. The designer may have to wait a long time to see the result—and by then, the toy may look quite different from the first exciting sketch. During that wait, it is essential to remember which parts of the idea are worth defending, and to stay ready to learn from what happens when the next version reaches children.

That curiosity has to hold up through the ordinary, practical hours of a designer's day. The work shifts constantly between imagining, checking, discussing, and watching. A morning might begin with a safety lab report: two components have passed, while a third needs redesign. Alongside that comes an email about sales targets and, perhaps, a photograph from a colleague showing a three-year-old still playing with a prototype from the previous year. That image is worth saving. It suggests that an idea has found a place in a child's life beyond the testing room.

The next task may be trend research: looking at what sold well the year before, what cultural moments children are living through, and where children's wishes and the market's offerings do not match. Then comes a burst of sketching. The aim is not to make fifty polished pictures but to draw quickly enough that ideas can keep arriving. Most sketches will go nowhere; a few may be worth pinning up and examining further.

Testing brings the designer back to what children actually do. Seven-year-olds are given prototypes and allowed to play freely. If a child sets a toy aside after two minutes, that response matters. So does the opposite response: a child who becomes attached to a prototype and does not want to hand it back has revealed something the designer needs to understand. The observation is not a verdict on the designer's talent. It is information about the toy.

In an engineering meeting, the question might be whether the spring in an action feature is too strong for small hands. Several versions can be compared, not just by whether the mechanism functions, but by how it feels when a child presses the button. A safety review then considers every part, paint, edge, and corner against the rules intended to protect

children. If one component needs to be redesigned, that work has to happen before testing can go ahead. And sometimes the most revealing moment comes without a meeting at all: a colleague’s child picks up a prototype from a desk and, after four minutes, finds a way to use it that nobody planned. The designer’s job is to watch quietly and record what happened.

No single person can solve all the problems a toy presents. A mechanical engineer works out how an action feature functions; a sculptor develops the shape and character; a package designer considers how the toy will be presented; and a safety specialist checks whether its parts meet standards. Manufacturing teams must make the design producible, while play researchers observe children with prototypes and write down what they see.

A single model can raise entirely different questions on different desks. An engineer may find that its action feature is too fragile. A sculptor may feel that the form does not read as intended. The package designer may discover that the box will not fit the shipping carton, while a safety specialist flags paint that cannot be used. The collaboration is frank because the problems are real, but it is not a contest over whose idea wins. People bring a model to the table, push back on it, and imagine how it might be rebuilt. The team knows that its own opinions are not the final test. The child who meets the prototype will decide whether it is compelling.

That work matters because toys are among the first things adults make specifically with children in mind. Through play, children practice imagining, solving problems, understanding stories, and considering other people’s feelings. The design also sends messages about who belongs. A doll or character with a body, culture, or story a child recognizes can help that child feel included in the world represented by toys. Toys designed for children with different abilities communicate that their play matters too. These effects may be carried by an object small enough to hold in two hands, but they are not small to the child who receives them.

For that reason, a designer needs more than drawing skill or clever ideas. Play must be treated as serious research. Designers need to be willing to play themselves, without feeling foolish, and to watch children with full attention. They also need a sense of how children develop: what a child of a particular age can manage, what might offer a satisfying challenge, and what kind of play is appropriate at that moment. A toy can be well made and still miss its intended audience if it is too easy to hold a child’s interest or too difficult to begin.

Safety belongs in the first questions, not in a final inspection after the design is finished. At every stage, the designer has to consider how a toy might be misused, what could break, and what a child might do that nobody anticipated. At the same time, the designer has to trust the child’s imagination. A toy should invite play without completing the idea on the child’s behalf. The measure of each decision is ultimately whether it makes playing more joyful.

Some necessary abilities are less obvious. One is tolerance for heartbreak: after months spent developing a toy, a designer may watch a child play with it for forty seconds and then walk away. The useful response is not to explain the concept more forcefully, but to learn from what happened. Another is knowing what to defend when a design meets the factory. A moving part may be too expensive, too fragile, or unsafe to produce at scale. The finished toy may have to be much simpler than the original sketch, and the designer must recognize which element made the idea meaningful enough to fight for.

Patience matters too. A toy can take two to four years to reach store shelves, moving through design, testing, manufacturing, factory setup, production, and shipping. The person sketching an idea today is making a prediction about what children may enjoy years later. That long delay makes immediate reassurance impossible. Designers must keep working through changes and uncertainty, attentive to the evidence arriving from children, engineers, safety specialists, and the realities of production. And amid all those demands, they return to a few questions: what does a child do when nobody tells them what to do, how can a toy spark imagination without finishing the thought, and will the play still be interesting months from now?

Toy design has been shaped by people who noticed how children played and saw possibilities others had missed. Ruth Handler watched her daughter play with paper dolls, giving them adult roles, and realized girls had no toy that let them imagine themselves as grown-ups. In 1959, she created Barbie, naming the doll after her daughter Barbara. Handler later drew on her own experience with cancer to design medical devices that helped other women recover, bringing her problem-solving instincts to a deeply personal challenge.

In Japan, Shintaro Tsuji founded Sanrio in 1960 around the idea that small, happy moments mattered more than grand spectacles. He hired artists to decorate everyday things, from stationery to lunch boxes, with cheerful characters. In 1974, he asked illustrator Yuko Shimizu to draw a little white cat for a vinyl coin purse. That cat became Hello Kitty. Her nearly expressionless face was deliberate: children could see their own moods in her. Hello Kitty went on to appear on tens of thousands of products worldwide, showing that a character need not be elaborate or expensive to become part of a child’s emotional life.

Eddy Goldfarb’s career demonstrates just how many kinds of play one inventive mind can serve. He began inventing toys in 1949, eventually created more than 800, and holds close to 300 patents. Among his best-known toys are KerPlunk, Yakity Yak Talking Teeth, Battling Tops, Stompers, and the Bubble Gun. Even after turning 104 in 2025, he continued to work in his garage workshop, using 3D printers to make prototypes. His advice for staying sharp is to keep doing creative work, every day, for as long as possible.

The history of toys also hides surprising engineering and accidental discoveries. LEGO bricks are made to within 0.002 millimeters of their exact size so that they connect with just the right

force. Six standard bricks can be combined in more than 915 million ways. The Slinky began when a navy engineer knocked a tension spring from his workbench in 1943. Instead of falling straight down, it stepped end over end across the floor. His wife gave it its name, and more than 300 million have since been sold. The yo-yo is far older: ceramic examples have been found at ancient Greek sites and date back 2,500 years, making it perhaps the second-oldest toy after the doll.

Some details that seem unnecessary turn out to matter because toys have to work in children’s hands and imaginations. Hot Wheels cars are tested in wind tunnels, not because they need to be aerodynamic, but because their designers wanted them to look fast even when standing still. Ern■ Rubik, meanwhile, needed a month of experimentation to solve the first Rubik’s Cube he had made. The puzzle defeated its own inventor before he worked it out. Behind every playful object, too, are exact rules: the U.S. toy safety standard ASTM F963 specifies force levels, minimum part sizes, string-tension limits, and many other requirements.

A future designer does not have to wait for a studio or a special set of tools to begin. Start by inventing a toy. Ask what you want someone to do with it: build, pretend, solve, or create. Sketch ten ideas quickly without erasing, choose one, and make a rough version from cardboard, clay, tape, or whatever is close at hand. It only needs to be something another person can pick up and try. Then offer it to a friend or sibling without explaining how it works. Notice whether they reach for it, what they do, how long they stay with it, and whether they discover a way to play that you did not plan. If they stop quickly, that is useful evidence, not a reason to defend the idea.

Found materials make especially good practice. Bottle caps can become wheels, wire a frame, and rubber bands a way to propel something. Build with what is already in the house and let the limits push you toward new solutions. You can also practice observing play without taking over: watch a younger child with a toy for ten minutes and note what happens. Does the child begin in the expected way, invent another use, or laugh at a particular moment? Record what you see in a toy notebook, along with ideas, experiments, and the reasons you loved or lost interest in toys from your own childhood. The habit matters: pay attention to what children actually do, then write it down before it slips away.

The questions worth carrying are simple but demanding. What does a child do when nobody tells them what to do? How can a toy spark imagination without completing the thought for them? Will it still be interesting in three months, or will the pleasure fade after one afternoon? These questions turn curiosity into a designer’s way of looking.

A child who keeps taking toys apart, rebuilding them differently, and imagining better ones may already be practicing the work. Many toy designers study industrial design, product design, studio art, mechanical engineering, child development, or psychology in college. But a particular major is not the only route: a portfolio of toys you have made can matter more than

the name of your degree. The profession draws on creativity, an understanding of how children grow and think, and engineering, while leaving room for the child to contribute the most important ingredient: imagination.

The career may suit someone who loves play not only as an activity but as something worth understanding and protecting; someone who looks at a toy and immediately wonders how it could be more interesting; someone drawn to the meeting point of creativity, child psychology, and engineering. The work asks you to keep learning from what children show you, even when their choices overturn your assumptions. Somewhere ahead is a toy no one has designed yet, waiting for a curious mind to begin.

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