



ZANAAT
TAPES

Zanaat Tapes
E.Berhan Yıldız



As a sound designer, producer, apprentice craftsman, and the child of a craftsman, I wanted to translate all of these into a dialogue to share with others and make more audible. Beyond the time spent recording in the workshops, I dedicated certain moments to building dialogues with the masters—who sometimes even taught me things I had never known—sharing spaces with them and spending time together.

I realized that the repetitive or cyclical elements in music are deeply intertwined with the hundreds of gestures performed by craftspeople at their machines. I began to see this abundance of repetition as another way of observing and listening to the countless cycles artisans endure while working, with their hand movements gradually accelerating each time.

In my own personal life, having once made a living through car polishing and paintwork, I also had the chance to experience the places where art and craft intersect. For this reason, I always believed that this project could create a genuine harmony. My aim was for the masters and craftspeople to feel natural and at ease in the spaces where I worked and communicated with them.

Therefore, I included the time I spent sharing their workshops and production processes as part of the project itself. I also believe that different branches of production can influence one another, fostering awareness and encouraging cultural dialogue. Moreover, this project has adopted a rights-based approach in its artistic activities, aiming to give space to multiple forms of art. Within the production process, it sought to create opportunities for artisans to express themselves and to strengthen society's recognition of the value of existing lines of work.



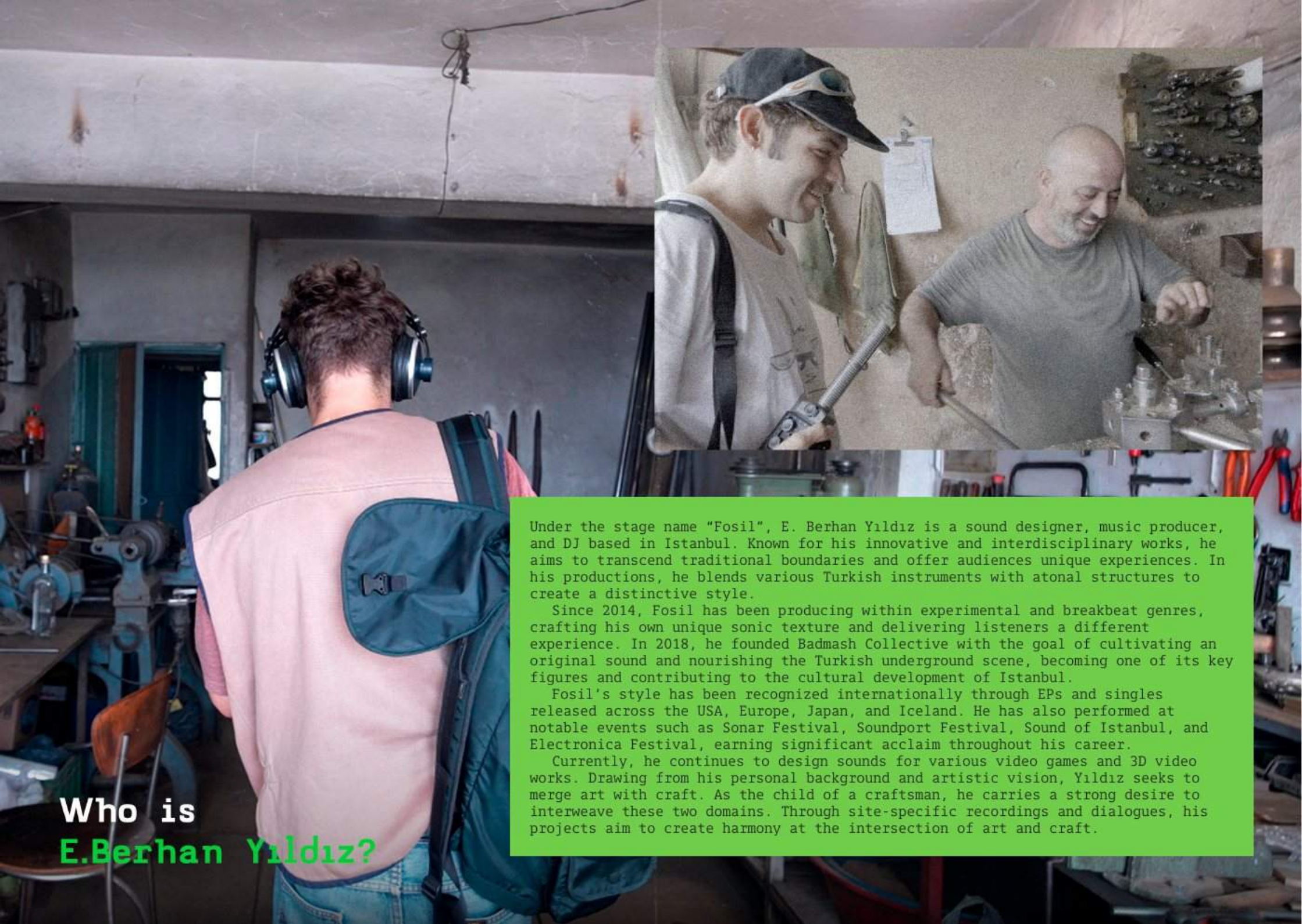


What is the **Zanaat Tapes** project?

The "Zanaat Tapes" project emerged from a philosophy of exploring how the act of making continuously renews itself and what kinds of new collaborative dialogues it can generate. At the same time, it serves as a critique of how contemporary technology has pushed production into soullessness and indifference, leaving the real makers in the shadows.

It focuses on artisans hidden away in the corners of Istanbul, in basements, and in the city's peripheries. This project set out with the aim of recording artisans' production processes, the sounds of the machines they use, their workshop dialogues, and the workflow of the moment—capturing them both visually and sonically.

Afterwards, the recorded images and sounds were brought together in post-production, transformed into an atmospheric and ambient musical interpretation where visuals and sounds matched and accompanied one another in sequence. The collected sound recordings and 3D environment scans were compiled within this handbook as a physical source, contributing to the project's sustainability for future generations and its availability for further production.



Who is E. Berhan Yıldız?

Under the stage name "Fosil", E. Berhan Yıldız is a sound designer, music producer, and DJ based in Istanbul. Known for his innovative and interdisciplinary works, he aims to transcend traditional boundaries and offer audiences unique experiences. In his productions, he blends various Turkish instruments with atonal structures to create a distinctive style.

Since 2014, Fosil has been producing within experimental and breakbeat genres, crafting his own unique sonic texture and delivering listeners a different experience. In 2018, he founded Badmash Collective with the goal of cultivating an original sound and nourishing the Turkish underground scene, becoming one of its key figures and contributing to the cultural development of Istanbul.

Fosil's style has been recognized internationally through EPs and singles released across the USA, Europe, Japan, and Iceland. He has also performed at notable events such as Sonar Festival, Soundport Festival, Sound of Istanbul, and Electronica Festival, earning significant acclaim throughout his career.

Currently, he continues to design sounds for various video games and 3D video works. Drawing from his personal background and artistic vision, Yıldız seeks to merge art with craft. As the child of a craftsman, he carries a strong desire to interweave these two domains. Through site-specific recordings and dialogues, his projects aim to create harmony at the intersection of art and craft.

Arif Usta_

no:24/C_kat:0



Arif Usta is one of the other workers at Düzenli İş Hanı. He works with lathes and milling machines. His workshop is located at the entrance of the building, so naturally, there's a lot of foot traffic. One day, while sitting in front of Arif Usta's workshop with other masters at a table, my cameraman friend and I joined them and chatted for about an hour. During this conversation, another master came by—someone who doesn't work at Düzenli İş Hanı but visits the building because he enjoys its atmosphere and character. I realized how true this was, and it made me reflect on how a building that houses different trades can have such a broad social impact. In short, I saw that the connections this han creates extend from the entrance all the way to the top floors. Witnessing that the source of this interaction lies in labor and mutual sincerity was genuinely heartening and hopeful.

- Çabucak, solun

- Olanı'sü alınca

- Kırakaj / Trabzon / Hakkari

konuşulacak

Çabucak 500 m
500 m



Yenimahar, bahar

500
500

Muhammed Usta

no:53_kat:4



One day, while Cevdet Usta was in his workshop, he said to me, "I am Turkey's best chandelier master; the others are gone." The meaning I drew from that statement was quite significant.

Regarding craftsmanship, I realized how the apprentice phase has gradually diminished in the traditional master-apprentice relationship, and how, with technology, people can now be adapted to start at a journeyman level with relative ease. Cevdet Usta, a chandelier master, like Muharrem Usta, says he cannot sit at home without working. In the past, he used to perform with his group in various clubs and music venues before famous names took the stage. Having left Erzincan at a young age to come to Istanbul, he dedicated his life to art and craftsmanship—this is Cevdet Usta.

İsa Usta_

no:42_kat:3



After completing the 3D scan of the space and showing the outputs to İsa Usta, his astonished reaction and the way a piece of artistic practice had been transformed into a tangible result so quickly left a strong impression on him. Every morning, İsa Usta comes to Düzenli İş Hanı in Karaköy from the Anatolian side. He has been practicing this craft, passed down from his father, for more than 25 years.

Additionally, when I learned that the notebook containing the poems and song lyrics written by Münir Usta, who works in the same workshop, had gone missing, I felt somewhat upset. Losing the product of an art form you are devoted to, on top of your own craftsmanship, can be surprisingly painful whenever it comes to mind. However, he showed me his zurna, which was resting nearby, and mentioned that he still plays it from time to time, smiling as he spoke.





Mustafa Usta is truly one of the friendliest people in the han. At first, when I visited the han, I didn't see him very often, but later I learned that he comes to work very early in the morning and leaves early because he wants to keep the day partly to himself. He always listened to me with genuine interest, and while I was recording him in his workshop, he never made me feel unwelcome. Although it was important for the work I was doing to reach a final form in order to be passed on to the masters, I couldn't provide them with much to help visualize it in their minds during the recording. Nevertheless, Mustafa Usta—and the other masters as well—trusted me completely and offered their help without any doubt. For that, I am truly incredibly grateful.



Mustafa Usta_
no:34_kat:2



SEAS

Cevdet Usta_

no:51_kat:4

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I no longer want to take on apprentices. They come, learn the job in 4-5 months, open their own shops, and copy the work with the new generation of robotic machines, without caring about its deeper meaning. You can't know what the effort involved in this work teaches you. They don't realize what they're missing, but the progress of the times cannot be stopped."
-Muharrem Usta.

Muharrem Usta is truly incredibly kind-hearted; every time I visit, he offers me his tea and apples. When I enter his workshop, he stops his work to chat with me and usually returns to his tasks after 15-20 minutes. From our conversations, I've always noticed that he is aware of how limited his field might become in the future, yet he has stopped worrying about it. He simply continues his life enjoying his work and mentions that he doesn't take many holidays.

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I would like to sincerely thank Bilal Yılmaz and his dear wife Lydia Chatziakovou, who have helped me from the moment I told them about my project and agreed to be my mentors; my dear friend Galip Can Bildirici, also known as AyıGalip, who agreed to work with me on the video shooting; Ata Kurtuluş for the 3D scans; Gürem Özcan for assisting with the booklet design; Hatice Karakaş for the logo design; and Eren Şenkardeş for helping with the final event of the project—thank you thousands of times.

But of course, my greatest thanks go last to my masters, İsa Usta, Muharrem Usta, Cevdet Usta, Mustafa Usta, and Arif Usta, who patiently listened to me, welcomed me with a warm smile, and showed true craftsmanship and strength.



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SIGARA
İÇİLMEZ