

**Design of Latvia 2020**

INTRODUCTION / Vision and Goal	2
SWOT Analysis of the Design Field	10
Design and STATE	16
Design and BUSINESS	22
Design and EDUCATION	30
Design and SOCIETY	42
Design for DESIGNERS	50

The modern world has accumulated and altered the understanding of design. Why is design needed? For whom is design for? What is the ultimate goal of design?

The publication *Design of Latvia 2020* is to serve as a comprehensive design guide based on the *Design Strategy of Latvia 2017-2020*. Its main aim is to facilitate the understanding of the current situation and processes in the design of Latvia in a more interdisciplinary and informal context which transcends traditional sectoral boundaries. The publication also aims to reflect the true picture of design's strengths and weaknesses, define a strategic vision as well as identify its potential at a national level. The publication emphasises the importance, roles, tasks and challenges of those being involved in the ecosystem of design since the understanding of design also contributes to the emotional well-being and overall attitude of a country.

# Rights for design

“A discussion about everyone’s rights for design should be encouraged when it comes to the idea of design rights. It is the right of every individual, entrepreneur, municipality and state to have quality in the widest sense of the word. It is the right to use design in every field – private or public, social or business. Because everyone has the right to live in a better world, no matter their place, time, age, gender etc.”

*Design manifestation\**

\*See page 20 for more information on the contemporary design exhibition cycle *Design Manifestation*.

## Definition

Design is a process of strategic development, an approach and a way of identifying and solving problems. Effective use of design refers to both the result, as well as the process, while emphasising the importance of design thinking in all levels of decision making and management.

The presence of design – understanding and use – is naturally connected to the promotion of innovation and competition in every field. Design affects not only the traditional industries and their products and services, but also the social field, quality of information and environment, as well as the territorial development.

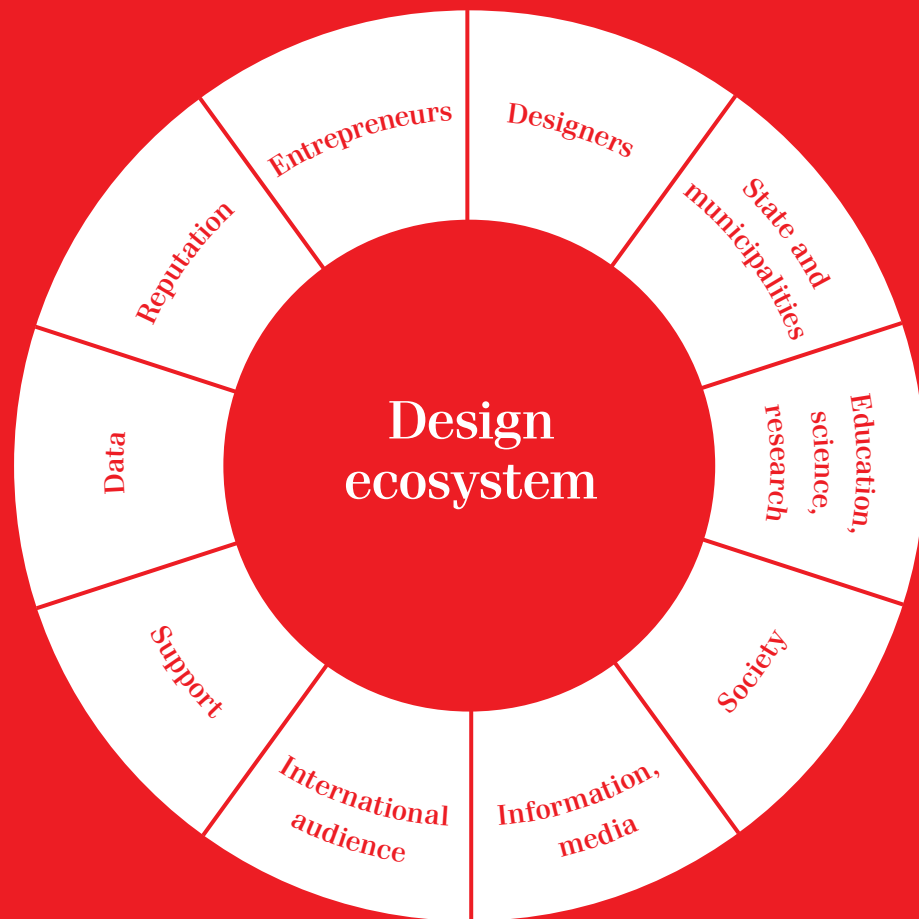
## Vision

The various possibilities and innovation potential of the design field in Latvia has been fully employed until 2020. As a strategic tool, design is helping in the development of economics and society's welfare. Design is used in shaping cultural identity, as well as the image of the state.

## Goal

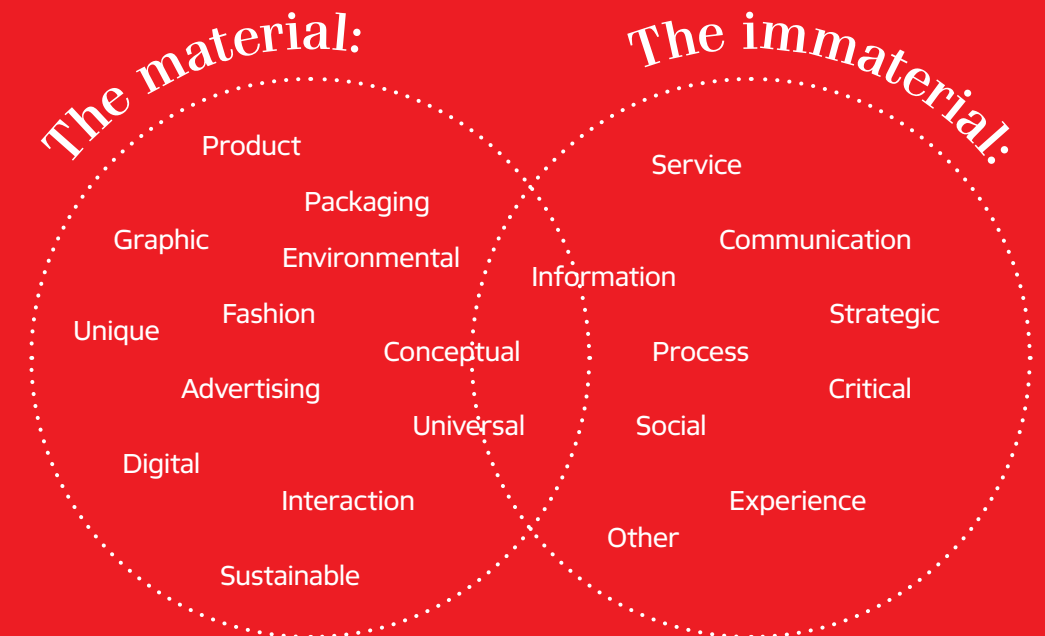
Design is promoting the economic growth of Latvia as well as our society's welfare and environmental sustainability.

## Design ecosystem in Latvia



Adapted from Anna Whicher (2016) *Benchmarking Design for Innovation Policy in Europe* and Design for Innovation (Interreg Europe project). Design ecosystem model of Latvia focuses on the analysis of the local situation and design processes in Latvia. Due to the interdisciplinary nature of design, the key participants and roles within the design ecosystem may overlap and change thus providing a throughout analysis from different perspectives.

## What is design?



The concept of design is improving along with the development of the field as a whole and is currently related to the creation of both material and immaterial values. Nowadays, the interdisciplinarity of design is especially explicit and the borders between the material and immaterial are often indefinite.

# SWOT analysis of the design field

The SWOT analysis puts a critical view on the strengths and weaknesses of the processes in the design of Latvia. It outlines the problems, potential and possible directions for development starting from 2017. Design processes are in a constant development, which is why the SWOT analysis is not aiming to be an absolute and fixed representation of the situation. The mapping of the design field was created by acknowledging everyone involved in the design ecosystem.



## Strengths



## Weaknesses

---

### DESIGN MANAGEMENT

---

Various design-related institutions / organisations promote the development of design and can unite the efforts in the best competitive interests of both the field and the state.

Riga and the regions in Latvia have a sufficient overlay of institutions that are interested in design – cultural education institutions, museums, craft centres, business incubators, regional business associations, councils etc.

Latvian Design Council has been renewed. It has active members from state administration institutions, universities, design schools, industry, and public organisations. It is represented at the Creative Industries Council, as well as the National Culture Council.

Latvia has a significant design heritage from different periods of time.

In their work towards society's welfare and country's development, the legislators, government and the municipalities do not use the opportunities design has to offer.

There is a lack of a state financed coordinating organisation (with sufficient database and capacity) that would promote information exchange, development and use of design as a strategic tool in various fields, including economics.

Latvian Design council works only as a consultant. Its decisions are not binding to other ministries.

The rights protection of the intellectual property of design is poorly developed.

---

### SOCIETY

---

Both individuals and groups of society, as well as society as a whole are design consumers, making a choice and buying products and services.

Informal activities with the common idea *Made in Latvia* have encouraged society's interest and pride in products and design made in our country.

There are strong stereotypes amongst a big part of the society that design is expensive and inaccessible. People don't know their rights for design and they lack an understanding of design as a tool that helps improve the quality of life.



## Strengths



## Weaknesses

### ENTREPRENEURSHIP

More and more businesses and services realise and use branding, marketing, advertising and packaging design opportunities to make their company more competitive.

Many designers are founders and leaders of micro and small companies.

There are new internationally competitive brands coming out of the IT field that realise the importance of design and use it in their companies.

Many companies lack the understanding of the added value of design and how it could raise the market value of their products and services.

Because of this lack of understanding, strategic design is not purposefully used as a tool in the development of companies.

Inconsistent state tax and investment policy is not promoting the development of new products and services.

### EDUCATION

There is a network of culture education institutions in Latvia that are based in traditions, including professional education centres that follow current tendencies and are competent in innovations.

There are design programmes and courses included in study and further educational programmes of culture, art and other universities and colleges.

Latvian museums and galleries offer design education programmes to various audiences.

There is no design component included in the educational programmes of the fields essential to economics.

Design study programmes and their content overlap in multiple Latvian higher and secondary professional educational institutions.

The job market has not defined a clear demand for design education. The concept of design is not included in the industrial or the social development policies. These fields have not acknowledged and clearly defined their need for design.

There is a dramatic difference in the quality of education across different design study programmes.

The design science, analysis and criticism are not developed enough.



## Strengths



## Weaknesses

### MEDIA

State institutions initiate and finance the creative industries, including a reflection of design in the media.

Certain mass media cover the current events in design – mostly interviews or information about events.

Information and Media are not competent enough in the field of design. There is also a lack of dedicated design media. It prevents a regular, professional and successive reflection of current design events and problems in the context of economics and social issues.

### SUPPORT

Certain programmes, foundations and platforms offer opportunities to create new design or improve the existing, as well as start your own business. They also support initiatives and projects that promote the overall development processes of design in the country.

There is a lack of sustainable and flexible economics policy for acquiring state and EU financial resources and developing innovation. Entrepreneurs have no free resources to effectively use state support programmes.

There is a lack of well-designed and accessible information about the state support instruments.

### DATA

There are certain design-related institutions' information sources and databases about companies, education, support instruments, achievements and other activities.

There is no common database for design information and services.

There is no systematic comparative data gathered in the field of design. There are also no defined "measurements", which makes it impossible to have an objective analysis in the context of other EU countries.





## Strengths



## Weaknesses

## Opportunities

## Threats

### STATE ADMINISTRATION

There are attempts to improve the branding of the country.

There are attempts to use the possibilities of modern technologies in exchanging information and providing services.

Certain state services have quality design.

There are successful methods of advertising design used in the development of certain information campaigns.

There is not a unifying message and graphic identity that would be created to represent the image of the country as a whole.

The technological solutions of information exchange, as well as e-services do not have a user-friendly design.

Design concept and design competencies are not sufficiently used in state and municipality planning documents and strategy.

Employees of ministry, state and municipality institutions are not informed about the efficiency of design thinking in solving economic, social, educational and environmental problems.

Design component is rarely included in the criteria for public purchases.

Using design processes and methods in solving any economic, social or environmental problem can make Latvia a leader in both regional and global context.

Using design thinking in state and municipality services would help identify and solve problems by understanding the causes. It would improve the welfare of Latvian people.

Creating user-oriented design products and services, as well as implementing the *Design for all* principles, would bring higher quality into every individual's life.

Design thinking, sustainable state policy in natural resource preservation, responsible action of state and municipalities, as well as every member of society's involvement creates a user-friendly environment. It can help Latvia gain status of a green country.

Creating a demand for quality design and educating society about the opportunities of using design in every economic field builds a competitive economy.

Latvian design, as well as products and services that have been created using design, become a successful export product and an identifying brand for the country. It also represents the regional differences in a global context.

Without a demand for modern quality design and its integration into economic fields the design field, as well as all the fields of Latvia's economics go into stagnation. We begin to fall behind of other economically and socially developed EU and world countries.

The disintegration between institutions and fields will maintain the tendency of realising individual projects that won't take full advantage of EU and other financial instruments, as well as the inner potential of the country.

Without evaluating the interaction between the economic needs and global economy trends it will be impossible to define the knowledge and skills essential for designer's qualification.

The interaction and synergy between design and other fields, as well as the preparation of argumentation for further development of other fields is impossible due to the lack of statistical data.

If a unifying Latvian design strategy is not implemented and the concept and criteria of design is not included in the planning documents of state, ministries and other fields, the understanding of design and its use in state administration, business environment and society is declining.

A determined implementation of Latvian design strategy and promotion of interdisciplinary collaboration is not possible without a coordinating innovation centre that would hold a status of national importance and a respective financial support.

### REPUTATION

Different design-related institutions, including design education institutions, are represented in international organisations.

Certain designers and design companies have gained notable achievements in international design competitions.

Designers, design companies and universities take part in international design exhibitions.

The National Design Award of Latvia has been created amongst other awards initiated by professional associations and institutions of various fields that include design component.

Opportunities provided by participation in international organisations and achievements in prestigious international competitions are not employed well enough.

Participation in international design exhibitions lacks a sustainable state strategy, as well as coordination between companies and financing institutions.

Various design awards leaves a fragmented impression on the overview of the situation.

# Design and STATE

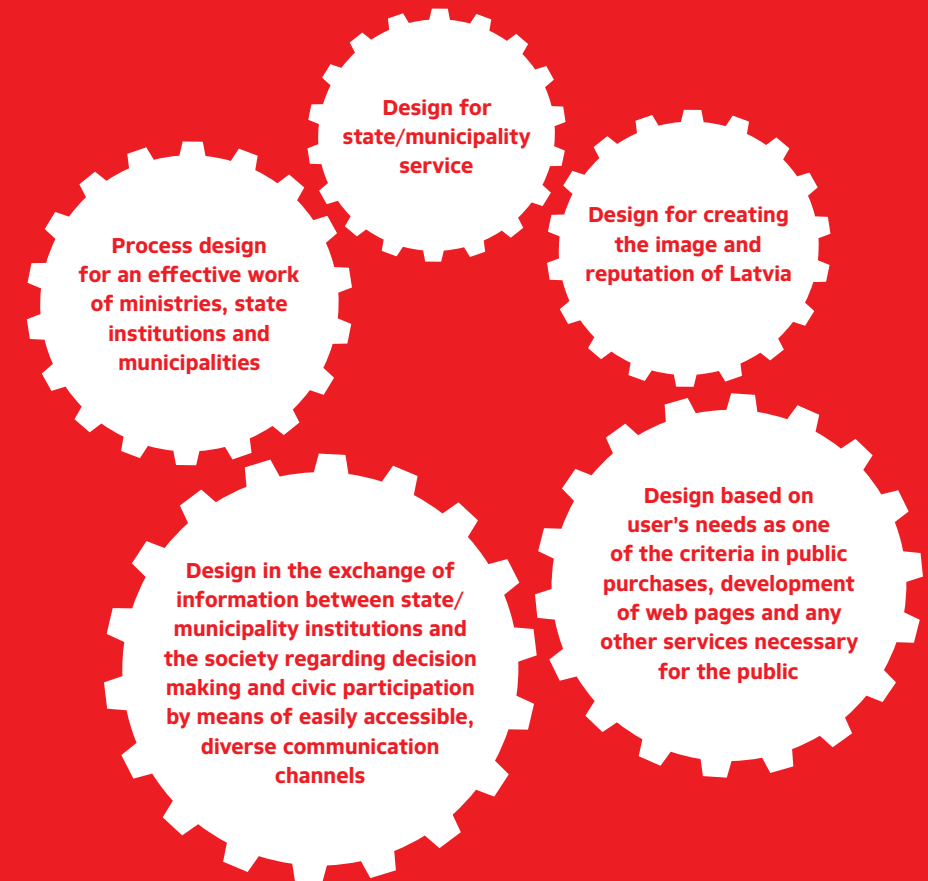
“Our ambition is to increase our society’s satisfaction with the overall work and public services provided by the state. We need a fundamental change in our processes and thinking, in order to become more competitive and productive. Society demands decisive, ambitious and responsible action – an ability to quickly react to changes in both the external and internal environment. I believe it is possible to have such a state administration in Latvia.”

Mārtiņš Krieviņš,  
Head of the State Chancellery (from 2015 to 2017)

“Design is an agent of change”, said the world renowned British design critic and book author Alice Rawsthorn during her visit in Riga. State Chancellery has begun working on a big state administration reform plan for 2017 – 2019 by developing a reform road map. Its main goal is to make the structure and processes of state administration more flexible and simple, including a more effective communication with the society. Smart design is a tool that can help state administration staff to better understand people’s true needs and develop relationships with various groups of the society. Processes of strategic change need a user-oriented and strategically built design that is made for both the administration staff, as well as for each individual member of the society as a public service receiver.

## Strategic design

as a tool for state/municipality work and planning



# Design for bureaucracy

Bureaucracy faces great challenges in the 21<sup>st</sup> century. Urbanist and thinker Charles Landry sees solutions for the big bureaucracy crisis in the concept of *creative bureaucracy* that tries to connect two seemingly contradictory ideas – creativity and bureaucracy. Creativity is focused on wit, imagination and flexibility, whereas bureaucracy – on order, system, accuracy and predictability. Such complex thinking is a force that can help contain expert knowledge and connect different areas. In this context design becomes a powerful tool to reduce bureaucracy.



Application Futbols. Publicity photo

## Goal

The mobile application *Football* introduces itself with a motto “Accurate passes in state administration”. It is created by the State Chancellery in collaboration with the creative agency *CUBE*. Admitting that the quality of public services depends on collaboration between institutions, which, in reality, often means that problems are passed from one institution to another, this service makes a big step towards creative bureaucracy. Application *Football* lets people evaluate services they receive at state institutions, inform about shortcomings of their work and make suggestions on how to improve them. The application gives institutions’ contact information and opening hours, and is a good tool to get in touch. It is available for Android and iOS users.

[Mazaksslogs.gov.lv/futbols](http://Mazaksslogs.gov.lv/futbols)



The identity of ministries. H2E publicity photo

## Clear language

Knowing how important visual language is in both communication as well as shaping the image and reputation of the country, a unifying standard of visual identity was created for state administration institutions. It has been effective since 2015 and was originally created to fix the diversity of state institution logos that had been created in different styles and times. The visual identity for the Cabinet of Ministers and its subject institutions was developed by the design studio *H2E*. Its goal was to reflect the values of the state and communicate a clear and transparent state administration that would be easily recognizable and would promote trust.



# Design and BUSINESS

“Graphic design is a conversation between business and its customers. Successful graphic design crosses regional borders and makes products internationally competitive and easily understandable. If the product / brand lacks carefully developed visual language it is dumb and possibly unsuccessful.

Lotte Tisenkopfa-Iltner, Founder of MADARA Cosmetics

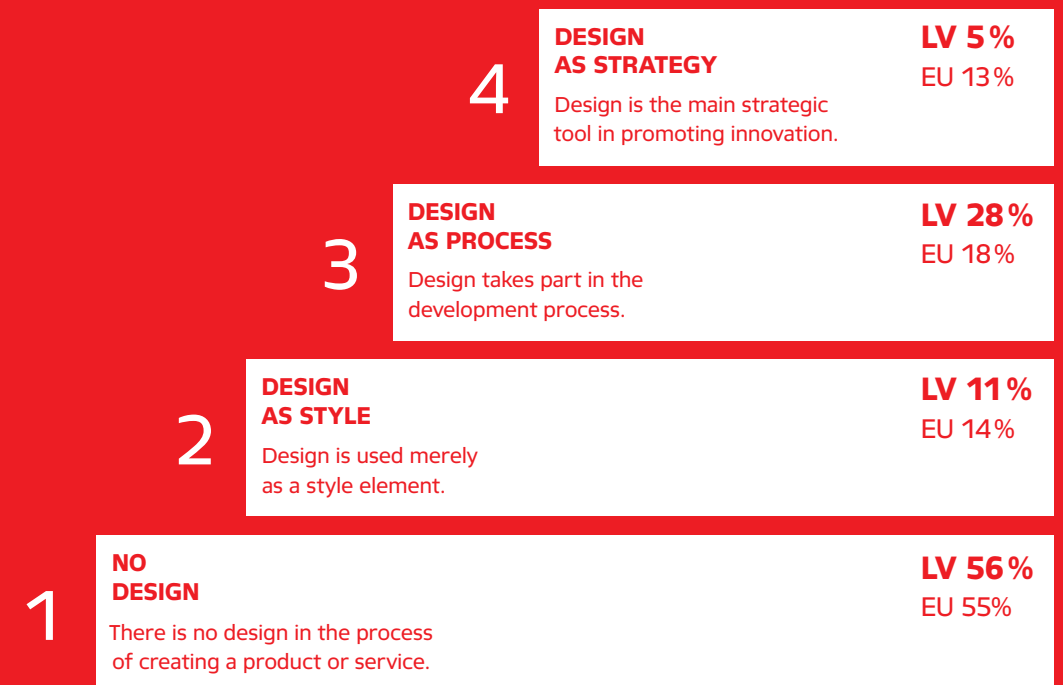
Global market competition has challenged Europe to expand its understanding of the term ‘innovation’, which allows us to put design next to science and technology. Design is seen as a driving force in developing high quality products, increasing productivity and using resources more effectively. Employment and growth strategy Europe 2020 has acknowledged design as a significant component that helps bringing ideas to the market and transforming them into user friendly and interesting products and services. Creating demand for quality design and integrating it into all areas of economics can contribute to a more competitive economy. If all members of the design ecosystem collaborate, Latvian products and services have a bigger advantage of becoming a valuable item in the world’s export markets, as well as a representative brand of their country. Nonetheless, in order to have a healthy business environment it is important to have the support of financial tools and a predictable long-term tax policy, as well as the substantial vitamins – prestige, local and international recognition.

“We have a big privilege – the Baltics are way ahead of other countries in terms of technology. We are in the world top 10 based on many indicators. We do not have the possibilities to build robots like the Japanese, we do not have oil, but we can certainly compete with our knowledge. What we can compete with and what we have is the largest number of smart people per square metre.”

Uldis Leiterts, Founder of *Infogr.am*

## How much higher?

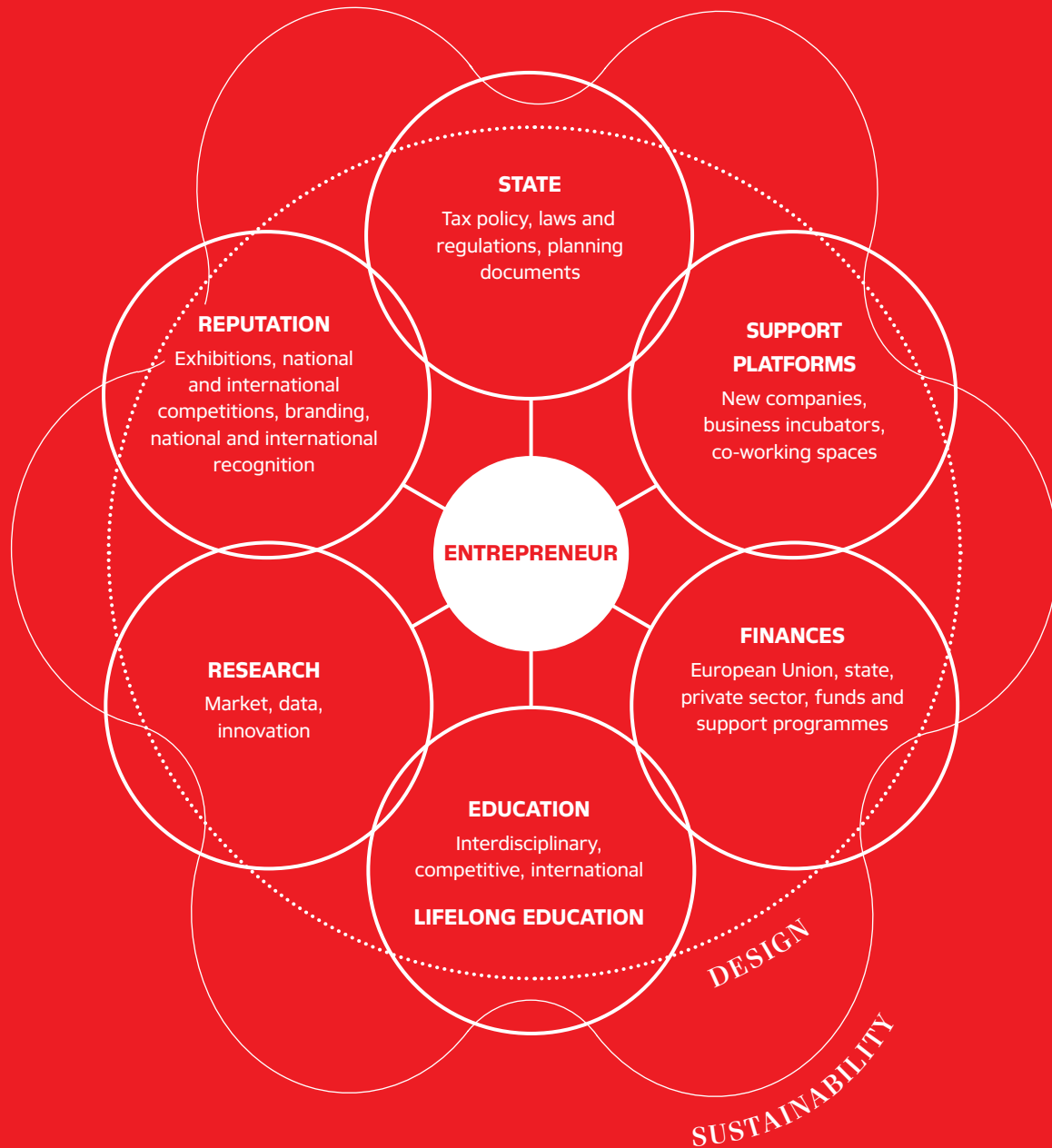
Design ladder can help companies and organisations identify their level of competency.



Source: Innobarometer 2015 - The innovation trends at EU enterprises.

Adopted: Design Ladder framework, Danish Design Centre (2001).

# What makes business go round?



MÁDARA Cosmetics product line Time Miracle. Publicity photo

## Meadow stories

The company *MADARA Cosmetics* use natural products for their cosmetics and has also gained international recognition for their product packaging and design since the beginning of their business. The idea of a design that is characterised by its bright national features has been integrated in the strategy of the company. The visual image of *MADARA* is based on a graphic sign of the meadow plant cleavers (*madara* in Latvian). Every product is like a little story of Latvia and design is used in every step the company makes. Packaging, convenience and presentation in stores around the world are all equally important. In the first half of 2016 the company's turnover was 2.5 million euro. It is a new record for the company and they admit that the biggest progress is shown by the export market.

[Madaracosmetics.lv](http://Madaracosmetics.lv)

# Question of reputation

Red Dot Design Award, IF Product Design Award, German Design Award are a few of the prestigious international competitions where Latvian design has received recognition. Achievements in design competitions are a fact that foreign consumers take into account. That is the reason for product export growth.



reddot design award

Red Dot is a significant international award which signifies the compliance of the product with high quality and good design standards. Seven Latvian design products and processes have received the Red Dot sign.

The Latvian design has a good international reputation. How are we using it?



Stool BLOOM (Aldis Circenis / Riga Chair Factory), 2012



Pistachio packaging Mighty nuts (Maija Rozenfelde / Pratt Institute), 2014



Cereal packaging MILZU! (DPJN / MILZU!), 2016



RIGA Chair children's rocking horse ROO. Publicity photo



Glass bowl collection Deco (Artis Nīmanis / An & Angel), 2013



Hanger Cliq Premium (Jānis Kārklīņš, Georg Dwalischwili / Flow Design), 2014



Exhibition Stories About Man and Power in 10 Objects at the Museum of the History of Riga and Navigation (design studio H2E / Museum of the History of Riga and Navigation), 2016



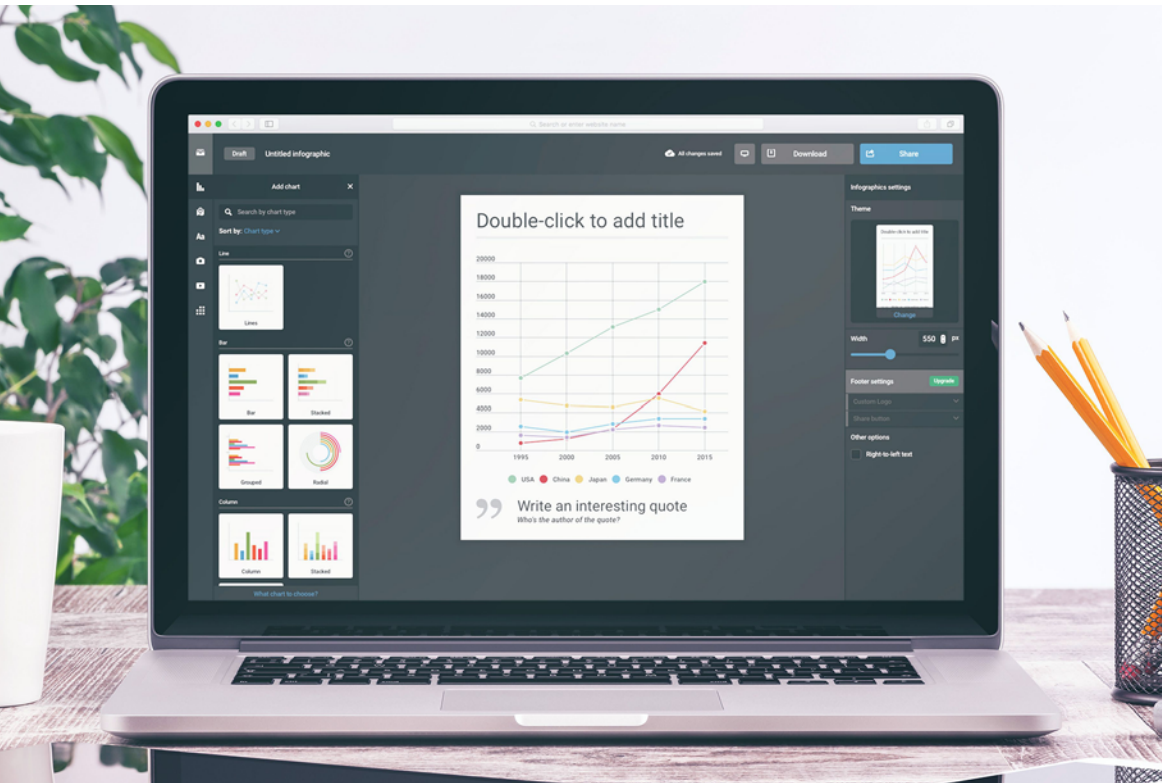
Exposition Information (exhibition series Design Manifestation) at the Art Academy of Latvia (design studio H2E / Ministry of Culture of the Republic of Latvia), 2016

## Dear residents of Riga

Seeing that the market for producing office chairs was relatively free, the company *Riga Chair Factory* was created in 1999. It is still one of the biggest chair manufacturers in Latvia. The company puts client's comfort in the forefront making their specially constructed chairs ergonomic. Affected by the economic crisis *Riga Chair Factory* found a new area for export in 2011 – bent plywood furniture. To promote their products in export markets, they created a separate brand – *RIGA Chair™*. There are a couple of products under this brand name that have already become Latvian design icons – stool *BLOOM* and children's rocking horse *ROO*. The furniture manufactured by the company has gained notable attention and *Riga Chair Factory* has received design awards, as well as recognition from Northern European design product stores. This custom-made furniture complements the interiors of some of the most important cultural buildings of Latvia, such as the National Library of Latvia and the Concert Hall *Vidzeme* in Cēsis.

[Rigachair.com](http://Rigachair.com)

# Vision–Business 2020



Application Infogr.am. Publicity photo

## Data drawing

“Easily perceptible information is like a good joke – simple, concise and easy to tell,” that is how creators of the visualisation tool Infogr.am describe their design philosophy. This information technology company was created in 2012 and only two years later it received by far the biggest publicly known financial investment for a new company in Latvia – 1.34 million euro. The product of Infogr.am is a simple application that helps you create interactive info graphics and publish them online in a matter of minutes. Every month the site receives more than 30 million visitors from 200 countries. Its clients include globally renowned companies, media and organisations, for example, *The Washington Post*, *The Wall Street Journal*, *Al Jazeera*, *The Verge*, Massachusetts Institute of Technology, Stanford and Columbia Universities, University of Latvia, Stockholm School of Economics in Riga, European Commission, as well as biggest media of Latvia. *Infogr.am* is the first winner of the National Design Award of Latvia 2017.

*Infogr.am*



The legislation regulations have been organised and a clear, **predictable and stable tax policy** has been created for a successful long-term business development.

**Common collaboration platforms** are created for entrepreneurs, teaching staff and researchers, providing a good environment for the realization of new interdisciplinary projects.

Businesses receive **state support** for both increasing the competency and qualifications of their employees, as well as developing new and/or improved products and technologies that can be put into production. It enables the increase of Latvia's GDP.

Introducing design component into various education fields and **lifelong education** for company staff and entrepreneurs helps create a deeper understanding of the design value added to products and services, in terms of increasing their competitive capacity.

Due to the work of coordinative **design innovation centre**, entrepreneurs' needs are acknowledged and design opportunities are used in every area of economics. The design innovation centre **gives information** to businesses about all the support tools available within the design ecosystem.

The most competitive businesses are regularly taking part in important international **design fairs, exhibitions** and prestigious **design competitions**. It strengthens the design reputation of Latvia and improves the country's export.

**Funding** and other tools help create new companies and strengthen the existing capacity of innovation.



# Design and EDUCATION

**“In Europe, there is a lack of common understanding of design as an integral part of education. Design skills, abilities and knowledge are not properly incorporated in European education systems.”**

European Commission. *The Action Plan for Design-Driven Innovation* (2013)

Design is the most significant instrument of innovation policy. European Commission (EC) has emphasised in their action plan for implementing design-driven innovation that it is design that can ensure the competitiveness of Europe. However, along with pointing out to the importance of design, the EC had to admit that more than 400 000 professional designers from different European cultures will not be able to ensure the potential of design without further integrating it into the education of different areas.

The concept of design entered the public space of Latvia in the 1960s when the Art Academy of Latvia began its design education programme, thus developing the national design school. The knowledge and methods obtained in the unique system of culture education of Latvia can be transferred to all levels of education system by implementing the concept of design-based learning, thus ensuring the innovation competitiveness of Latvia.

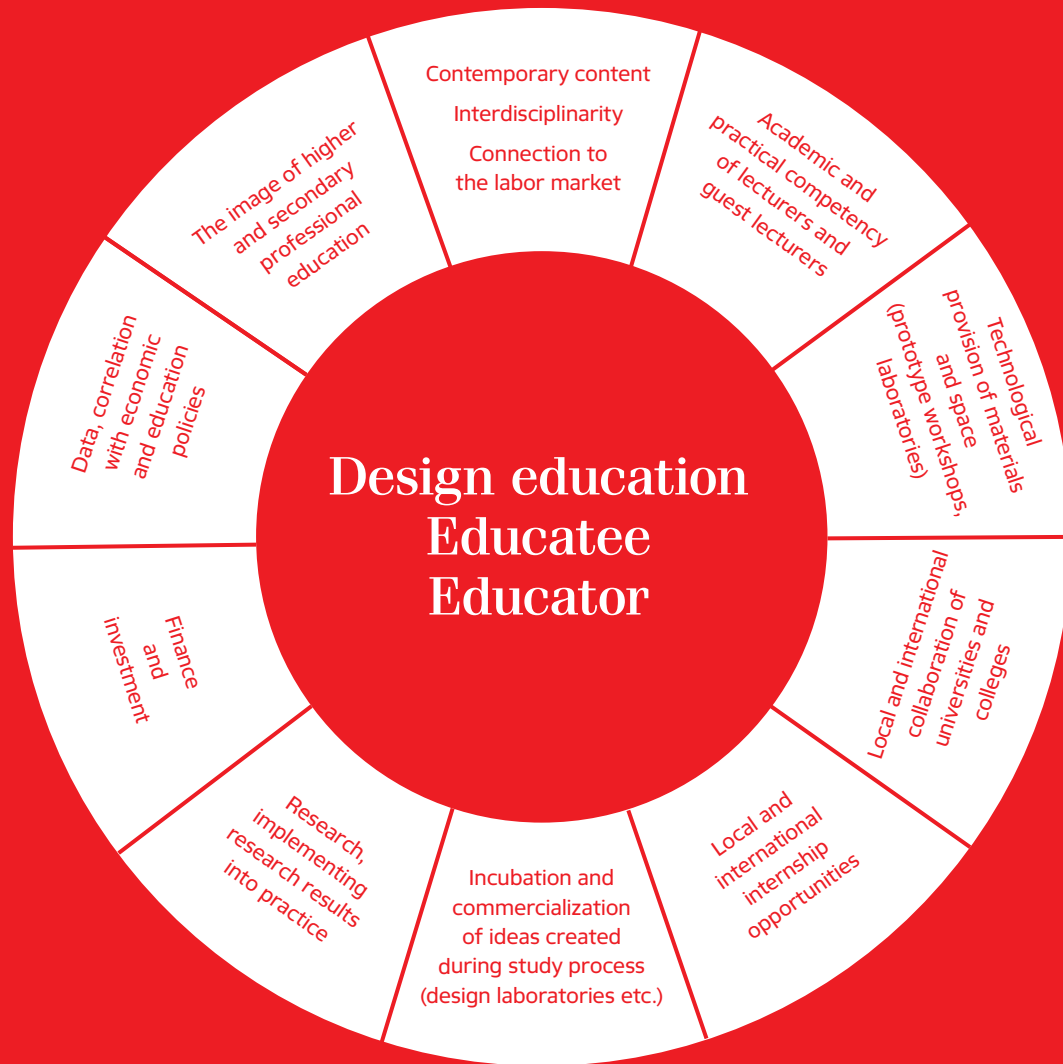
**“People are still very uneducated in art and design. We teach music with such extreme persistence. Why couldn't we teach the history of art and architecture with the same inspiration?”**

Aldis Circenis,  
Architect, designer, founder of *Riga Chair Factory*

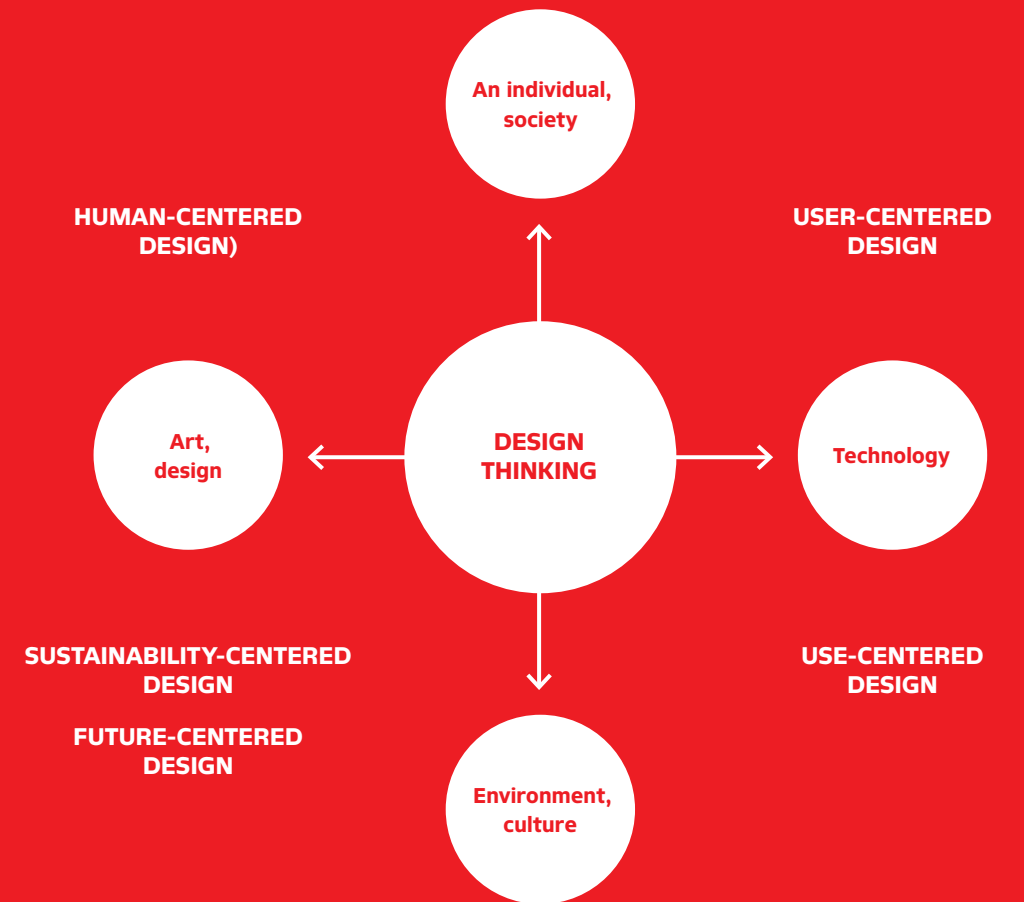
**“There is still thirst among students and teaching staff for creativity and intellectual knowledge that lies at the centre of design education along with the research spirit.”**

Dr. Philippa Lyon, *Design Education: Learning, Teaching and Researching Through Design*

# Ecosystem of design education



# The mapping of design methods into the semantic space of design education



# Design education in Latvia

Along with art, design and technologies, this publication also includes other design-related fields in the overview of design education, such as architecture, management and environmental studies.

To read more about design and design-related study programmes in universities and to learn about secondary professional education institutions, visit the website of the Ministry of Culture (section *Culture/Design*) and read the publication *Design Strategy of Latvia*.

Levels	Art/Design		Technologies	Architecture/ Environmental Design*	Management/Marketing*
<b>PhD studies</b> Doctoral degree (PhD)	Art Academy of Latvia		Riga Technical University	Riga Technical University Latvia University of Agriculture	Latvian Academy of Culture
<b>Academic education</b> Master's degree MA  <b>Level 2 professional higher education</b> Professional Master's degree	Art Academy of Latvia	Baltic International Academy Rēzekne Higher Education Institution	Riga Technical University	Riga Technical University RISEBA University of Business, Arts and Technology Latvia University of Agriculture	Latvian Academy of Culture BA School of Business and Finance
<b>Academic education</b> Bachelor's degree BA  <b>Level 2 professional higher education</b> Professional Bachelor's degree	Art Academy of Latvia	University of Latvia Liepāja University Daugavpils University Rēzekne Higher Education Institution The University of Economics and Culture Baltic International Academy	Riga Technical University	Riga Technical University RISEBA University of Business, Arts and Technology Latvia University of Agriculture	Latvian Academy of Culture BA School of Business and Finance
<b>Level 1 professional higher education</b> Colleges	Latvian Academy of Culture Latvian Culture College		CVEC Riga Technical College	Riga Building College	Latvian Academy of Culture Latvian Culture College BA Business College
<b>Professional secondary education</b> CVEC – Centres for Vocational Education Competence Secondary Schools	CVEC Riga Design and Art School CVEC Liepāja Music, Art and Design School CVEC National School of Arts (Jānis Rozentāls Riga Art School) CVEC Riga Art and Media Technical College CVEC Ogre State Technical College CVEC Daugavpils Art and Design School <i>Saules skola</i> Valmiera Art School <u>From 2018</u> CVEC Rēzekne Art and Design School				

# Design education in Latvia



- Higher education institutions  
8 Rīga, 1 Rēzekne, 1 Liepāja, 1 Daugavpils
- Colleges  
4 Rīga
- Centres for Vocational Education Competence  
3 Rīga, 1 Liepāja, 1 Ogre
- Secondary vocational schools  
1 Rēzekne, 1 Valmiera, 1 Daugavpils



Design Diploma Days (Art Academy of Latvia). Photo: Didzis Grodzs

## DDD

Since 2007 the Design Department of the Art Academy of Latvia is organising the annual *Design Diploma Days* (DDD) that, from a student work exhibition, has grown into a large series of events. The exhibition of diploma works by students of Environmental Art, Metal Design, Fashion Design and Functional Design Departments is accompanied by creative workshops, presentations by guest lecturers, discussions and seminars to educate society on questions about design. Collections that have been created by students of Fashion Design all year long are displayed in unusual urban locations, such as Kalnciema Quarter and one of the pavilions at Vidzeme market, thus widening the scale and geography of the event. DDD gives the essential opportunity for students to show their work to a wider audience and for entrepreneurs to discover and address the young professionals they are interested in.

*Lma.lv*

## Educational Situation – Territory LV

Craftsmanship, art, industrial heritage, modern industry and smart science – modern design education, much like the new generation textiles, weaves different fabrics together. Design education is not an authoritative ABC but rather a society-oriented process that is essential to the development of Latvian design and economics.

Since the second half of 19th century it was possible to professionally learn trades and handicrafts in different schools in the territory of Latvia. The knowledge and education methods acquired in St. Petersburg – the most significant education centre for decorative arts – were integrated in the Art Academy of Latvia that was established in 1919. Nowadays, design education is accessible throughout the territory of Latvia – from the CVEC Liepāja Music, Art and Design School in Kurzeme to the CVEC Daugavpils Art and Design School *Saules skola*, Latgale. The Art Academy of Latvia is the main higher education institution for art and design. In 1961 the State Art Academy of SSR Latvia established the Department of Interior and Hardware and the Department of Artistic Metal Treatment. A year later they opened the Department of Industrial Art, which is the current Department of Design at the Academy. The Art Academy of Latvia is rich in its traditions and is the only higher education institution that offers design education in all levels of higher education – Bachelor, Master and PhD.

In most of the higher education institutions design education follows the paradigm of design as art education. The only exception is Riga Technical University where design is a part of material technology and engineering education.

The linear course of development is characterised by multiple “explosive” breakthroughs in 1930s and 1960s that came from political and economical situations and resulted in new design schools and study programmes across the territory of Latvia. Responding to the popularity of design, many state and private schools tried to meet the demand by creating design programmes also at the beginning of 21st century. However, the quality level of the proposal is indistinct and design is often mentioned in the name of the study programme just to attract more students and acknowledge new market. Additionally, in many universities and secondary professional education institutions in Latvia study programmes and their content duplicates. Design science, analysis and critique are not developed enough. In order to achieve high ambitions, the interdisciplinary collaboration between universities has to become more intensive.

The current culture education, overseen by the Ministry of Culture, is also going through changes. Its main innovations are connected to global tendencies in education, attempts to approach the reality of the job market, as well as the accessible funding from European structural funds.



Vaidava Ceramics tableware collection *Sea*. Photo: Inese Pētersone



Crayons *Drawies*. Photo: Lolita Kalniņa



### New acquisitions

Centre for Vocational Education Competence Riga Design and Art School is one of the most significant schools for design education in Latvia. A couple of years ago Riga Design and Art School responded to the Ministry of Culture's invitation for culture education institutions to implement the Creative partnership programme *RaPaPro*. This allowed them to open their doors to a wider audience, to look for collaboration partners among businessmen and to learn from others' experience. The project *Everyone Wins (Iegūst visi)* was carried out in collaboration with *Vaidava Ceramics* and the Business College of BA School of Business and Finance. It resulted in new design works based on market demand that had the potential to become the identity symbol of Latvia. One of the products from this collaboration is the student Elīza Sakniņa's red clay tableware collection *Sea* that supplements the existing *Vaidava Ceramics* tableware series *Earth*.

[Rdmv.lv](http://Rdmv.lv)

### To feel the colours

The remedial effect of design has inspired the new designer Ieva Pastare to create drawing tools from unbaked clay. Crayons *Drawies* come from her Master's Thesis (academic advisor – Assoc. Prof. Barbara Ābele) when she graduated from the Department of Functional Design at the Art Academy of Latvia. Pastare continues her practice of integrating the therapeutic aspect into design, which she began while working on her Bachelor's Thesis. The initial idea for the crayons was to help children with visual impairments enable colour perception through form, as well as encourage them to draw. However, thanks to the attractive design and idea, the crayons have conquered a wide audience. *Drawies* has gone from a student work to a successful brand that is looking forward to conquering the export market.

[Drawies.com](http://Drawies.com)

[Facebook.com/CreativeDrawies](https://www.facebook.com/CreativeDrawies)



Designer Miķelis Baštiks in the MDAD series of lectures *Design talks*. Publicity photo

## Design talks

Museum of Decorative Arts and Design (MDAD) does not limit itself to merely displaying design objects in exhibition halls. For the fifth year running they are organising design workshops, discussions and lectures that have grown in popularity. The lecture series *Design talks* include four types of activities: *Design workshops* and *Design conversations* for adults, *Design discussions* for teachers and *Design classes* for students. On-location synthesis of architecture and design, participation in international exhibitions and competitions, experience beyond the Latvian border are just a few of the topics. These activities serve a common cause to educate society on design questions, introduce the best Latvian professionals of the field, encourage discussions, as well as the development of the field. From a clay pot, design becomes a process and an opportunity for all.

[Lnm.lv/en/mdad](http://lnmm.lv/en/mdad)

## Vision–Education 2020

### Design-based learning

is a component included in all level and all sector education in Latvia.

### Design component based on competences is integrated into the content of general education

in general education schools. Design approach is also used in the process of content development.

In order to develop new products and services and **stimulate the international competitiveness of the country**, transfer of technology and knowledge as well as innovation development is used.

After reviewing the strategic state planning documents, the importance of design is acknowledged in implementing important tasks across different fields. Latvia is defining culture and creative industries as one of its areas of smart specialization. They are expected to include a significant design component, as well as an innovation infrastructure, corresponding to the so called triple spiral principles, where **academics, the industry and public administration are working together in the field of design.**

There have been changes in regulations that allow obtaining a **Doctoral degree in design and art also for a research-based artistic (design) practice.**

**A mapping of all level design education** has been developed, including international evaluation criteria and recommendations for achieving it.

Design research is declared as an **independent field of science.** It receives state and industry funding.

In 2018, the programme *Latvia's School Bag*, initiated by the Ministry of Culture (MC) and Ministry of Education and Science (MES), offers **information and educational activities about design** to all age groups in schools – creative workshops, classes in museums, visits to design companies etc.

In 2018, there are **Centres for Vocational Education Competence (VPEC)** in the field of culture education all across Latvia, where design education is implemented across different levels.

AAL and VPEC Riga Design and Art School have co-created *Riga Makerspace* – **a collaborative platform for designers, researchers and entrepreneurs.**

**In Kuldīga, the Art and Creative Cluster**, initiated by AAL and the local municipality, is functioning to facilitate practical activities for design and art students. It also helps develop creative entrepreneurship in collaboration with the local businessmen in the region. The Cluster creates an international network of collaboration partners with experienced European design schools.

MC and MES have found a way to classify **design as an independent subject for education**, according to the International Standard Classification of Education (ISCED) of UNESCO.

**A lifelong learning and professional development system** for designers and design teachers has been created.

# Design and SOCIETY

“Design for the society is wisdom of thought and action– meaningful activities and solutions for people, community and nation.

Design for social welfare develops and accumulates social capital. It increases the level of happiness and satisfaction of life in both micro and macro levels.

A person is not only influencing the economy through design activities, but also the society and ecology in the long-term by changing the environment, lifestyle, habits, values and action.”

Dr. art. Aija Freimane


Every member of the society is a user of material and immaterial design in their personal and public space, including their work space, educational and health care institutions. Design is being used both in urban environment and the country side, daily and on public holidays. People are using some forms of design as individuals and others as members of a specific group of the society: students, patients, seniors, families, people with special needs, athletes etc. Everyone wants to live in an organized, understandable, comfortable and safe environment and receive good products and services, because it is only humanly to feel the need for welfare. However, people are using products and services determined by their geographical, financial and personal needs and knowledge. Every person has the right for a quality life. It is not a social utopia.

## Three main aspects,

that determine the relationship between design and society:

1	Design, thus also the designer as a professional, bears a socially responsible task – <b>to serve</b> and improve the quality of life for every member of the society. This process requires an <b>interaction</b> with other fields while following the challenges of environmental, technological, economical and social fields.
2	The <b>knowledge</b> of society about design and their <b>rights</b> for design are both very important since they create <b>demand</b> for design. The acknowledgment of high quality design rights leads to new environmental and life standards.
3	Society does not only have their rights to demand, they also have <b>responsibilities</b> . Everyone should participate and overlook that their tax money is used to meaningfully and sustainably develop product, service and environmental solutions. Additionally, everyone should get involved in maintaining the quality of the environment by not polluting nature and sorting both their household, as well as industrial waste and acknowledging them as resources for recycling

# Interaction of society and design

<p><b>PRODUCTS</b></p> <p>Food, essential goods, household, work, luxury.</p> <p>Their design should encourage accessibility, quality, as well as a comfortable and safe use. Products should cause as little harm as possible to the environment both while producing and consuming them.</p>	<p><b>SERVICES</b></p> <p>Trade, transport, protection, insurance, hospitality, finance, communal, etc.</p> <p>The proportion of services in Latvia is 60% of the GDP. If this number in state economy would be enhanced with design qualities, it would surely increase our competitiveness.</p>	<p><b>SOCIAL SERVICES</b></p> <p>Social help from state and municipalities.</p> <p>A well designed service helps integrate and motivate the person taken care of towards action. Thus, it reduces payments for the rest of the society.</p>	<p><b>PUBLIC SERVICES</b></p> <p>Power industry, water, electronic communication, mail, household waste management.</p> <p>A special group of services controlled by law that should be characterised not only by its price policy, accessibility, and source diversification and energetic safety, but also by its convenient use and designed information.</p>
<p><b>SOCIETY</b></p> <p>Involvement of nongovernmental organisations and other public organisations.</p> <p>The most active part of the society is characterised by their skill to define and solve their own problems, which is a part of the design process.</p>			<p><b>STATE AND MUNICIPALITY SERVICES</b></p> <p>Education, healthcare, culture, employment, rights protection.</p> <p>State and municipality activities for improving the welfare, comfort and safety of the society, including formats and involvement accessible and understandable to various groups of the society.</p>
<p><b>SAFETY</b></p> <p>Safety of the individual, house, state and territory.</p> <p>Design thinking and methods are used in the development of different dimensions of safety. This process includes all kinds of design activities – information, environment, strategy, products, services, etc.</p>			<p><b>LEGISLATION</b></p> <p>Constitution, laws, legal trust, public agreement.</p> <p>Comprehensibility, density and consistency are qualities that, using design, would be accessible to a bigger part of the society, leaving less space for interpretation.</p>
<p><b>ENVIRONMENT</b></p> <p>Accessibility, design for all, ecology.</p> <p>Design is involved in both the quality and accessibility of the environment, as well as its preservation.</p>	<p><b>INFORMATION</b></p> <p>Any kind of products, services, environment and media.</p> <p>Information has to be understandable to its user. It is a poor quality design, if it does not reach its destination, is misleading or impossible to understand.</p>	<p><b>TAXES</b></p> <p>Tax policy.</p> <p>Sustainable, reasonable, consistent, clear and transparent tax system encourages development.</p>	<p><b>WORK</b></p> <p>Work space, technologies, social entrepreneurship.</p> <p>It includes not only an appropriate material and technological equipment, but also strategy developed by company management using design thinking. It also includes integration and psychological climate of the employees.</p>





Project *Settlers*. Photo: Jekaterina Stakle

### Method of tolerance

Social design can be a part of social entrepreneurship, care and many other social areas. By using social design methods and learning to understand people's abilities, the students of Functional Design Department at the Art Academy of Latvia are creating material design examples, as well as social scenarios for a better life. One of the first messengers of social design is the project *Iesaknotāji* (*Settlers*) by Jekaterina Stakle (Assoc. Prof. Barbara Ābele). It was carried out in collaboration with Anna Žabicka, graduate student of social anthropology at Rīga Stradiņš University, State social care centre *Ezerkrasti* and Rīga Primary School No. 6. Design becomes a method of tolerance among different people – residents of social care centres meet with children to do gardening work together and gain new experience and emotions.

[Facebook.com/iesaknotaji](https://www.facebook.com/iesaknotaji)

«Unfortunately, the notion of *design* and *design thinking* is still undeservedly associated with exclusiveness, costliness, as well as strange and exaggerated shapes.

While a considerable part of our society is still under the odd aforementioned impression and is not aware of the existence of design rights, another part of society is endowed with so-called *design thinking* which stands for clearing of causes, understanding of connections and relations as well as searching for and finding solutions. This type of design is not wearing a glittery rock star costume. Instead, it is an inconspicuous clerk who honors social services, the environmental quality, creative and traditional industries, public administration, regional development and many other places. It does not matter how wealthy we are, how happy or worried we might seem if someone gives a helping hand and makes life more comfortable. Such gestures are considered self-evident and the lack of them is noticed way more often than their presence. Having said that, one must keep in mind that *design thinking* is not the privilege and responsibility of only designers just like our health does not solely depend on medical staff or good driving habits - from police officers.»

*Barbara Ābele, Associate Professor, Art Academy of Latvia*

### Parental guard

Every citizen can take part in designing state and municipality services. That means – encouraging the transparency, responsibility and accessibility of services. Officials working on questions of education often do not listen to what people have to say, which is why parents interested in the quality of their children's education have created the association *Parents for education*. The aim of this organisation for public benefit is to take part in state educational processes, thus helping provide children with competitive, accessible and appropriate quality education.

[Vecakiparizglitibu.wordpress.com](http://Vecakiparizglitibu.wordpress.com)

# Vision–Society 2020



Cleaning up. Photo from the archives of Pēdas LV

## Cleaning up

Every spring people are invited to make Latvia the cleanest place in the world. “The Big Cleanup is a public initiative that not only encourages people to care for the environment, but also come and work together. This project has one unifying idea – cleaner and greener Latvia,” says the patron of the Big Cleanup and the president of Latvia Raimonds Vējonis. The idea of the project is based on voluntary participation in cleaning up the environment. The result – a clean environment and a sense of a job well done.

*Talkas.lv*

Majority of everyday **products and services are directed towards consumers' (individual and society) comfort**, meaning that they are designed.

**Design competencies are included in construction and planning of public environment.** It ensures comfort and accessibility to everyone, as well as increases the value of public environment.

**State and municipality services** are created using systematic and complex **problem solving approach characteristic to design.** It avoids disconnection and analyses causations to make services comprehensible to their user.

Successfully designed public and private **partnership encourages faster** and more meaningful **solutions to various problems**, in order to increase the welfare of society.

**The aspect of design is included in the selection criteria of public purchases,** providing the choice of the most appropriate solution for the user.

The citizens of Latvia are keen on paying their social tax and **receive well designed social services** when they are old.

**The e-environment** is arranged according to the needs of each area and **is easily accessible** to every citizen of Latvia regardless of their status (e-health, e-elections, etc.).

Society is initiating and carrying out various activities to solve their problems and improve any aspect of their lives that is important to them. There are **collaborative platforms** and **co-working spaces**, as well as various **community initiatives** from ridesharing to national cleanups.

# Design for DESIGNERS

## Word for designers

“A good design doesn’t end with a neat model, well-made interface or an optimized code. A user-friendly design that reaches its goal means a constant development and a detailed analysis of reviews, clicks and deals.”

Designer and cofounder in *infoqram* Alise Semjonova

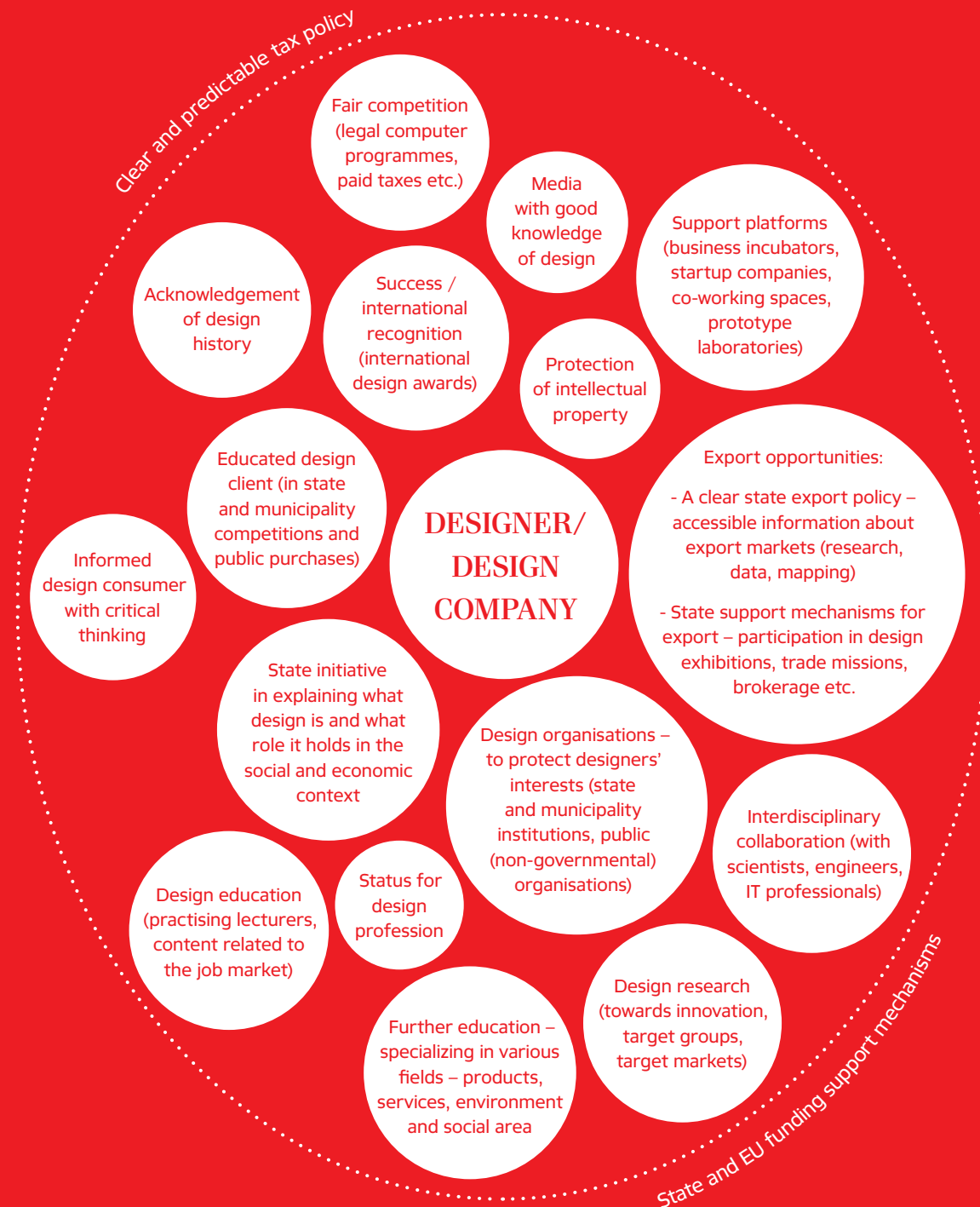
“Today we, designers, are first and foremost responsible for the use of resources. I think that is the most significant question to ask yourself before starting anything. [...] Nowadays, design is also closely connected with technologies. As soon as a new innovation is made, you have to predict that it will be affected by an aesthetical solution. With the help of design, we are integrating technology in our daily lives more professionally and subtly. A good design is unnoticeable. It doesn’t have to scream: “Hi, this is design!” Design simply has to make you feel good.”

Designer Rūdolfs Strēlis

“A good design has to move and touch someone. In my opinion, a design product is not just an object. It can also be a project that helps people look at a problem or for a solution.”

Designer Māra Skujeniece

## What does the design of Latvia need?



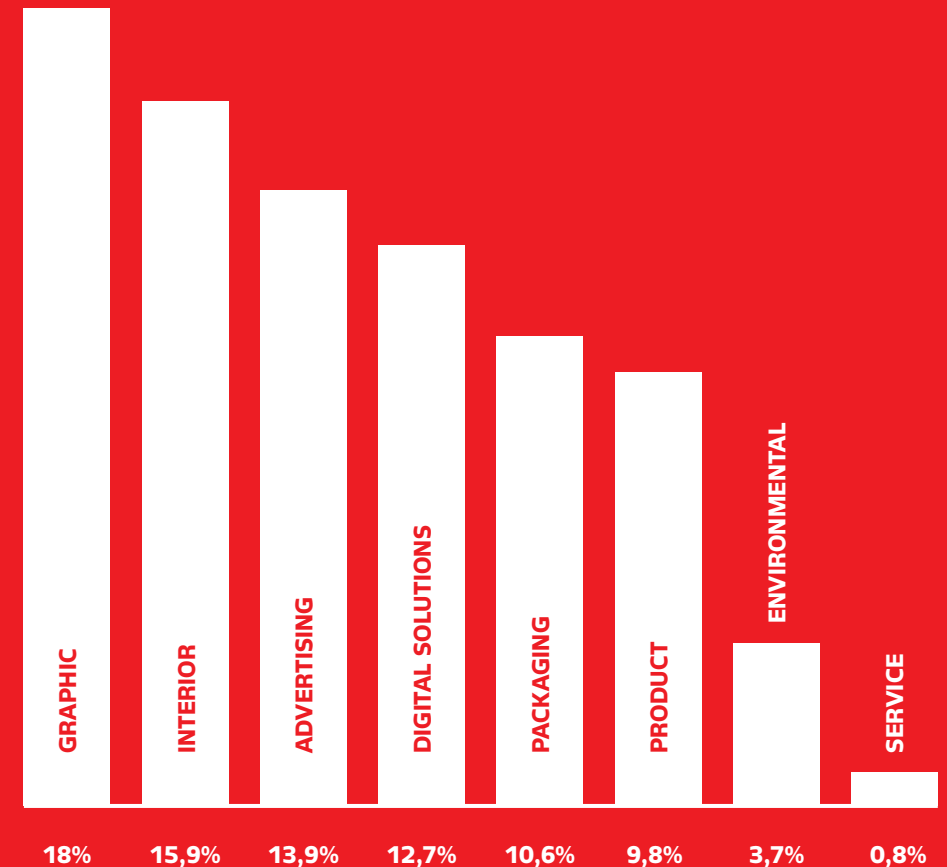
Nowadays, the understanding of the idea of design and its use and tasks is widening. The former formula form – function – market is replaced by form – function – society. This design perspective is focusing on the needs of a person and the society, making them its primary concern. Alongside the material and product-oriented design there is a growing need for design in immaterial areas – services, strategic planning, information exchange etc. These tendencies and the widening of design understanding are challenging Latvian designers to motivate their professional development, keep their minds sharp and their attitudes sensitive, develop empathy and the ability to see people's true needs and problems and keep up with the current events.

## Designer's fields of work



Both individual designers as well as design companies can offer various material and immaterial design services or specialize in a specific field of design (product design, service design, interior design, environmental design, social design, process design). Design component, knowledge and thinking can be used in creating products and services in other creative and traditional industries, as well as IT, environmental and social fields.

## Main design fields in Latvia\*



\*Survey results from the H2E project *Design Manifestation*.

## What inspires you and what disturbs you in the creating of design?

“The first impulse comes from observation, in order to understand the necessity. In my opinion, a good design can be created if you consider the specific needs to help fix the problem. The situation in the context of the Latvian design has improved over the last couple of years, considering activities that are also supported by the state. The development is held back by the unstable political and economical situation in the country. The implementing of new taxes and their changes is unpredictable. It doesn't create a good overall impression of a safe business environment.”

Aija Sietiņa, architect, creator and creative director of the furniture production company *KUKUU*



KUKUU chair SO:LO. Photo: Māris Grīnbergs



an&angel collection SILK. Publicity photo

“I am inspired by the technical possibilities and material interaction, the material itself – glass. The challenge is to put it all together and bring it to the final product. The main obstacle is to find motivation, time and money for a new creation, as well as to find a consumer for your product. I don't think it's a problem for Latvia, it is a global problem. The search and self-realisation of a designer.”

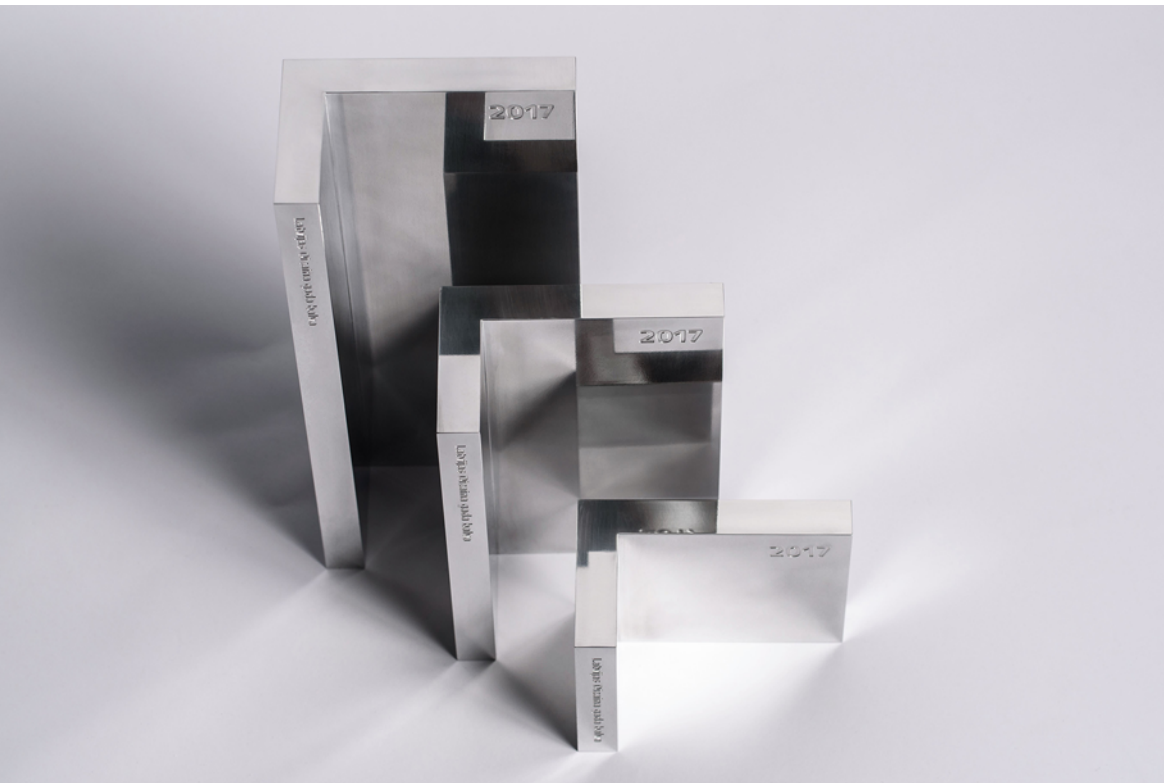
Artis Nimanis,  
lead designer of *An&Angel*

“I cannot be an independent designer, because I am responsible for production and I regularly have to pay salaries to 50 people. I cannot ask myself anymore if I want to go to work today. You have stepped onto a train and you cannot get out between stops anymore. No one knows when the next stop will be. The main problem is that the consumer doesn't understand that design that is made here costs money. People think that a chair costs five euro, which is true, if you go to *Jysk*.”

Aldis Circenis,  
architect, designer, founder of *RIGA ChAIR*



RIGA ChAIR, Crane. Publicity photo



The National Design Award of Latvia 2017. H2E publicity photo

## National Design Award of Latvia

The National Design Award of Latvia is an award initiated by the Ministry of Culture. The aim of the award is to acknowledge, evaluate and promote the greatest achievements by Latvian designers, thus encouraging the long-term development and growth of Latvian design. The main task of the National Design Award of Latvia is to strengthen the image of the design field, as well as to motivate Latvian designers and design companies to take part in international competitions. The design office H2E has won the right to organise the National Design Award of Latvia in 2017, 2018 and 2019, in collaboration with the Latvian National Museum of Art and the Art Academy of Latvia. There were 147 entries for the award in 2017. An international jury first picked 20 finalists, from which they awarded three winners. The winner of the National Design Award of Latvia was the data visualisation tool infogr.am. Works of the finalists were also displayed at the Museum of Decorative Arts and Design.

[Dizainabalva.lv](http://Dizainabalva.lv)



## Vision–Design Industry 2020

The centre represents **different design-related institutions that are working towards improving design** both within the industry, as well as the public sector. An important task for the centre is to coordinate design-related activities between ministries.

The centre **informs and educates people**. It also works as a source of information for state **representation purposes** abroad.

An **independent organisation – Design innovation centre** – has been created. It ensures the implementation of Latvian design policy, as well as looks for funding.

Design is represented at the **Latvian Research and Innovation Strategic Council**.

The centre is developing a united **platform for marketing communication**, as well as a unifying Latvian design identity for informing and communicating to different audiences in Latvia and abroad. It promotes the **identification of Latvian design** and the development of export market.

The centre is taking care of comprehensive, design-related **statistics and fact-based information**. A **collection and archive of contemporary design is being created**. It has an explanatory and educational function.

The professional interests of the designers are represented by **powerful designer organisations**.

Designers are using **various further education opportunities** on a regular basis by taking part in seminars, courses, workshops etc.

Information about design as a **subject of intellectual property is included in the content of higher and further education across all fields**.

**Statistical data** on the field of design and its added value, as well as its impact on other fields, **is collected yearly**. There are **regular studies about the economical value of design** in the business world of Latvia.

Latvian design is regularly represented in **prestigious international events and competitions**. It promotes the reputation of Latvian design and the country as a whole.

**Latvian design products are used** in state and municipality institutions, Latvian embassies and other institutions abroad.

**The National Design Award of Latvia** has become a prestigious national award within the Latvian design community. Other ministries involved in design processes are also participating in the long-term development of this award as a unifying platform.

The Creative Industries Council of the Ministry of Culture works in compliance with the Innovation system management model and *promotes the development of innovation* in the country in close connection with design.

# Appendix

## Creative industry and design policy documents

Kultūrpolitikas vadlīnijas 2014.–2020. gadam  
*Radošā Latvija*  
[Polsis.mk.gov.lv/documents/4877](https://polsis.mk.gov.lv/documents/4877)

Latvijas Nacionālais attīstības plāns 2014.–2020. gadam  
[Likumi.lv/doc.php?id=253919](https://likumi.lv/doc.php?id=253919)

Nacionālās industriālās politikas pamatnostādnes 2014.–2020. gadam  
[Likumi.lv/doc.php?id=257875](https://likumi.lv/doc.php?id=257875)

Zinātnes, tehnoloģijas attīstības un inovācijas pamatnostādnes 2014.–2020. gadam  
[Likumi.lv/doc.php?id=263464](https://likumi.lv/doc.php?id=263464)

RIS 3 Viedās specializācijas stratēģija  
[izm.gov.lv/lv/zinatne](https://izm.gov.lv/lv/zinatne)

Valsts pārvaldes reformu plāns 2017.–2019. gadam  
[Tai.mk.gov.lv](https://tai.mk.gov.lv)

Eiropas Komisijas Rīcības plāns dizaina veicinātas inovācijas jomā/*Action plan for Design-Driven innovation*  
[Ec.europa.eu/DocsRoom/documents/13203/attachments/1/translations](https://ec.europa.eu/DocsRoom/documents/13203/attachments/1/translations)

*Design for Growth and Prosperity*  
[Beda.org/resources/other-publications/design-for-growth-and-prosperity.html](https://beda.org/resources/other-publications/design-for-growth-and-prosperity.html)

*Design for Europe*  
[Designforeurope.eu](https://designforeurope.eu)

*Design for Enterprises*  
[Designforenterprises.eu](https://designforenterprises.eu)

*World Design Organization*  
[Wdo.org](https://wdo.org)

## Latvijas dizaina stratēģija 2017–2020

[Km.gov.lv/lv/kultura/dizains/strategija-un-dokumenti](https://km.gov.lv/lv/kultura/dizains/strategija-un-dokumenti)

## Startup platforms

*Labs of Latvia*  
[Labsoflatvia.com](https://labsoflatvia.com)

Latvian Startup Association  
[Startin.lv](https://startin.lv)

*Techhub Riga*  
[Riga.techhub.com](https://riga.techhub.com)

*DemolaLatvia*  
[Latvia.demola.net](https://latvia.demola.net)

*Commercialization Reactor*  
[Commercializationreactor.com](https://commercializationreactor.com)

## Coworking spaces

*TheMill*  
[Millriga.com](https://millriga.com)

*Birojnīca*  
[Birojnica.lv](https://birojnica.lv)

*Coworking Riga*  
[Coworkingriga.com](https://coworkingriga.com)

*Darba vieta*  
[Darbavieta.rocks](https://darbavieta.rocks)

Riga Technical University *Design Factory*  
[Rtu.lv/en/science/dizaina-fabrika](https://rtu.lv/en/science/dizaina-fabrika)

*Student Business Incubator of the University of Latvia*  
[Biznesainkubators.lu.lv](https://biznesainkubators.lu.lv)

## Business incubators of Latvia

[Liaa.gov.lv/lv/fondi/2014-2020/biznesa-inkubatori](https://liaa.gov.lv/lv/fondi/2014-2020/biznesa-inkubatori)

[Biznesainkubators.lu.lv](https://biznesainkubators.lu.lv)

[Idealab.rtu.lv](https://idealab.rtu.lv)

## Support programs and platforms for entrepreneurs

### LIDA administered EU funding programs for entrepreneurs:

*Innovative entrepreneurship motivation program*  
[Liaa.gov.lv/lv/uznemejdarbibas-veicinasana-un-inovacijas](https://liaa.gov.lv/lv/uznemejdarbibas-veicinasana-un-inovacijas)

*Support for innovation vouchers*  
[Liaa.gov.lv/lv/fondi/2014-2020/inovaciju-vauceru-atbalsta-pakalpojumi](https://liaa.gov.lv/lv/fondi/2014-2020/inovaciju-vauceru-atbalsta-pakalpojumi)

*Support for the promotion of international competitiveness (matchmaking, trade missions, export seminars, national boards, etc.)*  
[Liaa.gov.lv/lv/fondi/2014-2020/starptautiskas-konkuretspejas-veicinasana/u](https://liaa.gov.lv/lv/fondi/2014-2020/starptautiskas-konkuretspejas-veicinasana/u)

### Central Finance and Contracting Agency administrated EU funding programs for entrepreneurs:

*Support for training of the employed*  
[Cfla.gov.lv/es-fondi-2014-2020/projektu-istenosana/1-2-2-1-atbalsts-nodarbinato-apmacibam](https://cfla.gov.lv/es-fondi-2014-2020/projektu-istenosana/1-2-2-1-atbalsts-nodarbinato-apmacibam)

State Culture Capital Foundation  
[Kkf.lv](http://Kkf.lv)

The Latvian Chamber of Commerce and Industry  
[Chamber.lv](http://Chamber.lv)

Training project of the employed "LTRK netehnoloģisko apmācību projekts"  
[Chamber.lv/lv/content/851](http://Chamber.lv/lv/content/851)

Altum – Development Finance Institution  
[Altum.lv](http://Altum.lv)

Atspēriens – Riga City Council and Swedbank Grants Program  
[Investeriga.lv/atспериens](http://Investeriga.lv/atспериens)

Centre for Young Entrepreneurs  
[Juc.lv](http://Juc.lv)

Informative Platform *Labs of Latvia*  
[Labsoflatvia.com/lv/finansetaji](http://Labsoflatvia.com/lv/finansetaji)

*Mentor Club* of Stockholm School of Economics in Riga  
[Mentoruklubs.lv](http://Mentoruklubs.lv)

Nordea Business School  
[Nordea.lv](http://Nordea.lv)

Crowdfunding platform *Projektu banka*  
[Projektubanka.lv](http://Projektubanka.lv)

Association *ConnectLatvia*  
[Connectlatvia.lv](http://Connectlatvia.lv)

## Associations, social initiatives

Association of Social Entrepreneurship of Latvia  
[Socialauznemejdarbiba.lv](http://Socialauznemejdarbiba.lv)

*Apeirons - invalidu un viņu draugu apvienība*  
[Apeirons.lv/new/](http://Apeirons.lv/new/)

Association for the Blind  
[Lnbiedriba.lv](http://Lnbiedriba.lv)

State Social Care Centre of Riga and its branches  
[Vsacriga.gov.lv](http://Vsacriga.gov.lv)

*Vecāki par izglītību*  
[Vecakiparizglitibu.wordpress.com](http://Vecakiparizglitibu.wordpress.com)

*Iespējamā misija*  
[Iespejamamisija.lv](http://Iespejamamisija.lv)

*Talkas*  
[Talkas.lv](http://Talkas.lv)

## Law on Social Entrepreneurship

[Socialauznemejdarbiba.lv](http://Socialauznemejdarbiba.lv)

## Design and its supporting institutions

Latvian Designers Society  
[Design.lv](http://Design.lv)

Latvian National Museum of Art /  
The Museum of Decorative Art and Design  
[Lnmm.lv/lv/dmdm](http://Lnmm.lv/lv/dmdm)

Latvian Investment and Development Agency  
[Liaa.gov.lv](http://Liaa.gov.lv)

Creative Industries Business Incubator  
[Facebook.com/LiaaRIBI](http://Facebook.com/LiaaRIBI)

Design Faculty of the Art Academy of Latvia  
[Lma.lv](http://Lma.lv)

Institute of Design Technologies of Riga  
Technical University  
[Dizains.rtu.lv](http://Dizains.rtu.lv)

Riga Technical University Design Factory  
[Rtu.lv/lv/zinatne/dizaina-fabrika](http://Rtu.lv/lv/zinatne/dizaina-fabrika)

State Culture Capital Foundation  
[Kkf.lv](http://Kkf.lv)

Creative Industries Platform *Fold*  
[Fold.lv](http://Fold.lv)

Latvian Fashion Chamber  
[Facebook.com/Latvijas-Modes-palata-Latvian-Fashion-Chamber-1588012488121178](http://Facebook.com/Latvijas-Modes-palata-Latvian-Fashion-Chamber-1588012488121178)

Baltic Fashion Federation  
[Bffederation.com](http://Bffederation.com)

*Latvian Art Directors Club*  
[Ladc.lv](http://Ladc.lv)

## Useful information

[Km.gov.lv/lv/kultura/dizains/iespejas](http://Km.gov.lv/lv/kultura/dizains/iespejas)

## National and international design awards

The National Design Award of Latvia  
[Dizainabalva.lv](http://Dizainabalva.lv)

The Latvian Designers Society Design Award  
[Design.lv](http://Design.lv)

LIAA Eksporta un inovāciju balva  
[Liaa.gov.lv/lv/eksportetajiem/eksporta-un-inovācijas-balva](http://Liaa.gov.lv/lv/eksportetajiem/eksporta-un-inovācijas-balva)

*Golden Hammer*  
[Goldenhammer.eu](http://Goldenhammer.eu)

*Adwards*  
[Adwards.lv](http://Adwards.lv)

Latvijas Iepakojumu asociācijas balva  
[Packaging.lv](http://Packaging.lv)

*Red Dot Design Award*  
[En.red-dot.org](http://En.red-dot.org)

*IF Design Award*  
[Ifworlddesignguide.com](http://Ifworlddesignguide.com)

*German Design Award*  
[German-design-award.com](http://German-design-award.com)

*A' Design Award*  
[Competition.adesignaward.com](http://Competition.adesignaward.com)

*SEGD Global Design Award*  
[Segd.org/awards/2017-global-design-awards](http://Segd.org/awards/2017-global-design-awards)

*Design Management Europe Award*  
[Designmanagementexcellence.com](http://Designmanagementexcellence.com)

*Cannes Lions*  
[Canneslions.com](http://Canneslions.com)

*LVMH and the Hyeres International Festival of Fashion and Photography*  
[Lvmh.com/group/lvmh-commitments/art-culture/lvmh-and-the-hyeres-international-festival-of-fashion-and-photography](http://Lvmh.com/group/lvmh-commitments/art-culture/lvmh-and-the-hyeres-international-festival-of-fashion-and-photography)



## Latvian design representation in international design fairs, etc.

### For professionals

Milan Furniture Fair  
*Salone Internazionale del Mobile* (Milan)  
[Salonemilano.it/en](http://Salonemilano.it/en)

*MAISON&OBJET* (Paris)  
[Maison-objet.com/en](http://Maison-objet.com/en)

*Stockholm Furniture Fair* (Stockholm)  
[Stockholmfurniturelightfair.se](http://Stockholmfurniturelightfair.se)

*100% Design* (London)  
[100percentdesign.co.uk](http://100percentdesign.co.uk)

*Biennale. Internationale. Design. Saint-Étienne*  
(Saint-Étienne, France)  
[Biennale-design.com/saint-etienne/2017/fr/home](http://Biennale-design.com/saint-etienne/2017/fr/home)

*Product Design Madrid* (Madrid)  
[Productdesignmadrid.com](http://Productdesignmadrid.com)

*Dutch design Week Eindhoven*  
[Ddw.nl](http://Ddw.nl)

*Interior Lifestyle Tokyo* (Tokyo)  
[Interior-lifestyle.com](http://Interior-lifestyle.com)

*Paris Fashion Week*  
[Fashionweekonline.com/paris](http://Fashionweekonline.com/paris)

*London Fashion Week*  
[Londonfashionweek.co.uk](http://Londonfashionweek.co.uk)

*LVMH and the Hyeres International Festival of Fashion and Photography*  
[Lvmh.com/group/lvmh-commitments/art-culture/lvmh-and-the-hyeres-international-festival-of-fashion-and-photography](http://Lvmh.com/group/lvmh-commitments/art-culture/lvmh-and-the-hyeres-international-festival-of-fashion-and-photography)

### For design students

*Greenhouse/Stockholm Furniture Faire* (Stockholm)  
[Stockholmfurniturelightfair.se/for-exhibitors/news/sok-till-greenhouse](http://Stockholmfurniturelightfair.se/for-exhibitors/news/sok-till-greenhouse)

*SaloneSatellite/Salone Internazionale del Mobile* (Milan)  
[Salonemilano.it/en/manifestazioni/salone-satellite.html](http://Salonemilano.it/en/manifestazioni/salone-satellite.html)

*SaloneSatellite/SaloniWorldWide Moscow* (Moscow)  
[Isaloniworldwide.ru/en/manifestazioni/salone-satelliteworldWide-moscow.html](http://Isaloniworldwide.ru/en/manifestazioni/salone-satelliteworldWide-moscow.html)

*Kortrijk Biennale Interieur* (Kortrijk, Belgium)  
[Interieur.be](http://Interieur.be)

*Biennale Internationale Design Saint-Étienne*  
[Biennale-design.com/saint-etienne/2017/fr/home](http://Biennale-design.com/saint-etienne/2017/fr/home)

*Dutch design Week Eindhoven*  
[Ddw.nl](http://Ddw.nl)

*Fashion Future for Hong Kong*

## Citations:

P. 16

Zalāne E. Digitālais nomads. *KLUBS*. 7, 2016.

P. 22

Lyon P. *Design Education: Learning, Teaching and Researching Through Design*. 2011.

P. 23.

Pīra A. Cilvēks orķestris. *Latvijas Arhitektūra*. 116, 2014/2015.

P. 30

Freimane A. Dizains ilgtspējīgai sociālai labklājībai. Dizaina paradigmas maiņa (promocijas darba kopsavilkums pieejams tiešsaistē: [Lma.lv/downloads/\[2\]Aija\\_Freimane-promocijas-darba-KOPSAVILKUMS\\_PhD\\_SUMMARY\\_2015\\_1.pdf](http://Lma.lv/downloads/[2]Aija_Freimane-promocijas-darba-KOPSAVILKUMS_PhD_SUMMARY_2015_1.pdf))

P. 38

Plikuma padoms Nr. 65.

[Fold.lv](http://Fold.lv)

[Fold.lv/2014/02/plikuma-padoms-no65-alise-semjonova](http://Fold.lv/2014/02/plikuma-padoms-no65-alise-semjonova)

P. 38

Solovjova J. Intervija ar Rūdolfu Strēli.

[Rdmv.lv](http://Rdmv.lv)

[Rdmv.lv/lv/news/aktualitates-lv/iesakam/intervija-ar-rudolfu-streli](http://Rdmv.lv/lv/news/aktualitates-lv/iesakam/intervija-ar-rudolfu-streli)

P. 38

Laube I. Kautriņa nevieta. Intervija ar Māru Skujenieci.

[Fold.lv](http://Fold.lv)

[Fold.lv/2014/11/kautriba-nevieta-intervija-ar-maru-skujenieci](http://Fold.lv/2014/11/kautriba-nevieta-intervija-ar-maru-skujenieci)

## **Design of Latvia 2020**

### **Text**

Dzintra Purviņa, Anete Piņķe, Barbara Ābele, Andris Teikmanis

### **Design concept**

Ingūna Elere

### **Design**

H2E

### **Editing**

Anete Piņķe

### **Proofreading**

Indra Orleja

### **Project coordination**

Vineta Kreigere

## **Design Strategy of Latvia 2017-2020 developed with the participation of:**

Dita Danosa, Barbara Ābele, Andrejs Broks, Jānis Endziņš, Andra Irbīte,  
Dzintra Purviņa, Zanda Saulīte, Karine Kalniņa, Aldis Circenis,  
Ausma Viļumšone, Edgars Zvirgzdiņš, Andris Teikmanis, Inese Baranovska,  
Jānis Siliņš, Daina Vītoliņa, Inese Pētersone, Jānis Brants, Uģis Gailis,  
Ilona Platonova, Una Vanaga, Liene Kuplā



Ministry of Culture  
Republic of Latvia



...

Product

Packaging

Graphic

Fashion

Advertisement

Environmental

Universal

Unique

Conceptual

Digital

Interaction

Sustainable

Service

Communication

Information

Strategic

Critical

Social

Experience

Process

...

...

**design**