

Topkapı Palace Kitchens as Intangible and Tangible Cultural Heritage – Matbah-ı Amire

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Abstract

A country's cuisine and its food culture are considered intangible cultural heritage concept. The Palace Kitchens, named Matbah-ı Amire, were partially built by Chief Architect Sinan in the XVIth century as one of the important buildings symbolizing Ottoman architecture and palace life with its functional formation, proportions, and construction technique. Now, Matbah-ı Amire is a part of the "Topkapı Palace Museum". Until moving to Dolmabahçe Palace, meals and desserts were prepared for thousands of people every day. In this area of the Place there are many buildings such as dormitories, cellars, oil workshops, and kitchenware houses. However, within the scope of this study, only the main kitchen building has been examined. Its architectural plan (kitchen, inner courtyard, ward volumes) is located around a closed courtyard. After the fire in 1574, kitchens and ward structures were also renovated by Chief Architect Sinan. The purpose of the article is to explain the architectural layout, restoration, and function of the Topkapı Palace kitchen buildings, which served a large community of members of the Ottoman Empire, including the Sultan, his family and statesmen, and its current museum location. Palace food culture, customs, kitchen and tableware used will be mentioned as intangible cultural heritage.

Keywords: *Palace kitchens, Has kitchen, Lower kitchen, intangible heritage*

Soyut ve Somut Kültürel Miras Olarak Topkapı Sarayı Mutfakları –Matbah-ı Amire

Öz

Matbah-ı Amire adını taşıyan Saray Mutfakları, XVI. yüzyılda kısmen Mimar Sinan tarafından inşa edilmiştir. Matbah-ı Amire, Topkapı Sarayı Müzesi'nin bir parçasıdır. Sultan ve saray mensupları Dolmabahçe Sarayı'na taşınana kadar her gün binlerce kişiye yemek ve tatlı Matbah-ı Amire'de hazırlanmaktaydı. Bu mekânda yatakhaneler, kilerler, yağhaneler, mutfak eşyasının muhafaza edildiği bölümler gibi pek çok yapı bulunmaktaydı. Ancak bu çalışma kapsamında ana mutfak binası, bağlı birimler, soyut ve somut kültürel miras olarak, o devre ait yemeklerin neler olduğu ve genel düzenle birlikte fiziksel restorasyon, teşhir /tanzim çalışmaları incelenmiştir. Matbah-ı Amire mimari planıyla (mutfak, iç avlu, koğuş hacimleri) kapalı bir avlu etrafında konumlanmıştır. 1574 yılındaki yangından sonra mutfaklar ve koğuş yapıları yine Baş Mimar Sinan tarafından yenilenmiştir. Makalenin amacı Osmanlı İmparatorluğu mensuplarının, İstanbul'un fet-hinden Dolmabahçe Sarayı'nın ağırlıklı olarak kullanılmaya başlandığı döneme dek Sultan, ailesi ve devlet adamlarına kadar büyük bir topluluğa hizmet veren mutfak yapılarının mimari düzenini, işlevini ve son yıllardaki restorasyonunu, teşhir/tanzim işlemlerini ve bugünkü müze konumunu özetlemeye çalışmaktır. Bir ülkeye ait mutfak ve bağlı olarak yemek kültürü soyut kültürel miras kavramı olarak kabul edilmektedir. Soyut kültürel miras olarak Saray yemek kültürü, adetleri ve kullanılan mutfak ve sofra gereçlerine değinilecektir.

Anahtar kelimeler: Saray mutfakları, Has mutfak, Aşağı mutfak, soyut kültürel miras

Introduction

The main Palace Kitchens were built by Mimar Sinan in the XVIth century as one of the important buildings symbolizing Ottoman architecture. Palace life with its functional formation and construction technique appears in these buildings (Emek & Sedes, 2014). Kitchens, inner courtyard, ward volumes, with its architectural plan are located around an enclosed courtyard. The historical kitchens are now a museum within a museum (Figure 1). As a "Kitchen Museum" the entire content of the main design is decorative. An exhibition is designed as a floating system without damaging the walls and floor. Two sections are discussed: the wards, which have largely lost their originality, and the original kitchens, which are treated as an exhibition object in themselves. The main kitchen is located on the southeast side of the kitchen courtyard overlooking the Marmara Sea.

The whole building has an arrangement consisting of ten units. Each unit has a pass in front

and a place with *tuteklik* (narrow chimneys), which is a preparation section, and direct access to it behind it. It consists of a connected domed space where meals are cooked. From the South the first six units are transitional to each other through their *tuteklikli* (with narrow chimneys) front spaces. The purpose of the article is to explain the architectural layout (Figures, 2,3), restoration and function of the Topkapı Palace kitchen buildings, which served a large community of members of the Ottoman Empire, including the Sultan, his family and statesmen, and its current museum location. Palace food culture, customs, kitchen and tableware used will be mentioned as intangible cultural heritage (Emek & Sedes, 2014). The kitchen design of the Ottoman Empire developed horizontally and linearly, with interconnecting spaces for the storage of cooking ingredients, pre-cooking cleaning and preparation. In the past, based on a hearth and the necessary materials for cooking, it was inevitable that functionality, hygiene rules and good use of time were at the forefront,

considering that five thousand people (primarily the Sultan, his family and state officials) were served in a day. Ottoman cuisine was heavily influenced by the food culture of neighboring countries and the lands gained through conquest over time, and its simplicity remained in the background. Easy-to-clean marble, wood and stone were preferred in its architecture. Functionality was prioritized in architecture. The kitchens were usually large and consisted of sections for various functions. For example, different areas were allocated for preparation, cooking, storage and food service.

Kitchen utensils such as large pots, pans and cauldrons made of durable materials such as copper or cast iron were also widely used in cooking. Metal utensils adorned with precious stones and precious porcelain and glass materials were used in eating and drinking activities for the Sultan and his family. Today, it is considered that, restored kitchens are immovable cultural assets, kitchen utensils are movable cultural assets, and eating and drinking culture is an intangible cultural asset.

Figure 1

Construction of outer walls of Matbah-ı Amire (Emek & Sedes, 2014)



Figure 2

Plan of Matbah-ı Amire (Emek & Sedes, 2014).

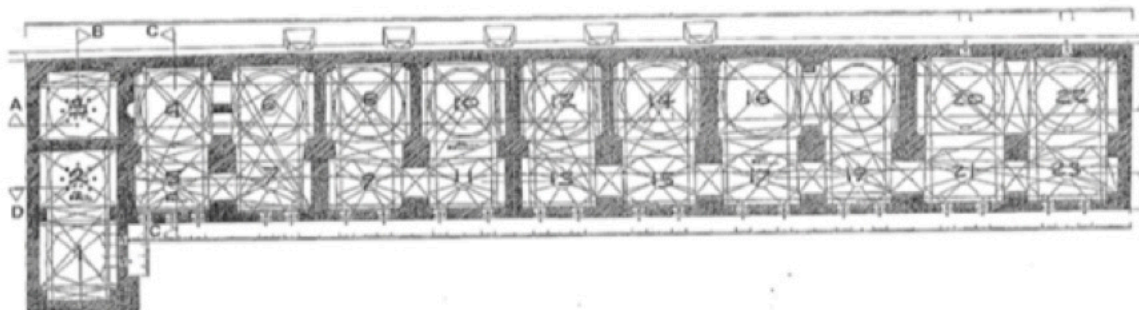
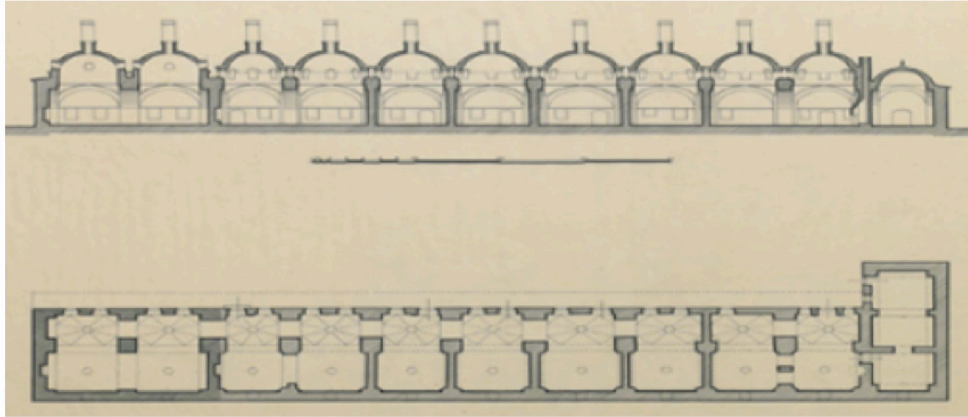


Figure 3

Topkapı Palace Matbah-ı Amire plan and longitudinal section drawing (Salt Araştırma, 2018)



Historical Summary and Theoretical Reference

The palace was an administrative center for the Sultan and members of the Ottoman Dynasty. The various units ensure the continuity of life due to the fact that it is the residence composed of. The function of nutrition, which is one of the necessities of life, was carried out in the palace in a home, as in a standard family. There were certain simple rules and basically manifested itself in the form of main practices. The only difference is that the palace diversity, as the cuisine served many people and, of course, members of the dynasty and an exaggeration of palace members (Haydaroglu, 2003).

Behind the three gates on the east side of the Second Courtyard (Fig.3), there is a narrow, long garden. The palace kitchens are to the east of this garden, while the storerooms and the masjid for the kitchen staff are placed the West side (Figures 4,5). The earliest information about these kitchens was written by Giovantonio Menavino, a Genovese who was captured

by pirates and sold as a slave to Beyazıt II, and who lived in Topkapı Palace as an inner servant between 1505 and 1514.

It is stated that during the reign of Beyazıt II, the kitchens were divided into two sections, one of which worked exclusively for the Sultan, while the other served the palace residents and those attending the *Divan* meetings. Approximately one hundred sixty cooks, bakers and servants worked in the second kitchen. The number of kitchen workers increased considerably in the century following the reign of Beyazıt, which was the most deprived period of the palace. By the end of the sixteenth century, the number of halvah makers had reached six hundred. They worked in a section of the kitchen allocated to them and wore tall, white hats that, according to Jean Baptiste Tavernier, who was in Istanbul with the French ambassador between 1629 and 1637, ‘resembled a very high bald sugar’. Tavernier describes the privileged position of the *halvahmakers* (Freely, 2001).

Figure 4*Courtyard Walls of Matbah-ı Amire (Şaşmaz,2019)***Figure 5***View of Matbah-ı Amire from the second courtyard (Şaşmaz, 2019)***Description of the Kitchens**

There were two main kitchens in Ottoman palaces: Matbah-ı Hümayun and Matbah-ı Amire. In Matbah-ı Hümayun, only meals belonging to the sultan were prepared. The kitchen in the Ottoman palace was a very large and complex institution (Figure 6). Here, the people who prepared daily meals were separate. First came the *kushibasi* who took care of the meals cooked for the sultan, then the "private kitchen" cooks who cooked meals for the *Valide Sultan*, the princes and the people of the harem. The third part was the *Matbah-Amire*, which prepared the meals of the people of *Enderun and Birun* and those who ate in the palace for any reason. Apart from these, there were also cooks of up to three hundred; depending on their art, they were known by names such as dessert maker, fisherman, and

dough maker (Sürücüoğlu, 1999). The palace kitchen, an organized institution with its order and rules, it was established on the right and left sides of the courtyard. As it is mentioned before, this part, *Matbah-ı Amire*, *Has Mutfak*, *Ağalar Mutfacı*, *Divan Mutfacı* took place (Esmenli, 1994).

The kitchen of the Ottoman Palace was the expression of Ottoman elegance and wealth in every century (Ortaylı, 2008). Since there was no restoration project prepared for the wards section, a simple repair was suggested for this section, and especially the Chinese, Far Eastern and European porcelain collections, which contain a large number of objects, were placed in this section. The original kitchens' section has been handled with an exhibition approach

based on experience and information, with less object density compared to collection spaces, and where stories about how buildings and objects were used are prioritized. This section is aimed at explaining “*Six hundred Years of Ottoman Culinary Culture and Art*” through vari-

ous written and visual media. With this in mind, in addition to historical kitchen objects, digital screens and boards that would contain information and stories about this culture have been included in the space (ARKİV 2015).

Figure 6

Courtyard in front of Matbah-ı Amire (Şaşmaz, 2019)



The food needs of an institution such as Topkapı Palace, in which almost as many people as the population of a district lived, were met from here. An average of five thousand meals were cooked for five thousand people a day in Topkapı Palace: This number would reach fifteen thousand people during the distribution of *ulûfe* and during the ceremonies of the *julûs*. The meals cooked were not only served to the people of the palace, but also to those who came from outside to petition the *Divan-ı Hümayûn*, to litigants or witnesses, regardless of religion or language. In addition, the Matbah-ı Amire was also a place where food was distributed and served to the neighborhood of the palace. How the incoming food would be tasted was determined first by the cooks and then by the *çaşnigir*, and it was considered as a precaution against assassination (Ortaylı, 2008).

It should not be assumed that every one of the sixty kinds of food served to the Sultan was eaten. It is clear that these delicious dishes, which the sultan sometimes looked at and sometimes

only tasted, were probably eaten by others after him as a matter of protocol, which is an old Eastern and Turkish custom. Large kitchens were needed to prepare food for a large group of people, and a kitchen of the size of the Matbah-ı amire is unique in the palaces of the world. When it comes to Ottoman cuisine, the art of cooking, food culture, table richness and ,variety of food comes to mind. Tableware inventions, of which simple examples such as serving culture is considered a clear sign of tradition. Regardless of the subject matter, the past is reflected in the present and tradition. A cultural accumulation indicates the existence of deep-rooted societies. Food culture too, an element of culture whose deep-rooted traditional teachings are being institutionalised and transmitted as one of the values that societies possess. The study is a summary of Ottoman society's food-culinary culture and contains a wide range of sociological phenomena to draw attention to the fact that it is an expression of an established order (Bilgin, 2004).

Architectural Features

There are three doors on the long portico in front of the Matbah-ı amire (Figures 7, 8). The first of these three doors opens to the Kilar-ı Amire, the second to the Has Kitchen (Mutfak) and the third to the Helvahane, and each door is named after the place it opens to (Emek & Sedes, 2014). After the *Helvahane Gate*, there were cook wards opposite the kitchen buildings. These sections were demolished in the following period and the present exhibition buildings were built in their place next to the *Yağhâne* was the *Cooks Masjid* made of wood so that the palace cooks could perform their prayers. Opposite the Masjid were the wards belonging to the cooks (Figure 8). Today, these buildings are used as the service buildings of the Topkapı Palace Museum (Ortaylı, 2008). Opposite the *Kilar-ı Amire* was the *Vekilharç Department*, which took care of the palace kitchen. Today, this apartment is used as repair workshops (Freely, 2001).

Figure 7

Gate of Halvahane (Şaşmaz,2019)



Figure 8

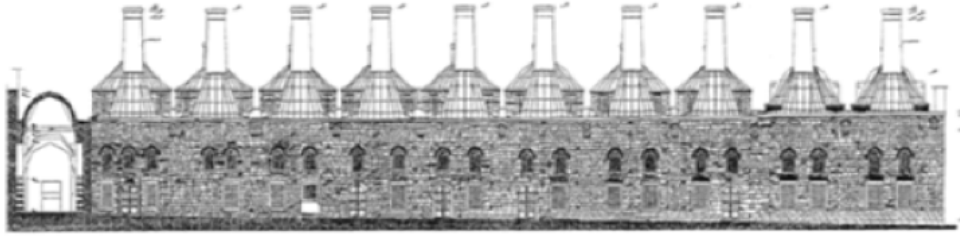
Front view of Matbah-ı Amire (Şaşmaz, 2019)



Matbah-ı Amire resembles a small Ottoman street with its road paved with cut stones. When one entered through the Kilar-ı Amire Gate, they would reach the pantry and the oil house. There were food storages here. In some years, the archive and textile warehouse of the palace were located in these buildings. Measures were taken to ensure that the section where the palace fabrics were stored was not exposed to daylight, the room temperature and humidity were kept at the appropriate temperature and measures were taken against dust. In these storages, priceless artifacts such as the clothes used by the sultans, princes, palace women and other officials, *Kaaba* covers and curtains from *Haremeyn* are kept. The storages were closed to visitors. In the 1940s, on the palace organization of the Ottoman Empire, the researcher, (Uzunçarşılı, 2014), states that while the Palace Kitchens were limited in the first period. He says that it was expanded later. Also, during the reign of Fatih (Mehmed the Conqueror), roof was covered with lead (Figures 9, 10).

Figure 9

Drawing of outer walls of Matbah-ı Amire (Emek & Sedes, 2014)



Ayverdi and Yüksel (2019), who worked on the architecture of palace buildings in the 1950s, was written in his review of Ottoman architecture during Fatih (Mehmed the Conqueror) Period. They explain how kitchens have survived to the present day, by compiling relevant sections from Ottoman history books (Figures 10,11). They accept that kitchens during the reign of Fatih (Mehmed the Conqueror), had eight domes. They base this claim on two reasons: First, due to the crowded palace organization and, meals had to be prepared at that time.

The state that gained the title of “*Empire*” had a smaller building than the one in the Edirne Palace. Pointing out that the two units found are different from the others, these two units were located in Fatih (Mehmed the Conqueror) Period. Based on this, in the 1509 earthquake, the kitchens were reduced to the two southernmost units (Ayverdi & Yüksel, 2019). These two units, which were damaged but did not collapse, were built after the earthquake, they were supported by large buttresses (Figure 12).

Figure 10

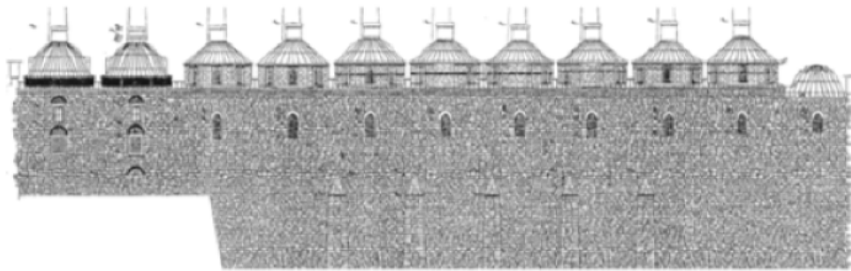
Kitchen chimneys (Şaşmaz, 2019)



Figure 11

Section of Matbah-ı Amire (Emek & Sedes, 2014)



Figure 12*Drawing of outer walls (Emek & Sedes, 2014)***Working Order of Matbah-ı Amire**

The palace kitchens used to serve two meals a day, but in the summer months, approximately two hours after sunset, after the pray, another dinner was served for the Sultan and the women of his Harem. About two hundred attendants would form two lines between the kitchen and the Sultan's dining room; one line would deliver the prepared dishes from hand to hand to the palace, while the other line would send the empty plates back to the kitchen in the same way. When the Sultan ascended the throne and on some festivals, he would sit under the domed canopy in front of the ‘‘Bâb-üs Saade’’ (Gate of happiness) and his subjects and officials would come to him and pay their respects (Freely, 2001). This scene has been the subject of many paintings and miniatures. Permission to pass through the ‘‘Bâb-us Saade’’ (Gate of happiness) was granted only to ambassadors who came to meet the Sultan, and the Sultan would receive them in the *Arz Chamber* just beyond the gate. Most of the buildings in the Third Courtyard belonged to the *Enderun School* (Palace School), founded by Fatih (Mehmed the Conqueror) to train promising young men to serve in the Ottoman army and civil service.

In the Matbah-ı Amire, meals were generally served to the people of the Palace. The meals for the Harem people were different from the other meals, and they had separate kitchens. The Sultan's meal was cooked in the Has Kitchen Sec-

tion of the Matbah-ı Amire (Figures 13,14,15). Food was cooked for about four or five thousand people every day. Some external service groups, such as the porters of the *Hümayûn* were supplied from the pantry, and they cooked their own. It is also known that the cooks and sous chefs in the Matbah-ı Amire played interesting roles in Ottoman history (Freely, 2001).

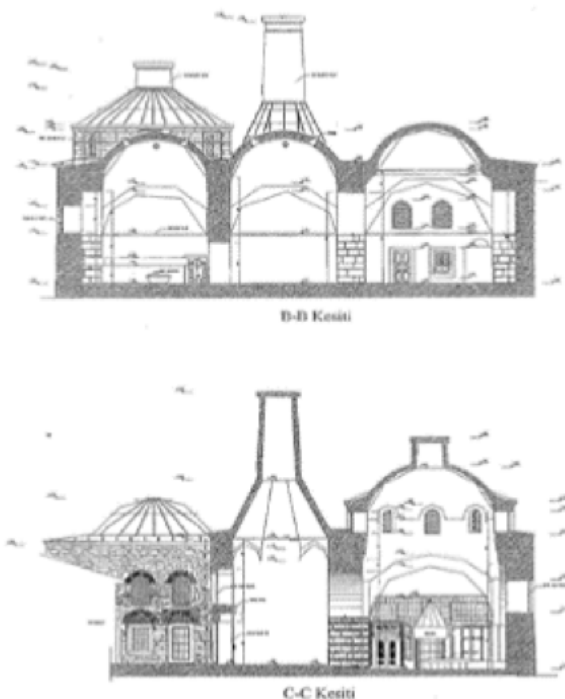
Figure 13*Sections from Matbah-ı Amire (Emek & Sedes, 2014)*

Figure 14

Original tiled wall and hearth (Emek & Sedes, 2014)



Figure 15

Originally tiled wall and stone kitchen counter-tops (Şaşmaz, 2019)



Most Popular Sections / Halvahane and Ashurahane

The *Halvamakers* who were subordinate to the *Matbah Emir*, worked in a company. Their duty was to prepare only *halva*, dumplings and syrups. They consisted of six masters and about a hundred apprentices (Ertuğ, 2019). In winter, they would cut sugar from spices such as rose, musk, poppy flower, *havlican* and *dâr-ı fülful* and present the paste they made to the Sultan, the members of the Divan-ı Hümâyûn and the

dignitaries of the Enderun. Among the desserts they prepared, especially *saray lokma* was very delicious and famous. In the Ottomans, ten kinds of ingredients from semolina *tahini*, flour to molasses were used in these *halvahanes* (Figures 16, 17). The entrance door of the *halvahane*, which consists of four sections, is inscribed with *Kelime-i Tevhid*. In this section, kitchen utensils used in cooking in the Ottoman period are exhibited today.

Figure 16

Halvahane (Erdal, 2015)



Figure 17

Miniature of Halvahane (Erdal 2015)



Ashura made in the Topkapı Palace was also very famous. In the month of *Muharram*, honey *ashura*, sugared *ashura* and strained musky *ashura* were cooked. Strained musky *Ashura* was specially made for the Sultan and the people of the *Harem* (Bilgin, 2007). The place where porcelains and glass artifacts are exhibited today is the front side of the *Reçelhâne*. After the *Helvahane Gate*, there were cook wards opposite the kitchen buildings. These sections were demolished in the following period and the present exhibition buildings were built in their place (Bilgin, 2007).

Cooking tools and equipment used in Matbah-ı Amire

After Bayezid II, porcelain was mainly used in

the Ottoman kitchen. In fact, this also explains the existence of the rich porcelain-tile collection in Topkapı Palace. The kitchen has an unprecedented tile-porcelain richness. Undoubtedly, one of the world's leading porcelain collections is exhibited in the Topkapı Palace kitchens. (Figures 18,19). The size of the utensils shows how the meals were prepared for thousands of people in the palace every day. The second important group is copper and tombac items. Tombak works made with mercury and gold leaf on copper were widely used due to their golden appearance. Tombak tools and equipment made in almost the same forms as copper vessels include *gulabdans* and incense burners, sherbet jugs, pitchers, legins and covered pans (Pekyaman & Taş, 2024).

Figure 18

Depiction of the interior of kitchens in the 18th century (Renda, 1994).



Kitchens during Ramadan

The *iftar* feasts given in Topkapı Palace during *Ramadan* were also famous. In the Ottoman Empire, it was customary and a symbol of sovereignty for the monarch, viziers and other statesmen to give an *iftar* banquet. It is known that every *Ramadan*, the Sultan gave an *iftar* banquet to the *vizier* as well as foreign ambassadors and the spiritual and corporeal heads of non-Muslim subjects (Ortaylı, 2008).

Figure 19

Copper Kitchenware Exhibition the (Erdal, 2015)



These *iftars* are a custom repeated from top to bottom. Ottoman *iftars* were an intimate, mystical table where rich and delicious cuisine was on display and where the table was shared with the poor. Europeans who were invited to *iftar* could not stop talking about what they ate, drank, and especially the mystical atmosphere they saw and felt. In many travelogues, it is possible to find Ottoman *Ramadan* in all its details. Not only various religions but also different so-

cial classes broke their *iftar* the same mansion. During Ramadan various desserts, *halva*, pickles, paste, *sherbet*, medicine and scented soaps were made in these parts of the kitchens. On the fifth night of *Ramadan*, *baklava* was baked for the janissaries.

The first thing that comes to mind when it comes to the *Ramadan* is ‘cooks’. Cooks were trained from selected and assigned ones, they passed through various stages and have the title of cook. Cook candidates for each kitchen are named as ‘*Shakirt*’ (apprentice), ‘*Halife*’ (journeyman). They would reach the level of Master (cookery) by being worked in their levels. Afterwards, they would be the head chef (Haydaroğlu, 2003).

Chicken, sour chicken, pastry, *bohça* (pastry), *tatamaç* (a dish similar to ravioli), spinach pastry, soup, solid soup, mullet soup, baklava, various *dolmas*, *kebabs*, sour vaccine, custard, pilaf, pilaf with chicken, minced meat, plain and honey, bulgur *pilaf*, *zerde*, stew, trotters, pumpkin jam (can be pumpkin dessert) *aşure*, pickles, *çörek*, girde (rolled out phyllo dough) *nukul* (a kind of dessert), *tarhana* soup, bagel, duck noodles, lamb *kebab*, chicken pie, various cold sherbets and pleasures are served on the table (Bilgin, 2004; Reyhanlı, 1983; Sevim, 2002).

Table manners and order

Depending on the status and identity of the people sitting at the table, many differences would be observed. These differences included the fabric of the cloth spread under the table and its gold-embroidered motifs. The table and tray (*sini*) is made of silver. The dinner sets were made of valuable materials and the high quality and variety of the food. It was a criterion that determined the status of both the host and the guests. Prayers and hand washing before sitting at the table were also repeated at the end of the meal (Pardoe, 1845). While talking about table

setting and food culture, what one really needs to consider are the ‘Feasts’, which were colourful, diverse and a picture of social life. ‘Festivities’ were divided into two groups as “festivities organized for the protocol” and “festivities organized for the public”. Chicken, sour chicken, pigeon are usually served in feast-like dishes.

When it comes to Ottoman cuisine, the art of cooking, food culture, table richness, and variety of food comes to mind. Table ware inventions, of which we have given simple examples such as serving culture is considered a clear sign of tradition. Regardless of the subject matter, the past is reflected in the present and tradition. A cultural accumulation indicates the existence of deep-rooted societies. Food culture was an element of culture whose deep-rooted traditional teachings are being institutionalized and transmitted as one of the values that societies possess. *Alafranga* cuisine in and around the palace was another innovation of the Mahmud II period and the interest in table settings. In the last year of his reign, he was transferred from Matbah- Amire. A cook named Huseyin travelled to Vienna for training in cooking. He studied (*tahsil-i tabâhat*) and was sent for a year. He traveled to Vienna in order to learn the methods. (Samancı, 2008).

End of Mahmud II Period Activities

From the end of the Mahmud II period, important foreign guests hosted at the palace to offer a table that suits their taste buds must have originated from Sultan’s will. The period is based on the testimony of the ambassadorial banquets. *À la carte* method, and that the food also has ‘*alafranga*’ flavours. For example, in 1834 at the wedding festivities organized for Saliha Sultan banquets for ambassadors, European-style tables were prepared in an arrangement with chairs (Samancı, 2006). At the ambassador banquet organized at the *Sahilsaray*, the food was prepared in an *alafranga* style. Banquet among the ingredients purchased for the pasta, chocolate, vanilla, some of the products used in

European cuisine, such as ingredients are also included. Palate flavours the same Sultan who was inclined towards alaturka food at the same time an interest in Alafranga *table setting*, such as using fork and knife for the first time in the palace a reforming monarch dining at the table

(Samancı, 2006). In the 19th century, banquets were given to foreign ambassadors in mansions such as Küçüksu Pavilion. Among these pavilions, only the cuisine of the Ayazağa Pavilions has survived to the present day (Ekim, 2022).

Figures 20,a,b,c

Photographs after restoration (Şaşmaz,2019)



Implications of Research/Restoration Implementation

During the Republican Period of Turkey, after Topkapı Palace was turned into a museum a major renovation was carried out between 1939 and 1944 under the supervision of museum director Tahsin Öz. Within the scope of the repair, the cracks that had formed during the years of neglect were closed, the trees on the dome were cleaned, the plaster was renewed and the kitchen utensils were started to be exhibited (Figure 20a).

The most recent and comprehensive restoration of the Topkapı Palace kitchens, which underwent many interventions in various periods was carried out between 2009 and 2012.

The interventions made in this restoration were aimed at removing the traces of wrong interventions and non-original additions made over time, and preserving the elements reflecting the original architectural features of the building. In addition, protective measures were taken

against the deterioration of the materials in the interior and facades due to the wear and tear of time (Erdal, 2015).

Dome and arches were cement plastered therefore, plaster scraping was done first, then on the bricks. Adhering cement plaster was cleaned and cement mortar joints were removed. After filling the cracks by injection method, new joints with Khorasan mortar are applied. Adhering cement plaster was cleaned and cement mortar joints were removed (Figures 20b,20c). After mechanical and chemical cleaning is completed, the facade surface is washed with atomized water. It was washed by spraying method. After the washing process is completed, at the last stage, the joint is made with *Khorasan mortar*. Fillings have been made. After the surfaces of the iron doors that provide entrance from the kitchen courtyard are scraped anti-rust and new paint was applied (Emek & Sedes, 2014). The joinery of all windows overlooking the kitchen courtyard has been removed. New wooden joinery with appropriate details was installed.

Exhibition Process

Keeping this important historical background in mind, the main attempt was to preserve the space as the building itself is an important exhibition element as well. Arranged by the designers, a grid which works like a topography with its different exhibition elements with different sizes envisioned. That grid was thought as a new structure which stands out from the historical building without touching it. First element of this grid was the platform. Higher from the original floor, this comfortable walking surface also provided a hidden space for technical equipment under it (ARKİV,2015). In the exhibition hall, which was used as a warehouse in the past and was opened to visitors for the first time with the theme of "Cellar in the Palace", jars, jugs and food warehouses made of copper, glazed and unglazed ceramics, Chinese and Japanese porcelain, where food and beverages stored were exhibited. Many foods and beverages such as legumes, pickles, roasted meat, minced meat, molasses, *boza*, spices, jam, sherbet, must, as well as medicines and pastes were placed in storage containers. The table settings set in the palace are exhibited in every window of the "Has Kitchen"(Has Mutfak), which belongs to the Sultan. There are examples of the tables set at the circumcision weddings of princes and the weddings of woman sultans and the banquets given at the divan. The kitchen section, which is open to visitors, sheds light on the food and table culture in the Ottoman Palace.

Conclusion

As an architectural heritage, in addition to the historical document, Topkapı Palace Kitchens play a significant role in instilling the conscious of a common past. Therefore, it is very important for this heritage to be sustained and to be maintained. Architectural heritage includes not only qualified single structures such as a palace, pavilion, qasr, and their surrounding area but all functional historic buildings, and also movable and immovable cultural heritage that

have historical, functional and cultural features. Artworks and old kitchen utensils as common assets encounter ever increasing hazards such as negligence, intentional destruction, irregular new structuring and vandalism. There must be common responsibilities for protecting them. Briefly, all citizens, should benefit from the advantages, provided by restoration studies, performed with public fundings. Architectural heritage will survive only provided the public and especially the young generation value it. International, national and regional independent institutions and organizations and CSOs (Civil Society Organizations) to help to draw the attention of the children, youth and adults should be supported by regional and central administration.

Importance of the architectural, and intangible heritage such as Topkapı Palace Kitchens and, discussions about protection of them are known more clearly now. If we have to protect or sustain the environments, allowing the individuals to find their personalities against the immediate social modifications, it has to be accepted that it must protect the historical continuity.

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