2021 Drempelprijs (Threshold Prize) for Social Practices

Members of the jury

- Emiliano Gandolfi is an architect, independent curator, co-founder of Cohabitation Strategies, and director emeritus of the Curry Stone Design Prize.
- Annet van Otterloo is a project manager at Freehouse.
- Tabo Goudswaard is an artist / social designer at studio Goudswaard.
- The WdKA's non-voting secretary for this jury was Dirk Vis.

Nominees in alphabetical order

Arif Abdillah, Maya Bloem & Jackie Stam, Noa van der Burg, Tessel Burger, Julian Crestian, Kela van der Deijl, Julia van Duijn, Luca Kroot, Jasmijn van der Linden & Ali (Alice) Lucchinelli, Anne Martens, Yoland de Pater, Loes Platenkamp, Hannah Sterke, Shanti Versnel, Nino Vogels, and Alex Wijker

Overview

The jury was happy to find a strong level of engagement throughout the selected projects, more so than in previous years, possibly related to the difficulty of the recent period experienced by everyone. This went hand in hand with a certain kind of insularity, sometimes even isolationist approach, which in the case of some projects was much to the benefit of the work at hand. A certain focus on mental health also didn't go unnoticed, with the most appreciation going to those projects that managed to present alternative perspectives. This being a selection of the most intriguing projects from the Social Practices, it might come as no surprise that the jury was particularly taken by the amount of collaborative, interactive and socially connected works, with a variety and abundance of external stakeholders, institutions, communities and experts involved.

The jury was impressed by the strongly articulate, deeply researched, well-curated, personal, and vulnerable yet powerful presentation by Jasmijn van der Linden and Ali (Alice) Lucchinelli. Lucca Kroot's equally verbal and visual project, based on co-design sessions, was the subject of much playful engagement. The solarpunk storytelling game by Maya Bloem and Jackie Stam could immediately count on everyone's endearment and appreciation. Kela van der Deijl's game development, based on failure, immediately drew attention. Julian Crestian's story of the trickster figure in different cultures captivated us. The vital and sophisticated presentation by Shanti Versnel took the jury on a journey through Dutch crafts and social design. Noa van der Burg got every member of the jury to try out her highly aesthetic, therapeutic jewellery. The lively data visualisations by Anne Martens started up a conversation about emotions and anxieties surrounding climate crises. Flowers and fashion were well presented by Loes Platenkamp as counter-strategies to the fashion industry's wasteful proces-

ses. Alex Wijker tested the jury's knowledge of Kurt Schwitters. Yoland de Pater passionately presented her fascinating experiences and projects in various classrooms in different secondary schools. Hannah Sterke started a counter-campaign within a computer game. Nino Vogels convinced everyone present, and hopefully soon also the city council, to 'keep Tilburg ugly'. The professional film and presentation by Arif Abdillah kept the jury curious for more. Tessel Burger immediately convinced everyone of the necessity of radically diverse educational approaches regarding dyslexia. And Julia van Duijn's words, as well as her graphical excellence, spoke passionately about nature.

Criteria

For the external expert jury members within the field of the Social Practices, the most relevant criteria to be considered were: the innovative way of approaching and resolving a specific problem statement by the student; the way the project serves as an inspiring example of the WdKA's vision for the Social Practices; the level of opportunities the project creates for the student's further career, as well as for long-term development of the project; and the standard of quality the project meets, on a theoretical level and in integrating research, as well as in terms of relevance, design and implementation.

The top 3 and the winner

After careful deliberation of all the criteria and of the notes taken, and after an exchange of professional outlooks and experiences, the jury reached a unanimous verdict.

With her way of applying relevant existing neurological research, and of designing forms to communicate this research to a wider audience; by presenting dyslexia not as a disability, but as something tied to another perspective, one to be proud of; and because of her ability to turn her personal project into a collaborative and collective endeavour shared with many different relevant stakeholders – Tessel Burger wins third prize. The jury sincerely hopes and believes she will be able to continue working on urgent educational materials, together with relevant partners, reaching these materials' intended and eager audiences.

The feminist counter-campaign labelled 'Go Back to the Kitchen' has an impressive amount of potential – indeed has it within itself to become a 21st century 'Semiotics of the Kitchen' – and clearly fascinates everyone who sees it. Hannah Sterke wins second prize, with her project that counters the male gaze within gaming culture. She is stepping on something big here, even though supplying virtual stickers for a specific first-person shooter computer game may sound simple enough. She critiques sexist conduct within a space that is intended for virtual violence, while in the meantime finding sisters and allies. She uses the (visual) language of harassers against them, winning back terrain, all the while presenting every element of her project in a highly aesthetic and attractive way.

But the real game changer was made by Kela van der Deijl. She wins this year's Drempelprijs for the Social Practices with her game-in-development that you can only win by failing.

Turning her own failure anxiety into the motivation and subject for her project, she also takes the necessary next step: she addresses the element of failure within a wider world, within a system, in which it is structurally and nominally swept under the carpet. This was a project that was able to benefit greatly from the insulating experience of the past two years of lock-downs and isolation. Not only was Kela able to address emotional and social distress that many were experiencing, she also found artistically autonomous and commercially viable ways of establishing her project outside of the academy. Furthermore, Kela managed to create a lively community around her that supports her work while reflecting on the issues related to fear of failure and the potentials of experimentation connected to failure. *Ever tried. Ever failed. No matter. Try again. Fail again. Fail better* is the age-old motto of art school, and Kela truly wins by failing.