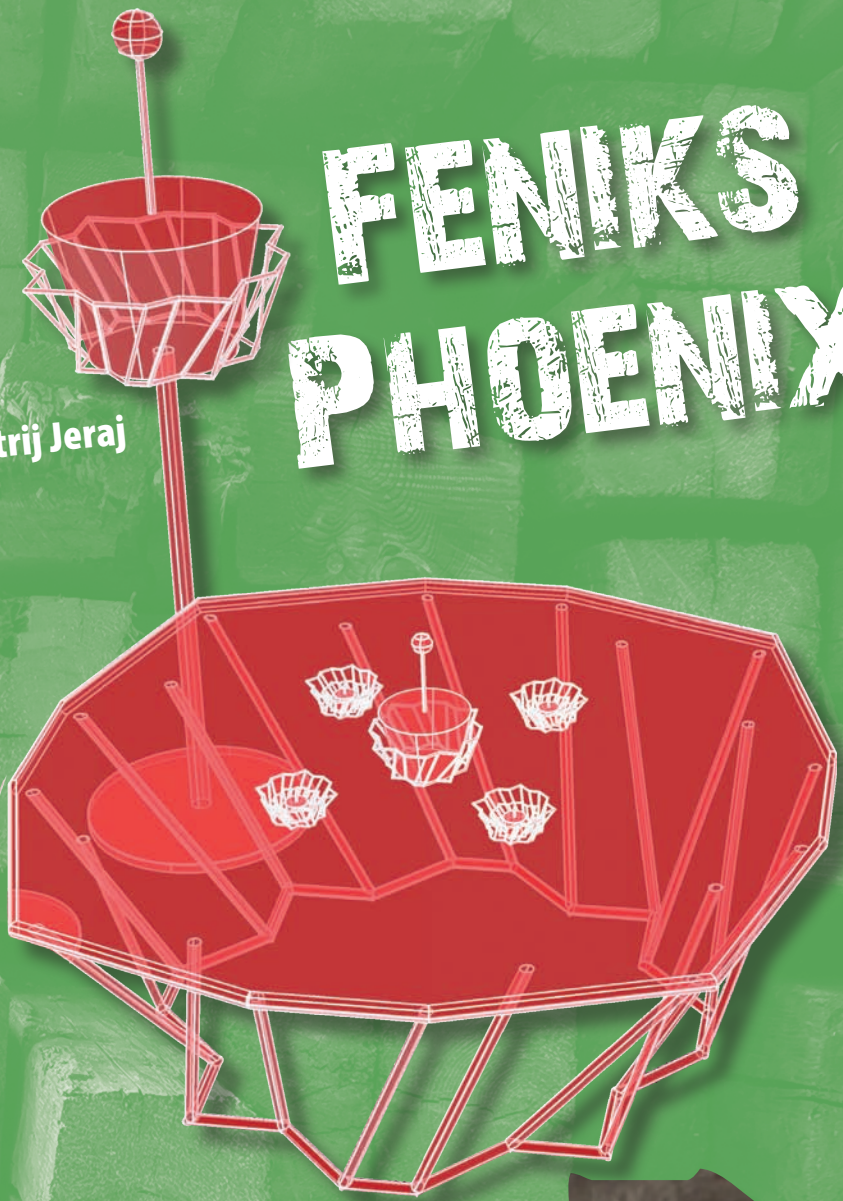
FENIKS
PHOENIX

Dimitrij Jeraj

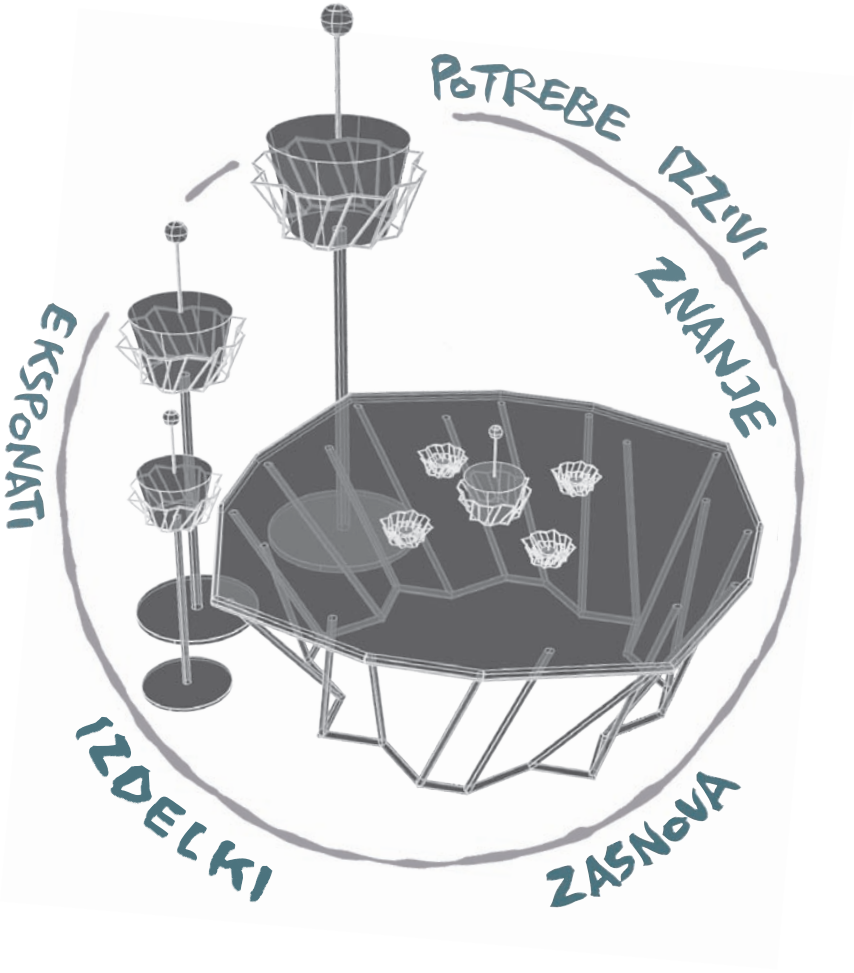


Izdelki 2020 Products

Srednja šola za lesarstvo Secondary school

Šolski center Škofja Loka for wood engineering

Iz kroga v krog | *From a circle to a circle*



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Feniks – o recikliranju lesa in duha v nove kvalitete

Les je poseben material.

Recikliranje

Beseda reciklaža zaradi svoje dolge brade nagovori precej več ljudi kot poslovenjena besedna zveza ponovna uporaba, zato bom v tem katalogu ostal kar pri prevzeti besedi, ker z njo nagovarjamo tako starejše kot mlajše. Reciklaža je eden od načinov, kako uresničevati zamisel trajnostnega, sonaravnega bivanja na tem planetu, in je tema, ki je zaznamovala delo na naši šoli v šolskem letu 2019/20. A ne zgolj lesa.

Drugačno šolsko leto 2019/20

Preteklo šolsko leto je bilo zelo digitalno, mnogo bolj kot običajno. Prvič smo pouk v celoti več tednov izvajali od doma. Vsakdanje življenje je bilo zaradi skrivnostne in nevarne virusne epidemije zaustavljeno, zato smo se povezovali pretežno s pomočjo informacijske tehnologije, kar pa našim dijakom niti ne predstavlja večje težave, saj večino strokovnega dela tudi sicer pripravijo s pomočjo računalnikov. Na splošno je namen tehnologije, da povezuje, čeprav so učinki lahko tudi diametralno nasprotni, saj nas duhovno povezuje, fizično pa razdvaja. V medsebojnih pogovorih tega možnega protislovja sicer nikdar ne pozabimo omeniti, vendar smo tokrat prvič izkusili, da je neposredni stik s človekom in svetom pomembnejši, kot smo verjeli doslej. Da preprosto potrebujemo Drugega, nekoč zlasti starše, danes pa tudi še učitelje, vrstnike in družbo, druženje, fizično interakcijo. Mnogi smo začeli verjeti, in ne zgolj misliti, da je neposredni stik s svetom, v katerem bivamo, nezamenljiv, pravzaprav nujen in edini smiseln.

Les – naš vsakdanji živi sopotnik

Šola za lesarstvo, ki ji je v poslanstvu določeno, da ustvarja z lesom, da snuje in izdeluje lesene izdelke, tovrstno izolacijo občuti kot posebej velik manjko, in to vsaj iz dveh razlogov. Prvič, zelo konkretno, zato, ker je večina dijakov in drugih na tej šoli predvsem zaradi stika z lesom, zaradi njegovih posebnih lastnosti, in ne zaradi neke njegove podobe, slike ali predstave o njem. Les za nas ni zgolj surovina. Povsem nekaj drugega je, če se odpraviš v gozd in ga doživiš, če odrežeš kos lesa, ga obdelaš, gladiš, kot če si to samo predstavljaš. To je nekaj nezamenljivega, ker draži vsa čutila in dokazano ugodno vpliva na človekove fiziološke spremembe, ustvarja posebne pozitivne občutke in čustva ter neposredno vpliva na odločitve v ustvarjalnem procesu. Drugič, splošno, pa izolacija zmanjšuje celovitost ustvarjanja, saj to v najboljših primerih zmeraj izhaja iz življenja, iz vsakodnevnih

konkretnih in vsakokrat posebnih situacij in ne iz sobe, pisarn ali iz glave. Na šoli se pravzaprav učimo, kako negativne življenjske situacije spremeniti v pozitivne, in verjamemo – prav nič naivno in neštetokrat dokazano – da to lahko naredimo s pomočjo lesa, z izdelkom, narejenim iz te čudovite, zelo žive snovi, za katero se ves čas zdi, da ima svojo voljo. Če si izgubljen, vprašaj les ali drevo. Deluje. Zato je drugačen. Je pomemben Drugi, vsakdanji sopotnik.

Lesni feniks

Gozdovi so sicer obnovljivi ekosistemi in Slovenija je gozdnata dežela, vendar je kljub temu z njimi treba ravnati premišljeno, da bi obnovljivi tudi ostali. V preteklem letu smo zato sodelovali v projektu Lesni feniks, katerega cilji so bili ponovna uporaba lesnih ostankov in odsluženega lesa, osveščanje lokalnega prebivalstva in sodelovanje z gospodarstvom. Projekt je bil zasnovan celovito, na osnovi aktualnih izzivov in s konkretnim končnim rezultatom. Občina Žiri se je odločila v svojem rekreacijskem predelu postaviti nekaj urbane opremo iz odsluženega lesa. V šoli smo bili zadolženi za zasnove. Pretežno smo razvijali klopi, načrtovali, izdelovali prototipe, ki jih je knjižica polna. Klop Eve Kokelj so v podjetju M Sora razvili do uporabne vrednosti in danes v Žireh prva primera že stojita in služita svojemu namenu.

Feniks kot simbol

V katalogu so dela dijakov urejena po dveh kariernih poteh. Prva je predstavljena v poglavju Oblikovalsko-tehnološki pristop, druga v poglavju Tehnološko-oblikovalski pristop. Razlog za to je pokazati prisotnost in nujnost feniksa – mistične ptice, ki simbolizira okrevanje, preporod, konec in začetek hkrati – v nas samih in njegovo vlogo v osebnostnem razvoju, pri usvajanju znanja, ki močno spominja na krožno ponavljanje med gradnjo in reciklažo, porajanje novih in novih zamisli na osnovi predelanega znanja, predhodnih projektov, preteklih izkušenj. Iz predstavitve je razvidno, da se projekti na šoli odvijajo drug za drugim relativno hitro, da drug drugega razvijajo in rastejo in z njimi se seveda razvijamo in rastemo tudi mi.

Feniks kot učna metoda

Vsak projekt se začne z izzivom, temelječim na občutkih in čustvih v prostoru in času, ki ga živimo. Vsaj malo bi bili radi tudi aktualni tako v družbenem kot osebnostno-razvojnem smislu. Izziv zmeraj raziskujemo in ga razrešujemo v zasnovi, s pomočjo enostavne risbe ali modela, ki mu sledi strokovno podroben izvedbeni načrt in potem prototip ali končni izdelek, ki ga lahko brez sramu postavimo pred ljudi, na police, v sobe, prostore, včasih tudi na trg (glej shemo na strani 1). Če na hitro prelistate katalog, boste lahko zaznali razvoj, napredek. Kaj zmore začetnik in kaj maturant, kaj zmore tehnik in kaj mizar, česa se loti dekle in česa fant, kaj zmore dekle in kaj fant, kako je videti rešitev kot zasnova, kot konstrukcijski model, kot izdelek. Vidi se, da izzivamo tako domišljijo kot realnost. Zanimivo si je ogledati popotresne sunke lanskoletnega projekta Benetke, ko so ga dijaki z dekonstrukcijo – konstrukcijsko predelavo ali reciklažo – v zelo kratkem času preobrazili v očarljive izpeljanke, majhne stolce (slike 53, 55, 56, 59, 61, 62, 66, 69, 72, 77, 83, 90, 92, 93). Ne boste verjeli, a dijaki imajo tudi vizije, kako bivati – na tleh ali v zraku, čeprav so njihove izkušnjes svetom kratke, a očitno zelo intenzivne – projekta Zabojnik in Hišica na drevesu (slike 51, 58, 54, 68, 70, 71, 76, 81, 88, 137, 145, 151). Če boste katalog prelistali večkrat, boste opazili, da dijak v tretjem letniku postane drzen, v četrtem previden, tako kot vdrugem, čeprav nekoliko drugače. Opazili boste še celo vrsto drugega, o čemer se meni, ki to pišem, niti ne sanja.

Najprej razstavljamo nato sestavljamo. Znova in znova.

Feniks kot prispodoba enakomernega tlenja, ne niča

Teorija ustvarjanja predvideva fazo priprave, ki ji sledi faza inkubacije. Kadar jo izpustite, **ogrožate** ustvarjanje. Gre za zaustavitev, navidezno brezdelje, mirovanje, v prispodobi kaljenje, valjenje, iz česar se pogosto izvije zamisel, rešitev izziva. Ko se v kokon ovita, nažrta in neestetska ličinka preobraža v čudovitega metulja. A za to potrebuje mir, varnost, pogoje. To je faza notranje predelave vsebin, recikliranja, prerazporejanja, navideznega tlenja, kot potencialnega začetka novega ognja. Učinki so po vsakem takem premoru očitni, še zlasti na začetku vsakega novega projekta, sploh pa na začetku novega šolskega leta.

Preroditev morda glavni cilj vzgoje in izobraževanja

Po inkubaciji je med dijaki čutiti novo željo, voljo, svežino. Na naslovnici je risba, ki je tam zato, ker je v tem smislu pomenljiva. Njen avtor, maturant Bine Križaj – v svojih štirih letih je ves čas presenečal z zamislimi in humanim odnosom do ustvarjanja – jo je naslovil Povsod ljudje, nikjer človeka. S tem je označil prostor in čas, v katerem se je znašel. Seveda ne poznamo pravega razloga za njegovo misel, ki jo je izrazil s krhko, majavo risbo. Morda je zaznal vrzel na relaciji človek – viri, morda človek – les. Morda je začutil netrajnostni odnos med ljudmi, med ljudmi in našimi viri ali razvrednotenje prvega in slednjega. Nepovezanost. Ali pa se je zgolj zaustavil in inkubiral. Če je tako, potem je že, vsaj v sebi, sprožil reciklažo, proces izboljševanja, preroditve. Seveda računamo nanj, ker zna, znamo, saj vzgojo in izobraževanje naše šole v tem katalogu predstavljamo kot vrtenje, ki se nenehno presnavlja in giblje izključno tukaj in sedaj, a usmerjeno naprej, v neznano prihodnost.

Bine Križaj

Phoenix – about recycling wood and spirit into new qualities

Wood is a special material.

Recycling

Due to its popularity, the word recycling appeals to many more people than the phrase reuse, so I will stick to the word in this catalogue, because we use it to address both older and younger people. Recycling is one of the ways to realize the idea of sustainable, sustainable living on this planet, and it is a theme that marked the work at our school in the 2019/20 school year. But not just wood.

A different school year 2019/20

The past school year was very digital, much more than usually. For the first time, we taught the whole course from home for several weeks. Everyday life was stopped due to a mysterious and dangerous viral epidemic, so we connected mainly with the help of information technology, which was not a big problem for our students, as most of the professional work is prepared with the help of computers. In general, the purpose of technology is to connect, although the effects can also be diametrically opposed, as it connects us spiritually and separates us physically. We have always been aware of this possible contradiction , but this time we experienced for the first time that direct contact with a person and the world is more important than we had believed so far. We realized that we simply need the Others, especially parents, but today also teachers, peers and company, socializing, physical interaction. Many of us have begun to believe, and not just think, that direct contact with the world in which we live is irreplaceable, in fact necessary, essential.

Wood – our everyday living companion

The School of Woodworking, whose mission is to create with wood, to design and manufacture wooden products, feels this kind of isolation as a particularly big shortcoming for at least two reasons. Firstly , very specifically, because most students and others are at this school primarily because of wood, because of its special properties, and not because of some imaginary notion of it. Wood is not only a raw material for us. It is something completely different if you go to the forest and experience it, if you cut a piece of wood, process it, smoothen it, from just imagining it. This is something irreplaceable because it evokes all the senses and has a proved beneficial effect on human physiological changes, creates special positive feelings and emotions, and directly influences decisions in the creative process. Secondly, in general, isolation reduces the integrity of creation, as ideally it comes from life, from everyday specific and special situations, and not from an isolated place, a room, an office or from our imagination. At school, we actually learn how to turn negative life situations into positive ones with wood, with a product made from this wonderful very living substance that always seems to have

its own will and we believe in that - not naively, judging from experience. If you are lost, ask wood or a tree. It works. That is why it is different. It is an important Other, an everyday companion.

Wood Phoenix

Forests are renewable ecosystems and Slovenia is a forested country, but they still need to be handled carefully in order to remain renewable. In the past year, we therefore participated in the Wood Phoenix project, the goal of which was reuse of wood residues and used wood, raising the awareness of the local population and cooperation with the economy. The project was designed comprehensively, based on current challenges and with a specific final result. The municipality of Žiri decided to install some urban equipment equipment made of used wood in its recreation area. At school, we were in charge of design. We mostly developed benches, designed and made prototypes, which can be seen in the booklet. The bench of Eva Kokelj was developed to a useful value in the company M Sora and today in Žiri the first prototypes have already been set up and are serving their purpose.

Phoenix as a symbol

In the catalogue, the works of students are arranged according to two career paths. The first is presented in the chapter Design-technological approach, the second in the chapter Technology design approach.. The reason for this is to show the presence and necessity of the phoenix - a mystical bird that symbolizes recovery, rebirth, end and beginning at the same time - in ourselves and its role in our personal development, in acquiring knowledge strongly reminiscent of circular repetition between construction and recycling. generating new and new ideas based on processed knowledge, previous projects, past experiences. It is clear from the presentation that at the school the projects take place relatively quickly one after another, that they develop each other and grow , and with them, of course, we also develop and grow.

Phoenix as a teaching method

Every project begins with a challenge based on the feelings and emotions in the space and time we live in. At least we would like to be relevant in both social and personal developmental terms. The challenge is always explored and solved in design, with the help of a simple drawing or a model, followed by a professionally detailed implementation plan and then a prototype or final product that can be proudly placed in front of people, on shelves, in rooms, sometimes even on the market (see scheme page 1). If you browse the catalogue quickly, you will be able to detect development, progress. You will see what a beginner and a high school graduate can do, what a technician and a carpenter are able to do, what a girl and a boy do, what a girl and a boy can do, what a solution looks like as a design, as a construction model, as a product. It is evident that we challenge both imagination and reality. It is interesting to see the aftershocks of the last year's Venice project, when students transformed it into charming derivatives, small chairs, in a very short time through deconstruction - construction processing or recycling (pictures 53, 55, 56, 59, 61, 62, 66, 69, 72, 77, 83, 90, 92, 93). You won't believe it, but the students also have visions of how to live - on the ground or in the air, even though their experiences with the world are short, but obviously very intense, seen in the projects the Container and Tree House (pictures 51, 58, 54, 68, 70, 71, 76, 81, 88, 137, 145, 151). If you browse the catalogue several times, you will notice that the student who in the third year becomes bold, in the fourth year he is cautious again, just as in the second, though somewhat differently. You'll notice a lot more that I writing this don't have a clue of.

We disassemble first, then assemble. Again and again.

Phoenix as smoldering and not as nothing

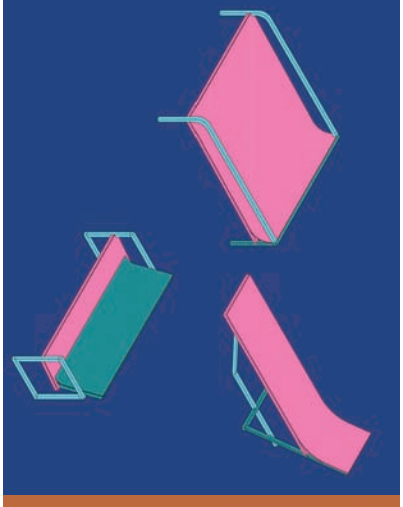
Creation theory predicts a preparation phase followed by an incubation phase. When you drop the preparation phase, you jeopardize your creation. It is about stopping, seeming idleness, relax, in the parable tempering, hatching, from which the idea often emerges, the solution to the challenge when an overfed and ugly larva, wrapped in a cocoon, transforms into a beautiful butterfly. But for that it needs peace, security, proper conditions. This is the phase of internal content processing, recycling, redistribution. It looks like smoldering as a potential start to a new fire. After each such break the effects are obvious, especially at the beginning of each new project, and especially at the beginning of a new school year.

Rebirth may be the main goal of upbringing and education

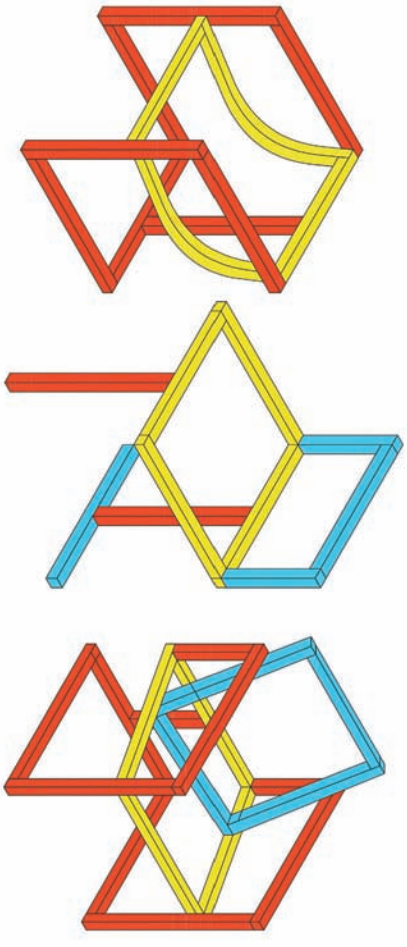
After the incubation, there is a new desire, will and freshness among the students. On the cover there is a drawing, meaningful in that sense. Its author, Bine Križaj, a high school graduate – in his four years he always surprised with his ideas and humane attitude towards creation - entitled it People everywhere, nowhere a man. By doing so, he marked the space and time in which he found himself. Of course, we don't know the real reason for his thought, which was expressed in this fragile, wobbly drawing. Perhaps he perceived a gap in the human-resources relationship, perhaps between a man and wood. Perhaps he felt an unsustainable relationship between people or between people and our resources, or a devaluation of the former and the latter. Disconnection. Or he just stopped and incubated? If so, then he had already, at least in himself, triggered recycling, the process of improvement, of rebirth. Of course, we count on him because he knows, we know, because in this catalogue we present the upbringing and education of our school as a rotation that is constantly metabolized and moves exclusively here and now, but directed forward, into the unknown future.

Oblikovalsko-tehnološki pristop
Design and Technology Approach

Izidor Petrnelj 2

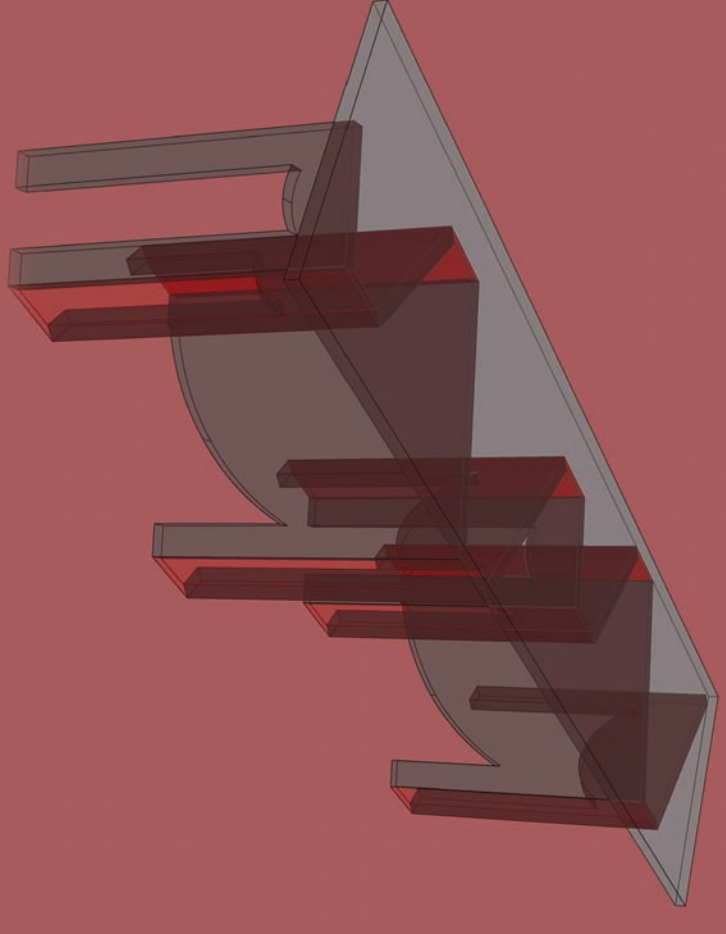


Matej Pernuš 1

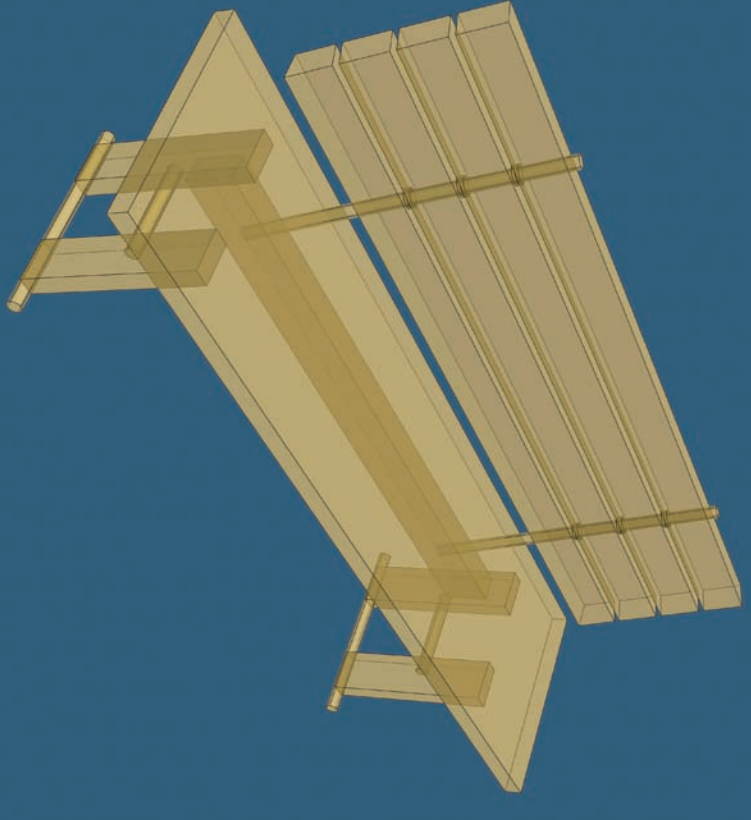


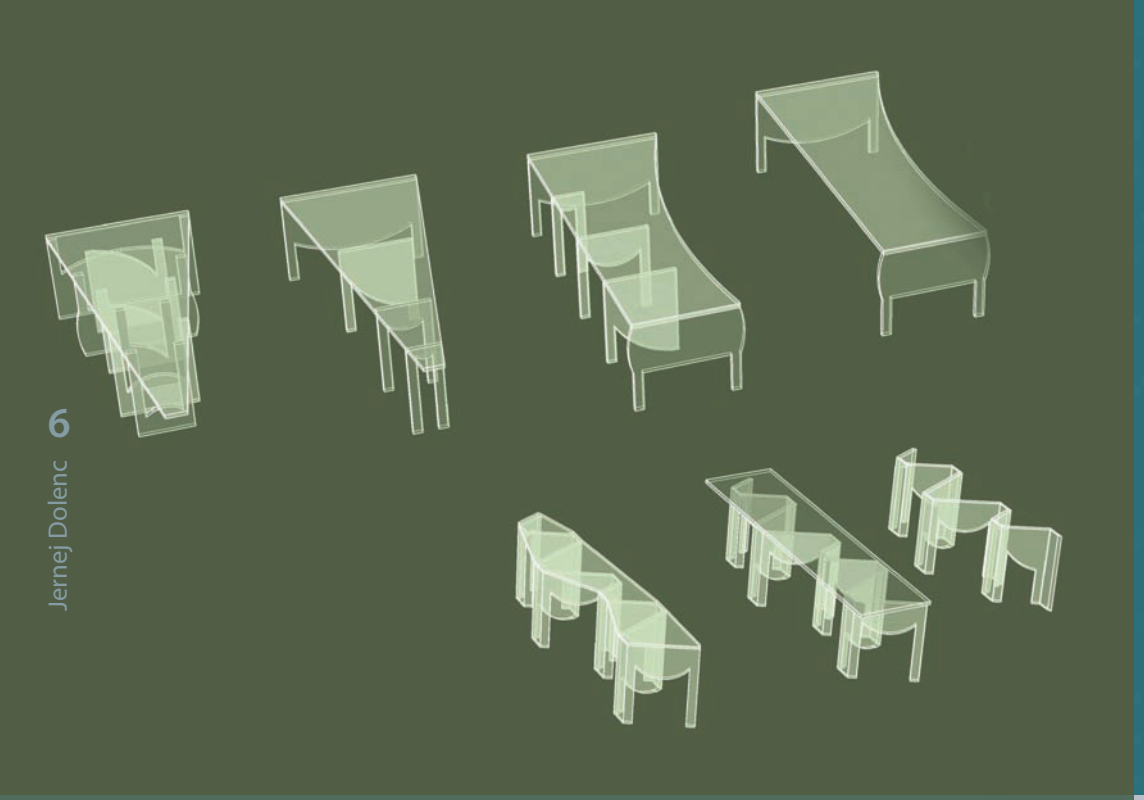
Primož Mavrič 3

Jernej Dolenc 5



Bor Brenkuš Porenta 4





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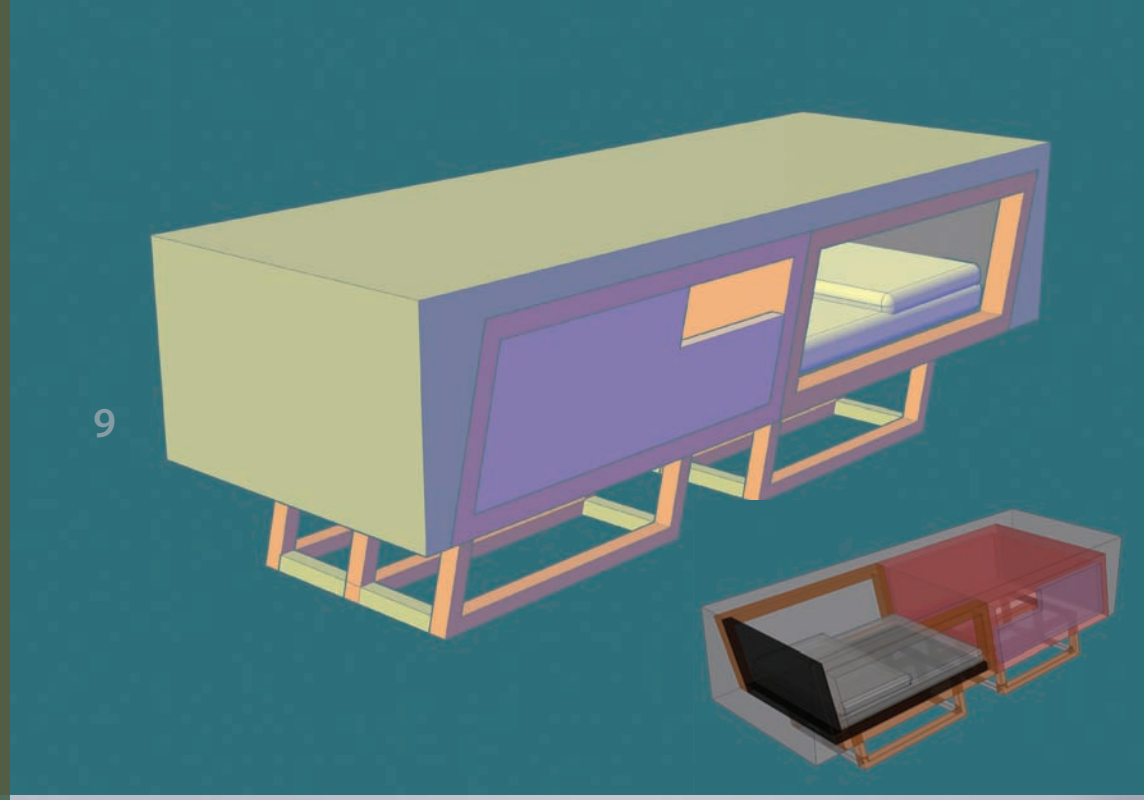
Jernej Dolenc



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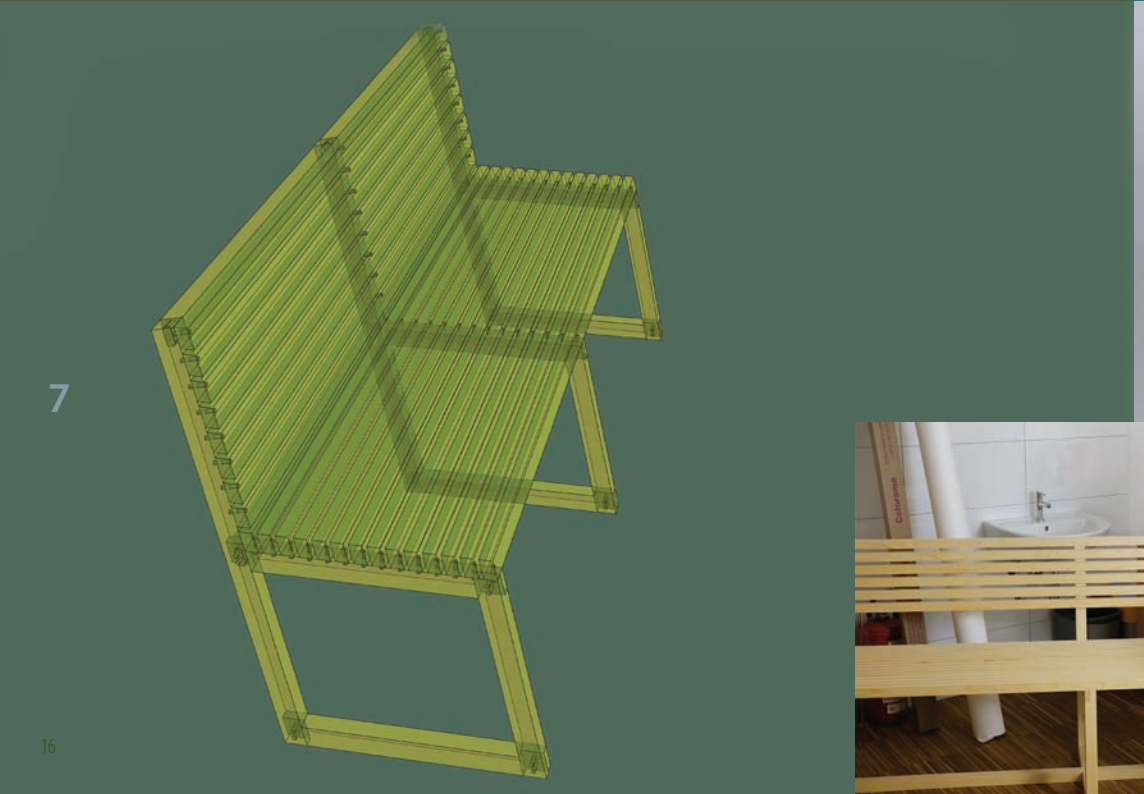

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Jure Jelar

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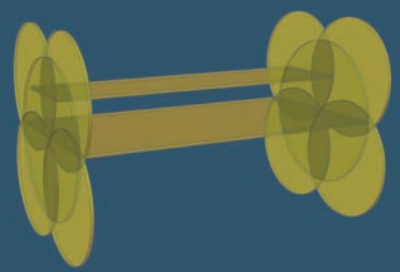

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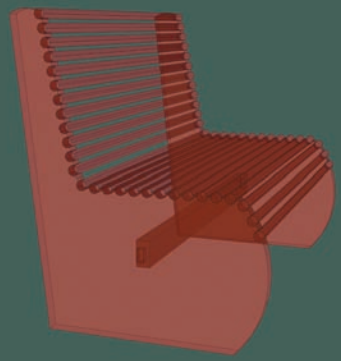
Neža Habjan



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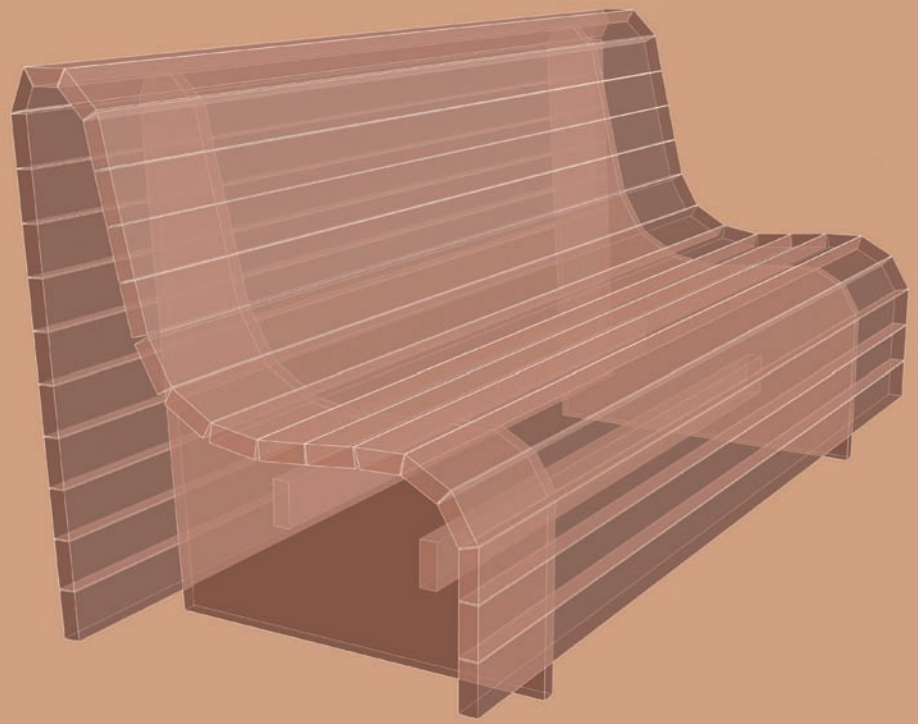

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Jan Erman

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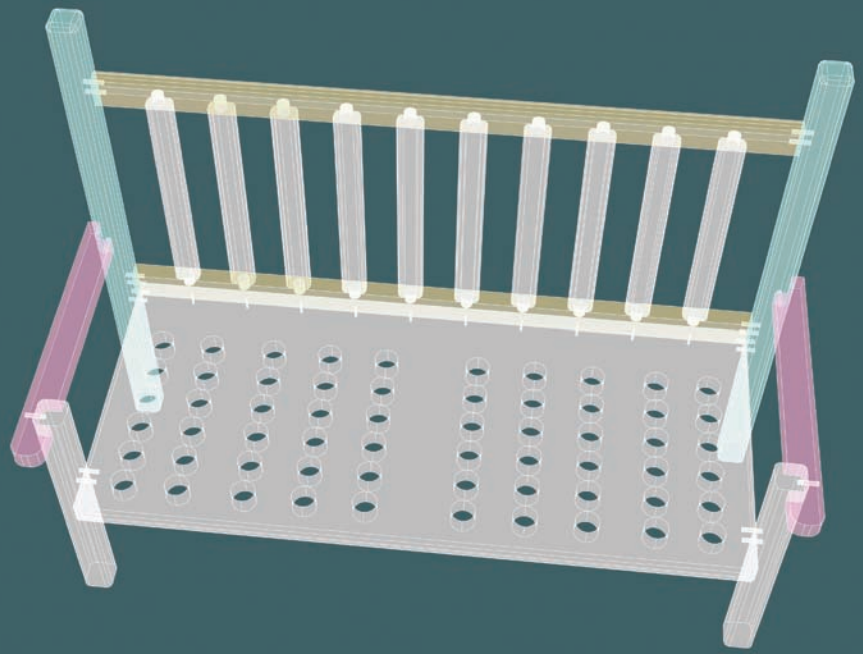
Rok Fekonja



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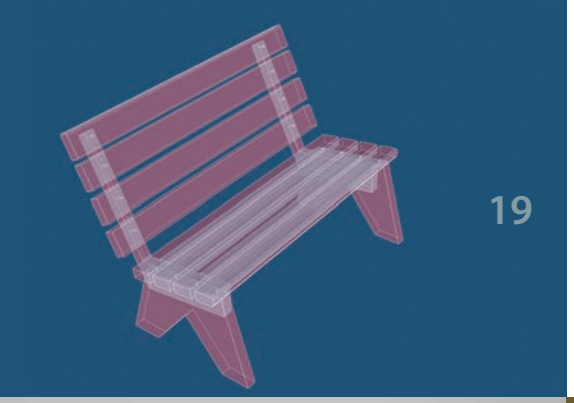

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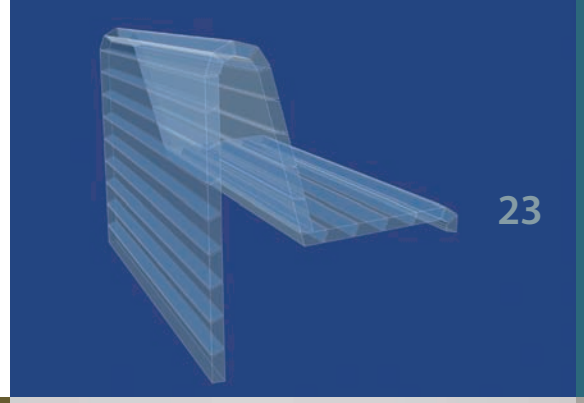

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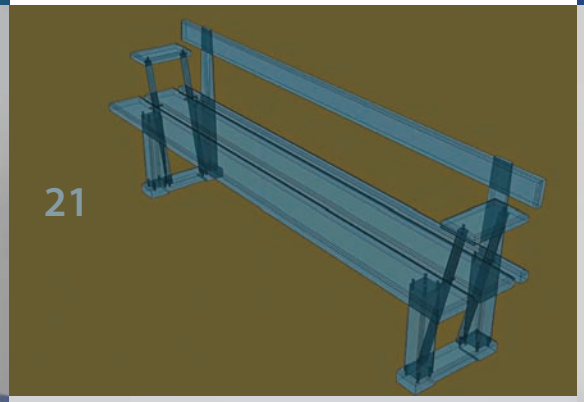
Gal Jeler Remškar



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Jaka Jenko

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Miha Jereb

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Klemen Jerič

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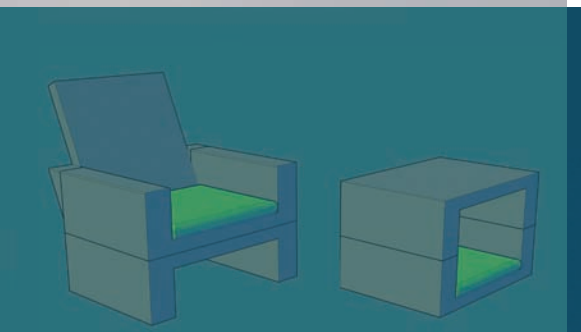
Eva Kokelj



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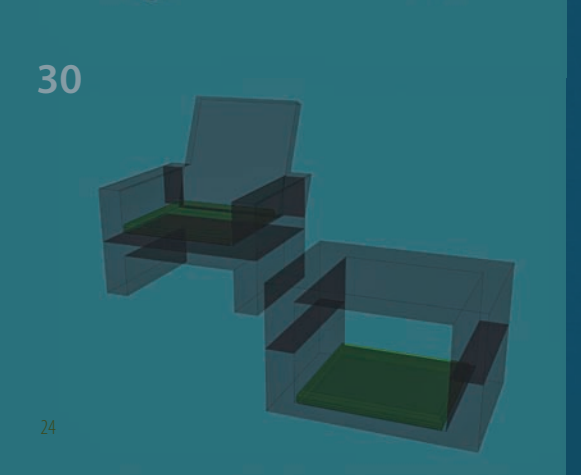

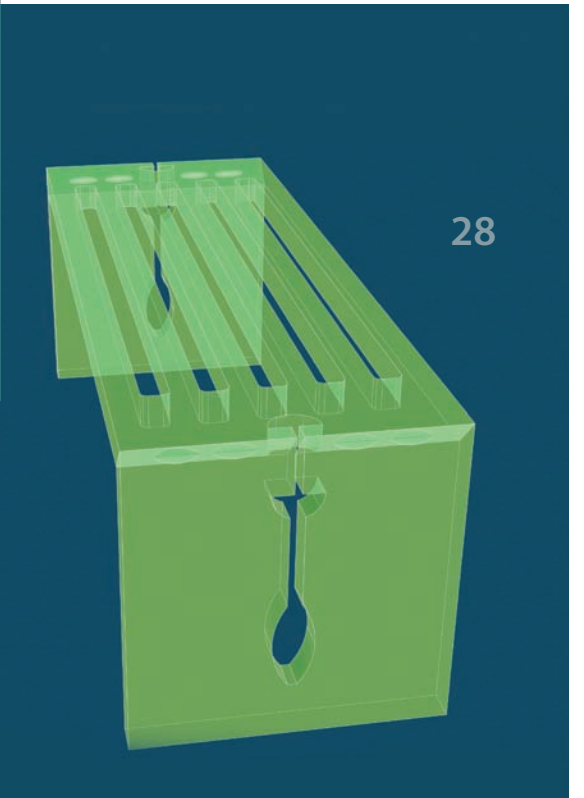

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Lesni feniks - mnenja dijakov

Najboljša stvar pri tem projektu je bil koncept uporabe odsluženega materiala. Tudi predavanje o tem, kako se star material lahko ponovno uporabi, mi je bilo zelo všeč. Drugače pa smo bili od projekta popolnoma odtujeni, razen tega, da naj bi naše klopce predstavljale teme in Žiri. Ker sem svojo klopco dizajniral na moderen minimalističen način, ni prenesla obremenitve.

Samo Pogačnik

Moj končni izdelek je nastal na podlagi opazovanja okolice ter izdelave različnih 3D- modelov. Pri tem sem uporabljal računalniški program, izdelal pa sem tudi model iz papirja. Na začetku sem imel veliko različnih idej, ki sem jih postopoma dopolnjeval, imel sem bolj preproste ter tudi bolj zapletene rešitve, izbral sem tisto, ki se mi je zdela najprimernejša. Ko sem se odločil za obliko klopi, sem razmišljal o tem, kakšne vezi bom uporabil, da bo končni izdelek na izgled lep ter hkrati uporaben. Svojo končno idejo sem predstavil profesorju, naredil še nekaj manjših sprememb ter izdelal delavniški načrt.

Klop je izdelana iz treh sestavljenih nog s preploščitveno vezjo, nanje pa so z mozniki pritrjene letvice. Posamezne sklope povezujeta dva prečnika. Za izdelavo sem uporabil smrekovino ter bukove moznike. Pri delu nisem imel nobene težave, saj sem načrte skrbno pripravil. Klop je površinsko zaščitena z naravnim oljem, ki pa ni odporno na zunanje vplive, zato ni primerna za zunanjo uporabo. Če bi delal še enkrat, bi spremenil povezovalna prečnika – naredil bi ju pod takim kotom, kot so izdelane letvice. Za izvedbo ter uporabo take klopi v urbanem okolju bi moralo biti podnožje izdelano iz kovinskih profilov ter lesenih letvic, ki bi jih impregnirali ter po potrebi pobarvali na želeno barvo. Letvice bi se dalo tudi zamenjati in ponovno zaščititi.

Pri izdelavi klopi sem se veliko naučil in pridobil nove izkušnje. Mislim, da sem se zelo potrudil, saj sem želel, da je klop izdelana čim bolj natančno. **Jernej Dolenc**

V tem projektu sem spoznal, kako lahko nek odslužen les ponovno obdelamo in uporabimo za nov izdelek in koliko energije prihranimo naravi. Ugotovil sem tudi, da les kljub starosti ohrani večino svojih lastnosti. Izdelava klopce je bil zanimiv projekt, saj je bila naš lasten dizajn, tako da smo v izdelku lahko brez omejitev pokazali vse svoje mišljenje in znanje. Mogoče bi bilo bolj poučno, če bi morali svoje klopce izdelati iz starega lesa, da bi se še več naučili o njegovi obdelavi in ponovni uporabi.

Rok Fekonja

Projekt se mi je zdel zelo dober. Najbolj všeč mi je bilo, da naj bi bile klopce narejene iz starega lesa in da smo pri praktičnem pouku v šoli sami izdelali prototipe klopc. Prototip mi je kar uspel, vendar pa klopca ni narejena ravno natančno, saj mi je bilo pri izdelavi najpomembnejše, da klopca stoji skupaj. Ni pa mi bilo všeč, da smo pri dizajniranju klopce morali upoštevati značilnosti Žirov, zato sam tega nisem upošteval. Sem pa kar užival in mislim, da sem se veliko naučil. **Jan Erman**

Projekt mi je bil všeč, saj smo pridobili novo znanje konstruiranja in oblikovanja izdelkov iz lesa. Svojo klop sem oblikovala po vtisu iz Žirov, kjer me je navdušila predvsem čipka, zato sem v klop vključila motiv kleklja. S svojim izdelkom sem zadovoljna, veselim se že naslednjih projektov. **Eva Kokelj**

Tekom projekta smo se še bolje poučili, kako sami narediti izdelek od ideje do konca, se pravi od načrtovanja do realizacije. S svojim izdelkom in vsemi mentorji sem zelo zadovoljna. **Neža Habjan**

Za začetek projekta smo se najprej odpravili na ekskurzijo v Žiri, kjer smo si ogledali podjetje M Sora, razstavo čipk, Muzej čebelarstva in Kopališče Pustotnik. V nadaljevanju smo poslušali predavanje o odsluženem lesu, pri pouku pa zasnovali klopce, jih nato konstrukcijsko in lepotno izboljšali ter jih izdelali v šolski delavnici. Projekt nadaljujemo s snovanjem ležalnikov in druge opreme kopališča. **Miha Jereb**

Od tega projekta sem odnesel to, da se da rabljen les ponovno uporabiti. Če pogledam na začetek projekta in potem na svoj končni izdelek, opazim velik napredek: najprej nisem vedel, kako bi kaj napravil, na koncu se je vse dobro izšlo. Močno sem okrepil svojo samozavest in spoznal, da noben cilj ni previsok, treba je samo vztrajati. Ko vidim naše končne izdelke, sem res ponosen nase in na vse svoje sošolce ter sošolki.

Gašper Potočnik

Projekt mi je bil zelo všeč. Dobro se mi zdi, ker dobimo oporne točke, potem pa sami zasnujemo izdelek najprej na ACAD-u, potem pa še v delavnici. Izdelati smo morali klop, ki bi bila primerna za Žiri. Klopi smo izdelovali iz smrekovine. Jaz sem naredil klop, ki je precej težka, vendar zato zelo trdna. Z izdelkom sem bil zelo zadovoljen. Sedaj delam v okviru tega projekta tudi načrte za ležalnik, skakalno desko in prostor za preoblačenje. Vse skupaj se mora vsaj malo povezovati po izgledu, materialu, mislim pa, da teh izdelkov ne bo treba izdelati. **Nepodpisani**

Pri projektu smo oblikovali in izdelali svoje klopi. Izdelali smo jih iz smrekovine, saj so bile samo prototipi. Bile so različnih oblik in velikosti, z njimi se je pokazala naša bolj umetniška stran. Izdelke smo ustvarjali sami in se pri tem veliko naučili, razvili nove veščine in izboljšali stare. Profesorji so nam pomagali, če česa nismo razumeli, znali. Vesel sem tudi, de med delom ni prišlo do nobene poškodbe, saj smo se vsi držali pravil in delali z glavo.

Žan Remic

Lahko rečem samo, da mi je bilo všeč, ker sem v izdelek lahko vključil svoje ideje, ki so se porajale sproti; pri izdelavi sem bil natančen, strpen in na koncu ponosen, ko sem videl, česa sem zmožen, kaj lahko naredim. **Jaka Jenko**

Ta projekt je bil prvi, pri katerem smo naredili zares svoj izdelek. Sam bi lahko svojo klopco izdelal bolje, naredil sem veliko opaznih napak, ker sem si izbral težko izvedbo. Mislim, da je bilo tako tudi zato, ker nisem vedel, da bo treba klopco, ki smo jo risali, tudi zares narediti. **Matevž Snedec**

Projekt je bil zelo dobra izkušnja. V delavnici sem pridobil nove spretnosti, odkrival pa sem tudi svojo umetniško stran, zato mi je bil zlasti zanimiv začetek, ko smo risali klopce, manj zanimivo mi je bilo risanje vezi in moznikov, delo v delavnici pa mi je bilo spet všeč. **Andraž Šoštarič**

Izdelava klopce mi je bila najboljši del projekta, saj rad delam v delavnici. Problem je bil navdih, saj ga v Žireh, kjer smo si ogledali tudi podjetje M Sora, nisem našel. Sicer pa pri izdelavi nisem imel nobenega problema oziroma težave. Ko so bile klopce narejene, smo jih v šolskem studiu poslikali. Projekt vsebuje tudi reciklažo lesa, kjer odslužen les ponovno uporabimo, če je to mogoče. **Tadej Zupan**

Wood phoenix – students' opinions

The best thing about this project was the concept of using used material. I also loved the lecture on how to use the old materials again. Otherwise, we were completely alienated from the project, except that our benches were supposed to represent themes of Žiri. Unfortunately my bench couldn't bear the load because I designed it in a modern minimalistic way. **Samo Pogačnik**

My final product was created on the basis of observing the surroundings and making various 3D models. I used a computer program and also made a paper model. In the beginning, I had a lot of different ideas, which I gradually supplemented, I had simpler and also more complex solutions, I chose the one that seemed the most suitable. When I decided on the shape of the bench, I thought about what kind of ties I would use to make the final product look beautiful and useful at the same time. I presented my final idea to the teacher, made some minor changes and made a workshop plan.
The bench is made of three legs assembled with a lap joint, the laths are attached to the legs with dowels. Each part is connected with two cross laths. The bench is made of spruce wood and beech dowels.
I had no problems in the making of the bench because I had made the plans very carefully. The surface is protected with natural oil but the oil is not resistant to external influences and weather conditions so it is not suitable for outdoor use. If I were to make the bench again, I would change the cross-laths. I would make them at the same angle as the laths. For production and use of this bench in an urban environment its base should be made of metal and wooden profiles which should be impregnated and painted if necessary. The laths could be replaced and re-impregnated.
When I was making a bench, I learned and got a lot of new experiences. I think I did a good job because I wanted the bench to be made as precisely as possibly.
Jernej Dolenc

In this project I learnt how we can work again with already used wood and use it for a new product. I also found out that in this way we save a lot of energy and also that if wood is old it still has lots of its properties. The making of a bench was an interesting project, because it included our own designs so we could show all our thinking and knowledge. Maybe it would be better if we worked with old wood, so we could learn something about its processing and reuse.
Rok Fekonja

I found the project very good. I really liked the benches were made of old used wood and that we made prorotypes in school when we had practical lessons. The prototype succed but it wasn't made so exactly right, because for me it was important that the bench would stand stand together. I didn't like that we needed to consider the city called Žiri when we were designing the benches, so I didn't include that. But I enjoyed the projsect and I think I have learned a lot. **Jan Erman**

I liked the project as we gained new konowledge of designinig and designing wood products. I designed my bench on the impression from Žiri, where I was espacially impressed by the lace, so I included a bobbin motif in the bench. I am satisfied with my product, I am already looking forward to the next project. **Eva Kokelj**

During the project we learned even better how to make a product from the idea to the end, that is, from a plan to realization. I am very happy with my product and all the mentors.
Neža Habjan

To start the project we first went to Žiri, where we visited the M Sora company, an exhibition of lace, the Museum of Shoemaking and the Pustotnik Baths. In the continuation, we listned to a lecture on used wood, and during the *lessons we designed benches, then improved them in terms of construction and beauty, and made them in the school workshop. We contuining the project by designing deckchairs and other bathing equipment.* **Miha Jereb**

From this project I learned that we can reuse used wood. If I look at the beginning of the project and then on my final product, I can notice a huge progress. At first I didn't know how to make certain things, but at the end everything went fine. I strengthened my self-confidence a lot and realized that no goal is too high, all you have to do is just keep on working. When I see our final products, I am really proud of myself and my schoolmates.
Gašper Potočnik

I liked the project very much. It felt good, because we got guidlines, and then we made the products ourselves. First we made a model with the Autocad and the we made it come to life in school`s workshop. We had to design a bench, which would be suitable for Žiri. All of our benches were made out of spruce wood. I made a very sturdy bench, because it was meant to be outside, but that also means it is very heavy. Now we are working on making plans for a diving board, a deck chair and a changing room. Everything has to follow

the same idea in the style and material but I think we won't actually make these products. **Undesigned**

In the project, we designed and made our own benches. We made them out of spruce wood because they were prototypes. They came in a variety of shapes and sizes, showing off our more artistic side. We created the products ourselves while learning, developing new skills and improving old ones. The teachers helped us if we didn't understand or know something. I am also glad that there was no injury during work, as we all followed the rules and used our heads. **Žan Remic**

I can only say that I liked the project because I was able to incorporate my ideas that were appearing spontaneously into the product; in making it, I was meticulous, patient, and ultimately proud to see what I was capable of, what I could do. **Jaka Jenko**

This project was the first one, where we coluld actually make our own product. I could have made my bench better and without many visible mistakes if I hadn"t chosen a very demanding piece. I also think that happened because I didn't actually think we were going to make the benches that we had drawn. **Matevž Snedec**

The project was a very good experience. I gained new skills in the workshop, but I also discovered my artistic side. I found particularly interesting the beginning of the project when we were drawing benches. However, I was less interested in drawing ties and dowels, and I liked working in the workshop again. **Andraž Šoštarič**

The making of bench was the best part of the project because I enjoy working in the workshop. However, I faced a lack of inspiration as I didn't find any idea in Žiri where we ooked at the M Sora company. Anyway I did not face any problema whilst making the bench. When the benches were finished we took some photos of them in the studio. The project included recycling of wood so we reused old wood whenever it was possible.
Tadej Zupan.

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Eva Kokelj

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Gašper Potočnik

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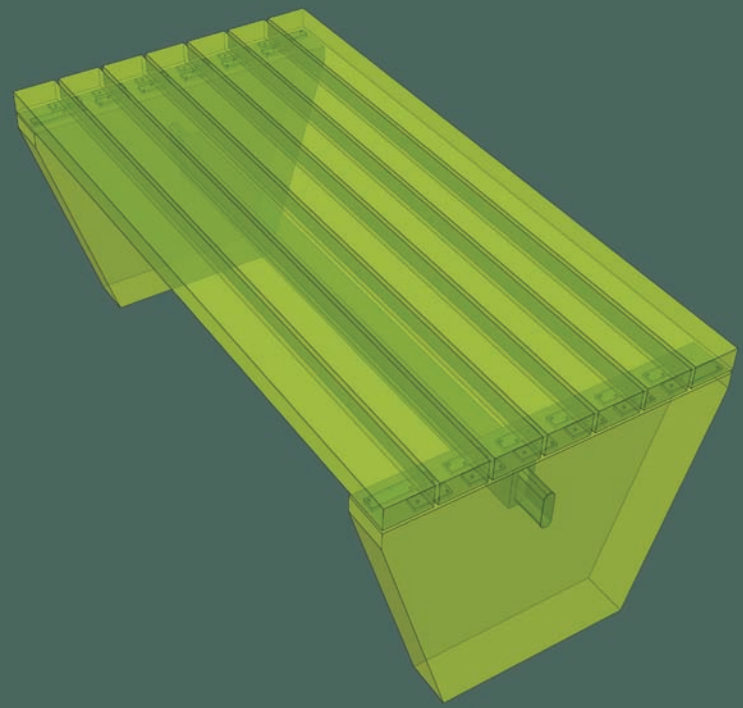
Gašper Potočnik



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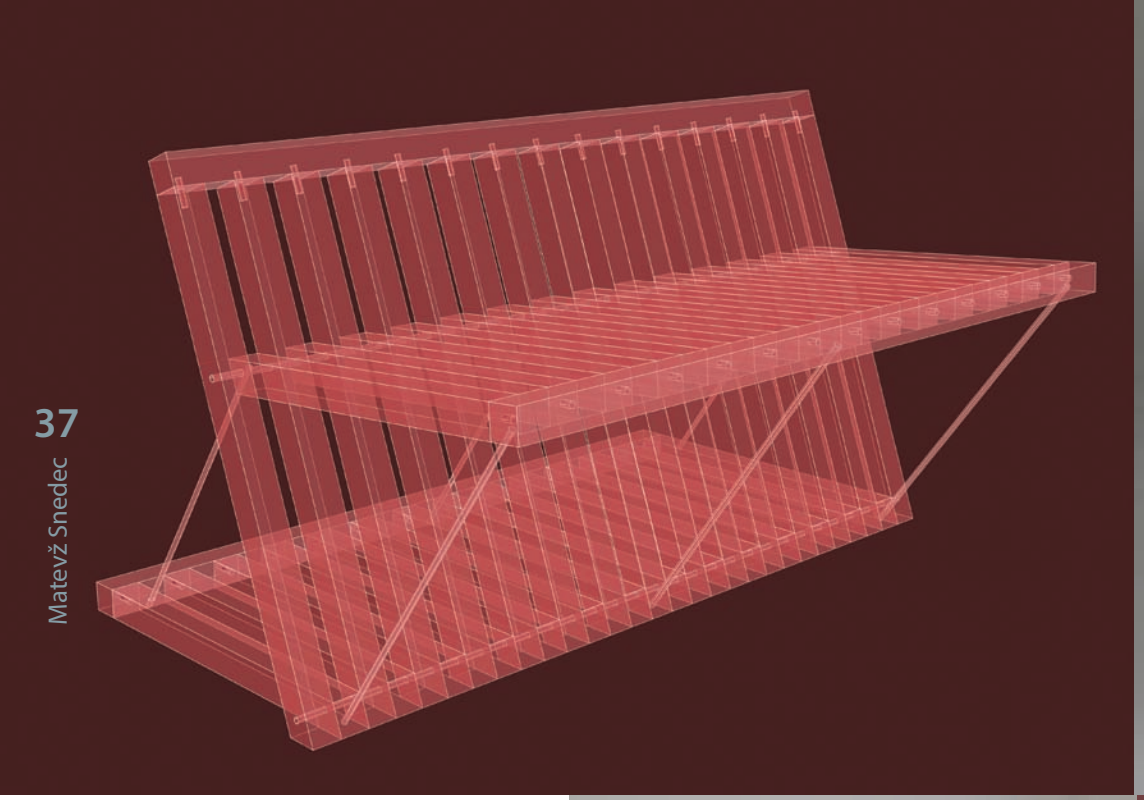

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Matevž Snedec

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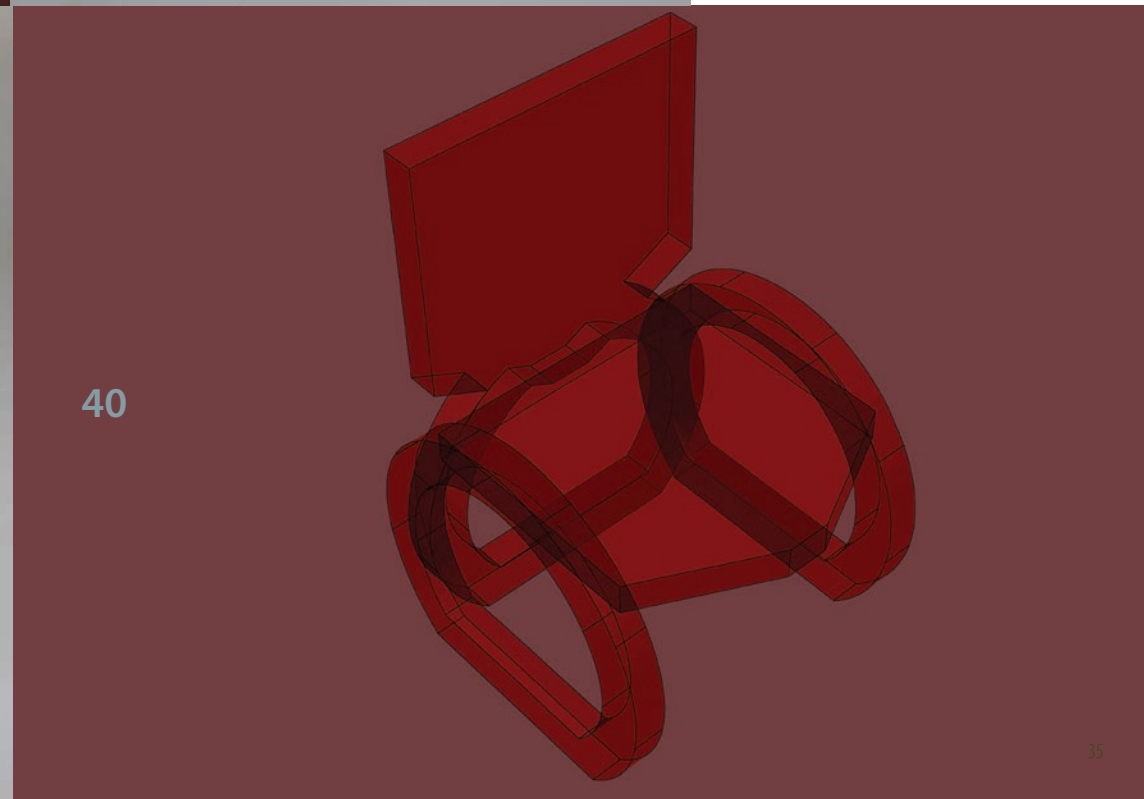
Žan Remic



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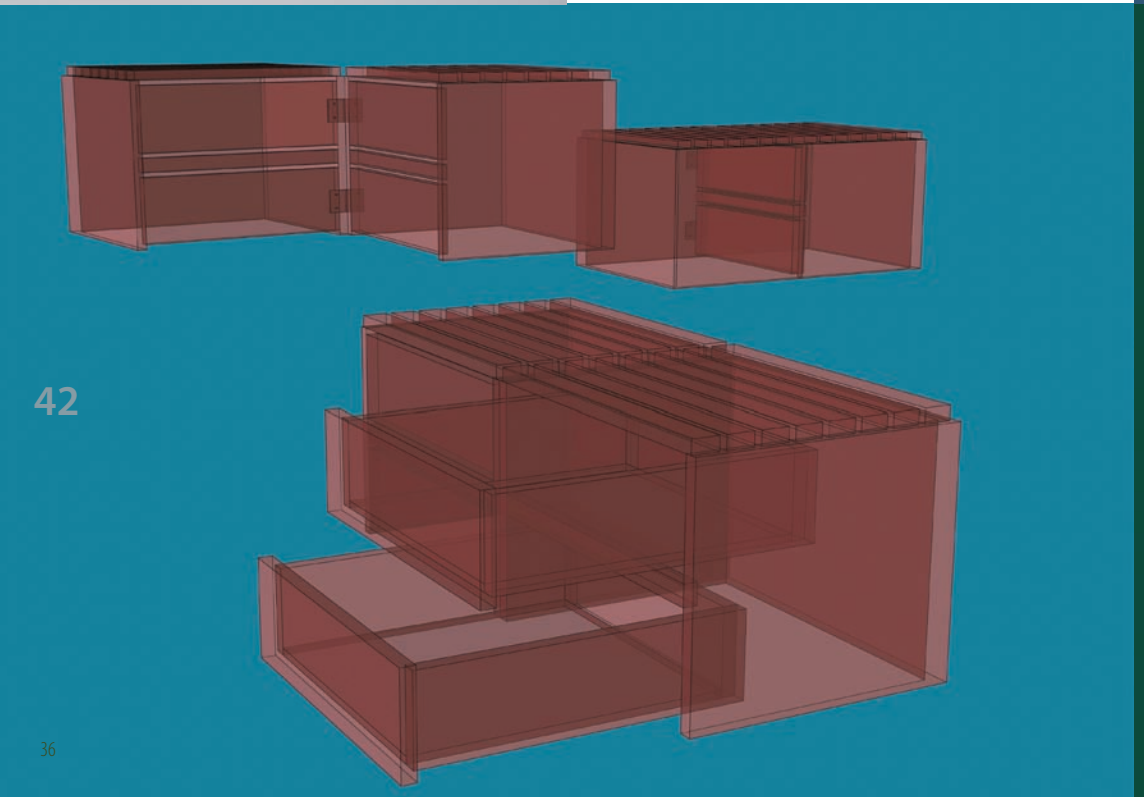
Jernej Tičar



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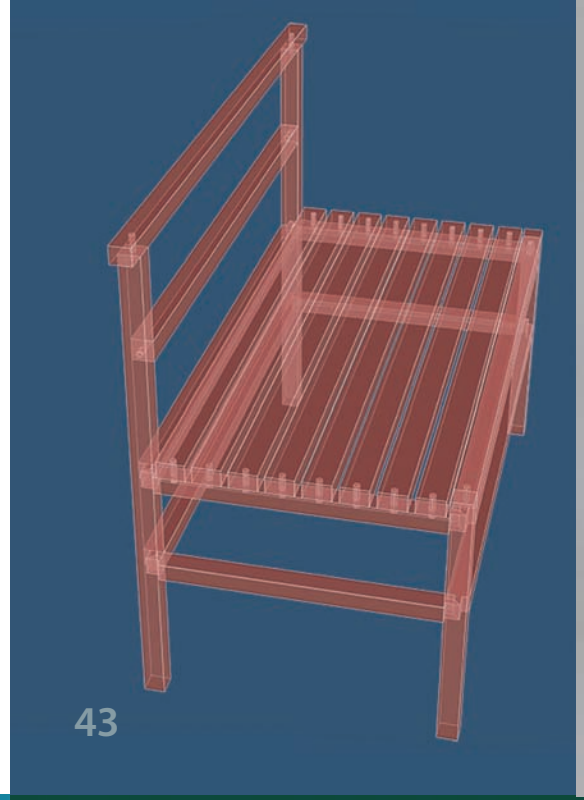

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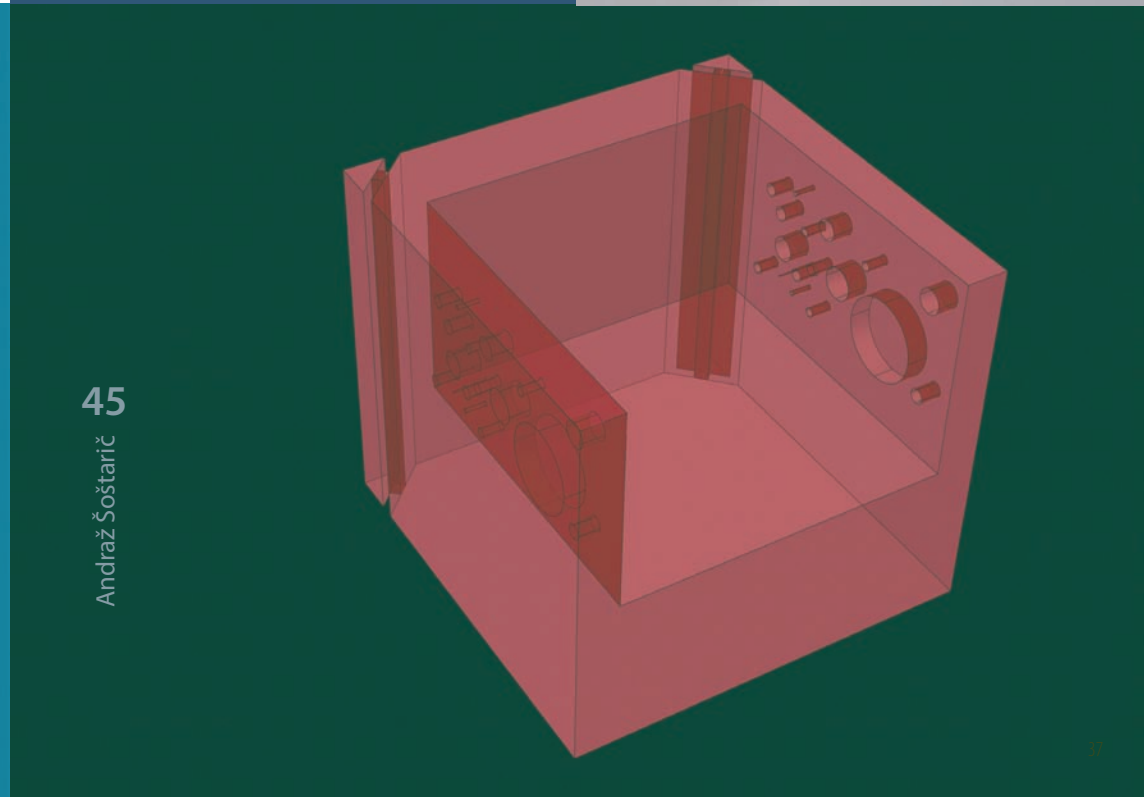

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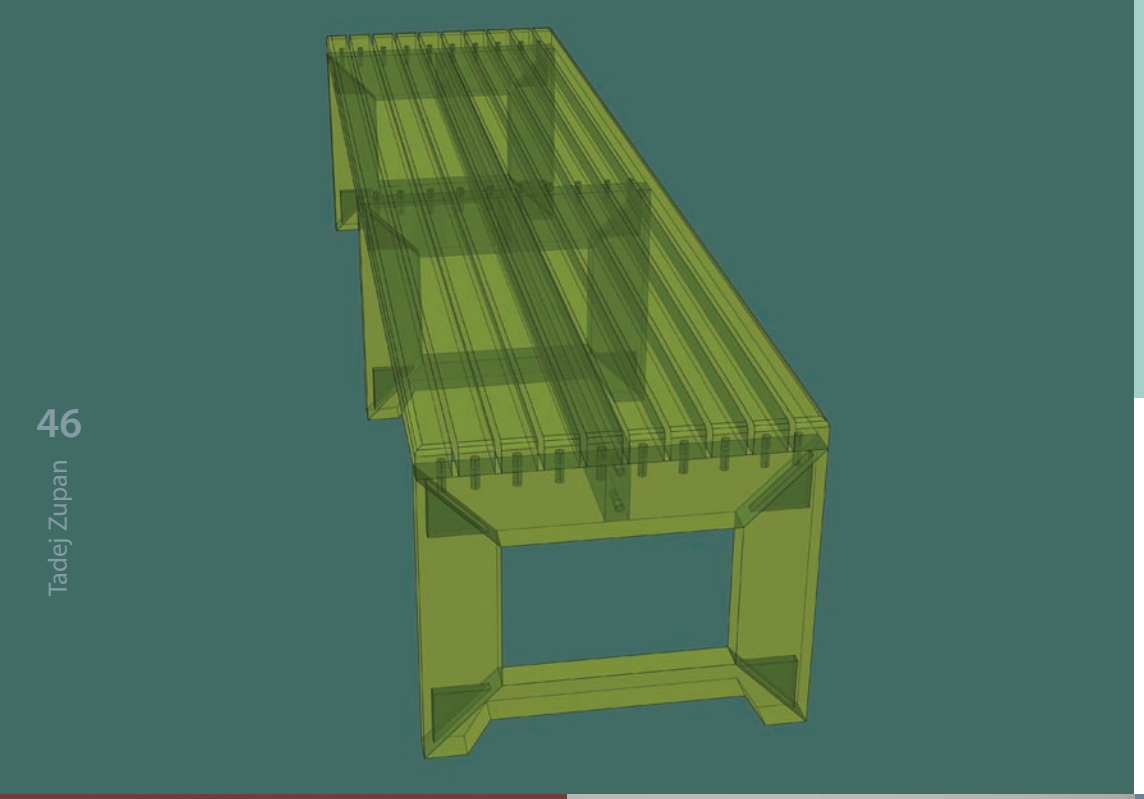
Andraž Šoštarič



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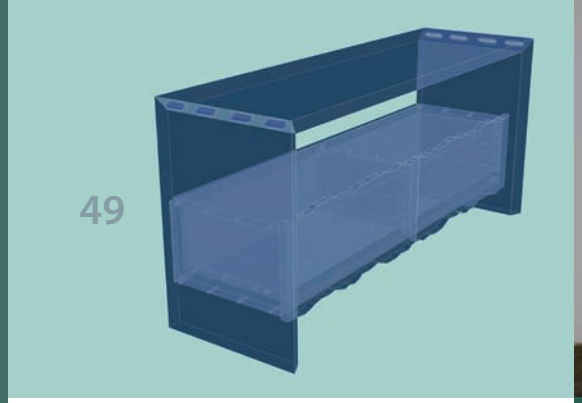
Tadej Zupan



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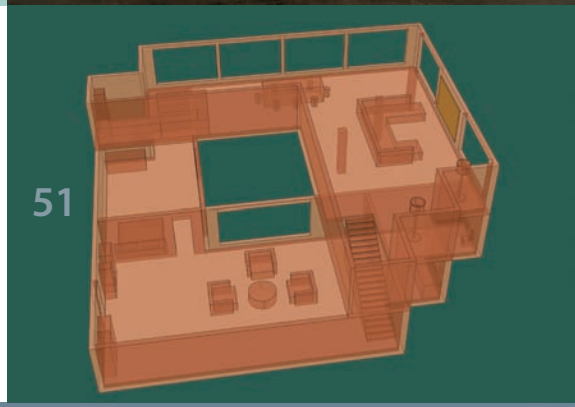

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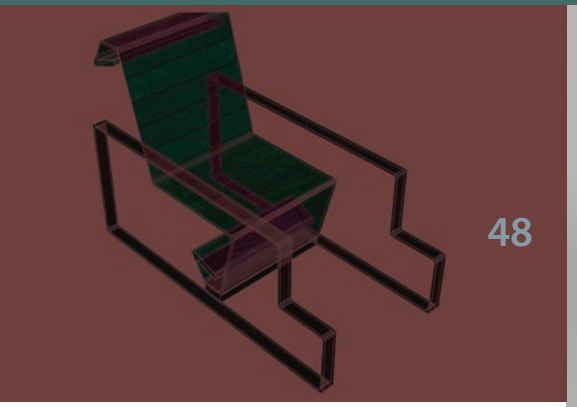

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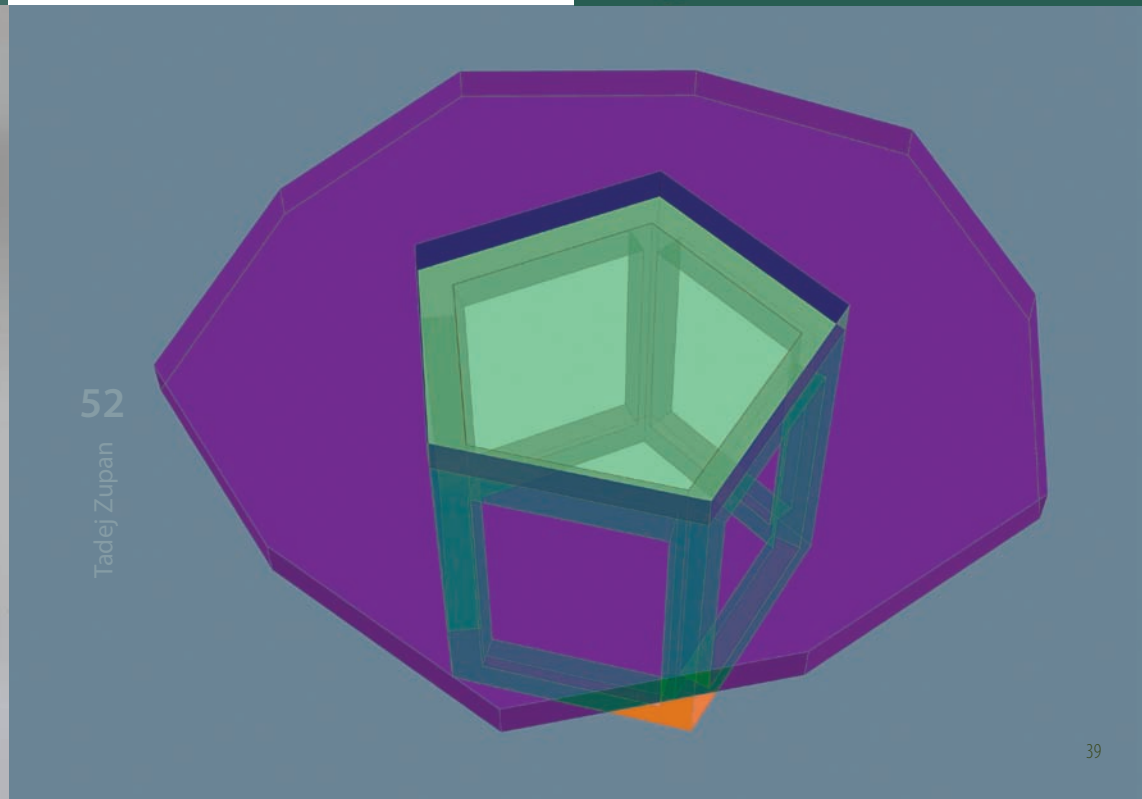

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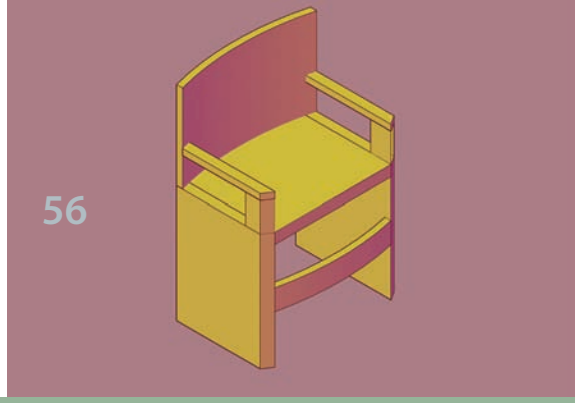
Bine Frelih



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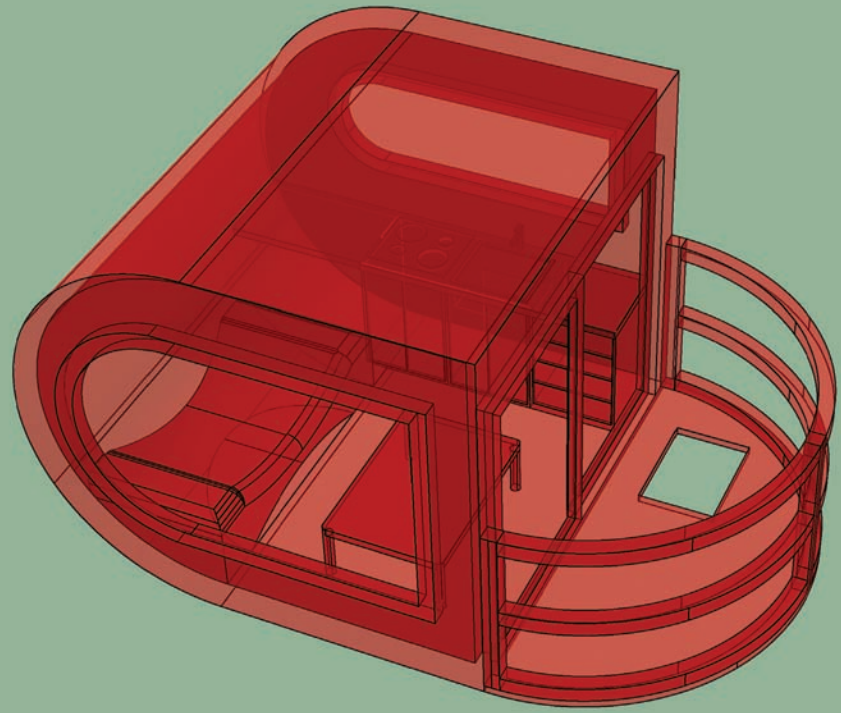

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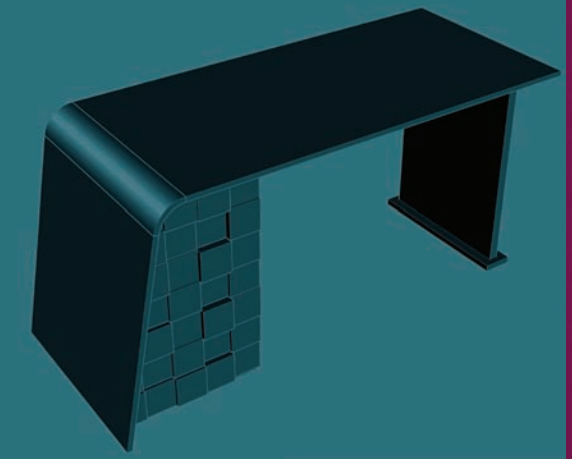

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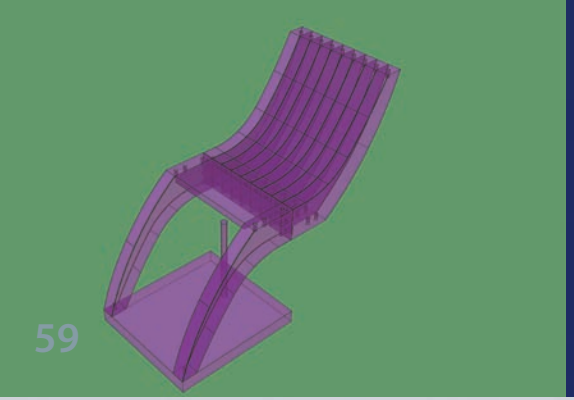
Zoran Frlic



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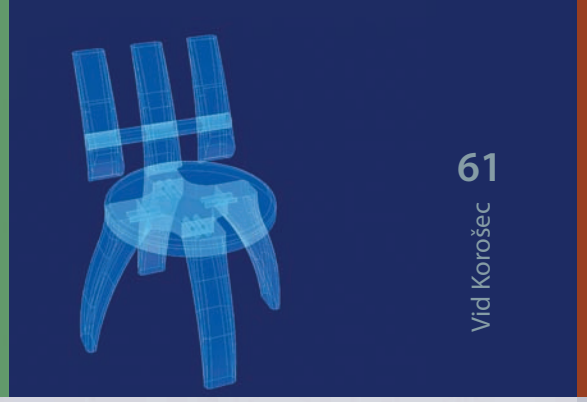

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Vid Korošec

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Janez Hribar

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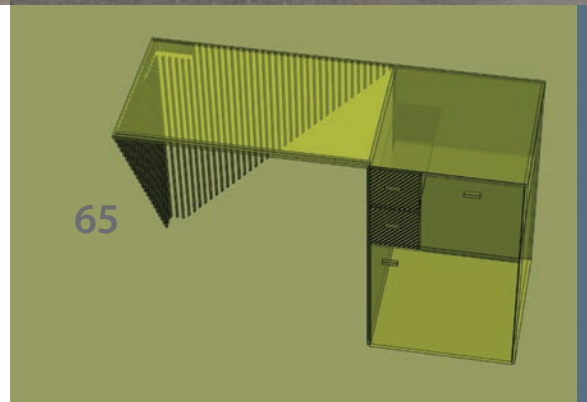
Žan Kajzar



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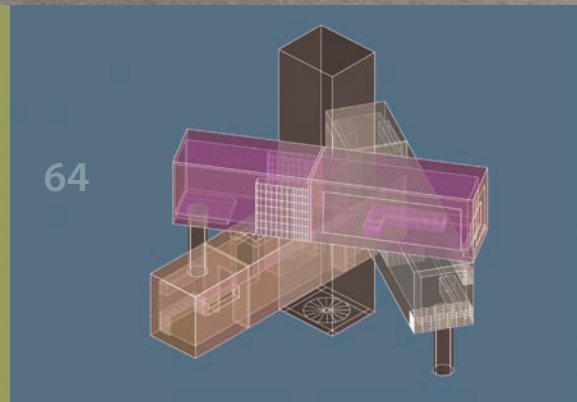

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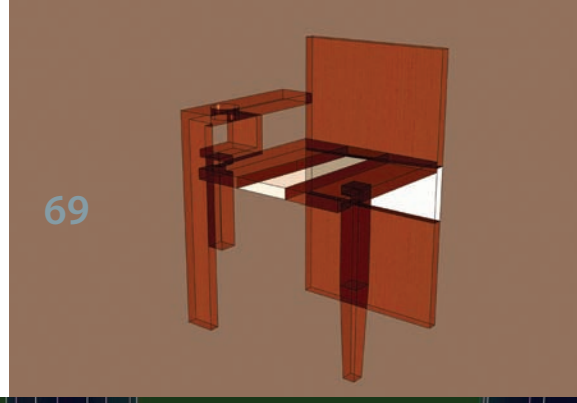

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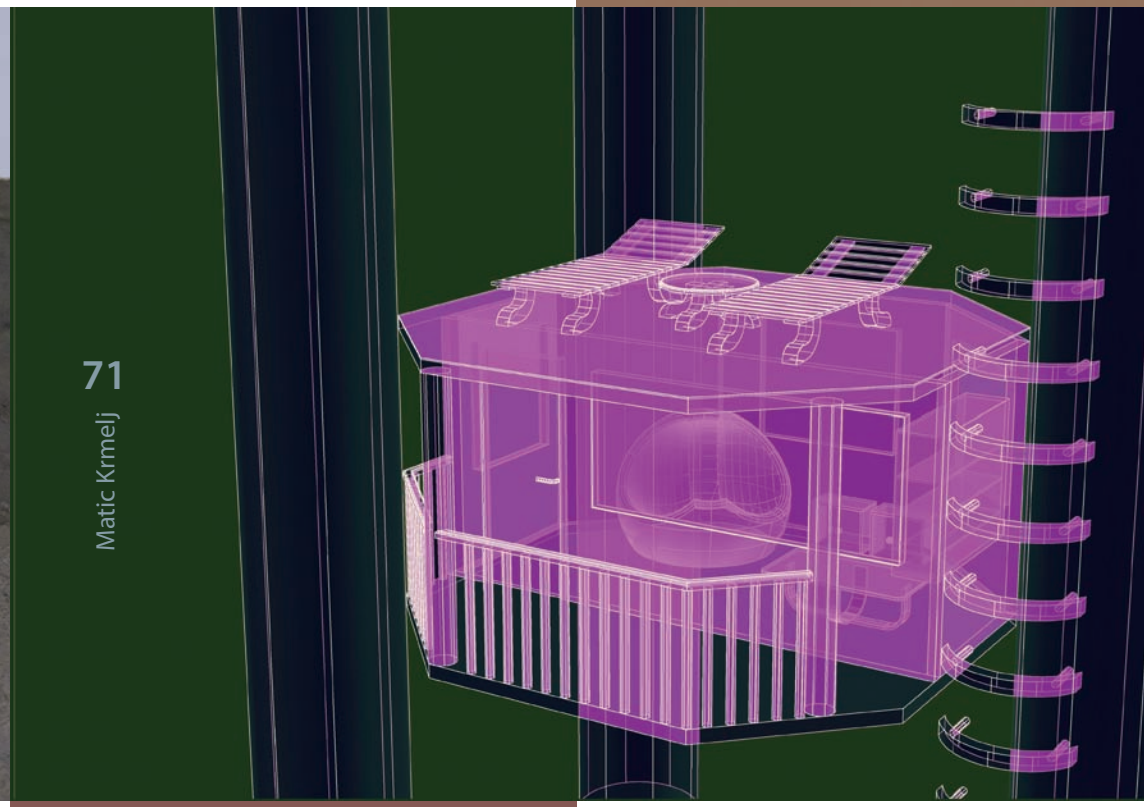

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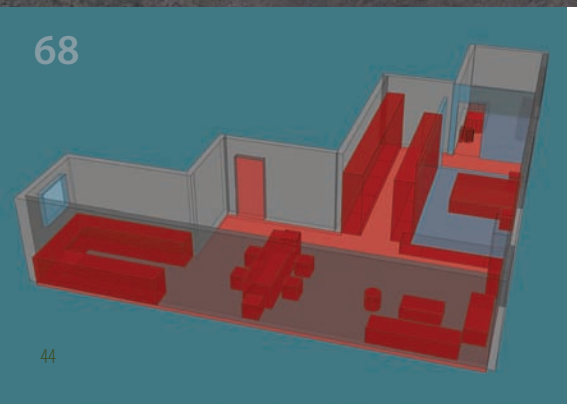

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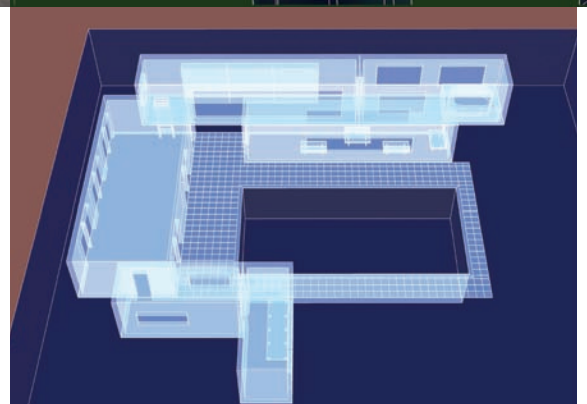

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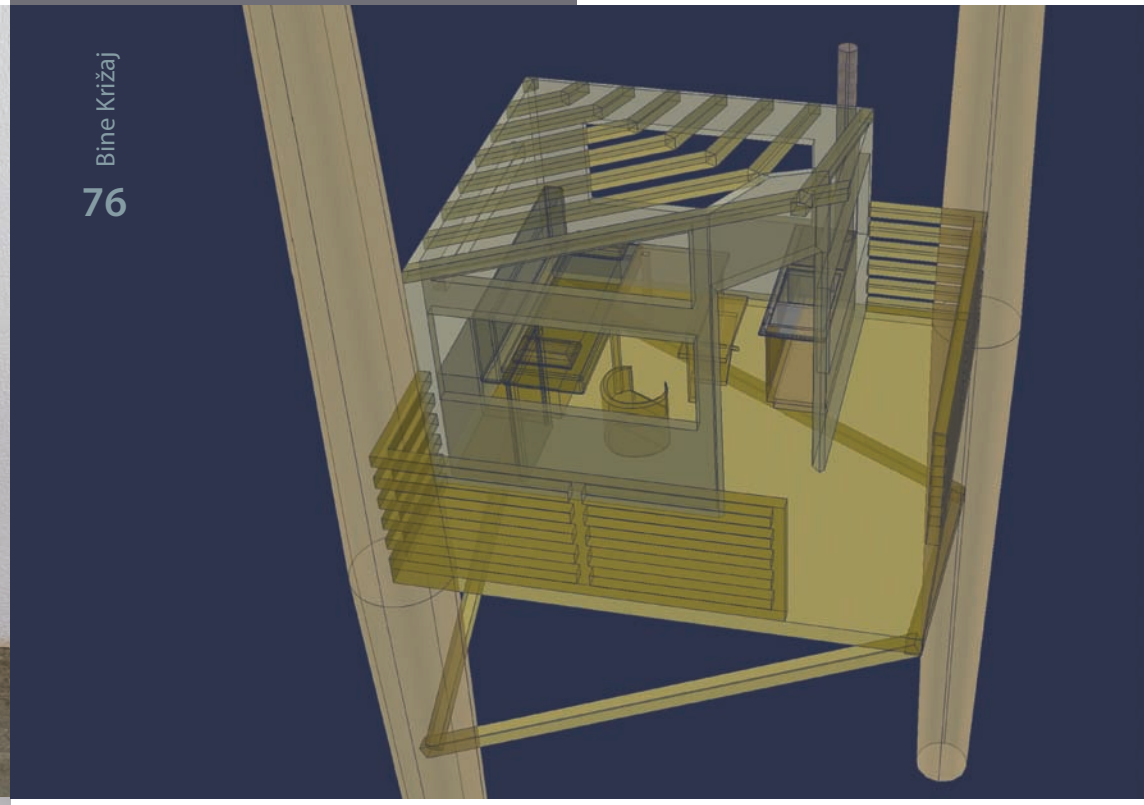

Bine Križaj

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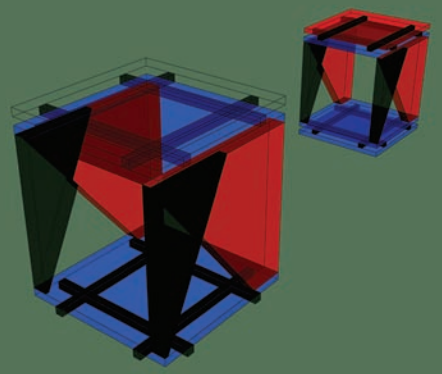

Špela Pezdir

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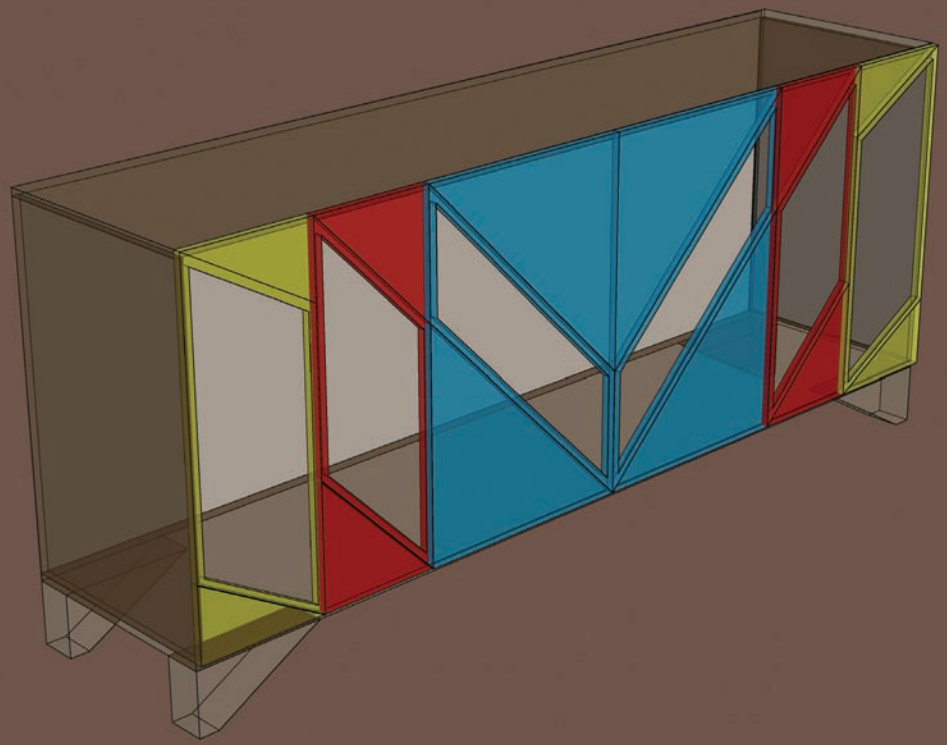

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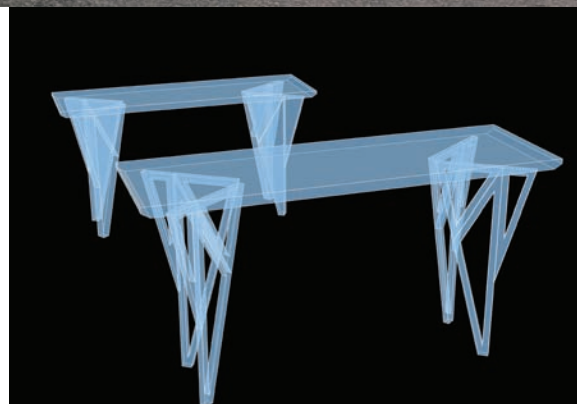

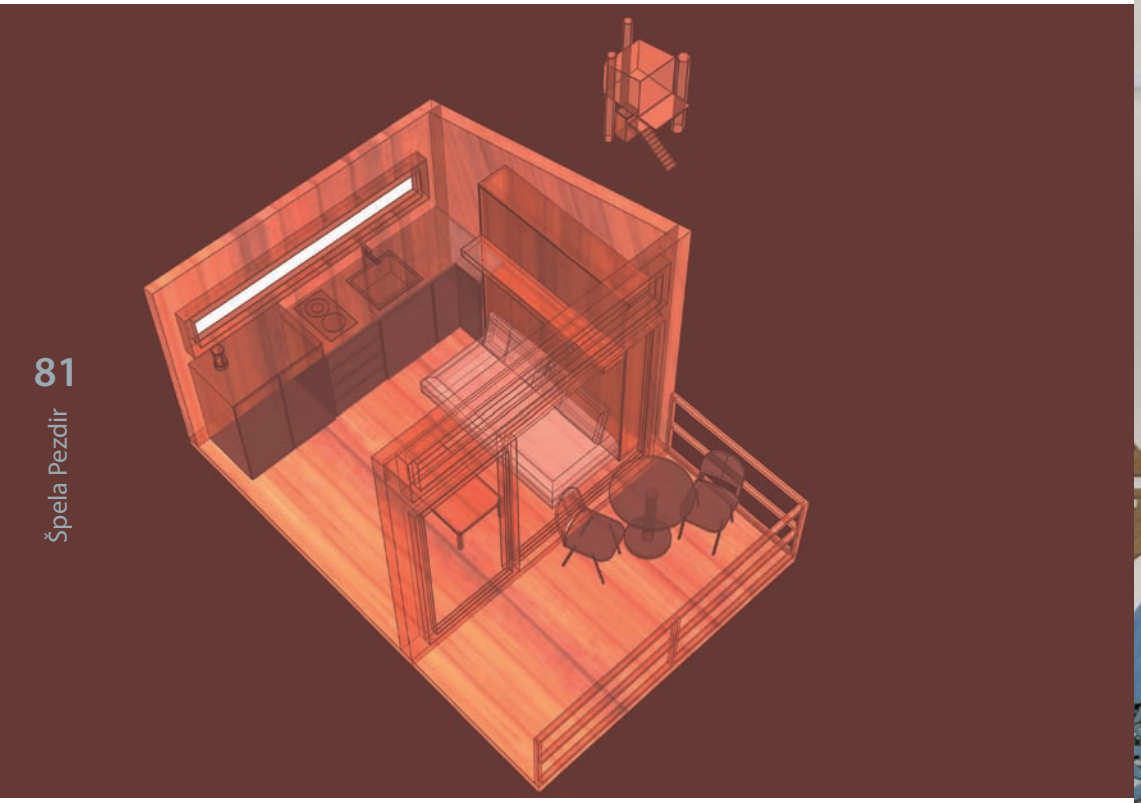

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Špela Pezdir

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Špela Pezdir, Gašper Šoklič, Matic Klemenc, Luka Korošec

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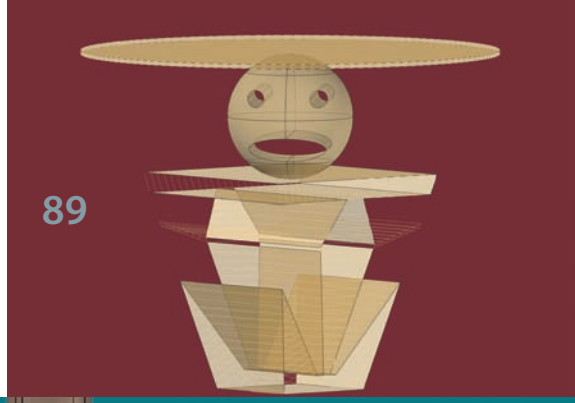
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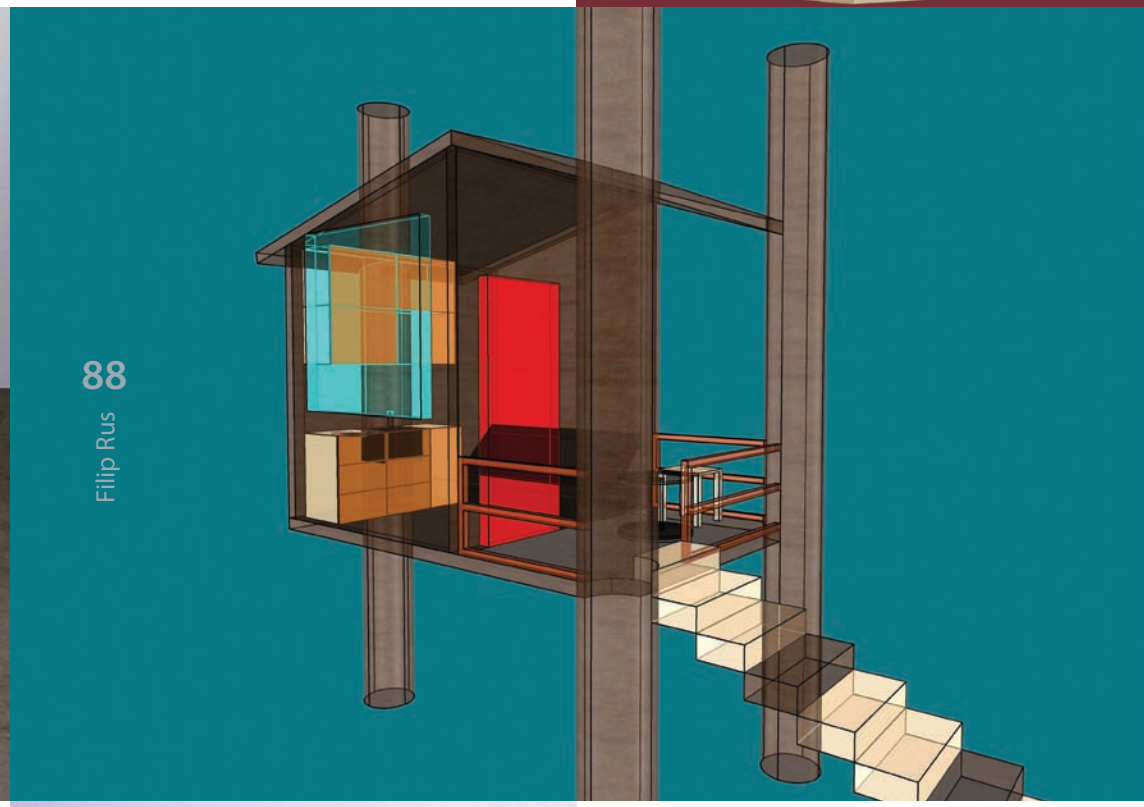
Domen Pintarič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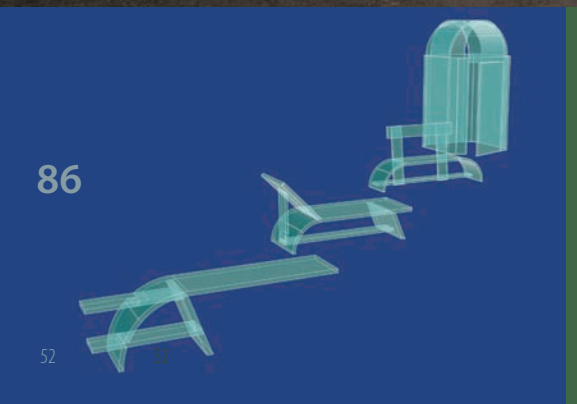
Filip Rus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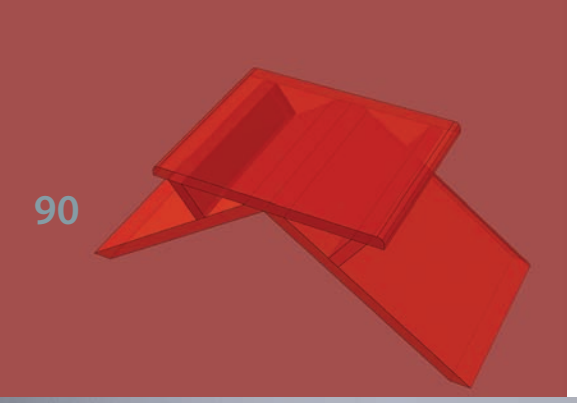

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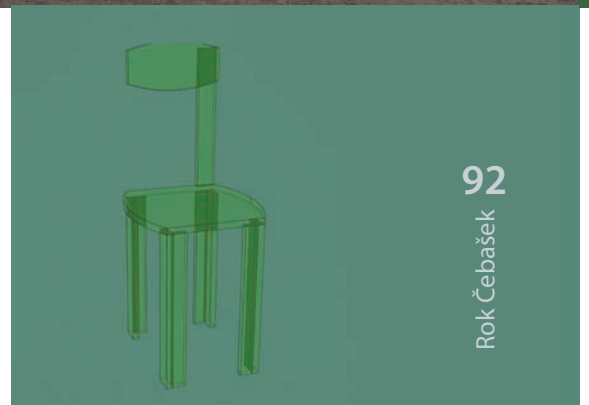
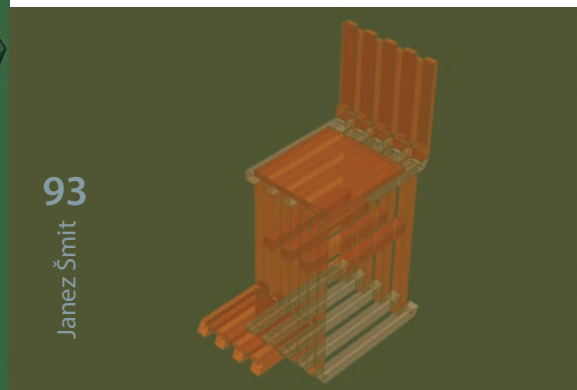
Klemen Ramičević

91



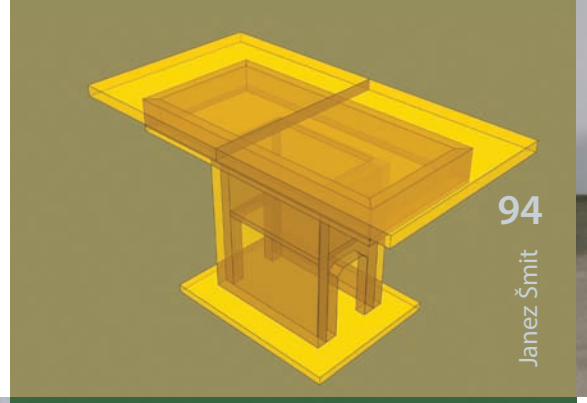
Rok Čebašek

92



Janez Šmit

93

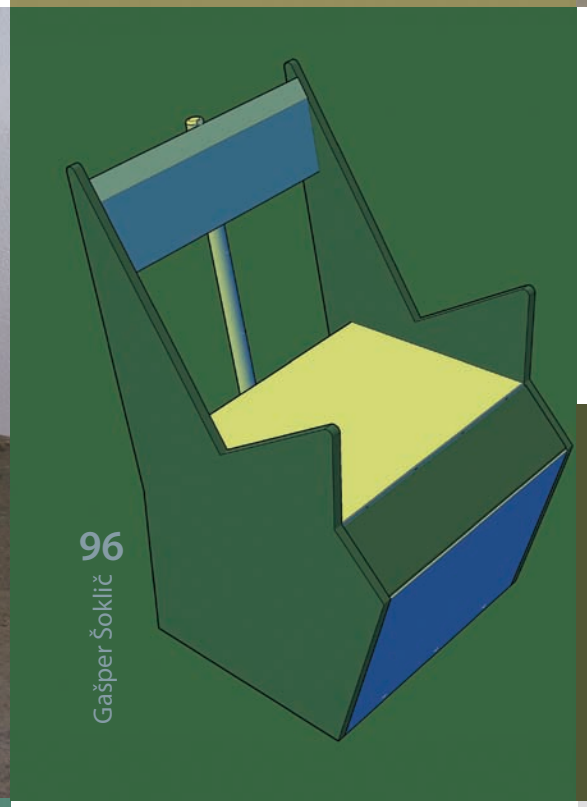


Janez Šmit

94

Janez Šmit

95



Gašper Šoklič

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Gašper Šoklič

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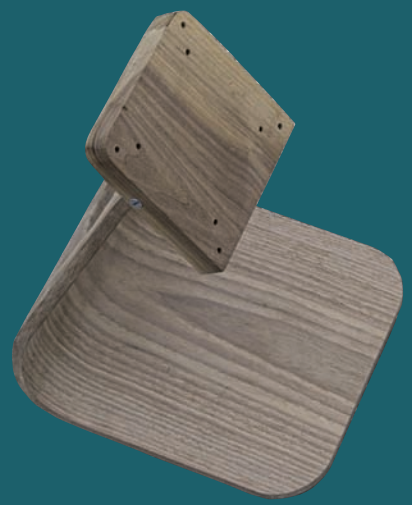
Bine Frelih, Anže Gartner, Filip Rus



98

Kristjan Kusterle

Tehnološko-oblikovalski pristop
Technology and Design Approach

100
Nik Fojkar

103
Tadej Megušar

104
Miroslav Tsanov Georgijev

101
Matej Lamprečnik

102
Matic Krmelj

105
Žiga Papič

106
Jaka Rozman

110
Matej Oblak

107
Sebastjan Galičič

111
Jure Krevs

108 Anže Dolenšek

109 Miha Šturm

112
Enis Džaferović

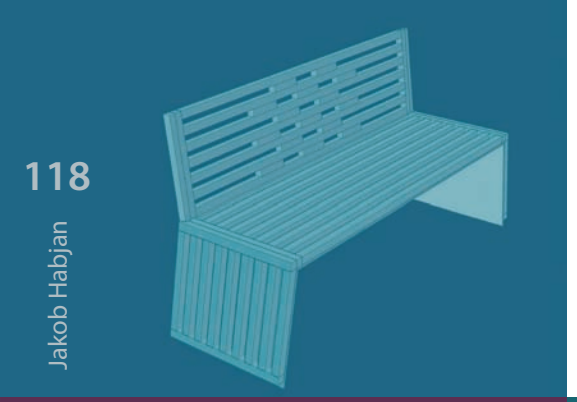
113
Dominik Dobre

114
Janez Dolenc

116
Matej Krajnik

115
Matevž Šmid

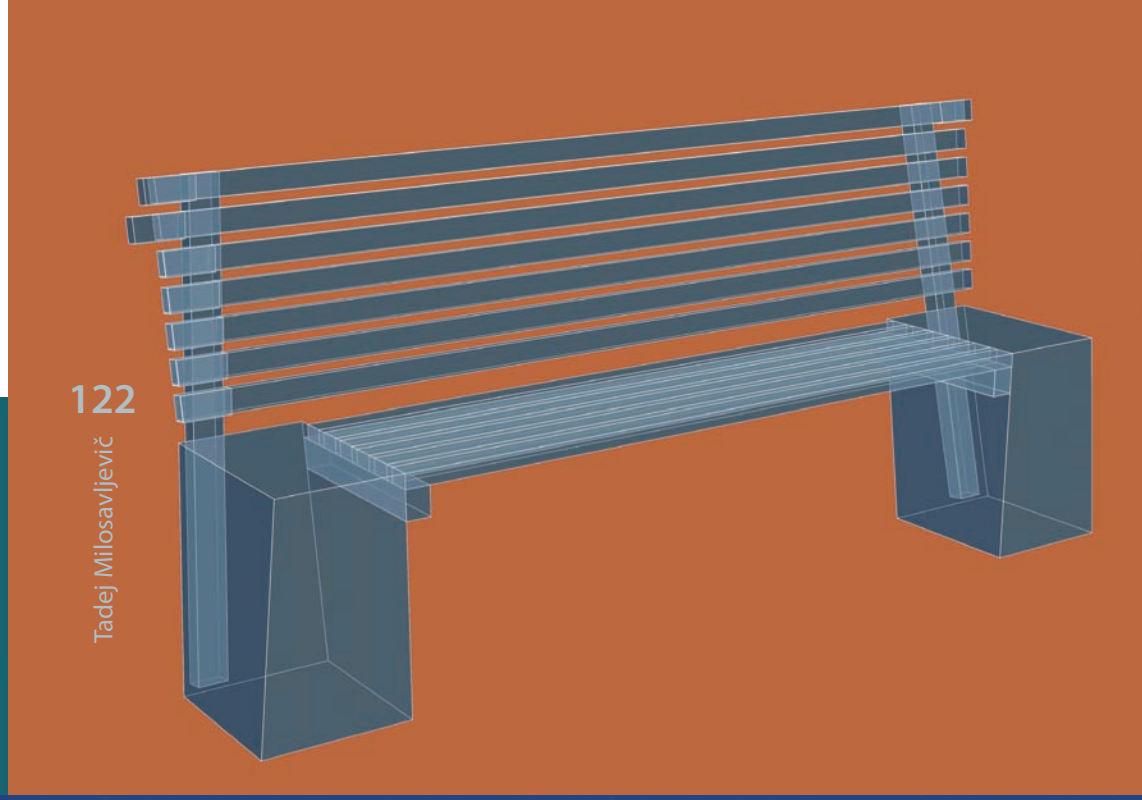
117
Žiga Rozman



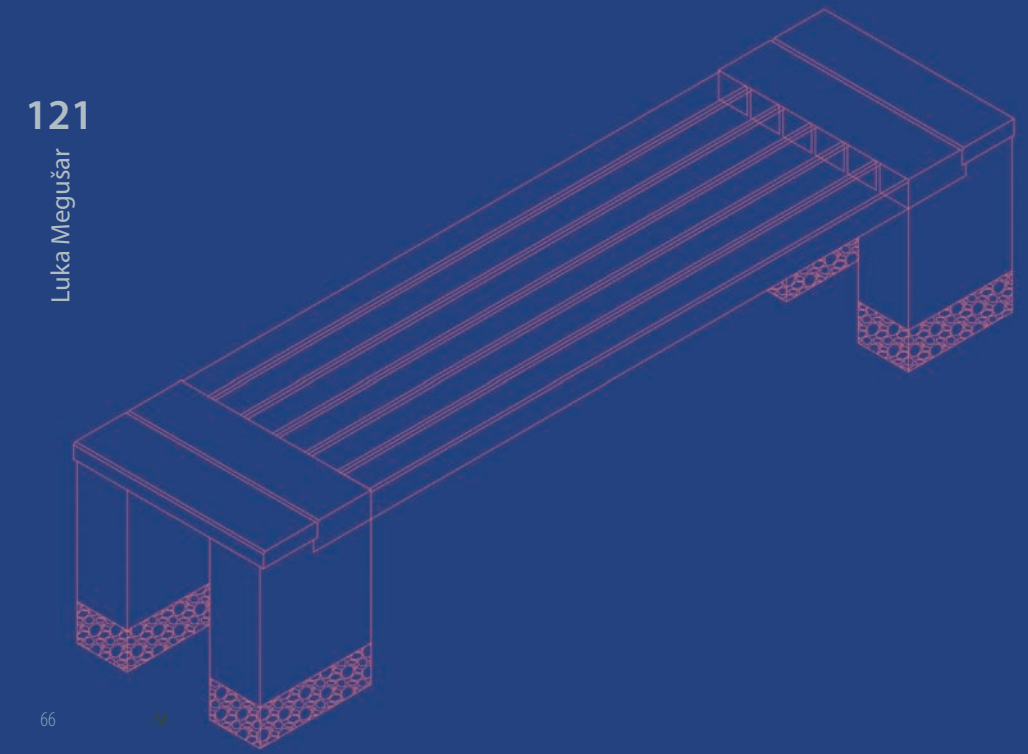
118 Jakob Habjan

119 Blaž Mohorič

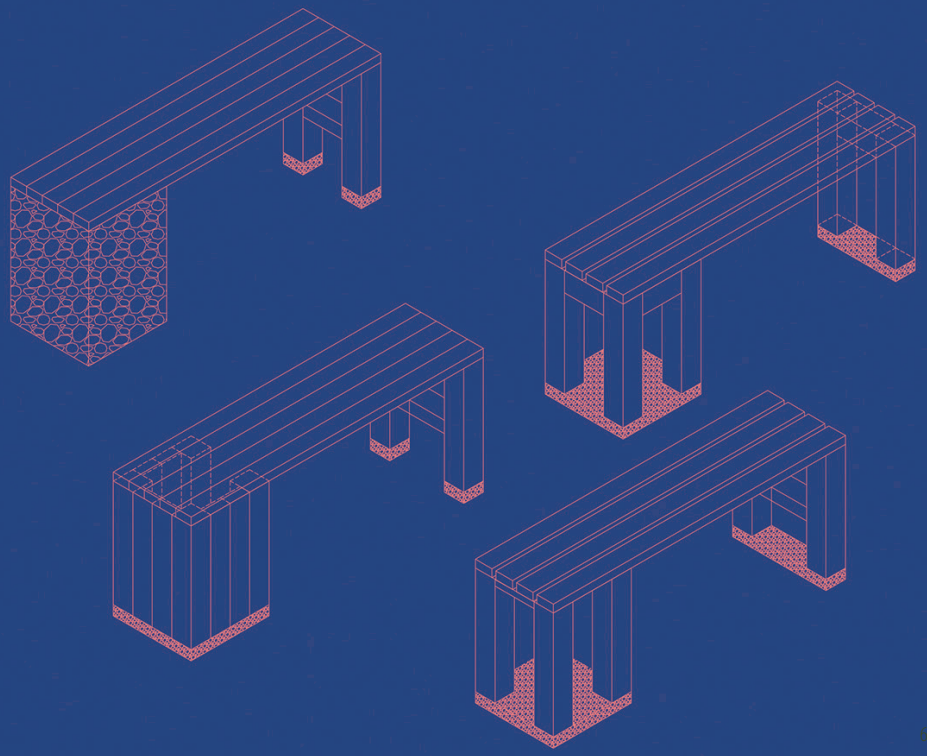
120 Filip Kumer



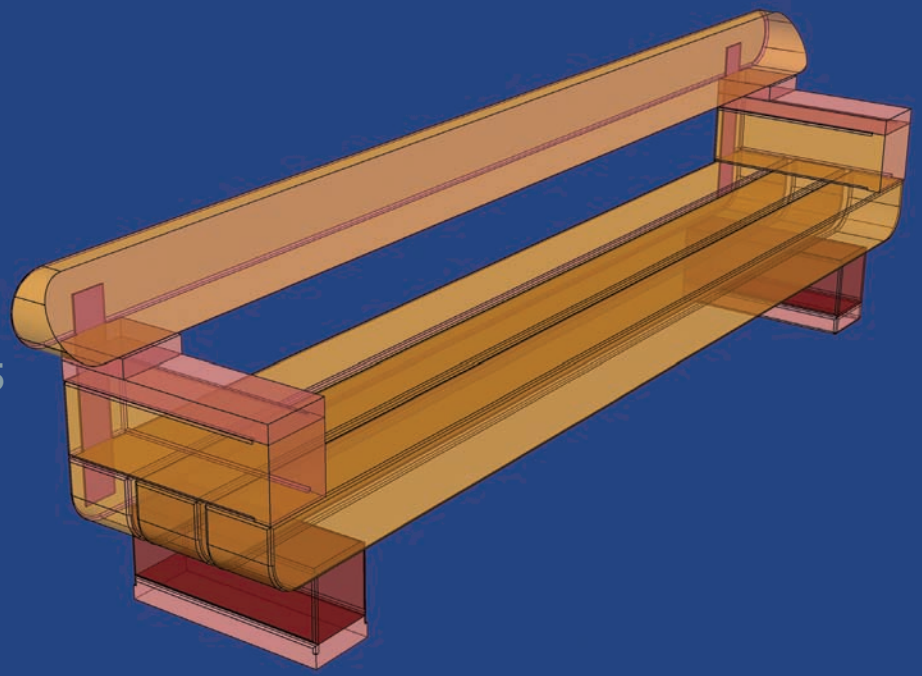
122 Tadej Milosavljevič



121 Luka Megušar



121 Aljaž Plasin



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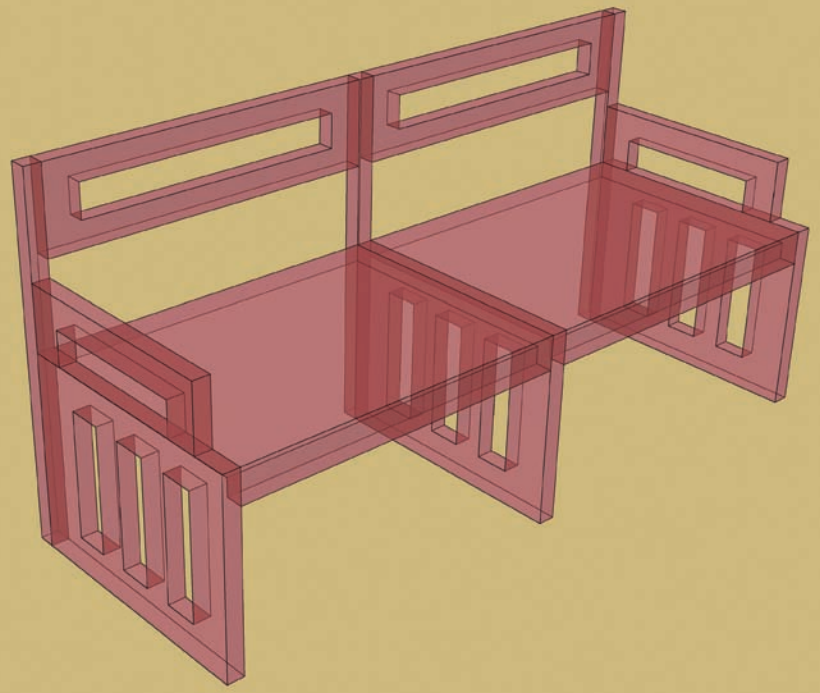
Jaka Triller



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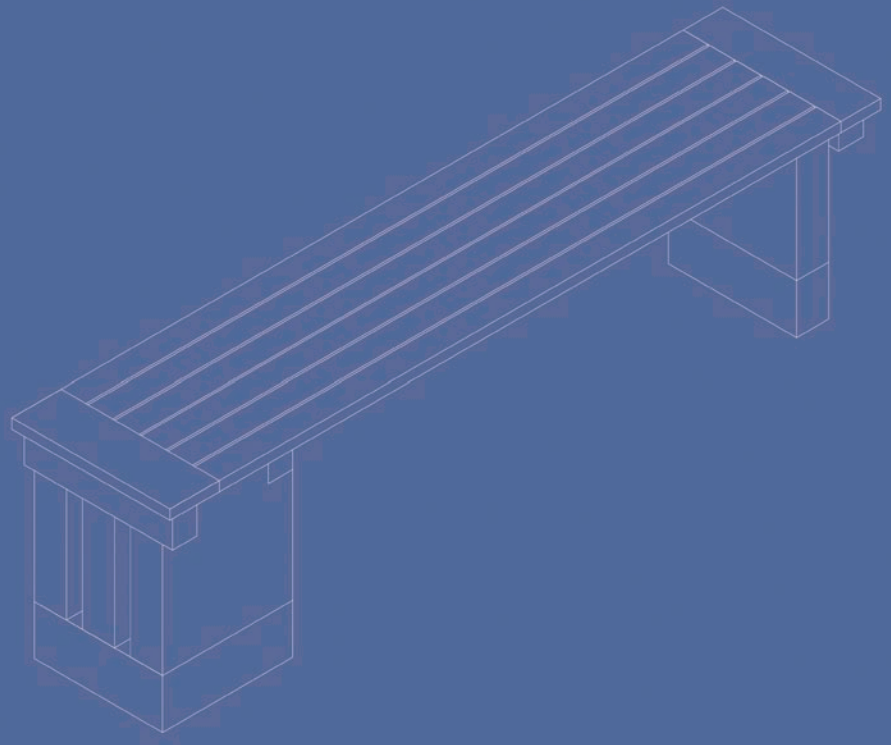

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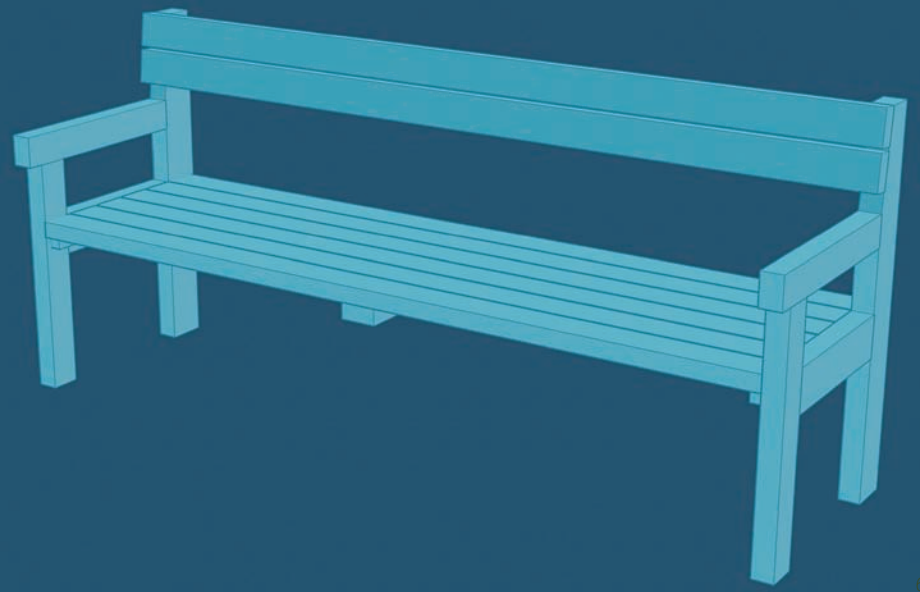
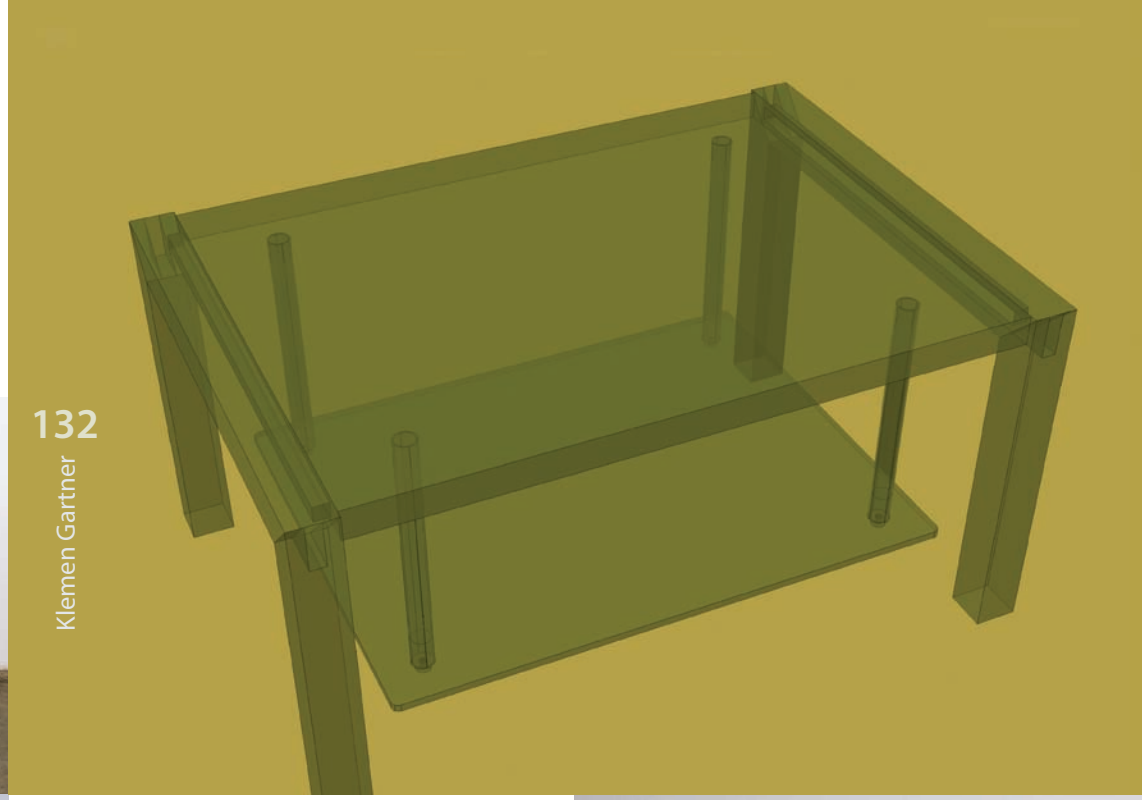
Erik Torkar



124
Krištof Košir

128 Uroš Pintar

129 Primož Oder



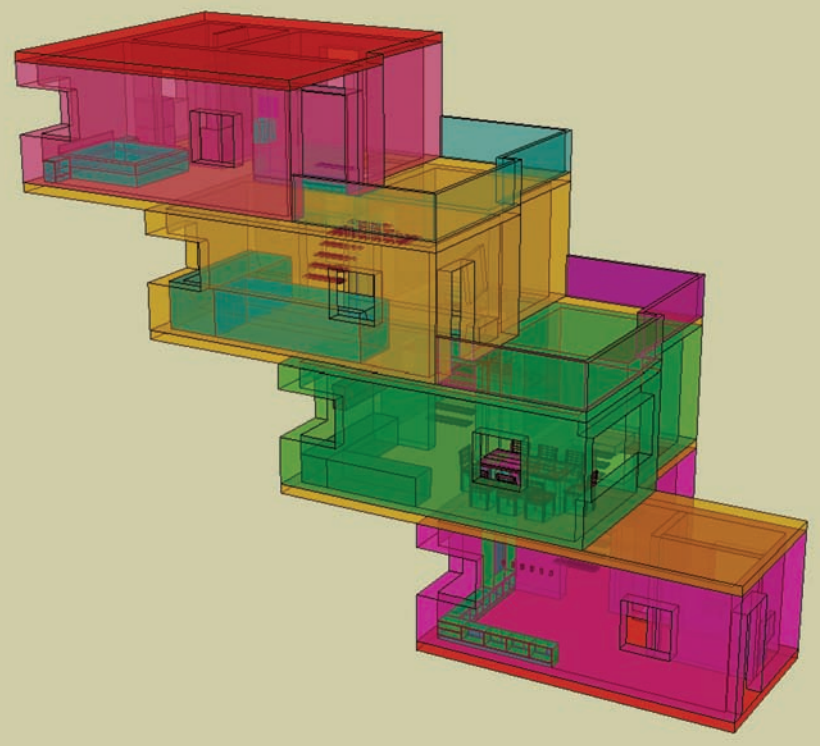
132 Klemen Gartner

130 Rok Dobnikar

131 Janez Kokelj

133 Klemen Gartner

134 Nik Štenkler



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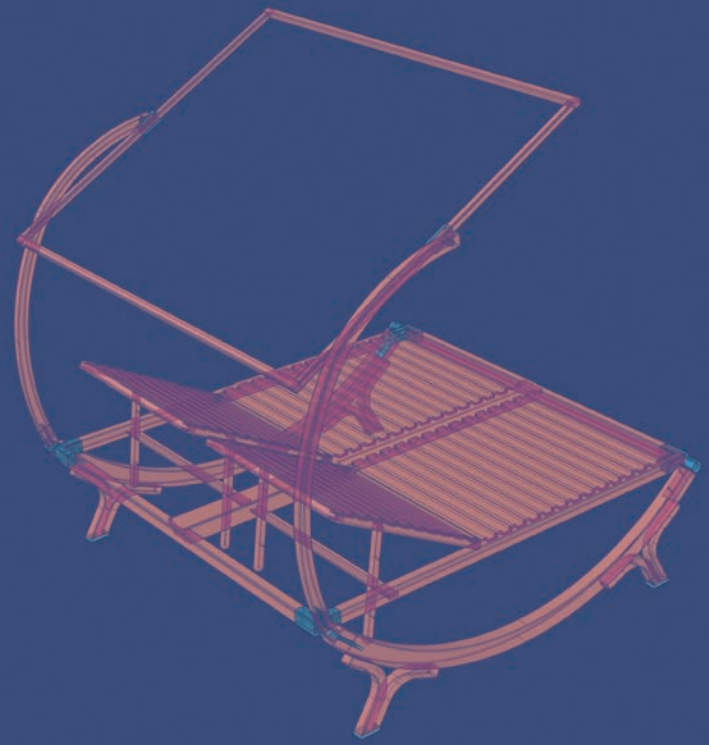
Peter Gartner



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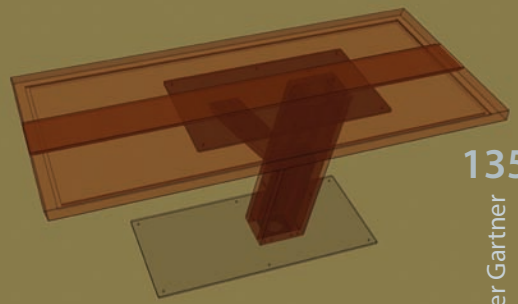

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Peter Gartner

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Jure Fajfar

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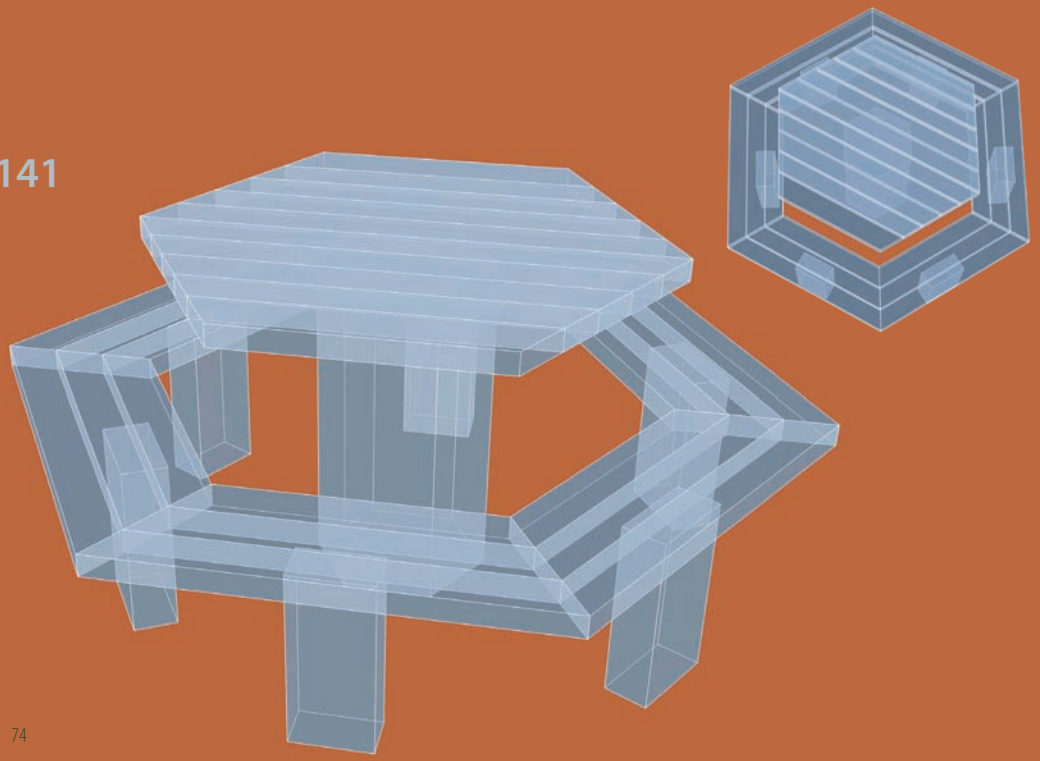

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Jure Kavčič

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Andraž Rožanski

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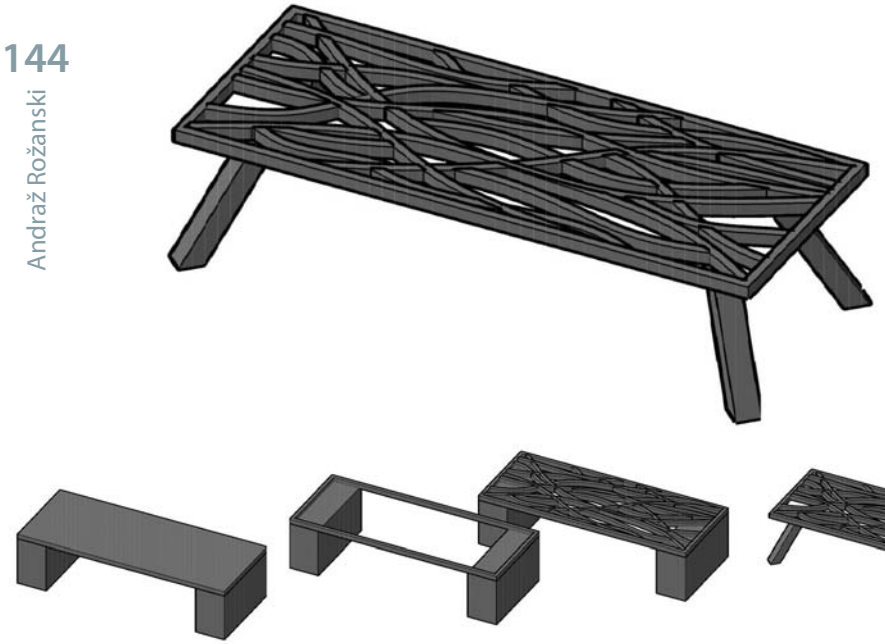
Andraž Rožanski



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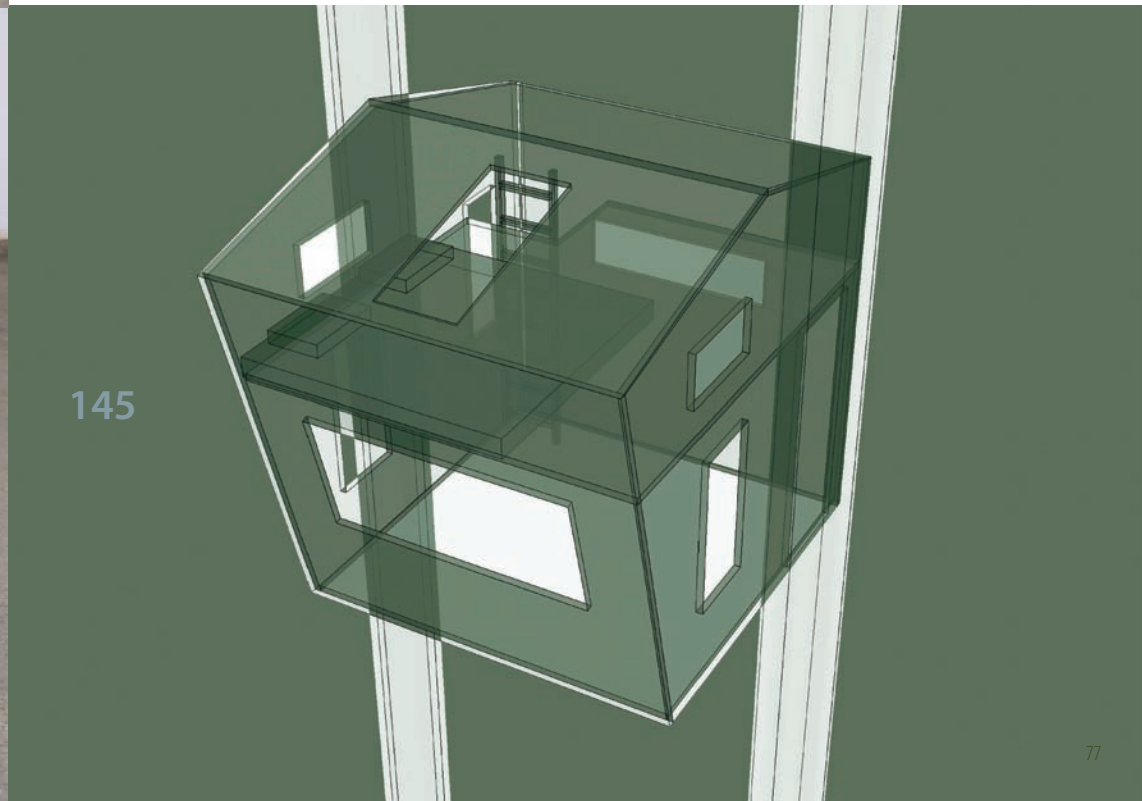

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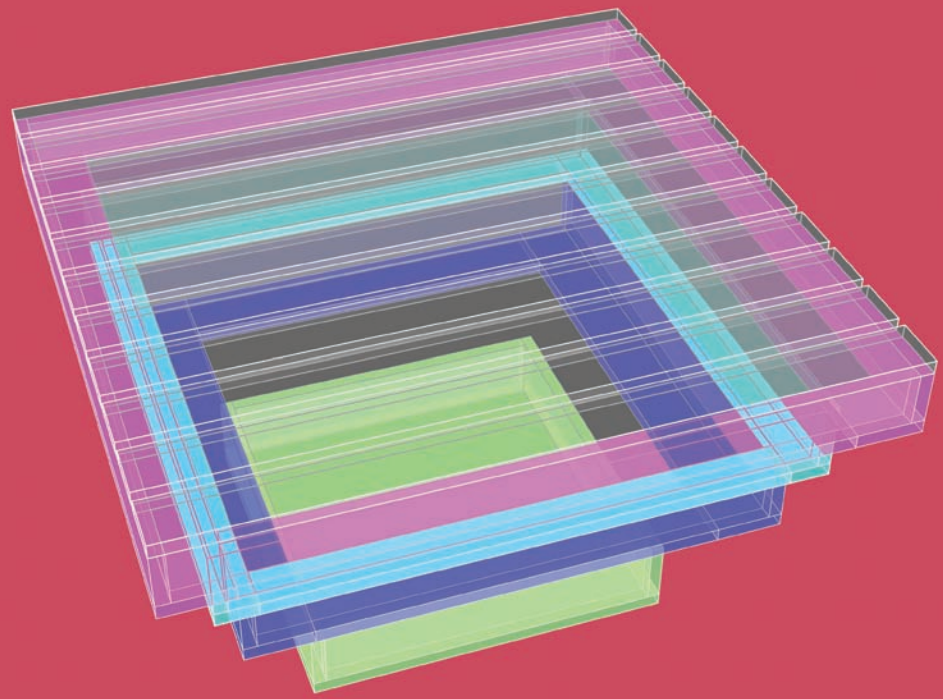
Domen Zadravec

148

Matic Petelinkar



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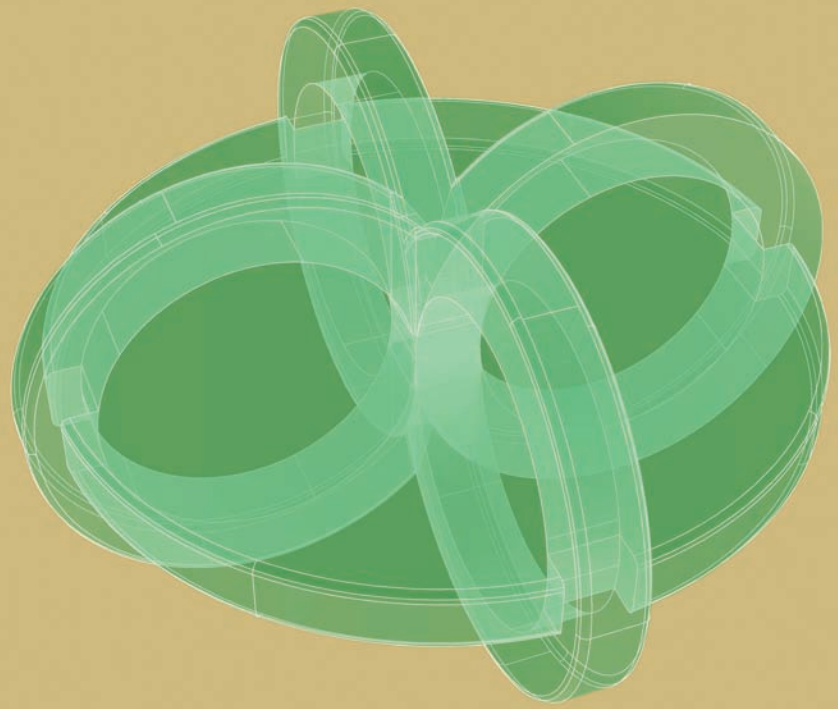

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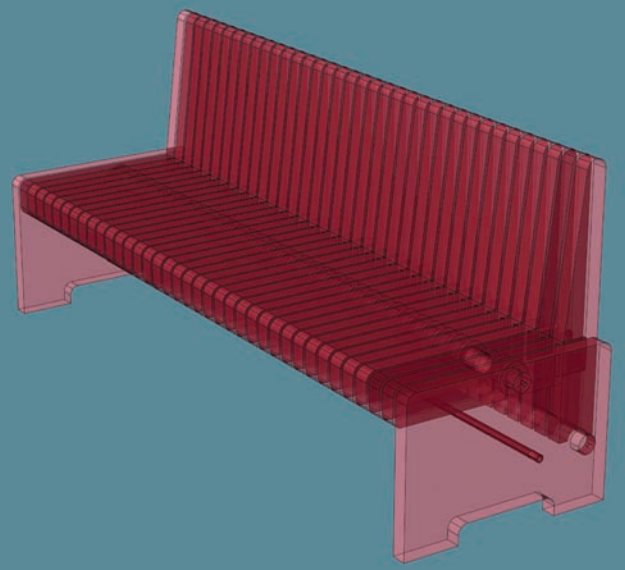
Nejc Žagar



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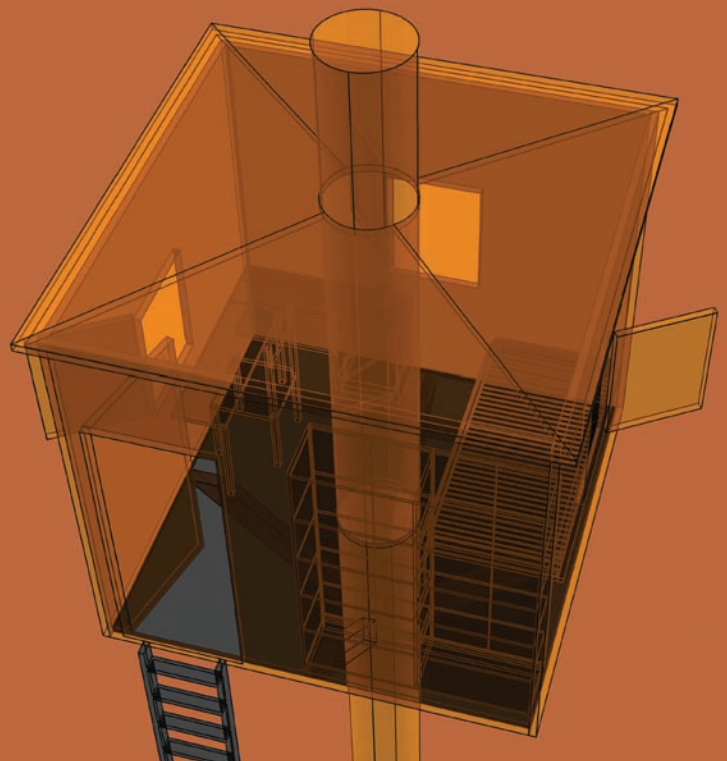

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Seznam del/*The List of the Works*

avtor/author	letnik/year	slika/picture	objekt/object	projekt/project	podoba/image	ustvarjalni proces/ creative process
Oblikovalsko-tehnološki pristop/*Design and Technology approach* Program: lesarski tehnik (SSI)/woodworking technician						
Matej Pernuš	2. letnik/year	1	stoli/chairs	Strzemiński	izometrija/isometry	zasnova/design
Izidor Petrnelj	2. letnik/year	2	klop, ležalnika/bench, lounge chairs	Strzemiński	izometrija/isometry	zasnova/design
Primož Mavrič	2. letnik/year	3	stol in mizici/chair and coffee tables	Strzemiński	izometrija/isometry	zasnova/design
Bor Brenkuš Porenta	3. letnik/year	4	klop z naslonjalom/bench with backrest	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Jernej Dolenc	2. letnik/year	5	klop/bench	Koža in kosti/Skin and Bones	računalniški model/computer model	zasnova/design
		6	razvoj klopi/bench development	Koža in kosti/Skin and Bones	računalniški model/computer model	zasnova/design
	3. letnik/year	7	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		8	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		9	omarica (izpeljava)/cabinet (derivation)	Lesni feniks/Wood Phoenix	računalniški model/computer model	zasnova/design
Jure Jelar	3. letnik/year	10	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		11	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Neža Habjan	3. letnik/year	12	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		13	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		14	poličnik/kitchen shelves	X	računalniški model/computer model	zasnova/design
Rok Fekonja	3. letnik/year	15	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		16	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Jan Erman	3. letnik/year	17	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		18	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Gal Jeler Remškar	3. letnik/year	19	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		20	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Jaka Jenko	3. letnik/year	21	klop (replika)/bench (replica)	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		22	klop (replika)/bench (replica)	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Miha Jereb	3. letnik/year	23	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		24	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		25	stol/chair	Inns	računalniški model/computer model	zasnova/design

Klemen Jerič	3. letnik/year	26	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		27	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Eva Kokelj	3. letnik/year	28	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		29	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		30	počivalnik/recliner	X	računalniški model/computer model	zasnova/design
		31	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Samo Pogačnik	3. letnik/year	32	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		33	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		34	stol/chair	Inns	računalniški model/computer model	zasnova/design
Gašper Potočnik	3. letnik/year	35	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
	3. letnik/year	36	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Matevž Snedec	3. letnik/year	37	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		38	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
Žan Remic	3. letnik/year	39	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		40	stol/chair	Inns	računalniški model/computer model	zasnova/design
Jernej Tičar	3. letnik/year	41	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		42	predalnik/chest of drawers	X	računalniški model/computer model	zasnova/design
Andraž Šoštarič	3. letnik/year	43	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		44	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		45	počivalnik/recliner	X	računalniški model/computer model	zasnova/design
Tadej Zupan	3. letnik/year	46	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
		47	klop/bench	Lesni feniks/Wood Phoenix	prototip/prototype	izvedba/execution
		48	počivalnik/recliner	Inns	računalniški model/computer model	zasnova/design
Andraž Egart	4. letnik/year	49	omarica za čevlje/shoe cabinet	Matura	računalniški model/computer model	zasnova/design
		50	omarica za čevlje/shoe cabinet	Matura	izdelek/product	zasnova/design
		51	bivališče/residence	Zabojnik/Container	računalniški model/computer model	zasnova/design
		52	klubska mizica/coffee table	X	računalniški model/computer model	zasnova/design
Bine Frelih	4. letnik/year	53	stol (izpeljanka)/chair(derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
		54	pisalna miza (izpeljanka)/desk (derivation)	Matura	računalniški model/computer model	izvedba/execution
		55	pisalna miza (izpeljanka)/desk (derivation)	Matura	izdelek/product	izvedba/execution

Zoran Frlic	3. letnik/year	56	stol (izpeljanka)/chair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	57	jedilna miza/dining table	Matura	izdelek/product	izvedba/execution
		58	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
Janez Hribar	3. letnik/year	59	stol (izpeljanka)/chair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	60	klubska mizica/coffee table	Matura	izdelek/product	zasnova/design
Vid Korošec	3. letnik/year	61	stol (izpeljanka)/hair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
Žan Kajzar	3. letnik/year	62	stol (izpeljanka)/chair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	63	pisalna miza (izpeljanka)/desk (derivation)	Matura	izdelek/product	izvedba/execution
		64	bivališče/residence	Zabojnik/Container	računalniški model/computer model	zasnova/design
		65	pisalna miza/desk	X	računalniški model/computer model	zasnova/design
Luka Korošec	3. letnik/year	66	stol (izpeljanka)/chair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	67	klubska mizica/coffee table	Matura	izdelek/product	izvedba/execution
		68	bivališče/residence	Zabojnik/Container	računalniški model/computer model	zasnova/design
Matic Klemenc	3. letnik/year	69	stol (izpeljanka)/chair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	70	bivališče/residence	Zabojnik/Container	računalniški model/computer model	zasnova/design
		71	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
Bine Križaj	3. letnik/year	72	stolec/stool	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	73	kolo (izpeljava)/bycycle (derivation)	Matura	računalniški model/computer model	izvedba/execution
		74	kolo (izpeljava)/bycycle (derivation)	Matura	izdelek/product	izvedba/execution
		75	kolo (izpeljava)/bycycle (derivation)	Matura	izdelek/product	izvedba/execution
		76	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
Špela Pezdir	3. letnik/year	77	stolec/stool	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	78	nizka omarica/low cabinet	Zlati rez/Golden Section	računalniški model/computer model	zasnova/design
		79	masažna miza/massage table	Matura	računalniški model/computer model	zasnova/design
		80	klop/bench	X	računalniški model/computer model	zasnova/design
		81	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
Špela Pezdir	4. letnik/year	82	svetilka/lamp	Moje podjetje/My Company	izdelek/product	izvedba/execution
Gašper Šoklič						
Matic Klemenc						
Luka Korošec						

Domen Pintarič	3. letnik/year	83	stolec/stool	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	84	postelja/bed	Matura	računalniški model/computer model	zasnova/design
		85	postelja/bed	Matura	izdelek/product	izvedba/execution
		86	urbano pohištvo/urban furniture	Lesni feniks/Wood Phoenix	računalniški model/computer model	zasnova/design
Filip Rus	4. letnik/year	87	mizica/small table	Matura	izdelek/product	izvedba/execution
		88	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
	4. letnik/year	89	stojalo/stand	X	računalniški model/computer model	zasnova/design
Klemen Ramičević	3. letnik/year	90	stolec/stool	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	91	postelja/bed	Matura	izdelek/product	izvedba/execution
Rok Čebašek	3. letnik/year	92	stolec/stool	Benetke/Venice	računalniški model/computer model	zasnova/design
Janez Šmit	3. letnik/year	93	barski stol/bar stool	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	94	miza/table	Matura	računalniški model/computer model	zasnova/design
		95	miza/table	Matura	izdelek/product	izvedba/execution
Gašper Šoklič	3. letnik/year	96	stol (izpeljanka)/chair (derivation)	Benetke/Venice	računalniški model/computer model	zasnova/design
	4. letnik/year	97	pisalna miza/writing desk	Matura	izdelek/product	izvedba/execution
Kristjan Kusterle	4. letnik/year	98	lok (replika)/bow (replika)	Matura	izdelek/product	izvedba/execution
Bine Frelih	4. letnik/year	99	stojalo za monitor/monitor stand	Moje podjetje/My Company	izdelek/product	izvedba/execution
Anže Gartner						
Filip Rus						
Tehnološko-oblikovalski pristop/*Technology and Design approach*						
Program: obdelovalec lesa (NPI)/woodworker						
Nik Fojkar	2. letnik/year	100	klubska mizica/coffee table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Matej Lamprečnik		101	šah/chess	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Matic Krmelj		102	klop/bench	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Tadej Megušar		103	nočna omarica/bedside cabinet	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Miroslav Tsanov Georgiev		104	stolec/stool	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Žiga Papič		105	klubska mizica/coffee table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution

Program: mizar (SPI)/cabinet maker						
Jaka Rozman	3. letnik/year	106	počivalnik/easy chair	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Sebastjan Galičič		107	jedilna miza/dining table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Anže Dolenšek		108	nizka omarica/low cabinet	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Mihael Šturm		109	klop/bench	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Matej Oblak		110	stol/chair	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Jure Krevs		111	poličnik/kitchen shelves	Zaključni izpit/Final Exam	izdelek/product	izvedba/executio
Enis Džaferović		112	klubska mizica/coffee table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Dominik Dobre		113	jedilna miza/dining table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Janez Dolenc		114	klop/bench	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Matevž Šmid		115	jedilna miza/dining table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Matej Krajnik		116	jedilna miza/dining table	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Žiga Rozman		117	počivalnik/easy chair	Zaključni izpit/Final Exam	izdelek/product	izvedba/execution
Program: lesarski tehnik (PTI)/woodworking technician						
Jakob Habjan	4. letnik/year	118	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Blaž Mohorič		119	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Filip Kumer		120	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Luka Megušar		121	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Tadej Milosavljević		122	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Aljaž Plasin		123	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Krištof Košir		124	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Jaka Triller		125	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Kristjan Šturm		126	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Erik Torkar		127	klop/bench	Lesni feniks/Wood Phoenix	računalniški model/computer model	izvedba/execution
Uroš Pintar	5. letnik/year	128	nizka omarica/low cabinet	Matura	izdelek/product	izvedba/execution
Primož Oder		129	nizka omara/low cabinet	Matura	izdelek/product	izvedba/execution
Rok Dobnikar		130	psiha/vanity table	Matura	izdelek/product	izvedba/execution
Janez Kokelj		131	vhodna vrata/entrance door	Matura	izdelek/product	izvedba/execution
Klemen Gartner		132	klubska mizica/coffee table	Matura	računalniški model/computer model	izvedba/execution
		133	klubska mizica/coffee table	Matura	izdelek/product	izvedba/execution

Nik Štenkler		134	pisalna miza/writing desk	Matura	izdelek/product	izvedba/execution
Peter Gartner		135	jedilna miza/dining table	Matura	računalniški model/computer model	izvedba/execution
		136	jedilna miza/dining table	Matura	izdelek/product	izvedba/execution
		137	bivališče/residence	Zabojnik/Container	računalniški model/computer model	zasnova/design
Gašper Jereb		138	klubska mizica/coffee table	Matura	računalniški model/computer model	izvedba/execution
		139	klubska mizica/coffee table	Matura	izdelek/product	izvedba/execution
Jure Fajfar		140	postelja/bed	Matura	izdelek/product	izvedba/execution
		141	omizje/table and bench	X	računalniški model/computer model	zasnova/design
Jure Kavčič		142	postelja/bed	Matura	izdelek/product	izvedba/execution
Andraž Rožanski		143	kopalna kad/bath tube	Matura	izdelek/product	izvedba/execution
		144	miza/table	X	računalniški model/computer model	zasnova/design
		145	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
Domen Zadravec		146	pisalna miza/desk	Matura	izdelek/product	izvedba/execution
Matic Petelinkar		147	klubska mizica/coffee table	Matura	izdelek/product	izvedba/execution
		148	klubska mizica/coffee table	X	računalniški model/computer model	zasnova/design
Nejc Žagar		149	klop (replika)/bench (replica)	Matura	računalniški model/computer model	izvedba/execution
		150	klop (replika)/bench (replica)	Matura	izdelek/product	izvedba/execution
		151	bivališče/residence	Hišica na drevesu/Tree House	računalniški model/computer model	zasnova/design
		152	klubska mizica/coffee table	X	računalniški model/computer model	zasnova/design

Dimitrij Jeraj
Feniks/Phoenix
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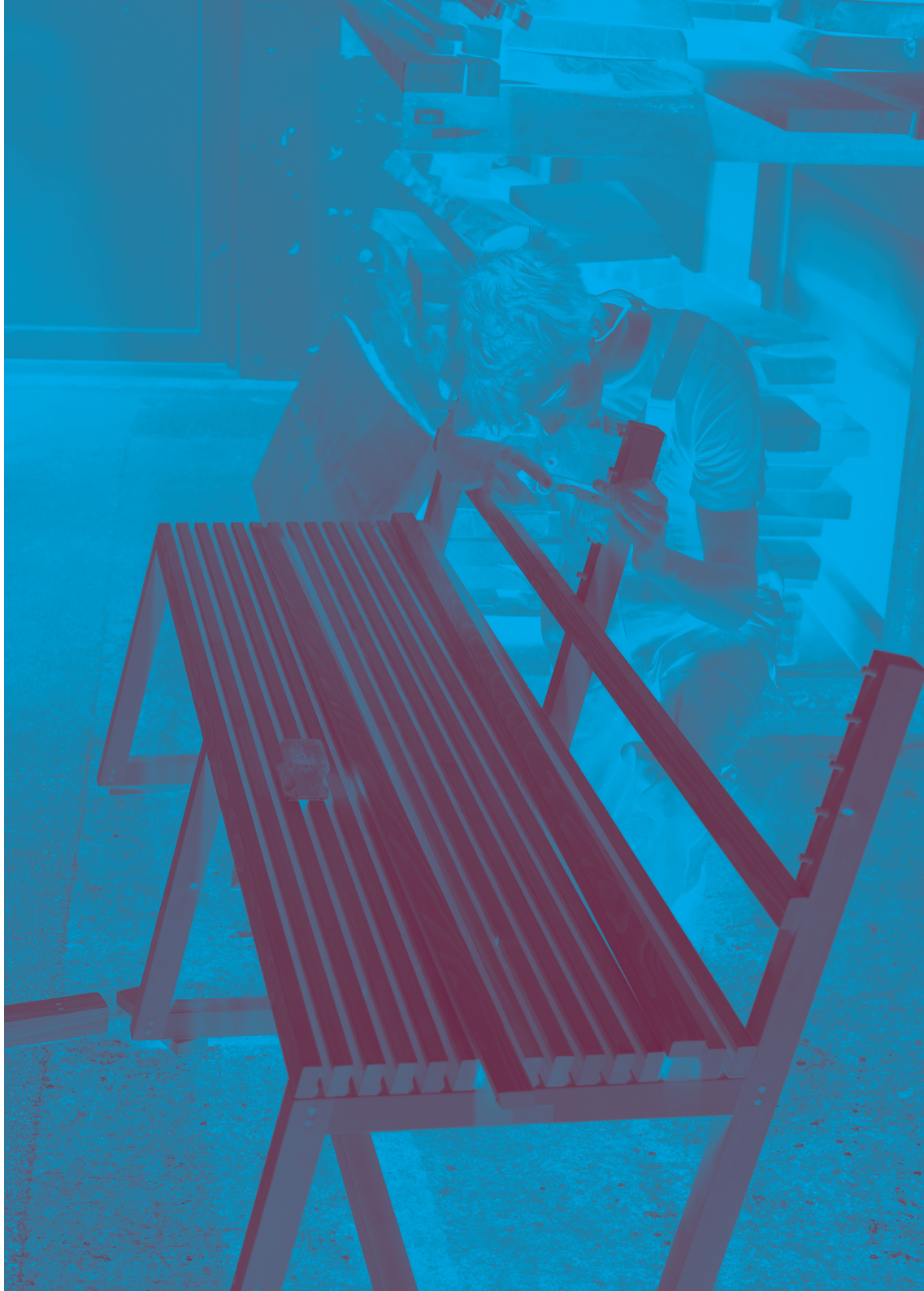

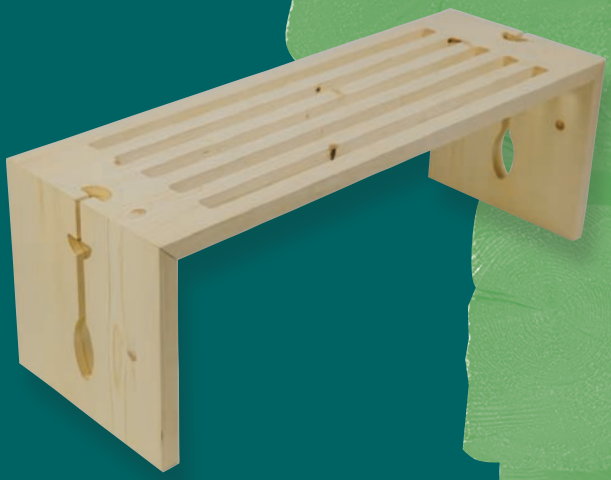

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