

HOUSE ON THE EDGE OF THE PLAIN

On the edge of the Murska Sobota plain, where greenery still shapes the culture of dwelling, stands a modest residence – a pavilion in the landscape. While the house meets the strict requirements of urban planning – siting, dimensions, height – it also seeks dialogue with its surroundings: with the garden, with life. Through clear spatial articulation, it continues the tradition of low-lying dwellings set in greenery, distinguished by generous glazing, fluid thresholds between interior and terrace, and deep overhangs. These gestures go beyond mere function, engaging in conversation with the legacy of modernist architecture in Murska Sobota once articulated by Feri Novak and later by Štefan Ficko.

This is not an architecture of monumentality but of composure, precision, and devotion to detail. It is quiet yet eloquent. Its strength lies in the balance between robust construction and a delicate lived experience, between rational tectonic order and a sensitive touch of space. The pavilion in greenery is not simply a house – it is a continuation of an idea that has guided the architect’s relationship to place for decades: the conviction that a home can be both rational and poetic.

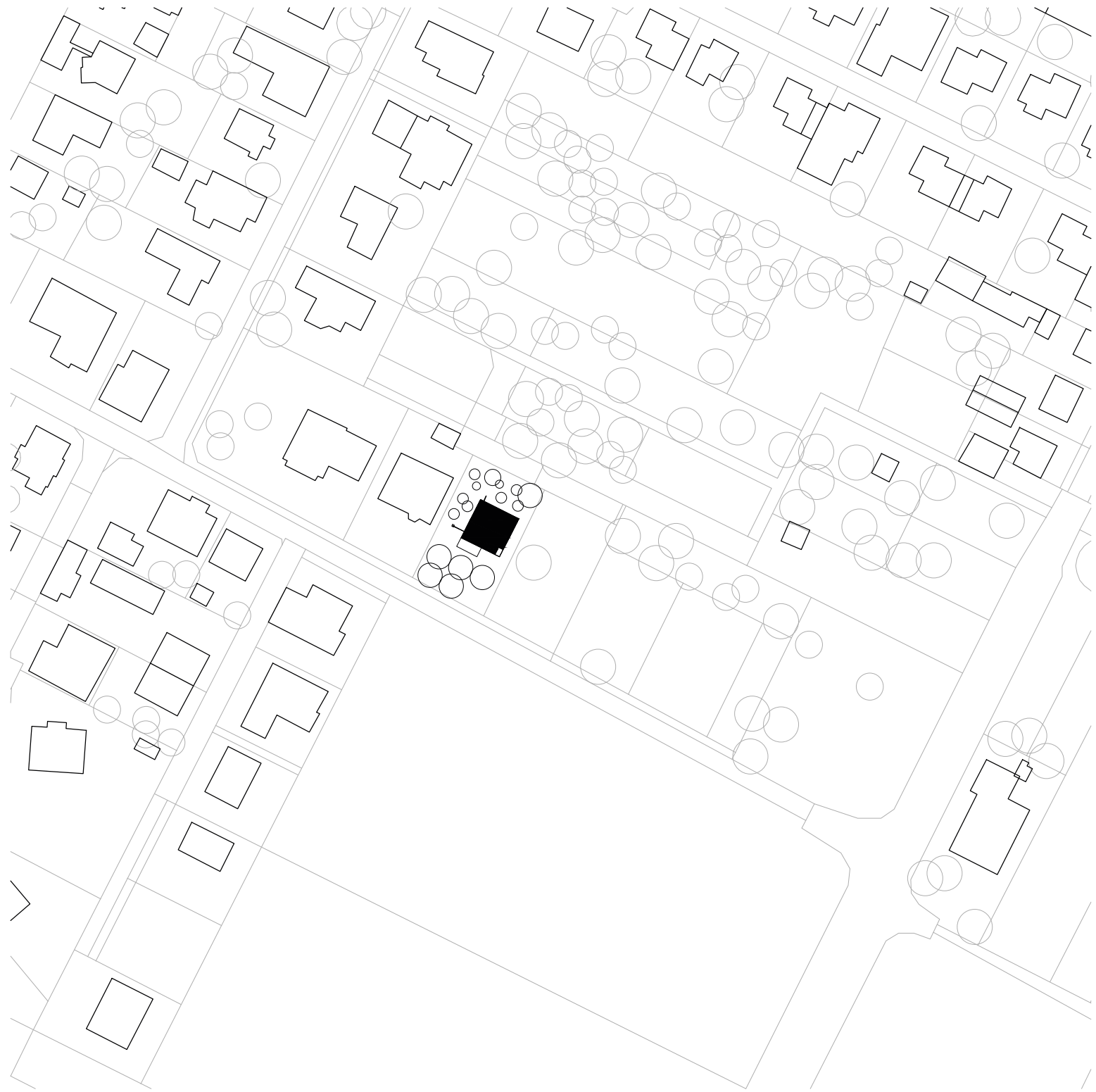
The composition is organised around three reinforced-concrete cores, which serve as both vertical supports and technical nodes – bathroom, utility, kitchen. Upon these rests a flat concrete slab with edge beams, enabling a completely open plan in the remaining space. This logic offers both programme flexibility and visual permeability. The living-dining tract unfolds seamlessly towards the south-west garden and terrace, while the sleeping-working tract addresses the more intimate north-east garden. They are divided – and simultaneously linked – by a long, double-sided storage wall. At the north-western corner, the roof structure subtly folds with a raised beam, creating a structurally liberated corner glazed in its entirety. This gesture dissolves the boundary between interior and garden, underlining the pavilion-like character of the building: not a closed mass, but a spatial frame suspended between earth and sky. A large timber sliding panorama window on the south-west façade is not only a visual accent but a defining functional element. Its wing slides elegantly into a recessed steel frame, allowing the wall to disappear completely. In warmer months, the living space merges with the garden, producing a sense of fluidity, depth, and immediate connection to the natural environment.

The exterior façades and interior walls are cast in exposed concrete with local Mura river gravel, giving the surfaces a soft, warm mineral character. They bear the imprint of modest, repeatedly used shuttering panels, leaving behind textures, irregularities, patina – a quiet poetry of reuse, carrying into the new space unseen traces of past construction sites. These are not smooth backdrops but living surfac-

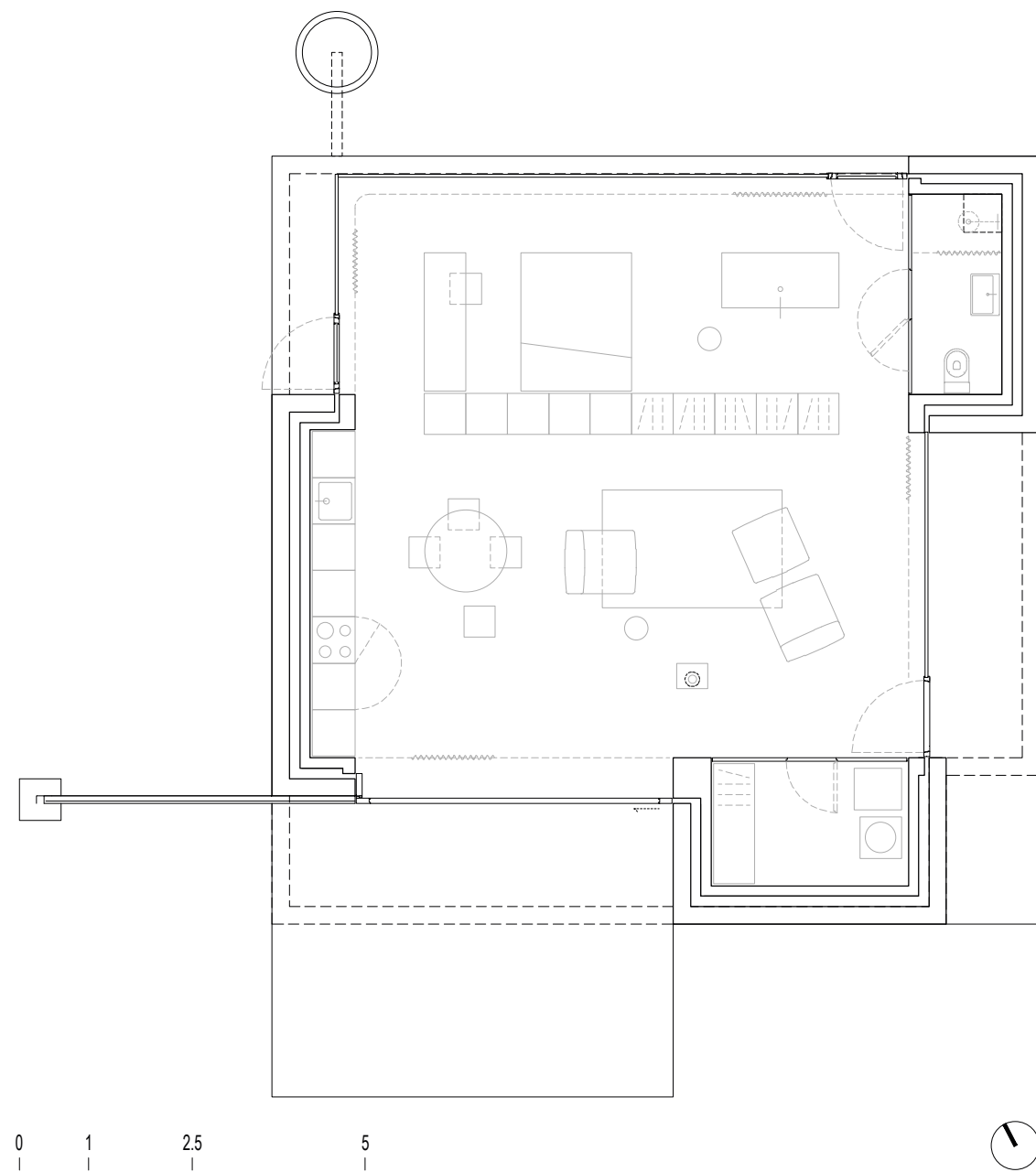
es, rich in character and depth, like pages of a book being written as it is built. It is both an homage to sustainability and a meditation on the beauty of wear.

Rainwater is channelled from the roof through a specially designed spout with a chain, which, in rainfall, animates the otherwise restrained façade with sound and movement. Around the house, a belt of cherry laurels is set to grow into an introverted atrium, while also forming an atmospheric membrane between house and wider garden. The building appears as an ‘island’ in a leafy sea of carefully composed planting. The interior material palette follows the same principles of restraint and tactility: polished concrete floors, built-in furniture from cost-effective veneered chipboard, an eclectic collection of old chairs, visible joints. The logic of the ‘ready-made’ extends to the lighting too – standard ceiling sockets and bare bulbs on cords. In winter, the atmosphere is anchored by the fire of a compact cast-iron stove, grounding the living room.

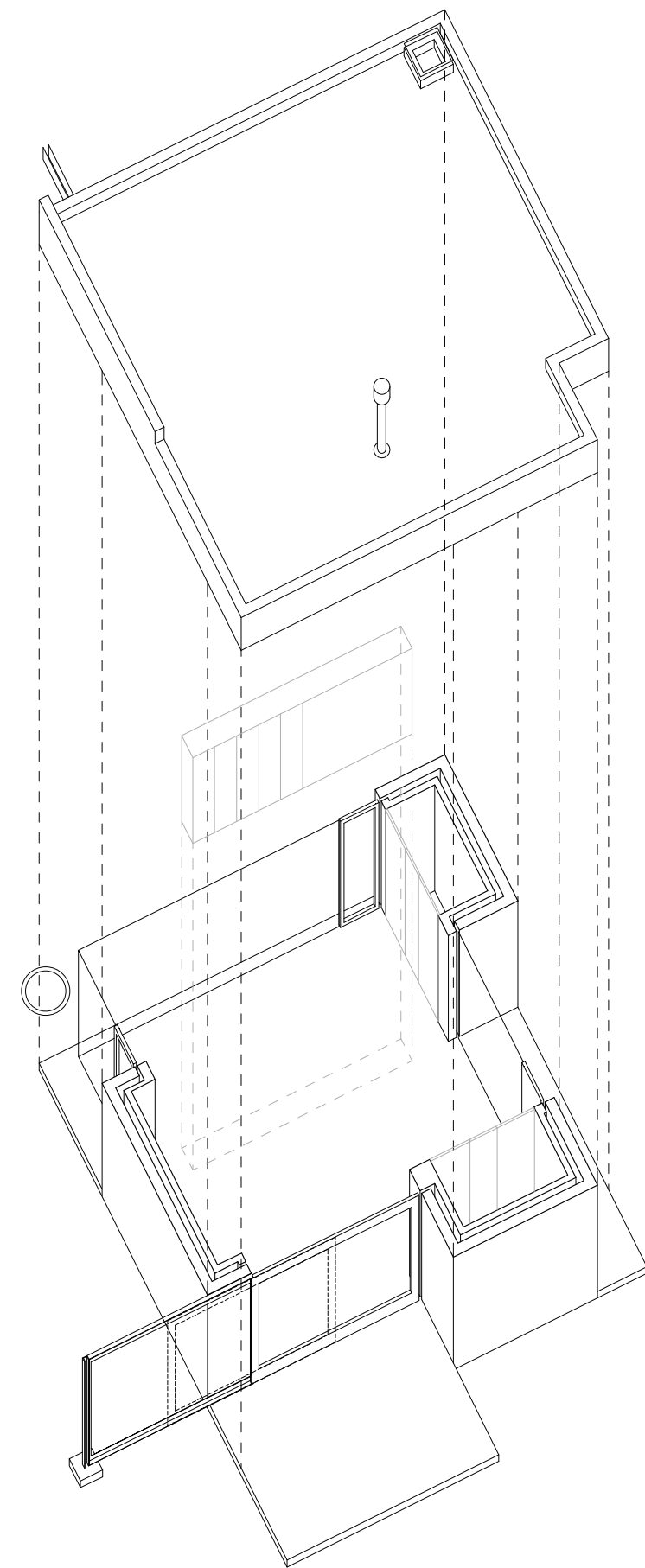
This is not merely a container for living but a spatial framework for the seasons, for light, for everyday rituals – a manifestation of love for detail and for honest, enduring materials. It is an architecture that refuses formal spectacle, choosing instead to focus on space as an experiential field. With its constructive clarity, material candour, and carefully considered details, the house achieves a rare equilibrium between the rational and the sensual. In this synthesis of contemporary spatial logic and the continuity of local modernist thought, something increasingly scarce today emerges: an architecture that is at once subtle and assured.



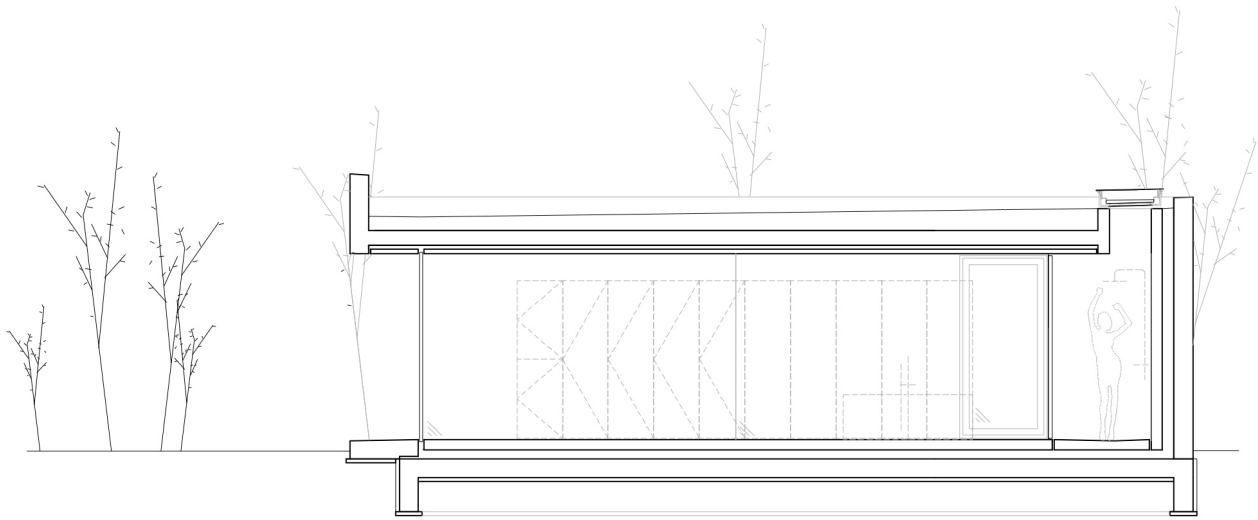
site plan



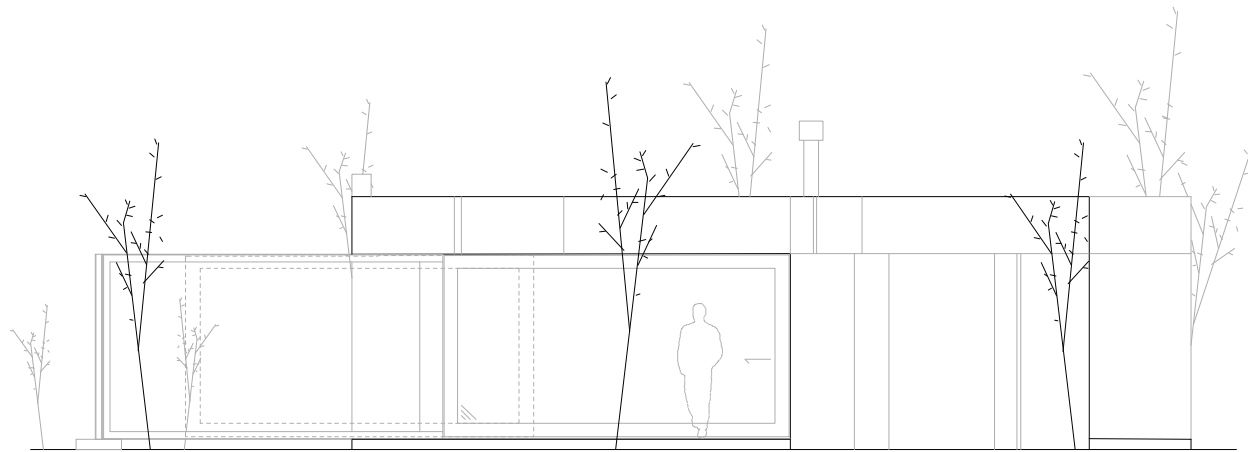
ground floor plan



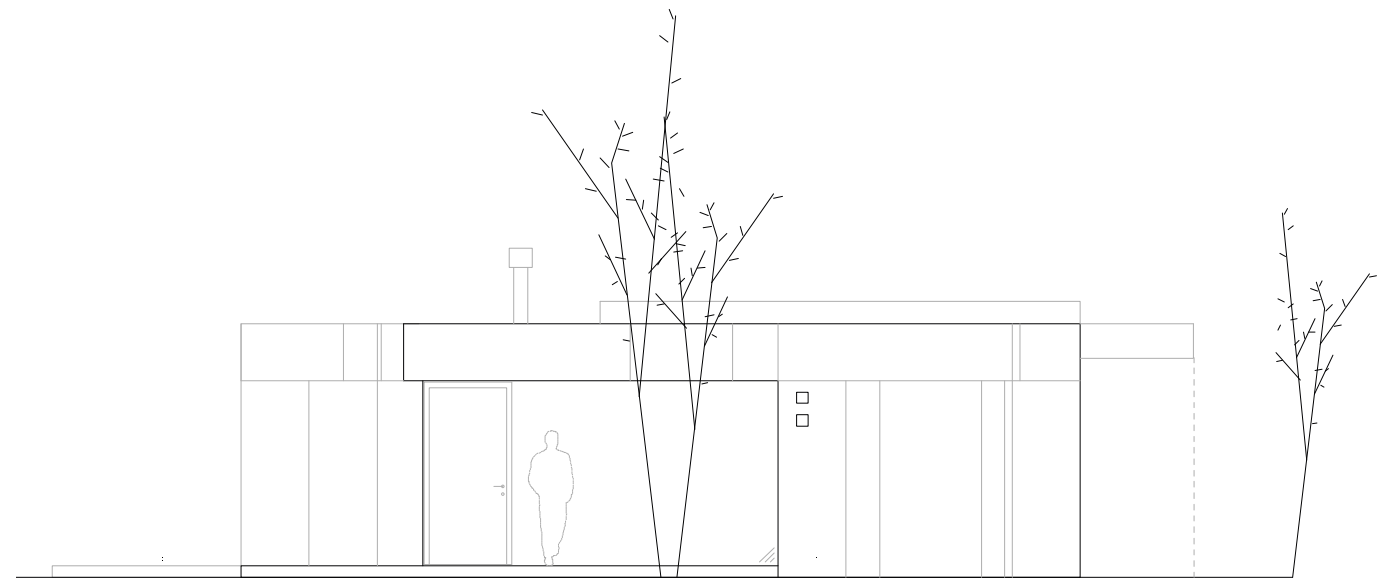
axonometric drawing



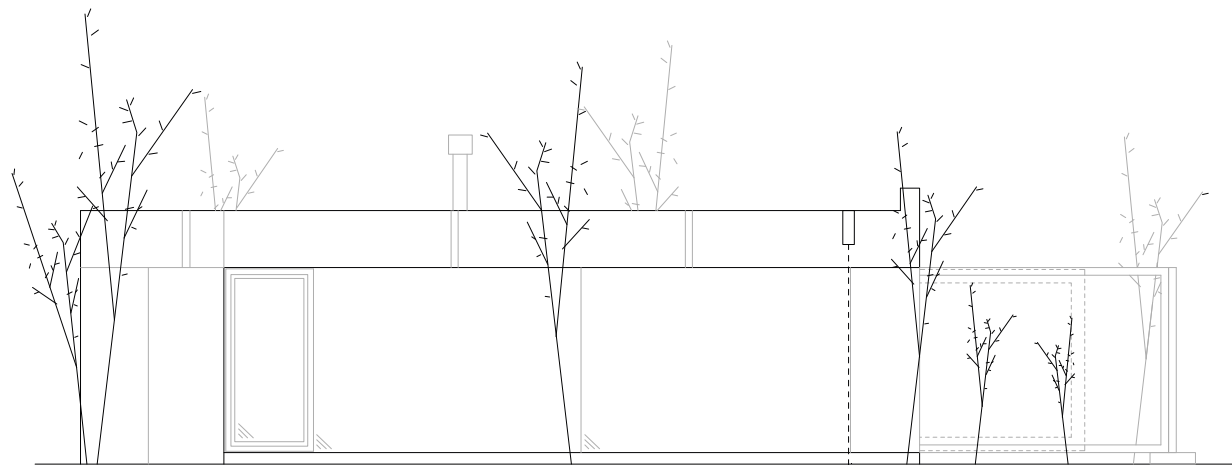
typical section



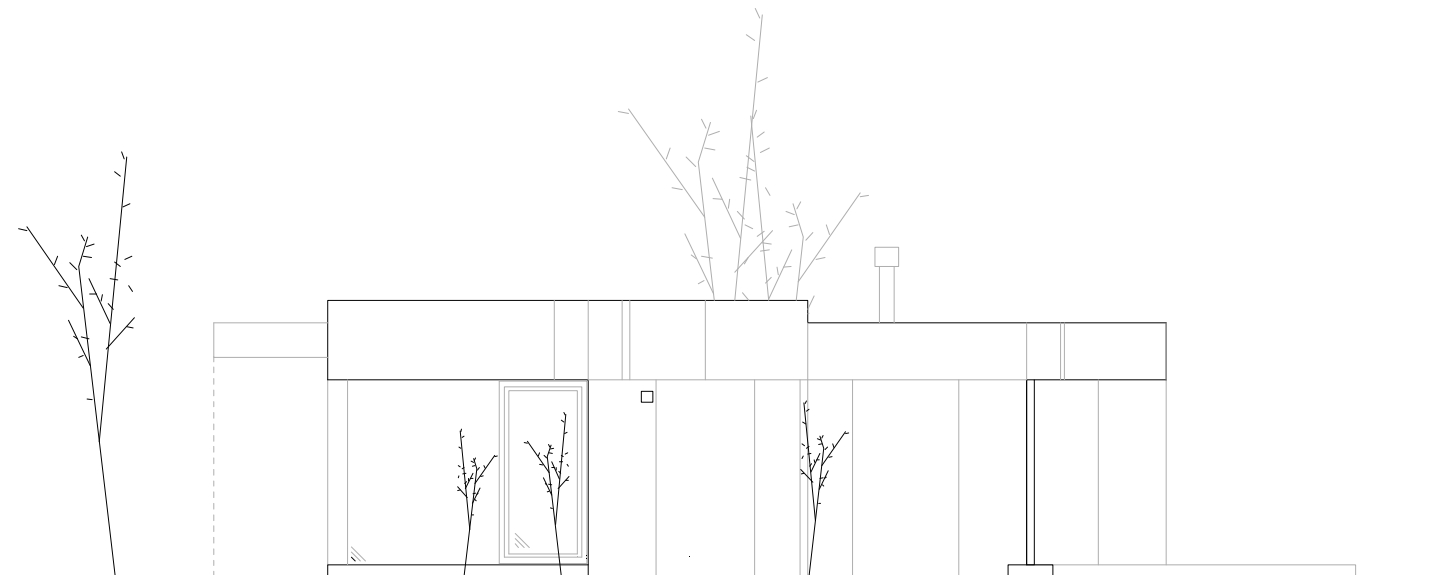
south elevation



east elevation



north elevation



west elevation











