



RICHARD MARKS

Why Kingston?

Kingston has a long tradition in tectonic practice. It's about the idea of building insight, on site, in a place, out of materials. Also, its peripheral position for me was interesting. You could be very apologetic about where

it is. It has critical distance, and that's very important. It has fantastic facilities – it's just spent £1.5 million on its workshops, which gives it an almost unique resource at undergraduate level. We're one of very few schools that is able to go out and

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Kingston is located. I saw it as an opportunity to have a certain type of concentration that comes from being slightly outside of the fray.

Does Kingston suffer from not being a central London school?

Possibly, but Kingston has real strengths from being where

engage in 'making' and thinking through making.

Given the current economic climate, do you fear your students may not find a job at the end of their course?

Yes, it's obviously a fear. Higher education is very expensive, and architecture is an expensive course

in higher education. I've always taken a position that what schools need to do is give people the ability to make their way in the world. I hope we can offer a course that is very sophisticated but also gives them a position that is useful to practice.

How would you describe your ideal architecture school?

My visual analogy for an architecture school would be Raphael's School of Athens. I want people to be close enough to be able to critique other people's work, using the same terms of reference, so everybody understands.

I want to be part of a school that is confident enough to teach people the sophisticated background fabric of cities – so we're not training students to design objects all the time, rather, we're designing things that might oscillate between foreground and background.

What favourite architects will feature on your course?

I'm influenced by lots and lots of people. There are moments that interest me. I gave a lecture and was told that most of my points of reference came from a period between 1890 and 1920. That period has become important for DRDH Architects as a practice – it's a moment of doubt between

an understood condition of 19th-century craft traditions and modernity.

Why is the whole school working on a single project in Croydon?

It's an interesting moment to be speaking about a place like Croydon from a place like Kingston. Croydon operates in the same periphery as Kingston does. We're asking, what does it mean to be a city within a larger city?

We're trying to work on strategic projects that give us a voice and make ourselves heard, but don't have to be done within certain timescales. So, while I think Boris Johnson couldn't be worse for the London that I operate in, for the school it could be a very interesting time.

DANIEL ROSBOTTOM

Daniel Rosbottom, 39, is co-director of DRDH Architects and joined Kingston University as head of the School of Architecture and Landscape earlier this year. He has been teaching architecture for 15 years, starting his career where he began his studies, at Leeds Metropolitan University.