



A to Z Designs for Kids & Kidults

Published and edited by Viction:ary

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First published and distributed by
viction:workshop ltd.

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Unit C, 7/F, Seabright Plaza, 9-23 Shell Street,
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Url: www.victionary.com Email: we@victionary.com
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Concepts & art direction by Victor Cheung
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ICON INDEX



JUNIOR GAME

Safety might be a priority but equally
important is how well a design can stimulate
a child to think and develop skills essential
to their growth. These projects will just meet
their needs and want. They are all grounded
in all the care and love we can give our kids.



KIDULT'S LOVE

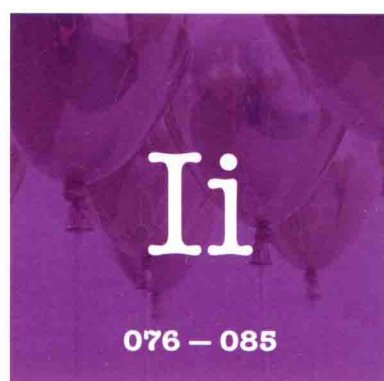
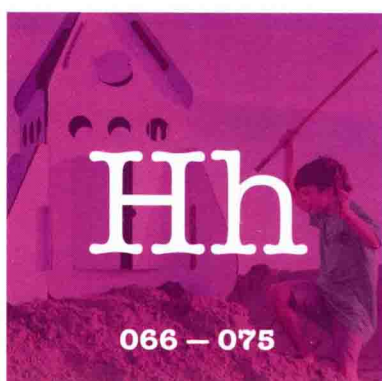
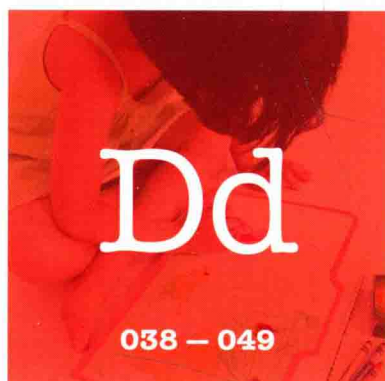
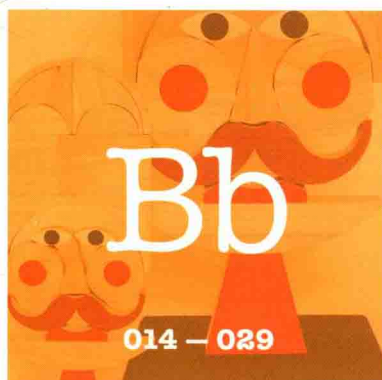
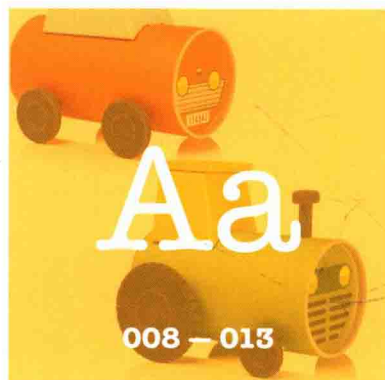
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to dream and learn back into adults' life, like
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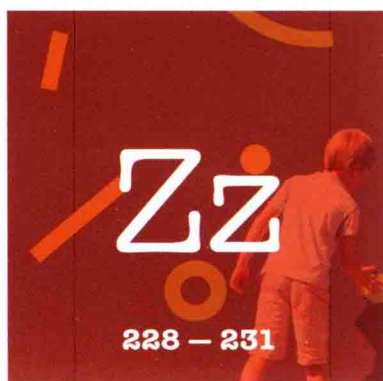
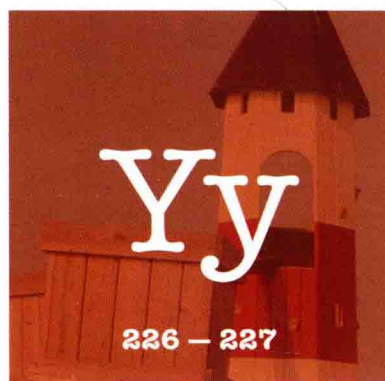
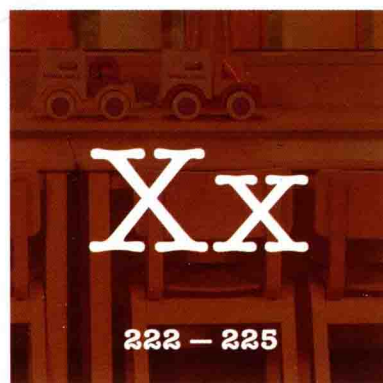
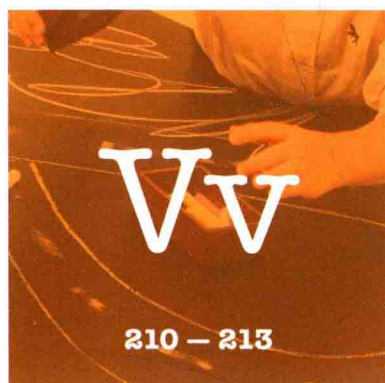
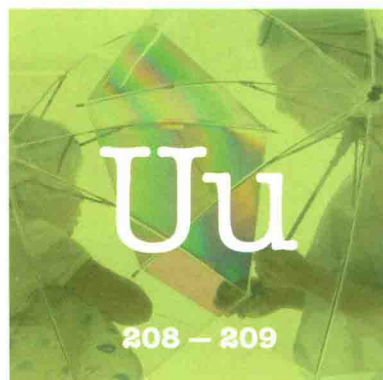
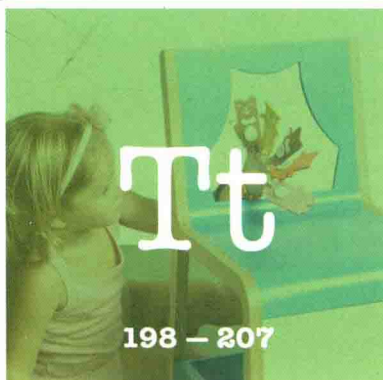
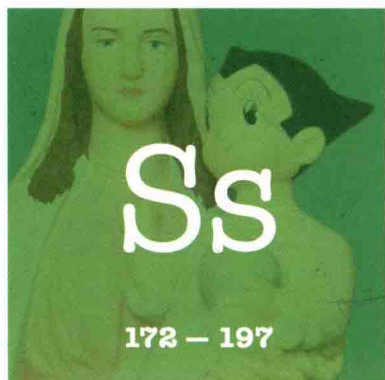
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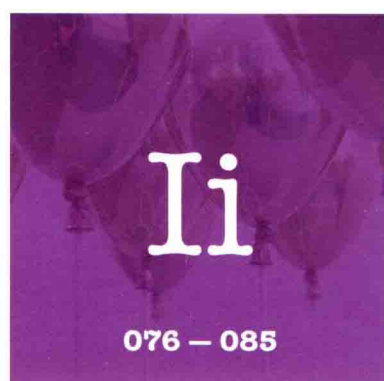
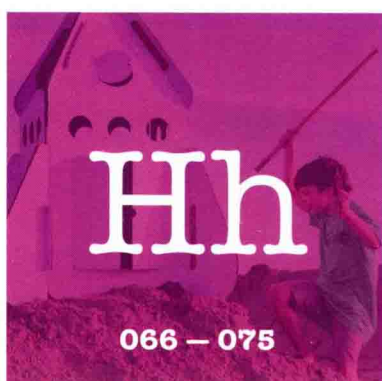
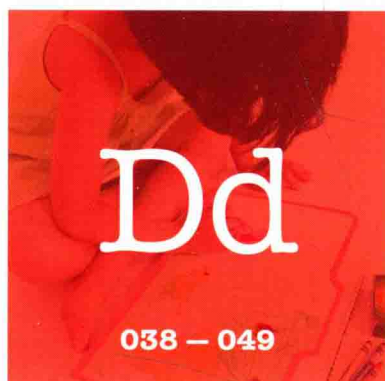
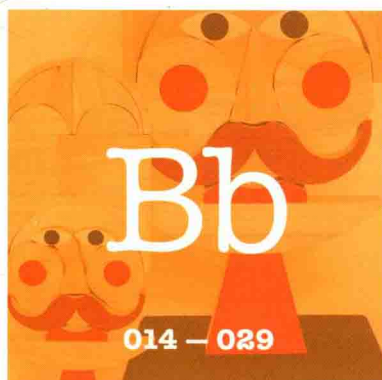
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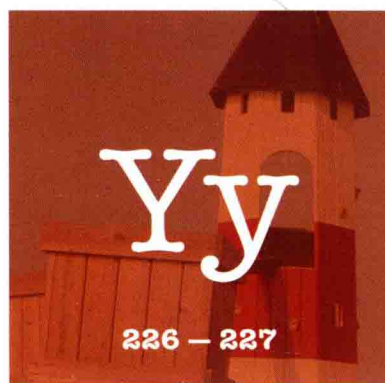
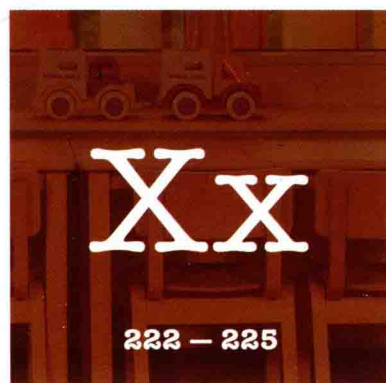
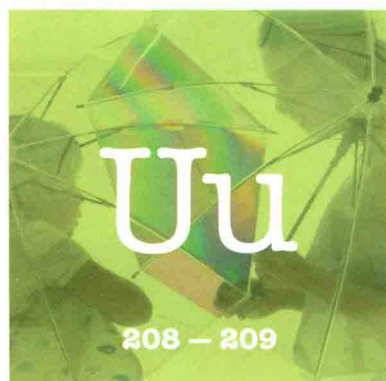
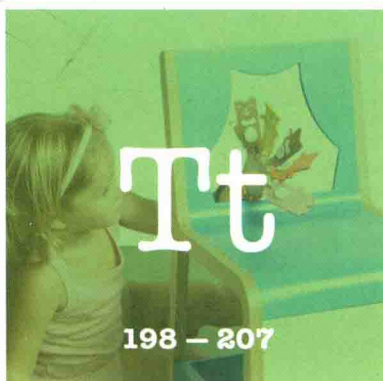
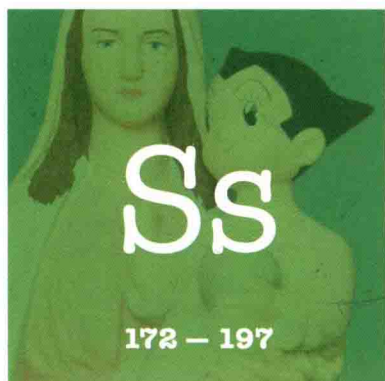
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Good design is about filling a need in a sensible way. Aside from telling a good story and combining good colours, good design has to be comfortable.

A good playground should inspire kids to move. The swing and the ropeway are classical playground elements where you can feel the joy and the tickle in your stomach just by looking at it. A GREAT playground is a place that kids are not able to figure out just by looking at it. They have to explore it. When they are running or climbing through the playground there is not only one right way. They have to consider a lot of options and paths assessing their mobile skills and safety. This creates continuous movement.

Kids want to be challenged and they want to belong. But on the playground there are a lot of different groups with different needs and skills. Girls and boys, young and old, disabled and normal skilled kids are not the same and if you try to create a playground where everybody can go everywhere you are sure that everybody will be bored. But I have seen girls climbing, boys kissing and blind kids playing football. Good playgrounds are usually focused on a specific target group, but these are not necessarily defined by age or gender but by skills, needs and interests. Children measure their progress in life by growing up and leaving things behind and this is what inspires them to explore.

In MONSTRUM we pay special attention to making our playgrounds reasonably safe. We want to combine adventure and danger with the possible risk and protection from being injured. It is our foremost goal to keep focus on safety from initial concept to finished prod-

uct. With this in mind we try to make playgrounds that look dangerous but are safe. Our goal is to get the child to take responsibility for his/her own safety.

The world is a truly fantastic, colourful and dangerous place for kids to grow up in. The playground has to be an equally inspiring alternative where kids can learn to assess risks in a safe environment.

Children are not interested in design. Good or bad. But like most people, children feel the impact of it. Unlike art you don't have to understand design to enjoy it.

This book gives me design that makes me feel happy but not stupid because I don't understand it. I want to be educated, happy and understood.

Ff

FOREWORD

by
Ole Barslund
Nielsen,
MONSTRUM

Ff

FOREWORD

by
Tim Durfee &
Iris Anna Regn

The notion of childhood has changed radically over the last 50 years. Whereas childhood in industrialised nations was previously considered a miniature adulthood, in just a few generations, it became an established and recognised period within a person's life, and children holders of terrific potential for their and our future.

Accordingly, one of the beliefs that we as a society have adopted into the mainstream from 20th century psychologists, Jean Piaget and Lev Vygotsky amongst others, is the essential importance of 'play'. Play is considered so critical to human development that it was recognised by the United Nations High Commission for Human Rights as a fundamental right of every child. Subsequently, the National Institute for Play in California states as their mission to "[unlock] the human potential through play in all stages of life [and use] science to discover all that play has to teach us about transforming our world." Once the sole domain of children, play has more recently become significant and motivational for us at any age.

All of which brings us to the innovative and playful collection of artefacts in this book. *Just Kidding!* underscores the contemporary relevance of taking a kid-like stance and of incorporating play — of which humour is considered a grand subspecies — into all human interaction. As both a designer and a parent, what fascinates and encourages me about this work is that it documents and reveals a unified, specific, quirky optimism that is running through our current period. We now believe not only that children can learn from adults but we designers also honour and concretise the assumption that we can and want to learn from children.

Just Kidding! is a compendium that is diverse enough to take the idea of kidding from a specific moment in design to a more universal shift in the way we think; hence the artefacts in the book — symbols of our manifold human interactions — range from clothing and furniture, photography and interior design, to food packaging and actual toys. The book also features contemporary design studios of vastly different sizes and

global locations, most of whom, interestingly, are multi-disciplinary but do not specialise in design for children. The extreme breadth of the work is surprising in another aspect as well — some of the work is commercially available, some appears in private institutions, some can be commissioned bespoke, some is one-off. What all the projects do, however, have in common is that they utilise strategies of play to achieve layered meaning and expanded engagement.

In *Just Kidding!*, to be child-like, kid-like, has been treated with obvious respect, one that has the potential to take us from the ridiculous to the sublime.

Aa



"ANIMALS"

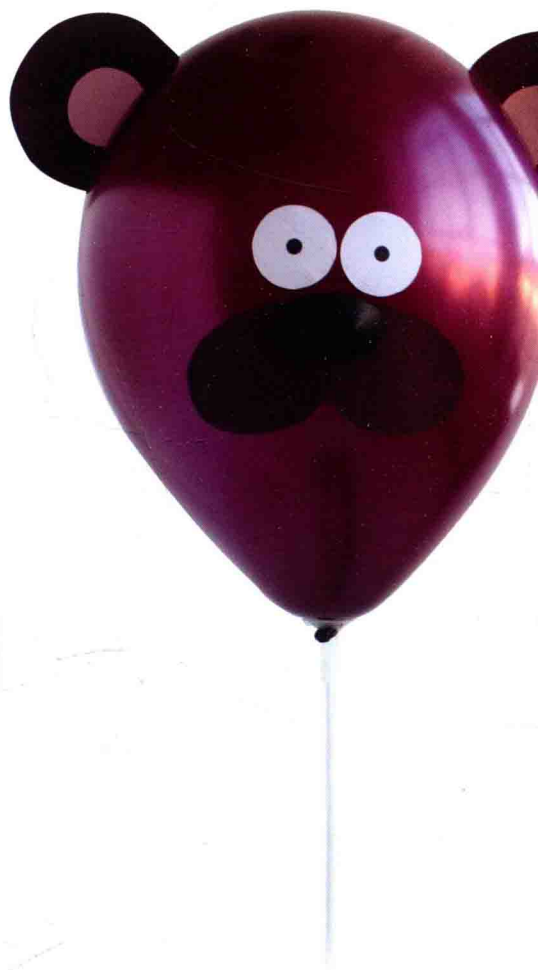
Air Heads is a horde of party animals awaiting users to complete their faces. Available in six colours, each balloon set reveals a creature, ranging from bird, bear, koala, tiger to rhino and pig that comes with a wand, matching paper features and stickers for eyes and patterns. Features like nose and horns come in the pack as pre-cut paper attached with sticky pads. The paper flap system means no glue required throughout the make.

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Project / Air Heads

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Category / Toy

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Design / Héctor Serrano

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Client / npw







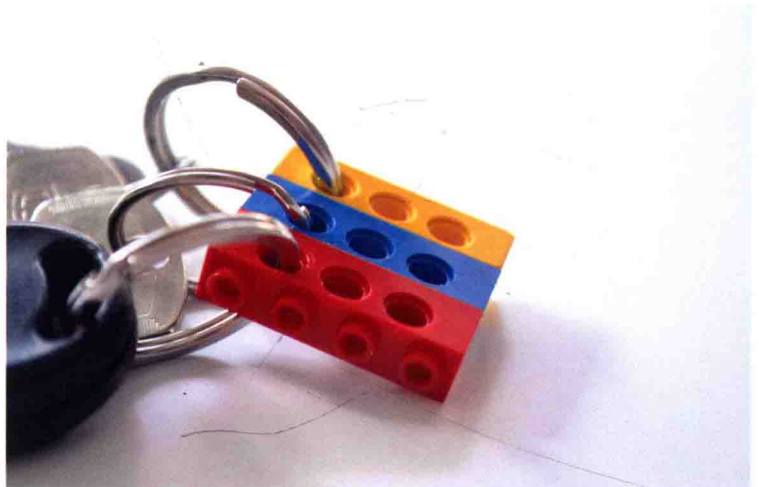
"APARTMENT"

Architect Felix Grauer has a new way to build but at a much smaller scale. Capitalising on Lego system's brick-building properties, especially Lego Technic blocks which contain holes, Grauer turns the colourful studded bricks into flexible and practical key fobs with split rings. Users can easily bind and unbind keys according to need. A matching Lego building plate will perfect the idea as a "hanger" where spare keys can be mounted and kept.

Project / Lego DIY Key Hanger

Category / Home accessories

Design / Felix Grauer





"AUTOMOBILE"

The Tube Toys series will probably remind you of the fun of creating simple toy with a toilet paper roll. With the four vehicle-themes — fire truck, tractor, train and car, each of the tube contains stickers and all components necessary to complete a push-along motor. The packaging tube doubles as the vehicle's body with die-cut slots to locate axles, wheels and cabs.

.....
Project / Tube Toys

.....
Category / Toy

.....
Design / Oscar Diaz Studio

.....
Client / npw

