

Rūta Jumīte.

Selected Works 2026



Shaping the Field of Sustainability and the Culture Around It



I am an Oslo based Regenerative Designer, Researcher & Project Initiator. My practice combines design, cultural initiatives, research, strategic work and management to develop projects that address ecological and societal challenges. Working across spatial, strategic, service, and participatory design, I collaborate with institutions, municipalities, and local communities to develop participatory methods and translate complex ecological challenges into engaging public experiences.

I am a co-founder of Collective Fabula, and my work spans Latvia, Finland, Denmark, Spain, and Argentina. I also teach and co-organize international summer schools at the Art Academy of Latvia. My work has been recognized with Latvian Design Awards in 2023 and 2024, and I received the State Culture Capital Foundation of Latvia's annual fellowship in 2025.

CULTURAL INITIATOR & MANAGER

I initiate and produce interdisciplinary projects that bring together designers, researchers, institutions, and local communities. From concept development and fundraising to partnerships and implementation, I coordinate projects that generate lasting social and ecological impact.

STRATEGIC & SERVICE DESIGN

I have experience in strategic and service design across institutional, academic, and business contexts. My practice combines systems thinking, user research, and analysis with participatory facilitation to develop user-centred and ecology-focused strategies.

CURATING & ORGANISING ECO-CENTRIC PROGRAMS

I design and facilitate workshops, summer schools, and participatory learning experiences for students, professionals, and local communities. My aim is to encourage collaboration, critical thinking, and collective knowledge-making.

GRAPHIC & SPATIAL DESIGN

I create visual identities, publications, exhibitions, installations, and public space interventions that communicate ideas through thoughtful and unique visual and spatial experiences.

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I. Project Initiator & Manager. **Shaping the Culture Around Sustainability**

Architecture for Solitary Bees.

Ecocentric Intervention in Riga City Parks

The project challenges the discourse of human-centred urban planning and highlights the significance of solitary bees in cities. The experimental microhabitats for bees are placed in a central and lively park in Riga and have already activated local interest and participation.

An insect house made from a 3D printed concrete structure filled with reed stems that serve as microhabitats for solitary bees of the Anthophila group (more than 250 species in Latvia). As these insects do not form social colonies, such microstructures allow them to nest more successfully.

Biologically diverse habitats embody textures that are porous, cracked, rough, and layered. Architecture for Solitary Bees is created using 3D concrete printing technology, which allows experimentation with more organic textures. Traditional concrete is replaced with a lower-emission alternative, where cement is partially or fully substituted with ash. The architectural form of the installation reflects its technological solution while demonstrating an inclusive approach to urban design. It integrates into the existing urban structure and helps create suitable conditions for the return of entomofauna to urban outdoor spaces.

Location: Riga, Latvia

Year: 2026

My Role: Initiator, Project Lead

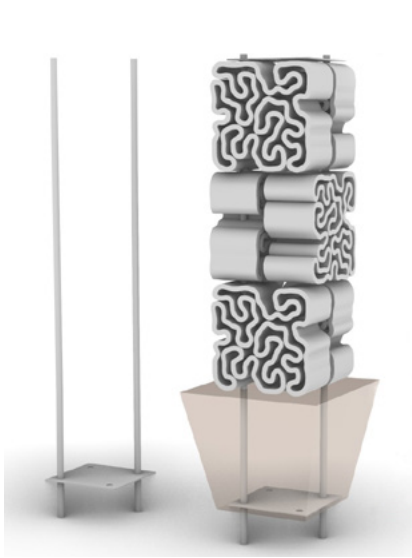
Responsible for: Design
Concept, Forming Partnerships,
Production

Team: Collective Fabula (Rūta Jumīte, Tīna Alise Drupa),
Helmuts Nežborts Architecture,
RTU 3D Concrete Printing Lab

Supported by: Riga Forests
Ltd., the State Culture Capital
Foundation of Latvia, European
Climate Pact in Latvia



Close-up of
the installation



Structural drawing
for the installation



Volunteers
inserting straws



Reporting for the
national television



With the project
collaborators



Relational Landscapes: Navigation.

Book that Invites to Connect with the Living World

The publication serves as a practical companion for exploration. It brings together tasks by eight international authors, inviting the reader to observe, listen, draw, and reflect on their surrounding environment. The publication is grounded in an embodied cognition approach, emphasizing that learning occurs not only intellectually, but also through bodily experience.

In our daily life, we increasingly hear invitations to *be in nature*. Often, we imagine it as a romanticized, beautiful, and harmonious space, where nature becomes a backdrop for leisure tied to specific locations. This publication addresses contemporary questions about the relationship between humans and the environment, reflecting a broader understanding of landscape. Rather than returning to an imagined past balance of nature, the authors invite us to consider how to continue a more conscious coexistence within our complex world — without striving to simplify, fix, or make it comfortable.

The contributors represent a range of disciplines: architecture, design, art, and literature, highlighting the relevance of the topic across fields. Among the authors are poet Agnese Krivade, radio personality Elīna Baltskara, architects Toms Kokins and Suzanne Brorson, designer Rūta Žemčegovaitė, curator Kamilla Kūna, and artists Hyperion Čacatzin Yvaire Lo Saga and Liene Jurgelāne.

Location: Riga, Latvia / Aarhus, Denmark / Barcelona, Spain
Year: 2026

My role: Initiator, Editor-in-chief, Project Lead

Responsible for Concept Development, Raising Funding, Coordinating Authors, Editing, Graphic Design

Team: Collective Fabula (Rūta Jumīte and Tina Alise Drupa), Editor Toms Babincevs, Proofreaders Rūdis Bebrīšs, Diāna Štrausa

In collaboraton with: The Latvian Centre for Contemporary Art (LCCA)

Supported by: the State Culture Capital Foundation of Latvia, VV Foundations, ALA Culutre Foundation



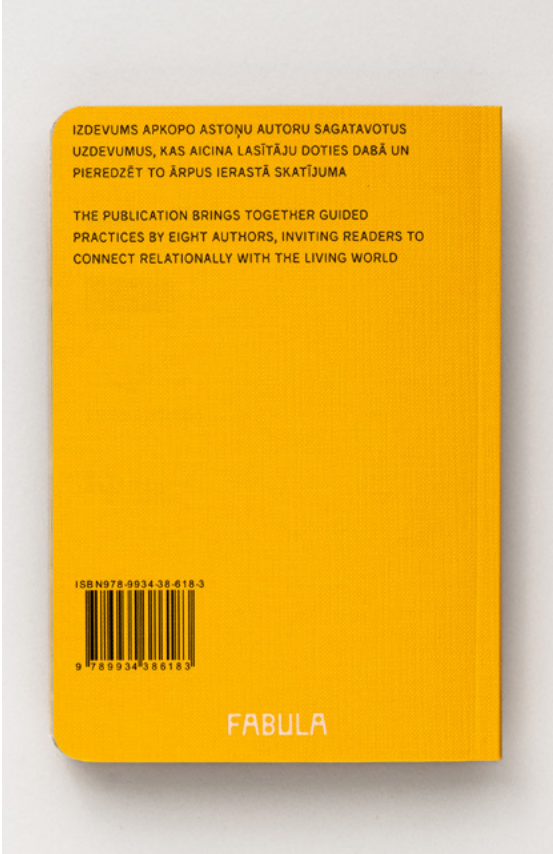
The color scheme differentiates the eight practices

The eight practices unfold as a series of artistic essays paired with practical exercises. The reader is invited to immerse themselves in diverse ways of relating to the natural world—forming a connection with an “ugly” place, attuning through drawing in water, weaving with local plants, encountering a construction supply store as an archive of materials and stories, or building an inner landscape that is entirely their own, among others.

The front cover of the publication



The back cover of the publication



The opening spread for one of the practices. The book is bilingual (LV+ENG)



The illustrations by Toms Kokins complementing his practice





Wounded Gate
Attunement workshop
by Saka Ivare



Testing the practices of the book
with the PhD students of the
University of Barcelona, in Spain



Wounded Gate
Attunement workshop
by Saka Ivare

The publication is accompanied by an extensive public programme unfolding throughout spring, summer, and autumn 2026. It includes guided walks and workshops led by the authors, as well as by the book's compilers, Rūta and Tīna



Presenting the book at the
University of Barcelona



Book opening
event in Riga



Book opening
event



Book opening
event

Multispecies Pop-Up Park.

Reviving Alvar Aalto's legacy in Oulu

In May 2025, a week-long placemaking series took place in the Meri-Toppila neighborhood of Oulu, Finland, transforming a former industrial area into a collaborative test ground for community engagement and industrial heritage activation through cultural events.

In collaboration with partner organisations, I facilitated the creation of a community-built pop-up park in the surroundings of Aalto Siilo — the first industrial building designed by Alvar and Aino Aalto. The pop-up park was co-created and co-built together with students, neighbors, artists, and professionals.

The pop-up park was designed to revitalise the area and foster a new sense of belonging. Built with a focus on both human and non-human inhabitants, it became a lively space for neighbors, visitors, insects, and birds alike.

Participants co-created installations using reclaimed wood from Aalto Siilo's interior demolition, transforming discarded materials into imaginative structures. The project was realised as part of the Oulu2026 European Capital of Culture program, reflecting the values of the New European Bauhaus: sustainability, community, and creativity.

Location: Oulu, Finland

Year: 2025

My Role: Concept Co-Author,
Co-Creation Facilitator &
Coordinator

Team: Factum Foundation,
Aalto Siilo Oy, Oulu2026

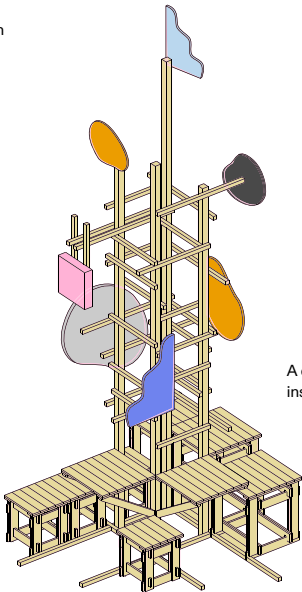
Supported by: Oulu2026



Close-up of one of the insect and bird towers co-created and co-built by local community



Co-created insect and bird tower with a set of seatings



A drawing for the insect and bird tower

Co-building process of the pop-up park



Building a community table



Co-building flower beds

The installations were built mostly from re-claimed wood and building materials from the Aalto Siilo's old interior demolitions. Co-creation was organised around imagining designs that are shaped by available materials and the neighbour wishes for a lively pop-up structures.

II. Strategic & Service Design. **Leadership, Innovation, and System's Change**

Food Futures Service: Rewarding Sustainable Food Choices

Food Futures is an innovative service design project that informs and rewards more sustainable lunch choices. The project was funded through the Horizon 2020 programme, bridging academic research and real-life application to promote more sustainable food consumption.

Food Futures helps people understand the environmental impact of their everyday food choices and make more sustainable lunch decisions. Instead of using fear-based climate communication or asking people to eliminate meat, the service encourages balanced choices aligned with Finland's 1.5°C lifestyle targets. Piloted with UniCafe student canteens across Finland, the app guides thousands of students towards lower-impact meals while rewarding sustainable choices with tokens redeemable for meals, products, and exclusive experiences.

Designed as a scalable service ecosystem, Food Futures can expand beyond universities into workplace and institutional cafeterias, creating impact across sectors. By combining awareness, rewards, and community engagement, the service supports CO₂ reduction at both individual and organisational levels while transforming sustainable eating into a shared movement through communities and collaborative challenges.

Location: Helsinki, Finland

Year: 2021-2023

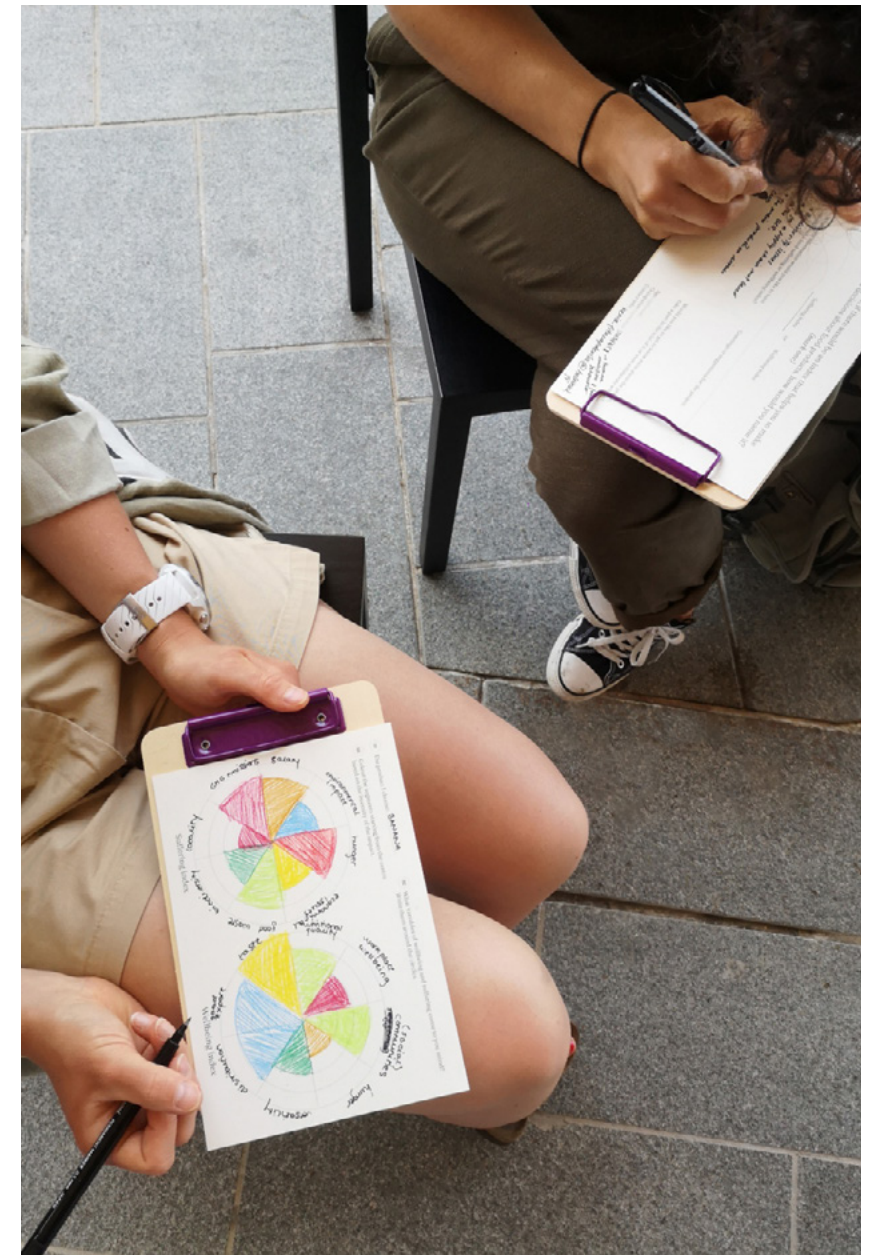
My role: Service Designer,
Researcher, UX/UI Designer

Responsible for Concept
Development for Food
Wellbeing Index, Service
Development, User Research,
Product Design & Testing

Team: Shreya Sood, Sonia
Amadea

In collaboration with: ATARCA,
Aalto University, University of
Helsinki, UniCafe

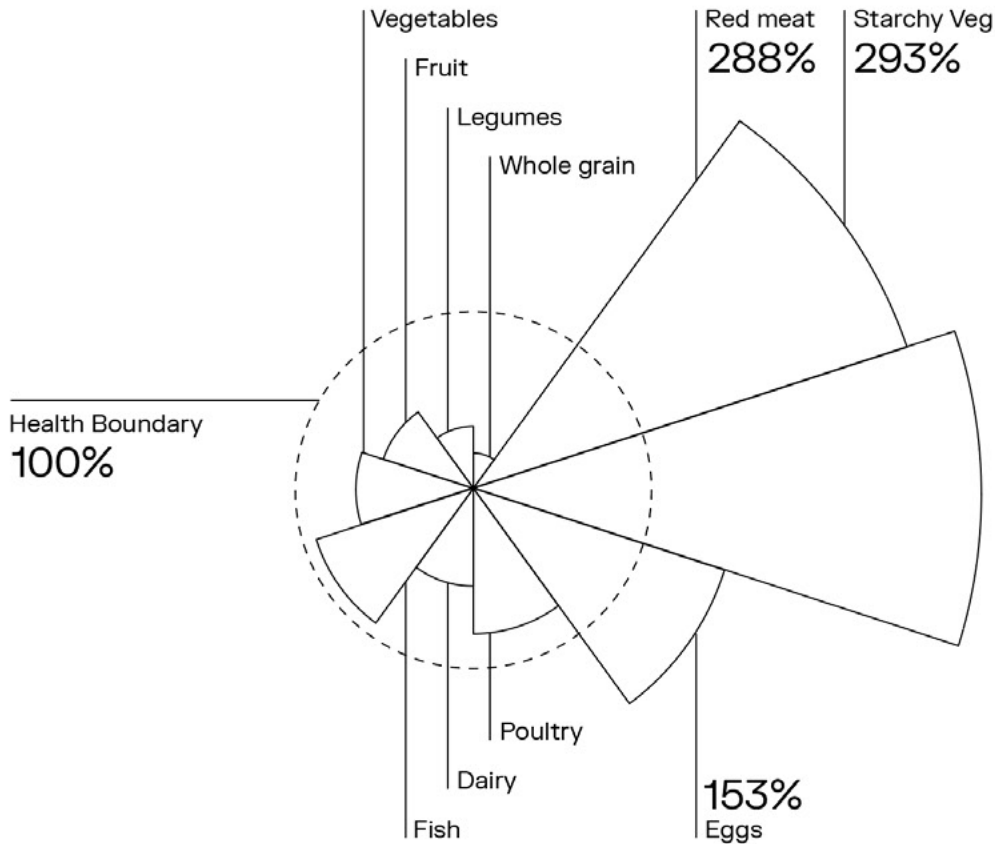
Supported by: Horizon 2020



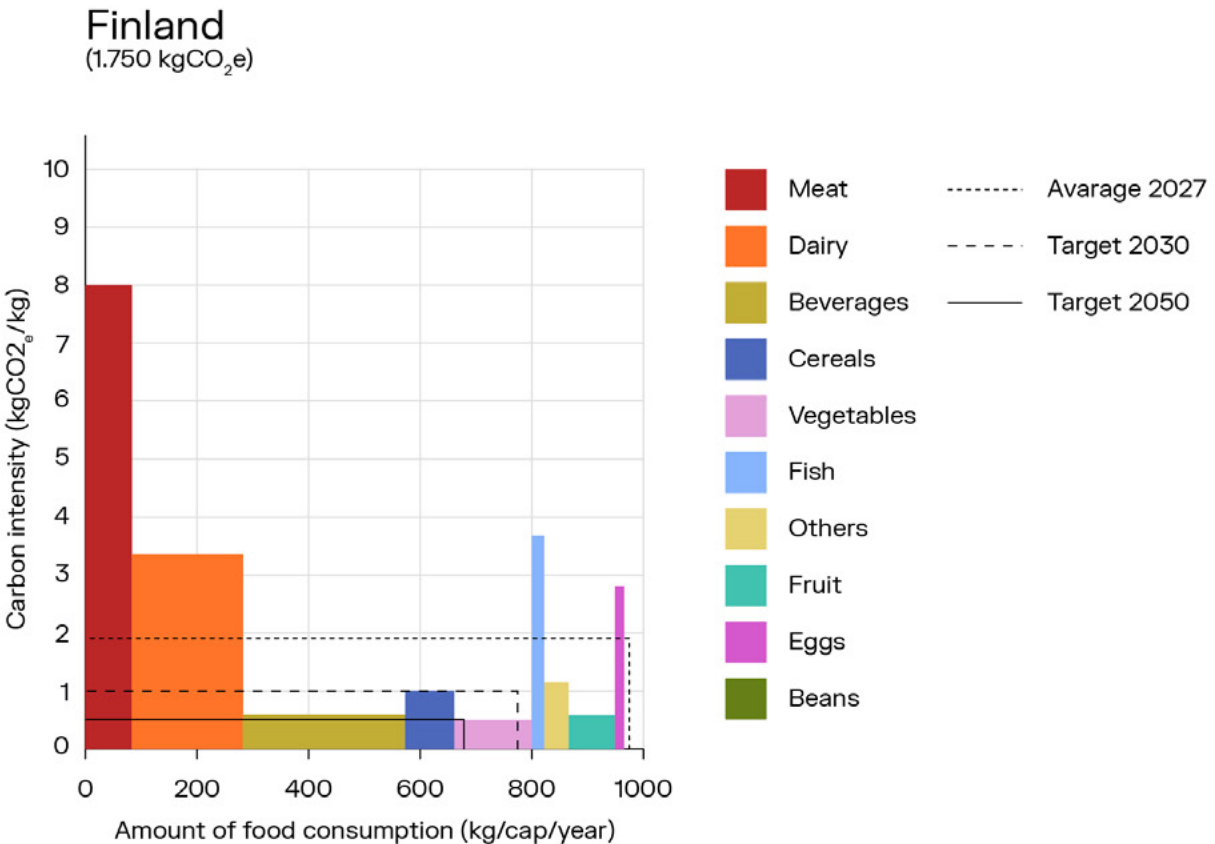
Participants completing surveys and imagining metrics for measuring sustainable food choices. BYOK Festival, 2021.

Translating Sustainability Data into Actionable Meal Choices

Food has a major environmental impact, yet most people struggle to connect their daily lunch choices to climate change. Rather than encouraging people to eliminate meat, Food Futures promotes more balanced, informed decisions built around Finland's 1.5°C lifestyle targets and piloted with UniCafe student canteens in Finland.



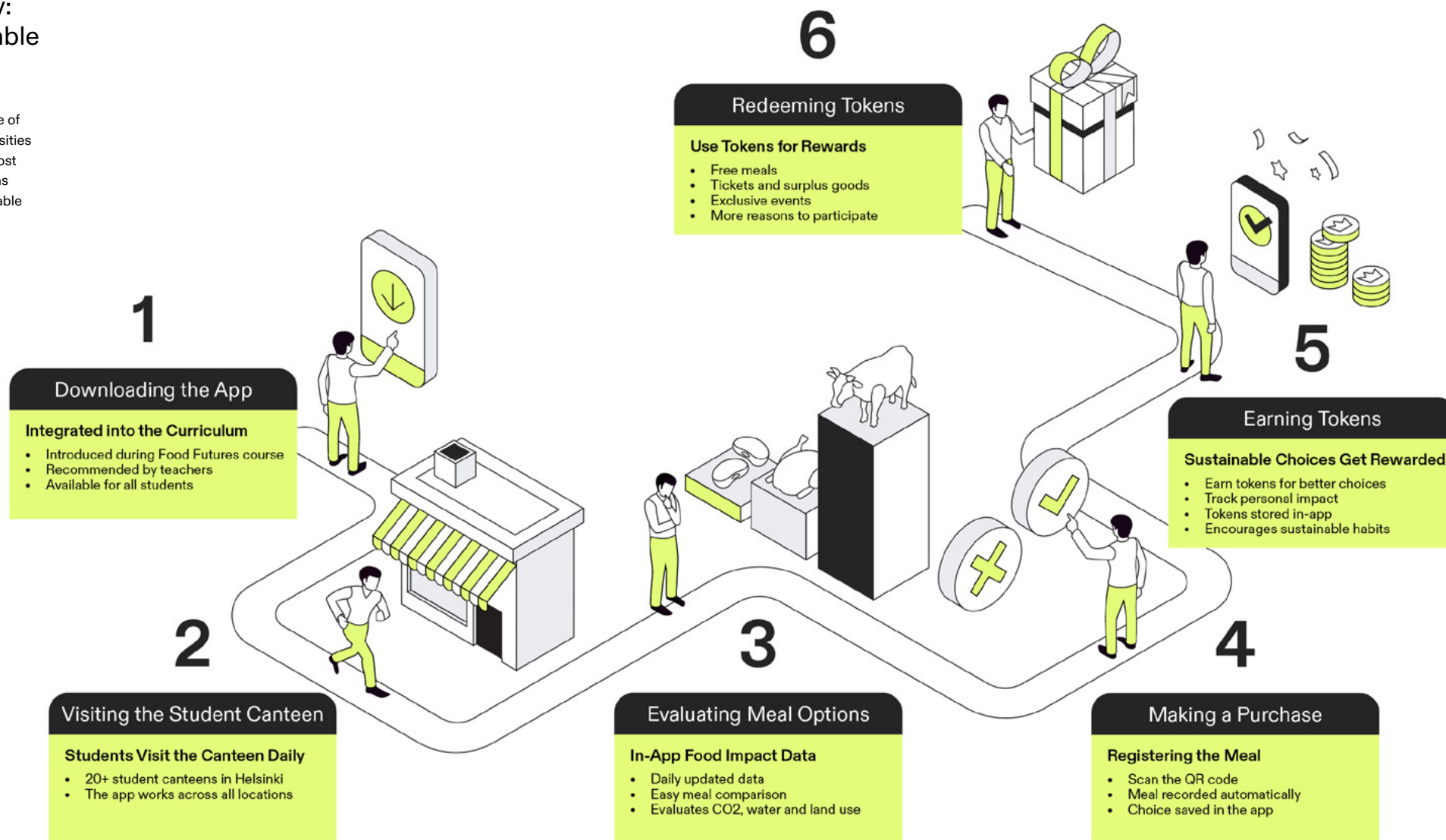
Planet Diet Recommendation
Source: Our World in Data

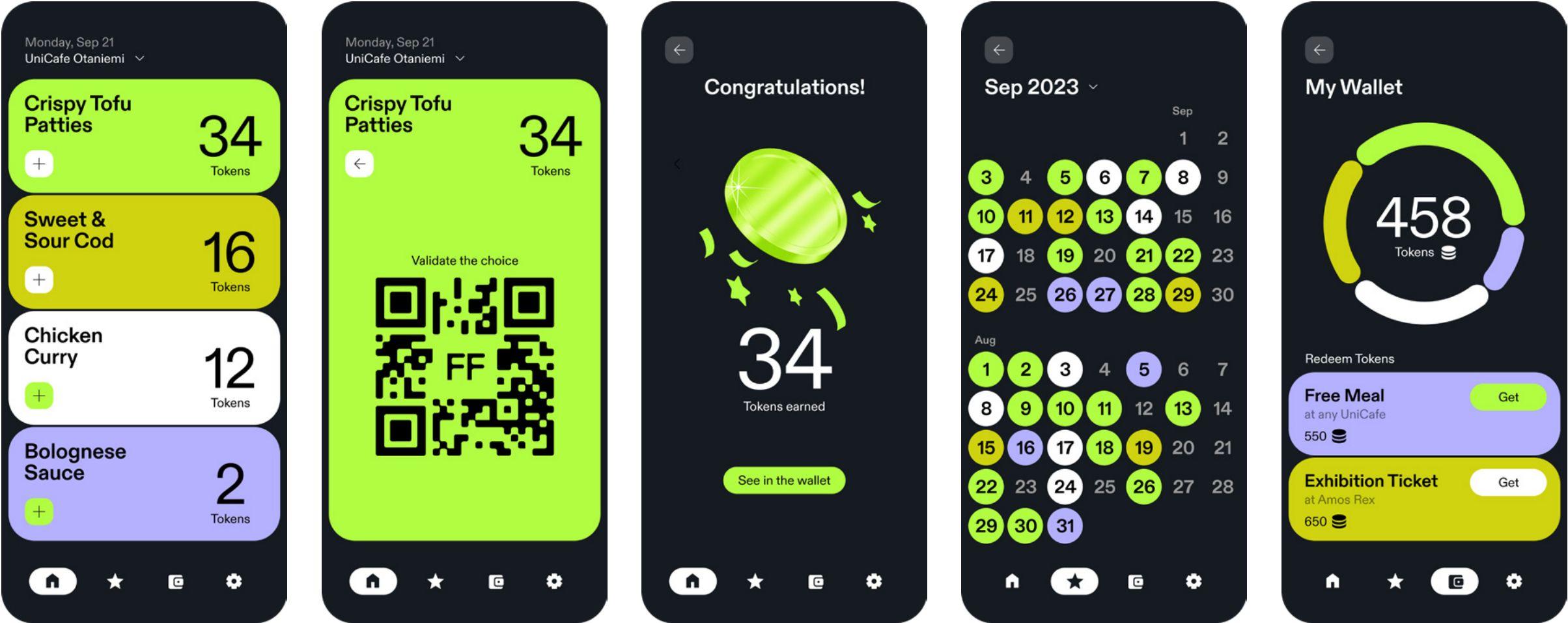


Finnish Dietary Habits
Source: SITRA

Food Futures Customer Journey: Informing & Rewarding Sustainable Food Choices

Food Futures integrates into the everyday dining experience of thousands of students who visit UniCafe canteens at universities across Finland. The app not only informs users about the most sustainable lunch choices but also rewards them with tokens that can be redeemed for free meals, movie tickets, sustainable products, or exclusive experiences.





Food Futures App Screens
Source: Food Futures, Rüta Jumite

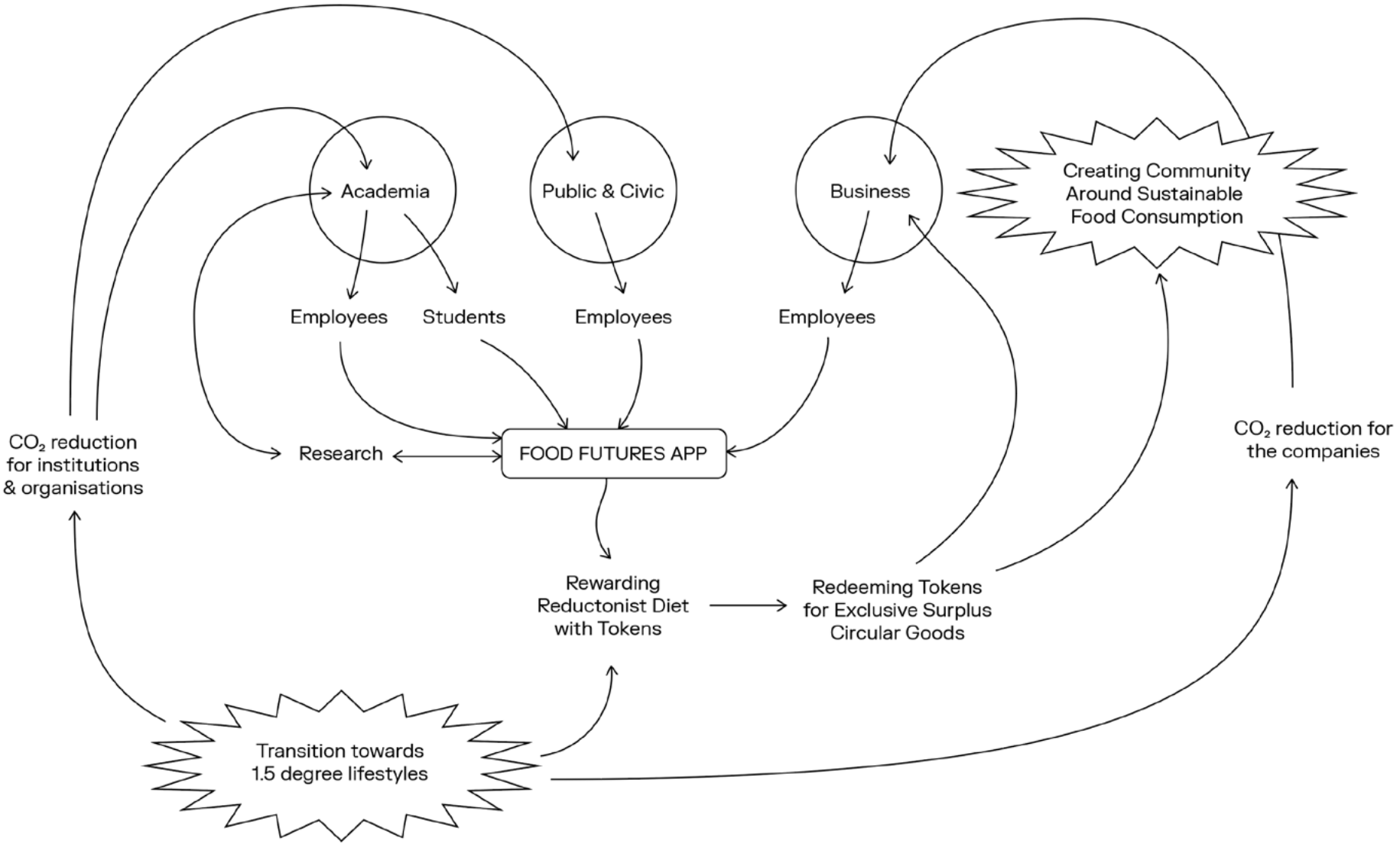
Intuitive Design for
Guilt-Free Food
Choices

Food Futures moves beyond fear-based climate communication and guilt around food choices. Instead, it empowers people to explore more plant-based meals and lower-impact animal protein options through a positive, engaging, and rewarding design experience.

Service Ecosystem Map: Creating Systemic Impact Across Multiple Sectors

Designed for scalability, Food Futures has the potential to extend beyond universities into workplace and institutional cafeterias, driving systemic change across sectors. The service enables measurable impact at multiple levels — from reducing individuals' food-related CO₂ footprints to supporting organisations in achieving their climate goals.

By combining awareness-building, rewards, and community engagement, Food Futures transforms sustainable eating into a shared movement through exclusive experiences, sustainability communities, and collaborative challenges between organisations.



Food Futures Service Ecosystem Map.
Source: Food Futures, Rūta Jumīte

Regional Agroecology Activation.

Museo Jallpha Kalchaki

A collaborative project with Museo Jallpha Kalchaki that combines community workshops, systems thinking, and strategic design to strengthen agroecological initiatives and co-create a Regional Agroecology Activation Strategy for the Calchaquí Valleys

Museo Jallpha Kalchaki, located in the Calchaquí Valleys of Salta, Argentina, is a regional archaeology museum undergoing a transformative shift. Moving beyond its colonial legacy, the museum is rethinking its role by critically revisiting inherited narratives and developing new forms of research that foreground agroecological perspectives and Indigenous knowledge embedded in the local landscape.

The region's agricultural sector faces significant systemic challenges, including water scarcity, limited irrigation infrastructure, and inconsistent governmental support. In response, Museo Jallpha Kalchaki seeks to strengthen intangible resources such as local knowledge, cultural resilience, community agency, and collective hope.

In collaboration with Rūta Jumīte, the museum has been developing participatory methodologies that bring together farmers, researchers, artists, local organisations, and community members through a series of socially engaged workshops. These initiatives facilitate knowledge exchange, strengthen local ecological networks, and support communities working towards more regenerative agricultural futures.

Location: San Carlos, Salta, Argentina

Year: 2024

My role: Strategist

Responsible for Co-Creating Regional Agroecology Activation Strategy

Team: Rūta Jumīte and Florencia Pochinki (Director of the Museum)

Supported by: Museo Jallpha Kalchaki



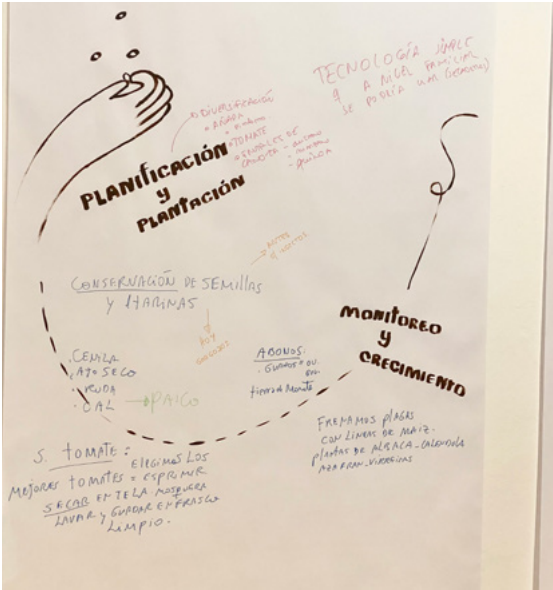
Participants inbetween the workshops at the museum



Museo Jallpha Kalchaki



Native corn varieties of the region



Rūta has been co-developing a Regional Agroecology Activation Strategy with the museum. The strategy identifies opportunities for collaboration across sectors, strengthens connections between existing initiatives, and proposes participatory actions that build long-term ecological and social resilience in the region.

Workshop sheets to document niche agroecological practices of the region



Workshop participants brainstorming



Local agroecology expert seminar

Hub for Community, Knowledge & Practices

Based on insights gathered through workshops and systems mapping, Rūta co-developed a Regional Agroecology Activation Strategy for Museo Jallpha Kalchaki. The strategy positions the museum as a hub connecting local communities, researchers, farmers, and schools around agroecology and indigenous knowledge.

The strategy aims to support the existing agroecology initiatives, exchange and generate knowledge, restore and re-apply indigenous methods, and streighen communities around agroecology.



Story Living Room. Documenting Queer Histories through Participation

The Story Living Room is a platform that brings history to life by exploring the lived experiences and personal stories of the queer community, while also reflecting on broader social change.

Due to the repressive Soviet regime, documentation of queer lives in Latvian territory before the 1990s is extremely limited. Under Soviet rule, queer identities and relationships were criminalized, forcing many individuals to conceal their identities throughout their lives. This enforced invisibility has contributed to the misconception that queer people did not exist during that time. Even after the end of the Soviet era, stigma and discrimination have remained strong, and many older queer individuals continue to keep their identities private.

The space is designed as an interactive environment where visitors are invited to share their own experiences. It focuses on recording queer histories — offering tools and prompts that support the sharing of testimonies and encourage reflection on how queer culture and memory can be documented today and into the future.

Location: Riga, Latvia

Year: 2024

My role: Co-Author, Social Engagement Designer

Responsible for Concept Development and Design, Social Engagement Facilitation

Team: Rūta Jumīte and Ieva Laube

In collaboraton with: the Latvian Centre for Contemporary Art



The two zones of the Story Living Room: the Wall of Co-created Questions and the Furniture for Letter-Writing



Several cosy stations for letter-writing

This initiative seeks to explore how collective participation can help fill the silences in our recent past — particularly those shaped by repression and stigma — and empower the community to document and preserve its own history in ways that are visible, accessible, and ongoing.

The Story Living Room as a space for discussions



Participant stories on the interactive wall



Warm atmosphere for remembering, reflection and letter-writing

III. Curating & Organising Eco-Centric Programs. **Holding Space for Co-Creation and Collective Imagination**

Seasonal Relations Mapping. Re-Thinking Placemaking as Ecology-Sensitive Practice

The workshop introduces a placemaking methodology grounded in multispecies thinking and ecology-sensitive perspectives. Rather than approaching places as spaces designed exclusively for human needs, participants are invited to consider the diverse human and more-than-human communities that already inhabit them.

Beside the Karva hydropower station, where the Vaidava river flows, lies a place where the owners imagine an artist residency. Before the new visions take shape, we visited the site with the LCCA Summer School 2025 participants to look beyond human-built structures, attune to seasonal rhythms, and take time to listen, map, and reflect.

This workshop offers a counter practice to dominant, extractive ways of knowing a place—foregrounding the non-linear time, seasonality, and cyclical rhythms embodied in the Vaidava river and its surroundings. Participants engaged in relational mapping, choosing more-than-human companions, such as, wooden stubs, algae, beavers, and water. They were invited to reflect upon multi-species relationships through academic lenses of hydrosocial agreement, wild clocks and hydrosocial engineering. By mapping these often-overlooked dynamics, we resist the flattening logic of industrial time and reclaim space for relational, multispecies ways of sensing and learning.

Location: Alūksne, Latvia

Year: 2025

My role: Co-Creator of Workshop, Facilitator

Responsible for Concept Development, Holding Space and Facilitating Group Work

Team: Collective Fabula (Rūta Jumīte and Tīna Alise Drupa)

In collaboraton with: The Latvian Centre for Contemporary Art (LCCA)



Between the Flood and
Volcano, a Marine Mammal
Inhabits the Land



Workshop participants with their place markers

The workshop encouraged participants to rethink fundamental concepts of placemaking, including how we understand the context of a place, what we perceive as an “empty” space available for new interventions, and how we experience time — not only through linear, human-centred notions of productivity and progress, but through ecological temporalities shaped by seasons, cycles, interspecies rhythms, and processes of gradual transformation.

Twin house
backyard view



Collective Reflection



Me and Tina explaining
one of the excersises

By expanding the understanding of place beyond a human-centred perspective, the workshop explores more relational, inclusive, and regenerative approaches to creating shared environments.

Urban Bats Design Summer School.

Multidisciplinary & Eco-Centric Program

The Summer School emerges from an urgent curiosity about how urban environments shape and are shaped by the species with whom we share space. Rooted in critical sustainability discourse, the project explores bats as indicators of ecological health and as agents who challenge how cities are planned, perceived, and inhabited.

During the Urban Bats Summer School, students of design, biology, and environmental sciences worked in multidisciplinary groups and explored innovative methods that critically and creatively address climate and biodiversity crises locally, beyond the human-centered approaches. They explored multispecies system thinking, regenerative design principles and speculative design. Students engaged in placemaking and built on-site interventions that help communicate the complexities of urban ecology with hope and care. The school in 2025 was a site-specific exploration at post-industrial territory Veldze, in Riga, Latvia.

Location: Riga, Latvia

Year: 2025

My role: Co-Founder, Producer

Responsible for Concept Development, Raising Funding, Establishing Partnerships, Facilitating Educational Process

Team: Collective Fabula (Rūta Jumīte and Tīna Alise Drupa), Ieva Laube, Rūdolfs Bekičs

In collaboraton with: Creative Factory Veldze

Supported by: the State Culture Capital Foundation of Latvia

Students' installation encourages viewers to confront prejudices and explore the potential habitats of bats





The Mosquito Feeding Chair encourages speculation about multispecies symbiosis and the human role in it

Installation highlights the importance of protecting bats who inhabit facades of cathedrals by creating an up-cycled Bat-Thedral



Among the project's most successful aspects is its interdisciplinary engagement, making ecological knowledge tangible and embodied. Participants have reported transformative experiences, shifting perceptions of urban spaces and the design process itself.



Moments of the installation opening event



Bio-Materials Summer School.

Experimental program for Art Academy Students

In the context of contemporary design, rethinking how we source and work with materials has become increasingly important. This workshop encouraged young designers to experiment with materials and explore alternative ways of sourcing them—by finding, foraging, or rescuing locally available resources

The workshop had two parts running in parallel. The first: making a biomaterial from scratch. Three teams, three materials — yarn, vegetable waste, dandelion fluff. Everything had to be sourced, not bought — collected from people, picked from fields, rescued from waste. The full process, from finding the material to the finished sample, had to be documented. That constraint was the point: to make students conscious of where materials come from and what's possible outside of what's already on the market.

The second part was video. Not documentation — a designed format. The brief asked students to think about how to tell the story of their recipe: what narrative to choose, how to build tension, when to reveal. The same decisions you make designing a book or a poster, just in time.

Location: Rīga, Latvia

Year: 2026

My role: Co-Creator of Workshop, Facilitator

Responsible for Concept Development, Holding Space and Facilitating Group Work

Team: Rūta Jumīte and Eleonora Shljanda

In collaboraton with: Art Academy of Latvia

Supported by: Erasmus+ Program



The final display of the workshop results at the Zuzeum Museum



Experimental display
of bio-material
samples



Bio-material mad of
dandelion fluff



Student video
screening

The workshop closed with an evening
show at the Zuzeum Museum —
displaying physical samples, student
video screenings and presentations



Bio-material
made of
veggie waste



Material made
of yarn

Design is evolving, and visual language
is moving. We wanted students to be
comfortable working with their hands
and with a timeline, to understand that
a screen-based format is still a design
format — and to go the full distance, from
raw material to a finished piece they could
stand in front of and talk about.

Bio-material mad of
dandelion fluff



Group photo with
the student group



Dwelling in the Otherwise. Exhibition and Design Research about Urban Bats

The exhibition features a design installation that challenges an anthropocentric view of the urban environment, foregrounding the speculative experience of a city dweller – a bat. We wanted to illuminate unnoticed urban spaces, tactile landscapes, cracks, and corners, revealing the city as a multilayered, co-inhabited environment.

Under the influence of weather conditions and urban processes, the built environment imperceptibly decays. Unforeseen changes slowly emerge on the smooth surfaces created by humans. Although cracks may seem undesirable, they often provide shelter for members of other species. The relationship between bats and cracks highlights dwelling as a process in which marginal places become the centre of the world for someone. The exhibition invites viewers to recognise alternative structures as homes – to see cracks as an ecological value, a liminal state, and a field of research rather than a problem to be solved.

Otherwise – a way of knowing and becoming that arises not through representation or mastery, but through attunement and relationality. Agency is distributed across bodies, materials, forces, and temporalities, allowing new forms of habitation to take shape. Otherwise conceptualised through posthumanist and decolonial works of Arturo Escobar, Vanessa Machado de Oliveira, Donna Haraway, Tom Ingold, Tony Fry, and Bayo Akomolafe.

Location: Riga, Latvia

Year: 2026

My Role: Co-Author

Responsible for: Design
Research, Concept
Development

Team: Collective Fabula (Rūta
Jumīte, Tīna Alise Drupa)

Supported by: the State Culture
Capital Foundation of Latvia



The exhibition
documentation



Rammed earth block installation that views the erosion of the built environment as an aesthetic value



3D printed speculative bat habitats



Speculative bat habitat made from wheat root fabric

Meadow Quilt Workshop. Ecological Participation as Embodied Practice

Meadow Quilt is an eco-social engagement workshop that takes place in Riga and Aarhus. The workshop invites participants to symbolically take stewardship of a meadow plant through a series of guided activities.

Semi-natural grasslands — including meadows and pastures — are among the most biodiverse ecosystems, yet today they survive only in small, fragmented patches due to widespread human activity and land use focused on productivity. As meadows continue to shrink, preserving their rich biodiversity becomes increasingly vital.

Together, we craft a collective quilt using an innovative biotextile made from cereal roots, interwoven with wild plant seeds collected by the Latvian Nature Foundation. The participants are invited into a meditative and collective process of reflecting on plants, seeds, soil, root systems, and the intricate relationships that biodiversity entails. The embodied nature of the workshop allows participants to engage with these complexities in an intuitive way.

Location: Riga, Latvia / Aarhus, Denmark

Year: 2024/ 2025

My role: Co-Creator of Workshop, Facilitator

Responsible for Concept Development, Holding Space and Facilitating Group Work

Team: Collective Fabula (Rūta Jumīte and Tīna Alise Drupa)

In collaboraton with: Latvian Fund for Nature



Workshop participants engaging with the Meadow Quilt

IV. Graphic & Spatial Design.

Visual Storytelling and Spatial Experiences with Impact

Dreams of Various Lengths. Exhibition Design for Latvian Surrealist Graphic Art

Exhibition design for the Latvian National Museum of Art exploring expressions of surrealism in Latvian printmaking of the 1970s and 1980s. Expressive, colour-rich doorway installations create immersive transitions between the six gallery spaces, visually unifying the exhibition while reinforcing its surrealist atmosphere.

To a certain extent, the exhibition's content and spatial design were shaped by the architecture of the venue. Installed in the six galleries of the right wing on the second floor of the Latvian National Museum of Art, the exhibition creates a separate zone for each featured artist while maintaining a coherent narrative across the entire display. Given the distinctly individual styles of the artists, it was essential to introduce a unifying scenographic element that would visually and spatially connect the galleries and clearly signal the continuation of the exhibition.

Several of the galleries are arranged in an enfilade, where the visual relationship between the doorways became the starting point for a series of colourful portal installations. These interventions establish a spatial connection between the galleries while transforming movement through the exhibition into a physical and sensory experience. The portal installations invite visitors to embrace a more dreamlike mode of perception. In some places, the passages are intentionally narrowed, encouraging visitors to slow down, subtly adjust their bodies, or lean as they pass through.

Location: Rīga, Latvia

Year: 2026

My role: Exhibition Designer

Responsible for Design
Concept Development,
Technical Drawings, Graphic
Design Concept

Team: Rūta Jumīte and Monta
Cimdīņa

In collaboraton with: The
Latvian National Museum of Art



One of the portals between museum spaces



The entrance portal and visual synergy between doorways



Portals of the inner museum spaces



Portals of the inner museum spaces

The gates combine monumentality with visual lightness, with oversized forms supported by unexpectedly delicate structures that challenge structural expectations. Designed with a temporary character, the installations remain in dialogue with the museum's historic interior without overpowering it. A restrained colour palette of soft violets, greyish blues, and muted greens establishes a calm atmosphere, evoking associations with dreams, memory, and the subconscious.

Portal intervention within the historic museum interior details



Graphic design within the exhibition space



Parks and Protests.

Exhibition Design

The exhibition Parks and Protest Culture explores urban parks as cultural and political landscapes that reflect society's values, ideologies, and changing visions of the world, while serving as spaces for both leisure and civic action

The exhibition Parks and Protest Culture interprets city parks and green areas as part of culture that requires care and, at the same time, expresses each generation's vision of the world. A park is not simply a place to pass time; it is maintained and reflects the values of society. Moreover, parks and gardens are political decisions shaped by ideology. While they are often perceived as spaces for leisure and rest, in reality they are closely linked to protests and civic movements.

The exhibition design responds to both the practical need to preserve fragile historical park drawings and the exhibition's exploration of protest culture in Latvia during the 1990s. Historical graphics are concealed behind custom-designed curtain structures, transforming the act of viewing into a process of discovery and inviting visitors to gradually uncover hidden narratives. The exhibition also incorporates furniture and display elements crafted from reclaimed materials salvaged from Riga's parks, giving discarded urban resources a new purpose while reinforcing the exhibition's themes of care, memory, and the evolving relationship between public space and society.

Location: Riga, Latvia

Year: 2023

My role: Creative Director,
Exhibition Designer

Responsible for Design Concept
Development, Exhibition and
Graphic Design

Team: Rūta Jumīte, Anda Boluža

In collaboraton with:
National Library of Latvia



Interactive installations
within the exhibition space

Exhibition part that represents the historic park drawings



Exhibition area that represents current grassroots initiatives in Riga parks



A close-up of a curtain installation



Riga Midsummer Campaign. Visual Identity for City Festivities

The creative concept for the Riga Midsummer Campaign 2026 is inspired by the sensory experiences characteristic of the summer solstice. In its cyclical rhythm, the solstice night is also the shortest night of the year and a moment of peak natural abundance and vitality. It is an intensely rich for every human perception—and equally filled with mythological imagination and symbolic imagery

From the lush, blooming vegetal world and the heavy warmth of midsummer heat on skin by the fire, to cool mist drifting through the air and dew-heavy freshness at dawn, the solstice night unfolds as a layered atmospheric experience. It is deeply intertwined with mythic narratives rooted in pagan understandings of nature, where observation, intuition, and tradition merge into a living cultural landscape.

Through a synthesis of Rūta Jumīte's design approach and the poetic language of Lote Vilma Vītiņa, the campaign captures the elusive magic of Līgo night. Together, image and text create an evocative sensory field that gently invites residents and visitors of Riga to imagine their own personal Līgo experience—unique, intimate, and connected to Latvia's natural rhythms.

Location: Rīga, Latvia

Year: 2026

My role: Creative Director, Designer

Responsible for Design Concept Development, Graphic Design

Team: Rūta Jumīte

In collaboraton with: Riga City Council



A billboard in city featuring Riga Midsummer visuals

Survival Kit 15.

Visual Identity for a Contemporary Art Festival

Survival Kit is one of the largest annual contemporary art festivals in the Baltics. The visual identity of this year's edition was bold, distinctive, and highly recognisable across the city. It reflected the festival's theme of urban complexity—layered forces and shifting currents that pulse within the city

Survival Kit is one of the largest annual contemporary art festivals in the Baltics, known for transforming urban spaces into temporary sites for artistic experimentation and critical reflection. Each edition engages with urgent social, political, and spatial questions, activating the city as both context and material for contemporary art practices.

The visual identity of this year's edition was designed to be bold, distinctive, and immediately recognisable across the urban environment. It operated as a cohesive yet flexible system that could adapt to different scales and surfaces throughout the city, from posters and publications to spatial interventions. Rather than functioning as a static branding layer, the identity became an active part of the festival's presence in public space.

Location: Riga, Latvia

Year: 2024

My role: Creative Director,
Designer

Responsible for Design Concept
Development, Graphic Design

Team: Rūta Jumīte

In collaboraton with:
The Latvian Centre for
Contemporary Art (LCCA)



Visual identity elements on
the windows of the venue

Selling Water by the River. Visual Identity for the Latvian Pavilion at the Venice Art Biennale

In 2022, Latvia was represented at the Venice Art Biennale by the Latvian artist duo Skuja Braden. The visual identity drew inspiration from the fluid relationship between privacy and publicity within the home of a queer couple.

The artist duo Skuja Braden is a queer couple who co-created a ceramic work depicting dream-like scenes and representing their living space. The work incorporates visual references to oriental travels, sexuality and the body, patriarchy and resistance, nature, and much more. The visual identity reflects the fluidity and dream-like state of consciousness, incorporating numerous eyes that represent visibility, privacy, and a recurring motif in the artists' work.

Location: Venice, Italy

Year: 2022

My role: Visual Identity

Team: Inga Lāce, Līva Kreislere,
Skuja Braden Duo, Solvita Krese

In collaboration with:
The Latvian Centre for
Contemporary Art (LCCA)



Pavilion catalogue
cover design

Terbata Summer Street. Urban Intervention for Pedestrians

Terbata Summer Street was a month-long urban experiment that reimagined one of Riga's central streets as a pedestrian-first public space.

The project explored how a city street could become a place that nurtures community, wellbeing, and everyday social life. At a time when questions of sustainability and degrowth are reshaping urban thinking, the initiative asked how public space might create value beyond economic growth—supporting physical health, social connection, and collective happiness.

Throughout the project, Terbatas Street was closed to car traffic and transformed into one of the city's most vibrant public spaces. The temporary intervention demonstrated how even highly urbanised environments can be reconfigured through relatively simple spatial changes. Green islands with trees, shrubs, and seating areas created places for rest, conversation, and spontaneous encounters, while the reduction of traffic significantly improved the street's atmosphere by lowering both noise and air pollution.

Location: Riga, Latvia

Year: 2022

My role: Creative Director,
Spatial and Graphic Designer

Responsible for Design Concept
Development, Spatial and
Graphic Design

Team: Rūta Jumīte, Renāte
Lagzdīņa

In collaboraton with:
Riga City Council



Areal view of Terbata
Summer Street
featuring flags

The revitalised street hosted a rich public programme that included concerts, educational talks, workshops, stand-up comedy, performances, and community events, attracting both local residents and visitors. The experiment became a living prototype for a more people-centred city, illustrating how streets can function as social and cultural infrastructure rather than merely transport corridors.

The visual identity of
Terbata Summer Street



Visual identity brings
empty window
openings to life



Terbata Summer
Street flags

Let's create regenerative future together

Rūta Jumīte

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