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Humanities classroom building

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Lecture Theatre 240 (tiered theatre) Seminar Room G.H03.32 (classroom) Seminar Room G.H04.32 (classroom) Cinema Room G.H01.90 Foyer and Gallery 240 (exhibition/informal) Humanities Gallery Humanities Cinema Room Nestled within the heart of Cardiff University's campus, the Welsh Humanities Classroom Building serves as a transformative hub for the preservation, promotion, and study of Welsh language and culture. Its innovative design fosters a vibrant learning environment, reflecting the university's dedication to nurturing the heritage and traditions of Wales. Institutions: Guardians of Welsh Language and Culture In the heart of Wales, universities stand as bastions of the Welsh language and culture, safeguarding its legacy and nurturing its vibrancy. Among these bastions shine Cardiff University School of Welsh, Aberystwyth University Department of Welsh and Celtic Studies, and Swansea University Institute of Welsh History. Within these hallowed halls, internationally renowned professors have dedicated their lives to preserving and promoting the Welsh tongue. They have meticulously chronicled its history, analyzed its intricacies, and championed its use in modern society. Their tireless efforts have ensured that the Welsh language, once on the brink of extinction, now thrives in academia and beyond. Notable among these linguistic guardians is Professor Meic Stephens, former Director of the Cardiff University School of Welsh. His prolific writings have played a pivotal role in revitalizing the Welsh language, inspiring a new generation of speakers and writers. At Aberystwyth University, Professor Gwyn Thomas has dedicated himself to promoting Welsh history and culture through his extensive research and publications. And at Swansea University, Professor Geraint H. Jenkins has shed new light on the Welsh language's linguistic heritage, enriching our understanding of its complexities. These institutions and their esteemed professors serve as keepers of the Welsh flame, ensuring that the language and culture of Wales continue to burn brightly for generations to come. University Pillars: Supporting Welsh Heritage Universities in Wales have played a pivotal role in preserving and promoting the Welsh language and culture. Let's give a round of applause to some standout institutions that are keeping our heritage alive! Cardiff University: Picture this – a bustling hub of Welsh academia where research and teaching go hand in hand! Cardiff University's School of Welsh is a treasure trove of Welsh studies, boasting research into everything from Welsh literature to the language's evolution. University of Wales: Aberystwyth University and Bangor University are part of the prestigious University of Wales. Aberystwyth University's Department of Welsh and Celtic Studies is a beacon of Welsh scholarship, with expertise in medieval Welsh poetry and contemporary Welsh literature. Meanwhile, Bangor University's School of Welsh shines bright, offering courses in Welsh language, history, and culture. Swansea University: Let's not forget the dynamic Institute of Welsh History at Swansea University. This dedicated team delves into the fascinating past of Wales, unearthing hidden gems and sharing captivating stories that connect us to our roots. Through their research, these universities make invaluable contributions to our understanding of the Welsh language and culture. And it doesn't stop there – they also organize a plethora of cultural events, such as lectures, workshops, and conferences, that bring the community together and celebrate everything Welsh. From nurturing the Welsh language to safeguarding our cultural identity, these universities are true champions of our heritage. They are the pillars that support the vibrant tapestry of Wales, ensuring that our language and culture continue to thrive for generations to come. Cultural Organizations: Embracing the Welsh Identity The National Library of Wales is a treasure trove of Welsh heritage, housing over six million books, manuscripts, and artifacts. Like a literary guardian, it preserves the written legacy of Wales, ensuring that its stories, poems, and historical accounts will be passed down through generations. The Welsh Folk Museum transports visitors to a bygone era, showcasing the rich traditions and cultural practices of Wales. Through interactive exhibits and captivating displays, it brings to life the vibrant tapestry of Welsh folklore, music, and craftsmanship. The National Museum Wales celebrates the very essence of Wales, from its ancient origins to its vibrant present. Its vast collections span art, history, and archaeology, providing a comprehensive immersion into the nation's cultural heritage. Y Lolfa is a literary beacon, an independent publisher dedicated to nurturing Welsh language and literature. Its bookshelves are filled with acclaimed novels, poetry, and non-fiction, providing a platform for contemporary Welsh voices to be heard. The University of Wales Press plays a pivotal role in disseminating Welsh scholarship. Its publications range from academic tomes to accessible introductions, ensuring that the knowledge and insights gained from Welsh research reach a wider audience. BBC Cymru Wales is the beating heart of Welsh media, broadcasting news, entertainment, and cultural programs in both Welsh and English. It connects Welsh communities, promotes Welsh talent, and plays a vital role in preserving and showcasing Welsh language and culture. Together, these organizations form a formidable alliance, tirelessly working to safeguard the unique identity of Wales. They are the guardians of its history, the amplifiers of its voices, and the architects of its future. The Future of the Welsh Tongue: Challenges and a Path Forward The Welsh language, a cornerstone of Welsh heritage, has faced its share of trials over the years. But fear not, folks! There's still hope on the horizon. Challenges: Navigating the Crossroads Like a ship on choppy waters, the Welsh language has faced headwinds. The rise of English as a global language has taken its toll, and the number of Welsh speakers has dwindled. But that's not all. Education policies, demographic shifts, and the lure of other cultures have chipped away at the language's vitality. Strategies: Charting a Course But just like a skilled navigator, we can find our way through these choppy waters. Revitalization efforts are underway, with a focus on creating more Welsh-speaking environments. Bilingual education programs, from early childhood to university, are playing a crucial role in fostering a new generation of Welsh speakers. Immersion programs, where students learn in Welsh for extended periods, are also gaining steam. These programs provide a unique opportunity to immerse students in the language and culture, helping them develop fluency and a deep understanding of Welsh identity. Technology is also proving to be a valuable ally. Online resources, language learning apps, and social media platforms are making it easier than ever to connect with Welsh-speaking communities and dive into the language. Community Involvement: The Backbone of Revival The path to revitalizing the Welsh language is not a solitary journey. Community involvement is the backbone of any successful endeavor. Local initiatives, such as community choirs, language classes, and cultural events, are bringing Welsh together to celebrate and share their language. Government Support: Lending a Helping Hand The Welsh government has recognized the importance of preserving the Welsh language and has implemented various policies to support its revitalization. Funding for Welsh-medium education, community initiatives, and cultural programs has helped to create a fertile environment for the language to flourish. Looking Forward: A Brighter Future While the Welsh language faces challenges, the future is not without hope. With a dedicated community, innovative strategies, and government support, we can ensure that this ancient tongue continues to thrive for generations to come. Let's embrace the Welsh language and navigate the path towards a vibrant and prosperous future. Megan Webster Edward Kinman What does it mean to think geographically? How do we foster geoliteracy in classrooms? In this podcast, Edward Kinman, professor of geography at Longwood University, and Megan Webster, Social Studies Department Chair at J. J. Pearce High School in Richardson, Texas, discuss how geography helps students understand the world more fully. Specifically, they discuss the ways that geography helps students understand interconnected systems—natural, cultural, economic, technological—issues of scale, and relationships between the local and the global. They also explore how modern technologies shrink the world for students while offering new opportunities to explore the notion of “place”—how it shapes who we are, how we live, and the lenses through which we see ourselves and others. Kinman and Webster are participants in a new educational initiative from the National Humanities Center, Humanities in Class: A Guide to Thinking and Learning in the Humanities, which seeks to highlight the processes of discovery, analysis, and teaching specific to different humanities disciplines. I lead the humanities team in MSA, teaching in each year of the BA in Architecture as well as 5th Year of MArch. Humanities at MSA are designed to give students the opportunity to both gain a grounding in the discipline of architecture and to pursue their own interests, we aim to help you to learn research skills in order to develop these interests with rigour. Humanities encompasses architectural history and theory alongside other related fields such as philosophy, art, and the social sciences. We are committed to a cross-disciplinary approach in architecture, drawing out the interconnectedness of the built environment. We are committed to the process of decolonising our curriculum in humanities; for too long, architectural pedagogy has been focused on wealthy, white, male perspectives, and our aim is to de-centre this perspective, to reconsider the ‘canon’ in architecture as a more open construct. We can understand architecture differently by being more inclusive. In BA1, I teach Architectural Histories and Thinking Through Drawing, both ways of reconsidering architectural history - firstly through the discussion of architectural drawing itself and using drawing to explore history; secondly through thematic lectures cutting across architectural history in different ways. In BA2, I teach Inscripting the City where we engage with architectural theory through discussions of urban contexts. The wider responsibilities of architecture and architects are placed under scrutiny as a way of navigating architectural theory. In BA3, I lead an elective in The Anthropology of Home where methods of Graphic Anthropology are used to deconstruct the most familiar spaces alongside theories and concepts from the social sciences. In MArch, I teach in Research Methods. For the RM1 workshop, I continue to present Filmic Architecture, where the relationship between cinema and the built environment is explored through a series of guided studio tasks towards a design and short film. I will also be leading a small group of students through topics related to inscriptive practices, in the workshop Hard and Disagreeable Labour, investigating architectural drawing and similar ways of knowing. Academic and professional qualifications PhD in Social Anthropology (University of Aberdeen); Towards a Theory of Notation as a Thinking Tool. (Supervisor Prof. Tim Ingold, 2006). MPhil by Research in Architecture (University of Strathclyde). Filmic Architecture: an exploration of film language as a method for architectural criticism and design. (Supervisor Prof. Per Kartvedt, 2002). Previous Employment Senior Lecturer in Architectural Studies, University of Manchester (2014-2019). Head of Architecture Department, University of Manchester (2015-2018). Senior Lecturer in Architecture, Manchester Metropolitan University (2010-2014). Postdoctoral Research Fellow, Cultures of Legibility (AHRC), University of Edinburgh (PI: Prof Stephen Cairns & Prof William Mackenzie, 2009). Postdoctoral Research Fellow, Multimodal Representation of Urban Space (AHRC/EPSRC Designing for the 21st Century), University of Strathclyde (PI: Prof Wolfgang Sonne, Prof Gordon Mair & Dr Ombretta Romice, 2007-2008). Postdoctoral Research Fellow, Inflecting Space: correlating the attributes of voice with the character of urban spaces (AHRC), University of Edinburgh (PI: Prof Richard Coyne & Prof Peter Nelson, 2005-2006).Academic service (administration and management) Head of Architecture Department, University of Manchester (2015-2018). Undergraduate courses BA (Hons) in Architecture Humanities 1 Thinking Through Drawing (Course Leader) Histories of Architecture (Coordinator) Humanities 2 Inscripting the City (Course Leader with Stephen Walker) Humanities 3 Anthropology of Home (Elective Leader) Postgraduate teaching MArch in Architecture Research Methods 2 - Workshops. I lead the Filmic Architecture workshop in the MArch. Filmic Architecture returns for it's sixth iteration in 2020-21. This year, the workshop will encourage students to explore rather less conventional works of cinema for their assignments, examining the potential of works from outside of the mainstream of Euro-American film as analogues for thinking about architecture. Students are asked to select a director/film-maker and to conduct a series of graphic experiments with the work. A series of tasks are set: reverse-engineer a storyboard from a selection of scenes; draw the plans of key locations; diagrams of montage and movement within the film, examinations of soundscape and narrative structure, questions of spectatorship and the pro-filmic event. Students are introduced to a wide range of film theories and practices, discussing the potential of narrative and characterisation in architecture as well as the overlaps between cinematic and architectural theories. Students are asked to design a house for their director, and to make a short film of this house. The theme for this year's work is on the home, representations and understandings of domesticity in film. How can architecture learn from and contribute to the sense of home in film? I also lead a second RM workshop named Hard and Disagreeable Labour in the second term. This workshop develops research into the nature of architectural drawing and other inscriptive practices with a series of investigations into why we draw, what we might consider drawing, and how those drawings communicate to others. External examiner roles External examiner for the MA in Architecture at London Metropolitan University.Postgraduate supervision Completed: Paul Cureton, 2010-2013: Drawing in Landscape Architecture: Fieldwork, Poetics, Methods, Translation and Representation. (First Supervisor). Charalamos Politakis, 2010-2013: The Human Body as. Building: Architectural Colossi and their Metaphors. (Second Supervisor). In Progress: David Johnson, 2017- Architecture and the Thing Itself (First Supervisor at UoM, now Second Supervisor) Salma Soliman, 2018- The Push of Gravity: Designing for an Enhanced Human Body Movement (First Supervisor at UoM, now Second Supervisor) Judith van Den Boem, from 2021- Understanding Design Through Kinship (Second Supervisor) Erika Conchis, 2021- Designing Resonance (Second Supervisor) A selection of books I have written, edited, or contributed a chapter to. My primary research is into architectural anthropology. Rather than conduct ethnographic studies of architectural practice, my concern is to see both disciplines as equivalent to one another and to contribute to a graphic anthropology where drawings, sketches, notations, diagrams, maps and other inscriptive practices can reveal more about a social and architectural context. I am developing this through a long engagement with Japanese urban festivals such as Sanja Matsuri and Gion Matsuri, where temporary and mobile pieces of architecture re-make the city. Understanding the multiple appropriations and re-uses of space during the festival which collapses the existing social order to reveal normally hidden elements - the city is at its most urban in these moments. This is allied to my interest in architectural drawing itself, understanding the processes by which it makes the world knowable. By understanding drawing as a form of perception, we can open up practices to focus the attention on aspects such as the senses, movements through space, and geometry. I continue to also work on research into film and architecture, developing work on the concept of montage in architecture, the relationship between production design and locations with architectural theories, and ways to use cinema to think about the built environment. Invited Papers Keynotes Lucas, R. 2014. Sensory Urbanism: developing design methods for all our senses in architecture and urban design. Keynote speaker at EBRA 2014, Guangzhou, China. Lucas, R. 2015. Why a Drawing is not an Image (and why that may not be a problem). Invited Plenary Speaker. Beyond Perception 15, SRAC, University of Aberdeen. September 2015. Lucas, R. 2017. Score and Script: Revisiting Nelson Goodman at Sanja Matsuri. Invited Keynote Speaker. 14th AHRA (Architectural Humanities Research Association) International Conference: Architecture, Festival and the City. November 2017. Invited Discussions Designing for All the Senses: How to Draw (on) Experience in Design Invited speaker, Seoul National University of Technology, South Korea, October 2011. Drawing Parallels: lines of conversation in design and architecture. With Mike Anusas. Invited speaker, IKKM, Bauhaus University, July 2014.* Drawing as Observation: Orthographic Drawing as Organised Perception. Invited Workshop. KFI Lab, University of St Andrews. October 2014.* Revisiting the Retroactive Manifesto in Seoul. Invited speaker. 'Rolling Around like Gorillas on the Incline: Opening the Imaginary in Architecture and the Arts'. Tate Liverpool. October 2014.* Architectural Anthropology. Architectural Institute of Japan, Culture & Environment Group inaugural symposium. Tokyo Institute of Technology. May 2015.* Why a Drawing is not an Image (and why that may not be a problem). Invited Plenary. Beyond Perception 15, SRAC, University of Aberdeen. September 2015.* Graphic Anthropology. Co+Labo Radovic, Keio University, Tokyo, May 2017. Sensory Notation, for "Multi-Sensory Approach to Ageing-friendly Design in High-Density Contexts" at National University of Singapore. March 2018.* Notations of Architectural Anthropology. Architectural Institute of Japan, Culture & Environment Group symposium. Tokyo University. May 2018.* Embodied Urbanism & Architecture of Movement Co+Labo Radovic, Keio University, Tokyo, May 2018. A Graphic Anthropology of Sanja Matsuri. Invited Talk, Architectural Ethnography, ETH Zurich. November 2018.* Research Methods for Architecture: Interdisciplinary Research. Invited Talk, Queens University Belfast, January 2019.* Lessons from Socially Produced Architecture: a Graphic Anthropology of Namdaemun Market. Invited Talk, University of Strathclyde. February 2019.* Script + Score: A Graphic Anthropology of Sanja Matsuri. Invited Talk, Mackintosh School of Architecture, Glasgow School of Art. February 2019. Drawing Parallels. Invited Talk, Co+Labo Radovic, Keio University, Tokyo, May 2019. Knowing Things. Invited Workshop, Whitworth Gallery, Manchester, May 2019. The Unfinished in Architecture, Design and Planning. Invited participant, Open University, London, June 2019.* The Ephemeral Architectures of Sanja Matsuri. Invited Talk, Celebrate! Commemorate! Parade! Festival Economy Then and Now. University of Cologne, June 2019.* Drawing Parallels. Invited Talk, University of Edinburgh, October 2019.* Why I Draw. Invited Talk, Klis Case Workshop, Meiji University, Keio University, University of Split, September 2020.** A Graphic Anthropology of Sanja Matsuri. Arquitectura y Etnografía, UDLA Santiago de Chile, September 2020.** A Graphic Anthropology of Sanja Matsuri. Invited Talk, Architecture, Space & Society Centre, Birkbeck University, October 2020.** Conference organisation Conference Organisation Convener of Sensory Urbanism in January 2008 at the University of Strathclyde. Panels Convened Lucas, R. 2012. Anthropology, Ethnography, & People-Environment Studies. One-session panel at IAPS 2012, University of Strathclyde, Glasgow, June 2012. Lucas, R. 2014. Towards an Architectural Anthropology. Three-session panel at IUAES2014, Chiba, Japan. Lucas, R. 2016a. Drawings Of, Drawings By, and Drawings With. Six-session panel at Royal Anthropological Institute Conference at SOAS/British Museum, "Art, Materiality & Representation". July 2018. Lucas, R. 2018b. Geometry and Anthropology. Three-session panel at Association of Social Anthropology conference, University of Oxford "Sociality, matter, and the imagination: re-creating Anthropology". September 2018. Lucas, R. 2018c. Hard and Disagreeable Labour. Laboratory at Association of Social Anthropology conference, University of Oxford "Sociality, matter, and the imagination: re-creating Anthropology". September 2018. Grants The Architecture of Gion Matsuri May 2019 - May 2020 Daewa Anglo-Japanese Foundation Small grant, £2,000 Knowing from the Inside: Architecture, Art, Anthropology & Design (KFI) June 2013 - May 2018 University of Aberdeen. Advisor & Associate Researcher to Project European Research Council Advanced Grant £25,000 (of £2,434,878) Anthropology of Geometry April 2017, January 2018 University of Manchester / University of Aberdeen Joint: Notations of Architecture Studies & Global Development Institute / ERC (KFI - above) £2,250 Workshop Grant + £3,000 Matched funding from KFI The Morphology and Ethnography of the Urban Marketplace in South Korea January 2012 - June 2014 Manchester Metropolitan University MIRIAD Research Project £6,920 Exhibitions April 2005: Gestural Artefacts: Notations of a Daruma Doll. part of the group exhibition curated by Dr Wendy Gunn: 'Fieldnotes and Sketchbooks: challenging the boundaries between descriptions and processes of describing.' Aberdeen Art Gallery. April 2005: Digital Weavings and Narratives of Learning. Contributor to the group exhibition curated by Dr Wendy Gunn, Lighthouse Centre for Architecture, Glasgow, June 2005: Getting Lost in Tokyo. Solo exhibition and research seminar. Centrespace Gallery, Visual Research Centre, Dundee Contemporary Arts. June 2005: Notational Walk. Workshop for 'Gangrel Bodies,' curated by Jim Colquhoun Peacock Gallery, Aberdeen. September - October 2005: Primary Source. Presentation of 'Getting Lost in Tokyo' as part of an exhibition of artists' books, Warwick University Library exhibition room. September 2006. Vocal Ikebana Sound installation featuring the work of the Inflecting Space AHRC project. Matthew Gallery, University of Edinburgh, January 2008. Sensory Urbanism. Curatorship of exhibition related to conference. Architecture Gallery, University of Strathclyde. September 2009. Cultures of Illegibility in Gotong Royong City: International Architecture Biennale Rotterdam. Contributor and Sub-curator of Reciprocity 'Theme. NAI, Rotterdam. June 2014. Graphic Anthropology of Namdaemun Market, Seoul with Morag Fyfe (photographer). Part of 'Speculative Ground' exhibition, ASA2014 Conference, University of Edinburgh. October 2014. Extracts from a Graphic Anthropology of Namdaemun Market, Seoul. 8 original drawings exhibited as part of 'Describing Architecture' exhibition, City Assembly House & Powerscourt Townhouse, Dublin. June 2015. A Taxonomy of Lines. Live drawing and exhibition of 24 original drawings exhibited as part of 'Translating Entropy' exhibition with anthropologist Jennifer Clarke. Gallery Turnaround, Sendai. September 2015. Graphic Anthropology of Namdaemun Market, Seoul & Graphic Anthropology of Sanja Matsuri, Asakusa, Tokyo. 42 original drawings exhibited as part of group exhibition curated by Elizabeth Hodson for 'Beyond Perception 15' at SRAC Aberdeen. May 2017a. A Graphic Anthropology of Sanja Matsuri, as part of 'The Unfinishing of Things' curated by Marc Higgin, University of Aberdeen. May 2017b. Bird Stair (after Walter Murch) Sound Installation alongside Liz Hallam's (University of Oxford) 'Locked Rooms Experiment: a fast installation' at the Anatomy Rooms, Marischal College Aberdeen. May 2017c. What is Architecture: 50 Years of 131 Rottenrow. One of 50 alumni of Strathclyde University's school of architecture to celebrate 50 years of the department & building. Exhibition of student work alongside current projects. SWG3 Studio Warehouse, Glasgow. September 2020. Illustrating Anthropology. Royal Institute for Anthropology. curated by Jennifer Cairns & Laura Haapio-Kirk Books Lucas, R., 2020. 'Anthropology for Architects: Social Relations and the Built Environment', Bloomsbury Visual Arts. Lucas, R., 2020. 'Drawing Parallels Knowledge Production in Axonometric, Isometric and Oblique Drawings', Routledge. Browne, J., Frost, C., Lucas, R., 2018. 'Architecture, Festival and the City', Routledge. Lucas, R., 2016. 'Research Methods for Architecture', Laurence King Publishing. Lucas, R., 2016. 'Taking a line for a walk: Walking as an aesthetic practice', Book Chapters Lucas, R., 2022. 'A house for...': Experiments in Filmic Architecture'. In Ingold, T. (eds.), Knowing from the Inside Cross-Disciplinary Experiments with Matters of Pedagogy, pp. 141-164. Bloomsbury. Lucas, R., 2021. 'Architecture'. In International Encyclopedia of Anthropology, Wiley. Lucas, R., 2020. 'Drawing as Being: Moving beyond ways of knowing, modes of attention and habits'. In Visual Research Methods in Architecture, Intellect (UK). Lucas, R., 2020. 'On Drawing: Transmission from the Lifeworld to Paper at Namdaemun Market'. In Surface and Apparition The Immateriality of Modern Surface, Bloomsbury Publishing. Lucas, R., 2020. 'Threshold as Social Surface'. In Anusas, M., Simonetti, C. (eds.) Surface Transformations of Body, Materials and Earth, Routledge. Lucas, R., 2019. 'The Discipline of Tracing in Architectural Drawing'. In van Leeuwen, T. (eds.) The Materiality of Writing A Trace Making Perspective, Routledge. Lucas, R., 2018. 'Threshold and Temporality in Architecture: Practices of Movement in Japanese Architecture'. In Bunn, S. (eds.) Anthropology and Beauty From Aesthetics to Creativity, Routledge. Lucas, R., 2016. 'Inscriptive Practice as Gesture'. In Sheil, B., Migayrou, F., Pearson, L., Allen, L. (eds.) Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture, UCL Press. Lucas, R., 2016. 'Taking a Line for a Walk: Flânerie, Drifts, and the Artistic Potential of Urban Wandering'. In Ways of Walking Ethnography and Practice on Foot, Routledge. Lucas, R., 2014. 'The Sketchbook as Collection: a Phenomenology of Sketching'. In Bartram, A., El-Bizri, N., Gittens, D. (eds.) Recto Verso: Redefining the Sketchbook, Routledge. Lucas, R., 2014. 'The sketchbook as collection: A phenomenology of sketching'. In Recto Verso: Redefining the Sketchbook, pp. 191-205. Lucas, R., 2009. 'Gestural Artefacts: Notations of a Daruma Doll'. In Fieldnotes and Sketchbooks Challenging the Boundaries Between Descriptions and Processes of Describing, Peter Lang. Ingold, T., Lucas, R., 2007. 'The 4 a's (Anthropology, Archaeology, Art and Architecture): Reflections on a Teaching and Learning Experience'. In Ways of Knowing Anthropological Approaches to Crafting Experience and Knowledge, Bergahn Books. Journal Articles Lucas, R., 2012. 'The instrumentality of Gibson's medium as an alternative to space', CLCWeb - Comparative Literature and Culture, 14 (3). Lucas, R., Romice, O., 2010. 'Assessing the multi-sensory qualities of urban space: A methodological approach and notational system for recording and designing the multi-sensory experience of urban space', Psychology, 1 (2), pp. 263-276. Lucas, R., 2009. 'Designing a notation for the senses', Architectural Theory Review, 14 (2), pp. 173-192. Lucas, R., 2008. 'Getting lost in Tokyo', Footprint, 2, pp. 91-104. For many students and alumni, the George L. Mosse Humanities Building is a rite of passage - its confusing passageways, windowless classrooms and claustrophobic, bunker-like ceilings presenting a universal hardship that almost everyone experiences at least once. The building does have its fans, many of whom point to it as a prime example of the "brutalist" style of architecture. But for the majority of those who work and teach in the building, the shortcomings are glaring. Leaky windows that ice over on the inside, Water pooling in offices (and lapping around the feet of the grand pantries). These are just two of the past and present problems plaguing the Mosse Humanities Building, which houses several College of Letters & Science departments (including history, art history, the Mead Witter School of Music, and the Mosse/Weinstein Center for Jewish Studies), along with many general assignment classrooms for the UW-Madison campus. George L. Mosse Humanities is plagued with leaking and water damage. Constructed in 1966 for just under \$10 million after many cost-cutting measures, one of which was to remove design features that left the building with its bare concrete exterior, the Humanities Building was renamed the George L. Mosse Humanities Building in 2000, to honor the distinguished professor of history who died in 1999. The university has wrestled for decades with the building's unique maintenance challenges (chronicled in a Wisconsin State Journal article by Nico Savidge and a Madison magazine piece by Doug Moe, in recent years). As part of its campus master plan, UW-Madison seeks to replace or renovate some of the buildings constructed in the 1960s, when more space was needed in a hurry. Some buildings are being renovated, such as Witte Residence Hall and the Chemistry Building. Others have outlived their usefulness, and the master plan calls for them to be slowly "decommissioned." This includes the Mosse Humanities Building, which has no definite demolition date (it could be years away). The costs of repairing and maintaining the building now and into the future are projected to at least equal the cost of a new building. As part of its 2021-23 biennial capital budget request to the State of Wisconsin, approved by the UW System Board of Regents last August, UW-Madison hopes for a new academic building to accommodate the classrooms and offices currently housed in the Mosse Humanities Building, as well as new space benefitting additional departments and programs as collaborative partners. Rendering of proposed new L&S academic building, provided by Flad Architects. "The courses taught in the Mosse Humanities Building are the foundation for many UW majors, including Computer Sciences, Engineering and Business," says Eric Wilcots, dean of the College of Letters & Science. "But the building doesn't serve our students' needs. Damage is widespread and the technological challenges limit our options for active and engaged learning. Our campus master plan calls for a new building that will modernize the student learning experience and build research connections on campus, better serving the needs of our growing undergraduate population." More than 70,000 course credit hours were taught in Mosse Humanities' outdated classrooms last year, serving 60 different UW-Madison departments and thousands of students. If the budget request is approved by the State of Wisconsin, the new, forward-looking space will support enrollment growth in high-demand fields and offer a highly collaborative and attractive learning environment for all. Wilcots says that the COVID-19 pandemic has reinforced the need for modern environments that adapt to various types of interactive learning. UW-Madison is planning to build a new Letters & Science (L&S) Academic Building to better serve the educational needs of a growing undergraduate population. Cost: \$88.44 Million (\$65.36 million State of Wisconsin General Fund Supported Borrowing, \$23.08 million gifts) Creates 23,700 sq. feet of new space to support STEM enrollment Consolidates programs from seven campus locations into one building The new academic building would be constructed at the corner of West Johnson and North Park streets, across from the Wisconsin School of Business. It would provide 1,800 seats in 19 classrooms. "A new Letters & Science academic building will create new classrooms that support active learning, modern technology, and collaborative learning - elements proven to boost educational engagement and outcomes," says UW-Madison Chancellor Rebecca Blank. Very few general assignment classrooms have been built on campus since 1972. New classrooms are needed to support increases in undergraduate enrollment, enhanced student engagement, and improved student success outcomes. The new academic building would be housed within the College of Letters & Science, the largest of UW-Madison's 13 schools and colleges. The college teaches 65 percent of all UW-Madison undergraduate credit hours and 81 percent of all freshmen and sophomore credit hours. More than 20,000 students are enrolled in L&S (45 percent of total UW-Madison enrollment), who will join the ranks of nearly 220,000 L&S living alumni - 34 percent of whom reside in Wisconsin. "We have a world-class university, and our students deserve classroom space that reflects the quality of their education," says Wilcots. "Well-designed spaces inspire ideas, spark creativity and create connection. Those values are at the heart of the Letters & Science experience. In addition to solving critical space and technology challenges, this building will inspire, rather than intimidate. And that will make the learning experience more enjoyable, more productive and more equitable for all."