

The jury felt that this project fulfils aesthetic and social aims equally, contributing to the sense of place of Sao Paulo both through contributing to cleanliness, recycling and sanitation, but also through a new sense of common purpose, connectivity and pride between the workers and other citizens. *PIMP MY CARROÇA* is a project that empowers recyclable material collectors, responsible for 90% of São Paulo's recycling. The project creates a mechanism for dialogue between these under-appreciated workers with the rest of society, and that gives value to their carroça (cart) and social impact. The project is a collaborative action taking place through art-decorations on the carroça, graffiti and straightforward messages. The intervention is realized by volunteers and artists supported by crowd-funding in order to deliver a free public service. The recycling workers receive health treatment, haircuts, food, clothes, and art additions to their carroças.

# Pimp My Carroça

 Thiago Mundano  São Paulo, Brazil

 2007  Fundamental installation

## Description Written by Gabriela Ribeiro

In year 2012, while painting the city walls, the artist Thiago Mundano noticed a garbage collection cart on the right lane disrupting the transit of cars. Instead of seeing a nuisance, he researched and found that this "extra-official" activity is commonly linked to marginalisation and has a low status in society. However, in cities where recycling system is not efficient, its role is fundamental and necessary. For example, in the city of São Paulo exclusively, 17,000 tons of waste are generated each day, and only 1% is recycled; 90% of these recycled materials are collected by the garbage collection carts. What they do generate an activity of great environmental and social importance.

From this observation, Mundano approached these garbage collection workers, listened to their stories, visited places where they attended and fell in love for their cause. Therefore, the artist created the project "Pimp My Carroça" (an allusion to the popular MTV show "Pimp My Ride").



••• Temporary Installation

# Red Shoes

Elina Chauvet Juárez Avenue 2009

Excellence

The way this piece travels breaks down many barriers and opens an opportunity for debate, personal insight, and the creation of a solidarity network as well as freeing the work from art-related burdens such as conservators and insurance. It is a piece that is "performed" in an urban space for only one day and relies simply on the will of its citizen participants. Chauvet designed the project to travel internationally, using social networks to organize and promote it. The project has been replicated in Mexico, Chile, Argentina, Ecuador, Paraguay, United States, Norway, Canada, Spain, Italy, and the UK, and there are more to come.



## Description

Written by Rios Monsalve

On the 20th of August, 2009, Mexican architect and artist, Elina Chauvet, made an installation in memory of hundreds if not thousands of young women who disappeared, were tortured and then were killed in Juárez during 1990s and 2000s. A border city with the United States, Juárez, Mexico, has a population of nearly two thousand and is a free trade zone. This makes it vulnerable to drug trafficking and the town's cheap labour is also used by American corporations. These factors combine to produce a culture of abuse, particularly towards women who work in the factories.

The term "Femicide" was coined in Juárez making it an iconic city and raising awareness all over the world about gender-driven violence, a situation that continues even today. It is not the first time that a symbolic act of memory transcends the actual territory and the specific event it refers to. That is the case of Red Shoes, an installation replicated over 80 times since its first creation in 2009. Sometimes Red Shoes aims to commemorate the women of Juarez and at other times it is about denouncing general violence against women.

The original 2009 installation consisted of 33 pairs of donated red female shoes that were placed along Juarez Avenue, the main street connecting Mexico to the US. The second time was in 2012, in Sinaloa, where this time Chauvet collected 300 pairs of donated shoes. Many installations followed and are still taking place around the world. This work is a concept that can be reproduced anywhere. Thanks to the red female shoes, the focus is on women and a message that needs to be shared out loud, comprising issues such as domestic, workplace or any other gender-related violence.

••• Abandoned bus, Mixed media / Public facilities

# Cultural Development Nodes

STEALTH.unlimited (Ana Dzokic and Marc Neelen).  
 Architects María Camila Vélez and Yesenia Rodríguez. El puente\_lab (Juan Esteban Sandoval and Alejandro Vásquez Salinas)

Antioquia, Columbia

2010-Present

Excellence

Throughout these years, the cultural development node did its job in expanding the reach of the main centre and its cultural activities are well attended. There have been a few challenges, including the high temperatures suffered over the past year due to the El Niño phenomenon, and the fact that containers are enclosed structures. On the other hand, the half bus carcass that was open air and integrated with the surroundings was hard to keep secure considering the difficulties associated with a neighbourhood like this. Initially, the bus was left open however, it became necessary to fence it off, and at the end it had to be removed from the area entirely. Nowadays the node is as active as it can be, serving as a great place for community to get together and take courses.



## Description

Written by Adriana Rios Monsalve

Urban development always leads to changes between the old and new urban areas, urban and rural residents of the integration, facilities and environmental changes and other complex issues like this. Through the artist's good design, with the government support and funding and bus abandoned in the old district, Columbia's "cultural development" successfully transformed public places into what they accept and love. It's truly a great reuse of the waste.

••• Installation

# The City is For Playing

Basurama Collective São Paulo, Brazil

Excellence

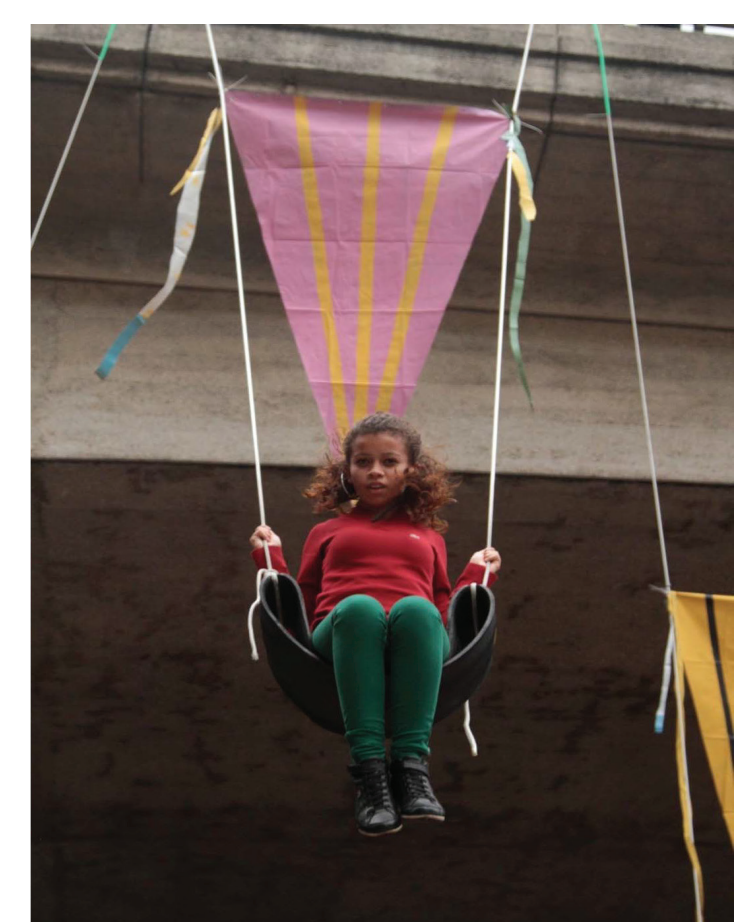


This work is a perfect situation to have a more joyful relationship with the city. São Paulo can sometimes present as a grey, chaotic place, atmosphere, lending a more complicated experience with the urban space. Recreate the hard concrete as a base for a toy that everyone has had contact and covers any culture, it is an invitation to think the art of more unusual way, light and harnessing the knowledge of life and city life.

## Description

Written by Gabriela Ribeiro

Basurama, a collective that carries art and design projects for social change through playful and participative strategies, is currently working as a network of established groups in Boston, Buenos Aires, Madrid and São Paulo. Starring in their projects the reuse of materials derived from waste and processes related to their production in the consumer society. As a way of providing a place of playfulness and freedom in public space, they created the work "The City is For Playing". The appropriated famous and chaotic places in the city of São Paulo such as the "Viaduto do Chá", "Vale do Anhangabaú" and the "Minhocão" (The highest part of Costa e Silva) as all of them served structures for installing playgrounds created from materials that can be found in abundance in any part of the city.



They even made the whole building process available on the internet, allowing any group to replicate the project in other places and to make their own neighbourhood. The installation was carried out in the "Festival Baixo Centro", 2013 edition of the "Virada Cultural" and in 2015 as part of the event "month of Independent Culture". With the work, the playful view of the city was not only possible, but also palpable. Amid grey and charged landscape of concrete stiffness and vertical buildings, people were mild, and the playful swing seemed to fly in the midst of "Vale do Anhangabaú". And, each time felt more comfortable in that condition, most drove their bodies to achieve greater heights.

••• Graphic Publication

# Eloisa Cartonera

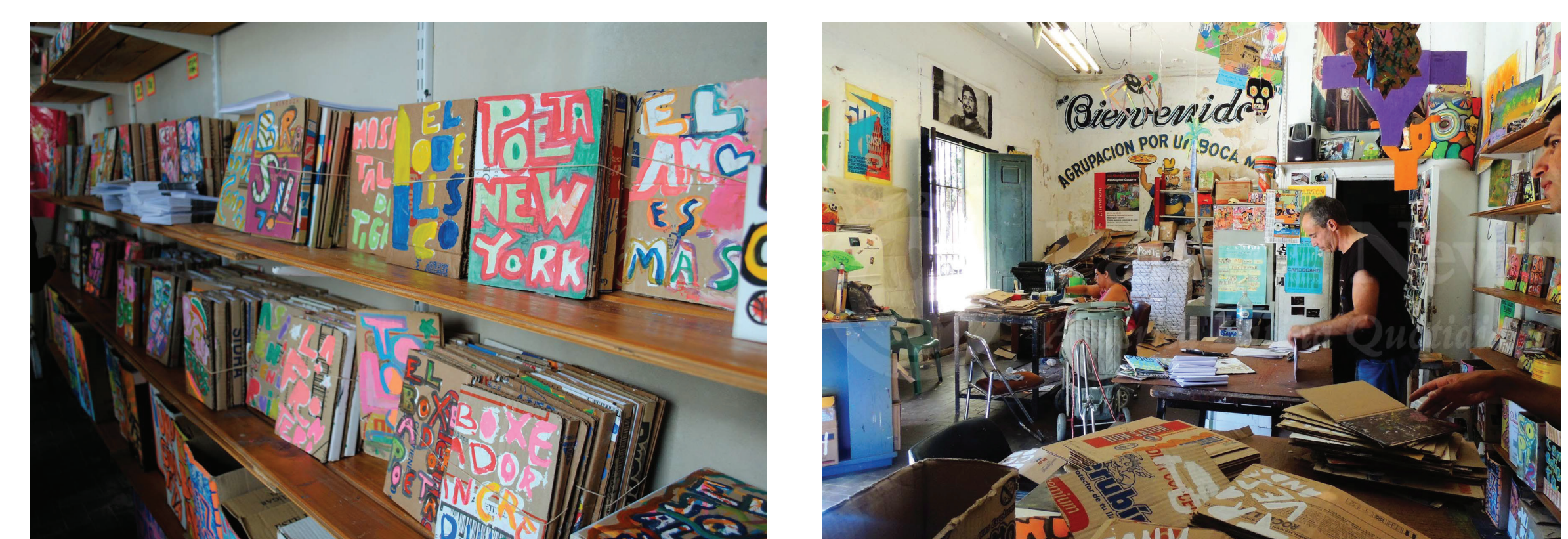
Javier Barilaro, Washington Cucurto and Fernanda Laguna

Buenos Aires, Argentina

2003-Present

Excellence

Eloisa Cartonera was born of a need linked to a strong economic crisis that hit Argentina for years. This situation came to creativity to change the material production and thereby develop a subsistence economy, involves other factors such as education through workshops, and develop content that would not be realized by conventional publishers. It is a job that involves many factors and today becomes a model followed by other countries, mainly in Latin America, where the recycling work is still very informal.



## Description

Written by Gabriela Ribeiro

Argentina sinks fifteen years ago, in the worst crisis in its history, when the government of "Fernando de la Rúa" imposed a banking blockade that made history with the name of "corralito". There was a great process of recession, strong fiscal deficit, current account deficit, balance of payments, absurd setting and consequently higher unemployment.

During 2001, there were many cardboard collectors - "cartoneros" - who were going through difficult times. In 2003, Artist Javier Barilaro joined hand with writer Washington Cucurto and art curator Fernanda Laguna to edit booklets on heavy paper, and they called them Eloisa issues. As the cost of production went up, they decided to use the cardboard collected by the "cartoneros" for binding the books. In 2009, they became a legal union.

Being a work that accompanied the economic transformation of Argentina, *Eloisa Cartonera* closely dialogues with issues that matter as the reuse of raw materials and the return to manual process that generates an informal subsistence economy. They are not only relevant aspects of the project to the country of origin, but with the Latin American and global reality.