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The twin chambers of interaction design are the studio and the lab. In the studio, the designer *makes*, i.e., they create prototypes that give form to their intuitions and assumptions about the world. In the lab, the designer *tests*, i.e., they ask questions of their prototypes in order to expand their understanding of the world. The lab and the studio are not so much physical spaces as intellectual ones, and a good interaction designer must be able to inhabit both spaces with ease. My role as the interaction design teacher, then, is four-fold: first, as tour guide, to expose students to the myriad strategies for making and testing; second, as coach, to push students to hone their craft; third, as client, to pose challenges that call upon students to apply their learning; and finally, as mentor, to help each student gain a deeper understanding of their own self, both as a design practitioner and as a human being.

Tour guide. The study of interaction design is fundamentally interdisciplinary: it is equal parts psychology, technology, and classical design. The lens of psychology reveals the motivation underlying patterns of human behavior; a familiarity with current technologies expands the horizon of what is technically possible; and a training in classical design brings rigor to the process of iterative prototyping that is so essential for creative success. As a tour guide, it is my responsibility to expose my students to the conceptual frameworks and practical strategies employed by interaction designers in the course of their work. Moreover, it is my duty to avoid the sorry fate that afflicts many a 'survey' course: students walk away with a laundry list of resources but precious little in the way of practical knowledge. As the teacher, I will need to expand each student's ability to discover and make sense of new knowledge across the above-mentioned disciplines long after their time in school has ended. A student who enters my program with little background in psychology will graduate with the ability to make sense of a psychological theory and apply it to their work as a designer; similarly, a student who comes in with little design experience will graduate armed with the terminology needed to critique a colleague's work.

Coach. The practice of interaction design is often untidy. In professional settings, the rigor of a designer's work is proportional to the resources allocated to a project; sometimes, advocating for the importance of user experience might buy the designer more time, but not if the project is tied to a non-negotiable product launch, which it often is. As a coach, it is my responsibility to prepare my students to do their best work in the shifting climes of industry, nonprofits, and government. Specifically, design students need to realize the importance of establishing a rapid iteration cycle that continuously evaluates their own assumptions around the project. For example, design students need to become comfortable with the lack of polish of the early prototypes (including a deliberate resistance to high-fidelity) that they put in front of users. Design students also need to be comfortable making decisions based on an incomplete understanding of the facts (because we will never know all there is to know). As a teacher, I will coach my students on how to start making early and often, how to check their assumptions quickly, and how to

sharpen their own instincts as a designer. If I am successful, my students will develop a design process that adjusts like an accordion to fit the constraints of any project that comes their way.

Client. All design work is in service to two parties: the client and the user. There is a large body of research and documentation (design thinking, user-centered design, transition design) around how to serve the user, and this goal is now an integral part of the curriculum at reputable design programs. But a similar set of playbooks around how to serve the client is not as common. Many programs require students to find clients, but in my experience, the clients found by a student are not usually representative of clients that designers are likely to encounter in their careers. Indeed, the client plays an important role in industry; they often care deeply about the project, and they often possess a large amount of subject-matter expertise. A good designer is able to manage the client's expectations, while a great designer is able to transform the project into a true collaboration, one in which the client becomes a meaningful contributor to the project's success. As a teacher, I plan to wear the client hat as often as possible. In an introductory course, I will offer feedback that challenges the student's current thinking in some fundamental way; the goal will not be to change their thinking necessarily, but to engage them in an exchange that develops their powers of articulation and diplomacy. In more advanced courses, I will assign projects that involve working with industry representatives from my professional network in Seattle and beyond. In all my courses, I will emphasize the importance of cross-functional collaboration as the surest path to success.

Mentor. In my own student life, the teachers who got to know me as an individual were also the ones who had the most profound effect on me as a learner. If I am to be successful as a teacher myself, I will need to get to know each student as a person with their own unique blend of motivations and abilities. As a teacher, it is my goal to be invested in the growth of each individual student; borrowing from the book *Radical Candor* by Kim Scott, I will need to "care personally" and "challenge directly." As an example, I will need to help each student develop a sense of self-worth that is divorced from their work, so that their ego remains unaffected by the frequent constructive criticism they will likely receive throughout their career as a designer. I will also need to help my students develop a strong sense of their own ethics, so that they are able to think critically about whether their work aligns with their own values. To do this, I plan to host office hours each week and also to create incentives (cookies in the spring, warm cider in the fall, art supplies year-round) that encourage my students to have one-on-one and small-group conversations with me. A few times a semester, I also plan to organize more informal student-teacher mixers where we can step away from our immediate engagements and spend time talking about hobbies, passions, and personal histories.

In conclusion, my philosophy on teaching is this: that I will be thoughtful about my many roles as a teacher, that I will be prepared to challenge my students to do better, and that I will also create a safe space in which each student can learn and grow.