

# cubes

urban interiors . home furnishings . latest trends + designs



**going skin deep:**  
revenge of the pattern

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Featuring projects by Cell Space Architects, WOW Architects + Six Planes.  
Giorgio Armani and Paul Smith make a marriage of fashion and interior design.  
We decorate this issue with Bunch, Fumihiko Maki, Jayson Atienza, Stefani Hauger and many more.

注意  
请避免靠近  
油漆未乾



A multi-disciplinary design studio made up of a bunch of nine illustrators, typographers, print designers, 2d animators, 3d artists, web weavers and creative thinkers, Bunch (no prizes for guessing how the name came about) was born out of a group of London College of Printing graduates. Operating out of London, Zagreb and more recently, Singapore, Bunch has been making a name for itself with its characteristic daring that comes from a shared desire to do things differently. This is most obviously seen in their latest book, *Made in Bunch: Chapter II*, which sees not just a compilation of some of their best works, but also serves as a platform for a kind of interaction with the movers and shakers of the international creative community. We speak to Paulo Silva, one of the founding members of Bunch about the design studio, clients and drunken nights in the office.

MOJO-KO  
スタイフ ローラー

DEADLINE, HE'LL  
TELL ME TO FUCK  
AND WILL GO PLAY  
RECORDS SOMEWHERE

RUN AWAY!  
CABLE MONSTER  
IS COMING

CHRIS looks like  
HOW YUN-FU  
AND THAT IS A  
NEED TO SAY A  
HIM, HIS ONE  
DUDE

A bon vivant, nihilist.  
He'll do anything as if he has to check out  
for the potential of his conceptual art  
physically on himself let. before even  
thinking about it. -H

Submission of  
gangster & intellectual  
to Jox

# all bunched up

Interview by Rachel Lee • Images courtesy of Bunch



ALWAYS GET CHRIS. SOMETIMES HE'LL BE REALLY MEL  
WILL WANT TO GET HIS CLAWS INTO ANYTHING WORK IS

KE SUO  
NGS I AM LOOKING FORWARD TO:  
DESIGN ETHICS. NEW BUNCH OFFICE- ITS GONNA BE SOO  
LUSH THIS TIME. JEWELLERY DESIGN. 'MORE THAN DIAMONDS'  
AND WEBSITE 2007/8, REVISITING THAILAND. THE DAY WHEN  
DESIGN MEANS SOMETHING IN SINGAPORE. WATCHING TRAILER  
S COMPLETE SEASON. IMPROVING MY MANDARIN EVEN MORE.  
BY GOING. DRINKING MORE. GETTING PAID. FAMILY DINNERS.

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**SATURDAY 28TH APRIL**

**nude**

**VICTORIAN CIRCUS WAREHOUSE PARTY**

**UNIT 7/556 CABLE ST STUDIOS/CABLE STREET**

**JUNCTION OF BUTCHERS ROW/LONDON E1W 3HR**

**MAIN ROOM**

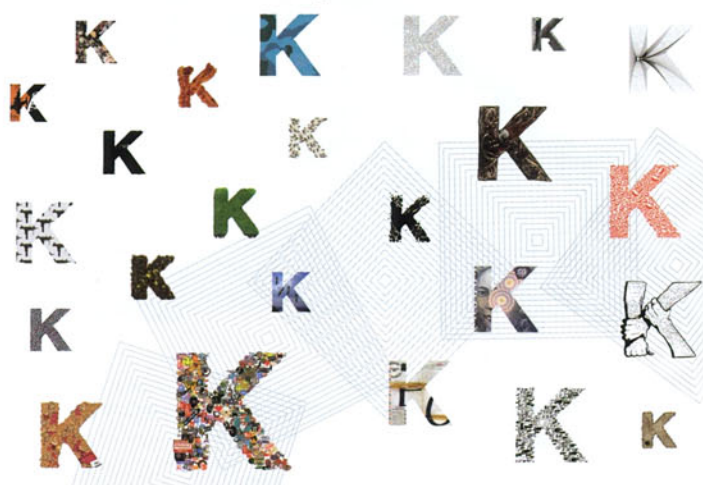
**SMOKIN JO/TRANSISTOR KILL LIVE**  
**MIKE SHANNON (CYNOSURE)/MAZZY SUPASTAR (RESIDENT/REDLIGHT)**  
**LUCIANO ESSE (SAFARI ELECTRONIQUE)/WERE NOT COOL**

**WWW.CLUBNJOE.BRG / WWW.SMBKINJB.COM**

ALTERNATIVE ROOM  
WARBBY & C. TRON IN THE NASTY  
B.I.S. PIRATE (CYNOSURE) WITH MIC. HUBSTAR / WARBBY  
K-TOWN / KAT HEATH  
LIVE THE ROCKWELLER  
WWW.MYSPACE.COM/ALLYBUCANATI/BNBH

£10 NUSKING, £12 AVANCE, £15 BOOB  
AVANCE TICKETS BN SALE AT PHINICA, 51 PELAND ST  
LONDON W1F, T 4297 823 6476

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Th  
have the upper hand. Mxx



**WHEN AND WHY DID BUNCH ZAGREB AND BUNCH SINGAPORE COME ABOUT?**

Zagreb, around three years ago as Denis is from Croatia. We thought it would be a great idea to have an office there. Denis knows a lot of people in Zagreb and it is a beautiful place to go to with its Mediterranean weather and real hot girls. Meanwhile I've moved to Singapore, so we decided to open an office here too in 2006 and see how it grows.

**WHO ARE THE PEOPLE WHO MAKE UP BUNCH?**

Denis and me started all this back in 2002. Since then a lot of talented people have joined us. Jo was an LCP student too and a good friend so she joined us soon after. Mark for instance has been involved with Bunch for a long time now and we see him as our mentor. Husar is the backbone of the Zagreb office, Pavel is a really talented guy, he's from Kazakhstan and he has little bit of Chinese blood too. Chris is from Singapore and it is our local connection. James joined us recently straight from Liverpool. These are the core elements but there are other parts of the Bunch that join us when we need to accommodate larger branding projects.

**HOW DO THINGS WORK IN BUNCH? DO THE STUDIOS WORK INDEPENDENTLY OF EACH OTHER?**

We try not too. We are a bunch of individuals, illustrators typographers, 2d and 3d animators and most importantly creative thinkers. In spite of having different offices we work as one single design studio, regardless of whether the client is

in Asia, Europe or the US. That's what makes us different. We see cultural differences as an essential part of this process and all projects we are involved in are approached with this in mind.

**BUNCH PRIDES ITSELF ON ITS DIVERSITY. BUT SURELY THERE MUST BE SOMETHING COMMON THAT BINDS ALL OF YOU TOGETHER. WHAT IS IT?**

Love. We are like a family, we argue, we fight, we cry and we hug each other at the end. Variety is our preferred spice so the mix we come up with turns out different every time. Which suits our way of thinking: that projects should be approached with an open mind as opposed to a mind to impose a house style.

**IS THERE A DIFFERENCE IN THE TYPE OF CLIENTELE THAT COMES FROM THE DIFFERENT LOCATIONS YOU WORK OUT OF? IF YES, HOW SO?**

Yes, many differences. There are obviously cultural limitations that are at times difficult to overcome but I guess it's all part of the challenge. For instance European clients are quite different from Asian clients in terms of the way they look at ideas and concepts presented or the way they chose a design studio or agency. There are often misconceptions that need to be clarified in terms of the design process for instance or the value that an idea might have. In Singapore in particular creativity and originality is not always rewarded or at times noticed as clients tend to expect the 'safer' routes often depriving the work of its main conceptual characteristics. I think that as designers we need to learn to expect or predict that and think about solutions that balance creativity and purpose without compromising the whole idea. We need to become better sales persons and be able to overcome very strong challenges that question at times the nature of our job.

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W A A R  
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W H E R E A R E Y O U  
G O I N G  
T O N I G H T ?



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club  
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ARE YOU WORKAHOLICS?

Yes most definitely.

WHICH PROJECTS STAND OUT FOR YOU? WHY?

Personally *Promax* is one of my favourite projects because of all the creative freedom we had and how successful it was, followed by *Sky Broadband* and the *Fantasy Channel*. In Singapore I really like what we've done for G&S but overall I would like to think that all the work included in *Made in Bunch: Chapter II* is great and it represents that diversity we were talking about before and as we don't have a particular 'house style' it might appeal to many different people.

WHY COME UP WITH MADE IN BUNCH?

*Made in Bunch* was a great idea we came out with in Singapore under the above circumstances, and after we all met in Bangkok for a New Year gathering. The idea was to create a semi-imaginary space (*Made in Bunch*) that would serve as a platform for interaction with other designers or design professionals by getting them to 'make us something in Bunch'. This would be in the form of a visual reaction to our logo. So the overall idea was to get others to re-define us as opposed to us re-defining ourselves. These interpretations or 'bastardisations' will then be printed on our stationery becoming part of our ID. We are planning to exhibit all the work submitted across different countries and continents next year (please check: [www.madeinbunch.com](http://www.madeinbunch.com) for more info).

EVER GOTTEN DRUNK IN THE STUDIO WHEN YOU WERE SUPPOSED TO BE WORKING?

Yes! It happened last year at the London office. We all got smashed at Mother in Hoxton and went back to the office for some more drinks. It was mayhem! I will not disclose any details but there was a lot of shaving cream involved...

WHAT DO YOU GUYS CONSTANTLY BITCH ABOUT WHEN IT COMES TO CLIENTS OR PROJECTS?

The inability that some clients have to stick to deadlines, and how they constantly try to blame us for that. There is a misconception that creative people for some reason cannot earn a living without having to go to hell and back (in case they survive the journey!). Clients also tend to think that we have all the time in the world (and that includes weekends) to dedicate to their projects even if we're being paid nuts. Come on we are human too and we also work for money, we have rents to pay and costs to cover like anyone else.

ARE YOU VERY SELECTIVE ABOUT THE TYPE OF WORK YOU DO?

Yes we try to. If a job does not pay well enough and it does not benefit the community or a social cause we will most likely refuse it as sounds like a waste of time.

We do like to get involved with community-based projects as we might potentially have more creative freedom due to the nature of the client and the job. Also we find that being involved with the community in any way possible it is a social responsibility that all designers should be aware of. It is not all about self-gratification, we see designers these days too busy trying to be rock stars to be doing something really purposeful. We also need to survive so we are constantly looking for better clients, those who respect us as much as we respect them, clients that understand the importance of a job well done.

WHAT WOULD A DREAM PROJECT BE LIKE?

Like a dream? All projects could potentially become dream projects if you removed all the unnecessary and painful bits. Any job well done is a dream project. Another option would be working for Hugh Hefner or Larry Flynt.