ABSTRACT

This dissertation draws upon the principles of Aboriginal art as a generator for architecture of native Australians. The basic hypothesis is that architecture is not simply the result of physical forces or any single causal factor, but is the consequence of a whole range of socio-cultural factors seen in their broadest terms. To fully extract the meaning and the value of the architectural responses in its form, the specific characteristic of a culture has to be studied and mapped out. Within this dissertation, it was achieved through the analysis of Aboriginal art. The relationship between the Aborigines and their land was examined and shown to be vital in all aspects of their life. It was emphasized in the use of media, subject matter, symbols and social-cultural phenomena of their art. The principles that have evolved through the analysis of Aboriginal art do not incline excessively towards an attempt to attribute form to a single cause but rather through consideration of as many as possible variables and their effects.

Modern architectural theories, with regards to space and form, are also taken into account so that a base can be provided for comparison with the principles of Aboriginal art. The most relevant aspects such as spatial concepts of Australian Aborigines, response towards nature
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and landscape, phenomena of boundary, effects of mobility, materials and construction in relation to climate as modifying factors were analysed in depth and subsequently concluded to form generating potential or implications for an approach to design.