

“Urbanistic Architecture” according to Raul Lino. Visions of the Portuguese City in the First Half of the 20th Century (1900-1948)

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Abstract

Over a period of nearly one hundred years, Raul Lino (1879-1974) experienced the profound political, social and economic changes that marked the twentieth century in Portugal. Having been born during the Constitutional Monarchy (1822-1910), he lived through the First Republic (1910-1926), the Military Dictatorship (1926-1933), the Second Republic, or Estado Novo (New State, 1933-1974), and died shortly after the Carnation Revolution of 25 April 1974, at the dawning of the Third Republic. He was an architect who published prolifically in Portugal, having become known through his advocacy of the *Campanha da casa Portuguesa* (Portuguese House Campaign), which provoked a great deal of controversy. The debate peaked with the *Polémica da casa Portuguesa* (Polemic of the Portuguese house) at the Calouste Gulbenkian Foundation in 1970, after the inauguration of the retrospective exhibition on Raul Lino. He is less known for the quality of his transversal synthesis conceived between urbanism, architecture, the decorative arts, and its underlying affirmation of an idea of the city, which we conjecture from our analysis of his narrative. This analysis concentrates on eleven case studies that encompasses architectural projects, urbanistic plans and technical advice limited to the first half of the 20th century. The broad, cross-disciplinary position of Lino was defended in the same year as the First National Architecture Congress (1948), whose proposals ratified in Portugal the orthodoxy principles of modern architecture and urban planning for the new universal man-type, established in 1933 by the International Congresses of Modern Architecture (CIAM). Quoting Aristotle, Raul Lino conceived the city as the locus of happiness, shaping forms of consensus between tradition and modernity by means of an architecture at the scale of man and in proportion to his circumstance, consistently outlining a modern possibility of continuity.

Keywords: Raul Lino, architecture, city, circumstance, continuity

Introduction

The aim of this article is to speculate on the hypothesis of the city as architecture in the thought, work and action of Raul Lino (1879-1974). This argument is constructed from his syncretic understanding of two traditionally compartmentalized activities defined by himself as, “urbanistic architecture” (1945a) and the

“art of urbanisation” (1945b) or “valorisation” (1952). In the course of his long career, Lino sought to achieve the *Gesamtkunstwerk* (total work of art) with each new synthesis of decorative arts, architecture and urbanism. This interpretation is widely consolidated in the historiography of modern architecture in Portugal and related to the exhibition of the work of Raul Lino at *Fundação Calouste Gulbenkian* [Calouste

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Gulbenkian Foundation (CGF)] in 1970. This was the first retrospective exhibition in the country about an architect – one who was considered to belong to the regime as well as being a traditionalist – taking place in that iconic work of architecture and landscape of the modern movement inaugurated a year before, and exhibition that triggered a huge controversy fuelled by the second and third generation of modern architects (Almeida et al. 1970; Portas 1970)¹.

Since then, a considerable number of interpretations have been made of Raul Lino's work, particularly his *Campanha da Casa Portuguesa*² (Portuguese House Campaign) and the intrinsic modernity of the spatial organisation of his domestic architecture. However, there is no knowledge of any in-depth research exploring the significance of the notion "urbanistic architecture" on his thought, work and action, in other words, on the implicit reconciliation of two traditionally distinct disciplines - architecture vs urbanism - in an encompassing practice, which is the focus of our reflection. Despite the ambiguity arising from the attempted reconciliation of clearly distinct knowledge disciplines in the positivist epistemology, these notions strongly express the transversal nature of his purpose, whose primary objective was "to recover the lost harmony of the landscape, and of the cities of Portugal" (Lino 1945c: 36). Nonetheless, the arguments of Raul Lino's campaign are vague as a theoretical body of a doctrine, without prejudice to the centrality that the cultural role of architecture plays in his conception of the "scenario" (Lino 1957) of our collective life. Tangentially, he anticipated aspects that led to the crisis of modern architecture (CIAM XI 1959) and the failure of the city's physical planning (Jacobs 1961).

This reading of an urban proposition that is scarcely touched upon in the historiography significantly

expands the current state of knowledge about the architect, inscribing an indelible impression in the history of modern architecture in Portugal, and in the grand picture of the European and World architectural culture. This analysis is based on the critical reading of projects which shaped the city in a multitude of uses, disciplines and scales, as well as of some texts that Lino wrote as a critic, consultant and decision-maker during the first half of the 20th century in Portugal. The key to this reading is the civilisational value of continuity that Raul Lino problematised between "circumstance"³ (Ortega y Gasset 2007, 61) and the urbanistic questions addressed, centred around "an architectural feeling" (Lino, 1958). The resurgent theme in each new crisis that carries the tone of revenge in the hypermodern times (Lipovetsky and Serroy, 2010: 70) is interpreted as a problem of contemporary culture. This is established through a chronologically narrative that articulates the essential values of its plastic and theoretical reflection, in two clearly distinct periods regarding the territorial and disciplinary scope of its exercise.

Raul Lino's Sparse and Liberal Visions of the Portuguese City (1900-1934)

Thanks to the prosperity of the family trade in building materials, Raul Lino benefited from a rigorous Anglo-German program of studies drawn up by his father under the influence of his companions in Sintra's Wagnerian musical circle. The young student began his training quite alien to the Francophone *Beaux-Arts* tradition cultivated by the national academy, namely

¹ Pedro Vieira de Almeida (1933-2011), who organized the architectural contents of the retrospective exhibition, interprets the critical modernity of Raul Lino's thought and work as an intrinsic quality, averse to the orthodoxy of modernist-internationalist language and this was the real trigger of the controversy.

² After his education in England (1890-1893) and Germany (1893-1897), Raul Lino returned to Portugal with the *Domestic Revival* influx in mind, aiming to reconcile tradition and modernity in domestic architecture. He began intuiting "lifestyles" (Lino 1957) and constructive tradition(s) in a *Grand Tour* around the country (1897-

1900) and, from 1900 onwards, in his built work and pedagogical narrative (*A Nossa Casa*, 1918; *Casas Portuguesas*, 1933), laid the foundations for his controversial Portuguese House Campaign.

³ Emphasising the notion of Ortega y Gasset that: "All life means finding oneself in 'circumstances' or in the world around us" (2007: 61), an idea which Raul Lino frequently cited in the dynamic sense given by the author (2007: 32) as memory millennially decanted from error, i.e. "tradition" (Lino 1957: 17), whose tangible and intangible structures – as site or history – he interprets as operational arguments of his synthesis.

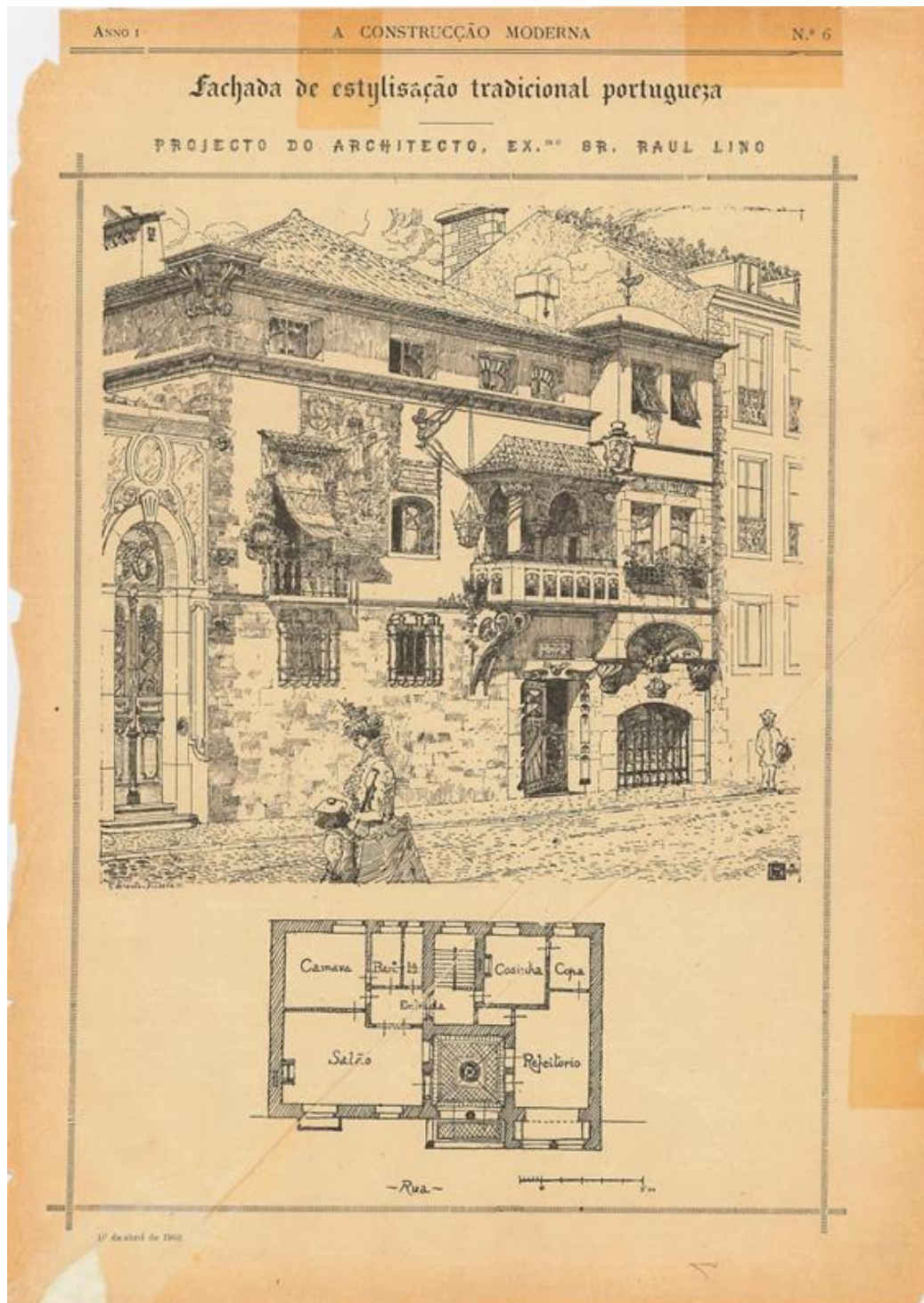


Figure 1. *Fachada de estylisação tradicional portuguesa* [Facade of traditional Portuguese styling]. Drawings by Raul Lino. *A Construção Moderna*, April 16, 1900. From the Library of the Order of Portuguese Architects, Southern Regional Section.

in England (1890-1893) at a Catholic school near Windsor under the influence of the Arts and Crafts

movement. Through his British experience, Lino was consciously indebted to the “British cottage” (Lino

1929, 68), and in particular to M. H. Baillie Scott's idea of the "Artistic House" and the picturesque urbanism of Raymond Unwin and Barry Parker. Their ideas about the organisation of space in domestic architecture⁴ and the expansion or densification of the city⁵ were to find their Portuguese counterpart in Lino's proposals.

After his studies in England, Lino was taken by his father to Hannover in Germany (1893-1895) to study Applied Arts at the *Handwerker und Kunstgewerbeschule* and History of Architecture at the *Technische Hochschule*. 2500 kilometres away from his homeland he then apprenticed for two years (1895-1897) at the architectural studio of his teacher, Albrecht Haupt, who two years earlier had published the second volume of his doctoral thesis on the Architecture of the Renaissance in Portugal. Raul Lino practiced on the sources that his mentor collected in the field and thus began to form his own ideas about the organisational structure of domestic architecture and the keen sense of place that characterised his proposal. The perception of the works of architecture and landscape that marked the Portuguese differentiation in the arts from the sixteenth century on, figured in the final work of the free course in architecture that Haupt addressed to him in the farewell to Hannover. Lino returned to Lisbon in the climate of national anguish that followed the British Ultimatum in 1890⁶, and soon turned his attention towards combating "the tide of banality and foreignness that has long since invaded us" (Pessanha 1902, XX).

Raul Lino presented his first professional project in the contest for the Portuguese pavilion at the 1900 International Exhibition, in Paris, critically perceived

as a plausible synthesis inspired by Renaissance structures in combination with elements from *Mudéjar* architecture (Almeida 1970, 130; França 1970a, 84). He lost the competition to Ventura Terra, an architect who had studied at the *École de Beaux Arts de Paris* under Victor Laloux, and whose project, materialised in an eclectically designed metal structure, celebrated the advances made in science and technology which the exhibition was intended to promote. Such was the spirit of the times, ruling out any chances of success for projects such as that of a town house to be built in continuity with tradition, which Raul Lino published in the magazine *A Construção Moderna*.

This, his first published project, reveals in the composition of the elevation the dynamic reinterpretation of specific elements of the *Mudéjar* architecture, and in the nucleated organization of the first floor plan centred on a wide distributor space against the narrow and dreary corridor, two pioneering aspects of Raul Lino's domestic architecture. A plausible *Domestic Revival* proposal that reconciles the desire for cosmopolitan modernity with the architectural tradition of the South, opposing the francophone semantics of the construction that shaped the new bourgeois neighbourhoods of the *Avenidas Novas* (New Avenues), in Lisbon.

This published study (Figure 1) was intended by Raul Lino to publicise his proposal, and did not objectively correspond to any project catalogued in *Espólio Raul Lino* [Raul Lino Estate (RLE)]⁷, even though it depicted both the scale and atmosphere of its proposed location. Nonetheless, it bore a close similarity to his earlier domestic architecture project that was to be built in Lisbon, the *Casa Ribeiro Ferreira* (Ribeiro Ferreira

⁴ There is a copy of the first edition of *Houses and Gardens* in the family archive at Rua Feio Terenas, in Lisbon (Scott 1906) which Raul Lino must have bought during his honeymoon in England, and which bears his signature and the inscription "London, 1907".

⁵ In the exposition of the criticism that the *Conselho Superior de Obras Públicas* (High Council for Public Works) indirectly addressed to him about the "carelessness of certain authorities in the intelligent appreciation and conservation of interesting urban or landscape complexes in their regions" (Lino 1945a), we are given as a negative example, the non-realisation of the urban improvement work outlined by Barry Parker for the city of Porto (1915): "This artist's report is an example of the principles presented (...) Barry Parker adopts features

that, although constrained for practical reasons, retain a local character." (Lino 1945a) The understanding of picturesque urbanism invoked in the article is therefore compatible with the concentrated city, when this is its "circumstance".

⁶ A hegemonic manoeuvre that undermined the Portuguese claim to exercise sovereignty over the African territories between Angola and Mozambique, plunging the already weak constitutional monarchy into an irreversible crisis, and the nation into deep depression.

⁷ The estate of Raul Lino is deposited in the Art Library of the Calouste Gulbenkian Foundation, in Lisbon, and contains 667 catalogued architectural projects.

House)⁸. The projects Lino published in *A Construção Moderna* did not, however, prove able to attract a bourgeois clientele of sufficient size to put into effect his modern town house project. The proposals were sparse and their flavour varied according to the greater or the lesser artificiality of the milieu in which his architecture was inserted, a spirit eloquently embodied in the *Casa Elisa Vaz* (Elisa Vaz House), also built in Lisbon⁹ whose scale and formal delicacy were

attuned to the “varied aspects imposed by the special circumstances of milieu and period” (Lino 1918, 60). A construction which falls in the area of the expansion plan of Lisbon towards north¹⁰ and whose elevations designed in a somewhat ephemeral language in the style of *Jugendstil*, we consider to be particularly suitable to the atmosphere of vague cultural density of the New Avenues. The elevation is unusual in the eastern alignment of *Avenida da República* (Republic



Figure 2. *Casa Elisa Vaz* [Elisa Vaz house, demolished]. Photograph by [?], 1912-195?. From *Coleção da Família de Raul Lino* [Raul Lino Family Collection (RLFC)].

⁸ No. 17 *Avenida Fontes Pereira de Melo* (Fontes Pereira de Melo Boulevard), 1906-1909 (demolished)

⁹ On the corner of *Avenida da República* (Republic Boulevard) and *Rua Elias Garcia* [Elias Garcia Street (1912, demolished)],

¹⁰ The “General plan for improvements in the capital” approved on November 29, 1903 was drawn up by the

engineer Frederico Ressano Garcia (1847-1911). Diplomaed by the *École Impériale des Ponts et Chaussées* (1869), he was deeply influenced by the hygienist transformation of Paris and, once in charge of the services of the technical repartition of the Lisbon City Council from 1874 onwards, he printed a similar sense in the planning of the metropolis expansion.

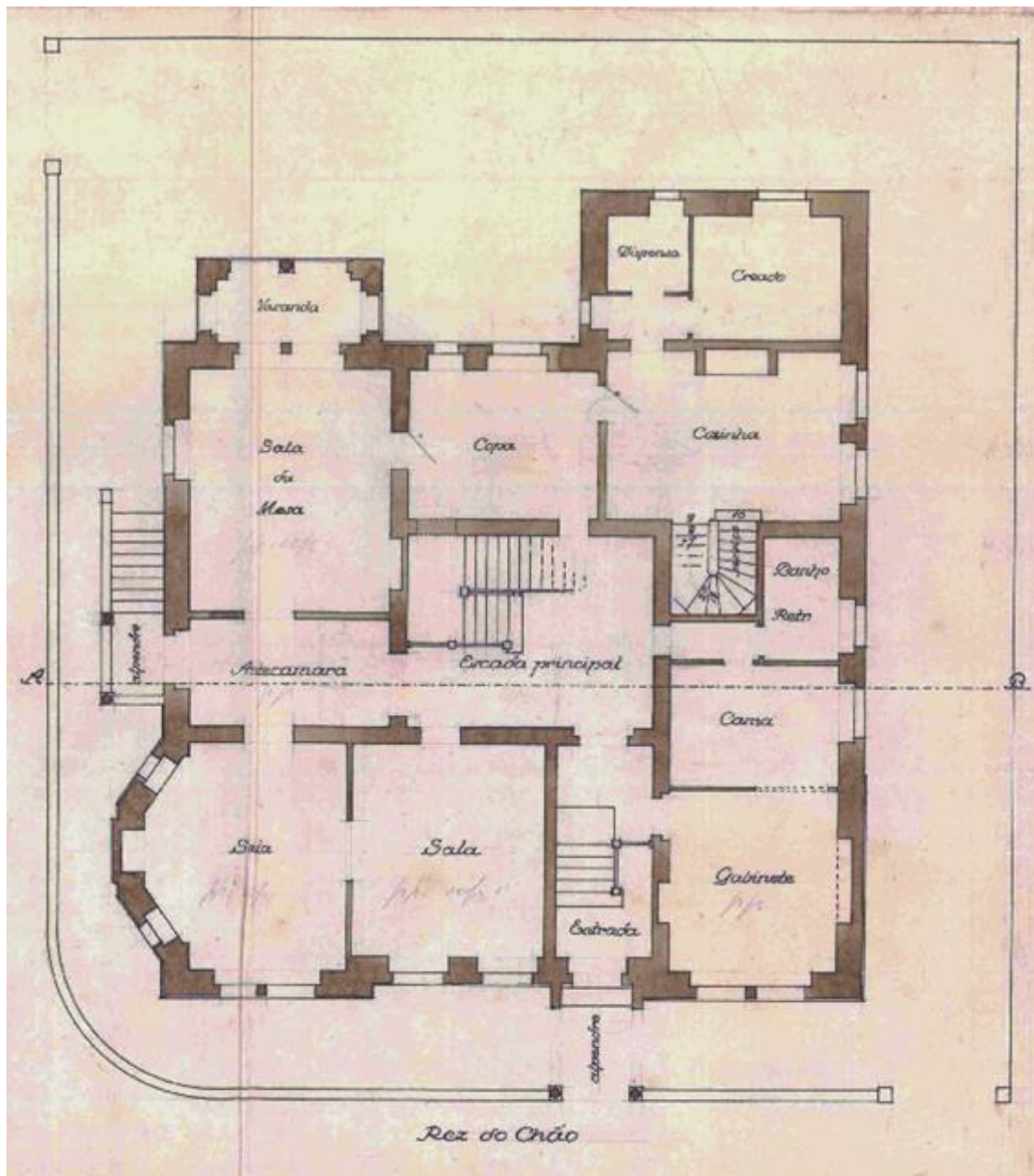


Figure 3. “Casa para a Ex.ma Snra D. Elisa Vaz, Lisboa” [House for Ex.ma Snra D. Elisa Vaz, Lisbon, ground floor plan]. Drawing by Raul Lino, 1912. From CGF, *Biblioteca de Arte e Arquivos* [Art and Archives Library (AAL)], *Espólio Raul Lino* [Raul Lino Estate (RLE)], RLDA 23.1, <http://baimages.gulbenkian.pt/images/winlibimg.aspx?key=&doc=187937&img=26046> [: 2] (accessed 7 April, 2020)

Boulevard) in plots of detached houses which tends towards the eclectic Francophone and *Beauxartian* style in vogue with the upper Lisbon bourgeoisie of the time, a flavour as unusual as plausible of *Jugend* Teutonic cosmopolitanism. A particularly expressive synthesis in the conciliation of two aspects of Raul Lino's domestic architecture, revealed in the

pioneering modernity of the nucleated organization of the space centred on the living towards the exterior and in the composition of the facades according to the surrounding urban circumstances.

In the first decade of the 20th century, Raul Lino was meeting the demand for projects in non-urban

settings – admittedly not by choice – for single-family homes on the part of the intellectual elite and the upper bourgeoisie, who identified with the dynamic resumption of tradition that was intrinsic to his vision and frequent work. During the next two and a half decades, he also responded to the call for buildings to be used for other types of purposes, such as housing blocks, offices, hotels, casinos, shops, and educational and recreational facilities. This output¹¹, which has been neglected by the historiography on Raul Lino, is also underlined in this article. As a

consequence of the economic crisis that followed the First World War (1914-1918) and continued into the 1920s, the commissions that would allow Raul Lino to express some urban *joie de vivre* with his work were few and far between. During this period, one of his most effective and enduring syntheses was the project he designed in 1917 for the *Gardénia* shop in *Rua Garrett* (Garret Street), in *Chiado*, then one of the most elegant neighbourhoods of the city of Lisbon.

Raul Lino organised the architectural space of the *Gardénia* shop as a street, allocating the main



Figure 4. *Rua Garrett* [Garrett Street, Façade of the *Gardénia* shop (bottom right)]. Photograph by Artur Pastor, 1973. From *Arquivo Municipal de Lisboa* [Municipal Archive of Lisbon (MAL)], Artur Pastor Collection, PT/AMLSB/ART/027226, <http://arquivomunicipal2.cm-lisboa.pt/xarqdigitalizacaocontent/PaginaDocumento.aspx?DocumentoID=1470337&AplicacaoID=1&Pagina=1&Linha=1&Coluna=1> (accessed 1 October, 2018)

¹¹ A search of the digital catalogue to his estate reveals 385 records, of which 217 (56%) correspond to

“house[s]” and 168 (44%) to other functions and typologies.

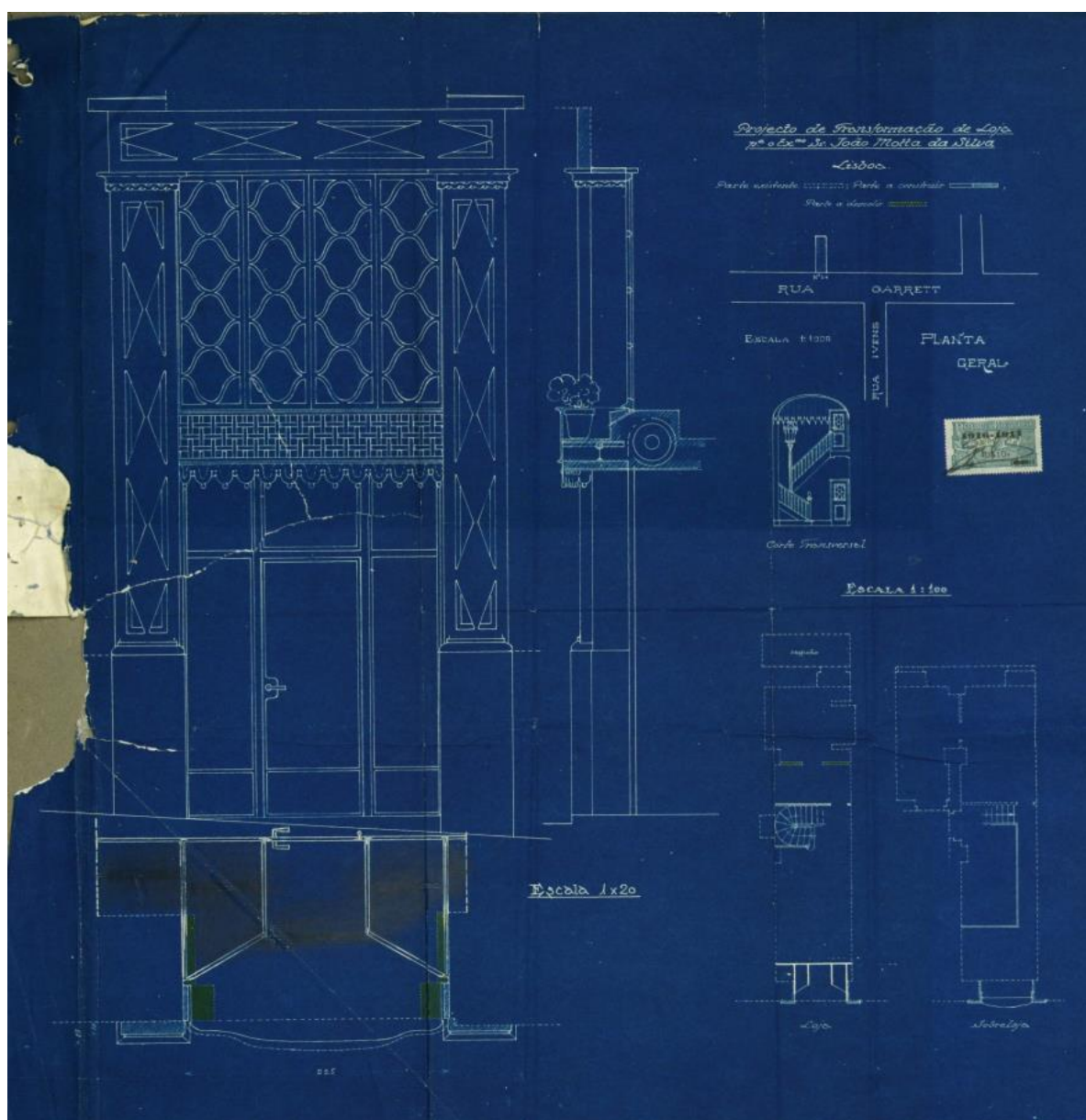


Figure 5. *Projecto de transformação de loja (...)* [Store transformation project (...), general street and ground floor plan, elevation of Garrett Street, and cross sections]. Drawings by Raul Lino, 1917. From MAL, Obra 4911, Proc. 1047/1ªREP/PG/1917:2.

resources of the meagre area at his disposal to a form of perambulation, so as to facilitate the shoppers contemplation of the merchandise and promote its consumption. The double-height ceiling, in turn, and the mezzanine floor between the entrance and the access to the upper floor, half-way along the longitudinal floor plan, result in a harmonious gradation of volumes between the street and the interior. The representation of a lamppost majestically dominates the

modest scale of the cross section, unmistakably emphasising a cosmopolitan dialectic. On the other hand, the front elevation of the shop, facing towards Garret Street, promotes a civilised reconciliation between the floor plan and the “decorous manner in which [the work] must be undertaken – if not for the greater satisfaction of the proprietor, at least out of respect for the society in which we live” (1918, 10), as Raul Lino argued from a theoretical point of view.

We may, perhaps, consider the magnum opus of his urban output to be the project for the *Tivoli* cinema (1918-1924), commissioned by the show-business entrepreneur Adolfo de Lima-Mayer. At its opening in 1924, that cinema offered an eloquent synthesis between urban aesthetics and the large land area needed to fulfil a program conceived for 1114 spectators. In the organisation of the architectural space, Raul Lino gave priority to the location of the entrance on the rounded corner, which joins together the two longitudinal volumes of the Restaurant and the Gallery, along *Avenida da Liberdade* (Liberty Boulevard) and *Rua Manuel de Jesus Coelho* (Manuel de Jesus Coelho Street) respectively. The placement of these

programmatic elements operated as devices designed to protect the acoustic integrity of the enclosed space. The impression created by the whole edifice, between the vertical modulation of the cylindrical volume on the corner and the horizontal mass of the two volumes, is a balanced one, emphasising the symbolic function of the entrance and definitely enhancing the appearance of the stateliest Boulevard in the city of Lisbon. This cinema, patrimonially protected by the state¹², is an eloquent testimony to the idea of the *Gesamtkunstwerk* on which Lino's entire conception is based. A total work of art unchanged since its inauguration in 1924 as regards the material aspects of the interior organization of the space of



Figure 6. *Cinema Tivoli* [Tivoli Cinema]. Photograph by Ferreira da Cunha, 1929. From MAL, Ferreira da Cunha Collection, PT/AMLSB/FEC/000189, <http://arquivomunicipal2.cm-lisboa.pt/xarqdigitalizacaocontent/PaginaDocumento.aspx?DocumentoID=328651&AplicacaoID=1&Pagina=1&Linha=1&Coluna=1> (accessed 1 October, 2018)

¹² The proposal for the patrimonial classification of Cinema Tivoli appeared in 1989, being classified in 1997 as a Property of Public interest and in 2015 a Monument of Public Interest, <http://www.patrimoniocultural.gov.pt/pt/patrimonio/patrimonio->

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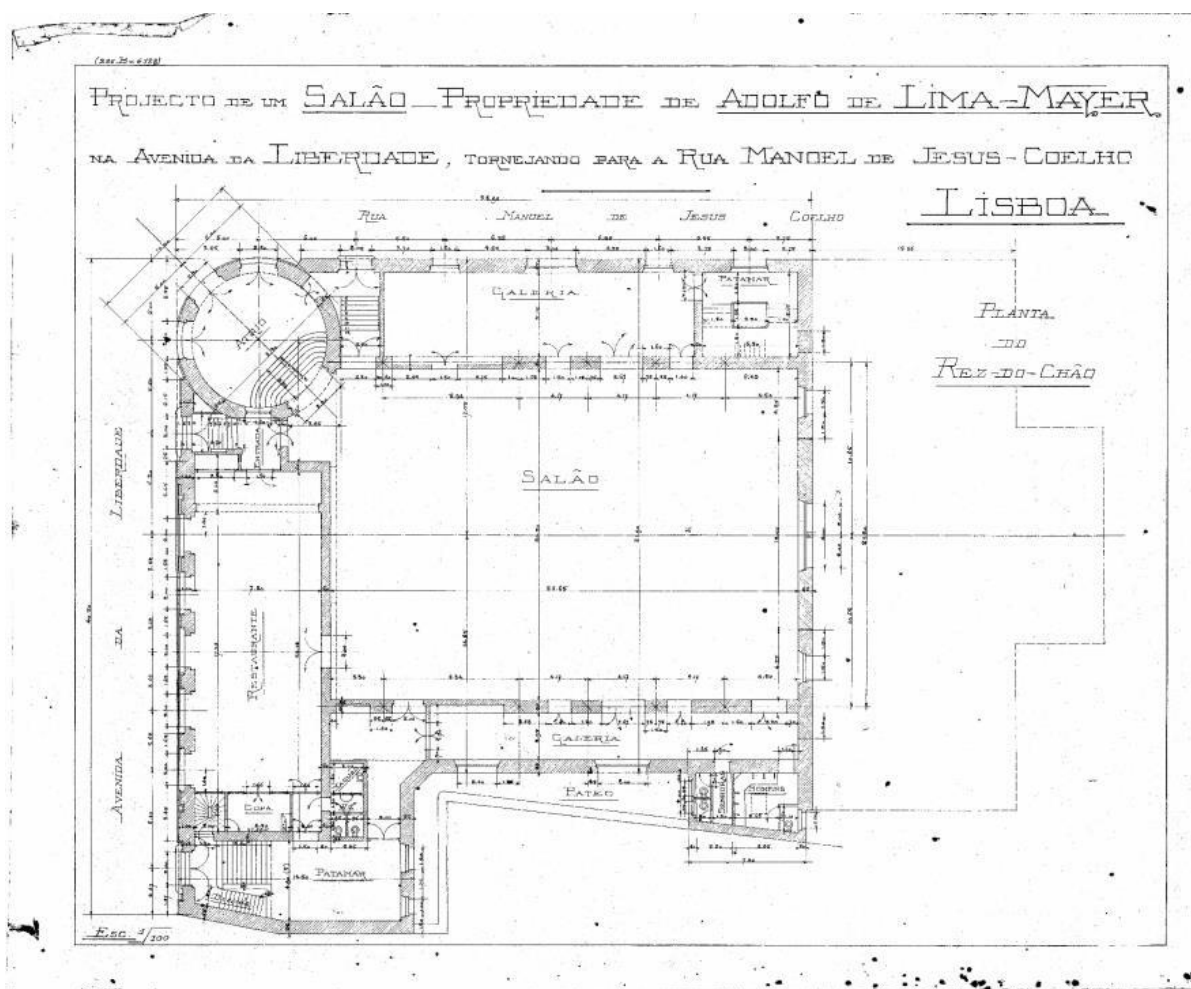


Figure 7. Cinema Tivoli [Tivoli Cinema, ground floor plan]. Drawings by Raul Lino, 1918. From CGF, AAL, RLE, RLDA 177.38, <http://baimages.gulbenkian.pt/images/winlibimg.aspx?skey=&doc=188876&img=26308> [: 9] (accessed 1 October, 2018)

architecture and uses, proving the vitality of the transversal principle of its conception provided between the circumstances of the site - historical, artistic and urbanistic - and program. Invariable constant, so to speak, in all his work with particular significance in the construction of the city's image.

There are other notable projects developed by Raul Lino of the same typology, the cinema, whose experience was to become sensorially completely with the advent of sound in 1930 – as is the case with the “Project for a theatre and concert hall on land situated between *Rua de 31 de Janeiro* (31 January Street) and *Rua da Madeira* (Madeira Street) in the city of Porto”

(1930). Although it was never built, we think that this project is notable for offering a competent synthesis for solving the urban problem, promoting continuity through its integration into the surrounding environment and the proposed closure of the urban grid by means of architecture. The plot of land is enclosed within an urban block near the *Praça da Batalha* (Batalha Square), and borders on two streets situated at markedly different levels, a feature which implies that the functional resolution of the architectural program takes place in its central core.

In the upper front elevation of the “Modified façade facing 31 January Street” (figure 9), in view of the

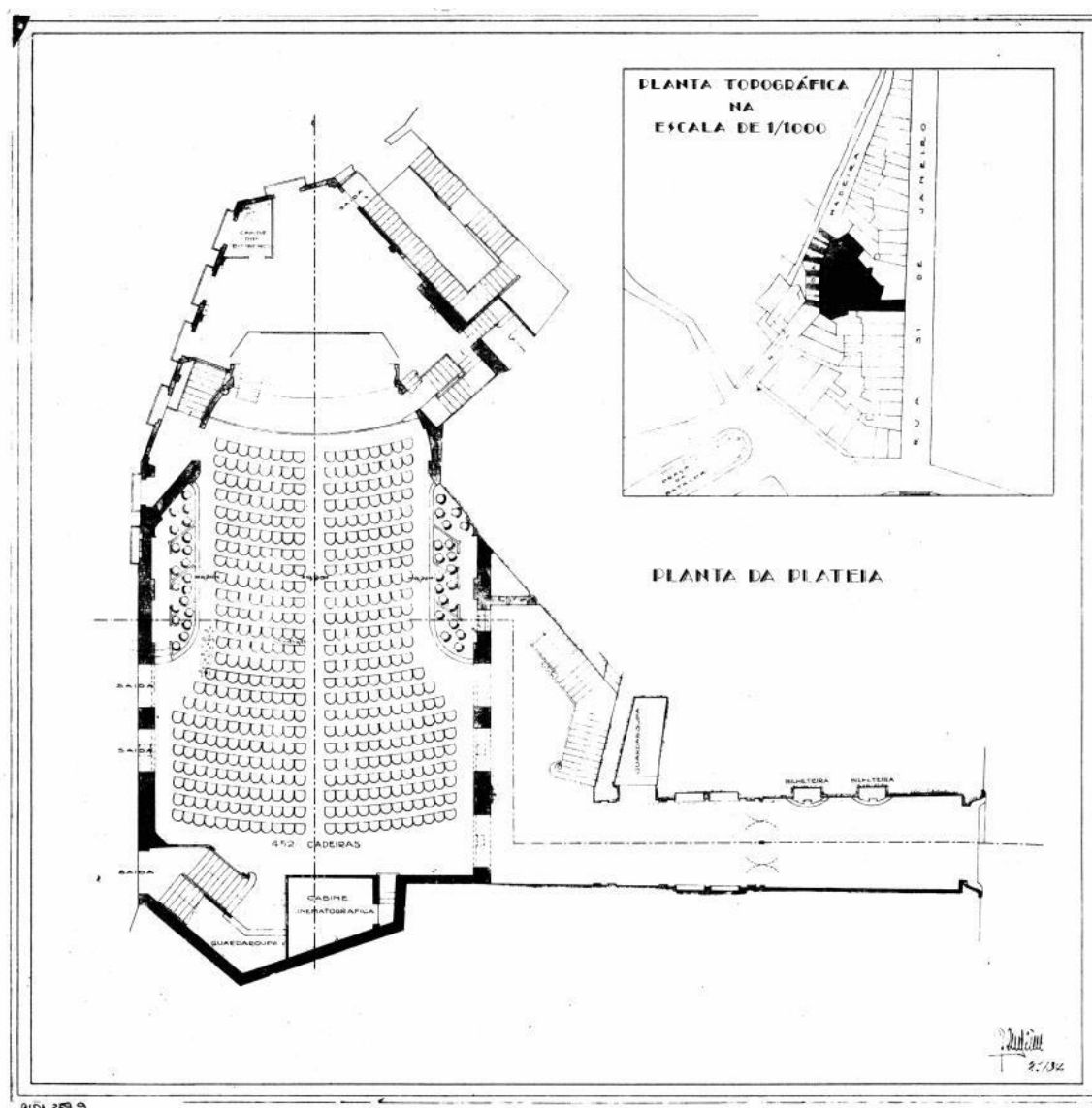


Figure 8. *Projecto de sala de espectáculos (...) na cidade do Porto (...).* [Project for a concert hall (...) in the city of Porto (...). Topographical and entrance plan from 31 January Street] Drawings by Raul Lino, 1930. From CGF, AAL, RLE, RLDA 279.9 [4], <http://baimages.gulbenkian.pt/images/winlibimg.aspx?skey=&doc=189259&img=27913> (accessed 1 October, 2018)

limited dimensions of the frontage that the floor plan of the audience reveal (figure 8), there is an evident accentuation of scenic artifices befitting the function of the projected building. This is not unrelated to the exuberant lighting possibilities offered by the four rows of plate glass windows, surmounting the space below the balcony, as shown in the axial section (Figure 9). This intention is enriched by an ample tectonic palette, profusely exemplified in the countless

illustrations of minutiae included in the detailed drawings.

In the 1920s and 1930s, service and commerce projects acquired a greater relative density in Raul Lino's urban exercise, with prominence in the first half of the 1930s for the commercial store. During this period, *Loja das Meias* clothing store (1931-1938) stands out for the quality of the synthesis achieved between the response to the program, the reading of

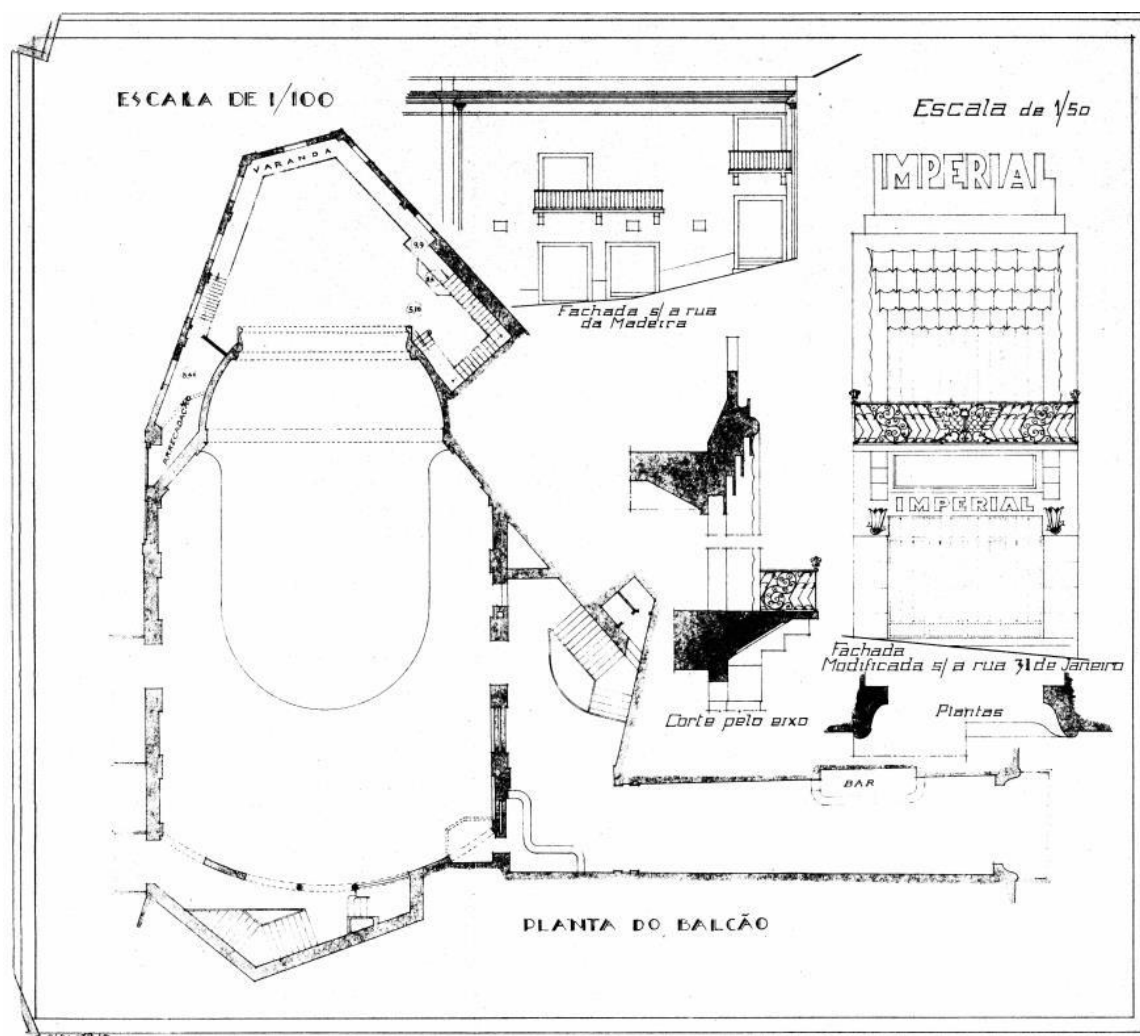


Figure 9. *Projecto de sala de espectáculos (...) na cidade do Porto (...).* [Project for a concert hall (...) in the city of Porto (...). Elevations, cross section and balcony plan] Drawings by Raul Lino, 1930. From CGF, AAL, RLE, RLDA 279.10, <http://baimages.gulbenkian.pt/images/winlibimg.aspx?key=&doc=189259&img=27913> [5]: (accessed 1 October, 2018)

the city circumstance and the transforming possibility of the architectural project in the regeneration of the sense of place. We intuit from the evidence of the co-eval photography of this *total work of art* conceived at the intersection of the arts, architecture and urbanism, the perception of a totality whose value we believe to clearly transcend each discipline separately.

Especially noteworthy in this project is the way in which it reinterpreted, in a very transparent manner, the *Cartulário Pombalino*¹³ (The Pombaline Cartulary) and the dense model of buildings in Lisbon's old city center. The formal synthesis owes much to the store's position on the corner formed by *Rua Augusta* (Augusta Street) and *Praça Dom Pedro IV* (Dom Pedro IV

¹³ The "Pombaline Plan" approved by the Marquis of Pombal in 1758, establishes the enlightened urban configuration of the reconstruction plan for Lisbon's *Baixa* district after the earthquake of 1755. Its author was the

architect and military engineer Eugénio dos Santos de Carvalho (1711-1790) and it established the strict composition for the elevations in the "Pombaline Cartulary," including the *Rossio* square.



Figure 10. *Loja das Meias*. [Loja das Meias clothes shop, Project by Raul Lino, 1931-1938] Photograph by Estúdio Horácio Novais, c.1938. From CGF, AAL, CFT 164.892, <https://www.flickr.com/photos/biblarte/3864712286> (accessed 1 October, 2018)

Square), or *Rossio*, and to the widening of the windows and doors that the plan reveals, dematerializing the dense interior-external frontier of the Pombaline construction through large glass shop windows.

The *Loja das Meias* clothing store project indelibly marked the cosmopolitan image of Lisbon and certainly influenced the invitation to join the newly formed Urban Aesthetics Commission that the municipality addressed Raul Lino three years later. In his very first speech, on 5 March 1934, he claimed the urgent need for the architectural regulation of “The Rossio” (Lino 1934a), which was to serve as the basis for a public call for tenders¹⁴.

With the architectural project of *Loja das Meias* clothing store and the undeniable qualification of the city's image, enhanced by the scenic accentuation of its position on the corner of Augusta Street and Dom Pedro IV Square (figure 11), Raul Lino influenced public decision-makers for the need to regulate *Rossio* square as a whole, protagonizing through his thought, work and action what he understood to be the civilizing role of the architect. The liberal exercise of a transdisciplinary approach to the urban environment Lino carried out in the first three and a half decades of the twentieth century, as sparse in quantity as dense in quality simultaneously justifies the present chapter and starts the argument of the next one.

¹⁴ Within the framework of a sub-committee created on 15 March 1934, Raul Lino conceived with the architects Pardo Monteiro (1897-1957) and Carlos Rebelo de

Andrade (1887-1971), the “Plan for the Aesthetic Improvement of the Rossio Square” (Lino 1934b)

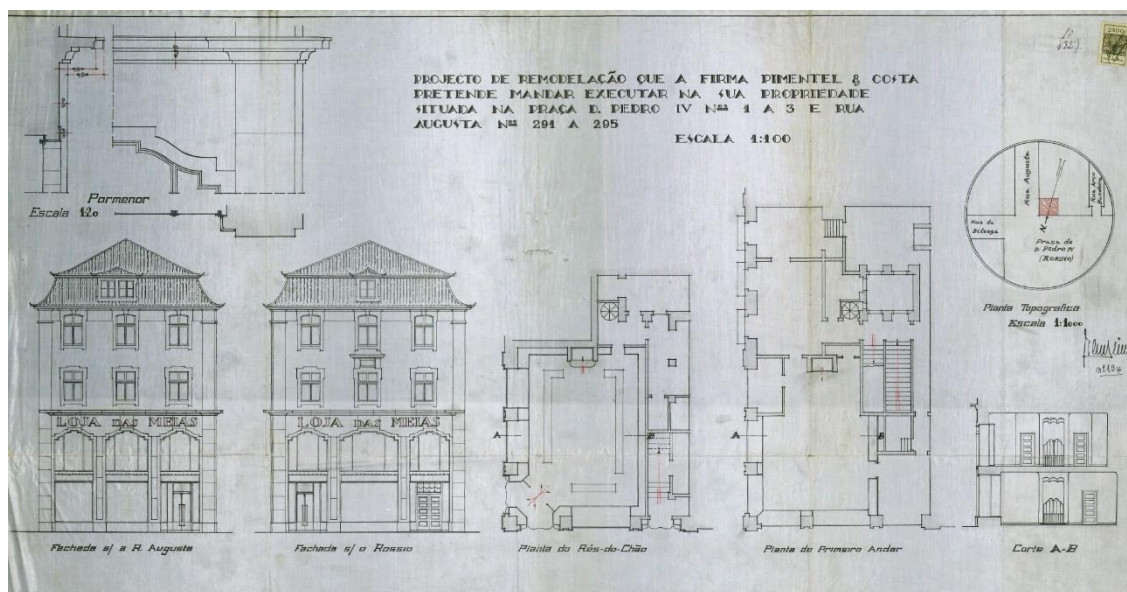


Figure 11. *Project de remodelação (...)* [Remodeling project (...)] Loja das Meias clothing store, Detail 1:20, Elevations, Plans and Section 1:100, topographic plan 1:1000]. Drawings by Raul Lino, 1931. From MAL, Obra 4203, Proc. 5329/DAG/PG/1931. Vol. 1:10.

Raul Lino's State Provident Visions for the Densification, Expansion and Safeguarding of the Portuguese City (1934-1948)

Through his action on the Urban Aesthetics Commission, Raul Lino placed the *Rossio* square at the centre of the debate on urbanisation in the historic city, proposing, in opposition to the practice of stylistic reintegration then in fashion, a reinterpretation of the Pombaline model which would be capable of “enriching the rhythm of this architecture” (1934b). This was a discussion in line with the public works agenda of the recently instituted New State¹⁵ which the municipality of Lisbon was promoting through a series of public lectures on *Problems of Urbanisation*. The progressive slant of these lectures was most evident in

the arguments put forward, which were so clearly hostile to the concept of “the picturesque” (Telmo 1935, 141-143)¹⁶. Raul Lino continued to develop this vision in the multiple roles he played as an author, consultant and decision-maker for the recently reorganised *Direção-Geral dos Edifícios e Monumentos Nacionais* [Directorate General for National Buildings and Monuments (DGNBM)], the agency of the *New State* established on 9 April 1934, which was, at that time, implementing an ambitious national infrastructure program. Within his sphere of activity, he enlarged the scope of the *Campanha da Casa Portuguesa* to include the safeguarding, renovation and expansion of the city, regardless of architectural scales and disciplines. He was initially engaged in the “study, siting and distribution of works”¹⁷ in Lisbon, Portimão

¹⁵ The *Estado Novo* (New State, 1933-1974) or the Second Republic was approved in the plebiscite of 1933 and was implemented after the military dictatorship (1926-1933) that lasted four decades in Portugal until the Revolution of 25 April 1974, which brought the beginning of the Third Republic.

¹⁶ An idea that the architect Cottinelli Telmo (1897-1948) criticised in the lecture that he gave on 12 December, 1934.

¹⁷ Letters (21 March, 1935), from the IHRU Library, the personal papers of the architect Raul Lino (1934-1949): “Implantação dos Bairros Económicos de Lisboa;”



Figure 12. *Panorâmica de Belém, quando da Exposição do Mundo Português.* [Panoramic view of Belém, during the Portuguese World Exhibition, perspective of the urbanization plan of Terras do Forno Group] Photograph by Paulo Guedes, 1940. From MAL, Paulo Guedes Collection, PT/AMLSB/PAG/000425, <http://arquivomunicipal2.cm-lisboa.pt/xarqdigitalizacaocontent/PaginaDocumento.aspx?DocumentoID=255372&AplicacaoID=1&Pagina=1&Linha=1&Coluna=1> (accessed 1 October, 2018)

and Porto (1934-1936), and, within this framework, he drew up the plans and architectural typologies of the *Grupos de Casas Económicas* (Affordable Housing Groups) of *Alto da Serafina*, *Alto da Ajuda* and *Terras do Forno* (Lôbo 1999, 151-158). Located in the areas surrounding the Águas Livres Aqueduct, the Ajuda National Palace and the Jerónimos Monastery respectively, these groups of buildings emphasise the picturesque, along the lines of the garden suburb plans inherited from the Anglo-German tradition in which he was trained – that Barry Parker's urban remodelling project for Porto's city centre already cited, Lino considered an exemplary model.

In the plan for the “*Grupo das Terras do Forno*” (Terras do Forno affordable housing group – Figure 13), we can note the desire to reconcile the straight line and the “large regular curve, [which] [...] spontaneously awakens in us a sensation of delight, free from any rationality” (1945b, 18-19), as Raul Lino proposed in a lecture delivered in 1945 and reproduced in the book *Quatro Palavras sobre Urbanização* (Four Words on Urbanization). In that text, as in “books and other writings, and officially in hundreds of reports” (1945a), as he emphasised in a memorandum written at the DGNBM to the Ministry of Public Works and

“Construção de 100 casas económicas em Portimão;”
 “Edificações económicas a erigir na cidade do Porto.”

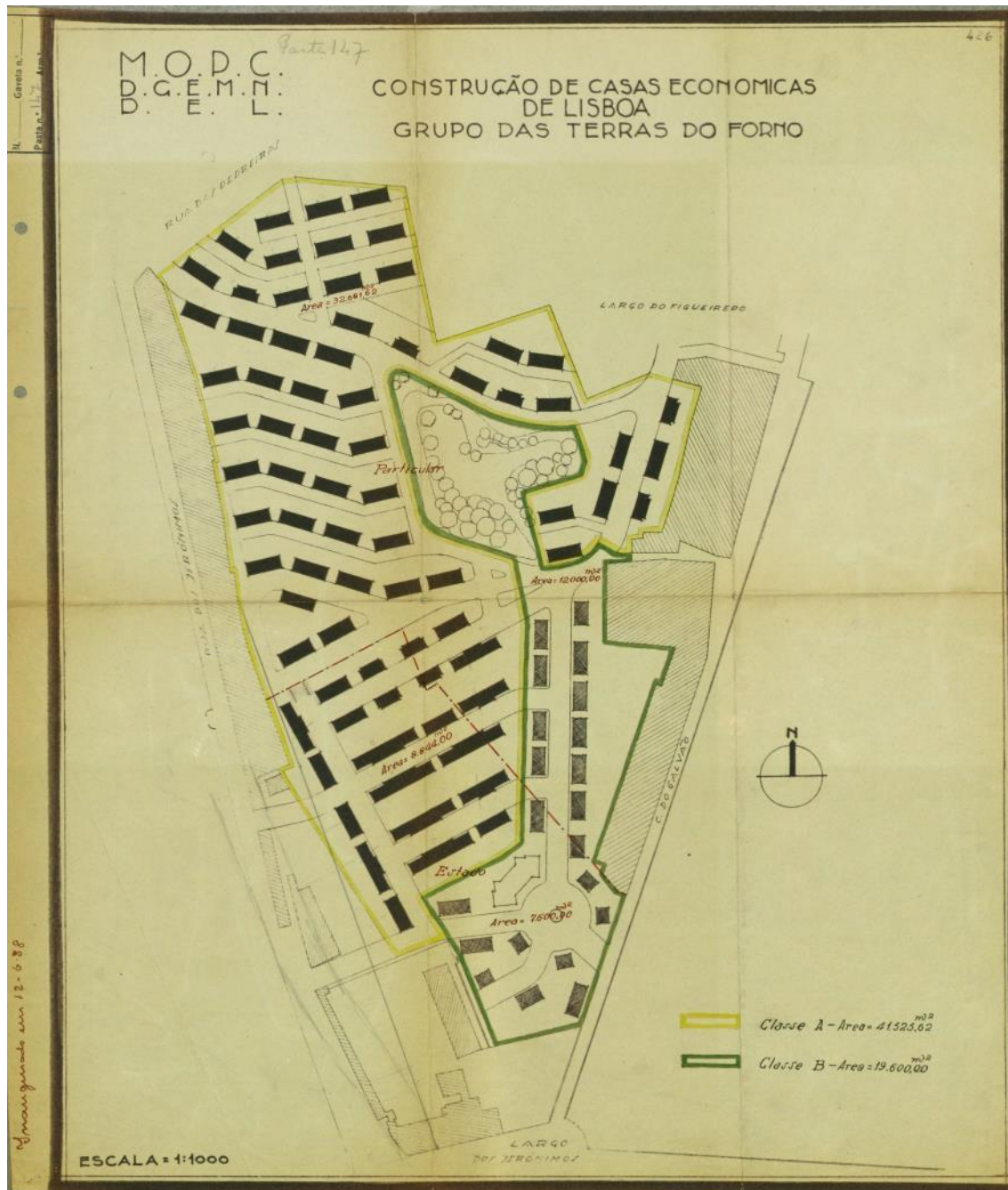


Figure 13. *Construção de casas económicas de Lisboa. Grupo das Terras do Forno.* [Construction of affordable houses in Lisbon. Terras do Forno Group] Drawings by Raul Lino, 1934-1935. From MAL, PT/AMLSB/CMLSB/UROB-PU/10/081: 6

Communications, it has always demonstrated its coherent understanding of architecture as being framed by circumstance.

At this time, the idealized circumstance acquires enormous importance, i.e., the spiritual and material

projection of the image that the political dictatorship of the New State seeks to affirm both internally and externally, highlighting, in this sense, the Portuguese representation program in international

exhibitions.¹⁸ At the aegis of the Portuguese World

exhibition, Raul Lino conceives a temporary building



Figure 14. Exposição do Mundo Português: Pavilhão do Brasil Independente [Portuguese World Exhibition: Brazil Independent Pavilion, Perspective] Drawing by Raul Lino, 1939. From CGF, AAL, RLE, RLA 417.0, <http://baimages.gulbenkian.pt/images/winlibimg.aspx?skey=&doc=189885&img=28319> [1]: (accessed 9 April, 2020)

Exhibition (1940) and although initially appointed to carry out the projects of the *Altar da Família* (Family Altar) and the *Aldeias Portuguesas* (Portuguese Villages), Raul Lino was replaced by Jorge Segurado, author of the recent pavilion project for the International Exhibition of New York (1939). Change of protagonists that the New State promotes in favour of the first generation of modern architects with the proportional erosion of the role of Raul Lino, who, ironically, would be the author of the Brazilian Pavilion project, the only foreign country represented at the event. Aware of the ephemeral condition of the

whose perspective (Fig. 14), focusing on the pergola and the lateral development of the closed body is effective in projecting a tropical atmosphere, with the finishing of pillars and horizontally sectioned walls like stylized stems of palm trees. The projected semantics and organization of the architectural space eloquently serve the Brazilian purpose and program, in an original synthesis of evident monumentality, perhaps the most modern in the urban area of the exhibition (third building from left to right in the central part of Fig. 15).

¹⁸ In which Raul Lino has already he had participated as the author of the three-pavilion project at the Vincennes Colonial Exhibition in Paris (1931).



Figure 15. Comemorações do Duplo Centenário: Exposição do mundo Português (...) [Double Centenary Celebrations: Portuguese World Exhibition (...)] Photograph by Paulo Guedes, 1940. From MAL, Paulo Guedes Collection, PT/AM-LSB/PAG/_000356, <http://arquivomunicipal2.cm-lisboa.pt/xarqdigitalizacaocontent/PaginaDocumento.aspx?DocumentoID=258522&AplicacaoID=1&Pagina=1&Linha=1&Coluna=1> (accessed 9 April, 2020)

Alongside his work at the DGNBM, Raul Lino pursued other activities, most notably in his pioneering role as a municipal councillor (1942-1945). In his very first speech on 14 April 1942¹⁹, he criticised the modernist paradigm of large lawned areas. In fact, the closure of these areas to the public contradicted the true recreational function of such spaces, and their maintenance implied financial and environmental costs beyond the means of the Council – a practice whose negative consequences he foresaw in the “effect which the plan adopted for the so-called Eduardo VII Park will have” (1942: 58), which he countered with his own view, as follows:

“What the population needs in every neighbourhood is, in his [Raul Lino’s] opinion, another kind of easily accessible area, with

plenty of shade and no need for expensive flowerbeds: in some places simple plots with trees, in others more formal arrangements [...] – small woods rather than gardens – which he would like to see scattered throughout the city, leisure gardens, true retreats for the enjoyment of the good people of Lisbon” (1942, 57-58).

Among other submissions and statements presented within his sphere of activity at the DGNBM, Raul Lino was particularly critical of the obsolescent practice of stylistic reintegration practised by his fellow architects. A pioneering position that he consistently defended (1934-1949) and started to implement as a discipline after being appointed director of services, in 1949 (Neto 2001, 224-226), in the form of internal

¹⁹ Proposal regarding public spaces, presented by Raul Lino as a member of Lisbon Municipal Council, under

the framework of the report on “Trees and Gardens” for 1941.

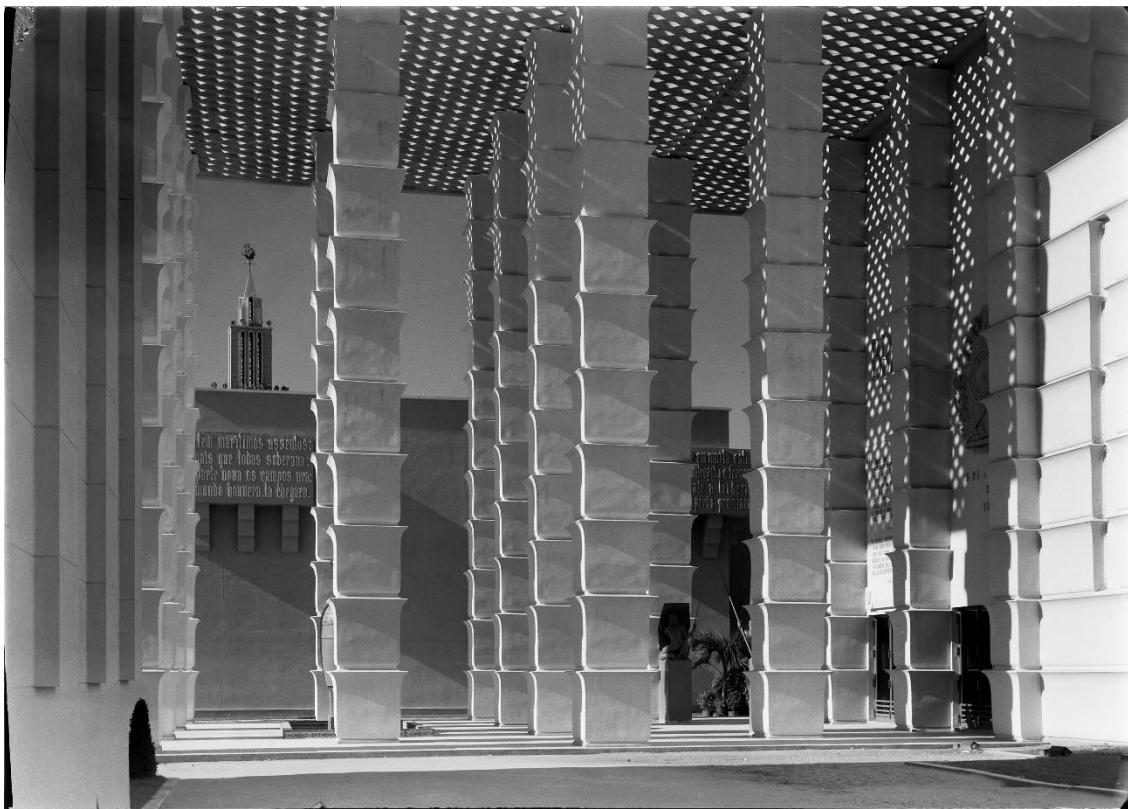


Figure 16. Pavilhão do Brasil: colonata. [Brazilian Pavilion: colonnade] Photograph by Estúdio Horácio Novais, 1933-1960 c. 1940. From CGF, AAL, CFT 025665.ic, <https://www.flickr.com/photos/biblarte/2679091913> (accessed 1 October, 2018)

circulars where it was widely disseminated the most recently accepted principles of heritage management. As representatives, his reports on the Protection Zones of the Queluz National Palace (1940) and the National Assembly (1941) are of great importance for understanding the notion of urban heritage, in accordance with the conclusions of the Athens International Conference on the Restoration of Monuments (Athens Charter 1931). An eloquent synthesis between his pioneering understanding of urban heritage and the particular circumstances of the settlements, is provided by Raul Lino's Report on the Protection Zone of the Sintra National Palace (RPZSNP). That was redacted under the framework of the Sintra Urbanisation Plan (1949)²⁰ outlined by Étienne de Gröer and signed on 24 May 1948, four days after the opening session of the 1st National Congress of Architecture.

"That ancient palace has always held a great charm for me and I have long desired to be involved with it", Lino wrote in an essay published in 1948, the same year as he wrote the report. For centuries, that ancient mass had organised the expansion of the town surrounding it, shaping people's perception of the landscape as well as the psychological structure of the community – and, in particular, that of Raul Lino himself, who lived with his family in the picturesque circumstance of São Pedro de Sintra. This was the source and frequent focal point of his varied narratives – between 1903, the date of his artistic collaboration in the book written and illustrated by Queen Amélia (*O Paço de Sintra*) and 1948, when he wrote the RPZSNP. The perspective on the National Palace was the main axis in composing the organisation of architectural space at the *Casa do Cipreste* (Figure 17). A profile

²⁰ The last plan drawn up for Portugal by the French urbanist Étienne de Gröer (1882-1952), after those

prepared for Coimbra (1940), Braga (1942), Évora (1945), Costa do Sol (1948) and Lisbon (1948).

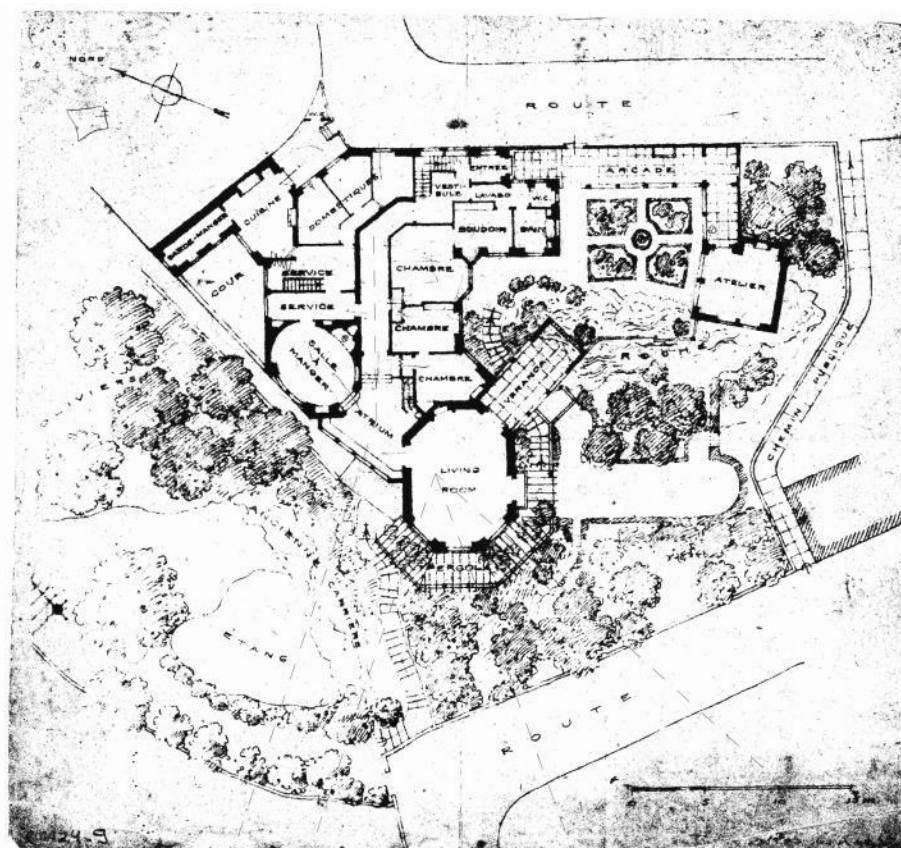


Figure 17. Three axes of views over the monuments from the living room of the Cypress House. [Overlapping drawing on: Raul Lino, “Casa do Cipreste,” Ground floor plan, 1914. From FGC-AAL, Col. RLE, RLDA 24.9.ic.] Paulo Manta Pereira, 2019

drawn along that precise axis (Figure 18) gives an orographic density to the planimetric projection, allowing us to perceive the simultaneous practice of a spiritual exercise of wandering amid the atmosphere of “dream and enchantment” (1974, 205) dear to Raul Lino, and the physical discipline of his daily walks in “the Sintra hills, in every direction as far as the Atlantic shore.” (1969, 29).

Returning to the 1st Congress, on 15 May 1948, five days before that first great debate organised by the *Sindicato Nacional dos Arquitectos* (National Union of Architects), Raul Lino submitted to the *Conselho Superior das Obras Públicas* (High Council for Public Works) the first version of the *Ante-Plano de Urbanização de Tavira* [Preliminary Plan for the Urbanisation of Tavira (PPUT, 1948-1953)]²¹. The plan was a

²¹ Completed on 15 May 1948, the PPUT underwent minor alterations on 6 October 1948 and 31 December 1953, before being approved by the Board of Public

Works on 26 August 1953, later ratified by the Minister on 4 September 1954.



Figure 18. *Profile and polygon of Protection Zone of the National Palace of Sintra.* [Overlapping drawing on Raul Lino, “report on the Protection Zone of the Sintra National Palace (1948) and Digital cartography of the Municipality of Sintra (2009)"] Paulo Manta Pereira, 2019

synthesis, in fact a kind of culturalist counter-thesis²², insofar as its writings and drawings were in accordance with the reasoning he had coherently developed

in the hundreds of reports he had written on public infrastructure projects. However, Lino's decisions as a “judge”²³ (Monteiro 1948, 98-101) of public

²² Together with the isolated standpoint adopted by Mário de Oliveira (1914-2013) at the first meeting of the National Union of Architects (Oliveira 1948: 24-32).

²³ The term “judge” was used by the architect Porfírio Pardal Monteiro (1897-1957) in the communication of

his thesis to the 1st National Congress of Architecture and characterizes well the frustration of modern architects of not being able to argue against the decisions of the DGNBM.

infrastructure projects with no right to the democratic exercise of the contradiction on the part of the authors, motivated a huge dissatisfaction among modern architects. Deep-seated ideological motivations tend to confuse the action of the architect Raul Lino with that of the political dictatorship of the New State. And it is in this context that we understand the allegations of Keil do Amaral (1910-1975) who considered him “implacable in his opposition [...], over many years, to modern [public] works” (Duarte 1970, 97), during the debate about the controversy

regarding the Portuguese house, which took place after the retrospective exhibition.²⁴ With regard to its pioneering culturalist dimension, the PPUT (Figure 19) incorporated specific features of Lino’s coherent discourse, for example by integrating pre-existence into the urban design of the solution or pushing motor traffic away from the centre²⁵. Raul Lino thus achieved the double objective of guaranteeing the financial viability of the plan’s execution and safeguarding “the conditions that characterise the town of Tavira [...] its pictorial aspects and its historical



Figure 19. *Interpretation of the work plan and zones of the Pre-Plan for the Urbanization of Tavira (PPUT)* [Overlapping drawing on Raul Lino, PPUT (1948-1953) and Digital cartography of the Municipality of Tavira (1998)] Paulo Manta Pereira, 2019

atmosphere, which give it a special flavour [and which] must not only be preserved, but carefully promoted" (1948, 7-8). He also displayed an innovative spirit in the implementation of the green urban structure in urban planning, and in that sense, he designed a dense line of trees for both existing and proposed roadways, "a small central park [...] cultivat[ing] trees in some of the existing squares, and establish[ing] more or less rustic wooded areas" (1948, 6).

Raul Lino's definition of "urbanistic architecture" (1945a) or the "art of urbanisation" (1945b) is thus a syncretic conception, less committed to programmes or regulations and more closely linked to the civilisational essence of its transversal purpose, as embodied in his broader territorial projects. The dynamic reinterpretation of the delicate and persistent structures of tradition in his urban drawing anticipated later practices (Venice Charter, 1964), and his operational significance for the resilient and sustainable city is unquestionable, thus underlining the modernity of his discourse. Pioneering and modern thinking validated in these seven decades by, among others, the safeguarding of the artistic and historical heritage of Tavira and Sintra – this latter town inscribed since 1995 in the UNESCO World Heritage List as the "Cultural Landscape of Sintra". In another no less relevant perspective, he considered that the safeguard and valorisation of the artistic and historic values of cities would contribute to their economic development, through tourism: a "magical essence that moves the machinery of progress where there is no other fuel" (Lino 1945b, 34). Fragile balance that the architect managed to achieve with each new synthesis as a civilizational exercise of "good-manners"²⁶.

Conclusion

Inexorable in the analysis of the eleven case studies presented here is the surprising contemporaneity of Raul Lino's thought, work and action, focused on the intrinsic idea of the city that he developed in an urban environment. The opportune nature of his lesson lies in its pioneering and coherent defence of a culturalist vision of the Portuguese city, in other words, a modern proposition of continuity, i.e., a dialectic (Athens Charter 1931) as opposed to the orthodoxy of the

modernist rupture or paradigm (Athens Charter 1933). Resolutely defending what he considered to be "the meaning [of architecture] as a cultural pattern" (Lino 1937, 166), Lino understood the city as the permanent construction of a human-scale consensus through architecture. The analysis architectural projects – encompassing residential, retail, and entertainment typologies as well as an exhibition pavilion – urbanization projects and technical advice on urban issues, give a reasonable variety of programs, territorial and disciplinary scope to the sample. From these projects, four fundamental points stand out as persistent principles in Raul Lino's analysed urban approach.

First, the plan takes primacy over the elevation (Lino 1918, 10) in the outline of a synthesis organized from the interior to the exterior and proportionally conformed in its circumstance. Raul Lino's proposition can be understood as a proportion of continuity between man and the urban environment in which architecture is inscribed through the cross-reference of perspectival photography with orthographic plans.

Second, the nuclear organization of the architectural space centred on the vestibular compartment promotes the connection between the parts of the house, the cinema or the stores, towards the street. An idea inherited from the *Arts and Crafts* formation, consolidated in the subsequent German theorization and experimentation of Muthesius and Gropius, and which validates the modernity of Raul Lino's architectural spatial conception.

Third, his projects make seemingly opposite aspects of the garden-city model compatible, as two sides of the same coin, mediating an harmonious coexistence between the densification of the city center and the disseminated mesh. The consolidation of the city is an idea particularly present in the architectural projects of greater territorial spread, such as the cinemas (figures 6, 7, 8 and 9), through the proportional composition of the elevations between the program and the street front that they complete or build. The mentioned harmonization between the consolidated city and the disseminated is harmoniously operationalized through the pioneering implementation of the

²⁶ In the article "Maneiras" (1950), Raul Lino writes that: "The good and bad manners in Architecture (...) and urbanization reflect the qualities and defects of any people, their civism, their culture, their manners". A

concept that the architect adopts from the thought expressed by Arthur Trystan Edwards in the book, *Good and Bad Manners in Architecture* (1924).

idea of urban green structure, as Raul Lino safeguarded in the RPZSNP (figure 18) or outlined in the PPUT (figure 19).

Fourth, the use of the pre-existing structures, their historical and artistic particularities as an intrinsic argument for the regeneration and urban enhancement of the city has developed since 1934 with Lino's service of DGNBM and his role of author, evaluator and decision-maker. A strategy that led to the organic implementation of the construction of the Terras do Forno affordable housing group (Figures 12 and 13), the criticisms addressed to the Parque Eduardo VII project, the design of the infrastructure, building alignments, wooded axes, green areas, plots and zoning of PPUT, and underlies the restrictions mapped in the RPZSNP plan, reinterpreted through drawings in the last two case studies (Figures 18 and 19).

In fact, the hypotheses formulated about Raul Lino's principles of urbanistic architecture are summarized in the dialectical formula of continuity between man and the circumstance(s) – spiritual, material, program, site and history, among others – that his project engages. Ineffable synthesis regarding the ontological factor of the adduced dialectic, or proportion – given Raul Lino's aversion to any doctrinal possibility in the field of artistic and architectonic creation – is, however, measurable in the perception of the value of the circumstance in which it is inscribed and simultaneously constructs. In the wake of its critical reinterpretation, modern Portuguese architecture has evolved. Raul Lino prematurely experienced his perception away from motherland from the perspective of his Germanic tutor, Haupt, to whom he owes the great love he started to nurture for Portugal (Lino 1969, 29), and the structure of his further proposal. Coherently and consequently, he theorized on Portuguese

architectural culture, renovation of domestic architecture (1918, 1933), its historical evolution (1929, 1937), and in several essays and chronicles published in newspapers from the mid-1940s onwards, he focused his criticism on urban themes. The guiding thread of his narrative was the knowledge of the Portuguese circumstance(s) and its scientific relevance in the field of history, theory and criticism of architecture. This position was recognized by the international scientific community, in particular by the American researchers George Kubler, in his book on Portuguese plain architecture²⁷, and Kenneth Frampton in his reading on critical regionalism in Portugal²⁸.

The work of Lino contains a malleable narrative that does not intend to constitute dogma and that, although substantially realized in the south of Portugal, has acquired the fullness of its critical sense in the north, at the so-called *Escola do Porto* (Porto School)²⁹. Created through the reform of Fine Arts Education in Portugal (1957) under the direction of Raul Lino's former collaborator, Carlos Chambers Ramos, this school was particularly boosted by the activities of Fernando Távora, also a defender of a pedagogy based on the critical reading of the "circumstance" (Távora, 1962)³⁰. In fact, Raul Lino developed arguments that have continually returned, with each new technological revolution, in the various waves produced by the crisis in modernity, or more correctly, by the crises in modernities. It is sufficient to compare his claim that "*A arquitectura morreu*" (Architecture has died, 1955) with the agony of *Terre Natale* (Native Land), announced half a century later by Paul Virilio

²⁷ In his research about Portuguese Plain Architecture, George Kubler redraws several illustrations by Haupt and mentions as source in the bibliography the history of the evolution of domestic architecture in Portugal written by Raul Lino in 1929, within the scope of the Portuguese representation at the Seville International Exhibition, and translated and published in French in 1937.

²⁸ Tangency that Kenneth Frampton infers in the fine reading of the circumstances of topography and context that Alvaro Siza's thought and work proposes (Frampton 1987, 321-322), and which finds its first and pioneer Portuguese proponent, as we have been arguing

throughout the text, in Raul Lino's thought, work and action.

²⁹ Such recognition was based, among other reasons, on the fact that Raul Lino had presented the lecture "Arte, Problema Humano: a propósito da sede da O.N.U." at the Porto School of Fine Arts, in 1951

³⁰ A representative of the young Portuguese generation at the 1959 International Congress of Modern Architecture (CIAM) in Otterlo, who, among 43 participants from 22 countries, defended new possibilities for reconciling tradition and modernity, in the wake of the CIAM's "death", as proclaimed by TEAM 10.

(2008-2009).³¹ Tangential arguments have been further developed in later writings, among which we can single out those of Aldo Rossi (1966), Paul Virilio (2004; 2009) and Peter Zumthor (2006), which fully justifies a reconsideration of the undeniable importance of Raul Lino in the Portuguese, international and global contexts.

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³¹ In the exhibition "Native Land, Stop Eject" (Fondation Cartier pour l'Art Contemporain 2008-2009), the architect, urbanist and philosopher dramatised the effects of

the phenomena neglected in each new technological revolution by the global political and economic order (Virilio 2004).

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