

UNFINISHED MANIFEST BY RANKO RADOVIĆ ON TRADITION AND MODERNITY IN JAPANESE ARCHITECTURE

ABSTRACT

Ranko Radović (Podgorica, 1935 – Belgrade, 2005) was one of Yugoslavia's most notable architects, urbanists and professors, with a prominent influence on global scholarly discussions on contemporary architecture, urban planning and design. Radović was primarily active in European countries through his practice and academic career. Additionally, he was a council member of the International Union of Architects (UIA) and a President of the International Federation of Housing and Planning (IHFP). In 2002 he became a Minister for Urban Development and Environmental Protection of Montenegro. In addition to his academic role in several countries in Europe, in Japan, Radović was a Professor at the University of Tsukuba and a Guest Professor at the University of Iwate. This paper seeks to show and discuss how his research related to Japan, from his first visit in 1970 to his engagement in academia in the 1990s, shaped how he perceived the concepts of tradition and historicity in Japan's contemporary architecture and cities. In addition to his articles on Japan for journals, a Serbian publisher in 2004 announced the pre-sale of Radović's book "Architecture of Japan – dialogue between tradition and modernity" - Radović died before submitting the writing to the publisher.

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KEY WORDS

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MODERNITY, TRADITION, JAPAN

1. INTRODUCTION

Ranko Radović (Podgorica, 1935 – Belgrade, 2005) was a notable architect, urbanist, and professor, primarily active in Europe through his practice and academic career. Additionally, he was a council member of the International Union of Architects (UIA) (1984-1990) and was elected four times as President of the International Federation for Housing and Planning (IHFP) (1984-1992).¹ From 2002-2003 he was a Minister for Urban Development and Environmental Protection of Montenegro. Furthermore, Radović's architectural designs include 29 completed buildings – his most known building is the Sutjeska Battle Memorial - and he did more than 50 urban planning and design projects. He did urban planning and design for cities in Sri Lanka, Algeria, Luxemburg, and Yugoslavia in the 1970s and 1980s, while his urban planning and design projects in the 1990s and 2000s involved cities in Finland and Vojvodina – Serbia's northern province, where he was holding professorships.² In 1996, Radović moved to Novi Sad, Serbia, to found and head the Department of Architecture and Urbanism at the Faculty of Technical Sciences, University of Novi Sad, later working with local governments to come up with new urban planning and design proposals for different public spaces in city centres.³ Before this career move, he lived and worked in Finland and Japan since 1990. In Finland, he held the privately funded 'Eliel Saarinen' Professorship at the Centre for Urban and Regional Studies (CURS) at the Helsinki University of Technology (1991-1996). He was also a consultant for the Urban Planning Office of Helsinki. This consultancy involved the development of urban studies for Helsinki and other Finnish cities.⁴ At the same time in Japan, Radović was a Professor at the University of Tsukuba for two school years: 1990/1991 and 1993/1994 and a Guest Professor at the University of Iwate in 1994 and 1996. Radović did not work on architectural or urban designs in Japan like elsewhere he lived and worked. Instead, he was intensively researching and publishing on contemporary architecture and cities in Japan. This paper's main goal is to highlight some fundamental categories of consideration that characterise Ranko Radović's ideas of traditionality in contemporary architecture in Japan, according to Radović's experience and affiliation with architects and scholars from that country.

Before his professorships in Japan, Radović, at least in Yugoslavia, established himself as a scholar on Japanese architecture and cities. After his first visit to Japan in 1970, organised by 'Borba' and 'Novosti' daily with the task to report on EXPO'70 in Osaka as a special reporter on architecture, he extensively lectured on Japan, most notably at the Ilija M. Kolarac Endowment (Fig. 1).

Year	Lectures cycle theme	Individual lecture topics within the cycle	No. of attendees
1970	Architecture in Japan.	1) Sources; 2) Traditions; 3) Tree masterpieces; 4) Cities; 5) Expo'70 in Osaka; and 6) New tendencies.	2300
1973	National and international in the architecture of Aalto and Tange.	1) Kenzo Tange and Japanese tradition; 2) Alvar Aalto and Finland; 3) Universality of Tange's architecture; 4) Global contribution of Aalto; and 5) Building synthesis by Tange and Aalto.	1200
1981	New masters of architecture.	1) Robert Venturi; 2) James Stirling; 3) Rob Krier; 4) Aldo Rossi; and 5) Kisho Kurokawa	2000
1985	New masters of architecture.	1) Michael Graves; 2) Arata Isozaki; 3) Richard Meier; 4) Paolo Portoghesi; and 5) Charles Moore	2500
1991	Architecture of Japan.	1) Culture and tradition; 2) Elements and motifs; and 3) Tokyo.	2300
1995	Architecture of Japan.	1) Architecture of Japanese cities; and 2) Nine new Japanese architects.	2400
1997	Contemporaneity of traditional architecture of Japan.	1) Sources of Japanese architecture; 2) Principles and ideas of Japanese construction; 3) Nature, space and materials of Japan; and 4) Typology of Japanese architecture.	2700
1999	Four poetics of Japanese architecture.	1) Nature; 2) A hint; 3) Spirit of the shape; and 4) Transience.	2600

FIGURE 1: Themes related to Japan's architecture and cities presented by Ranko Radović at the Ilija M. Kolarac Endowment in a 30-year span (author: Ilija Gubić)

In addition, Ranko Radović held numerous special courses at the Ilija M. Kolarac Endowment Open University, where in 2001, the course theme was "Architecture of Japan - between traditionality and modernity". He was also lecturing on Japan in other countries: Finland, Italy, Slovenia, and others (Fig. 2). All those lectures served to present his research findings that were planned to be published in a book.

In addition to his numerous lectures on Japanese cities and architecture, numerous articles on Japan for academic and daily, weekly and monthly journals, Radović announced his book on Japanese contemporary architecture on several occasions. In a book by Miloš Jevtić 'Layered Roads of Ranko Radović' published in 1995, we read about Radović's intention to publish a book 'Contemporary architecture and architects of Japan', which was at that time 'under preparation'.⁵ Later, in 2004, Serbia-based publisher 'Orion Art' announced the pre-sale of Radović's book 'Architecture of Japan – dialogue between tradition and modernity'. At that time, Radović was acting as a series 'Architecture Crossroads' editor for 'Orion Art'. He made a plan to publish in 2004 translations into Serbian of 'Modern architecture' by Kenneth Frampton⁶ and 'The New Paradigm in Architecture' by Charles Jencks,⁷ as well as his own book on Japan's architecture. Both translated books were later published with Radović's forward.⁸ He wrote a paragraph for the publisher's flyer promoting his own book stating that the book is 'Radović life's work' and 'manifest of understanding notion of time in architecture, layers of history, and openness towards own reality and constant changes'.⁹



FIGURE 2: Poster in Slovenian language promoting lecture “Japanese culture, architecture and cities” by Ranko Radović organised by the Slovenian Institute of Urbanism in Ljubljana (source: Ranko Radović Legacy Room).

The book was supposed to be illustrated with some of Radović’s 6000 photographs of architecture and cities of Japan; to reference dozens of books on Japan from his library; and to be based on his contacts and discussions with Japanese architects such as Fumihiko Maki, Tadao Ando, Itsuko Hasegawa, Hiroshi Hara, Kisho Kurokawa, Yoshinobu Ashihara and others. Radović’s book was supposed to show tradition and modernity as a large panoramic image of an interesting world of architecture and culture of Japan. Radović died in February 2005, before submitting the writing to the publisher.

2. RADOVIĆ'S THEORETICAL FRAMEWORK

There is still no extensive historiographical literature on Radović's work. There are several papers published in academic journals and conference proceedings that discuss his interpretation of tradition into contemporary architecture, most of them through Radović's design for the Sutjeska Battle Memorial at Tjentište, Bosnia and Herzegovina,¹⁰ while Gubić and Putnik Prica were finding elements of tradition into Radović's designs for single-family houses in Serbia, and Gubić and Antešević in his designs for craft and service centers.¹¹ With his published works, Ranko Radović called for respect for tradition in contemporary architecture, for understanding the spirit of the time in the contemporary moment when questioning the principles of modernity and the coming postmodern architecture are reality.¹² Radović's architecture practice is local and international; he interprets historiography through contemporaneity and vernacularism – trying to build what he writes and teaches and vice-versa.¹³

In his academic papers, Radović discussed contemporary architecture, noticed the collapse of the idea of vernacular continuity and noted the creation of a new world that does not inherit or learn from tradition. Radović's concern for traditionality and its preservation within the urban context is evident in several of his writings. He was concerned with the ongoing theme of globalisation and the endangerment of past architectural and urban achievements. He recognised the “need for a change of paradigm in evaluating the characteristics of urban and semi-urban communities as testimonies of their own time and society – regarding urban and cultural heritage as a resource and projecting these values into the future.”¹⁴ He showed an early devotion to the importance of historicism and culture in the design of cities, writing that the intervention on existing townscapes should “keep in mind their traditional value and relevance in the modern urban life.”¹⁵ His narratives highlight his theoretical conviction that relationships between buildings should be modest and simple, retaining both a socially visual and urban energy.¹⁶ Through his theoretical contributions, Radović states that among the professionals, there are fans of progress and a radically negative attitude towards everything in the past, while, at the same time, there are also energetic supporters of constant renewal and very active role and presence of tradition, and inexhaustible inspirations, quotations and repetitions of ‘eternal’ styles and national mythologies.¹⁷ Radović believes that rejecting history seems either easy or necessary, but also unforgivably harmful, while rejecting modernity is not natural, but no simple adoption of current technologies or fashionable ‘high tech’ idioms and formulas gives remarkable results.¹⁸ Reasonable and justified criticism of radical functionalism and international style referred to two concepts that

Radović recognises through his writings: the rejection of continuity and any kind of tradition and the rejection of the specificity of each place, environment, geographical and cultural due to universal, absolute and ideal forms. Radović notes that it is clear that we must creatively respect the history and tradition of architecture, as well as the peculiarities of each place. There is a danger of ‘radical eclecticism’ of all forms and historical replicas and non-inventive repetitions, as well as the danger of dogmatic ‘fitting’ into any existing setting.¹⁹ The forms in the architecture of Radović are not national but are connected to the people of a particular soil and culture, ideas and time, nature and means of construction. In the paper ‘Modern architecture and tradition’, he writes that in our environment, after unfortunate experiences with copies of ‘national styles’, with folklore superficiality and with ‘realism’ - very quickly we reached the phase of ‘brutalism’, decorative constructions, aggressive internationalisation and the fashionability of ‘raw concrete’.²⁰ Radović draws the conclusion that neither have we really understood the tradition, nor have we really grasped the logic and spirit of the spontaneous architecture of our regions and received the modernity of its lessons, nor, finally, have we built an architectural philosophy for our contemporaneity and our environment, beyond copying magazines and false ‘modernism’. Radović continues with the view that the specific conditions of each country, and therefore its tradition, are not obstacles but primarily an incentive to the creative imagination of architects of our time and in all environments: understandable provided that they have mastered tradition and modernity.

For Radović, the modernity of the Japanese tradition, its durability and generality can be expressed in the 13 basic features: 1. The closest connection between life processes and architecture, a kind of “organic functionalism” of a higher order; 2. Space is continuous, flexible, partitions are movable, architecture changes, adapts, evolves; 3. Connection and constant integration of external and internal space; 4. The house is an integral part of nature and landscape. People, home and nature are integrated into a system full of dependence, causality and relation; 5. Architecture cannot be considered eternal; it is not a monument at any cost. It renews itself, passes away, disappears, is born; 6. The dynamism of architecture lies in the ability of the spatial organisation and composition of the house to change, develop, upgrade, without losing the whole; 7. The construction and building structure are determinants of its plasticity and beauty; 8. Adequate use of material and affirmation of its structural and artistic values; 9. Free ground floor; 10. A modular system implemented as a whole based on tatami. Universality, refinement, the complementarity of parts; 11. Grouping of elements; 12. The simplicity of details, ‘purity’ in construction; 13. Installation of equipment and furniture.²¹

While Charles Jencks, an American culture and architecture theorist, understood Radović's work as 'Romantic Folk Revival.'²² In the second half of the 20th Century, Ljiljana Blagojević, a scholar on Serbian modern architecture, concludes that Radović developed a radical critique of modernism and established the theoretical construct of postmodernism.²³ Furthermore, Blagojević writes how Radović's work, especially the Sutjeska Battle Memorial in Tjentište, has multiple architectural codes, the simplicity of Japanese esthetics being one of them.²⁴

Radović's theoretical propositions can be understood as advanced, modern and innovative, especially those concerning the relationship between vernacularity and modernity in architecture at the time when Radović was actively designing, building and teaching.²⁵

3. RADOVIĆ'S UNDERSTANDING OF TRADITION: ARCHITECTURE OF KATSURA IMPERIAL VILLA

Radović's first trip to Japan was in 1970²⁶, when he took notes and drawings of his impressions of architecture and cities (Fig. 3-6).

He writes for 'Borba' daily about the Katsura Imperial Villa during his trip. That text will reappear later in several publications. Firstly, he writes about Katsura Imperial Villa for 'Borba' daily,²⁷ and later same text he published in his two books 'O arhitekturi' [On architecture]²⁸ and 'Prostor' [Space]²⁹. Later, he discusses Villa more elaborately in his various editions of 'Antologija kuća' [Anthology of houses].³⁰

In his first impressions of the Villa in Kyoto, Radović writes that it 'combines tradition of Japanese architecture where construction and functionality of the space is a main motif of the building,'³¹ and later elaborates that the logic and the space of the Villa does not differ in terms of materials or forms from ordinary Japanese rural houses. He further states 'Katsura was built in the spirit of traditional rural houses, inspired by their harmony of low, simplified roofs in a complex building composition', and concludes that 'the idea of calmness and internal events was more important than external décor.'³² He publishes the plan of the Villa in his book 'Contemporary Architecture: Between the Change and Constancy of Forms and Ideas' as an illustration for his chapter on the relations between modern architecture and tradition, saying it is an 'architectural masterpiece based on the modular tatami.'³³ He illustrates the text also with a similar modular principle for the single-family house project by Takeshi Nishikawa. Numerous national architectures are based on principles

that have remained valuable and present throughout the centuries, so they often transit into modern architecture, as is the case with Japanese tatami.

Modular tatami grid remains an essential architectural design component – distinctly developing Japanese built space. There are other series of architectural principles in Japan that could easily be accepted in the modern movement: an overall system of standardisation, yet avoiding repetition and monotony; values and beauty of the structure and construction with the adequate use of materials; flexibility of the interior space and the importance of the empty space; the symbolic value of the building and its parts, and the constant search for meaning.³⁴

FIGURE 3-6: Radović's drawings made in Tokyo in 1970, during his first visit to Japan (source: Radović, R. *O arhitekturi*. Beograd: Klub mladih arhitekata, 1971: 133-139)



4. RADOVIĆ'S UNDERSTANDING OF THE CONTEMPORARY: ARCHITECTURE OF MAKI, ANDO AND TANGE

The flyer that in 2004 Serbia based publisher 'Orion Art' shared and announced the pre-sale of Radović's book 'Architecture of Japan – dialogue between tradition and modernity', also listed Fumihiko Maki, Tadao Ando, Itsuko Hasegawa, Hiroshi Hara, Kisho Kurokawa and Yoshinobu Ashihara, as Japanese architects that Ranko Radović met to discuss architecture and elaborate their work in his announced book. Out of all architects mentioned in the flyer, the author of this paper traced mentions of Fumihiko Maki and Tadao Ando in Radović's other published writings.

In a book by Miloš Jevtić 'Layered Roads of Ranko Radović', Radović mentions his frequent discussions with Fumihiko Maki (Fig. 7 and 8), both at international conferences and at his studio in Tokyo. Radović was researching Maki's work, especially his ideas of group form.³⁵ Indeed, Maki's basic spatial concepts in urban design are composition, megastructure and group form.³⁶ Forms in Maki's work are connected in the group form regardless visibility of such system.³⁷ In order to illustrate his analysis of group form in architecture, Radović uses Maki's 1960 competition entry for the Shinjuku Train Station in Tokyo,³⁸ another of Maki's project showing 'coordination' and 'interconnectivity' is his multipurpose building in Tokyo, where various elements 'perfectly coordinate and overlay'.³⁹ Interestingly, Maki wrote a letter to Radović in 1998, thanking him for discussing his work in a book, that Radović published as a Forward to his book 'Contemporary Architecture Between Changes and Constancy'.⁴⁰

Radović kept in contact with Fumihiko Maki over the years – two of them were exchanging books.⁴¹, and informing each other about their careers (Fig. 9).

Radović also highlights his discussions with Tadao Ando in his studio in 1991.⁴² Radović discusses work by Tadao Ando through an image of his pavilion in Seville in 1992 that Radović finds a 'great interpretation of Japanese tradition in a perfectly modern language'.⁴³ Another work by Tadao Ando mentioned by Radović is a Himeji City Museum of Literature designed in 1991, where Ando traditionally uses water, ramps and theatricalises the viewers' approach to the Museum, and where 'main geometries are basic language for expression and control'.⁴⁴

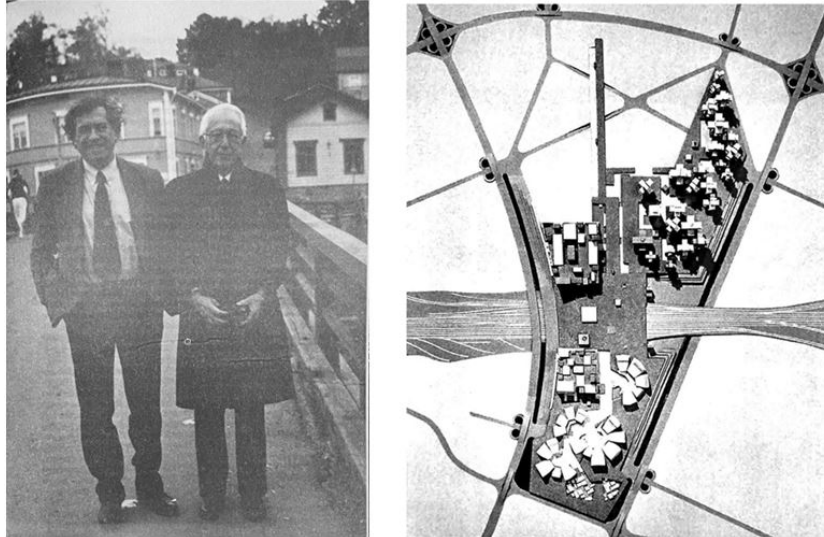
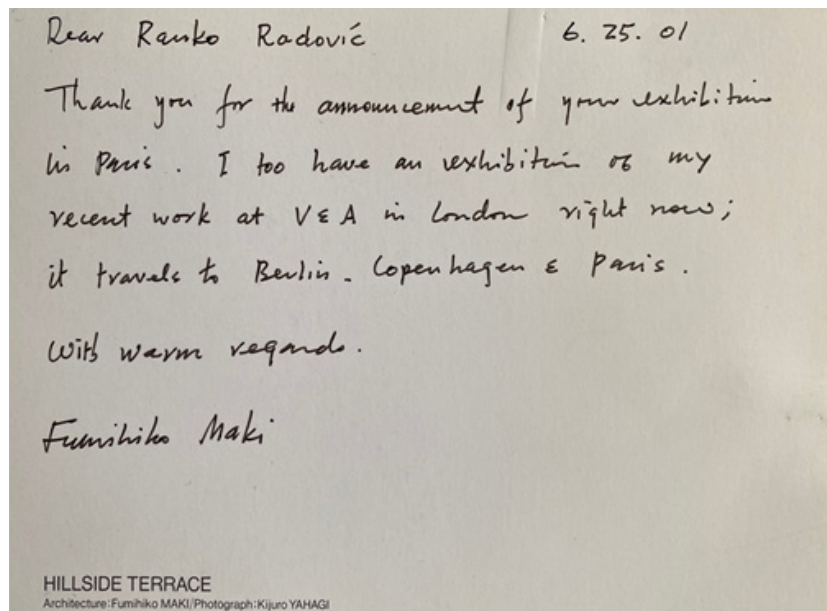


FIGURE 7 AND 8: Ranko Radović with Fumihiko Maki in Poorvo in Finland in 1993 (left, source: Jevtić, M. Slojeviti putevi Ranka Radovića. Beograd: Miloš Jevtić and Grafikom, 1995:73), and Competition entry design of Shinjuku Station Project in Tokyo by Fumihiko Maki in 1960 that Radović used as an illustration of group form in his book (right, source: Radović, Ranko, *Savremena arhitektura između stalnosti i promena ideja i oblika*, Novi Sad: Fakultet tehničkih nauka and Stylos, 2001: 13).

FIGURE 9: Letter sent by Fumihiko Maki to Ranko Radović in 2001 (source: Ranko Radović Legacy Room).



Radović did not mention meeting Kenzo Tange in his flyer promoting the book, yet he wrote about Tange's architecture significantly, firstly in 1971 for 'Vidici' magazine as 'Modern architecture and tradition'.⁴⁵ Kenzo Tange used traditional elements in the construction that Radović appreciates; for his project for Hiroshima in 1950, in Kagawa in 1958 and Kurashiki in 1960 - where the City Hall stays on a large number of horizontal concrete beams.⁴⁶ For the monument complex in Hiroshima, Tange already achieved an unequivocal impression of connection with tradition. The horizontal concrete element - a type of beam - is entirely related to the traditional Japanese style that was applied to the old barns of many sanctuaries and consisted in arranging wooden beams that form a wall of horizontal lines. In Kagawa Prefecture, Tange successfully creates a Japanese atmosphere with modern construction methods. The building of the Kurashiki Town Hall by Kenzo Tange in 1960 is mentioned in two of Radović's essays. Firstly, in the one published about 'Modern Architecture and Tradition'⁴⁷ and in his book on contemporary architecture.⁴⁸ Other of Tange's buildings discussed by Radović is the complex in Imabari, the company headquarters in Osaka and others that show Tange's creative understanding of the past and his strength in accepting modernity without revocation and hesitation.⁴⁹ Kenzo Tange knows the Japanese tradition and lists its qualities: the use of natural materials in a natural way, a feeling for the harmony of structure and construction, the ability to spatially organise and shape and finally, a harmonious relationship between nature and architecture. Between the 60s and 70s, Kenzo Tange successfully synthesised his earlier experiences, proposing visionary projects for Tokyo, new forms of housing for MIT students, the new centre of Skopje, the Olympic Centre in Tokyo and, finally, the Great Roof at the 1970 Osaka Exhibition – for which Radović claimed that would be the most memorable structure at EXPO 1970.⁵⁰ In addition to functionalisation, Tange also introduced the issue of 'structurisation' into architecture.⁵¹ It is about connecting functional units into complex spatial structures, where the classic idea of contemporary architecture is that one space corresponds to one function.

5. CONCLUSION

Ranko Radović is one of the several architects from the former Yugoslavia of the second half of the 20th century who analysed traditional, vernacular architecture through theoretical work, finding at the same time a way to interpret the logic and spirit of traditional architecture in contemporary architecture. During his career, Radović demonstrated a special interest in specific categories of investigation concerning the integration of traditionality regarding the relevant cultural context and the possibilities for the spatial transformation of the places he studied and designed. Radović's analysis sought

to express and reflect the culture of the Japanese cities and architecture and to create possibilities for future interventions in space or research that would find values on which to stand, creating a semiological basis for architecture. The Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, redesigned and furnished the office where Ranko Radović worked. It serves as a 'legacy' office in which Ranko Radović's books and designs are kept - a gift from the Radović family. The material currently available on Japan (posters and letters by Fumihiko Maki) is available to researchers to support new contributions to further elaborate Radović's work and influence on the architecture and cities. In addition to his numerous articles on Japan for academic and daily, weekly and monthly journals, it would be valuable for readers to understand rather would Serbian publisher, with the Radović's family, decide to publish his manuscript as a book "Architecture of Japan – dialogue between tradition and modernity", that was announced for the pre-sale in 2004.

NOTES

- 1 For more about Radović's international career, read: Stefanie Leontiadis and Ilija Gubić, "Ranko Radovic's approach to the planning and design of public spaces through projects for cities in Finland and Serbia", *Spatium*, no. 44 (2020): 29-36.
- 2 Ibid.
- 3 Ilija Gubić and Stefanie Leontiadis, „Predlozi Ranka Radovića za uređenje centralnih javnih prostora gradova Vojvodine“, *Grada za proučavanje spomenika kulture Vojvodine*, XXXI (2018):157-167.
- 4 Stefanie Leontiadis and Ilija Gubić, "Ranko Radovic's approach to the planning and design of public spaces through projects for cities in Finland and Serbia", *Spatium*, 44 (2020): 29-36.
- 5 Miloš Jevtić, *Slojeviti putevi Ranka Radovića*, (Beograd: Miloš Jevtić i Grafikom, 1995: 72).
- 6 Kenet Frempton, *Moderna arhitektura, kritička istorija*, (Beograd: Orion art, 2004).
- 7 Čarls Dženks, *Nova paradigma u arhitekturi*, (Beograd: Orion Art, 2007).
- 8 Ranko Radović, "Moderna arhitektura kao priča, kao pogled na svet i kao tvorevina duha", in Kenet Frempton, *Moderna arhitektura, kritička istorija* (Beograd: Orion art, 2004), as well as a book that Orion Art published in 2007, yet used a Foreword that Radović wrote years earlier in 2004. Ranko Radović, "Nova (stara) knjiga Čarlsa Dženksa, Nova Paradigma u Arhitekturi, jezik postmodernizma", in Čarls Dženks, *Nova paradigma u arhitekturi*, (Beograd: Orion Art, 2007).
- 9 The flyer is kept in Ilija Gubić's personal archive. It was shared by Ranko Radović at the Ilija M. Kolarac Endowment in 2004 during the lecture series event.
- 10 See multiple sources: Ljiljana Blagojević, „Ranko Radović: profesor, urbanist, arhitekt i teoretičar arhitekture“ *Matica: časopis za društvena pitanja, nauku i kulturu*, no. 48 (2011): 379-390; Ljiljana Blagojević, "Raskršća savremene arhitekture: Ranko Radović i diskurs postmodernizma", *Kultura*, no. 134 (2012): 182-199; Radivoje Dinulović, „O kontinuitetu ideja i oblika u arhitekturi Ranka Radovića“, *Arhitektura i urbanizam*, no. 16-17 (2005): 14-19; Milić Aleksić, M. & Radulj, M. (2021). Savremena interpretacija tradicije u arhitekturi Ranka Radovića i Zlatka Ugljena u okviru nacionalnog parka „Sutjeska“. In Mrlješ, R. (Ed.) Zbornik radova XI naučno istraživačka konferencija: Graditeljsko nasleđe i urbanizam. Beograd: 2021, 334 – 343; and Radulj, M., Milić Aleksić, M., & Šukalo, O. (2021). Critical resistance of a hut – in six points (cultivation of critical practice through the memorial house design by the architect Ranko Radović). *AGG+ Journal for Architecture, Civil Engineering, Geodesy and*

related scientific fields, 09 (1), 34 – 047.

- 11 Ilija Gubić and Vladana Putnik Prica, "Projekti Ranka Radovića za porodične kuće", *Arhitektura i urbanizam*, 55 (2022): 38-46; Ilija Gubić and Nebojša Antešević, "O arhitekturi zanatsko-uzlužnih centara Ranka Radovića – stvaranje urbanog ambijenta", *Arhitektura i urbanizam*, 56 (2023): 20-34.
- 12 Milić Aleksić & Radulj, 2021; Radulj, Milić Aleksić, & Šukalo, 2021.
- 13 Dinulović, 2005; Blagojević, 2012; Gubić, & Putnik Prica, 2022.
- 14 Helsinki University of Technology, *10th International Federation for Housing and Planning IFHP Urban Planning Summer School: To Regenerate Urban Heritage*, (Otaniemi, Helsinki, Porvoo, Jyvaskyla: Helsinki University of Technology, 2004: 1).
- 15 Helsinki University of Technology, *7th International Federation for Housing and Planning IFHP Urban Planning Summer School: Urban Block in Small Town Revisited*, (Otaniemi, Helsinki, Porvoo, Jyvaskyla: Helsinki University of Technology, 2001: 1).
- 16 Ranko Radović, *On Cities, Planning & Urban Design: Finish Experience 1991-1995*, (Espoo: Helsinki University of Technology, 1996).
- 17 Ranko Radović, *Forma Grada – Osnove, teorija i praksa*, (Beograd and Novi Sad: Orion Art and Stylos, 2005).
- 18 Ibid.
- 19 Ibid.
- 20 Ibid.
- 21 Ibid.
- 22 Charles Jencks (1939-2019) has published over thirty books, the most influential of which are about postmodernism. In his books and essays on architecture, Jencks published the "Evolutionary Tree", which changed through different editions and over time. In the tree, Jencks sets out six main architectural ideas of the second half of the 20th century, of which "Metaphor, Metaphysical" is of importance for this paper. For "Metaphor, Metaphysical" Jencks places Le Corbusier and his cathedral in Ronchan in 1955 and the "Philips" Pavilion at the EXPO in Brussels from 1958, as the originator of the direction. In the period from 1960 to 1970, Jencks lists Luis Barragan, Eliel Saarinen, then Raila and Reima Pietila, Jorn Utzon and others as representatives of the idea "Metaphor, Metaphysical". According to Jencks, that idea can be understood since the beginning of the 1970s as "Anthropomorphism" represented by Hiroshi Hara, Mario Botta, Toyo Ito, Robert Venturi, Arata Isozaki and others. In the 1980s,

that direction could also be read as “Romantic Folk Revival”. Jencks first wrote “Romantic Revival of Folk Style” in “The Evolutionary Tree”, in his two books “Architecture Today” in 1988 and “Language of Postmodern Architecture” in 1991, while in the editions from 2000, he only wrote “Romantic Revival”. Jencks cites Hiroshi Hara, Lucien Krol, Cesar Pelli, Imre Makovecz, Ranko Radović and others as representatives of the style. In the new century, the direction was called the “Paradigm of New Complexities”.

- 23 Blagojević, 2012.
- 24 Ibid.
- 25 Gubić, & Putnik Prica, 2022.
- 26 Radović’s trip to Japan was organised by ‘Borba’ and ‘Novosti’ daily, with the task to cover EXPO in Osaka in 1970 as a special reporter on architecture. He later published a paper ‘Arhitektura na EXPO 70 u Osaki’ in ‘Arhitektura urbanizam’ journal, vol 61-62.
- 27 Ranko Radović, Večita palata Kacura, Borba, 12. Septembar 1970.
- 28 Ranko Radović, *O arhitekturi*, (Beograd: Klub mladih arhitekata, 1971).
- 29 Ranko Radović, *Živi prostor*, (Beograd: Nezavisna izdanja, 1979).
- 30 Ranko Radović, *Antologija kuća integralno izdanje*, (Beograd: Orion Art and RTS, 2016).
- 31 Radović, 1970.
- 32 Radović, 2016.
- 33 Ranko Radović, *Savremena arhitektura između stalnosti i promena ideja i oblika*, (Novi Sad: Fakultet tehničkih nauka and Stylos, 2001: 13).
- 34 Ibid.: 66.
- 35 Jevtić, 1995: 72.
- 36 Ranko Radović, *Forma grada – Osnove, teorije i praksa*, (Novi Sad and Beograd: Stylos and Orion Art, 2003: 121)
- 37 Charlie Q. L. Xue and Jing Xiao, “Japanese modernity deviated: Its importation and legacy in the Southeast Asian architecture since the 1970s”, *Habitat International*, no. 44 (2014): 227-236.
- 38 Radović, 2001: 15, 181.
- 39 Radović, 2001: 352.

- 40 Radović, 2001. It is important to note that Radović did not discuss Maki's work in his book; hence, why would Maki write to Radović thanking him for analysing his work? My assumption is that Maki read an unpublished manuscript on Japanese architecture by Radović and commented on that, while Radović used it as a forward for his other published book.
- 41 Faculty of Technical Sciences formed the Legacy room 'Ranko Radović', his former cabinet while heading the Department for Architecture and Urbanism, into place for researchers. There are numerous books on architecture in Japan, and among those a book 'On Maki Architecture / Maki on Architecture' that Fumihiko Maki sent to Radović with a note 'To Ranko Radović with warm regards Fumihiko Maki 6.25.2001' and a drawing.
- 42 Jevtić, 1995: 72.
- 43 Radović, 2001: 345.
- 44 Radović, 2001: 352.
- 45 Ranko Radović, *Novi vrt i stari kavez*, (Novi Sad: Stylos, 2005: 47).
- 46 Radović, 2005: 51.
- 47 Ibid.
- 48 Radović, 2001: 74-75.
- 49 Radović, 2005: 52.
- 50 Radović, 1970.
- 51 Radović, 2005: 51.

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NEDOVRŠENI MANIFEST RANKA RADOVIĆA
O TRADICIJI I MODERNOSTI U JAPANSKOJ ARHITEKTURI
Ilija Gubić

Ranko Radović (Podgorica, 1935 – Beograd, 2005) bio je jedan od najistaknutijih jugoslovenskih arhitekata, urbanista i profesora, sa istaknutim uticajem na globalne naučne rasprave o savremenoj arhitekturi, urbanističkom planiranju i dizajnu. Radović je kroz praksu i akademsku karijeru prvenstveno bio aktivan u evropskim zemljama. Pored toga, bio je član saveta Međunarodne unije arhitekata (UIA) i predsednik Međunarodne federacije za stanovanje i planiranje (IHFP). 2002. godine postao je ministar za urbanizam i zaštitu životne sredine Crne Gore. Pored akademske uloge u nekoliko evropskih zemalja, u Japanu, Radović je bio profesor na Univerzitetu Tsukuba i gostujući profesor na Univerzitetu Iwate. Ovim radom se nastoji pokazati i diskutovati o tome kako je njegovo istraživanje vezano za Japan, od njegove prve posete 1970. do njegovog akademskog angažmana 1990-ih, oblikovalo njegovu percepciju koncepta tradicije i istoričnosti u savremenoj japanskoj arhitekturi i gradovima. Pored njegovih članaka o Japanu za časopise, srpski izdavač je 2004. najavio preprodaju Radovićeve knjige „Arhitektura Japana – dijalog tradicije i modernosti“ – Radović je umro pre nego što je spis predao izdavaču.

KLJUČNE REČI: RANKO RADOVIĆ, KENZO TANGE, FUMIHIKO MAKI, KATSURA IMPERIAL VILLA ,
MODERNOST, TRADICIJA, JAPAN