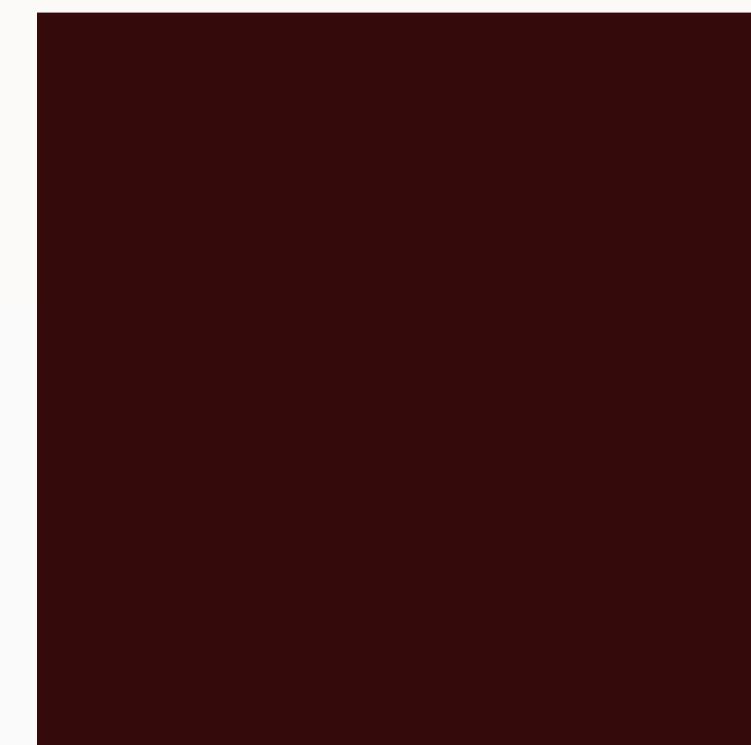


Hi I'm Sarah

I'm a UX designer who combines strategic thinking, visual craft, and critical inquiry.

I design AI experiences people trust, and I question what technology should do, not just what it can do.

[Contact me](#)

Hi I'm Sarah

I'm a UX designer who combines strategic thinking, visual craft, and critical inquiry.

I design AI experiences people trust, and I question what technology should do, not just what it can do.

[Contact me](#)

**Shipped
Products**

Design

I design AI products that balance strategic thinking, visual craft, and critical questions. Some work happens in fast client sprints solving complex problems.

And some are just for fun.

HiGloss Energy

What if choosing a design started with how you want to feel? A personal project exploring emotion-based selection systems. Validated with users, intentionally not built.

IBM

3 use cases showcasing AI prototypes built in 4-6 week sprints. Workshops, research, and interface design that turns complex tech into something people can actually use.

Shipped

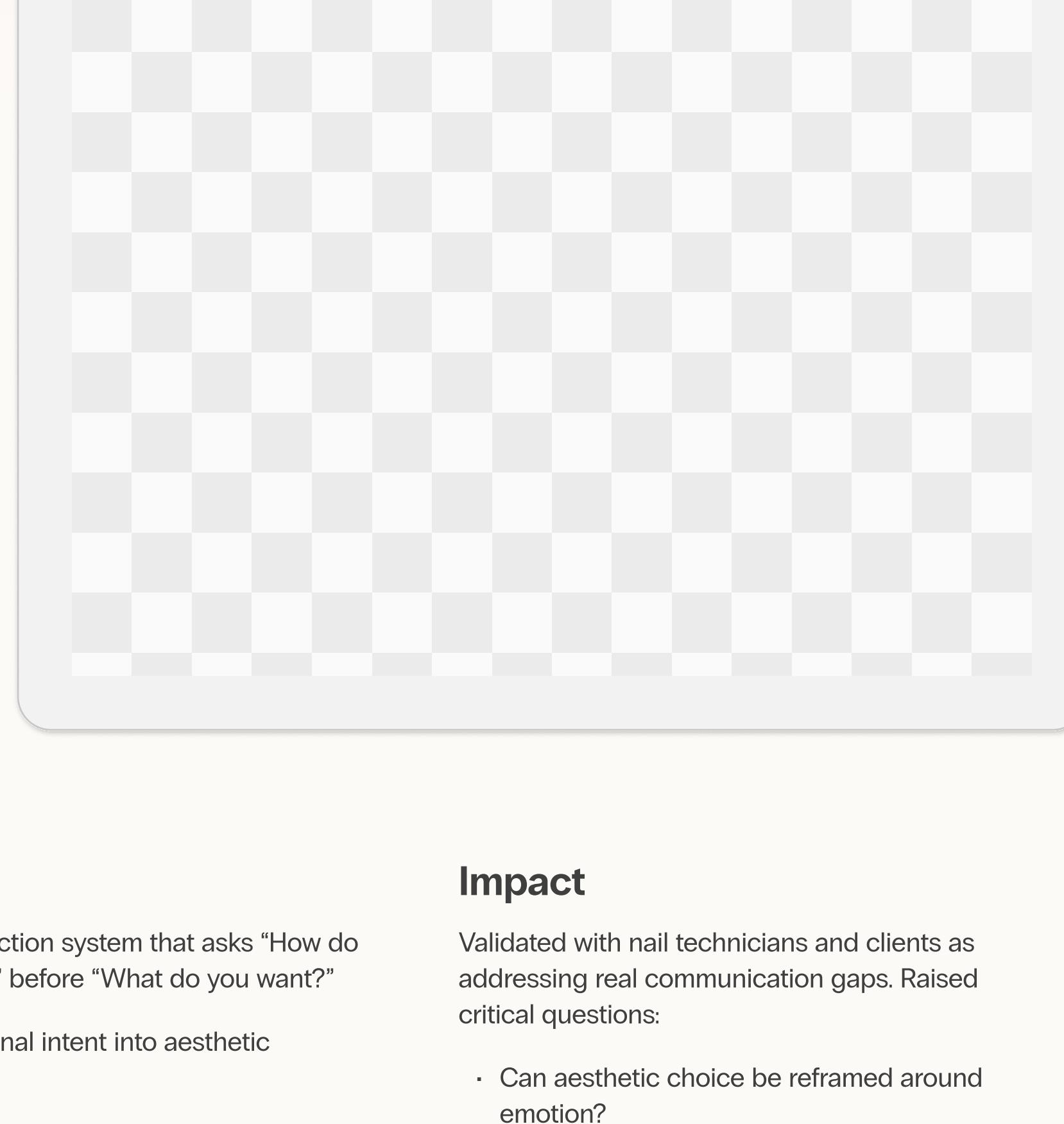
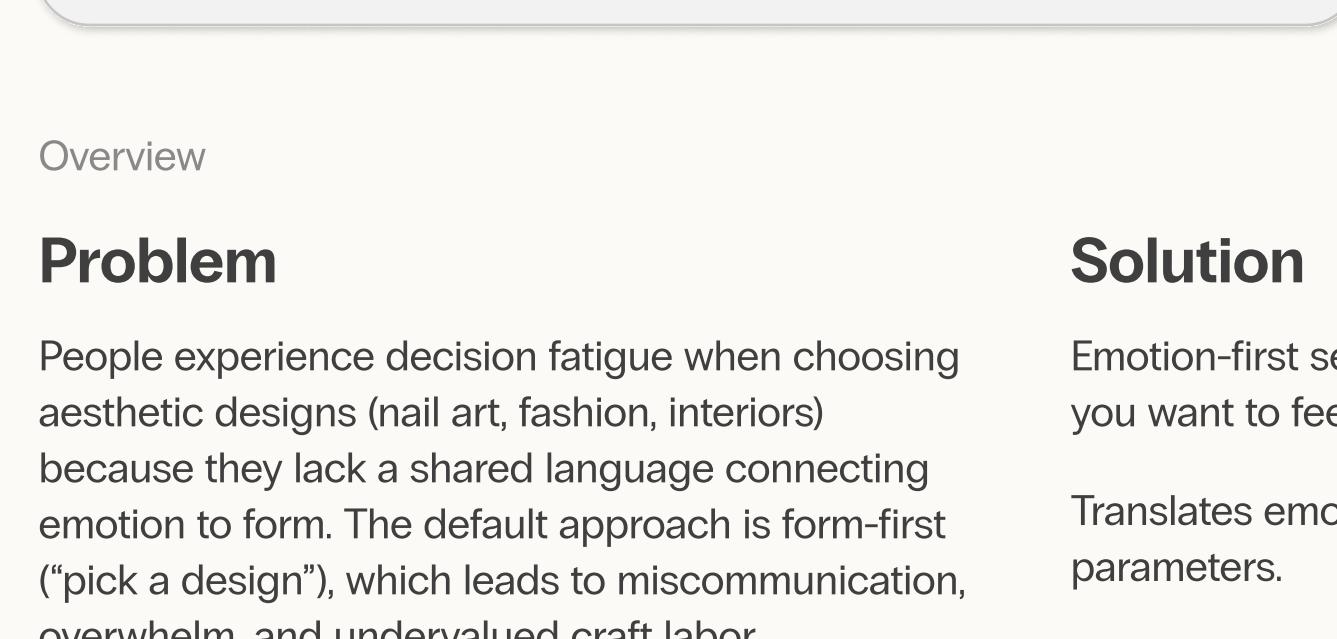
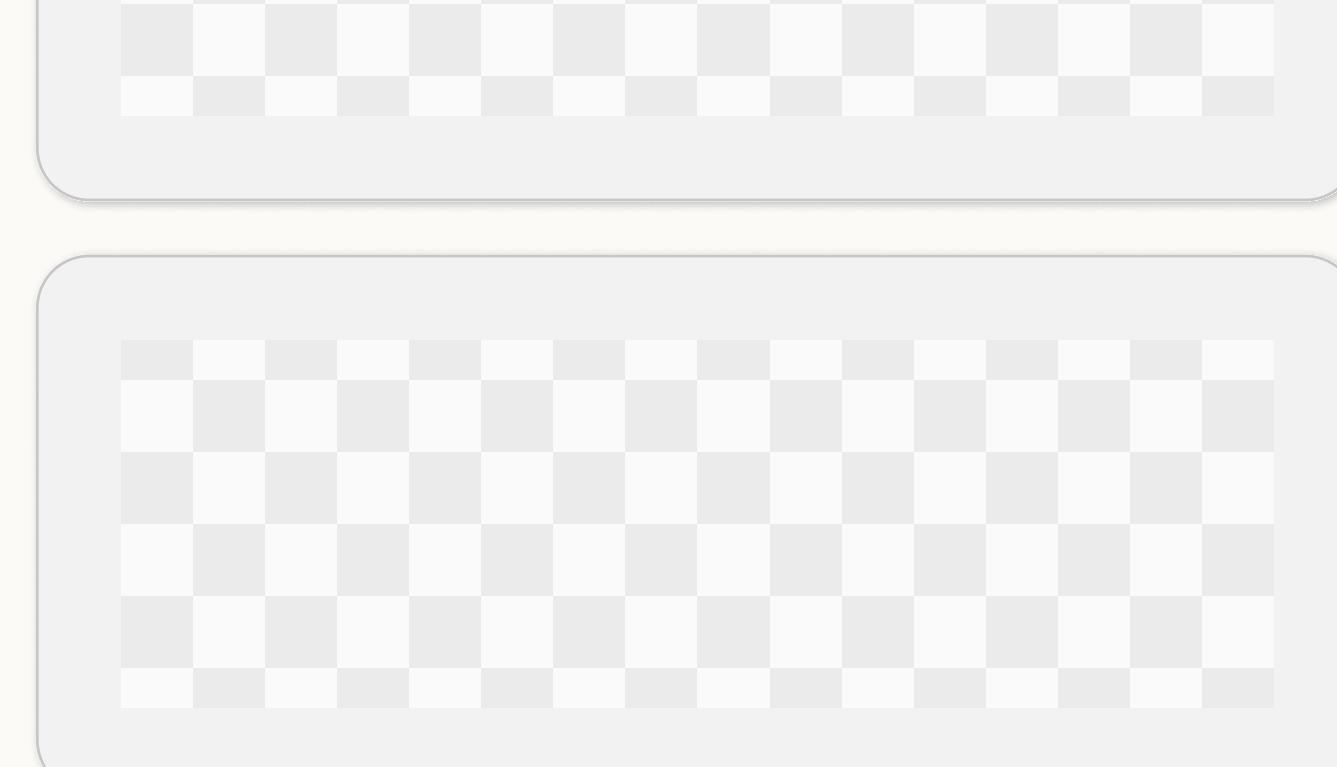
Client work spanning research-driven UX, cultural design, and rapid prototyping. Different contexts, same approach: validate assumptions, design solutions.

Overview
Problem
Solution
Outcome

HiGloss Energy

What if choosing a design started with how you want to feel? Exploring whether aesthetic decisions could be reframed around emotion. Research, design, and critical questions about taste and technology.

Timeline: Ongoing exploration Team: Solo Type: Speculative Design / AI Research
May 2025 – Present



Overview

Problem

People experience decision fatigue when choosing aesthetic designs (nail art, fashion, interiors) because they lack a shared language connecting emotion to form. The default approach is form-first ("pick a design"), which leads to miscommunication, overwhelm, and undervalued craft labor.

Solution

Emotion-first selection system that asks "How do you want to feel?" before "What do you want?"
Translates emotional intent into aesthetic parameters.
Makes craft labor visible. Designed to be extensible beyond nails to fashion, typography, interiors.

Impact

Validated with nail technicians and clients as addressing real communication gaps. Raised critical questions:

- Can aesthetic choice be reframed around emotion?
- Should taste be systematised?
- Does translation remove or enhance creative agency?

This project demonstrates design as inquiry rather than solution.

Problem

Why is it so hard for people to choose a design, even when they know what they like?

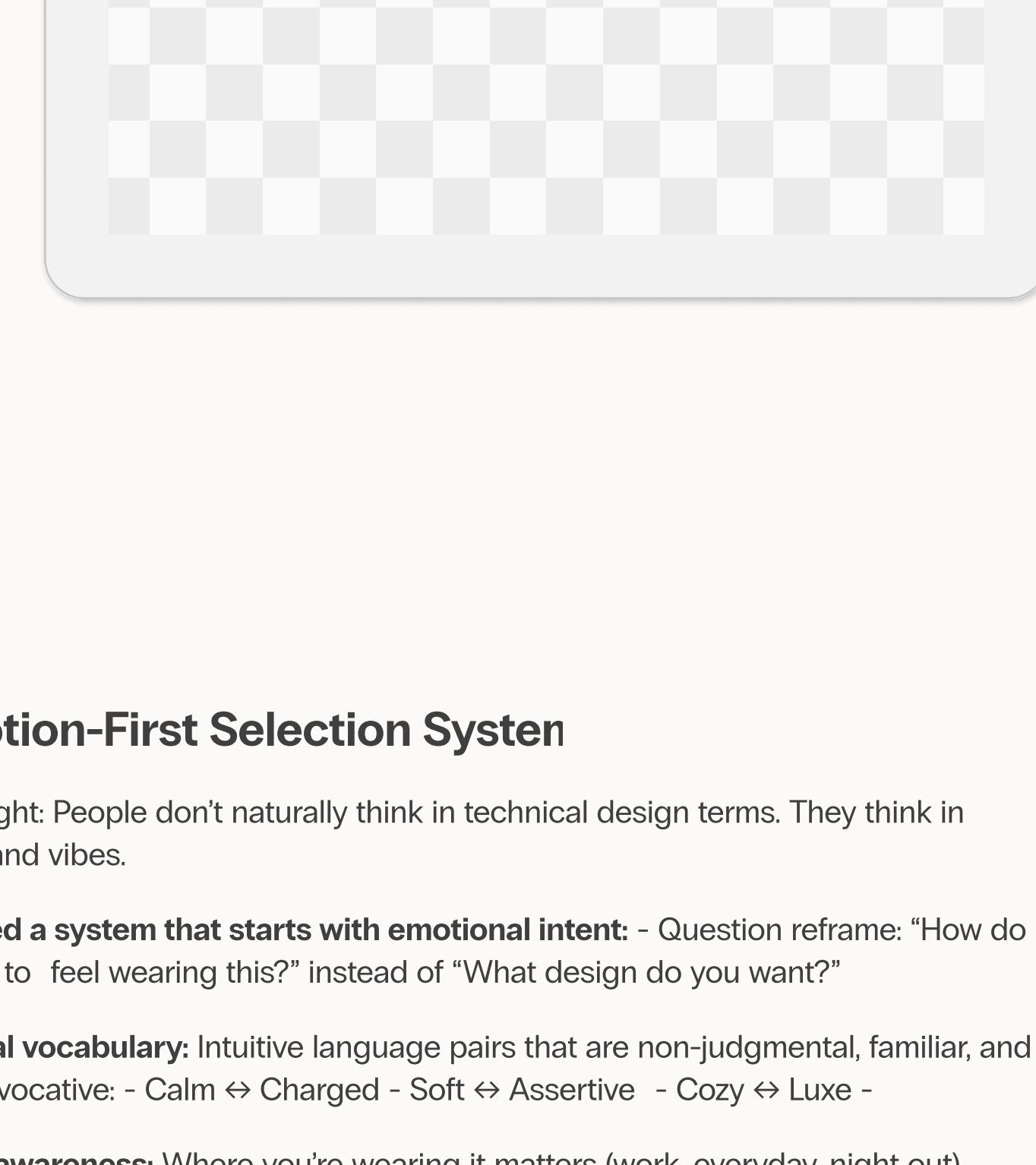
People experience decision fatigue when choosing aesthetic designs (nail art, fashion, interiors) because they lack a shared language connecting emotion to form. The default approach is form-first ("pick a design"), which leads to miscommunication, overwhelm, and undervalued craft labor.

Mismatched expectations about time, complexity, and results - Invisible labor - the craft, chemistry, and skill behind execution goes unrecognised.

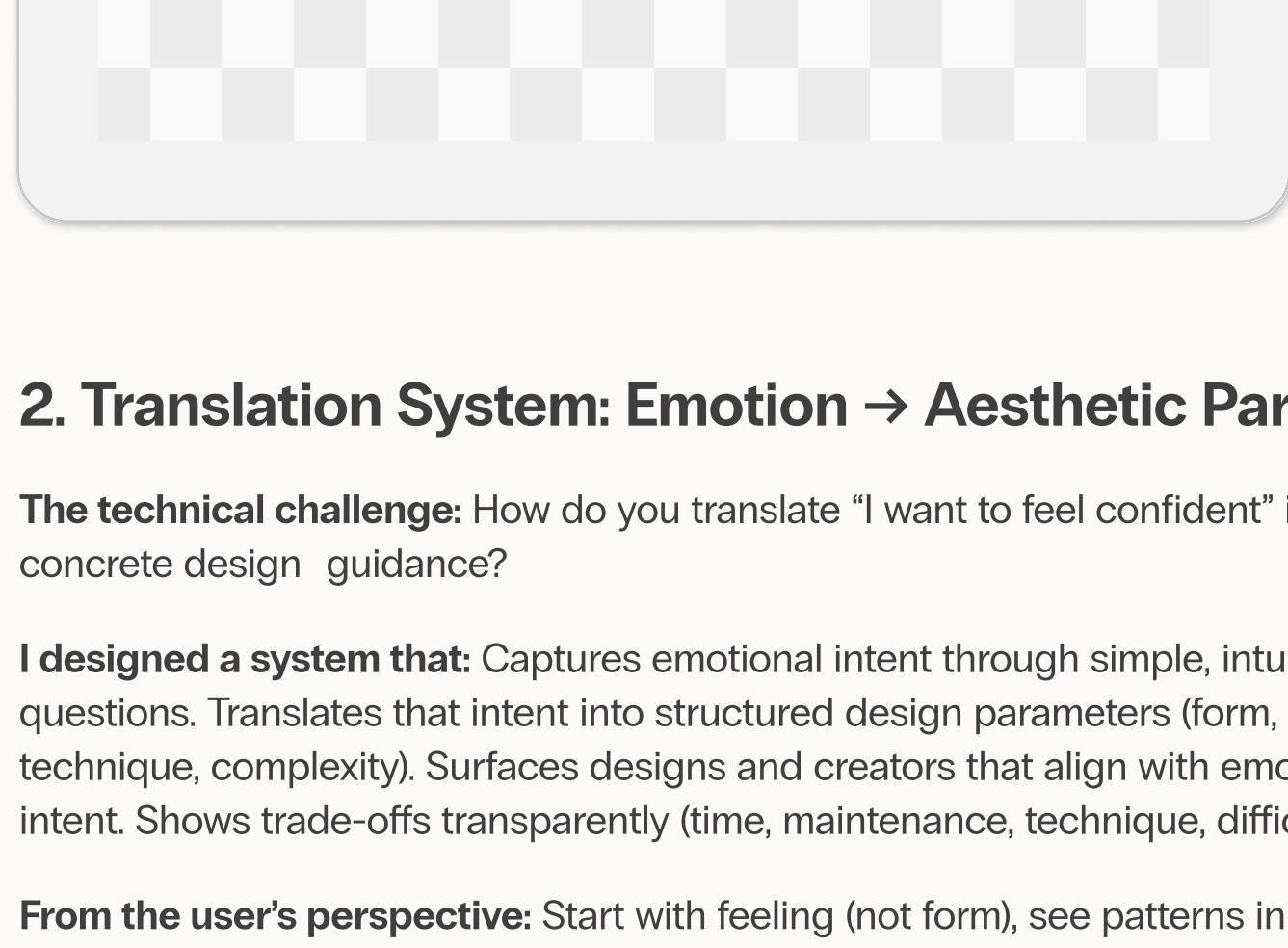
The underlying problem: Design selection is treated as form-first ("pick a design" from these options) when decision-making is actually emotion-first ("I want to feel confident/playful/elegant").

The challenge: Could aesthetic decision-making be reframed? What if we asked "How do you want to feel?" before "What do you want?"

Project scope: Explore whether emotion-to-aesthetic translation is possible, desirable, and respectful of creative labor. Validate this with real users. Question whether it should exist.



Solution



1. Emotion-First Selection System

Core insight: People don't naturally think in technical design terms. They think in feelings and vibes.

I designed a system that starts with emotional intent: - Question reframe: "How do you want to feel wearing this?" instead of "What design do you want?"

Emotional vocabulary: Intuitive language pairs that are non-judgmental, familiar, and visually evocative: - Calm ↔ Charged - Soft ↔ Assertive - Cozy ↔ Luxe -

Context awareness: Where you're wearing it matters (work, everyday, night out). System acknowledges context to give realistic rather than purely aspirational guidance.

Design decision: Treat taste as meaningful intelligence, not basic impulse. Emotional intention is a valid design input. The system doesn't tell people what to like, it helps them understand what they already feel and gives them language to share it.

2. Translation System: Emotion → Aesthetic Parameter

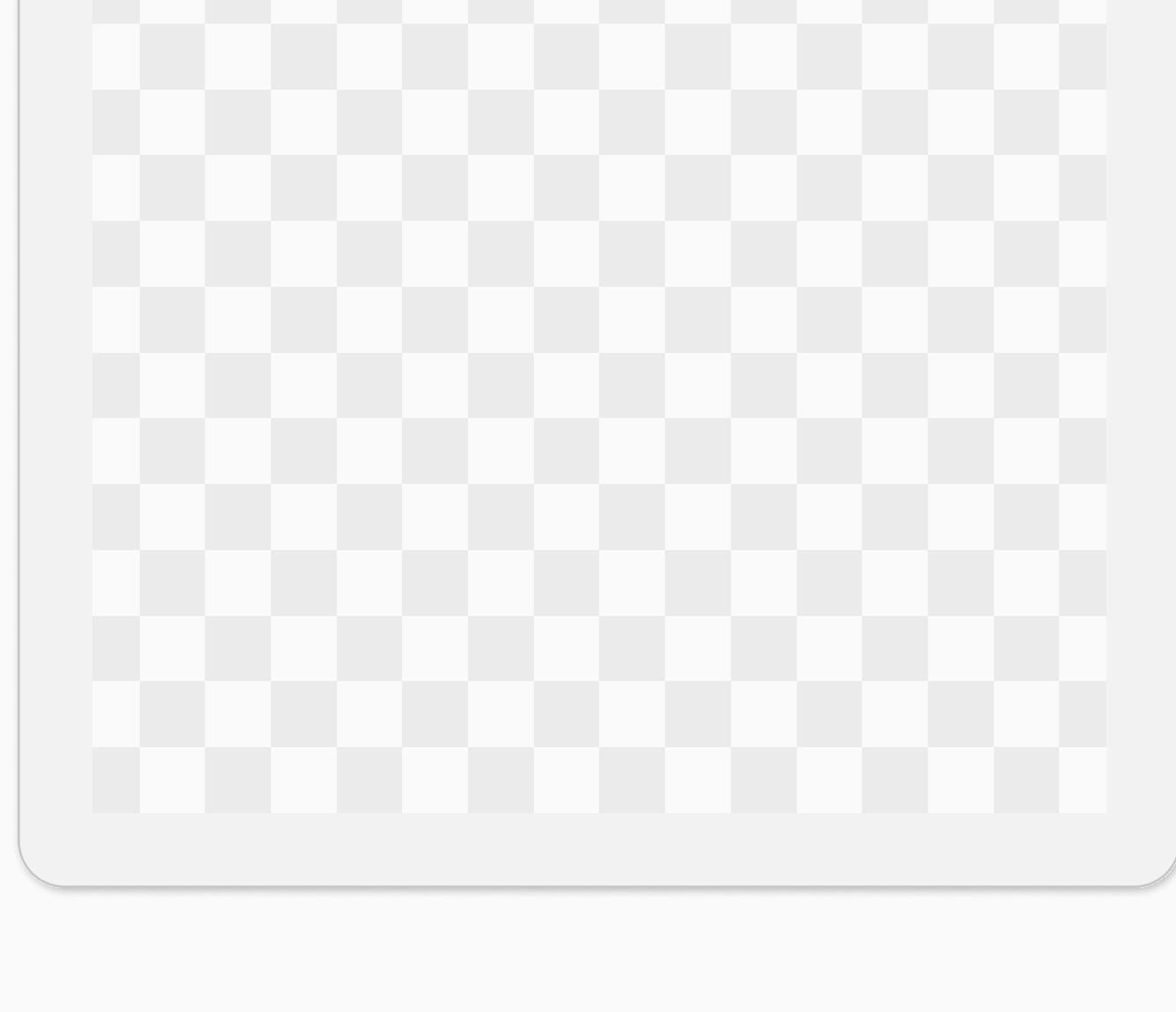
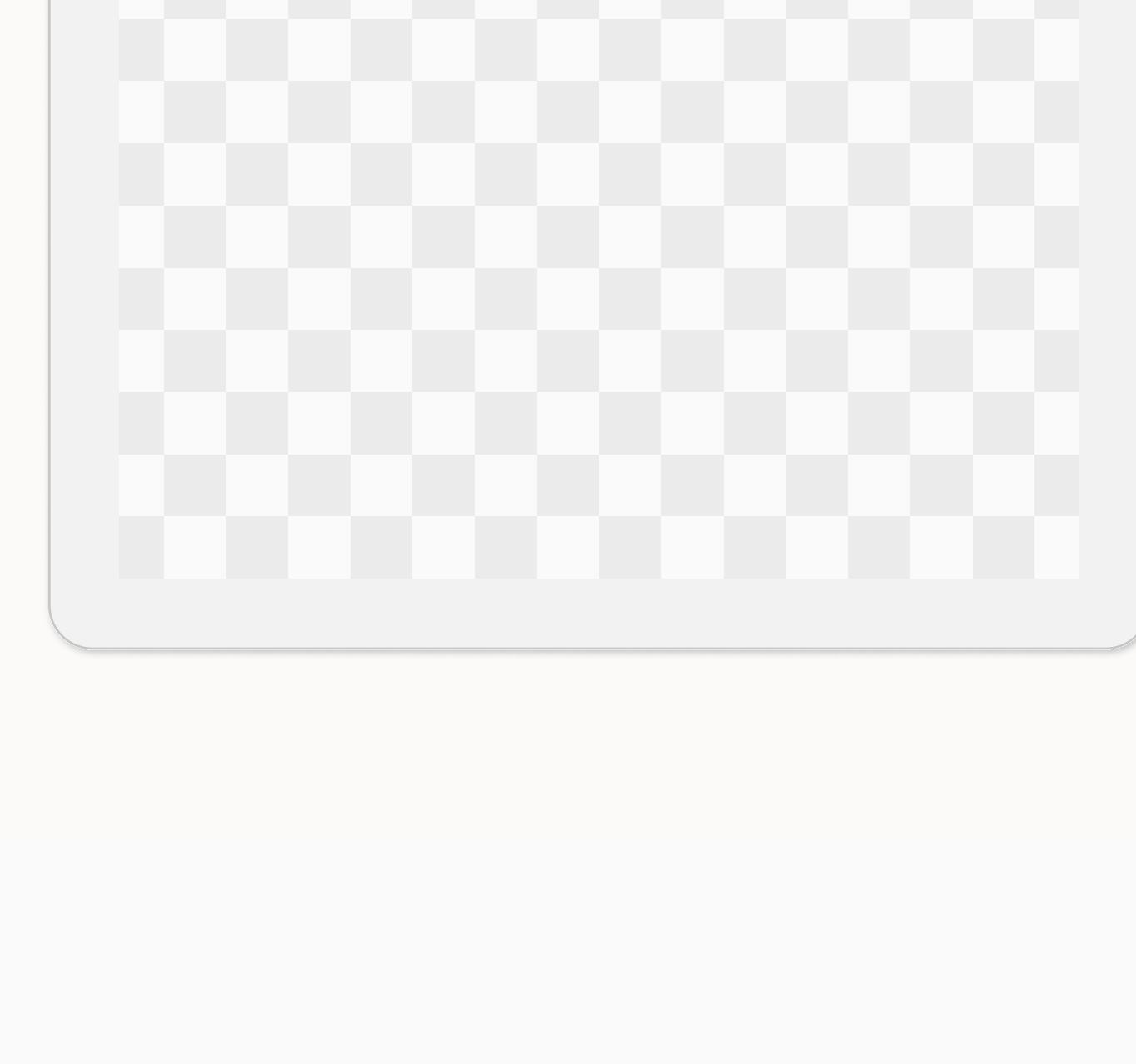
The technical challenge: How do you translate "I want to feel confident" into concrete design guidance?

I designed a system that: Captures emotional intent through simple, intuitive questions. Translates that intent into structured design parameters (form, colour, technique, complexity). Surfaces designs and creators that align with emotional intent. Shows trade-offs transparently (time, maintenance, technique, difficulty).

From the user's perspective: Start with feeling (not form), see patterns in their preferences ("I'm drawn to soft, detailed work"). Understand taste as a constellation, not fixed identity. Communicate more clearly with technicians.

From the technician's perspective: Receive clearer briefs enabling better preparation and expectation management. Also reduces pressure to "guess" what clients mean. Whilst craft and time made visible and respected.

Design decision: The system should make decision-making clearer without removing creative agency. It's a translation layer, not a prescription.



3. Extensible System Design

Beyond nails: The emotion-to-aesthetic translation framework is intentionally designed to work across visual domains: Fashion (clothing, accessories), Graphic design (branding, typography), Interiors (spaces, furnishings). Any context where people struggle to articulate aesthetic preferences.

Design decision: If the framework only worked for nails, it might be niche. But as a general approach to aesthetic decision-making, it raises bigger questions about how we choose designs, communicate taste, and value creative labor across industries.

Outcomes

Emotion-First Selection System

What was validated: Communication gap is real! Both clients and technicians struggle with articulating/interpreting aesthetic preferences. Emotion-first framing resonated, "How do you want to feel?" felt more natural than "What design do you want?". Making craft visible matters, both sides wanted better transparency around time, technique, complexity. System concept was clear - landing pages successfully communicated the idea.

What was learned: Aesthetic decision-making is complex emotional, contextual, and material work – not shallow or impulsive - Language for taste exists but isn't standardised or shared - Technology could help translate but shouldn't replace creative dialogue - The beauty economy undervalues detailed craft work

Critical questions raised: Can this be done? Technically, emotion-to-aesthetic translation exists but doesn't always work - Does this help or hinder the user? - Does it empower users or create dependence? - Who benefits? - Does it serve clients, creators, or platform owners? - What's lost? Does it preserve the nuance of creative collaboration?

Project status: Concept validated, technical framework designed (not disclosed). Value currently lies in the inquiry, questioning how aesthetic relationship is framed between creator, client, and craft approaches change the conversation.

What this demonstrates: - Critical design thinking (questioning assumptions, not just solving given problems) - Systems design (extensible across domains) - Visual sophistication (brand identity, typography) - Research validation (real user feedback informing design) - Intellectual value (beauty as intelligence, taste as meaningful, labor as valuable)

