

1983-1984
Motocikel Tomos AT, BT-50 — v proizvodnji od leta 1984 — izvoz pretežno Hollandija



1984
motocikel Tomos AT, BT 50

1984-1986
turistično vozilo HOBBY-BY

1984
Tomos AT, BT 50 motorcycle

1984-1985
HOBBY - BY tourist vehicle



1984-1985
Turistično vozilo HOBBY-BY — v proizvodnji od leta 1986

1984-1985
HOBBY-BY tourist vehicle — in production from 1986

1985
moped avtomatik-86;
moped Top Tank Amerika

1985
A 3-86 moped automatic - 86;
Top Tank Amerika moped



1985
Tomos TT Bullet Amerika - v proizvodnji od leta 1986 - izvoz za Ameriko

1985
Tomos TT Bullet Amerika - in production from 1986 - export in USA

SPONZORI - SPONSORS
INSTITUT JOZEF ŠTEFAN LJUBLJANA,
ARHITEKTURNI MUZEJ LJUBLJANA,
OBČINSKI SERETARIAT
ZA DRUŽBENE DEJAVOSTI
OBČINE KOPER,
CIMC - DOMZALE,
CIMOS KOPER,
ROSA DESIGN — KOPER

1983-1984
Tomos AT, BT-50 — in production from 1984 — export mainly in Holland

1986
vacuum cleaner with head accessories

1988
motocikel Tomos BT-50N

1988
Tomos BT - 50 N motorcycle



1988
Motocikel Tomos BT-50 N — v proizvodnji od leta 1989 — izvoz Holandija, Avstrija

1988
Tomos BT-50 N motorcycle — in production from 1989 — export Holland, Austria

1989-1990
komunalno vozilo za čiščenje
ulic RIKO-45

1989-1990
RIKO 45 municipal vehicle for street cleaning



1990
družina razpršilcev PING

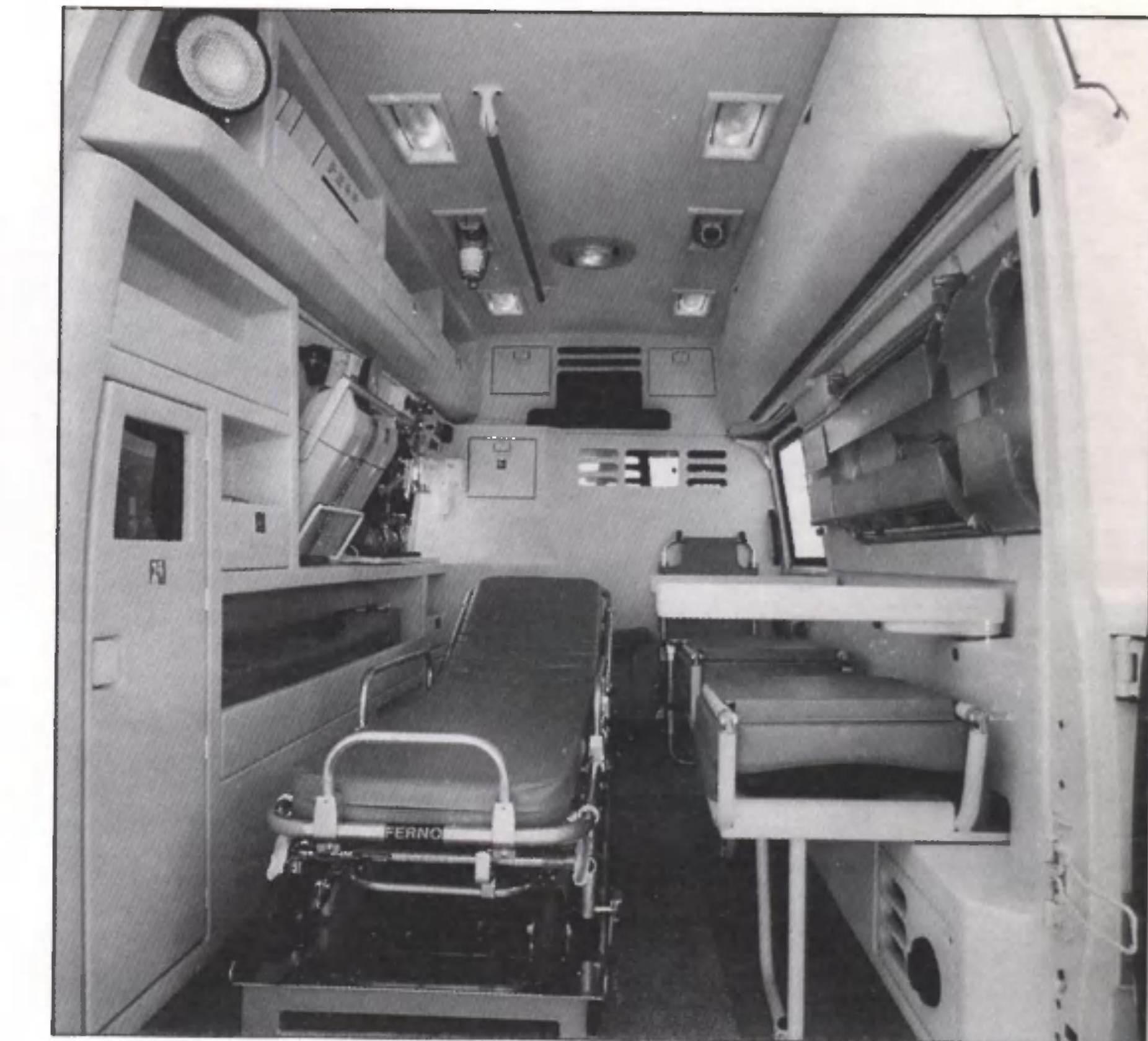
1990
Družina razpršilcev PING — v proizvodnji od leta 1990



1989-1990
Municipal street cleaning vehicle RIKO-45

1990
PING family of sprinklers — in production from 1990

1990
family of sprinklers PING



1992
Mobilna enota za intenzivno terapijo —
CIMOS MEIT — v prazvodnji

1992
mobilna enota intenzivne
terapije - CIMOS MEIT



1989-1990.
Komunalno vozilo za čiščenje ulic RICO-45

Za svoja dela prejel številna priznanja in nagrade predvsem na mednarodnih bienalih industrijskega oblikovanja v Ljubljani. Sodeloval na pomembnejših oblikovalskih razstavah, najprej kot študent, pozneje na mednarodnih bienalih, specializiranih razstavah, sejmih, družbenih razstavah tako doma kot v svetu. Njegova dela objavljajo osrednja oblikovalska glasila v domovini in tujini.

He has received a number of awards and recognitions for his work, mainly at the Biennial of Industrial Design in Ljubljana. He has taken part in important exhibitions of design, first as a student, later in international Biennial, specialized exhibitions, fairs, and group exhibitions, both at home and abroad. His work has been published in the principal journals of design at home and abroad.

SAMOSTOJNA RAZSTAVA V ZIMSKEM

VRTU PLEČNIKOVE HIŠE

19. MAJ—19. JUNIJ 1992



INDEPENDENT EXHIBITION IN THE

WINTER GARDEN OF PLEČNIK'S HOUSE

MAY 19—JUNE 19, 1992



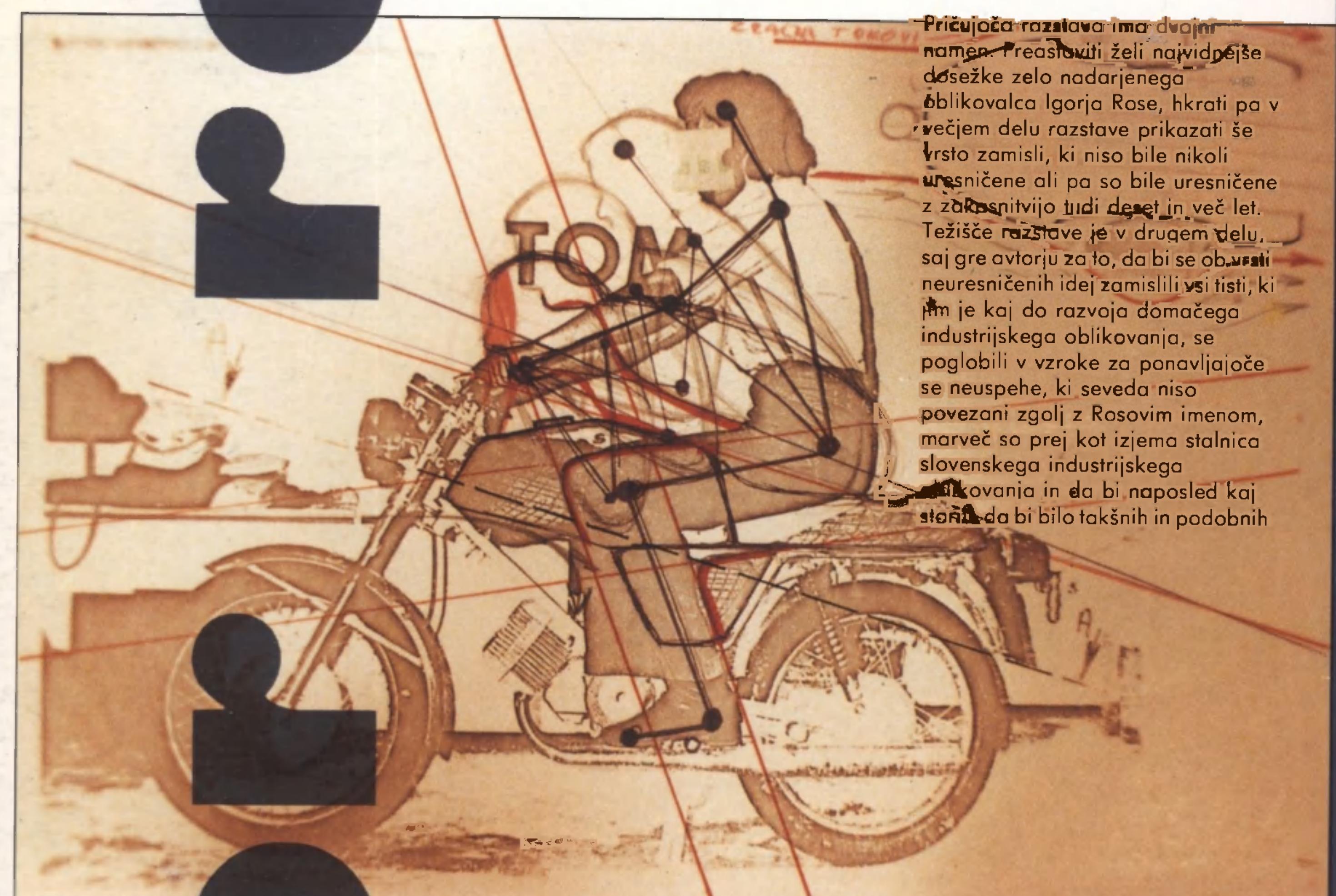
Mejna pot 6
66000 Koper
Slovenija

VPRAŠANJA NEURESNIČENEGA OPUSA

ALI
ZAKAJ NEKATERE BOLJE
ZAMISLI TAKO DOLGO
ČAKAJO NA IZVEDBO

A QUESTION OF AN UNREALISED OPUS

OR
WHY SOME BETTER IDEAS
WAIT SO LONG FOR
REALISATION



1974
Študija ergonomije sedenja in dotikalnih
površin voznika na motociklu T-175



neuspehov vse manj. Igor Rosa se najprej sprašuje, zakaj sta tako dolgotrajni pot od ideje do realizacije v proizvodnji in končno pot izdelka na tržišče in s tem k uporabniku? Ali drugače: zakaj se številni izdelki ne realizirajo v prvem trenutku in v pravi obliki? (Mimogrede — kaj sploh pomeni v našem prostoru prvi trenutek in kaj pomeni v splošnem prava oblika?). Nazadnje pa zanj posebno še posebej ključno vprašanje: kdo nač ima več besede pri presojanju, kakšna

1974
Study of the ergonomics of seating and
contact of a motorcycle rider T-175

finally, for him personally a particularly key question: who should have the most say in judging what kind of form, what kind of products might tempt the customer and be sure of success on the market: the designer or the company executive? Before trying to answer the question raised, we must with all these matters raise one more basic question: Why does the designer ask such questions and why are those who have caused his criticism and revolt apparently not at least

The present exhibition has a dual purpose. It wishes to present the most visible achievements of a very talented designer, Igor Rosa, and simultaneously to describe in the major part of the exhibition a series of ideas which have never been realized or which were realized after a delay of ten or more years. The centre of gravity of the exhibition is in the second part, since it is true that the author would encourage through this series of unrealised ideas, all those who care about the development of Slovene industrial design to be more concerned about the causes of repeated failure. These are not, of course, connected only with Rosa's name but are a regular feature of Slovene industrial design, and the author's intention is that there should in the end be ever fewer of such and similar failures. Igor Rosa first questions why there is such a long path from idea to realisation in production and the final path of the product onto the market and thus to the user? Or expressed otherwise: why are a number of products not realised at the right moment and in the right form? (In passing — what in general does the right moment mean in this part of the world, and what does the right form mean?). And

oblika, kakšen izdelek uategnata zamikati kupca in računati na uspeh



1973
Električni skuter

na tržišču: oblikovalci ali vodstvo podjetja? Preden poskušamo odgovoriti na zastavljena vprašanja, si moramo pri vsej zadavi še sami zastaviti eno, temeljno: zakaj se tako sprašuje prav oblikovalec in zakaj tisti, ki so povzročili njegovo kritičnost in revolt, kot je videti, prav nič ne vznenirajo izgubljene prilnosti in posledično v določenem razdobju kritični položaj neke velike tovarne kot celote? Odgovor na to vprašanje razkriva vsi specifiko razvoja slovenskega gospodarstva zadnjih desetletij, torej specifiko čudnega vmesnega položaja družbenе lastnine podjetij v poltržnih razmerah, ki po eni strani vendarle spodbujale razvoj oblikovanja v tovarnah, po drugi pa dopuščale v vrhu nekaterih podjetij nekompetentne ljudi zaradi preprostega razloga, ker pridobivanje prednosti na tržišču z vse boljimi, vse bolj oblikovanimi izdelki in s tem večji dobiček tovarne ni bilo temeljni motiv bivanja teh elit v nekaterih podjetjih. Zato se tem elitam tudi ni mudilo z odločitvami. Puščali so počasi zastarevali nove in nove zamisli, s katerimi jih je zaspal Igor Rosa s sodelavci. Vodilni so se spomnili nanje morda šele tedaj, ko so videli sorodne oblike pri konkurenčnih. A tudi še tedaj, ko se je izkazalo, da sti imela oblikovalec in njegova ekipa prav, ne samo v posamični zasnovi z izboljšanimi ergonomskimi, oblikovnimi in drugimi tehničnimi pravnimi, temveč da sta se znašla v jedru aktualnih razvojnih trendov, to nikakor ni bil zunanj zadosten argument, nekaj, kar bi spodbudilo vodilne, da bi začeli ravnavati razumnejše, ko se jim je začelo podjetje že potapljal.

Oblikovalec je bil prisiljen oditi iz tovarne, vodstvo pa se je zatekel k drugemu oblikovalcu velikega imena v mednarodnem merilu in mu naročila oblikovanje enega svojih značilnih izdelkov. Podobne poteze poznamo iz kronik razvoja nekaterih zelo uglednih tovarn, ki so hotele z oblikovanim izdelkom iz raka

slovenčega oblikovalca še dodatno zbuditi zanimanje tržišča, si še dodatno ustvariti ugled, računajoč seveda na neogibni medijski odziv, ki spremlja lakšne poteze. Skratka, logika utrijenega položaja oblikovanja v proizvodnji in v razvoju narekuje v določenih trenutkih intervencijo od zunaj. Celo logika potopljalca se podjetja, ki se želi ujeti za rešilno bilko velikega imena, bi bila sprejemljiva in hvalevredna, če bi v nadaljevanju pomenila popolno spremembo v razvojni filozofiji podjetja, ki bi moralno takoj razvijati podlogo za začetek tržnega vedenja z oblikovanjem in dodatnimi prijemi, značilnim za sodobno trženje. Nič

alarmed by the lost opportunities and, in the particular period, the resultant critical situation of some large factories as a whole? The answer to that question reveals all the specifics of the development of the Slovene economy in recent decades, thus the specifics of the strange intermediate position of socially owned companies in semimarket conditions, which on the one hand encouraged the development of design in factories

1973
Electric scooter



1978-1979
Third generation Tomos moped A 1



1982
Tomos moped A 11



1987
Moped avtomatik A-19

and, on the other, permitted incompetent people at the top of some companies for the simple reason that getting ahead in the market with ever better, ever more designed products and thus providing greater profit for the factory was not the basic motive for these elites being in the company. So these elites were also in no hurry to make decisions. They slowly allowed the constantly fresh ideas with which they were plied by Igor Rosa and his associates to become obsolete. The

ne vemo o tem, da bi se v opisanem primeru to zadnje tudi zares zgodilo in je bolj verjetno, da je ostal zanimiv in sam po sebi koristen poseg v sicer vse manj zanimivo podobo neke proizvodnje, nepovezan, osamljen krik. Tako ostaja Igor Rosa s svojimi že skoraj dvajsetletnimi predlogi, med katerimi jih je bila realizirana komaj polovica, primer tipične usode slovenskega oblikovalca, ki pa ni

executive management perhaps remembered them only when they saw related designs among the competitors. And even now when it has been shown that the designer and his team were right, not only in individual projects with improved ergonomics, design and other technical elements, but that they had come to the heart of topical development trends, this way by no means sufficient argument for them, something which would encourage the leadership to start to deal with understanding once the enterprise had already begun to sink. The designer was forced to leave the factory and the management fell back on other designers with significant international names and ordered from them one of their characteristics products. We know of similar traits in the development chronicle of some very famous factories which have wanted to create additional market interest and a greater reputation through products created by famous designers, counting of course on the inevitable media response to such moves. In short, the logic of strengthening the position of the designer in production and in development is dictated at certain moments by intervention from outside. Even the logic of a sinking enterprise which wishes to capture a great name as a straw to cling to for rescue would have to be accepted and appreciated if it meant in future a complete change in the development philosophy of the company, which would immediately have to create the basis for initiating market behaviour through design and other characteristic approaches of the contemporary market. We know nothing of whether this last really happened in the described example. It is all too likely that this discordant, lonely cry remained an interesting and useful intervention in itself in an ever less interesting picture of some kind of production. So Igor Rosa remains with his almost twenty year proposals, of which almost half have been realized, an example of the typical and tragic fate of the Slovene designer. He does allow the basic and general questions to remain intelligible and soluble only on a personal level. He raises them, as a recognised individual, in the name of all the good and wasted ideas of designers in Slovenia so that it will no longer be necessary to raise them in the future.

Peter Krečič

dopolnil, da bi temeljni in sproščna vprašanja oblikovanja v proizvodnji ostala razumljena in rešljiva zgolj na osebni ravni. Postavlja si jih kot ozaveščen posameznik v imenu vseh dobrih in zavrženih zamisli številnih oblikovalcev na Slovenskem zato, da jih v prihodnje ne bi bilo več treba postavljati.

Ali so njegov talent in številne kvalitetne realizacije zadosten moralni temelj za to?

Peter Krečič

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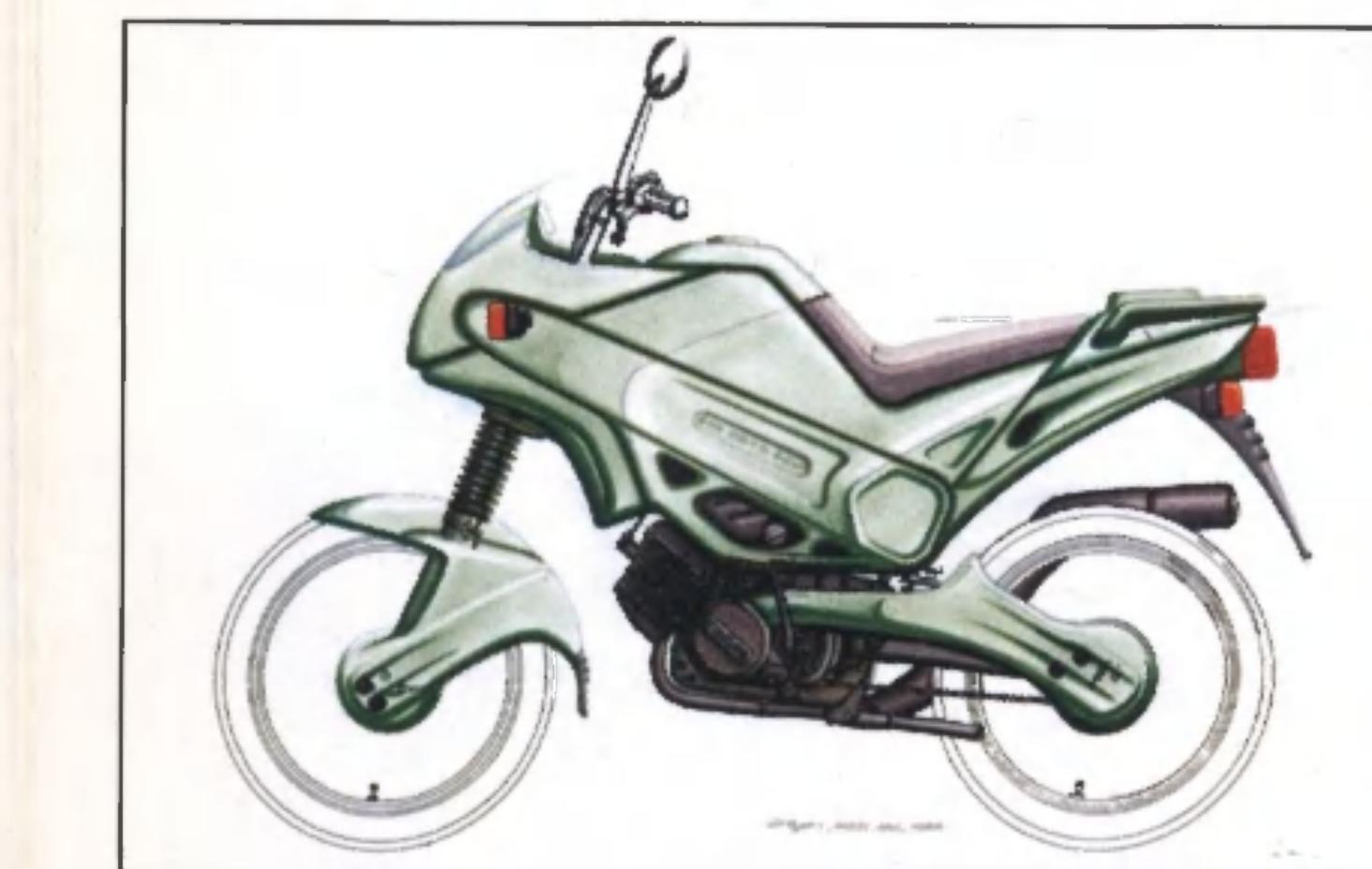
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Peter Krečič

1982
Trikolesnik - RCA



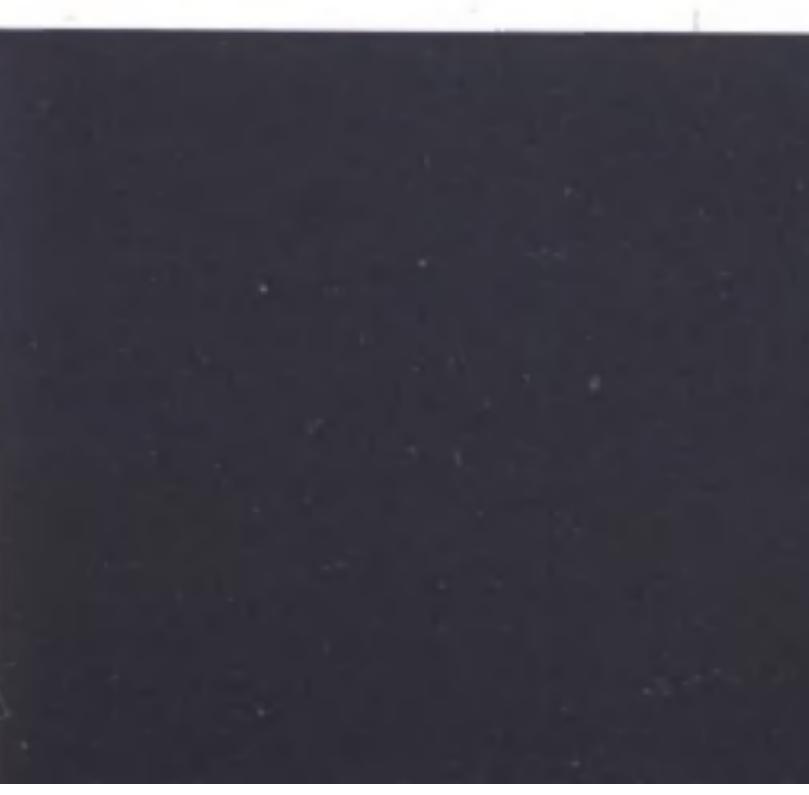
1988
Študija za novi TT Bullet



1988
Študija za novi TT Bullet — s samonosnim simetričnim okvirjem



1988
Študija za novi TT Bullet



Mejna pot 6
66000 Koper
Slovenia

igor rosa



1986
Visokopodni avtobus AM — Avtomontaža



1986
Sesalec za prah z glavo nastavkov



1986
Raised floor autobus AM — Avtomontaža

1947
rojen v Podnanosu, Slovenija

1973-1977
obiskuje umetnostno akademijo v Benetkah in hkrati umetnostno univerzo Firence in Benetke

1983
enomeščno izpopoljevanje na Kraljevem umetnostnem kolegiju (RCA) v Londonu na oddelku za avtomobilsko oblikovanje

Samostojni oblikovalec, član domačih in mednarodnih strokovnih združenj. U�varja se pretežno z oblikovanjem prometnih sredstev in dvokolesnih vozil.

POMEMBNEJŠA DELA IN ZASNOVE:

1973
študija električnega skuterja, študija malega avtomobila in otroškega igrišča

1973-1974
motocikel Tomos 175



1973-1974
Motocikel Tomos 175 — predstavljen na salonih: Kõln, Milano — 1976, 1977

1974-1975
zasnova sestavljive delovne mize; študija sistema mestnega vodnega prometa (postaje za beneške vaporine); študija koša za smeti in študija za sestavljivo gledališče na prostem

1978
študija za motocikla Tomos 90 in Tomos 50, študija samonosnega simetričnega okvirja za motocikle ter modulnega za mopede

1978-1979
moped III. generacije A1; sedež za moped; sistem svetil

1947
born in Podnanos, Slovenia

1973-1977
attended the Academy of Fine Art in Venice and simultaneously the international university of fine arts in Florence and Venice

1983
one month further training at the Royal College of Art (RCA) in London in the department for automotive design

Freelance designer, member of domestic and international professional associations. He is mainly involved in the design of vehicles and two wheel vehicles.

MOST IMPORTANT WORK AND PROJECTS

1973
study of an electric scooter, study of a small car and children's playgrounds

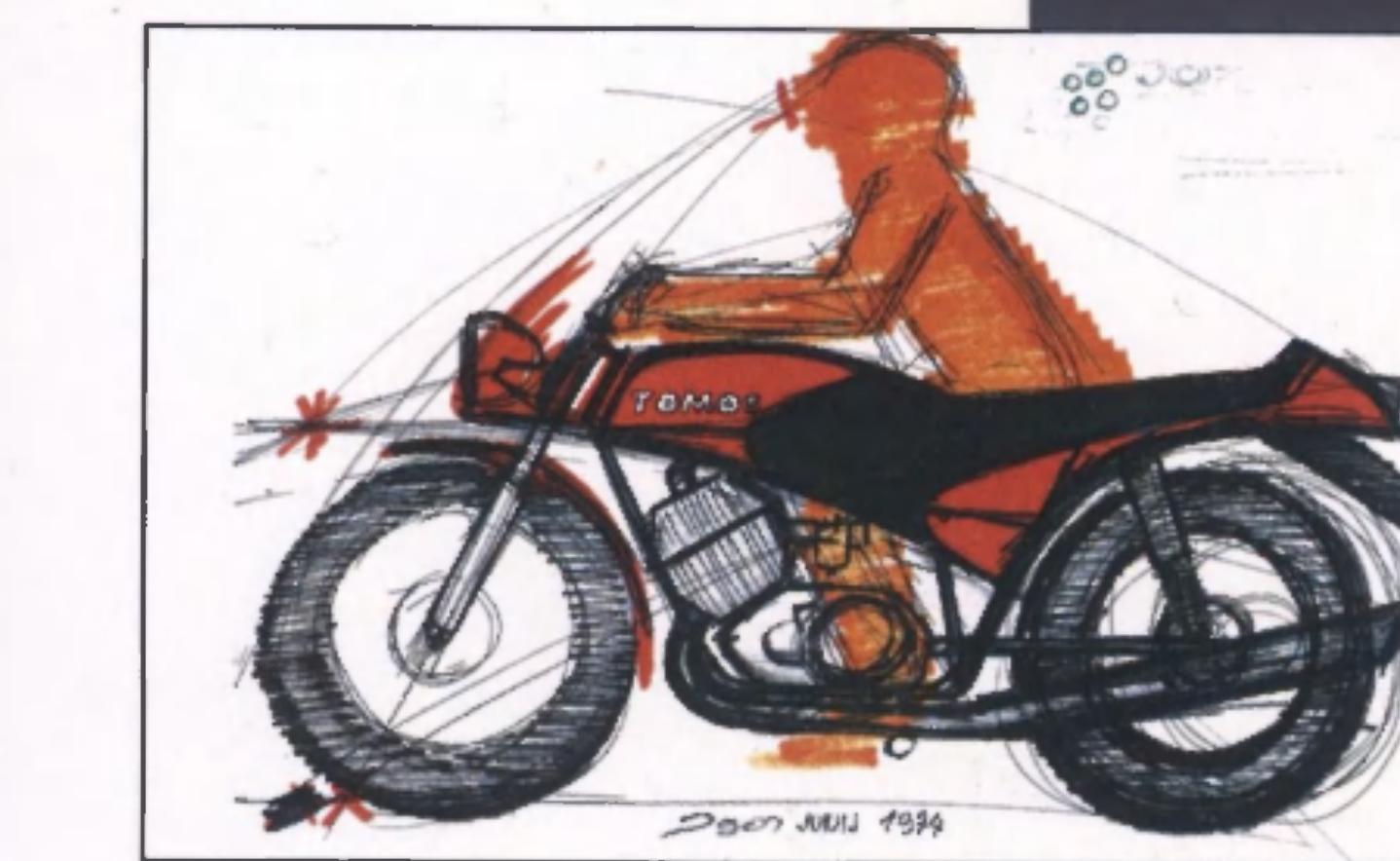
1973-1974
Tomos 175 motorcycle

v kombinaciji z armaturno ploščo za motocikle in mope

1980-1982
moped Tomos A11; preoblikovanje motocikla Tomos 80 in 50; ščitnik za mope

1982
študija za trikolesnik - RCA

1983
oblikovanje motociklov Tomos AT 50 in ATX 50



1974
Skica kompozicije motocikla T 175

1980-1982
moped Tomos A11; redesign of Tomos 80 and 50 motorcycles; protective device for mopeds

1982
study for tricycle - RCA

1983
design of Tomos AT 50 and ATX 50 motorcycles



1983-1984
Risba ATX, NTX



1983-1984
Motocikel Tomos ATX 50 — v proizvodnji od leta 1984 — izvoz pretežno Holandija
1983-1984
Tomos ATX 50 motorcycle — in production from 1984 — export mainly to Holland