

Design Patterns

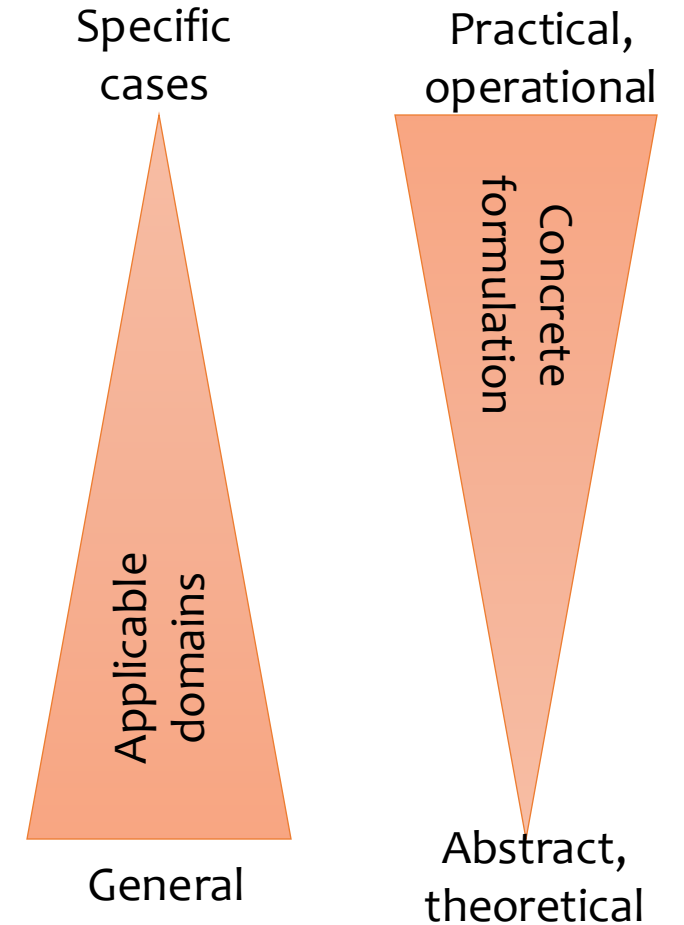
User Experience Design

Alberto Monge Roffarello

Academic Year 2025/2026

Generating Design Solutions (recap)

- **Guidelines:** Low-level focused advice about good practices and cautions against dangers.
- **Principles:** Mid-level strategies or rules to analyze and compare design alternatives.
- **Theories:** High-level widely applicable frameworks to draw on during design and evaluation, as well as to support communication and teaching.



Design Guidelines

Shared language to promote **consistency** among multiple designers in terminology usage, appearance, and action sequences

The “How”

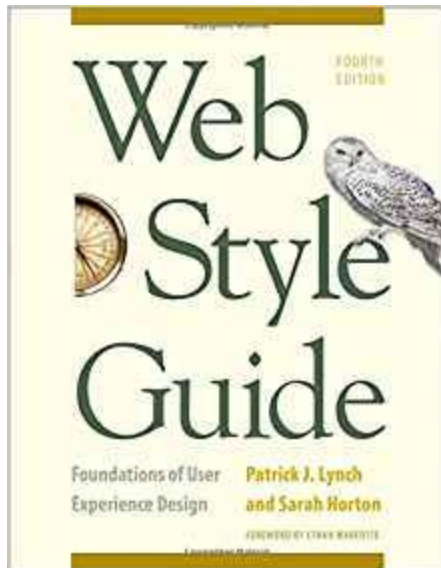
Design Guidelines

- Concrete suggestions about “How” the Principles may be satisfied
- Often rule-based
- Based on best practices
- Encapsulate experience of expert designers
- Sometimes blessed as «standards»
- But:
 - May be too specific and hard to apply to your situation
 - Difficult to develop a general-purpose guideline

Web Style Guide



Web Style Guide, 4th Edition: Foundations of User Experience Design (2016)
<https://webstyleguide.com/>



Web Style Guide by Patrick J. Lynch and Sarah Horton

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About the authors

[Patrick J. Lynch](#) and [Sarah Horton](#) have been working together on award-winning interface and graphic design projects since 1991. They began collaborating on *Web Style Guide* in 1997, moving from a web-only version to print and web in 1999. The book is in its 4th edition and has been translated into more than eight languages.

- Learn more [about Pat and Sarah](#)
- [Web Style Guide, 4th Edition: Foundations of User Experience Design on Amazon](#)

Praise for the 4th Edition of Web Style

Contents

Search

Front Matter



<https://www.w3.org/WAI/standards-guidelines/wcag/>

Web Content Accessibility Guidelines (WCAG)

The screenshot shows the W3C Web Accessibility Initiative (WAI) website. The header includes the W3C logo, the text "Web Accessibility Initiative WAI", and a tagline: "Strategies, standards, resources to make the Web accessible to people with disabilities". There are links for "Get Involved" and "About W3C WAI", and a search bar. A navigation bar below the header lists: "Accessibility Fundamentals", "Planning & Policies", "Design & Develop", "Test & Evaluate", "Teach & Advocate", and "Standards/Guidelines". The main content area is titled "WCAG 2 Overview". On the left, there is a sidebar under the heading "Standards/Guidelines" with a sub-heading "Web Content - WCAG 2". The sidebar contains links: "How to Meet WCAG 2 (Quick Reference)", "At a Glance", "The Documents", "Applying to Non-Web ICT", "New in 2.2 Draft", "New in 2.1", "Translations", "Commenting", "Conformance Logos", "FAQ", "WCAG 3 Draft", and "Authoring Tools - ATAG". The main content area has a "Summary" section with the following text: "This page introduces the Web Content Accessibility Guidelines (WCAG) international standard, including WCAG 2.0, WCAG 2.1, and WCAG 2.2. WCAG documents explain how to make web content more accessible to people with disabilities. A different page [introduces WCAG 3](#). WCAG is not an introduction to accessibility. For introductions, see [Accessibility Fundamentals Overview](#). Quick links to resources:

- [How to Meet WCAG 2 \(Quick Reference\)](#)
- [WCAG 2.2 Draft](#), [What's New in WCAG 2.2 Draft](#) with status and timeline
- [WCAG 2.1 Standard](#)
- [WCAG 2.0 Standard](#)

" Below the summary is a "Page Contents" section with links:

- [Introduction](#)
- [WCAG 2.0, 2.1, 2.2](#)
- [Who WCAG is for](#)
- [What is in WCAG 2](#)

U.S. Government Mobile User Experience Guidelines



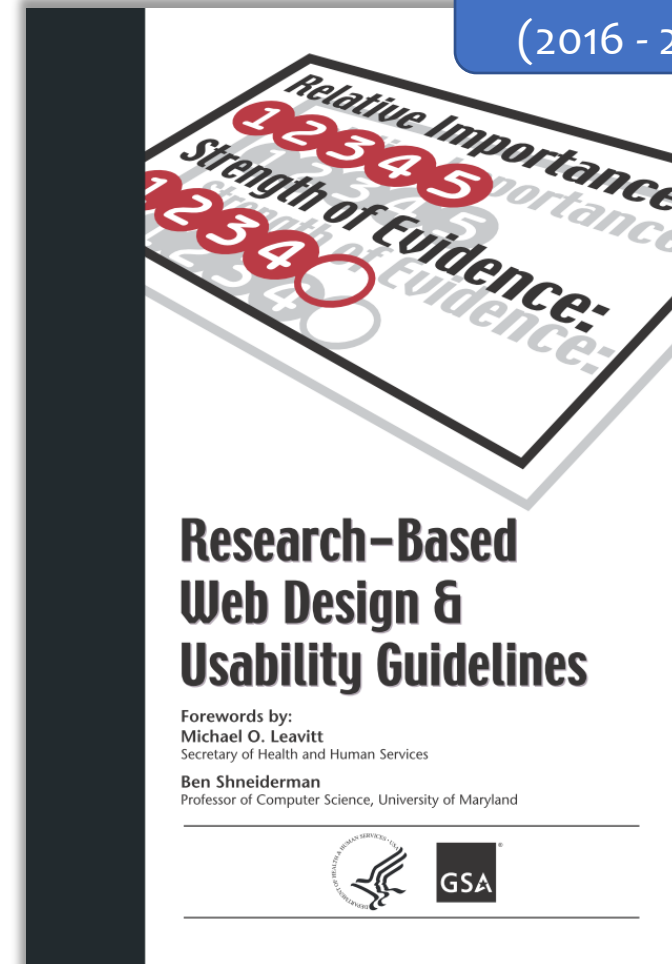
U.S. General Service Administration
<https://digital.gov/resources/mobile-user-experience-guidelines/>

Previously
(2016 - 2021)

The screenshot shows the Digital.gov website header with navigation links: News, Events, Resources, Communities, Tools. The main heading is "Mobile User Experience Guidelines" with a subtitle "Six user experience guidelines for creating a mobile product." The text explains that if an app doesn't have a good user experience, it goes to the "app graveyard." It mentions that resources like the Digital Playbook and Public Participation Playbook have helped agencies become user-friendly. It also states that as more agencies develop mobile apps and websites, they need quick guidance on mobile user experience Do's and Don'ts. To answer their call, they asked MobileGov Community of Practice members to choose their top Mobile UX Guidelines from the original group of 42 created in 2013 at community events in late 2014 and early 2015. From that feedback, they have distilled the following six mobile user experience guidelines:

- Guideline 1:** Make sure your content is structured and chunked appropriately for multiple devices
- Guideline 2:** Follow industry user interface guidelines and government regulations (like 508) in the development of your mobile product

On the right side of the page, there is a sidebar with a section "In this page" and a "Join a Community" section. The "Join a Community" section lists four options: Mobile, Web Analytics and Optimization, Web Managers, and User Experience. The "In this page" section lists one option: U.S. Web Design System.





<https://design-system.service.gov.uk>

U.K. Government Design System

The screenshot shows the homepage of the U.K. Government Design System. At the top, there is a black header with the 'GOV.UK Design System' logo on the left and a search bar on the right. Below the header is a navigation bar with links: 'Get started', 'Styles', 'Components', 'Patterns', and 'Community'. The main content area has a blue background with the heading 'Design your service using GOV.UK styles, components and patterns'. Below this heading is a paragraph: 'Use this design system to make your service consistent with GOV.UK. Learn from the research and experience of other service teams and avoid repeating work that's already been done.' To the right of the text is an illustration of a laptop displaying a service page, with a checklist and a code editor floating above it. Below the paragraph is a 'Get started >' button. Further down, there is a section titled 'What's new' with a date '17 October 2022' and a paragraph about changes to the 'Backlog' page. At the bottom, there are three large buttons: 'Styles', 'Components', and 'Patterns'.

GOV.UK Design System Search Design System

[Get started](#) [Styles](#) [Components](#) [Patterns](#) [Community](#)

Design your service using GOV.UK styles, components and patterns

Use this design system to make your service consistent with GOV.UK. Learn from the research and experience of other service teams and avoid repeating work that's already been done.

[Get started >](#)

What's new

17 October 2022: We've changed our 'Backlog' page into the new '[Upcoming components and patterns](#)' page and chosen 3 priorities that we plan to work on next.

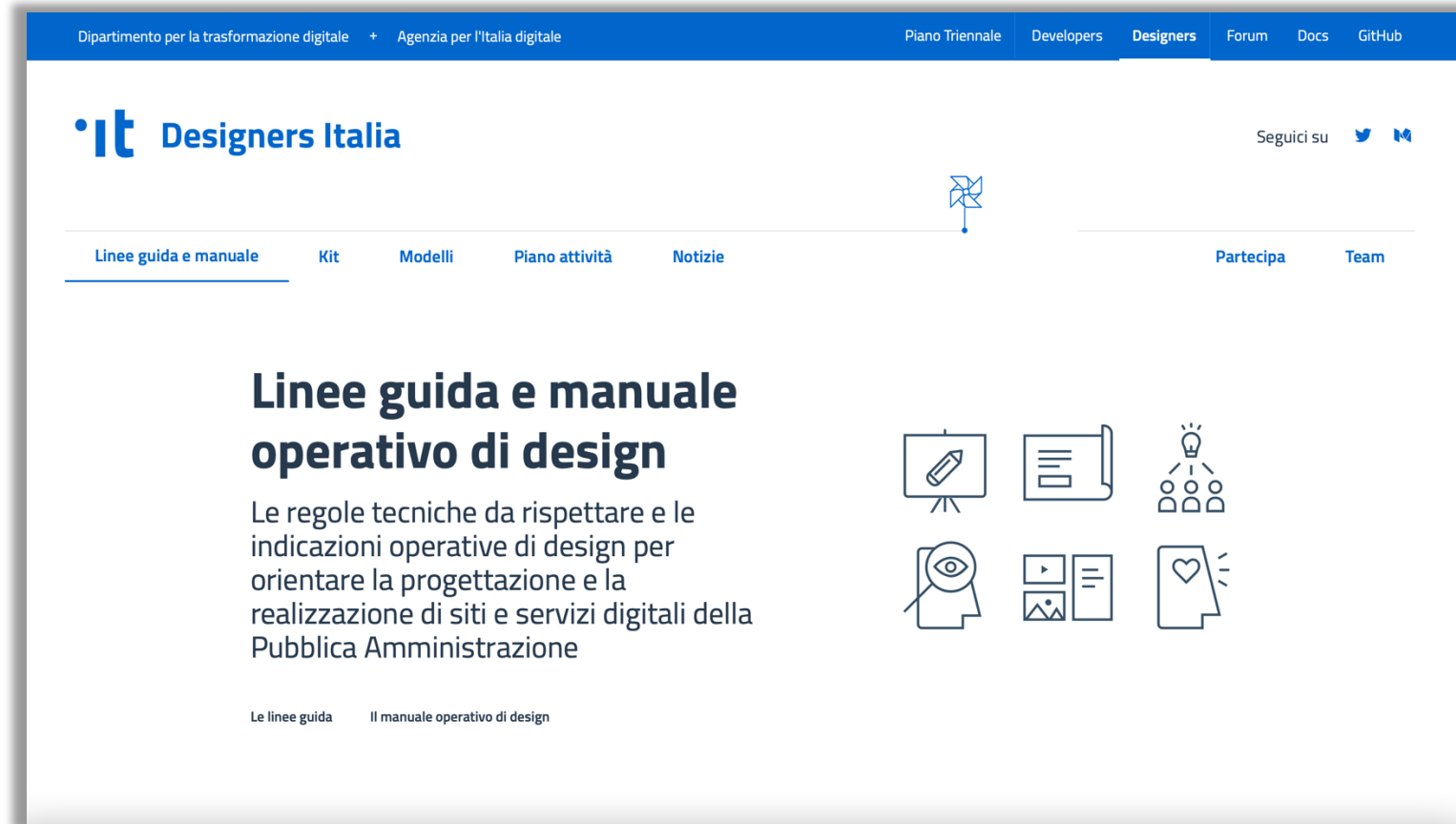
[Sign up to get update emails about the Design System.](#)

Styles **Components** **Patterns**

Italian Government Guidelines and Design System



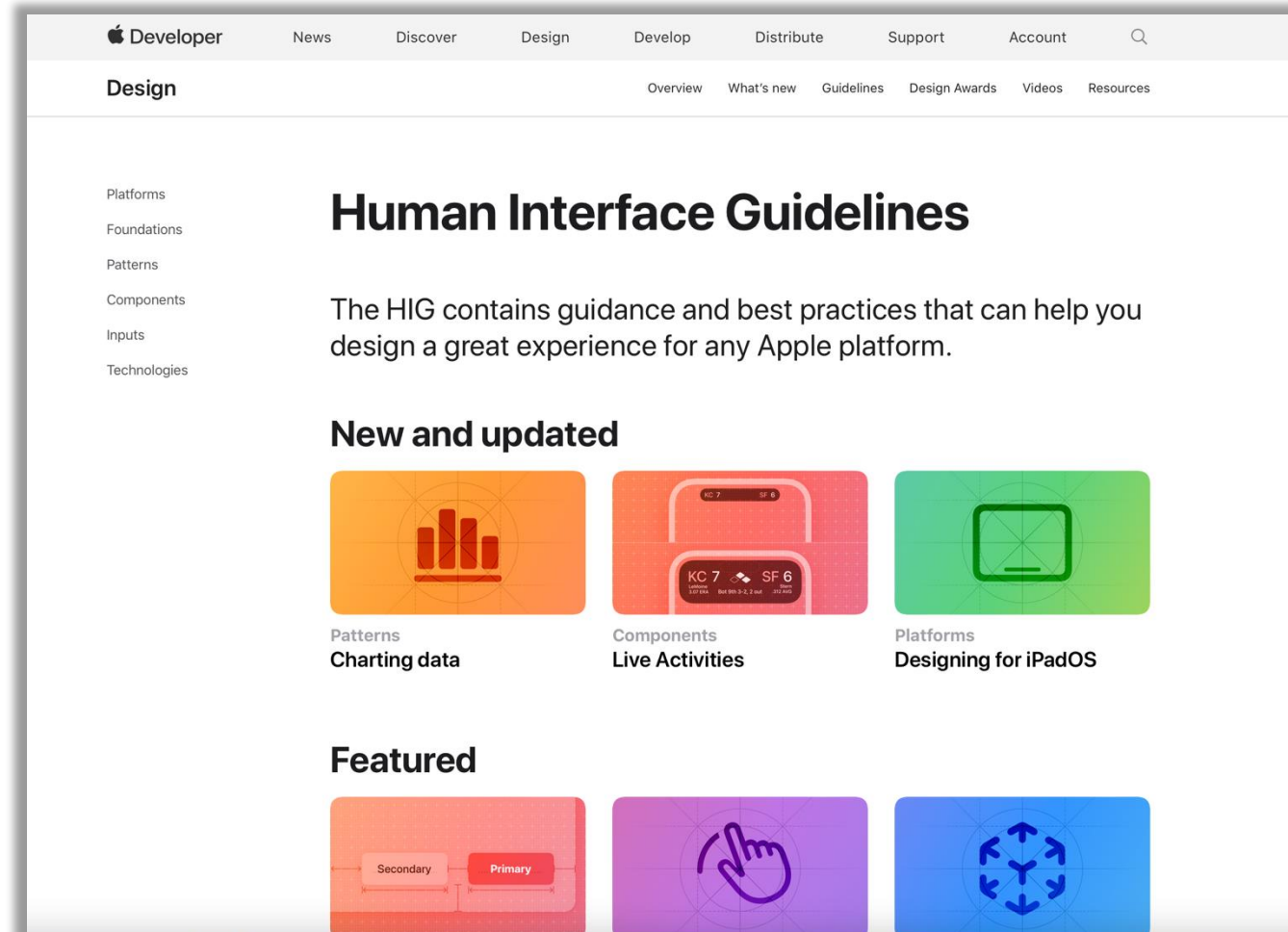
<https://designers.italia.it/linee-guida/>





<https://developer.apple.com/design/human-interface-guidelines/>

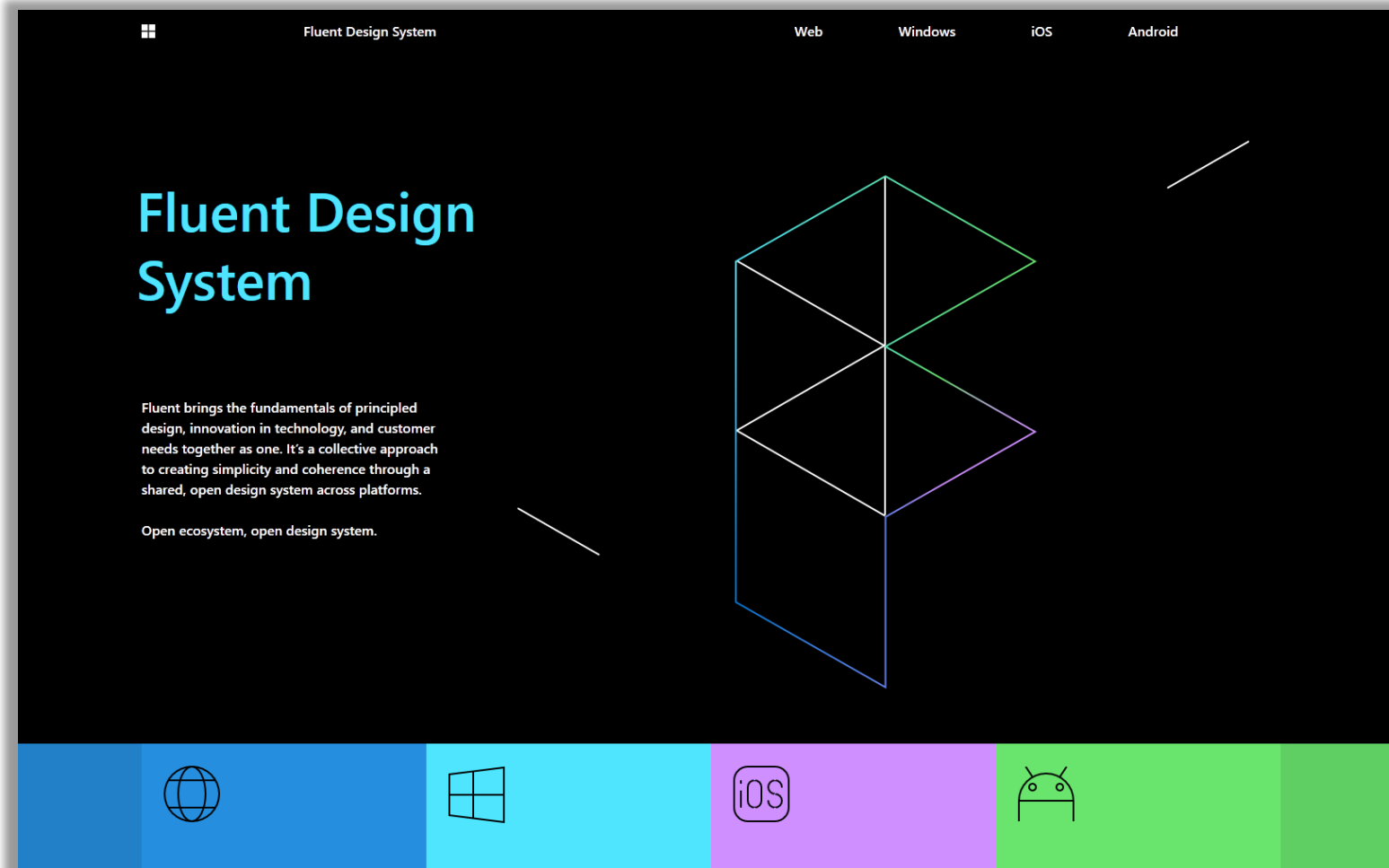
Apple HIG





<https://www.microsoft.com/design/fluent/>

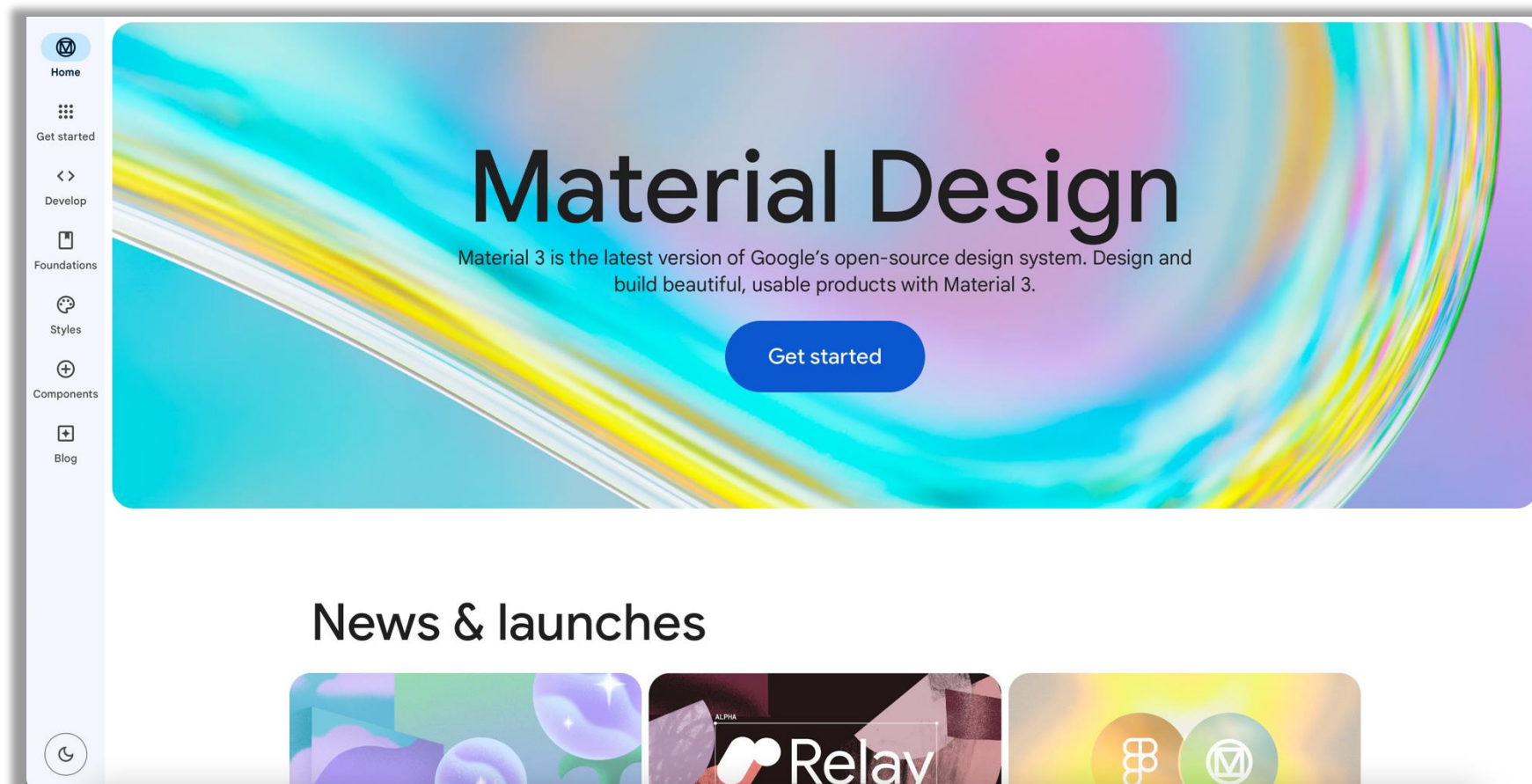
Microsoft «Fluent» Design





<https://material.io/>

Google Material Design



Guidelines for Human-AI Interaction

- By Microsoft Research:
 - <https://www.microsoft.com/en-us/research/project/guidelines-for-human-ai-interaction/>
 - <https://www.microsoft.com/en-us/haxtoolkit/ai-guidelines/>



Guidelines for Human-AI Interaction: Examples

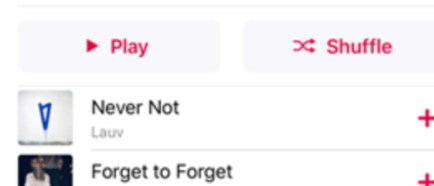
2
INITIALLY

Make clear how well the system can do what it can do.

Help the user understand how often the AI system may make mistakes.

EXAMPLE IN PRACTICE

Discover new music from artists we think you'll like.
Refreshed every Friday.



The recommender in **Apple Music** uses language such as "we think you'll like" to communicate uncertainty.

Make clear how well the system can do what it can do.

2

9
WHEN WRONG

Support efficient correction.

Make it easy to edit, refine, or recover when the AI system is wrong.

EXAMPLE IN PRACTICE



When **Bing** automatically corrects spelling errors in search queries, it provides the option to revert to the query as originally typed with one click.

Support efficient correction.

9

Guidelines for Augmented Reality

- By Apple Design:

<https://developer.apple.com/design/human-interface-guidelines/technologies/augmented-reality/>

Creating an engaging, comfortable experience

Let people use the entire display. Devote as much of the screen as possible to displaying the physical world and your app's virtual objects. Avoid cluttering the screen with controls and information that diminish the immersive experience.

Strive for convincing illusions when placing realistic objects. Design detailed 3D assets with lifelike textures to create objects that appear to inhabit the physical environment in which you place them. Using information from ARKit, you can scale objects properly and position them on detected real-world surfaces, reflect environmental lighting conditions and simulate camera grain, cast top-down diffuse object shadows on real-world surfaces, and update visuals as the camera's position changes. To help avoid breaking the illusion you create, make sure your app updates scenes 60 times per second so objects don't appear to jump or flicker.

Consider how virtual objects with reflective surfaces show the environment. Reflections in ARKit are approximations based on the environment captured by the camera. To help maintain the illusion that an AR experience is real, prefer small or coarse reflective surfaces that downplay the effect of these approximations.

Use audio and haptics to enhance the immersive experience. A sound effect or bump sensation is a great way to confirm that a virtual object has made contact with a physical surface or other virtual object. Background music can also help envelop people in the virtual world. For guidance, see [Playing audio](#) and [Playing haptics](#).

Minimize text in the environment. Display only the information that people need for your app experience.

Generating Design Solutions

- **Guidelines**
practice
- **Principles**
compar
- **Theories**
draw on
support communication and teaching.

What about “Design Patterns”?

Specific
cases

Practical,
operational

Concrete
formulation

Ap d

General

Abstract,
theoretical

Generating Design Solutions

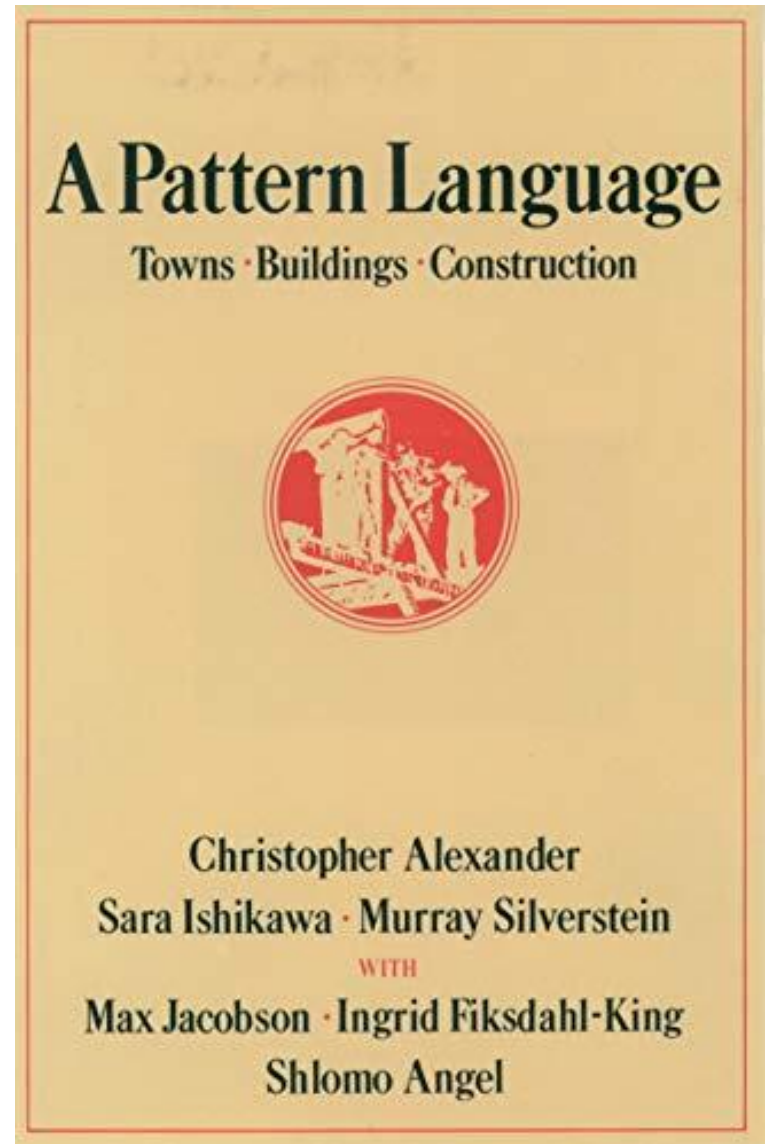
- **Design Patterns:** well-proven solutions that solve commonly recurring problems
 - they suggest a specific solution for the specific problem;
 - the solution has been tested by others;
 - the solution can be reused.

Design = Solutions

- Design is about solution
- Unfortunately, designers often reinvent things, so that it is hard to know:
 - **how** things were done before
 - **why** things were done in a certain way
 - **how** to reuse solutions

Design Patterns

- Design patterns were first used in architecture
- The idea was introduced by the architect Christopher Alexander, who defined a design pattern in this way: *"Each pattern describes a problem that occurs over and over again in our environment, and then describes the core of the solution to that problem, in such a way that you can use this solution a million times over, without ever doing it the same way twice."*



Design Patterns

- They are a way to communicate common **design problems** and **related solutions**
 - Design patterns are recurring solutions that solve common design problems
- They not too general and not too specific
 - use a solution “a million times over, without ever doing it the same way twice”
- They are a ***shared language***
 - Design patterns are standard reference points for designers
 - They allow for debate over alternatives, where merely mentioning the name of a design pattern implicitly carries much more meaning than merely the name
 - They are readable by non-experts

Design Patterns As a New Literary Form

- A *literary form* is an agreement between the writer and the reader
 - A letter always starts with “Dear ...” and ends with some letter closings (e.g., “Best regards”)
- We can think about design patterns as a new literary form
 - They define certain **things** to be in a certain **place** with a certain **meaning**

Design Patterns Description

243 SITTING WALL**



1124

... if all is well, the outdoor areas are largely made up of positive spaces—POSITIVE OUTDOOR SPACES (106); in some fashion you have marked boundaries between gardens and streets, between terraces and gardens, between outdoor rooms and terraces, between play areas and gardens—GREEN STREETS (51), PEDESTRIAN STREET (100), HALF-HIDDEN GARDEN (111), HIERARCHY OF OPEN SPACE (114), PATH SHAPE (121), ACTIVITY POCKETS (124), PRIVATE TERRACE ON THE STREET (140), OUTDOOR ROOM (163), OPENING TO THE STREET (165), GALLERY SURROUND (166), GARDEN GROWING WILD (172). With this pattern, you can help these natural boundaries take on their proper character, by building walls, just low enough to sit on, and high enough to mark the boundaries.

If you have also marked the places where it makes sense to build seats—SEAT SPOTS (241), FRONT DOOR BENCH (242)—you can kill two birds with one stone by using the walls as seats which help enclose the outdoor space wherever its positive character is weakest.

In many places walls and fences between outdoor spaces are too high; but no boundary at all does injustice to the subtlety of the divisions between the spaces.

Consider, for example, a garden on a quiet street. At least somewhere along the edge between the two there is a need for a seam, a place which unites the two, but does so without breaking down the fact that they are separate places. If there is a high wall or a hedge, then the people in the garden have no way of being connected to the street; the people in the street have no way of being connected to the garden. But if there is no barrier at all—then the division between the two is hard to maintain. Stray dogs can wander in and out at will; it is even uncomfortable to sit in the garden, because it is essentially like sitting in the street.

1125

CONSTRUCTION

The problem can only be solved by a kind of barrier which functions as a barrier which separates, and as a seam which joins, at the same time.

A low wall or balustrade, just at the right height for sitting, is perfect. It creates a barrier which separates. But because it invites people to sit on it—invites them to sit first with their legs on one side, then with their legs on top, then to swivel round still further to the other side, or to sit astride it—it also functions as a seam, which makes a positive connection between the two places.

Examples: A low wall with the children's sandbox on one side, circulation path on the other; low wall at the front of the garden, connecting the house to the public path; a sitting wall that is a retaining wall, with plants on one side, where people can sit close to the flowers and eat their lunch.

Ruskin describes a sitting wall he experienced:

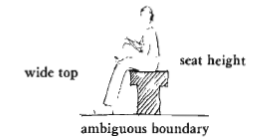
Last summer I was lodging for a little while in a cottage in the country, and in front of my low window there were, first, some beds of daisies, then a row of gooseberry and currant bushes, and then a low wall about three feet above the ground, covered with stone-crests. Outside, a corn-field, with its green ears glistening in the sun, and a field path through it, just past the garden gate. From my window I could see every peasant of the village who passed that way, with basket on arm for market, or spade on shoulder for field. When I was inclined for society, I could lean over my wall, and talk to anybody; when I was inclined for science, I could botanize all along the top of my wall—there were four species of stone-crest alone growing on it; and when I was inclined for exercise, I could jump over my wall, backwards and forwards. That's the sort of fence to have in a Christian country; not a thing which you can't walk inside of without making yourself look like a wild beast, nor look at out of your window in the morning without expecting to see somebody impaled upon it in the night. (John Ruskin, *The Two Paths*, New York: Everyman's Library, 1907, p. 203.)

Therefore:

Surround any natural outdoor area, and make minor boundaries between outdoor areas with low walls, about 16 inches high, and wide enough to sit on, at least 12 inches wide.

1126

243 SITTING WALL



Place the walls to coincide with natural seat spots, so that extra benches are not necessary—SEAT SPOTS (241); make them of brick or tile, if possible—SOFT TILE AND BRICK (248); if they separate two areas of slightly different height, pierce them with holes to make them balustrades—ORNAMENT (249). Where they are in the sun, and can be large enough, plant flowers in them or against them—RAISED FLOWERS (245).

1127

Design Patterns Description

Name

243 SITTING WALL**

Images



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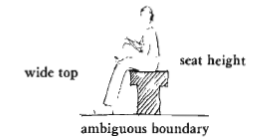
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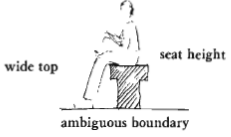


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1124	1125

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<i>The problem can only be solved by a kind of barrier which functions as a barrier which separates, and as a seam which joins, at the same time.</i> A low wall or balustrade, just at the right height for sitting, is perfect. It creates a barrier which separates. But because it invites people to sit on it—invites them to sit first with their legs on one side, then with their legs on top, then to swivel round still further to the other side, or to sit astride it—it also functions as a seam, which makes a positive connection between the two places. Examples: A low wall with the children's sandbox on one side, circulation path on the other; low wall at the front of the garden, connecting the house to the public path; a sitting wall that is a retaining wall, with plants on one side, where people can sit close to the flowers and eat their lunch. Ruskin describes a sitting wall he experienced: Last summer I was lodging for a little while in a cottage in the country, and in front of my low window there were, first, some beds of daisies, then a row of gooseberry and currant bushes, and then a low wall about three feet above the ground, covered with stone-crests. Outside, a corn-field, with its green ears glistening in the sun, and a field path through it, just past the garden gate. From my window I could see every peasant of the village who passed that way, with basket on arm for market, or spade on shoulder for field. When I was inclined for society, I could lean over my wall, and talk to anybody; when I was inclined for science, I could botanize all along the top of my wall—there were four species of stone-crest alone growing on it; and when I was inclined for exercise, I could jump over my wall, backwards and forwards. That's the sort of fence to have in a Christian country; not a thing which you can't walk inside of without making yourself look like a wild beast, nor look at out of your window in the morning without expecting to see somebody impaled upon it in the night. (John Ruskin, <i>The Two Paths</i>, New York: Everyman's Library, 1907, p. 203.) Therefore: Surround any natural outdoor area, and make minor boundaries between outdoor areas with low walls, about 16 inches high, and wide enough to sit on, at least 12 inches wide.	 *** Place the walls to coincide with natural seat spots, so that extra benches are not necessary—SEAT SPOTS (241); make them of brick or tile, if possible—SOFT TILE AND BRICK (248); if they separate two areas of slightly different height, pierce them with holes to make them balustrades—ORNAMENT (249). Where they are in the sun, and can be large enough, plant flowers in them or against them—RAISED FLOWERS (245). . . .
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Problem statement

In many places walls and fences between outdoor spaces are too high; but no boundary at all does injustice to the subtlety of the divisions between the spaces.

Consider, for example, a garden on a quiet street. At least somewhere along the edge between the two there is a need for a seam, a place which unites the two, but does so without breaking down the fact that they are separate places. If there is a high wall or a hedge, then the people in the garden have no way of being connected to the street; the people in the street have no way of being connected to the garden. But if there is no barrier at all—then the division between the two is hard to maintain. Stray dogs can wander in and out at will; it is even uncomfortable to sit in the garden, because it is essentially like sitting in the street.

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CONSTRUCTION

The problem can only be solved by a kind of barrier which functions as a barrier which separates, and as a seam which joins, at the same time.

A low wall or balustrade, just at the right height for sitting, is perfect. It creates a barrier which separates. But because it invites people to sit on it—invites them to sit first with their legs on one side, then with their legs on top, then to swivel round still further to the other side, or to sit astride it—it also functions as a seam, which makes a positive connection between the two places.

Examples: A low wall with the children's sandbox on one side, circulation path on the other; low wall at the front of the garden, connecting the house to the public path; a sitting wall that is a retaining wall, with plants on one side, where people can sit close to the flowers and eat their lunch.

Ruskin describes a sitting wall he experienced:

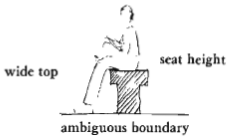
Last summer I was lodging for a little while in a cottage in the country, and in front of my low window there were, first, some beds of daisies, then a row of gooseberry and currant bushes, and then a low wall about three feet above the ground, covered with stone-crests. Outside, a corn-field, with its green ears glistening in the sun, and a field path through it, just past the garden gate. From my window I could see every peasant of the village who passed that way, with basket on arm for market, or spade on shoulder for field. When I was inclined for society, I could lean over my wall, and talk to anybody; when I was inclined for science, I could botanize all along the top of my wall—there were four species of stone-crest alone growing on it; and when I was inclined for exercise, I could jump over my wall, backwards and forwards. That's the sort of fence to have in a Christian country; not a thing which you can't walk inside of without making yourself look like a wild beast, nor look at out of your window in the morning without expecting to see somebody impaled upon it in the night. (John Ruskin, *The Two Paths*, New York: Everyman's Library, 1907, p. 203.)

Therefore:

Surround any natural outdoor area, and make minor boundaries between outdoor areas with low walls, about 16 inches high, and wide enough to sit on, at least 12 inches wide.

1126

243 SITTING WALL



Place the walls to coincide with natural seat spots, so that extra benches are not necessary—SEAT SPOTS (241); make them of brick or tile, if possible—SOFT TILE AND BRICK (248); if they separate two areas of slightly different height, pierce them with holes to make them balustrades—ORNAMENT (249). Where they are in the sun, and can be large enough, plant flowers in them or against them—RAISED FLOWERS (245).

1127

User Experience Design

25

Design Patterns Description

Name

243 SITTING WALL**

Images



Context

... if all is well, the outdoor space is a mix of positive spaces—POSITIVE OUTDOOR SPACE (100); in some fashion you have marked boundaries between gardens and streets, between terraces and gardens, between outdoor rooms and terraces, between play areas and gardens—GREEN STREETS (51), PEDESTRIAN STREET (100), HALF-HIDDEN GARDEN (111), HIERARCHY OF OPEN SPACE (114), PATH SHAPE (121), ACTIVITY POCKETS (124), PRIVATE TERRACE ON THE STREET (140), OUTDOOR ROOM (163), OPENING TO THE STREET (165), GALLERY SURROUND (166), GARDEN GROWING WILD (172). With this pattern, you can help these natural boundaries take on their proper character, by building walls, just low enough to sit on, and high enough to mark the boundaries.

If you have also marked the places where it makes sense to build seats—SEAT SPOTS (241), FRONT DOOR BENCH (242)—you can kill two birds with one stone by using the walls as seats which help enclose the outdoor space wherever its positive character is weakest.

In many places walls and fences between outdoor spaces are too high; but no boundary at all does injustice to the subtlety of the divisions between the spaces.

Consider, for example, a garden on a quiet street. At least somewhere along the edge between the two there is a need for a seam, a place which unites the two, but does so without breaking down the fact that they are separate places. If there is a high wall or a hedge, then the people in the garden have no way of being connected to the street; the people in the street have no way of being connected to the garden. But if there is no barrier at all—then the division between the two is hard to maintain. Stray dogs can wander in and out at will; it is even uncomfortable to sit in the garden, because it is essentially like sitting in the street.

Problem statement

1124

1125

CONSTRUCTION

The problem can only be solved by a kind of barrier which functions as a barrier which separates, and as a seam which joins, at the same time.

A low wall or balustrade, just at the right height for sitting, is perfect. It creates a barrier which separates. But because it invites people to sit on it—it invites them to sit first with their legs on one side, then with their legs on the other—it is still further to the other side, which makes it a seam, which makes places.

Examples: A low wall with the children's sandbox on one side, circulation path on the other; low wall at the front of the garden, connecting the house to the public path; a sitting wall that is a retaining wall, with plants on one side, where people can sit close to the flowers and eat their lunch.

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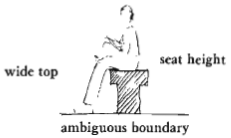
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Therefore:

Surround any natural outdoor area, and make minor boundaries between outdoor areas with low walls, about 16 inches high, and wide enough to sit on, at least 12 inches wide.

1126

243 SITTING WALL



Place the walls to coincide with natural seat spots, so that extra benches are not necessary—SEAT SPOTS (241); make them of brick or tile, if possible—SOFT TILE AND BRICK (248); if they separate two areas of slightly different height, pierce them with holes to make them balustrades—ORNAMENT (249). Where they are in the sun, and can be large enough, plant flowers in them or against them—RAISED FLOWERS (245). . . .

1127

Design Patterns Description

Name	Context	Examples of solutions
243 SITTING WALL**  Images	... if all is well, the outdoor space is a mix of positive spaces—POSITIVE OUTDOOR SPACE (100); in some fashion you have marked boundaries between gardens and streets, between terraces and gardens, between outdoor rooms and terraces, between play areas and gardens—GREEN STREETS (51), PEDESTRIAN STREET (100), HALF-HIDDEN GARDEN (111), HIERARCHY OF OPEN SPACE (114), PATH SHAPE (121), ACTIVITY POCKETS (124), PRIVATE TERRACE ON THE STREET (140), OUTDOOR ROOM (163), OPENING TO THE STREET (165), GALLERY SURROUND (166), GARDEN GROWING WILD (172). With this pattern, you can help these natural boundaries take on their proper character, by building walls, just low enough to sit on, and high enough to mark the boundaries. If you have also marked the places where it makes sense to build seats—SEAT SPOTS (241), FRONT DOOR BENCH (242)—you can kill two birds with one stone by using the walls as seats which help enclose the outdoor space wherever its positive character is weakest. *** Problem statement In many places walls and fences between outdoor spaces are too high; but no boundary at all does injustice to the subtlety of the divisions between the spaces. Consider, for example, a garden on a quiet street. At least somewhere along the edge between the two there is a need for a seam, a place which unites the two, but does so without breaking down the fact that they are separate places. If there is a high wall or a hedge, then the people in the garden have no way of being connected to the street; the people in the street have no way of being connected to the garden. But if there is no barrier at all—then the division between the two is hard to maintain. Stray dogs can wander in and out at will; it is even uncomfortable to sit in the garden, because it is essentially like sitting in the street.	as a seam, which makes places. Examples: A low wall with the children's sandbox on one side, circulation path on the other; low wall at the front of the garden, connecting the house to the public path; a sitting wall that is a retaining wall, with plants on one side, where people can sit close to the flowers and eat their lunch. Ruskin describes a sitting wall he experienced: Last summer I was lodging for a little while in a cottage in the country, and in front of my low window there were, first, some beds of daisies, then a row of gooseberry and currant bushes, and then a low wall about three feet above the ground, covered with stone-crests. Outside, a corn-field, with its green ears glistening in the sun, and a field path through it, just past the garden gate. From my window I could see every peasant of the village who passed that way, with basket on arm for market, or spade on shoulder for field. When I was inclined for society, I could lean over my wall, and talk to anybody; when I was inclined for science, I could botanize all along the top of my wall—there were four species of stone-crest alone growing on it; and when I was inclined for exercise, I could jump over my wall, backwards and forwards. That's the sort of fence to have in a Christian country; not a thing which you can't walk inside of without making yourself look like a wild beast, nor look at out of your window in the morning without expecting to see some one. Paths, N. T. 1900 Then Solution statement Surround any natural outdoor area, and make minor boundaries between outdoor areas with low walls, about 16 inches high, and wide enough to sit on, at least 12 inches wide.

Design Patterns Description

Name	Context	Examples of solutions	References to other patterns
243 SITTING WALL**  1124	... if all is well, the outdoor space is made up of positive spaces—POSITIVE OUTDOOR SPACE (100); in some fashion you have marked boundaries between gardens and streets, between terraces and gardens, between outdoor rooms and terraces, between play areas and gardens—GREEN STREETS (51), PEDESTRIAN STREET (100), HALF-HIDDEN GARDEN (111), HIERARCHY OF OPEN SPACE (114), PATH SHAPE (121), ACTIVITY POCKETS (124), PRIVATE TERRACE ON THE STREET (140), OUTDOOR ROOM (163), OPENING TO THE STREET (165), GALLERY SURROUND (166), GARDEN GROWING WILD (172). With this pattern, you can help these natural boundaries take on their proper character, by building walls, just low enough to sit on, and high enough to mark the boundaries. If you have also marked the places where it makes sense to build seats—SEAT SPOTS (241), FRONT DOOR BENCH (242)—you can kill two birds with one stone by using the walls as seats which help enclose the outdoor space wherever its positive character is weakest. *** In many places walls and fences between outdoor spaces are too high; but no boundary at all does injustice to the subtlety of the divisions between the spaces. Consider, for example, a garden on a quiet street. At least somewhere along the edge between the two there is a need for a seam, a place which unites the two, but does so without breaking down the fact that they are separate places. If there is a high wall or a hedge, then the people in the garden have no way of being connected to the street; the people in the street have no way of being connected to the garden. But if there is no barrier at all—then the division between the two is hard to maintain. Stray dogs can wander in and out at will; it is even uncomfortable to sit in the garden, because it is essentially like sitting in the street. 1125	<i>The problem can only be solved by a kind of barrier which functions as a barrier which separates, and as a seam which joins, at the same time.</i> A low wall or balustrade, just at the right height for sitting, is perfect. It creates a barrier which separates. But because it invites people to sit on it—it invites them to sit first with their legs on one side, then with their backs to the wall, and then with their backs to the other side—it is still further to the other side, which makes it a seam, which makes it a place. Examples: A low wall with the children's sandbox on one side, circulation path on the other; low wall at the front of the garden, connecting the house to the public path; a sitting wall that is a retaining wall, with plants on one side, where people can sit close to the flowers and eat their lunch. Ruskin describes a sitting wall he experienced: Last summer I was lodging for a little while in a cottage in the country, and in front of my low window there were, first, some beds of daisies, then a row of gooseberry and currant bushes, and then a low wall about three feet above the ground, covered with stone-crests. Outside, a corn-field, with its green ears glistening in the sun, and a field path through it, just past the garden gate. From my window I could see every peasant of the village who passed that way, with basket on arm for market, or spade on shoulder for field. When I was inclined for society, I could lean over my wall, and talk to anybody; when I was inclined for science, I could botanize all along the top of my wall—there were four species of stone-crest alone growing on it; and when I was inclined for exercise, I could jump over my wall, backwards and forwards. That's the sort of fence to have in a Christian country; not a thing which you can't walk inside of without making yourself look like a wild beast, nor look at out of your window in the morning without expecting to see some one. <i>Paths, N. T. 1900</i> Surround any natural outdoor area, and make minor boundaries between outdoor areas with low walls, about 16 inches high, and wide enough to sit on, at least 12 inches wide. 1126	243 SITTING WALL  References to other patterns Place the walls to coincide with natural seat spots, so that extra benches are not necessary—SEAT SPOTS (241); make them of brick or tile, if possible—SOFT TILE AND BRICK (248); if they separate two areas of slightly different height, pierce them with holes to make them balustrades—ORNAMENT (249). Where they are in the sun, and can be large enough, plant flowers in them or against them—RAISED FLOWERS (245). . . . 1127

Design Patterns Balance Forces

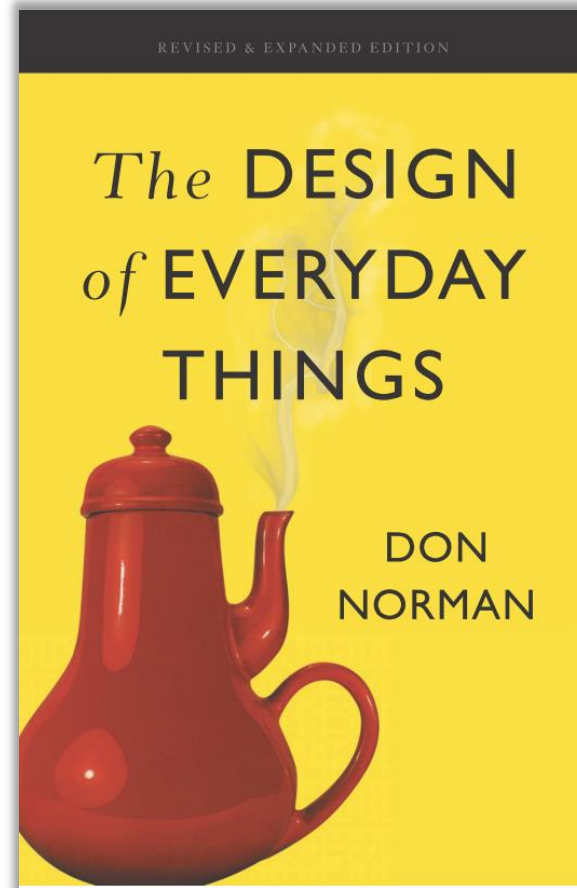
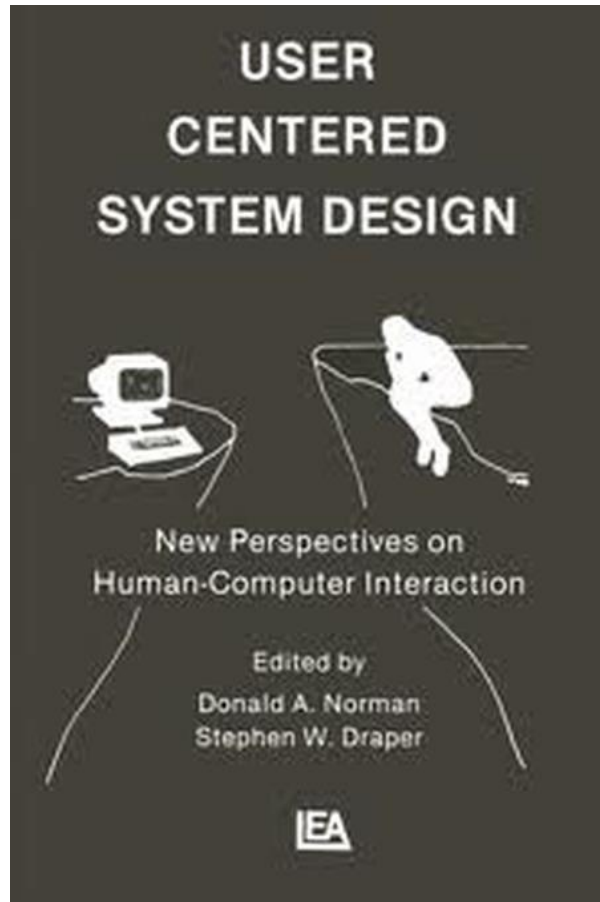
- Design patterns solve a problem **of conflicting forces**
- Example:
 - People are naturally drawn towards light
 - But like to sit

Design Patterns Balance Forces

- Design patterns solve a problem of **conflicting forces**
- Example:
 - People are naturally drawn towards light
 - But like to sit
- Solution:
 - Alexander's **Window Seat** pattern



Patterns in HCI



UI Design Patterns

- Each user interface is unique and has its own set of goals and data, but...
 - This does not mean that we should force users to learn new conventions to operate them!
- With UI design patterns, we can accelerate our users understanding of the interface

UI Design Patterns

Design patterns

User Interface Design patterns are recurring solutions that solve common design problems. Design patterns are standard reference points for the experienced user interface designer.

Dwell into the patterns below to learn a common language of web design.

Design patterns provide a common language between designers. They allow for debate over alternatives, where merely mentioning the name of a design pattern implicitly carries much more meaning than merely the name.

User Interface Design Patterns

Getting input	Navigation	Dealing with data	Social
Forms - Password Strength Meter - Structured Format - Captcha - Rule Builder - Keyboard Shortcuts - Drag and drop - Inplace Editor - Preview - Expandable Input - Autosave - Input Prompt - Good Defaults - Fill in the Blanks - WYSIWYG - Input Feedback	Tabs - Navigation Tabs - Module Tabs Jumping in hierarchy - Breadcrumbs - Fat Footer - Notifications - Modal - Home Link - Shortcut Dropdown Menus - Vertical Dropdown Menu - Accordion Menu - Horizontal Dropdown Menu Content	Tables - Alternating Row Colors - Sort By Column - Table Filter Formatting data - Frequently Asked Questions (FAQ) - Dashboard - Copy Box Images - Gallery - Slideshow - Image Zoom Search - Autocomplete - Search Filters	Reputation - Collectible Achievements - Testimonials - Leaderboard Social interactions - Activity Stream - Auto-sharing Mini - Friend list Mini - Reaction - Chat - Follow - Invite friends - Friend
			Miscellaneous

<https://ui-patterns.com/patterns>

UI Design Patterns

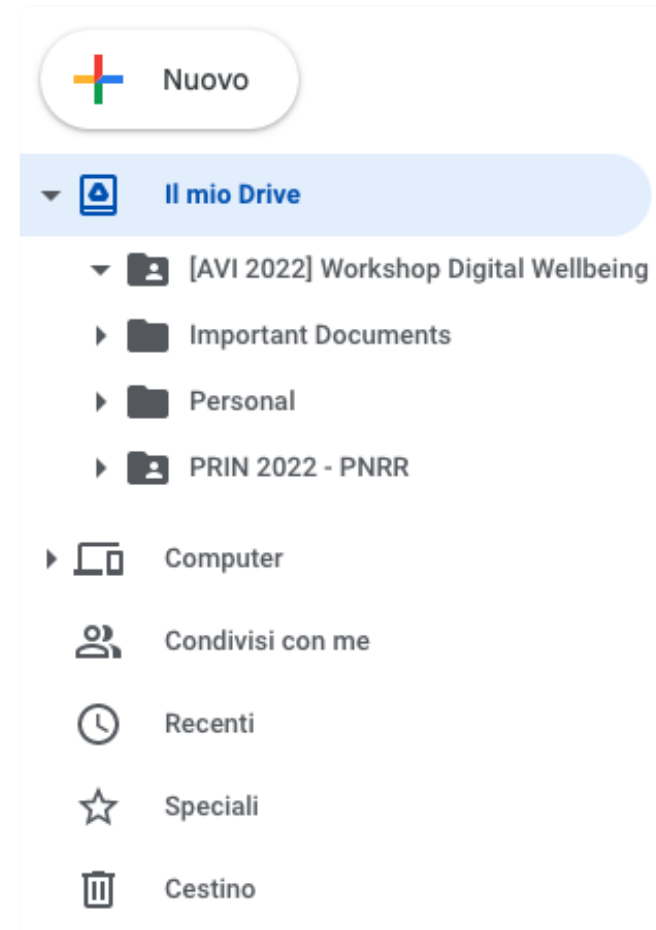
ACCORDION MENU

DROPDOWN MENU

CARDS

BREADCRUMBS

THE HAMBURGER



UI Design Patterns

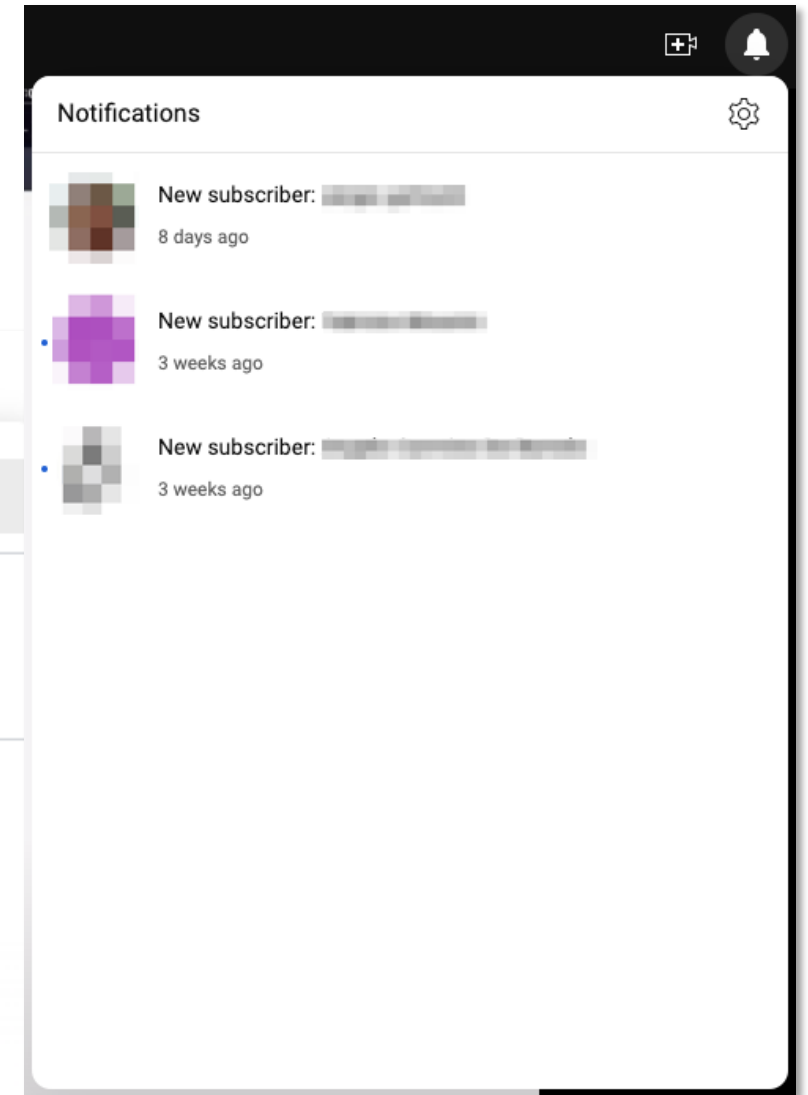
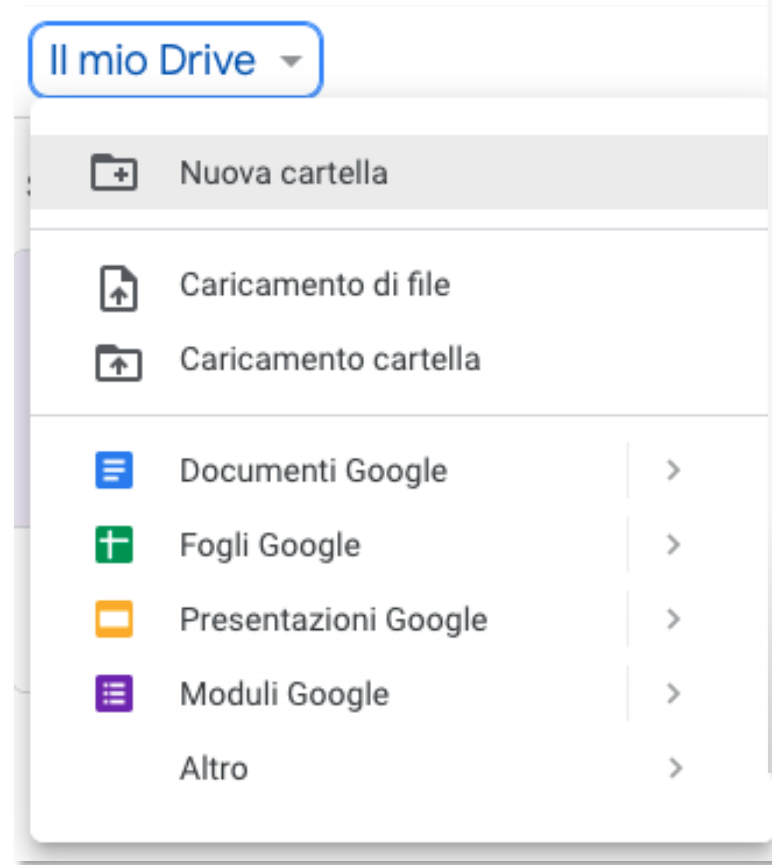
ACCORDION MENU

DROPDOWN MENU

CARDS

BREADCRUMBS

THE HAMBURGER



UI Design Patterns

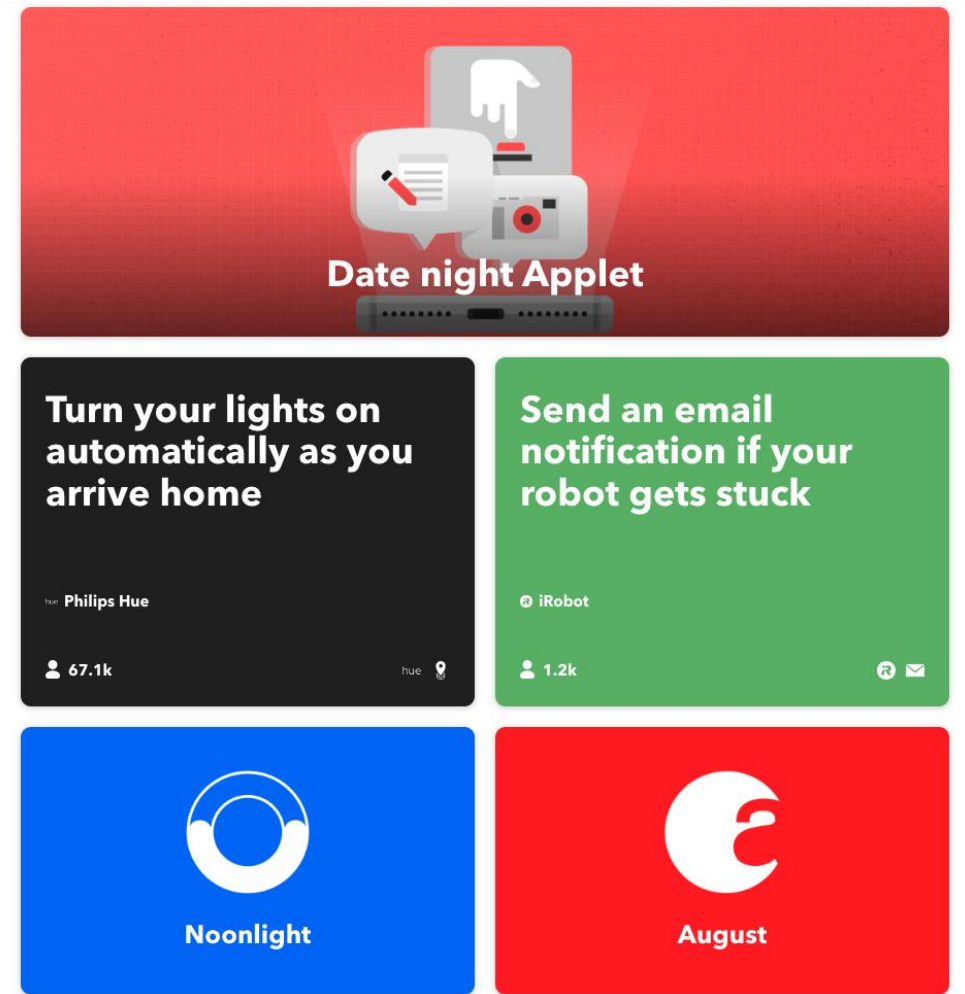
ACCORDION MENU

DROPDOWN MENU

CARDS

BREADCRUMBS

THE HAMBURGER



UI Design Patterns

ACCORDION MENU

DROPDOWN MENU

CARDS

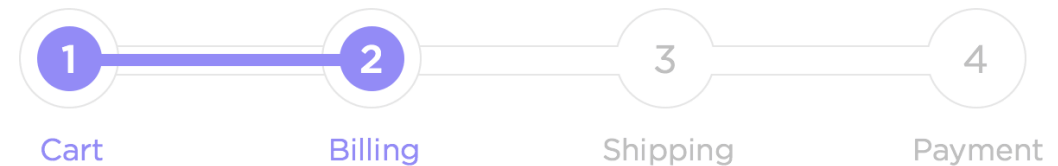
BREADCRUMBS

THE HAMBURGER

[Cart](#) > [Billing](#) > [Shipping](#) > **Payment**



[Cart](#) / [Billing](#) / [Shipping](#) / **Payment**



UI Design Patterns

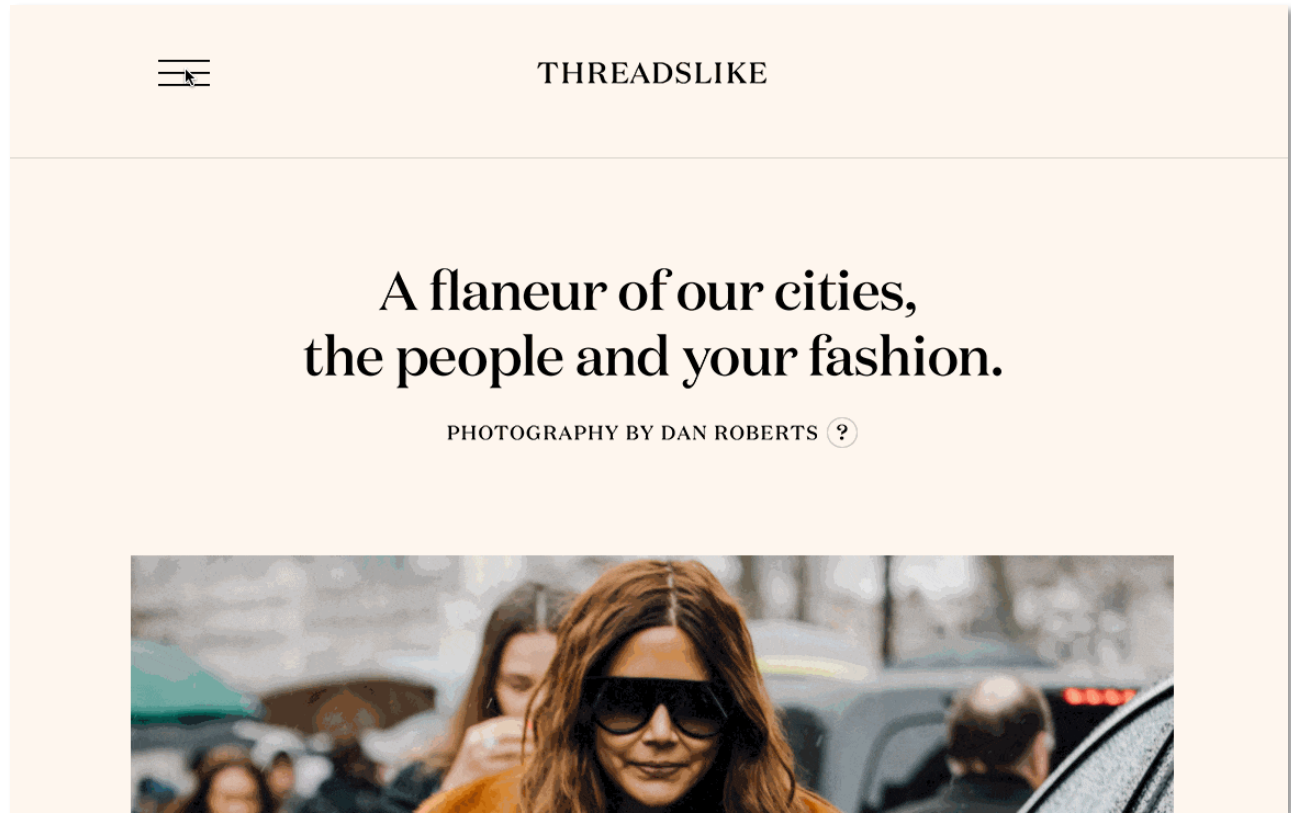
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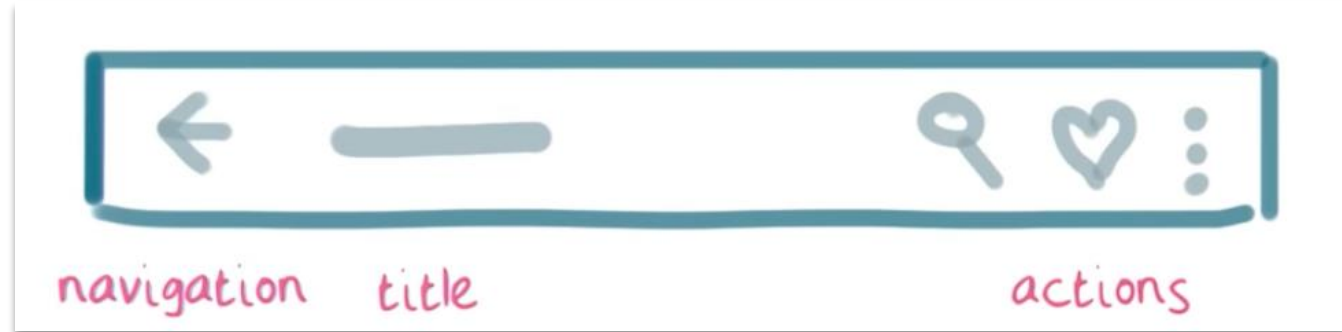
BREADCRUMBS

THE HAMBURGER



Design Patterns in (Android) Mobile Apps

TOOLBAR

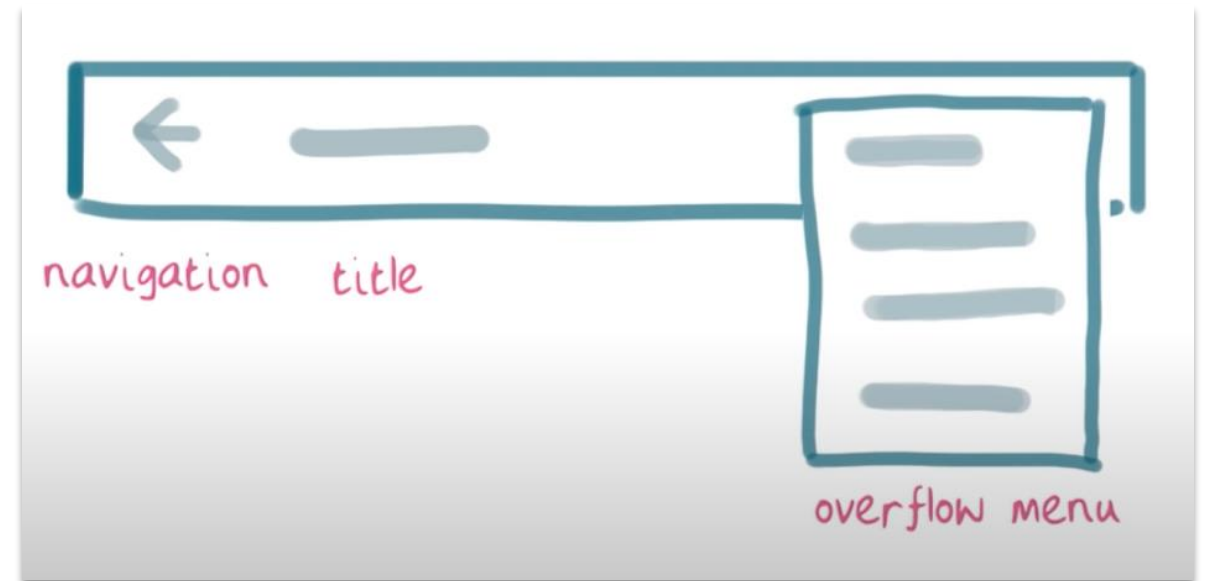


APP BAR

TABS

NAVIGATION DRAWER

SCROLLING AND PAGING



Design Patterns in (Android) Mobile Apps

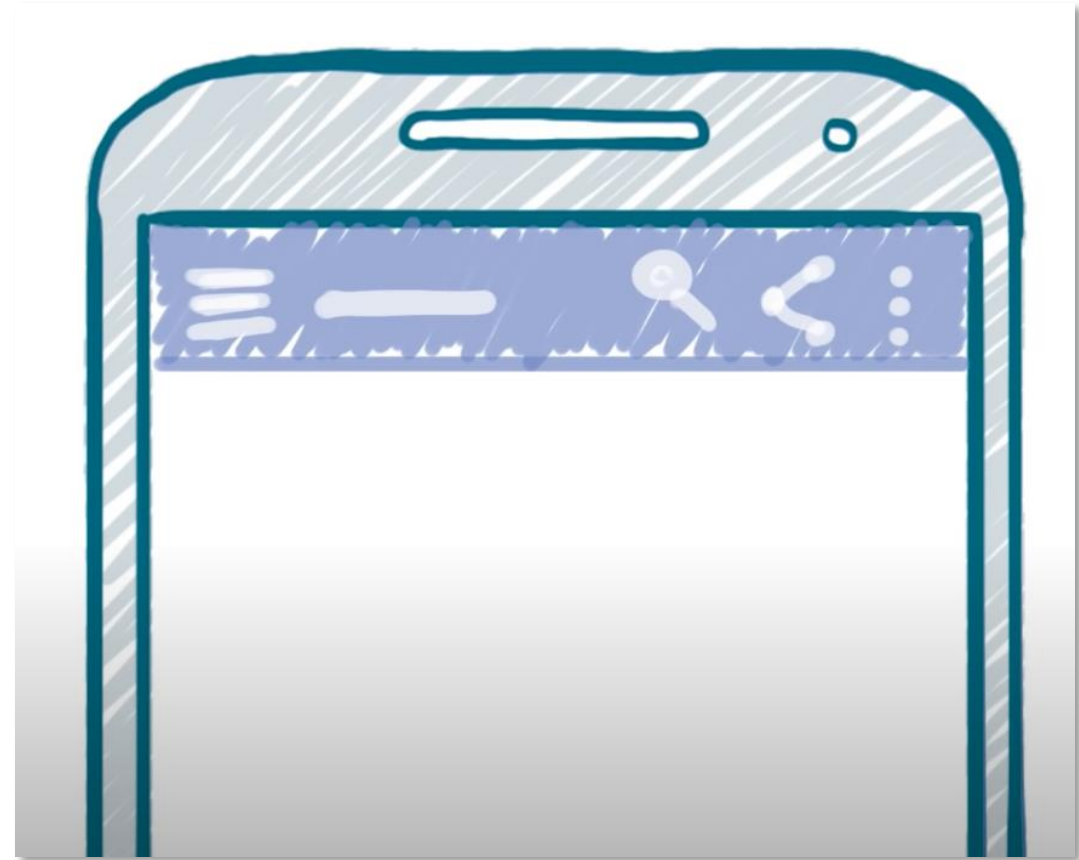
TOOLBAR

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Design Patterns in (Android) Mobile Apps

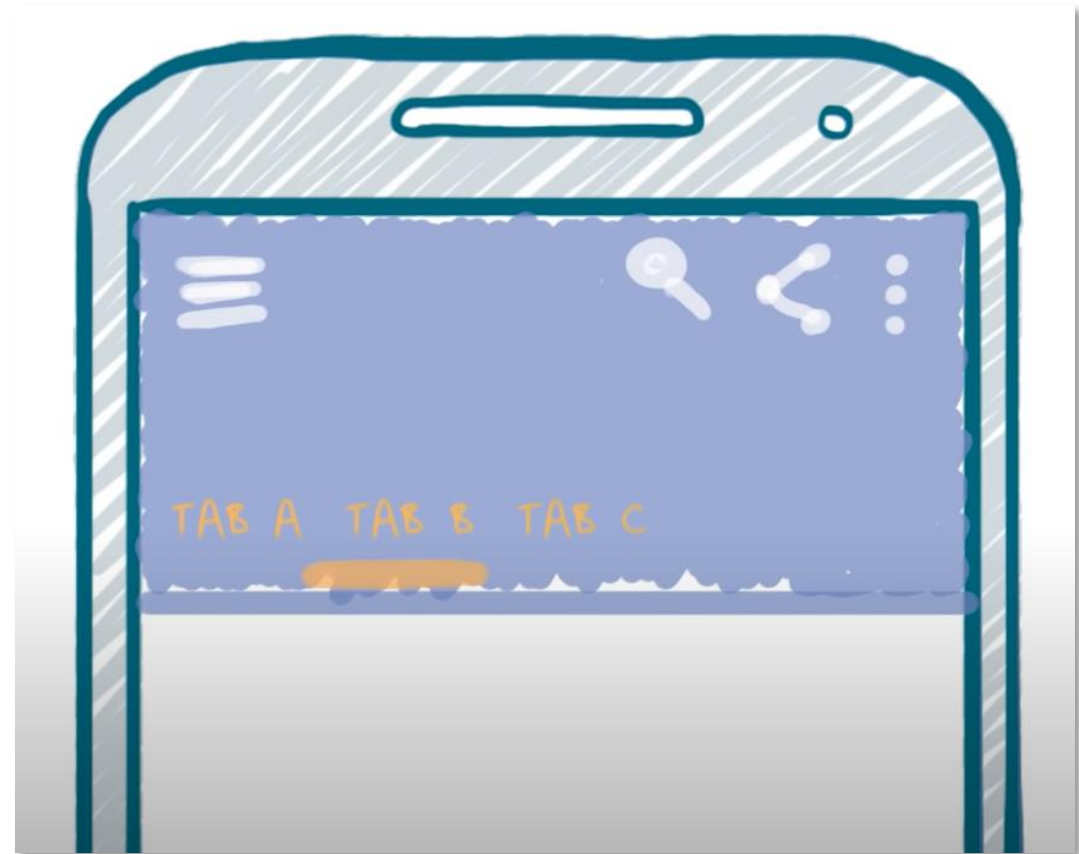
TOOLBAR

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SCROLLING AND PAGING



Design Patterns in (Android) Mobile Apps

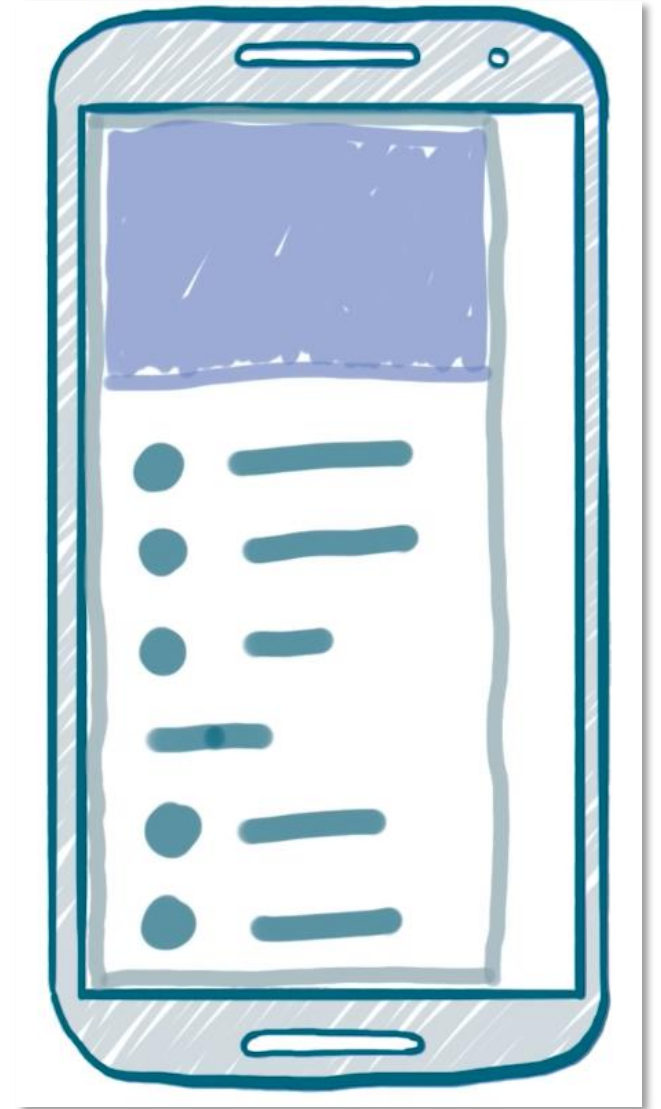
TOOLBAR

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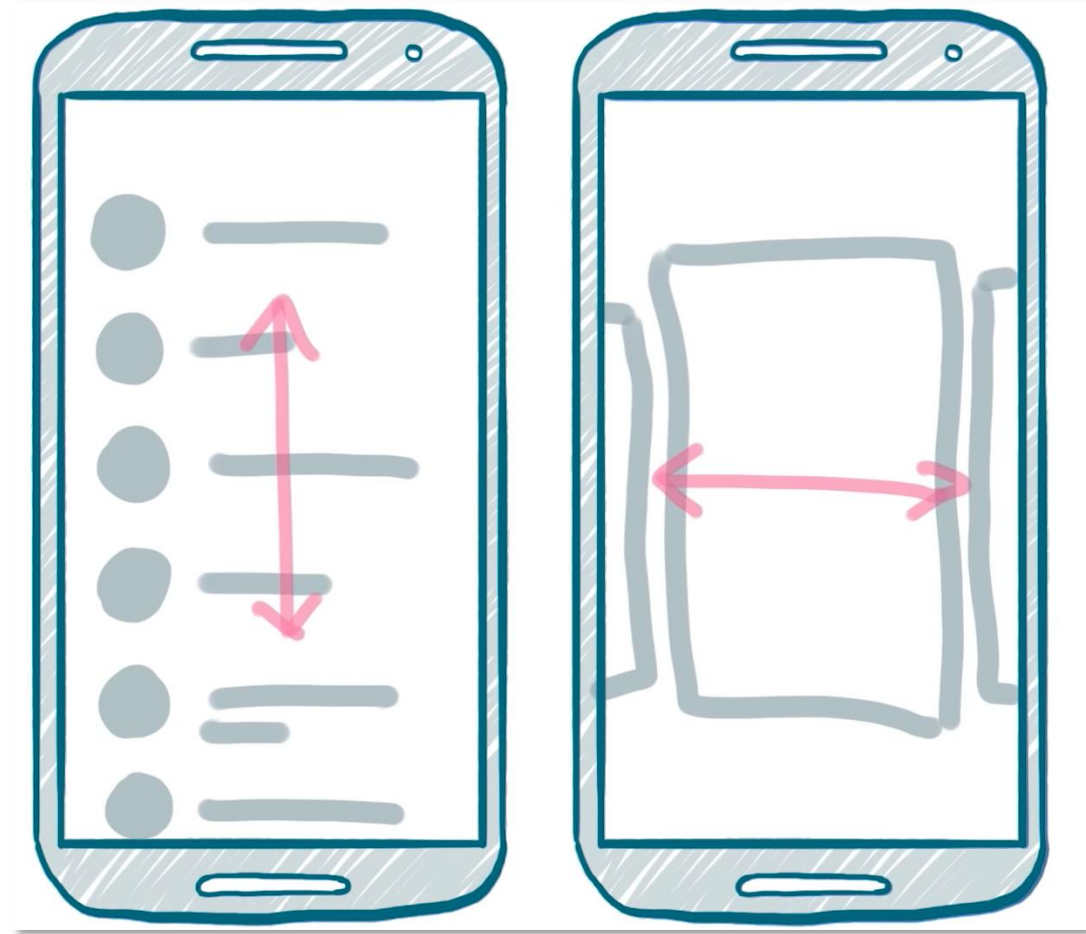
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SCROLLING AND PAGING

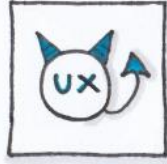


Dark Patterns

Deceptive designs that go against users' best interests

Dark Patterns

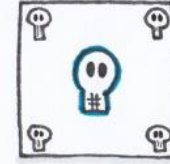
- The term “dark pattern” was coined in 2010 by **Harry Brignull**, a design practitioner
- The aim was to include all those designs that are **deliberately** adopted to promote choices that are not in the user’s best interest



DARK PATTERNS

©KRISZTINA SZEROVAY
WWW.SKETCHINGFORUX.COM

UX Knowledge Base Sketch #29



DARK PATTERNS ARE

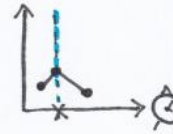


TRICKS

THAT MAKE THE USERS DO THINGS THEY DID NOT MEANTO.

FINE LINE BETWEEN
INFLUENCING USERS'
BEHAVIOR AND
TRICKING THEM!

DARK PATTERNS CAN WORK
IF SOMEONE IS LOOKING FOR
SHORT-TERM RESULTS.



ONLY INITIAL
SUCCESS, NOT
SUSTAINABLE

vs.

USING DARK PATTERNS
HAS A NEGATIVE IMPACT
IN THE LONG-TERM



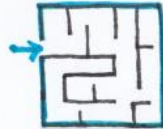
USERS WILL
SWITCH TO
MORE ETHICAL
PRODUCTS / SERVICES

THE MOST COMMON TYPES



FORCED CONTINUITY

FREE TRIAL → CHANGES
TO A PAYING SCHEME WITHOUT
WARNING



ROACH MOTEL

THE START IS EASY
(SIGNUP/SUBSCRIPTION),
QUITTING IS HARD



GROWTH HACKING THROUGH SPAMMING

YOU BECOME THE SPAMMER
WITHOUT KNOWING IT



DELIBERATE MISDIRECTION

FOCUSING THE USERS' ATTENTION
ON THE MORE EXPENSIVE OPTION,
HIDING THE CHEAPER WAY



OBSCURED PRICING

MAKING IT HARD TO
COMPARE THE PRICES



SNEAK INTO BASKET

A RANDOM ADDITIONAL ITEM
APPEARS IN YOUR BASKET
(WITHOUT YOUR CONSENT)



BAIT & SWITCH

USE A CONVENTION, PATTERN
IN A WAY TO MAKE THE USER
FALSELY ASSUME SOMETHING



DISGUISED ADS

AN AD LOOKING LIKE
ANOTHER TYPE OF CONTENT
/ NAVIGATION



ROADBLOCK

A POP-UP INTERRUPTS YOUR
INTENDED ACTION



HIDDEN COSTS

AT THE CHECKOUT, A NEW,
UNEXPECTED COST APPEARS



PRIVACY ZUCKERING

SHARING MORE PRIVATE INFO
THAN YOU WANT



MISINFORMATION

E.G. CONFUSING
- COLOR, CONTRAST
- LANGUAGE

TRICK
QUESTIONS
CHECK BOX
TREACHERY

Dark Patterns

- **Harry Brignull** published a gallery of dark patterns on the www.darkpatterns.org
- He launched an hall of shame campaign on Twitter using the hashtag **#darkpatterns**

Dark Patterns ... or Deceptive Designs

- Many organizations are moving away from the oppressive terminology typical in computer science
 - For example from “master/slave” to “parent/child” and from “blacklist” to “block list”
- In the case of “dark patterns,” the association of “dark” with harm is problematic
 - it may reinforce the racist heuristic of viewing people with darker skin tones as evil (i.e., the “bad is black” effect)
- There are nowadays alternative names for dark patterns as well, such as **deceptive designs**

Dark Patterns in HCI

- Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>
- Mathur et al., *Dark Patterns at Scale: Findings from a Crawl of 11K Shopping Websites*, CSCW 2019, <https://doi.org/10.1145/3359183>
- Gunawan et al., *A Comparative Study of Dark Patterns Across Web and Mobile Modalities*, CSCW 2021, <https://doi.org/10.1145/3479521>
- Mathur et al., *What Makes a Dark Pattern... Dark?: Design Attributes, Normative Considerations, and Measurement Methods*, CHI 2021, <https://doi.org/10.1145/3411764.3445610>

Dark Patterns Taxonomies

				
NAGGING	OBSTRUCTION	SNEAKING	INTERFACE INTERFERENCE	FORCED ACTION
Redirection of expected functionality that persists beyond one or more interactions.	Making a process more difficult than it needs to be, with the intent of dissuading certain action(s).	Attempting to hide, disguise, or delay the divulging of information that is relevant to the user.	Manipulation of the user interface that privileges certain actions over others.	Requiring the user to perform a certain action to access (or continue to access) certain functionality.
	INCLUDES: Brignull "Roach Motel," "Price Comparison Prevention," and "Intermediate Currency"	INCLUDES: Brignull "Forced Continuity," "Hidden Costs," "Sneak into Basket," and "Bait and Switch"	INCLUDES: Hidden Information, Preselection, Aesthetic Manipulation, Toying with Emotion, False Hierarchy, Brignull "Disguised Ad," and "Trick Questions"	INCLUDES: Social Pyramid, Brignull "Privacy Zuckering," and Gamification

Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>

Dark Patterns Taxonomies

NAGGING

OBSTRUCTION

SNEAKING

INTERFACE

INTERFERENCE

FORCED ACTION

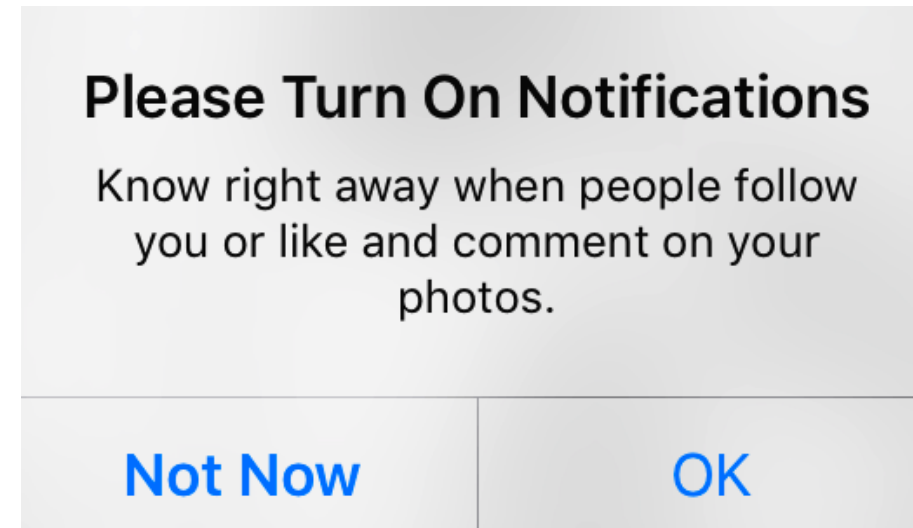


Figure 2: Example of nagging behavior on Instagram, where a modal dialogue provides no opportunity to permanently dismiss the message.

Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>

Dark Patterns Taxonomies

NAGGING

OBSTRUCTION

SNEAKING

INTERFACE
INTERFERENCE

FORCED ACTION



Figure 3: Example of obstructive behavior limiting access to ad tracking settings on Apple iOS 6.

Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>

Dark Patterns Taxonomies

NAGGING

OBSTRUCTION

SNEAKING

INTERFACE

INTERFERENCE

FORCED ACTION

You have been unsubscribed from all future mailings

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I understand that these countries may not have the same data protection laws as the country from which I provide my personal information. I have the right to withdraw my consent at any time. For more information, click [here](#).

*You can unsubscribe from Marketing emails at any time. Please note that opting-out of Marketing communications does not affect your receipt of business communications that are important to your interaction with Salesforce, such as support/service communications, security updates, event registration updates or account management communications.

[Save All Changes](#)

Figure 4: Example of sneaking behavior, asking users to authorize transfer of their information in order to unsubscribe from a newsletter.

Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>

Dark Patterns Taxonomies

NAGGING

OBSTRUCTION

SNEAKING

**INTERFACE
INTERFERENCE**

FORCED ACTION

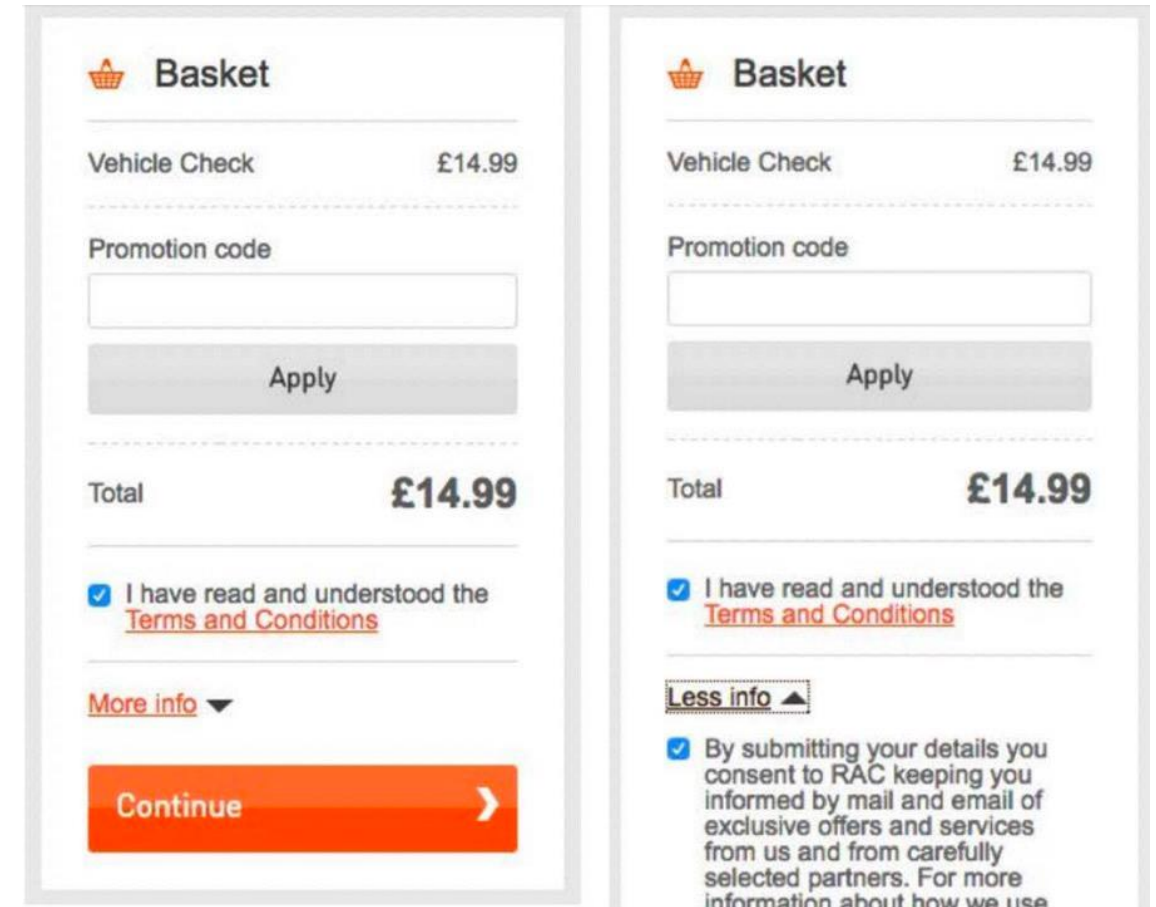


Figure 5: Example of preselection as a type of interface interference, hiding and preselecting a choice that may not be in the user's best interest.

Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>

Dark Patterns Taxonomies

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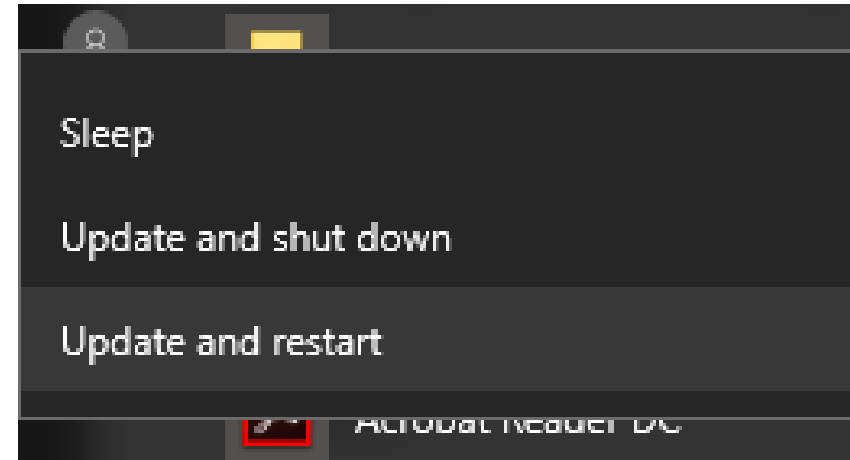


Figure 7: Example of forced action on Windows 10.

Gray et al., *The Dark (Patterns) Side of UX Design*, CHI 2018, <https://doi.org/10.1145/3173574.3174108>

Attention-Capture Damaging Patterns

A particular kind of dark patterns

Attention Economy

- Why is our digital well-being undermined by contemporary technology?
- Most of the contemporary tech-companies adopt a business model that is called the “Attention Economy”
 - Our **attention** is transformed into a **currency**
 - We «**pay**» for a service with the time we spend on it
 - Tech companies **may sell** our attention (and our data, sometimes) to advertising companies
- This business model is convenient
 - **Alphabet** (the company that owns Google) is worth \$1 trillion
 - **Meta** (which owns Facebook, Instagram and WhatsApp) is worth about \$700 billion

Attention-Capture Damaging Patterns: Definition

- A recurring pattern in digital interfaces that a designer **uses to** exploit psychological vulnerabilities and **capture attention**, often leading the user to lose **track of their goals**, lose their **sense of time and control**, and later **feel regret**
- The goal of ACDPs is to maximize continuous usage, daily visits, and interactions (e.g., clicks, shares, likes, etc.).
- They make users more likely to visit a digital service again and click on similar types of rewarding content, thus creating a «**trap**» for the user that enables the **stakeholder's goal**

Attention-Capture Damaging Patterns: Strategies

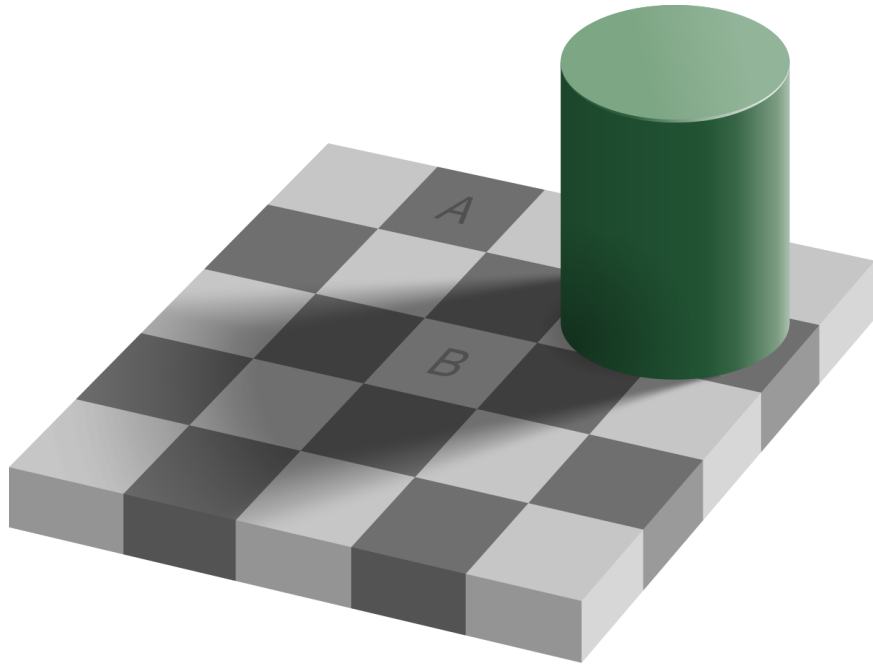
- Typically, they ACDPs the need for autonomous decision making by "automating" processes and functions
- Paradoxically, they can **improve the usability** of a platform
- ACDPs exploit **psychological vulnerabilities** and “**cognitive biases**”
 - Variable reward
 - Immediate gratification
 - [...]

Attention-Capture Damaging Patterns: Strategies

- A cognitive bias is a **systematic error** in thinking that occurs when people are processing and interpreting information in the world around them and affects the decisions and judgments that they make.

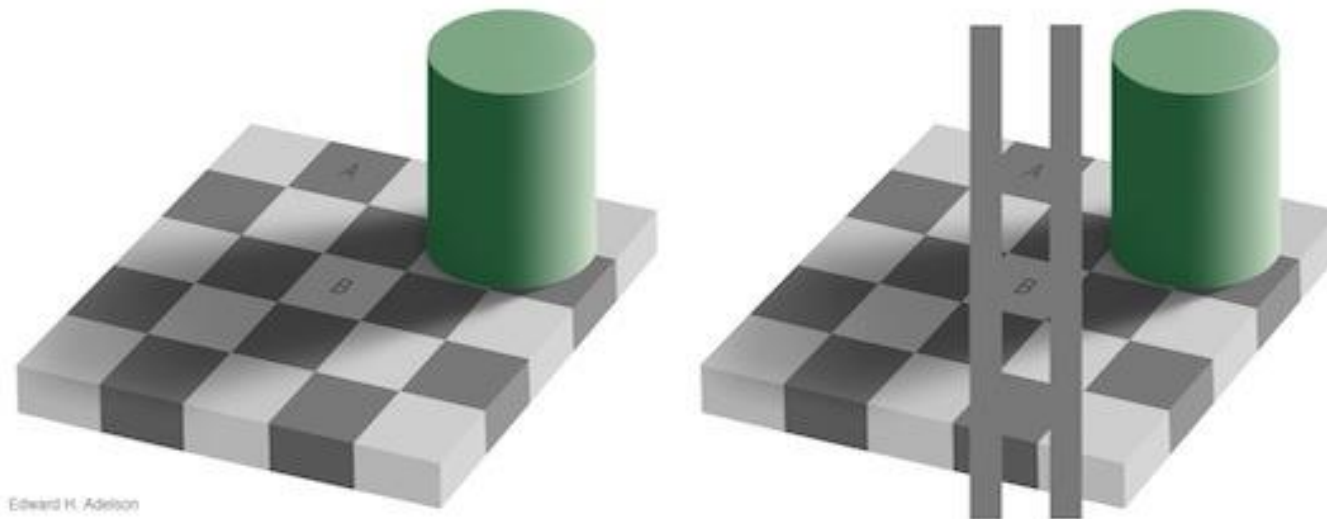
Exploiting Psychological Vulnerabilities and Biases

- **EXAMPLE:** What we perceive as true depends on the context in which we see it!



Exploiting Psychological Vulnerabilities and Biases

- **EXAMPLE:** What we perceive as true depends on the context in which we see it!



Edward H. Adelson

[Checkers shadow Illusion](#)

Attention-Capture Damaging Patterns: Strategies

- The exploited psychological vulnerabilities can be of various type:
 - Notifications (with their vibrations, flashing LEDs ...) mimic danger signals that we may experience in “offline” life
 - The possibility of receiving new comments or likes keeps us in a persistent state of alert (**variable reward**)
 - Every time we receive a comment or a “like,” our brain gets a dose of dopamine, prompting us to compare ourselves with others (**social influence**)
 - In general, today’s technology is designed to keep us “engaged,” offering us a mix of old and new content each time
 - a mechanism that is used by **slot machines**, too

Attention-Capture Damaging Patterns: Impacts

- ACDPs may negatively affect people's digital well-being
 - They promote “**digital addiction**”
 - They undermine users' **attention** and **productivity**
 - They undermine users' **sense of agency** and self-control
 - They result in a later **sense of regret**

Attention-Capture Dark Patterns: Typology

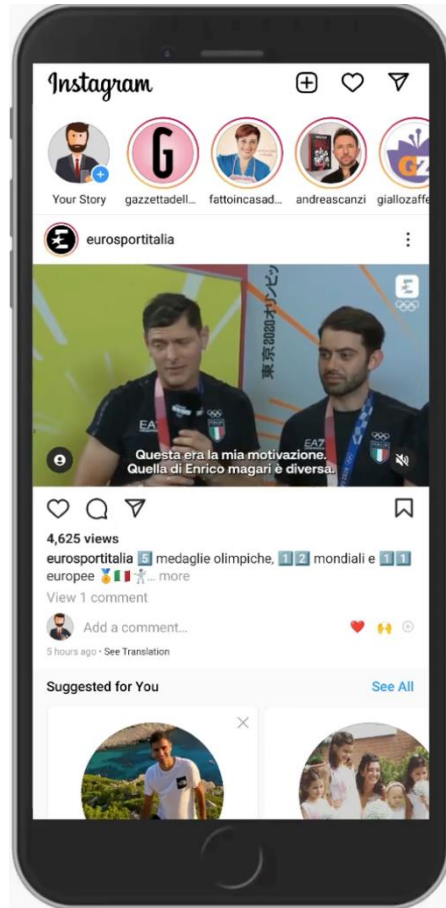
Pattern Name	Description
<i>P1 - Infinite Scroll</i>	As the user scrolls down a page, more content automatically and continuously loads at the bottom.
<i>P2 - Casino Pull-to-refresh</i>	When the user swipes down on their smartphone, there is an animated reload of the page that may or may not reveal new appealing content.
<i>P3 - Neverending Autoplay</i>	A new video is automatically played when the current one finishes. There is never a point for the user to stop and reflect, and the option to turn off autoplay is hidden or non-existent.
<i>P4 - Guilty Pleasure Recommendations</i>	Personalized suggestions that prey on individual consumer frailty to target user's guilty pleasures and increase use time.
<i>P5 - Disguised Ads and Recommendations</i>	Advertisements and recommendations, e.g., posts and sponsored pages, that are disguised as normal content into social networks' newsfeeds.
<i>P6 - Recapture Notifications</i>	Notifications that are deliberately sent to recapture users' attention and have them start a new usage session, e.g., notifications with recommended content or notifications about content the user has never interacted with.
<i>P7 - Playing by Appointment</i>	Users are forced to use a digital service at specific times as defined by the service, otherwise the user may lose points and achievements.
<i>P8 - Grinding</i>	Users are forced to repeat the same process several times to unlock an achievement, e.g., a new level in a video game or a badge on a social network.
<i>P9 - Attentional Roach Motel</i>	Registering to and accessing attention-capture digital services is easy, while operations like logout or canceling an account are painfully difficult.
<i>P10 - Time Fog</i>	A pattern through which designers reduce users' awareness of time spent, e.g., by hiding the smartphone's clock.
<i>P11 - Fake Social Notifications</i>	The platform sends messages pretending to be another user or social notifications about some content the user has never interacted with.

Infinite Scrolling



- As the user scrolls down a page, more content **automatically** and **continuously loads** at the bottom.
- It **decreases** the **effort** required to browse content and promotes “**endless**” usage sessions.
- It exploits **variable reward techniques**.
- Common in social media.

Casino Pull-to-refresh



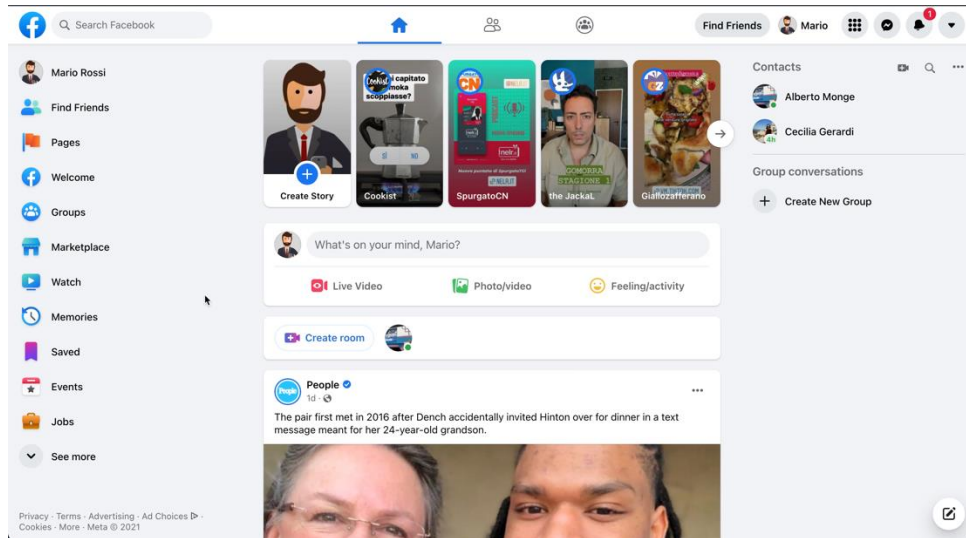
- When the user **swipes down** on their smartphone, there is an **animated reload** of the page that **may or may not** reveal new appealing content.
- Users may be tempted to refresh compulsively, hoping to receive new content.
- It exploits **variable reward techniques**:
 - similar to **slot machines**.
- Common in social media (accessed through a mobile interface).

Neverending Autoplay



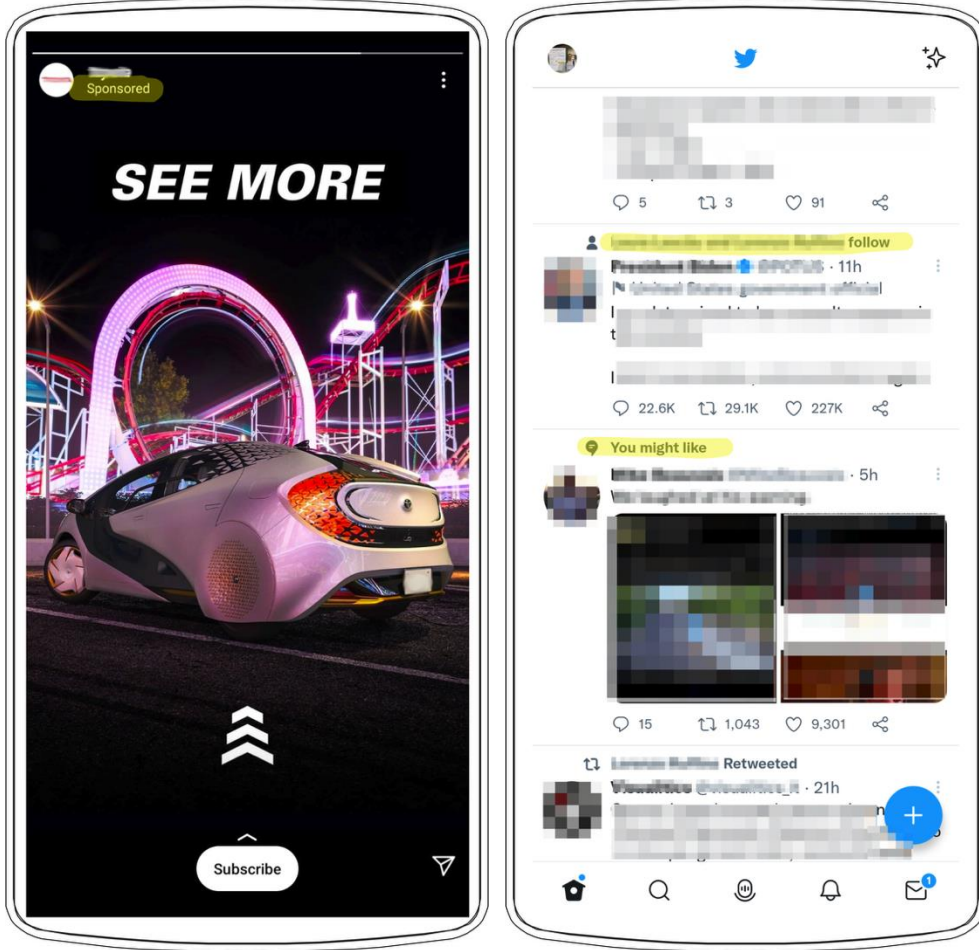
- A new video is **automatically played** when the current one finishes. There is never a point for the user to **stop** and **reflect**, and the option to turn off autoplay is hidden or non-existent.
- Autoplay may be **useful** in some circumstances, e.g., listening to music on YouTube while working.
- It can **prolong** usage sessions («*let me see this new video and then I will close the app!*»).
- It exploits **variable reward techniques** and reduces the **user's autonomy**.
- Common on social media and video-streaming platforms.

Guilty-Pleasure Recommendations



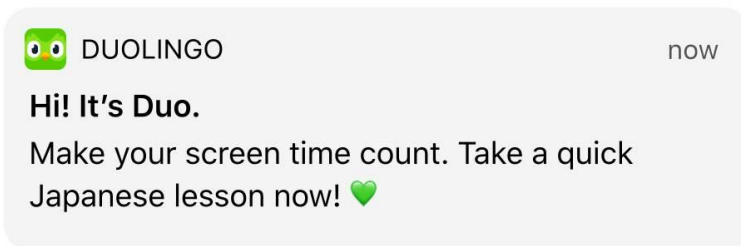
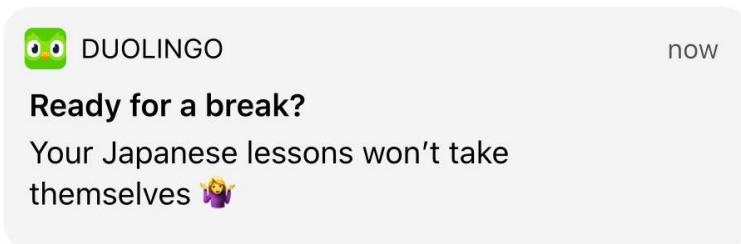
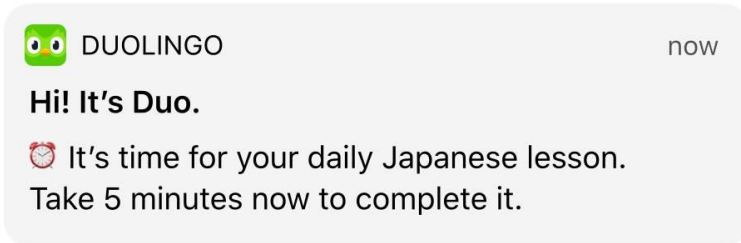
- They are based on:
 - previous user's interactions (**Content-Based**);
 - preferences of similar users (**Collaborative Filtering**).
- Recommendations are useful if the goal of the platform matches the user's goals (**value-alignment problem**).
- They can become a «**trap**» for keeping the user's attention on the platform against the user's will.
- They exploit **variable reward techniques**.
- Common on social media and video-streaming platforms.

Disguised Ads and Recommendations



- Extension of the **Brignul's Disguised Ads**.
- Ads and recommendations are **camouflaged** as normal content:
 - sponsored stories;
 - tweets from people that the user is not following ('you might like').
- It likely increases the chances of **prolonging usage sessions**.
- Newsfeeds become a representation of what the social network expects will elicit the most clicks based on prior behavior, rather than a representation of the user's preferences:
 - most users are not able to process such a **misalignment!**
- Common on social media.

Recapture Notifications

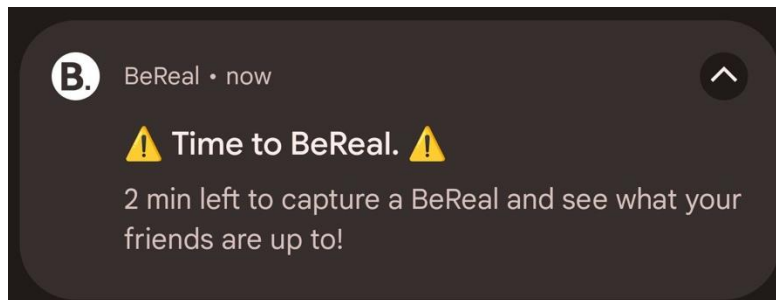
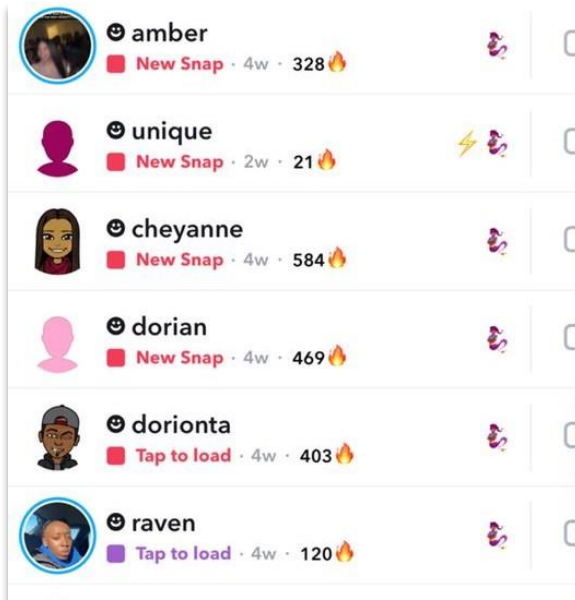


- *“if I didn’t have things popping up every 30 minutes like ‘this has happened’ I don’t think I would think about Facebook.”*

Lyngs et al., CHI 2020

- Notifications that are **deliberately** sent to **recapture the attention** of a user who escaped or left a digital service for some period of time:
 - used as a **pretext** to make user unlock a device and going into apps or websites to engage further;
 - typically activated **by default**.
- Common on social media, video streaming platforms, and messaging applications.

Playing by Appointment



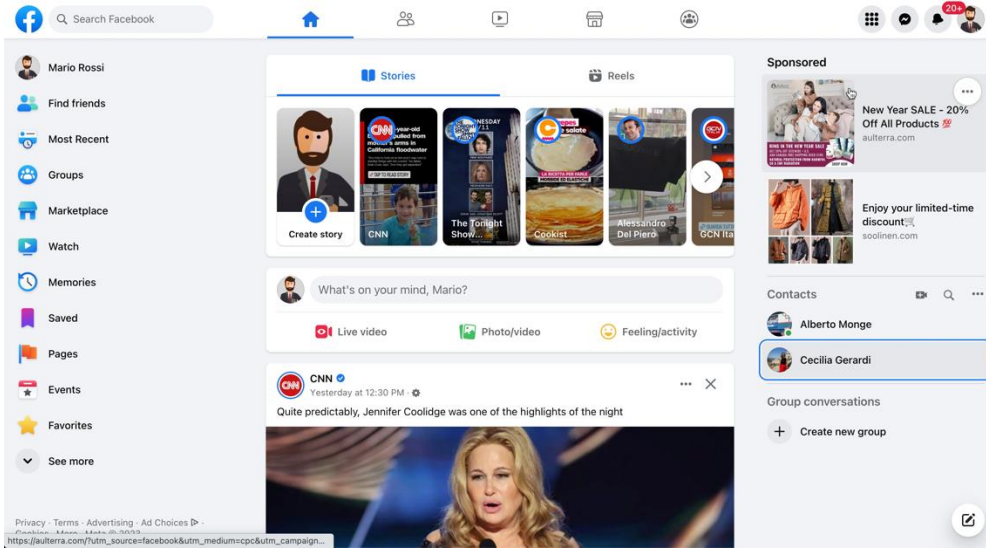
- Force users to use a digital service at **specific times** as defined by the service, rather than the user.
- Engineered to encourage users to **re-visit** a digital service to avoid losing the possibility of earning something, e.g., points or even the ability to progress in a game.
- Common on video games (mostly on social networks) and social media in general.

Grinding



- Force users to **repeat** the same process several times **to unlock** an achievement.
- Digital services “consume” the user’s time and attention by increasing engagement and promising a **later achievement**, e.g., a new level in a video game or a badge on a social network.
- Common on video games and social media.

Attentional Roach Motel



- Extension of the **Brignul's Roach Motel**.
- Easy to get in, hard to get out:
 - it may be exploited to make account settings difficult to access, e.g., to hinder the possibility of **logging out** from a digital service.
- Affect how alternatives are perceived by promoting a predefined action:
 - may exploit deceptive visualizations that leverage the **salience bias**.
- Common on social media.

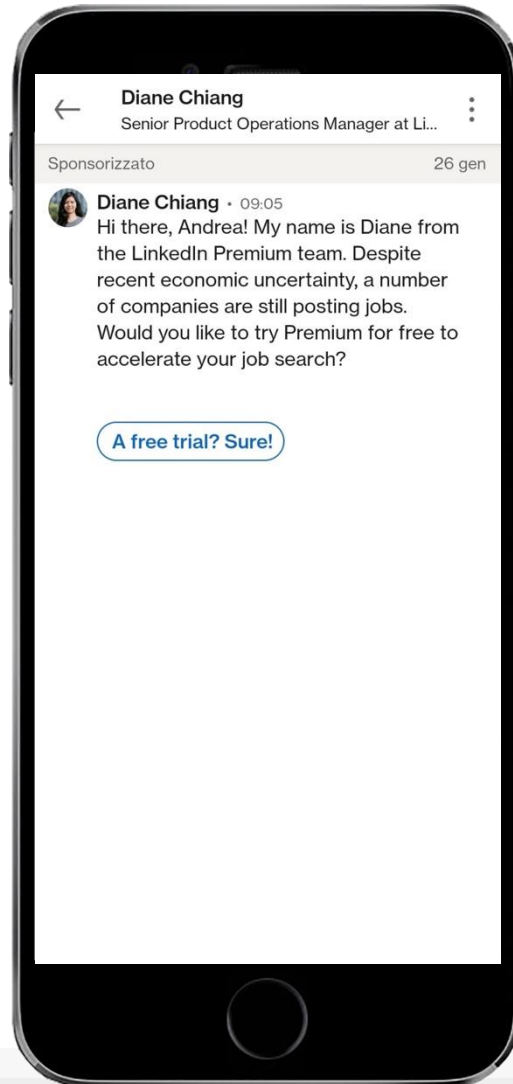
Time Fog



Incomplete Timestamp

- Designers deliberately induce **unawareness** by reducing autonomy of monitoring user **time spent**.
- Designed to reduce the possibilities to get feedback on the time spent, e.g., by hiding the video elapsed time, thus increasing the chances of longer usage sessions:
 - may exploit deceptive visualizations that leverage the **salience bias**.
- Common on video streaming platforms.

Fake Social Notifications



- Deceive users with **false social activities** and **information**:
 - digital services that pretend to be real users;
 - notifications about activities of unknown people.
- Violate the expectation that the received messages should actually be from a real person.
- May leverage may leverage on our **herd instinct bias** of replicating others' actions, as well as on the **spotlight effect**, i.e., an egocentric bias that lead us to perform behaviors that elicitsocial approval.
- Common on video games (mostly on social networks), social media, and messaging apps.

References

- Some material from
 - <https://hci.stanford.edu/courses/cs147/2022/wi/lectures/16-design-patterns.pdf>
 - <https://hci.rwth-aachen.de/cthci-ss2020>
 - https://www.youtube.com/watch?v=aB6us_txi54

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