Identificar Raul Cunca no tempo, no espaço e na ação
To identify Raul Cunca in time, space and action

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It is unusual for Raul Cunha to speak about identity. Cunha is known for his work on the identification of individuals and the collective, but he is not known for his public speaking. When he does speak, it is often about the importance of identity and the role it plays in our lives. Cunha is not known for his ability to engage in conversation, but he is known for his ability to challenge the ideas of others. He is not known for his ability to entertain, but he is known for his ability to inspire. Cunha is not known for his ability to argue, but he is known for his ability to communicate. Cunha is not known for his ability to persuade, but he is known for his ability to convince. Cunha is not known for his ability to influence, but he is known for his ability to impact. Cunha is not known for his ability to lead, but he is known for his ability to guide. Cunha is not known for his ability to motivate, but he is known for his ability to inspire. Cunha is not known for his ability to organize, but he is known for his ability to coordinate. Cunha is not known for his ability to plan, but he is known for his ability to strategize. Cunha is not known for his ability to execute, but he is known for his ability to implement. Cunha is not known for his ability to manage, but he is known for his ability to control. Cunha is not known for his ability to innovate, but he is known for his ability to create. Cunha is not known for his ability to innovate, but he is known for his ability to imagine. Cunha is not known for his ability to innovate, but he is known for his ability to invent. Cunha is not known for his ability to innovate, but he is known for his ability to discover. Cunha is not known for his ability to innovate, but he is known for his ability to create. Cunha is not known for his ability to innovate, but he is known for his ability to imagine. Cunha is not known for his ability to innovate, but he is known for his ability to invent. Cunha is not known for his ability to innovate, but he is known for his ability to discover.
It is the result of a clear and genuine symbiosis. It also comes by touch. The body contact with the chair stimulates the memory. By passing our hand, we feel the texture of the burl. By leaning against the wood we smell the highlands of Portugal.

In Cunca’s pieces, we perceive his desire to work with native materials rooted in Portugal. We realize how he understands and uses the technology available in national industries. And, finally, we become aware of how he creates an innovative solution. He respects raw materials. He knows their technical and production aspects. He recognizes them as important representatives of a material and intangible culture.

The Dual system (2014), the Conquian table and bench (2012), the Cha Dao board (2013), and the Flox pots (2013) are some objects that he developed in cork. They are the opposite of the hyper artifiality found in today’s world. These pieces refer to an artisanal production made at an industry. The reason is the affordable texture that we felt. Or by the robustness of the chosen forms as opposed to the lightness provided by the material used. These pieces contact us with the natural. They value the raw material.

It is worth saying that, beyond the territory, our action also imprints our identities. Usually, we present ourselves with our name and then we say our profession or hobby. Raul Cunca, designer and professor. His curriculum presents him not only as a theorist of Portuguese design. He is also a practitioner, someone who produces what he observes in his country and also in the world. He is an artist, a creator, a collector, an user.

Darcy Ribeiro is an anthropologist. He discusses the simple beauty in Indians' production in the book “Design as a Project Practice”. He describes that every Indian is a person who finds enormous pleasure in doing well all that he does. He is also a user, fully aware of the unique qualities of the objects that he uses. The making and using of an object are examples of the materialization of our identities. The braid basket portrays the Indian who recognizes himself in the object that he has made. The pieces idealized by Raul Cunca are projections of the designer. As exposed by Baudrillard, I can see him without seeing me. That is why objects are invested with everything that could be conveyed only by the designer himself. His objects express his cultural values, his identity, his intangible culture, his religious affiliation. They are the trace of his existence.

In the case of the chair and table Do It (2010) Cunca proposes the design by the other, or in other words, he allows us to design the assembly of our own parts. Through the understanding of culture as a practice in construction, we relate to the creative process of the designer and with him.

Viva, dear Raul
A paciente investigação de um design ético para a valorização das identidades locais

Raul Cunca. The patient investigation of an ethical design for local identities valorization.

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