

**The Jane's Walk movement as support to urban planning – the experience of three walks at the
South Sector, in Goiânia/GO – Brazil**

Ana Carolina C. Farias, André Pedro V. C. Gonçalves, Liza Maria de Souza Andrade

Post-Graduation Program from FAU/Unb – REABILITA and Sobreurbana Ltda

ABSTRACT

The criticisms raised since the 1960s against planned cities repositioned the importance of vitality in urban discussions. From the observation of the city daily life, authors like Jane Jacobs sustained the idea that the city should serve people instead of cars. Thus, the street space experienced by pedestrians, forgotten in modernists proposals, regained its importance as a stage of urbanity. Jane's Walk is an institution, recently established in Toronto, focused on the dissemination of the ideas of Jacobs, and promotes community walks, bringing people together to the streets to experience and discuss about their quality. This article will demonstrate the performance of three of these walks promoted in Goiania/Brazil by Sobreurbana, an urban interventions studio. It aims, by promoting these experiences, to contribute to the formation of critical mass, necessary to ensure substantial changes in the cities and to support urban design and planning.

Keywords:

Jane's Walk, walkability, urban design, garden-city, urbanity.

INTRODUCTION

The failure of the utopia of planned cities fostered criticisms to urbanism since the second half of the twentieth century. These criticisms were based on multidisciplinary knowledge, bringing contributions from design, psychology, sociology and other fields of knowledge that created new tools for city making, as the discipline of urban design.

Using her knowledge about complex systems, Jane Jacobs identified the monotony of the planned landscape over the aesthetic and functional diversity needed for the urban vitality. From the studies on environmental perception, Kevin Lynch brought the concern about the legibility of the image of the city, understanding that the emotional security of urban beings depends on it. From the researchs on the behavior of man in space, authors like Jan Gehl found on the design the solutions to enrich the experience of urban life.

These authors and proposals have in common the focus on human needs, the understanding that cities should be made for people and their social relationships, treating them as protagonists in the construction of urban environments. From the repositioning of human needs in the focus of urban discussions, we identified two study areas: the design of the city on a local scale, in the treatment of body and space; and civic engagement as a basis for forming the critical mass necessary for the creation and maintenance of quality of life in urban environments.

In this scenario, the act of walking is perceived as the most genuine way to make the city. It is as pedestrian that the urban being updates and legitimizes (or not) the geometric space created by the experts (LIMA 2013). With this understanding, Jane's Walk Institute, created from the ideas of Jacobs, develops walkability studies and promotes community walks to bring people to explore and discuss about their cities and neighborhoods.

Sobreurbana, a studio created for the collaborative development of urban interventions, have used these tools to explore the city of Goiania, where it is headquartered. Four walks were already held in Goiânia, three of them in the South Sector, planned neighborhood from the 1930s following the concept of the garden-city. This article will demonstrate the method applied by Sobreurbana in its Jane's Walks, which

are used as a tool for understanding the relationship built between space X the human body and as a way to promote civic engagement in urban causes.

2. THEORETICAL AND METHODOLOGICAL ASPECTS

From Jane Jacobs to Jane's Walk

In the early 1960s, Jacobs concluded her most important book, *The Death and Life of Great American Cities*, while struggling along with her neighborhood against the urban interventions proposed by the New York city hall and led by Robert Moses.

At that time, cities worldwide suffered major interventions guided by progressive urbanism. Such stream defended the automobile as the driver of urban development since the twentieth century. The concept of human machine elaborated in Athens Charter had been widely accepted and replicated worldwide.

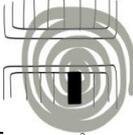
This hegemonic way of building cities was characterized by: a) strong standardization of urban solutions, especially regarding different types of housing; b) zoning of cities, dividing them by specialized and self-sufficient functions; c) the abolition of the street, giving rise to urban speedways for the circulation of automobiles, being the pedestrian circulation subject to vast green areas sparsely populated by loose soil buildings; d) creation of monotonous landscapes and without articulation between public and private spaces; e) a radical disruption with the cultural tradition, due to a *naïve* but persistent ideology of modernity.

In opposition, Jacobs advocated a humanized approach to the city, assuming the complexity of the urban system as a living organism composed by each of its various parts and dependent of the relationships between them. From her observation on cities daily life, it was possible to extract lessons for urban design.

Jacobs countered the discourse of order and standardization brought by planing, with the discourse of diversity as a guarantee of urban vitality. In this sense, she defended the urgent recovery of city streets as suppliers of urban life.

Table 1 summarizes¹ the main ideas advocated by Jacobs in *Death and Life*, that brings a true apology to urban life, dependent on social contacts generated by the streets, on the sidewalks, encouraging the act of walking as the best way to experience the cities. Jacobs advocated strong neighborhood relations as a required security guaranty to urban environments. Thus, she participated in actions of civic engagement preventing devastating interventions in traditional areas of her city.

Table 1 – Urban theory by Jane Jacobs

VALUATION OF EVERYDAY CITY	The use of sidewalks as a guarantee of safety and security	
	Clear separation between public and private space	
	Buildings oriented to the street	
	Diversity of uses during day and night	
	Sidewalks for integrating children with the neighborhood	
	Parks, squares and public courtyards with visual complexity and diversity of uses	
	Self-management rather than self-sufficiency	
THE COMBINATION OF USES FOR THE ECONOMIC PERFORMANCE OF CITIES	Combined main uses	
	Short blocks	
	Old buildings (affordable)	
	Population and building density	
FORCES OF DECLINE AND RECOVERY	Neutralization of border areas	
	Recovery of tenements	
MANAGEMENT OF ORGANIZED COMPLEXITY	Subsidized housing	
	Reduction of the car traffic	
	Urban visual order	

Her life story and urban concepts influenced the creation of the Jane's Walk Institute in Toronto in 2007, a year after her death, aiming to continue spreading her ideas. The institute promotes community walks, completely free and led by volunteers, with the purpose of bringing people to the streets, to discover, live and discuss their cities. We believe these experiences contribute to strengthen communities and their feeling of belonging, and to promote civic engagement.

Besides the community walks, the Jane's Walk Institute develops studies on walkability, such as the one held in the suburbs of Toronto, with the participation of the residents and the University of Toronto. In this city the methodology of Jane's Walk is already used in the classroom and extracurricular activities

¹ Summary of systematic spatial patterns of Jacobs theory, made to support the doctoral thesis of Liza M. S. de Andrade, in: ANDRADE (2014).

of some high schools. The results of all these studies have been used by the city authorities to draw up plans for the revitalization of the city.

The work proposed by Jane's Walk involves knowledge of the daily life of the city and the perception of the expectations of the people who live on site, from which it is possible to identify design guidelines to improve these urban environments.

The method proposed by Jane's Walk

The main action of Jane's Walk is the annual festival, always held on the first weekend of May, coinciding with the birthday of Jacobs. During the 2014 Festival, over a thousand walks were conducted simultaneously in more than one hundred cities throughout the five continents.

The proposal of these walks is to leverage the knowledge of locals to reveal, question and discuss the most diverse topics that matter to them. Always with the same effect on participants, Jane's Walks help to improve people's relationship with their city, either by revealing the treasures of urban heritage that used to pass unnoticed, as pointing paths for necessary improvements to the community.

From its headquarters in Toronto, the institute promotes the organization of these walks, providing a whole tooling support and inspiration, as summarized in Table 2. The support is offered after voluntary enrollment from local organizers and is scaled according to their involvement, considering whether it is beginner or if already produces dozens of walks.

Table 2 – Suggested method

PREPARATION OF CONTENTS	PRODUCTION AND DISCLOSURE	ABOUT THE WALK
Building a community involvement	Calendar actions	Recommended duration: 1.5h
Identify topics for discussion. (Suggestions: Urban Potential, walkability, mobility, safety and comfort of sidewalks, land use and building diversity)	Virtual environment	
	Press release to local media	Average 6 breakpoints for discussions
	Template pieces for disclosure	Using megaphone, video and photographic record
Define a route on the map	Check-list of tasks	

Their tools help in the promotion and realization of the walks and contribute to strengthen the network of leaders and organizers of Jane's Walks worldwide. Thus, the institute encourages ongoing participation of these people and leaders in building critical mass around urban discussions.

3. JANE'S WALK MOVEMENT IN GOIÂNIA

The Jane's Walk was first brought to Goiania by Sobreurbana, founded in 2013 with the proposal to be a creative cluster in town for the collaborative development of urban interventions.

Goiânia is a planned city, built from the 1930s to be the new capital of the state of Goiás and leverage the occupation of central-western Brazil. Designed by urban planner Atilio Corrêa Lima and with interventions by engineer Armando Augusto Godoy, the city design revealed a strong desire of modernity and disruption with the delay represented by the snaky streets of the ancient capital, Vila Boa de Goiás.

The various master plans developed throughout its history could not prevent Goiania to live today major urban problems. The prioritization of roadways for the circulation of goods and people, the urban sprawl marked by many gated communities, shopping centers and verticalization in environmentally fragile lands, maintain the provincial desire of the locals to achieve modernity.

Apart from its problems, Goiânia is formed by a young population from different parts of the country, which results in an interesting mix in the city cultural and creative potential. Although its population is currently living a crisis of political representation and disbelief in public services, as well as throughout Brazil, there is a latent desire to participate in discussions about the city.

Controversial intervention projects proposed by the current municipal administration that question the possibility of sustainable development have generated important discussions on urban identities and on what kind city Goiânia residents wish to live in.

Composed by professionals of urbanism and communication, Sobreurbana have been proposing projects aiming to value the built cultural heritage and to reveal the potential of urban environments in order to provide better quality of life. Its actions work on the appropriation of the city and the awakening of the individual and collective civic responsibility in the construction of the urban environments.

Thus, in its opening, Sobreurbana held the first Jane's Walk Goiania at Avenue Cora Coralina, where it is based, located in the South Sector district. Besides using the tools provided by the Canadian Institute, Sobreurbana applied in the walk a survey questioning about the experience provided by Jane's Walk and the visited environment.

This first experience was very positive and encouraged to participate in the Annual 2014 Festival Jane's Walk with more walks. For this purpose, Sobreurbana invited other organizations to conduct the walks, focusing on the formation and strengthening of a network of people and organizations interested in discussing the city. These partners already had some work related to the neighborhoods where the walks were held and used the Jane's Walk as a tool to enhance their speeches and legitimize their actions. Three new walks were held, two of them again in the garden-district. The insistence on South Sector did not happen by chance.

The South Sector

The Initial Plan of Goiânia was made up basically of three districts: a) The Central Sector, with French urbanism influence, especially from the industrial city of Tony Garnier, and the Civic Square as the center of state political power; b) The North Sector, following the reticulated design of the Central Sector, with the implementation of the popular residences between the train station and the industrial area; c) And the South Sector, where state officials had their residences and where the original proposal suffered its biggest intervention, still during the elaboration of the project, having been completely redesigned according Ebenezer Howard's Garden City.

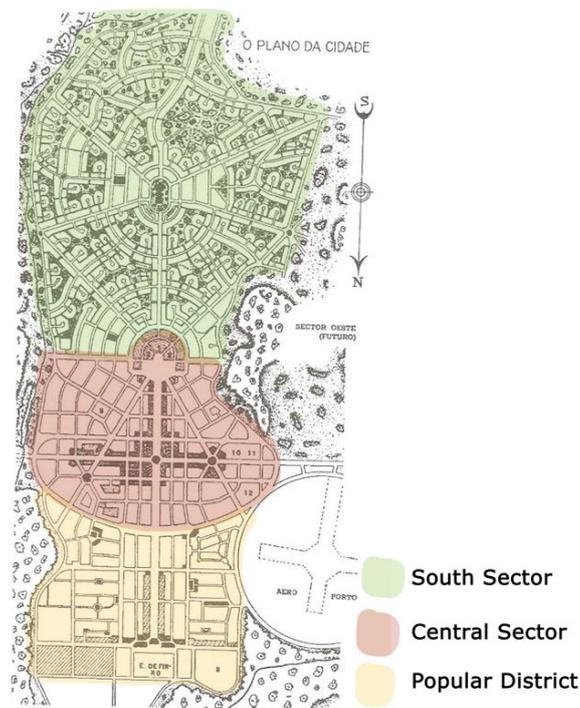
The result of this initial plan represents the experimental spirit of urbanism at that beginning of the century, forming a city with two completely different faces, as seen in Figure 1. Both models used - industrial city and garden city - had in common: strong zoning of city functions, the system of green areas and the denial of the street.

In South Sector, the proposed urban configuration represented a huge cultural disruption and was never absorbed by its population. In the project, a vast network of green space areas would be the driver of urban life: it would be possible to cross the entire neighborhood only through its gardens, 'without the need

of using the streets'. The proposal intended that the residents would build their houses facing the green areas and with their back to the alleys and *cul-de-sacs*, that would be used as service roads.

However, the population who occupied South Sector, most of them coming from the former state capital, a city of colonial origin where the streets had a fundamental role in city life, did not adapt to this new proposal. Actually they were never introduced to the new concept. Still, the occupation of the district started ahead of time and gradually: as the owners needed to build their residences, they would ask permission to the city hall, that would then open that specific street and implement the basic urban infrastructure. Thus, the original organic trace was not faithfully respected and the green areas become residual spaces, the void that was left between the residences.

Figure 1 – Initial Plan of the City of Goiânia



Source – RIBEIRO, 2004, p. 69

In fact, these areas only received some furniture and landscaping decades later, with the implementation of Project CURA - Urban Community for Accelerated Recovery - a federal program of the extinct BNH - National Housing Bank - which aimed to encourage the occupation of idle urban areas as a

way to optimize investments in urban infrastructure between the 1970s and 1980s, which was never completed.

The local residents resisted to this project, saw no sense in using these spaces as they did not want them to be used by people of lower social classes and, therefore, unwanted in the noble green areas South Sector. This situation of rejection and abandonment remains until today in most of the neighborhood. The general scenario is the accumulation of trash, shrubs, emptiness and insecurity. Its boundaries are formed by blind facades built with a strong security apparatus through high walls, railings, electric fences and surveillance cameras.

However, some of these areas had a good appropriation by the locals and can show today some vitality, as the "Birds Forest". More recently, a new form of appropriation has been drawing the attention: urban art. The extensive blind walls have been used as canvas for artists throughout the city that come to occupy, boost and reveal this valuable space historically forgotten by Goiânia population.

Thus, Sobreurbana and other local organizations sighted in the South Sector a unique opportunity to raise the discussion on how we relate with our city. Its green areas combine various ingredients: the (non)appropriation of public spaces, the (non)community involvement, the (in)tolerance against what is different, the urban identity(es) forged by official means of making the city, urban art as a way to boost public spaces, its vocation for non-motorized mobility, and environmental preservation, considering its natural and cultural resources.

Regarding the preservation of the cultural landscape, there are some tensions that threaten its integrity. As the green areas were never well appropriated, over time some of them were occupied, either irregularly or with the approval of the municipality, and some gardens were paved for cars circularion. There is an intention of listing the road network as a protected heritage, but there is also concern in suspending such a large and central part of a so young city. And there are regrettable facts, such as the implementation of the Avenue Cora Coralina.

In 2000, to relieve the traffic of Avenue 85, a major circulation axis between the north and south of the city, the city hall proposed the creation of a parallel avenue, slicing green areas and *cul-de-sacs* and

giving rise to Avenue Cora Coralina. The intervention was subject of many controversy and rejection by the population and was finished with little or no effectiveness at all.

After a short time, the binary axis that would share the traffic with Avenue 85 was scrapped and today the avenue is a cruel and inhospitable environment for pedestrians, taken by private parking lots, with their sidewalks sometimes less than a meter wide. It is a scar to the population that, despite having not adhered faithfully to the garden-city project, with a late curiosity understand this urban space as their cultural heritage, with unique importance in the history of the city, the state and the process of brazilian urbanization.

Sensitive to all these discussions about South Sector, Sobreurbana settled intentionally in that neighborhood, where already exists a substatial concentration of initiatives linked to the creative economy. It is believed the importance of strengthening a network of thinkers and activists from discussions about the city and this unique neighborhood.

As a tool for this transformation, Sobreurbana has been organizing Jane's Walks, aiming to help promoting within the local population the habit of observing and discussing the city and the neighborhood, from the daily experience on their urban spaces and the subsequent knowledge of their physical and social conditions.

The walk at Avenue Cora Coralina

During its official opening, on 7th December 2013, Sobreurbana hosted the first Jane's Walk in Goiania. On that Saturday afternoon, seventeen people came up to walk along the thousand meters of the Avenue Cora Coralina and to discuss various issues concerning its quality and vitality. Figure 2 shows some pictures of the walk.

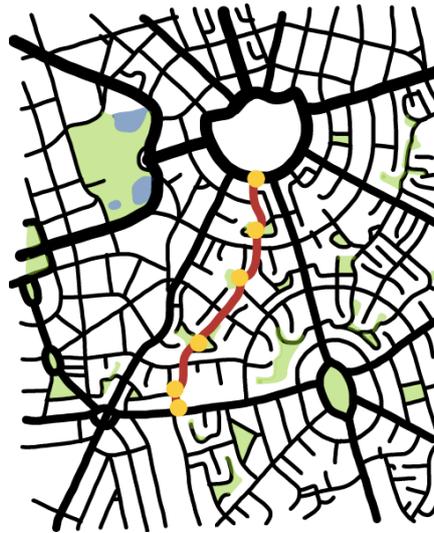
As recommended by the Jane's Walk Institute, the tour had six stops, a megaphone was used and it was largely recorded in photographs and video. The topics discussed during the walk were urbanity and legibility of the environment, which were part of a research method developed by Sobreurbana at the avenue. The distance covered and the breakpoints are shown in Figure 3.

Figure 2 – Jane’s Walk at Av. Cora Coralina



Credits – Photos by Sobreurbana

Figure 3 – Map and themes discussed in Jane's Walk at Av. Cora Coralina



In red, Avenue Cora Coralina, in yellow the breakpoints for discussions.

At the end of the walk, the participants were asked to fill a questionnaire. Only ten people returned the questionnaires and most frequent answers are tabulated in Table 3. Such answers revealed that although the avenue has a good identifiability and a reasonable orientability, it has low capacity for attracting and retaining people, because it represents a disruption with the local urban identity, but mostly because it offers uncomfortable environments. As predicted in Jacobs theory, low density and diversity, the lack of attractiveness and eye to the street, dehumanize and disqualify the urban environment of the avenue.

Table 3 – Results of the questionnaire used in Jane's Walk at Av. Cora Coralina

When passing through the South Sector, do you recognize Av. Cora Coralina?	Always
When you are at Av. Cora Coralina can you orient yourself in relation to their benchmarks?	Sometimes
What benchmark would you use to find Av. Cora Coralina?	The university
Do you think the Av. Cora Coralina is a typical South Sector avenue?	No
How do you use Av. Cora Coralina?	As passageway
How often?	Sometimes
Do you feel welcomed at Av Cora Coralina ...	Never
... as a pedestrian / cyclist?	Never
... driving a car/ motorcycle?	Never
... enjoying the green areas ?	Never
How do you think the construction of Av. Cora Coralina interfere with the quality of the South Sector?	Worsened
Did the Jane's Walk interfere on your way of dealing with the city?	Yes
Would you participate in another Jane's Walk?	Yes
Where?	St. Central, St. Campinas and University Square

The experience has also shown the concern of the participants in the deterioration of that neighborhood caused by the implementation of the avenue and stimulated a more direct relationship between people and that urban environment, promoting a more critical look on the city, provided by contact between *body X environment*.

Hunting Buriti Stream

Opening the Jane's Walk Festival 2014 in Goiânia, on 2nd May, a hunt to Buriti Stream happened. The walk was conducted in partnership with Design da Cidade, a movement of designers created to ease the expansion of urban consciousness. They believe it is necessary to redefine the approach to the problems of the city, working paradigms of the art and the transformation of urban sensibilities towards the sum and assemble of different interests.

Design da Cidade had already started a discussion on the Buriti Stream, a watercourse piped since the first years of the history of Goiânia. They wanted to raise the issue and discuss with the society the way we treat the inclusion or eradication of water and nature within urban environments.

The walk departed from the Officers' Club, a private property that hosts one of the headwaters of the Buriti stream, which is preserved amid a semi natural lake and a forest that was raised from a reforestation process initiated by club still in the 1950s.

This oasis was a huge surprise to all participants: the majority of the local population is unaware of the existence of this lake and the importance of the preservation promoted by this club. Sergeant Gonçalves, vice president of the club, spoke about their difficulties in this work of preservation, especially after a residential tower was built a few yards away. To build the tower and its underground parking, it was 'necessary' to lower the groundwater. As a result, the water level of the lake was also lowered, depending now on a water pump that pumps the water back to its fountain, 24 hours a day, which relies under the responsibility of the condo building. The Buriti Stream is one of the water streams that feed the Meia Ponte River basin, watershed which supplies the most populous part of the state of Goiás. The urban design of Goiânia preserved the Buriti Stream headspring's region and its marsh areas with the implementation of the Buritis Forest, but from there the watercourse was channeled until its outflow in the Capim Puba Stream. However, since the construction of the city, the spring region initially protected was occupied and reduced in the name of 'urbanization'. Portion of the acreage bounds the limits of South Sector, next to Avenue Cora Coralina.

The Jane's Walk passed along the original route of the stream, until Buritis Forest. Figure 4 shows pictures of the walk, occurred at the end of the day, during the peak traffic, which caught the attention of a large number of drivers who sought information and demonstrated interest and solidarity for the cause of urban rivers. During the walk, Design da Cidade pasted stickers along the route, marking the path followed by the stream, until Buriti Forest, the only point where its water comes to out the surface. Curiously, or maybe not, we all observed that the places where the stream passes are the most affected by floods every time it rains torrentially.

At the end of this walk, Sobreurbana applied a short survey to participants, whose most frequent responses are tabulated in Table 4. Among nineteen participants, nine returned the filled questionnaire. Besides the pleasure of walking along the city and the importance of confronting people with urban problems caused by society, the experience of hunting Buriti Stream offered the chance of learning from

the sad story of this stream that nature never let being tamed: on the opposite, people are shaped according to the environment they inhabit and modify.

Figure 4 – Hunting Buriti Stream



Credits – Photos by Sobreurbana and Design da Cidade.

Table 4 - Results of the questionnaire used in Hunting Buriti Stream

Do you have any specific memory of the area visited?	YES	<u>WHICH</u> : visited when in high school, walking on early times, good memories, Buriti Forest.
Do you think the area needs some change?	YES	<u>WHICH</u> : indication of what is underground, care, revitalization, preservation, availability, architectural planning, urbanization.
Did this walk change your relationship with the visited area?	YES	<u>HOW</u> : Knowledge of the stream, to see with new eyes the buildings, remember that there is life beneath the city, concern, desire to walk again over the city.
Would you participate in another Jane's Walk?	YES	<u>WHERE</u> : Unknown locations, Botanical Garden, anywhere.

The walk through the green areas of the South Sector

Closing the participation of Goiania in Jane's Walk Festival 2014, Sobreurbana conducted a walk through the green areas of the South Sector, in partnership with Hável Produção, a design and production studio that took the opportunity to begin their project *MUda*, which handles the mapping of urban art in Goiania, taking art as an agent of transformation in the relationship between people and urban environments.

The proposal of this walk allied the project *MUdA* to the desire of Sobreurbana to provide locals the experience of walking along this garden-district only through its green areas, which have been progressively occupied by art. Thus, the walk departed from a region known as "Big Basin" and proceeded along various environments like "Birds Forest" and some alleys, unknown for almost all participants, including local residents.

These areas, shown in Figure 5, have a central location in the city and probably form one of the highest proportions of public areas in a single neighborhood in the world. The potential of these gardens is amazing, highly afforested, with great vocation for non-motorized mobility and the practice of sports and leisure. However, even many of the local population is unaware and unable to enjoy this treasure.

Figura 5 – The green areas on South Sector



This perception was captured during the discussions and later on the survey applied by Sobreurbana. When asked how the Jane's Walk experience changed their relationship with the visited area, the majority of answers contained the words knowledge and discovery. From twenty two participants, eighteen responded to the questionnaire, whose most frequent responses are tabulated in Table 5.

Table 5 - Results of the questionnaire applied to Jane's Walk in the green areas of the South Sector

What is your relationship with the South St.?	Use only as passage.	
Do you frequent the green areas?	YES	<u>FOR WHAT</u> : Leisure, sports, rest.
Do you think green areas need some modification?	YES	<u>WHICH</u> : Cleaning, return to the initial idea, care, revitalization, decriminalization, street furniture, lighting, policies of culture, occupation and coexistence.
Do you realize the concentration of urban art from South St. as a possible open gallery to the city of Goiania?	YES	
Did this walk change your relationship with the visited area?	YES	<u>HOW</u> : Discovery, increased proximity to the neighborhood, the people and the city.
Would you participate in another Jane's Walk?	YES	<u>WHERE</u> : Central St., anywhere.

During the walk we discussed about the initial project of the neighborhood, the history of its occupation and waste of underusing these public areas in the city. It was unanimous the sensation of the urgency to reveal these spaces so that people can know and care about them. This Jane's Walk happened on a Sunday afternoon, when it was possible to observe the use of certain spaces, such as children playing in sports courts and a people practicing slackline. Despite this positive use we also could observe situations of irregular occupation, such as illegal car garages or boat storage on public areas.

The walk in the green areas of the South Sector provided a very pleasant experience with nature, shown in Figure 6. These gardens offer peaceful environments for the day-to-day life of the city and surprised the way they provide a high permeability among the void spaces, resulting in an alternative path between its various venues.

The experience of Jane's Walk enables direct contact between the human body and its sensations with urban environments, allowing for better understanding the contrast between an abandoned environment with all buildings turned back to it and a busy, humanized, suitable environment to support the social relations.

Already as a form of occupation through cultural appropriation, the *MUDa* project began, during this walk, the mapping of local urban art, through photographic recording and geolocation of the art works. The project, which aims to institutionalize the green areas of the South Sector as the first open gallery in Goiânia, also provides other actions of occupation in this and other districts of the city. Thus it is expected

that *MUDA* and Jane's Walk have a positive contribution to the discussions that aim to reclaim back to people urban spaces qualified for social interaction.

Figure 6 – Jane's Walk in the green areas of the South Sector



Credits: Photos by Sobreurbana

Results and recommendations for upcoming Jane's Walks

Since the first Jane's Walk in Goiania at Avenue Cora Coralina until the city's participation in the 2014 Festival, Sobreurbana improved its methods.

One of the amendments was the realization of walks in partnership with other institutions, which allowed reaching a wider audience and get a bigger projection in the media, obtaining larger and more structured results.

Another increment was the use of colored frames to encourage participants to express their feelings through photography, as had been used previously in other Jane's Walks in Sao Paulo and Mexico. Green and red frames were distributed among the participants, so they could capture and share the positives and negatives of the neighborhood, as shown in Figure 7. This innovation allowed a playful interaction with the spaces while increasing the quantity of image production of the walks. These pictures may support future research and intervention projects, as the data was captured from the perception of people towards those environments.

Table 6 presents data from the procedures used in these three walks, demonstrating the need to improve the involvement of residents in the visited areas, which is a major objective of Jane's Walk, committed to strengthening communities. The first walk had a very large proportion of architects among participants, in the other walks this disproportion has overcome. However the interested public is still mostly related to the creative economy and it is a challenge to Sobreurbana to instigate effective participation of people from more diversified areas.

The pre-production is essential to ensure the diversity of the public and the consistency of the discussions. That work was compromised by some unforeseen events, which prevented to prepare a preliminary walk along the path of the Hunt of Buriti Stream. This hindered the conduct of the walk, eliminating the breakpoints for discussions and dispersing the participants along the way.

Table 6 – Comparative overview of the methods developed for the three Jane’s Walks

		Av. Cora Coralina	Hunting Buriti Stream	Green areas on South St.
About the walkers	N° of walkers N° of completed questionnaires	17 walkers 10 completed questionnaires	19 walkers 9 completed questionnaires	22 walkers 18 completed questionnaires
	N° of dwellers N° of architects	Noone dweller 4 architects	1 dweller 2 architects	1 dweller (3 ex-dwellers) 5 architects
	Walkers gender and age	8 men 9 women Age between 15 and 60 years	8 men 12 women Age between 1 and 40 years	9 men 13 women Age between 13 and 45 years
Use of official Jane's Walk tools (press release - PR , posters templates – TP , virtual environment - AV , ride with stops for discussion format - ST)		PR TP AV ST	PR AV	PR AV ST
Sobreurbana contribution	Disclosure achieved in local media	RBC/AM Radio Interview, matter on the newsletter of the State Board of Architecture and Urbanism	Matter in the journal The Popular (printed newspaper with the largest circulation in the city)	Matter in the journal The Popular (printed newspaper with the largest circulation in the city)
	Pictures with Frames	NO	YES	YES
	Executed in partnership	NO	YES – Design da Cidade	YES – Hável Produção
	Paralel activities	Research developed by Sobreurbana about the legibility and urbanity of the avenue.	Collage of stickers produced by Design da Cidade for signaling the course of the stream	Mapping of urban art, as the first action of the MUda project of Hável Produção.

Figure 7 –Some positives and negatives observed by Goiânia participants in Jane’s Walk Festival

2014



TCredits: Photos by Sobreurbana

Still about the resources offered by Jane's Walk Institute, the use of the official virtual media failed to reach a wide audience in Goiania. The blog created for the Goiânia walks hosted in the Jane's Walk official website has English interface which hinders the interaction with the Brazilian public. In addition, the institute makes use of hashtags and twitter as a way of achieving a bigger buzz on social networks, but these media are not so much used in Goiânia. The experience showed Sobreurbana had more ease and effectiveness while using its own interfaces with social networks.

Despite some difficulties, the use of the Jane's Walk label arouses the interest of traditional media as their prior work contributes to substantiate the discussions, adding credibility to the work of Sobreurbana and its partners.

4. FINAL THOUGHTS

The Jane's Walks conducted in Goiania are aligned to other walks occurred worldwide. According to data collected by the Canadian Institute, in 2012 the average number of participants in the walks was 17.4 people, below the average of what happened in Goiania, with 20 persons. Still, according to he research

conducted by Jane's Walk during the 2013 Festival, 91% of the organizers demonstrated desire to produce new walks in 2014, as Sobreurbana.

It should be noted that a third walk was conducted, under the 2014 Festival, in another district - Sector Pedro Ludovico. The purpose of this walk was to discuss the impacts that a project of urban operation consortium, under development, may bring to the region with its proposed consolidation and vertical integration in the proximity of the Botanical Garden, the largest urban park in the city. Of the three tours conducted during the Festival, that was the one with the greatest participation of local residents, including an alderman and others attracted by the opportunity to 'discuss the city'.

The walks held during the Festival had a greater effect than the first one occurred at Avenue Cora Coralina. Since that first week of May, Sobreurbana received constant requests to promote new walks and foresees even the possibility of getting funding to transform the Jane's Walks into a frequent activities program in Goiania.

The focus given to the South Sector revived in some local residents the importance of better occupying their public areas. With the support of some leaderships, an act of occupation with artistic and charitable activities happened in the green areas of Avenue Cora Coralina. In the course of this action, a group was formed, from which Sobreurbana is part of, in order to create the Association of Dwellers and Friends of South Sector, which will support other existing initiatives and seek improvements to the neighborhood.

The broad interest in Jane's Walks has yielded several professional contacts with potential for new partnerships as, for example, the database that the *Cities for People*² spread through the internet and the lectures given throughout Brazil.

The next Sobreurbana Jane's Walk will happen within the project *Built Affections - Mapping the architectural heritage of popular interest in the central region of Goiânia*, which will be done collaboratively, seeking the perception of the population. There is no better way to start this discussion than

² Journalism project financed by crowdfunding in order to form a network of urban connections and content from successful experiences collected in cities around the world. More information available at: www.cidadesparapessoas.com.

by walking throughout the area and talking about the need to feed the memory as an exercise of recognizing the *goianity*. So, let's Walk!

5. REFERENCES

ANDRADE, Liza Maria Souza de (2014). **Conexão dos padrões espaciais dos ecossistemas urbanos: procedimentos metodológicos com enfoque transdisciplinar para o processo de desenho urbano sensível à água no nível do subsistema da comunidade e do suprasistema da paisagem**. PhD thesys presented at PPG-FAU/UnB, Brasília.

CHOAY, Françoise (2002). **O Urbanismo**. Ed. Perspectiva, 5ª ed., São Paulo.

GEHL, Jan. (2010). **Cities for people**. 1ª ed., Washington, Island Press.

GONÇALVES, Alexandre Ribeiro. (2002). **Goiânia: uma modernidade possível**. Brasília: Universidade Federal de Goiás.

JANE'S WALK OFFICE (2012). **Jane's Walk Event Report 2012**. Toronto.

JANE'S WALK OFFICE (2013). **Jane's Walk Event Report 2013**. Toronto.

KOHLSDORF, Maria Elaine (1985). Breve histórico do espaço urbano como campo disciplinar. Chapter published on the book: **O espaço da cidade: contribuição à análise urbana**. São Paulo: 1985, p. 15-72. Available at: <http://goo.gl/S4uVtL>, accessed: 09/01/14.

LIMA, Eduardo Rocha (2013). A cidade caminhada... o espaço narrado. in: **Redobra**. Ano 4, nº 11, p. 202 a 211. PPG-AU/ FAUFBA, Salvador. Available at: <http://goo.gl/h6vPhR>, accessed: 03/06/14.

LYNCH, Kevin. (1997). **A imagem da cidade**. 1ª ed., São Paulo, Livraria Martins Fontes.