



1918-1933, Raul Lino: De re aedificatoria on A Nossa Casa, a specific and modern treatise

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JOELHO

05

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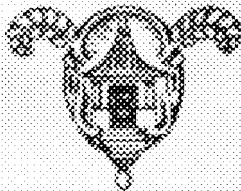
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1918–1933, Raul Lino:
De re aedificatoria on A Nossa Casa,
a specific and modern treatise¹

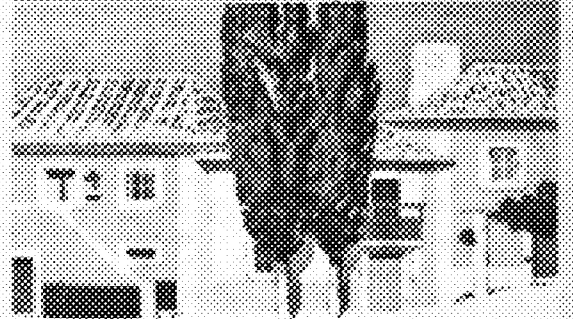
A NOSSA CASA

APONTAMENTOS SOBRE O
BOM GOSTO NA CONSTRU-
ÇÃO DAS CASAS SIMPLES



RAUL LINO

CASAS POR- TUGUESAS



ALGUNS APONTAMENTOS
SOBRE O ARQUITECTAR
DAS CASAS SIMPLES

RAÚL LINO

EDIÇÃO DE VALENTIM DE CARVALHO, LISBOA
JOELHO #05

While holding a prolific private practice, Raul Lino (1879-1974) issues a total of three books before 1933. After almost twenty years of active design, and the publishing of a few writings and illustrations, Lino strives to release *A Nossa Casa* in 1918 [1.] which he endearingly monikers *little book*² “intended as part of a wider collection, titled «Books of the People»” (Lino, 1918, pp.3-4). It targets “those who yearn for a properly made wee house” (Lino, 1918, p.4), who might not carry quite the required domain expertise, but nevertheless still ponder on, or grapple with, problems pertaining to the art of building. Its purpose is “to simply advise on how to properly relish a dwelling’s aesthetic value, while also inciting curiosity over its many facets” (Lino, 1918, p.4), as it raises awareness to the intervenients and the engendered issues of the process, from the design to the actual construction. However, and due to the wide scope of partakers, the conceptual systemization expected in the early design stages, “[apparently] gives way to practical and technical concerns” (Choay [1980], p.19).

Given the work’s cogent success totalling four editions until 1923, yet considering the discreet editorial dissent and misinterpretation of his assertions “regarded as a recipe book” (Lino, 1933, p.51) Raul Lino endeavours in another publication, in 1933. Resonating in both subject and objectives with the previous book, *Casas Portuguesas*³ [2.] doubles its size, and broaches a more elaborate conceptual device, and formal structure; the disciplinal tuning consigning it to the *young colleagues of the Portuguese schools of fine arts* and a more assertive layout, prompt the development of a disciplinal theoretical discourse, the description, and dissemination to the art of building.

In the meantime, Raul Lino issues *A Casa Portuguesa*,⁴ in 1929, delving into the history of architecture, thus setting it apart, in scope and approach, from his two other aforementioned editorial efforts. Furthermore, as a likewise specialized, investigative exercise, it assesses and enlightens the progression of Lino’s theoretical discourse whilst proposing a design method, gleaned invariables, permanencies, and changes the very “thread of tradition” (Lino, 1929, p.55), a “sturdy and reliable foothold to all progressive movement” (Lino, 1933, p.62).

Choay points to five tell-tale features of a “treatise of architecture, as Alberti devised it”: [1] *a book, an organized whole*; [2] *with an established authorship*; [3] *and disciplinal autonomy*; “[4] [having], as its object, a design method: the drafting of universal principles and generative rules, which allow the creation not the transmission of precepts or recipes. [5] [...comprising] the field of construction in its entirety.” (Choay, [1980], p.26) In view of these hallmarks and stressing the first two Choay regards Vitruvius’ treatise, even in its “founding vocation-function” [...] not as a technical manual [...], a treaty sprung of religious rites [...], nor a founding treatise [...] but, rather, as a premonitory pursuit” (Choay, [1980], pp.28-29).

1. Book cover of *A Nossa Casa*, 1918

2. Book cover of *Casas Portuguesas*, 1933

É pelo culto da arte que a religião da nacionalidade se exterioriza e se exerce.

.....
É pela arte que o genio de cada raça se patenteia, que a autonomia nacional de cada povo se revela na sua autonomia mental, e se afirma, não só pela sua especial compreensão da natureza, da vida e do universo, mas pelo trabalho colectivo da comunidade, na litteratura, na architectura, na musica, na pintura, na industria e no commercio».

RAMALHO ORTIGÃO, em *O culto da arte em Portugal*.

3. Epigraph-quotation by Ramalho Ortigão, *A Nossa Casa*, 1918



4. Closing the "Exhortation" in *A Nossa Casa*, 1918, p.5

These other assessing standards of the text's form and framing, albeit deep-seated in the aforementioned pointers, are worth underlining: the establishing of its title and subtitle; its evocation, dedication, and interlocutors; the image and editorial context, and its avouchment of the profession; the rapport with the architectural practice, in design and built form.

A structural coalescence between Vitruvius' and Alberti's treatises, promptly asserting thematic resemblances, will allow for a structural inquiry and parallel with both of Lino books.

Vitruvius' *De Architectura* comprises ten **books**, each opening with a **preface**, followed by a varying number of **chapters**. Despite the constant presence of a preface not always that enlightening of the volume's content, the lack of an itemized layout hinders the reader's navigation through the book. The preface to the first tome, holding the **dedication**, is "[the] most significant, [...like as not] written last [...]. Of the others, we'll highlight the third [...] and the seventh" (Maciel, 2006, p.16). Each preface can be matched to one of three stages of problem-solving: books I and II acknowledge "**the craft and art of architecture**", and "**the materials, and their potential applications**"; focusing on usage differentiation, books III, IV, V and VI, cover "the different typologies in temples" (III & IV), "public civic architecture", and "**private buildings**"; the seventh preface opens "the book describing **cladding techniques**, and **pigments used in frescoes**" (Maciel, 2006, pp.13-15) and is followed, last of all, by three virtually stand-alone volumes, on hydraulics, gnomonics and mechanics. Though Choay ([1980], pp.28-29) regards tome VII as detachable as the last three from each other, as from the other six, Maciel considers it in unison with the preceding volumes, stressing concordance in its preface and theme. We would agree with the latter, considering, furthermore, the more preeminent correspondence it asserts with Raul Lino's 1918 book; thematically speaking, the 1918 book roughly overlaps with Vitruvius' books I (chapters I & IV), II (chapters I & II), and, though not as closely, books VI and VII.

Alberti's *De re aedificatoria* opens with a salutation and **dedication**, which are followed by the **prologue**, here the work's structure is outlined, and presented a **summary** of its 10 **books**, each encompassing a variable number of **chapters**. "Each book, then, has been given a title according to its varying contents as follows:" [I] **Lineaments**; [II] **Materials**; [III] **Construction**; [IV] **Public Works**; [V] **Works of Individuals**; [VI] **Ornament**; [VII] **Ornament to Sacred Buildings**; [VIII] **Ornament to Public Secular Buildings**; [IX] **Ornament to Private Buildings**; [X] **Restoration of Buildings** (Alberti, *Prologue*, p.6). Books I, II and III, constitute the first of four parts, broaching "**necessity** [...; the] second part, comprising books IV and V, deals with **commodity**" (Choay, [1980], p.83); books VI and IX broach **pleasure**; and book X, **correction**.

The rapport with Lino's works is not as straightforward, given his books' thematic outline: certain tomes broadly overlap (I, III, and IV); others, not as consistently, evince affinities in their first chapters (II & IV); and others yet correlate quite specifically (chapters I, XIV-XVIII, especially the last two on tome V, and tome IX). It is the deep rapport of this latter parallel, enclosed in the sphere of *commodity* and *pleasure*, that warrants the classification of Lino's writings (perchance treatises) on architecture, as inherently, and utterly, **specific**.

Greater significance can be found between Alberti's treatise and Lino's 1933 book, considering their structural correspondence: Lino rearranges his 1918 book in three different levels, obviously underscoring the classic triad, be it Vitruvian or Albertian; the Albertian *correction* is not structurally acknowledged, but is nevertheless largely noticeable in the text, in a less amending approach than it is preventive.

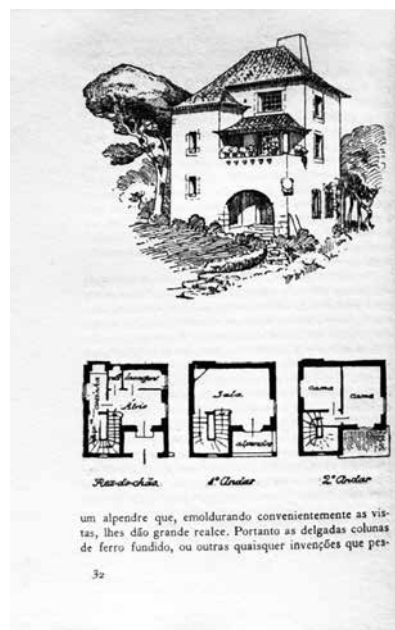
While Vitruvius presents a singular, **first-person narrative**, his discursive *self* is disputed by Choay as proclaiming a somewhat deceptive "sovereign creative role" ([1980], p.29); on Alberti, on the other hand, his *self* affirms his creative status, even as he employs the collective narrative *we*.

Given its relevance in Lino's books, amongst the other formal and contextual criteria, we underline the role of **images**, and how they relate to the body text: Vitruvius' treatise points regularly to illustrations _images which have meanwhile been lost; in Alberti's, however, they deliberately do not constitute a discursive, or even complementary, resource.

Lino's *A Nossa Casa*, released in 1918, and endearingly nicknamed *little book* by his author, opens with an **epigraph** _a quotation by Ramalho Ortigão (1836-1915), from his *O culto da arte em Portugal*⁵ (1896). [3.] As a document, the book presents itself as a formal unit; however, its only guidelines are merely the "**Exhortation**" and the "**Appendix**". In Raul Lino, the **treatise-making self** remains the collective *we*; conversely, it is put forward as representative of a community, to which a tradition is bequeathed, proclaiming the need for action.

The overall structure of Lino's book is not explicitly disclosed, but progression in discourse is discerned through a small number of indicators, even if quite subliminal: a loftier spacing between bodies of text, or a few illustrations as partitions between themes. The **images** ranging from cursory annotations of simple architecture schemes, to the graphic delight of ornamented vignettes _partake as active organisers yet, neglected by the written word, they can hardly be considered formally structural. [4. to 6.]

However, and exercising the rightful subjectivity, proper to interpretation, a thematic analysis makes plain the contribution,



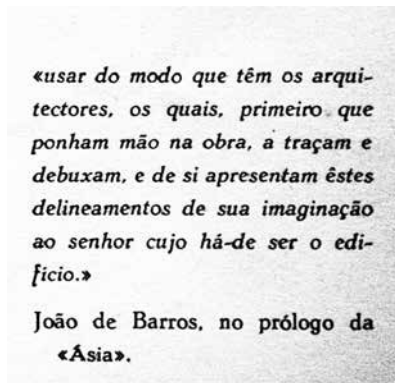
5. *A Nossa Casa*, 1918, p.32



6. *A Nossa Casa*, 1918: passage to section (10), "on the furniture", p.49



7. *A Nossa Casa*, cover to the second edition, 1918



8. Epigraph-quotations by João de Barros, *Casas Portuguesas*, 1933

and importance, of these spacing elements, to the body text. Hence we propose the following latent sequence, as guideline to Lino's *A Nossa Casa*, in its first edition⁶:

- [I] (a-p.3) **"Exhortation"**: "to those who yearn for a properly made wee house[...we endeavour] to advise on how to properly relish a dwelling's aesthetic value";
- (1-p.7) the "good taste"; "cheap houses to live in"; "on the best disposition of the house [...] and on the seemly manner"; on "the practical part [...] on the artistic part";
- [II] (2-p.10) the "disposition of the plan"; *construction, disposition, character*;
- (3-p.15) on the "outward aspect" and "main fronts"; *proportion and character*;
- (4-p.22) the roof, a *strong shape*; *ornamentation*;
- [IIIa] (5-p.25) detour through the city, porches and patios; from *logical disposition* to "intimate comfort", or *let us enter the house*;
- [IIIb] (6-p.26) door and atrium, entering and centering: "a feature [...to] the modern Portuguese dwelling"; *type, disposition, and convenience* of "main houses";
- (7-p.30) *porches to be in*;
- [IV] (8-p.33) *on construction: instances and decorative variations; a few examples and rule derivation*;
- (9-p.47) "other houses of inhabitancy";
- [V] (10-p.49) "on the furniture";
- (11-p.51) *the garden of the house for inhabitation*;
- [VI] (12-p.54) "modern Portugal": the *landscape and the house* "à antiga portuguesa";⁷ *integration and character*;
- (b-p.57) **"Appendix"**: "swift outline only to remind ourselves the situation in which we presently are", with no "pretence [to] historicising [...] the evolution of modern architecture" (Lino, 1918, p.4);
- (c-p.61) "around here" and the *rambling* in which incurs the *campaign of the Portuguese House*.

The twelve **sections** (designated by numbers) bound in-between the aforementioned partitions (letters **a** and **b + c**) are grouped under six **units**, with the first and last as hybrids between the two.⁸ Follows the suggested titling of those six units: [I] objective and interlocutors, object and method; [II] "good taste" in delineating⁹ the *six elements*¹⁰ of the *house for inhabitation*; [III] to enter and to remain, between public and private; compartmentation, *houses of the house*;¹¹ [IV] ornamentation-construction in the six elements of the building; [V] *complements of the house for inhabitation*; [VI] "around here" and out there, "the evolution of modern architecture".

The central body of the book is comprised in units II through IV, with the remaining three playing the introductory or complementary part, unquestioning of the *organized whole* of the ensemble. Additionally we decided on a twofold unit III, given the symbolic import of “finally entering the house”, preceded by the *approach* covered in section (5). Section (12), as it builds up to the book’s final issue, solves the possible autonomy of the “Appendix”, fasten to unit VI.

A meek correspondence can be perceived between the units of the 1918 book, the Albertian dividers proposed by Choay ([1980], pp.83, 304), and the parallels drawn by Krüger (2011, pp.24-25):¹²

firmitas / *necessitas* | [III],
utilitas / *commoditas* | [III],
venustas / *voluptas* | [IV], respectively
 Vitruvius / Alberti / Lino 1918.¹³

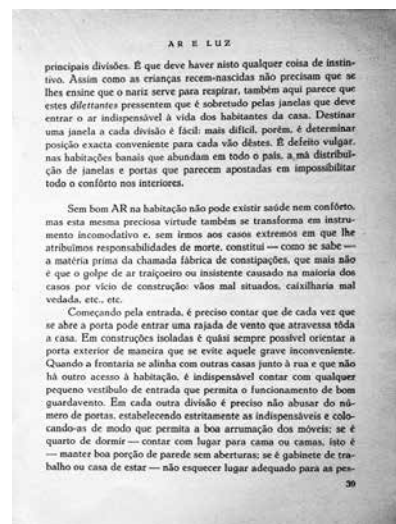
Four **editions** of the first book attest its ample reception; a note in the second edition notices the “exceptional welcome this little book had, in its first edition, by the press, but also a particularly cheerful public” (Lino, 2nd 1918, p.5). [7.] Yet, in “Notes of the 4th edition”, 1923, the dissent between author and editor is noticeable, although the subtitle remained unaltered, as Raul Lino intended; through assessment of the four editions, a lack of coherence is effectually perceptible, not quite in the body text but in its relation to the illustrations; their purpose had been object of disagreement as early as the second edition: “To alter this orientation would equal making a new book, completely different, an endeavour which the author will later undertake, when he gets hold of a broader collection of built examples, as illustrations” (ed. Lino, 2nd 1918, pp.5-6). In this second edition is included an “**Example**”, between sections (12) and (b): a façade-print, plans and text, disturbing the connection to “Appendix”. The third (n.d.) and fourth (1923) editions add up to eight “Examples” and several prints interpose the body text, compromising the unity of the whole.

1918, *Our House: Notes on Good Taste in Constructing Simple Houses*

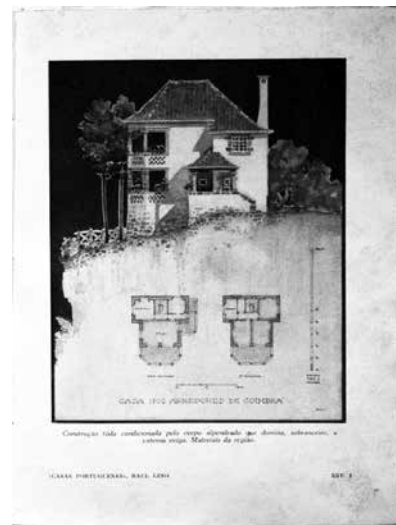
1929, *The Portuguese House*

1933, *Portuguese Houses: A Few Notes on the Architecting of Simple Houses*

Between his first and third books, pondering over his published work between 1923 and 1933, Raul Lino consolidates his architectural proposal, as it develops through the investigation incited by *A Casa Portuguesa* (1929); the first suggestion of this reflection is implicit to the revision of **titles** and **subtitles**. Their formulation _mainly of subtitles_ amounts to three concerns: the unassuming nature of Lino’s writing, consisting of only (*a few*) notes; its disciplinary scope, eschewing the



9. *Casas Portuguesas*, 1933: the interval between isolation and air, p.39



10. *Casas Portuguesas*, 1933: “Print I” of XXIV, “House on the outskirts of Coimbra”

historical approach, features the design process, upholding as its object a design method which allows, “without straying from tradition, the creation of new combinations” (Lino, 1918, p.46); the encompassing of the study object to a specific program.¹⁴

Raul Lino keeps a wide understanding of *building*, not merely as technical knowledge or execution, but as constructive concern. To those who read his 1918 book as a technical handbook, or a recipe book, Lino expounds, in 1933, that his investigation concerns the architecture project, and “there never [was] the intent to verge [...] on issues pertaining to the history of art” (Lino, 1933, pp.91-92). Whilst editing the title, *Constructing* gives way to *Architecting*: “we’d say *architecting*, but not *building*, for to raise any given construction, technical knowledge and professional probity do suffice” (Lino, 1933, p.63). Quite like Alberti before him, Lino circumvents the term *architecture*, preferring *in constructing* and, later, *architecting*; instead of explicitly naming it, Lino evokes a continued act,¹⁵ calling to mind the conceptual process,¹⁶ contributing thus to the divulging and clarification of the profession’s aptitudes, amid its readers.

Casas Portuguesas, issued in 1933, [2.] this turn a *full-grown book*, and written in the same terms of the **treatise-making self** of 1918, opens with an **evocation**: “To the memory of Albrecht Haup, the Dear Master” (Lino, 1933, p.11). A **dedication** of the *work* follows, to the “young colleagues of the Portuguese schools of fine arts”, destined “to break new ground” in the future of the profession (Lino, 1933, p.13); in the same page, the **epigraph**-quotation is now authored by João de Barros (1496-1570). [8.] Unlike the former book, a **summary** is presented, titled “The Division of the Book” and nominating five different units:

- I Economy
- II Between Economy and Beauty
 - Material Virtues [*solidity, isolation, air, light, commodity*]
 - Spiritual Virtues [*naturalness, truth, harmony, love, comfort*]
- III Beauty
- IV Appendix
- V Illustrations"

Whilst reading the book, the ten virtues are gradually unveiled, they are not disclosed in the summary, surfacing in the header, or typed in uppercase, whenever a virtue comes into play; [9.] five stand material, the other five, spiritual, but only two ultimate virtues are enounced in the summary, *economy* and *beauty*. Therefore, twelve **virtues** coordinate Lino’s book, distributed between three separate **levels**. This tripartition, along with the virtues’ sequential debut, is launched in the material set, and follows a predetermined sequence crowned by *beauty*, even before a comparative conceptual breakdown, it unmistakably leads to a correlation with the classic triad. Consonantly with the aforementioned established parallel, framed by Choay’s and Krüger’s

propositions, we would consider plausible a structural correspondence between Vitruvius' and Alberti's treatises, and both Lino's books, taking these as autonomous works, but also in the light of their reflexive interdependence. Hence, we envisage the following correspondences, respectively, Vitruvius / Alberti / Lino 1918 / Lino 1933:

firmitas / *necessitas* / [II] / *economy*,
utilitas / *commoditas* / [III] / *between economy and beauty*,
venustas / *voluptas* / [IV] / *beauty*.

But still regarding the virtues, midway between *material* and *spiritual*, Lino proclaims a *Pause* by means of a pictorial passage,¹⁷ placing us once more before the door, as if starting over. A quantitative analysis exposes this pause not only placed amidst the virtues, but in the exact middle of the book's body text, even if its distribution between all twelve virtues is somewhat variable.¹⁸ Lino seems to confine himself to symmetry, in number and space, in a scheme between bi and tripartition, developing a **virtue system** that we can better explicit thus:

3
 1 | 5-pause-5 | 1
 6 | 6
 1 | 10 | 1.

Exploiting multiples and submultiples, this sequence pertains, approximately, to the reading times within the system, with numbers six and ten as predominant – perfect numbers to Vitruvius and Alberti. Moreover, “Alberti marks a pause” midway through his treatise, in the first chapters of tome VI¹⁹ (Choay, [1980], p.102).

Since these deliberations refer to the first three sections of the book, the nature and form of the fourth and fifth sections might be regarded as hindering to the overall unity this, as already stated, does befall Vitruvius' treatise (VIII a X), and, again, Alberti's (IX e X, Choay [1980], p.83).

The fourth part, “**Appendix** |Excerpts of the Book « A Nossa Casa», 4th Edition (S/O)”, coarsely corresponds to a fourth part of the first book, in its 1923 edition, comprising fifteen passages, arranged by an altered entry order.

The fifth part, “**Illustrations**” includes 24 prints in a careful *disposition* of *iconographies*, *orthographies*, and *scenographies* (Vitruvio, I,II, p.37); 20 schemes are presented, most of them already built which was Lino's intention, as early as 1918_ attesting to an apparent correlation between professional practice and the diffusing theoretical endeavour. [10.] The disciplinal concision and discursive autonomy amount to a distinct unity of this section, with images no longer strewn throughout the body text, as they were in the 1918 book; undisclosed, the selecting and sequence of the featured designs, establish a structured system, *exemplifying, illustrating*

an *architecturing* posture. However, the overwrought discursiveness of the illustrations might have developed an *abridging* power, when in fact the object of study requires, instead, “a generative value” (Choay, [1980], p.121). Consociating Choay’s line of thought in Lino’s proposal, the immanence of principles *of the rule* will find itself obliterated by the contingency of the examples *taken as model*.

And what are, then, *virtues*, if the term does not even come up in the 1918 book? Worthy moral qualities? *Lamps of Architecture*, or *Stones of Venice*?²⁰ “Operators”, or “universal principles and [...] generative rules”? (Choay, [1980]) “Unaltered are, and will always be, only the **principles** which we enumerated above, under the designation of several other virtues.” (Lino, 1933, p.77)

Retracing *De re aedificatoria*, and relishing the diachronic freedom endorsed by the present parallel, *A Nossa Casa*, 1918, and *Casas Portuguesas*, 1933, encompass, in and of itself, [1] *books as an organized whole*, despite the aforementioned dissociations; [2] the discretion of the we, allows Raul Lino to *assert a creative authorship*; [3] the omnipresence of *tradition*, always disciplinal, which does not, however, entail subordination; [4] within a wider pedagogical objective, along with broader heterogeneity of its interlocutors, Lino *proposes a design method, drafting principles*, even if some of those precepts are entrenched in the transmission of old, longstanding values; [5] *the field of construction, in its entirety, asserts the engendering of the building-architecting*, [but] *does [not] encompass the city*,²¹ reckoning Lino’s writings as partial or, better yet, **specific**.²²

Conversely, the intrinsic connections between the contents of both books,²⁰ establish critical bonds to the understanding of the theory of edification in Raul Lino, which can only be comprehensively developed through the conceptual analysis of both works. For the time being, in its overt *inaugural* sharing *aware* of the distinction between document and content *we* formulate Raul Lino’s intent: to convene *On the art of building Our home*, specifically and modernly.

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Translation by *Silvia Lopes*

1 → De re aedificatoria on A Nossa Casa, or, translating both titles, On the Art of Building by Alberti, and Our House (or Our Home) by Raul Lino; the original titles were kept throughout this work, their English translations advanced in footnote only when they first debut.

2 → Lino's expression is livrinho, diminutive of livro, book.

3 → Portuguese Houses.

4 → The Portuguese House.

5 → The cult of the art in Portugal.

6 → (1) "quotation" & (2) meaning distinguish between (1) actual, faithful, textual excerpts, and (2) passages not as strictly exact that nevertheless preserve the terminology and meaning intended by Raul Lino, in his 1918 book.

7 → "in the old-fashioned Portuguese way".

8 → This is due to Raul Lino's continuous discourse, leading the reader, arranging subtle passages in-between the broached themes.

9 → "Architects we call the artists who specialize in delineating what is constructed" (Lino, 1918, p.8).

10 → Albertian elements in Lino, but without the overreaching abstraction by which Alberti defines them, in tome I: "the elements of which the whole matter of building is composed are clearly six: locality, area, compartition, wall, roof, and opening" (Alberti, p.8); given that Lino focuses on a particular type of "work of individuals", the contemplation of each constructive element asserts, early on, a tangible bearing and terminology.

11 → In Portuguese, houses as compartments: compartments of the house.

12 → "Even if the Vitruvian dimensions of firmitas, utilitas and venustas do not, in fact, coincide with Albertian necessitas, commoditas and voluptas, seeing as the former respectively correspond to construction, utility, and beauty, and the latter to necessity, commodity and pleasure, both exist in the same semantic plane, and this suggests that Alberti qualifies those dimensions intentionally." (Krüger, 2011, pp.24-25)

13 → In unit [V], dealing with complements of the house _due to their role in the comfort of spaces, and their likewise inherent conceptual process, in line with the arts&crafts movements_ Lino suggests an analogy on how to fulfil the role of an architect: "[t]he laws one must respect, on building houses, are, in essence, the same which determine the character form of furniture", and one must procure "[a] formal connection to the style of the house [in] disposing its garden" (Lino, 1918, pp.49-50, 52); this analogy follows the Albertian one, but on a different level, as Lino does not actually develop the city as a house, the house as a city.

14 → However, a deliberate ambiguity can be read in the meaning of houses of the house this underlines that broaching the house of inhabitation, implies bringing up all issues related to the art of building.

15 → As asserted by Krüger (2011, p.37), it is significant the usage of a verbal form, as instead of a noun; the declination reiterates a mental _non mechanical_ process.

16 → The subtitle of Lino's first book and Alberti's translation by Rykwert (et all.) On the Art of Building do converge.

17 → "Let us now make a short break. Let us shake off the dry mortar. Let us rest a while before the house _if we think it finished; let us observe and examine it" (Lino, 1933, pp.55-56); along with a graphic separator (a dotted line), the word Pause further asserts the intermission, in the page's header, where the virtues customarily make an appearance.

18 → Disregarding the "Appendix", the text covers 78 pages: 12, 37, and 29, are, respectively, I, II and III; the distribution of material|spiritual virtues leads to 12+27|10+29, i.e., 39|39;

19 → The architecture of both systems is not exactly the same, though: Alberti opens "the third part of his work" (Choay, 2007, p.102) while Lino is midway in his.

20 → The Ruskinian echoes are evident and provide subject matter analogous to the ones here approached, trailing the several generations of writings and treatises of architecture, to the beginning of the 20th century.

21 → (Choay, 2007, p.26); it is perhaps necessary to temporally frame Raul Lino's writings, namely the four centuries of writings and treatises and the 'mutations' that followed, along with the surfacing of urban theory.

22 → Vogliazzo holds that, "aside from Le Corbusier, the last books to truly focus on architectural composition" were written by Hermann Muthesius and Raul Lino (Vogliazzo, 1988-90, p.29); the correlation between Lino' and Muthesius's writings triggered an already ongoing comparison, akin to the present proposal.

23 → Besides the fact that part of one book can be regarded, quite evidently, as the other's appendix.