

Ljubljansko barje  
my inspiration





*Ljubljansko Barje – My Inspiration is a part of the Vital Landscapes project. The project is implemented through the CENTRAL EUROPE Programme and co-financed by the European Regional Development Fund (ERDF).*

*Ljubljana Urban Planning Institute (LUZ d.d.), manager: Tadej Pfajfar  
October 2011*

#### *LJUBLJANSKO BARJE – MY INSPIRATION*

##### *EDITORS*

*Ana Cerk, Urška Kranjc, Urška Podlogar Kos, Maja Simoneti*

##### *PROJECT GROUP*

*Irena Balantič, Ana Cerk, Urška Kranjc, Urška Podlogar Kos, Matej Mišvelj, Miha Nagelj, Maja Simoneti, Klara Sulič*

##### *CO-WORKERS*

*Rdeči oblak, Kaaita*

##### *INTERVIEWEES*

*Zlatko Bedeković, Anica Ilar, Vinko Košir, Marija Kozin, Terezija Nikolčič, Marija Rupert, Ivanka Skubic, Janez Skubic, Franci Suhadolnik, Tadeja Vadnjal, Franci Trček*

##### *MENTORS*

*Ana Bezek, Tina Debevec, Žiga Munda, Dejan Sotirov, Katarina Vrhovec*

##### *MANAGEMENT OF CHILDREN'S WORKSHOPS*

*Max Sušnik and the Smetumet cultural-ecological fellowship: Ana Ličina, Maja Modrijan, Urša Štrukelj, Maja Rijavec*

##### *CHILDREN*

*Jan Bešlagič, Janja Gornik, Aljaž Gradišar, Tajda Hladnik, Ema Ilar, Erik Ilar, Kancijan Kogovšek, Krištof Kogovšek, Živa Košir, Ana Matos, Živa Nikšič, Katja Pleško, Nika Predalič, Jan Trček, Nika Vadnjal, Nina Vadnjal, Maks Vadnjal*

##### *PHOTOGRAPHS BY*

*Luka Vidic  
Smetumet (pp. 55–56)*

##### *ILLUSTRATIONS BY*

*Meta Wraber (watercolours)  
Brina Torkar (sketches)*

##### *PAGE LAYOUT AND GRAPHIC DESIGN BY*

*Tina Verbič*

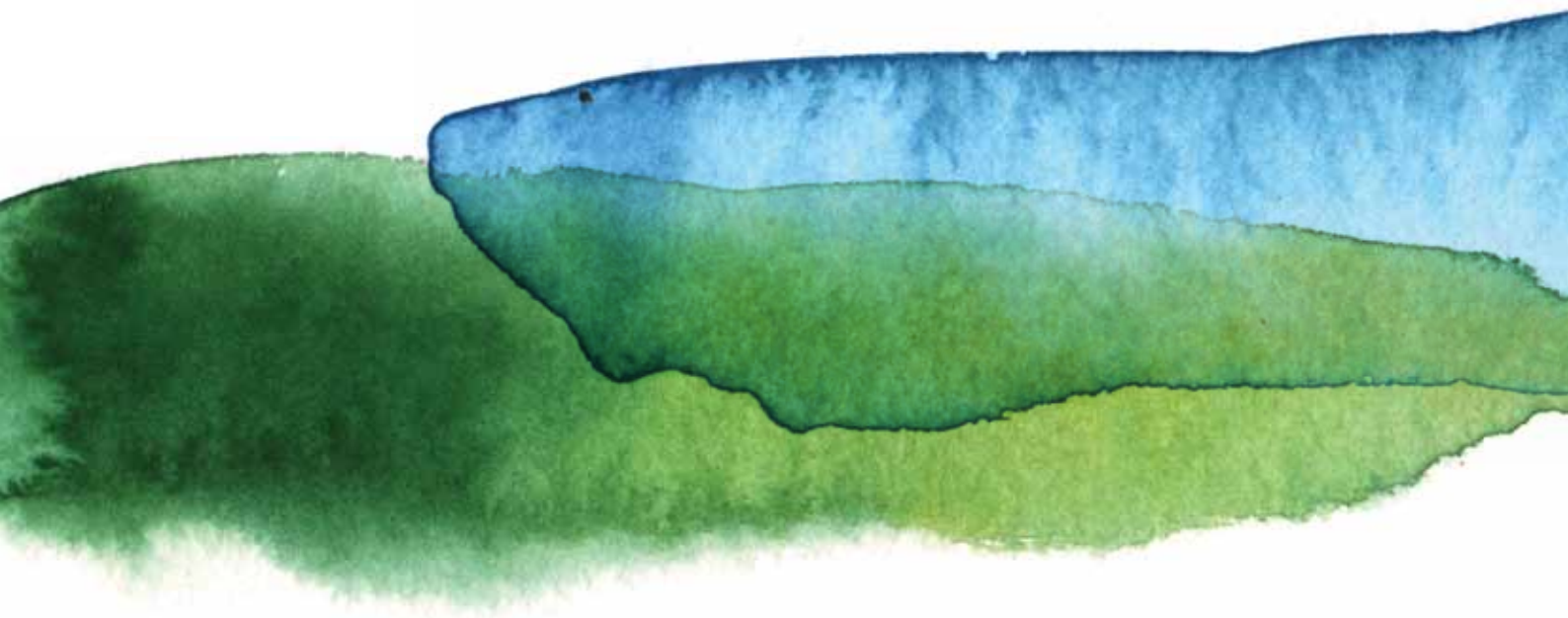
*translated by Anja Musek and Maša Šorn  
proofread by Terry Jackson*

*125 copies printed*

# TABLE OF CONTENTS

---

<b>INTRODUCTION</b>	<b>01</b>
<b>AT THE WORKSHOPS</b>	<b>08</b>
<b>DRAFTING THE SCRIPTS</b>	<b>15</b>
Action! ...filming the herbalists	17
Action! ...filming the beekeeper	18
Action! ...filming the cornhusk weavers	20
Action! ...filming Lanišče	21
Action! ...filming the farm	23
Action! ...filming the carpenter	24
<b>THE WORKSHOPS PROCESS AND IMPRESSIONS</b>	<b>25</b>
Day 1	26
Day 2	30
Day 3	36
Day 4	40
Day 5	46
Day 6	50
Further work recommendations	54
<b>IMPRESSIONS FROM THE WORKSHOPS</b>	<b>59</b>
<b>EXAMPLES OF GOOD PRACTICE</b>	<b>62</b>
<b>LANDSCAPE AS A TRADEMARK</b>	<b>64</b>
<b>EU SUPPORTS LANDSCAPE DEVELOPMENT</b>	<b>66</b>
<b>WWW.VISITBARJE.SI GEOPORTAL</b>	<b>68</b>
<b>INTERVIEW WITH AN HERBALIST</b>	<b>71</b>
<b>WORKGROUP</b>	<b>80</b>
<b>PROJECT DEVELOPMENT AND MANAGEMENT</b>	<b>96</b>



# INTRODUCTION

## Vital Landscapes

Vital Landscapes project is implemented through the Central Europe Transnational Territorial Cooperation Programme. The project runs from April 2010 until April 2013 and involves eight Project Partners from seven countries:

- Germany (Land Company Saxony - Anhalt in Association of Cultural Heritage Saxony - Anhalt),
- Austria (University of Natural Resources and Applied Life Sciences Vienna),
- Slovakia (Institute of Geography of Slovak Academy of Sciences),
- The Czech Republic (Faculty of Agriculture, University of South Bohemia),
- Hungary (Corvinus University of Budapest),
- Poland (University of Agriculture Krakow) and
- Slovenia (LUZ, d. d.).

The European Landscape Convention defines landscapes as a combination of natural qualities and landuse. On the level of the European Union, landscape is recognised as a value and an element of shared heritage. The European Landscape Convention also calls for protecting landscapes and describes them as an important potential element for development. Due to their complex structure, all landscapes are subjected to changes originating from changing landuse and natural processes. The flow of these changes should be controlled through integrated development planning strategies especially for the cultural values of landscapes. The integrated planning process should exceed the limits of isolated, solitary and sector-specific analyses of the current state

and developmental needs. The Vital Landscapes project puts local residents and local participants in the middle of this flow.

Slovenia is a country with some of the most diverse landscapes in the European Union. Within the area of our country, numerous exceptional patterns of landuse typical for different structures of physical geography have formed in the course of time. Landscapes are the most recognisable qualities and values of Slovenia; however, because of their complex spatial structure, their development is endangered due to the breakdown of spatial planning system.

The expected results of the Vital Landscapes project should support the development of productive practice in landscape management. The project aspires to influence communication between the fields of protection and economy, and with the use of efficient cooperation techniques between directly involved participants and indirectly affected stakeholders. Special attention will be given to the quality of life in rural areas. In the context of Central Europe, living in rural areas often means difficult accessibility to public and social services as well as (on average) lower income per resident; therefore, rural areas are in a subordinate position compared to living in cities. So, living in the countryside cannot offer appropriate living conditions for the young and educated population, which is forced to move to urban areas, causing a demographic deficit of such areas.

*Maja Simoneti, LUZ, d. d.*

## Ljubljansko Barje – My Inspiration

Ljubljansko Barje has been chosen to be the pilot area for the testing of the innovative development of cultural landscapes for special reasons and with specific expectations. This exceptional landscape located in the immediate surroundings of the capital city of Slovenia finds itself in very specific developmental circumstances. These create attractive living conditions for the seven municipalities sharing Barje landscapes; at the same time, the area is internationally well recognised due to its exceptional natural and cultural heritage, which is a proof of the continuing cohabitation of people and nature.

2

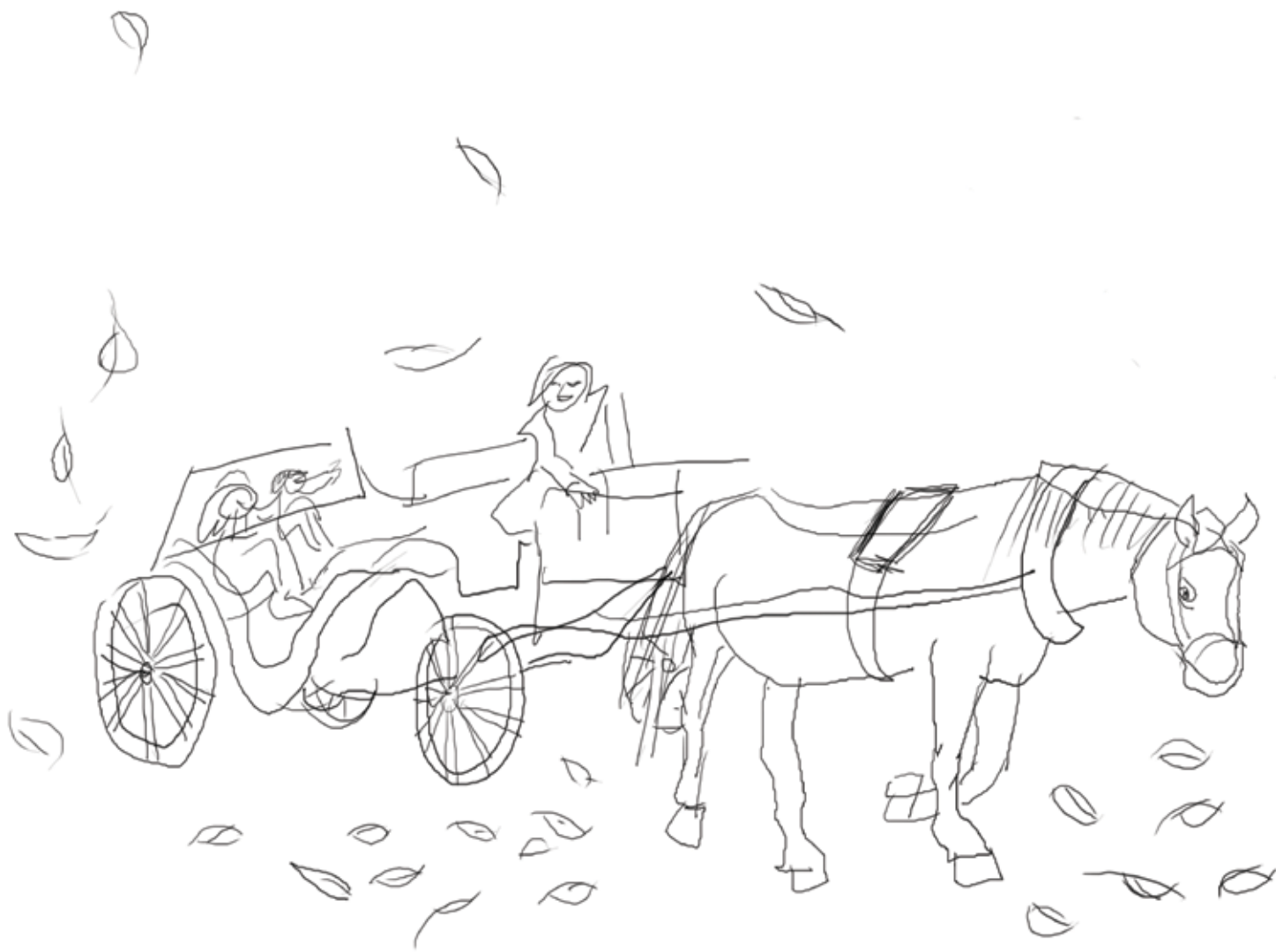
Ljubljansko Barje is not developmentally neglected, demographically empty or planted with a single monoculture. The main challenge of Ljubljansko Barje development is how to efficiently protect both natural and cultural heritage. In the Vital Landscapes project we are taking this confrontation a step further and are exploring the ways in which the cultural landscapes of Ljubljansko Barje can be productively protected in harmony with its natural and cultural heritage. We are interested in the developmental opportunities originating from the landscape, and we are looking at how these opportunities can be fully explored while simultaneously allowing the cultural values of the landscape to develop.

Our team working on 'Ljubljansko Barje – My Inspiration' believes that the solutions to these issues can be found in daily actions of local people. The works of people and nature are integrated in the landscape of the Ljubljansko Barje as we know and protect today; the current

state is a reflection of natural dynamics and landuse. The most commonly seen photos of Ljubljana landscapes highlight the beauty of nature and apart from showing the two most common plants – snake's head and corn crake – they show the absolutely stunning images of marshy landscapes in mystical fog, when flooded, covered in snow, trapped under frost and during different seasons. But we are interested in the people who cultivate the landscapes, how they are living there and what their livelihoods are.

That is why we brought the project 'Ljubljansko Barje – My Inspiration' to the people who live and work in the area. We looked for inspirations to find new opportunities for developing environmentally friendly and creative activities and products. By collecting stories and information about traditional arts and crafts, we created a foundation for the creative exploration of developmental opportunities, originating from the area of Ljubljansko Barje. In the project 'Ljubljansko Barje – My Inspiration', local people shared their knowledge and skills with those inspired by the area, and together they created the first new products. The youth and the adults, locals and visitors – we all became Ambassadors of Barje.

*Maja Simoneti, LUZ, d.d.*



## Between conservation and development

The phrase 'landscape conservation' conceals a contradiction. It would be more correct to describe the real problem of landscape conservation and development with the title: 'between good and bad development'. Landscapes in themselves, without any human interference, are very dynamic and have their own developmental tendencies. The same can be said about cultural landscapes. They are reshaped by every human civilisation living in a certain area. Misunderstanding the contradiction can lead to incorrect approaches to landscape protection and development. Protection can be understood either as a developmental feature or the other way around: development can be seen as a part of protection. Direct conservation measures can at first seem convenient and easily controlled. The problem of such cases is, however, that they define conservation as successful when a certain existent reference point is achieved; a state which is almost consistently negated by the dynamics of a social environment. They cause virtually unsolvable conflicts between the demands of protection and developmental requirements. Landscape planning may be imperfect. It is however our only future tool to respect our present and the past.

*Prof. Ivan Marušič, PhD.*

*People  
Process  
Contents*



## PROJECT FOR SUPPORTING SUSTAINABLE DEVELOPMENT

### *Project*

- Productive practice of landscape management
- Exploring traditional crafts
- Exploring activities originating from the cultural uses and the area of Barje

Supporting the interests for development and protection of cultural landscapes

### OUT AND ABOUT WITH THE LOCALS

#### Children's workshops

Workshop aims:

- Intergenerational cooperation
- Promoting traditional crafts
- Developing new, profitable and authentic products

Workshop deliverables:

- Promotional film
- Alternative use of resources or products

### *Ambassadors*

### COOPERATION OF LOCAL RESIDENTS

Selection of activities and crafts which influence the cultural landscape

#### ANALYSIS

Defining the key activities and crafts

Criteria:

- Authenticity
- Diversity
- Geographical dispersion
- Using local resources with their activities
- Their activity helps co-create the cultural landscape.

Shortlisted activities and crafts

Interview

### *Products*

### INTERACTIVE WEB PORTAL

[www.visitbarje.si](http://www.visitbarje.si)

Contents of the website:

- News
- Trips and attractions
- Calendar of events
- Facilities
- Photography contest
- Forum

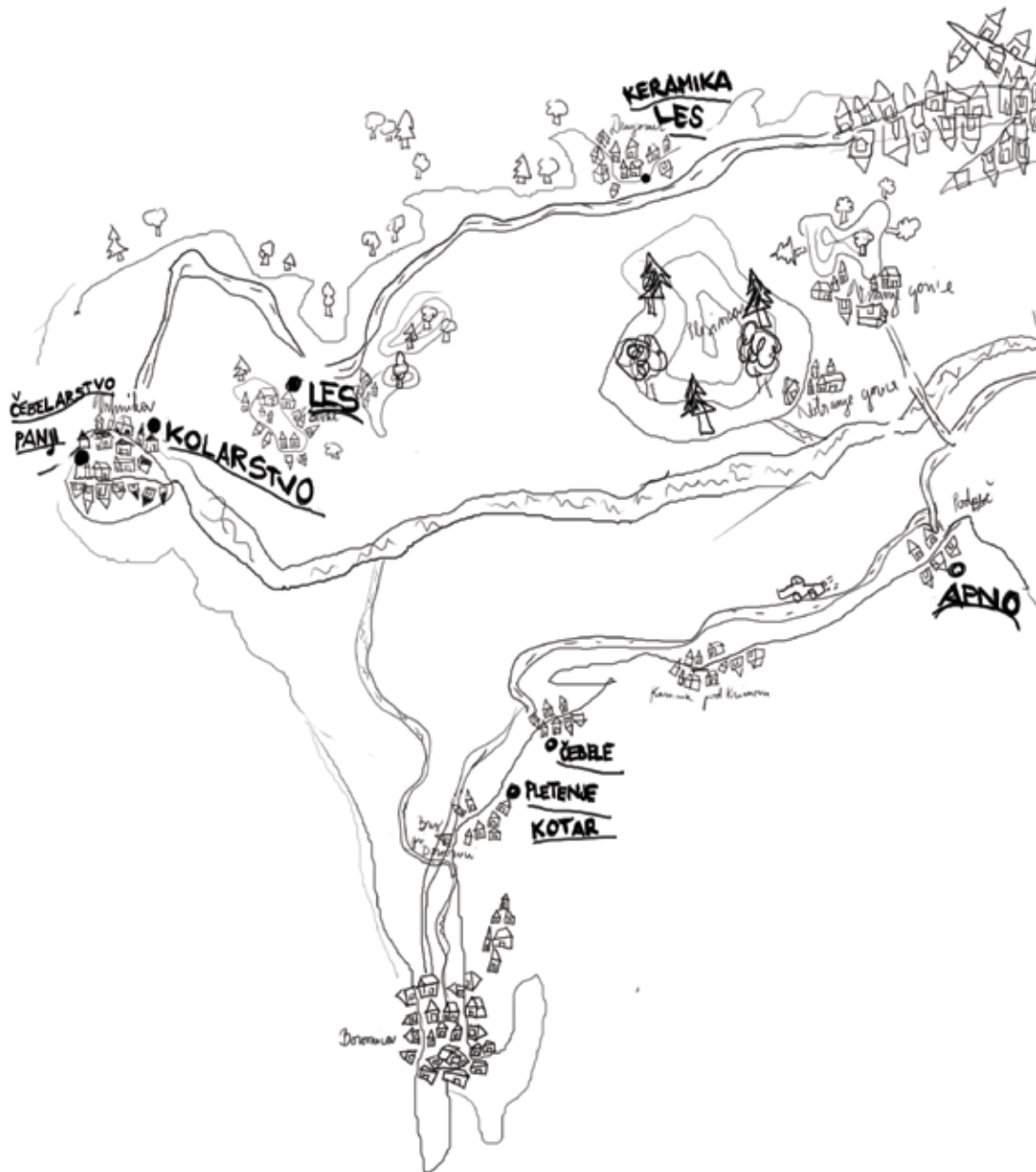
### *Marketing*

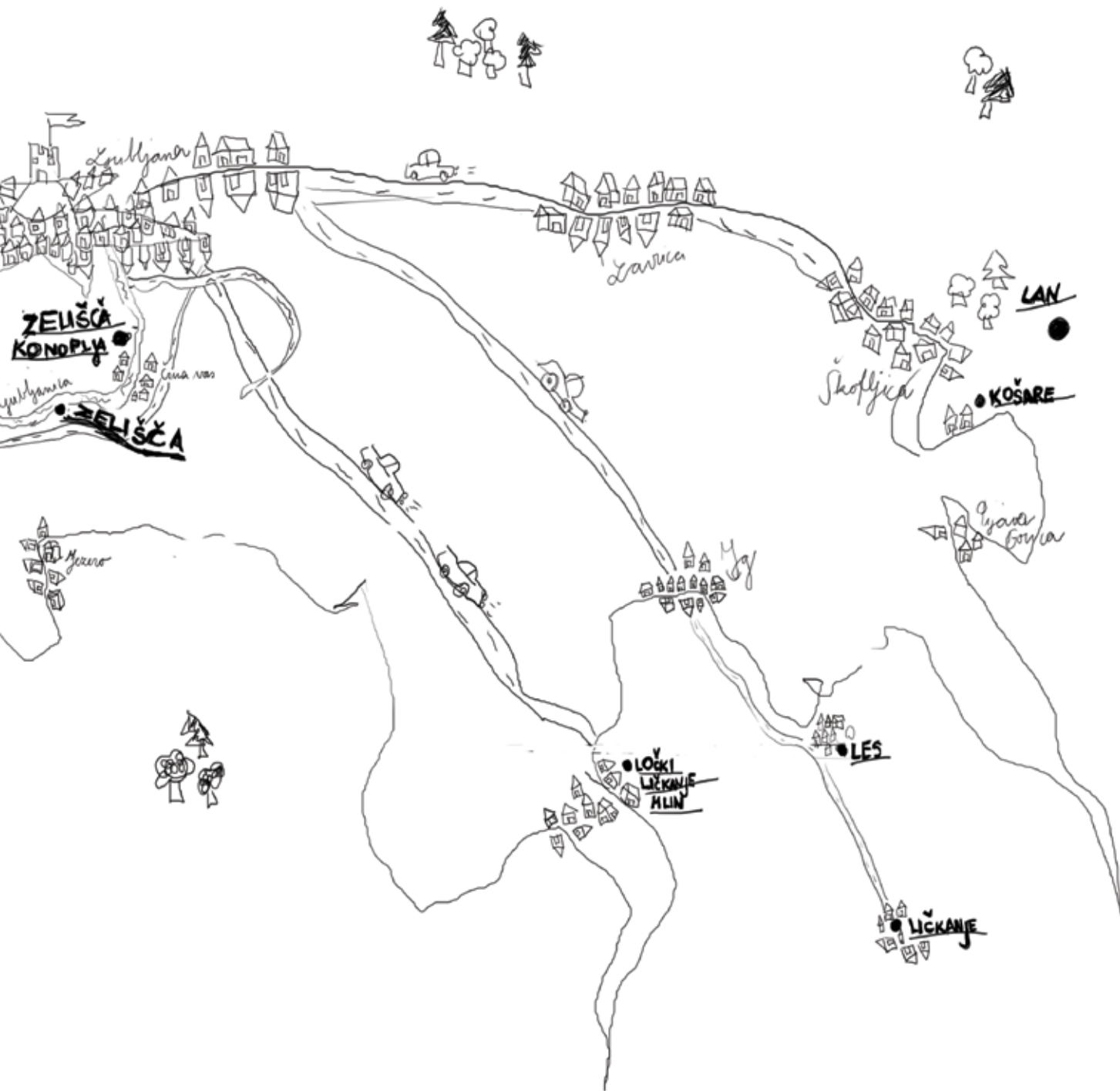
### ENGAGING THE AMBASSADORS

### *Further development*

- Connecting craftsmen when developing a trademark
- Connecting craftsmen and local stakeholders
- Opportunities for developing a trademark
- Founding a centre for development
- Unified advertisement strategy
- Marketing the services on request from local participants
- Developing an active community

# LJUBLJANSKO BARJE – MY INSPIRATION





*... The Herbalist ...*

*... The Beekeeper ...*

*... The Farmer ...*

8

## AT THE WORKSHOPS

*... The Carpenter ...*

*... The Flax grower and processer ...*

*... The Cornhusk weaver ...*

















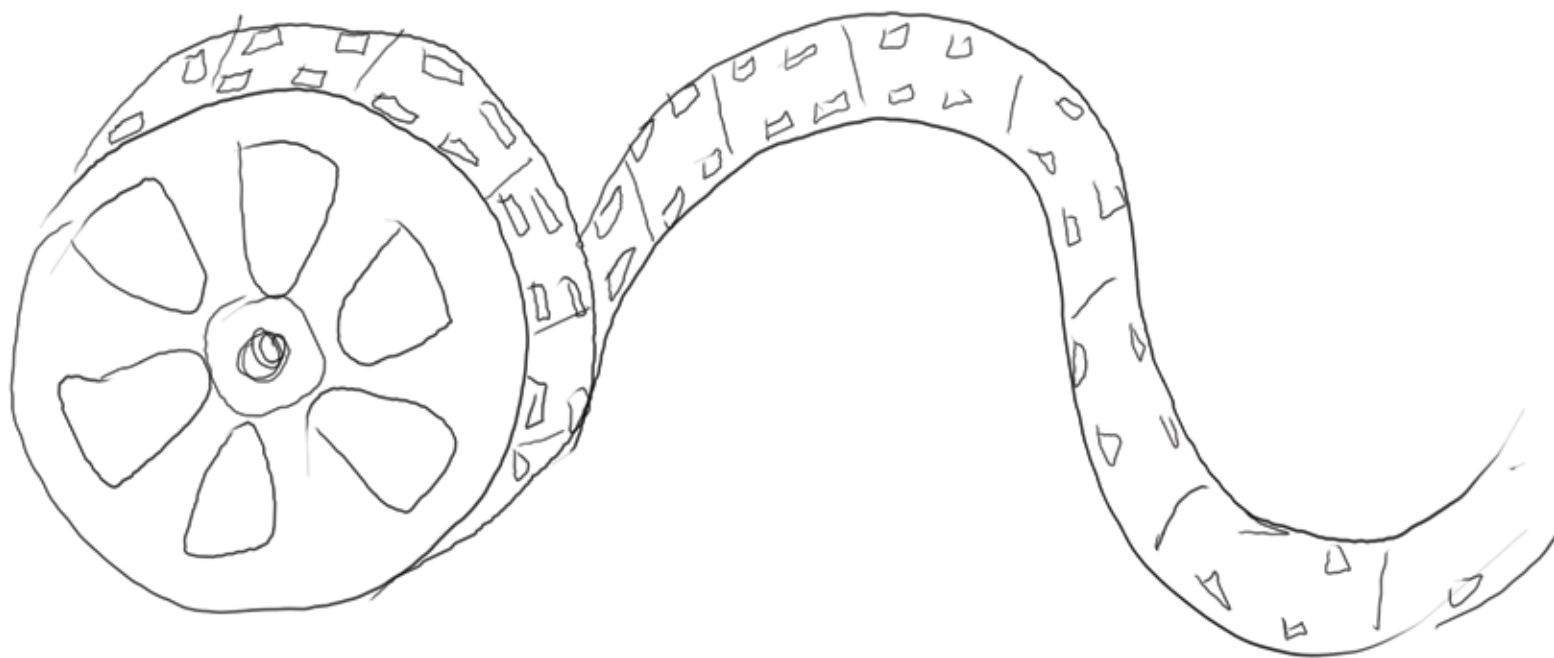




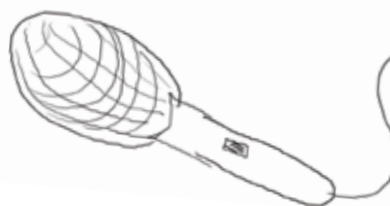




... drafting the scripts ...







### 'The Tea party'

Ana and Tajda rush from behind the maize.

Ana: I'm going to catch you!

Tajda: No you won't!

(They stop.)

Ana: Oh I'm so thirsty!

Tajda: Yes, me too. Oh, look! There's a house there!

Ana: Let's go ask for a glass of water!

Tajda: Yes, let's go.

(They walk towards the house.)

(Erik and Maks are playing basketball. Tajda and Ana appear from behind a corner.)

Ana and Tajda: Hello!

Ana: Can we please get a glass of water?

Tajda: Yes, we're very thirsty.

Maks: Yes, of course. Let me just call my grandmother. Granny!!! Can you get these two girls some water?

Anica: Yes, do come over here. I'll give you some.



Ana and Tajda: Thank you.

(They walk towards the grandmother.)

Ana and Tajda: Good day.

Anica: Good day to you girls.

Ana: I'm Ana.

Tajda: I'm Tajda.

Anica: Where were you girls? Are you thirsty?

Ana: Yes, we were playing tag over there, and ...

Anica: Come over and sit down, I will bring some tea and serve you some...

(All three of them sit behind a garden table and sip their teas.)

Anica: This is herbal tea.

Tajda: Yummy, it's very good.

Ana: Yes.

Anica: I put some honey in it.

Ana: What is it made of?

Anica: This tea is made of different herbs from my garden.

Tajda: So you made it by yourself?

Anica: Yes, by myself...

I pick the herbs, dry them, store them in little sacks and then, when the winter comes, I can drink nice hot tea. And wait for someone to come and visit me.

Well girls, if you are interested in my garden, I can show you the herbs I used for this tea. Shall we go and have a look? Want to see the garden?

Ana and Tajda: Yes, great!

Anica: We will pick and smell a couple of herbs....

(In the garden.)

Anica: There are many flowers in my garden. The tea was made from various ones. Have you noticed that?

Tajda and Ana: Yes.

Anica: The tea was made from mint and elderflower. And then I added some savoury herb and flowers of purple coneflower. And lime. The lime tree is that big tree over there, there are no flowers left anymore.

I pick the flowers, take them home, dry them and make a tea out of them. Now we can take a look of how I dry them.

Anica: Here I've got already dried mint leaves, I picked them up earlier.

Ana: Was this one in the tea?

Anica: Yes.

(Anica rubs some leaves against a sieve and they crumble. Then she puts them in a sack and gives it to Ana.)

Anica: There you go, you can take this home.

(Ana smells the sack.)

Ana: Mmm, it smells nice.

Ana (to Tajda): Let's go now, to beat the boys in basketball.

Tajda: Yes, let's go!

(The boys and girls play basketball.)

Screenplay by: Ana Matos

Cast: Tajda Hladnik, Ana Matos, Maks Vadjal, Erik Ilar

Camera: Ema Ilar

Film editing: Tajda Hladnik, Ana Matos

Music: Ana Matos

Date of recording: 18.08.2011

*... Action! ... filming the beekeeper ...*

## **"Beekeeping"**

We met the beekeeper in Notranje Gorice on Friday, 19th August 2011.  
We decided to record an interview. So we selected the questions we wanted to ask him.

### *Questions:*

- What are the characteristics of beekeeping?
- How is honey produced?
- Why do bees sting us?
- What is the best way to treat a bee sting?
- Do you get stung by bees very often?
- What is the difference between being stung by a bee or a wasp?
- Why do beehive panels have drawings on them?
- What are those plastic bottles next to the beehive used for?
- How did you get involved in beekeeping?
- How old are you and how long have you been a beekeeper?

### *The process:*

Katja will ask the questions and the beekeeper will answer them.



Screenplay by: Janja Gornik, Katja Pleško  
Camera: Janja Gornik, Živa Košir, Živa Nikšič  
Editing: Janja Gornik, Katja Pleško  
Date of recording: 19.8.2011







*... Action! ... filming the cornhusk weavers ...*

### **'Children's moustache'**

Nika, Ema and Nika took a walk. They spotted a hayrack in the distance. When they sat down, they realised they had no lunch with them. Ema saw a maize field and suggested sneaking some corn cobs from it. When they entered the field, Ema disappeared. Nika and Nika asked themselves: Where is Ema? Ema was behind them and scared them. She was wearing a moustache made from cornhusks. They soon left. They discovered that the corn was not ripe yet. Nika recalled her aunt knew how to make things out of husk. They went on their way. When they arrived to her aunt's house, Nika tried to weave a doormat out of husks. They were given a doormat as a reward. They said their goodbyes and left.

Screenplay by: Nika Predalič in Ema Ilar  
Cast: Nika Vadjal, Nika Predalič, Ema Ilar  
Camera: Kancijan Kogovšek  
Editing: Nika Vadjal, Ema Ilar  
Date of recording: 23.8.2011





... Action! ... filming Lanišče ...

### 'Flax gives you wings!'

*Nika, Nika P., Ema, Erik and their teacher Nina went on a school trip together to Škofljica. They were observing plants, when Nika P. found a little twig on the floor; nobody recognised which plant it belonged to. They all wanted to find out what it was, so they found a man and asked him if he knew. They were lucky to come across Mr Skubic. He told them it was flax, which is used mainly for making clothes and food. He showed them how to make linen yarn and then a piece of clothing out of the plant using devices such as looms and spinning wheels. When the children found out that flax can be used to make linen clothes, they checked the labels on their clothes to see if anyone was wearing linen. They saw that Nina's cap was 100% linen. And for the end of the story: children are always full of energy and ideas. They ate some linseeds and it gave them wings!*

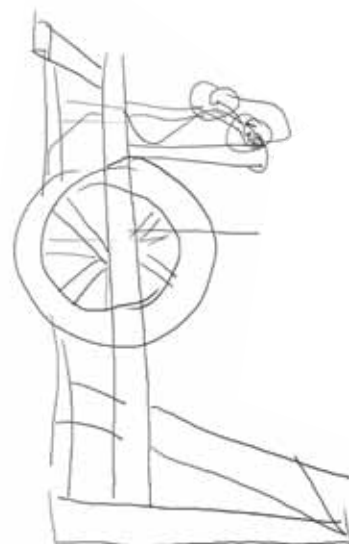
Screenplay by: Nina Vadjnal, Živa Košir

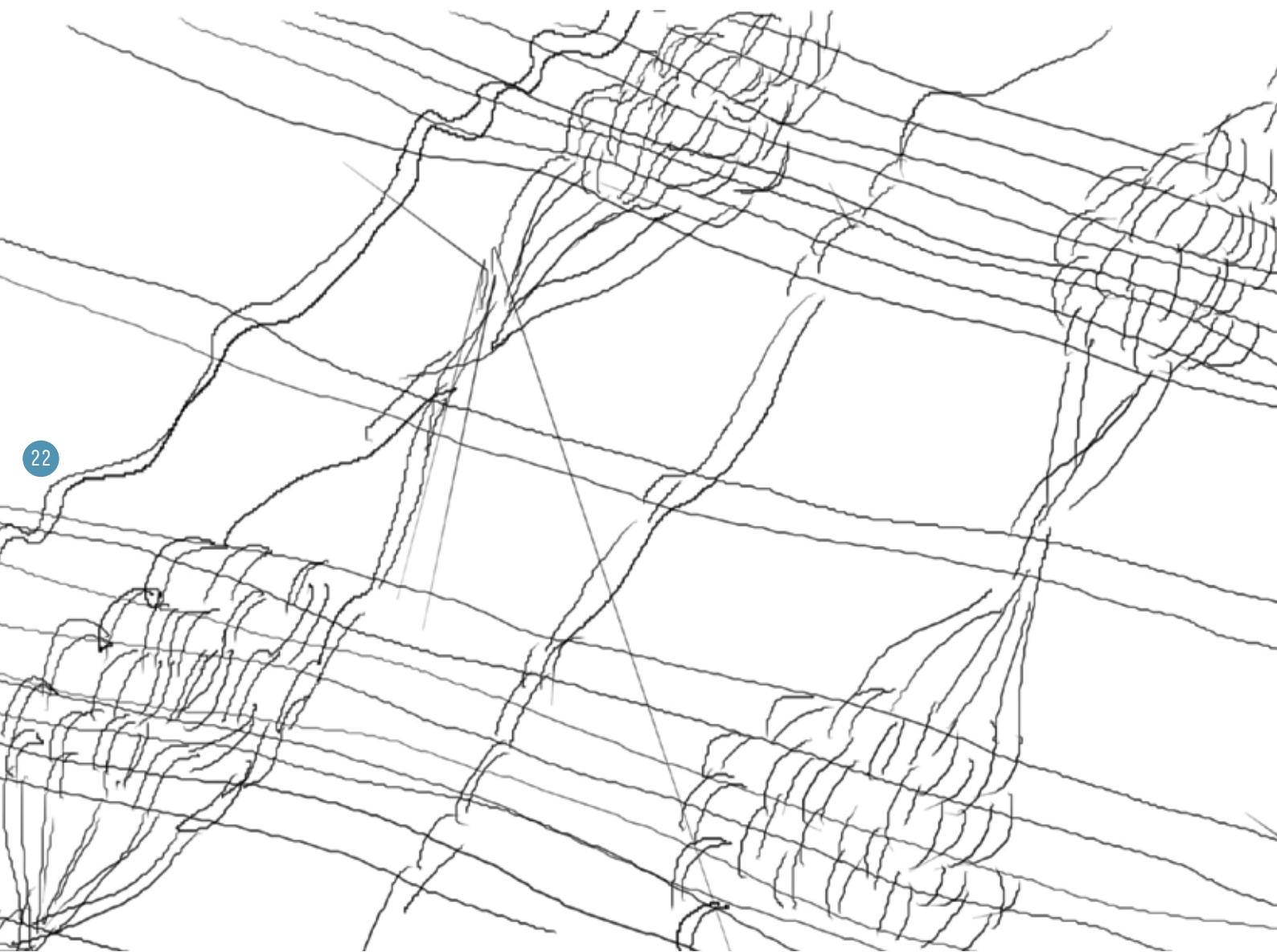
Cast: Nika Predalič, Ema Ilar, Nika Vadjnal, Erik Ilar, Nina Vadjnal

Camera: Maks Vadjnal, Ana Matos, Živa Košir, Tajda Hladnik

Editing: Živa Košir, Nika Vadjnal

Date of recording: 24.8.2011





## ... Action! ... filming the farm ...

### 'Beans in, beans out'

*It was a beautiful sunny day in Borovnica and three friends — Maks, Nika and Jan — went on a hike. They were thirsty, so they stopped at a well. There was no water in the well, so they started looking around for water, but instead they found some beans on the ground. There were many, so they followed the bean track. They lead them to the organic farm Pr'Laškarju. They heard some unusual noises. They met Mr Košir, who was just beating the beans with a special flail. He explained how beans used to be picked in the old days. When he finished beating the beans, the children put them in a machine called a 'pajkl', which cleaned the beans. The children received a bucket of beans from the farmer as a 'thank you' present for helping him with the work.*

Screenplay by: Maks Vadjnal



### 'Beans in, beans out' 2

*Three children went on a trip. They were exhausted after they had reached the top of the hill. So they stopped at a drinking fountain. They opened the faucet, but no water came out. After seating themselves on a bench next to the fountain they spotted some beans on a nearby table. The beans were aligned across the road in a line. The children followed the line of beans and came to another bench, where they sat down and started talking. Suddenly they heard steady beats. They followed the noise and arrived to a barn. There they saw Mr Košir, beating the beans with a special flail. They asked him what he was doing and he explained everything. The children helped him clean the beans and received a bucket full of them as a present for helping him.*

Screenplay by: Jan Bešlagič

Cast: Maks Vadjnal, Nika Vadjnal, Jan Bešlagič

Camera: Nika Predalič, Nina Vadjnal

Editing: Jan Bešlagič, Maks Vadjnal

Date of recording: 22.8.2011

*... Action! ... filming the carpenter ...*

## 'The Bet'

### I. The Alder Tree

1. Krištof is on the tree.
2. Ema calls Krištof to come down from that oak already.
3. Krištof replies that it's not an oak, it's an alder.
4. They make a bet about what tree it is.
5. They shake hands.
6. Erik is the witness of the bet.
7. We are walking, we run into Aljaž on a side of the field.
8. Ema asks Aljaž which tree it is.
9. Aljaž replies that he does not know the answer, but he knows a craftsman who works with wood.
10. We are on our way to see the carpenter.

### II. The Workshop

1. We stop in front of the workshop and knock on the door.
2. Then we enter and greet the carpenter.
3. Erik shows him a twig from the tree and we ask which tree it is.
4. The craftsman replies that it is indeed an alder tree and tells us some specific features of alders.
5. He shows us how a round stick is made.
6. He invites us outside to show us how the wood is dried.

### III. The Planks

1. We arrive near the planks and the carpenter unveils them.
2. He shows us how they are dried and how to protect them.
3. He tells us such planks require one year to dry one centimetre in depth.
4. He also tells us that wood needs to be properly protected from cracking.
5. We thank him and say goodbye.

### IV. The Ice Cream

1. Ema brings some ice cream because she lost the bet.
2. We enjoy eating it.

Screenplay by: Aljaž Gradišar, Krištof Kogovšek

Cast: Aljaž Gradišar, Krištof Kogovšek, Erik Ilar, Ema Ilar,

Camera: Aljaž Gradišar, Krištof Kogovšek, Jan Trček

Editing: Aljaž Gradišar, Krištof Kogovšek, Jan Trček

Date of recording: 25.8.2011





# THE WORKSHOPS PROCESS and IMPRESSIONS

*Ljubljansko Barje is an interesting area with a rich history, diverse vegetation and various traditional forms of arts and crafts. Unfortunately, a great deal of traditional knowledge was lost before it could be passed on to younger generations. Perhaps the reason is the proximity of the city of Ljubljana, which offered more contemporary workplaces. Many members of younger generations found this option more promising than following the traditional crafts of the older generations and adapting them to modern times. Perhaps the younger residents of Barje are afraid of financial problems or do not want to be 'mere' farmers, or manual labourers or similar? These professions tend to have negative connotations in Slovenia. Even in colloquial speech, we still use a diminutive expression 'This guy is such a farmer!' The story of a typical family from Barje (and probably in all other Slovenian rural areas) used to be living on a big family farm, cultivated, cropped, used for breeding cattle and therefore being self-sufficient in providing for all essential needs in life (food, clothes, tools, etc). Later, the post-war generations preferred to complete their education and move to the city or look for modest occupations in their own village or town (postman, janitor, factory worker, etc). Many farms are now deserted and the handicraft skills and crafts knowledge are disappearing.*

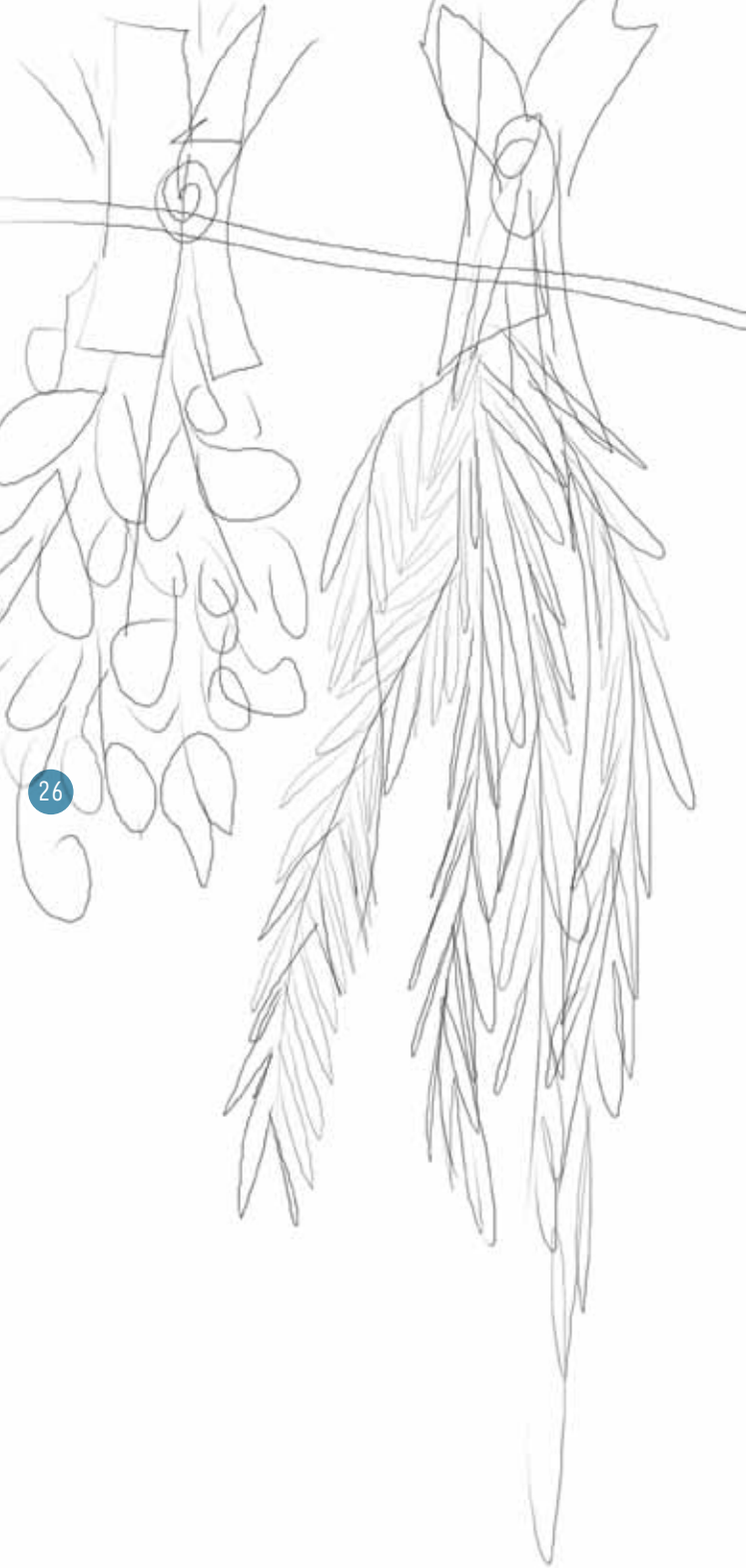
*In the following sections, we try to highlight the potentials hidden in old knowledge and understanding of the uses of natural environments. We believe that it is possible to place traditional wisdom in modern time and create products that are contemporary, practical and sustainable. It is, therefore, a sort of a redefinition of tradition; it is a matter of placing tradition as a foundation, exploring fresh new solutions and recycling old techniques. With daring and innovative solutions, we can bring Barje back to life and return what rightfully belongs to it.*

25



Smetumet, Cvetumet





## Day 1, 18th August 2011: Workshop with the herbalists

The workshop took place in Črna vas, a village in the centre of Ljubljansko Barje. Coming from Ljubljana, the easiest access is from the Ižanska cesta road, passing Rudnik in the direction of Podpeč. The first workshop was organised in the home of Mrs Anica Ilar, and there was no clear idea about the exact schedule yet. Anica and Tadeja were excellent in the role of our herbalists; they made dried herbs and used them for preparing some dishes for us. The girls from the group Smetumet and Cvetumet did some excellent preliminary research, and brought some locally available hemp oil and butter for preparing spreads from wild herbs. During the preparation process, the children were jokingly complaining that they would never eat that spread; they were going to take it to their parents, as they are known for eating funny healthy things. However, they eventually tried it with Anica's home-baked bread. The children had a very positive attitude about spending time in nature and filming their video about herbs. During the recording, they made very good use of the text; they asked interesting questions and gave their observations about nature. During the workshop, there were quite a few references to Ljubljansko Barje; for example, the case of flooding, which brought new seeds to Anica's garden and planted new vegetation spontaneously. Anica also mentioned that the soil is much moister in that area, so she does not need to water her plants as often as elsewhere. In the process of printing on cotton cloth, we looked for the most typical plant of the area in order to use its image for the pattern.

*Katarina Vrhovec*

Anica Ilar

"Vrednost Barje vidim v tem, da se hrani flora in fauna, da se to hrani tudi naprej za naslednje generacije. Pomembno je poučiti otroke o tem, da bodo razumeli tudi oni predati skrb za naprej."

27

"Največ, kar človek lahko doživi na Barji je, da tu živi z veliko ljubečini do narave, do živali in v tem uživa."

Anica Ilar

'I see the value of Barje in the conservation of flora and fauna, safeguarding it for the generations to come. It's important to teach children about that, so they can pass the knowledge on.'

'The greatest thing a person can experience in Barje is to live here with an immense love of the nature and the animals and to enjoy it all.'

## WILD PESTO – HERBAL SPREAD

**Preparations:** The workshop was opened with a question: which plants grow in Ljubljansko Barje area? Our herbalist hosts pick and process plants, which have long been known and used in Barje (mint, camomile, elderflower, horsetail, etc.) These plants were avoided at the workshops because in our opinion, the herbalists had already mastered their use. Instead we focussed on an alternative use of vegetation and therefore chose indigenous, but less well-known edible plants. The marshy meadows and fields are full of edible indigenous plants, which were picked around Ana's farm; they are mostly treated as weeds, normally removed from gardens and never used for food. However, these plants are full of healthy vitamins and minerals. It would be very beneficial, if more people knew their true value. The knowledge of plants was extremely important in extreme situations (in the times of war, after natural disasters, during times of poverty or destroyed crops).



**Implementation:** During the workshop we collected the gallant soldiers, common purslane, nettle, ground elder, red clover, sand leek and dandelion. The leaves and flowers of these plants were finely chopped, mixed with hemp oil and rapeseed oil from the oil producer Trnulja, ground flax seeds from Lanišče near Škofljica and salt from Piran; and a spread with a wild flavour was ready. Hemp oil was chosen because hemp was traditionally used in the area of Barje; it is a wonderful plant that can be used for producing durable textiles, rope, insulation and construction materials, oil and seeds used for cooking or skin care. Hemp was unrightfully forced out of everyday use and to our great delight we can now see it coming back to Barje thanks to Trnulja Farm. The pesto spread was packed in recyclable glass jars; decorated with cotton cloths printed with plant images, and wrapped with a natural string. The textile was hand-printed by inserting freshly picked plants between two layers of cotton fabric, placing them on a wooden board and beating them with a hammer until a plant silhouette was outlined on the cloth.







**Materials and tools:** hemp oil, rapeseed oil, flax seed oil, salt, small glass jars, knives, cutting boards, food processor, coffee grinder, hammers, cotton fabric, string, scissors.

**The product:** wild pesto spread has the potential to become a distinctive local product from the Barje area, which could easily compete with pesto made of basil and other more well-known ingredients. It can be used as bread spread or as pasta sauce.



**Feedback from participants and hosts:** the children were surprised and impressed with pesto production (they mostly did not recognise the indigenous plants); some were complaining about the taste because hemp oil added a spicy flavour and the nettle and other wild herbs gave it a slightly bitter taste. They all enjoyed printing the fabric with floral patterns and were amazed with almost photographic copies of plants on cloths.

29



## THE POTENTIALS:

Pesto can be produced in numerous varieties, as Barje offers a large selection of edible indigenous plants (e.g. there are large quantities of hemp growing in Barje, its young shoots can be used for this as well). Variations can expand by the use of different cold-pressed oils, though it is most reasonable to use the ones produced locally. These oils are: hemp seed oil, sunflower seed oil, flax seed oil, rapeseed oil, corn germ oil, walnut oil, hazelnut oil etc. Unfortunately, at the moment the only oil production in the Barje area can be found at the Trnulja farm, so the selection of local oils is narrowed down to hemp seed oil, rapeseed oil and walnut oil. The only problem concerning making pesto is the fact that some plants, which are present in large quantities in the Barje area (for example watercress), are sadly too polluted with pesticides and faecal matter to be safe for eating. The packaging can be designed with different fabric patterns and various types of string (about the string: see the chapter about the workshop in Lanišče) and reusable glass canning jars.

The oil can be used to produce other products such as:

- Plant soap (ingredients: lye, oil, water, essential oils and herbs).
- Herbal oils for cosmetic use (plants are put in a jar of oil and left to set in the sun for a month; recommended plants native to Barje are camomile, St. John's wort and others)

The plants can also be used for making:

- a herbal tincture in alcohol,
- plants pickled in vinegar,
- 'wheat coffee' from Barje (using fried roots of the chicory or dandelion as a coffee substitute),

- soap made from soapwort plant (naturally full of saponin, a substance used for making detergents, shampoos, etc., and can also be found in Barje), and
- various types of teas (e.g. raspberry leaves for expectant women and against coughing, etc.).

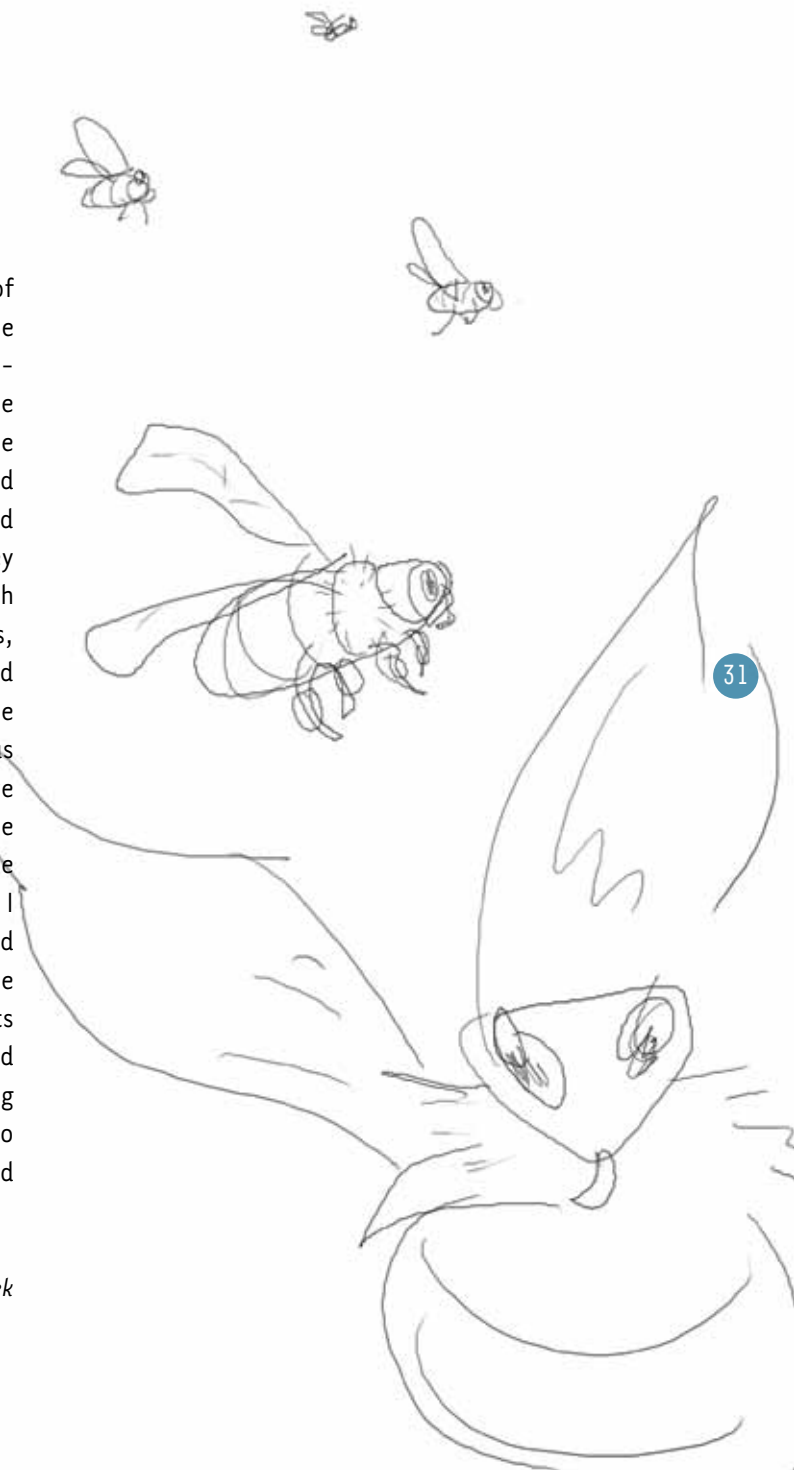
Smetumet, Cvetumet



## Day 2, 19th August 2011: Workshop with the beekeeper

The workshop was moved at the last moment; instead of meeting in village called Jezero as planned at first, the workshop was held in Podplešivica, a more central location of Barje area. We took a look at a beehive by the road leading from Notranje gorice to Plešivica; and were accompanied by two beekeepers — Franci Suhadolnik and Zlato Bedeković. I believe that everyone was impressed with the amount of knowledge they shared with us. They told us many facts about the work of a beekeeper, such as what the appropriate seasons are for certain tasks, which tools and materials to use and, of course, they told us many details about bees, their products and uses. The workshop with the girls from Smetumet and Cvetumet was also highly relevant to the subject of beekeeping — we produced lip balm from beeswax. In the case of future workshops, it would perhaps be good to reconsider the course of events and change the order of the actions. I think that it would be better if the products were created first, followed by the filming process. There were some difficulties with screenplay writing, as the participants had never met each other before, and therefore had problems working together as a group; however, during the workshop they all relaxed a bit and started getting to know each other better. That is why such teamwork would be easier after some informal socialising.

*Ana Bezek*

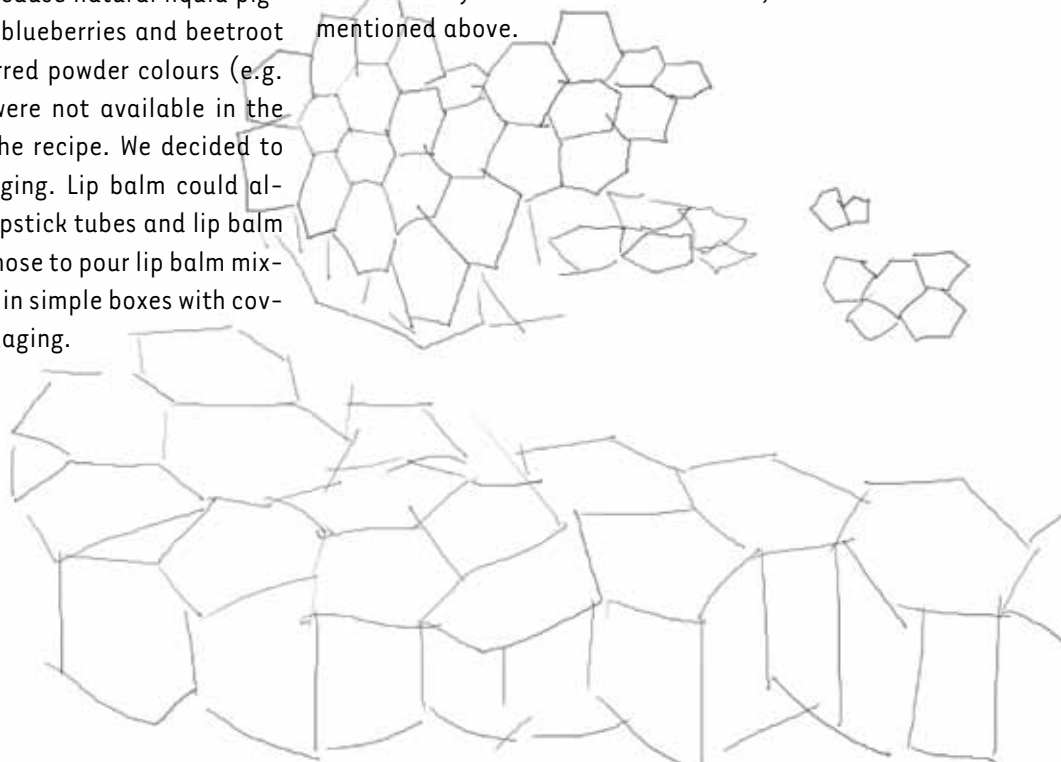




## FRAGRANT LIP BALM AND WOOD POLISH

**Preparations:** during the research process, we wanted to learn which bee products (honey, propolis and beeswax) can inspire us to develop new products. This phase was dedicated to exploring the possible uses of beeswax, including the production of wax crayons, candles, lip balm, creams, wood polish, etc. Again, we looked for less known uses of beeswax and in the end decided to proceed with making lip balm, lipstick and wood polish. We decided to choose lip balm because most of us have been used to buying it in shops since we were small, and it never occurred to us that a much better product can be made at home in less than five minutes. Making a tinted lipstick was a bit more complicated, because natural liquid pigments made from elderberries, blueberries and beetroot were used instead of the preferred powder colours (e.g. certain ground stones, which were not available in the Barje area), as prescribed by the recipe. We decided to avoid the use of plastic packaging. Lip balm could alternatively be poured into old lipstick tubes and lip balm containers. But eventually we chose to pour lip balm mixture into moulds and wrap them in simple boxes with covers made of old cardboard packaging.

**Implementation:** pure beeswax and hemp oil were melted together in 1:1 ratio in a hot water bath over a stove. Hemp oil was selected because of its excellent features: it moisturises and conditions the skin, while also being produced locally by Trnulja oil producers. The melted mixture was added some mint essential oil for freshening up the skin (mint is very common in Barje area), and poured into ice moulds. Once they cooled down and solidified, they were placed into boxes, folded using origami methods (no glue was used). Pieces of gauze were placed in boxes to make soft beds for the lip balm. In the end, we started the lipstick making process, which unfortunately did not turn out so well, for the reasons mentioned above.



### g. Zlatko Bedeković

"Barje kot takeo mi je zelo vše, zelo je razgibano, da ne omenjamo tih polj, ... mislim da je narava dosti bolj ohranjena, ... sicer ji po mojem mnenju pravi kowze, ... kowze bi moralo biti manj, vendar pa ji je vse več in več, potreba ji taka. Mislim pa, da za Barje to ni dobro, saj ga zelo onesnažuje."

"Rib na žalost ni več v potokih, ko sem bil otrok, jih je bilo še ogromno, tudi raki so bili, sedaj pa jih ni več. Abzrok so samo fitosanitarna sredstva."

"Zdi pa se mi v redu, da se veliko obdelovalnih površin razpusta, da se karasičajo s travo, kar je res čbela potrebna, zelo je mdrorita ta stvarina."

Mr Zlatko Bedeković

'I like Barje just the way it is, dynamic, not to mention these fields... I believe that nature is much more preserved here... otherwise there's too much corn, in my opinion, there should be less corn, but there's more and more need for it. I think that that's not good for Barje as it pollutes it.'

'Unfortunately there're no fish in the streams anymore; when I was a kid, there were plenty of them. There were also crayfish, but you can't find them anymore due to pesticides.'

'I think it's good that a lot of fields are not cultivated anymore, that they are overgrown by grass that is much needed for bees. It's very 'honeyrich', this old country.'



**Materials and tools:** beeswax, hemp oil, natural elderberry, blueberry and beetroot pigments, cardboard packaging, scissors, gauze, saucepans for hot water bath, ice moulds, heat source.

**The products:** lip balm and wood polish made from hemp oil are practical and robust. The main goal is to let people know that we do not need 100 creams for 100 different body parts; on the contrary, we can use the same balm to treat our lips and our little wooden spoon.

**Feedback from participants and hosts:** the children were amazed with the lip balm production. The beekeeper gave us some beeswax and honey as a present, and the participants proudly said they would quickly repeat the process at home and make lip balm for their friends. Before the workshop, nobody knew such products could easily be made at home. The workshop also triggered a broad discussion about cosmetic products outside of media boundaries and artificially created fashion guidelines. The majority of participants found it unusual that our bodies can be effectively cleaned and nurtured using only natural, edible ingredients: cold-pressed oils and beeswax (as cream or lip balm), cosmetic clay (as shampoo, body wash or toothpaste) and essential oils (as an addition to any product for their special features and fragrance); and, if necessary, also cold-pressed oil soap, bicarbonate of soda (deodorant) and facial mask or peeling made of ingredients found in every kitchen – corn meal, salt, fruit or vegetables, etc.

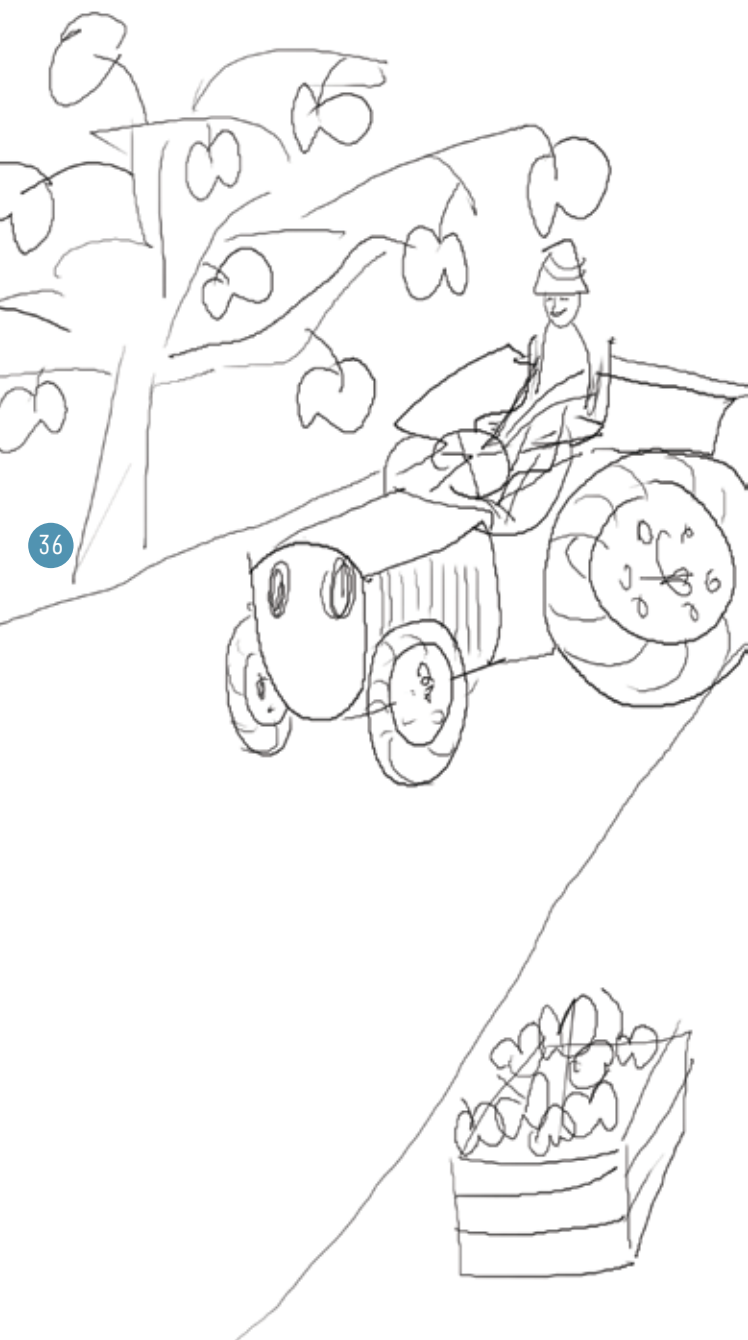




### THE POTENTIALS:

When talking about bees, we cannot overlook the possibilities their products can offer us:

- lip balm/wood polish can be made in many variations, depending on the use of oils (see: potential varieties of pesto), depending on the wax-to-oil ratio (more or less spreadable), in different fragrances, etc. Another potential we will explore further is 'Barje lipstick'. If we manage to find local powder pigments, we will be able to produce a tinted lipstick (the same can be done to produce a line of make-up, for instance eye shadow).
- A similar procedure can be adopted to produce crayons of different colours.
- A nourishing facial mask or peeling can be made from honey, corn meal, hemp oil and clay (all local ingredients).
- Honey syrup; parts of plants can be preserved in honey as well as oil (e.g. pine tree buds). After pouring the honey through a sieve, healthy syrup is produced, free of the artificial colourings and flavours typical for commercial syrups.
- Beeswax candles do not only create a romantic atmosphere; the scent of honey (with an added drop of essential oils if so desired) cannot be compared with the paraffin candles with artificial fragrances, which create nothing but a stuffy indoor atmosphere.



### Day 3, 22nd August 2011: Workshop at the farm

The workshop took place at the organic farm Pr' Laškarju in a village called Zabočevo near Borovnica. Zabočevo is near Ljubljansko Barje, and the farm is closely connected with it. They also own some land in the area called Mah. The farm owner introduced us to traditional farming, demonstrated how it used to be done in the old days; and proved that hard working hands can be much more precise than mechanical tools. The children participants came with different levels of background knowledge – some of them recognised the old devices and had even used them before, whilst others had never seen them before. Nevertheless, they worked together flawlessly, asked questions and discretely giggled when the farmer broke the flail, in Slovene called 'cepec' ('cepec' is another expression for an 'idiot' – translator's comment). The farm owner, Vinko Košir, did a wonderful job moderating, demonstrating handcrafting and teaching; he explained everything clearly and patiently. The reason for that is probably the fact that he is also a father of teenagers, and that his farm also offers services for tourists. I would like to take this opportunity to thank him for serving us refreshments even though we had brought our own lunch with us, and for giving us organically grown gifts.

*Žiga Munda*



## Ekološka kmetija Pr' Laškariju, g. Košir Vinko

"Kmetijstvo je pomembno najprej za obstoj krajine, hkrati pa za obstoj naroda, Slovenije kot take. Če kmetijstva ne bo več, tudi Slovenije ne bo več. Edino se na kmetih še čuti ta ta prava zavest, česar pri današnji mladini tega ni več zavenati."

"Pomembno je tudi z vidika razrasti krajine. Če si površin ne obdeluje, ne kosi, se gozd razrasta proti hišam, zato je kmetijstvo nujno. Brez kmetijstva ni krajine." 37

"Barjanski Travniki so pomembni za pasjo konj, predvsem zaradi kislosti zemlje. Pridelki so raje slabši kot drugje, kerma se pa pridela zelo uspešno."

"Barje je nekaj posebnega in ga moramo ohraniti. Takšno kuhinjo je."

*The organic farm Pr' Laškariju, Mr Vinko Košir*

*'Agriculture is important, first for the existence of landscape, and also for the existence of the nation and Slovenia as such. If there won't be agriculture, there won't be Slovenia. You can only feel the truth of this awareness in the countryside. But you can't feel it in today's youth anymore.'*

*'Agriculture is also important because of the spontaneous forestation of landscape. If the land is not cultivated, the forest spontaneously spreads to the settlements, so it is necessary. There is no landscape without agriculture.'*

*'Barje meadows are important as pastures for horses, mostly due to soil acidity. The produce is not as great here as elsewhere, but the harvest for fodder is very good.'*

*'Barje is a special place and we must keep it the way it is.'*

## LINEN SACK printed with natural colours

**Preparations:** we were curious about where and how to store certain foods (e.g. apples, walnuts, beans, bread, etc.) and we learned that sacks made of fabric are very appropriate for this. In our research, we also tried making natural colour pigments for dyeing or printing fabric (and paper). We only used the natural pigments that can be found in Slovenia and are more commonly known for leaving unwanted stains rather than their useful value. We produced pigments from elderberries, nettles and walnut shells. All of them were first cooked in order to achieve the highest density of colour, then ground, squashed and then filtered. A little bit of flour was used to increase their density.

**Implementation:** cotton fabric was printed using natural pigments. A reddish-purple colour was produced from elderberries; nettles were used to make green and walnuts for brown. Children cut design outlines out of used cardboard and printed them on the fabric using paintbrushes. When the printing was finished, the fabric was cut, sewn into a bag, filled with food and bound with a piece of string.



**Materials and tools:** used cardboard packaging, pencils, scissors, utility knives, boards as cutting and printing surfaces, natural pigments, paintbrushes, fabric, sewing accessories, and pieces of string.

**The product:** cotton sacks may be very simple products, but as every one of them was given a unique printing design by the children; they are all pretty, playful and practical. They can be used for storing apples, walnuts, bread, tea, etc. We hope that children will use them as lunch bags. This way they could reduce the tonnes of plastic bags, used in schools and nurseries on a daily basis.

**Feedback from participants and hosts:** children used their imagination to the fullest potential, they designed images of their favourite heroes and impressions from the farm; they exchanged their cardboard cut-outs and had fun doing so. The farmer complained how hard it is to run an organic farm in Slovenia, and that one family member needs to keep their day job, whether him or his wife. If organic farms launched their own products and offered something new, unique, handmade and nicely wrapped to the market, then perhaps organic farming might provide for a whole family.

## THE POTENTIALS:

Making a wide variety of sacks designs is possible, if we play with:

- the choice of fabric (e.g. linen is very suitable, but expensive),
- the choice of pigments (onions, nettles, walnuts, elderberries, beetroot, blueberries, tree bark, golden rod, etc.),
- the choice of homemade strings (see subchapter: the workshop in Lanišče),
- the choice of fabric design techniques (e.g. embroidery).

The colours were used merely for drawing details on sacks; perhaps if we produced more pigment it could be used to dye larger surfaces of fabric and fix the dye with vinegar or salt. Some shades are absolutely beautiful; you can also play using ash, which creates new colour shades after a chemical reaction with the pigments.



The farm offers a sea full of unused potentials:

- Horseback riding tourist routes around Barje. Horses are one of the most intelligent animals, known also for their healing effects in psychotherapy. They are also the optimal means of transportation for discovering and admiring the beauty of Barje; horse breeding is quite common in this area. Combining all of these facts, we have ideal conditions for developing environmentally friendly and educational tourist routes. These could connect a network of farms, where traditional farming techniques and crafts could be demonstrated, for example beating beans with a flail, a water saw, husk weaving, mills, fruit drying, etc. The visitors could try baking bread, milking a cow, weaving linen, cornhusk weaving or carving a wooden spoon. Tourist routes could also connect historic points in Barje and the areas of indigenous vegetation.
- Various table games for big and small children can be created using different seeds, beans and pieces of bark.

*Smetumet, Cvetumet*



## Day 4, 23rd August 2011: Workshop with the cornhusk weavers

40 Mrs Marija lives in Iška vas. It is a village in Ig Municipality, located in the south part of Ljubljansko Barje at the very border of the Landscape Park area. Iška vas is quite accessible; I believe that workshop participants didn't have any problems finding it, because Iška vas, and especially Iški vintgar, are well-known tourist destinations. The village was named after the river Iška, which flows from Iški vintgar. More people used to weave from cornhusks in Iška vas in the past; it was the main source of income to many of them. Similar weaving techniques were used for making plaits out of soft rush. I was delighted that we got a chance to record Mrs Marija Rupert and her sister-in-law Marija Kozin during the weaving process and perhaps helped to keep the memory of this almost forgotten handcraft alive. The workshop took place in the yard of Mrs Marija's farm; some children took this opportunity to explore the interesting location and the farm.

According to their feedback, I believe that they found the location interesting. Making doormats is definitely not the most exciting activity for children, which is why the number of registered applicants was quite low. In the end, however, many more actually showed up, which made me very happy. At first, I briefly introduced them to the nature of weaving; I gave them some information regarding the craft and the products, so it would be easier for them to follow the presentation of the two ladies

called Marija. Mrs Rupert and Mrs Kozin are elderly, but still they tried their best and cooperated really well in the film making process. At first they were a bit timid, but they soon started enjoying themselves. Mrs Rupert was extremely hospitable; she presented the weaving process to the children in detail and offered them a chance to get a hands-on experience with husk weaving. At first, there was no excitement, but eventually some girls decided to give it a try. At the beginning of the workshop, there was no interest in producing a film, but after some motivational talks and presentations of the craft, we managed to inspire a group of three girls and one boy, who completed the task exceptionally well. During the process, I took some opportunities to ask the children whether they found the workshop interesting, and I was always given positive feedback. After the initial uncertainty and tension in the air, the atmosphere soon turned positive and relaxed, thanks to the film director Maks and photographer Luka. The children especially enjoyed the second part of the workshop, supervised by Urša and Maja from Smetumet and Cvetumet. The atmosphere in the second part of the workshop was really enjoyable; the children enthusiastically helped with the paper-making process and Mrs Marija Rupert eagerly observed the action in her farm yard.

*Tina Debevec*

## Marija Rupert in Marija Kozin

"Maz sem se dijamosti od tasci navadila. Ona je v zimskem času  
pletla in je tudi za prijatelje in sosede napletla. Bila je zelo spetina,  
dobro je to. Tolim ji pa ona umrla, predpavzniki so se poratili, sem pa  
sama začela."  
"Naša obrt je pomembna zaradi shranjanja tradicije, kot se je nekoč  
to delalo, saj sčasoma izumira."  
"Želim si, da bi se ta krajina shranila takšna kot je."  
"Najlepši je ta mir, da slišiš to tišino, to ptice petje, to mi je všeč."

41

Marija Rupert and Marija Kozin

'My mother-in-law passed on the knowledge of this craft to me. She weaved in the winter-time. She also weaved for friends and neighbours. She was very skillful, she did it well. But then she passed away, and the doormats wore out, so I started.'

'Our craft is important for keeping the tradition of how it used to be done, but it's gradually disappearing.'

'I wish the landscape would stay as it is.'

'The most beautiful is the tranquillity, to hear the silence, the birds singing... I love it.'





## HANDMADE PAPER

**Preparations:** at first we planned to do only husk weaving at the workshop. But because corn husks are in short supply at the moment (there was a major flood in Barje last year, which tainted most of the husks black), we decided to make a presentation of papermaking as well. To make paper in your own home, it is easiest to use empty eggs boxes, which come in different shades of copper, brown, yellowish, blue and lilac colours. Different materials can be added to the paper mixture (tea leaves, ground coffee, seeds, spices, herbs, fine sawdust, sheep fleece, leftover threads, etc.), creating paper of different colours, thicknesses, textures and fragrances. It is also possible to use only plant fibres handpicked in nature (e.g. corn, nettle, hemp, onion, etc.). Cooking and/or soaking the plants in a solution of washing soda can make the fibres turn softer and brighter. Because our host was a husker, we used mostly fibres from cornhusks and corn fibres; for the base we used eggs boxes with many additions.



**Implementation:** we put finely cut pieces of corn fibres, husks, onion stems and egg box shreds into different pots filled with water. Using a hand blender and a food processor the prepared material was blended into smooth fibre and paper pulp. Everyone made their unique mixtures in small cups; they were poured into a wooden frame with a fixed mesh in the centre (papermaking sieve) and were pressed on a layer of felt. Repeating this process, a layer after layer of paper was created and compressed using planks and carpenter's clamps (even children were used as weights) in order to squeeze out as much water as possible. After the workshop, all pieces of felt (each one of them including one piece of paper) were left on a laundry line to dry. After the paper had dried, it was carefully removed from the felt and flattened under a pile of books.



**Materials and tools:** a set of wooden frames with a mesh fixed in the centre, egg boxes, corn husks and hair, plant additives, sawdust, sheep fleece, a large bucket, small pots, cups and spoons, hand blender/food processor, washing soda, two large cutting boards, pieces of felt or another fabric with high absorbency, carpenter's clamps, scissors, natural rope and wooden laundry pegs.

**The product:** handmade paper is a product of high aesthetic value; it can be produced in large quantities, it is very useful and unique. This kind of paper would be perfect for the purposes of this project, as it can be moulded in the shape and size, which would fit in a printer.

**Feedback from participants and hosts:** none of the participants had ever made their own paper before (except one girl, who used newspaper for producing paper at school; the result was, in her words, quite miserable); most of all they found it fascinating that they could explore their own recipes and play with unique patterns, colour combinations and ingredients. One of the participants came up with an idea to print a fresh vine leaf, creating a beautiful piece of paper with an embossed leaf silhouette.





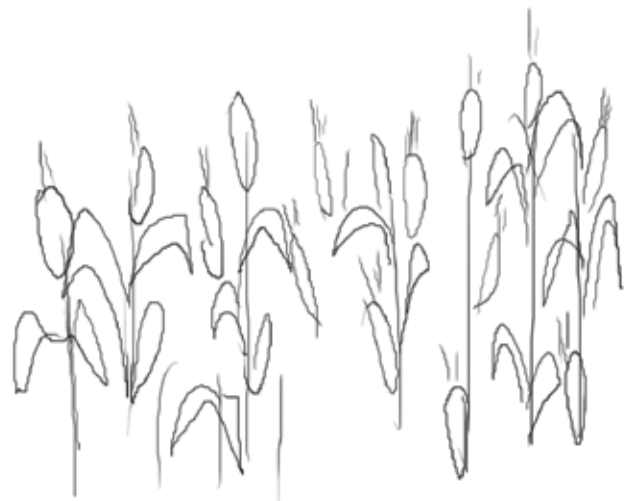
### THE POTENTIALS:

Plant-based paper can be used for:

- gift-wrapping paper,
- labels for glass pickle jars,
- ordinary paper products, e.g. cards, business cards, notepads,
- the basis for paper lampshades: the semi-transparency, different colour nuances and uneven density of hand-made paper would serve this purpose perfectly,
- printing leaflets, business cards, product labels, instructions for use and for writing short stories from Barje.

Regarding husk weaving in general, it would be advisable to explore ways of making husk jewellery (see subchapter: the Lanišče workshop).

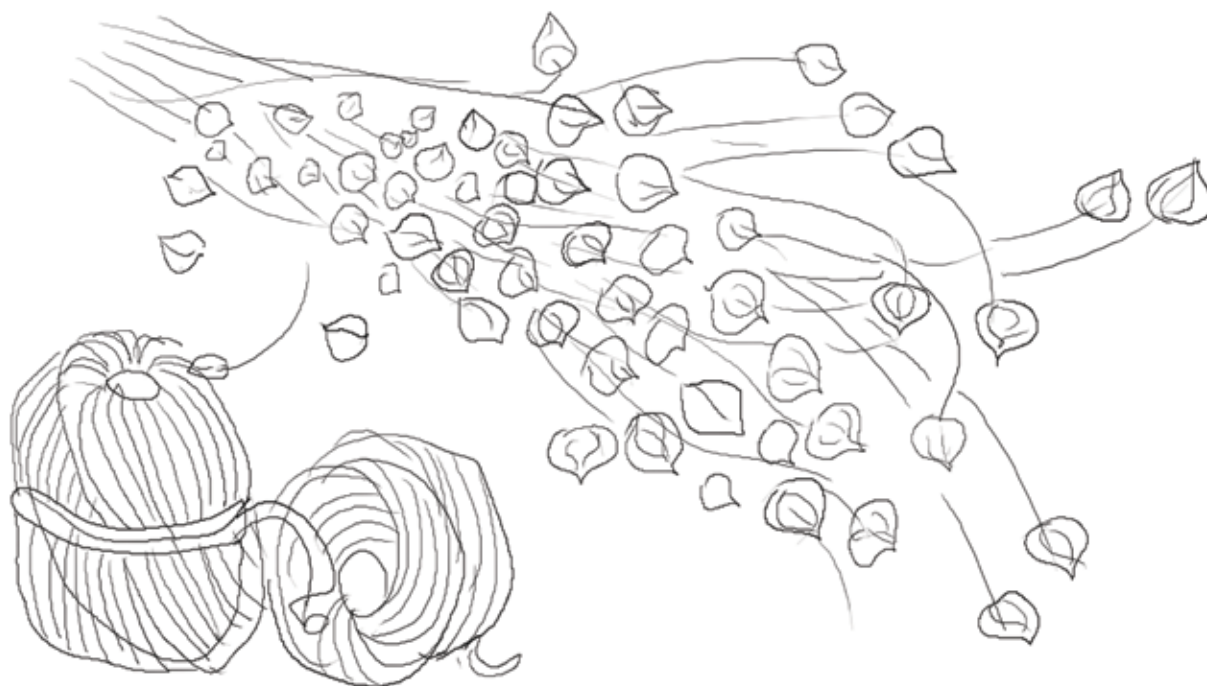
*Smetumet, Cvetumet*



## Day 5, 24th August 2011: Flax workshop

This workshop was attended by children who have previously already been to some workshops. It was also easier for us as we already knew how the work will proceed and what we should pay special attention to. We met Mr Janez and Mrs Ivanka Skubic in a village called Lanišče in the municipality of Škofljica. They were extremely hospitable — especially Janez, who wanted to tell and show us everything about flax cultivation and processing. The village is located in the northeast border of Ljubljansko Barje area, so the soil there is not as moist as in Črna vas where Anica lives. Since it was a very hot summer day, there was a lot of talk about where children could go for a swim. Some got very excited about swimming in the lake Podpeško jezero. While they had to wait, they were enthusiastically chasing each other around the house and played with cats and chickens. They most enjoyed processing dried flax. They excitedly took part in threshing the flax, turning the spinning wheel and weaving on looms. When hunger kicked in, they were happy to have some honey with crushed linseed on bread. While they were eating they were told many facts about the nutritional value of linseeds and about cultivating flax in general.

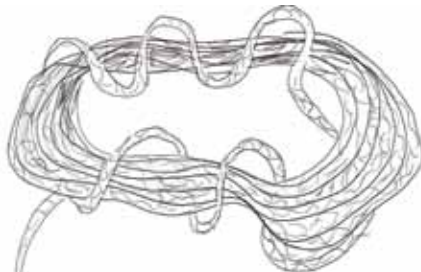
*Katarina Vrhovec*





## STRING made from nettles, corn fibres and corn husks

**Preparations:** when we began exploring flax plants, there was nothing we wanted more than to engage in all stages of making flax linen fabric by ourselves. In the way that seventy year old inhabitants of Barje still remember it being done in the old days. They told us every house had its own field of flax and wove their own fabric out of linen yarn. Today flax is almost gone. Due to the enthusiasm of the couple from Lanišče, we can now see how linen was made. The main research question of the workshop was how to explore plant fibres and their uses. One of the most basic objects that we always find useful is a rope. Ropes are a sort of predecessor of fabric and can be produced out of different plants. We chose to study nettles in more detail; their use was once so widespread that all German soldiers wore uniforms made with nettle fabric during the First World War. Even today nettle yarn is widely used in Nepal for example, where the plants grow very tall and strong. Only specific parts of individual plants can be used for yarn making (e.g. the outer shell of nettles, the inner part of flax, etc.) and further processing. We selected plants native to Barje area for our workshop materials (corn fibres and husk, nettles, various grasses, flax leftovers). We also used sheep fleece. Apart from the above-mentioned materials, rope can be also made from moss, dry leaves, tree bark, etc.



**Implementation:** we soaked the nettles in water and beat them thoroughly to soften the fibres. With the help of children, we then carefully removed the inner cores so the outer fibres could be twisted into a thread. To make them more interesting, we added some corn fibres and husks, sheep and linen fleece, various bird feathers and tough grasses we found in the garden. These materials were used to make attractive and strong necklaces and bracelets. The children enjoyed the process; peeling nettles had actually caused them some problems, but they continued working with determination and eventually created a large variety of colourful natural pieces of jewellery for themselves and their loved ones.

**Materials and tools:** nettle fibres, flax yarn, sheep yarn, corn fibres and husks, feathers.

**The product:** a rope is a very interesting product; it can be used for decorating pickle jars, tying linen bags and as foundations for jewellery pieces.

**Feedback from participants and hosts:** the children immensely enjoyed themselves while we were all sitting under a tree, everyone immersed in their work. They had not imagined that such a strong string can be made out of materials found in the meadow. The hosts were also very happy to share their love for flax with us. They served us some delicious honey and ground linseed spread. The host told us that the art of flax processing had been fading away to such extent, that it was a big challenge for him to find an old craftsman from Dolenjska region who is apparently the last and only person left in Slovenia, who still knows how to make proper looms.



### THE POTENTIALS:

It would be very useful if flax production were brought back to Ljubljansko Barje; perhaps with the help of governmental grants. The National Employment Agency could also organise courses about linen fabric production (the practical courses could be held in Lanišče). If there was an adequate amount of flax growers and processors, linen could again become a highly valued yet accessible fabric. Linen is a durable material and is excellent for wearing, but it is more expensive than cotton. Linen products would therefore have a slightly more elite status, appropriate for business gifts and similar. This local organic linen can be a sustainable alternative to the prevailing non-ecological and unethical textile industry products.

It would be necessary to explore the uses of hemp, which can be used for producing fabric, ropes, etc. Hemp is an excellent plant in all aspects (fibres, oil, seeds, etc.); the industrial textile production of hemp fabric used to be widespread in former Yugoslavia.

When speaking of textiles, here are some other products that can be produced from it:

- towels, tablecloths, curtains, scarves, tea towels,
- handbags, small storage sacks (tea, dried fruits, bread, biscuits), pencil cases (for crayons),
- clothes, kitchen mittens,
- pillows and toys, filled with natural stuffing (fruit pits, spelt and buckwheat husks, herbs, fragrant plants, fern).

*Smetumet, Cvetumet*

g. Janez in ga. Ivanka Skubic

"Naša kulturna dediščina je zelo pomembna / brez naših prednikov ne bi mi tukaj bili. Zato pa smo tako večji navdušeni, samo premalo nas je, da bi vse ročno delali. Ni ljudi, težko jih je dobiti. Težko je dobiti ljudi, da bi se ročno delali."

"Barje je zelo pomembno, je zelo raznoliko, imamo ogromno različnih rastlinskih in živalskih vrst. Dobro bi bilo vse to ohranjati, vendar pa moramo ohranjati tudi naselja. Ljudje smo tudi pomembni v sožitju z naravo, z Barjem."

Mr Janez and Mrs Ivanka Skubic

'Our cultural landscape is very important; without our ancestors we wouldn't be here. That's the reason we are such a big inspiration. There's just not enough of us to do all this by hand. There're no people they are hard to get. It's difficult to get help as it's all done by hand.'

'Barje is important as it's very diverse, we have a lot of different species of plants and animals. It's important to preserve it, but we also have to protect the settlements. People are also important, that is, living in harmony with nature, with Barje.'



## Day 6, 25th August 2011: Workshop with the carpenter

50

The workshop was held in the village of Bevke. Children made a short film about a local carpenter there. Amongst the varieties of wood that he usually uses is the alder, which is indigenous to Barje area; and there are many specimens growing around his house. The presence of alder implies that terrain around Bevke is quite swampy, which is also seen in the numerous floods that occur during heavy rains.

The children and craftsmen got along instantly. For most children, wood as a natural raw material is very appealing; this, of course, was their main reason for visiting the workshop and the craftsman. One of the participants said: 'to me, wood smells better than any perfume.' I agree with his statement.

The creative village setting and nature contributed to the immediate development of the screenplay. Children were delighted to learn about different varieties of trees, but the making of the film was their top priority. After they finished filming, they took part in other practical workshops.

One large belt grinder was enough for everyone! The project: a little wooden knife. Their excitement as they started sanding was indescribable. One of the girls said: 'I thought that sanding a knife was only for boys. I just can't believe how much I'm enjoying this!' Sanding,

moulding, polishing with natural waxes ... Two of the boys proved that children's imagination has no limits by re-designing their standard knives into little masterpieces, admired by Mr Franci (the craftsman) himself. 'We could do this all day long' was heard among the walls of the workshop. Mr Franci didn't even get an opportunity to do any work and it seemed that this sort of work was innate to every individual. Creative juices were flowing and children created wonderful objects with their own hands!

Mr Franci admitted at the end that he could not believe how excited the children were, and yet the wood industry is in such a crisis today. This made me think. Obviously our educational system lacks proper approaches. For these children, everything was just a game of creating, which is why they enjoyed it so much. 'Wow, look what I managed to make!' said someone. 'I can't wait to show it to my science teacher.' When I asked him what the wooden knife will be used for I received an immediate answer: 'For spreading butter and jam of course.'

The time spent in the workshop passed too quickly and the children took a long time to say goodbye. Nobody was in a rush to go home and they all agreed that they would gladly repeat the workshop and invite more friends.

*Dejan Sotirov*



## THE KNIFE and the AIR FRESHENER

**Preparations:** Wood is Slovenia's treasure and a truly noble material. True masters of wood love the material and know the details of every different tree species: how to work with them, how to dry them, and what their strengths and weaknesses are. At the workshop, we were interested in simple uses, for instance objects a child can make out of wood and then use every day. We decided to make wooden knives and air fresheners. Knives can be used for spreading and if sharp enough they can be used for cutting bread or peeling fruit. Natural air fresheners are a good alternative to the highly toxic artificial air fresheners widely used in homes and cars.

**Implementation:** the carpenter roughly shaped the knives, which were later finely polished and carved according to individual taste. Some boys got really excited and made weapons that would make even their favourite film characters jealous. In the end, we decorated the knives in different ways; by drilling holes and gluing coloured saw dust inside them; we carved different patterns in the wood with chisels, burned letters and patterns into the wood by catching sun rays with a magnifying glass. At the end, we finished the knife with wood polish made of oil and beeswax.

The process of making air fresheners began by asking the carpenter to slice us some flat wooden disks; we drilled holes for the string, then sanded and decorated them using a drill, chisel or magnifying glass. At the end we saturated them with conifer essential oils and they were ready to be worn hanging on pieces of nettle string as nicely fragrant necklaces. They can also be used to freshen up a car, a house or anything else.



g. Franci Trček

"Pomembno je ohranjanje narave, ker ima ta les dušo, to ni navadna material. Pomembna je pri dopolnjevanju krajine. Material dobim iz Barje in njegovih obrobja, ... Oreh, črna jelka, javor, ... vse ta les je za ročno izdelavo zelo primeren. Les je naravno lep, estetsko mi tako lep, ... no, ali pa še lepši!"

"Imamo šotisce tudi v Kostanjevici, površine 2 ha, kjer se poleg vseh gozmenj na Barjo skozi čas plast šote obnavlja, ..."

Mr Franci Trček

'It's important to preserve the trade as the wood has a soul, it's not some new-age particleboard. It's an important complement to the landscape. I get the material from Barje and its surroundings... walnut, cherry, alder, maple... all this timber is suitable for woodworking. The timber is not as dense, aesthetically not as pleasing, .. well, or it's even more pleasing!'

'We have peat soil here in Kostanjevica, an area of two hectares, where in spite of all the changes in Barje, the layer of peat soil keeps on renewing itself...'



**Materials and tools:** wood, drill, chisel, sand paper, magnifying glass, nettle cord, wood glue, wood polish made from hemp oil and beeswax, and essential oils of conifers.

**The products:** A small wooden knife and air freshener are two examples of simple yet unique handmade products with a high practical value.

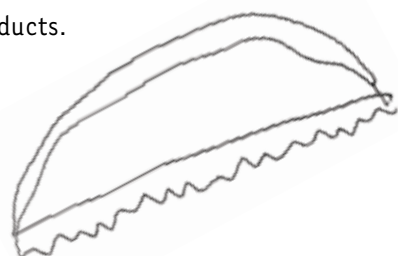
**Feedback from participants and hosts:** the carpenter was happy to show us his workshop and prepared everything necessary. He explained that he used to be employed in a larger carpentry workshop, but some years ago he decided to take a risk and start his own business with his wife. Together they now create unique products and are both very eager to learn and welcome new challenges, cooperation and ideas. The children were thrilled with the carpentry workshop and were very proud of their products.

### THE POTENTIALS:

Many different products can also be made out of wood:

- little spoons (for spreading Barje pesto), plates, platters, chopping boards, boxes with lids (for storing Barje lipstick),
- wooden necklaces (for making a fragrant Barje necklace on a nettle string),
- board game figurines (from pieces of scrap wood).

*Smetumet, Cvetumet*



*Ana, Urša and Maja from the Smetumet and Cvetumet cultural-ecological fellowship added some new ideas that occurred to them when researching the potentials of local materials that could be further explored:*

## WOOL

Today, the majority of sheep wool is discarded or burned as a waste material even though our ancestors (all over the world) used it as a precious natural resource. Based on the fact that there are many sheep breeders in Barje area, we would like to bring forward this forgotten tradition or find new potentials for its use.

Wool could be used for knitting or felting slippers, hats, bags, scarves, fruit bowls, ornaments, jewellery, felt soap, etc.

Products could be enhanced with the use of natural dyes (blueberry, onion, walnut, nettle, elderberries).

## WICKERWORK

Wickerwork is a traditional Slovene craft with a dash of old fashion. Wicker products can be beautiful, contemporary and useful in modern days. In fact, wickerwork already exists in the Barje area but is quite mechanized and specialised on making rustic wicker baskets. There is a large potential in modernising wickerwork by making more attractive products (e.g. backpacks that could compete with the most modern bags).

Modern day wickerwork could produce backpacks, door-mats, hanging and table baskets, slippers, straw hats, picture frames, birch broom and other products. Materials that could be used are corn husks, willow branches, hazel trees, straw, clematis and birch branches. Husks allow us to make disposable picnic bowls which unlike the plastic ones, can be composted.

## CLAY

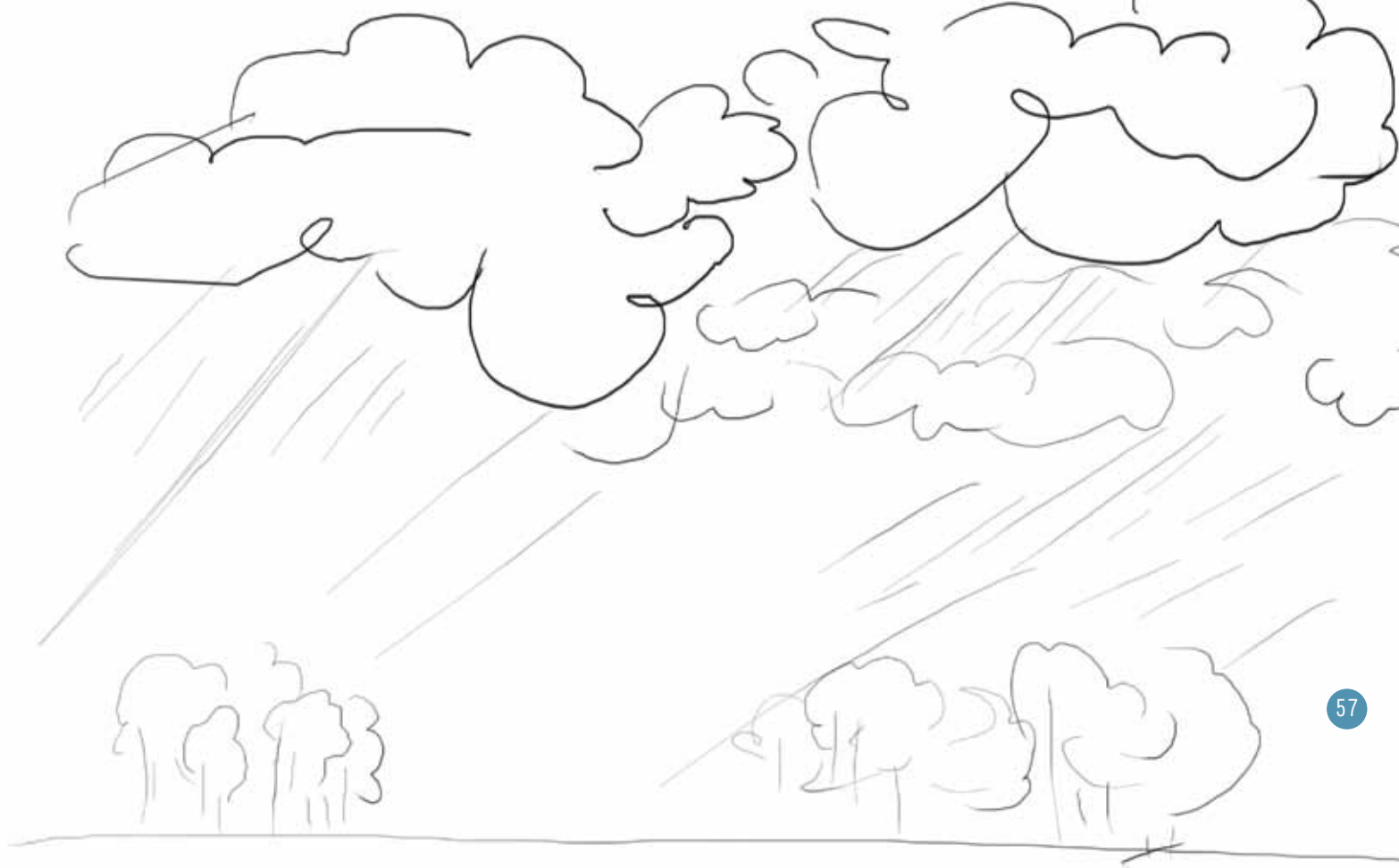
Our ancestors used clay for making pottery, building houses, cosmetic products and healing poultices. Research should be made about the quality of clay found in Barje (is it clean or polluted?). If the quality is sufficiently good, it could be used for the production of toothpaste, facial masks, deodorants and medicinal bandages. In cooperation with herbalist specialists, these products could be enriched with ground herbs. Clay could also be used to make jugs for keeping cold-pressed oils from Barje (for cooking and cosmetics). Not so long ago, all food was stored in containers made from natural and durable materials (wood, natural fabric, clay, stone, glass); such methods are sustainable, unique and — above all — healthy.











*It is very interesting to explore the different hidden potentials of the vital landscapes of Barje. In a way, it brings us back to our roots. We start by asking ourselves: What can I make out of clay? Right, I need rope, how could I make some? How can we eat dandelion in February when it would be covered with snow? A neighbour discarded large quantities of wool, isn't that a waste? I would like to have a small wooden spoon, which I would always keep in my bag and would never have to use a plastic one again! Plus a bag, a hat and a new broom.*

*In cooperation with local craftsmen, governmental institutions and with the help of projects such as Vital Landscapes, we can bring back old techniques and once widely used natural resources, not only to compete but to sweep away some of the artificial ways of life that have made their way into our lives.*





# IMPRESSIONS FROM THE WORKSHOPS

The impressions of all 14 young participants were collected through questionnaires. Most of the children live in Ljubljansko Barje area, only a few were from Ljubljana. The majority of children participated in several different workshops and they all enjoyed them. They liked film-making and making handicrafts the most, while finding presentations of the craftsmen and tradesmen activities less interesting. The herbal workshop was evaluated as the most educational, followed by workshops on wood, flax, beekeeping and maize husking.

The majority of children felt that they had gained new knowledge such as hand skills and knowledge about the presented activities. They especially mentioned the workshop on flax. The children were quite unfamiliar with this activity before, and they found the presentation to be really comprehensive and illustrative. Most of them said they would use newly gained knowledge within their hobbies in future.

Two thirds of the children felt they also learned new facts about Ljubljansko Barje; for example, that the area is now protected as a Landscape Park, that doormats can be made out of corn husks or leaves, that flax grows in Barje, that there is too much maize growing in Barje and that an invasive plant named 'Canada goldenrod' grows there. Only a few of the children thought that their attitude towards Barje had changed due to the workshops and close encounters with the nature of Barje, its plants and natural resources. They were all enthusiastic about the workshops and expressed interest in attending similar workshops the following year.

Nine craftsmen from five different professions assisted with the workshops. Their impressions were also collected with a short questionnaire. They all believed that younger children were extremely interested in their crafts; however, they noticed slightly less interest from the teenagers. They all agreed that such workshops are a good way of presenting the connection between the Barje landscapes and traditional crafts and activities. The respondents also commented that in order to show interest, the children need to be motivated and given the presentations in a positive manner.

The respondents told us that such workshops are the easiest way for them to introduce their profession, and that they got new ideas for business opportunities during the process. More than half of them replied they met interesting new people. All respondents expressed their desire to expand the activity or to connect with other local craftsmen to develop new products. Some of them wish they could run different workshops by themselves and one of the participating herbalists is already engaged in organising various new activities for the children.



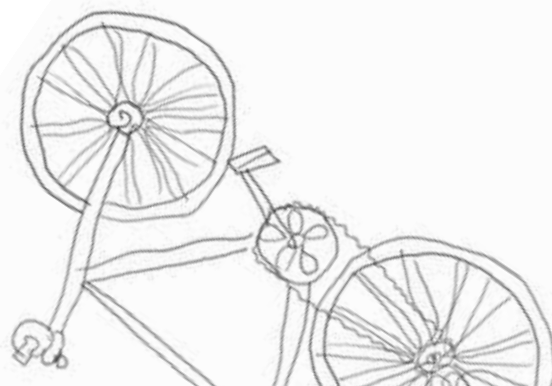
Most of the respondents assessed that the advantages of their products are knowledge of crafts, traditional procedures and local resources. Only one of them replied that his advantage could also be the contemporary nature of his product.

Most of the respondents expressed their interest in developmental opportunities originating from the Barje area that can contribute to balancing the development and the protection of cultural landscapes, especially if they were supported by one of the programmes or projects from the European Community.

Half of the respondents were interested in participating in a partnership under a joint trademark that would represent Ljubljansko Barje. They believe that a joint marketing would result in easier and more effective recognisability and product sales. They also believe that such partnerships are welcome and feasible; the majority would strive to gain knowledge for developing a modern product, marketing methods, receiving orders and (of course) co-financing. No one rejected the support of a potential partnership.

The respondents are quite realistic in their estimates and are aware that they are capable of producing only limited quantities of products, which probably wouldn't be competitive on the market due to the small production volumes. In this respect, partnership and market appearance under a joint trademark would be a good solution. They would also like to develop the identity for their products and crops by emphasising that they originate from Ljubljansko Barje, which they are proud of. They are proud of Barje, of the clean and green environment and organically grown food. Joint branding would bring the possibility for developing new products in the spirit of local tradition.

*Urška Podlogar - Kos, LUZ, d.d.*



Zelo sem vesela, da sem lahko sodelovala z vami. To je bila za mene ena prvih izkušenj. Želim si sodelovanja še naprej... Želim si in upam, da bodo nekje moji izdelki in izdelki prapoznavni, da so iz Ljubljanskega Barja ker sem tu nenehno zadovoljna in srečna in vse to želim deliti z ljudmi, ki imajo Barje za nekaj lepega in posebnega.

Delavnice so bile začetek novega začetka. Želim, da bi se ideja o skupni blagovni znamki Ljubljansko Barje - moj navdih, Ljubljansko vsemu čila. Tako Barje kot njegove vrednote, bi bilo potrebno predstaviti širši javnosti in ga tržiti. V našem primeru preko rokodielov, delavnic za otroke, družin, druženj, starišev. Organiziramo bi bila lahko po Barju, okoli Barja... sveda & v prihodnosti vidim kot del tega projekta.

I'm very pleased that I had a chance to cooperate with you. This was the first for me. I hope we can continue to work together... I wish and I hope, that my products will be recognised as products of Ljubljansko Barje, as I'm extremely happy here and I want to share all of it with people who think of Barje as a beautiful and special place.

The workshops were the start of the new beginning. I would like that the idea of the joint trademark 'Ljubljansko Barje - My Inspiration', will actually come alive. Barje, as well as its values, should be presented and marketed to a wider public. In this case, through craftsmen, workshops for children, gatherings for families, the elderly. They could be held in Barje, with some sightseeing of Barje... of course, I see myself as a part of this project.

# EXAMPLES OF GOOD PRACTICE

---

## MOUNTAIN HERB ASSOCIATION

### HIRBSCHBACH THIERBERG, AUSTRIA

Herbs from the Mountain Herb Association come from the northern part of the Danube River, in Upper Austria. In this remote mountain, region farmers decided in 1986 that they would do something to help themselves. Conditions in the region were not favourable for agriculture, but the locals came to realise that the soil and the climate are ideal for growing herbs. Growing and selling herbs would provide earnings for the entire region. Their aim was the production of wholesome food products such as tea and herbal cosmetics. Farmers from the whole region united and began to grow herbs. The strategy was developed by an economist from that region, who now also runs the business.

Herbs grow in small fields, far away from motorways and industry. They own approximately 100 hectares of farmland. The mountain landscape lies on altitudes ranging between 500 and 900 metres above sea level, enabling optimal growth with its granite foundation. In most areas, only hand cultivation is possible which takes many working hours. Thus, their brand is known for high quality mountain herbs.

The Mountain Herb Association is striving for best quality of its herbs and products. All products are 100% natural and organically grown. Their renowned quality allows them to export large quantities of tea to the rest of Europe and Canada.

Farmers are trying to grow the best herbs possible, be-

cause the Mountain Herb Association pays them according to the quality of plants. In this way they achieve mutual satisfaction and quality at the same time. The association received many awards for the quality of its products.

Their facilities include a shop where it is possible to buy a range of different products:

- teas (herbal mixtures, fruit, special purpose teas, tea bags),
- spices (spice mixtures, special purpose spices, chocolate with herbs),
- herbal bath packets,
- vinegar, oils, mustard,
- rose sugar, herbal syrups.

Every year, the community organizes an herbal market in the little village of Hirschbach, where they present and sell their products and herbs.

[www.bergkraeuter.at](http://www.bergkraeuter.at)

## PANKRAZHOFFER – FRUIT PRESS

### TRAGWEIN, MÜHLVIERTEL, KERNLAND, AUSTRIA

This business, engaged in pressing fruit and the production of different kinds of fruit beverages (mostly from cider), was established by Eva and Norbert Eder. They were joined by 16 producers from that region who take care of the cultivation of old varieties of apple and pear trees. In Upper Austria's Mühlviertel region, cider production is a tradition.



One of Norbert Eder's basic business ideas was to present customers with cider as a premium or highly regarded drink. They started to produce juices made from apples and pears — cider, fruit wine, sparkling juice, fruit sprits — from an old, almost forgotten orchard. In this way they respect and remember the old traditions and at the same time use modern technology in production, thus offering the individuality of each product, without forgetting their roots in land, which brings them profit with its fertility.

Products are made directly from orchards in that region so they don't pollute the environment with transportation. They are produced without preservatives and artificial flavours, and are in accordance with landscape protection and development; therefore, they are even healthier than foreign alternatives. And last but not least, the value stays in the region!

One of their products is called 'Captain Twinkling'— a drink for children's parties. They press juice directly from organic apples and pears, organic herbs and sparkling spring water.

'Regional origin is exactly what people look for when buying food. Consumers want to know where the product came from,' said Max Hiegelsberger, member of the state government for agriculture at the presentation of the product.

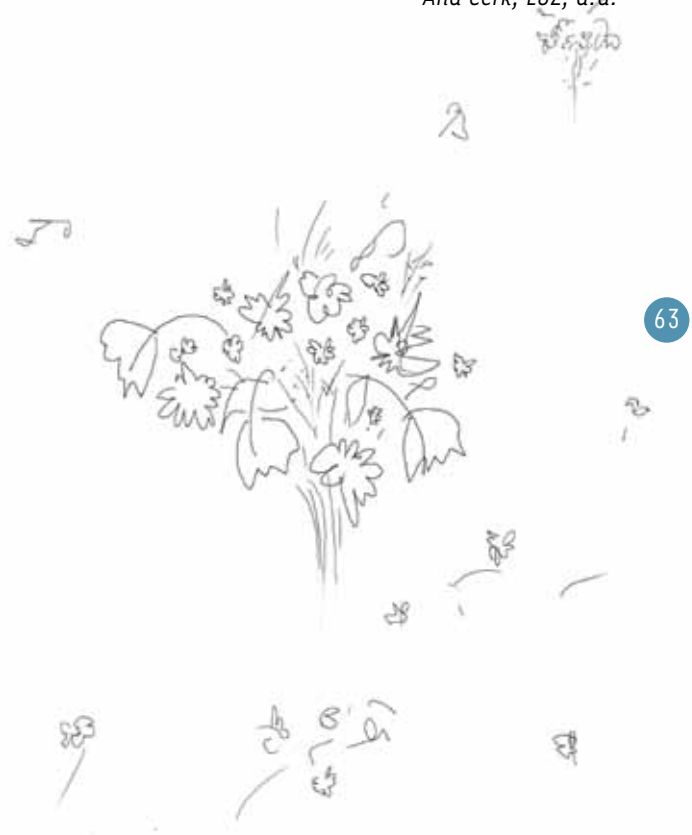
They offer:

- a facility for tasting and presenting their products,
- fruit pressing and bottling (bottles or bags in boxes),
- products: apple and pear juices, cider, fruit wine, sparkling juices, fruit spirits, all made from local fruits,

- accommodation at their farm — holiday flats designed in a rustic, natural style using lots of wood.

[www.pankrazhofer.at](http://www.pankrazhofer.at)

Ana Cerk, LUZ, d.d.



# LANDSCAPE AS A TRADEMARK

There are hundreds of different producers in the wetlands of Ljubljansko Barje. Most of them produce semi-products, such as crops for processing and the other final agricultural products. There are also craftsman and suppliers of different services. The trade market is very limited to a confined circle of users and occasional visitors. Each producer manages production, sales and promotion by himself, and searches for opportunities in an already over-saturated market. For most producers, achieving greater visibility and informing the public about their products is a highly complex and risky process that requires special skills, extra time, and means, and also has unpredictable effects.

64

The purpose of uniting Ljubljansko Barje's producers of goods and services under a joint trademark is to overcome the obstacles of self-marketing and to increase the effects of investment in joint branding and marketing. A partnership of Ljubljansko Barje providers offers opportunities for more effective presence on the market and additional stimulation of development. With joint branding and a single trademark, all products gain added value, raising their level of visibility and place of origin. This also helps to manage the quantities and qualities of products, and increases interest in the market. The trademark distinguishes Ljubljana Barje products from other products and provides visibility and identity of the product origin, both in location and production.

*Urška Podlogar - Kos, LUZ, d.d.*



### LANDSCAPE IS PEOPLE!

Landscape is created and co-created by people and by messages that can be expressed by more than words. That is why, in the service economy, i.e. the experience economy, people are now more important than the conventional marketing. People have the greatest potential when marketing landscape as a trademark. First there are those who live there, work there, and then those who visit. Each person, each 'local' who lives in this landscape, is actually its key manager. His word is worth more than a 1000 pictures. People create and co-create landscape trademarks.

### FROM THE BOTTOM UP!

Landscapes are often branding themselves, through life and through how people see and feel them. These are not trademarks registered at the Intellectual Property Office, but those that arise implicitly, by themselves, from the life of the locals, visitors, investors, media and other partakers. Therefore, at the beginning of the trademark creation process, the most important thing is the attitude of locals towards the landscape. The process of creating a landscape trademark has to be done from the bottom up, from people who live in the landscape and to those who govern it and not vice versa. 'Living the trademark' is a precondition for its development. Landscape trademark is, as with any other trademark, first in the hands of the locals, the employees, that is the producers and service providers.

### AMBASSADORS SPREAD THE POWER OF TRADEMARK!

When the users, guests or investors come, it should be ensured that they get to know our landscape, to grow fond of it and to report of it to others. The experiences must have an impact on all five senses of the visitors, and win over their hearts. Therefore, they have to get to know the stories and the people originating from the landscape that function in it, and should be proud of the community. If the local participants, inhabitants, producers and others interested in landscape development learn to provide strong and authentic experiences, they can effectively support the process of landscape development as a trademark. When the visitors are familiarised with the landscape, inspired by adventures, and in favour of the products and services, they can become heralds and partners in the landscape development and protection.

*Prof. Michael Kline PhD, summarized from a lecture of the  
'Vitalise Your Landscape' International Conference,  
22 September 2011, Ljubljana*

# EU SUPPORTS LANDSCAPE DEVELOPMENT

Many European programs and projects are developed in order to directly or indirectly support the sustainable development of European landscapes and activities that enable landscape protection and development.

Approximately 2.5% of the EU structural funds are specifically intended for transnational cooperation on the projects in the programs:

- Cross-border Cooperation - (INTERREG IVA)
- Trans-national Cooperation - (INTERREG IVB)
- International Cooperation / Networks (INTERREG IVC)

that support projects related to the protection of heritage, landscape and nature, regional development, etc.

66

## CAP, Common Agricultural Policy

In addition to direct payments to farmers, CAP also contains rural development policies. Their objective is to improve the environment and the countryside, the quality of life and to change the rural economy.

Rural development is focused on four 'thematic axes':

Axis 1: Improving the competitiveness of agriculture, forestry;

Axis 2: Improving the environment and countryside;

Axis 3: Improving the quality of life in rural areas;

Axis 4: Support of local bottom-up approaches (ideas by locals and local communities).

## LEADER program

The program supports activities with the bottom-up approach for supporting and strengthening of rural development. It is designed for non-governmental organizations, private businesses, public organisations, communities and other interested groups. LEADER projects have a rather low budget (from a few thousand to several hundred thousand euros) and require additional self-investment funds.

## FP7, Research Framework Programme

Supports all types of research activities that meet the FP7 themes. The program has a lot of landscape related topics. In addition, the activities of the 'Marie Curie' program support the exchange of researchers and scientists. Any company, university, research centre, organization or an individual can participate. Typical budget varies from 2 million to 15 million euros. The co-financing rate varies dependent on the activity. 'Marie Curie' funds scholarships and travel expenses in full.

Youth in Action (projects for young people aged between 13 and 30 years old)

Grants are awarded for youth exchanges and creative youth initiatives with a wide range of topics. Part of the program is the European Voluntary Service (EVS), young people temporary working abroad. Youth exchanges and projects are financed with a fixed average sum and the



daily amounts for accommodation, meals and some other expenses.

## LL, Lifelong Learning Programme

The Lifelong Learning Programme enables individuals, at all stages of their lives, an opportunity for learning, across the Europe. It consists of four sub-programmes:

- Comenius (schools)
- Erasmus (higher education)
- Leonardo da Vinci (vocational education and training)
- Grundtvig (adult education)

*dr. Burkhardt Kolbmüller, povzeto po predavanju na mednarodni konferenci Oživimo krajine, 22. 9. 2011, Ljubljana*



# WWW.VISITBARJE.SI GEOPORTAL

---

The Visitbarje.si geoportal was created for the inhabitants and visitors of Ljubljansko Barje with the purpose of effectively supporting data collection and integration, when creating a united range of Ljubljansko Barje products and services.

The portal enables its visitors to locate important information on specific attractions of Ljubljansko Barje that are connected in thematic trails forming interesting trips through the Barje.

The web portal will enable the locals an advanced presentation of their activities, stories and ideas that will reach their neighbours, visitors, business partners and other potential users of their services. Through online forums, it will also spur communication between locals and service or products providers, and support the formation of online communities.

The portal consists of six main sections:

## NEWS

The latest news related to Ljubljansko Barje will be posted here. Besides reading the news, the portal will enable users to subscribe to the news so they receive it as soon as it is published, and can be reviewed in their favourite program.

## CALENDAR

The calendar will contain all the important events, with their descriptions, times and locations.

## OFFER

Under this section there is a directory of all Ljubljansko Barje providers of products and services. Providers can be searched through the standard register as well as through an interactive map. The user can also filter the displayed providers by choosing the categories.

Later, the portal will enable the providers to create their own web sites. Here they will be able to present themselves and offer a more detailed description of their products and services. The site will also enable providers to have a simple web store.

## THEMATIC TRAILS

Providers of goods and services, as well as natural and cultural attractions are connected by thematic trails that take the visitors on pleasant trips. In the future, it will be possible, through the portal, to interactively create trails specifically tailored to individuals.

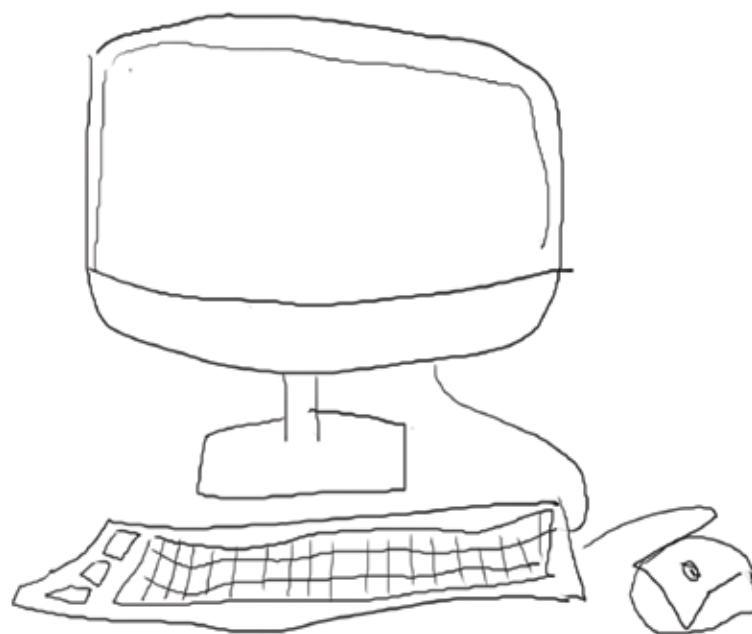
## PHOTO CONTEST

Users can post photographs from the area in the Photo Contest section. Competition themes change over time (history, settlement, animals, people, nature, weather), developing a system of authentic photo documentation. Each image is located in easy-to-navigate folders.

## FORUMS

The forums have several sub-forums that enable local people and other interested groups to communicate with each other, organize better, and form new online communities.

*Miha Nagelj, LUZ, d.d.*







# INTERVIEW WITH AN HERBALIST

## MRS TEREZA NIKOLČIČ

Mrs Tereza Nikolčič, lives in Blatna Brezovica, and has been selling dried herbs at the Ljubljanska tržnica (Ljubljana main market) for almost 30 years now. She works in her family-owned business, Hedera d.o.o., cultivating, harvesting, drying and selling medicinal herbs. On her fields, she grows herbs that are then dried in a home drier. As a local of Ljubljansko Barje, she knows a lot of medicinal plants from the area as well as their usage. Even as a child, she learned about the medicinal herbs in Blatna Brezovica, Bevke and other parts of Barje, as they were then gathering and selling them to agricultural cooperatives. The attitude towards herbs has changed over time; in times of great poverty, people were treated with plants that were proven effective.

Preserving cultural heritage means a lot to her and that is why she gladly passes the knowledge on. She continually upgrades her knowledge as a member of the Society of Herbalists — Ljubljana. She says Barje is a special place, and hopes that the state of Barje will improve and adjust to life in acidic and moist soil.

## HOW DID YOU BECOME INVOLVED IN SELLING HERBS AT THE TRŽNICA (LJUBLJANA CENTRAL MARKET)? WHO INSPIRED YOU?

Listen, as a child I did a lot of plant picking. I didn't know the technical terms. I just did what my mum did. I learned the terms in the '80 and 81, when I took the courses. The first course was in Vrhnika, and later one in Ljubljana. As it happened, there was a need in time of war. Then there'd be no medicine, where'd be no this, no that. In the times of war the medicinal herb would suffice. Peo-

ple would have herbal tea instead of conventional medication. And then the courses started. I took four or five courses. The last one was in 2002. In Ljubljana.

## WHO ORGANIZED THE FIRST COURSES?

I'm not sure who exactly organized the course. The first president of The Society of herbalists Ljubljana was Mr Tomažinčič.

## DO YOU STILL HAVE THE COURSES?

No. There is no interest. Those interested just want to know what that is, you know. They want everything fast. It doesn't work like that with herbs.

## YOUR MOTHER WAS INVOLVED WITH THIS BEFORE THE WAR?

Yeah, before we gathered for sale. We sold to the agricultural cooperatives. They were buying it. For example, they also exported a lot to France. Meadowsweet. Here in Barje there's quite a lot of it. Meadowsweet. Filipendula ulmaria.

## HAVE YOU ALWAYS LIVED IN BLATNA BREZOVICA?

Yeah, until I got married, 'til I was 55 I lived in Blatna Brezovica. Now I live in Vrhnika. That's just 5 kilometres away, so that's also Barje area.

## WHERE DID YOU USED TO PICK HERBS?

At Blatna Brezovica. Bevke. It says here on this paper, that in the 1,000 square meters, you can find all the plants that I've listed in the table that I've given you. I know that many. But there must be many more that I don't know. More. But there are also some that I just don't re-

call. Here there might come the devil's llaw. I don't know the botanical name for it. It has several names. It's also called the grapple plant. It's also a Barje plant.

### THE PLANTS ON THIS LIST, DID YOU CHECK IF THEY REALLY WORK, HAVE YOU CONFIRMED THEIR MEDICAL EFFECT?

Yeah, over the years, we confirmed everything. Look here, on this list these plants they are all growing in the wild.

### WHICH ARE THE MOST TYPICAL OF BARJE?

Of Barje... Valerian. Valerian is great.

### WHEN DOES IT GROW?

It blooms now. In the spring, May and September, the roots are accumulating. There's not a lot of oxlip. A lot of wild strawberry though. White deadnettle only here and there. Not much of yellow archangel, but a lot of stinging nettle. Plenty of meadowsweet in Barje. The toadflax will bloom now in August. Common agrimony, there's just here and there. Hedge bedstraw has a white flower. A lot of it. Gipsywort, not that much. Lungwort, pretty much. Yarrow, also a lot of it. Plenty of vervain. Betony. Also a lot of it. Chicory, not plenty of that. Field horsetail. Huge amounts. Lady's bedstraw, not so much. Not a lot of cranesbill either. Plantain, both narrowleaf and also the greater one. A lot of it. Purple or spiked loosestrife. Pretty much. Autumn crocus is very poisonous.

### WHY IS IT ON THE LIST THEN?

Because it grows in Barje. It is a medicinal plant of Ljubljansko Barje and of Barje monadnock Blatna Brezovica. These plants are all medicinal. Autumn crocus is also

medicinal, but only for the pharmaceutical applications. Pharmacists may use it. That's why there is a cross next to it. It means you could die. It's very poisonous.

Well, then, weed plants at Ljubljansko Barje and monadnock Blatna Brezovica. We think of it as a weed. It grows in the wild by itself. It's like weed. Those are meadow plants, but this is a weed. Ground ivy is a weed. Three-lobe beggarticks, that's a weed. Common comfrey, a very hard weed. Common chickweed. A weed. Shepherd's-purse. A weed. Larger bindweed is a very hard weed. Common knotgrass. Weed. Couch grass. Weed. Creeping Jenny or Moneywort.

### AND ALL THESE PLANTS CAN BE USED?

We can use all of them.

### WHAT PLANTS CAN BE PICKED A LOT WITHOUT HARMING THE NATURE?

Shepherd's-purse. Common knotgrass.

### WHICH ONE IS TYPICAL ONLY OF BARJE?

Hm. Common chickweed. *Stellaria media*.

Also the comfrey is a very hard weed. I have it on my field. But it's carcinogenic. This means that it causes cancer.

### YOU ARE IN AN ASSOCIATION WHERE YOU CAN LEARN THAT?

Yeah, yeah, yeah.

Look here are all the endangered medicinal plants of Ljubljansko Barje and Blatna Brezovica monadnock.

### WHO HAS PROCLAIMED THEM AS ENDANGERED? ARE THERE SO FEW OF THEM LEFT OR IS THE CAUSE SOMETHING ELSE?

There's just so few of them left. This's what I say. This is my selection. Especially this bog-bean or buckbean only grows in one place. *Viola uliginosa* is also disappearing. Wild pansy is also disappearing. *Sedum*. They are endangered because you cannot find them in the wild anymore. There used to be more of them. I think that this bog-bean or buckbean is protected. But it's not listed in that flora, where all the Barje herbs are. I'm really sorry it's not listed there. It only grows in one place.

#### WHAT IS IT USED FOR?

For the stomach. But you can't find it anywhere. Once we've seen it in one place. But there they pull logs through the woods. So who knows if it's still there?

Sweet flag. We planted it. We planted it in the ditch. But the ditch fell in. You know, this boggy soil is like that, it tends to slide. You dig a ditch but it all falls in. Sweet flag disappeared. Field poppy. I do not know how many years ago it was all red on the field. But today it's all gone.

#### HOW COME? BECAUSE OF FERTILIZERS?

Possibly, possibly. This common fumitory. A few years ago I've seen it. These days I can't see it anywhere. But you can find it in Primorska region. But not here in Barje, no longer. Yeah, here we have water and swamp. Eyebright used to grow behind the house, but it's all gone now.

#### I SEE THAT A LOT OF PEOPLE VISIT YOU HERE AT TRŽNICA (LJUBLJANA CENTRAL MARKET); ALSO THE TOURISTS ARE INTERESTED IN PLANTS.

Yeah, yeah. Medicinal plants and trees growing at the edges of Ljubljansko Barje. They grow on the edges. Usu-

ally there are some ditches dug out in the marshes. For example, white willow grows on the edges of the ditch. Well, then, are the sloe, black alder, black elder, English oak, silver birch, midland hawthorn, alder buckthorn, common ivy, common hop, red raspberry, hemp-agrimony, blackberry and ash. Ivy climbs up the tree. Some plants are very rare, some are poisonous. Ljubljansko Barje and the monadnock are very rich with vegetation. Well, but I still haven't written down all of them. For example kingcup. And then also the devil's claw and loddon lily. When I started to read about it, I found that loddon lily is also medicinal. But I don't know the botanical name for it.

#### WHAT KIND OF SOIL, DO THE PLANTS THAT THRIVE IN BARJE, PREFER?

Acidic. Barje soil is acidic. But there are some others that grow in the moors. Valerian grows in the moors. Common Silverweed grows in Barje. Oxlip is a bit higher. Wild strawberry, not in the moors but on the monadnocks. Common Toadflax grows in the moors. Bedstraw is in the moors. In wetlands. Gipsywort is in the moors. It needs water. There are lots of these plants. As I said, the ones that I know. But there are lots more. Amongst others, the loddon lily. And the kingcup.

#### WHAT DO YOU USE THESE PLANTS FOR?

I don't use them. I'm just there so they can learn. Autumn crocus is very poisonous. You can die from it. Comfrey is carcinogenic. It shouldn't be used. Otherwise, you can make tea, tinctures, compresses... from these plants.

### ANYTHING ELSE?

Tinctures, compresses, for wounds, for a cold.

### WHAT ABOUT A BATH?

Yes, yarrow, for gynecological bath. Camomile both for bath and for tea.

### CAN YOU PUT THE PLANTS IN THE BATH WATER?

First, you make the tea and then pour it into a bath water. You should soak in it for at least 20 minutes. Ergot kernel. Used to be cultivated in Primorska region. It's poisonous, and beneficial for the heart.

### WHAT IS VALERIAN USED FOR AS THERE IS SO MUCH OF IT IN BARJE?

It calms you, also for sleep.

### IS IT ALSO APPLIED IN OTHER PRODUCTS?

Yes, it's soaked in alcohol.

### ARE PEOPLE WALKING BY ASKING YOU FOR ADVICE CONSTANTLY, RIGHT?

Yeah, yeah.

### HAS THE ATTITUDE TOWARDS HERB GATHERING CHANGED AND HOW?

Yes, nowadays people are more and more interested in it. Sometimes. 60, 70 years ago it was a totally different attitude. They used the herbs more. People living in the countryside had no money. So they used herbs as a remedy. We also picked herbs for mass sale. We picked valerian. There used to be a lot of sweet flag. Not anymore.

After the ditches were dug up, sweet flag disappeared. This year we have planted it in our fields. In the ditches. I barely found any last year. In about 6 years, it will grow in heaps.

### DO YOU HAVE ANY SUCCESSORS?

Sure, sure. My grandson and his wife will do it. We'll have to see about my great-grandson.

### YOU ALSO HAVE A SHED?

A proper shed.

### NOW YOU DO THIS AS A BUSINESS?

Yeah, yeah. Hedera.

### WHAT IS HEDERA?

Hedera means ivy.

### WHERE DID YOU ACQUIRE THE KNOWLEDGE ABOUT DRYING?

Also in courses, but we invented this drying room. Down here is a warm draft. You just set it to 40°C. It's blowing up the warm air. The temperature must be 40°C. For the roots up to 70°C. But we don't dry roots.

### WHAT ABOUT THE HUMIDITY?

Oh the humidity, more by feeling.

### WHAT WOULD YOUR WORKING YEAR LOOK LIKE?

In winter we don't do work like that. Only if there's something left from the summer.



### ARE YOU INVOLVED IN ANYTHING ELSE?

No, just that. That's all. I don't have anything else. Now, this is the third generation that's doing that. Today's treatment is a lot different than it used to be. God forbid that a child would get dirty now. But in the past... no way. We still hear, I also say that every child should eat 2 kilos of mud during his childhood, this way he forms an immune system. A child should form his own immune system. If you don't get the stimulation for the immune system now... what will happen later?! And there's more. It bothers me a lot if the mother takes her child to the doctor too soon. And the doctor writes an antibiotic prescription and says 'take this'. She didn't do anything. Even if it's just a common cold. First give him some tea. And some warm compresses. And if he has high fever, wrap his feet into apple vinegar. I think they worry too much. And you should only bring down the fever when it's over 39°C, as a child can take more than the adult. Don't bring it down before. The fever is a sign that there's something cooking inside you. Something is coming out of you. This is when you take the tea for perspiration. There's lime and elderflower. And meadowsweet is also for perspiration. It's best that it comes out of the body.

### WHAT DO YOU HAVE TO DO OVER THE COURSE OF THE YEAR?

We start in the beginning of March. Usually, we plough through all the fields in autumn. And if we're not done in autumn, than we finish it in spring. Just let it be, so it nicely crumbles. Then we go over with a harrow and start with the seeding.

### WHERE DO YOU GET THE SEEDS?

Seeds. We produce most of them. In the beginning, when I started to do this, it was in '81; we got some in Žalec, some in Switzerland. I got the seeds. Then I had two, three seedlings and waited for them to seed, so I had plants for the future. So I planted out the plants. And so they grew. We went to pick them, but didn't get anything. We said, well, at least we had a free day, as we didn't have anything to pick.

### DO YOU STILL GATHER WILD PLANTS?

Just a bit.

### PLANTS THAT USED TO THRIVE IN THE MEADOW AND THEN YOU ACTUALLY PLANTED THEM IN A FIELD?

Yeah, just with what's possible. We pick the birch in the wild. Then centaury we still pick in the wild. You just can't grow it. We have tried already, but we failed.

### DO YOU PRACTICE CROP ROTATION?

Yes, we do, so it changes.

### I HEARD THAT FLAX SHOULD BE ROTATED EVERY 7 YEARS.

Yeah, the sunflowers even every 10 years. Well I don't hold plants that need to be rotated this way. But it's good for balm to be rotated every 4 years. It should be transplanted every 4 years.

### WHAT HAPPENS IN SPRING?

Well, in spring we plant the seedlings, and we transplant them later.

### SO THOSE FIRST SEEDLINGS ARE SOWN IN POTS?

Yeah, the pots, yeah. Then in the month of May we plant them out in the fields. These are planted in the fields, or in September. Or the end of October, September. It should be transplanted then. We planted sooner so they get good rooting till the autumn. It's hot in the summer, and the sun would burn it, so we don't plant it over the summer.

### DO YOU COVER THE CROPS IN THE SUMMER SO THEY ARE NOT DESTROYED BY HAIL OR RAIN? HAS THAT EVER HAPPENED?

No, no, we don't cover it. It has happened to us already. A year before last the water came. The water took it. It was last year, yes.

### DOES THAT HAPPEN OFTEN?

Not really. We have annual floods in Barje, but not as massive as last year. Last year the waters were extremely high. But otherwise, whatever happens... Once, twice a year, it floods for sure.

### DO YOU GATHER THE PLANTS DURING THE SUMMER?

Yes, we pick over the summer. Well, the goldenrod we pick in the wild. It grows in a beautiful place. Otherwise, it grows also in our village. On those monadnocks. And there the earth is a red, there's stone, rock.

### THE SOIL OF LJUBLJANSKO BARJE IS ALSO GOOD FOR GROWING Highbush blueberries?

Yes, we have 40 acres of land in total in Barje. And there we are thinking of growing either the blueberries or the hemp. Industrial hemp.

### THEY SAY THAT FLAX IS ALSO A GOOD ADDITION TO INDUSTRIAL HEMP, BUT RATHER ON THE OUTSKIRTS OF THE MOOR.

But, I do not know about flax. We never sow it, because we did not have enough land. Neighbours sow it. And I heard them early in the morning. Bang, bang, bang..., when they crushed it. And when the sheets were made, they washed it and out in the sun with it. Get it wet, and put in the sun. So it becomes nice and white. And then they had the sheets.

### WHAT ABOUT HEMP?

Ropes were made out of hemp. This I remember, as we also had it. For the rope. We had the rope made. There was a ropemaker in Vrhnika. They knitted about 25 meters long ropes.

### IS THERE STILL ANYBODY IN BARJE WHO DOES THAT?

No, I do not think there is; industry came.

### THERE IS A GENTLEMAN IN BARJE THAT PRODUCES OIL FROM HEMP.

Oh, yeah. Papis. Yeah, I know him. I just talked to him. Now, I don't know what we will decide. We were also thinking of planting that part with meadowsweet. There's plenty of it around but here we would have it in our fields. Not that anybody minds if we pick it there in the ditches. Thank God that somebody is gathering it. But here we would have it in our own property.

### WOULD IT BE A PROBLEM IF I, NOT A LOCAL HERE, WAS WALKING IN THE MEADOWS AND GATHER THE PLANTS?

Well, if you were gathering just the meadowsweet, not

a problem. Where, if you would be picking, for example, this shepherd's-purse, they would think you're stealing. Big difference. Shepherd's-purse grows next to the potato or something other. It's weed. They would think you're stealing. And this common knotgrass, same thing. If I know whose field it is, I ask them. No problem so far. But this is me in our village, we know each other, there's a difference. But something happened there, in Primorska. There's somebody there that picks leopard's bane for us. When he picked leopard's bane on his property, some people came from somewhere else and gathered leopard's bane in his fields. Ok, he said, ok, they didn't even care. I told him, you should've explained to them, that it's your land and you need the money for yourself. That's just like somebody was taking the potato from your fields, the potato you planted. But you need it, to sell it. Well, that's how I met this gentleman, I was picking his leopard's bane and he's there looking at us, strangely. So, I then talked to him.

And I ask: 'Is this yours?' He says: 'Yes.' I ask: 'Can I gather leopard's bane?' 'Not a problem!' He said. Well, then we made this arrangement. He gathers leopard's bane for us, but from his fields. I only go there to collect it. He lets us know when it's all gathered and I just pick it up. And that way he earns something too. So that's how we started too.

**WHEN DID YOU START SELLING IN THE TRŽNICA (LJUBLJANA CENTRAL MARKET)?**

Oh, it must be 26, 27 years ago. Almost 30 years now.

**HOW DO YOU TRANSPORT ALL THESE HERBS?**

I fold these bags inside, here (note: points to the enclosed wooden cart). And I have this gentleman who takes this to the storehouse in the morning. The storehouse is here on the other side of the church.

**WHAT ARE THE SACKS, WHICH HOLD THE HERBS HERE IN THE MARKET, MADE OF? (NOTE: HERBS ARE ALL IN SEPARATE YELLOW SACKS). IS THE SACK'S FABRIC IMPORTANT?**

No, no, that doesn't matter. As long as the herbs don't stick to the fabric. Some plants tend to stick to it. My granddaughter-in-law made them. The sacks. We bought the fabric. Linen is best.

**HOW DO YOU STORE IT BACK HOME?**

In paper bags. And also in such big boxes.

**WHAT ABOUT THE PROTECTED PLANTS?**

That snake's head, there, is like that. That is not medicinal. Snake's head is not medicinal.

**WHAT ABOUT THE INVASIVE, NON-NATIVE PLANTS, LIKE JAPANESE KNOTWEED AND COMMON RAGWEED? DO THEY DESTROY AND SUPPLANT HERBS?**

Yes, supplant them. This one, Canada goldenrod is also very aggressive. It is also medicinal, but very aggressive.

**WHAT ABOUT THESE INVASIVE PLANTS 50 YEARS AGO? HAVE THERE BEEN A LOT OF THEM?**

No, no. This Canada goldenrod expanded 7 or 8 years ago. There was none before that. But now you can see lots of it next to the highway.

### DO YOU REMEMBER ANY STORIES ABOUT THE PLANTS, TOLD BY YOUR PARENTS OR PEOPLE WHILE WORKING?

Yes. But it's not about the herbs. This false goat's beard also grows in Barje. We called them that; I don't know what it's really called. They are medicinal and edible. Anyway, we used to hang them on the window. I have no clue why. We picked them and hung it fresh on the windows, on each window. They had to hang there for 3, 4 days. We say: 'Ob Kresi se dan obesi' (Note. A Slovene saying meaning that after the midsummer the days are shorter). This is on 22th of 23rd of June, that's when we did it.

### WHAT DID THEY SAY, WHY DO YOU HAVE TO DO THAT?

So the vipers don't come to the house, the snakes.

### ARE THERE ANY PLANTS THAT DRIVE AWAY INSECTS OR OTHER ANIMALS THAT SOME PLANT STINKS TO THEM?

Fern!

### DOES THAT ALSO COME FROM THE LJUBLJANSKO BARJE?

No, that is, there, hunter's fern.

### HAVE YOU EVER PICKED THE HERBS FOR PEST CONTROL IN THE FIELDS?

Yes, the nettle. The ashes. Let me tell you how we used to preserve the meat. We put the meat into a fresh stinging nettle. We picked the nettle and bind it up. Put it in the wet cloth, add some vinegar. And the meat stayed fresh for 3 of 4 days in the cool place.

### INSTEAD OF THE REFRIGERATOR?

There were no fridges then. Usually we just hang it in a

well. The rainwater tanks had wells.

### DID YOU USE ANY OTHER PLANTS FOR SPECIAL OR CEREMONIAL PURPOSES? FOR EXAMPLE FOR CHRISTMAS HOLIDAY?

Yes right, we had amadou. Amadou from the tree. Birch or oak tree. So, we took the amadou and there was smoke in the house. They went around the house, the barn, where the animals were. In the pantry. Smoke from the amadou.

### WHAT ABOUT FODDER FOR THE ANIMALS? FOR EXAMPLE, HORSETAIL?

No, no, not horsetail. If the cattle eat it, they get the runs.

### WHAT ABOUT FOR HORSES?

Yes, the horses can, indeed.

### IS THERE A LOT OF HORSETAIL IN BARJE?

Yes a lot of it. But to use as horse-fodder, we had to pick out this autumn crocus! As it was very poisonous for the animals. We took all the autumn crocus out. It grew this high, 30 or 40 cm high. It resembles this, the ramsons. We took the leaves out so the animal wouldn't be poisoned. We used to sell the tips. There were little heart-shaped follicles in there, three, four. We said follicles, elongated, egg-shaped. It was inside. And then we dried it and sold the seeds. We sold everything. I remember that, it was not so long ago, that people were picking it up and a two-year-old boy got poisoned by the autumn crocus.

### DO YOU ALSO KNOW THE TEA THAT CAN BE SERVED IN SLOVENIA, INSTEAD OF COFFEE?



Yeah, mint. Mint, mint. In large quantities it stimulates, in small quantities it sedates.

#### IS THERE ANY PLANT FROM BARJE THAT YOU WOULD LIKE TO MENTION, ESPECIALLY?

Yes, common agrimony, it can be used for the mouth or throat. It's anti-allergenic. Although quite rare in the Barje, there is still some. It grows. We grow it, that's why we have it in greater quantities. It's not quite common; you have to know where to look. Or this also, devil's claw, devil's claw or fuller's teasel.

#### WHAT DO YOU WISH FOR IN THE FUTURE AS FAR AS GROWING AND GATHERING THE HERBS?

I only wish that we keep our cultural heritage. Nothing else. So that what was sold 50, 60 or just 30, 20 years ago, would still be sold. And that only really experienced herbalists would sell the herbs.

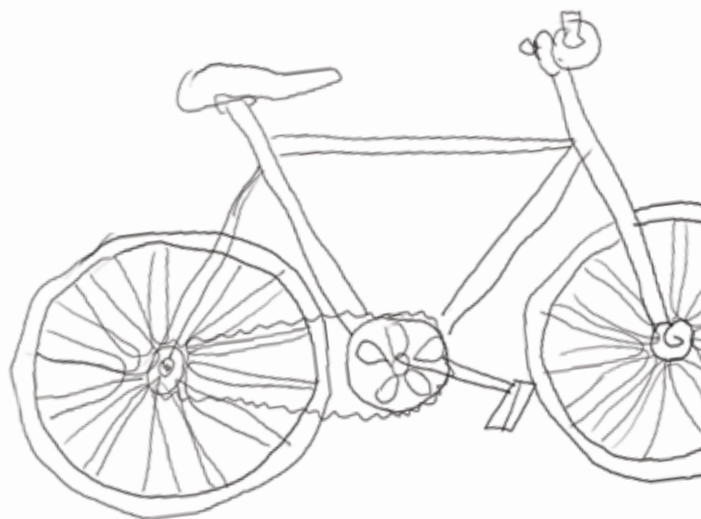
#### WHO IS AN EXPERIENCED HERBALIST IN YOUR OPINION?

One that has at least some knowledge on herbs.

#### WHAT DO YOU WISH FOR THE FUTURE?

So that Ljubljansko Barje would improve. And to protect the cultural heritage.

*Katarina Vrhovec*



# WORKGROUP

---

## CRAFTSMEN, ARTISANS, FARMERS

*The role of Ljubljansko Barje craftsmen of the 'Ljubljansko Barje – My Inspiration' project, was to demonstrate traditional skills and chores of craftsmen, artisans and farmers, typical of the Barje area. The craftsmen welcomed us with open arms and presented their work in six workshops held at their homes. The workshops were organized under the competition for a short film, created by pupils of primary schools located in the Barje area and the wider surroundings. The children had to make a movie on traditional activities from Ljubljansko Barje that may significantly influence the conservation of cultural landscape. It all started with the craftsmen...*

Ana Cerk, LUZ, d.d.

*... the story of Ljubljansko Barje beekeeper...*

80

**Franci Suhadolnik** is an experienced beekeeper of Jezero at the foot of the mountain Krim for many years now. Next year (2012) will mark 30 years since he began. He was inspired by Pavle Herbst, head of Slovene beekeeping, who also practiced apitherapy. Franci first started thirty years ago with two beehives, two bee families, today he has 27.

He is also the only still living of the five founding members of the Čebelarsko društvo Krim (Krim Beekeepers Association). He has been the association's chairman for twenty years, but these days he works there as its secretary.

He says that Ljubljansko Barje is a paradise for bees. Even in times of drought, there were a lot of flowers where the bees could collect pollen from. Also, there is always water in the moors, so they are never thirsty.

In the early spring, the bees collect honey from catkins, hazels, willows, in the recent years goldenrod is also very popular.

But there are also some difficulties in beekeeping. In addition to bee diseases (the Varroa destructor mite), the greatest troubles are caused by the farmers, by spraying the fields with pesticides, especially the corn. This is toxic for weeds, but also for bees, as it affects their nervous system and their sense of orientation.

Ana Bezek





**Zlatko Bedeković** started working with bees more than 30 years ago. Beekeeping has been his desire from an early age, as the grandparents kept bees, but only in order to collect honey. But he was attracted to it because of the mystery of bees. The decision to engage in this activity enabled him to gain deeper knowledge of bees. Zlatko says that there are some characteristics that a good beekeeper should possess: patience, calmness, diligence and conscientiousness; in fact, these are the same characteristics the bees have so they produce good honey. The bee regularly flies to the flowers to collect nectar. It takes it back to the hive where it is taken

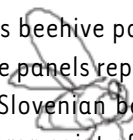
over by the others, younger bees. The bees then process the nectar, add the fermenting agents and acids, and store it in the cells. There they ventilate the nectar with some alcohols and after a certain time the honey forms.

Even though bees produce a very beneficial and healthy nutritious product, most people do not have a friendly attitude towards bees, and even less so to wasps. A bee can sting, and the stings are unpleasant, so most people swing their arms at bees. Zlatko says that this is the wrong approach to these animals. The bee may sting when it feels threatened, so it is crucial to keep calm. When a bee senses the fear, it will attack. You can relieve the pain from a bee or wasp sting with compressions or other pharmaceutical remedies. Zlatko has not been stung by a bee for a long time, and when he is, it does not affect him in any way.

The difference between the bee and wasp sting is that a bee can sting only once, because the stinger is torn from its body, and it dies. Whereas the wasp can be far more annoying because it can sting repeatedly as stinger stays on its body.

The speciality of Zlatko's beehive is the beehive panels. His beehive panels are embellished with somewhat different themes than the classic Slovenian panels. The motifs on the panels represent the images from Ljubljansko Barje area, individual flowers and birds from the moors. Traditional Slovenian beehive motifs are on just a few of his panels, among them there is also an image of St. Ambrose, the patron saint of beekeepers.

*Urška Podlogar - Kos, LUZ, d.d.*



## Organic farm Pr'Laškarju,

**Vinko Košir.** The farm is located in a peaceful rural setting, at the end of the Borovniška basin where the moors cross into dense forests on the Menišija plateau. Its beginnings date back to 1860, when a house was built here. A former owner, Škerlj, did not have any male descendants, so after his death, a neighbour Suhadolnik, locally known as Laškar, bought the farm. The former owner is his grandson.

Until 2001, it had been more or less an intensive livestock and dairy farm; since then the owner decided it was time the farm returned to the previous principles of organic farming, but not at the standards that are enforced by the government today. As Mr Košir says, organic farming is the imitation of the past and the knowledge that generations before us had. A good farmer has to make sure that the farm lives and evolves constantly, and this is the way at Pr'Laškarju. The owner has a lot of help from his wife and three children who experience the beauty and the charm of life on the farm, from day to day, through all the tasks. The farm still relies on livestock for meat (it is rare to leave the mother's milk for the calves as it is usually taken away from them!), but they also produce other crops such as wheat, oats, barley, spelt, potatoes, beans, home-grown vegetables, fruits (pears and apples from tall trees), and much more, depending on the year and crop rotation that is practised here. Of course, all these healthy, organic goods and neatly packaged products can be purchased on the farm.

As the forest is part of any genuine farm, this is no different Pr'Laškarju. But the owner realises what the forest really is, a bank with a permanent source of wealth,



that is why they leave the wood in the forest for the time when it is really needed, but as far as necessary harvesting goes, they use that wood for the fire to keep warm in winter.

Many people have formed an old-fashioned and monotonous picture of the farm. This couldn't be further from the truth. There is something new happening every day, even new technologies have found their way here. Have you ever seen a solar power plant on the hayrack? The Košir family truly practices the organic living and green energy is a part of it.

However it should be noted that the farm Pr'Laškarju is not only a farm — it is a meeting place and a cultural temple, as it is necessary to preserve the tradition as a part of countryside conservation. And so it is now a tradition, to meet each year under the hayrack on a cultural event where they sing old local songs and play somewhat forgotten instruments. Enchanting? Definitely...

Žiga Munda





**Janez in Ivanka Skubic** live in the village Lanišče. They still remember that people in this area used to cultivate flax. They decided to try to revive this former practice as flax is a very healthy and useful plant.

They do not own a lot of land so they grow flax on a small-scale. It blossoms in a beautiful light blue colour. Mr Janez says that they only have flax for promotion. The soil is ploughed up in the autumn or early spring. The flax is sown at the end of April, always in a different place, as it requires rotation every seven years. It takes approximately 10 days for flax to sprout. Then it is cleared of weeds. In June it blooms. It is identified by the blue flowers up to 65 centimetres in height. It needs moist soil, but the marsh land is not good for it. The flowers fade in August, and it is then pulled out with the roots. Combines should not be used, as it destroys the stalks, needed for yarn. Flax should then be dried in a haystack for three weeks, followed by hand-threshing to separate seeds from the stalk. It is all done by hand, making it difficult to get hired help.

They do not have any successors who would be willing to take over the cultivation of flax; both sons have university degrees but of a different field. Ivanka and Janez would very much like to see this practice to be preserved, since it has been forgotten for 80 years now.

Among other things, flax is grown for linseed. They also created their Laniška cream from ground seeds and honey. It can be used as a skin ointment or as a bread spread promoted at different events. From the flour, the bread is baked in the nearby pizza place. There are a lot of omega 3 fatty acids under the linseed skin.

Janez jokingly says that when he was 60 years old, it took

him three years to learn how to produce flax and the yarn. He demonstrates with pleasure how a stiff thread is formed.

He stresses that linen is very good for summer wear. Linen shirts are of great quality, but the process is very time consuming, the most difficult of all is to get the thread. After it is washed and cleaned, there is just half of it left. The stem, the hard part is removed. When the flax is drying, it has to be threshed in the garage. For this task, they use a plank and the pole. The place where this is done has to be cleaned beforehand as hygiene is very important. Then the seeds have to be ventilated, cleaned by a machine. Besides that, the seeds have to be picked out on a table. They do not sell linseeds as they cannot produce them in large enough quantities. However, the linen is used to make curtains, clothes and tablecloths. They used to wash it by hand, but now they do it in large pails. A bleaching method, which partially stays secret, is also carried out.

Flax production used to be gender separated: men used to thresh it and the women weave it. On long winter evenings, they used to sing and dance, preserving their songs and hominess.

*Katarina Vrhovec*



**Franci Trček** is an artist and a master, his modest views are made up of simplicity of the world in which he lives and creates in. In addition to his wife and two sons, a large part of his heart is filled by his great love – wood. Franci comes from a long family line of craftsmen and wood workers from Barje. He followed in his father's footsteps and after the successful completion of vocational school for woodworking, he worked as an apprentice at, then 'elite' team of master carpenter of Mizarstvo Vič; their timeless art can be seen in Ljubljana Cathedral, the Assembly, the Parliament building, and elsewhere.

Today Franci Trček works out of his home workshop, with the help of his whole family. The workshop has a wooden floor. Franci cannot stand concrete, because, as he says, it is dead and cold. The contact with wood is like unconditional love to him, as he walks barefoot in his workshop. 'This is my protective equipment at work,' are the words of the happy master craftsman. Lifts up one foot and smiles.

Franci selects the wood for his artwork very carefully. He points out the interesting patterns that radiate from the surface of wooden works of art as independent nature art work. 'Usually, the tree tops are cut away, the branches are burned and only the trunk is used. But it is here, where the most beautiful patterns and shapes are, where the trunk passes into the thickest branch, here is where the real heart is.' His favourites are cherry wood, walnut and alder wood. And it is all local, he says, 'I get the walnut wood in Ig, and the alder is our native tree at Barje anyway.'

Franci works with solid wood. He dries the wooden boards in his home's boiler room. He makes wooden goblets, cups, jars, spices containers, plates. These are his mas-



terpieces. His passion originates here. Franci expanded his business as a subcontractor for carpenters. He makes details, turned on the lathe, which he made himself. Franci does not sell in bulk; most of his products are made by order. For advertising, he does not need to appear on the Internet. 'The best assurance for quality is the advertisement by word of mouth,' says the talkative Franci.

He is not worried for the future of Barje. He believes that the proximity of Ljubljana gives better opportunities to the Barje local people. 'But if I lived somewhere in the mountains, then it would be hard.'

Working with wood is a beautiful thing, but it is true that a person must have steady nerves, a lot of patience and will, if he wants to keep and maintain this craft. And here are his two sons, Jan and Jure. Jure's greatest work of art is a wooden club table that he exhibited once; he was the only one of his generation there. Mom appears from the back of the large circular saw and says with an affectionate smile: 'When Jan was barely five years old, he stepped on the bucket and cheerfully worked by woodturning; the goggles had to be taped to his head so they would not fall off.'

*Dejan Sotirov*

## Marija Rupert and Marija Kozin

Mrs Marija Rupert, from Iška vas, started making corn husk products at an early age, learning it from her mother. In autumn, when the corn is mature, they would get the corn from the fields and husk it. This was done by many people, both men and women. While working they talked, sang and told stories. The husks were then hung in the attic, left to dry. A variety of products were made from them; most common were doormats. For this, you need corn husks, a needle, strong thread, and a lot of time. First, a plait must be braid out of husks; a plain doormat will take about a 9–10 m long braid, its length depends on the size of the mat. The braid is then stitched together with a needle and a thread. The husk doormats

are very tough and therefore very effective for removing dirt from the shoes. Mrs Marija never produced doormats for sale; she did it for her own pleasure. She is happy to give it to anyone who appreciates her work. Every year, she makes as many products as there are husks. Since they do not grow corn anymore, there are not that many husking products anymore. She has successfully passed her knowledge of making husking products on to her granddaughter.



**Tadeja Vadjal** is a native of Barje. She was born on Uršičev štradon, but had to move away. After marrying, she and her husband built a house in Črna vas. Since she was a little girl she was in contact with plants, as her parents had a small farm; they had a large field where she used to hoe corn, plant potatoes and clear weeds. She knew all the garden plants. When she moved in with her husband to their house, she decided to grow vegetables and fruit in her garden; she conserves the goods and stores them for the winter. She produces juices, syrups and jams. She started to get to know the herbs last year when she was making spirits full of medicinal herbs. This is how she started to know these plants, their use and where to find them. She now knows about 30 herbs. She only grows a few herbs in her garden, mint for example. She also planted two highbush blueberries, which thrive very well without any additional care, since blueberries like acidic soil and turf. She likes to experiment in the kitchen and so she made two kinds of chocolate candy, first with lavender, and the other with tarragon.

Currently, she is not a member of any association, but would like to continue in this field, so she is collaborating with Anica on a project. She says she does not have the knowledge of Mrs Anica Ilar, but is very interested in plants. In addition, she has other work obligations and three school-age children. She also likes to sew, and therefore she is considering, with Anica, to organise lessons for children, where they would learn about herbs and animals.

Together with Anica they think most typical medicinal plants in the Barje are meadowsweet, valerian, betony, soapworts and plantain. You can also find some plants

for food in the wild like common hops, ramsons and dandelion. Tadeja says that snake's head is also edible, but only its red head.

When visiting Mrs Anica's garden we stop where meadowsweet grows, which is also very typical of Barje; there was even a story of Maria Theresa, the ruler of the Habsburg Empire who supposedly ordered meadowsweet spread around her bed; the scent of the plant was so good...

*Katarina Vrhovec*





**Anica Ilar** lives in Črna vas. As a child she gathered many medicinal plants to sell. Together with the other children, she picked herbs, dried and sold them to make some money. Three years ago, she retired and began creating an herb garden, and is now planning on expanding it. She grows vegetables in a natural way, without pesticides or fertilizers. She has regular customers who come to her home, and she makes deliveries also. If she meets someone who loves beans, she plants them, growing the plants just for them. It is in her interest to supply a few families from her garden and it means a lot to her that they can eat healthy food, too.

She obtained the advanced knowledge of plants on the herb farm Plavica, close to Dolenjske Toplice. She took a shorter, 35-hour course on medicinal plants with Mr Majes. Now she is involved in Zeliščarsko društvo Ljubljana (Ljubljana Herbal Association) that organizes various lectures. Each month, they also hold a presentation of a different plant. She has to be in touch with new research that may show different results to the ones known.

She gathers yarrow, field horsetail. She does not pick valerian, she only picks flowers to make sprinkle for the garden out of it. Otherwise, tea can be made out valerian roots. Before the plant grows out, its root has the most nutrients. Therefore, they have to be picked in the late autumn, in October, or early spring. Mrs Anica Ilar does not have a drier, so she dries the roots naturally. She only makes medicinal tea. The only exceptions are drops for strengthening the immune system, which are made out of purple coneflower. She does not hold any other products, saying she has only begun to study the medicinal plants. In addition, there are so many of these plants, so one has

to make a choice.

When she thinks of the changes, she remembers more people gathering medicinal herbs some 40 years ago. Many had definite buyers and the gatherers could sell a lot of herbs. But when the import of the medicinal plants from abroad began, this activity declined and harvesting of herbs diminished. She only sells the herbs at Barje, on the traditional Barje market in late October. In the previous 12 months, she has also been selling in Škofljica under the Ruskov hayrack, where the organic market is organised four times a year. As a member of Zeliščarsko društvo Ljubljana (Ljubljana Herbal Association) she takes part at the Fair for Nature and Health. The association has a section for exhibitions.

Behind the house there is an herb garden and a field with a variety of herbs and vegetables. In addition to corn she also grows Jerusalem artichokes. She likes to experiment with different plants and is happy to show them to those interested. She tells us where she found individual plants and how she uses them in the kitchen. She tears parts of the plants, crumples it with her fingers and lets us smell its specific fragrance.

*Katarina Vrhovec*



## WORKSHOP MENTORS

*Workshop mentors had an organizational role in the 'Ljubljansko Barje – My Inspiration' project. They were our field co-workers who helped a lot in the integration of local residents to the project. Their tasks included making a list of all the activities occurring at Ljubljansko Barje, helping to select the local artisans and craftsman, who later participated in the workshops, and visiting some local artisans, where they recorded their stories. Later, they ran the workshops at the craftsmen's homes and with them in a mutual cooperation with the whole project team arranged six beautiful mornings.*

*Ana Cerk, LUZ, d.d.*



**Ana Bezek**, a student of ethnology and cultural anthropology. I came in contact with the Vital Landscapes project after a recent presentation of the project and a tour to Ljubljansko Barje. I was drawn to the project because I am writing a thesis on Barje, focusing on floods and living with them, mostly about two central Barje villages, Lipe and Črna vas. As a fanatic 'field reporter' I enjoyed the work, where I was in contact with various craftsmen and become familiar with their work and knowledge.

I'm **Tina Debevec**, a graduate of ethnology and cultural anthropology. I live on the northern edge of the Ljubljansko Barje, a region that has always astonished me with its variety and treasures. I have already explored Ljubljansko Barje and its surroundings during my studies. In addition, the Ljubljansko Barje has been ethnologically poorly studied, and that represents a great challenge to me. A colleague, Ana Bezek, told me about the Vital Landscapes project, as she had also explored the area of Ljubljansko Barje. I decided to participate in the project to explore the area further and to lead the children workshops, as this gave me great joy.





My name is **Žiga Munda** and I have been connected to Barje all my life, as I come from Borovnice, one of the municipalities that are part of Ljubljansko Barje. The Barje with its elements has also made its mark on my career decisions; as a forestry student, I want to strive to make my interest also my profession. Not only the flora and fauna, but the people have also contributed a large piece in my mosaic of Barje. So it is undoubtedly important to recognize this aspect also, and participating in this project has made this possible.

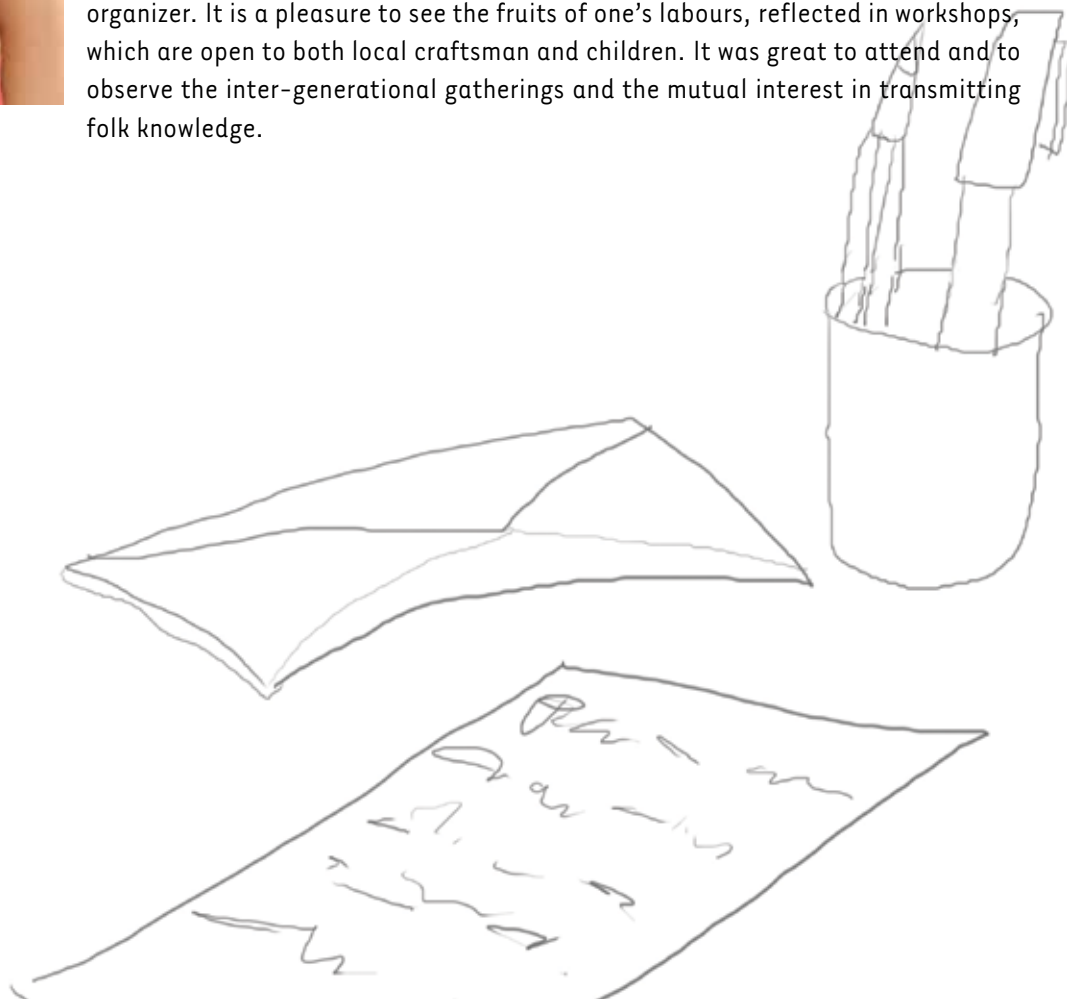
I came to know the Vital Landscapes project at the conference presentation as part of Ljubljansko Barje Landscape Park and — because it doesn't hurt to ask — I came up to the project presenters and soon we found common grounds, so I ended up as one of the moderators and met lot of interesting people in the process, both among the organizers and later in the field.

My name is **Dejan Sotirov**, I am currently employed at the Slovenian Association for Mental Health (Slovensko združenje za duševno zdravje — Šent). I decided to participate in the Vital Landscapes project when I visited the mowers competition and the presentation of craftsmen that were held in Barje. I have always viewed the craftsman's trade as a link between people and nature. I am interested in working in Barje, as I think that preserving old crafts of the cultural and natural heritage goes beyond the material things, as it is important for both the present as well as for the future of us all. I like take on the tasks that include diverse dynamics, spatial ethnology, and sociological perspectives — understanding and communicating with people, and researching all the aspects. Personal contact brings you closer to the truth and confirms the view of love to life. Communication is not only useful as a means for understanding each other, but also as a dictionary for more complex processes, such as feelings and perceptions of human nature.





I am **Katarina Vrhovec**, graduating from the Department of Ethnology and Cultural Anthropology at the University of Ljubljana. The topic of my thesis relates to today's changes in the rural areas and deals with rural urbanization and the rural way of life. I am particularly interested in rural development, so I subscribed to the news on the Vital Landscapes, an international project that (in Slovenia) covers the area of Ljubljansko Barje. I was also interested in the cooperating with the Ljubljana Urban Planning Institute (LUZ d.d.) within this project, so I offered to work there as an outside consultant. The cooperation started in a group of so-called field reporters. I like field work, working in a rural area as a coordinator and an organizer. It is a pleasure to see the fruits of one's labours, reflected in workshops, which are open to both local craftsman and children. It was great to attend and to observe the inter-generational gatherings and the mutual interest in transmitting folk knowledge.



## 'SMETUMET' and 'CVETUMET'

*Their part in the 'Ljubljansko Barje – My Inspiration' project is connected with the presentation of materials from Barje that are important to its identity. The purpose of the cooperation was to show a creative, humorous, playful and easy way to explore the possibilities for the usages of the materials that were presented in the workshop:*

- the herbs and other wild-growing plants. The purpose was to show different ways of using wild plants and the prospects for the development of various activities related to it. The emphasis was on using plants that are typical for this area and can result in interesting, new and innovative products.*
- The products were created out of flax, corn husks, wood, beeswax and honey. The purpose was to demonstrate innovative, environmentally friendly and creative ways of processing materials that open up different possibilities for the creation of new, contemporary, innovative products, under the trademark of Ljubljansko Barje.*

*All these girls were very creative while working with children during six workshops, this summer, at different locations, with various craftsmen from Ljubljana Barje.*

Ana Cerk, LUZ, d.d.

- 'The workshops were organized on different dates, so in a succession of a few days, we could create products that somehow belong together, and could be joined in a "Barje Gift Package":*
- Wild pesto – herbal spread, decorated with linen that was printed with flowers and bound by a nettle string,*
- Wooden knife for spreading the pesto,*
- Printed sewn bag with a string, for storing fruits, teas, etc.,*
- Lip balm or lipstick or wood polish,*
- Corn paper (as a sticker for the pesto, greeting cards, business cards etc.).'*

91

## Ana Ličina

I really enjoyed participating in the project. My mother used to live in Borovnica, and I remember, as a little girl, I could hardly wait for the weekend, when we took off from Ljubljana to Barje, admiring the mist on the way and eventually ending up in the beautiful nature where my relatives lived. As children, we helped aunt Anica to pick potatoes, did husking with aunt Marija, we raked hay, chased hens, admired the calves, stole cherry-plums straight from the trees and chattered on the wooden balcony. We always got a good snack, served by rugged hands and accompanied by simple folk wisdom. I still love Barje; sometimes I take the unexplored paths, other times I admire Barje from St. Ana, and sometimes I pick mint at Podpeško Lake. Barje has always been my refuge, and I hope it will be preserved and healthy for our children.





## Urša Štrukelj

In the last few years, I have also passed Barje almost every day — I pick herbs there, the materials for my creations. I admire the beauty and the potential of Barje, especially the vastness of wild nature so close to the city. It was my pleasure to participate in the project with such a good plan, as the Vital Landscapes project had.

I think this is a project that has a potential to raise the tradition of hand skills and a natural way of life and bring it back into our time. I hope that the trademark of 'Ljubljansko Barje - My Inspiration' develops and expands, and that the discovered potentials of Barje would collaborate with each other in creating contemporary products that will celebrate people and a nature-friendly way of life. It was inspiring to spend time with the craftsman and farmers, as the workshops were held at their homes. Their kindness was exceptional; I would like it if their efforts would be repaid. It would be nice to get to know this environment

even more and to form a network between people. The Mayor of Ljubljana declared that we will soon be able to swim in the river Ljubljanica again, but I would also like to pick watercress in unpolluted peaceful heart of Barje.



## Maja Modrija

I have always been fascinated by hand-craft skills and the variety of techniques of working with materials, and all kinds of small mysteries that can only be taught by someone who has the technique, skill and knowledge and has been doing it his whole life. Once I had an idea, for a local newspaper, that I would visit craftsman from Barje and write articles on the topic of disappearing crafts. Since that has not worked out, I had an opportunity to realize these ambitions in the Vital Landscapes project. But I still have one life goal to realize: make a dress on my own. It is not about sewing – for 10 years now, I have only worn second-hand clothes or ones I have made myself. My wish is that I create one piece of garment from the beginning to end: to make the material, before that the thread, and before that the fibre... In Lanišče, I got linseed and now have

no more excuses. The dress starts with a seed. My mom comes from Brezovica and her childhood memories consist of infinite fields of blue flowers. Fields of flax...

## PHOTOGRAPHER

*His role in the 'Ljubljansko Barje — My Inspiration project' was to produce the photographic material for promotional activities that draw materials and inspiration from the Ljubljansko Barje, and thereby contribute to the strengthening of regional identity.*

*He photographed workshops in Ljubljansko Barje, held from the 18th to 25th of August and also produced photos of activities, materials and the ambience associated with it, indicating the importance of the cultural landscape of Ljubljansko Barje.*



Ana Cerk, LUZ, d.d.

**Luka Vidic** is a landscape architect and a photographer. Currently he is working as a freelancer, cooperating with businesses and institutions in the field of landscape architecture and architecture. As a photographer, he is primarily interested in landscape photography, with motifs ranging from nature, cultural landscapes to urban spaces. One of his photo series is of public urban areas, in which he seeks the connections between built areas/architecture and open areas/parks. Situations in the photos come alive as he portrays people interacting with physical space. Among others, his photographs appear in the book entitled 'POT' (Trajekt, 2009). His photographs are regularly published in the magazines Hiše (Houses), Delo in dom (Work and Home), and most recently in the book 'Najlepše slovenske prenovljene hiše' (Best Renovated Slovenian houses). He is also active in the field of cultural heritage conservation, as he makes sure that his Prleška thatched roofed house remains in the condition prescribed for heritage buildings of this type.



## FILM MENTOR

*Max's role in the project was to film a movie promoting the activities that take materials and inspiration from the Ljubljansko Barje, and by that contributing to strengthening its local identity. The purpose of the film is to respectfully present selected local materials and activities related to the existence of the cultural landscape of Barje.*

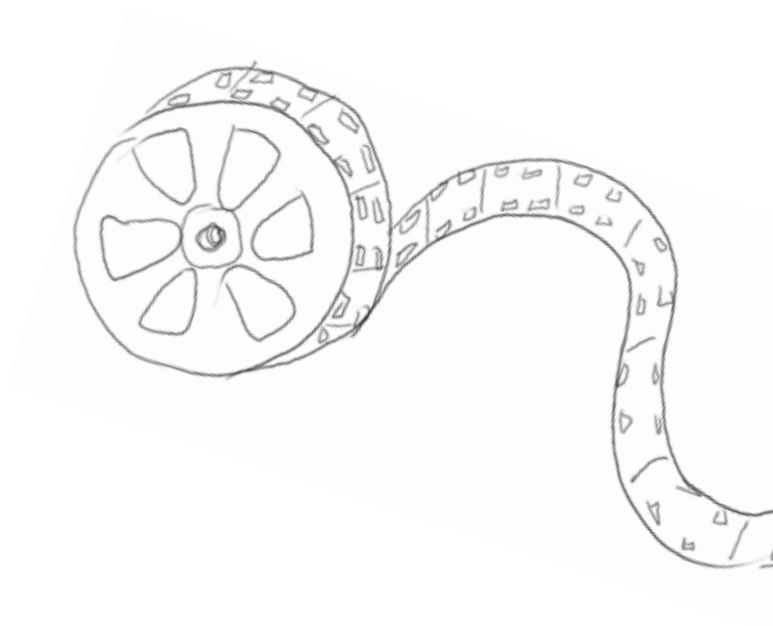
*He also gave a brief introductory workshop by presenting the film production process, using simple technical equipment. He was a movie mentor in the workshops for children when craftsmen were presenting their traditional crafts, and he also managed a brief final workshop for the final editing of the videos.*

Ana Cerk, LUZ, d.d.

94

## Max Sušnik

The description is along the lines of 'tall, dark and handsome'.



## MUSICIAN

*He created instrumental music for the 'Ljubljansko Barje - My Inspiration' project, which was used as the basis for the promotional film. Besides the guitar and other musical instruments used for recording, he also used dried flax as one of the percussion instruments to imitate the rustle of the wetland meadows.*

*Urška Kranjc, LUZ, d.d.*

**Boštjan Soklič** Bostjan Soklič is an art historian and a guitarist of the Tantadruj music group. He is a private investigator of planetary curiosities, a Barje ambassador, a member of the Aziopa Institute, an 'argumentator' of alpine blues and yodelberg psychedelia and has an M.A. in TWNOIII (topics which no one is interested in). For decades now, he has been composing music to the poems of Slovenian and foreign poets (E. A. Poe, Lermontov, Goethe, Puškin, Rimbaud, Josip Murn-Aleksandrov, Dragotin Kette, France Prešeren), he also writes his own poetry. An instrumental song titled 'Nekaj mora biti zunaj' (There must be something out there) is the musician's reminiscences of the Ljubljansko Barje, on walks in Barje and the observation of wetland flora and fauna.



# PROJECT DEVELOPMENT AND MANAGEMENT

---



I am **Irena Balantič**, a landscape architect, graduated in 2007, at the Biotechnical Faculty. Since 2008, I have worked at the Ljubljana Urban Planning Institute (LUZ d.d.), participating in the preparation of national spatial plans, municipal spatial plans, detailed municipal spatial plans, spatial development studies and expert basis.

I am **Ana Cerk**, a landscape architect. The Ljubljansko Barje project has inspired me. It is one of those projects that I did not do just because it's my job — it has fully consumed me. I truly wish that we could, within the resources at our disposal, manage to contribute as much as possible to Barje and its inhabitants, and also, that the locals would react positively and join us on that journey. The more I learn about Barje, the more it charms me with all its various attributes. However, Barje, such as it is now, would not exist without the people.



96



My name **Urška Kranjc**, and I am a landscape architect. I like to take part in the various projects associated with landscape. I am particularly interested in the urban landscape, where I often think of how I could attract more people to it, even those who are not professionally connected to it — the users. I really like Ljubljansko Barje because of its typical cultural landscape, flatness, colours, animals and plants.

I am **Matej Mišvelj**. A geodesist by profession, I have been working recently in the field of computer science. I am mostly engaged with the management, creating and processing spatial data. In my spare time I like to go rock-climbing.



I am **Miha Nagelj**, a computer science engineer. Since the beginning of my studies, I have been participating with the Ljubljana Urban Planning Institute (LUZ d.d.), but since April 2011, I have been employed here full time. Our department develops interesting geoportals, nowadays rapidly spreading across the web. In my spare time, I like to cycle while enjoying the beauties of nature.





I am **Urška Podlogar Kos**, a landscape architect, active in the interdisciplinary field of landscape architecture and architecture, resulting in a master's degree in architecture. I am interested in the intertwining of architecture with landscape architecture, an interaction of the living and not-living nature, and in the processes of their interaction. Above all, I am excited by the relationship of people and the landscape, how it responds to its beauty and at the same time pursues its own interests, impacting landscape in a negative way. The Vital Landscapes project enables me to creatively engage in the field of cultural landscape, with specific tasks and solid results in the interaction with people.

**Maja Simoneti** is a landscape architect and urban planner, sensitive to the qualities of green and public areas for leisure use of space and for children needs, and has been employed at the Ljubljana Urban Planning Institute (LUZ d.d.) since her graduation from university. She received her master's degree with the theses of Involving residents in planning and managing public green spaces in the city, at the Department of Landscape Architecture, University of Ljubljana. In her researches she focuses on the promotion of green areas, participating and creating partnerships in spatial planning and the promotion of spatial management and spatial literacy.



I am **Klara Sulič**, a landscape architect. Professionally, I am involved in the preparing municipal spatial plans, detailed municipal spatial plans and expert basis. I participate in architectural and landscape architectural competition groups, and occasionally as a reporter in the architectural and landscape architectural competitions. I pay attention to spatial developments and actively respond to them.

My name is **Tina Verbič** and I am a landscape architect. I work at the Ljubljana Urban Planning Institute (LUZ d.d.), participating in the preparation of national spatial plans, detailed municipal spatial plans and expert basis. I most enjoy participating in projects where I can also apply my graphic design knowledge.



*Her role in the 'Ljubljansko Barje — My Inspiration' project was to manage activities associated with creating substantive basis for the development of innovative products that derive from traditional skills and crafts.*

*Ana Cerk, LUZ, d.d.*

**Alenka Repič** is in charge of the company Kaaita, which she founded in 2004. The company develops and sells emotionally powerful gifts by which individuals and businesses can show their specialty in environmentally-optimal ways. Alenka is passionately concerned that Kaaita be known as an excellent source of emotional gifts for the inner circle of clientele, as well as stories that motivate the public to a variety of environmentally and socially conscious activities.



*His role in the project was to name the project, to analyse the existing materials related to the identity, marketing, products and materials from the Ljubljansko Barje and to create the most important starting point for joint trademark that represents the cultural landscape of Ljubljansko Barje. He also wrote the script for the promotional video, the text for the narration and he also cooperated in the graphic design process for the video.*

*Ana Cerk, LUZ, d.d.*

**Igor Medjugorac** helps to provide words and the development of content that individuals or organizations need for realization of their opportunities. As a scriptwriter and creative director, he is working on projects of strategic planning, marketing communications and development of services and products. He has several years of editorial experience and works as an outside consultant for various awareness-raising and educational projects. He is founder of the company that develops content for communication Rdeči oblak (Red Cloud) and the founder of Wild Thought, the Institute for non-profit communication (Divja misel, Inštitut za neprofitno komunikacijo).

