

PEDESTRIAN ROUTE IN JOÃO PESSOA / PB: Difficulties and opportunities for the city tour

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ABSTRACT

The patrimony comprises our cultural manifestations and has economic, historical and social importance, represents our identity, is directly linked to the guarantee of the memory of citizenship. In this specific case of the city of João Pessoa / PB, its Historic Center is of great importance because it is directly involved with the founding of the capital of Paraíba. The pedestrian route is a signaling project for pedestrians in the city center, whose importance is in the originality and is a way to know what survived to the present time. In this sense, the general objective of this work is to present the pedestrian route as an important option for the tourism of João Pessoa and to analyze the reasons why the pedestrian route is no longer used as well as the possibility of being reimplanted. In order to achieve the proposed objectives, documentary, bibliographic research and interviews were carried out, demonstrating that the pedestrian route is vital for tourism in the city, but that many measures need to be adopted in order for it to work properly, including actions aimed at public safety.

Keywords: Patrimônio cultural. Turismo. Rota de pedestre.

INTRODUCTION

Considered one of the three oldest cities of Brazil (História de João Pessoa, 2000), the capital of Paraíba presents a considerable collection of historical buildings. Even with this rich cultural heritage, tourism in the city of João Pessoa still has an image that refers to sun and sea tourism, the result of advertising campaigns.

One of the tourist options, focused on the cultural heritage of the Historic Center of the City of João Pessoa, is a pedestrian route, which is no longer our catalog for sale of tourist agencies. The Route Pinhão – Footprints of Memory in Curitiba (Dantas, 2014), for example has preserved part of its originality and it was a way of knowing about the past of the city, as an example of other Brazilian routes that tell its history.

150

METHODOLOGY

To achieve this objective, a bibliographical and documentary research was conducted, which, according to Raupp and Beuren (2006, 86), "aims to gather information and prior knowledge about a problem for which the answers are sought or on a hypothesis of In addition, interviews were held with representatives of the Municipal Secretary of Tourism of João Pessoa and the main receptive tourism agencies of the city, since the interview is a technique of data collection where the questions and answers are answered orally, is used to capture information about what people have knowledge, explanations and interpretations that occur in a given reality (Gil, 2008). The choice of qualitative research was therefore "qualitative research is concerned with aspects of reality that can not be quantified, with a focus on understanding and explaining the dynamics of social relationships "(Fonseca, 2002, p.20).

The decision to conduct the interview with the Municipal Secretary of Tourism (SETUR) took place, since it is part of the municipality of João Pessoa and is directly responsible for

the development of municipal tourism, in addition to monitoring and developing development strategies to increase the potential of the city of João Pessoa (Secretária Municipal de Turismo, nd).

In addition, to better understand the importance of pedestrian routes, interviews were conducted with representatives of the main receptive tourism agencies of the city of João Pessoa, so that we could analyze, from the point of view of private initiative, the contributions of these routes to the activity tourist site.

CULTURAL HERITAGE AND CULTURAL TOURISM

By referring to cultural heritage, we are referring to all the facts that human beings have left throughout their trajectory, through which we can identify individuals belonging to different human groups, be it in dress, technology, music, legends and architectures. (Alfonso, 2013). According to the Brazilian Federal Constitution, in its article 216:

The Brazilian cultural heritage means material and immaterial goods, individually or jointly, bearers of reference to the identity, action and memory of the different formative groups of Brazilian society, which include: I - forms of expression; IV - works, objects, documents, buildings and other spaces destined to artistic-cultural manifestations, V - urban groups and historical sites, landscaping, artistic, archaeological, paleontological, ecological and scientific. (Constituição Federal de 1988).

In this way, through cultural patrimony, it becomes possible to raise people's awareness, making them at the same time obtain knowledge to understand the local history, adapting them to their own history ("O que é patrimônio cultural? Patrimônio histórico? Patrimônio Ambiental ou Natural?", nd). Patrimony, besides encompassing our cultural manifestations from our ancestors and having economic, historical and social importance, also represents our identity. Therefore, one of the reasons for the preservation of heritage is to guarantee the memory of citizenship, since it is not coherent to discuss the protection of cultural assets without including the interests of the community, since it is the true defender of its heritage values over time (Patrimônio cultural, nd).

According to Silva (2000), the concept in the classical perception of cultural heritage refers to the inheritance that we inherited from the past and that we pass on to future generations, that is, all these manifestations of culture generated by man have an existence in time and space, some of them disappear, others survive and feed the creativity of the new generations, causing the culture to flow.

According to Lemos (1981), the problem of cultural heritage in a broad perspective, divides the cultural heritage into three categories, the first one referring to the natural resources, in them are the rivers, the waters of the rivers, the fish that inhabit them and all the environment and their resources that allow us to build, to plant, to have different climates and to contemplate diverse landscapes. The second category refers to the knowledge, the technical knowledge that is the non intangible part of the patrimony, that goes from the way of hunting to the complex calculations of the mathematics as well as the technological advances. The third, considered the most important category by Varine Boham (as quoted in Lemos, 1981), brings together cultural goods, such as artifacts and constructions that were made from the know-how and resources of the environment.

152

Leandro (2006) also describes a problem involving cultural heritage and what one decides to do with it. The author is indignant about how the patrimony is treated by public and private power, when considering only the economic side.

In Brazil, the idea of historical patrimony as a tourist attraction influenced the discourses of public power and private entrepreneurs, especially since the 1990s. The cultural value of heritage has been replaced by tourism value according to the "tourist industry" model. The preservation of the patrimony is increasingly conditioned to the existence of "partnerships". The use of the patrimony is defined by the State and by the companies. And what use the local community want (Leandro, 2006, p.60)

Cultural heritage is not a much less static object; it is a set of values, growths and experiences that must be respected in order to survive the interferences of modernity, since interference from tourism is perhaps the greatest aggravation, since cultural heritage is extremely useful for tourism (Gomes, 2007).

Since all tourism activities involve some element of culture, whether visiting a locality or a cultural event, or simply enjoying the "atmosphere" of a destination at a street cafe, there is a temptation to consider all tourism as "cultural tourism" (Richards, 2009, p.25).

But not to fall into this temptation refers Richards (2009), on the whole tourism is cultural, because to fit this classification we must analyze it not as realized activities, but if there is also the interest of people in ways of life locations. As Funari & Pinsky (2001, pp. 7-8) argue, not all tourism is cultural, since "an idea we want to present here is one that is not what we see, but what we see that characterizes cultural tourism".

Thus, like various combinations of culture and tourism, it is the cultural tourism segment which is marked by the motivation of the tourist to travel, especially with a view of experiencing situations and situations that are peculiar to a given culture.

If we go back in time, we can understand that the birth of cultural travel was born in Europe, and inspired by these journeys of the Renaissance period, the grand tour, a long-term trip to European cities for educational purposes. So it can be said that the grand tour is an embryo of cultural tourism, because it is a cultural trip (Ministério do Turismo, 2010).

According to Konler & Durand (2007), the analytical literature allows us to establish two definitions for cultural tourism, the first part of the demand, referring to motives, travel experience and perceptions. The second reference to aspects of the supply, which would be the utilization of the so-called cultural attractions. Thus, what defines a given space or object as cultural is the personal interpretations given to tourist experiences and their motivations (Konler & Durand, 2007, 187). According to the Ministério do Turismo (2010):

The Cultural Tourism implies positive experiences of the visitor with historical and cultural patrimony and certain cultural events, in order to favor the perception of its senses and to contribute to its preservation. To experience means to feel, to grasp the essence, and so on, to materialize in two forms of relation with the culture or the cultural aspect: the first one referring to the forms of interaction to know, to interpret, to visualize and to value what is the object of the visit; a second response to the activities that provide participatory, contemplative and entertaining experiences, which involve the attractive motivating function of the visit (Ministério do Turismo, 2010).

Currently, cultural tourism is a reality for municipalities that seek to value their city in a sustainable way. Through cultural tourism, when they value themselves as cultural manifestations, crafts and an architecture of the locality, one can notice an improvement in the self-esteem of the local population (Schneider, 2004).

THE HISTORICAL CENTER OF JOÃO PESSOA

The city of João Pessoa was founded on August 5, 1585 with the name of Nossa Senhora das Neves in honor of the patron saint of the city. Then the city had other names such as:

Filipéia de Nossa Senhora das Neves on October 29, 1585, in the care of the King of Spain D. Felipe II, when Portugal passed to be governed by the Spanish. Declared the name of Frederikstadt (Frederica), December 26, 1634, on the occasion of its conquest by the Dutch, in honor of His Highness, Prince of Orange, Frederick Henry. Again it changed its name, this time passing a call Parahyba, 1 of February of 1654, with the return to the Portuguese domain, receiving the same denomination that had the captaincy, later the province and finally the State. On September 4, 1930, finally, is the name of João Pessoa, a tribute paid to the President of the State assassinated in Recife for denying support to Dr. Júlio Prestes, an official candidate for the Presidency of the Republic, in the 1930 elections (História de João Pessoa, 2000).

The Historic Center of João Pessoa is considered of great historical importance, because it is directly involved with a foundation of the city, which emerged on the banks of the Sanhauá River (Dantas, 2014). After the development of the non-Northeastern cotton crop, population and social growth increased in the same proportion, as richer families moved to neighborhoods closer to the beach, as did the Parque Solon de Lucena and Eptácio Pessoa. (Endres, Oliveira & Menezes, 2007). According to Endres, Oliveira & Menezes (2007) reported that in the mid 1970s, the central area was no longer a residential neighborhood and began to house commerce.

Urban changes have transformed the center of the city into a hub of commerce and business, resulting in a spatial rearrangement of other activities. In the period between the 1960s and 1980s, the process of devaluation of the historical center, in particular of the Upper City, only increased. (Dantas, 2014, p.16).

This reality of the 60s, 70s and 80s still exists today. When we stop to analyze the movement in the center of the city, with the Historic Center, we can notice how some parts are less busy, even with several companies, which shows that there is a lack of participation of residents.

Even in the 1970s, in the face of major demolitions in the historic center and the decay of buildings, IPHAEP (State Heritage Institute, Paraíba Historical and Artistic Institute) has taken some initiatives to try to reverse the situation (Shionara & Melo 2010) . Thus, "it is the responsibility of the State to revert and guarantee the maintenance of the assets that are part of the history and artistic production of each State" (Shionara & Melo, 2010, p.4).

According to the authors, in 1980 IPHAEP launched the Revitalization Program of the Historic Center of João Pessoa, in partnership with the Federal Government (through the National Historical and Artistic Heritage Institute - IPHAN), the Ministry of Culture, the Government of Paraíba and Government of Spain. Shionara & Melo (2010) still mention Andrade (2004), who states that the revitalization program aimed to bring bohemian and nocturnal spaces in Varadouro. However, analyzing the current reality we realized that this idea did not work, the center of the city, especially the part of the Historic Center, is completely deserted after 20:00 hrs, so restaurants, cafeterias and cafes are closed at night.

To try to bring life back to this region, the projects were designed with the aim of bringing the residents to the areas of the Historic Center. Among these projects, we can highlight the Historical Sites Rehabilitation Program (PRSH) in 2002 and the Moradouro Project in 2007 (Shionara & Melo, 2010), which had a new edition in 2014, where it would contemplate about 20 families (Prefeitura abre inscrições para o Projeto Moradouro no Centro Histórico, 2014).

These projects have brought a lot of controversy, as some researchers understood that this process of revitalization of the central area of the city of João Pessoa had only the objective of transforming spaces in areas of consumption, through an artificial recovery urban space (Shionara & Melo, 2010, pp. 5-6).

The previously mentioned projects did not achieve their purpose and the place is still without residents and with little tourist movement. "In December 2007, the Historic Center of João Pessoa was considered Cultural and Artistic Heritage of Brazil, registered by the Institute of Historical and Artistic Heritage (IPHAN), for its historical, landscape and artistic value." (Nobrega, 2013, p.72). Although this measure has been important, it has not yet been enough to really preserve such conductive elements (listed buildings and sites) representativeness of the story João Pessoa.

PEDESTRIAN ROUTE

The pedestrian route is an activity to go distances on foot, usually with defined and signaled paths, in which environmental, cultural and tourist aspects are observed, allowing visitors to visit the historical centers and monuments present there (Braga, 2007).

In Brazil, the first pedestrian route began with the projeto Linha Pinhão-Pegadas da Memória in Curitiba (Dantas, 2014) and other Brazilian cities have joined it, as the case of João Pessoa/PB.

The Project of Tourist Signage for the Pedestrian Route in the Historic Center of João Pessoa had the first phase inaugurated on December 5th 2008 in commemoration of a year of the tipping of the Historical Center of João Pessoa. (Centro Histórico ganha sinalização turística e selo comemorativo, 2008). The script, according to Dantas (2014), was a partnership between the municipality of João Pessoa (PMJP) and the Ministry of Tourism (Mtur). According to the executive secretary of tourism of the era, Elzário Pereira,

"the initial project was designed by the Standing Committee of the Historic Center and subsequently underwent a reassessment of the technicians of Setur" (Centro Histórico ganha sinalização turística e selo comemorativo, 2008). The script consists of two circuits, known as Upper town and Lower town, driven by 162 signage plates, containing information about the monument and/or place.

According to Dantas (2014), the script has to allow visitors to have greater contact, clearer and be better directed to the Historic Center, providing information in such a way that allows access to the various monuments and to experience it in a pleasant way both the cultural as well as the natural heritage .

To facilitate all the dynamics of the route the Secretary of Tourism (Setur) launched an explanatory folder on April 26th, 2010 (PMJP lança folder de sinalização do Centro Histórico para pedestre, 2010). This material was made available by the Secretariat in support of the tourist, however, nowadays, the folder is no longer in circulation. The folder contained a map with the two circuits (upper town and lower town) lists of all the buildings and squares in the script, possessed information about the opening hours of some of these historical sites and a short presentation of the route in Portuguese and English, according to the following text:

The buildings and sites listed represent and are part of more than 400 years of history of the city and are representative buildings of the various periods of the history of João Pessoa: Baroque, Rococo, Mannerist style, colonial and eclectic architecture, art -nouveau and art-decor. Through the 72 directional plates and 90 interpretative plates (external and internal plates of monuments, belveder plates and plates of fallen area) the visitor will be able to obtain information on dates of construction of monuments, architectural styles and what was happening in each era. (Roteiros para pedestre no centro histórico de João Pessoa, 2010).

According to the folder launched by Setur in 2010, the scripts are specified in the following chart and map:

Table 1 - Routes of the Pedestrian Route

Lower town Script	Upper town Script
Largo de São Frei Pedro Gonçalves	Parque Sólon de Lucena
Placa de Mirante – Hotel Globo	Praça Dom Adalto
Hotel Globo (Mirante)	Igreja de Santa Teresa da Ordem Terceira do Carmo
Estação Ferroviária	Igreja de Nossa Senhora do Carmo Arquidiocese da Paraíba
Igreja de São Frei Pedro Gonçalves Memorial da Arquitetura Paraibana	Casarão 34
Praça Antenor Navarro (Área Tombada) Associação Comercial da Paraíba	Casarão dos Azulejos
Theatro Santa Roza	Solar do Conselheiro
Praça Pedro Américo (Área Tombada)	Academia Paraibana de Letras
Batalhão da Polícia Militar da Paraíba	Praça São Francisco
Paço Municipal, Comando da Polícia Militar da Paraíba	Conjunto Franciscano
Grupo Escolar Thomas Mindello	Antiga Casa dos Padres
	Casa da Pólvora
	Antigo Colégio de Nossa Senhora das Neves

<p>Mirante – Viaduto Dorgival Terceiro Neto Antigo Biblioteca Pública Estadual Casa Sobrado de Peregrino de Carvalho Igreja da Misericórdia Praça Rio Branco Casa do Erário Solar do Conselheiro Academia Paraibana de Letras Conjunto Franciscano Praça São Francisco Antiga Casa dos Padres Placa do Mirante – Casa da Pólvora Casa da Pólvora Antiga Fábrica de Vinhos Tito Silva Loja Maçônica Grande Oriente da Paraíba</p>	<p>Praça Dom Ulrico Catedral Basílica Nossa Senhora das Neves Igreja e Mosteiro de São Bento Sobrado de Virgínius da Gama e Mello Loja Maçônica Branca Dias Viaduto Dorgival Terceiro Neto Antiga Biblioteca Pública Estadual Casa Sobrado de Peregrino de Carvalho Igreja da Misericórdia Antigo Colégio dos Jesuítas Palácio da Redenção Praça Venâncio Neiva Academia de Comércio Epitácio Pessoa Tribunal de Justiça e Praça João Pessoa</p>
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Source: Roteiros para pedestre no centro histórico de João Pessoa, 2010

Figure 1: Tourist map of the first pedestrian route



Source: Dantas, 2014.

The route Lower Town starts at the Parque Sólón de Lucena, and focuses on the former Porto do Capim. As you walk through the route you can see the newspapers, the Largo de São Frei Pedro Gonçalves, which was restored by PRODETUR as well as Praça Antenor Navarro. It is still possible to get to know Hotel Globo, a railway station, the Igreja de São Frei Pedro Gonçalves, which is a unique church that constitutes a Lower Town, a Praça Antenor Navarro, a Commercial Association that together with other buildings constitute one of the important groups eclectics of the city (Dantas, 2014). The Lower Town route has twenty-eight historical stops, among which we can highlight:

a) The Praça Antenor Navarro is located in the Historic Center of João Pessoa, the name was given in homage, according to historians, to Antenor Navarro, a great figure of the revolution in 1930, that exerted the government of João Pessoa at that time. The square has already undergone restorations and recoveries of the houses in its surroundings (Praça Antenor Navarro, 2008).

Figure 2: Praça Antenor Navarro



Source: Oliveira, 2013

b) The Theatro Santa Roza was inaugurated on September 3rd 1889, with 12 days for the Proclamation of the Republic and received the surname of the then president of Paraíba. Its inauguration was long awaited by the population of Paraíba since 1973. It was in this same theater, in an assembly, that the Paraíba flag was formulated (Rufino, 2012).

Figure 3: Theatro Santa Roza



Source: Search Data, 2017

c) The conjunto São Francisco is formed by an architectural complex, church, cruise and convent. Considered the largest monument of the Baroque style of Latin America, the ensemble is listed since 1952 by the Historical Patrimony. Currently, the set is open for visits (Igreja de São Francisco, nd)

Figure 4: Conjunto São Francisco



Source: Search Data, 2017

d) The Hotel Globo lookout has a historical landscape full of natural beauties, a beautiful sunset and a view of the river Sanhauá, it is part of Hotel Globo where it was built in 1928 and is listed by the Institute of Historical and Artistic Heritage of Paraíba (Hotel Globo, nd).

Figure 5: Mirante Hotel Globo



Source: Search Data, 2017

The route Upper City, as well as the Lower City, begins in the Parque Sólón de Lucena, whose focus is to interconnect the three religious groups that constitute the colonial period: Benedictine, Carmelite and Jesuit. The itinerary also has Praça Dom Aduato, the Igreja de Santa Teresa da Ordem Terceira do Carmo, the Casarão 34, the Casarão dos Azulejos, among others, also constituting twenty-eight historical stops (Dantas, 2014). Some of these sights that constitute the itinerary were listed below:

d) The Parque Sólón de Lucena, popularly known as Lagoa, was registered on August 26th, 1980, by the Institute of Historic and Artistic Heritage of Paraíba. The park belongs to a special area, where the environmental, natural, as well as scenic, cultural and historical resources of the city are preserved (Silva, 2015).

Figure 6: Parque Sólón de Lucena



Source: Costa, 2016

e)) Casarão dos Azulejos is a XIX century building, built to be the residence of an illustrious man of the time and called "Encomendador". Its construction draws attention because it is aligned with Portuguese tiles, a rare and unique beauty. The house was listed by the Institute of Historical and Artistic Heritage of Paraíba in 1980 (Bandeira, 2012).

Figure 7: Casarão dos azulejos



Source: Iphaep, 2017

f) The Academia Paraibana de Letras was founded in 1941 due to a great intellectual movement in which great journalists of the time began to manifest their cultural literary tendencies, giving rise to the academy. (Breve histórico da Academia Paraibana de Letras, nd)

161

Figure 8: Academia Paraibana de Letras



Source: João Pessoa, nd

g) The Casa da Pólvora, built in 1710, is a historical landmark representative of the efforts of the Portuguese colonization of Brazil. It is the symbol of the identity of the people for the disappearance of the National Historical and Artistic Heritage (Casa da Pólvora, nd).

Figure 9: Casa da Pólvora



Source: Casa da Pólvora, nd

In addition to the folders, 162 tourist signs were distributed, being "78 Directional Plates, 07 Bronze Plates indicating Federal Monuments, 28 Internal Monument Plates, 35 External Monument Plates, 3 Mirror Plates and 11 Plaque Area Plates" (Nóbrega, 2013, p.74).

162

RESULTS

On a visit to the current routes, one can clearly see the lack of maintenance on the boards, and inadequate signage, which brings the idea that the route has been disabled. However, in an interview with representatives of the Secretariat of Tourism (Setur), Information was obtained that the pedestrian route has not been extinguished and the Setur, through the Directorate of Institutional Development (DDI), has a project to reorganize the route and intends to reform some degraded plates and include some that did not exist, however, the project is stalled because of the limited budget.

According to representatives of the Setur, some changes to the route have already been carried out, the example of the flyer, which went through a redesign, currently having the form of a booklet, adding information about some sights of the Center`s History. It should point out that in this new phase the route Lower City was virtually extinct, because of the 28 points of interest that it had, there were currently only 4 points (Table 2). The Upper City had few modifications, of 28 left 20. A curious fact observed is that the route of

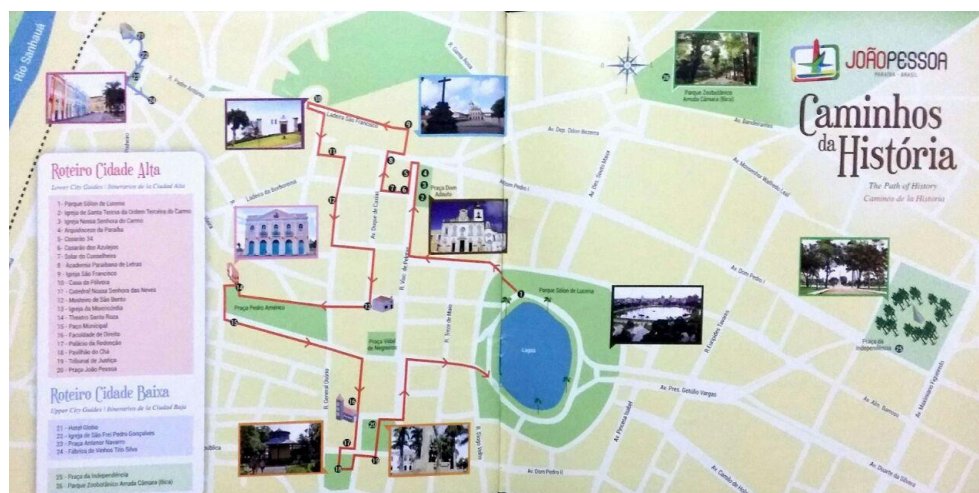
the High City starts and ends in the Parque Sólón de Lucena, however, with the reform of the Lagoa the plate to initiate the route was withdrawn.

Table 2 – New route of the Pedestrian Route

Lower town Script	Upper town Script
Hotel Globo Igreja de São Frei Pedro Gonçalves Praça Antenor Navarro Fábrica de Vinho Tito Silva	Parque Sólón de Lucena Igreja de Santa Teresa da Ordem Terceira do Carmo Igreja de Nossa Senhora do Carmo Arquidiocese da Paraíba Casarão 34 Casarão dos Azulejos Solar do Conselheiro Academia Paraibana de Letras Igreja São Francisco Casa da Pólvora Catedral Nossa Senhora das Neves Igreja e Mosteiro de São Bento Igreja da Misericórdia Theatro Santa Roza Paço Municipal Faculdade de Direito Palácio da Redenção Pavilhão do Chá Tribunal de Justiça Praça João Pessoa

Source: Search Data, 2017.

Figure 10: Tourist map of pedestrian route reformulated



Source: Search Data, 2017.

Still trying to understand why the routes were no longer carried out by the tourists and even by the residents, the hypothesis was raised, that the reason could be the degrading

situation of both the buildings and the plates. For respondents of the Secretary of Tourism of João Pessoa, these factors certainly have their importance, but the deciding factor so people don't opt for the pedestrian route is the lack of security at most points. Safety is a complex issue theme that involves actions from various sectors of society, including actions of municipal, state and federal levels.

In relation to the new pedestrian route, the changes sought to adapt to the new system of the Parque da Lagoa and rightfully so, many jobs have been generated with the creations of several kiosks. These kiosks have been awarded to businessmen so that they could deploy their business on the site and, for that, interviewees explained that these merchants hired several employees, which impacted on the economy and employment system of the city. When asked about the drastic reduction of the Lower City route, the representatives of Setur argue that the region presents major security problems and that, therefore, some places of visitation were excluded. At this point, we must point out that such measures do not fit the purposes of a pedestrian route and the exclusion of a large part of the pedestrian route of the Lower City will not be a viable solution. And yet, when it is excluded, the region will suffer the consequences of the abandonment and devaluation of an important part of the identity João Pessoa.

As regards the benefits brought by the pedestrian route, the main contributions of the pedestrian routes are contact with the cultural heritage, greater proximity to the local population and the opportunity to experience the ways of local lives, since the fact to walk by foot allows for greater rapprochement with the people living in the city compared to tours exclusively made by means of transport, such as the tour bus. All these contributions fit within the context of tourism experience which has shown a strong growth in demand, characterized by greater demand for activities that allow visitors to experience the local culture. For the representatives of Setur, both the old route for pedestrian and the new were created aiming at the development of the economy of the city of João Pessoa-PB, as well as being another option for the tourist, considering the freedom of the tourist to make this itinerary on foot. Although they all lack data that demonstrate these benefits to

the economy, the tourism Secretariat respondents claim that there has been a positive movement of the economy, due to increased flows of people in that environment.

In order to better understand the importance of pedestrian routes to the city of Joao Pessoa, we also conducted interviews with representatives of the two main local receptive tourism agencies. Based on the responses obtained, we have seen that there is the interest of tourists through the Historical Centre of the city, but many visitors fail to go to the region due to poor signage, the lack of disclosure and insecurity, so, the respondents believe that the reimplantation of the routes will facilitate access and therefore encourage the increase of visitations in the center of João Pessoa. Currently, according to the respondents, only a city tour is done in the historic center, and others focus on the coast. On city tour there are few routes involving walks where tourists perform a couple of stops in the historic center, and with the routes operating properly the demand would increase, generating numerous benefits to the region. One of the main criticisms made relates to reduction of pedestrian routes, in particular in the Lower Town which includes important historical buildings.

165

The present work, when discussing the theme of the pedestrian routes in the Historic Center of João Pessoa, tries to open space for the discussion about its importance for cultural tourism, once it is clear that if they are in full operation they can become a tourist product fundamental for the valorization of the local culture, bringing socioeconomic benefits to the region. Among these benefits we can highlight the revitalization of historic Center, although it was the beginning of the city of João Pessoa, currently marginalized, especially with regard to tourism, because most media hosting, restaurants and tourist attractions are located on the edge of the city.

We can understand that the culture in the perspective of tourism is part of a production process and rebuilding of senses, whether for the receiver core, or for visitors. In this process there may be negative impacts such as the standardization of cultural attractions,

but there can also be gains, since the visibility of these assets can even help in the search for spaces in which they can expose their identities (Figueiredo, 2017).

It is the intention of this work to show that the pedestrian routes may contribute to the rescue of the historical center, cooperating for the local economy, since the presence of tourists will increase demand for local businesses as well as encourage new services and, therefore, to help the emergence of new ventures.

In addition, to establish these pedestrian routes, it is strongly recommended that there is a campaign by the population to which participation of those walks in order to revitalize the Historic Center not only for tourism but also for people living in the city, thus contributing to the knowledge of the culture, for the preservation of the heritage and for the local economy, and thus for the revitalization of the region.

Therefore, it is necessary that the public and private sectors understand the pedestrian routes as a tourist product with potential positive impact generator for the city of João Pessoa, but for that you need to be aware of the need for a planning, in which they analyze the opportunities and threats, and they are first adopted provisions regarding public safety and measures to ensure that both tourists and residents can enjoy fully those routes.

We expect with this job that the Academy can help formulate studies that will make together with the public authorities and the private sector the resumption of these routes, considering its social and economic benefits in a region that presents a great potential for cultural tourism.

FINAL CONSIDERATIONS

João Pessoa, one of the three oldest cities of Brazil, has a collection of several architectural styles (Baroque, Rococo, the Mannerist style, colonial and eclectic architecture, and art-nouveau and art-decor), dating back to more than 4 centuries. As a measure to ensure the

preservation of the historic buildings in the center of João Pessoa-PB, IPHAN registered many of these buildings, denominating itself the historical center.

On December 5th 2008 the pedestrian route was inaugurated, with the aim of promoting tours by João Pessoa's historic center, providing an experience in front of the monuments representing the history of the city. But, with the passing of a few years no one heard more talk about the pedestrian route and the route map exited circulation.

Given this, the aim of this study was to analyze the "pedestrian route" and know the reasons why it is no longer used, as well as view of the possibility of being redeployed. For this, documentary and bibliographic researches were carried out, in addition to interviews with representatives of Setur organ and main receptive tourism agencies who perform tours in the historic center. According to the Municipal Secretary of Tourism, the pedestrian route never ceased to exist, although the map is no longer in circulation. Currently the DDI (Director of institutional development) is with a project of reformulation and reorganization of the route that drastically reduced the screenplay lower town.

It is essential to emphasize that for the reimplantation of the pedestrian route, the project has some challenges, among which: the revitalization of the signs and the safety of the streets of the Historic Center. According to the interviewee of the Tourism Secretariat, the project is not in the implementation phase, as there is no money available.

The most complex of these challenges is security, since it is a factor that depends on joint action, since several measures must be adopted at different institutional levels. With regard to reductions of the pedestrian route, this is still important to promote cultural tourism in the city providing the visitor a trip to the past and keeping the story alive.

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