

A guideline of design to redefine planning in combating Sunday Blues: Positive thinking and preparedness ways

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ABSTRACT

This design research explores strategies in emotional adjustment design for Sunday Blues using planning. It examines the research question of “How can we redefine planning as a tool to reduce the emotional impact of ‘Sunday Blues’?”. This design research adopted the design method of Studio and explored how to redesign planning from two perspectives: increasing preparedness and evoking positive thinking, through multiple prototyping and iterations, and summarizing individual feedback. This is a set of design guidelines that specifically summarizes the research results, and to a certain extent provides aspects to be considered in the design process for specific solutions to Sunday Blues.

Authors Keywords

Emotional design; Sunday Blues; planning; category design; positive thinking

CSS Concepts

- Human-centered computing - Interaction design - Interaction design process and methods - Activity centered design

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INTRODUCTION

Sunday Blues – area of design research that deserves further exploration

Sunday Blues is the irritable, anxious or fearful mood that people feel on Sundays about the upcoming week [1]. This is often related to work, school or other commitments [2]. The upcoming calendar is full of important deadlines and meetings, while people feel overwhelmed by the tasks and responsibilities scheduled for the next week, causing a feeling of boredom and emptiness accompanied by a lack of excitement or anticipation for the upcoming week [3]. This adversely affects people’s ability to concentrate and prepare adequately, which makes them more likely to adopt a negative attitude or to have pessimistic expectations about the outcome, believing that the next week will be more challenging or less enjoyable. Sunday Blues directly affects subjective well-being [4].

Sunday Blues is a pervasive, important phenomenon worth exploring in terms of emotion regulation. Addressing it can help improve people’s health and well-being. Despite its widespread recognition which is in line with the work of Peng et al. (2024) [5], Sunday Blues has not been widely studied in scientific research. Existing emotion regulation tools often lack design specifically for Sunday Blues, and most people do not pay enough attention to, or even understand, Sunday Blues. It is therefore an area of design research that deserves further exploration.



Fig 01 Photo of brainstorm in our design

Planning and its redefining of Sunday Blues

Planning is a common means of coping with Sunday Blues [5]. The point at which it works is that the individual does not have to think about whether to act in accordance with the appropriate higher goal [6]. People will immediately act on the plan without the need for conscious involvement. With the reduction to think about whether one should pursue one’s goals, it creates a more optimistic feeling about achieving the immediate goal as well as subjective control over the situation related to the goal [7]. This self-regulation refers to the ability to self-modify one’s own behavior and state, which has been shown to play a crucial role in everyday life decision-making, goal pursuit, and

human development [8]. There are many contexts in which planning is used, and in the case of Sunday Blues specifically, planning is part of the strategy of coping with the need to be prepared for the upcoming week. Organizing and planning for the upcoming week creates a sense of readiness. Anger and sadness can affect the formation and execution of plans [7], and they often come from the unknown. People use plans to list all the things they are going to do to reduce anxiety, however many times these plans themselves cause anxiety, so redefining the plan becomes our design goal.

Research question and overview

Therefore, the research question of this paper is: **How can we redefine planning as a tool to reduce the emotional impact of “Sunday Blues”?** Our redefinition of how to design planning that evokes positive thinking and how to design planning that evokes a sense of preparedness is the focus of our design research. The redefinition of planning lies in what the goal is of planning. Although not exclusively so, typically the goal of planning is to create a planning. This design research aims to explore planning where the goal is the experience of the planning activity. This design research aims to identify how design can influence the experience of planning to reduce the emotional impact of Sunday blues and summarize these insights into concrete design guidelines.

This design study utilizes Studio’s design methodology. The design study explored how to redesign planning from two perspectives: improving preparedness and thinking positively, through multiple prototyping and iterations, and summarizing personal feedback on them. The following challenges were encountered in the design study: everyone has different planning subneeds, resistance towards adjusting to a new way of planning, positivity is not binary.

RELATED WORKS

Design for emotion

For research and design related to emotion regulation, there are several examples. For example, in 2012, Delft Institute of Positive Design designed a pictorial tool for mood measurement named “Pick-a-Mood”, which enables people to express their moods quickly, intuitively, and accurately [9]. This institute has also done much research about emotion. However, most studies on emotion do not take time as a dimension of analysis. As for the topic of “Sunday Blues,” there is even less relevant research available.

However, in *Design for Mood: Twenty Activity-Based Opportunities to Design for Mood Regulation* by Pieter M.A. Desmet (2015), it is mentioned that design can best influence mood by letting people engage in a broad range of mood-regulating activities [10]. Implying there is potential to adjust the Sunday Blues through design.

Design for plans

By planning the “what”, “where”, and “when” of approaching a goal, people improve the possibility that they can reach that goal [7]. Therefore, planning is regarded as a method to reduce the uncertainty, which leads to reducing the Sunday Blues. This is also in line with the work of Peng et al. (2024) [5].

Also, there are ideas about the aesthetics of planning, with some principles like minimal, maximalist, functional, memory keeping, neutral and colorful [10]. Since aesthetics has already been used in designing planners like colors for the planner applications, weekly paper planners, etc. Also, aesthetics itself creates positive emotions in people’s mind, the aesthetics of planning is reasonable to be included in our research.

METHODOLOGY

Methodology of “Studio”

This research adopted the Studio methodology and led the design process from a first-person perspective. The steps taken in our studio approach were first-person prototyping, autoethnography, and finally content analysis. We planned four design iterations to produce different versions of design prototypes. In order to more closely and truly experience the design in the context of Sunday Blues, autoethnography took place on Sunday. This included a test and self-reflection after each test. To share the reflections among the team, we recorded the reflection of Sunday experience every week in a log. Finally, content was done on a desktop organize the reflections systematically.

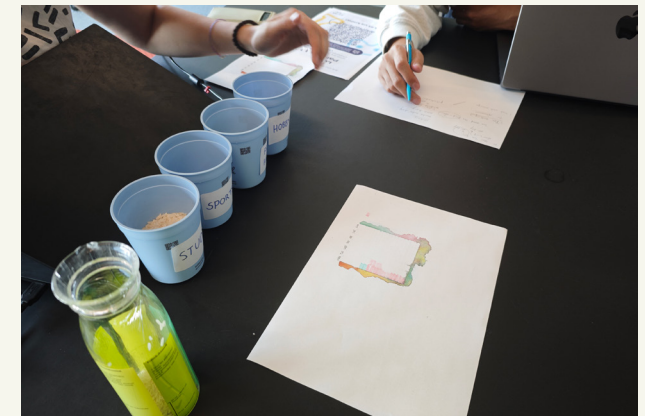


Fig 02 Photo of our design with studio methodology

First-person prototyping

Lim, Stolterman, and Tenenberg offer a similar yet more in-depth perspective on prototypes in design, describing them as “filters that traverse a design space” and as “manifestations of design ideas that concrete and externalize conceptual ideas” [11]. The prototype design technique from the first-person perspective can also be used as a tool that imagines and builds new things and describes and explains these constructions [12]. This approach centers on prototyping within research process as constructive design research.

Autoethnography

Autoethnography, an introspective exploration, enables the emergence of narratives that support the understanding of the tacit aspects of creativity [13]. The team conducted research and analysis through their own experience in using design iterations, used this method to reflect on and record their own experience on Sunday Blues, and incorporated it into the design process to form a deeper understanding of this issue.

Content analysis

Content analysis is defined as a systematic, replicable method for condensing extensive text into fewer content categories, using explicit coding rules [14]. We used content analysis to systematically organize the connections and insights across different prototypes. This was helpful in detecting any similarities and differences in design characteristics, feedback, and areas of improvement across the four stages of prototype development, becoming indicative of trends and key aspects of the design evolution. For each prototype that was designed and tested, we further wrote down insights on user features, strengths, and weaknesses. These observations then get printed and sorted into themes which form the basis for the different design insights resulting from this study.



Fig 03 Photo of the process we use content analysis

DESIGN PROCESS

The first round of prototyping is based on reflections on our own experiences. The second round is based on insights from the first round. The third round of prototyping was split into two directions, as we recognized two valuable dimensions to explore: planning to feel prepared for the upcoming week and planning to induce positivity. The fourth round of prototyping explores themes that had emerged and proposes a final optimized design.

First iteration

We started with a divergent brainstorming session and in the first round of prototype design, we came up with four different design solutions. Through a literature review, we deconstructed what causes Sunday Blues, allowing us to inform our design solutions. We hypothesized that the root could be grounded in task prioritization and considered an app-based approach to give design to a more intuitive way of organizing tasks (1a). We also researched the translation of this abstract emotion into something more concrete and tactile, to physically feel the weight of the emotions (1b). In addition, we explored various types of “planning” and combined them with different manifestations of emotions (1c & 1d).

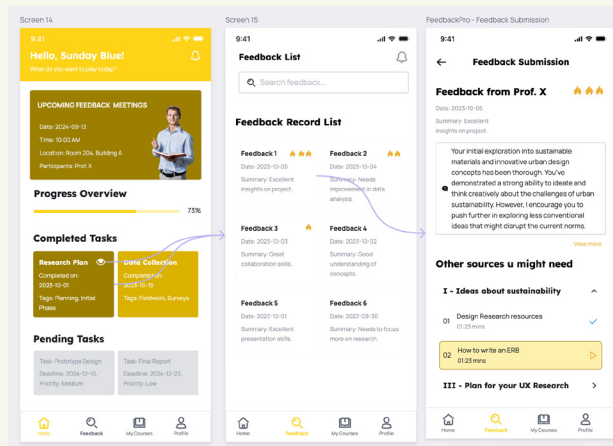


Fig 04 Photo of the first iteration (1a)



Fig 05 Photo of the first iteration (1b)



Fig 06 Photo of the first iteration (1c)

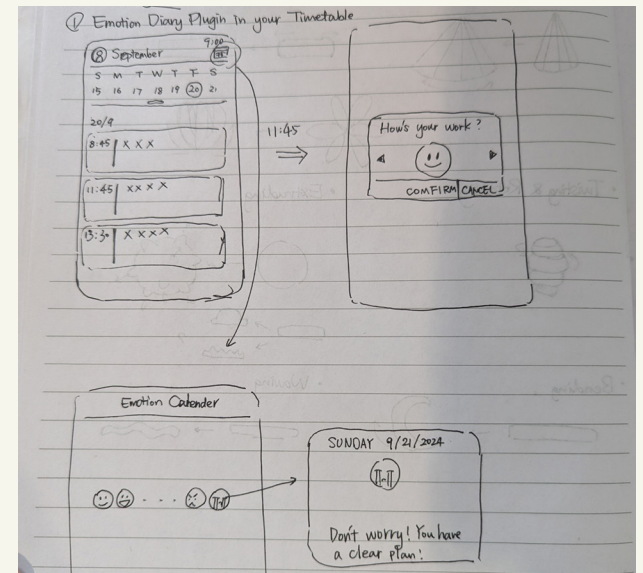


Fig 07 Photo of the first iteration (1d)

In this round of prototype design, we felt that a strong value lies in the embodiment of emotions. To feel the “weight” of one’s emotions really urges us to consider how we might design more engaging solutions around this emotional theme. That is, it is more intuitive and realistic to perceive it physically. At the same time, we felt an important concern was task prioritization and the representation of different planning attributes. We moved into the second phase of prototype development, retaining these main directions.

Second iteration

In the second prototyping round, we followed two major design directions. One is to further refine the attributes of the plan based on the classification of activities and the emotions they bring (2a) and explore the differences in the experience of the sense of preparation for different ways of classifying activities. In contrast, we tried to maintain the insights of the last step by re-representing “weight” for emotions in other designs. We mixed the idea of weight of emotion with a balance scale, defining positive and negative on each side from each other in (2b & 2c & 2d) will align with the emotional context of Sunday Blues. Further, prototype (2c) had an added feature of prioritization.

In this iteration, we realized that not all activities could be labeled as only positive or only negative. Trying to fit too many features into the design diluted its effectiveness and would cause extra hassle. We flipped this on its head and decided to redefine what “planning” means for us in this third iteration of the prototype. We also found that among the design team there were different needs and views on planning. For this reason, we split up into two design directions. For one direction, we define as activity planner, Sunday Blues is more a feeling of loss of control caused by the lack of clarity about the plans for the following week. The anxiety and urgency caused by this uncertainty can only be alleviated by clear and definite plans, along with the unease about whether they can complete the activities for the following week. The other direction

looks at a positivity planner combating the Sunday Blues by reshaping how we approach planning and highlighting the positivity of the upcoming week, this planner is more concerned with the emotions related to planning.



Fig 08 Photo of the second iteration (2a)

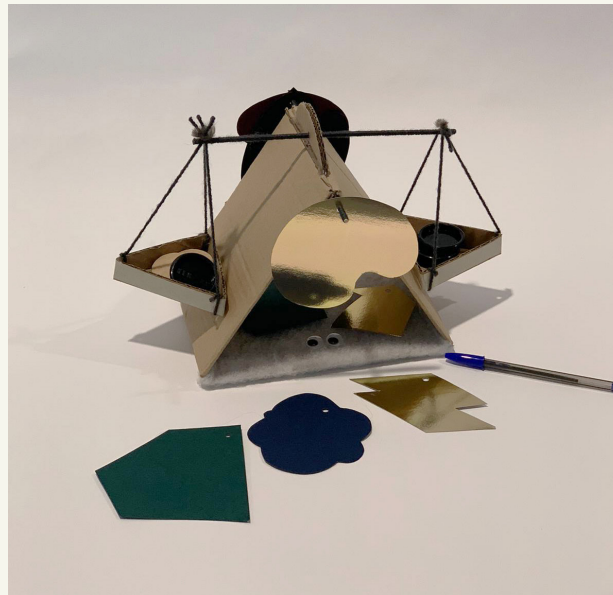


Fig 09 Photo of the second iteration (2c)

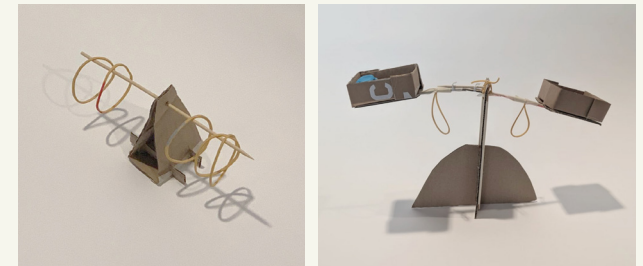


Fig 10 Photo of the second iteration (2b-left & 2d-right)

Third iteration

During the development of our third prototype, we began to break away from the traditional understanding of planning and think about how we could positively frame planning itself. In addition to personal reflection, we sought further support in literature related to positive design. This prototype was designed to be a piece of home decoration, or more accurately expressed, it was an aesthetically pleasing product, (3b & 3c). The interaction with these prototypes urged users to consider any positive activities associated with planning. This would also allow the more positive interpretation to add more weighted elements onto the product, creating a morphing form that generates a distinctive aesthetic. The interaction process demonstrated how important positive interpretation of upcoming activities is.



Fig 11 Photo of the third iteration (3c)



Fig 12 Photo of the third iteration (3a)



Fig 13 Photo of the third iteration (3b)

Meanwhile, the prototype (3a) is a continuation of (2a) in the direction of activity planning. Different categorizations of activities lead to very different experiences (described in more detail in insights). The activities in this version are assigned to differently colored modules and are used in different sizes according to the priority of their emotions. This clear categorization effectively counteracts Sunday Blues in real-life experiences.

Fourth iteration

Focusing on the creation of positive aesthetics, we came up with the fourth design iteration, where this very aspect became one of the major elements we wanted to investigate further.

Activity planner

In the prototype (4a), we have further developed and modified the size and appearance of the prototype based on aesthetics and ease of use. This gives it the attractiveness of aesthetics and the convenience of not causing additional burden when used, for a purer experience of preparing for the following week. This design is aimed at people who can only relieve the Sunday Blues by clearly planning for the following week, and is used as follows:

On Sundays, we list each activity for the following week, defining them as different blocks. We assign different colors to the activities according to their type, and different sizes according to the level of emotional intensity we feel towards them. Based on what we discovered in the previous prototype, different people perceive colors differently, so instead of assigning specific color markers to different types of activities, we use a personal color card so that everyone can have a better experience. The blocks are placed in the area representing the different times of the week. If they do not fit, it implies that there are too many activities, which will bring the negative emotion of not being able to finish them all. For example, one assignment is defined as a large blue block, and the purchase of furniture is defined as a medium-sized orange block. However, they are both activities for Wednesday afternoon next week, posing a problem of not having enough space. So, the assignment is moved to an empty area in the previous days' time slot.

This design reimagines the traditional schedule as a more flexible physical version. It provides a clearer understanding of the type and feeling of activities in different time zones during the week and enables people to plan for the week more flexibly and clearly,

which brings a sense of clarity and preparedness and helps people who like to plan to settle their emotions on Sunday.



Fig 14 Photo of the fourth iteration (4a)

Positivity planner

In this prototype (4b), we extend our earlier idea of a home decor item, inspired by the beauty of stained glass, to refine our final prototype design. Here's how it works:

Each Sunday, at a time often associated with "Sunday Blues," we reflect on the week ahead and assign each activity a small component with unique size, shape, and color which represents its positive influence on the week. For example, an eagerly awaited date will take the form of a large, heart-shaped piece colored pink, while an activity that is not very influential gets to be a small, orange triangle. All the given tasks fit into the square, white frame, symbolizing the limits of time available in the week as well as allowing the user to fill up their week with positivity.

This design reimagines the traditional to-do list as a unique weekly layout that fuses personal importance with appealing design. By arranging the elements of this prototype into a unique weekly plan with personal and positive aesthetic meaning, it becomes a decorative

piece to hang at home. Sunlight shining through it projects flourishing colored shadows that are gentle reminders of the positivity of the week. The aim is to soften the negative feelings of Sunday Blues with joyful color shifts, transforming stress or dread of planning to hopeful anticipation for the forthcoming week.



Fig 15 Photo of the fourth iteration (4b)

DESIGN INSIGHTS

How can you design for planning that evokes a sense of preparedness?

Planning in the form of a weekly timetable is a highly acceptable form of design. It helps to break down the activities of the coming week and organize each day. On the one hand, it makes it possible to arrange breaks and adjustments more sensibly. On the other hand, it makes it possible to prepare for the coming week in advance. This all leads to a sense of well-preparedness. To achieve this, it is necessary to break down the activities of the coming week sensibly and make the entire schedule user-friendly.

Classification

Classification is a form of rational decomposition of activities in the coming week and an effective strategy for enhancing a sense of preparation. By rationally classifying, people can clearly understand the type of each activity and adopt a different mentality and preparation. This reduction in uncertainty enhances a sense of control over the coming week, so that people are more prepared and confident for the next week.

The most common way of classification is to classify activities according to the different fields they belong to, such as work tasks and daily necessities [15]. This classification method is more acceptable because people are used to thinking in terms of categorizing and organizing things according to their nature and characteristics, which makes people respond naturally when faced with different activities (as in the first round of design, which incidentally involved the classification element). Another way is to classify activities according to their degree of tension, and this method is to some extent a way to reflect the priority of the plans. For those who are used to this method, this classification method can make them more clearly understand the allocation of their urgent tasks in the next week, also to facilitate their adjustment. For example, if it is found that multiple emergencies have been placed in the same time slot, the response time can be advanced. Also, categorizing according to the type of energy or whether it is internal or external (e.g., in 1c, the rice is placed in different cups according to the perceived energy) is a way too. However, since they require a certain level of understanding and are not intuitive, they are not suitable for use in design. When planning a design, it is also important to visually differentiate between the elements to intuitively show the differences between different activities. For example, the activities can be placed in different locations (2a), sorted into sufficiently different colors (3a, 4a), or sorted by shape (2c), etc. However, when our design focuses on the physical version, distinguishing it by location or shape will not result in a

large enough visual difference. In summary, a planning activity should include a reasonable classification method, that is, classifying according to the different areas to which the tasks belong, combined with special circumstances such as urgent activities, and expressing the classification according to the differences in color, can effectively improve the sense of preparation.

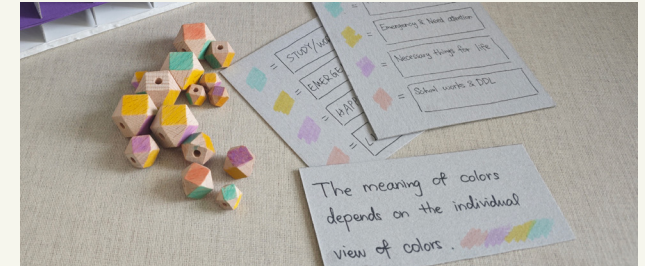


Fig 16 Photo of the blocks

Prioritizing

Prioritizing is another form of reasonable decomposition of activities for the next week. When people complete busy work or life tasks, prioritization can help reduce anxiety about having to do everything, focus on the most important activities, avoid wasting time on low-value things, and ensure focus on high-return activities. By prioritizing in this way, people can take control of their schedule for the next week, be more organized when challenges arise, and have the strength and confidence to face them. Prioritization will overlap with the way of classification to some extent, such as urgency and energy. However, because Sunday Blues is a mood problem, it would be more appropriate to design it according to the proposed feelings of different activities. Priority is a kind of ranking behavior that is measured on the same scale. The design should clearly show the hierarchical differences between high and low, rather than just the differences. Size differences (3a, 4a) or color gradients (1a) are good approaches. However, conflicts with the categorization approach should be avoided, so even though color gradients are a good way to prioritize, they are not used here. In conclusion, to improve the feeling of preparedness,

use reasonable prioritization through clear differences in the design, such as size gradients.

Ease of use is imperative for feeling prepared

Ease of use is an essential part of a good plan. The plan itself can solve a certain degree of Sunday Blues for a certain group of people, but only if it is not a burden. For people for whom Sunday Blues comes more from a sense of loss of control caused by a lack of clarity about the plan for the following week, having a plan is a relief instead of a burden. At the same time, the act of planning should not be a burden. This requires a design with extremely high ease of use to avoid additional negative emotions caused by cognitive differences and cumbersome processes. For example, in the design (3a, 4a), the horizontal axis is the date, and the vertical axis is the time of day. This presentation is similar to the conventional calendar format, thereby reducing the pressure of use due to unfamiliarity. In the design (1b), the physical emotional stickers can express different emotions for activities in a more expressive way, avoiding the problem of insufficient recognition of the stickers. However, the act of drawing different emotions also brings a sense of tediousness, which may be somewhat burdensome. In design (2a), the size of the prototype is too small, and only one module can be placed in the same square, making it not very convenient to clearly display all the activities of the same day. In design (3a), when there are too many activities, the schedule will lean because it cannot support the weight. Although this form of visualization shows the heavy schedule of the following week very well, it makes it difficult to continue the placement behavior afterwards. Overall, a design with high usability can bring a sense of preparation. Therefore, the design should be suitable for people's general way of thinking and reduce cognitive costs. A design should avoid unnecessary and cumbersome steps created by the design itself; make the design of reasonable size and style and prevent inconvenience during use.

How can you design for planning that evokes positive thinking?

When people are too focused on making daily plans, traditional planning methods can cause more negative emotions and exacerbate the "Sunday Blues". In this case, planning becomes a negative factor, but we can make it interactive and fun through better design methods, as well as visually customizable and attractive. Then the experience will be better. In short, when designing a plan, it needs to be both functional, beautiful and enjoyable, so that people will not have more emotional distress about the upcoming week but will start to look forward to their positive and meaningful future.

Physical format of planning can enhance opportunities for interaction and evoke positive thinking

Traditional online planning can be abstract and impersonal. Therefore, through design research, we discovered that giving plans a tangible, accessible feel has a powerful effect, which can enhance motivation and create positive and optimistic expectations for the new week ahead. For example, in the prototyping (1c, 2b), we tried to give the intangible emotional experience a perceptible, physical "weight", which enhanced the expression of intangible emotions. We transferred this discovery to another design, where imagining ourselves as part of the final physical product made us feel more in control and empowered to take positive action. This approach to design involves tactile materials, manipulable components and clear visual cues that connect physical actions to intended outcomes. By physical planning, the process of planning is placed in a real multisensory experience, creating a more enjoyable and emotionally resonant interaction that encourages users to plan the week ahead on a Sunday in an optimistic way. When designing a planning experience, a designer should therefore incorporate tangible materials, manipulable components, and clear visual cues to make planning a tangible, multisensory experience.

Good aesthetic quality helps evoke positive thoughts.

Incorporating aesthetic elements into planning tools helps people to think more deeply about how to discover and enjoy pleasurable activities, thereby enhancing the overall emotional experience. If only positive activities are listed, the emotional experience can seem superficial. In our design research, we found that investing in the aesthetics of the way a plan is designed can trigger more positive thinking about the nature of the activities in the plan. For example, in the prototyping (3b, 4b),

"When choosing the right flower or right puzzle piece for the right activity I am thinking more about what this activity means to me. Is it a big positive thing in the week? Then I chose a big flower/piece. Is it energetic or chill or creative or grounded? For a party I chose a wavy piece that represented the dancing I was going to do at the party and made it yellow to represent the high energy."

Moreover, by designing a more aesthetically pleasing planner, the positive emotional experience can be extended into the following week by making participants want to repeatedly view, engage with and revisit it. Through this appreciation, people can think more about the impact of aesthetics when making plans, thus reconnecting to the positive aspects of the new week. Aesthetically engaging has a great potential impact that will extend beyond the initial planning session. For example, the flower prototype (3b) chosen for the phone not only has an aesthetic appearance, but also a symbolic meaning that makes us think about the positive energy represented by each activity. It is displayed in a public area, and its beauty encourages people to interact and talk about the positive activities it represents. If care is taken to make the planner aesthetically pleasing, users will open it repeatedly throughout the week, not just for functional purposes, but also to appreciate its beauty. This repeated interaction will make people think about the positive aspects of the week on an ongoing basis. By adding aesthetic elements that make users think and best re-

present their positive experiences, people can pay more attention when planning and strengthen their emotional connection to the upcoming week. Therefore, the design of an attractive planner needs to utilize visual cues, meaningful symbols, and customizable sections that allow users to express their personal styles, making the planner visually more attractive and helping to enhance users' positive emotions towards the planner, triggering positive thinking, thus to a certain extent solving the emotional problems on Sundays and extending them to the whole week.

Challenges in designing a planner

Everyone has different planning sub-needs

Although we all have a need for planning, the sub needs to plan vary. From various planner prototypes and the variety of reactions to them, it becomes clear that there is no one planner that fits all our needs exactly. While one person may have a very strong need for detailed planning, another might prefer more flexible planning. Additionally, not all people like to plan the same or similar activities. We found that each designer was typically happier with planners they made themselves, as these reflected their specific, personal sub-needs. A planning design should consider the sub-needs of a user from a planning.

Resistance towards adjusting to a new way of planning

Many people already use planners in their daily or weekly routine. Frequent use implies that users see this as a need to manage their activities. For these people, it can be difficult to try out a new way of planning as this might bring with them a sense of uneasiness. Additionally, we found that it takes time to understand a new planner, especially when it is not designed for an optimal learning curve. A planning design should ease the adjustment period for a new way of planning.

Positivity is not binary

To “highlight the positive”, in the planners targeted to the coping mechanism of thinking positively, it is

important to first figure out which plans can be regarded as “positive” ones. However, in our rounds of testing, we found that there are many activities that cannot be simply defined as “positive” or “negative”. Activities have both positive and negative attributes. The current mindset of users determines what the general opinion of such an activity is. For example, “going to the grocery store” can be positive when you want to take a break but can be stressful when you just plan to take a rest. For many things, it is hard to define them simply as “positive” or “negative”, and the way people view the same thing may be different depending on their state of mind. When designing for positive thinking, it is important to leave room for a wide range of feelings when designing.

Summary

To increase a feeling of preparedness during the planning activity:

Include a reasonable classification method, that is, classifying according to the different areas to which the activities belong, combined with special circumstances such as urgent activities, and expressing the classification according to the differences in color, can effectively improve the sense of preparation.

Use reasonable prioritization through clear differences in the design, such as size gradients.

Avoid unnecessary and cumbersome steps created by the design itself; make the design of reasonable size and style and prevent inconvenience during use.

To design for positive thinking during the planning activity:

Incorporate tangible materials, manipulable components, and clear visual cues to make planning a tangible, multisensory experience.

Provide for changeable aesthetic elements to allow users to express their personal style and connect

visually with their plans.

Include visually engaging aesthetics, personal symbolism, and customization options.

To deal with the challenges of designing a planning activity targeted at the Sunday Blues:

Consider the sub-needs of a user from a planning.

Ease the adjustment period for a new way of planning

Leave room for a wide range of feelings when designing.

CONCLUSION

The two directions explored both emphasize the process of planning. Both directions emphasize the experience of planning. For the positivity planner, physicality enhanced the experience of the interaction. The interaction with its aesthetics fostered mindfulness and prolonged a positive mentality. For the activity planner, the main goal is to feel prepared through providing structure. This is reflected in the needs during the experience of planning, this experience should go smooth while incentivizing a user to structure their thoughts using classification and prioritization of activities.

To concretely summarize the research findings a set of design guidelines was given. The design guidelines are not intended to be an exhaustive list of guidelines when designing a planning activity for Sunday blues. Rather, these guidelines provide aspects that should be considered in the design process.

DISCUSSION

The insights gathered from exploring planning as a tool for managing “Sunday Blues” provide contributions to the body of design research by providing inspiring guidelines on how to design a planning experience for Sunday Blues. This study shows how planning can not

only organize activities but also how it can influence one's experience.

A studio research approach allowed for broad exploration of factors that could influence the experience of planning for Sunday blues. This is especially valuable as little research has been done on this specific topic. Explorative research can help uncover previously unconsidered aspects of planning that impact the Sunday Blues, providing an excellent starting point on which further research can be based.

The studio research approach also has its limitations. The insights are highly subjective as the different prototypes were tested on only the designers in which no effort for objectivity was made. The designers designed the prototypes specifically for their own use and reflected on their personal experience with them. This means that the prototypes are likely not to be valuable for a broader group of people but rather only functioned as a way to come to insights. The generalizability of these insights is questionable as they have been based on the opinions of just one up to four people.

This provides grounds for future research. It highlights the need for a broader participant base to validate and expand upon the findings. Conducting studies with a diverse group of users could provide a more comprehensive understanding of which planning features effectively mitigate Sunday Blues across different demographics, lifestyles, and preferences.

There is also the opportunity to use the results as they are now in the explorative phase of a design project. While doing so the designer should consider the guidelines as inspiration, providing a new perspective to look at planning to mitigate Sunday Blues.

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APPENDIX

Vermeulen, Maud

Ability: Instructional design, video production, task management, philosophy, presenting, user-experience.

“I did a Bachelor’s degree Industrial design at Eindhoven University after which I continued with the master. Over time I have taken special interest in design for education and experience design. This can be seen in my contribution to this project in the designs I worked on: 1b, 2d, 3b and 4b which strongly emphasize experience. In this project I contributed especially to the ideation as well as facilitating communication.”

Xinyue Liu

Ability: Design research & thinking, sketch, product/vehicle modelling and rendering, video editing and simple animation, user & human-machine interface design, prototyping, etc.

“My undergraduate degree is in product design from the China Academy of Art, with a focus on transportation interaction design. I am good at a clearly structured and methodical design process, which can be seen in my prototyping (1c, 2a, 3a, 4a). I was mainly responsible for the introduction and the preparedness section in the insights in writing, as well as the revision of the final pictorial layout.”

Zilu Tang

Ability: Design research, design thinking, usability testing, heuristic evaluations, storytelling, programming (C#, Java, HTML/CSS), prototyping etc.

“I studied engineering degree of Industrial Design during my bachelor and have some experience of design research. I made contributions to prototypes (1d, 2b, 4a). I made the slides of introducing our project and I was the presenter of our project in the final presentation. And I wrote the related works and design insights of our report.”

Chien-Hung, Chiu

Ability: Visual & graphic design, branding, user experience, service design, design thinking, teaching for junior high experience.

“I am an exchange student from the Design Department of National Taiwan University of Science and Technology. During this group work, I produced 4 prototypes (1a, 2c, 3c, 4b). I mainly wrote the process of 4 design iterations, as well as the aesthetic insight, and the final pictorial of design arrangement.”

