



# **BUKS – Tidsskrift for Børne- og Ungdomskultur**

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**Forord**

Da jeg voksede op i provinsen i 80ernes Danmark, på Fyn nærmere bestemt, kunne min lillesøster og jeg lege den samme dukkeleg – i årevis. Særligt om lørdagen, når vores forældre skulle ordne have eller gøre rent, så forvandlede det ene af vores to børneværelser sig til et dukkeunivers. Bestemte opstillinger af møbler, organiseringer af dukketøj, badekar og smykker, som vi havde »lånt« i vores mors skab. Vores dukker var venner, sloges med andre, var på ferie i Jugoslavien, stjal penge fra deres onde moster og havde en fantasiven, der hed Kinnie.

Alt det vi oplevede, det oplevede dukkerne også, alt det vi drømte om at opleve, det oplevede dukkerne, alt det vi fandt på, at de *kunne* opleve, det oplevede dukkerne også.

Vi var legedesignere, har jeg ofte tænkt på. Vi etablerede dukkelegen gennem materialer, historier vi havde hørt, kulturel legeviden, tanker vi delte, relationer og den tidslige udstrækning, som vores univers var bygget op af.

Omhuen, tålmodigheden og investeringen i noget, der var så vigtigt for os. Begge to. I vores børneliv var det meget vigtigt, det føles nærmest som om, at det var det vigtigste.

Dette særnummer af Tidsskrift for Børne og Ungdomskultur udspringer af konferencen *Designing for Play in New Nordic Childhood*, der blev afholdt i starten af 2021. Efter en vellykket konference, hvor 400 deltagere fra hele verden var med til at sætte legen i centrum for et børneliv i fortiden, nu og i fremtiden, ville vi samle stemmerne på tværs af kontekster, kulturelle orienteringer og videnskabelige domæner.

Vi ville dele, diskutere og lade tankerne danse om barndom og design og om leg. Vi er interesseret i at udforske, hvordan barndomsstudier og designforskningen i samspil kan bidrage på en relevant og interessant måde til legen og spørgsmålet om at designe for legen.

Og på en måde, hvor børn og unge, der har investeret og engageret sig i leg, får mulighed for at bruge deres energi, kreative kræfter, sammenhold og drømme for fremtiden – præcis som min søster og jeg gjorde – til at skabe lege, miljøer og sammenhænge, hvor børnene har stemmer og er med til at bestemme.

Hvorfor så leg og design? Barndomsstudier, hvor meget legeforskning bor, og designforskningen er to forskningsområder, der kan berige og lære af hinanden.

Siden 1980erne har barndomsstudier skabt viden om børnene igennem nærempiriske studier af børns liv. Med sans for vigtigheden af detaljerne har barndomsforskningen skabt nye metoder, når børnene skulle mødes og tilgås, dét for at sikre deres stemmer og sammenhængene med kulturen i øvrigt. Med barndomsstudier blev nye begreber og teorier om, hvad det ville sige at være barn, skabt, og her var det netop særligt børnenes stemmer og agens, der var central for teoretisering.

Også i designforskningen har der i en årrække været en stor interesse for at designe med udgangspunkt i børnenes stemmer, at gøre børnene til brugere og også medskabere af design, i lighed med de voksne. Med afsæt i den hensigt er designforskningen båret af en aktivisme; der skal *gøres* noget, der skal *forandres* noget, ikke alene skabes begreber og teorier.

Med denne udgave af BUKS bygger vi broer mellem felterne. Det er vores håb på en gang at skabe begreber og teorier for alle de legeuniverser, som børn er medskabere af, og samtidig sikrer, at de begreber og teorier får handlekraft i forhold til det, der designes.

Vi håber, at vi vil bidrage til fremtidens legedesign, der gør det muligt at lege sammen – i årevis.

*Helle Marie Skovbjerg, August 2022*

When I was growing up in the provinces of 80s Denmark, on Funen to be precise, my little sister and I could play the same doll game - year in, year out. Especially on Saturdays, when our parents had to do the gardening or tidying, one of our two children's rooms turned into a doll's world. Certain arrangements of furniture, organising doll clothes, bathtubs and jewellery that we had »borrowed« from our mother's closet. Our dolls were friends, fought with others, went on holiday to Yugoslavia, stole money from their evil aunt and had an imaginary friend called Kinnie.

Everything we experienced, the dolls experienced too, everything we dreamed of experiencing, the dolls experienced, everything we imagined they could experience, the dolls experienced.

We were play designers, I've often thought. We established the dolls game through materials, stories we had heard, cultural play, thoughts we shared, relationships and the temporal extent our world was made of.

The care, the patience and the investment in something was so important to us. Both of us. In our lives as children it was very important, it almost feels like it was the most important thing.

This special issue of the Journal of Child and Youth Culture is based on the conference *Designing for Play in New Nordic Childhood*, which was held in early 2021. After a successful conference where 400 participants from all over the world helped put play at the centre of children's lives in the past, present and future, we wanted to bring together voices across contexts, cultural orientations and scientific domains.

We wanted to share, discuss and let our thoughts run free about childhood and design and about play.

We are interested in exploring how childhood studies and design research can interact to contribute in a relevant and interesting way to play and the question of designing for play.

And in a way where children and young people who are invested and engaged in play have the opportunity to use their energy, creativity, togetherness and dreams for the future - just as my sister and I did - to create games, environments and contexts where children have a voice and a say.

So why play and design? Childhood studies, where much research on play lives, and design research are two research areas that can enrich and learn from each other.

Since the 1980s, childhood studies have generated knowledge about children through close empirical studies of children's lives. With a sense of the importance of the details, childhood research has created new ways of meeting and approaching children, to ensure their voices and the connections with the wider culture. With childhood studies, new concepts and theories about what it meant to be a child were created, and here especially it was the children's voices and representatives that were central to theorizing.

In design research, too, there has for some years been a great interest in designing with children's voices in mind, in making children users and also co-creators of design, on an equal footing with adults. With this in mind, design research is driven by activism; something must be done, something must be changed, not just concepts and theories created.

With this edition of BUKS we build bridges between the areas. It is our hope to create concepts and theories for all the world of play that children are co-creators of, while ensuring that those concepts and theories are acted upon in terms of what is designed.

We hope to contribute to the future of play design that makes it possible to play together - for years to come.

*Helle Marie Skovbjerg, August 2022*