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**DIMENSIONS OF THE ONTOLOGICAL ESTABLISHMENT OF
TRADITIONAL ARCHITECTURE**

Abstract

In architecture, human need to be a man is most vividly realized, but his desire for beauty, perfection and universality is projected as well. It encompasses his thoughts about the Supreme, himself and the universe, and expresses “an objective identity of a concept and things”. This paper develops a discourse on architecture as a universal form of art which, as such, recognizably marks two major artistic traditions, one which is based on the idea of an image and the other which is based on the idea of a sign. These traditions also determine the nature, the basic forms of expression and the purpose of architecture that has developed inside of them. The paper also talks about arhé of architecture and its dependency on mind, and about the relationship of architecture, mind and existence. By means of an achieved part the mind sets and leads telos of architecture, it allows reaching to its meaning and provides its works to become an integral part of the whole existence. With its purposefulness, functionality and vivacity it contributes to the art being part of a unique “set of life”. With its basic meaning, architecture refers to the ‘arhé’, the beginning of something, but not in a timely but in an ontological and axiological sense. But architecture is ‘arhé’ in relation to other arts as well. It ranks first among the artistic types and therefore it is ‘arhé’. The remainder of this paper discusses the architecture and the principle of “order”, characteristic nature of traditional architecture and the ontological significance of the principle of Tawheed in the establishment of Islamic architecture. The last part of the paper illuminates the spiritual significance of space in the context of Islamic architecture.

Keywords: architecture, art, tradition, Islamic architecture, Tawheed, beginning, mind, order, space