

NEW EDGE / SPRING/SUMMER 2016

#06

NEW EDGE

PROMISING / VISION / FASHION / ALTERNATIVE / CULTURE

06 / NEW EDGE /
SPRING/SUMMER 2016

Making of the “New
Edge”, Spring / Summer
edition editorial.



From the last issue:
Last time we didn't write the name of the
photographer in the Evil Hair interview, the
photographer is: Žiga Lovšin. We apologize!

06 / NEW EDGE /
SPRING/SUMMER 2016

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NEW
EDGE

NEW EDGE



IMAGINARY...

Imaginary is the beginning of everything that exists; it is the primary form of the artist. It is one of the mightiest abilities and productivities us humans possess because every product needs its formation and all of that emerges from imagination. It's the driving force behind every development. After all, where do we go without imagination? The subconscious is structured as the 'language' of imagination. From it derives the creation of new worlds. It is imagination and the notion of the future which motivate us humans in every aspect and field of our life and creativity, consisting of our conscious and subconscious notions and ideas. Since our magazine strives for new approaches to lifestyle and creative areas, imagination, which in that aspect serves as the source and inspiration, is one of our most important themes. In the magazine you can see how the young and creative use imagination.

You can find us, connect with us and like us on our new website: www.newedgemagazine.com

Welcome to the sixth, Spring/Summer issue of New Edge magazine. This is a free magazine that promotes and draws attention to all the good and valuable things in our life and environment.

New Edge Magazine presents and introduces people with remarkable interests and innovative views of the world. In the social context, the magazine points out that things have more sides, than what we see at first glance, and that it is often necessary to look at life from another perspective.

Thank you for staying with us.

— Anja Korošec

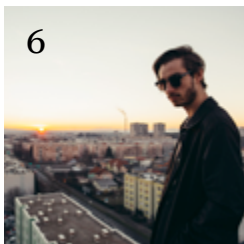
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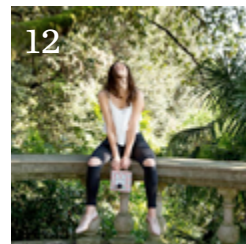
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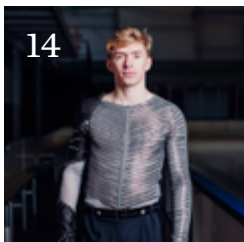
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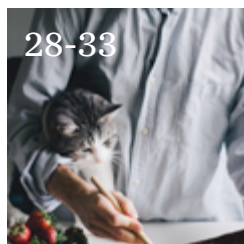
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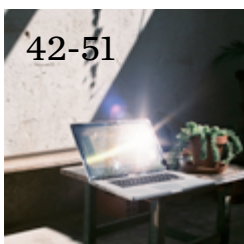
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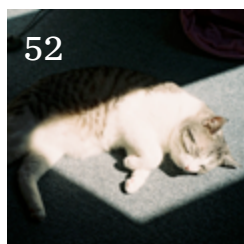
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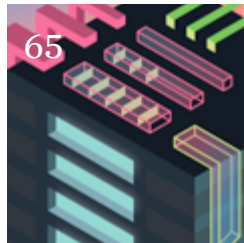
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THE SNOWBOARDER BEHIND THE SEWING MACHINE

—
NEJC PUCKO





PROMISING



Text: Tadeja Ogrizek; Photos: Janez Kocbek

Nejc Pucko is this cool, relaxed guy who, despite his young age, managed to fulfil his childhood fantasies. Now, when he's not out making all these cool skate and snowboard videos with his friends, he's at home, sewing. Because last year he decided to learn how to do that and he started Lantern Handcrafted. It is something you don't see very often, a 23-year old that actually makes all the stuff with his own two hands.

Pucko's headquarters are in Maribor, right at the foot of Pohorje. So it comes as no surprise that he was already snowboarding at the age of twelve, dragging his board up the hill by foot. We call that passion. Anyway, as they goes hand in hand, he also started skating, looking up to his older cousin. A decade later, he still can't decide between the two: "Snowboarding has always been more serious. It has the best possible feelings like flying, being in the nature all day long, being on the glaciers. It clears your mind so much. But it is also much more complicated and much more expensive. Maybe I can't look at it the same way, because snowboarding became kind of a profession for me and with that you get responsibilities. Skateboarding is just a fun thing to do; you just take your skate and cruise, no expenses, no stress, just pure fun." The only other things that make him happy besides skating and snowboarding are coffee and his friends, so we can say he's a pretty dedicated guy.

He made his dreams come true and made snowboarding his profession. "I think that from the time I started, I always wanted to become a professional snowboarder. But as I got older and more involved in the actual snowboarding world these dreams slowly started to change. I think the little me would be satisfied with who I am today, so I came to a point when it was time to start chasing new dreams." Which is what got him into starting his own brand: "I think the raw Lantern seed was planted when I went to Berlin last summer and spent two weeks there. I just saw so many different styles in one place, so many creative people and so many options that had never crossed my mind before. At the same time that this was happening, I started thinking a lot about the future and the fact that I won't be able to snowboard forever. So I was searching for

ways to save myself from a nine to five daily routine in the future." The thing he hates the most. And it looks like he made it work.

"I just felt so much hype at that moment, so my mom showed me how to use the sewing machine and I started watching YouTube tutorials and just practicing." It took him two weeks to make his first panel cap. He started thinking about having his own brand and how he could make it work and connect it with his lifestyle. As his inspiration comes from skate and snowboarding, photography and music, he tries to make his products tell a story. You don't have to look twice to tell that his stuff is very street inspired. And it's all made from scratch, sown by hand: "My work process starts with an idea of the product. Then I need to find some tutorials on how to do it and practice, until the product is good enough. The hardest thing is to just sit in one place for a couple of hours. I always choose my materials just by touch. I'm pretty sure I look super stupid when I just stand in the shop and touch every possible fabric for a long time." And then that piece of fabric becomes a backpack or a hat. "I am going to start sewing clothes and start doing some screen printing stuff. The plan is to just continue doing what I do and slowly start to promote the brand internationally, so I just started an online shope."

As a young entrepreneur he, surprisingly, doesn't look up to anyone: "I don't really have any role models. I just take the little pieces of what I like on other people or other brands and then combine them into the new whole. So in the end it's like a conglomerate of styles and things that I like." Personally, he doesn't think about fashion that much. "I just wear whatever feels good. Some days I can look more sophisticated and other days more like a bum." He listens to hip hop to get hyped, drinks coffee and beer and loves spending his days on the hill sides. That's what makes him who he is: "I think creating something new gives me great happiness. It can be a trick on a snow or a skate board, a new cap or backpack, a good picture, a drawing or just creating something random like a sculpture out of toothpicks when I'm waiting for my dish at a restaurant." ■

PROMISING



Answers: Žiga Murko; Photos: Jean Pierrat

ŽIGA MURKO

<http://zigamurko.com/>

What are you currently doing, what are your latest projects?

A little while ago I put out an album called 'Event' at an American label Burnt Tapes. Two more albums, produced in the States in the last three months are coming out soon. Right now I can only share the title of the first one, which is 'Singer of sorcery'. It came out in May at an American label called Acorn Tapes in digital form and on a cassette. I'm already composing new music for a band cast.

What have been some of the turning points in your life so far?

The main turning point in my life was the decision to study jazz music. I moved to Rotterdam, where I met musicians that have taught me a lot, one of those being the drummer Dre Hočevar, with whom I still regularly collaborate. The next one would be the leading of a thirteen member cast, with which I made an album called '13', recorded in New York with many renowned jazz musicians. It was a learning experience because I was twenty-three years old, put in the position of a band leader and coordinator.

The past three years I've spent producing beats on my computer or samplers and practicing the trombone, because these two things connected my live act and published albums. After my return from the States another turning point happened: I decided that my path was turning back to band cast, so lately I spend my days playing the piano and the trombone and singing.

Where do you get your inspiration from?

During the years I've drawn my inspiration from various things, such as books, movies, photography, philosophy... In the last few years I'm most inspired by soul music from the eighties and the discovery of new views of my surroundings, cities, and the nature. I've come to the conclusion that my 'vibe', the style of my music changes the most whenever I change my creative environment.

What separates you from other trombonists?

What separates me from other trombonists are probably my experiences from working in Rotterdam and later New York. Many people don't get the opportunity to learn from the best trombone professors and soak in so much knowledge. While recording the album '13' in New York I had the opportunity to work with older musicians with lifetimes of experiences, something I was lacking, and that really boosted up my level and style of performing. Concerning the production of electronic music, I'm probably one of the rare few people in Slovenia involved in this genre of music (lo-fi hip-hop) whereas globally it's quite popular already. I think that what separates me from other producers in this genre is my specific sound - I use old, cheap samplers, I sample from vinyl records and dub material over the audio and VHS tapes. My forte is playing the trombone over the beats; it contributes to my 'otherness'.

Where do you see yourself in the future?

As I've mentioned before, I'm going back to band cast, so I'm currently devoting my time to composing new songs. My plan for the future is to actually perform this new music that I'm making. I'd actually like to invite you to my first solo performance on the 1st of July, at the Ljubljana Jazz Festival!

Do you have a motto?

(laughs) I don't have a motto.

Maybe that's because I know exactly what makes me happy, what fulfils me, so it's easy for me to face a new day and new projects. ■

PROMISING

WINE



Answers: Cubiton; Photos: Nika Koleznik, personal archive

CUBITON

<http://www.vinovkocki.com/>

Who and what is Cubiton?

Cubiton was created in 2014 in the middle of the French region called Bordeaux, where the 'most wanted' and globally praised red wines are made. The idea of the so called bag in box packaging, which has been existing in the world of wine for decades, came to three friends, experts in the field of wine management. They combined their knowledge and experiences and wrapped it all up in a business idea, with which they followed the trends in the area of global wine marketing. The founder, William, got the idea during his studies of wine management in New York, and when he returned to his birthplace, Bordeaux, he pitched it to his two friends (both experts in the field of wine and design). Together, they took the idea and made it into the trademark Cubiton – premium wine in a boxed packaging.

Were there any special turning points?

We've had many and are daily experiencing new turning points with our project. In July 2014 they presented the project to the public with a launch party by the Parisian Seine. In the following year Cubiton had its first successes on international markets such as the United States or Australia, and in December 2015 in Slovenia as the starting point for the Balkan market. Other important moments for us are definitely new collaborations – the boys take care of collaborating with new partners from Paris, while we're currently working on many promising collaborations in Slovenia. In a small amount of time, just four months, we've already collaborated with numerous media (such as bloggers, magazines and online publications), the wine is accessible at three selling points (Balthazar Wine Store, wedding salon Grazia and café Torta Ljubljana); we've organised many events or attended them as co-organisers. We think of every single one of those moments as important turning points, since we've only just started out in the wine business. Even the boys celebrate every small success, despite their experiences, because we're all aware that the path of creating a new brand is a difficult one. That's why it's important to be happy about even the smallest of successes.

What separates you from other wines?

The idea of wine, packed in cubes, was developed in the fifties already, so it's hard to pinpoint exactly what makes us different. When it comes to Cubiton, what's definitely worth mentioning is that we're putting out premium French wine (two sorts are filled for us by the renowned French winemaker François Lurton). That is probably what separates us from other wines – the clients were used to only getting cheap wines in boxes (cartons) or premium wine in boxes created based off old designs. Now, with Cubiton, you finally get the chance to put a premium wine in a chic box on your table. This is exactly what's already been done at many events and places, such as the French embassy in Vienna or at the National Gallery of Ljubljana at a Vichy event. During our collaboration with the café Torta Ljubljana we've noticed that the customers are thrilled when it comes to our wine, which in quality is just as good if not better as bottled wine. And what's even better is that they can buy it to-go; and Cubiton simply loves being in large company!

Where do you see your product in the future?

We see Cubiton on a global level. The French part of our team is, just like my sister and I, very cosmopolitan and we don't limit ourselves. In this year, the French part of our team plans on hiring an export director, because there's simply too much demand for exporting our product to new markets and we have to prioritise somehow. Personally, we'd like to expand over to the countries of ex-Yugoslavia, because that's the market that's closest to us and we're familiar with it. It's hard to tell when that will happen though, since there are many deciding factors when it comes to decisions as such.

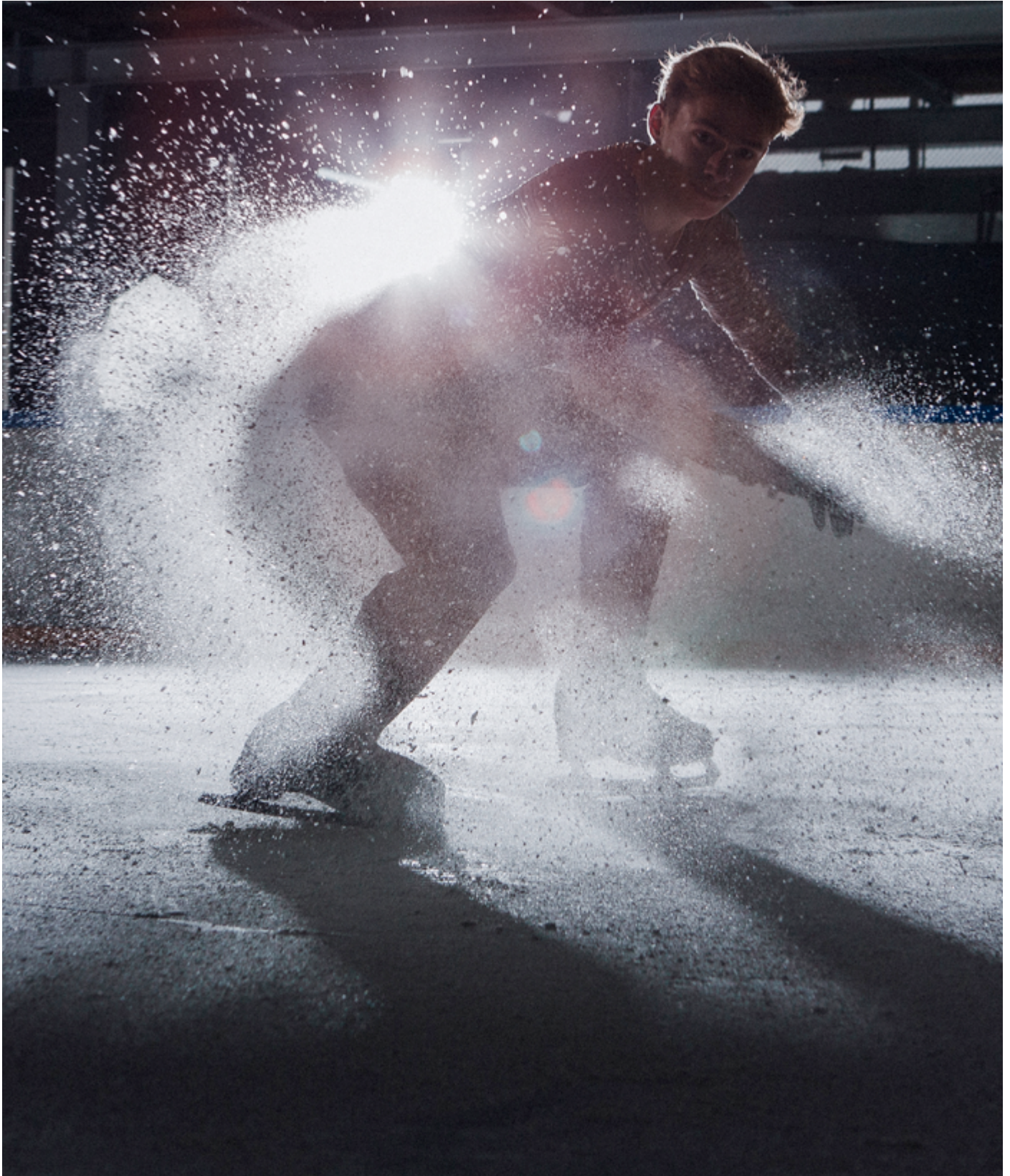
What is your motto?

"Le vin beau et bon." – Good and beautiful wine, if we were to translate it literally. But we have more than just the one motto – we're lead by four principal rules we've included on the blog on our website www.vinovkocki.com. Our personal favourite is "Sharing unforgettable moments" which is actually our guidance when it comes to our work. We wish, for ourselves, our friends and our clients, to live through as many unforgettable moments as possible in the years to come. ■

PROMISING

ICE SKATING

DAVID KRANJEC



Answers: David Kranjec; Photos: Rok Tržan



How was it that you started figure skating?

Figure skating is a sport passed down through generations. Parents, who've themselves skated, take their children to skating practice and keep up the family tradition. I never had that kind of motivation, but I've always had a lot of drive. My family gives up on a lot of things so that I can practice and train the way I need to. I started rollerblading when I was four years old. I fell in love with the freedom it gave me and wherever I went, I had my rollerblades on. When I was five our kindergarten visited an ice skating lesson and because I had a lot of rollerblading experiences, the coaches asked if I'd like to join the practice. That was how my now sixteen years long ice skating career began. In 2007 I moved to Australia where I've been living for the past nine years. In this time I've represented the country seven times in two Four Continents Figure Skating Championships and I was Australia's champion in 2012. In 2015 I started skating for Slovenia again.

What's it like, being a professional figure skater?

Living with figure skating is similar to the life of other professional athletes. Training takes up most of my day. I'm simultaneously studying sports science in Brisbane, where I live with my family. I wouldn't label myself as a professional figure skater because professional athletes rely on their sports for financial stability. That's not the case in figure skating because of the lack of exposure. But I do consider myself an elite skater who represents his country in international

competitions. In 2013 I competed, for the first time in my life, at the Four Continents Figure Skating Championship, representing Australia. It was my first time competing at such a big competition in front of such a large crowd, broadcasted on television as well. After that I represented Australia at the same championship in Taipei in 2014 again. It was after that competition that I'd decided to go back to representing my birth country, Slovenia.

What separates you from other figure skaters?

My forte is my connection with my trainers. I spend a lot of time with them, time used for planning new programmes. And that is also what gives me that little something which separates me from other figure skaters. My music of choice is also different from the others. Ever since I've been able to suggest the songs I'd skate to, I've gone for classic rock music. And I've noticed in the past few years that others have started doing it as well!

Where do you see yourself in the future, what are your plans, your wishes?

My goal for the future is to qualify and compete at the Olympic Games. As for the near future... to qualify for the World Championship.

Do you have a motto?

I skate for me, myself and my happiness. —

PROMISING

PHOTOGRAPHY

RETRA UWT

—
OSKAR MARKO MUSIĆ



Text: Vanja Žižić; Photos: personal archive

Oskar Marko Musić is a young, self-taught engineer and businessman with an aptitude for underwater photography who started developing his own photographic equipment under the brand Retra Underwater Technology (Retra). The journey began in 2007 when he submerged with an underwater camera for the first time, in a course for underwater photographers organized by the world famous Slovenian underwater photographer Borut Furlan. Soon after that he experienced first-hand all the technical particularities that arise in the process of creating underwater photographs and instantly started to think on how to improve his images. Now he plans to keep going until Retra develops all of the key pieces of equipment for underwater-photographers.

The idea came through his own experience of taking photographs under water: "Pictures become snowy when illuminated just by an underwater photo-flash, due to particles such as sand and microorganisms, which are embedded in sea-water. The result is called "backscatter" and in underwater photography we generally try to minimize this effect". He came up with a new idea to illuminate - by using lenses - and introduced it to his fellow underwater photographers from the Slovenian society for the exploration of the sea, Društvo za raziskovanje morja in podvodne športe (DRM). He started to compile the first models in his garage: "With the help of my colleagues from the Faculty of mathematics and physics I learned about basic principles of optics and several months later, the first prototype, which already had most of the basic elements that the latest version of this device has today, was born." With this prototype

he assisted Rok Kovačič, a fellow photographer from DRM, at the 2011 World Championship in underwater photography which took place in Turkey, where they won a gold medal. "The patent was created immediately after, because the idea was confirmed at the highest level of aesthetic evaluation, and at that point I was sure a lot of underwater photographers would love to have such a device" he explains. The beginnings of Retra are closely linked with DRM Ljubljana, where Oskar met a lot of new friends interested in this profession. They were also the ones that supported his idea of making his own products and tools to achieve better results, since they were self-taught engineers and underwater photographers as well. "I am particularly proud of the quality that was achieved with Retra and the relationship that was built with the photographers," he explains, satisfied with the results. This positive feedback is seen from all over the world. Underwater photographers became completely hooked on this new method of illuminating and are not shy to talk about it on Retra's official Facebook page. "I am happy to follow their stories and see the results in their images they create with our devices," he remarks contentedly. But the story doesn't end there. He is currently working on Retra's own underwater flash that is just starting to emerge out of the first phase of development. And for all of those looking to sink into the world of underwater photography he remarks: "Diving and photography are some of the best experiences you can share and enjoy with friends, definitely try one of them - or maybe both at the same time". ■





TWISTNOTE

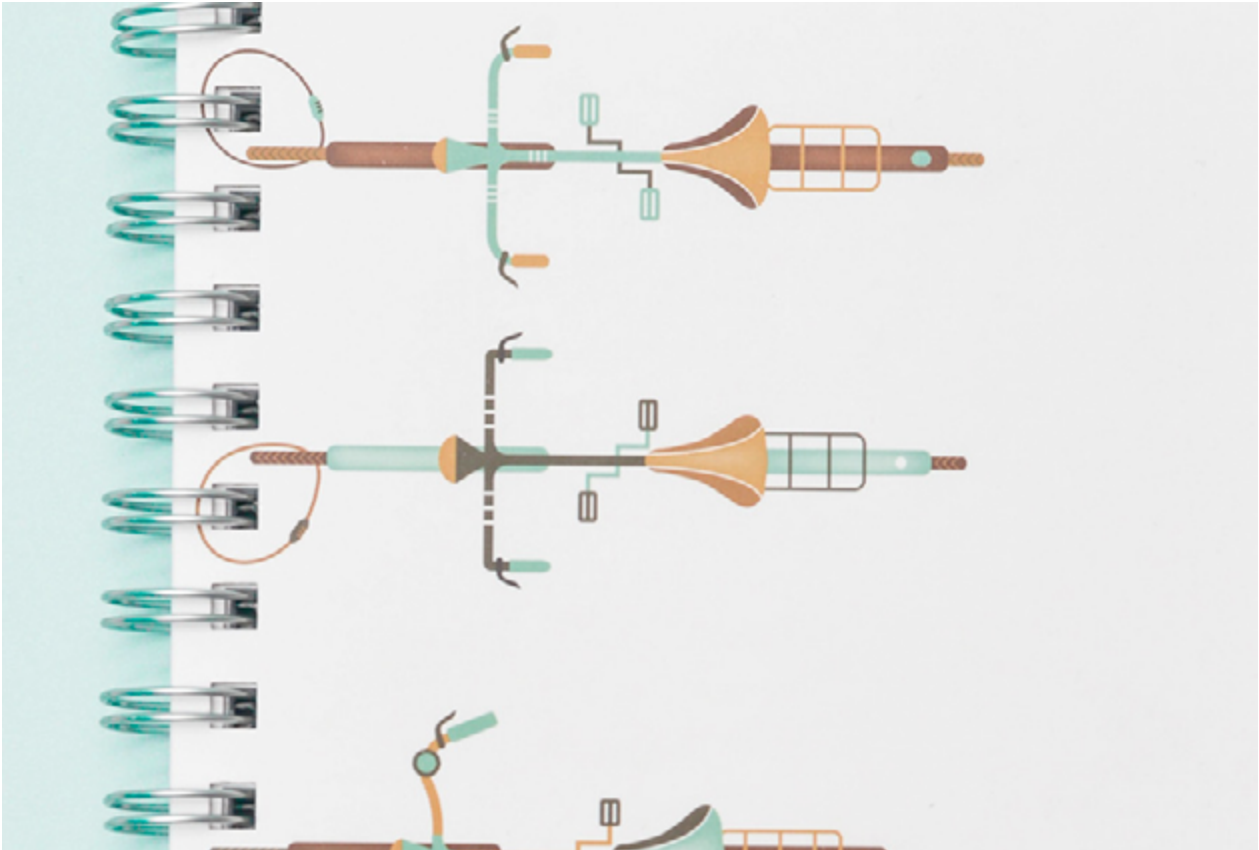
You can finally park your eyes on the most cycling inspired notepad ever – this is Twistnote, created and tested by the Prapesa team (Sara Badovinac, Peter Zabret and Dejan Žerdin).

Just as it is with pedalling, there are various surprises inside the notepad waiting for you around every corner of your note path; surprises that will send you on your way towards new kilometres in a great shape and even better mood.

You can accelerate towards your own Twistnote by visiting our online shop at www.prapesa.com.

Don't doodle and drive! —

VISION



DOG DAYS

CREATIVE DIRECTION Lara Ula Vidrih
PHOTO Katarina Veselic
MODELS Nika G. & Klara Barbara for
IMMORTAL Model Management
DOG MODELS Soraya, Atash and Dimni
STYLIST Lara Ula Vidrih
HAIR Ben Jager
MAKEUP Martina Borscak
ASSISTANTS Tomaz Kos, Dina Stankovic,
Eva Chenzy
SPECIAL THANKS Valeska Gaber and
Dora Levstek.











JUMPSUIT Ana Stucin



TOP & SKIRT Katarina Faric



DRESS Karmen Hocevar



DRESS Ana Jelinic

Prince

ANŽE

CREATIVE DIRECTION Anže Ermenc
PHOTOGRAPHY Anže Petelinšek
JEWELLERY Katja Koselj, Moorg WoodWorks















CREATIVE DIRECTION Anže Ermenc
PHOTOGRAPHY Lewis Vaughan
MODEL Lila Lam
CLOTHES Jessica Walker, Emma Hunt

















I Will Wake Up Now

PHOTOGRAPHY Primoz Zorko













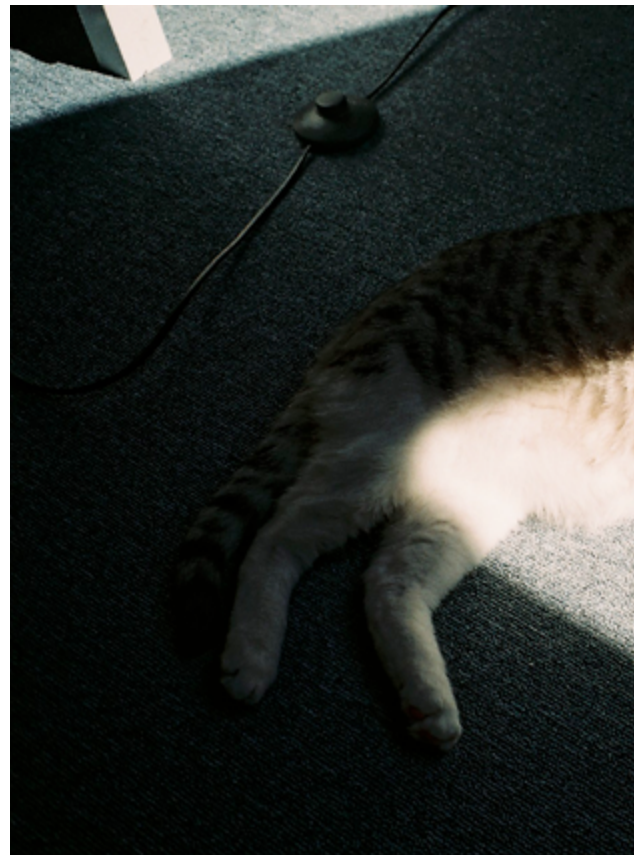






CAT STORY

Every Cat has a story.



Photos: Left-1: ALenka Kurner, Left-2: Urša Snoj, Left-3: Anja Korošec, Middle-4: Ina Klanšek, Right-1: Nana Žalik, Right-2: Lana Erzin, Right-3: Maja Podojsteršek.

ALTERNATIVE



ALTERNATIVE

JEWELLERY

PUTTING A RING ON

—
MOORG WOODWORKS



Text: Maja Podjsteršek; Photos: Moorg Woodworks



Crafted from Slovenia, the Moorg Woodworks rings are a unique type of jewelry made by the hands of a young man called Andraž Grum. The first one he'd ever made was a gift for his girlfriend and together, they decided to turn the hobby into a small business. There is something personal and intimate about the wooden bands, from the minimalistic yet rich designs to their weight – they're feather light and thus extremely comfortable to wear ; and not just that, the rings are eco-friendly, making them that more appealing to the costumers. It's a four to five hours long process of making them and Andraž makes them alone, bending strips of wood, touching them up with different inlays, all depending on what the customers want. They can get them personalized too, either sending him materials for the inlays (such as shells they've picked out), or getting them engraved.

They'd started out small – it took them a while to design the logo and come up with a name but eventually, his girlfriend Maša came up with both. The first time they actually sold a ring was at a Christmas bazaar and it was a shocker for the both of them – they hadn't really expected that people would pick up on them so quickly. Their Etsy shop followed after that and in the first fourteen days they already had five orders placed. "The first two were actually engagement rings. The next one was shipped off to Canada." And they've come a long way since the start of this small business, shipping the rings off to different parts of the world. They've just put out their newest collection with some surprising and special details as one of the rings' inlays is actually crushed volcanic rock from Mt. Etna. It's a hobby they both love, turned into a small success that'll hopefully keep growing bigger and bigger. You can find them on Instagram/Facebook at moorgwoodorks/MoorgWoodWorks. ■

YOU CAME, YOU SAW, YOU CONQUERED

e: pucelj.denis@siol.com

Another fashion event, another formation of identity is on display. In order to present one's self, interplay between ego and dare begins. Ego craves security. It searches for affirmation – paradoxically, in ourselves. What it thus needs is identity. And when the need for something comes into the game, the fun seems to be lost. What's the point then to dress up, to present yourself, if not to amuse your own self? A new current has taken its place next to the collection; a new identity which corresponds to all the famed collaborations the giant retailers seems to offer. As we are becoming better and better dressed at these sorts of events, a sense of style seems to be looked upon as a strange artifact from the past. One's style is slowly becoming to be seen as the new commodity – a game where you can, by looking closely enough, participate in. "The now" dictates followers, not icons. Fame is thus what one's, even if casual, presentation must speak.

The new god of style is Instagram, where reality is whatever filters through the lens and gets put next to a big name. When we are asked to present our point of view, the app becomes a dangerous game. Instagram is to be seen as a place of commerce, where identity is simply bought and does not care for what is happening in real time and place. The fun of having one's personal style is completely forgotten as it goes into a place of following – one's aesthetic code is now simply an algorithm, easily obtained, and quickly drowned in a pool of similarity.

When an image becomes stronger than a place, the presentation of collections suffers as it suddenly starts to chase after Instagram. Yes, to follow world currents is important, yet this flow should happen more organically and not forcefully. In a place where one now knows every major designer and when fashion is the fourth pillar of pop culture, to know and speak and finally wear local, must mean something. Otherwise, what is the point in observing? Local fashion collections should be allowed the freedom of enjoying in their creativity without the pressure of public who can now explain the new local collections only in terms of foreign designers.

Yes, Instagram can be seen as a major key to finally (or better yet, once again) present as an important field of commerce in our own small market. But who makes the final profit? When one liberates, what goes around and also comes around? What is the final point of Instagram commerce and how is the circle driven back to its source? Social networks do nothing more than feed the monster once again by capitalizing on small markets – local design is put in constant hunt and chase with those imaginary images on Instagram, while giant street retailers make millions on copies of original ideas. And this is all happening so we can get that iconic shot for our Instagram page.

One's style should always be a game. But let us make it one where nobody feels like sore losers and where we enjoy in all the creative triumphs. —

**- BUT WHY DIDN'T
YOU BUY IT?**

LUDA

Luka Nagode and Urška Dvoraček didn't have traditional culinary training. Before opening Luda, both already had a career in advertising. In fact, they modestly see themselves as: "better guests in restaurants than cooks", but the love for gastronomy was very strong and after careful consideration and with some experience, they started Luda - a small place with a vision, generous hospitality and quality food with democratic prices. We talked with Luka.

The food we get to eat in Luda is simple yet very clever. Where did you learn your cooking skills?

We trained at house Denk in Maribor. Initially we wanted to learn in France, but Gregor Vračko, who we knew from our past visits at house Denk, felt that we could gain real experience only if we opened our own restaurant. But we didn't have enough knowledge and experience at that time to do such a thing, so he kindly invited to train us himself. We moved to Maribor and worked really hard for half a year. After our first pop up restaurant Dada, where we worked with Gregor, and collaboration with the Trapez collective, we accumulated enough experience to do the real deal. Soon after, we rented a small place on Poljanska 11 and started with Luda.

Where did you draw inspiration and concept for Luda from?

We got it in France where we ate in similar neo-bistros. Back in the day, young chefs who trained in established restaurants could open their own classic fine dining restaurants. After the financial crisis things got harder. They couldn't get loans for such restaurants so they adapted, saved their own money, and started opening smaller bistros. The ambient of those became less pretentious, but they still cooked with amazing execution and we loved it. They made haute cuisine accessible by combining bistro culture with gastronomy. We wanted to bring that knowledge to the Slovenian space. In a way we wanted to democratize good food. It seems wrong that a guest should be bombarded with names when it comes to choosing wine, to be able to enjoy them.

Who usually eats in Luda?

Luda is a genre bistro and we never expected that people would understand what we're doing from the get-go. We started on the politically correct side and we're becoming more daring now that we've gained some customers. The credibility needs to be created not expected. Of course the bistro needs to make a profit, but we didn't want to focus solely on the money. This way we've received gratification and confirmation on many other levels. Our customers appreciate what we're doing and that makes us happy. They are able to identify quality outside the virtual pomp

and pseudo glamour you get in some of the Ljubljana's fine dining.

How do you create the menu?

The concept of neo-bistro dictates things quickly and you have to be smart when creating dishes, since all the components come in the morning. At first I created the menus that required all night cooking, but everybody can do that. It's harder to do a good sauce for 40 people in only 15 minutes. When creating we don't have a special paradigm to make new dishes every time. We just want to cook as much as we can and try new things. I am able to create a dish on a paper that works, but I learned to do that myself. You can learn art and music from theory, which can help you to understand things and express yourself, but a "theory of plate" has not been written yet. Smooth things are experienced luxurious; on the other hand, things that are crunchy should be fun. So we have two extremes and we build it up depending on what we want to express with the dish.

What can we do in, your opinion, to achieve a more distinctive cuisine in Slovenia?

There were only about 50 people who pushed the edge of gastronomy and did something new in the last 100 years. Yet in Slovenia, we can still see chefs enthusiastic about molecular cuisine, even 10 years after this phenomenon. But the fact is: you can turn the dish around indefinitely. In my opinion, you need a concept in order to have good cuisine. You should know what you want and not just toss dishes around. After molecular cuisine hyper-local food became popular. In this locality for example, Rene Redzepi, as one of those innovative chefs, leaned on tradition, but he didn't gain success from numerous reinterpretations of old dishes. Nordic cuisine became distinctive because they didn't have enough ingredients, which means they had to find new ones and create new things. Redo something old with all the ingredients at your feet can be done easily. It would be more fun to see if someone can do the traditional Slovenian cuisine the old way, and make it good!

And finally what kind of music would wrap up the philosophy of your bistro? What would we hear if we were to enter Luda?

Something urban and groovy, perhaps not too approachable to one's eye at first glance, but at the same time unobtrusive. Currently we are playing an online French radio RadioMeuh. It makes just the right atmosphere for people who appreciate good music and at the same time it doesn't interfere with other eclectic range of people who come to us. Because in the end Luda represents what is in the dining room. ■



BEAGLE MOOD



Who or what is Beagle mood?

Beagle mood is a fairly young brand, which with its name and logo points at a popular breed of dogs – beagles. The idea of it arose spontaneously, soon after we welcomed a beagle into our home, named Charlie Pan Brakada (who's now a year and a half old). We're currently selling over ten products in our online shop: t-shirts, hoodie, bowls, leashes, collars, raincoats, customized blankets, notebooks, prints, a calendar and tote bags. Everything is designed and prepared exclusively for the owners of beagles!

What's the story behind the project?

The more time our family had spent with our beagle, the more my partner Igor tried to talk me into creating a special design for him, t-shirts, hoodies, for the walks. Then he told me he wanted a unique leash... and that was how it all started. Since my heart and soul are currently in advertising and a big part of me belongs to it, I sensed a great potential in this idea and recognized that beagle owners were a strong focus group. Looking at Instagram there are more than 3.600.000 pictures tagged under the #beagle hashtag, and over 100.000 pictures can be found under the #beaglelover one. Choosing the products for the online shop was an easy process: Igor and I picked them out, choosing the ones we need as beagle owners and would want to have in our home. Setting up the social media for the brand wasn't hard either, since I have my own model, my beagle, right by my side and what also proved itself useful was my love for photography and knowledge of the laws of social media. In just two months we effortlessly gained over three thousand 'organic' followers on Facebook.

What separates you from products similar to yours?

Mostly the fact that a real beagle is in the foreground of communication and our storytelling. The communication of our brand on social media, where we first and foremost address our focus group, isn't

focused on selling our products and exposing Beagle mood, but is instead centred around a fun (yet sometimes difficult) life with a beagle which I'm sure our focus group can relate to. Why difficult? The beagle breed is a complex, special breed of dogs, which in its education and upbringing demands a lot of patience and endurance from its owner. They're stubborn best friends, who because of their hunting nature tend to run away, but at the same time they never leave your side around the house. Beagle owners have to deal with their dogs a lot more than is the average for a dog owner (and consequently the attachment between the dog and its owner is that much bigger) and that's why beagle owners are excited about our brand.

Where do you see your Brand in the future?

Right now, Beagle mood is a project for the soul with potential – it already has its customers, mostly foreign ones. Igor and I would like to make as many new products as is possible annually and include as many Slovenian artists and manufacturers in the project. This year the illustrations for our notebooks were done by the visual artist and painter Nina Kurnik, with whom we'd like to build a story from a series of beagle illustrations. Simultaneously we'd like to put out products whose production does the least damage to the environment; for example, our Beagle mood t-shirts are made of organic cotton. As for our wishes it's like one of our posters says... Wishlist? Another beagle!

Do you have a motto and if yes, what is it?

To enjoy my walks with my beagle Charlie every day, to produce and plan products which I myself would proudly and happily wear and to make as many great and genuine photos on this journey, photos that sell the products but also make people smile. Life with a beagle is a party that starts anew every single day! ■



THE ARCHITECTURE BEHIND HIS MUSIC

—
SAM WAY





»Both mum and dad dragged me to various world music festivals and both were singers and songwriters in their own right too, though they never pursued it as a career.” Music has always been a part of Sam’s life – at the age of thirteen he even started writing his own songs, but it wasn’t until he moved to London for the sake of his modelling career that he started focusing on developing as a musician and an artist. Now, at twenty-eight years old, music is a part of who he is. “It’s like these songs just keep coming out of me.” He finds a world of inspiration for them in other people and sometimes even books, though mainly it derives from experience and hardship. He released three singles in 2014, but his sound has since changed and matured – from the light and catchy rhythms of ‘Dancing Shoes’ and ‘Bucket List’, the singer and songwriter put out his first EP ‘Architect’ in the Fall of 2015 which is unique in its own right. There is a soft and dreamy, at times melancholic feel to the tracks - ‘Stargazer’, the first single from the EP, was the one that brought about that change for him. “I met someone raving at a field in a festival, who commented on the traditional Mongolian deel - it’s kind of like a big awesome dressing gown – I was wearing and he turned out to be a fantastic artist, singer and producer. We worked on ‘Stargazer’ together and when I heard it for the first time I just thought, ‘Yes, this is the sort of music I want to make.’” The EP itself is a collection of stories that you can discover through listening to his songs and the title track ‘Architect’ talks about something that many can relate to and has been a part of his own journey as well. “It’s about building a lasting relationship, and how sometimes we realise how to do this by learning the hard way, by losing something or someone we love. It’s quite a personal song, really.” And it happens to be his favourite off the EP as well. “In my humble opinion, it’s the best song I’ve ever written, and I love the way the recording turned out as well.” If you find yourself wandering into a cosy café that’s not overflowing with people, and you’re lucky, you might get a chance to listen to him play live – just Sam, his voice and his guitar. “An intimate crowd is always best for me. Live, I normally just play the guitar, without looping pedals and there is only so far that sort of sound can carry. Noisy pubs full of after-work-drunk-suit-types aren’t my vibe at all.” His plans for the future include a second EP, touring and gigging in Europe, collaborations...”And then, who knows.” As a fan and regular visitor of festivals from a young age, Sam’s dream is to play the Glastonbury festival. We won’t be surprised if, in the future, we’ll spot his name on the line-up of it!

Find Sam on Instagram/Twitter/Facebook: @iamsamway ■

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