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Slow Design to explore cultural services: the case of Trompeta de Salsa in Cali

Stephanie T. Reyes[1], Johelma P. Avelar[2], Eduardo R. Filho[3]

1 *Postgraduate Program in Technological Innovation, Federal University of Minas Gerais, Belo Horizonte, Brazil*

2 *Postgraduate Program in Design, Minas Gerais State University, Belo Horizonte, Brazil*

3 *Production Engineering Department, Federal University of Minas Gerais, Belo Horizonte, Brazil*

ABSTRACT

The acceleration of human activities since industrialization is notorious, guiding life based on efficiency and consumerism criteria. In contrast, the "slow" movement questions the belief that "faster is always better" and seeks a more peaceful and conscious relationship with the world. This paper aims to analyze and understand the cultural services from the Slow Design approach. It presents the results of a case focused on a cultural heritage, the Trompeta de Salsa monument, located in the Plazoleta Jairo Varela (Jairo Varela Square), in the heart of the city of Santiago de Cali, Colombia. Based on Design Science Research, different descriptive-qualitative research methods are combined: semi-structured interviews, questionnaires, historical study and netnography. Applying the principles of Slow Design – Reveal, Expand, Reflect, Engage, Participate, Evolve and Ritual – and inspired by the Critical Theory of Technology perspective the user's journey (step by step) was investigated along with the monument, materials, and processes that make up the consumption of the service associated with Trumpet. This dynamic supported the detection of different perspectives on the functioning of the monument at various moments, making possible to identify users' needs, opportunities, "right moments" and ritual elements that involve the potential of the cultural service linked to this heritage. The study demonstrated that Trompeta de Salsa and Plazoleta Jairo Varela are culturally intensive products/environments that require a paused, free appreciation to generate knowledge cooperatively and transparently. The research showed the possibility of transforming heritage users into actors in the interaction process, meeting their real motivations/needs and enabling the monument's adaptation to different cultural, social and economic scenarios. Visibility was given to the creative process of connecting cultural and social values with individual ones, which is important for preserving and transforming cultural services and the population's relationship with cultural heritage.

KEYWORDS

Slow Design;
Trompeta de Salsa;
Cultural Services;
Cultural Heritage

Slow Design para explorar serviços culturais: o caso da Trompeta de Salsa in Cal

RESUMO

É notória a aceleração das atividades humanas desde a industrialização, pautando a vida com base em critérios de eficiência e consumismo. Em contrapartida, o movimento “slow” questiona a crença de que “mais rápido é sempre melhor” e busca uma relação mais pacífica e consciente com o mundo. Este artigo tem como objetivo analisar e compreender os serviços culturais a partir da abordagem Slow Design. Apresenta os resultados de um caso focado em um patrimônio cultural, o monumento Trompeta de Salsa, localizado na Plazoleta Jairo Varela (Praça Jairo Varela), no coração da cidade de Santiago de Cali, Colômbia. Com base na Design Science Research, combinam-se diferentes métodos de pesquisa descritivo-qualitativos, tais como: entrevistas semiestruturadas, questionários, estudo histórico e netnografia. Aplicando os princípios do Slow Design – Revelar, Expandir, Refletir, Engajar, Participar, Evoluir e Ritual – e inspirados na perspectiva da Teoria Crítica da Tecnologia foi pesquisada a trajetória do usuário (passo a passo) junto ao monumento, materiais, e processos que compõem o consumo do serviço associado à Trompete. Essa dinâmica apoiou a detecção de diferentes perspectivas sobre o funcionamento do monumento em vários momentos, permitindo identificar necessidades dos usuários, oportunidades, “momentos certos” e elementos rituais que envolvem o potencial do serviço cultural ligado a este patrimônio. O estudo demonstrou que a Trompeta de Salsa e a Plazoleta Jairo Varela são produtos/ambientes culturalmente intensivos que requerem uma apreciação pausada e livre para gerar conhecimento de forma cooperativa e transparente. A pesquisa mostrou a possibilidade de transformar os usuários do patrimônio em atores do processo de interação, atendendo às suas reais motivações/necessidades e possibilitando a adaptação do monumento a diferentes cenários culturais, sociais e econômicos. Foi dada visibilidade ao processo criativo vinculando valores culturais e sociais com os individuais, o que é importante para preservar e transformar os serviços culturais e a relação da população com o patrimônio cultural.

PALAVRAS-CHAVE

Slow Design;
Trompeta de Salsa;
Serviços Culturais;
Patrimônio Cultural

CONTATO: Stephanie T. Reyes – *steph.torres.reyes@gmail.com*

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1. INTRODUCTION

Since the first Industrial Revolution, the increasing diffusion of consumer products (especially in central countries) has contributed to greater efficiency in human activities. Products such as refrigerators, stoves, and washing machines remarkably reduce the time spent on domestic work (HESKETT, 1985), theoretically freeing up time for leisure and rest. In the same way, new technologies linked to production process changed all aspects of work processes (ROSA, 2003). However, a technological acceleration, the acceleration of social change and acceleration in the pace of life (ROSA, 2013) was observed. In this scenario, the time dedicated to rest or contemplation incorporates an almost pejorative connotation, because the hectic and overloaded lifestyle (even in leisure) becomes a status symbol (BELLEZA *et al*., 2017). In opposition to this vision, at the heart of Rome in 1986, the Italian journalist Carlo Petrini launched the Slow Food movement against the opening of a fast food snack bar in Piazza di Spagna. Honoré (2005, p. 44) described this movement as "a cultural revolution against the notion that faster is always better" involving areas that include fashion, architecture, design, medicine, and others.

The Slow Movement is an alternative cultural model that promotes conscious choices for an economy based on the sustainable improvement of local resources with environmental changes and greater social responsibility (PAGE, 2012). It has manifested by any design, object, space, or service that fosters a balance between the ecologically beneficial, the economically viable, and the socially equitable (HONORÉ, 2005; LUPO, 2012).

Slow Design in cultural services transforms its participants into active users, exalting their contemplative and inventive spirit and capturing the appropriate forms/moments that combine cultural interaction with social awareness. It promotes the co-creation of new knowledge that benefits the local community using the service. In this way, Slow Design enriches the heritage elements present in artifacts and spaces through regional and territorial resources (LUPO, 2012). This aspect reinforces a local uniqueness that is one of the main attractions of tourism (RYU; KWON, 2021) and can create a kind of "slow city" (HSUEH; ZHANG, 2019), with an adequate use of local resources in benefit of user (or citizens) demands.

Cultural heritage represents a legacy with physical, biophysical, and intangible attributes inherited from past groups or societies, preserved in the present and granted for the benefit of future generations (CHOAY, 2019; CZEPCYNSKI, 2008). Monuments are relevant objects/spaces of cultural heritage characterized by long-term interaction between local conditions and human influences, linking local livelihood interests to preservation concerns (LEIERMANN, 2021). According to Valverde (2018) and Dosio (2010), those urban forms of construction are signs that presuppose associations with culture, configuring ways of thinking and feeling of society, imprinting identities and collective memories of the place they have located.

This study explores cultural services that use artifacts/environments to transmit legacies, information and entertain the public from the principles proposed by the Slow Design approach: **Reveal**, **Expand**, **Reflect**, **Participate**, **Engage, Evolve** and **Ritual**. Those principles allow transforming service processes into virtuous circles of consumption so that each of the actors involved – designer, creator, manufacturer, product, and user – receive exchanges by interaction (transaction) (GROSSE-HERING *et al*., 2013).

In Latin America, the Slow Movement is gaining followers in countries such as fashion services in Brazil (RÜTHSCHILLING; ANICET 2018), interior design in Chile (RINCÓN, 2017) and regional identity in Argentina (FERNÁNDEZ, 2021). Although its application in Latin American cultural services has not been observed, which indicates an opportunity for research examining the conceptual contribution of Slow Design in this type of activity. This approach can help a heritage preservation, building "an urban future that recognizes and enjoys a connection with the past" (PÉREZ, 2017). Gasparin *et al*. (2020) presents the principle of 'Slow Design-Driven Innovation', based on four steps: (1) foreseeing the heritage; (2) highlighting the biodiversity in the product; (3) translating traditional techniques into processes for innovative products; and (4) narrating a story about the product and its makers to disseminate new meanings.

For this study, we analyzed the Trompeta de Salsa, which was raised in the Plazoleta Jairo Varela (Jairo Varela Square), in the heart of the city of Santiago de Cali, Colombia (Figure 1). The monument hosts cultural and civic events, protest movements, political speeches, rallies, and mobilizations in the city. Gutiérrez and Törmä (2020), in a study conducted in the Port of Veracruz, Mexico, have suggested the importance of the cultural relationship between urban space, dance, and music, reinforcing this perspective.

According to the information obtained by Alcaldía de Santiago de Cali (2016), El Espectador (2018) and photographs taken during the search, we made the following Figure 1, which shows: (a) City Hall – in front of the Trompeta de Salsa; (b) salsa museum – on the side of the Trompeta de Salsa; (c) piano on the sidewalk of Fifth Avenue – in front of Trompeta de Salsa and the City Hall; (d) event square – at the back of the Trompeta de Salsa; and (e) concert space – at the back of the Trompeta de Salsa.



Figure 1 Trompeta de Salsa and its surroundings (Plazoleta Jairo Varela). (Source: The authors).

Since the appearance of the Coronavirus Disease 2019 (COVID-19) in the November 2019, the traditional functioning of this monument and its environment have suffered obstacles, in the same way of others cultural activities and built heritage, places of public utilization being forced to close (OST; SALEH, 2021). This circumstance inspired this research that aims to set forward new possibilities that can shed light on important but underexplored aspects of the monument before, throughout and after the COVID-19 scenario. In this way, the paper proposes a reading of the monument, starting from the following questions: What conceptual proposals formulated from Slow Design can help in the cultural service

of the Trompeta de Salsa to change their existing *status quo*? How to improve the process of interaction between the monument and its users in the post-pandemic context? The research was carried out through Design Science Research (AKIRA et al 2021, DRESCH et al, 2015), with a descriptive-qualitative approach, using the seven Slow principles as theoretical-practical tools. By conducting a series of semi-structured interviews with eight users that have visited this cultural monument, it was possible to understand the system of meanings of the Trompeta de Salsa and the trajectories of its users during the experiences of interaction with the monument to fulfill the proposed objective.

This research has as main objective "to analyze and understand the cultural services using an approach based in the Slow Design principles". As specific objectives, can be cited (i) to presents the theoretical principles of Slow Design and Critical Theory of Technology (CTT), (ii) analyze a case on a cultural heritage located at Cali, Colombia, the Trompeta de Salsa, (iii) apply the theoretical and practical tools of Slow Design principles and (iv) present the needs, opportunities, right moments and ritual elements that involved the potential of the cultural service linked to this heritage. Thus, this paper is structured as follows: The subsequent section 2 describes the theoretical framework that supports the conceptual characterization of Slow Design, cultural services and monuments. Section 3 describes the methodology adopted in the study. Section 4 presents the results and discussion obtained with the Slow Design tools. Finally, sections 5 show the concluding remarks.

2. SLOW DESIGN

Slow Design is a creative process based on the appreciation of individual and global well-being, focusing on "promoting well-being for individuals, society, and the natural environment" (GROSSE-HERING *et al.*, 2013, p. 3134), with a more environmental and sustainable vision. This process prioritizes quality over quantity to offer durable and timeless objects and services (GROSSE-HERING *et al.*, 2013). Slow dynamics generate more conscious and critical consumers to reduce the flows of human, economic, and industrial transformation (MANZINI; MERONI, 2007). This philosophy, formulated by Carlo Petrini, defends ancestral food traditions and has broadened its activities into various ideologies, such as Slow Cities, Slow Travel, Slow Money, Slow Work, Slow Living, Slow Books, Slow School, Slow Fashion, Slow Art and Slow Design, which is the focus of this research.

Although Hallnäs and Redström (2001) used the expressions "slow technology" and "slow design", the concept of Slow Design is considered to have been introduced by Alastair Fuad-Luke in 2002 (LEE *et al.*, 2005). According to Fuad-Luke (2002), the Slow Design principles promote awareness of sustainable issues in design to interweave sociocultural, individual, and environmental needs, celebrating the "de-commercialization" of time. This design methodology approach, inspired to a large extent, by the CTT, recognizes users as key agents in the generation of systems, products, and services. Feenberg (1991, 2017) pointed out that CTT considers technological artifacts as socially constructed instruments, promoting the participation of all interested parties to formulate solutions to strengthen social and cultural values.

In 2002, Strauss and Fuad-Luke (2008) formulated six Slow Design guidelines to introduce new information into the design and project development process. These principles are platforms for systematically rethinking each design stage to motivate creative procedures aligned with sustainable activism. On the basis of the information provided by Strauss and Fuad-Luke (2008), Grosse-Hering (2011) and Grosse-Hering *et al.* (2013), Table 1 shows the guidelines and appropriate moments in which the user can capture each of these principles.

Table 1 Slow Design principles.

Principle	Description	Ideal time
Reveal	It reveals everyday forgotten experiences. It includes overlooked materials and processes in the existence or creation of an artifact and/or environment.	While listening or focusing. Diagnostic step.
Expand	It addresses actual and potential expressions of artifacts and environments, in addition to their perceived functionalities, physical attributes and durability.	While focusing or listening. Diagnostic step.
Reflect	It induces contemplation and reflective consumption of artifacts, environment and services.	While listening, focusing or physical relaxation. Diagnostic step.
Engage	It emphasizes the exchange, cooperation and transparency of information so that projects continue to evolve in the future and can be in the public domain and collaborative.	While listening, creating or focusing. Diagnostic step and creation.
Participate	It encourages users to actively participate in the design process, adopting ideas for coexistence and exchange. It promotes social responsibility and better communities.	While physical movement, creating, focusing and doing something else. Diagnostic step and creation.
Evolve	It promotes a progressive dynamics for the maturation of artifacts, environments, and systems. It creates richer experiences and behaviors according to the needs and circumstances of the present.	While creating and doing something else. Diagnostic step and creation.

(Source: The authors).

In addition, Grosse-Hering *et al.* (2013) proposed a seventh principle called **Ritual** to enhance the user experience, stimulates social interaction and provides security and stability in a busy society. This principle, which accompanies the other Slow Design principles, is a lifestyle-influencing tool that inspires designers and users to ask questions about the future impact of objects and services to support social, cultural, and environmental issues.

2.1 Slow Design and Cultural Services

The Slow Design states a holistic approach to formulate products, services, environments, organizations, or events

with enduring physical, virtual, or non-material attributes. These qualities offer new service scenarios as promoting the physical, emotional, mental and spiritual timelessness of projects. Grosse-Hering *et al*. (2013) suggested using them to stimulate renewed joy in design and its outcomes enabling a long-term vision.

Fuller user satisfaction is crucial to structure processes and implement activities in design services. Thus, it is necessary to analyze the perceptions and motivations of the subjects at the points of contact and the lines of interaction with the user (STICKDORN *et al*., 2011; KIMBELL; JULIER, 2012). Hence, this philosophy provides an integral, persistent and differentiated dynamic to enrich and strengthen the relationship with the users (LUPO, 2012), giving them a distinct role in the service process.

Cultural elements in products and services are an imperative demand to rediscover the value of tradition/past and rescue the typicality of things and processes (LUPO *et al*., 2011). Lupo and Campagnaro (2009) highlight the formal, visual and material characteristics, the procedural resources – history, memories, knowledge, production techniques, among others – as tools that can be incorporated and updated to add meaningful functions and uses of artifacts and services. Therefore, cultural elements are mechanisms for the conception and creation of experiences in services (LUPO *et al*., 2011). In the process of inserting these elements, Slow Design stands out as a conceptual and practical approach that systematically expresses a perspective of origin in cultural services, providing intensity and depth in the trajectories of users (LUPO, 2012; GROSSE-HERING *et al*., 2013).

According to Article 1 from Colombia's General Law of Culture, No. 397 of August 7, 1997, “culture is the set of distinctive spiritual, material, intellectual and emotional traits that characterize human groups (…)” (SECRETARÍA GENERAL DEL SENADO, 2021, p. 1). It refers to a multifunctional element that enables the integration of social meanings and motivates citizenship identities formation, involving functional relationships between humans and products/services to generate relevant tacit knowledge in the role played by users (NAOE, 2008).

Cultural services provide non-material (intangible and subjective) benefits that according with Millennium Ecosystem Assessment (2005 *apud* DANIEL *et al*., 2012, p. 1) allow the participating population to experience: “(…) aesthetic values, social relationships, sense of place, cultural heritage values, recreation and ecotourism”. These benefits cause a human change in the development of technical, social and cultural knowledge (MILLENNIUM ECOSYSTEM ASSESSMENT, 2003). Lupo (2012) argued that culture-intensive products are part of a service process, as they are artifacts/environments with a set of messages and stories present in the daily lives of users.

In developing this perspective, cultural products with significant service components require a leisurely appreciation to establish conversations with users beyond the expected functionality. They provide the opportunity to discover something previously unknown or forgotten in time (LUPO *et al*., 2011). Slow Design assists in this process by providing a distinctive character of human and sensory experience that involves cognition, emotion and motivation. In Lupo and Campagnaro's view (2009), this movement opens the way for a distinctive look at sustainability that opts for culture, interweaving ethics and aesthetics to generate new possibilities from its physical and procedural attributions.

2.2 La Trompeta de la Plazoleta Jairo Varela

Cultural heritage includes material goods (such as products, events, public spaces, and representations of popular culture with high visibility in the context), intangible goods (such as cultural values, practices, myths, knowledge and skills), and natural heritage (such as culturally significant landscapes and diversity). They represent characteristics and clashes of society, including historical, artistic, aesthetic, plastic, architectural, urban, archaeological, environmental, ecological, linguistic, sound, musical, audiovisual, cinematographic, scientific, testimonial, documentary, literary, bibliographic as well as anthropological attributes (MINCULTURA, 2015; UNESCO, 2003; CZEPCYNSKI, 2008).

Among the cultural heritages, there are monuments and historical monuments. Monuments are artifacts planned and built a priori by a community of individuals to remember and communicate events, sacrifices, rites, or beliefs to other generations (CHOAY, 2019; VACA, 2013). Monuments are cultural objects that allow the exchange of experiences, local identity, community pride, representation of heritage and traditional values, from their use, observation and entertainment (TRANTER; TOLLEY, 2020). They symbolize the unity and differentiation of specific social groups (McCain, 2006) and represent sources of knowledge of their geographic locations (VALVERDE, 2018). Dosio (2010) likewise found that monuments become stages of confrontation between different meanings that do not remain unchanged over time, as they are re-signified in the face of complex economic, political and cultural situations, which promote new appropriations of the work.

The Trompeta de Salsa monument, object of this study, is located in the square Plazoleta de la Caleñidad Jairo Varela, in the city of Santiago de Cali, state of Valle del Cauca, Colombia. The inauguration of this space took place on the 16th of May 2013, in front of the Municipal Administrative Center (CAM). Previously, the area housed a traditional cafeteria known as Los Turcos. It also featured a technical education institute and several restaurants and cafeterias (ALCALDÍA DE SANTIAGO DE CALI, 2016).

In 2012, the city faced the death of the composer/founder of Grupo Niche, Jairo Varela. Relatives, friends, musicians, collectors, fans, dancers and citizens of Cali, who for years admired, sang and danced the songs of this group, formed crowds in the streets to accompany the idol's body for the last time. The repercussion of the event made the major and the councilors give the name of the salsa singer to the Plazoleta de la Caleñidad square. Thus, this square was renamed Plazoleta de la Caleñidad Jairo Varela, adding cultural elements to the social history of that space (EL ESPECTADOR, 2018).

The Plazoleta de la Caleñidad Jairo Varela occupies an area of 15,000 m^2 and exalts significant features of the city and Varela's salsa music. This square has twenty-two green pieces on the ground, representing the twenty-two regions that make up the city. It also has seven green and ochre lines in acrylic, which symbolize the seven rivers of Cali: Aguacatal, Cali, Cauca, Cañaveralejo, Lili, Meléndez and Pance. Another important aspect is the metal structure of the ceiling, which symbolizes the sea chart of the Pacific Ocean, besides 19 water fountains that compose the Plazoleta (ALCALDÍA DE SANTIAGO DE CALI, 2016; EL ESPECTADOR, 2018).

The Trompeta de Salsa, located at the edge of the Jairo Varela square, is an interactive sound sculpture resulting from a structural mix of trombones and trumpets, in honor of Grupo Niche (ALCALDÍA DE SANTIAGO DE CALI, 2016). This metal artifact has 8 meters high by 24 meters long and 3.5 meters deep. It is composed of seventy-eight lamps that illuminate at night. Its body has four large umbrellas that, from left to right, sound like this (i) Umbrella 1: music from Grupo Niche; (ii) Umbrella 2: melody – leading voice and

choirs; (iii) Umbrella 3: harmony – bass, piano and trumpets and (iv) Umbrella 4: rhythmic composition – timpani, congas, bongo, salsa campana and maracas (EL ESPECTADOR, 2018). Visitors can stand inside the umbrellas listening to the melody and reading lyric snippets of Grupo Niche music. Moreover, from a general perspective, it is possible to discover that its figure forms the word Niche. The Plazoleta and the Trompeta de Salsa are icons of this city's culture, becoming a must-see for thousands of tourists visiting the state.

The authors of this paper made the following Figure 2, based on the information provided by Pantoja Arquitectos (2016), TripAdvisor (2019), Alcaldía de Santiago de Cali (2020) and the respondents. The Figure 2 shows: (a) Trompeta de Salsa at night; (b) sound within the umbrellas; (c) space for individual and/or collective interaction within the umbrellas; (d) visible snippets from Grupo Niche music.

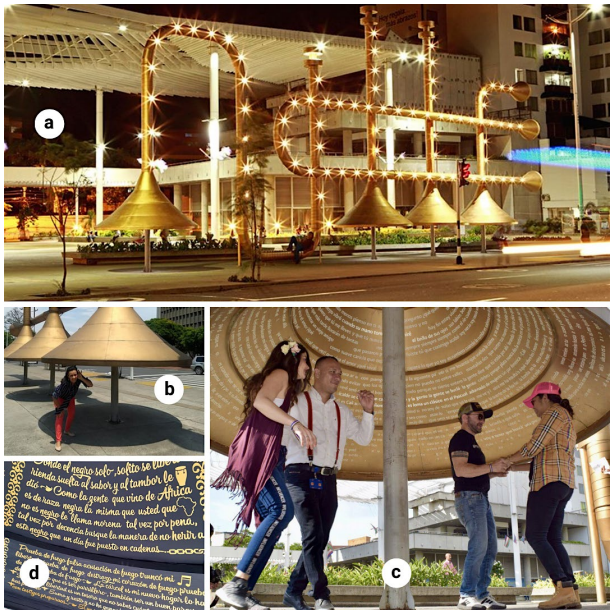


Figure 2 Features of the Trompeta de Salsa Monument. (Source: The authors).

The following are the methodological tools used to investigate the conceptual potential of a culturally intensive object/space from Cali's city, based on the principles of Slow Design.

3. MATERIALS AND METHODS

Based on DSR (DRESCH *et al.*, 2015), this study identified the contributions of Slow Design principles in the cultural service of Trompeta de Salsa. The research was carried out in two stages. First, we employed historical study and "netnography" (KOZINETS; GRETZEL, 2022; RAGEH *et al.*, 2013), aiming an analysis of publications in sites, social networks and blogs. The sources used in this phase research included: (i) social networks of Facebook, Instagram, Youtube and Twitter; (ii) the sites of El Espectador, El Tiempo, El País Colombia, La Vanguardia and Alcaldía de Santiago de Cali; and (iii) the blogs of Museo Jairo Varela TripAdvisor with the phrases as "Trompeta Jairo Varela", "Monumento Jairo Varela" and "Plazoleta Jairo Varela". The sources that addressed the development of this phase were selected without restrictions regarding the period of the publications.

In the second stage of the study, we conducted semi-structured interviews with eight Colombian users of the Plazoleta and the monument. A questionnaire with twenty-three semi-open-ended questions has prepared for the semi-structured interviews. The survey was sent in advance to the users by email. The informants were selected based on previous different periods of experience with the Trompeta de Salsa. The proposed select users' dynamics supported the detection of singular perspectives on the functioning of the monument at various moments before and in the course of the pandemic. The first author applied the interviews, allowing the others authors to maintain a valuable distance and reduce the risk of personal bias. Interviews were applied in Spanish and lasted from 45 to 60 minutes each. WhatsApp was the digital tool used by the authors and the respondents for sending questions, sharing speeches/photos/videos and receiving feedback. The digital communication channels helped our multidisciplinary group to carry out weekly meetings with the respondents to clarify and expand on information for three months (September to November of 2020). The names of the respondents were allocated as a code to respect their anonymity (see Table 2).

Table 2 Respondents data.

Case	Gender	Age	City	Time	Type of source
#1	Female	52	Cali	2017 to 2019	Speeches Photos Videos
#2	Male	62	Cali	2017 to 2020	Speeches Photos Videos
#3	Male	32	Cali	2018	Speeches
#4	Male	32	Ibagué	2017	Speeches Photos
#5	Female	28	Pereira	2017	Speeches Photos
#6	Female	33	Cali	2020	Speeches
#7	Female	26	Cali	2017 to 2020	Speeches Photos
#8	Female	30	Cali	2018	Speeches

(Source: The authors).

The respondents were free to present as much information as they considered essential. Five of the respondents provided personal photos and videos to supplement their answers. The continuous communication with the respondents allowed us to identify the importance of using digital communication channels to collect data on cultural services. The authors of this paper analyzed all the material collected in the research following the guidelines in Table 3, based in Stickdorn *et al.* (2011), Kimbell and Julier (2012), Osterwalder and Pigneur (2011), Jonassen *et al.* (1998), Baxter (2018) and Faludi *et al.* (2020).

Table 3 Tools of Slow Design principles for the case study.

Tool	Description
Reveal: (a) Social history of the object and (b) Blueprint	(a) Understand the sociocultural history to carry out a service project; and (b) discover the essence of the product/service from the identification of the necessary resources and processes – customer actions; onstage contact actions and backstage contact actions
Expand: Future scenarios	Understand the past, present, and future of the context surrounding the service's ritual and experience: (i) scenario a – keep the service as it is; (ii) scenario b: – our proposal; (iii) scenario c: – ideal user; and (iv) scenario d – reinventing services or the market.

Continues

Conclusion

Tool	Description
Reflect: (a) Functional analysis and (b) Five whys	(a) Think about the functional narrative of the service (primary and secondary functions) and (b) understand the main function of the service from the assessment of the sub-functions.
Engage: (a) User journey and (b) "What if"?	(a) Identify the typical trajectory of users in the service from points of contact, actions and needs of the user and (b) trigger an exploration in any situation of the user in his journey.
Participate: Agile development	Emphasize on individuals and interactions at the expense of processes and tools. Formulation of an action plan (roles and user stories – acceptance tests –).
Evolve: Task analysis	Observe the user's relationship with the service during its use. Analyze the objective to be achieved, the requirements involved, the activities (behaviors), the means used, the environment of the task, its constraints and requirements (technological, physical, environmental, spatial and organizational).

(Source: The authors).

Data collection included primary and secondary data sources. The primary sources (interviews, images/films of the respondents, and posts by other users) and the secondary sources (City Hall website and media in Colombia and worldwide) were intertwined to elaborate on each tool exposed in Table 3. The tools were selected based on the literature that discusses design methodologies (PAZMINO, 2015; OSTERWALDOR; PIGNEUR, 2011; STICKDORN *et al.*, 2011). The selected tools addressed management, creative process and design development.

The authors analyzed the material several times, constantly dialoguing between themselves, looking for similarities and differences among emerging information and solving problems of interpretation. The collected information helped us to formulate conceptual proposals from Slow Design in this cultural service. The proposals suggest applications in diverse circumstances, such as the post-Covid environment. Importantly, the impact of the social distancing mechanisms implemented by the Colombian government was obvious during the application of the tools since they imprinted uncertainty in the answers regarding the creation of future scenarios for the analyzed cultural monument, making it challenging to build the practical approach of the **Expand** principle. The subsequent section presents the study results, in terms of Slow Design principles application and cultural service characteristics.

4. RESULTS AND DISCUSSIONS

This section presents the information collected by the authors with the design tools. The Table 4 and Table 5 show the users' needs, the conceptual opportunities and the right moments in the Trompeta de Salsa service, based on the Slow Design principles: **Reveal**, **Expand**, **Reflect** (see Table 4), **Engage, Participate** and **Evolve** (see Table 5).

Table 4 Conceptual contributions based on the Slow Design principles: Reveal, Expand and Reflect.

Principle: Design tool	Users' needs	Conceptual opportunities	Right moments in service
Reveal: Social history of the object and Blueprint.	Remember the existence of actions, spaces, and materials that are part of Trompeta de Salsa in its context (Jairo Varela square) – physical-cultural space in the Cali's city –.	Discover materials and processes in the step-by-step of the user's journey for highlighting new and/or old experiences in the consumption of the service.	When the user decides the way and the moment of participation in the Jairo Varela square (arrival, observation and interaction).
Expand: Future scenarios.	(i) Identify, plan and decide how to meet and/or relive experiences of the Trompeta de Salsa service in the Plazoleta Jairo Varela under different circumstances (pandemic and post-pandemic) and (ii) demand for information about new service extensions resulting from new scenarios.	(i) Re-educate from the exchange information about the service extensions (means of communication as a function of sharing the experience) and (ii) recontextualize the traditional cultural asset from the displacement of the geo-cultural scenario: user participation physically and/or virtually.	(i) When the user identifies how to participate (requirements) in the new extensions of the service (The Trompeta de Salsa/Plazoleta Jairo Varela functionality) and (ii) when the user determines what to do with this new experience and a new way of learning/interaction.
Reflect: Functional Analysis and Five Whys.	Recognize how/when/why to participate in the physical-cultural context of the Trompeta de Salsa (Jairo Varela square) for determining the functionality and temporality of this interaction, as well as decide what to do after engaging in this space.	(i) New physical assignments to integrate the Trompeta de Salsa with other spaces in the Jairo Varela square and the city (technological and social aspects) reinterpretation of forms (materials) and (ii) new procedural characteristics to induce a reinterpretation of forms (materials) and guidelines (functionalities) of the service.	(i) When the user receives and exchanges information about the service consumption and (ii) when the user participates in the Jairo Varela square.

(Source: The authors).

Table 5 Conceptual contributions based on the Slow Design principles: Engage, Participate and Evolve.

Principle: Design tool	Users' needs	Conceptual opportunities	Right moments in service
Engage: User journey and "What if"?	(i) Get easy-to-understand information to determine when/how/why to get involved with the Trompeta de Salsa and the square and (ii) develop fluidly in the Plazoleta Jairo Varela.	(i) Offer open-source information for co-creating collaborative processes between the various users and (ii) transmit real-time information of the Trompeta de Salsa service and the Plazoleta, cooperatively and transparently.	(i) When the user interacts with communication channels and other information media (physical, digital and natural) before, in loco, and/or after the journey, and the real-time conditions (situations, physical and atmospheric environment).
Participate: Agile development.	(i) Identify and understand the use and impact of the instruments available for sharing information about the service and (ii) transmit your experiences safely and dynamically.	(i) Capture users' ideas that narrate the interaction and experience in this place and (ii) train users on the requirements, uses, and benefits of information sharing.	When the user exchanges ideas and viewpoints with someone else through verbal-oral-face-to-face and verbal-written (including digital communication) *in loco* and/or after their journey in the square.
Evolve: Task analysis.	(i) Identify means and conditions that open space to know, interact and propose new dynamics in the service and (ii) feeling part of the service process in a timeless way (experience, sensations, and connections).	(i) Provide collaborative and interactive spaces for users to present alternatives and feedbacks of new physical attributions and/or new extensions to the understanding and consumption of the service and (ii) offer visibility of the creative process: setting clues that inform the origin of the Trompeta de Salsa and the square, who built the space/instrument, and for what.	When the user finishes the journey in the Plazoleta, takes note of his reactions/expectations/constraints/ requirements and share his experience.

(Source: The authors).

In addition to the findings presented, the narrative and ritual elements of the users' trajectory with the service were examined, making possible to identify the right moments in this cultural journey. Grosse-Hering *et al*. (2013) have used the term the right moment to characterize the essential step for the creation and/or reconfiguration of the ritual in Slow Design projects. In this study, we have identified the right moments in the stages of learning, planning, interaction, and sharing of the service consumption experience, according to the characteristics of each principle:

1. **Reveal:** the trajectory of investigation and choice (how/where/when) and decision/interaction/sharing actions with materials, other users and providers of the Trompeta de Salsa on the Jairo Varela Square service;
2. **Expand:** understanding and evaluation of information available in different media to decide how to participate/interact with Trompeta de Salsa and the square;
3. **Reflect:** search on different sources of information (traditional/emerging) to define the type of involvement and use of the Trompeta de Salsa and the square service (before-during-after), according to their needs in the daily environment;
4. **Engage:** interaction with physical, digital and natural information media to build knowledge about the functionality and purposes of the Trompeta de Salsa and the Plazoleta. Information comes from cooperation/sharing of experiences between local and non-local users;
5. **Participate:** users' engagement with the Trompeta de Salsa and the square to express their viewpoint on how/when/why to participate in this place and share/receive information about experiences (actions and expectations) through various information channels (tangible and intangible);
6. **Evolve:** the user feels the protagonist (culturally intensive subject) in this service through access to various channels and sources of information for exchanging ideas: "(...) I am from Cali or I am from somewhere else, and I can contribute my experience and contribute new ideas because I am one of the elements that make up this space (...). I also deliver the service, and I am responsible for the preservation and transformation of the Trompeta de Salsa and the Plazoleta to create a space that benefits everyone!" (CASE # 7).

5. FINAL CONSIDERATIONS

The case Trompeta de Salsa with the application of design tools of the Slow Design principles, inspired by the CTT perspective (see Table 3), has arisen an opportunity to expand the understanding of the users' trajectory under different social, political, and cultural scenarios. This study detected pressure on the traditional functioning of this cultural service in the face of the future uncertainty marked by COVID-19. In addition to this appreciation, the participation of government agencies, industry associations, and national/international partnerships is noted as essential to exchange experiences and raise financial-political resources, extending options of the Trompeta de Salsa service and the square during and after the pandemic.

The tools of the **Reflect** principle – functional analysis and five whys – pointed out functions and considerations of the

service. The Trompeta de Salsa is an interactive sculpture that establishes a dialogue with users that goes beyond the typical functionality of a monument, because: (i) entertains and informs the amateur public and scholars of salsa music with the heritage of Jairo Varela (Grupo Niche); (ii) references a strategic and cultural point of the city to inform commercial, political and artistic events and (iii) conveys the cultural legacy of the Cali's city.

Another important finding in the study has focused on the capacity of interaction between users and Trompeta de Salsa through multiple digital communication channels to generate new functionalities and shared knowledge. From the CTT view, the digital elements have a crucial role in networks and collaborative knowledge development (Neder, 2010). The finding resonates with the interviewees' statements, who indicated social networks and e-mails as key elements to share their experiences and send suggestions about the service journey.

Furthermore, the study has described the possibility of adding new procedural elements and physical/digital attributes to the Trompeta de Salsa and the square to proffer personality, interest, origin and individual memories to the users. In line with the **Engage** and **Participate** principles this knowledge should be available for free interpretation, connections, and awareness of Cali's material cultural production, provoking future behaviors. Thus, thinking about the Trompeta de Salsa and the Plazoleta in a new scenario, after pandemic context in which it is necessary to reevaluate forms of social relations, the optics of CTT in Slow's proposal, allows us to build reflections for new connections with technologies and time.

The study demonstrated that Trompeta de Salsa and Plazoleta Jairo Varela are culturally intensive products/environments that require a paused, free appreciation to generate knowledge cooperatively and transparently. Hence, the co-construction of open and collaborative processes among diverse users is necessary to re-contextualize this traditional cultural asset during (and most important after) the COVID-19 pandemic scenario, which is the main objective of this research. We suggest confronting the available instruments with the actual consumption of the service to discover the experiential nature of the journey (step by step), materials and processes that shape the consumption of the service offered by the Slow Design principles. Moreover, we recommend detecting the interaction between users and the Trompeta de Salsa in its context and multiple communication channels for developing future attitudes and new rituals with the potential to be applied in the post-epidemic context. We suggest formulating strategic plans that can bring together the actual functions of this sculpture with its potentialities under the new scenario, counting on the participation of the different spheres of society. These plans would allow aligning objectives and expectations of all those who participate in the service, clearly determining the procedures to achieve the goals, from the beginning of these possibilities.

Along these lines, we propose that digital tools raise opportunities to reconfigure the Trompeta de Salsa and the Plazoleta Jairo Varela service, to encourage the users to promote social responsibility and improvements in the Cali community by a new profile: agent of change and enrichment from their collective experiences and their tacit learning.

The research has highlighted two common aspects for the development of Slow Services. The first aspect is the reinterpretation of materials and operative guidelines from the users' perspectives. The possibility of turning users into active participants in the service to meet their real motivations/needs enables the development of fluid changes that adapt to different scenarios, including social, cultural, and economic aspects. The COVID 19 pandemic showed the relevance of a participatory approach, defining which features of the monument meet the real demands of users. The second aspect is offering visibility to the creative process to connect cultural and social values with individual ones, as well as opening spaces for new ways of perceiving each other and technologies. These elements are vital to preserve and transform cultural services based on the present observation of user behavior.

This paper contribution is the capturing of new possibilities of space perception – use, consumption, social, technological and economic relations. The Slow Design principles are essentials to analyze service trajectories that seek to generate new procedural and physical options according to their critical moments. The Slow Design proposal promotes rituals and the perception of space or objects to bring the “right moment” to users, respecting differences, places, culture/history and building a lasting relationship of care.

Based on the CTT perspective, the Slow promotes individual, sociocultural and environmental well-being, pointing out changes in structures, values and rules socially and ideologically set, promoting, therefore, a new and more connected relation as a user and as a consumer, considering the history, structure and the service. Future research can deal with the quantitative analysis of the contribution of the principles and tools used in this study. We also advise a qualitative analysis of the specific attributes that designers of this type of cultural spaces and services should have.

Another interesting line of research would be to explore more intense the political-social dimension in these types of services. Interestingly, the participation of government agents conditions the results expected in their consumption. Hence, it would be necessary to consider the quantity and quality of information available to users, both in terms of functioning and purposes of use. Simultaneously, future studies can evaluate the subsidies of CTT in new roles for users in the public sphere in popular cultural projects because these designs have strong social and political influence in their development.

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