In This Issue

H. Allen Brooks, 1925–2010

Field Notes

Time, Space, and Construction: Starting with Auspicious Carpentry (开工大吉) in the Vernacular Dong Dwelling
XUEMEI LI AND KENDRA SCHANK SMITH

Articles

Filarete and the East: The Renaissance of a Prisca Architectura
BERTHOLD HUB

Joy in the Act of Drawing: Maybeck’s Palace of Fine Arts
ALEXANDER ORTENBERG

The Panama-California Exposition, San Diego, 1915: The Olmsted Brothers’ Ecological Park Typology
CHRISTINE EDSTROM O’HARA

“In the Nature of a Clinic”: The Design of Early Public Housing in St. Louis
JOSEPH HEATHCOTT

Exhibitions

Urban Alchemy: Gordon Matta-Clark; Reviewed by Dana Buntrock

Claude Parent: L’oeuvre construite, l’oeuvre graphique; Reviewed by Valéry Didelon

House of Cars: Innovation and the Parking Garage; Reviewed by Richard Longstreth

Architecture as Icon: Perception and Representation of Architecture in Byzantine Art; Reviewed by Robert Ousterhout

Books

From Bauhaus to Ecohouse: A History of Ecological Design, by Peder Anker; Reviewed by Kim Tanzer

Bomarzo: il Sacro Bosco, edited by Sabine Frommel, with the collaboration of Andrea Alessi; Reviewed by Claudia Lazzaro
The *Torana* in Indian and Southeast Asian Architecture, *by Parul Pandya Dhar*; 
**reviewed by Michael W. Meister**

Objects of Translation: Material Culture and Medieval “Hindu-Muslim” Encounter,  
*by Finbarr B. Flood*; **reviewed by James L. Wescoat Jr.**

God’s Architect: Pugin and the Building of Romantic Britain, *by Rosemary Hill*;  
**reviewed by Peter Blundell Jones**

Pythagoras and Renaissance Europe: Finding Heaven, *by Christiane L. Jooit-Gaugier*;  
**reviewed by Christine Smith**

The Sultan Hasan Complex in Cairo 1357–1364: A Case Study in the Formation of Mamluk Style, *by Abdallah Kabil*; **reviewed by Nasser Rabbat**

Seaway to the Future: American Social Visions and the Construction of the Panama Canal,  
*by Alexander Missal*; The Canal Builders: Making America’s Empire at the Panama Canal,  
*by Julie Greene*; **reviewed by Robert J. Kapsch**

Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937–69,  
*by Eric Mumford*; **reviewed by Jayne Merkel**

Adolf Loos—dílo včeských zemích/Adolf Loos—Works in the Czech Lands,  
*by Maria Szadkowska, Leslie Van Duzer, and Dagmar Černoušková*; Junge Meister:  
Architekten aus der Schule Otto Wagners in Mähren und Schlesien, *by Jindřich Vybíral*;  
**reviewed by Christopher Long**

Another City: Urban Life and Urban Spaces in the New American Republic,  
*by Dell Upton*; **reviewed by Mona Domosh**

Long Island Landscapes and the Women Who Designed Them, *by Cynthia Zaitzeczsky*;  
Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century, *by Thaisa Way*; **reviewed by Carol Grove**

**Multimedia**

132  **Introduction**  
*Beatriz Colomina*

El Cerrito (DVD), *directed by Juan Andrés Bello*; Maison Tropicale (DVD), *directed by Manthia Diawara*; **reviewed by Carola Barrios**

Arquia/documental (series of documentary DVDs); **reviewed by Blanca Lleó**

138  **Letter to the Editor**
Filarete’s *Libro Architettonico*, written in Milan between 1460 and 1464/66, calls for a rebirth of antiquity. This is conventionally interpreted as a appeal for the emulation of Roman (or Greek) architecture, but Berthold Hub shows that Filarete’s designs have noticeable elements in common with the architecture of the Near and Far East. The *Libro* locates the ideal buildings it describes in “India” and repeatedly mentions Egypt as being the place of origin of all architecture and as the model to be imitated. *Filarete and the East: The Renaissance of a Prisca Architectura* provides evidence of Filarete’s familiarity with the Orient and subjects his designs to detailed comparison with buildings from India and Turkey. The author argues that Filarete was aiming to revive a *prisca architecture*, analogous to the efforts of humanist contemporaries who were searching for ever-older and more venerable evidence of an original truth, a *prisca theologia*.

Joy in the Act of Drawing: Maybeck’s Palace of Fine Arts focuses on Bernard Maybeck’s working drawings for the surviving fragment of the 1915 Panama-Pacific International Exposition in San Francisco. Because it was originally designed as a temporary structure, it has been dismissed by some critics as the roughly detailed product of a speedy production process. However, Alexander Ortenberg shows that the working drawings were carefully produced in accordance with the professional standards of American Beaux-Arts architecture. What appear to be crude details were the product of thoughtful study, in which the charcoal of the earlier sketches was translated into the hard ink line of working drawings. Exploiting the liveliness of the drawing medium, Maybeck invented architectural details that preserved the freshness of his initial sketches and helped to define the theatrical character of the building.

Several important episodes in the early history of mass housing in America are the subject of “In the Nature of a Clinic”: The Design of Early Public Housing in St. Louis. In the late 1920s housing and reform advocates coalesced out of the strong St. Louis settlement house to push for slum clearance and large-scale home building for the working class. Their first achievement, Joseph Heathcott reports, was Neighborhood Gardens, completed in 1934 with funding from the Public Works Administration. Modern in architectural design and segregated in social plan, the project established a model for the larger undertakings inspired by the landmark 1937 Housing Act. By World War II, housing advocates and officials in St. Louis had created prototypes of a new urban form that would shape postwar activities, including the notorious Pruitt-Igoe.

During the last weeks of his practice, Frederick Law Olmsted, Sr., wrote that the future of his firm depended on developing an appropriate landscape style for the arid West. Christine Edstrom O’Hara tells how his sons’ firm, Olmsted Brothers, set out to reach that goal in their unbuilt proposal for the 1915 San Diego Panama-California Exposition, in what is now Balboa Park. The *Panama-California Exposition, San Diego, 1915: The Olmsted Brothers’ Ecological Park Typology* is the story of their innovative embrace of regionalist aesthetics and a respect for local ecology, topography, and weather. The ideals of their design, however, were not taken up by their clients. The Olmsted firm was fired, and the fairgrounds that welcomed visitors to San Diego in 1915 had architecture that was more appropriate to large cities and a landscape better suited to a wet climate.