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

A structural coherence 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 by Choay is proclaming a somewhat 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, 2009, pp.28-29) and is followed, last of all, by three virtually stand-alone volumes, on hydraulics, gnomonics and mechanics. Though Choay ([1980], pp.13-15) regards tome VII as detachable as the last three from each other, as from the other six. Maciel considers it in unison (Maciel, 2006, pp.28-29) and is followed, last of all, by three virtually stand-alone volumes, on hydraulics, gnomonics and mechanics. Though Choay ([1980], pp.13-15) regards tome VII as detachable as the last three from each other, as from the other six. Maciel considers it in unison (Maciel, 2006, pp.28-29) and is followed, last of all, by three virtually stand-alone volumes, on hydraulics, gnomonics and mechanics. Though Choay ([1980], pp.13-15) regards tome VII as detachable as the last three from each other, as from the other six. Maciel considers it in unison (Maciel, 2006, pp.28-29) and is followed, last of all, by three virtually stand-alone volumes, on hydraulics, gnomonics and mechanics.

While Vitruvius presents a singular, first-person narrative, his descriptive self-affirms his creative status, even as he employs the collective narrative._

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 endearedly nicknamed _little book_ by its author, opens with an epigraph, a quotation by Ramalho Ortigão (1836-1915), from his _O culto da arte em Portugal_ (1896). 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 lofter 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 depict of ornamented vantage points, 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,
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.304), and the parallels drawn by Krüger (2011, pp.24-25):[^15]

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). 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 effectively 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.

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. Follows the suggested titling of those six units: [I] objective and interlocutors, object and method; [II] “good taste” and the situation in which we presently are, with no pretense to historicising […] the evolution of modern architecture” (Lino, 1918, p.4);

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) roles; its disciplinar scope, eschewing the

[^6]: 4., a very short note, within the urban framework, porticos and patios.

[^7]: 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.

[^8]: 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.

[^9]: A meek correspondence can be perceived between the units of the 1918 book, the Albertian dividers proposed by Choay ([1980], pp.304), and the parallels drawn by Krüger (2011, pp.24-25).

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[^11]: 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. Follows the suggested titling of those six units: [I] objective and interlocutors, object and method; [II] “good taste” and the situation in which we presently are, with no pretense to historicising […] the evolution of modern architecture” (Lino, 1918, p.4);

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[^14]: A meek correspondence can be perceived between the units of the 1918 book, the Albertian dividers proposed by Choay ([1980], pp.304), and the parallels drawn by Krüger (2011, pp.24-25).
historical approach, features the design process, upholding as its object a design method which allows, "without straying from tradition, the creation of new works, but also in the light of their reflective propositions, we would consider plausible a structural correspondence between Vitruvius’ and Alberti’s treatises, and both Lino’s books, taking these as autonomous combinations” (Lino, 1918, p.16).

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, calling to mind the conceptual process, 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 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
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, stones of Venice? "Operators", or "universal principles and [... ] generative rules"? (Choay, [1980]) "Unaltered are, and will always be, only the principles which we enunciate 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, 1925, encompass, in and of itself, [1] books as an organized whole, despite the aforementioned dissociations; [2] the discretion of the rules, allows Raul Lino to present a creative authorship, [3] the omnipresence of tradition, always disciplinal, which does not, however, entail subordinations; [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 construct, in its entirety, asserts the engineering of the building—architecting, but does not encompass the city—reducing Lino's writings as partial or, better yet, specific.22

Conversely, the intrinsic connections between the contents of both books,23 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 _inaugural sharing aware of the distinction between document and content_, we formulate Raul Lino's intent: to convene the art of building Our home, specifically and modernly.

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 debuted.
2 ≥ Lino's expression is livrados, diminutive of livro, book.
3 ≥ Portuguese Houses.
4 ≥ The Portuguese House.
5 ≥ The cult of the art in Portugal.
6 ≥ (1) "quotations" & (2) meanings distinguish between (1) actual, factual, 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 overarching abstraction by which Alberti defines them, in turn I: "the elements of which the whole matter of building is composed are clearly six: locality, area, comparison, 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 in compartments: the house.

12 ≥ "Even if the Vitruvian dimensions of fairness, utility, and volume do not, in fact, coincide with Albertian necessitas, commoditas and voluptas, seeing as the more recent forms, albeit 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 art & crafts movements, Lino suggests an analogy on how to fill the role of an architect: "(the one who 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, p.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 undertones that broaching the house of habitation, implies bringing up all houses 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 conclusion the declination reinstates a mental non mechanical, process.

16 ≥ The subtitle of Lino's first book and Alberti's translation by Rykert (et al.) 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, p.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 ≥ Deranging the "Appendix": the text covers pages 78 pages: 12, 37, and 29, are, respectively, I, II and III; the distribution of material/supraliminal virtues leads to 12-27=10+9, 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.162) while Lino is midway in his.

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

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

22 ≥ Vogliozzo holds that, "aside from Le Corbusier, the last books to truly focus on architectural composition" were written by Hermann Muthesius and Raul Lino (Vogliozzo, 1988-90, p.29); the correlation between Lino' and Muthesius’ 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.

References


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