Worship is a fundamental aspect of human life. Places of worship, when not limited to the individual, have had much in common to other places of gathering and performance. Despite many forms and doctrines, the architecture of worship in all cultures has several common underlying characteristics, even while it responds to important symbolic and doctrinal differences. The history of the architecture of worship responds also to ceremony and ritual. In some way it celebrates universal existence by placing the human being in the presence of timeless and constant natural elements: light, earth, water, and air. Yet the essential condition of worship remains solitude.
The house is the seminal form in architecture. It is the significant form in terms of whose transformations and evolutions all other forms can be understood.
People — The expression of the human spirit revealed through the study of the human body, its surface, and its resonance in space.
In a sense, the entire history of architecture is a story of urbanization, from the early adaptation of caves to the modification of land in search of shelter and the creation of entirely artificial worlds.
What is the relationship between space, surface and mass? How is the material arranged in a building? Can we distinguish elements, components, and systems? What is the mutual influence between structure, material and space?
Technics has been defined as "the method of performance in any art; technical skill; artistic execution."
The thesis marks the intersection between two important states in a student’s work and, in a way, in his or her professional life. It begins as a synthesis of previous studies, much information assimilated and much more set aside, skills gained and ideas received and developed. At its completion it represents a fact in its own right embodying ideas, interests, aspirations, and the student’s sense of direction. It marks a new beginning for the cycle of search beyond the formal studies in the school, with much broader scope and much greater freedom.