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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.
“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

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.

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.
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**

- 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.

**Weaknesses**

- 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.
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.

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.

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.

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 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.

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.

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

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**

- 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.

**Weaknesses**

- 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.

**Strengths**

- 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.

**Weaknesses**

- 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.

**Strengths**

- 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.

**Weaknesses**

- 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.
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.
“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 21st 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.

**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

**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 mapping

The relationship between a person and the design created in Latvia, its place in today’s situation and information space, as well as reputation were all processes researched, gathered and reflected by the contemporary design exhibition series Design Manifestation and its four exhibitions – Reputation, Humanisation, Information and Situation. The main message of the event was to encourage discussion about each individual’s – businessman, employee working in municipality or state sector – rights for design. The exhibition series was held in 2015 during Latvian Presidency of the Council of EU. It was initiated and financed by the Ministry of Culture of the Republic of Latvia.
“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-Iltnere, 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.

1. NO DESIGN
   - There is no design in the process of creating a product or service.
   - LV 56% (EU 55%)

2. DESIGN AS STYLE
   - Design is used merely as a style element.
   - LV 11% (EU 14%)

3. DESIGN AS PROCESS
   - Design takes part in the development process.
   - LV 28% (EU 18%)

4. DESIGN AS STRATEGY
   - Design is the main strategic tool in promoting innovation.
   - LV 5% (EU 13%)

Source: Innobarometer 2015 - The innovation trends at EU enterprises.
Adopted: Design Ladder framework, Danish Design Centre (2001).
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

Meadow stories
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 Vībense in Cēsis.

Rigachair.com
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 Colombia 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.

Vision–Business 2020

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.

Application Infogr.am. Publicity photo
“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.”


“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

“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.

“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

Design education
Educatee
Educator

Contemporary content
Interdisciplinarity
Connection to the labor market
Academic and practical competency of lecturers and guest lecturers
Providing of materials and space (prototype workshops, laboratories)
Local and international collaboration of universities and colleges
Local and international internship opportunities
Incubation and commercialization of ideas created during study process (design laboratories etc.)
Research, implementing research results into practice
Data correlation with economic and education policies
The mapping of higher and secondary professional education

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

An individual, society
HUMAN-CENTERED DESIGN
USER-CENTERED DESIGN
Technology
Environment, culture

DESIGN THINKING

Art, design
SUSTAINABILITY-CENTERED DESIGN
FUTURE-CENTERED DESIGN

Technology

Data, correlation with economic and education policies
**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.

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<th>Levels</th>
<th>Art/Design</th>
<th>Technologies</th>
<th>Architecture/Environmental Design*</th>
<th>Management/Marketing*</th>
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*In design-related areas

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.
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
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 Functional Design at the Art 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.

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 (legišt 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.

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
Facebook.com/CreativeDrawies
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.

Lnmm.lv/en/mdad

Vision–Education 2020

Design-based learning is a component included in all level and all sector education in Latvia.

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

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

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.

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 Kulīg, 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.

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

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

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.

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.
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. 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 countryside, 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—to serve and improve the quality of life for every member of the society. This process requires an interaction with other fields while following the challenges of environmental, technological, economical and social fields.

2. The knowledge of society about design and their rights for design are both very important since they create demand 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 responsibilities. 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

<table>
<thead>
<tr>
<th>PRODUCTS</th>
<th>SERVICES</th>
<th>SOCIAL SERVICES</th>
<th>PUBLIC SERVICES</th>
<th>SOCIETY</th>
<th>SAFETY</th>
<th>ENVIRONMENT</th>
<th>INFORMATION</th>
<th>TAXES</th>
<th>WORK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food, essential goods, household, work, luxury. 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.</td>
<td>Trade, transport, protection, insurance, hospitality, finance, communal, etc. 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.</td>
<td>Social help from state and municipalities. 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.</td>
<td>Power industry, water, electronic communication, mail, household waste management. 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.</td>
<td>Involvement of nongovernmental organisations and other public organisations. 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.</td>
<td>Safety of the individual, house, state and territory. 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.</td>
<td>Accessibility, design for all, ecology. Design is involved in both the quality and accessibility of the environment, as well as its preservation.</td>
<td>Any kind of products, services, environment and media. 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.</td>
<td>Tax policy. Sustainable, reasonable, consistent, clear and transparent tax system encourages development.</td>
<td>Work space, technologies, social entrepreneurship. 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.</td>
</tr>
</tbody>
</table>
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 *Iesakņotāji* (*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 *Ēzerkrasti* 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

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

«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
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.).

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.

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.

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

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

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
“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 infogram 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
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 Sietina, architect, creator and creative director of the furniture production company KUKUU

“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 Nīmanis, lead designer of An&Angel

“A 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
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

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.

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.

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

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

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

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 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.

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.

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

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.

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.
Appendix

Creative industry and design policy documents

Kultūrpolitikas vadlīnijas 2014.–2020. gadam
Radošā Latvija
Polis.mk.gov.lv/documents/4877

Latvijas Nacionālais attīstības plāns 2014.–2020. gadam
Likumi.lv/doc.php?id=253919

Nacionālās industriālās politikas pamatnostādnes 2014.–2020. gadam
Likumi.lv/doc.php?id=257875

Zinātnes, tehnoloģijas attīstības un inovācijas pamatnostādnes 2014.–2020. gadam
Likumi.lv/doc.php?id=263464

RIS 3 Viedas specializācijas strategija
Izm.gov.lv/lv/zi traumatne

Valsts pārvaldes reformu plāns 2017.–2019. gadam
Tai.mk.gov.lv

Eiropas Komisijas Rīcības plāns dizaina veicināšanai
Likumi.lv/doc.php?id=263464

Design for Growth and Prosperity
Bedo.org/resources/other-publications/design-for-growth-and-prosperity.html

Design for Europe
Designforeurope.eu

Design for Enterprises
Designforenterprises.eu

World Design Organization
Wdo.org

Latvijas dizaina stratēģija 2017–2020
Km.gov.lv/lv/kultura/dizains/strategija-un-dokuments

Startup platforms

Labs of Latvia
LabsofLatvia.com

Latvian Startup Association
Startin.lv

Techhub Riga
Riga.techhub.com

DemolaLatvia
Latvia.demola.net

Commercialization Reactor
Commercializationreactor.com

Coworking spaces

The Mill
Millriga.com

Birojica
Birojica.lv

Coworking Riga
Coworkingriga.com

Darba vieta
Darbavieta.rocks

Riga Technical University Design Factory
Rtu.lv/en/science/dizaina-fabrika

Student Business Incubator of the University of Latvia
Biznesainkubators.lu.lv

Business incubators of Latvia

Liaa.gov.lv/lv/fondi/2014-2020/biznesa-inkubatori

Izum.gov.lv/lv/zi traumatne

LIDA administered EU funding programs for entrepreneurs:

Innovative entrepreneurship motivation program
Liaa.gov.lv/lv/uznemejdarbibas-veicinasana-un-inovacijas

Support for innovation vouchers

Support for the promotion of international competitiveness (matchmaking, trade missions, export seminars, national boards, etc.)

Central Finance and Contracting Agency administered EU funding programs for entrepreneurs:

Support for training of the employed
**Law on Social Entrepreneurship**

Socialauznemejdarbiba.lv

**Associations, social initiatives**

Association of Social Entrepreneurship of Latvia
Socialauznemejdarbiba.lv

Apeirons – invalīdu un viņu draugu apvienība
Apeirons.lv/new/

Association for the Blind
Lnbiedriba.lv

State Social Care Centre of Riga and its branches
Vsacriga.gov.lv

Vecāki par izglītību
Vecaki-par-izglitibu.wordpress.com

Iespējamā misija
Iespjamamisija.lv

Talkas
Talkas.lv

**Design and its supporting institutions**

Latvian Designers Society
Design.lv

Latvian National Museum of Art /
The Museum of Decorative Art and Design
Lmnmm.lv/.lv/dndm

Latvian Investment and Development Agency
Liaa.gov.lv

Creative Industries Business Incubator
Facebook.com/LiaaRIBI

Design Faculty of the Art Academy of Latvia
Lma.lv

Institute of Design Technologies of Riga
Dizains.rtu.lv

Riga Technical University Design Factory
Rtu.lv/_lv/zinatne/dzaina-fabrika

State Culture Capital Foundation
Kkf.lv

Creative Industries Platform Fold
Fold.lv

Latvian Fashion Chamber
Facebook.com/Latvijas-Modes-palāta-Latvian-Fashion-Chamber-158801248812178

Baltic Fashion Federation
Bffederation.com

Latvian Art Directors Club
Ladc.lv

**Useful information**

Km.gov.lv/lv/kultura/dizains/iespejas

**National and international design awards**

The National Design Award of Latvia
Dzainabalva.lv

The Latvian Designers Society Design Award
Design.lv

LIAA Eksporta un inovāciju balva
Liaa.gov.lv/lv/eksporadzetajim/eksporta-un-inovacijas-balva

Golden Hammer
Goldenhammer.eu

Adwards
Adwards.lv

Latvijas iepakojumu asociācijas balva
Packaging.lv

Red Dot Design Award
En red-dot.org

IF Design Award
ifworlddesignguide.com

German Design Award
German-design-award.com

A’ Design Award
Competition.adesignaward.com

SEGD Global Design Award
Segd.org/awards/2017-global-design-awards

Design Management Europe Award
Designmanagementexcellence.com

Cannes Lions
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
Latvian design representation in international design fairs, etc.

For professionals

Milan Furniture Fair
Salone Internazionale del Mobile (Milan)
Salonemilano.it/en

MAISON&OBJET (Paris)
Maison-objet.com/en

Stockholm Furniture Fair (Stockholm)
Stockholmfurniturelightfair.se

100% Design (London)
100percentdesign.co.uk

Biennale. Internationale. Design. Saint-Étienne
(Saint-Étienne, France)
Biennale-design.com/saint-etienne;2017/fr/home

Product Design Madrid (Madrid)
Productdesignmadrid.com

Dutch design Week Eindhoven
ddw.nl

Interior Lifestyle Tokyo (Tokyo)
Interior-lifestyle.com

Paris Fashion Week
Fashionweekonline.com/paris

London Fashion Week
Londonfashionweek.co.uk

LVMH and the Hyères International Festival of
Fashion and Photography
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/
sol-til-greenhouse

SaloneSatellite/Salone Internazionale del Mobile (Milan)
Salonemilano.it/en/manifestazioni/salone-satellite.html

SaloneSatellite/SaloniWorldWide Moscow (Moscow)

Kortrijk Biennale Interieur (Kortrijk, Belgium)
Interieur.be

Biennale Internationale Design Saint-Étienne
Biennale-design.com/saint-etienne;2017/fr/home

Dutch design Week Eindhoven
ddw.nl

Fashion Future for Hong Kong

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(promocijas darba kopšavilkums pieejams tiešsaistē: Lma.lv/downloads/2Jaiga_Freimane-
promocijas-darba-%C5%93PSA/ILKU/M5_PhD_SUMMARY_2015_1.pdf)

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Plikuma padoms Nr. 65.
Fold.lv
Fold.lv/2014/02/plikuma-padoms-no65-alise-semjonova

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Sidovova J. Intervija ar Rudolfo Streli.
Rdmv.lv
Rdmv.lv/lv/news/aktualitates-lv/iesakam/intervija-ar-rudolfu-streli

P. 38
Laube I. Kautrība nevietā. Intervija ar Maru Skujenieci.
Fold.lv
Fold.lv/2014/11/kautriba-nevieta-intervija-ar-maru-skujenieci
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Text
Dzintra Purviņa, Anete Piņķe, Barbara Ābele, Andris Teikmanis

Design concept
Ingūna Elere

Design
H2E

Editing
Anete Pinke

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 Irbite,
Dzintra Purviņa, Zanda Saulite, Karine Kalniņa, Aldis Circenis,
Ausma Viljumsonė, Edgars Zvirgzdiņš, Andris Teikmanis, Inese Baranovska,
Jānis Silins, Daina Vitoliņa, Inese Pētersone, Jānis Brants, Uģis Gailis,
Ilona Platonova, Una Vanaga, Liene Kupla