

Working in Accenture's global innovation hub has helped me develop the skills to adapt to novel challenges and make an impact. I pride myself on building robust, compelling narratives through design, backed up with rigorous academic and strategic thinking.

My current team is called the Human Sciences Studio, we conduct humanities research on the future of sustainable and ethical technology, so distilling complex ideas into tangible outputs is an important skill of mine.

From a giant game of kerplunk to a futuristic photo-booth, from a moving wall of fabric to a deck of tarot cards. I've worked on a broad range of unexpected creative outputs with my team, across print, interaction design, web development, art direction, workshop design, identity, copywriting, motion graphics, illustration and more. I have also been the lead designer for GAZE Film Fest since 2021, building a robust and exciting brand for the event as it grows larger each year.

My work has been featured in the 100 archive, and I've been shortlisted for several Irish Design Awards in 2024. I'm versed in the latest sustainable and accessible design practices, working closely with organisations to promote sustainability at Accenture and beyond. My work is also focused on human centered technology. As part of my practice I use speculative design techniques to unravel potential futures, and their positive or negative implications.

Education I studied **Design & Visual Culture** as a dual specialisation, where I focused on the study of semiotics and cultural memory.

Bachelor's Degree
1st Class Hons | NCAD

Professional Experience I currently work at **Accenture's** global innovation hub, The Dock. My team conducts social impact research on emerging technologies. Since joining the team as a **visual designer** I have worked to forge my own role across design, research and engagement.

Client Innovation Analyst
2 years

Freelance Experience I am the **lead designer** for **GAZE Film Festival**, developing a rich and exciting brand, liaising with printers, developing strategy, and boosting our public image.

Lead Designer
4 years

I have worked as a **freelance designer** with **Dublin City Council** for several years, creating visual identities and print materials. More recently I have begun developing an ethnographic workshop for school pupils on their experience of vaping, social pressure and public health.

Visual Design, Workshop Design
1 year

Awards **Trust Fall** - Official Selection
Trust Fall - Shortlisted
GAZE International LGBTQIA Film Festival - Official Selection
In House Design Team Of The Year - Shortlisted

100 Archive | 2023
IDI Awards | 2024
100 Archive | 2023
IDI Awards | 2024

Trust Fall

Skills

What does it mean for technology to deserve our trust? How can clients build it? These questions drive the interactive game, Trust Fall. An exercise in self-reflection, the game asks industry professionals to place their organisation under the microscope when it comes to building and maintaining trustworthy practices. Inspired by KerPlunk, a game of dexterity in which a collection of marbles is held in place by a nest of straws, this giant version asks players to consider a piece of technology – such as a product or service – and explore the importance of earning and maintaining trust.

Facilitation, Consequencing, Visual Design, Interaction Design, Storytelling, Public & Private Policy, Visual Identity

The sticks represent some of the core foundations of trustworthy technology: Data Protection, Ethics, Inclusivity, and Transparency. The balls themselves symbolize the trust, precariously supported by these foundations. As players progress, they face rapid-fire questions about organizational policy, design, and public perception. For each pain point or unclear answer, players must remove three sticks, watching their trust fall in the process. At the game's conclusion, you get a review of your processes to help fortify success or address issues. Because, in real life, you rarely get a second go.

Creative Development

The concept for Trust Fall emerged during a creative team sprint, where we explored innovative ways to represent both the fragility of trust, and how it can be built and supported over time. The visual identity I created was inspired by the game itself, riffing on the intersection between the foundations of trust and the gaps that inevitably occur. To enhance the game, we also developed a digital app that accompanies the physical setup. This app allows users to answer questions in real-time and receive a personalised printout of their results to take with them. This project was awarded a place in the 100 archive for its design excellence.

Engaging Audiences

I ran this engagement with a variety of cross-industry Accenture clients to pinpoint their organisational weaknesses, potential threats to public trust & safety, and socialise the themes and methodologies of the Human Sciences Studio. Most notably, I ran a session with a C-Suite member of a Global South CSO. We used the game to analyse the potential harms of using AI chatbots to augment support for victims of gender based violence.



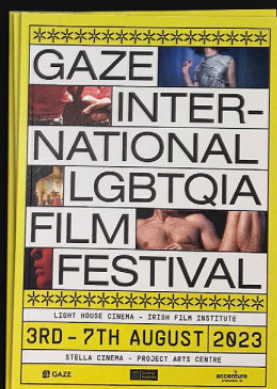
GAZE is a queer film festival hosted in the Light House Cinema and Irish Film Institute every summer. Initially formed in 1992 as an underground film club, the festival itself predates the legalisation of homosexuality in Ireland. GAZE's visual identity is inspired by research into the history of queer resistance in Ireland, riffing on protest posters and underground nightclub leaflets.

Visual Design, Branding, Print Design, Project Management, Workload Management, Creative Direction

Rooted in our past but aiming its sights on the future, the design puts shape around that which cannot be contained or defined. Namely, queer joy. Each year champions a new colour, building a rainbow of programmes as the years progress. The powerful sunlight yellow of 2023 referenced the rebirth of summer, as cinema-goers emerged from the pandemic together and set their sights on the future. My work on the 2023 identity was awarded a spot in the 100 Archive for its noteworthy design.

2024 Rebrand

Building upon the identity I developed in 2022, I sought to fine tune the brand and bring it into the 21st Century. Simplifying the pixel motif, and highlighting accessibility across all outputs, especially the website and printed programme. The new identity feels fresh, dynamic and youthful whilst still retaining the early-digital-age aesthetic of previous years, albeit toned down.



2023



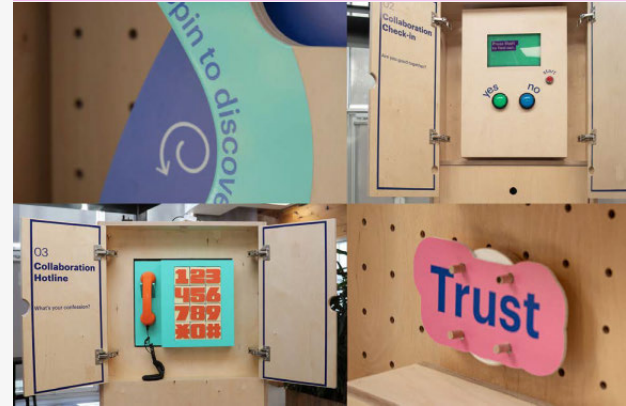
Responsible AI Masterclass

I worked as a designer on a Responsible AI learning module created by Accenture and The Alan Turing Institute. After its conclusion, I was asked to join a team to design & develop the course content into a workshop which outlined the key ethical considerations associated with deploying AI systems. This workshop was delivered to C-Suite members of a UK digital literacy charity, and supplied the organisation with a set of recommendations on how to utilise AI in a responsible manner.



Collaboration For Impact

Tapping into a wider collaboration between Accenture & Barclays' Unreasonable Group, I developed an in-person engagement titled "The Collaboration Card Game". The original project was an analysis of the social dynamics and cognitive barriers that occur during group collaborations. I was responsible for adapting this research into cards which aimed to 'diagnose' and 'treat' a variety of collaboration ailments.



Technology Adoption

Building on a research project which highlighted the cognitive barriers associated with technology adoption. I created a Vox-style explainer which condensed the findings into a 3 minute video. I collaborated to write the script, film interviews with the research team and record the narration.

After which I moved forward to edit the content and design the motion graphics treatment for the final deliverable. The video was presented to a variety of Accenture clients during the course of the project, which helped them to engage with our research methodologies and core purpose.



The New Tennant

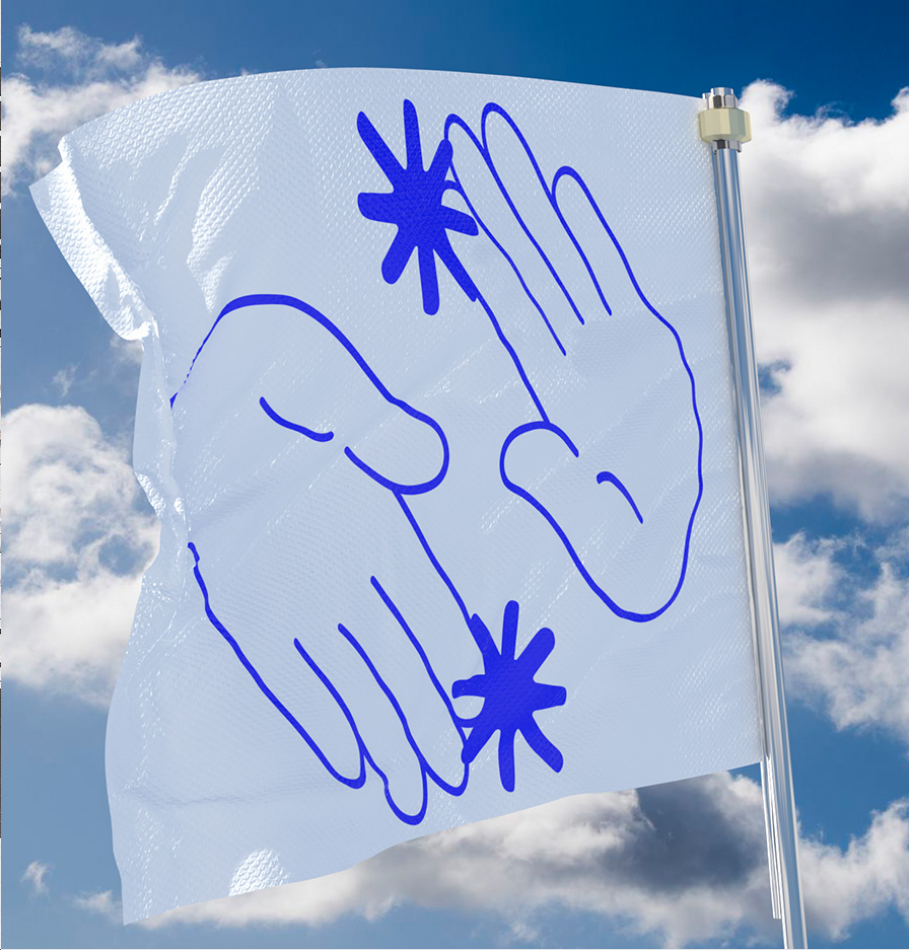
The New Tenant is a broad sheet publication which features a selection of archival writings on the topic of renter activism and contrasts it with contemporary opinion pieces. Aiming to draw similarities between past struggles and today's difficult landscape. The project was launched by the Irish tenants union, CATU as part of their outreach initiative.

The layout presents both archival and contemporary analysis side by side, which meant finding a balance between the old and new. The final design focused on clarity, with a minimal treatment of type and layout as a response to my research into CATU's archive of publications.





The New Tennant



Dublin City Council | Flag Design



Pathfinder



Political Material

2

Future mapping

45 mins

Map potential outcomes of the two critical uncertainties on the matrix provided, with a focus on how the technology progresses into the future.

activity

Speculative Futures

THE DAILY METAVERSE

REAL LIFE NEWS, VIRTUALLY

A Special Workplace Edition | 20 Year Anniversary Edition | Virtual Exclusive!

Working in the Metaverse: Dystopian Nightmare

Ned Ludd on the skills we have lost | **70 years after the famous 'Fired by AI' case, US rules against transparency** | **Spot the difference**

The Metaverse: A Future Shaped by Dystopian Narratives? | **How the metaverse is creating 'second-class' workers**

Seventy percent of big companies are now using gambling addiction mechanisms on customers

After Diversity, Equality and Inclusion (DEI) training failed to challenge the systemic drivers of racism, organizations should focus on the experiential 'walk a mile in my shoes' approach.

The Rise of the Exclusion Machine

How the metaverse is creating 'second-class' workers

Spot the difference

The Rise of the Exclusion Machine