

Innovation, Design and Quality of Argentine Products

Most Argentine Exporters, or "PyMEs," do not and will not compete on the bases of scale, volume or prices, but instead on their unique product attributes; not only the "basic" or tangible ones, but also state-of-the-art attributes such as excellence in quality and materials, beauty in design, and ease-of-use.

The world is advancing faster than one thinks and, hence, innovation is the main ally of companies.

To innovate is to be a step ahead based on research and development strategies that take into account consumers' needs and at the same time express creativity, intelligence and quality.

To innovate is to observe that markets value not only innovation in production but also in marketing and that is what propels smart organizations ahead of the rest.

Innovation is an attribute that impels companies to advance by improving quality of life, and helps to explain why a majority of international trade players today were not known a few decades ago.

It is a must to have design linked to production in order to obtain state-of-the-art products and this is a key component for a competitive penetration of international markets.

Technological development goes hand-in-hand with this process by which the value that stems from creativity is added.

Innovation is a necessity, especially for today's small and medium-sized companies, and is consistent with their missions. In order to be innovative, these organizations must rely on the abilities of their personnel and the people who, in the words of John Paul II, "even though they have not felt the call of art have been given the mission of living their own lives as if they were a work of art... a masterpiece."

Our country has a lot to offer along these lines and we are committed to putting Argentine design on the leading edge of innovation.

Dr. Marcelo Elizondo Executive Director
Export.Ar Foundation

Innovación, diseño y calidad de productos argentinos

Las PyMEs exportadoras argentinas, en su enorme mayoría, no compiten ni lo harán por escala, volumen o precio, sino por la diferenciación de sus productos; no sólo los "básicos" o tangibles, sino los productos "ampliados", que incluyen las calidades y cualidades físicas y con ello las características distintivas susceptibles de ser exhibidas, los atributos comunicables como el diseño y la comodidad de uso.

El mundo avanza más rápido de lo que parece, y por ello la innovación es un aliado principal de las empresas.

Innovar es adelantarse, basándose en estrategias de investigación y desarrollo, atendiendo a las necesidades del consumidor, expresando también la creatividad, el talento y la calidad.

Es advertir que los mercados no sólo premian la innovación en la producción, sino también en la comercialización, y es la agilidad la que hace que los perspicaces se adelanten al resto.

La innovación es una cualidad que mueve a las empresas a ganar terreno mejorando la calidad de vida, y la que explica que la enorme mayoría de los actores del comercio internacional de hoy no era conocida hace algunos lustros.

La gestión del diseño vinculada a la producción es requisito ineludible para obtener productos diferenciados, y es componente clave de una estrategia de inserción competitiva en el mercado internacional.

El desarrollo tecnológico va de la mano de este proceso en el que se agrega valor a partir de la creatividad.

Para las empresas exportadoras, especialmente las pequeñas y medianas, la innovación, más que una conveniencia, es una necesidad comercial no contraria a la ética, en la medida en que es preciso que para ser innovadoras, se apoyen en las capacidades de su gente y de las personas que, como ha dicho Juan Pablo II, si bien no están llamadas a ser artistas en el sentido específico de la palabra, han recibido en el mundo la misión de ser artífices de su propia vida haciendo de ella, en cierto modo, una obra de arte... una obra maestra.

Nuestro país tiene mucho que ofrecer en esta materia, y estamos trabajando para lograr diseño argentino de vanguardia.

Dr. Marcelo Elizondo Director Ejecutivo
Fundación Export.Ar

the Colombian Embassy, and the Faculty of Architecture Design and Urbanism (FADU-UBA). Kweitel currently works at Metalistería, a jewelry store, which she opened together with designer Marina Molinelli Wells in 2004. She won a scholarship from the Secretaría de Cultura de la Presidencia de la Nación Argentina [Department of Culture, President's Office], and she lectured on Argentine jewelry at Escola Massana. Her work has featured in jewelry exhibitions in Argentina, Spain, Poland, Germany, England, Norway, and the United States. The designs were created from existing forms, textures, and colors to generate, research, and recreate new images. Synthesis is the outcome of these collections, where the absence of color in the materials appears like the shadow of the volumes concealed behind them.

SOPA DE PRÍNCIPE

Verónica Andrea Longoni (Buenos Aires, 1970). Argentine Designer. Longoni graduated from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón (Prilidiano Pueyrredón National Fine Arts School) in 1993 as Professor of Fine Arts, specializing in engraving, painting and drawing. In 1998 she enrolled at the IUNA (National Arts Institute) to further her training, and she took courses in painting and sculpture with Ester Nazarian, and Enio Iommi. In 1992 Longoni was taken on by the Fashion Design department of the School of Architecture, Design and Urbanism, of the University of Buenos Aires (UBA), where she lectured until 1995. Almost simultaneously, she began lecturing at the Escuela Nacional de Bellas Artes and working in the art and wardrobe departments in the film industry, for TV shows, commercials, and feature films. At about this time, Longoni, using textiles as a support, incorporated fabric and elements of fashion design into her work, which materialized and took on the form of human size dolls. From this spatial research came her first individual exhibition in the Gesso Reich art center in 1998. As of year 2000, the scale of her work began to change and the characters in her sketch book developed in two different directions, some became part of an ambient wall exhibited in the 2003 edition of Arte BA, others became the fist character dolls of what would soon become *Sopa de Príncipe*. Born in the year 2000, *Sopa de Príncipe* is a project that recreates the spirit of the homemade toy, that which is thought of with amusement and affection. Of simple and unsophisticated design, it is meant to be a primitive object-toy that, being technically and mechanically deficient, encourages its owners to participate actively, retaining, in this way, the essential creative capacity in playing.

Marina Massone (Buenos Aires, 1972). Argentine Industrial Designer and Jewelry Designer. Massone graduated from the University of Bue-



2



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Sopa de príncipe

Verónica Andrea Longoni

Product Name: **LITTLE MONSTERS**⁽¹⁾
Year of Design: 2002
Materials: Cotton, polyester fibers, and wool

The little monsters are soft dolls made of cotton and polyester cloth and stuffed with a very soft polyester fiber filling. Hand-made stitches define the dolls' faces, thus giving each doll a distinctive look and character. The artist's finishing touches - a birthmark, a scar or a smile - completes each monster's unique character making each doll an original piece.

Taking on singular shapes through the combination of different pieces made in distinct colors, and placed in alternative ways, the little monsters are a series of characters which, though they share some common elements, are always distinguishable because of the singularity of some of their elements.

Nombre del producto: **MONSTRUITOS**⁽¹⁾
Año del diseño: 2002
Materiales: Algodón, fibras de poliéster, lana

Los monstruitos son muñecos blandos hechos en tela de algodón y poliéster y rellenos de una fibra de poliéster muy suave. Puntadas hechas a mano dibujan la cara de los muñecos, y así adquieren una mirada y personalidad distintivas. Los toques finales de la artista —una marca de nacimiento, una cicatriz o una sonrisa— completan la individualidad del muñeco que lo convierte en pieza única.

Al adquirir formas particulares mediante la combinación de diferentes piezas hechas en variados colores y colocadas en forma alternativa, los monstruitos conforman una serie de personajes que, aunque comparten elementos en común, siempre se individualizan por la singularidad de algunas de sus partes.

Product Name: **ROBOT**⁽²⁾
Year of Design: 2005
Materials: Cotton, polyester fibers, and wool

It's a soft doll which, though it is a robot cannot walk or throw beams, nor does it have blinking lights or screaming sirens. But instead, it has the super power of being squeezed, stretched, and squashed, always returning to its original shape; it is very good at receiving hugs and it can talk in as many voices as you can think of inventing.

Nombre del producto: **ROBOT**⁽²⁾
Año del diseño: 2005
Materiales: Algodón, fibras de poliéster, lana

Es un muñeco blando y, aunque es un robot, no puede caminar ni lanzar rayos, ni tiene luces intermitentes o sirenas estridentes. Por el contrario, tiene el súper poder de poder ser apretado, estirado y aplastado y siempre vuelve a su forma original. Es excelente para recibir abrazos y puede hablar en cuantas voces se te ocurra inventar.