



New Searches in Turkish Architecture in the 1980-2000 Period: Multi-Storey Bank Buildings

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Abstract

Architecture has been affected by cultural, social, political and economic changes throughout history. The architecture of the Republican period is dominated by concepts such as traditionalism, Turkism, functionality and locality. In this process from the proclamation of the Republic to the 21st century, the search for identity in architecture can be analysed in three periods. The years between 1910-1930 are the First Nationalist Architecture in which Ottoman and Seljuk references are used under the influence of nationalist ideas. In the 1940s, the period of II. Nationalist Architecture, in which traditional elements were used, began. In the 1960s, architects interpreted local identity with modern language. In this 60-year period, architects are in search of an intersection between modern architecture and local architecture. After 1980, the changing political process and the global economic strategies adopted by Turkey changed the socio-cultural structure of the country. In this context, Turkish architects have also been affected by the global architecture that affects the whole world. The international architecture that emerged as a result of globalisation is a modern language that is far away from the place and its context, in which postmodern and minimalist movements started to dominate. In this period, the construction investments made by banks, which have a significant capital in Turkey under the influence of globalisation, were influenced by this postmodern architectural language. Important architects of the period designed the multi-storey buildings reflecting the corporate identities of financially strong banks. Therefore, the best examples of the architectural language of the period in Turkey are bank buildings. After 2000, with the changes in building supervision and the development of computer-aided design, building construction systems and high-rise building examples have developed. Within the scope of the study, multi-storey bank buildings designed by prominent architects of the period between 1980-2000 were investigated. Examples of bank buildings in Istanbul, Ankara and Izmir are compared by examining their architectural style, spatial organisation and their relationship with the city. It is revealed how these buildings were shaped as a synthesis of global architectural trends away from local architecture. In these examples, the effort of the bank buildings to be symbolic and prestigious buildings is seen in the façade structural elements, façade formations and material usage.

1. INTRODUCTION

20th century Turkish architecture is a process shaped by a combination of historical transformation and cultural richness. The collapse of the Ottoman Empire and the establishment of the Republic brought about a radical change in the architectural scene. This evolution, amidst ideological turmoil, led to the emergence of various architectural movements reflecting the search for a balance between tradition and modernism. Bank buildings and activities were also influenced by the architectural trends and changing economic conditions during this period.

During the 19th and early 20th centuries, including the National Architecture I movement, in which Galata Bankers dominated banking activities, bankers formed an important part of the Ottoman economy with their activities. Foreign banks were also active during this period. During the Ottoman period, 18 banks were established and continued their existence until the Republican period [1]. Founded in 1917,

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İtibar-ı Milli Bank replaced the Ottoman Bank and became a real state bank. When early 20th century banks are analyzed, it is seen that very few of them built a bank building for their own operations.

It is observed that most of the others continued their activities in rooms or floors they rented in inns. While most of the others continued their activities in the rooms or floors they rented in inns, a few of them used the buildings of the evacuated banks [2]. After the proclamation of the Republic, banking activities in Turkey gained momentum and new banks were established. The services of foreign banks were stopped and it is known that 18 national and 13 foreign banks in Turkey were closed in 1923 [3]. Most of the newly established banks started their operations in the early 20th century and the negative attitude towards foreign banks continued until the economic depression of 1929 [4]. In 1923, with the Izmir Economic Congress, a common ground was reached on the establishment of privately owned banks in Turkey and this event was an important factor that would move banking forward [5]. With the impact of the Great Depression, the number of banks in Turkey decreased from 60 in 1932 to 40 in 1945. From this year until today, the number of banks has always increased, although there have been some closures [1]. After that, the establishment of both national and private banks increased rapidly and banks started to form their own structures. The developments in the history of banking in Turkey took place in the 20th century. Therefore, the structuring element is very important in these processes. 20th century Turkish architecture emphasizes the effects of the ideological and economic transformations after the foundation of the Republic on architecture and the emergence of various movements reflecting the balance between tradition and modernism.

By 1980, the banking sector was also affected by the political processes in Turkey. Neoliberal thought, which was supported especially between 1980-200, a period of opening up and globalization affecting the economy, led to a period of liberalization and opening up in banking [6]. Increased competition in the banking sector thanks to political developments and increased international investments led to an increase in bank structures. With these developments in 1980-200, it is seen as a factor that banks with great economic power prefer multi-storey buildings in the buildings constructed to show the power of institutionalization.

Politics has had an impact on the growth and structuring of the banking sector as well as on the architecture of Turkey. These influences can be seen from the understanding of localism that began with the proclamation of the Republic to the modernism pioneered by international architecture.

After 1980, neoliberal policies also affected architecture. At the beginning of the 20th century, the Republic of Turkey, as a new state, began to search for local architecture. These searches first emerged as traces of Ottoman and Seljuk architecture. Although the influence of modernism began in 1930, the concept of 'nationalism' became influential again in 1940, especially in educational buildings. Sedat Hakkı Eldem is shown as the leading architect of this process, which is the Nationalist Modern Architecture II period. The years 1950-1960 were a period in which a modern style in architecture was accepted under the leadership of the USA. The liberal policies implemented under American leadership led to the influence of international forms in Turkish Architecture. In the years 1960-1980, new architectural trends as well as the international style seen in previous periods continued to be applied [7]. In this context, the political and economic developments in the Republic of Turkey between 1980-200 affected the banking sector positively and the sector, which developed with investments, made new building investments in these years. These buildings were high-rise buildings to symbolize the power of banks and money. During this period, Turkish Architecture was influenced by international expansions, followed global architectural trends and gave examples of postmodern architecture. These examples can be read through bank buildings, one of the important building types of the period.

2. METHOD

This study aims to investigate the effects of the global architectural influences that came with the adoption of the global economic strategies of the period on Turkish architecture. Thanks to the globalization and economic developments between 1980-2000, banks are in a financially strong position. Financially strong banks invest in multi-storey bank buildings that emphasize institutional strength.

Therefore, high-rise bank buildings are good examples of global architectural influences and developments. Within the scope of this study, buildings from three different metropolitan cities - Istanbul, Ankara and Izmir - were selected to better examine global influences. Four buildings designed by prominent architects and constructed between 1980 and 2000 were selected for the study. The architectural style, spatial organization and urban relationships of the selected multi-storey bank buildings were examined. The common features of these banks are grouped under main headings such as building-environment relationship, plan organization and technological developments-facade features. The evolutionary processes of bank buildings in Turkey and the architectural identity of the period are evaluated. This evaluation emphasizes that bank buildings are important not only in architectural terms but also in economic, social and cultural contexts.

3. 20TH CENTURY TURKISH ARCHITECTURE

Turkish architecture spent the 20th century influenced by political and economic developments, searching for its architectural identity and questioning concepts such as traditionalism, localism and Turkism for a long time. The First Nationalist Architectural Movement, the first movement of this process, shows its influence in official buildings between 1910-1930 and extends from the end of the Ottoman Period Architecture to the first years of the Republic.

The architects of the period tried to create a new Turkish national style that aimed to be nationalist but used both elements and design concepts of Seljuk, Ottoman and Islamic architecture. This style was recognized as the Turkish National Style in the pre-Republican period [8]. In this process until the first years of the Republic, we can say that there is an ironic attitude to the use of differences by this movement, which claims to create a new Turkish national style using elements of classical Turkish architecture.

In the architecture of this period, the concept of 'nationality' is intensely questioned for the newly established Republic of Turkey. The concept of nationalism that emerged with the Izmir Economic Congress continued until the Depression of 1929. While every type of building is affected by this process, banks, which are indicators of the economy, are undoubtedly affected by this process.

Only national banks were established and banks with foreign capital were not allowed to operate. In 1924, the Ottoman Bank was nationalized, the Central Bank of the Republic of Turkey was established in 1930, and then state banks such as İller Bank, Emlak ve Kredi Bank, Halkbank were established [9]. All these influences led to the reflection of nationalism on bank buildings in the architectural context. Vedat Tek and Kemaleddin Bey are the most influential architects of this period who encountered nationalism.

During this period, the process in Turkey until 1927-1933 was led by western architects from abroad, but could not reflect the revolutionary and innovative structure of the Republic. With the increase in the number of national architects returning home after receiving education, reactions to the modern architectural understanding applied by western architects in Turkey began to emerge. In this context, the Second National Architecture Movement (1939-1950) was born [10]. After the Second World War, in the years 1940-1950, the understanding of "nationalism" supported by the state was influential in the architectural field of the period, especially in educational institutions. In the same years, the dominant regime of Western states and the use of monumental designs in architectural products greatly influenced the dominant view of the period [11]. This situation was effective in the development of Second National Architecture. The questioning of nationalism created a synthesis understanding of architecture based on traditional materials and examples of civil architecture built in the past. However, due to the economic and political developments after 1950, it succumbed to modernism and a period of modern architecture detached from its context began to dominate until 1960. As liberal attitudes were supported during this period, the government made agreements with international companies for large projects such as ports, factories, bridges, etc. The import of construction materials and cooperation with the US influenced the architectural attitude in these years. Thus, in the 1950s and 1960s, international design ideas dominated in Turkey under the leadership of the United States. In addition, new construction techniques were also introduced. When we look at the Hilton Hotel (1955) and Emek İş Han (1959), two of the most prominent buildings of the period, it is seen that the international style was dominant but no original elements were

used [11]. In the 1960s-1970s, the liberal policies pursued by the state with the influence of global support brought along its effects in the field of architecture. Social, economic and political crises were experienced throughout the 1970s. As a result of all these, the construction sector was negatively affected. In this period, new architectural movements as well as the international style were continued. With the 1980 coup d'état, changes were observed in economic, social and political phenomena.

4. ARCHITECTURE IN TURKEY IN THE 1980-2000 YEARS

There was a military coup in Turkey in 1980, and after Turgut Özal came to power, neoliberal policies were supported, but the desired improvements in the economy were not achieved [12].

Opening up policies have affected not only the economic sphere but also the world of architecture. These processes dominated by neoliberal economics have also affected land use, spatial organization and architecture [8].

In 1969 in the West The effects of postmodernism, which began to be seen in 1980, began to be seen in Turkish architecture. In this context, neoliberalism, as the new intellectual process that emerged in global political and economic expansions, tried to keep up with global architecture in the world of architecture. The intellectual processes and social habits of the period led to the need for new functions and building design in architecture. The ostentatious and high-rise buildings built in big cities coexisted with neighborhoods consisting of unplanned slums formed by ongoing internal migration, and social segregation emerged within the city [13]. In this period, increased financial means and technological developments supported the rising building density. In the Liberalization and Opening Up Period (1981-2001), in addition to the increasing congested construction, the effort to rise vertically is also seen in bank buildings. Significant changes and events in the 1980-2000 period have affected the banking sector.

The effects of important changes and events in the 1980-2000 period on banking had important consequences in the architectural field. With the effect of new investments in domestic and foreign markets and opening up to foreign markets, cities have become investment instruments for international banks, and banks have retained a significant investment power until the crisis in 2001. With the use of advanced technology, construction systems and materials, these investments can be seen in high-rise buildings as an indicator of financial power. Turkey's leading architects, as another result of globalization and internationalization in the domestic market, have also created landmark buildings of the period. Especially the effects of globalization on Turkish architecture can be clearly seen in the buildings designed by Turkish architects, which are influenced by the postmodern architectural language. Thus, these high-rise buildings, which financially powerful banks saw as a reflection of their corporate identity, were designed by the leading architects of the period. Post-1980 Turkish architecture has been in an ambiguous and variable approach between nationalism and universalism. There is no unity of style or architectural expression in Turkish architecture as seen in previous periods. Out-of-context buildings were designed with a postmodern architectural approach due to the current international architectural understanding's use of traditional connotations-elements with minimalist movements contrary to this tradition. The combination of both tradition and modernity gave this understanding an ironic angle. In the period between this duality, the bank buildings that held the economic power of the period were also affected. The understanding of postmodern style, which emerged with the ironic use of different or opposite elements together between tradition and modernity, and the structures of the bank buildings of the period are worthy of research and understanding. In this context, 4 sample bank buildings built between 1980-2000 and designed by leading architects of the period were selected for research. Yapı Kredi Bank Osmanbey Branch, Central Bank Izmir Branch, Şekerbank Head Office Ankara, Halk Bank Head Office buildings were analyzed as they reflect the architectural characteristics of the period.

5- BANK BUILDINGS

Bank buildings are generally similar to office buildings with their offices and working environments. In bank buildings, there is service rather than production [14]. Due to this service providing structure, there are different areas between the customer and the employee in bank buildings, which vary according to the nature of the transaction. As a result of the service performed in this space, documents, valuables, etc.

need to be stored in an area such as a safe [15]. These function-specific units seen in banks have become the preferred uses in building typology over time. Entrance hall, waiting room and manager rooms are mostly located on the front façade. Offices, generally front office and back office, can be located on the façade only in cases where there is no corner blind façade. Apart from this, it usually faces the waiting room and artificial lighting is used [16]. Since the waiting hall is the area where the customer makes transactions quickly, it is important to position this area close to the front office and vertical circulation [15]. This area, where employee-customer relations are provided in bank buildings, is very important in bank space organisation. Bank Transaction Hall generally covers the areas where people make transactions in front of the counter and the area where the counter and bank customer employees are located is defined as the front office. The back office area is located just behind the front office and is not in direct contact with the customer. Manager and executive rooms are usually located on the upper and mezzanine floors. The safe room is usually protected in the basement floors [2].

5.1. Yapı Kredi Bank (YKB) Osmanbey Branch

The building was constructed on a plot of land in Şişli/Istanbul, on which there used to be a petrol station. The land was purchased by Yapı ve Kredi Bankası Mensupları Emekli Sandığı Vakfı in 1978 at a high price and a limited architectural project competition was organised between five architectural offices for the architectural competition for the YKB Osmanbey branch [8]. In 1981, the Yapı Kredi Bank building, designed by the distinguished architects of the period, Şanziment Arolat and Neşet Arolat, who won the first prize in the architectural competition held in 1979, was completed [17]. The building is still in use today as a branch of Yapı Kredi Bank.



Figure 1. YKB google maps layout image, 2023 **Figure 2.** YKB google maps image, 2023 [25]

The YKB Osmanbey branch is located on a corner parcel at the intersection of Rumeli and Halaskargazi streets, and its plan layout fits the parcel boundaries. The fluted colonnaded facade applied on the facades facing Rumeli and Halaskargazi streets provides a perspective that emphasizes and highlights the corner. The curtain wall system and mirrored glass used on the exterior add depth to the street and increase the corner emphasis. According to this context, it is seen that a multi-storey building-city relationship is established. Only the ground floor plan of the building was found. Looking at this plan scheme, stairs are seen from several different points rather than a single central core circulation. At the entrance, at first glance, unlike today's banks, the user is greeted by a staircase instead of tellers. A gallery space is used in this area where the tellers are located. Since the building is a competition project, the plan scheme was prepared according to the requirements of a ready-made needs program given by the competition. The planning is as follows: the bank branch on the mezzanine and ground floor, offices belonging to the YKB foundation as you go up to the upper floors, and the basement is for installations and storage. It is a mixed type building with offices and programs belonging to the bank. Therefore, it is seen that there are vertical partitions between the floors considering the programs [8]. While the ground floor is an open hall where communication between the public and the customer is intense, specialization in function is seen as you go up to the upper floors. When we look at the facade design of the building, the facade was designed using fluted columns and recessed facade system along the two facades facing Rumeli and Halaskargazi streets. The use of very thin horizontal elements on the facade of the building emphasized the holistic vertical slices. Although the ground floor is emphasized through signboards, it is understood that the lack

of continuity along all facades does not disrupt the vertical integrity. The reflective glass used on the facades also supports this vertical emphasized design by ensuring that the interior mobility is not seen. The most striking element of the facade is the use of fluted columns that form vertical slices with the curtain wall. There are different explanations about the knowledge of this fluted column design.

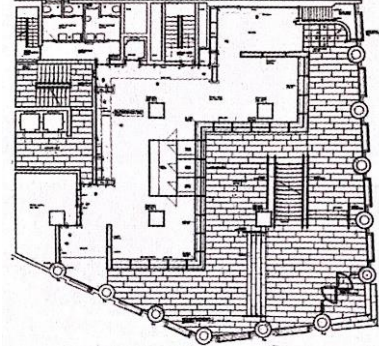


Figure 3. YKB Plan, 1979



Figure 4. YKB, 1979 [19]

The architects of the building stated that the circular columns were designed with grooves in order to prevent defects on the surface considering the bare concrete production conditions at that time, and that the grooves were intended to create a measure to prevent intense graffiti caused by the tense political conditions of the period [8]. Although it is a justifiable inference considering the construction practices of the period and the political environment, the use of molds left by the contractor may also be one of the reasons for these columns [19]. The meaning of the fluted columns, which are claimed to be non-bearing and used only on two facades, seems to be related to the information contained in the period. Although it is debated how they were originally used, the result obtained shows that the recessed façade, which is a technological expression according to the period, and columns with ancient connotations were used together. Fluted columns carry different meanings for both the facade and the city. While these meanings increase the monumentality of the building with its connection to the past, they also symbolize the politics and situations of the period.

The architecture of the YKB Osmanbey Branch stands out as an important example reflecting the technological and social conditions of the period. The use of fluted columns in the design was conceived as a practical solution between the production difficulties of exposed concrete and the political tensions of the period, thus playing both an aesthetic and functional role. Furthermore, the building's location on a corner plot and the details in the façade design provide valuable clues about the relationship of tall buildings with the urban context. These features transform the YKB Osmanbey Branch into not only a financial institution but also a monument bearing the architectural and social traces of its period.

5.2. Central Bank Izmir Branch

The 1970s-1980s in İzmir was a period in which zoning regulations in the urban area continued, fire areas were rehabilitated, important buildings, inns and bazaars around Fevzi Paşa and Gazi Bulvarı / İzmir were improved. This period was an unproductive period due to the scarcity of architectural competitions, and only eight competitions were organised in Izmir during this twenty-year period [17]. One of the eight competitions held in İzmir, the Central Bank competition, is considered a historically significant event that sheds light on the socio-cultural and economic transformations of the city, providing insight into the urban development of this 20-year period. The Izmir Branch of the Central Bank of the Republic of Turkey was determined and implemented as a result of a limited architectural project competition opened by the Central Bank in 1974. The building is located in Konak Square, north of the Municipality Palace [8]. Ertur Yener and Erdoğan Elmas won the first prize among 11. The total construction area is 14.700m². The building was opened on 22 August 1983 [20]. The building is still in use today as the Central Bank.



Figure 5. Central Bank google maps image, 2023 [26]

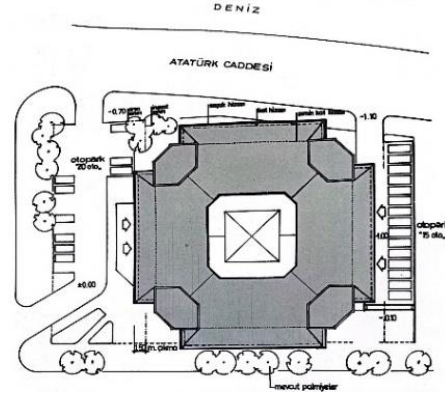


Figure 6. Central Bank Layout, 1979 [20]

The entrance to the building is from the west façade. Today, Cumhuriyet Boulevard, which is located on the north façade and passes right in front of the building, and the green areas in front of the building are the infill areas added later. Especially in the period from 1983 until the addition of these infill areas, the building is surrounded by an open parking lot and the plot of land abuts Atatürk Street on the shoreline. In this context, it can be said that the building's relationship with the city was quite weak when it was realized in 1983. Today, although Cumhuriyet Boulevard, which passes in front of the building, is used as a parking lot in 2018, the relationship of the city with the coastline has been tried to be established with the filling areas added later. The Central Bank of Izmir, on the other hand, has increased its accessibility through the actively used Cumhuriyet Boulevard, but its connection with the coast has been severed. The building, through updates over time, has integrated with the city; however, it has also attempted to resolve the disconnection issues present during its initial construction with the addition of infill areas in the present day.

As a state bank, the building must comply with the criteria in the competition specification and the Izmir Municipality Zoning Regulations. We can say that these elements play an influential role in many aspects of the building such as its design and plan scheme. Some of the elements required in the competition specifications are as follows;

'12% sloping roof cover, no hidden-horizontal creek, air conditioning of the entire building, natural light and air in all spaces, basement floor, h:30.80 max. height, etc.' [20].

The bank's customer hall and related units, which were specified in the competition to be on the ground floor, and the units required for the restaurant-kitchen, which were proposed to be on the top floor, together with the factors mentioned above, were the main factors in shaping the stair-elevator-facility cores of the floor areas of the building. With an atrium design, which was also applied in the Central Bank of Turkey building (1931-1934), it was aimed to maintain the historical elements and references to the past, especially since it was a state building [21]. The height of the building was determined according to the zoning status [22].

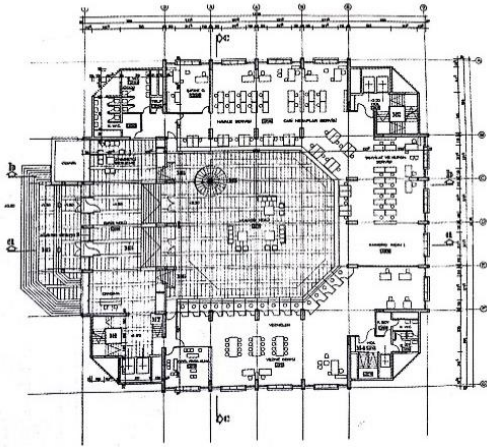


Figure 7. Izmir Central Bank Ground Floor Plan [20]

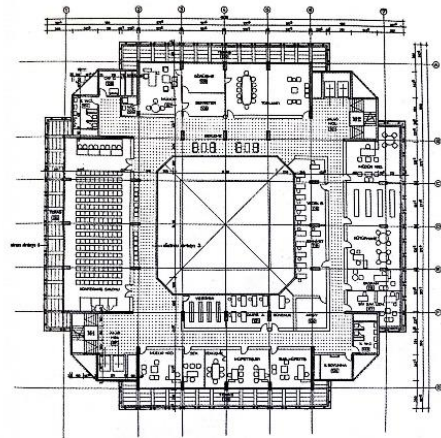


Figure 8. Izmir Central Bank Floor Plan [20]

The stair-elevator-facility cores are designed in blocks that are seen at 4 corners on the façade and continue vertically continuously. Thanks to the vertical circulations drawn to the edges, it allowed the plan to be analyzed more freely in the interior spaces and allowed the design of an atrium in the center. In the context of how the areas around the atrium in the center are used between floors, it provides the opportunity to accommodate different sizes of offices etc. in appropriate sizes, and is designed with a flexible planning approach that is suitable for developments over time [8]. The ground floor is raised and the main vault unit is organized under this raised floor. The ground floor is a double height floor with a gallery [22]. On the lower ground floor of the building; technical services and vault, on the mezzanine; archives and resting terrace, on the 1st floor; directorate, meeting room, library, on the 2nd-3rd-4th floors; passive services and on the 5th floor; restaurant, kitchen [20]. When we enter the ground floor, the atrium with the customer hall and tellers welcomes people first. Along the perimeter of this hall and along the mezzanine floor, a square plan scheme was applied with technical services (current accounts service, remittance service, bond and coupon service) and a vault. The blocks located at the 4 corners of the façade and extending continuously from the ground to the terrace contain stair-elevator-facility cores. These core blocks are used on the facade by using the curtain wall system and separating themselves in the facade design. Thanks to this design, the building contains technological elements according to its period with the use of curtain wall system. Both the use of historical elements and the use of technological elements according to the period are seen on the facade.



Figure 9. Izmir Central Bank, 2018 [27]



Figure 10. Central Bank, Ulus- Ankara [28]

When we look at the façade design of the building, we can see some traces of the Central Bank of the Republic of Turkey Administration Center, for which a design competition was held in 1973. The continuous vertical lines from the ground up to a certain level and the addition of horizontal lines as you go up, creating equal-sized windows that create a uniform effect, is a design approach that is also seen in the Central Bank of the Republic of Turkey Administration Center. White artificial marble is used for the facade surfaces and precast elements, and walnut-colored wood is used for the blinds. The sun shades on the ground floor, mezzanine and corners, which also serve as security, are designed in brown elexolated

aluminum [20]. In the Headquarters building designed by Holzmeister, the facade is made of cut stone material. The use of artificial marble adds symbolism with the use of the historical element.

The Central Bank building, as a significant architectural example in İzmir's modernization process, has gradually enhanced its interaction with the city. The design of the structure has integrated both the preservation of historical elements and the technological innovations of its time, thereby playing a crucial role in blending with the urban fabric and contributing to the city's cultural integration.

5.3. Şekerbank General Management Ankara Branch

The building, which is currently used by the Union of Municipalities of Turkey, was started to be used in 1982. The land where the building is located is important as it is at the junction of two different districts of Ankara. The land is formed by the merger of two separate city parcels that front two streets, Atatürk Boulevard and Tunus Street, and are located between Kızılay and Kavaklıdere neighborhoods. The plot is also located on an axis where the Grand National Assembly has an entrance [20]. The main entrance to the building is via Atatürk Boulevard, and this façade is designed with retractions to emphasize the entrance.



Figure 11. Şekerbank google maps image, 2023 [29]



Figure 12. Şekerbank, 1997 [20]

Şekerbank Headquarters is a successful example of creating a feature among the monotony of rows of buildings [18]. This successful example preserves the originality of an intersection created with setbacks at the entrance and establishing a relationship with the street among the buildings designed based on the parcel boundaries along the street where the building is located. Opposite the facade of the building facing Atatürk Boulevard are the Grand National Assembly of Turkey and the National Sovereignty Park. Especially the entrance door of the building, when approaching the building from a distance, an architectural interpretation that tells where the entrance is and is made with care is a design decision used in the Seljuk-Ottoman period. This design fiction is seen in the entrance façade of Şekerbank Headquarters as an element influenced by Oral Vural, the architect of the building. In this context, the Şekerbank Headquarters building can be given as an example of this fiction with its interior and exterior relations and the legibility of the entrance and the interior [20]. The entrance of the building becomes more meaningful when oriented towards this axis.

The fact that there is no elevation opposite the emphasized entrance facade makes it possible to look at the entrance of the building from further away. In this way, the facade emphasized on the facade facing Atatürk Boulevard becomes even more effective. Unlike a bank building, the building has also brought some differences as it is a headquarters building. Especially the elements of Şekerbank's corporate identity have been very effective in the plan scheme of the building. Initially, all the relations of the bank and the necessary units depending on the functions were considered. But unlike other banks, the shareholders of the bank were both partners and customers of the bank. These partners were the beet producers and their affiliated beet cooperatives. These shareholders had a close relationship with the bank management and the central branch. Therefore, in the relationships listed as 'Top Management-Central Branch-Partners + Customers', 'Partners + Customers' had to be quite close to each other, even in the same place.

This spatial relationship should have provided a unity in the organization of the interior space and the exterior space (which should have been created on Atatürk Boulevard). The spatial organization ties between the units outside of this relationship were to be resolved within themselves [20]. Thus, the 'Partners + Customers' section of the building, which was desired to provide integrity both in the interior space and vertically, was designed on the facade facing Atatürk Boulevard, which is the entrance facade of the building.

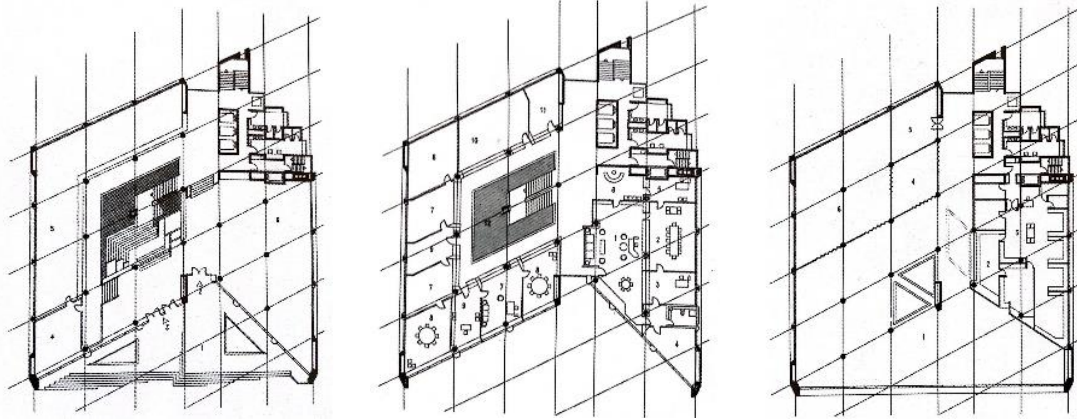


Figure 13. Şekerbank Ground Floor Plan - Executive Office Floor Plan - 6th Floor Plan [20].

The building has a unique plan scheme with the setbacks made on both the parcel boundaries and the entrance façade. When we enter the ground floor of the building, the staircase, which is the main circulation, welcomes the users. Other units are placed around the staircase, which is designed like a core. This staircase, which is designed as a single-armed staircase on the ground floor, continues with two-armed staircases as L and U on the upper floors. Toilets and plumbing as wet areas are designed as a separate core on the rear façade of the building. There are design differences on the facades of the building facing these two streets.

In particular, the façade facing Atatürk Boulevard is dominated entirely by vertical lines, while the façade facing Tunus Street is a façade with a high density of horizontal moldings. In this context, it can be said that the differences seen in the façade designs are a reference to the meeting of two different city parcels. The building, which has an entrance from the facade facing Atatürk Boulevard, has high visibility only on the facades facing Atatürk Boulevard and Tunus Street. The integrity fiction considered for 'Partners + Customers' in the plan scheme is also seen on the exterior façade. Since the service areas of 'Partners + Customers', which are designed on this façade in the plan scheme, are approached with the aim of completeness, no horizontal trace is used along this façade, thus the desired completeness is achieved. The pediment and steel cross systems on this façade are formed by crossing. The carrier system is not hidden or covered. The curtain wall, which is applied continuously vertically, is completed with a steel structure that can be considered technological. It is seen that the façade design is an interpretation of the Ottoman-Seljuk architectural design perspective with the technological and innovative production systems of the period. Different and even opposite elements are used together in the building.



Figure 14. Şekerbank, 1990 [30]



Figure 15. Şekerbank, 1990 [20]

On the entrance facade, aluminum panels with the dark green color of the Şekerbank emblem and bronze colored heat insulated reflective glass were used throughout the facade. Thus, it is possible to see the effects of corporate identity in the design stages of Şekerbank Headquarters, which is a bank structure. In addition, the building, whose architect is Oral Vural, won the Chamber of Architects National Architecture Award in 1992 [8].

Şekerbank Headquarters building is a significant example in modern Turkish architecture that reflects Seljuk-Ottoman influences while integrating contemporary technological innovations. This structure demonstrates the impact of corporate identity on architectural design and how spatial organization is shaped according to user needs.

5.4. Halk Bank General Management Ankara Branch

The building, now used as the Undersecretariat of Treasury, is the project of Doğan Tekeli and Sami Sisa, who won the first prize in the competition. Located in Ankara, the building is situated on one of the corner plots where İnönü Boulevard (Eskişehir Road) and Konya Road intersect. In 1983, the project of the building was obtained as a result of a limited competition and it was opened for use in 1991. The design of the building, which was requested to include multifunctional and wide programs in the competition, was expected to be a symbolic building design for Ankara and the bank due to the location of the land. Although the main building in the project, located on the intercity road, is the Halk Bank Headquarters building, there are also other units of the bank on the land. While the other units of the bank are located on this land, there are gardens and semi-open spaces in the landscape of the land [23]. Topography is used in the design of the building's outdoor environment and the pedestrian path is designed to be embedded in relation to the outside of the plot. The tall building is connected to the square element with this path full of trees and the canopy in the square defines the entrance of the building [8]. While the water element, trees and canopies are used throughout the landscape, other units are placed here as low-rise masses (auditorium, clubhouse, guest unit). Especially in the entrance axis of the Halk Bank General Directorate, which is designed high as the main building, pool and canopied spaces are designed. Thus, a gradual transition was intended to be applied when entering the building and the building-environment relationship was established by considering the human scale. Some spatial organization elements of the high-rise building, which covers the administrative and units of the Head Office, have been developed, some of which are as follows; to construct the majority of the offices on the north-south axis, to reach a maximum walking distance of 25m from the core of the building, to construct the offices in a way to receive natural light [23]. It is seen that the desired elements want the high-rise building to receive natural light and to positively affect people's ergonomic working conditions and social life. Thanks to these elements, the building offers more ergonomic and healthy office environments despite being a high building.



Figure 16. Halk Bank google maps image,2023 [31]



Figure 17. Halk Bank Design Sketch 1990 [24]

The plan scheme was obtained by connecting different functions on different floors to the vertical circulation core of the building. The floor and function distributions of the building are planned in such a way that the main entrance floor, the resting hall for the staff, the main cafeteria and the units required for

vehicle transportation on the lower floor, the installation, archive, safe rooms on the lower floor and the administrative offices and bank units on the upper levels of the building are connected to the core. While designing the building, it was desired that it should have a symbolic quality and that this building, which will be left to the 21st century, should be open to technological developments. The towers on the four corners of the high building contain the installation chimneys of the building that will live in the 21st century and at the same time, it will provide protection against horizontal wind and earthquake effects with its vertical curtain walls [23]. Thus, thanks to the towers, it is ensured to keep pace with the age expected from the building.

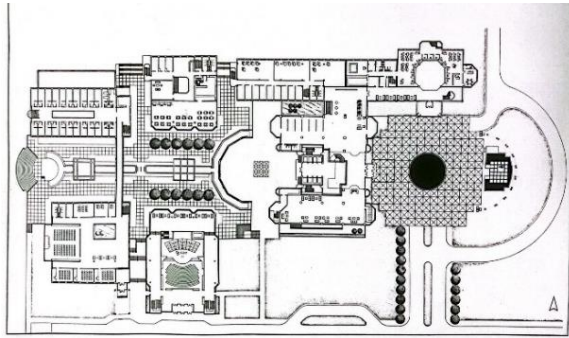


Figure 18. Halk Bank Ground floor plan [24]

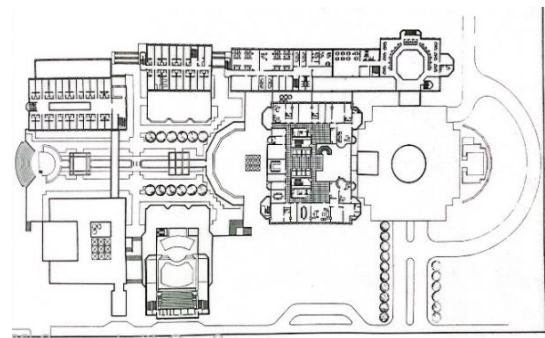


Figure 19. Halk Bank Floor type plan [24]

The towers, which occupy an important place in the facade design of the building, have an important place in the effort to become a symbolic building for Ankara. Both the exterior surfaces of the building, which is a carved rectangular box, and the towers surrounding these surfaces are conceived as a whole. This unity is intended to create the image of a gate. Due to its location, the building emphasizes a city gate in the direction of Ankara. The columns, which are considered as the frame of the door, are decorated with molds embedded in concrete. The motif applied in its decoration was adapted from the jambs of the windows of Bursa Green Mosque. Likewise, references taken from the ornaments used in the Young Ottoman period were adapted and used in the building and eaves [24]. Modern adaptations of historical elements and technological adaptations designed by thinking beyond the era are seen together. It is seen that the U-type towers rising in the building are used as a monumental element in addition to the static and installation strength of the building.



Figure 21. Halk Bank View, 1994 [24]



Figure 22. Halk Bank View, 1994 [24]

The carved rectangular boxes used on the façade form a grid. This grid was also carefully used in the flooring and other elements of the building. These facades have been effective in adding identity and difference to the building [18].

The General Directorate building of Halk Bankası represents the characteristic features of Turkish architecture from the 1980s and 1990s, skillfully combining modernist and postmodernist elements. The building's human-centered design principles, such as ergonomic and naturally lit office spaces, blend traditional architectural motifs, making a notable contribution to Ankara's urban landscape. Beyond its functional purpose, this structure has become a symbolic landmark in Ankara due to its openness to

technological innovations and monumental qualities. It is a significant example reflecting the architectural ethos and societal expectations of its time, from its layout to its facade design.

5. CONCLUSION

This study analyzes the architecture of multi-storey bank buildings constructed in Turkey between 1980 and 2000 and reveals how these buildings were affected by the economic, political and social dynamics of the country. This period constitutes an important cross-section of Turkey's search for an architectural identity, and the banking sector reflects this transformation in a prominent way. The research shows that the architectural design of bank buildings was shaped by global trends and that modernist approaches and international style became dominant, especially in large-scale projects. The adoption of Western architectural norms contributed to Turkey's economic and cultural integration and supported modernization efforts. The integration of elements reflecting local and national identity with modern interpretations stands out as part of Turkish architecture's effort to establish its own unique identity. The synthesis of traditional Turkish architectural elements with modern structures in the design of bank buildings has created a new and unique architectural language. This reflects Turkey's effort to adapt to the modernization process while preserving its cultural and historical heritage. The impact of economic and political fluctuations on architecture was clearly observed during this period. The liberal economic policies of the early 1980s facilitated the inflow of foreign capital into the country, creating a boom in the construction sector, and the growth in the banking sector encouraged the construction of new and modern bank buildings. However, economic crises and political uncertainties caused projects to be suspended or canceled, revealing the negative effects of such fluctuations. The decisive role of economic stability on architectural projects is clearly visible in this process. Technological developments also played an important role in architectural designs. The 1980s and 1990s were periods of rapid development in construction technologies and increased use of new materials. The use of modern materials such as steel and glass led to significant changes in the aesthetics and functionality of bank buildings. In conclusion, the study of high-rise bank buildings between 1980 and 2000 provides valuable insights into the evolution of Turkish architecture and the challenges it faced during this period. The reflections of Turkey's modernization and globalization processes on architecture can be clearly observed through the bank buildings of this period. Such studies provide an important reference point for future architectural projects and contribute to the understanding of Turkey's architectural heritage. In addition, bank buildings constructed between 1980 and 2000 have some common characteristics and design elements. These elements, categorized under the headings of building-environment relationship, plan organization and technological developments-facade features, reflect the general characteristics of bank buildings. It was revealed that bank buildings in Turkey had similar design principles and architectural solutions in a certain period, and it was understood that a common design language developed under the influence of various factors

Table 1. Building and Environment Relationship Comparison Table

Building and Environmental Features	Buildings			
	Yapı Kredi B.	Central Bank I. Ş.	Şekerbank G. D.	Halk Bank G. D.
Central Location	+	+	+	+
Proximity to Transportation Vehicles	+	+	+	+
Regulation	Discrete	Adjacent	Discrete	Discrete
Garden	None	Front	Front	Front+Back
Close Environment Interaction	+	-	+	-


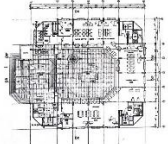
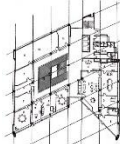
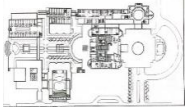




Table 2. Plan Structure Comparison Table

Plan Features	Buildings			
	Yapı Kredi B.	Central Bank I. Ş.	Şekerbank G. D.	Halk Bank G. D.
Production System	Reinforced	Reinforced	Reinforced ++ Steel	Reinforced
Number of Floors	9	+9	+9	+9
Vertical Circulation	Double Arm + Elevator	Rotary+4 Arm + Elevator	Double Arm + Elevator	Double Arm + Elevator
Foyer - Counter	+	+	+	+
Mass Movement	+	+	+	+
Balcony	-	+	-	+
Gallery Space	+	+	+	+
Central Core	-	+	+	+
Social Space	-	+	-	+
Institutional Quality Function	-	+	+	+

Table 3. Comparison Table of Technological Developments and Facade Relationship

Facade Features	Buildings			
	Yapı Kredi B.	Central Bank I. Ş.	Şekerbank G. D.	Halk Bank G. D.
Symmetrical Layout	+	+	-	+
Monumental Elements	+	+	+	+
Facade Material	Joinery Systems	Cut Stone + brown elexole aluminum	Glass+ Steel	Plaster + Decoration
Traditional Elements	+	+	+	+
Socio Cultural Influence	+	+	+	+
Corporate Identity	Rotational-2 pieces	Rotational-1 piece	Rotational-1 piece	-
Innovative Approach	Facade joinery	Facade materials	Use of steel system + bronze colored heat insulated reflective glass	Advanced reinforced concrete system

Table 3. Structure Comparison Table

Structure Features	Buildings			
	Yapı Kredi B.	Central Bank I. Ş.	Şekerbank G. D.	Halk Bank G. D.
Architect	Şanziment Arolat ve Neşet Arolat	Ertur Yener ve Erdoğan Elmas	Oral Vural	Doğan Tekeli ve Sami Sisa
Year of Production	1981	1983	1982	1991
Original Function	Bank	Bank	Bank	Bank
Current Function	Bank	Bank	Union of Municipalities of Turkey	Undersecretariat of Treasury
Accessed Plan Image				
Accessed perspective image				

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