

Hypertext
Linked
to This Era
of History

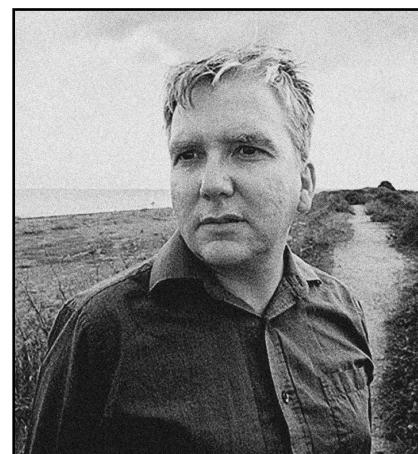
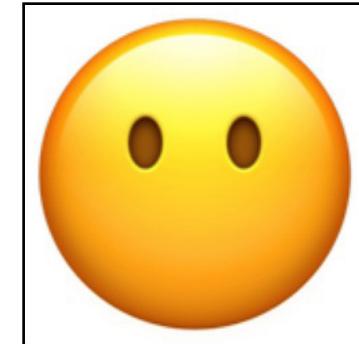
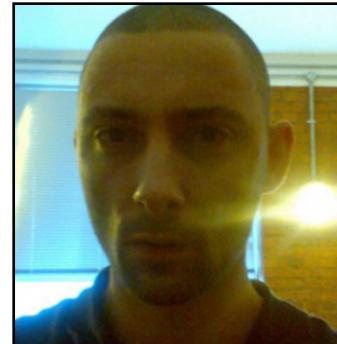
Everett Epstein

Graphic Design for the Web

Wire: Vocals were always central to your sound, but they have become even more important on this album than they were on your first LP.

Burial: I was brought up on old jungle tunes and garage tunes had lots of vocals in but me and my brothers loved intense, darker tunes too, I found something I could believe in... but sometimes I used to listen to the ones with vocals on my own and it was almost a secret thing. I'd love these vocals that would come in, not proper singing but cut-up and repeating, and executed coldly. It was like a forbidden siren. I was into the cut-up singing as much as the dark basslines. Something happens when I hear the subs, the rolling drums and vocals together. To me it's like a pure UK style of music, and I wanted to make tunes based on what UK underground hardcore tunes mean to me, and I want a dose of real life in there too, something people can relate to.

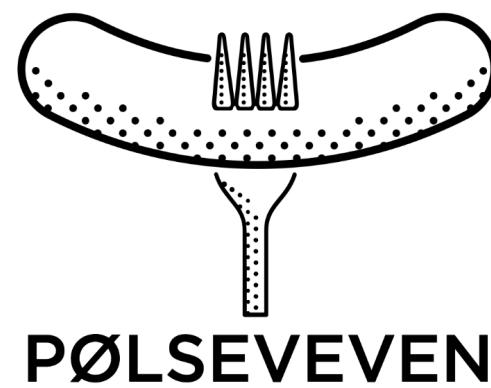
So when I started doing tunes, I didn't have the kit and I didn't understand how to do it properly, so I can't make the drums and bass sound massive, no loud sounds taking up the whole tune. But as long as it had a bit of singing in it, it forgave the rest of the tune. It was the thing that made me excited about doing it. Then I couldn't believe that I'd done a tune that gave me that feeling that proper real records used to, and the vocal was the one thing that seemed to take the tune to that place. My favorite tunes were underground and moody but with killer vocals: 'Let Go' by Teebee, 'Being with you remix' by Foul Play. Intense, Alex Reece, Digital, Goldie, Dillinja, EL-B, D-Bridge, Steve Gurley. I miss being on the bus to school listening to Dj Hype mixes. Sometimes some other kids would get us tunes, I'd record off of pirate radio all night. (CONTINUED...)



archive > identity
contact motion
instagram web >
packaging other

pølseveven > PiO
this evenfom

Identity work i did for Pølseveven. A local sausage producer from Oslo.



left/right

0 FREE TUTORIALS ONLINE NOW • 10 FREE TUTORIALS ONLINE NOW • 10 FREE TUTORIALS ONLINE

NOT SPIELBERG ANIMATIONS

и гни

2. HEART

3. WINE

up/down



modular images

情人節: Qubit 🤕: WallBang 🎰🎭🎭!: SlotMachine 🛠: WormLeaks 🍔🌐!: FreePort
夜行: AZExit 🎒: Tide 💸: StrMsg 😢:-(^.^) 📁: Cod=3 📱: ShTmp 🎓: TSP
YouTube: YT 🚧: TimePassed 😃: Flow 🍲🎥: MoonTXT 🎤🚗: WDYWFM
鲜花: REMOTE_ADDR 🛒: U70-1F600 😊: c_FBF 🏅:>: VitABC 🔍: FiveSigma
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WWW: MonoChrome 😞: LargeText 🚭: RE 😢: - Serch 🍔🐰: TheEnd
DivProperty: DivProperty 😝: StarGate 😃: LinearZone 🏆: EyeTest 😊: LEDTXT
HiggsDanmaku: HiggsDanmaku 🌙: NextPart 🍳: IceHole 😞: BugSearch 🛡️💻: PatternLock
AppBrowser: AppBrowser

code to code

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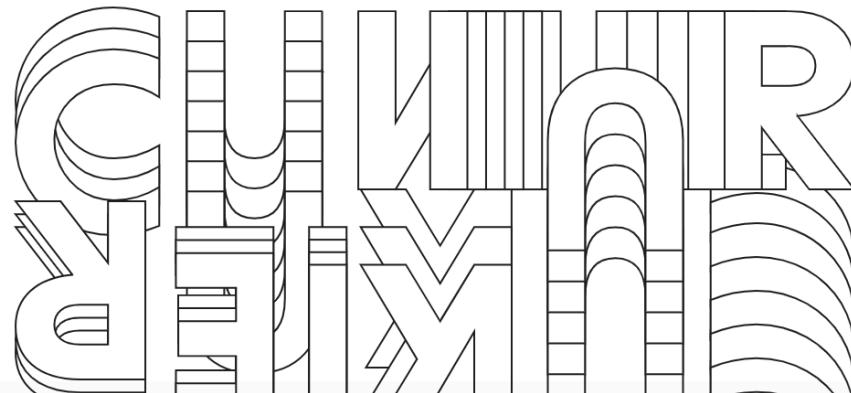
WHO

PL

WHAT

[WE DO WHAT WE DO]

We execute cool projects based
on combination of innovative
and retro solutions.



WAIT...

SCOPE OF WORK

**Marketing
Communication**

COMMUNICATION STRATEGY & EXECUTION
(DIGITAL, ATL, BTL) / PRODUCT & BRANDS
LAUNCHES / SOCIAL MEDIA CONTENT AND
MANAGEMENT

text to text

Studio Push

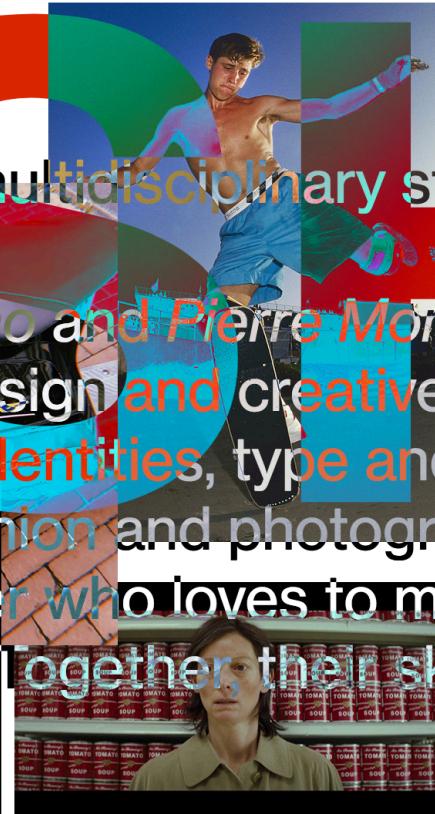
Push is an international multidisciplinary studio based in Rotterdam, Netherlands.

Founded by *Emilie Vizcano* and *Pierre Monge*, the studio is an association of graphic design and creative coding.

She's focused on visual identities, type and editorial design, with a particular interest for fashion and photography.

He's a full-stack developer who loves to make never seen experiences on the web. Together, their skills create their unique approach of web design.
hello@studio-push.com

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Instagram

Z Dimension

Wire: **What other influences do you have outside music?**

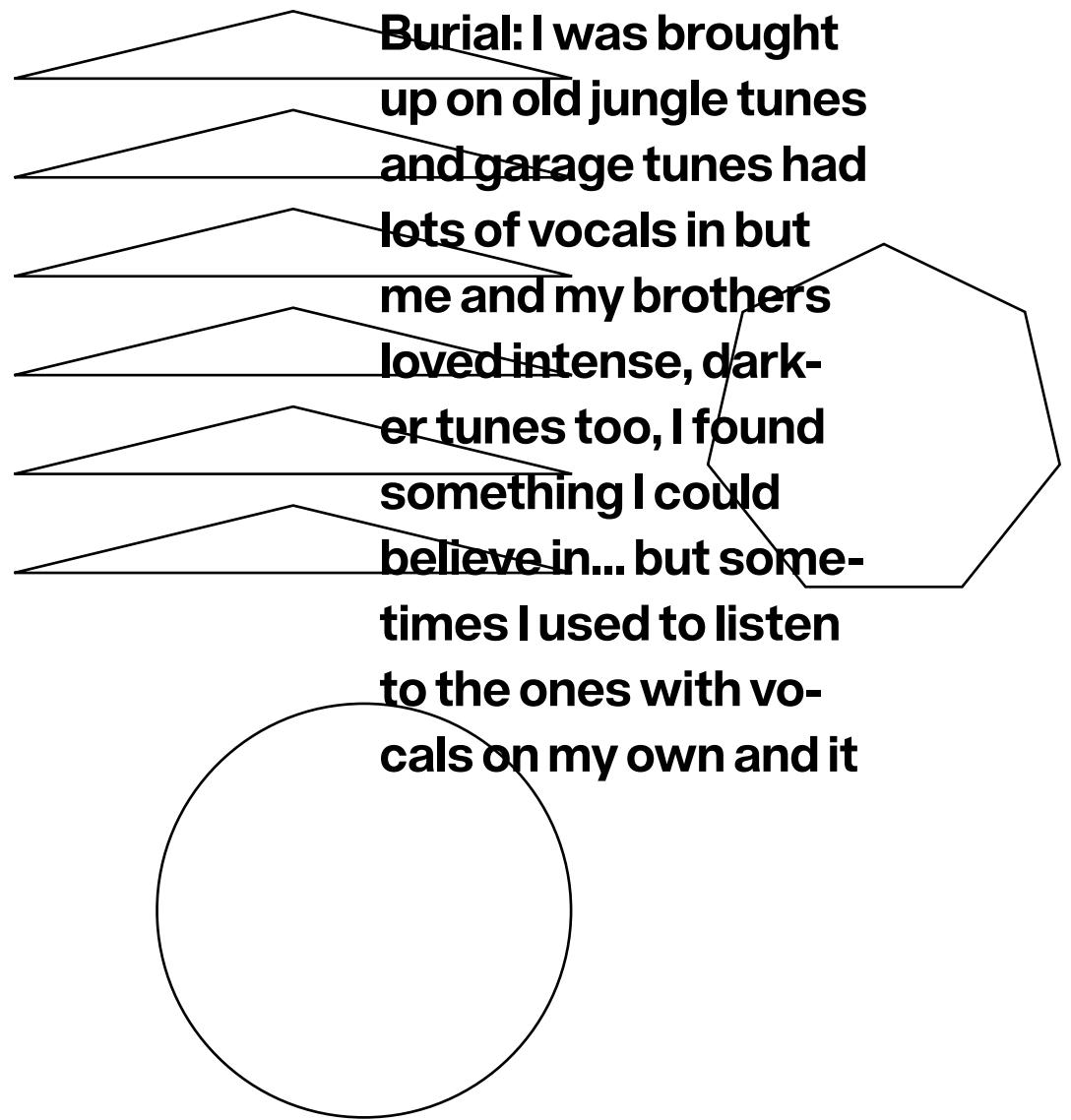
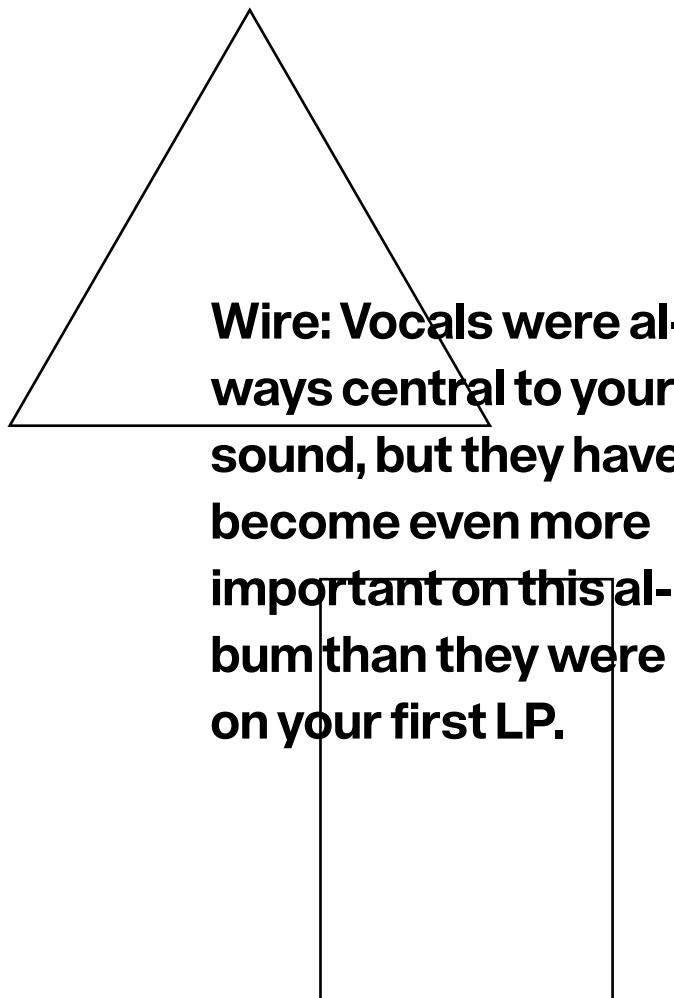
Burial: **PlayStation games. A lot of my drums are just people picking up new ammo and weapons in games. I love shells falling to the floor, power-ups, like when you get extra life. It would be good if you could do that in real life: pick up extra lives, fight end-of-level-guardians down by the shops, use cheat-modes. I spent all my pocket money trying to complete Silent Scope at the arcade. I was brought up on that stuff. My Dad when I was really little, sometimes he used to read me M. R. James stories. On the South Bank last year, I was walking along, and I found a book of M. R. James ghost stories . I bunched that day off from my day job and I got this book, and now I'm well into M. R. James ghost stories.**

Wire: You're joking, really?

Burial: There's a few ghost stories, the one that fucked me up when I was little.

sketch one

When hovering over specific proper nouns in a Burial interview, images will pop up. When double clicked, the images and the text reverses.



sketch two

By hovering over each image, you'll hyperlink to a separate document, which is previewed through the text that overlays atop the images.

Wire: Vocals were always central to your sound, but they have become even more important on this album than they were on your first LP.

Burial: I was brought up on old jungle tunes and garage tunes had lots of vocals in but me and my brothers loved intense, darker tunes too, I found something I could believe in... but sometimes I used to listen to the ones with vocals on my own and it was a secret thing. I'd hear those vocals that would come in, not proper singing and repeatedly, and execute it coldly. It was like a forbidden sirensong, but up singing as much as the dark basslines. Something happened with the subs, the rolling drums and vocals together. To me it's like a whole new kind of music, and I wanted to make tunes based on what UK underground music more tunes mean to me, and I want a dose of real life in there too, something people can relate to.

So when I started doing tunes, I didn't have the kit and I didn't understand how to do it properly, so I can't make the drums and bass sound massive, no loud sounds taking up the whole tune. But as long as it had a bit of singing in it, it forgave the

sketch three

Across the text, you can drag images, which (when double-clicked) link to separate sources.