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It is with great pleasure that the Danish Cultural Institute welcomes you to the exhibition "Baltic Design 2000" which is the first comprehensive presentation in Denmark of modern design from Estonia, Latvia and Lithuania.

The exhibition is a continuation of the good cooperation which has been going on over the past ten years between The Danish Cultural Institute and the Baltic countries. In 1998 this cooperation resulted in the showing of a major Danish design exhibition, "Living Design — Dialogue", in Tallinn, Riga and Klaipeda, under the heading "Baltic Return".

Design students from Tallinn and Denmark also participated in the project. They exhibited their works produced during workshops held in a plywood factory in Estonia.

In the exhibition "Baltic Design 2000" design students from the Baltic countries and Denmark will be represented with works manufactured by the two groups during a two-week workshop at Danmarks Designskole.

In "Baltic Design 2000" the main emphasis is on industrial design — an area, within which Estonia, Latvia and Lithuania — since their independence — have been facing new challenges and looking for new market opportunities.

It is the dual purpose of this exhibition to show what is going on within the area of design in the Baltic countries as well as help pave the way for further cooperation and trade between Danish and Baltic designers and businesses.

We warmly welcome our guests from Estonia, Lithuania and Latvia to Lundetårn.



Finn Andersen
Secretary general
The Cultural Institute, Copenhagen



DET DANSKE
KULTUR INSTITUT



DFDS
TRANSPORT



BROSTE

Organizers of exhibition:

The Danish Cultural Institute and Finn Andersen, Silvi Teesalu, Rikke Helms, Audra Sabaliauskiene; Estonian Designers' society and Martin Pärn; Latvian Designers' society and Inguna Lauce; Art Academy of Latvia and Atis Kampars, Holgers Elers; Lithuania Designer's Society and Jonas Malinauskas; Cultural Initiative Group KVADRATAS and Tomas J. Daunora, Lithuania

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Estonian Design in 90's

The words design and designer have made a sudden launch into the Estonian language and have become part of everyday vocabulary. At the same time, it is necessary to use a comfortable separation in this often over exploited term, which would enable us to talk within the design field about differently oriented art design or artistic (unique) objects and product design, whose existence could have been questioned due to the lack of industry and production opportunities.

Some sort of parallel could be drawn between design situations in the 90's and the beginning of the Soviet period. Like in the late 50's an extensively discussed topic that "industrial products should be designed by artists" lead to creating an opportunity to get higher education in the design field in the middle of 60's without real reactions in industry, and the same way today's interest for local product design is accidental. The Soviet regime meant also cutting already existing traditions, for example Luther's revolutionary and world-wide known plywood industry. 60-80's product designers fate was rather sad and their work unrewarding. The impersonality of production and the imperatives of that time like "more products for people", in contrast to the product samples from other countries, did not invite to deal with this area.

The 90's orientations towards foreign capital, seeing Estonia mostly as transit state and the privatisation of former industries, lead to the demise or reorientation of the local production. Owners saw potentials in other areas than improving the local product. Therefore the hope for the better future for the local product design partly disappeared.

Still in the 90's a lot was actually done in forming Estonian taste and mentality in terms of design, so the era of colourful, rich-in-form southern foreign influence seems to have been lived through. Until now there has mainly been two directions in the so-called taste cultivation: valuing "the first republic's period" product that carries a direct and indirect safe quality symbol, and introducing the value of design classics as a status symbol.

Therefore demand for Estonian design, our own product, hasn't been very strong as the things gathered during the last ten years are still being "digested". Market following the consumers' preferences and consumers following the market, haven't from either side expressed the need for Estonian design, if it's even possible to talk about necessity in this case. So, besides lack of tradition, the sudden appearance and expansion of possibilities to choose is also an important aspect.

Preference of Estonian products can be seen in clothing and to some extent in furniture industry where a couple of trademarks have managed to develop during the 90's with some designers behind them (Christine Collection — J.Sootna; Evermen & Baltman — T.Jaanisoo in fashion and Standard — K. Soans; Jalax — G. Nahkur & Pärn family in furniture). For consumers these are mostly anonymous designs where the designer's name is hidden by the trademark. Nevertheless, 90's designs should be dealt with in terms of designers' names as well. But, only a small number of designers have emerged who mostly practice so-called identified design: they create objects carrying a certain identity that are known after their designers mostly, like T.Luisk, T.Mang, I.Nikkolo. As product design has been confined for years by limited means and space, there are a few designers who haven't emerged to the limelight but who still exist and practice but whose works have in their relative conventionality melt into the rest of the product mass. That eliminates the opportunity to make a difference between own and foreign. Nevertheless, their presence is definitely positive. This way we can talk about baths by T. Kelder for Balteco, lights by T. Vellamaa, K. Kivi for Glamox and T. Luisk for DAK, ski boxes by M. Üunapuu for MaDis, carpets by A. Laigo, textiles by A. Künnap for Krenholm and E. Kaasik for Viru Vill and as well product graphics by A. Anton for VISU skis. However, Estonian design as an important life's accessory is coming to stand on its own feet and finally starting to create its own image, although no clearly worked out ideologies can be seen.

Kai Lobjakas
Applied Arts Museum, Tallinn

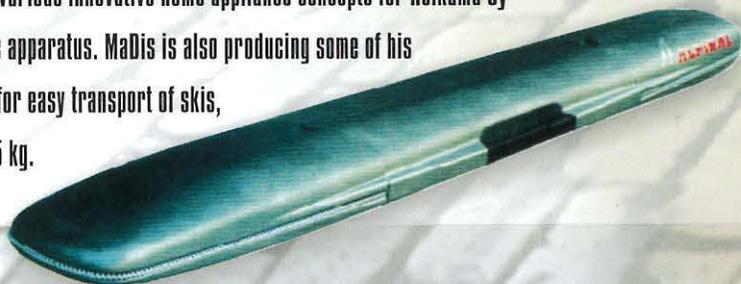
Visu skifactory, a part of Estonian leading woodworking company Viisnurk Ltd, has put extraordinary effort into the development of its ski product line at a time when competitors are hunkering down. As a result Visu now ranks as the largest cross country ski manufacturer in the world, producing every fourth pair sold on the market. While the Visu brand name is not so well known yet, some 250-300 thousand pairs of Visu made skis have been yearly sold worldwide. Virtually most of them under the leading brands in ski business. Designer **Andres Anton** graduated from Estonian Academy of Arts in year 1993, he has worked with electronic companies and is in charge of creating visual communication for Visu brand.



www.visuski.com
anton@ektaco.ee

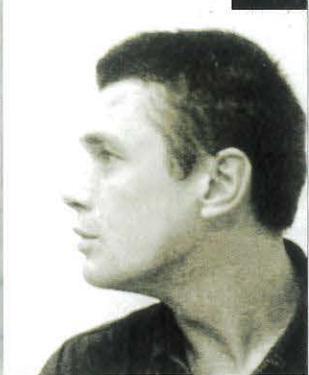


MaDis is the oldest design company in Estonia and its creator **Matti Öunapuu** the dinosaur of Estonian design. He graduated industrial design from the Estonian Academy of Arts in 1975. He has been engaged with several urban space design projects, including the flame for Olympic Games Yachting Regatta in Tallinn 1980. During Soviet time he has participated in over 200 design projects for the Tupolev home appliance factory, designed seats for Soviet aircrafts and later worked on various innovative home appliance concepts for Helkama Oy in Finland and on a range of scientific apparatus. MaDis is also producing some of his designs, like ALPINAL skicase. Made for easy transport of skis, from ABS-plastic it weighing only 4,5 kg.
matdis@hotmail.ee



BALTECO

is an Estonian engineering development and production company founded in 1990, is specialised in the production of baths and whirlpools, but offering as well a wide range of shower cabins, shower panels, steam cabins, minipools and multifunctional bath equipment. Behind Balteco's design philosophy and half of their new designs stands an in-house designer **Toomas Kelder**, graduated industrial design from the Estonian Academy of Arts in 1992. He has practised also as a free-lance designer working on digital database design. Whirlpool Ultra-Maxi combines the concept of lightness with a most effective hydromassage bath. Superb in curvilinear form, Ultra-Maxi was created to provide for a relaxing experience in luxurious surroundings. In order to provide for superb comfort in bathing, Ultra-Maxi is designed with added interior space realized in its extra length and in its roomy interior. Together with the advanced massage systems, Ultra-Maxi offers pure energy in its form and functions!



www.balteco.com
t.kelder@balteco.ee





Martela is a well known innovative Finnish office furniture producer with their roots dating back to 1946. Estonian designer **Martin Pärn** has worked with Martela team for last 5 years. He has graduated industrial design from University of Industrial Arts, Helsinki in 1995 and runs now his family business KNOK (design), teaches at Estonian Academy of Arts and is a chairman of the Society of Estonian Designers. Martin desk is designed to meet the demands of today's flexible office, it can be used as an extra surface when there is a shortage of work-space or as a large conference table for team-work. When the desk is not needed, it can be quickly and easily folded and moved away. It has won the Der Rote Punkt award at design Innovations, germany in 1998 and selected by German design magazine MD among best 200 furniture pieces of the century.

www.martela.fi
martin@knok.ee





AS Jalax was established as an Estonian private enterprise in 1993. Since then it has developed from a small metal workshop into Estonia's leading metal furniture producer who has worked hard on their own unique product line, mainly in the field of public furniture.

Edina Dufala-Pärn has graduated interior design from the University of Industrial Design, Hungary, with an MA-design leadership and MA-Interior design from the University of Industrial Art, Helsinki. She is busy with her family business KNOK (design) and gives also lectures in the Estonian Academy of Arts. The idea of LIB-LIK chair is in its cold formed seat. Straight plastic sheet is forced into a comfortable position to follow ones body contour just by metal-frame-structure and few screws. The chair comes in three versions: felt, brightly coloured fabric, or more exclusively in black or white leather. The powder coated frame structure is available in either dark or light grey metallic.



Gert Nahkur graduated interior design from the Estonian Academy of Arts in 1999 and spent time also in the University of Industrial Art, Helsinki. Besides drawing a range of furniture for Jalax he has worked also for T&T Mang. Hurniture collection "Kiivi" is designed for cafes and bars, but is also very suitable in kitchens, dining-rooms etc. The metal frame of chair and table is from powder coated or chromed tubular steel. Seats, backs and table tops are from pressed plywood.

www.jalax.ee
edina@knok.ee
gnahkur@saturn.zzz.ee





T&T Mang Ltd is established in 1990 by designer Tiina and her husband Toomas Mang to design and manufacture upholstered furniture. Its product line consist of limited edition of top Estonians designers work. As a small and flexible company they take in consideration their client's demands, which it turn may find their final shape in cooperation with their designers.

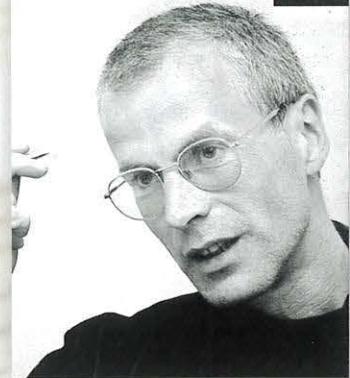
Designer **Tiina Mang** has graduated interior design from the Estonian Academy of Arts in 1984 and worked as an interior designer before establishing her own firm. Her furniture has been used among other notable spaces in several Estonian embassies in Finland, Sweden, Ukraine, Latvia, the Czech Republic, China and the U.S.A. Table Liiloo is made of glass and stainless steel. Armchair Snob.

www.mang.ee tiina@mang.ee





Avarte Oy is a well known Finnish furniture company founded in 1980, with the urge to develop furniture concepts which besides being ergonomic, ecological and aesthetically pleasing can be also considered as avantgarde design. Among the other outstanding Avarte designers stands also an Estonian **Jüri Kermik**. Graduated interior design from the Estonian Academy of Arts in 1983. During 1992-1994 he studied for MPhil in furniture design at Royal College of Art, UK. Work experience includes



interior design for various Estonian companies and the Tallinn Town Theatre and furniture for Avarte. Currently a senior lecturer at the University of Northumbria, Newcastle, UK. Moon chair is playing with the different thickness of form-pressed birch-plywood enabling the seat and back to flex in a natural way. A range of finishes and colour combinations can be achieved with the separate components and method of assembly. Standard stains are natural, black, grey, blue and cherry. It is also available with an upholstered seat and/or back.

www.avarte.fi
kermik@lineone.net



OIVO is a one man show, a firm of outstanding interior and furniture

designer **Toivo Raidmets**, graduated from the Estonian Academy of Arts in 1983. He has worked as a furniture designer for Soviet furniture enterprises, but is as well known for his installations in the modern art scene of Estonia at the end of 80s. He has designed many restaurants and night-clubs and is the Head of Interior Design Department in the Estonian Academy of Art. Divan table Tea is using minimal material and construction, confronting warm wooden surface and cold cutting steel. It was selected a furniture of a year 1999 in Estonia. toivo@esi.ee

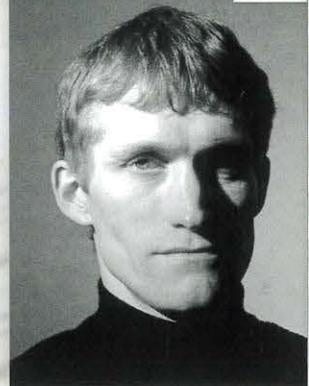


DAK stands for Design Developing Centre, created by two young designers, mastering the work from graphics to product design. They are not out there just for a joy of developing great new ideals, they also carry them out as well, organizing the production and sale of their products. It is one way to get your ideas straight and unchanged to the Clients. **Tarmo Luisk** has graduated industrial design from the Estonian Academy of Arts in 1995 and worked as an industrial designer for several companies including a design of public transport ticket system and lighting for Steel-line. He has attended several exhibitions, run a solo show in Tallinn in 1998 and is also lecturing in Academy of Arts. Collection **BASIC**, is a good example of DAK's work where a message is put into a minimal but functional form still offering a lot of variations, there is nothing else than the essential.

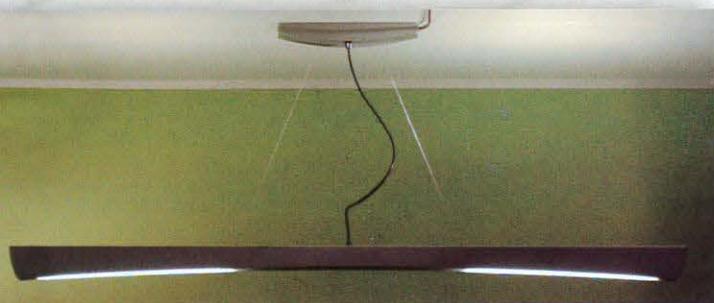
tarmo.luisk@dak.ee



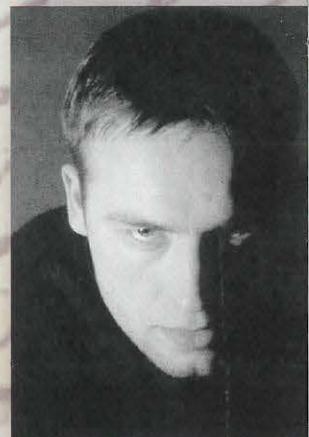
GLAMOX is creating light and warmth with luminaires and heaters. The company was founded in Norway in 1947 and is currently present in most markets all over the world. AS Glamox HE has moved to Estonia in 1992 running a factory but also an independent product development department including a designer **Tõnis Vellamaa**. Before graduating industrial design from the Estonian Academy of Arts in 1995 he studied also in Denmark at Holbaek Kunsthøjskole and worked together with Jacob Jensen Design team from 1990 to 1995. He has designed lamps for Estonian Embassy in Finland, outdoor lamps for Estonian National Library and the Tallinn Business Centre. His new models for Glamox — lamp Fusion has won best prizes in local design competitions twice. These elegant lights with adjustable height gives a well distributed direct and indirect light. Steel body is powder coated with grey epoxy polyester.



www.glamox-international.com
tonis.vellama@glamox.com



Kaido Kivi is another example of a new generation in Estonian design, graduated in 2000 from Industrial Design at Estonian Academy of Arts with a background in mechanical engineering he has a very down to earth approach towards everyday products. Loop is a luminaire which allows to choose the amount of light one needs on its workstation, just by turning it around its axes, getting either adequate amount of luxes for reading-writing or dimmer light for computer work. Lamp is designed with changable plastic covers fixed into a steel frame.



kaido282@hotmail.com





www.krenholm.ee
u.disain@neti.ee

KRENHOLM Manufacture has been established as early as 1857 in Narva, east of Estonia. After the end of Soviet period the enterprise was privatised in 1994 by Swedish company Boras Wäfveri AB and it has successfully entered US and West-European markets. It is one of the few companies which has stood the change and the number of staff is still as high as 4640.

Annika Künnap graduated as a textile artist from the Estonian Academy of Arts in 1987, and since that she considers knitting her main work. Annika's connections to industry starts in 1998 after winning competition held by Krenholm for their new textile designs. Since that the cooperation has been growing. Collection "Structures" is taking together Annika's two sides: working with different yarns and acting as a textile expert for interior projects.



IVO NIKKOLO is today a leading Estonian fashion trademark established just in 1994 now presented with 4 shops in Estonia and connections to Swedish, Finnish and Lithuanian markets.

Ivo Nikkolo has graduated fashion Design from the Estonian Academy of Arts in 1986. During Soviet period worked at the Tallinn Fashion House and for local company Baltika. He took part in several international fashion shows at home and abroad where his collections quickly became popular. Besides clothes for street he has designed police uniforms and several stage productions. In 1997 he was awarded the Golden Needle Fashion Designer of the year.

zikzak@online.ee



OÜ VIRU VILL is a small textile company created by one of the most outstanding Estonian textile designers **Elna Kaasik** to produce her own designs, mainly small series of carpets, curtains, table cloth and scarves from natural yarns handwaved on loom. On special order are also produced unique textiles for interior or clothes. Elna has graduated the Estonian Academy of Arts in 1983. She has taken part of numerous exhibitions, held 10 solo shows and received many prizes for her work. Her textiles are shown in museums, embassies, business centres as well as in church schools

OÜ VIRU VILL

Pärnu mnt 154, 11316 Tallinn, tel. +372 6558512



ANNIKE LAIGO is a young promising textile designer more keen on industrial production of her work than acting as an artist or craftsperson. She graduated from the Estonian Academy of Arts in year 2000 and hereby is presenting handtufted rugs from wool produced as her graduation work. She has also studied in Denmark at Bornholms Folkehojskole and Kolding Collage of Art and design in 1993 to 1995.

Handtufted rugs **STRAIGHT** and **SMOOTH**.

annilaigo@hotmail.com



Kadri Mälk

“KING COBRA”

Brooch

Black coral, silver, white gold, spinel, obsidian, raw black diamond.

ekl@ekl.ee



New jewellery in Estonia emphatical and self-reflecting



Kaire Rannik

“Notes”

Necklace

Silver, soap, beads, silk.

kaire.rannik@mail.ee



Piret Hirv

“WINGS”

Object

Iron, plaster, paint.

pireth@artun.ee



Maria Valdma

Necklace

Wood, gold, mirror, textile.



Eve Margus

“SELF-DECEPTIONS”

Ear-jewel

Gold, ebony, obsidian.

eve.margus@mail.ee



What does jewellery deal with? A piece of jewellery deals with a human being, with human relationship — with the most fragile thing we have. It is a true achievement when a piece of jewellery gives the viewer a jolt, affects his mind or even his body. An image is what affects, and you do not argue about an image. To capture the image while conveying something that cannot be phrased, remains an eternal problem, a scanty visual image can be incredibly eloquent if it has a tremendous power of involvement in every form.

The new jewellery in Estonia is touching upon itself, the world and life around it. It is not yet a declaration or a profession of faith. To live means to feel lost (J. Ortega y Gasset). Who does not feel lost, will certainly get lost, i.e. will never find himself. And only the brightening in the tree tops may show the way out of the forest.

Jewellery is a medium, a wordless communication, expressing directly or indirectly, the ambivalence of contemporary life perception, equally revealer and concealer at the same time. In the words of art historian Heie Treier “new Estonian jewellery has retired into itself and the silence”. According to the prevailing understanding, it is the small, close-to-nature and intelligent piece of jewellery that has the greatest power. It must also be completely honest, as it reveals the human feelings of its wearer which are usually hidden behind a mask. The idea of jewellery is to offer quiet support to its wearer and discreetly indicate his spiritual identity.”

Kadri Mälk

Estonian Academy of Arts
Metal Department

metall@artun.ee

Design in Latvia

The very beginning of Industrial design and historical achievements in Latvia still today are reminding in the form of well-known industrial products in Europe such as the camera "MINOX", VEF transistors, designed by Ādolfs Irbīte and awarded the Grand Prix in the Worlds Exhibition in Paris in 1937 as well as aircraft projects, designed by Kārlis Irbīte.

The design's situation and development in Latvia is set in the context of the Baltic States, East and in the context of the whole Europe is inseparably linked with its history, culture and traditions.

During the period of Soviet occupation, despite of international isolation, Latvia took one of the leading positions in the development of design in the Eastern Europe and definitely keeping Latvia's design traditions till nowadays. The basis of these positions mostly due to manufacturing of number of consumer goods and engineering products such as – VEF telephones, loudspeakers, radio and amplifiers by Rādiotehnika and Riga Radio Manufacture (RRR), mopeds by Sarkanā Zvaigzne (Red Star) and as well as railway carriages by RVR (Riga Carriage Factory) and also minibuses made by RAF and others.

Certainly, in this period, evaluating Latvia's achievements by the scale of world's standards it would seem quite naive, but, however, the design and quality where in the range of competitive products in the Eastern Europe markets.

The falling of the "Iron curtain's" and collapse of Soviet Union provided an access to international information about design as well as brought publications thus giving possibility to the Latvian designers study in art and design Colleges and Highschools in the West Europe and Scandinavia as well as introducing with design actualities in abroad.

Those alterations also changed existing situation of design in Latvia and made an access to the world design tendencies.

At the period of time when Latvia started to develop as independent state simultaneously with the collapse of Socially organized industrial enterprises, with the privatization process and flow of investment, development of new companies changed the task and philosophy of the design in Latvia. Formed situation were given an opportunity for designers to develop their ideas.

At the moment, speaking about design situation in Latvia, we could see that everything started anew. A number of manufacturing enterprises, as "Līvānu Stikls", "Rādiotehnika", "Latvijas Finieris" and other could already achieve enough high standards in manufacturing and won a position in the world market. At present there are a number of industrial enterprises that have not yet established enough stable position to determinate its identity in the market and manufacturing foreign companies orders, hence reducing the market of Latvia's design. The dominance of the market locality in Latvia orienting designers' activities to connect them with implication in bilateral projects due to the provided possibility to acquire professional education for Latvian designers.

In Latvia the main educational institutions in the sphere of design are Latvia Academy of Art and Applied Art Colleges that provide a possibility for students to choose and acquire wide range of interested branches of design as well as to work with accordant material – glass, iron, ceramic and others. Students have every opportunity to create unique design objects that frequently are not been exposed for wider audience. A big number of designers are working as free-lance designers designing furniture and lighting objects, participating in interior projects as well as working in the other branches of design. Frequently Latvian designers work for individual clients as well as receiving job offers from companies both in Latvia and abroad. Great part of those projects is unique and has not been industrially produced. Thus design transforms for piece of art and is referred to so called art design.

To improve the situation in Latvia industrial design and set a binding element between designers and industrial sector, the Latvia Design Development Institute is in the process of being established. With initiative and assistance of private design companies is being worked on usage of innovative materials and technologies in design's projects and has been offered to manufacturers. Successful implementation of innovations and at the same time integration of design management in companies, it all sets the identity of Latvia's manufacturers, creating their own trademarks.

Notwithstanding of all, Latvia design, throw the impact of history, has create the own backbone and keeping traditions is returning to its identity.

Inguna Lauce
President of the Latvia Designers' Society

Līvāni Glass, JSC

23 Zaļā Street, Līvāni, LV 5316, Latvia

At the end of the 19th century due to favorable conditions for glass production — the white sand, quarried dolomite and fuel (peat and stubs) a glass factory was built in Līvāni.

Formally accepted foundation year of the factory is 1887. The first products were glass containers, lamp chimneys and glasses. The initial purpose of the factory was rather modest to produce glassware from clear glass for daily use. In 1957 Līvāni glassmakers exported their production to Ukraine, Byelorussia, and Estonia. In the 60's the factory developed into a modern large-scale glass products enterprise began to appear. The 70's marked with creative achievements an extensive production of colored glass items. Līvāni Glass, "which glitters in all colors of the rainbow", was in great demand in England, Jordan, Italy, Poland; it was exported to Saudi Arabia, Kuwait, Germany, the Netherlands, Sweden, the USA, Canada and France. In 1981 began the production of Līvāni Crystal items.



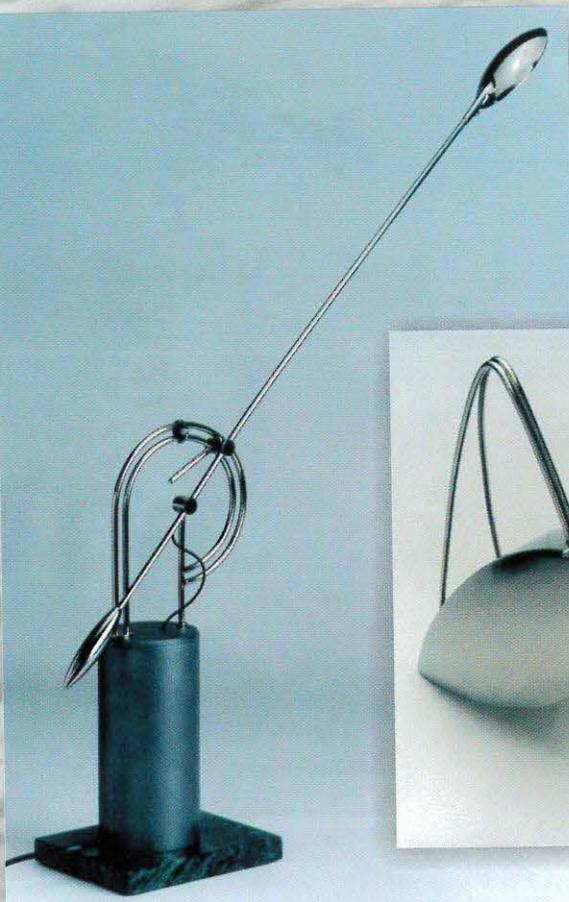


Normunds Dāvids

Designer

Object:
Light solid
Metal, granite,
stainless steel
2000

Object:
Coffee-pot
Stainless steel
1999



Mārtiņš Mālnieks

Designer
Object:
Mobil light solid
Metal, fabric
2000

Raimonds Cīrulis

Born in 05.18.1960.

Industrial designer, member of the Latvia Designers' Society.
Work experience in Germany, US, Sweden and South Korea.

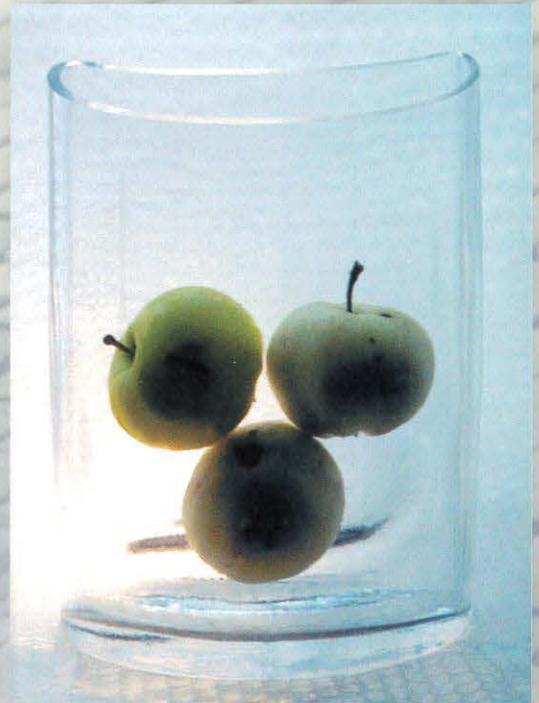


"Nemo"

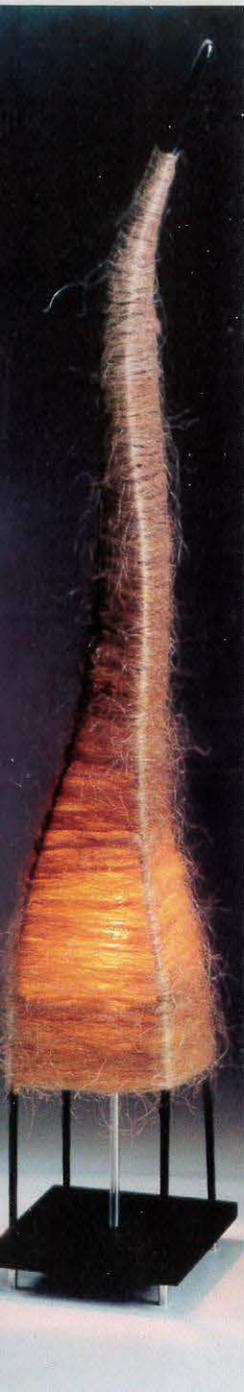
Design and patent: "Confidential Designs" LTD,
45 Brīvības Street, Riga, Latvia
Co-design: Māra Skujeniece
Manufacturer: "Metālmāksla" LTD
Cutlery made of stainless steel from two parts welded together. They look heavy, but in fact are very light. The inspiration came from wooden made spoons, used historically many thousands of years ago.



"Double wall". Design and patent:
"Confidential Designs" LTD
Ceramic bowls with double walls
as learned from the ancient
Indo-European tradition.
Manufacturer: "Rebeka" LTD, 2 Ezera St.,
Vaidava, Valmiera distr. LV-4228, Latvia.



"Lunar Collection". Glass.
Design: "Confidential Designs" LTD. Manufacturer and patent: "Livāni Glass" LTD
23 Zālā Street, Livāni LV-5316, Latvia.
Design team: Anda Munkeviča, Raimonds Cīrulis, Dainis Gudovskis
Design has created on impressions of the Moon.



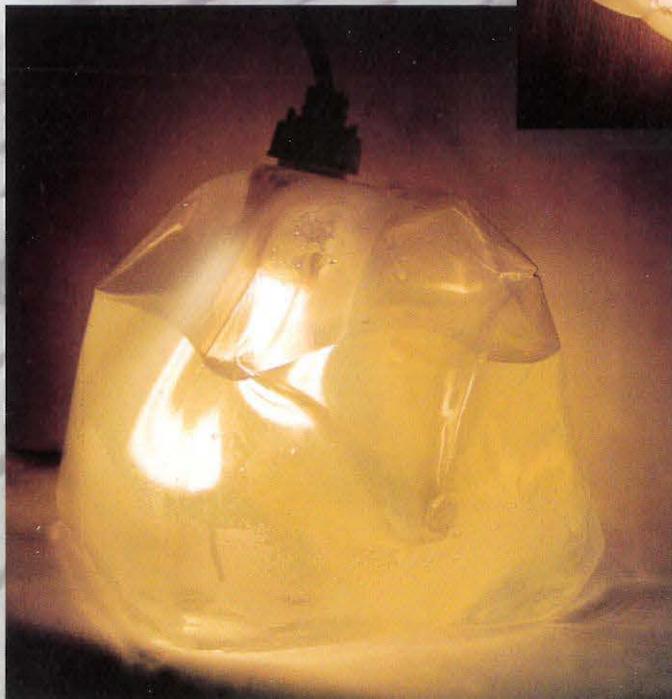
Rita Cakule

Designer

Object:
Table light solid
Metal, sirrah
2000

Elita Ābola

Graduated from the Faculty of Architecture at the Riga Technical University and the Design Faculty at the Latvia Academy of Art. She has worked in the area of interior and furniture design. Lately her has begin go in for light design since the studying at the Latvian Academy of Art. Currently she is working out series of light object applying the plastic bags filled with water and an inflatable lampshade.





Holgers Elers

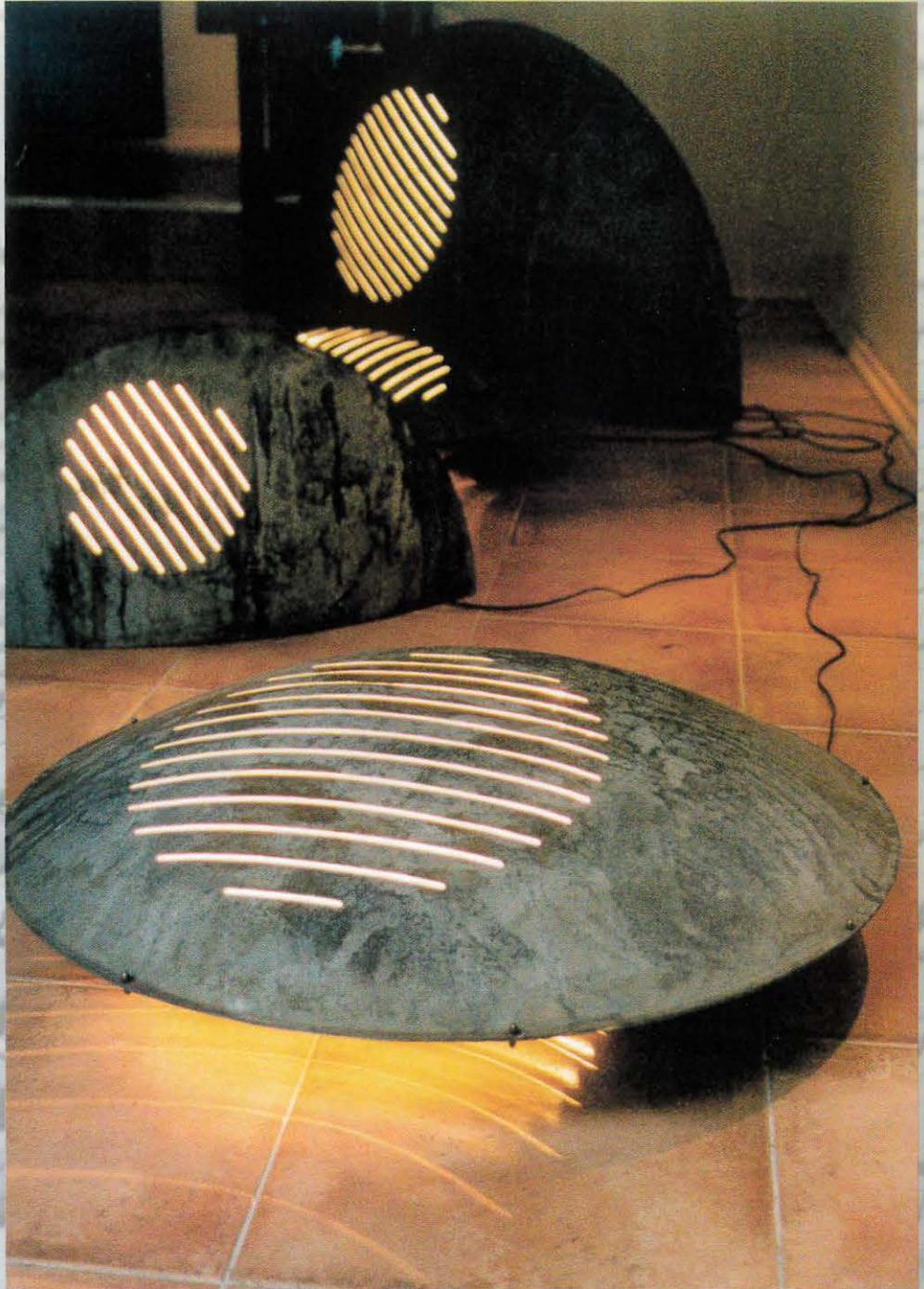
Born 17.11.1967.

Graduated from the Faculty of Woodcarving at the Riga Applied Art College and the Faculty of Design at the Latvia Academy of Art. Currently working in the area of graphic design and design arrangement for exhibitions as well as Lectures at the Latvia Academy of Art.

One of the most remarkable of his works was the project of Latvian pavilion and exposition in the international exhibition EXPO'2000, Hanover, as well as the design for EXPO'98 in Lisbon, Portugal.

e-mail: 5ezeri@parks.lv

Object:
Aluminum, halogen. 1998



Aigars Lenkevičs

Born 06.03.1962.

Graduated from the Riga Applied Art College and Faculty of Industrial Design at the Latvian Academy of Art. Currently working as designer in the sphere of interior design, designing environment objects and light fixtures, lecturer at the faculty of Industrial Design at the Latvia Academy of Art.

Phone: + 371 9232280

Ceiling lamp. Metal, paper. 2000

Table lamp. 2000





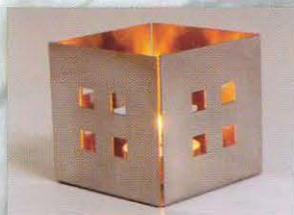
Gunārs Platpīrs

Born 02.10.1957.

Graduated from the Riga College of Applied Art and Faculty of Metal design at the Latvia Academy of Art. Member of the Latvia Designers' Society and Enameling Association. Currently working in the area of furniture design in metal and environment design. His private collections are shown in Latvia, Lithuania, Moscow, Denmark, Finland, Sweden, Germany, Switzerland and Belgium.

Manufacturer "Platpīrs" LTD. 7 Atlasa St., Riga LV-1026, Latvia.

www.platpirs.lv, e-mail: gunars@platpirs.lv



Raimonds Cīrulis

“Three-leg chair”

Design: Raimonds Cīrulis, Māra Skujeniece

Manufacturer: “ELK” LTD, Latvia

Patent: “Xcelsior” LTD, Latvia

Design is based on historical Latvian woodcraft experience.

Material-polyurethane, steel.



“Softflex”

Design: Raimonds Cīrulis

Manufacturer and patent:

“Xcelsior” LTD, Latvia

A compact solution of a chair.

No screws are needed
to assemble.



Arvīds Pilādzis

Born 8.07.1960.

Graduated from the Riga Technical University as constructor/engineer.

Currently working in the company R.A.S.A. un Ko Ltd.

He has had over 7 years of experience in furniture design.

Company “RASA”, 3 Mazā monetu Street, Riga LV 1050, Latvia.

R.A.S.A. un Ko Ltd., 3 M. Monetu St., Riga, Latvia, Ph.: + 371 7213637,

fax: + 371 7226409, e-mail: rasa.mebeles@parks.lv

R.A.S.A. un Ko Ltd. has had 7 years of experience in producing office furniture, office interior design and merchandise. Company offers a line of office furniture VARIO made in Latvia. The furniture is functional, comfortable and provides for a good use of the office space. Durability, high quality and style are achieved through the use of new, progressive raw materials. Company designers have created a line of furniture VARIO DAT a compact workplace for both the office and home.



Work place
Plywood



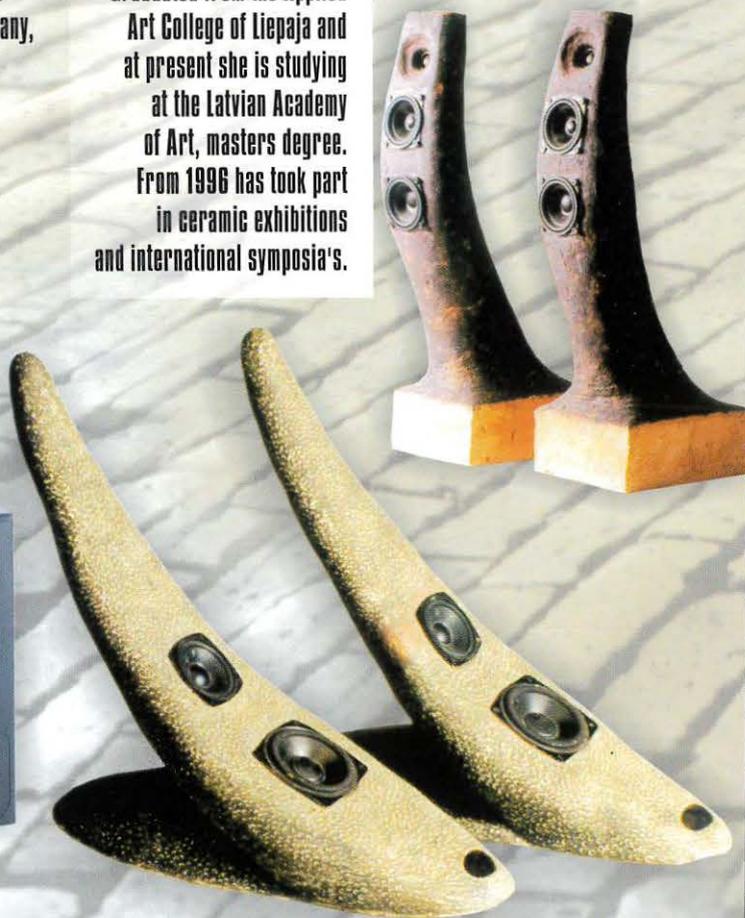
Ilgvars Robežnieks

Born in 15.12.1935.
Member of the Latvia Designers'
Society and the Artist's Union
of Latvia. Since 1995 he has
been working as a designer
of acoustic equipment. His
design is in great demand
and is being sold in Germany,
England, Sweden, Finland
and in other states.



Ieva Vīriņa

Born in 1975.
Graduated from the Applied
Art College of Liepāja and
at present she is studying
at the Latvian Academy
of Art, masters degree.
From 1996 has took part
in ceramic exhibitions
and international symposia's.





Manufacturer "Rīgas Drēbnieks" JSC is one of the biggest clothing manufacturer in the Baltic states founded in 1959 as JSC "Latvija". The company is one of the largest in the world with over 1200 employees. Products are classic high quality garments for women and men such as suits, trousers, jackets, skirts and coats. 85 percent of the output are exported to Germany, 10 percent are sold in the local market, and the rest — exported to Belgium and other countries. Address: 7 Zilupes Street, Riga, LV 1019, Latvia



Spring 2001 collection for Jsc "Rīgas Drēbnieks"
Material 100% pure linen.



Inguna Lauce

Born 17.05.1964.

Designer,
President of
the Latvia Designers' Society.

Currently working in field of fashion,
graphic and environmental design as
well consults in design management.

Graduated from the Riga College
of Applied Art and the
Fashion Design from the Estonia
Academy of Arts. Worked as a
fashion designer for several clothing
and knitwear companies in Latvia
and Estonia. Has participated with
collections in several exhibitions
in Germany, Russia, Sweden and
Latvia. In 1990 was awarded jury
prize in Moscow, in 1998 awarded
the 1st prize in a stained glass design
contest for the State Bank of Latvia.

Phone: + 371 9470480
Phone, fax: + 371 7313316
lia@index.apollo.lv



Zaiga Gaile

Graduated from the Faculty of Architecture at the Riga Technical University in 1975. In 1992 had founded the architecture bureau "Zaigas Gailes birojs". For the last time has been going in for the theory of the maintenance of wood architecture heritage as well practice and propaganda. Ph. + 371 7812088



Vilnis Štrams

Graduated from Department of Interior of the Faculty of Architecture at the Tallinn University of Arts. Director of the architecture bureau "Postforma Projekts Riga". Ph.: + 371 7503358 e-mail: Strams@apollo.lv



Varis Dzērve

Born 21.04.1961. Graduated from the Faculty of Glass processing at Riga College of Applied Art in 1980 and the Faculty of Interior and Furniture design at the Tallinn University of Arts in 1982. From 1982 till 1986 was graduating from the Faculty of Interior at the Latvia Academy of Art.



Maigurs Samsons

Born 01.01.1964. Graduated from Department of Interior of the Faculty of Architecture at the Tallinn University of Arts. Field of specialization: interior and furniture. Phone: + 371 9253485



Dace Zeltiņa

Born 07.03.1958. Graduated from the Faculty of Interior at the Latvia Academy of Art. Worked as an interior designer for Decorative Art Centre and "Skonto Buve" Ltd. Member of the Latvian Designers' Society.



Margarita Budze

Born 28.08.1955. Graduated from the Riga Building College in 1974 and Design course at the Latvia Academy of Art in 1983. Then continuing her practice as a free-lance interior designer. Ph. + 371 9488541



Wardrobe room for guests 1999. Interior - Dace Zeltiņa painting on the wardrobe door - Aivars Vilipsons

Indoor swimming pool in the private house, 2000. interior Dace Zeltiņa.

Foyer of private house, 1999. Interior Dace Zeltiņa stained glass Varis Dzērve.



Antanas Milaknis
Minister of Economy
of Lithuania

Design that is an area encompassing a variety of activities within the community. Unique is that design integrates both the material and spiritual aspects of culture, the two spheres that are often in direct opposition with one another. Nonetheless, such integration produces fine results. Thus, we allocate a good deal of attention to the culture of production and product design, as areas that highlight the overall progress of the country. Each year, the Business Development Council of the Ministry of Economy subsidises projects to promote Lithuanian products. It brings great pleasure to notice that the variety of such projects and their geographic coverage expand each year, whereas the contents continue to take on greater depth of meaning.

It seems natural that the first Industrial Design Show has been organised in Denmark, a country that has been a good partner and supporter of Lithuania for many years. We are particularly pleased that such reputable organisations as the Danish Museum of Industrial Arts, Danish Cultural Institute, and Danish School of Design have brought this fine project into being.

I heartily congratulate all the organisers and participants of the Industrial Design Show in Copenhagen, and send my best wishes for solid new contacts and creative discoveries with a smooth road ahead.

Industrial Design of Lithuania



The end of this millennium also marked the end of the first post-Soviet decade for Lithuania. Markedly, this has been a period of transition, affecting a vast array of areas in life, and especially so the area of industrial design.

As new business opportunities rolled out, much as a powerful locomotive racing without brakes, an entirely new sphere of various forms, colours, and ideas for industrial products opened up. Lithuanian manufacturers launched the most modern production technologies in a relatively short time with the help of intellectual exchanges and financial support from Western countries. The unique role of industrial design was quickly understood, which permitted expanded sales opportunities, as much within Lithuania as abroad.

The revolution that happened in the minds of designers changed the dreary product designs of the Soviet period into something significantly more appealing. The process continues on the number of design centres, firms, and studios that have been established has grown rapidly. By offering added services for a great variety of design idea applications, these establishments have trodden many new footpaths to the doors of the country's factories and production plants.

Today, there are quite a few manufacturers, who have won strong positions of leadership in their branches of industry, not only because of the quality of their product offerings, but also because of their professional outlooks on product design. Such companies demonstrate their goods all over the world, and attract the earned attention of the public. Such products display the kind of national traditions in art and ethnographic characteristics of technology that blend with the modern of forms and colours. You will find examples of such ideas by leafing through this catalogue.

In my eyes and the eyes of many, this Industrial Design Show is as interesting as any art exhibit. These exhibits accent both the material and spiritual dimensions of product offerings. The love and creative search of the people, who have created these exhibits, are reflected in each piece of work.

Tomas J. Daunora
Show Curator, President of the Cultural Initiative Group KVARATAS

This publication is supported by the Ministry of Economy, Business Development Council

VILNIAUS STIKLO STUDIJA

JOINT STOCK COMPANY

Pelesos str. 3, 2600 Vilnius,
Lithuania
Tel. +370 2 384 019,
fax.: + 370 2 33 88 95
E-mail: vss@lithill.lt

The historical roots of the joint stock company "Vilniaus stiklo studija" are very deep. As early as 1920 glass products have been produced there. Many different kinds of bottles, from tiny medicine bottles to huge containers called "balloons", were made. Glass blowers also made experimental glass art items such as small vases and bowls. This marked the beginning of decorative glass development.

In 1975 bottle production ceased in order to make way for the creation of the more decorative products, dishes and stained glass.

JSC "Vilniaus stiklo studija" continues its work according to the long experience of glass blowing and decoration. JSC is constantly expanding the range of products and the capacity of production, exporting goods to Europe, USA, Australia, Japan, and so on.



STATYBU



PILOTAS

CONSTRUCTION PILOT

national bi-weekly for architects and constructors

M.Daukšos 53, LT-3000, Kaunas, Lithuania, tel. (370 7) 20 62 88, fax. (370 7) 32 10 39, e-mail: arkit@cis.lt



Draugystės str. 16, Kaunas 3031,
Lithuania
Tel. (370 7) 45 34 77, 45 37 57, 45 76 42
Fax (370 7) 35 09 62, 35 41 34
E-mail: liteksas@takas.lt

The Company "Liteksas" was founded in 1927 on the basis of "Brother Thielman AB" and became the largest woolen textile company in the Baltic region.

In 1995, an investment program of 27,2 million DEM was begun, that was financed by IFC, Washington, and DEG, Germany.

The Company's annual capacity amount is 2.5 million meters of woolen fabrics. The main products, made using modern equipment and up-to-date technologies, include woolen fabrics, plaids, blankets, scarves.

Top quality wool and precious animal hair is used in the production Cashmere, Mohair, Angora, Lama-Alpaca, Baby-camel, etc.

Around 90% of the production is exported to Germany, Denmark, Norway, Sweden, Finland, Belgium, UK, Japan, etc.

Our products are highly valued on the world market for topmost quality raw material, up-to-date technologies used, and modern design. High quality and wide product range will satisfy even the most fastidious client.

LITEKSAS

Marzotto group



nijolė

FUR FASHION HOUSE

Granito str. 10, Vilnius
Lithuania 2028
Tel.: (+370 2) 64 03 84,
(+370 2) 64 03 88
Fax: (+370 2) 64 03 59



COOLverstukas

Designer Neringa Dervinytė:

One of my projects for the youth is a part of furniture, that is, four cushions covered by colourful tapestry and sewn together in a specific way. Thanks to the zips tapestry can be easily taken off and washed or the foam material changed. Coolverstukas can be put directly on the ground as the youth like to sit right on the floor and talk. For this reason, my idea allows comfortably to sit and to lie. A particular way of sewing of the cushions makes it possible to construct one-sided or double-sided armchair or similar furniture. Two additional cushions help to expand the possibilities of transforming the furniture into something else. The advantage of such furniture is the optimum usage of the space and accommodation to various situations.

While a number of young people can not afford expensive furnishing, the price for this furniture could be reasonable even for students. With the help of it the active, sportive way of young people will be kept. This furniture is rather decent, it's geometrical and pure forms that never get out of style. Later, this furniture could be moved into a country house or a loft and so kept for future generations.

Production supported by:

centras

architecture and design magazine

www.center.lt

savana komfort

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E-mail: savana.komfort@takas.lt



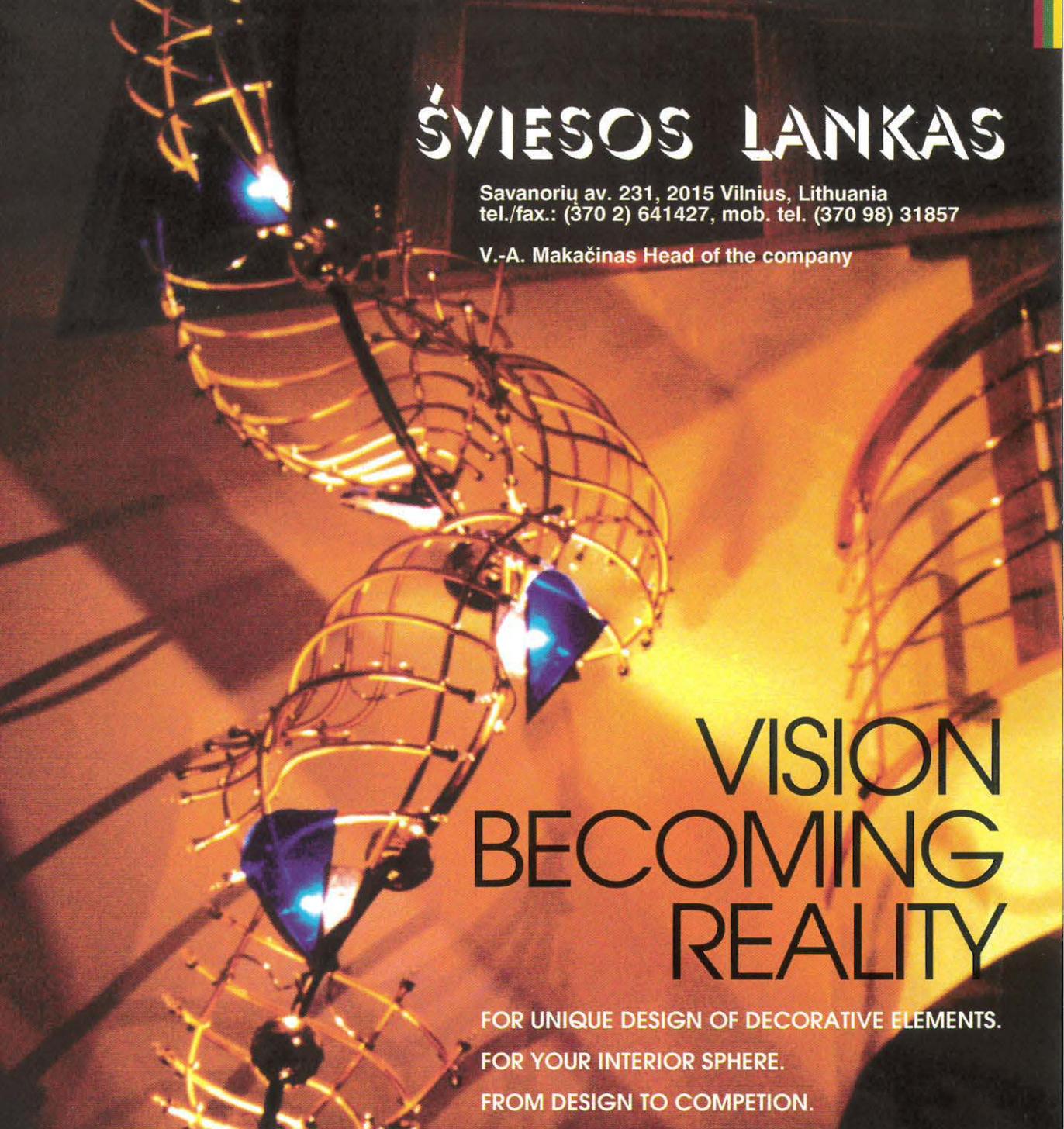
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Extraordinary hand-made metal works





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V.-A. Makačinas Head of the company

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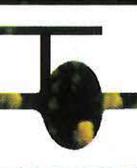
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452749, 452963
Fax: (+370 7) 452765
<http://www.jiesia.lt>

The fine ceramics Joint stock company "Jiesia" was founded in 1938. Since then we have been increasing the company, expanded its premises and production lines. Now "Jiesia" as a privately held company with 320 employees is organized in to three strategic business units.

Ceramics articles manufacturing.

The company has deep and old traditions producing fine ceramics in red clay body in Lithuania. There are flowerpots different shapes and sizes, vases, decorative items, dinner, tea and coffee sets, pots, jugs, bowls, various souvenirs.

Stoneware articles manufacturing.

Today we have a wide line of kitchen, tableware and decorative items fitting country, traditional or contemporary interiors. These products are very steadfast, heat resistant which allow using them in ovens and microwaves. They are dishwasher proof.

Bone china articles manufacturing.

Very strong, translucent, exquisitely white and light tea and coffee sets vases and other decorative items are produced in the company. A big group of artists allows us to expand and perpetually renew assortment of articles. Bone china products do not turn yellow even after a long period of time.

The assortment of the above-mentioned products is stored in our warehouses. We accept orders and carry on them in two months. The company are produced products according to design suggested by client.



