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## In This Issue

Filarete's *Libro Architetonico*, written in Milan between 1460 and 1464/66, calls for a rebirth of antiquity. This is conventionally interpreted as an 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 architectura*, 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.

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.

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.