

ABOUT

Samuel Z. Grunebaum

I am a lifelong learner and inquisitive problem solver. My dual practices in design and education reflect my intrinsic need to question and discuss. For me, design and education are one – a process by which I can interrogate the information in front of me, uncover new perspectives, and form community around the sharing of ideas.

I am seeking opportunities combining design and technology. I hope to join a community of people who want to effect positive change in the world.



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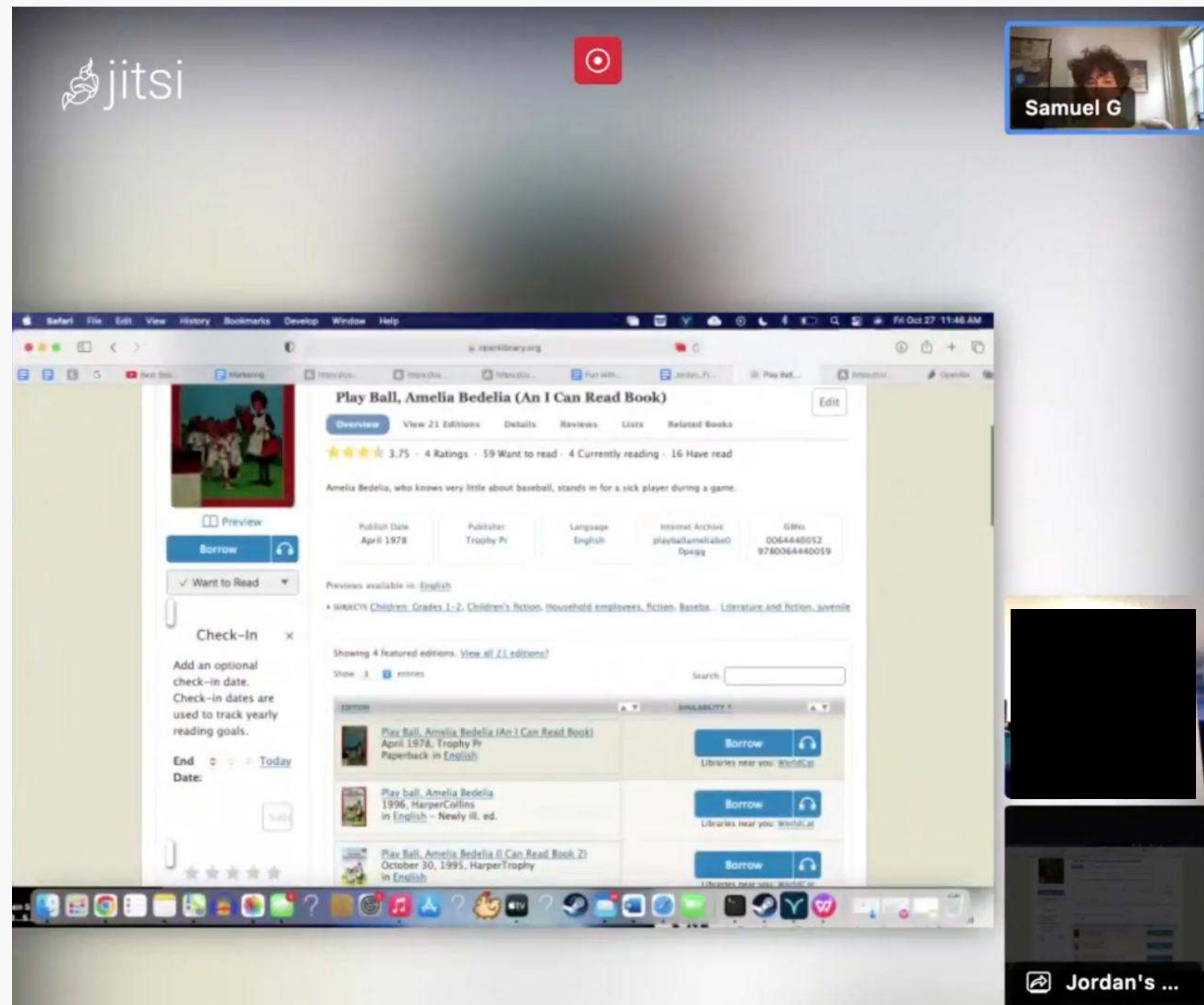
Open Library

In collaboration with Open Library staff & community

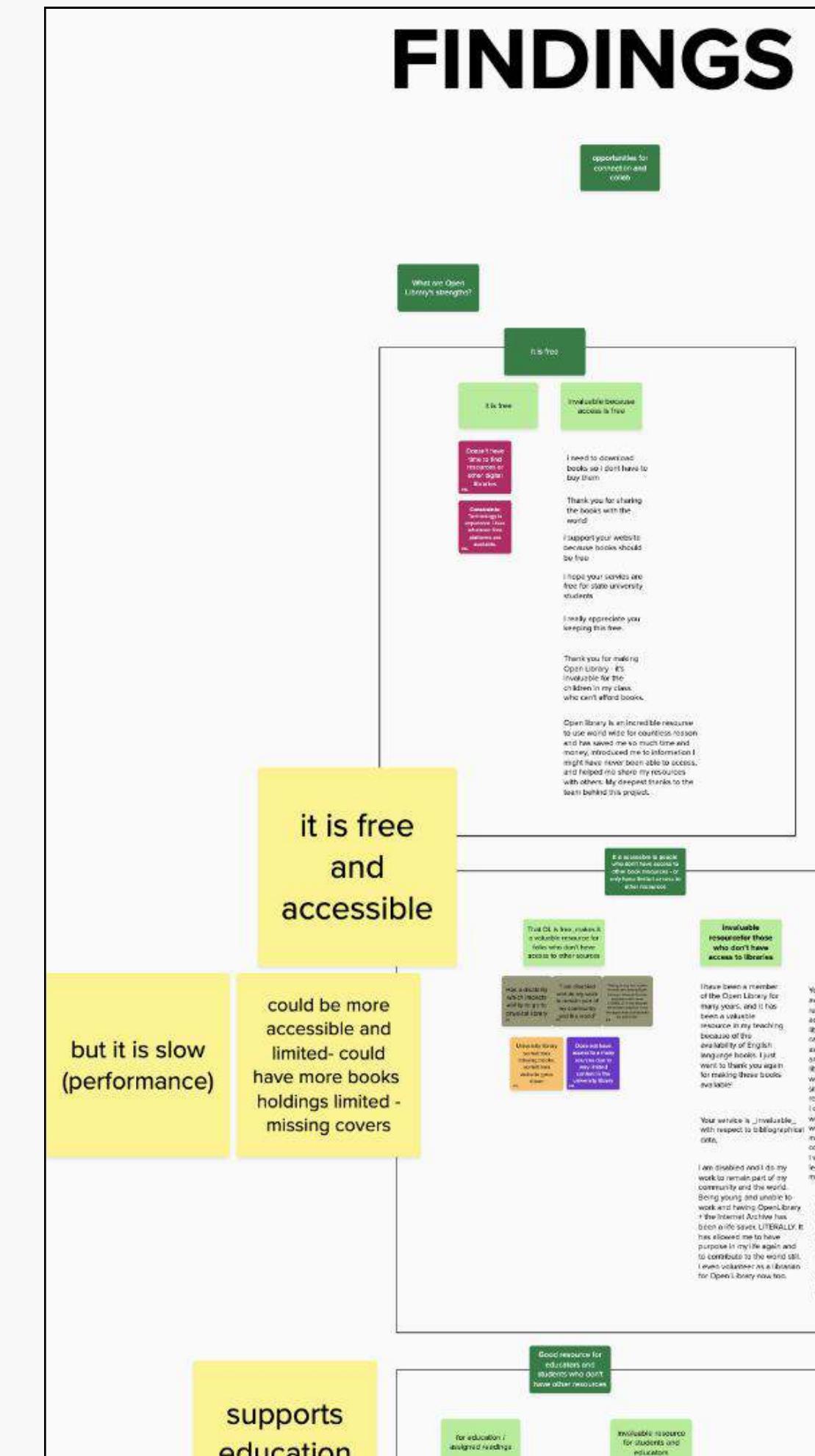
June 2022 - Present

PROJECT OVERVIEW

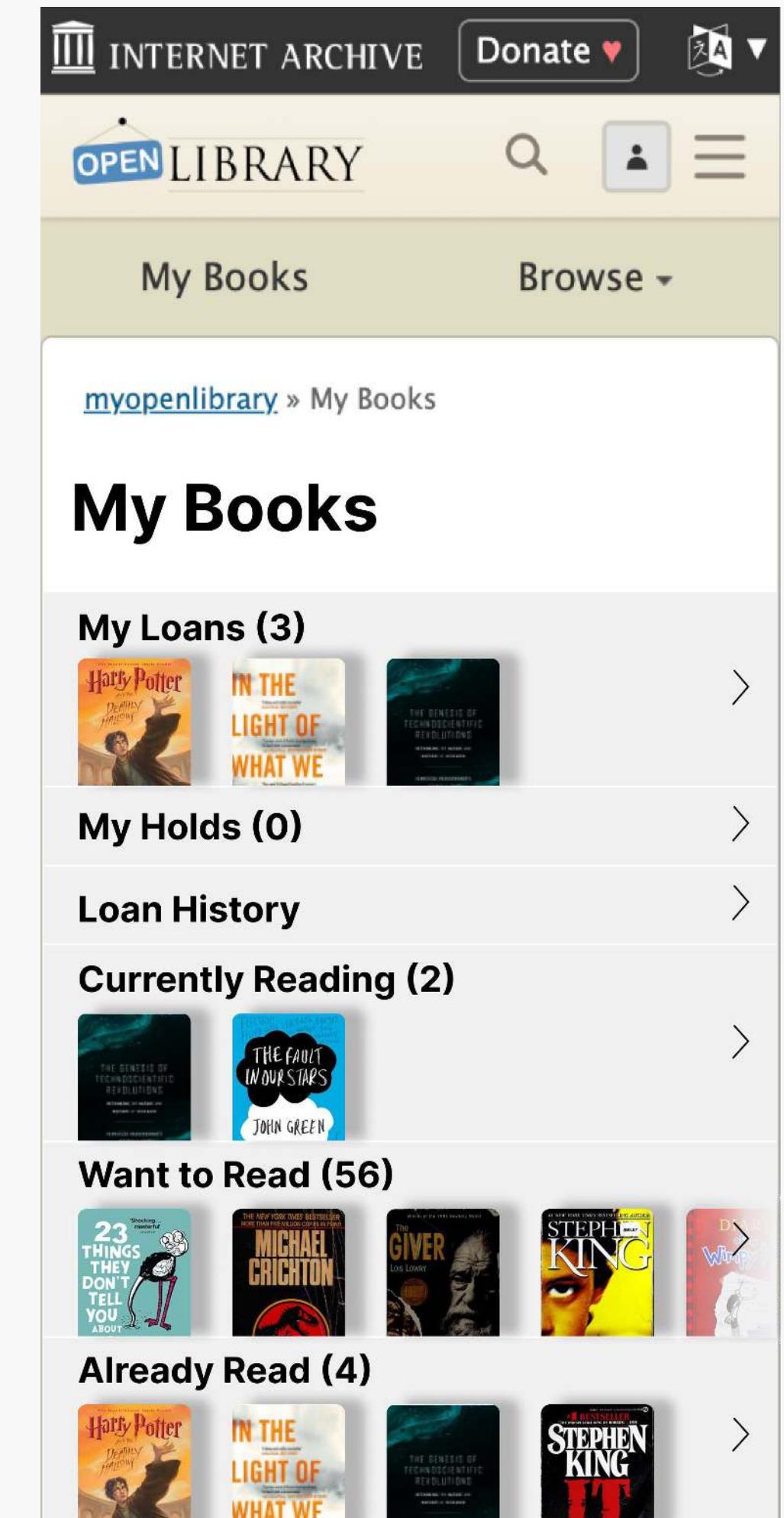
Since June 2022, I have contributed to the Internet Archive's Open Library project as a Design & Engineering Fellow.



Still from recording of a user interview from Learners and Educators research initiative



Collaborative affinity diagram with notes from user interviews



'My Books' mobile interface prototype design

Redesigning the 'My Books' Page Mobile Experience

Lead Design Engineering Fellow

Fall 2022 - Spring 2023

PROBLEM

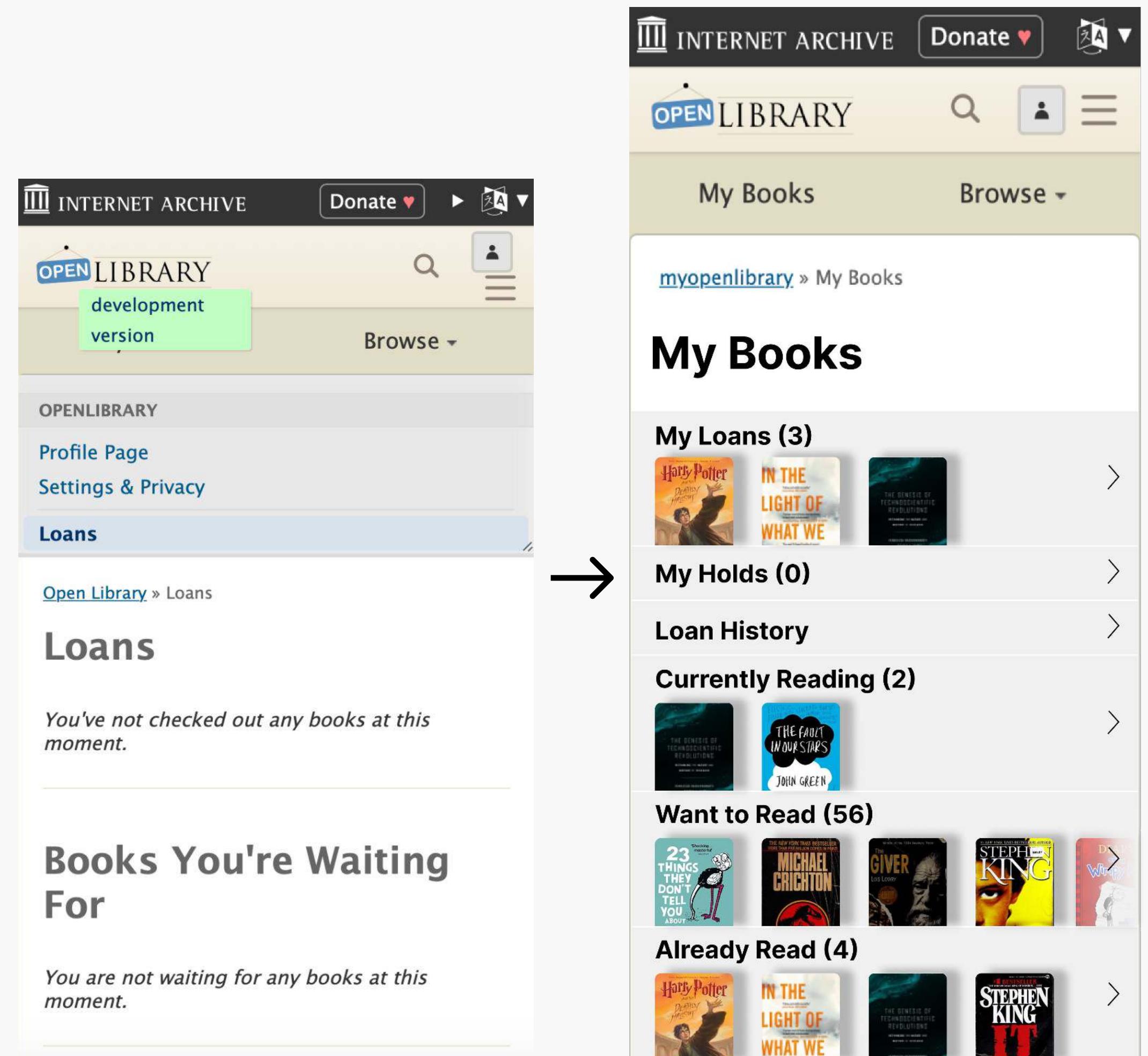
The Open Library site-wide 'My Books' button brought users to their Loans page, with no dedicated page for a user to access all of their books. This page also had confusing layers of navigation on mobile (see before image), making it more difficult to access books.

APPROACH

In collaboration with Open Library staff and design fellow Dana Fein-Schaffer, I led the redesign of the 'My Books' mobile experience and implemented the new design in production. The 'My Books' page serves as the primary location on the site for users to access books they are reading or have saved.

I used weekly design calls with stakeholders and users from the community as a forum for focus-grouping and iterating on digital prototypes. I created and refined designs for the mobile user interface, removing confusing navigation and creating a bookshelf design concept.

SOLUTION



Left: 'Before' image of user 'Loans' page with confusing navigation

Right: 'After' image, new 'My Books' user account hub shows summary of all books saved to a user's account, removes menu from top of page

Learners & Educators Persona Research

Contributing Researcher

2023 - 2024

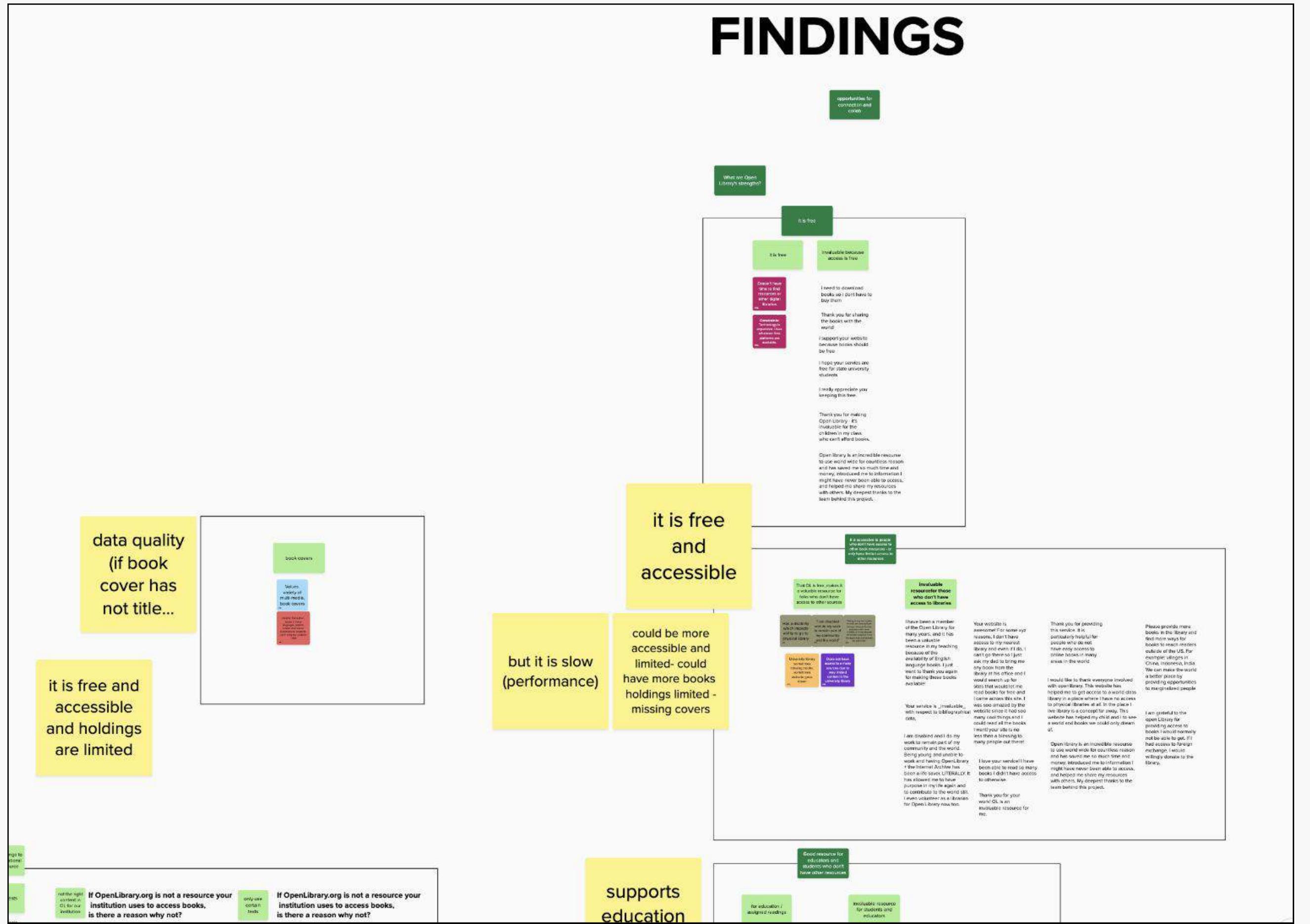
PROBLEM

As a non-profit organization, Open Library has limited resources to conduct large scale user research with its global community of more than 10 million users. I helped address the problem of effectively leveraging the community of contributing fellows to gather this user data.

USER RESEARCH

In collaboration with the Open Library design community, I was a contributing researcher for a user research project focused on learners and educators that took place throughout 2023.

In my capacity as a Design Fellow, I contributed to the creation of a survey that reached 466 Open Library users, helped refine the discussion guide, and led a user interview. I also participated in affinity diagramming and analysis to synthesize learnings from the user research.

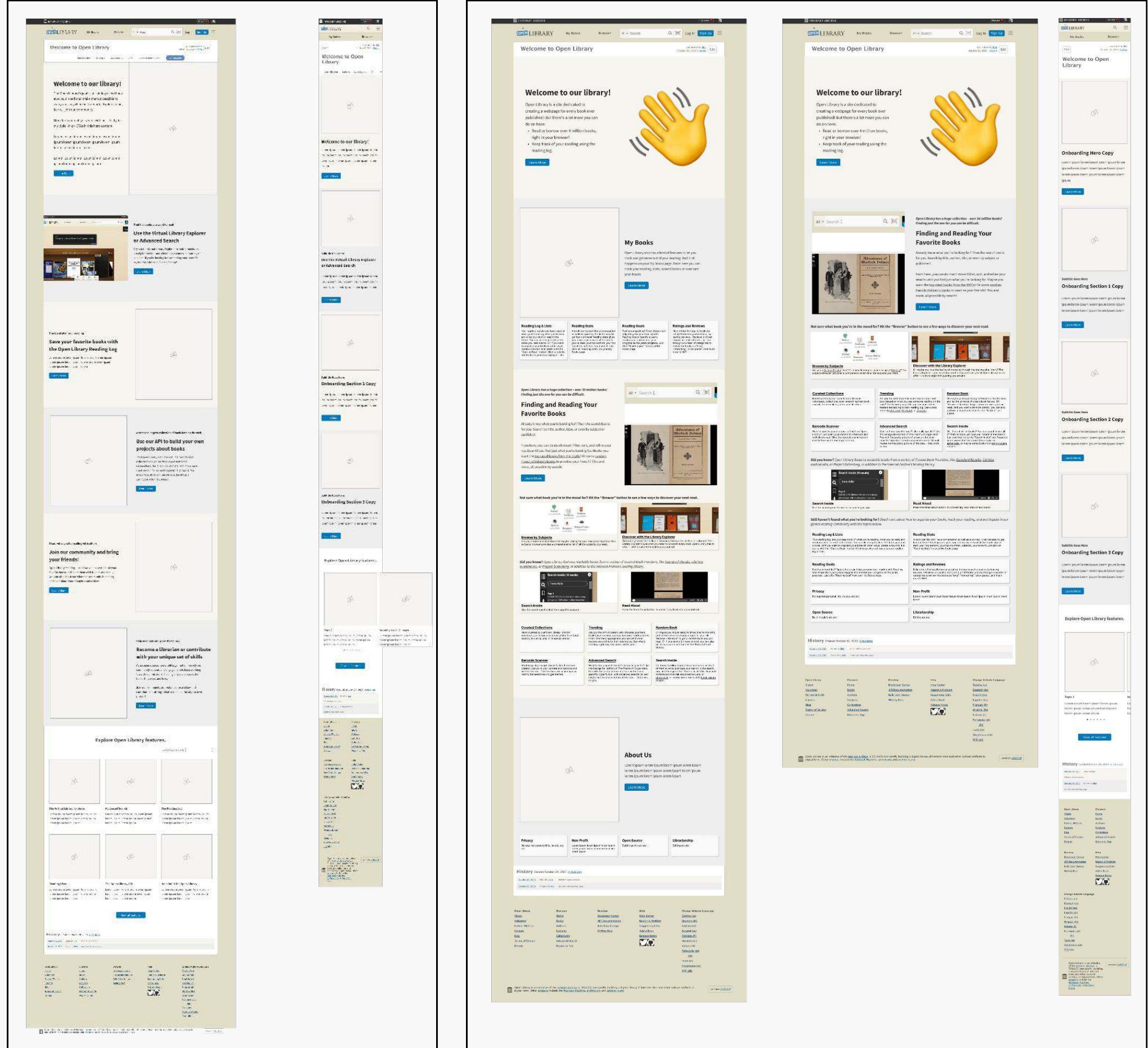


Collaborative affinity diagram of notes outlining findings from nine interviews with international participants identifying key points related to Open Library's usability and helpfulness education, from both educators' and learners' perspectives

A New User Onboarding Experience

UX Designer & Project Lead

Summer 2024 - Present



Low Fidelity Prototype

High Fidelity Prototype

I am working with a team of university student volunteers to implement this interim solution and begin user testing in production.

PROBLEM

Open Library has never had a user onboarding experience nor a dedicated page for new users. Furthermore, when a new user clicks to check out a book and is prompted to sign up, they are brought to their empty user 'My Books' page after registering instead of being prompted to continue their action of checking out that book.

APPROACH

I designed an interim solution (shown above) using cookies to prompt a new user to continue checking out the book they clicked on that initiated their registration process. I also designed a more robust onboarding experience (shown on the left).

I am currently leading the design and implementation of the first user onboarding page for Open Library in collaboration with staff and student volunteer contributors. This page will welcome new users to Open Library by outlining features and providing documentation.

I worked with stakeholders to analyze and define onboarding tasks, created initial design proposals, and iterated to arrive at high fidelity prototypes with input from the community. I proposed this project as an opportunity for a student group in a course focused on meaningful open source contributions. I provide support on an ongoing basis as they implement the solution and engage with the Open Library community.

Spinach Pie

Interdisciplinary Academic Project & Recipe

Spring 2019, Summer 2023

PROJECT OVERVIEW

"Spinach Pie" is a project I began as a paper and mixed media installation in my senior year of college and continued in 2023 by co-authoring a recipe for *Cake Zine*. It is a tribute to my grandmother and her mother, and to generations of domestic laborers who have passed down knowledge through handwork and family tradition.

VII. SPINACH PIE

(de Rebecca Cohen Levy)

Prep time: 1 hr. Cooking time 45 minutes or more (until crisp)

2 lbs of fresh spinach cut into small pieces and cooked slightly; or 2 packages of frozen spinach.

Drain and squeeze out the water.

5 eggs; do not beat.

1/3 cup olive oil.

1 stale loaf of French or Italian bread soaked until soft. Remove crust and squeeze out the water.

1 lb pot cheese; if available; if not, 1/2 lb ricotta + 1/2 lb large curd cottage cheese.

134 oz grated Kaseri (preferably); if not available Swiss cheese, or sharp cheddar, or mozzarella

(least good).

1/2 lb grated Romano cheese.

Put 1/3 cup of oil in a large low-edged pan and heat in hot oven (425 degrees).

Mix together all other ingredients, but reserve 1/2 of romano to sprinkle on top.

Put in hot pan (mixture should sizzle when placed in the pan).

Sprinkle top with remaining Romano.

Bake for 15 minutes at 425 and then for another 30 minutes at 350.

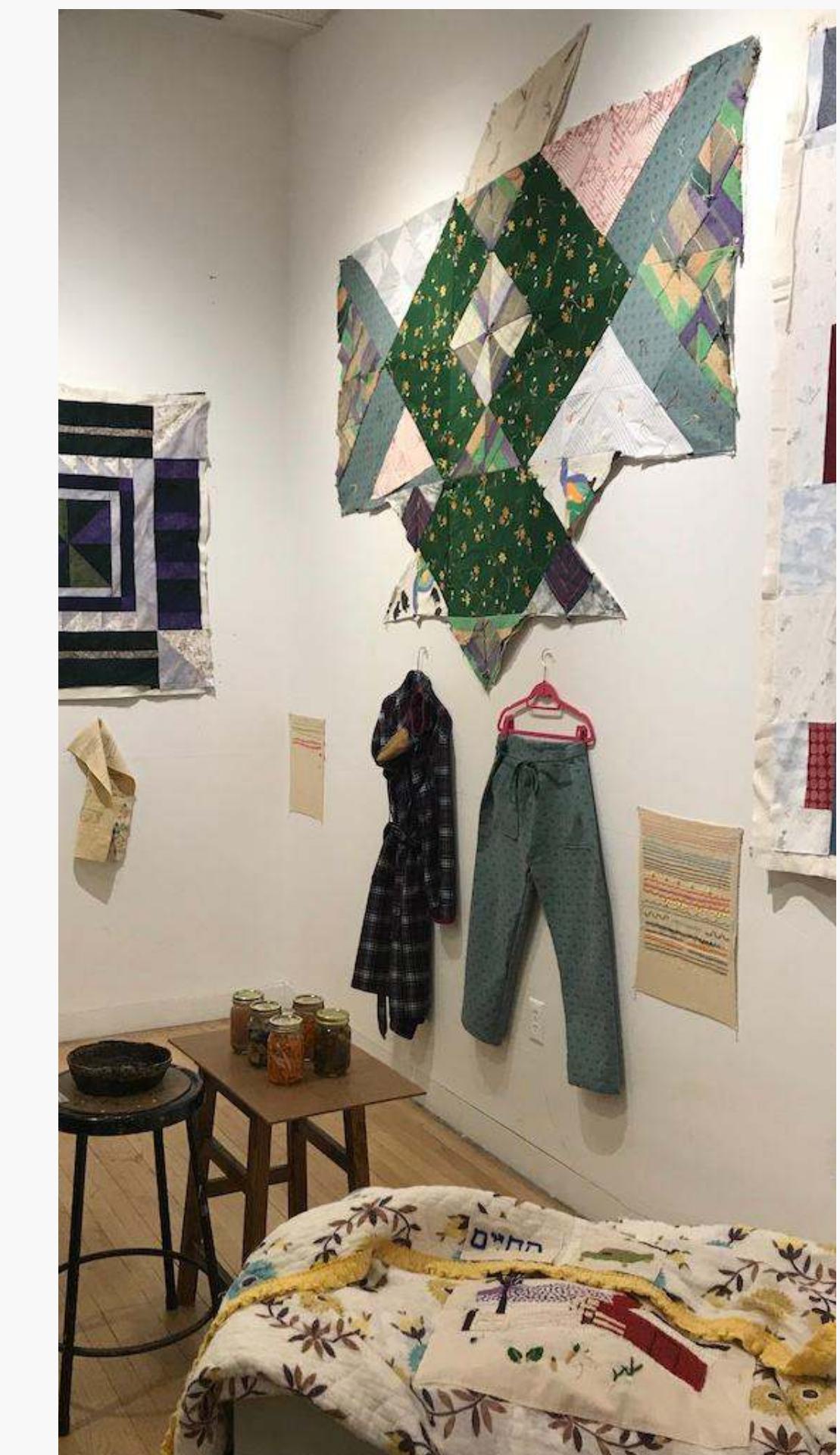
Serve warm or at room temperature.

(Good with hard-boiled eggs).

Original transcription of my great grandmother Rebecca's spinach pie recipe, as recorded by my grandmother Suzanne



Washing spinach to make spinach pie for the class Material Issues, focused on art and sustainability

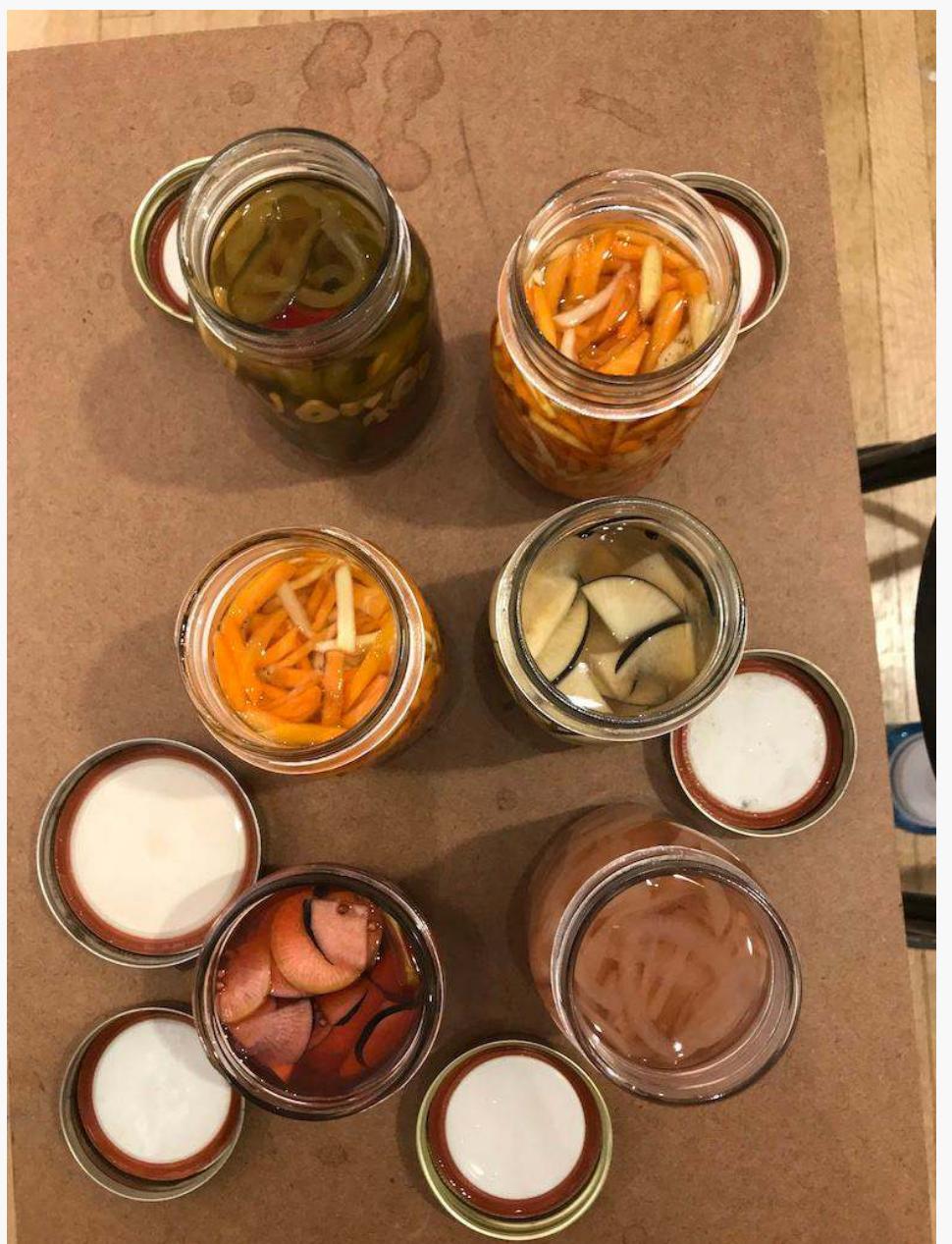


Material Issues installation: family heirlooms with visible mends, a quilt made from fabric scraps from my grandmother, pickled farm vegetables

Material Issues Installation

Final Group Show, Spencer Art Center, Williams College
Spring 2019

Spinach Pie



OVERVIEW

In the spring of 2019, I created an installation including a hand sewn quilt, pickled vegetables, and an old heirloom quilt mended and ornamented with embroidery.

The hand sewn quilt was pieced from my grandmother's fabric scraps. The vegetables were leftovers from a local farm CSA share that I split with my grandmother that semester. The installation also included a mended flannel robe that belonged to my grandfather and trousers made from upholstery fabric from a church sale. The central piece was a quilt sewn by my great grandmother Rebecca, which I mended with embroidered patches depicting scenes from my grandmother's life – this work comprised my final installation in the Material Issues group show at Spencer Art Center, Williams College.

All of the work shown is from the class Material Issues, a studio art course focused on material and sustainability, and was made concurrently with the Postcolonial Studies paper that appears on the following page.

Images clockwise from top left: Pickled local vegetables; Handmade quilt top created from scraps of fabric from my grandmother's house; Embroidered patches used to mend quilt sewn by my great grandmother; Photo of my grandmother and me taken at final installation next to quilt and handmade pants

Spinach Pie

Final Research Paper, Postcolonial Studies, Williams College
Spring 2019

OVERVIEW

Selections from my creative research paper are included below. "Spinach Pie" discusses critical theory writings by Londa Schiebinger, Gayatri Chakravorty Spivak, and others as a long form recipe introduction. It draws inspiration from Mierle Laderman Ukeles' "Maintenance Manifesto". The essay is a tribute to my grandmother and to maintenance workers and domestic laborers. I have also included images of a spinach pie made for a class potluck.

A Recipe for Spinach Pie, with a lengthy introductory reflection about my grandma and what can and should be written when considering the definition of literature in the Anthropocene

I. Family and Recent Experiences; Reverberating Maintenance Ideas

"The sourball of every revolution: after the revolution, who's going to pick up the garbage on Monday morning?" – Mierle Laderman Ukeles, Manifesto for Maintenance Art 1969! Proposal for an exhibition "CARE," 1

"The Anthropocene has reversed the temporal order of modernity: those at the margins are now the first to experience the future that awaits all of us; it is they who confront most directly what

Thoreau called "vast, Titanic, inhuman nature" ...[The Anthropocene's] essence consists of phenomena that were long ago expelled from the territory of the novel – forces of unthinkable magnitude that create unbearably intimate connections over vast gaps in time and space."

– Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*, 63

In the morning, before sitting down to write this, I listened to Suzanne Graver, my grandma, go off, as we drove back from the dump, about how you can't write off expenses related to domestic labor on your taxes – the government only accepts deductions for expenses related to paid work. She will turn 83 this August and has only just begun to require assistance in the many forms of skilled manual and mental domestic labor required of anyone who lives alone in a house in the woods. Whether my grandma, a retired professor and dean at Williams College, the daughter of Jewish immigrants from Turkey and Spain who grew up in Queens and struggled to be taken seriously as a scholar by her father and various all-male English departments at prestigious universities on both coasts, fits into Amitav Ghosh's conception of "those at the margins" is questionable. Her perspective is unique: her education consists of a PhD on George Eliot (George Eliot and Community: A Study in Social Theory and Fictional Form) and a lifetime of hard domestic work. She knows a great deal about "serious" literature and the theoretical scholarship about it and knows just as much about how plants grow, how food is made, the construction and maintenance of clothing and furniture, how to deal with massive trees dying next to her house, farms in her area, the habits of deer, rabbits, squirrels, and bears, the seasons.

Instead of sharing the recipe with you outright, I have chosen to include this lengthy introduction as a means of clarifying my project of conveying the practical and emotional importance of maintenance work and knowledge of the historically oppressed and ignored laborers who developed this knowledge over centuries.

Still, the instructions are deviously simple and modular, leaving much up to the sensibilities of the preparer. It is my sense that many different spinach pies must first be produced if one is to gain an understanding of the intimate relationship between the cook's hands and the materials that create this food – or any other substance necessary for maintaining life in a sustainable and emotionally meaningful fashion, for that matter. As such, I have included in this recipe an introduction that presents an array of effective literary productions, which illustrate different literary tactics of handling the complex interconnected issues of environmental calamity and the unpaid, often erased work of maintenance artists. Which mode of literary production in the Anthropocene is your favorite? What's your favorite way to make spinach pie?



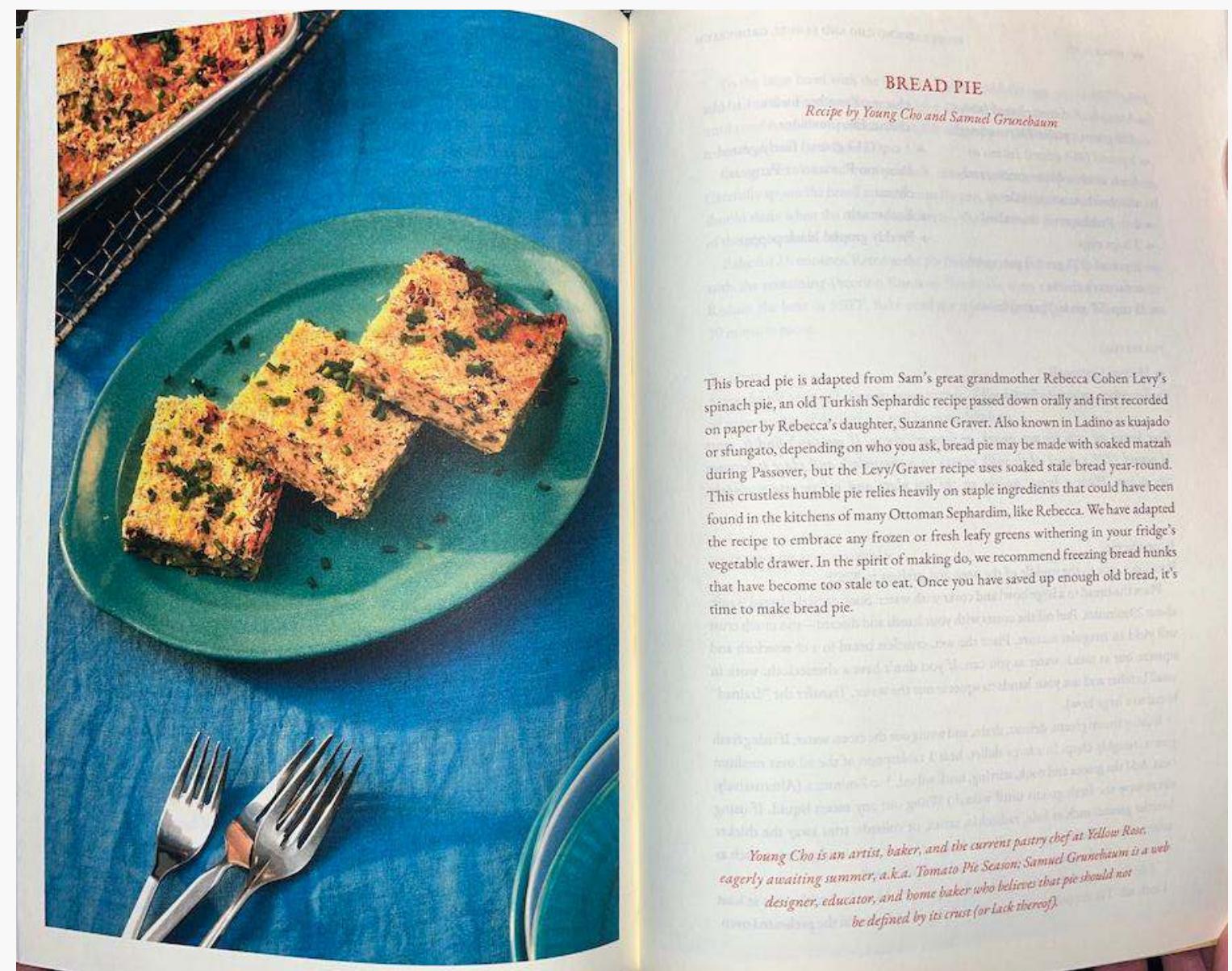
Spinach Pie for Cake Zine

Recipe Collaboration with Young Cho

Summer 2023

OVERVIEW

I collaborated with pastry chef and artist Young Cho to publish an adaptation of my grandmother's spinach pie recipe. Cho and I researched the origins of this atypical pie, which makes use of old ingredients a Sephardic Jewish family might have lying around the kitchen. Introduction and partial recipe are included here.



Cake Zine recipe print spread showing an adapted version of spinach pie, titled "Bread Pie" due to the main ingredient: soaked, squeezed, and reconstituted stale bread

Bread Pie

by Young Cho and Samuel Grunbaum

This bread pie is adapted from Sam's great grandmother Rebecca Cohen Levy's spinach pie, an old Turkish Sephardic recipe passed down orally and first recorded on paper by Rebecca's daughter, Suzanne Graver. Also known in Ladino as kuajado or sfungato, depending on who you ask, bread pie may be made with soaked matzah during Passover, but the Levy/Graver recipe uses soaked stale bread year-round. This crustless humble pie relies heavily on staple ingredients that could have been found in the kitchens of many Ottoman Sephardim, like Rebecca. We have adapted the recipe to embrace any frozen or fresh leafy greens withering in your fridge's vegetable drawer. In the spirit of making do, we recommend freezing bread hunks that have become too stale to eat. Once you have saved up enough old bread, it's time to make bread pie.

Our bread pie calls for pot, quark, or farmer's cheese. If you can't find it, wrap $\frac{1}{2}$ pound (227 grams) whole-milk ricotta in a cheesecloth and place it between two plates. Place a heavy weight on the top plate and refrigerate overnight.

1 whole stale loaf of crusty bread (about 680 grams), preferably sourdough
1 pound (454 grams) frozen or fresh not-too-bitter greens, such as spinach, tatsoi, or kale
2 to 3 tablespoons neutral oil
3 large eggs
 $\frac{1}{2}$ pound (227 grams) pot, quark, or farmer's cheese
 $\frac{1}{2}$ cup (57 grams) grated kasseri cheese or another medium-hard cheese, like provolone
1 cup (113 grams) finely grated Pecorino Romano or Parmesan cheese
Kosher salt
Freshly ground black pepper
Harissa, for topping (optional)
Kewpie mayonnaise, for topping (optional)

Position a rack in the middle of the oven and preheat to 375°F.

Place the bread in a large bowl and cover with water. Soak until the bread is soft, about 20 minutes. Peel off the crusts with your hands and discard—too much crust will yield an irregular texture. Place the wet, crustless bread in a cheesecloth and squeeze out as much water as you can. If you don't have a cheesecloth, work in small batches and use your hands to squeeze out the water. Transfer the "drained" bread to a large bowl.

Spinach pie/bread pie is an Ottoman recipe popular among Sephardic Jews and other diasporic peoples from the former Ottoman empire. The dish has a variety of names in Ladino, Spanish, and Greek, including pitta, sfungato, and kuajado. My great grandmother Rebecca, born in Ottoman Istanbul, made this recipe from memory and feel and taught it to my grandmother, who taught it to me.

PEDAGOGY

Fulbright Fellow, University of Málaga &
Computer Science Teacher, Horace Mann School

2019 - 2022



Hybrid classroom of Horace Mann students working on robotics chassis designs using CAD. I advised students and oversaw team design work in the Mac lab (shown here) as well as fabrication in the school's metal shop

FULBRIGHT

In 2019, I began my education career as a Fulbright grantee at the University of Málaga in Spain. I worked with faculty at the schools of Information Science, English, and Economics to teach an international cohort of students ranging in age from 17 to 30+.

I also led a series of programming workshops for local middle schools in low income areas. My Fulbright experience abruptly shifted to a remote overseas collaboration at the start of the global pandemic.

HORACE MANN

At Horace Mann, I independently developed a course in user experience design and collaborated with my department to reimagine its overall curriculum.

I advised a senior independent study project on natural language processing, helped coach the Robotics team, and advised a student led hackathon called Hack the Bronx. I participated in the faculty led SEED program, incorporating intersectional diversity and equity learnings into the classroom.

My experience as an educator inspires my goal of increasing information access through user-centered design.

COURSE DESIGN

In 2020, I developed Horace Mann's first course in User Experience design. I continued to iterate over the next two years using anonymous forms to collect student experience data to improve the course.

Originally titled App Development, this course became an interdisciplinary survey covering the entire user-centered design process, critical discussions of accessibility and software ethics, graphic design, and the software development life cycle. Students identified problems to solve in their community ranging from hygiene and sanitation during the pandemic to mental health for new students entering the school. They worked in groups to research their problem space and users, and designed software solutions.

Which homework would you like to resubmit? *

Your answer

Please upload the newest version of your homework file. *

Upload 1 supported file: PDF, document, image, or presentation. Max 1 GB.

Add file

If your homework was submitted in the form of a link to a post on your website, please copy and paste the link to the relevant page here.

Your answer

Which part of the homework did you correct? What questions/confusion did you have when you originally did the homework? How does your resubmission show an improvement of your understanding of the material? *

Your answer

To mirror the iterative UX design process, all assignments could be resubmitted for credit, apart from the final project. Students filled out this form to allow instructors to modify assignments or lessons. The success of this policy led to its implementation in other courses.

App Development & User Experience Design

Computer Science Department, Horace Mann School

2020 - 2021

ITEM	DESCRIPTION	TIME	TOTAL
Problem	<ul style="list-style-type: none">Discuss problem space of public transit/MTA info systems	5	0:05
User Types	SHUFFLE TEAMS <ul style="list-style-type: none">Brainstorm different types of users of MTA systems: list user types on tablesPut consolidated list onto Post-Its on room whiteboardsSort into unique personas	5	0:10
User Needs	SHUFFLE TEAMS <ul style="list-style-type: none">Assign a persona to each tableConsider in-car activities for that user type and list themPick 3 activities and generate list of info, media, data, etc. needed for each activity — think about various possible interaction paradigmsChoose 1 scenario, summarize on paper, transfer to room whiteboard	10	0:20
User Interface	SHUFFLE TEAMS <ul style="list-style-type: none">Each table gets one scenarioMap out a user interface for the required interactions in that scenarioSketch out the interaction flow on paper to communicate the UIOrganize a 2 minute presentation of your design	10	0:30
Summary	<ul style="list-style-type: none">Each team presents its design to the class in 1 minute	5	0:35
Reflection	<ul style="list-style-type: none">In which we ponder what we have learned	5	0:40

A User Centered Design activity to help students practice working through the UX design process in teams. This rapid iteration charette focused on improving the information systems in the New York City MTA transit system.

Students group up for each step of the iterative design process and shuffle groups between rounds. Deliverables include user personas and paper prototypes of user interfaces for a new public transit information system.

Theoretical Computer Science

Computer Science Department, Horace Mann School

2021 - 2022

COURSE DESIGN

In 2021, I co-developed Horace Mann's first course in Theoretical Computer Science with Avery Feingold, a fellow CS teacher. We covered topics such as the Halting problem, countably and uncountably infinite sets, combinatorics, graph theory, finite automata, and context free grammars. This rigorous course covers college level topics in a manner accessible and engaging to advanced high school students, including interdisciplinary discussions, labs, and quizzes.

Task 1. Implement a data structure to hold an adjacency list of the graph represented by the given .csv file. (Hint: Consider using a List of Lists, an Array of Arrays, or a Map)

Task 2. Using your graph structure from Task 1, implement Breadth-First Search and Depth-First Search so that you can traverse the graph starting at a given vertex v . You may write these algorithms iteratively or recursively. Your algorithm should be designed to output a path of vertices from a given starting vertex to a given ending vertex. For instance, if you set the variables:

```
var s_v = "O. Lobby"  
var e_v = "Fi.401"
```

you should output a sequence of vertices to traverse to get from Olshan Lobby to Fisher 401.

Task 3. Use your BFS algorithm to generate a path from O.Lobby to Fi.401. Write that path here.

Task 4. Use your DFS algorithm to generate a path from O.Lobby to Fi.401. Write that path here.

vertex_id	adjacent_vertices
Upper_Right_Field	Upper_Left_Field:Bottom_Right_Field:Bottom_Left_Field:Fr.Lobby:Fi.Lobby
Upper_Left_Field	Upper_Right_Field:Bottom_Right_Field:Bottom_Left_Field:L.1.Hallway:Pr.Lower_Gym
Bottom_Right_Field	Upper_Left_Field:Upper_Right_Field:Bottom_Left_Field:Spence_Cottage:T.1.Junction:Pf.2
Bottom_Left_Field	Upper_Left_Field:Bottom_Right_Field:Upper_Right_Field:O.Lobby:Gross_Theater
Four_Acres	Four_Acres_Blacktop:Four_Acres_Stairs
Four_Acres_Blacktop	Four_Acres:Four_Acres_Stairs
Four_Acres_Stairs	Four_Acres:Four_Acres_Blacktop:Tibbett_Ave
Tibbett_Ave	Four_Acres_Stairs:L.1.Hallway
O.Basement	O.Lobby:Gross_Theater:Left_T.B:T.B.Black_Box:T.B.Dance_Studio:T.B.Stagecraft_Workshop
O.Lobby	O.Library_Floor:O.Basement:Bottom_Left_Field:T.Student_Lounge:Left_T.1:Gross_Theater

In our unit on graph theory, we represented campus locations as graph nodes with adjacency lists, asking students to use Scala to implement searching algorithms and find efficient paths around school.

The Library of Babel

By this art you may contemplate the variation of the 23 letters. . . .

Anatomy of Melancholy, Pt. 2, Sec. II, Mem. IV

The universe (which others call the Library) is composed of an indefinite, perhaps infinite number of hexagonal galleries. In the center of each gallery is a ventilation shaft, bounded by a low railing. From any hexagon one can see the floors above and below—one after another, endlessly. The arrangement of the galleries is always the same: Twenty bookshelves, five to each side, line four of the hexagon's six sides; the height of the bookshelves, floor to ceiling, is hardly greater than the height of a normal librarian. One of the hexagon's free sides opens onto a narrow sort of vestibule, which in turn opens onto another gallery, identical to the first—identical in fact to all. To the left and right of the vestibule are two tiny compartments. One is for sleeping, upright; the other, for satisfying one's physical necessities. Through this space, too, there passes a spiral staircase, which winds upward and downward into the remotest distance. In the vestibule there is a mirror, which faithfully duplicates appearances. Men often infer from this mirror that the Library is not infinite—if it were, what need would there be for that illusory replication? I prefer to dream that burnished surfaces are a figuration and promise of the infinite. . . . Light is provided by certain spherical fruits that bear the name “bulbs.” There are two of these bulbs in each hexagon, set crosswise. The light they give is insufficient, and unceasing.

OVERVIEW

While teaching at Horace Mann, I participated in initiatives outside of the classroom and advised students in projects, such as a senior Independent Study in natural language processing, a student-run community hackathon, and the nationally competitive high school robotics team. I also participated in the National SEED Project, attending weekly seminars centered on developing lesson plans that focus on improving equity and inclusion in the academic environment.

SEED Seminar & Extra Curricular Advising

Outside of Class, Horace Mann School

2020 - 2022

Objectives		Materials & Resources		Homework
- Students should understand what social media is and should be able to have an analytical discussion about current events	- Give equal airtime to students to discuss role of social media in their lives and encourage open minded learning about role of government in online social activity outside of the US, political events and major protests outside of the US, promote internationalist mindset	- This lesson will introduce students to the style of discussion and topic of this unit: power and technology and will give students some recent context through the example of protests in Egypt during the 2010s	<p>https://www.wired.com/2017/05/twitter-tear-gas-protest-age-social-media/</p> <p>Questions:</p> <p>How do you think social media platforms and Internet technology can empower everyday people?</p> <p>How do you think these technologies can be used to cement existing power structures?</p> <p>Can you generalize any of these ideas to technological development in general?</p> <p>What happened? What event does the article describe?</p> <p>How did protestors use technology to organize?</p> <p>How did the government use technology to react?</p> <p>What parallels can you draw to our current situation in the US?</p>	N/A
Planned Activities				
Before “Do Now”	What are students/participants doing before the main activity of the lesson/practice? Students read the excerpt from <i>Twitter and Tear Gas</i> by Zeynep Tufekci during beginning of class			
During The Lesson “Guided Practice”	Group discussions writing answers to set of questions Full class discussion highlighting key points from groups			
After “The Reflection”	After the lesson/practice how are students/participants demonstrating their understanding of the concept? How are the students making connections back to the objective of the lesson? Short free write at the end of class to answer main questions about who can be empowered (or manipulated) by social media and why			
Assessment	How are you assessing understanding throughout this lesson/practice (formative assessment)? Answers to questions written in groups, points brought up in discussion	Reflection	Reflect on your practice. How does this lesson build toward an actively anti-racist framework? International coalitions are necessary to dismantle white supremacy, technology, including social media and the Internet, is a useful tool both for the people and for the imperial, carceral state	

An example of a SEED lesson plan I created, inspired by SEED Seminar discussions centering on equity, power structures, and internationalism. The subject of this lesson is an excerpt from Zeynep Tufekci's *Twitter and Tear Gas*, a book on protest and revolution in the Information Age.

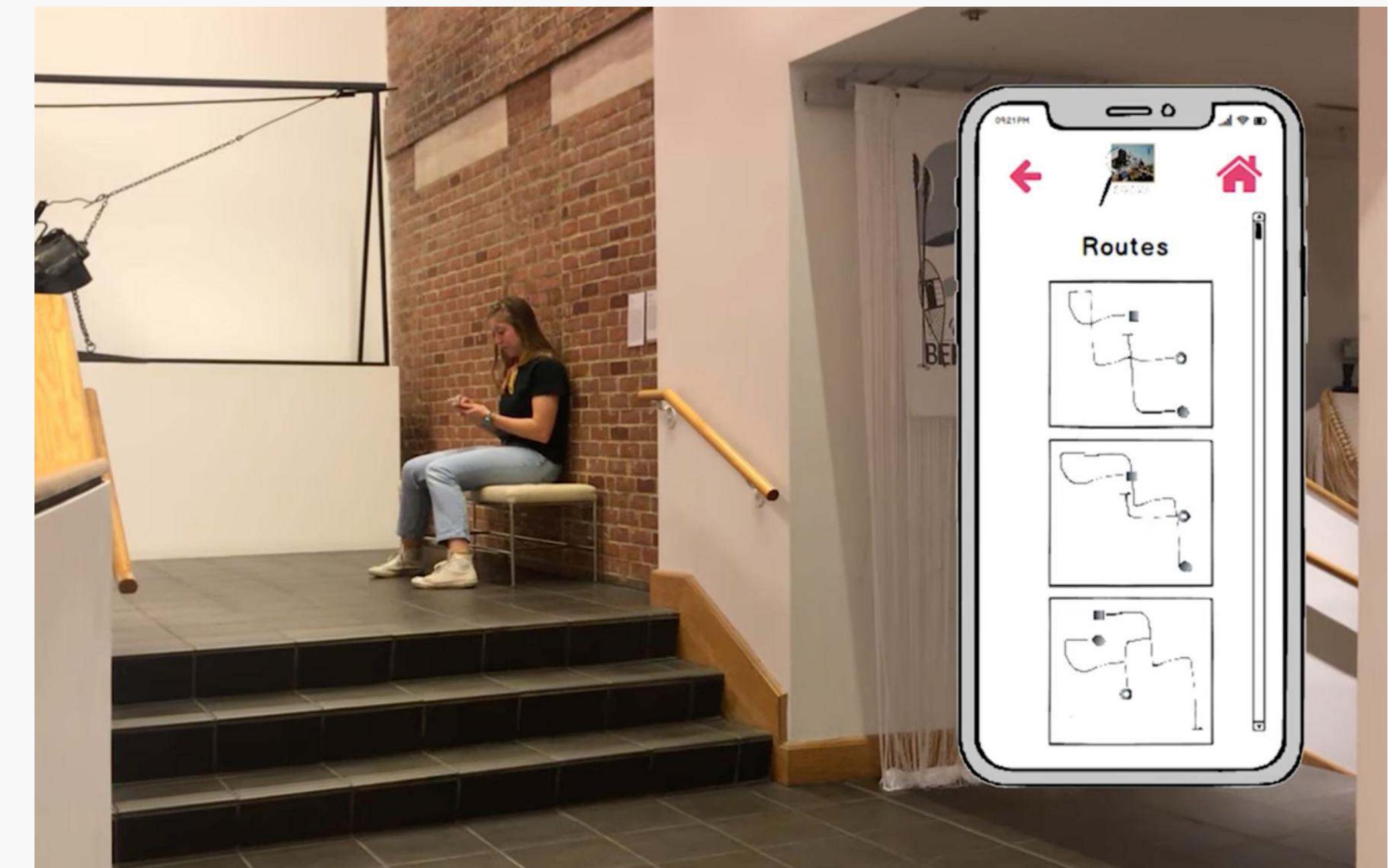
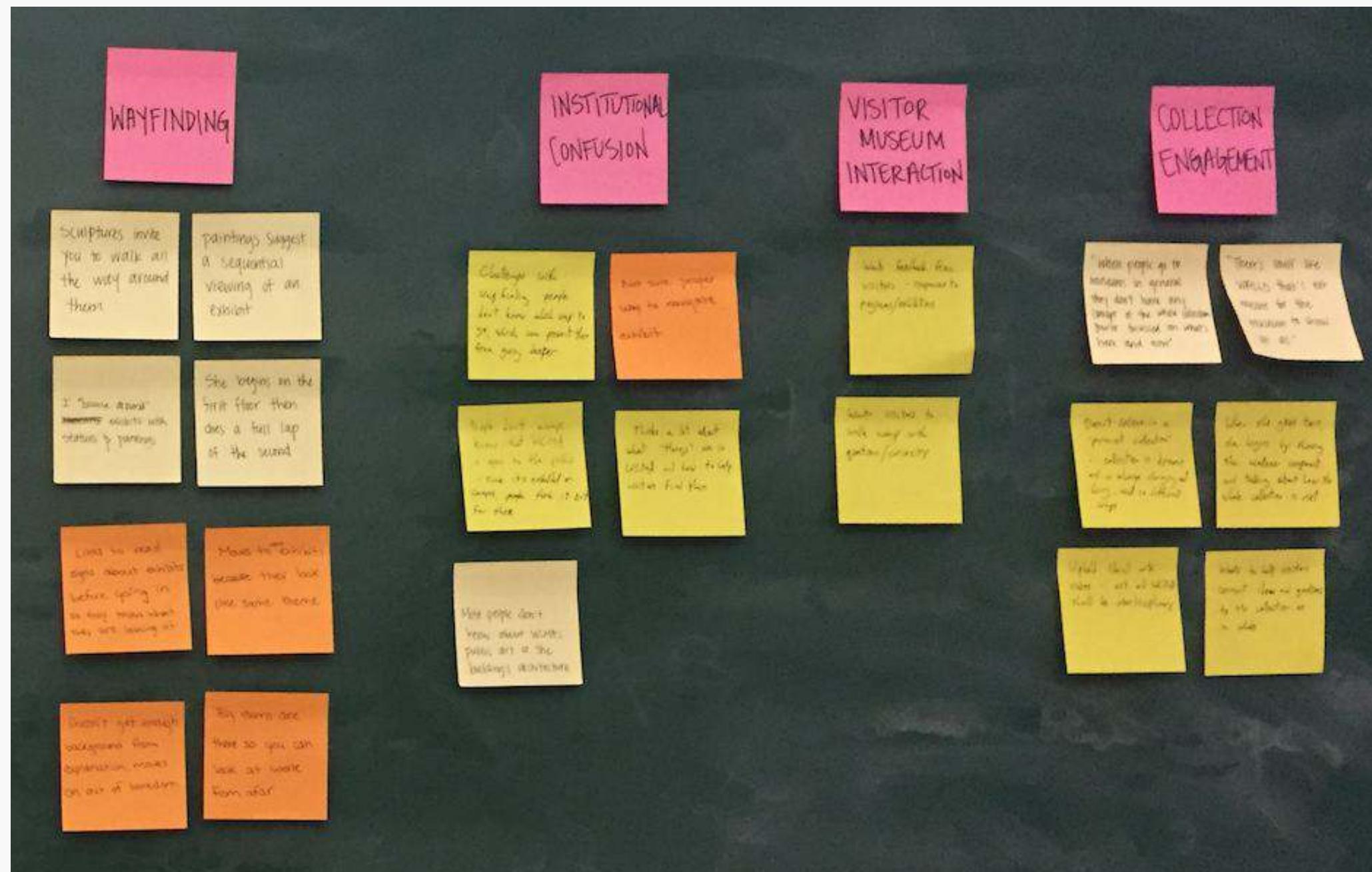
SWCMA & ACA

Academic Project, HCI, Williams College

2018 - 2019

PROJECT OVERVIEW

In 2018, I took Human-Computer Interaction (HCI) at Williams College while working as an Agent for Creative Action (ACA) at the Williams College Museum of Art (WCMA). I collaborated with an HCI student group to create a design for an app called SWCMA or SearchWCMA.



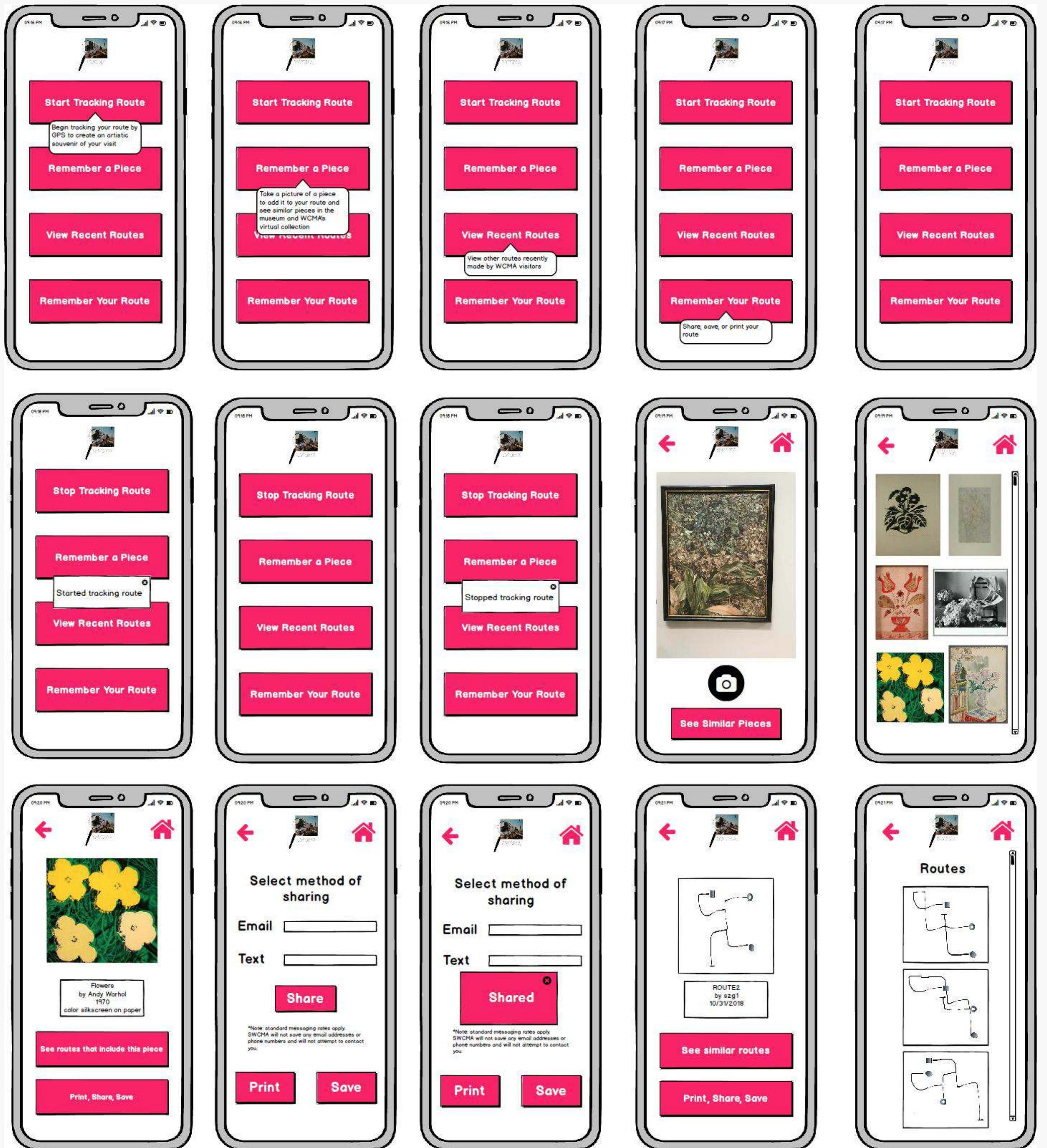
Affinity diagram showing selected observations from contextual inquiries with museum visitors and stakeholder interviews with museum staff.

This diagram formed the basis for designing a software based solution to the problem of wayfinding at WCMA.

SWCMA Design Project for HCI

Academic Group Project with Casey Pelz & Ryan Schmidt

2023 - 2024



PROBLEM

At WCMA, visitors are confronted with meandering paths through a maze of galleries and no map to help them find their way, making it challenging to engage with the museum programming.

SOLUTION

Our solution for the problem of wayfinding in the WCMA galleries focused on helping visitors engage with works in the collection as a whole while also moving through the museum galleries and engaging with other visitors through sharing their routes.

The solution addresses two significant problems at WCMA: limited wall space for a huge collection and a confusing, postmodern museum architecture with winding hallways and no signage.

We created a design where users save their own images of works, log the routes they took through the galleries, and share the routes they took on the app. Creating unique routes through the gallery halls becomes a way for users to make their own interactive art piece, expressing their creative sensibility through how they engage with the museum space. Wireframes of our solution are shown here at left.

WCMA Agent for Creative Action (ACA)

Visitor Engagement Group, WCMA, Williamstown, MA

2018 - 2019



Photo of ACA installation at WCMA. Collaborated with Museum of Contemporary Art Denver director Adam Lerner in a 24-hour visitor engagement bootcamp, conceiving of the art/brunch concept and working to source blankets, locally baked bread, brunch foods from college dining halls, and student performers for the installation.

OVERVIEW

Concurrently with the HCI course, I participated in the WCMA Agents for Creative Action program. As an ACA member, I worked with an interdisciplinary cohort of students to discuss visitor engagement at the museum and create programming to get the college and broader Berkshire community involved in WCMA activities. Initiatives included a winter celebration and an interactive spring gallery picnic installation with live performances and local foods.

'Agents for Creative Change': Williams students serve art and brunch in 24-hour challenge

By Jenn Smith, The Berkshire Eagle Apr 15, 2019



Guest workshop artist Adam Lerner, director and chief animator of the Museum of Contemporary Art Denver spent the weekend at the Williams College Museum of Art. Lerner collaborated with WCMA's Agents for Creative Action team, local caterer and chef Daniel Drmacich-Flach and sound artist Joseph Boncardo to devise and present a public program with the title "Experiments with Art and Brunch," in just 24 hours. The program was planned on Saturday and presented

JENN SMITH - THE BERKSHIRE EAGLE



WILLIAMSTOWN — It's 9:30 a.m. Saturday. You're a Williams College student with an interest in art, sitting at a conference with the trailblazing Adam Lerner, [outgoing director](#) and chief animator of the Museum of Contemporary Art Denver, and a few staff members at the [Williams College Museum of Art](#). You've just met Lerner, and later you'll partner with an artist and a chef you've never met. At noon on Sunday, you will be presenting the two-hour public program, "Experiments with Art and Brunch," and you don't have a plan, yet.

But it's no sweat. You're part of the [Agents for Creative Action](#), a group of 17 students picked and paid to learn about museum practice and creating original programs for the museum. You've totally got this.

Lerner, who said he's typically asked to consult with museums as opposed to working side-by-side with students, said he was pleasantly surprised with how this group began tackling the 24-hour challenge. "They're an exciting group to work with," he said a couple of hours into their collaboration. "They're creative, open and smart."

The creative process started with a workshop generating nearly two dozen ideas for the event which culminated in a picnic-style brunch featuring a baskets of breads, beverages and an exchange of ideas among strangers, barefoot and seated on blankets spread across the sunlit WCMA Rotunda floor.

Their local co-collaborators ended up being caterer and chef Daniel Drmacich-Flach, who helped devise a spread of Berkshire Mountain Bakery breads with local honey, butter, salt, coffee, tea and beer, and sound artist Joseph Boncardo, a Williams student who created a soundscape versus a jazz brunch soundtrack devised from the chef's describing the ingredients of the menu and pairings with the other offerings.

Selection from article in The Berkshire Eagle describing the event and our process organizing it.

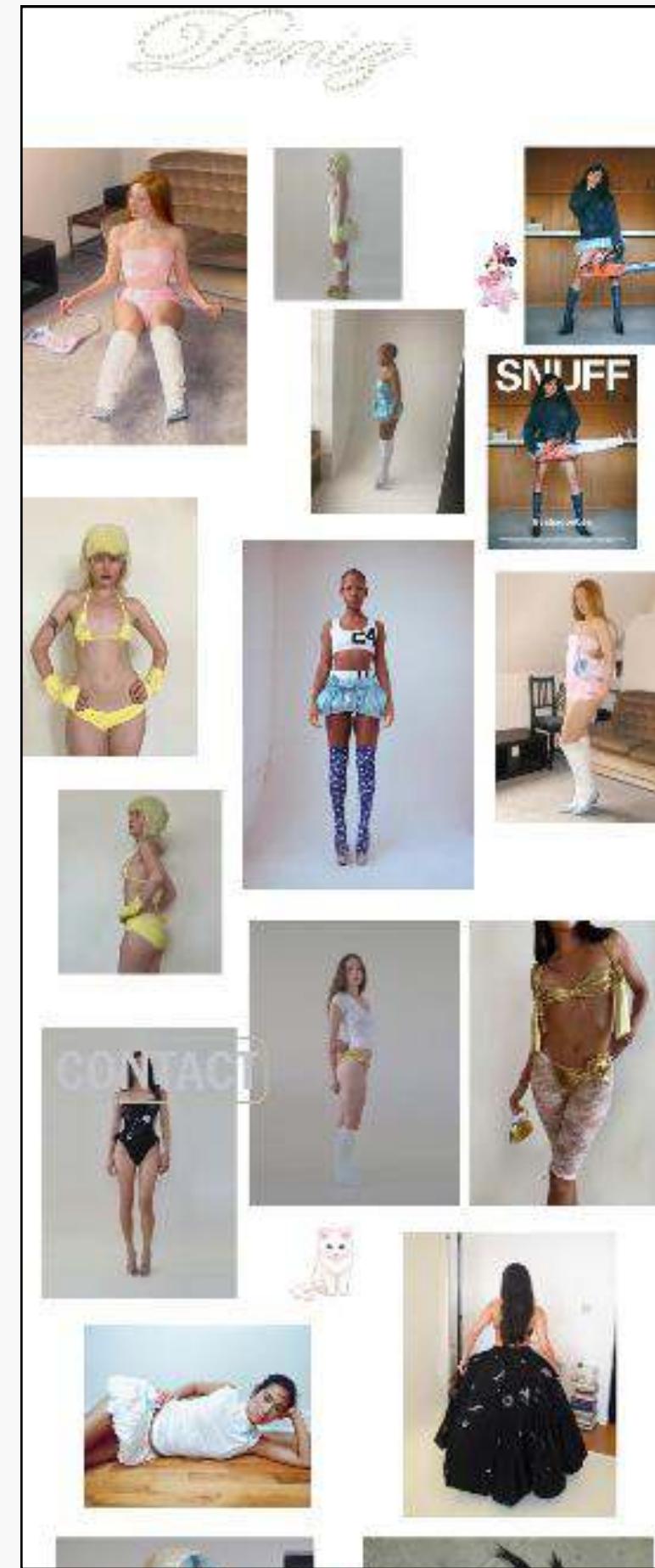
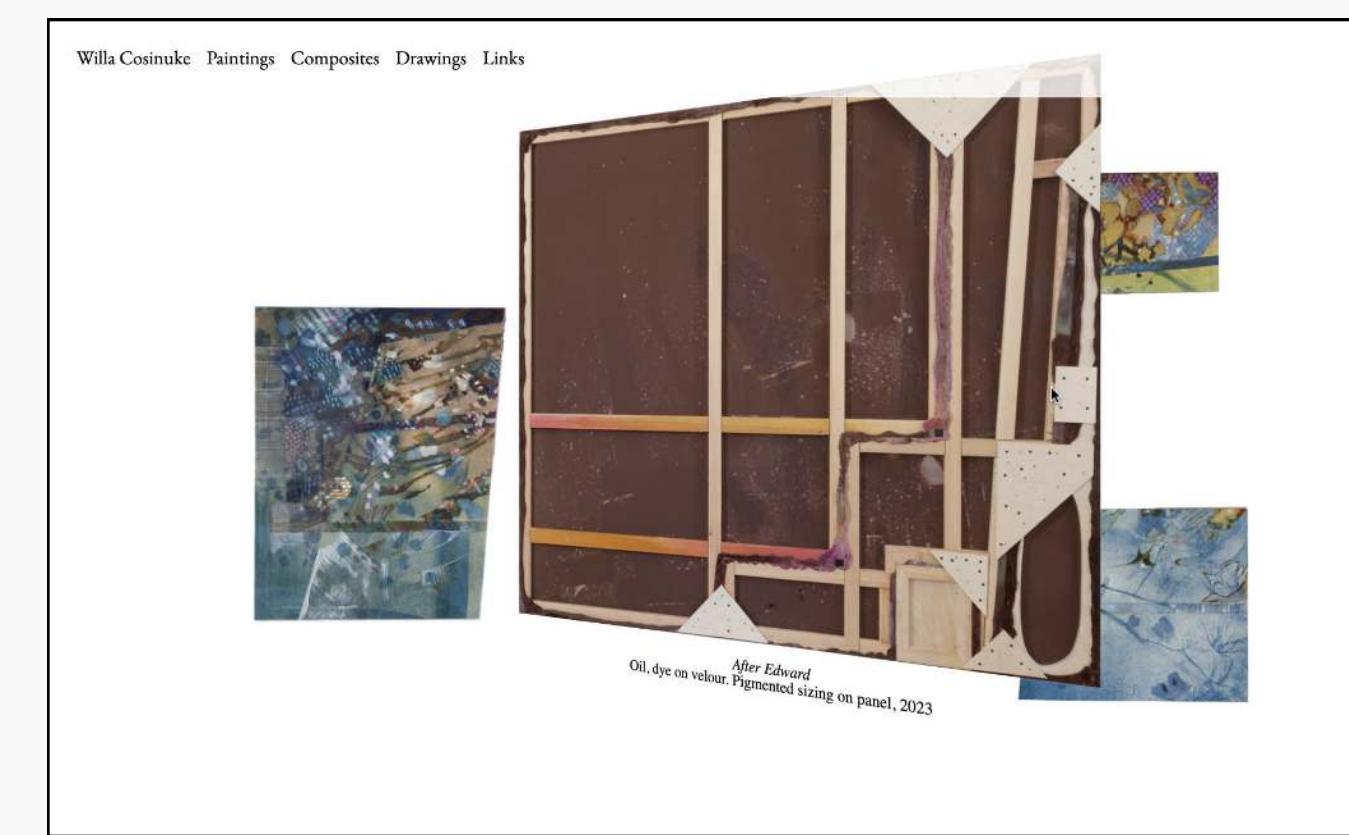
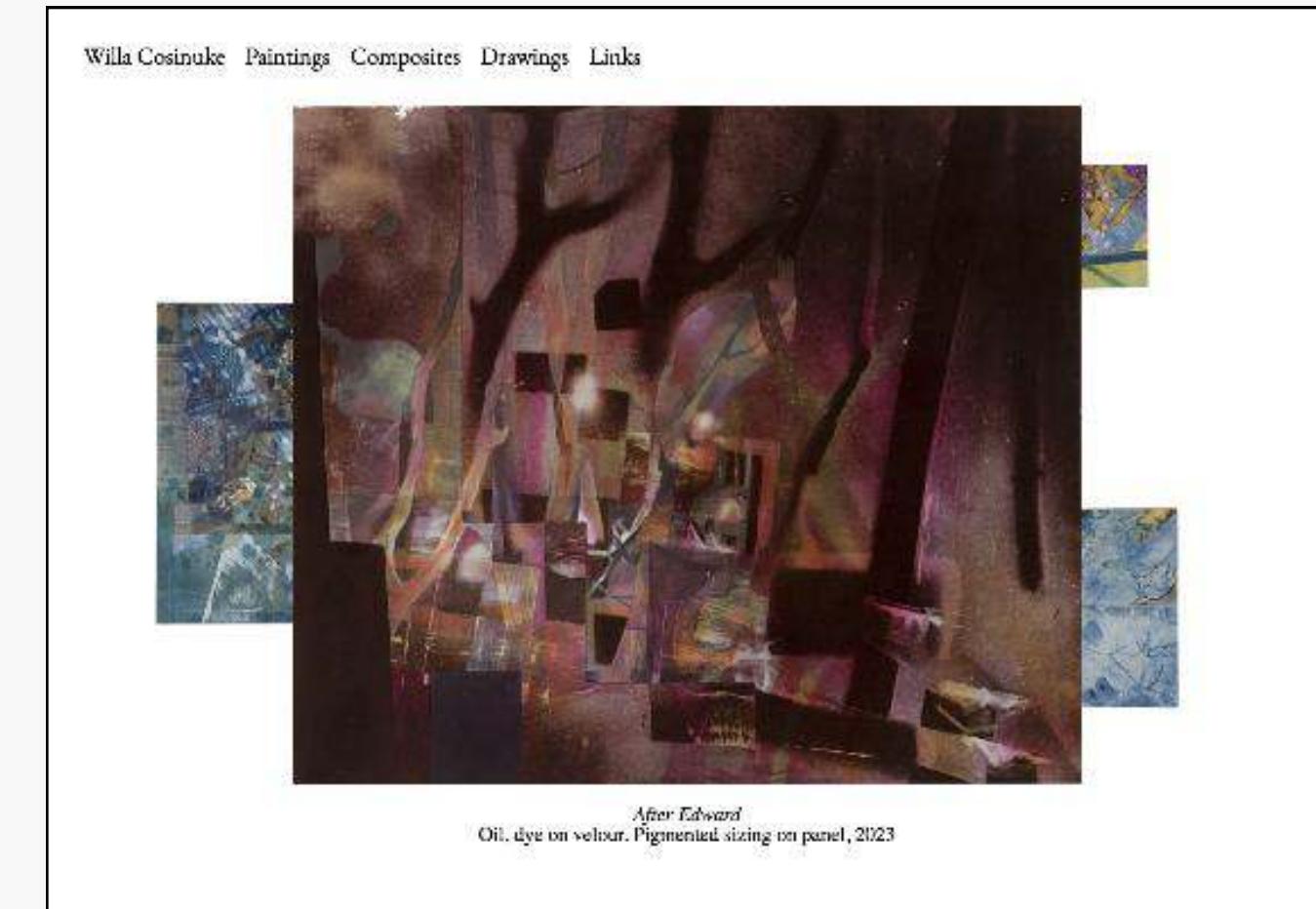
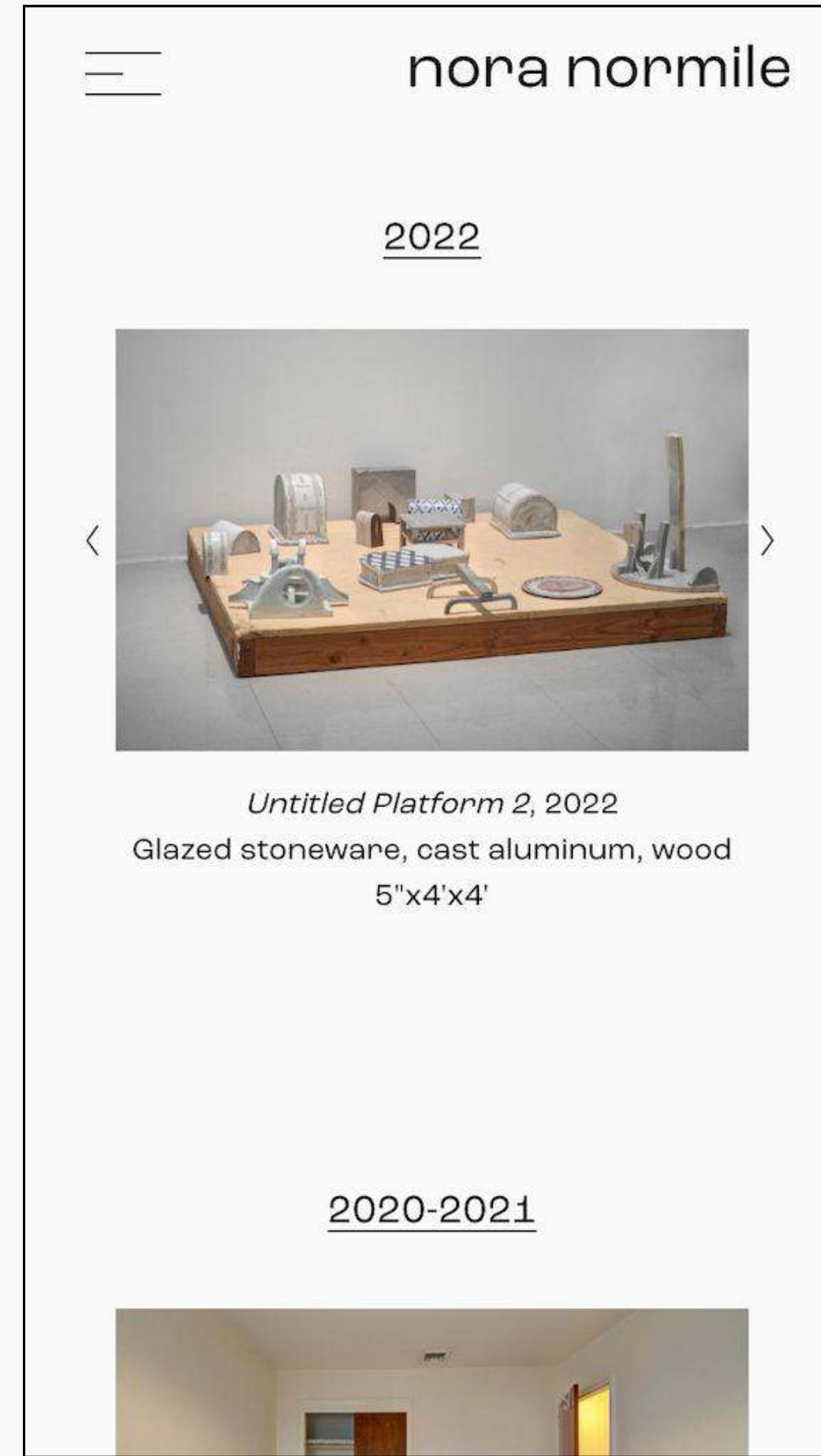
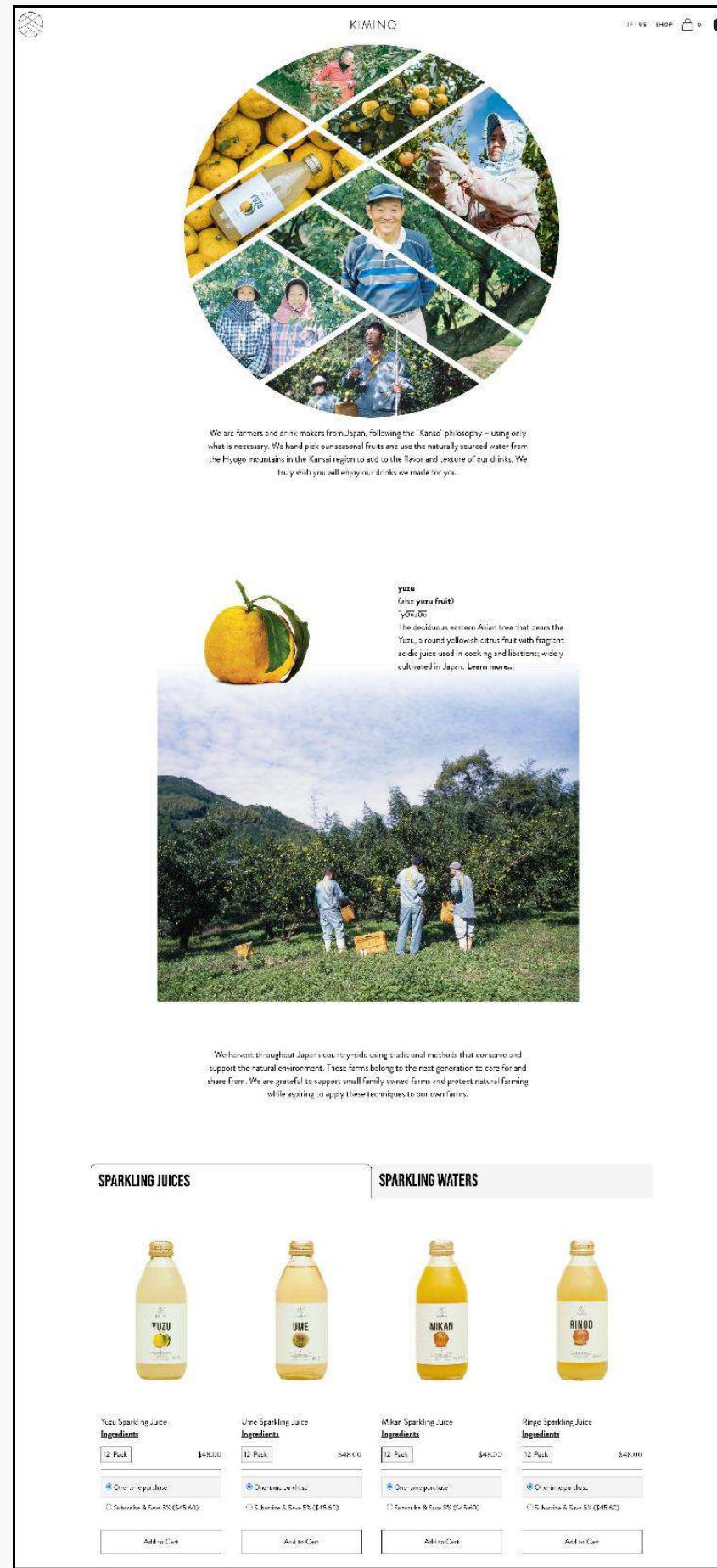
Selected Professional Websites

UX Design & Web Development, Freelance

2021 - 2024

PROJECT OVERVIEW

In 2021, I began an independent UX design and software development practice. This practice has enabled me to collaborate with a diverse group of designers, digital marketers, writers, artists, and beyond to create novel interface designs and digital experiences for brands and individual artists.



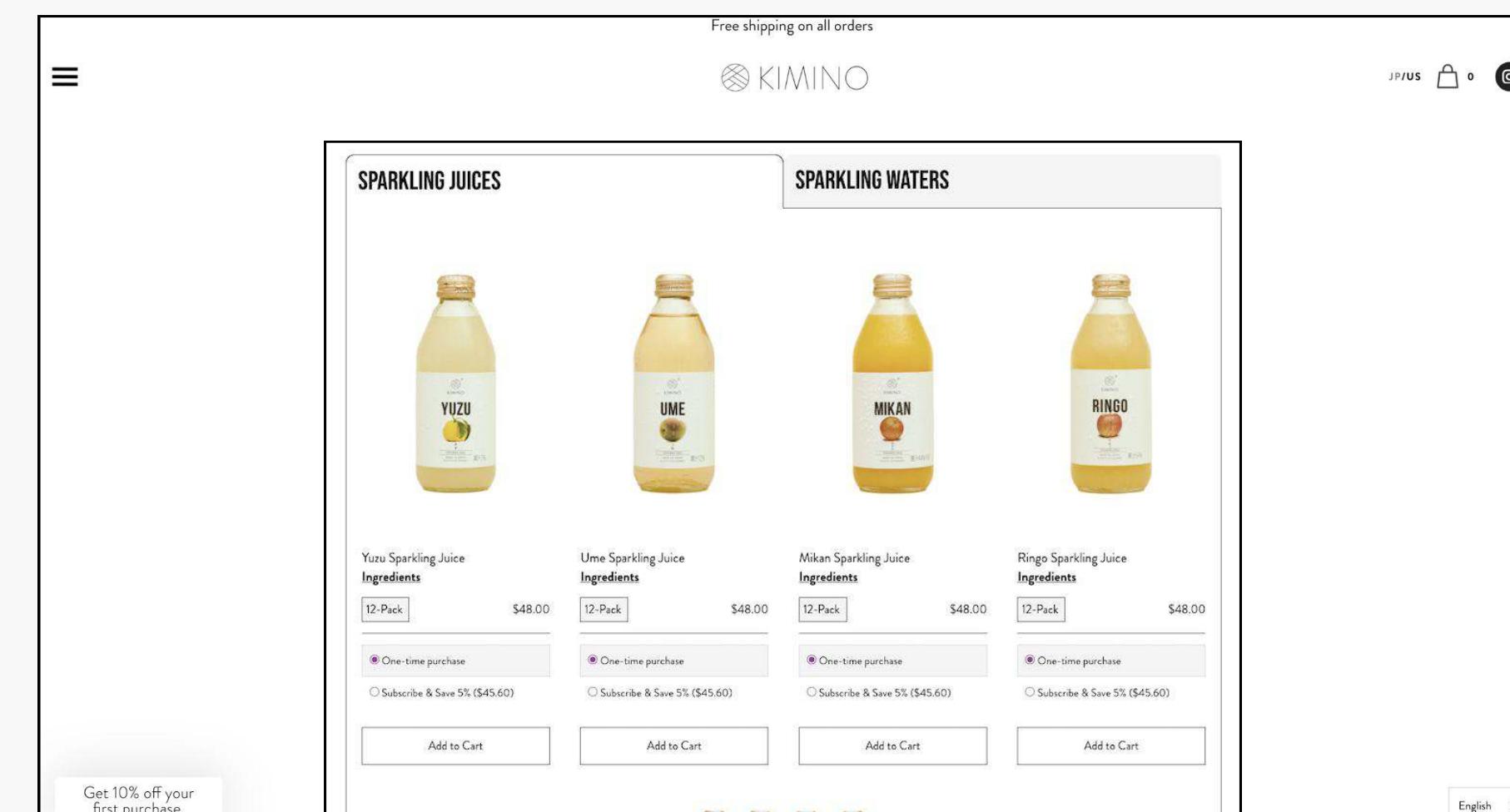
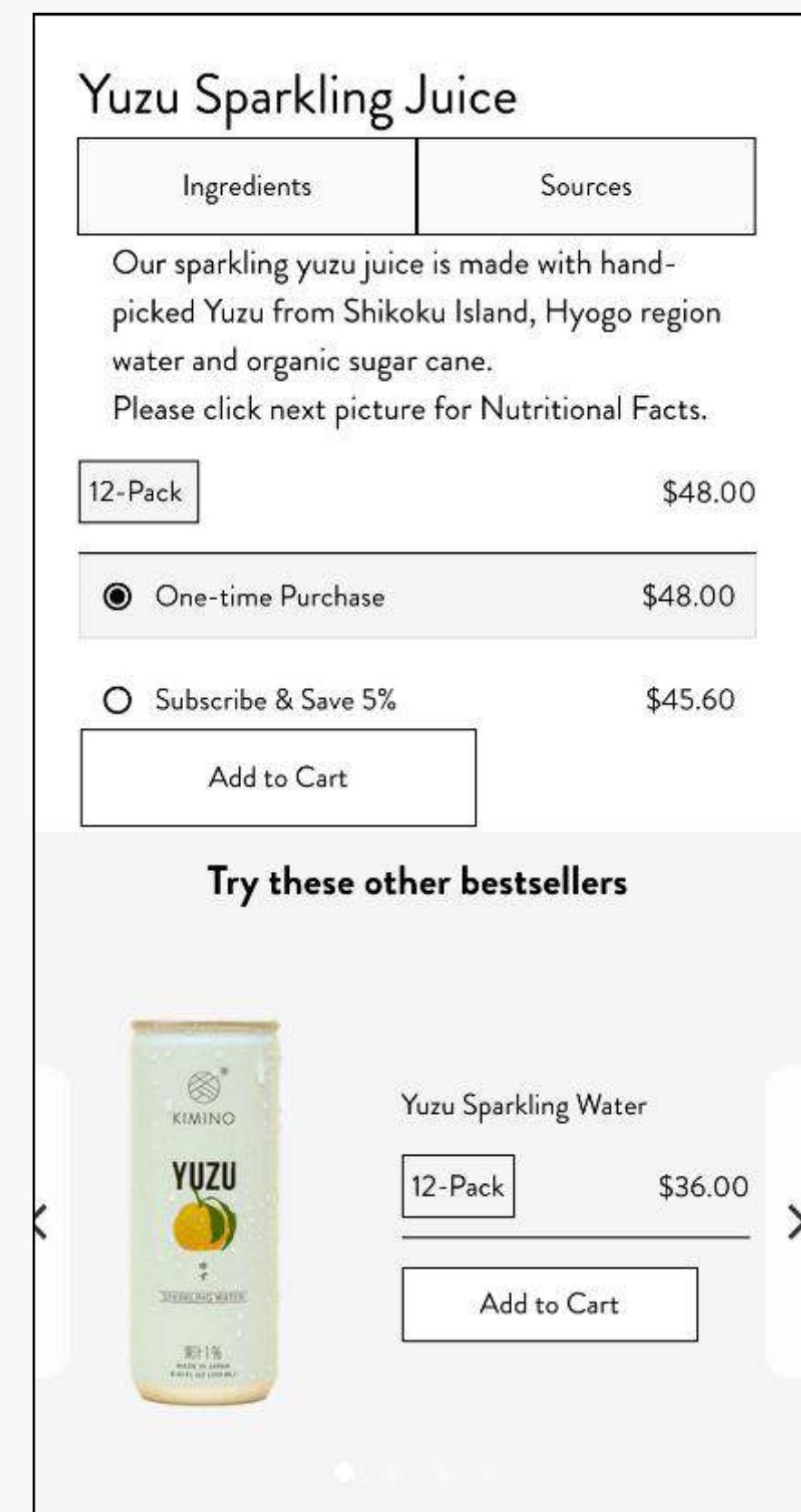
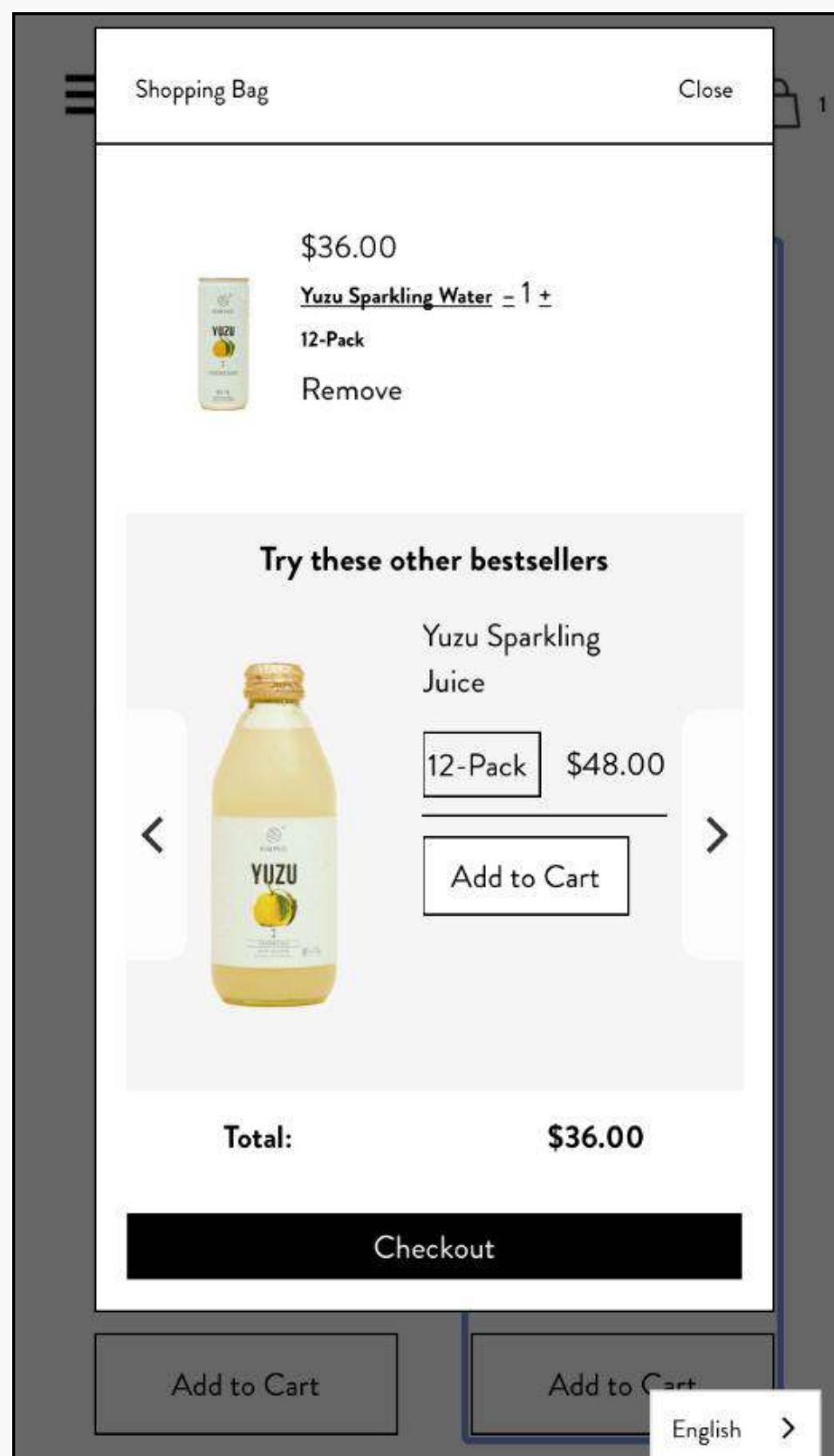
Kimino Drinks Web Redesign

UX Design Lead & Solo Developer

2021 - 2022

OVERVIEW

I collaborated with the Kimino Drinks team to redesign their direct to consumer website with emphasis on eCommerce optimization and increased focus on brand identity. The goal of this redesign was to increase shopability, accessibility, and place more emphasis on the small family owned farms that produce the fruit for Kimino's beverages.



Working with Kimino's team, I interfaced with photographers in Japan to produce new image assets of farmers at work harvesting yuzu. We added related product upsells to the cart and product pages, made the homepage shoppable, and created content highlighting the brand's natural farming practices.

Urban Cowboy Creative Studio

UX Designer & Webflow Developer

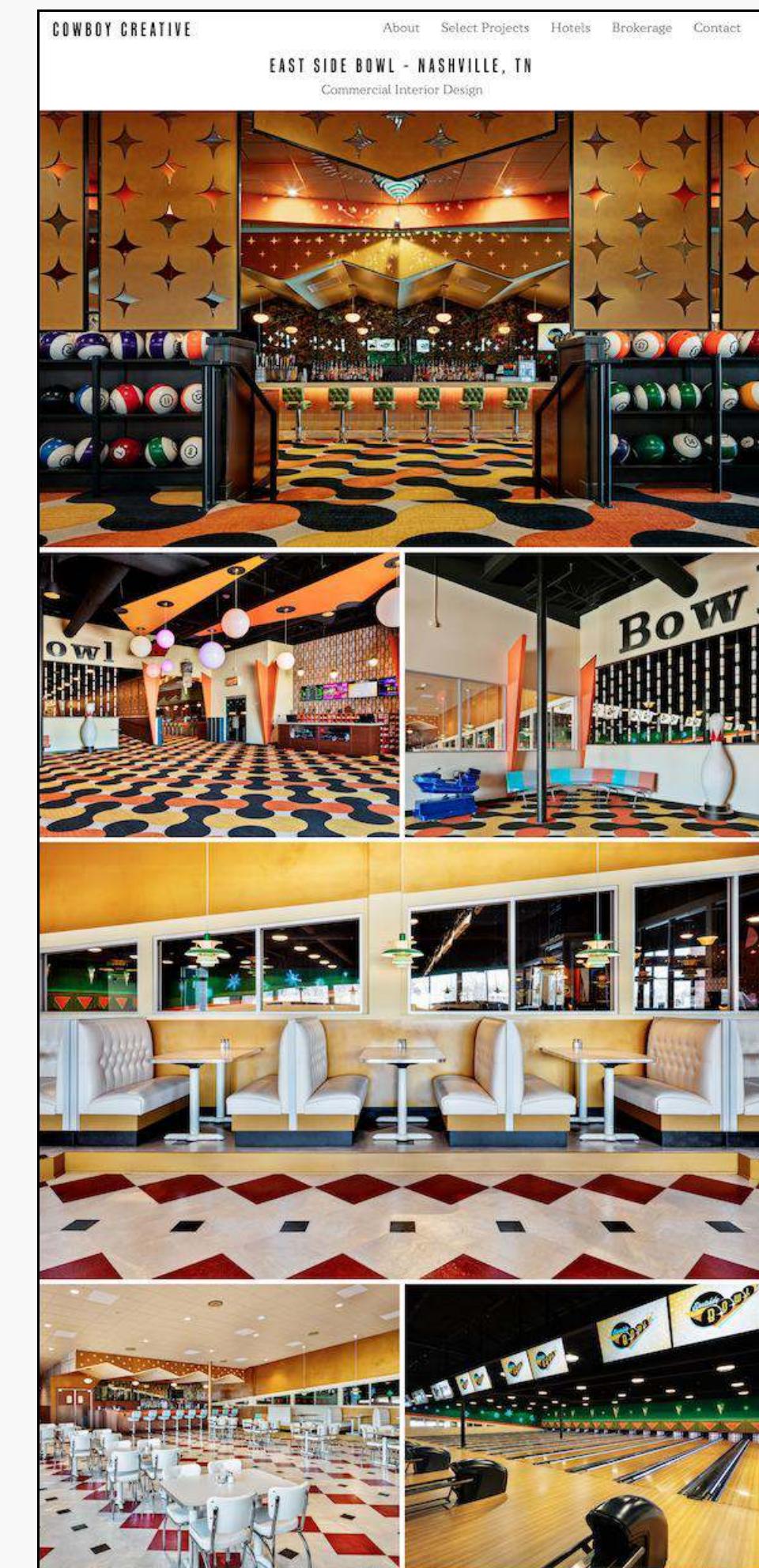
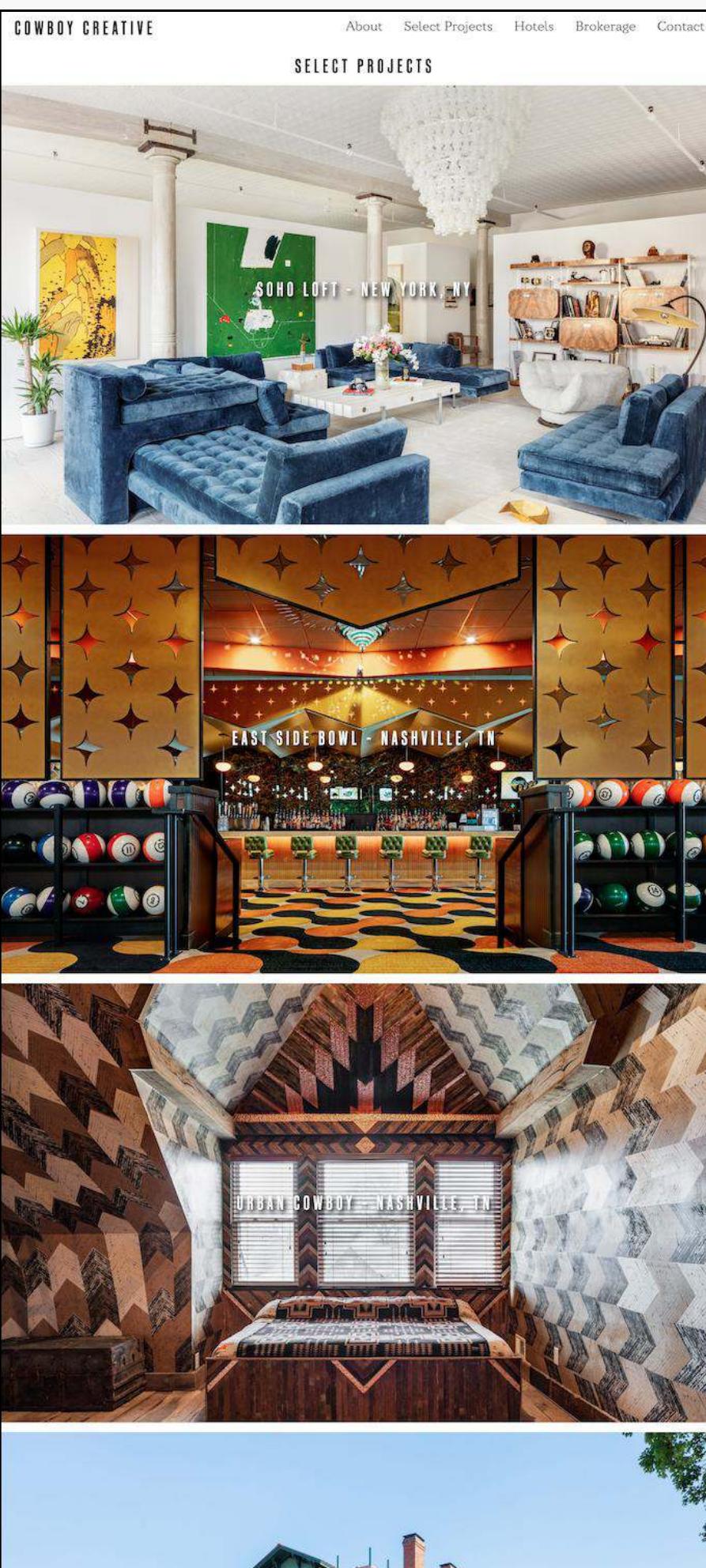
Winter 2023 - Spring 2024

The homepage features a large banner image of a vintage wood-paneled station wagon parked next to a white trailer. Below the banner, there's a section titled 'PRESS' with logos for AD (Architectural Digest), BAZAAR, VOGUE, SURFACE, and TRAVEL LEISURE. A 'Quick Links' section at the bottom includes links to 'About', 'Select Projects', 'Hotels', 'Brokerage', and 'Contact', along with a 'Subscribe' button and an email input field.

Urban Cowboy has a lot of positive press so, rather than linking to each article, we prioritized page real estate for full bleed images to showcase design work and used a custom marquee slider component to provide links to articles

OVERVIEW

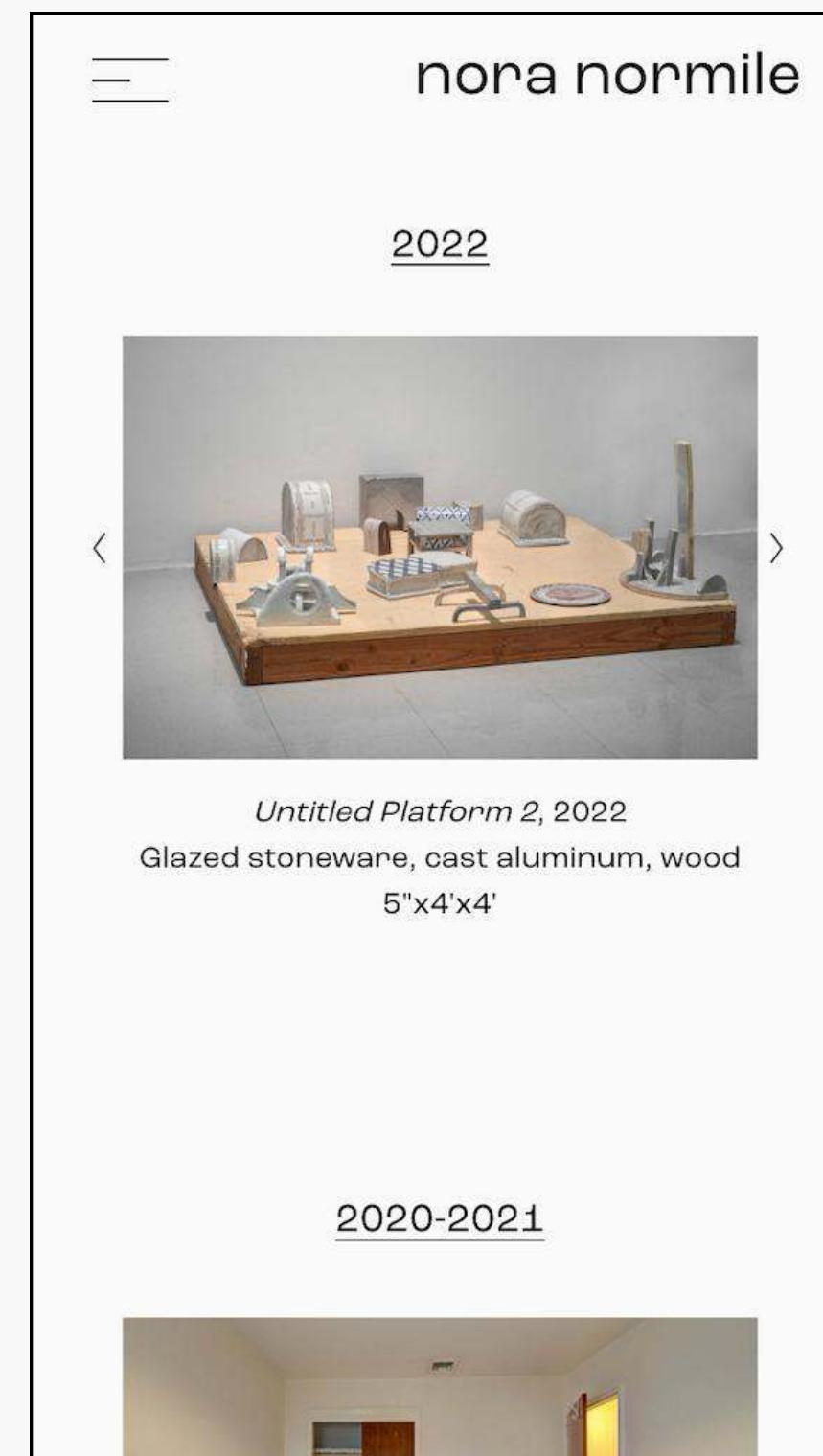
I worked with my business partner and design collaborator George Platt to create a new Webflow website for the Urban Cowboy Hotels creative studio. We worked with brand stakeholders to brainstorm, affinity diagram, and prototype their vision for their new design studio website. The sites as designed for ease of use: the owners needed to be able to update image assets and add new pages with drag/drop, while still wanting a high degree of custom components and interactivity.



Artist's Website: Nora Normile

UX Designer & Solo Developer

2023

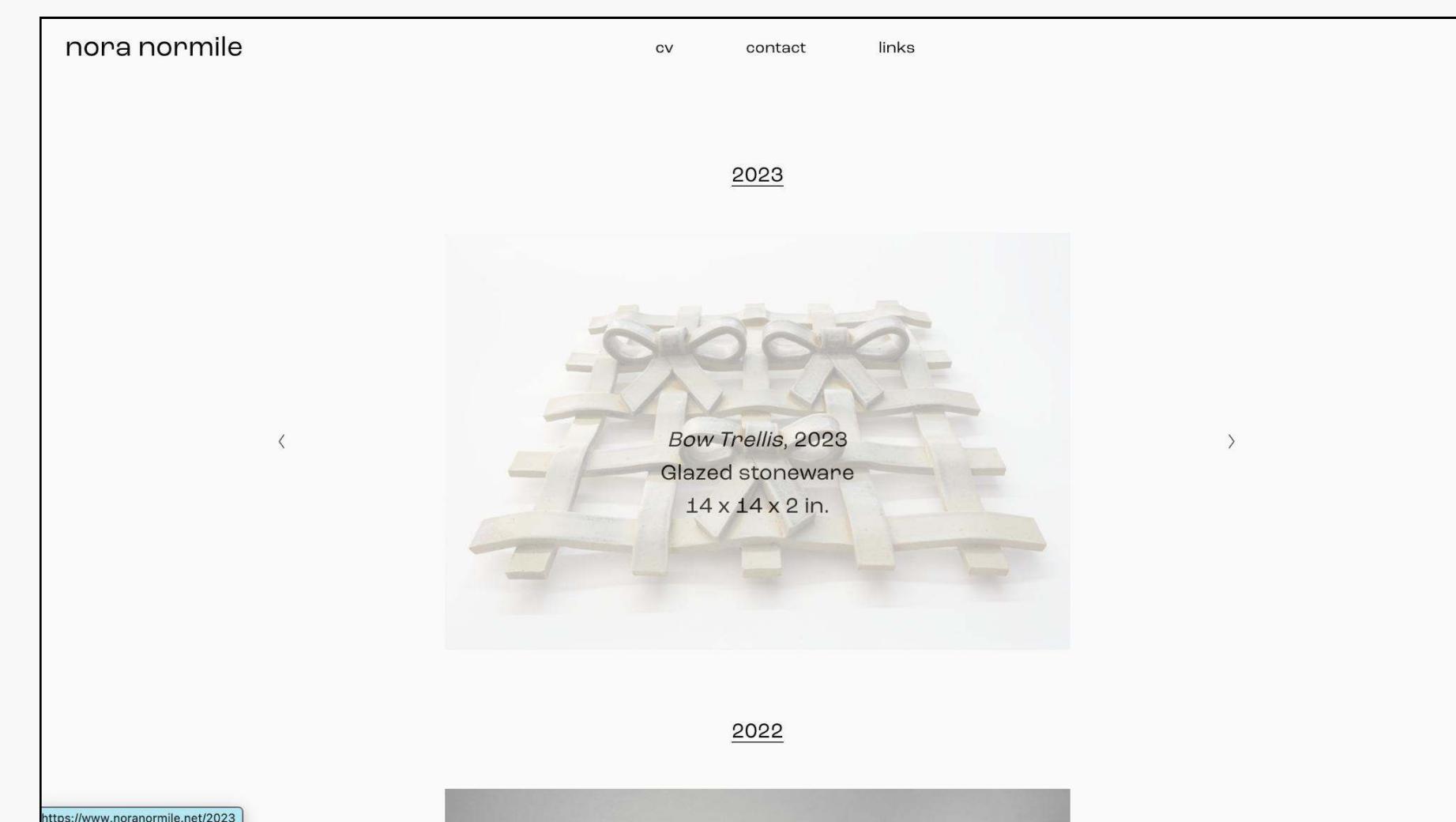
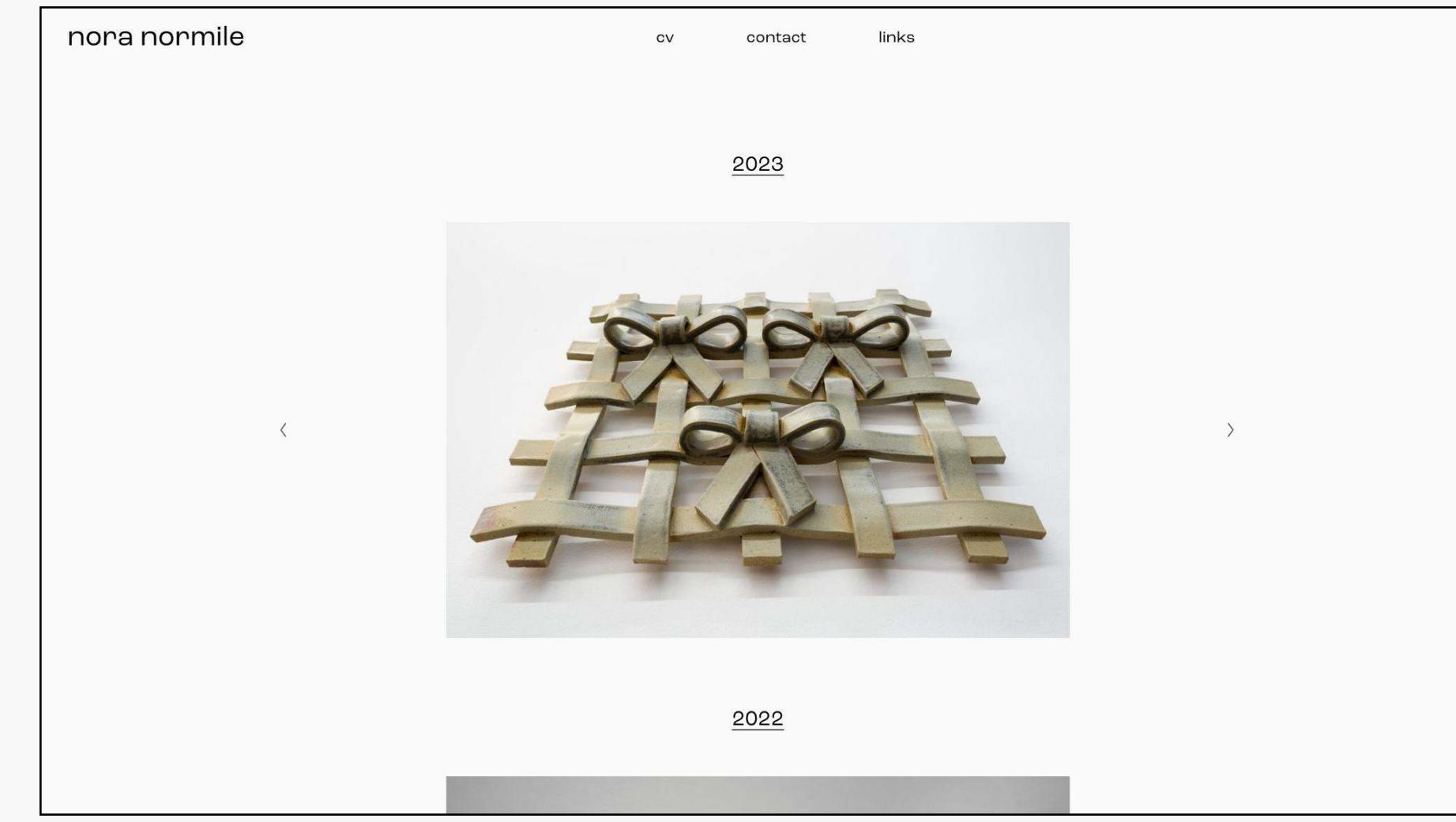


To mirror the desktop experience on mobile, I used custom CSS code to create a responsive design with a hover interaction for image captions on desktop, removing hover interactions on mobile.

The menu was reproduced on mobile in a hamburger dropdown, following convention to make the mobile experience more accessible.

OVERVIEW

Working with individual artists to create web experiences that capture the impact of their work is a foundational part of my design practice and allows me to collaborate directly with creatives who inspire me. To make my services more accessible, I have bartered for artwork; in this case trading the website for a set of dishware. This website was designed collaboratively with George Platt and provides an experience that takes the user through different periods of the artist's work, highlighting specific gallery shows.



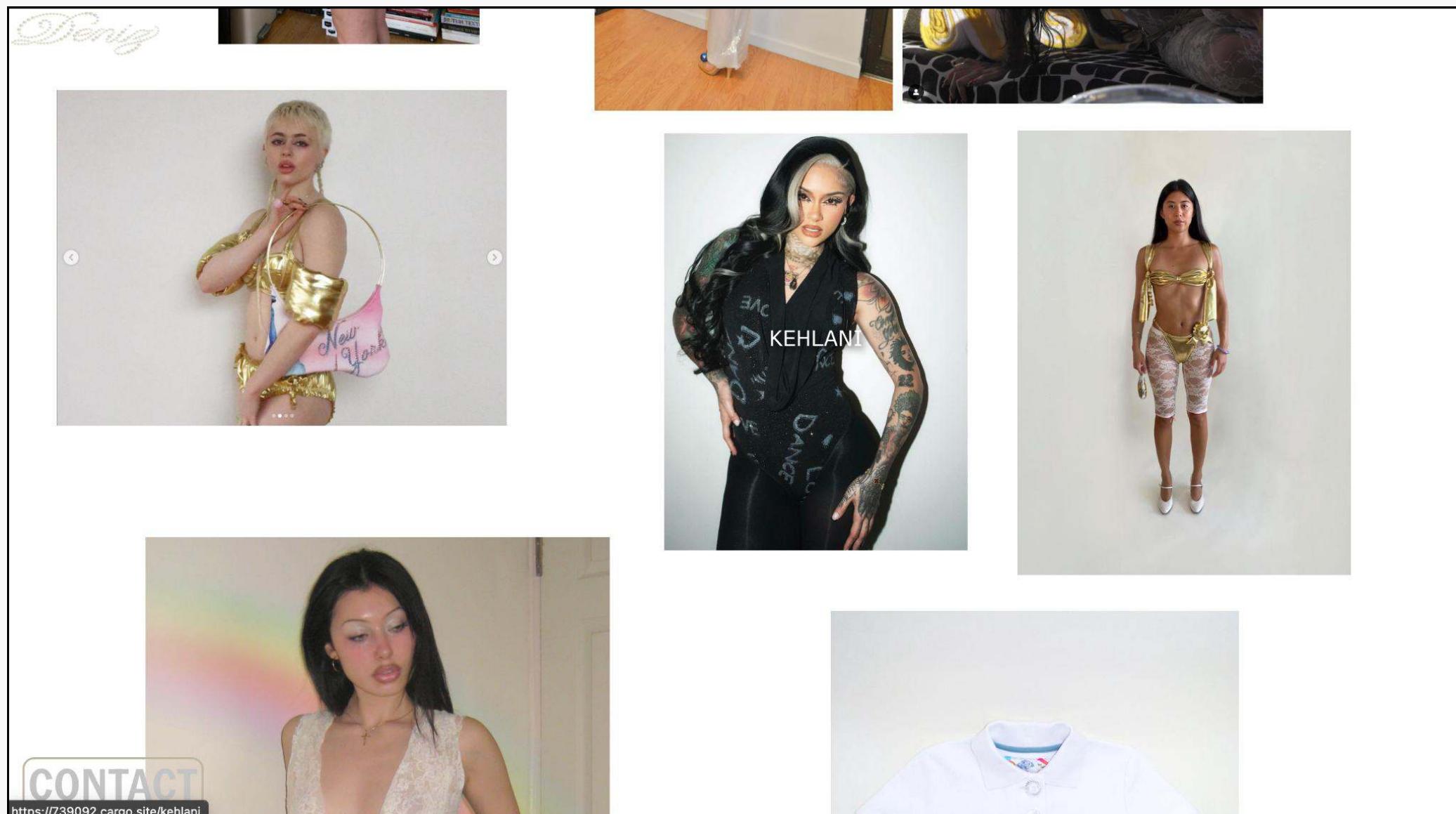
Artist's Website: Deniz Blumenstein

UX Design Lead & Solo Developer

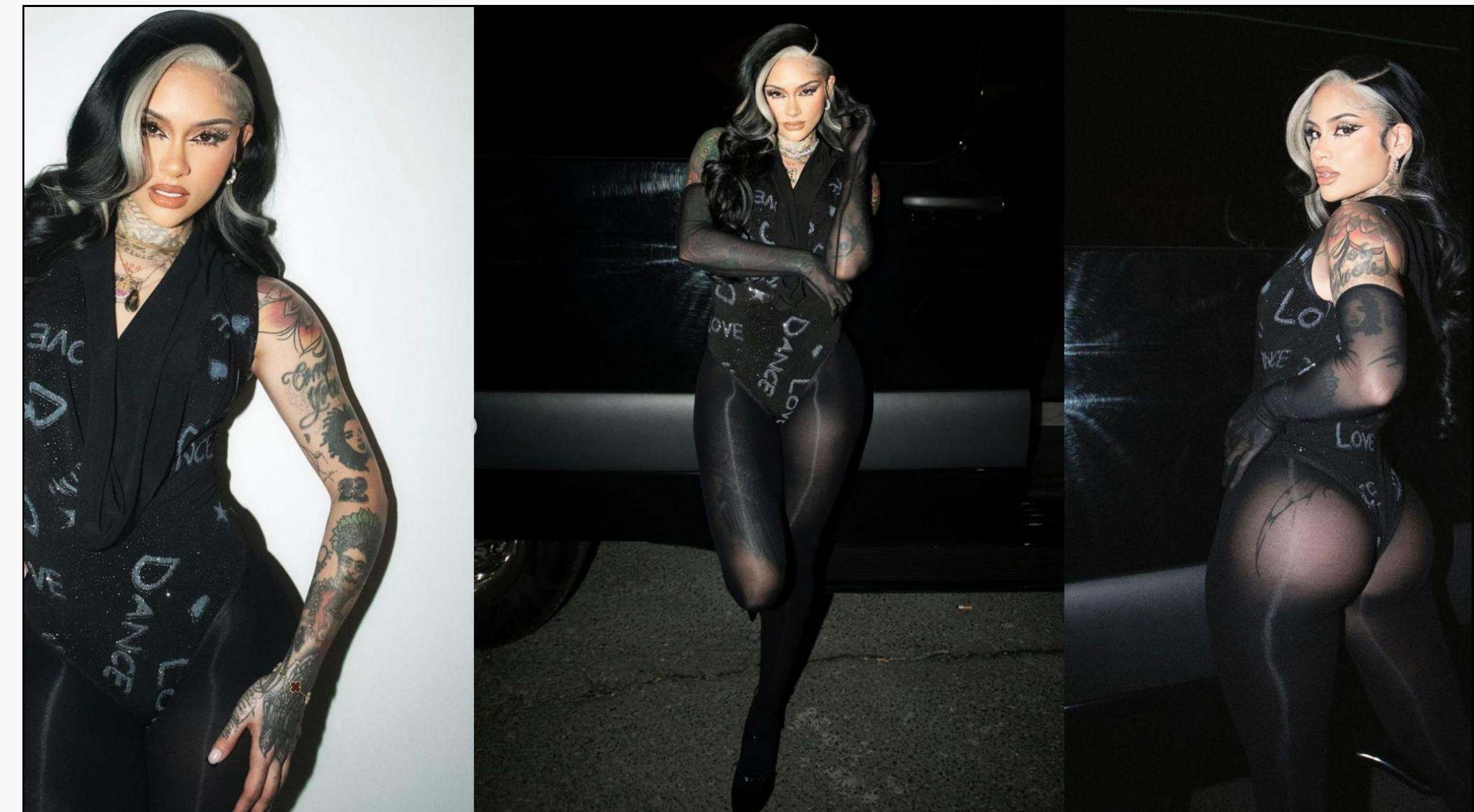
2024

OVERVIEW

I worked closely with the artist to create a concept that mimics her own process – the homepage scatters images of models in couture mirroring her workspace, where she scatters fashion photography on the floor for inspiration. For this website, I used Cargo with custom code injections to create a unique, easy to update site for the designer. I designed this website in exchange for a set of custom replicas of shirts my grandfather designed over fifty years ago.



Hovering over an image tells you the title of the collection or piece and clicking brings you to a full bleed, editorial style carousel mirroring a magazine centerfold.



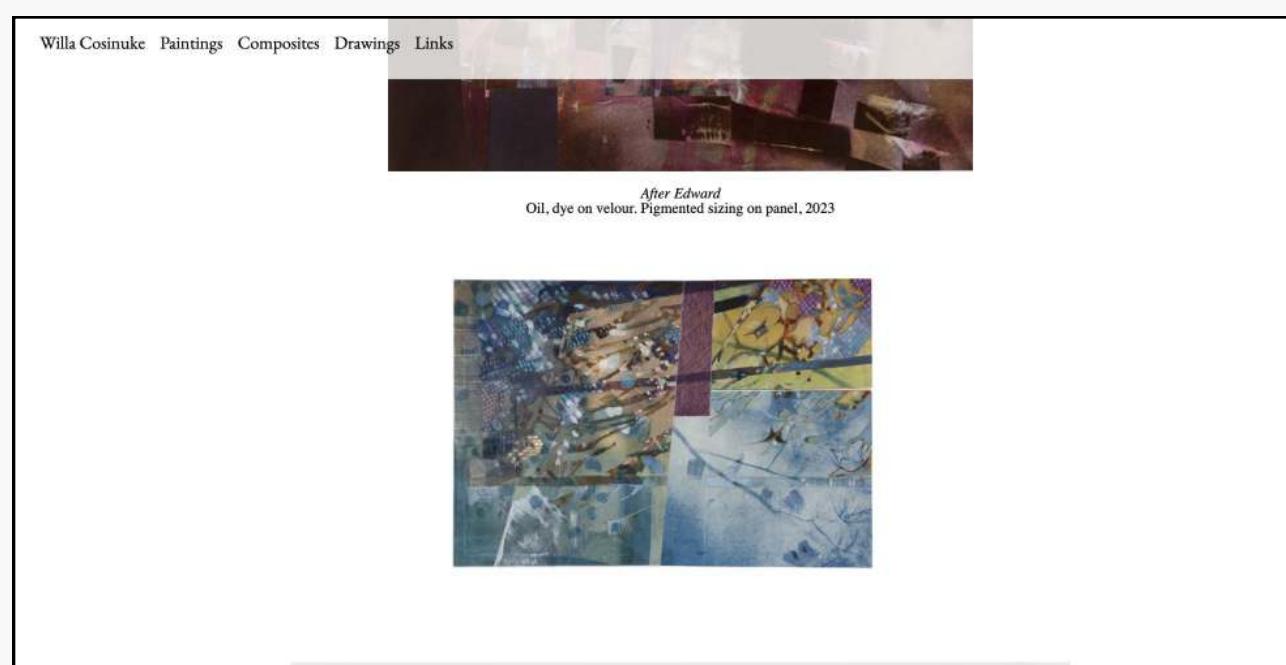
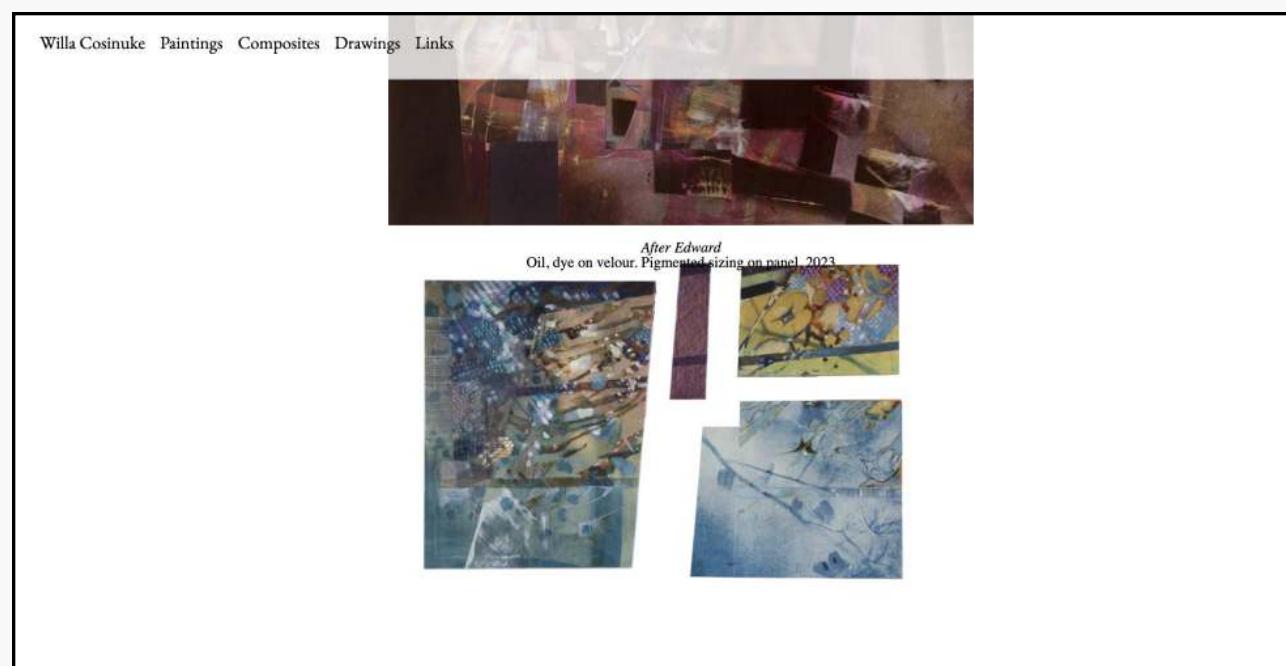
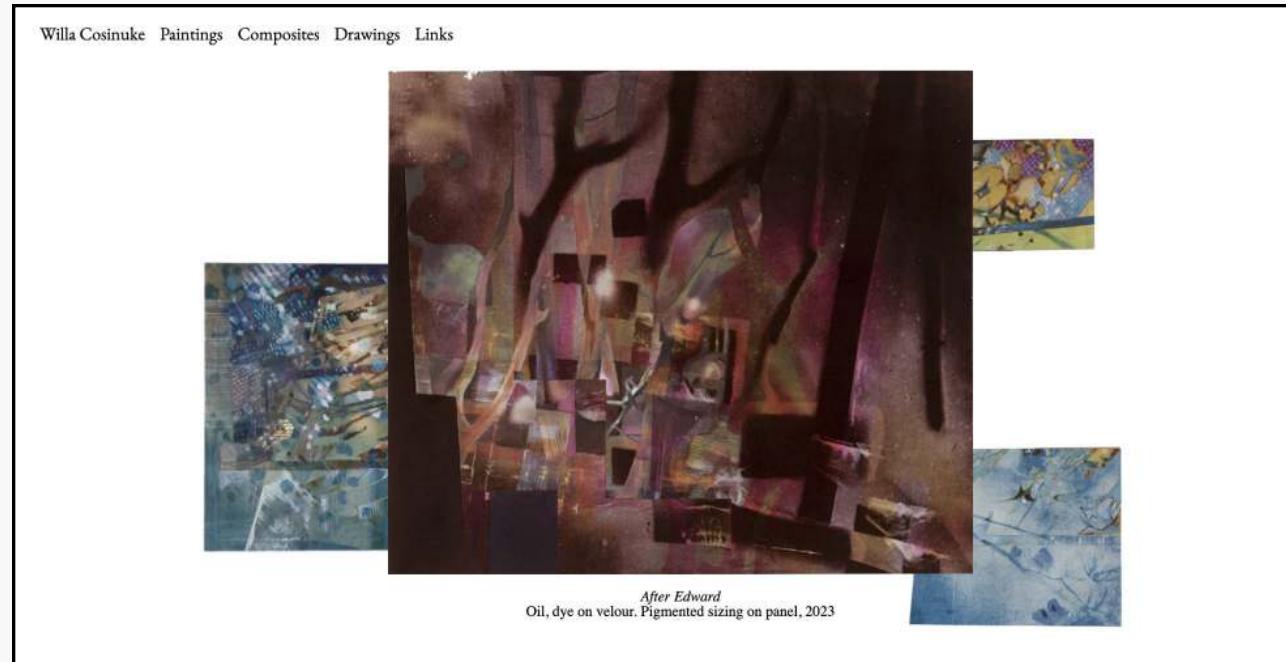
Artist's Website: Willa Cosinuke

UX Design Lead & Solo Developer

2024

OVERVIEW

For Willa Cosinuke's website, I worked with George Platt to create a conceptual design that showcases the unique modular quality of the artist's canvases. Cosinuke creates composite paintings out of multiple oddly shaped canvases, fitting together as a sum of its parts with each section also standing alone. This site concept showcases exploded composite paintings coming together as the user scrolls, as well as the backs of certain canvases with a flip-card hover interaction. The result is a unique digital experience that allows the user to view the art in a transformative way, going beyond what would be possible in a gallery.



Above: Image shows detail of mid-hover flip-card animation, displaying the back of a canvas constructed by the artist. Paintings with unique backs are given this hover animation so users can view how the multiple hand-built canvases fit together.

Left: Sequence showcasing the scroll animation of an exploded composite painting re-forming as the user scrolls down, after which the composite locks in place as the user continues scrolling.

Thank you.