

Experience-driven design applied to urban spaces: The case of Porto Alegre, Brazil

Marcelo C. Halpern*, Felipe Gerenda**, Cristiano Klanovicz***

* *Unisinos - Universidade do Vale do Rio dos Sinos, marcelohalpern@gmail.com*

** *Unisinos - Universidade do Vale do Rio dos Sinos, gerenda@gmail.com*

*** *Unisinos - Universidade do Vale do Rio dos Sinos, cristiano.klanovicz@gmail.com*

Abstract: Brazil has recently been chosen as host country of two of the world's main sport events: the 2014 FIFA World Cup and the 2016 Olympic Games. Such mass events are widely perceived as opportunities to promote local investments, improving the urban spaces involved in the qualification of user's experience. Thus, this pilot study presents an exploratory research which investigated the relationship between urban spaces, the Brazilian city of Porto Alegre, and the 'inspiration' emotion, with the goal of identifying emotional triggers which could be explored in emotional design projects. Eight in-depth interviews were undertaken with young adults, following an interview script based on the Appraisals Theory. The resulting data suggest three main inspiration spheres regarding the individual's interaction with urban spaces: individual inspiration (referring to personal well-being), territorial inspiration (referring to geographical aspects and to local culture) and social inspiration (which relates to environments that stimulate the interaction between individuals). All spheres – and their constituent elements – may be understood by design projects as possible triggers that enhance the occurrence of inspirational experiences through urban spaces.

Key words: *Experience Design; Appraisals Theory; Inspiration.*

1. Introduction

Recently, Brazil has been chosen as the host country of two of the main sport events on the planet: the 2014 FIFA World Cup and the 2016 Olympic Games, in Rio de Janeiro. In the last 20 years, the growing interest in the thematic of large sport events has significantly increased the number of publications investigating the impact of this kind of events on their host cities. Discussions regarding the actual transformation potential, benefits, risks and motivations resulting from being a host city are widely heterogenous and far from a common agreement [1,4,3,12].

The points that come up as major focuses of conflicts are related to the social, economic and political impacts on the city [1,3,15,17]. However, despite the lack of unanimity, some opinions tend to reach a consensus among a fair share of publications. One of these points is the understanding that these events leave legacies to the host countries, which can be positive or negative, and vary in accordance with local and temporal contexts [4,3,5,10]. Besides attracting touristic investments through international exposure, another point is related to the perception that large-scale sport events are known to be an opportunity to drive the infrastructure investment capacity, especially in what refers to urban space as legacy [1,4,5,10,9,11,15,19]. This claim is evidenced by examples of cities which had effective benefits related to hosting sports events. Olympic Games such as the ones in Montreal

in 1976, Los Angeles in 1984, and Atlanta in 1996 excelled due to the strong development of new sports centers and training areas which were later turned into public facilities aimed at local communities and business [1,3]. From the environmental point of view, the games in Sydney in 2000 and Beijing in 2008 are examples of events that boosted actions towards sustainability, preservation and improvement of urban areas, and qualification of weather conditions [3,5,19,22]. The games in Nagano in 1998 and Athens in 2004 provided the local structure with significative advances in aspects related to public and international transportation. However, the case which seems to be one of the most important involving the urban impact generated by hosting a sports event is the one of Barcelona in 1992 [3,15]. The city underwent deep re-planning in what refers to valuing local culture and architecture, tourism, economy, and revitalization of urban areas, beaches and harbor areas.

Another recurrent point in the literature with respect to legacy refers to the lack of planing in the period subsequent to the event [4,3,11]. Most of the unsuccessful experiences occur due to the lack of commitment with the legacy left to the city. This is usually due to a myopia related to long-term and to understanding the city and its population as remaining and permanent assets even after the end of the games [4,3,10]. Based on that, it is evident that both the understanding of public space and the population's interests become important aspects to be considered in order to potentialize the heritage and the legacy left by large-scale events [10,17].

Aiming to approach the comprehension and understanding of a population's values with respect to the urban space, it is necessary to understand that a city transcends its urban planning and is also formed by the experiences and relationships among its inhabitants [2]. The fundamental link between design and user leads to a more objective reflection on this relation. The change and the narrowing of this relation within society, through the increasing valuation of experience, caused a significant change in the positioning of design and its approach to the relations between individuals and the surrounding space [23,21]. Because of that, it is acknowledged that the competences of design, originally strictly based on products and services, have gone through a transition process to a wider and more complex approach oriented by the development of positive, enriching and significant experiences for individuals [20]. This perspective is based on the concept of experience design, an approach oriented by the basic principle that the needs, desires and wishes of users are treated as central points in the design process.

According the Oxford English Dictionary, the word 'experience' refers to the 'event or occurrence which leaves an impression on someone.' In what regards the industrial product, this experience results from the interaction between the individual, the artifact and the context in which the man-object relation occurs. It involves the senses, mental and motor skills, intentions, expectations and past experiences, so that the product – through its texture, shape, color, sound, brand etc. – activates and potentializes these personal characteristics of the user and generates the experience with the product [14]. Under this perspective, design plays an essential role by conceiving tangible and interactive elements of products, aiming at generating positive consumer experiences through them. In recent years, we have witnessed the emergence of a movement called 'Emotional Design', which investigates and works within the scope of the emotional experience of individuals – more specifically, it investigates the workings of the emotional reaction between consumer and product [18].

The work of Pieter Desmet, Kees Overbeeke e Stefan Tax [7] stands out as an important writing in that area. Based on different psychological theories, they propose a theoretical framework to how our apparently spontaneous emotional reactions have a consistent underlying pattern, relating the individual's inherent concerns to various product dimensions.

Among these product dimensions, three types or levels of experience may be differentiated in terms of their underlying processes, even though they are closely related. These three types include the level at which our senses are pleased (aesthetic experience), the meanings we attach to the product (meaning experience), and the emotions we feel (emotional experience) [8] – this last one relates to Emotional Design.

According to Kurtgozu [18], the first premise of Emotional Design is the consistency of the attribution of emotions to products. Notwithstanding, the author highlights the fact that the emotional experience is not always pleasant and rewarding, adding that the goal of this field of design is focused precisely on the development of methods and tools to allow a better support for the designer when creating emotional values in the relation of users with products [18]. The relevance of this study area is concerned with the understanding that the most elevated forms of human existence and cognition are facilitated by emotion, since it simplifies and rewards the cognitive process, thus influencing the individual decision-making itself [16]. In view of that, it is clear the importance for designers of projecting products and services that are adequate to the emotional experiences desired by users.

This does not mean, however, that they are supposed to manipulate emotion. When we talk about Emotional Design, the consensus in the international scenario is the understanding that the use of specific theories may collaborate in modeling experience, by articulating elements present in the project with the intention of provoking or avoiding a specific emotion [13], which may be facilitated by understanding the evaluative cognitive process which triggers emotions. In the tradition of cognitive psychology, evaluation is defined as a quick assessment (mostly automatic and non-verbal) [13] of a situation with relation to the well-being of the evaluator. Based on this concept, the theoretical approach of appraisals is a major contribution to this specific field of design, aiming to understand this judging process which generates emotions [7]. Thus, taking into account that emotions cannot be manipulated, the dismemberment of this emotion-triggering process may, by translating its results into guidelines, eventually aid the development of the project [6]. In order to evidence and understand this structure starting with the evaluation of a stimulus (product or service) and then resulting in an emotion, the appraisals approach defines that such evaluation is made based on the individual's concerns, as shown by the following scheme:

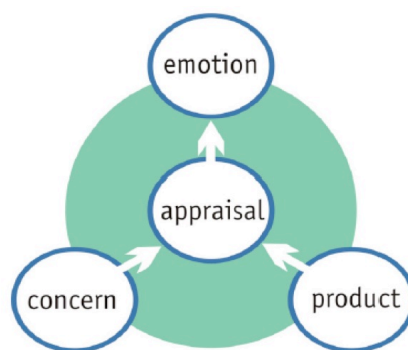


Figure 1. Basic model for understanding emotions in relation to products.
From “Framework of product experience.” by Desmet, P., & Hekkert, P., 2007,
International Journal of Design, 1, p. 62.

According to Frijda [13], a concern is an emotional predisposition regarding a particular event, so that such predisposition would also be responsible for adding emotional meaning to the event. For example, we can

experience joy in response to a cell phone which we assess as compatible with our interest of keeping in touch with our family and friends, or experience frustration in response to a chair which we see as non-compatible with our comfort concern [8]. It is this personal meaning of a product which triggers emotion. This is because the evaluations are interposed between products and emotions, in such a way that different individuals evaluating the same product in different ways will experience different emotions.

Going deeper into the theoretical framework of the appraisals, it is possible to see such evaluation of stimulus, based on the evaluator's concerns, as constituted by a series of sequential questions. The answers to these questions are referred as 'evaluation components,' where the resulting emotions involve a specific pattern of these components [6]. The easiness of projecting, in this sense, relates then to approximating the draftsman to the needs and interests of individuals, in an attempt to make the result of this process something positive. In addition, the authors mention that there are seven components to this evaluation, each one of them related to a particular aspect of the situation which takes place when the individual interacts with a product, service or situation (stimulus). They are: consistency of reason; intrinsic pleasure; confirmation of expectations; agency; compliance with patterns; certainty; and coping potential. This is shown by Table 1:

Appraisal component	Question
Consistency of reason	How does this situation relate to what I want?
Intrinsic pleasure	To what extent does this object give me pleasure?
Confirmation of expectations	To what extent is this situation expected?
Agency	Who is responsible for this situation?
Compliance with patterns	How does this situation relate to social rules and standards?
Certainty	Am I certain about this situation?
Coping potential	To what extent can I change or alter the possibilities of this situation in a prejudicial way?

Table 1. Appraisals components.

Adapted from "Appraisal patterns of emotions in human-product interaction." by Demir, E., Desmet, P. M. A., & Hekkert, P., 2009, *International Journal of Design*, 3, 41–51.

Due to that, through semi-structured interviews with users it is possible to identify the individual concerns and understand the appraisals which evoke specific emotions. With this knowledge, the designer can develop the project process considering the elements associated with the intended appraisal [24].

Based on the premise that the management of the legacy left by a large-scale event, such as the FIFA World Cup or the Olympic Games, must be performed taking into consideration the interests of the host city population, this paper consists of a pilot study aimed at using the logic of emotional design, through the appraisals theory, towards an understanding of the intrinsic aspects of a population, thus generating guidelines, project inputs, and practical advice for the optimization and planning of urban space. In the present study, eight in-depth interviews were performed with the goal of identifying these individual concerns related to inspiration and the urban spaces

of Porto Alegre, with the ensuing description of its methodological steps and main results. Thus, this paper presents an exploratory research that investigated the relation between the urban space, the Brazilian city of Porto Alegre, and the emotion inspiration, with the purpose of identifying subjective emotional triggers that could be explored in Emotional Design projects. We have chosen to investigate inspiration due to its popular and well-perceived characteristic as a positive asset in people's lives and environment. By definition, inspiration can promote new ideas and move people towards becoming better or more successful.

2. Method

The research proposal involved an exploratory stage, with the collection of qualitative primary information about the relation of inspiration – its concept and deployments – and the urban space of the city of Porto Alegre. For that, eight in-depth interviews were performed with a semi-structured script, applied to professionals of creative areas (marketing, advertising and design) and trend setters who live in that city (ages 18 to 62). The average 60-minute interviews were held in the respondents workplaces and were consensually recorded, and later on, transcript. Due to the exploratory nature and approach of this study, the definition of the number of the participants was defined under the criteria of results saturation. Therefore, this pilot study was not immediately concerned in the circumscription of a local representative sample, but raising preliminary inputs for broader further research.

The topics script used as basis for data collection was built from the appraisals components approach, aiming at identifying not only the interviewees' concerns, but also specific dimensions and peculiarities related to their evaluations – exploring issues such as the interviewee's concept of inspiration, places of inspiration in the city, and activities which generate inspirational moments.

As a qualifying question, the respondents were asked about their agreement with the sentence: 'Porto Alegre is an inspiring city', informing their level of agreement with the sentence in accordance to the Lickert scale, with a variation of 1 (totally disagree) to 5 (totally agree). The respondents selected for interview were only those with a level of agreement equal to 4 or 5.

3. Results Presentation

Conducting in-depth interviews aimed at capturing impressions and perceptions on the individual concept of inspiration related to the city of Porto Alegre. By definition, inspiration can promote new ideas and move people towards becoming better or more successful. The compilation of information was initiated after realizing that the vectors and data reported by respondents began to repeat themselves, setting up a scenario of saturation and therefore being satisfactory for the research object.

The importance of reaching saturation of answers is that it provided a sufficient amount of information to allow tabulation, classification and analysis of results. Due to the large amount of information, many data were grouped into categories in order to make the interpretation process easier.

Given the perceptions of the respondents, it was possible to identify three major areas of influence related to the concepts of inspiration in the city. Although specific, the categories were structured as semantic non-polarized fields. This choice was motivated by the large number of identified variables which semantically belonged to two

or three overlapping fields. The influence areas chosen were: territorial, social and individual inspirations, as shown by Figure 2:

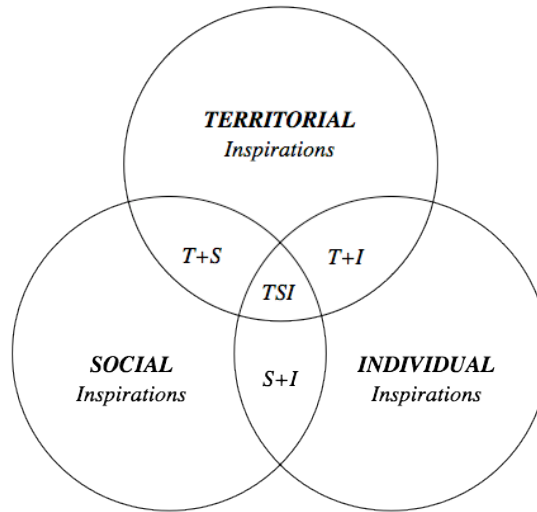


Figure 2. Inspirational fields.

3.1 Territorial Inspirations

During the data collection, several respondents related their concept of inspiration to the urban spaces in Porto Alegre. The most different sources of inspiration were grouped under this category, such as, for example, geographical aspects. The city's location and its weather were repeatedly mentioned by the interviewees: 'The city's climate – both hot and cold – is nice, because we have well-defined seasons.' The proximity of Porto Alegre to River Guaíba, its salient geographical diversities, and the presence of many green areas are recurring attributes which were mentioned as vectors of inspiration: '(...) *The architectural history of the city, the proximity to the river is very explicit in the downtown area. All this is inspiring because it shows that there is a very rich and interesting story to be told.*' Being the capital of the state, the city is also considered inspirational by its antagonistic aspects, being recognized both as an economically active metropolis and, at the same time, as a city of traditional countryside-like habits, as one interviewee commented: '*What I like about Porto Alegre, and which is also linked to inspiration, is that we get to have, while living in a big city, we have the possibility, (...) of having that bucolic thing, like a country town, with a slower pace.*'

Porto Alegre is also remembered as an urban center offering many alternatives, related not only to its parks and collective open spaces, but also to its nightlife, leisure, shopping, food and entertainment: '*Porto Alegre has everything. From music, theater, cinema, restaurants (...).*' In addition, concepts related to the city's identity were mentioned, such as its cultural characteristics which are made explicit by its past, tradition and history. Because of the variety of cultures inherited by different immigrant peoples, Porto Alegre was identified as a multicultural hub, culminating in the important characteristic of human diversity as an aspect of inspiration. One participant answered: '*The architecture of downtown Porto Alegre is inspiring. Much has been lost, but there are things that still keep their identity.*'

3.2 Social Inspirations

Besides the territorial aspects, respondents frequently addressed the importance of human relations as an influencing factor in the concept of inspiration. Several respondents mentioned integration and the regularity of good relationships with friends, colleagues and family as a means of maintaining inspiring conditions in their routines. *‘I have meetings with my friends, weekly, in which we try to see each other and not let it die, which to me is super inspiring. I see my family, we try to always get together too.’* Aspects such as cultural diversity of the city and therefore the possibility of exchanging new experiences emerged as key topics for this category: *‘Porto Alegre is an inspiring city because it has much diversity, which ends up being more inspiring for a larger number of people profiles (...);’* *‘The cultural multiplicity of Porto Alegre is enriching.’* Moreover, these points were correlated to the diversity of public and collective spaces of leisure and entertainment as protagonists of these interactions. Bars, restaurants, shopping malls and parks were regularly mentioned as centers of integration of people and promotion of coexistence. The concept of social interaction, collectivity, and exchange were present in great part of the testimonies as an essential need for inspiration: *‘Socializing in bars of the city is super inspiring. (...) What I mean by that is that there is a group of people we usually meet in bars to talk, obviously providing a space that is super productive from the creative point of view;’* *‘Here people meet, have more contact in these open spaces, and in this exchange you will see something that will see something different, cool.’*

3.3 Individual Inspirations

Even considering that the search and targeting of respondents aimed at impressions related to the city of Porto Alegre, many answers pointed to individual origins as inspiration cores. Most respondents related inspiration to their daily routines, involving either their professional, social or personal lives. Under the professional perspective, in the context of the pursuit of success and personal fulfillment, several people pointed out that work is – or could/should be – a source of inspiration in their lives. Despite the frequent occurrence of topics focused on social interaction and good relationships, moments of individual reflection and introspection, positive attitudes, fostering creativity and optimism were also recurrent among respondents as motivations of happiness and inspiration. The relationship with the territory also had symbolic and emotional reflections such as the nostalgia and freedom oriented by the size and cultural habits of the city. The participants also repeatedly mentioned activities related to body care, practicing physical exercises, leisure and wellness as inspiring activities, almost all of them strongly related to the alternatives provided by urban space: *‘Daily activities such as dancing, taking a walk, watching movies, I think they inspire me in the sense I fell well in a way I forget that can be nice’;* *‘My morning walk inspires me a lot. It is a moment of my own, in which I walk through nice and interesting places, both reflecting and thinking about work and my life, my family. It is a moment in which I often have interesting ideas.’*

3.4 Composition

After surveying each inspirational field, a composition uniting the various areas of influence through overlapping was prepared. Figure 3 below shows the three areas of influence – territorial, social and individual inspirations – and the most relevant and recurrent topics and issues identified in each of them.

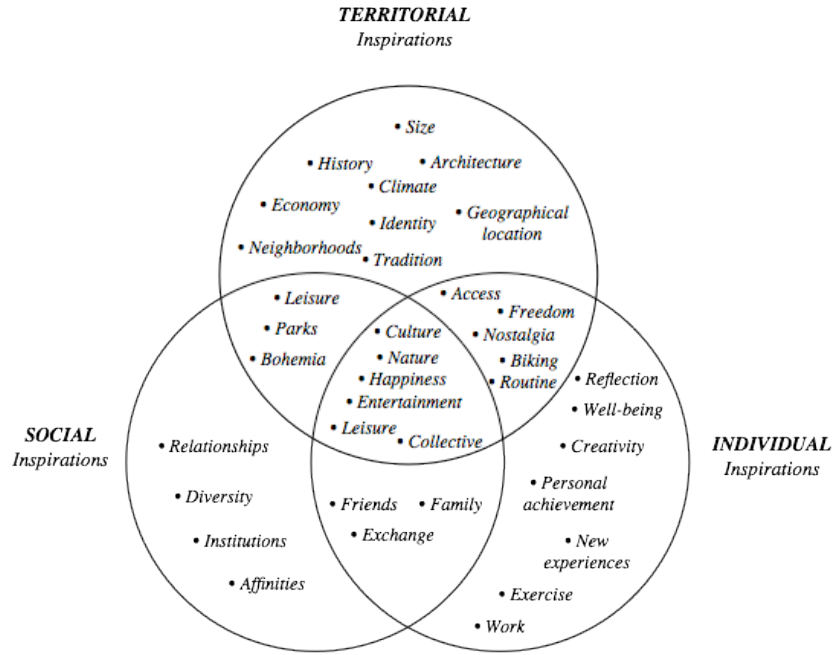


Figure 3. Composition of the inspiration fields.

3. Analysis and discussion of results

After analyzing the results, it can be said that six major components were found, each being indicated by at least three respondents. Those which had more prominence, however, refer to coping potential and to the agency component. Concerns related to individual inspirations are connected to alternatives in which the urban space of the city can help individuals carry out their activities in the pursuit of inspiration as a form of well-being.

The results showed that the most evident appraisal component in relation to the individual inspirations is the coping potential. This component addresses the possibility of manipulating or changing a situation that may be harmful to the individual, in a way that the individual feels strong enough to influence and face a situation in order to improve what is not positive [6].

In the case of the survey conducted, five of the respondents identified routine as a common and mechanical practice that hinders inspiration. Thus, respondents highlighted the need for new practices and habits that enable the discovery of the new and unknown, as shown by the following statements: ‘Inspiration is connected to thinking differently and, for that, the new, the leaving-the-routine, the knowledge are key issues for inspiration’; ‘Watching, imagining how things could be cooler, seeing how people could get along better, (...) you end up discovering things in yourself you did not know existed. You end up discovering wishes that could be nice.’

Another evident component in this semantic field is the consistency of reason. According to Demir *et al.* [6], the consistency of reason establishes the relevance, pertinence or importance of a stimulus or situation in relation to the individual's goals or needs. In the case of individual inspirations, this component kept high intensity with relation to the number of needs, goals or values that are affected by inspiration in the priorities hierarchy of each interviewee. This high intensity is due mainly to the way in which space helps individuals to achieve their goals in the practice of their daily activities.

In this sense, inspiration can be found in the relation between urban space and activities aimed at the well-being of individuals: ‘Lately I have been trying to have more personal moments, to myself. It may be a walk,

listening to music, whatever (...). Feeling happy, well and healthy on a daily basis allows you to have more inspiration'; 'Inspiration always ends up having a connection with well-being, because, in order to create something creative, to be inspired, you usually need to be feeling well.'

Still regarding specifically the practice of physical exercises, this activity may be analyzed from the point of view of the agency component. According to Demir *et al.* [6], agency establishes who is the responsible for a given situation, so that this particular activity – the practice of physical exercises as a way of taking care of your body – is deliberately controlled by the individual.

It is important to highlight that it is not the activity itself that respondents related to inspiration, but its results, for example, healthier bodies and minds. As an example, the inspiration does not come from the physical activity itself, but from the benefits that it eventually brings to the individual. Therefore, the spark that leads to inspiration may be explored by the perception of individual achievements, when it generates plausible expectations that can be fulfilled with the help of urban space, as is shown by the following quote: 'Contact with nature and physical activities make me start the day well. I usually run in parks. This is inspiring to me.'

The relationship between work and creativity was another aspect pointed out as a possible source of inspiration. From this perspective, the agency component may be emphasized as well, i.e. the responsibility for results of possible actions assigned to the individual, so that this responsibility – and the potential rewards of a recognition obtained through it – may be seen by respondents as possibilities for inspiration in the professional life. The urban space acts thus on the user's perceived control ability.

The more information about what is happening around them, the greater the perception of control reported by the interviewees – this being an illusory perception, for there is no real 'control' over the environment, only the expansion of the individual's planning capacity. As one of the respondents states: '*As we're working with planning, we're dealing every time with a different theme, so if in one week I'm talking about chocolate, the other week I'm dealing with tractors. With that, you begin to discover a world you did not know. You talk to different people, you get to know different realities, different life motivations (...). Work motivates me a lot in that sense, planning inspires me a lot!*'

Territorial inspirations may be understood as places, events or situations that characterize the urban space itself. In this semantic field, the components are related to the way in which urban space itself aids individuals to achieve their goals, mainly the components of: intrinsic pleasure, confirmation of expectations, and compliance with standards.

The component of intrinsic pleasure, with the help of a genetically predetermined model or learned associations, refers to the probability an event has of resulting in pleasure. In this component, the evaluation is produced by the intrinsic characteristics of the product, thus being independent of the momentary preferences or the individual's goals. In contrast, the situation created by an event may be consistent with or divergent from the person's expectations in relation to its time or position in the sequence of his goal-oriented actions. This component is referred as confirmation of expectations.

With respect to urban space, both referred components (pleasure and confirmation of expectations) may be related to the geographical aspects raised by the respondents, such as climatic conditions and territorial location. Intrinsic pleasure is related to the fact that Porto Alegre is located in the tropics, with well-defined seasons – spring, summer, autumn and winter – and different temperatures throughout the year. Thus, while this fact may be seen as something pleasant, encouraging the user to get closer to the city (agency), it creates expectations that, if

confirmed, potentialize inspiration as the resulting emotion, as shown by one of the interviewees: ‘The city's climate – both hot and cold – is nice, because we have well-defined seasons. (...) *Thus, we are constantly changing, we adapt over time. This idea of movement, to me, is essential for inspiration.*’

Antagonistic aspects highlighted by some of the individuals – an economically active metropolis with small town habits – may be related to the component of compliance with standards. Tonetto and Desmet (2012) characterize compliance with standards through the question: ‘Does this product meet my social rules and standards?’ Questions like this may be used to explain the value that is given to the small town lifestyle, as shown by the answer of one of the respondents: ‘*What I think is nice about Porto Alegre is this rural area that exists within the city, this contact with nature, farms, horses and stuff. This is inspiration.*’ It is important to note, however, that inspiration in this case depends on having people with the same set of social standards, which was identified in the majority of respondents.

Another relevant aspect with regard to compliance with standards is related to cultural identity and tradition. For most respondents, the appreciation of the history and cultural habits of the city ends up strengthening personal values, thus enhancing inspiration. ‘*For me, the history here is more inspiring than anything else (...), getting to know people, history, habits, this is what brings the emotional side.*’

Regarding social inspirations, integration and regularity of good relationships with friends, colleagues and family stood out as ways of maintaining inspiring conditions in the routine of respondents. In this context, bars, restaurants, shopping malls, and parks were regularly mentioned as centers of integration of individuals and promotion of coexistence.

Hence, according to the respondents, it may be affirmed that social interaction is considered pleasurable *per se*, i.e. it is evaluated according to the intrinsic pleasure of the act, so that the contact with other individuals and the related cultural exchange become sources of inspiration. Furthermore, social relationships with stronger ties, such as family, friends and coworkers, may also be interpreted from the perspective of the appraisal component called ‘coping’, referring to the individual's ability to deal with situations. In this context, frequent interaction and the creation of social bonds gives the individual the possibility of greater perceived ability to deal with situations, by finding in social connections the support for such situations. Thus, we indicate sharing, communication and socialization as strong aspects related to the inspiration coming from the social context defined by us.

4. Final Remarks

The insights regarding the patterns that underlie a particular emotional experience may be used to restate the goals of a project according to the emotion that operates in the individual's interaction with a certain stimulus. Thus, the main objective of this study has been to identify the evaluation components involved in the relation of individuals with urban space and inspiration, so that we can better target investments coming from sport events in Brazil (such as the 2014 FIFA World Cup and the 2016 Olympic Games), in particular with regard to the urban space as a legacy.

The daily routine of the respondents is presented as the main source of inspiration, whether it relates to the professional, social or personal fields. Social interactions, relationships, moments of introspection, individual reflection and physical exercise, for example, are presented as routine activities promoting well-being that are part of the range of elements that leverage inspiration. In this sense, urban space must contain aspects that facilitate

both social relations and personal moments, so that parks – wide green areas – and the city's proximity to River Guaíba stand out as important elements which foster inspiration due to the fact that they possess different characteristics that fulfill both perspectives outlined.

Cultural diversity, too, prove to be fertile ground for inspiration. Different people bring new curiosities and new world views, so that knowledge is, according to the respondents, one of the main elements of inspiration. Thus the territory must provide different levels and forms of sociability among different social groups, focusing on the strategy of large spaces that are useful and appealing for the people to go to. Therefore, according to the respondents, parks, together with leisure spaces such as bars and restaurants, are of key importance to social inspirations, as they represent spaces of social interaction and relation, meeting points that build coexistence, which is pointed out as one of the main motivations of inspiration.

Under the individual aspect, urban spaces intimately transform the meaning of free time and leisure, changing the location of culture from the point when individuals use these urban spaces for moments of reflection, meditation or physical exercise. These are intrinsic moments, in which the person practices individual activities in collective spaces, turning the latter into intimate and customized spaces, fundamentally conducive to inspiration.

Urban spaces in cities undergo constant restructuration efforts, increasingly filling them with meanings and features focused on the individuals' quality of life. This environment has proved itself, through the interviews conducted, as fertile ground for inspiration. Urban space is directly linked to quality of life, leisure, social interactions, and environmental issues, as widely affirmed by the interviewees.

The approach of this pilot study has proved efficient regarding the desired agenda. From the logic of emotional design, it has been possible to access a significant group of information and data from respondents, something which probably would not be possible if other techniques had been used. This research proved effective with the small group to which it was applied, and seems promising if applied to more extensive populations. We suggest the creation of a research agenda relating the theme of urban legacy with specific and wider populations. We consider this study a work in progress and, therefore, to be continued, aiming at improving the technique within such an interesting problem both in academic and practical level.

5. Acknowledgments

Thanks to Professors Dr. Filipe Campelo and Dr. Leandro Tonetto for continuous advice, comments and valuable assistance. We would also like to acknowledge Professor Bent Flyvbjerg for kindly giving us access to his work.

6. References

- [1] Andranovich, G., Burbank, M. J., & Heying, C. H. (2002). *Olympic cities: lessons learned from mega-event politics*. Journal of urban affairs, 23, 113–131.
- [2] Beucker, N., & Bruder, R. (2002). *The emotional townscape—designing amiable public places*. In J. van E. and D. G. Deana McDonagh, Paul Hekkert (Ed.), Design and Emotion (pp. 243–247). CRC Press.
- [3] Cashman, R. (1998). *Olympic legacy in an Olympic City: Monuments, museums and memory*. Fourth International Symposium for Olympic Research; Global and Cultural Critique: Problematising the Olympic Games., 107–114.

- [4] Cashman, R. (2002). *Impact of the Games on Olympic host cities*. University lecture on the Olympics. Barcelona. Retrieved from <http://olympicstudies.uab.es/lectures/web/pdf/cashman.pdf>
- [5] Chen, Y., & Spaans, M. (2009). *Mega-Event Strategy as a Tool of Urban Transformation: Sydney's Experience*. The 4th International Conference of the International ..., 99–110.
- [6] Demir, E., Desmet, P. M. A., & Hekkert, P. (2009). *Appraisal patterns of emotions in human-product interaction*. International Journal of Design, 3, 41–51.
- [7] Desmet, P., Overbeeke, K., & Tax, S. (2001). *Designing Products with Added Emotional Value: Development and Application of an Approach for Research Through Design*. The Design Journal, 4, 32–47.
- [8] Desmet, P., & Hekkert, P. (2007). *Framework of product experience*. International Journal of Design, 1.
- [9] Essex, S., & Chalkley, B. (1998). *Olympic Games: catalyst of urban change*. Leisure Studies, 37–41.
- [10] Essex, S., & Chalkley, B. (2003). *Urban transformation from hosting the Olympic Games*. University lecture on the Olympics. Centre d'Estudis Olímpics (UAB). Barcelona. Retrieved from <http://olympicstudies.uab.es/lectures/web/pdf/essex.pdf>
- [11] Ferguson, K., Hall, P., Holden, M., & Perl, A. (2011). *Introduction–Special Issue on the Urban Legacies of the Winter Olympics*. Urban Geography, 32, 761–766.
- [12] Flyvbjerg, B., & Stewart, A. (2012). *Olympic Proportions: Cost and Cost Overrun at the Olympics*. 1960–2012.
- [13] Frijda, N. H., Kuipers, P., & Ter Schure, E. (1989). *Relations among emotion, appraisal, and emotional action readiness*. Journal of Personality and Social Psychology, 57, 212–228.
- [14] Hekkert, Paul; McDonagh, D. (2003). *Design and emotion*. The Design Journal, 6, 1–3.
- [15] Hiller, H. (2000). *Mega-events, Urban Boosterism and Growth Strategies: An Analysis of the Objectives and Legitimations of the Cape Town 2004 Olympic Bid*. International Journal of Urban and Regional ..., 24.
- [16] Kahneman, D. (2003). *A perspective on judgment and choice: mapping bounded rationality*. (A. A. Oraevsky & L. V Wang, Eds.) American Psychologist, 58, 697–720.
- [17] Kidd, B. (1992). *The Toronto Olympic commitment: Towards a social contract for the Olympic Games*. Olympika: The International Journal of Olympic Studies, 22, 18–20.
- [18] Kurtgozu, A. (2003). *From function to emotion: a critical essay on the history of design arguments*. The Design Journal, 6, 49–59(11).
- [19] Matheson, V., & Baade, R. (2004). *Mega-Sporting Events in Developing Nations: Playing the Way to Prosperity?* South African Journal of Economics.
- [20] McDonagh, D., Denton, H., & Chapman, J. (2009). *Design and emotion*. Journal of Engineering Design, 20, 433–435.
- [21] McLellan, H. (2000). *Experience design*. CyberPsychology & Behavior, 3.
- [22] Ong, R. (2004). *New Beijing, great Olympics: Beijing and its unfolding Olympic legacy*. Stanford Journal of East Asian Affairs, 4, 35–49.
- [23] Pine, B., & Gilmore, J. (1998). *Welcome to the experience economy*. Harvard business review.
- [24] Tonetto, L., & Da Costa, F. (2011). *Design Emocional: conceitos, abordagens e perspectivas de pesquisa*. Strategic Design Research Journal, 4, 132–140.