



1989 Technical Review Summary  
by *Darab Diba*

0905.TUR

## Gürel Summer Residence

Çanakkale, Turkey



*Architect*  
Sedat Gürel

*Client*  
Güzin Gürel  
Istanbul, Turkey

*Completed*  
July 1971

## I. Introduction

This summer residence was built by the late architect Sedat Gürel, for his own family and friends. Its typology, formation and functionality were studied by the architect and his wife in their frequent visits to the region, and therefore express the exact formulation of individual characters as well as the objective and sensitive understanding of the region's elements, climate, traditions and construction methods.

The aim was to create on a single plot, a cluster of small units in the form of separate spaces, so as to allow the separation of daily activities and functions as well as the preservation of privacy while still enabling contact in the common spaces. The climate allows outdoor living, and the small courtyards are designed as open air living areas.

The residence is located on the west coast of Turkey, near Canakkale and Alexandria-Troas, on a typical Aegean coastland spot facing the island of Bozcaada. Steeply sloping down to the beach, planted with numerous pine, olive and oak trees, the rocky site is situated in a historically rich area where archaeological settlements date back to the 4th century B.C.

The residence has been conceived as a cluster of seven building units distributed over the site and enclosed by a high straight wall. These include two living units, four sleeping units and one common service unit (garage and maintenance). This layout also provides two courtyards used as open air living rooms.

Indigenous materials, timber, stone and clay roofing tiles have been used throughout, with rough rendered load-bearing walls following the traditional architectural forms of the region. Timber windows are protected by wooden shutters, and the furniture for both indoor and outdoor spaces is built of local materials and constitutes an integral part of the structures

With its intimate scale and careful detailing, this modest complex is a good example of a small holiday house that respects the natural environment and has become a natural extension of the nearby village and part of the fabric of the neighbourhood. The landscape, the sea and natural elements are regarded as essential factors in its architectural composition.

The complex was built of local materials, with the help of a few local workers, at a very low cost, exclusively using elements from the region. The main qualities of this residence are its simplicity (architecture and form), its authenticity and its great respect of the ecology and the local traditions.

## II. Context

### a. *Historical Background*

The Gürel family, residing in Istanbul, decided in 1968, following numerous holidays spent in the Canakkale region and the acquisition of a small piece of land there, to build the holiday home they wanted. The reasons for the choice of this region are the natural site and the climate, the presence of members of the Gürel family, and also the historic and archaeological wealth of all this part of the western coast of Turkey (Alexandria-Troas, Assos, Efes, Lesbos, etc.).

Wishing to also accommodate relatives and close friends, Sedat Gürel (Architect and Professor of Architecture at the University of Istanbul) began studying the problem of a holiday residence capable of containing common spaces of contact and yet ensuring the privacy and the desire for

solitude of every one of its inhabitants. During numerous stays in the region, he found the leisure to acquaint himself with, and understand, the various ecological, climatic and constructional problems. Then he conceived an architecture consisting of several independent units each having its own functions and destinations, taking into account an economy of means, technology and local materials, and giving supremacy to nature and the environment, which become the major element of the project.

Construction works were completed by 1971, and the house came into use, being occupied at various periods in the summer by the Gürel family members and friends some 15 years ago. Since 1986 the house is still used in the summer by Mrs. Gürel, her sister and family, and several friends. Mr. Sedat Gürel's parents being deceased, the room/unit which had been theirs is now used by close friends of the family.

b. *Local Architectural Character*

Anatolia, or Asiatic Turkey, was neither geographically nor culturally a homogeneous country. The variety of its cultural landscapes is reflected in the regional differences observed in its urban settlement patterns as well as in the forms of vernacular architecture.

The vernacular architecture along the Aegean and south-western coast of Turkey shares some characteristics with that of the Aegean islands, southern Italy, northern Greece, the central North African coast and the Balkans (Bulgaria, Romania, Yugoslavia). So, rather than a single architecture, it is combination of multiple trends. Whitewashed stone houses, cube-shaped, often flat-roofed but also occasionally twin-sloped, are conceptually akin to the basic Mediterranean types. The roof structure is usually made of wood, covered (in the past) with earth, stones or tiles.

But today contemporary houses are mostly constructed using bricks and a wooden roof structure covered with tiles, due to the difficulties involved in using stone: quarrying, man-power, transportation, costs, etc.

The room is an integral concept of Turkish house design. The relationship between the function and form so directly expressed in its shapes creates the originality of Turkish residential architecture. All the built-in elements - the sofas, cupboards, fireplaces, shelves and niches, balustrades and latticed windows, the subtle changes in levels, the emphasised rhythms of the double rows of windows, even the entrances, characteristically placed on one corner of the rooms, thus giving an oblique view of the interior space - were all part of a sublimated concept of a room, which still suggests a tent in its configuration. Although part of the larger concept of a house, the room in a Turkish house is a complete unity in itself. Nothing is superfluous.

This total incorporation of everyday objects in the architecture - along with the refusal of cumbersome objects such as tables and chairs and the apparent simplicity of design - should not be interpreted as the outcome of a primitive understanding of architecture. The architecture motifs in use are centuries old, and the subtlety of design can be breathtaking, as the expression of a philosophy of the habitat.

Other elements of the basic plan add more quality to the design of the house. Alcoves (in Turkish *eyvan*) between the rooms, a familiar and old architectural motif of Middle Eastern architecture, offer both symbolic connotations and functional convenience. They are generally rectangular and open on their narrow side onto a semi-open gallery, so in the rough and hot climate of the Middle East, it is a useful shaded space for all kinds of activities. In Turkish houses the floor of the *iwan* is slightly higher than the floor of the gallery, and may have, like the rooms, some sofas along its walls.

If there was any connection between the Anatolian Turkish house and the nomadic tent, this was not revealed in the house plan, but rather in the conceptual approach to the single room. A principle of design which may be called cellularity - i.e. the independence of each room composing the house plan - could be considered the expression of the Anatolian Turks still remembering the spatial organisation of their tents. In this kind of continuity it is not the forms but the behaviour towards organisation which expresses a cultural link with the past.

The harmony of traditional Turkish houses with the natural environment and with man, and their total subordination to human dimensions, are at the basic of their beauty. Even in the richest of houses, they do not present careful execution, nor glorious and rich decoration. Rather, their charm comes from the lack of pretension, from their spontaneity and from the quality of spatial ingenuity.

c. *Climatic Conditions*

The climatic is a transition between a Mediterranean (warm) and a climate like that of the Black Sea (cold). In summer (July-August), the highest daily temperature is 35° C, falling to 24° C at its lowest. In July the highest temperature of the water reaches 25° C. There is no snow, but in winter, and even in spring, rain falls in abundance. The main wind blows from the north, but the one from the south and the sea is equally important and strong. It is an Aegean climate: pleasantly hot, windy, with little rain in summer and mild in winter.

d. *Immediate Surroundings of the Site, Architectural Character, Access, Landscape*

The site is enclosed on the north-east by a road/footpath leading to the neighbouring village. The region is scattered with small constructions overlooking the sea, but their number being limited, the nature, consisting mostly of pine, olive and oak trees, is dominant and intact. The land is situated in a historically rich area, having in its close vicinity several archaeological significant towns (Alexandria-Troas, Assos, Efes, etc.), where the remains of settlements and the ruins of temples, theatres, baths and necropolises date back to the 4th century B.C.

e. *Topography of the Project Site*

The land is situated on a rocky site sloping steeply down (15m) to the beach and is planted with numerous trees. It has two natural terraces looking towards the sea, and big rocks are placed among the trees. The rather narrow beach leads from the rocky slope shaded by the trees to the sea and its generally pure and transparent water.

### III. Description

a. *What conditions gave rise to the formulation of the programme ?*

*Essential Factors*

- The wish to benefit from the holiday season by relaxing and studying in a calm, agreeable environment also suitable for entertaining (relatives, friends).

- To find in nature the right complement to urban life. For the Gürel family, who lives in Istanbul, the problem was not to reject the city and professional life. Rather it was to find, in nature during the vacation period, the psychological complement, the spiritual and mental equilibrium needed for the accomplishment of one's being and personality.
- The beauty of the natural site all along the Aegean coast.
- The presence of members of the family in the region.
- The proximity of historical and archaeological sites. Mr and Mrs Gürel being both art adepts, an important part of their lives revolves around architecture, painting, music and literature (professional life, teaching at the university, scholarly trips, etc.).
- To approach the project of building the vacation house (buying the land, deciding on the areas to be built, the simplicity of the materials and construction methods, etc.) in an economical manner.

*b. General Objectives*

The aim was to create within a small vacation house a place to bring together the members and friends of the family while allowing them to have privacy and solitude. In this respect, the statement of Mrs G. Gürel (wife of the late Prof. S. Gürel) was:

- We bought the land in ... (see appendix).

*c. Functional Requirements. Architect Brief*

In order to accommodate the family and friends, the aim was to create, on a single piece of land, various units with functions of their own, so as to provide privacy for everyone and to preserve nature as far as possible. The conception was a number of sleeping and living units grouped around different courtyards. Particular attention had to be given to the materials and construction methods of the region, so as to build as economically as possible an architecture appropriate to the site, the climate and the nature.

During his various holidays in Canakkale, Sedat Gürel had the opportunity to study the traditional construction elements and the geographic and climatic factors. On this basis, he turned to the problem of the spatial functionality of each of the units, which he conceived with care so that they may satisfy the needs and aspirations of everyone, while also respecting a balance in the dimensions of the units so as to retain the predominance of the courtyards, the land, the nature and the sea.

Wishing to also remain faithful to the architectural forms of the region, of the nearby village, he designed the complex (its aspect, forms and colour) so that, consisting of independent small units, it would become a continuation of the village and of the region, where mainly small individual room/dwellings are to be found.

*d. Building Data. Number of Units*

The residence consists of 7 units, divided into 4 sleeping units, 2 living units and one common service unit, grouped around courtyards. The total site/land area is 1'000 sq m. The total floor construction is 125.5 sq m (for the seven units).

The seven units are:

1. Bedroom unit consisting of a sleeping area, sanitary facilities, a wardrobe and a private outdoor sitting area.
2. Living room consisting of a sitting area, a dining space, a kitchen, a sea-front balcony and a basic open courtyard.

(1 & 2 units intended for Sedat Gürel and wife)

(After Sedat Gürel's death (1986), units 1 and 2 still used by Guzin Gürel, the late engineer's widow.)

3. Guest unit for 2 persons, housing 2 superimposed beds, sanitary facilities and a wardrobe.
4. Bedroom unit consisting of a sleeping area, sanitary facilities and a wardrobe, intended for Sedat Gürel's parents.

(Since the death of Sedat Gürel's parents, this unit serves to accommodate guests.)

5. Bedroom unit consisting of 4 sleeping spaces, sanitary facilities and wardrobes.
6. Living unit consisting of a sitting area, a dining space and kitchen, a front balcony and an open courtyard at the back.

(Units 5 and 6 intended for Güzin Gürel's sister and family of five and still used by them.)

7. Common service unit consisting of sanitary facilities, 3 small spaces for the general maintenance of the residence and for cars.

- At one extremity of the linear arrangement of the units, near the service unit and the front door, there is an open space for 2 cars, secluded and separated from the living areas by the layout of the plan.

- Apart from the balconies and the designed courtyards, there are different natural sitting areas among the trees and the rocks, which are chosen at different times of the day by the users. These spontaneous sitting areas are supplied with small carpets, cushions and light wooden chairs.

e. *Evolution of Design Concepts*

*Response to Physical Constraints, Siting, Topography, Roads, Climate*

- The 1'000 sq m piece of land, in the form of an elongated terrace 15 m above the sea but level with the road, to a certain extent imposed the alignment of the units, which, due to problems of climate and sight, also had to assume such a disposition.
- The terrain being scattered with trees and rocks as important elements of the site, the implantation of the units had to be inserted in between these natural elements which were to be preserved (aspect, shade).
- The wind blowing from the sea in summer was to be received and felt in between the units, which therefore had to face the sea.

- Climbing down to the level of the beach and the sea is possible through various natural stairways of stone placed between the rocks down the slope so as to preserve the integrity and the natural aspect of the site.
- The residence had to be insulated from the road situated behind the terrain (sound, sight, privacy), not only by planting trees all along the demarcation line of the terrain, but also by erecting a high stone wall there and judiciously disposing the units within the perimeter so that they would face the sea and have their better protected rear sides towards the road.

#### *Response to User Requirements. Spatial Organisation*

In order to ensure the functionality of the ensemble and the privacy of the occupants of the residence within the framework of the 7 units built, 5 groups were conceived, nevertheless allowing for a general flexibility of utilisation (see appendix 2).

- Group 1: Sedat Gürel and wife; sleeping and living unit (Units G and F).
- Group 2: Parents' unit; sleeping unit (Unit D).
- Group 3: Guests' unit; sleeping area (Unit E).
- Group 4: G. Gürel's sister and family; sleeping and living unit (Units B and C).
- Group 5: Maintenance, storage (Unit A).

Each of these groups was envisaged so as to be used independently in order to preserve privacy and self-sufficiency. The full walls of the units ensure the "enclosure" of the spaces used by the various groups, while also setting a demarcation for the daily utilisation.

The two principal groups of the household (S. Gürel, his wife and G. Gürel's sister and family) also have private open air courtyards as extensions to their enclosed spaces.

For familial respect, the parents' unit (D) was intentionally placed at the centre of the complex. It is the physical and spiritual bond of the scattered units. For daily necessities and occupations (rest, meals, discussions), the parents are received in the other parts of the complex.

Following the death of S. Gürel's parents, this unit is presently used as a guest room.

The unit assigned to guests (E) mainly faces Group 1 (S. Gürel and wife), as it is destined essentially to house this group's guests. In this way, while keeping its independence, it can group with Group 1 and constitute a new entity independent from the rest of the residence. Nevertheless the guests also have the possibility and opportunity to be received in the other parts of the complex.

Group 1 (Units G and F) is situated in the most isolated part of the residence, and therefore enjoys a privileged situation in terms of seclusion and privacy. From that point, a natural stairway of stones leads to the beach. The disposition of this group allows for a regular life (sleep, meals, daily occupations, use of the sea, ...) totally independent from the remainder of the complex.

For the units 2 outdoor areas have been created, one facing the sea and the other, for the sake of variety, isolated from the views of the beach and the sea while still allowing sensitive angles views of these elements.

The outdoor space created for the gatherings of all the occupants of the residence (10 persons) is situated in front of the parents' unit, where a natural terrace has been arranged to accommodate light, mobile equipment (carpet, cushions, light wooden furniture) preserving the natural aspect of the site and limiting the thought out, built area.

The outer stone wall of the residence, which delimits and isolates the road, also contributes to the spatial boundaries within the complex. Essentially it does two things:

- It provides an orientation for the circulation of access to the units.



- It delimits the courtyards of each of the various groups, thus marking the domain and usable surface for all the occupants, becoming an element of "enclosure" and a visual support of spatial delimitation.

Different natural stone ramps and stairways give access from the units to the beach. Artfully, these access passages have been kept in their original wild state, the architect only simply facilitating certain difficult bits of the way.

The entrance storage/garage element, which is a secondary service area, constitutes a closed space overlooked by none of the units and stands well apart from the residence proper.

#### *Formal Aspects, Massing, Articulations*

Seven white units with tiled roofs and wooden apertures are irregularly scattered on the terrain, delimiting small spaces of private utilisation for each of the units and the occupants. The units retain a minimal human scale, due to the height and dimensions of the units which yield to the predominance of the natural site. The articulations, emphasised by the outer wall, play an important role in the formation of the apertures and the definition of the individual spaces of the various units. Moreover, these articulations create the impression of passing through narrow aisles or village streets. There is contrast in the colour of the wood of the doors, the balconies and the shutters, the red tiles of the roofs, the plastered, roughly whitewashed bricks of the walls, and it is well unified with and integrated in the site. The interior decoration of the units is very simple and spontaneous, consisting of natural niches set in the walls, light wooden furniture, floors covered with terra-cotta tiles and a rough whitewash in harmony with the exterior of the units.

#### *Landscaping*

The garden is left with its original vegetation (pine, olive and oak trees in a rocky land with slopes leading to the beach and the sea). The footpaths and courtyards between the units are paved with stones picked up on the beach. Natural stairways carved in the rocks lead from the units to the beach. The natural landscape, the sea and the sky have been regarded here as essential elements of the architectural composition, and therefore any designed intrusion or sophistication of the natural atmosphere have been avoided.

#### *f. Structure, Materials, Technology*

##### *Structural Systems*

Brick walls and wood structure for the roofs.

##### *Materials*

- Foundations made of locally available stones.
- Brick walls constructed traditionally.
- Infill.
- Roughly applied whitewash on exterior façades.
- Floors covered with terra-cotta tiles.
- Timber ceilings.
- Traditional clay roofing tiles.
- Timber windows protected by wooden shutters.



### *Construction technology*

A traditional simple construction system with brick work. The major building parts were fabricated on-site, except for the woodwork, which was manufactured at the local carpenter's workshop.

### *Building Services, Site Utilities*

Current equipment, water pipes, electricity, etc.  
There is no telephone.  
Hot water is provided by means of gas containers.

From the first days of the occupation of the residence (1971) until quite recently there had been no electricity and lighting had been provided by candles and kerosene lamps. Water came from a well. It is interesting to note that the Gürel family was not at all disturbed by this lack of modern technical facilities, and that its members rather preferred this natural, rather primitive life so contrasting with the modern urban life in Istanbul (the permanent residence of the Gürel's).

### *g. Origin of technology and materials*

- All local.
- Origin of labour force. All local, 20% skilled, 80% unskilled workers.
- Origin of professionals. Local architect/carpenter.

## **IV. Construction Schedule and Costs**

### *a. History of Project*

#### *Project timetable*

- |                             |  |
|-----------------------------|--|
| - Design                    | Commencement 1968, Completion 1969.            |
| - Construction              | Commencement Sept. 1969, Completion July 1971. |
| - Date of project occupancy | July 1971.                                     |

### *b. Total Cost and Main Source of Finance*

#### *Project Economics*

Total initial budget	Being a private property and maximum economy being planned in the design, no budget had been foreseen.
----------------------	--

Total actual cost	100'000.- Turkish Liras in 1971 (US\$ 700).
-------------------	---

All the funds came from private sources (Gürel family).

### *c. Comparative Costs*

The costs were below average for traditional contemporary constructions.

d. *Qualitative Analysis of Costs*

Actual cost per sq m                      00'816.- Turkish Liras in 1971 (US\$ 57).

Analysis of costs

- Land	10'000.- Turkish Liras (1968)
- Infrastructure	10'000.- Turkish Liras (1969)
- Labour	40'000.- Turkish Liras (1969-71)
- Materials	40'000.- Turkish Liras (1969-71)
- Professional fees	none

e. *Maintenance Costs*

These are very low. Since the residence is used in summer, no heating system has been installed. When heat is needed the fireplaces are used, the wood being provided from the region. Hot water is obtained by a gas container. There is no cooling system. The wind blowing from the sea is quite effective in this respect. The landscape and the garden preserved almost in its original state calls for no real maintenance. The construction does not require particular maintenance, except for:

- Whitewash paint for the units once every 2 years.  
Materials + Labour                      100'000.- Turkish Liras (1989) (= US\$ 45)
- Paint and varnish for all woodwork once every 7 years.

V. **Technical Assessment**

a. *Functional Assessment*

The residence functions well. It is a modest vacation house which, mainly for reasons of individual utilisation, was divided into several independent functional units. The various daily functions and necessities (meals, rest, socialising, hygiene, etc.) take place among the users of the residence without mutual interference or unease. No modification has been made, and none is planned to be made. The complex perfectly fulfils its aims.

Note: It is true that a functional planning of the spaces had been made, yet a wide margin of utilisation has been left for spontaneous activities throughout the residence (breakfasts in the rocks, dinners by the slope leading to the beach, studying while resting on the cushions near the trees, reading on the beach, gatherings of the entire family in the dining room, etc.). Thus the functionality is rather flexible (as it should in a vacation house), and therefore cannot be observed rigidly or in a predetermined manner.

b. *Climatic Performance*

*Lighting*

Filtered and sufficient inside the units. More important in the living units than in the sleeping units.

### *Ventilation*

Thanks to the alignment of the units, the wind from the sea is equally shared throughout the residence. On very hot days an airflow is ensured by opening opposing doors and windows. These are located so that they directly face the sea wind.

### *Acoustics*

The separate units are well insulated acoustically from each other and no interference occurs. Noise from the road is non-existent, because the traffic is rare and the wall and trees bordering the terrain are very effective in this respect. And anyway the sound of the wind blowing from the sea is rather loud and masks noise made by the occupants in their units.

### *Orientation*

Efficient. Good control of sunlight and wind.

## *c. Choice of Materials, Level of Technology*

The materials are the simplest, cheapest ones, locally available in the region. The technology used and the construction modes followed are common in this part of Turkey, and in the neighbourhood of the site and the nearby village. It is a simple, appropriate construction technology well known to the craftsmen and inhabitants of the region.

The wooden furniture, doors, windows and window shutters also display a simple, familiar design, which has nevertheless required attention and sensibility on the part of the carpenter to achieve good execution and finishing.

The simple designs and the familiar technology of the region have made it possible for the finishing of the residence to be completed in a relatively short time, with minimal manpower (and therefore better supervision), and very low general workshop expenses.

## *d. Ageing and Maintenance Problems*

The residence is entirely sound and no constructional deficiency is conspicuous. The maintenance problems are minimal, and, anyway, it was one of the ideas included in the design to limit the maintenance costs as much as possible.

The actual maintenance works are:

- Painting and varnishing all the woodwork (door, windows, shutters) once every 7 years.
- Whitewashing the units (exterior and interior) every other year.

These painting jobs are usually done by one person working 4 days before summertime. The material and manpower costs are very low (100'000.- Turkish Liras = US\$ 45).

During the cold season, when they are unoccupied, the units are closed, but can be prepared and cleaned one hour for individual utilisation, thanks to the concept of independent, self-sufficient units which can accommodate, if need be, several persons while other units remain closed.

e. *Design Features*

*Formal Aspect, Massing Articulations*

The irregular disposition of the units on the site, while following the profile of the terrain, the view and the climate, also bears the great spatial interest of offering diversity and animation, as well as sensible viewing angles of the minimal spaces. The spatial apertures are diverse and colourful, and notwithstanding the limited area of the domain, the judicious implantation suggests and displays spatial variations which arouse and interest to discover the places and elements at various hours of the day (the colour of the sky, the trees, the wind, ...). The scale and the texture of the buildings are in perfect harmony with nature, and the articulations of the units constitute different pleasant spaces. The accurately studied units are very well linked, their unity being achieved by their scale, forms and colours.

VI. Users

a. *Description of Those Who Use the Place*

- Sedat and Güzin Gürel.
- Sedat Gürel, architect, professor of architecture at Istanbul University (deceased 1986).  
Income level: medium.
- Sedat Gürel's parents
- Güzin Gürel's sister and family
- Guests: artists, architects, engineers, businessmen all living in Istanbul and invited usually for short periods in summer (3 days to 3 weeks).

At the conception stage, the complex was intended for 11 persons:

Sedat and Güzin Gürel	2
Güzin Gürel's sister and family	5
Sedat Gürel's parents	2
Guests	2

At present the occupancy varies from 3 to 10 persons, depending on the holiday periods and the summer plans of the people involved and their friends.

The complex is essentially only used in summer over periods of one to three weeks or even on long weekends. In the other seasons a 2-days trip in sometimes made, but very rarely. Off-season the occupancy falls to 5, as it was during this trip made from Istanbul to the site by the reviewer.

b. *Response to project*

The users are all very satisfied. For them, the residence has been and still is a place of beauty, joy and relaxation, where a sense of completion and communication with nature is felt all the time.

*Mrs Güzin Gürel*

For her, it is a unique place where she has spent, together with her husband, her family, her friends, unforgettable vacation periods. Her late husband had conceived this house with her collaboration, with much love and feeling for all the minimal spaces which were to respond so well to the envisaged project. They were so satisfied and happy with this house that they both used to take

advantage of every vacation period in order to spend a few days here. For Mrs Gürel, this house, this return to nature is a very good complement to the urban life in Istanbul. It is also a place where she comes together with friends and artists for cultural exchanges and dialogue.

*Güzin Gürel's Sister*

She is also very satisfied.

*Guests*

According to Mrs Guzin Gürel, they are very satisfied of their stays. Two interviews with 2 guests who had stayed several times in this residence have been made (see Appendix).

*People of the Village, Workers*

Questions were also put to the inhabitants of the nearby village who had on occasions worked in the residence. They think it is an original, practical and economical idea. They think that everything is a bit small but very functional.

## **VII. Persons Involved**

### *a. Identification of Project Personnel and Their Roles in the Project*

Client	Dr. Güzin Gürel (spouse of the late Dr. S. Gürel).
Architect	Prof. Dr. Sedat Gürel 1925-1986 (architecture, landscape, interior design).
Consultant	Dr. Güzin Gürel (spouse of the late Dr. S. Gürel) for the conception of the residence, the functionality and interior design of the units and the landscape. According to the workers of the village and friends/guests she was very much involved with her husband in the design of the house, always discussing its spaces and conceptions.

Master craftsman/carpenter Mehmet Toktas.

*Darab Diba*

Tehran, 16 May 1989

## Appendix

Extracts from discussions with the client, owner and guests of the Gürel Summer Residence.

*Güzin Gürel*

"We bought the land in 1968. We wanted a setting in which we could share the beauty with the family and friends, with as little disturbance as possible to the natural environment. People should share a life without restricting mutual freedom and spend most of their time outdoors, the natural environment becoming fused with the living quarters.

We had chosen this site because his family has their roots in Çanakkale. His conception of a holiday was to get away from the normal environment to an outdoors living, where the sea, the climate would allow a carefree existence in a natural setting. Our wish was serenity and isolation in a beautiful spot. We went to the same area for 10 years during the summer months, staying with relatives and renewing our ties with the ancestors' land. Then, we spent one summer in a village house nearby. Dr. Gürel had the chance to see the construction techniques and the indigenous materials used in the traditional village constructions. We experienced the climate and got to know cultural differences and the reflection of these in every day life."

*Tung Ulug, Mechanical Engineer*

Guest of the Gürel residence for some 10 years: each summer 15 days.

"The place is really very nice. I enjoyed my stays very much. The architecture is so human. The first time I was invited there I felt that I was really part of nature. There was no electricity, no telephone.

When you go there you really feel free, and it must be the building that gives you this feeling. The building has different sections, but in my section (guests' unit) I can really feel freedom and privacy.

Sometimes I don't even feel anymore the building, the architecture. There is only the nature, the sea, the landscape. The nature has not been changed or demolished. Everything is intact. When you pass there (in front of the house) with a boat you don't feel the house.

It is a very unique location. You have the farmers, the fishermen, the forest, the sea, the archaeological site ... You really feel you are living in an archaeological place."

*Judith Savage, Pianist*

Guest of the Gürel residence for several years (summertime).

"It is a big space and the rooms are all so small, but I feel very well the whole area and space. I like the bedrooms.

It is big enough for everything.

Although the kitchen is small we can cook the best things and feel that we are in a big dining room. Everything is so efficient.

It is the most ideal place for holidays. It was wonderful to feel isolated, without electricity, without television, without a telephone. There I can concentrate and read serious things. That's a kind of concentration I cannot have in the town."

"What do you want when you are on a holiday ? You want the sea, the sun. You want to relax, to be with friends in a receptive context, ... And of course being so close to archaeological sites ... Alexandria-Troas, Assos; it's really unique."

You know, even when everybody was in the house (about 10 people), we still had absolute privacy. Acoustically, there almost always was the sound of the wind, the trees and the sea. This was the overall music.

It is so small but so carefully designed. For example when my husband would go in the residence to see the parents I could not find him.

This place is so animated (speaking about the interior and exterior spaces of the architecture), so diverse. And the spatial dynamism is tremendous.

The size and the location of the window in the guest unit is so perfectly conceived that you can rest, read, do anything you like without any disturbance, and with the benefit of a good view and light.

You go on the road. There is traffic, dust, rushing ... and then you open the door of this house ... and suddenly it is another world."