

Ova vila, linearne strukture i paviljonske dispozicije, artikuliše se oko unutrašnjeg dvorišta – tihog središta porodičnog života, koje pruža zaklon, svetlost i tišinu. Njena arhitektura svesno osluškuje nasleđe evropskih modernih majstora: preciznost i racionalnost linija podsećaju na Miesa van der Rohea, ali forma nije stroga već mekano povezana s prirodom, nalik na organske prostore Alvara Alta.

Materijalnost je svedena i iskrena – beton i drvo u dijalogu. Beton nosi konstrukciju i štiti, dok drvo humanizuje prostor, unosi toplinu i ritam. Kompozicija prostora je pročišćena, sa jasnim razdvajanjem porodičnog (privatnog) i društvenog (javnog) segmenta života, bez potrebe za suvišnim gestovima. Sve što je suštinsko – ostaje; sve što je višak – nestaje. U tome se oseća duh japanske arhitektonske filozofije: disciplina praznine, lepota u jednostavnosti, poštovanje svetlosti.

Vila ne pretenduje da dominira okolinom. Ona se stapa s pejzažom, diskretna ali odlučna, kao savremeni dom koji baštini vrednosti tradicije, ali ih reinterpreтира u skladu s potrebama današnjeg čoveka. To nije objekat koji se pokazuje – to je prostor koji se živi, otkriva i oseća.

The villa as a quiet architectural thought - a dialogue between modernism, nature and contemplation. This villa, with its linear structure and pavilion layout, articulates around the inner courtyard - the quiet center of family life, which provides shelter, light and silence. Its architecture consciously listens to the heritage of European modern masters: the precision and rationality of the lines are reminiscent of Mies van der Rohe, but the form is not strict but softly connected to nature, similar to Alvar Alt's organic spaces.

The materiality is reduced and honest - concrete and wood in dialogue. Concrete supports the construction and protects, while wood humanizes the space, brings warmth and rhythm. The composition of the space is refined, with a clear separation of the family (private) and social (public) segments of life, without the need for superfluous gestures. Everything that is essential remains; everything that is surplus - disappears. The spirit of Japanese architectural philosophy can be felt in it: the discipline of emptiness, beauty in simplicity, respect for light.

The villa does not pretend to dominate the surroundings. It blends into the landscape, discreet but determined, like a modern home that inherits the values of tradition, but reinterprets them in accordance with the needs of today's man. It is not an object that is shown - it is a space that is lived, discovered and felt.





