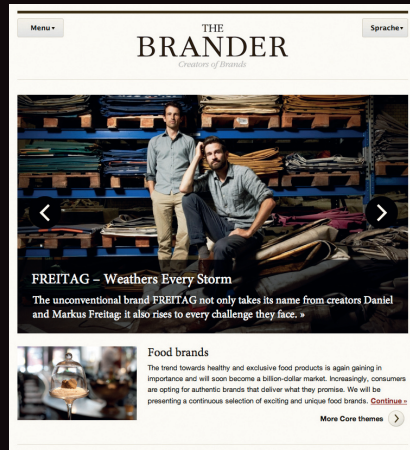**01** Renato Ferrari of Swiss coffee roaster **Caffè Ferrari** was recently photographed at his headquarters for *The Brander*

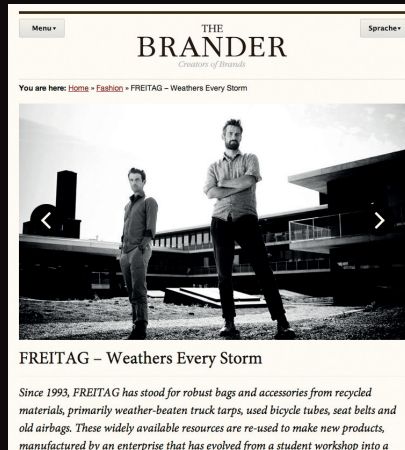**02-03** The layout of *The Brander* communicates the magazine's focus upon strong, enduring and unique names in the **arts, food, fashion, sport and technology**



01



02



03

## BRANDING EXCELLENCE

_____ **PROJECT** The Brander
_____ **DESIGNER** Branders Group
_____ **www.thebrander.com**

How can you show that you really understand branding? For Zurich-based agency Branders Group, the answer was to start an online magazine, *The Brander*, devoted to spotlighting the leading names across a range of fields and finding out what makes them tick. "*The Brander* communicates our views as a branding agency: brands are fuelled by emotion, and they require passion and perseverance," says Olivia El Sayed, editorial manager of the website, which was the brainchild of Branders Group CEO René Allemann.

Unlike more facts-and-figures-focused business publications, *The Brander* profiles the designers, inventors and entrepreneurs behind top brands in a way more akin to a lifestyle magazine, with its interviews and columns presented through a clean interface. "One of the real challenges in the beginning was to map our original ideas into a user-friendly and compact information architecture," El Sayed says. "Initially, you want to show too much – a process that actually corresponds closely to traditional brand development. What we are aiming for is to provide easy and comfortable reading without losing our maxims of clarity and simplicity."

Photographer Gian Marco Castelberg's behind-the-scenes portraits of interview subjects are also miles away from the usual industry shots. "Good brands tell a story. *The Brander* provides insights into worlds that are not accessible to everyone," explains El Sayed.
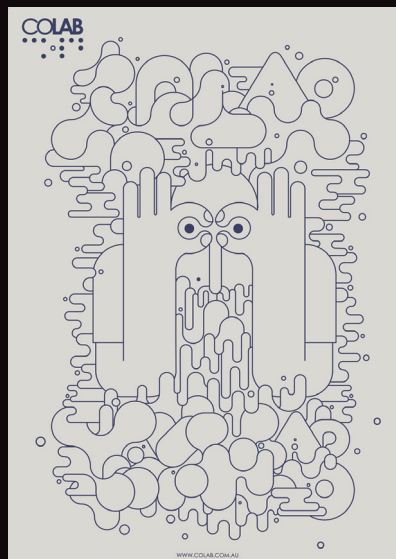


01



02

**01** Jonathan Calugi chose **Fellini's *8½*** as inspiration for his sunglasses design because of the film's "great photography and great eyewear."

**02** Calugi starts each project by hand, before refining his lines in **Illustrator**: "I get distracted easily and I'm a little bit messy," he says. "A line on the screen is a line."

## CALUGI FOR COLAB

_____ **CLIENT** Colab
_____ **DESIGNER** Jonathan Calugi
_____ **www.happyloverstown.eu**

"I have this strange universe in my mind where everything starts from one point and arrives to another starting point. I think the line is a great explanation of this universe," says Jonathan Calugi of the intricate loops and geometric shapes that wiggle gleefully through much of his work. Yet the Italian illustrator's latest project is a three-dimensional one: a new design for Australian eyewear brand Colab.

Calugi is the latest in a line of creatives commissioned by Colab to design a limited edition pair of sunglasses. Whilst the accompanying wiping cloth and poster feature his typically intriguing linework, designing the sunglasses forced Calugi in a different artistic direction. "At the beginning I wanted to design the most creative sunglasses I could come up with," he explains. "But then I realised that people have to wear them and be comfortable with them," he adds.

With Colab's lab manager Carl Tindall advising on the practicalities, Calugi drew upon the glamorous dream-world of Fellini's 1963 film *8½* for his design. "I love the Italy that was portrayed in those years, and I think Fellini was a genius. So I decided to draw some 60s and 70s shapes with a modern twist," he says.

"This is not just a piece of art or an illustration – it's a real life object. For an illustrator, it can be hard to understand this at first because you want to make the most of the colours and shapes, but in this case you realise that less is more."