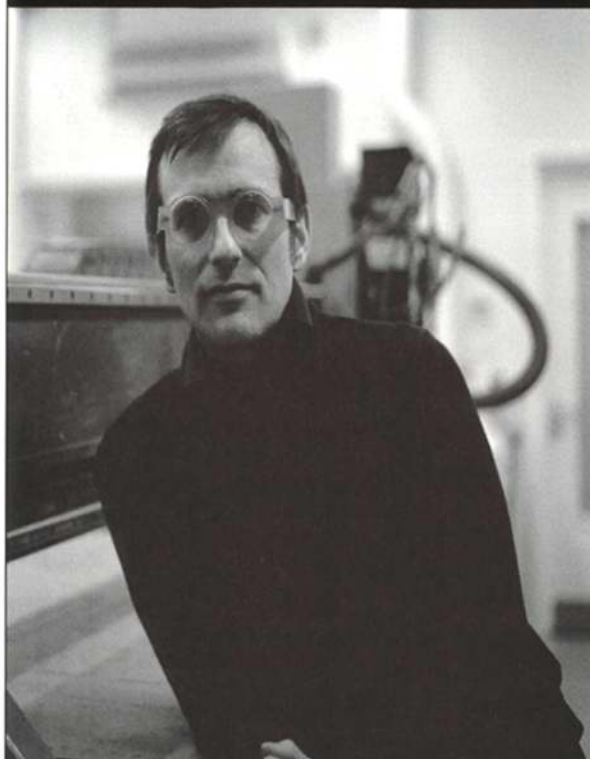


MARCOS CRUZ

Bartlett Of University College London



University College London

本刊系欧洲联络处（英国伦敦）刘水先生采访整理

采访工作期间，正好赶上英国皇家建筑师协会对巴特雷特建筑学院展开质量检查，于是克鲁斯院长在极其繁忙的工作中抽出了相当一部分时间来准备我们的采访，并对我们的提问给予了十分丰富而精彩的回答。这使我觉得此次的采访成果格外宝贵。我在这里对马库斯·克鲁斯院长表示深深的感谢，并希望读者们能如我一样，细细品味此次精彩的专访，勿要囫圇而过这难得一见的字字珠玑。

University College London (简称UCL) 简介： 创建于1826年，位于伦敦中心的高尔街区。它是英国第一个在招生上不论种族、信仰的大学，也是第一所让女性享受高等教育平等权利的英国大学，因此被认为是英国教育的平权先锋。作为英国教育的杰出代表，UCL的全球排名一直处于前列，近年已攀升至世界四强。

UCL约有学生18,000人，其中研究生7,273。教职员人数约4,000人，其中35名为皇家学会院士（Fellows of Royal Society），13名为皇家工程院院士（Fellows of the Royal Academy of Engineering），27名不列颠学人文与社会科学学院院士（Fellows of British Academy），75名医学学会院士（Fellows of the Academy of Medical Sciences），历届成员中有21位诺贝尔奖得主。UCL的知名校友更是遍布天下，数不胜数，如印度国父圣雄甘地，日本前首相小泉纯一郎，中国著名城市规划师、建筑师陈占祥，中国科学院前院长卢嘉锡，2009诺贝尔物理学奖得主、光纤之父高锟，以及电影《盗梦空间》导演克里斯托佛·诺兰。

Marcos Cruz

Marcos Cruz 简介： 英国伦敦UCL巴特雷特建筑学院院长、建筑学博士、建筑师。师承英国建筑大师、阿基格拉姆学派创始人彼得·库克（Peter Cook），并参与设计了其近期代表作、奥地利格拉茨艺术馆“Kunsthauus”。马库斯先生毕业于UCL巴特雷特建筑学院，学生时代就展现了过人的才华，以优异的成绩获得了建筑设计的硕士学位。在之后的研究与深造过程中，马库斯致力于对人体与建筑的未来展望，探讨人体与建筑的血肉关系。并以人体与生物科技对当代建筑的影响为议题的博士论文获得2008年度英国皇家建筑师协会杰出博士论文奖。他的作品极富创新思维，曾于世界各地展出，并获得众多奖项，成为业界对新兴建筑探索的世界级领军人物之一。

Creative spirit is the primary responsibility of Architectural Education

——The Interview to Dean of Bartlett School of Architecture University College London Marcus Cruise

培养创新精神是建筑教育的首要责任

——英国伦敦大学巴特雷特建筑学院马库斯·克鲁斯院长专访

1. 我们知道，UCL一直都是闻名世界的高等学府。尤其最近十年，它由世界排名十五一路跃升到现在的世界四强，那么在这一传奇的历程之中作为UCL旗下世界顶尖的建筑学院，巴特雷特(BARTLET)经历了怎样的变革？在这种变革之中是什么人物与什么力量推动了它的发展？

伦敦大学学院对于建筑学科的教授始于1841年。今天，巴特雷特建筑学院已经是“巴特雷特环境建设学院”这个多学科总院所辖属的七所分院之一（其他的分院包括：规划学院、研究生学院、建筑与项目管理学院、发展规划组、UCL高等空间分析中心、以及UCL能源研究院）。

（彼得·库克PETER COOK于1991年至2005年担任巴特雷特建筑学院的主席，在打造人才资源网络、鼓励创新思维等方面为学院做出了重要的贡献，并为其进一步发展打下了坚实的基础。他于2007年因多年来对建筑界的巨大贡献而获得英女皇授予的爵士称号。2005年，随着彼得·库克（PETER COOK）的退休，我们学院发生了不少变化，尤其一些人事调整对学院的发展方向有着深远影响。2009年9月，阿兰·佩恩（ALAN PENN）教授在被任命为环境建设总院的院长后，于2010年1月邀请我担任建筑学院院长，这也导出之后我对多个课程的老师的委托工作。总的来说，我院得益于一些极具活力的教学团队，包括（皆为人名与工作室名称）：ENRIC RUIZw GELI（CLOUD 9）、IZASKUN CHINCILLA、JASON BRUGES，以及一些成立已久、极具代表性的教师与工作室，如“第八设计组”的（STUDIO 8）CJ LIM，“十六人制造组”的（SIXTEEN*MAKERS）BOB SHEIL，还有MARJAN COLLETTI与我本人的“marcosandmarjan”（马库斯与马里昂）。

最重要的是，我们还任命了弗莱德瑞克·米格侯（FRÉDÉRIC MIGAYROU）担任巴特雷特建筑学院的首席教授之职。作为当代国际建筑界最具影响力的“文化工程师”和展览策划人，对他的任命预示着UCL与巴特雷特的成长步入了一个激动人心的全新阶段。米格侯教授于2011年3月正式上任，同时仍担任法国巴黎“蓬皮杜国家文化艺术中心”的副馆长，以及该中心下面的“工业创造中心”负责人。

作为伦敦大学学院的一个部分，巴特雷特越来越活跃于研究领域，并将这种研究活动融入建筑设计、建筑史以及建筑理论的教学议程之中。我认为，这正是我们伟大的力量之一，也正是我们与世界各地众多建筑院校有所区别的地方。2009年UCL在“泰晤士高等教育排行榜”排名世界第四。那么作为UCL的一员，巴特雷特建筑学院自然是获益良多的。在上一届即2008年举行的英国高等教育学院研究能力评估活动中，巴特雷特以最高的研究成果于英国建筑与环境建设领域获得“引领世界”的称号，其中包括了多种多样的研究方法与研究成果、设计、技术、历史、理论以及评论。无论是建成作品还是概念性创作，我们学院为数众多的设计人才都因他们优秀的项目而获奖无数。研究的多样性被进一步的发挥，融入教学并提升教学，从而传播至整个环境建设领域以及其他相关学科。

2. 那么在这样的变革中，你们是如何鼓励创新，如何构建人才网络，来打造巴特雷特建筑学院独特的知识体系与特色教育？作为校长你是如何传承与体现巴特雷特的建筑教育精神？

今天的巴特雷特建筑学院在设计、创新技术、数字化制造、职业培训、建筑历史与理论、城市设计等学科提供了广阔的融合性学习体验。我坚信，建筑教育除了提供以就业为目的的核心教学训练部分外，还必须为学生提供机会去追求其他相关领域的职业理想。它应该能够看得更加深远而超越我们目前所建立的对建筑师这一职业本身的理解。通过强有力的作品及文化来激发具有高度创造性和个性的设计取向。通过例如实验探索、评论探讨、调查分析、动手制作、研究实践等一系列广阔的途径，开启每一个学生内心对艺术的感知力及天赋，并使其得到发展。然而至关重要的是，对个体个性的鼓励需要与跨学科以及团队合作相结合，来培养一种为建筑师角色贡献更多社会性、环境性的责任理解。

今天，世界上存在各种各样的建筑师，其中有许多参与到严格来说并非建筑业本身的工作中，例如电影、平面设计、广告、工程、交互式设计、写作等等。因此，与灌输巨大知识量而企图培养无所不知的建筑师这一普遍想法相反，我提倡另一种建筑教育，它允许学术界更加不同、更加多样、甚至提供更加专门的途径，使学生能够发挥他们自己的建筑个性。

正如人们所说的一样，建筑专业正发生着许多变化，这使我们不得不突破传统的学科界限来理解它。而我们，建筑师，也因此被迫重新认识自己的行动领域，它同时包括了专业实践与教育两个部分。这种再认识不仅仅是针对我们自己的身体、社会以及周围的自然栖息地，更针对我们的专业是如何接受科技发展的挑战。例如种类繁多的计算机辅助设计和生产程序、智能型的生活环境、科学在以微小的甚至纳米级的尺度中发展、无线科技的迅猛发展与广泛应用等等。此外，还有大量的研究开展于“时间型建筑”、“交互式建筑”以及“感应式建筑”。同时，设计也以全新的、创意的方式应用于生物与医药科技领域。所有的这些都对建筑越来越重要，因为这些都有着无法避免的技术性、审美性以及社会文化属性。

3. 在您的工作中，巴特雷特建筑学院如何与RIBA共同打造、体现你们独特教育精神的建筑师职业责任体系？

巴特雷特建筑学院为学生提供十门教学课程，覆盖从本科一年级到硕士乃至博士课程的学习，此外还有实习课程与为期两周的夏季课程。为了符合UCL的教学质量评估标准，我们定期接受来自UCL内部以及英国皇家建筑师协会的外部审查。这两者最近刚刚完成了对我们学院开展的一次评审工作，给予了高度的评价。在我们的教学课程里，有三项是由英国皇家建筑师协会认证的，它们是：建筑学本科课程、建筑学硕士课程、以及建筑职业实践与管理专业认证课程（即英国建筑师注册局、皇家建筑师协会对建筑师资格认证的三个部分）。

对我们来说，身处伦敦中心这一地理位置对我们打造国际顶尖教学人才资源来说是至关重要的（我们学院43%的老师都来自英国以外的国家，还有一些老师每周都由欧洲各地前来授课的）。这使我们置身于全世界最大的创新型建筑设计与工程技术公司群体之中。这一优越的地理位置还为我们提供了一个可以经常使用的、巨大的、拥有评论家、演讲者及专家顾问的人才资源宝库。巴特雷特的教师处于国际教学与研究的最前沿，它包含了跨学科间的合作及方法。加之许多兼任授课设计师身处业界，可以将职业经验融入我们的学术之中。

巴特雷特建筑学院还能够提供令人惊叹的优秀资源——包括UCL（这一世界级研究型大学）的设施、一个令人赞叹的模型工作室、以及先进的“伦敦数字化制造中心”（DMC）。它还主办一个世界级的讲座系列以及不计其数的会议、研讨会和研习班。以DMC为例，它于2008年成立，拥有英国同类型大学或公司中最为先进的设施，为全校的建筑、工程、医学、艺术院系的教学与研究提供支持。同时，该中心也为伦敦地区中小企业和建筑设计公司提供极富价值的专业服务。鉴于“伦敦数字化制造中心”对学校的重要性，它还获得了专门表彰支持教育与研究而获得卓越成就的“莱弗尔梅奖”。与此同时，我们巴特雷特建筑学院也扩大了自己的计算机辅助设计、计算机辅助制造工作室，增添了全新的电脑数控生产设备，成为数字化设计制造系统中一个核心补充力量。

巴特雷特学院还与其他院系开展跨学科活动项目，相应地鼓励本科与研究生课程与规划、能源、环境、工程等其他院系开展合作研究项目，并与社会上相关公司及产业进行合作。这种合作方式有着巨大的优势，它不仅将学术生产（往往被批评具有放任自我、过于异于传统的态度）拉近外部世界的真实需求，而且无论在前兼预想还是实际应用方面都帮助学院突破传统建筑实践的界限。另一个好处就是，这种向“更深层跨学科研究导向型教学文化”的转变，使得将来许多建筑实践的创新也许就藏身于不同学科相互交接的界面之中。这并不意味着建筑学科特征的衰减，实际上反而通过一种更具包容性的设计讨论对其进行了加强。最后，学院以此作为一种极其重要的手段，于将来发展更加资源节约型的设计，并在本专业身处环境、社会及文化挑战之时，找到面对它们的全新方案。

如今，我仍然注意到很多学术院校弥漫着一种在建筑设计中不鼓励甚至禁止任何冒险尝试的教学态度。有一部分原因可能是我们对现代主义的传承教授了很长的一段时间，也可能是因为更近一些时候对“模数化设计”这样教条式的教学方法所致。不管是哪个原因，“冒险”都不应该被解释为自满于低质学术作品的理由。事实上刚好相反，它应该意味着一种新的方式去鼓励老师和学生踏入未经探索的地域，而在那里，“错误”与“失败”是必须的、被认可的。

在这种情况下，值得一提的是EDWARD DE BONO（人名）所谈到的“横向思维”在创意型解决问题时的重要性。与此相似的，我们建筑师也许应该更致力于“横向思维”，把它作为一种手段，为这个因失衡的环境、不稳定的金融、紧缺的资源而日渐复杂的世界找到全新的答案。我们需要更多不急于搜寻明显可预见成果的非线性思维体系。“横向”的概念在这里意味着“框框之外”的思考以及更加综合性的行动，即凭借探索直觉的甚而自由流淌的设计可能性，从而使我们易于引发跨界的创意思想。换句话说，这里所指的是倡导一种依靠多样性思维模式的实验型工作精神。它已经被我院第20设计组创作的大量令人惊喜的、独具原创力与创新性的设计主张所证明。

然而，我们不应该在谈论建筑的实验性时忽视它固有的体验性。我指的是一个建筑在概念上与现象学中都是多层次的，而“人”也回归到了作为建筑师所关注的中心位置。就像在心理学中，“感官触觉”与“情绪察觉”先于“感知能力”一样，建筑的“空间体验”也应该先于“概念设计”，因此，“建筑实践”也必然先于对其的“理论解释”。可悲的是，今天我们看见了多少学生被剥夺了体验性文化啊，因此极大地衰减了他们的概念性思维，设计变得缺乏人性考虑，欠缺文化历史脉络，空间上也比较空洞。而寄居于纯技术取向的设计模式成为了许多学生的一条出路，使那些电脑技术较好的学生脱颖而出，但这显然是不足的。即便在这样一个软件与设备以前所未有之速度迅猛发展的时代，对工具与技法的完美掌控无疑仍是至关重要的。

我们知道，建筑学校从未像现在这样为吸引最优秀的学生而展开全球性的竞争。那么为确保成为这个游戏中的佼佼者，像巴特雷特这样的学校，必须积极主动地并且强制性地投资最尖端的教学设备与最顶尖的教学人才，为学生创造机会去获得最具创新意义的设计解

决方案。而没有装备适当高科技设备的学校也就不可避免地落后他人，也就毫无机会在研究与教学领域有杰出的表现。另外，我们需要提倡学术、业界、产业之间更直接的联系，以重建这些互补领域间重要的金三角，学术与业界的分裂（至少在英国）影响了很多的院校，而这种直接联系会对建筑学院如何贡献未来环境建设发展产生更加巨大的影响。

然而，最最根本的就是保持与加强我们建立已久的设计组（工作室）文化，以此作为让学生们学习建筑设计互享经验的基本先决条件。学术界也争论过它是否属于过时的模式，但事实一次又一次的证明工作室提供了一种更使人愉悦，且最具效率的学习方式，在这里建筑师们发展一种真正的对话与合作的文化。就像我们第20设计组的许多学生那样，这会让他们（在必要的竞争环境下）认可自己的优势，与众多的专家、评论家建立密切的联系，尤其是积极地参与国际的竞赛和展览。请记住，当代的建筑系学生已经不是像过去那样与世隔绝地对一张画板，而是作为与各界紧密联系的人才，应该能够发展出自己的个性语言与对当代建筑的批判取向。

4. 巴特雷特建筑学院目前在建筑教育界享有怎样的地位，有什么杰出的成果？你们的学生对英国以及世界建筑行业有怎样的贡献？

毫无疑问，巴特雷特建筑学院绝对是世界最顶尖的建筑学校之一。它因我们无数充满干劲、作品丰富的学生而享誉国内与国际。我院的学生包括269位本科生，362位硕士研究生，147位职业建筑师考师，以及111位实习生和“持续专业发展”（CONTINUING PROFESSIONAL DEVELOPMENT）课程的学生。其中占超过40%的国际学生为学校创造多样性的文化氛围和世界性的都会气息扮演了重要的角色。

在2009/2010学年，我们学院收到1800多份建筑学本科课程的申请和619份建筑学硕士课程申请，而我们每样只能录取大约100人。同时，“建筑职业实践与管理”是全国最受欢迎的建筑师职业培训课程，全英国前133强的建筑设计公司都派员工到我院学习这一课程。我们多年来都身处英国“建筑师月刊”建筑学院排名第一的位置。我们的学生也确实因其十足的干劲、杰出的技能与创造力成为是英国以及欧洲最受欢迎的毕业生。我们95%的硕士毕业生一毕业就能找到工作，许多学生还被像诺曼·福斯特（FOSTER AND PARTNERS）、理查德·罗杰斯（RICHARD ROGERS AND PARTNERS）、扎哈·哈迪德（ZAHA HADID ARCHITECTS）、蓝天组（COOP HIMMELBLAU）、墨菲西斯（MORPHOSIS）等世界顶尖的建筑公司立即聘用。往届的毕业生中有很多优秀的人才，他们的作品值得我们关注，比如（皆为人名与工作室名称）：LYNN FOX、USMAN HAQUE、CHEE KIT LAI 和 MAX DUDENEY（MOBILE STUDIO）、RUAIRI GLYNN（INTERACTIVE ARCHITECTURE），以及“HORIZON COLLECTIVE”的SARA SHAFIEI、BEN COWD、KENNY TSUI、TOBIAS KLEIN。

我们学院的创作成果经常因其杰出的实验性获得国际上的众多奖项，包括我们不断获得的皇家建筑师协会学生奖。这些作品也被广泛的发表、展出于世界各地的活动和展览之中，包括威尼斯建筑双年展、法兰克福建筑博物馆、纽约现代艺术博物馆、法国地方现代艺术基金会等。此外，我们学院的作品还定期被挑选并参展于备受瞩目的英国皇家艺术学院夏季展。

另外，巴特雷特还主办一些内容广泛的公共活动，包括巴特雷特陈列馆举办的展览，巴特雷特国际讲座系列，博士研究生年度研讨会、以及其他一些主题广泛的会议。2010年，我们举办了“英国皇家建筑师协会气候变化讲座系列”，与UCL行为神经科学研究院联办了“SPATIAL THINKING：建筑与神经科学可视化空间思考”研讨会，还有名为“SEXUATE SUBJECTS：政治、诗歌与道德”的UCL跨学科国际研讨会，以及于伦敦CHRIST CHURCH SPITALFIELDS（教堂名称）举办的“SUBLIME FLESH - 神圣与庄严空间的建筑实验”研讨会。接下来我们还将与伦敦建筑中心合办名为“FABRICATE”的国际会议。巴特雷特每年都举办夏季课程以及多种多样的拓展参与活动。而且我们每年还举办巴特雷特的夏季展览，吸引着为数过万的参观者，成为英国重大的建筑活动之一。

5. 作为一所世界一流建筑学府，巴特雷特对中国发展有怎样的关注？作为院长、建筑学博士、建筑师，您对中国城市的发展有怎样的思考？

巴特雷特与中国还是有许多联系的，它通过中国研究小组以及定期的顾问活动而开展，但我们与中国联系最多的还要算为数众多的中国留学生了。在过去的几年里，我本人已经教授超过30个来自中国各地的学生。他们中有许多人十分优秀，学习非常用功，并且总是对探索新鲜事物充满兴趣。我们也带学生到中国进行过考察旅行，包括北京、上海、黄山，以及其它像香港、台湾的台北、台中地方。在这些年里，我们也认识了许多有趣的朋友。我记得正是在一次南京之行中结识了贵杂志的编委，刘宇平先生。那是一次给人印象深刻的会谈，它使我们立刻发现彼此对建筑及当代中国的非凡潜力有着相同的看法。最近，刘宇平先生还代表中国建筑文化研究会及其杂志到英国来邀请我接受采访。

我有一位中国太太，因此我与中国文化以及其悠久的历史十分亲近。我觉得中国文化为今天的建筑师提供了巨大的机会。中国已经开始了令人瞩目的建筑发展，将来则会更多。与欧美不同的是，中国有一种潜在地更加开放的态度，为设计提供了更富于尝试性的途径，并相应地由巨大的建设机会所支持。中国是巨大而具有吸引力的，然而一切都发生的太快，也因缺少对环境与传统的必要关注而承担着发展的风险。

我认为，在给予当今中国学生尽可能优秀的教育以外，还要提供机会让他们建立国际的平台与关系网络，使他们在世界建筑的舞台之中越来越多地得到认可。而作为世界顶尖建筑学府之一的巴特雷特则在这一过程之中有幸扮演了关键的角色。同时，西方更好地理解中国前所未有的发展、更多地交流中国优秀的文化也是十分重要的。双方有着许多相互学习的地方。

然而，我相信，中国卓越的发展必然意味着一种创新的程度，即在演绎科技发展的同时能够很好的诠释它自身的历史与当代的文化。当然，最重要的是，这种发展必须根植于对人的一种尊重与对其特有的一份信念。我们不应忘记，建筑向来是，并且一直都将是一门最重要的社会艺术。

REPORT FROM BARTTLET.

The column is finished by European Liaison Office (London, UK) Mr. Liu Shui

The interview just was the time that the Royal Institute of Architects inspected teaching quality of Bartlett School of Architecture. So Marcos Cruz took out a considerable portion of time in extremely busy to prepare for our interview questions and gave us a very rich and wonderful answers. It makes me feel particularly valuable. I express deep appreciation for Marcos Cruz in here, as well as I hope the readers will like me to savor the wonderful interview and not be gulping.

1 – As we know, UCL is one of the most well known top universities in the world. During the past decade, it climbed from the 15th all way up to the 4th in the QS World Top University Ranking. As the architecture school of UCL, what kind of transformation has the Bartlett been brought about during this impressive development? What kind of people and force are behind it?

Architecture was taught for the first time at University College London in 1841. Today the Bartlett School of Architecture is one of the 7 divisions of the Faculty of the Built Environment, a single and multidisciplinary faculty (the other divisions being the Bartlett School of Planning; the Bartlett School of Graduate Studies; the Bartlett School of Construction and Project Management; the Development Planning Unit; the UCL Centre for Advanced Spatial Analysis; and the UCL Energy Institute).

Since Peter Cook's retirement in 2005 many things have changed in the School, in particular what concerns new appointments that have significantly influenced the direction of the School. After the appointment of Professor Alan Penn as the new Dean of the Bartlett Faculty in September 2009, he invited me to direct School in January 2010, which has led to further new appointments, in particular in terms of Teaching Fellows in a variety of programmes. Altogether, the School now profits from a number of highly dynamic teachers/teams, including Enric Ruiz Geli / Cloud 9, Izaskun Chincilla and Jason Bruges, along with more established staff such as CJ Lim / Studio 8, Bob Sheil / Sixteen* Makers and marcosandmarjan – my own studio with Marjan Colletti.

Most importantly, we have recently appointed Frédéric Migayrou to the Bartlett Professorship of Architecture. He started in March 2011 and will be held concurrently with his role as Director of Centre de Création Industrielle, and Deputy Director at the Centre Pompidou in Paris.

As part of University College London the Bartlett has become increasingly more research active, and this research activity subsequently feeds into the pedagogic agenda of design and history and theory units. In my opinion, this is definitely one of our great strengths and differentiates us from many other institutions worldwide. The Bartlett clearly profits from being part of UCL, which was listed 4th in the 2009 THES league table. In the last UK 2008 Research Assessment Exercise (RAE) the Bartlett had the highest percentage of its research outputs considered as 'world leading' in the UK in Architecture and the Built Environment. These included a variety of research methods and outcomes; design, technology, and

history/theory/criticism.

2 – Therefore, during this transformation how do you encourage innovation and creativity? How do you establish the network of talents to construct the unique system of knowledge and education? As the director of the Bartlett school of Architecture how do you carry forward the heritage and express the spirit of Bartlett?

The Bartlett today offers students a broad mix of experience in design, innovative technology, digital manufacturing, professional studies, history and theory and urban design. I strongly believe that architectural education must provide core training and learning for those aiming to join the profession but also offer students the opportunity to pursue a career in other related fields. Through a wide range of approaches, such as experimentation, critical discussion, investigation, making, research and practice, the development of each student's sensibilities and talents can take place. But crucially the encouragement of the individual needs to be balanced with more interdisciplinary and collaborative work that fosters an understanding for responsibility to contribute to a more social and environmental role of the architect.

There are many types of architects today, many of which are involved in practices that are not strictly related to the building industry, such as film, graphic/web design, advertisement, engineering, interactive design, writing, etc. As a result, I advocate an architectural education that, against the idea of a Universalist all-knowing architect prepared for such vast knowledge, allows for more differentiated, varied and even specialised routes in academia that enable students to develop their own architectural personality.

As it has often been described, there are many changes occurring in our profession that have to be understood outside the traditional disciplinary boundaries, and we, architects, are thus forced to rethink our field of action including both professional practice as well as education. This is not just in the way in which we understand our own human body, our society and our surrounding natural habitat, but also how the profession is exposed to advances in technology, such as a huge range of new computer-aided design and manufacturing procedures, intelligent environments, developments in a microscopic and nanoscopic scale in science, etc. Moreover, wireless technologies are improving very fast and being introduced everywhere. There is also a large amount of research made in the realm of time-based, interactive and responsive architecture, while design in biology and the medical sciences is being approached in new and innovative ways.

3 – In your work, how do you and your school ensure the quality of teaching, and how do Bartlett and RIBA work together to ensure that you are providing the best architects to the world?

The School offers 10 taught programs covering taught courses from Y1 to Masters and PhD, together with a Year-Out course and a two-week long Summer School. As part of the School's Quality Assessment (QA) the Bartlett is regularly checked by UCL's Internal Quality Review and

the RIBA, both of which have just visited the School offering highly positive feedback. Three programmes are RIBA validated – BSc Architecture (ARB/RIBA Part 1), MArch Architecture (ARB/RIBA Part 2) and Certificate in Professional Practice and Management in Architecture (ARB/RIBA Part 3).

For us, the location of central London is a crucial resource in recruiting the best teachers from both London and abroad (43% of all staff originate from countries outside the UK, with some commuting on a weekly basis from Europe). It is located at the heart of the world's largest cluster of innovative architecture and engineering firms in London. The location also offers a large pool of critics, external lecturers and specialist consultants, which the School uses on a regular basis.

The Bartlett also offers amazing resources, including the facilities of UCL, a full world-class research university, an impressive workshop and the advanced London Digital Manufacturing Centre (DMC).

The DMC London, for example, was established in 2008 as the UK's most advanced facility of its kind in any architecture school or practice. It is a campus wide facility for teaching and research in architecture, engineering, medical sciences and art. The DMC also provides a highly valuable service to practices and SMEs from within Greater London. In recognition of the DMC's significance to the school it has been granted a Leverhulme award.

There is also a greater cross-disciplinary involvement of the school with other parts of the university, which in turn encourages undergraduate and postgraduate courses to develop conjoint research projects with other departments, including Planning, Energy, Environment, Engineering, along with collaborations with external offices and industries. A great advantage of this approach is that this not just brings the academic production, often criticised for its self-indulgent and overly eccentric mannerisms, closer to the 'needs' of the outer world, but also help schools to push the boundaries of the traditional architectural practice in a both speculative and realistic ways. A further benefit of this shift towards a far deeper interdisciplinary research-lead teaching culture is that a lot of future innovation in architecture is probably laying in the interface between different disciplines.

I still observe in many academic institutions today a pervasive pedagogic attitude that discourages and even inhibits a 'risk-taking' approach to architectural design, partly due to prevailing modernist heritage that has been taught for a long time, or simply due to more recent prescriptive teaching methods in terms of parametric design. Either way, 'risk' should not be interpreted as a means to accept academic complacency with low quality work; much the contrary, it should imply a way to encourage staff and students to step into unexplored territories where 'mistakes' and 'failure' are a necessary and accepted condition.

In this context, it is worth mentioning Edward de Bono who speaks of the importance of 'Lateral Thinking' in creative problem solving. Likewise, we, architects, should perhaps aim for more 'Lateral Design' as a means to find new answers for an increasingly complex world that is intensively scrutinising its unbalanced environment, volatile finances

and diminishing resources. We need more non-linear thinking systems that do not seek for obvious and predictable outcomes. In other words, one is here talking about promoting an experimental work ethos that relies on a multiplicity of divergent thinking modes, which in turn have proven in our Unit 20 at the Bartlett to produce an amazing array of original and innovative design propositions.

But we should not think of architecture in experimental terms without also seeing it as an inherently experiential condition. It is tragic to see how many students today are deprived of an experiential culture that strongly reduces their conceptual thinking, while turning design bodiless, often culturally decontextualised and spatially rather empty. A way out for many students is the refuge in purely skill-driven design modes, where those with better (computational) techniques stand out. But this is obviously not enough, even though the mastery control of tools and techniques is very important in a time where software and equipment is changing with unprecedented speed.

We know that architecture schools are competing like never before for good and motivated students in a global world where anyone can be anywhere at any time. Hence, to be on top of the game, a School like the Bartlett has to be proactive and forced to invest in cutting-edge equipment and staff that offer students the opportunity to reach out for innovative design solutions. There is also a straighter relationship between academia, practice and industry that needs to be fostered in order to re-establish the crucial triangle between these complementary fields.

It is however, fundamental to maintain and foster the old and long-established studio culture as a basic pre-condition from where students learn the shared experience of architectural design. There are academics that argue this to be a model of the past, but it has proven too often that the idea of the atelier, as opposed to the office, is a much more enjoyable, and, above all, most efficient way in which architects develop a true culture of dialogue and teamwork. This allows them (within a necessarily competitive surrounding) to recognise their own strengths and engage with a wider community of experts and critics, particularly when they are proactive in exhibiting and discussing their work through international competitions, exhibitions, etc. as many of our Unit 20 students do.

4 – Nowadays, where do you think Bartlett stands in world architecture education? What kind of students work represents the name of Bartlett? How do your graduates contribute to the architecture profession in the UK and around the world?

The Bartlett is definitely one of the top Schools of architecture in the world. It enjoys a very established national and international reputation due to a highly motivated and prolific student body that consists of 269 undergraduate, 362 postgraduate, 147 Part 3 and 111 Year Out and CPD students. With over 40% of foreign students, these play an important part in creating the culturally diverse and cosmopolitan atmosphere in the School.

In the academic year 2009–10 the School received over 1,800 undergraduate applications for the BSc Architecture and 619 postgraduate applications for the MArch Architecture for approximately 100 places available in each program, while the Certificate in Professional Practice and Management in Architecture is one of the most popular Part 3 courses in the country with 133 top practices in the UK sending their staff to study on this course. The School has also been for many years in the top of the Architects Journal's (AJ) national table for Architecture Schools. Many students are straight away employed at key offices worldwide, including Foster and Partners; Richard Rogers and Partners; Zaha Hadid Architects; also Coop Himmelblau; Morphosis, etc. Former Bartlett graduates to watch out through their own work include Lynn Fox; Usman Haque; Chee Kit Lai and Max Dudeney / Mobile Studio; Ruairi Glynn / Interactive Architecture; Sara Shafiei, Ben Cowd, Kenny Tsui and Tobias Klein, the latter ones being part of the Horizon collective.

Work produced in the school is regularly awarded international prizes for its outstanding experimental qualities, including recurrent RIBA student awards. The work is also widely published and exhibited at galleries and events worldwide, including the Venice Biennale, Frankfurt Architecture Museum, MOMA, FRAC, etc.

The Bartlett hosts a number of broad-ranging public events, including exhibitions held in the Bartlett gallery, the Bartlett International Lecture Series, the Annual PhD Conference together with other conferences covering a range of topics. In 2010 these included the RIBA Climate Change Lecture Series; Spatial Thinking: Visualising Spatial Thinking in Architecture and Neuroscience – a conference done in collaboration with the UCL Institute of Behavioural Neuroscience; Sexuate Subjects: Politics, Poetics and Ethics – an international interdisciplinary conference across UCL; and Sublime Flesh—architectural experiments for sacred and sublime spaces at Christ Church Spitalfields in London. Forthcoming this Spring is the School's peer-reviewed international conference Fabricate in collaboration with the Building Centre.

5 – As one of the top architecture schools in the world, what kind of concern does Bartlett have about the development of China? As the school director, a doctor, an architect, what is your view about Chinese urban development?

The Bartlett has a lot of contact with China, through its China Research Group and regular consultancy activities, but most of all via its numerous students. I personally must have taught over 30 students from different parts of China in the last few years. In all these years we also met a lot of really interesting people, including Mr Liu Yuping, one of your editorial board members. I remember when we met him for the first time on a stopover in Nanjing – we had a great meeting where we immediately shared common views about architecture and its extraordinary potential in contemporary China. Recently, Mr. Liu visited me and invited me to accept your interview.

With a Chinese wife, I am very close to Chinese culture and its long history. I feel that Chinese culture offers amazing opportunities to architects today. China is already the place where key developments in architecture are taking place, and it will be even more so in the future. The main difference to the US and Europe is that there is a potentially more open attitude in place that allows for a more experimental approach to design, which in turn is supported by endless opportunities to build. China is just huge and fascinating. The risk, however, is that everything happens too quickly, without a necessary attention to the environment and past traditions. I think it is important to offer Chinese students today the best possible education as well as the chance to establish their own networks and platforms to become increasingly more recognized in the international arena; and the Bartlett, as one of the top Schools of Architecture is privileged to be a key player in this process.

But I believe the extraordinary developments in China imply a level of innovation that should be able to interpret aspects of its own history and contemporary culture, as well as advances in technology. But, most of all, these developments have to be rooted in a respect and belief in people. Ultimately, we should not forget that architecture is and will always be a prime social art.



采访后记

前些日子，本刊的编委、中国建筑文化研究会所属中国古城文化研究院副院长、江苏省城市发展研究院总建筑师刘宇平先生赴英拜会了英国伦敦UCL大学巴特雷特建筑学院（BARTLETT）院长马库斯·克鲁斯（Marcos Cruz）先生，并邀请他接受《建筑与文化》杂志驻欧洲联络处的采访。

宇平先生与克鲁斯院长相识6年，对克鲁斯先生的作品及才华极为欣赏，随着时光的流逝彼此有了更深的了解。宇平先生与不少境外建筑大师多有合作，而克鲁斯先生对中国文化比一般西方人更尊重，这种尊重包含在他高超的专业水准与对文化的深刻理解能力中。克鲁斯先生教过不少中国学生，他们大多十分优秀，有的还和宇平先生在很多项目上进行着愉快的合作。而且宇平先生觉得，与克鲁斯先生保持专业上的联系是一件十分愉快的事情，因为他们的探讨常常能够产生共鸣。

在克鲁斯院长的办公室里，他们讨论了中国这一轮发展中比较有代表性的几个项目，如天津蓟县新城发展与古城保护；南京汤山温泉自然资源的可持续型发展等等。两人谈意甚浓，竟以酒代餐，忘了吃饭，从下午5点谈到晚上10点。临别时还意犹未尽，相约次日共进午餐。第二天中午，在景色迷人的维多利亚公园，意犹未尽地继续着他们的话题。在谈到中国建筑教育时，克鲁斯表现出极大的关注，以亲自教授中国学生所取得的经验与刘宇平一同分析、探讨中国建筑教育的尝试和出路，以及中英教育界今后可能开展的合作，获得了有建设性的研讨成果。他们一致认为中国需要真正的创造力！而它的生存体系从何而来呢？必定是教育。那么我们一直以来试图打造一种跨界的创造性就必须从教育的变革与尝试入手。这恰恰道出了我们此次采访的思想背景。

虽然中国一直强调创新但很多时候都沦为了口号，实际上缺乏创新的土壤。在以经济为导向的发展理念下，建筑师于市场中的专业话语权明显不足。以就业为目的的建筑教育本身也无法进行更多更深的文化思考。高速的发展已经愈加凸显我们思想的滞后，也愈加引起我们研究会与杂志的关注。在这里，请读者们也加入此次的关注，与我们一同探讨、追寻、思考……



刘宇平院长与马库斯·克鲁斯院长合影