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In This Issue

This issue reintroduces an old feature of *JSAH*—short writings on topical subjects to appear under the heading “Field Notes.” From the inception of the journal, the editors recognized the important link between historical research and current affairs. When the journal began publication in 1941, it included a column “In Monumentum Memoriam” that chronicled the damage to historical monuments caused by the ongoing world war. The journal also advanced the cause of historical preservation before legal protections were established and cheered in 1948 when Congress considered legislation to establish the National Trust. Soon thereafter “American Notes” became a regular feature of *JSAH*. Writing in the October 1950 issue, Charles E. Peterson explained the purpose of this new section of the journal: to meet “the need for a better grasp of the concrete problems of preservation, which is bound to arise in the wake of an increased awareness of the American architectural tradition, signaled . . . by the enactment of the National Trust Act.” The short pieces Peterson published on a wide range of historic American buildings contributed to a growing appreciation of the nation’s built heritage and served as a resource for the emerging profession of historical preservation in the United States.

We have a stake in the present not only as citizens but also as scholars. However obvious, this point requires reaffirmation because, in the name of professional rigor, we have tended to sideline our engagement in current affairs, which has mostly disappeared from the pages of *JSAH*. It is well recognized that contemporary concerns influence historical research; indeed, we take it as a badge of professional self-awareness to acknowledge how current issues, say gender equality or globalization, shape research agendas. But the reverse dynamic is less often recognized or valorized, namely the notion that a historian’s knowledge and mode of thought afford a valuable analytic perspective on the present.

This perspective is especially pertinent in the fields *JSAH* serves. While our scholarship may target moments of creation and use in the distant past, our subject matter—historic buildings and landscapes, structures and streets—dwell in the present. Past and present constantly interact in the built environment; the hazards and opportunities of tourism, historic preservation, adaptive reuse, war, commercial development—in short, the tides of change—are woven into our studies. The imperative is not to be guardians of cultural treasures and denounce change, but to participate in important debates about contemporary culture and policies affecting our subjects and societies.

JSAH seeks to offer a platform for reflections, news, and notes on topical subjects where current developments intersect our historical domain. **Stephen Rustow’s** piece in this issue, **Scenography and Structural Theatrics: Urban, Foster, and the Hearst Tower**, considers the relationship of a landmark in New York City and a new skyscraper addition. For future issues, I invite short commentaries on additions and renovations of monuments, their adaptive reuse, preservation strategies, uses of architectural history in contemporary discourse and developments, and public policies that impact our field of study, to mention a few possible topics.

This department has been dubbed “Field Notes” to convey a sense of immediacy and provisional thinking, and to acknowledge the distinction between these short, more informal pieces and the polished scholarly articles that are the mainstay and heart of *JSAH*. I hope that “Field Notes” will allow the core scholarly community of *JSAH* to share expertise that touches on current matters and bring into relief our engagement in contemporary architecture, urbanism, and related concerns while encouraging dialogue with colleagues from allied fields and endeavors—architectural design, planning, preservation, criticism, archaeology—whom *JSAH* also hopes to involve.

The Viennese court architect Johann Bernhard Fischer von Erlach's *Entwurff einer historischen Architectur* (1721) is the first published survey of the history of architecture. Despite its importance, we know surprisingly little about its development and early history. **Kristoffer Neville** investigates this blank period and establishes connections between Fischer and the Tessin family. **The Early Reception of Fischer von Erlach's *Entwurff einer historischen Architectur*** shows that Carl Gustaf Tessin, the son of the Stockholm court architect Nicodemus Tessin the Younger, visited Vienna in 1718 and saw the work in progress. Fischer's collaborator Carl Gustaf Heraeus sent an advance copy of the *Entwurff* to the Tessins, making them the first people outside of Fischer's circle to see it. While other architects in the eighteenth century mined the work primarily for its inventions, Tessin the Younger reformulated Fischer's historical structure in his own project for a church in St. Petersburg, drawing from the conceptual aspects of the book.

Alison McQueen examines the intersection of design, social reform, and women's status in her study of a philanthropic institution founded by Empress Eugénie, the wife of Napoléon III, in mid-nineteenth-century France. **Women and Social Innovation during the Second Empire: Empress Eugénie's Patronage of the Fondation Eugène Napoléon** highlights Eugénie's ambitious social vision and her tense relationship with architect Jakob Ignaz Hittorff. McQueen reevaluates Baron Haussmann's disparaging dismissal of the building as the "House of the Necklace" and examines Hittorff's drawings, correspondence, and an unusual, previously unconsidered study for the interior decoration of the Fondation's chapel. McQueen concludes that Hittorff and Eugénie's collaboration on the Fondation was significant for the formation of an imperial identity and the empress's dedicated promotion of women's access to public resources.

Illuminating the Glass Box: The Lighting Designs of Richard Kelly addresses the relationship between the emerging profession of lighting design and the experience and promotion of modern architecture in the United States during the postwar era. Focusing on the collaborative design process developed between Philip Johnson, Ludwig Mies van der Rohe, and Richard Kelly, a prominent mid-century lighting designer, **Margaret Maile Petty** revisits the Glass House, 860–880 Lake Shore Drive Apartments, and the Seagram Building to consider the importance of lighting design in the realization and performance of these iconic structures. Tapping into Kelly's personal papers among other sources, she stresses the crucial role of lighting design in the realization of key modernist ideals, including transparency of the glass curtain wall, articulation of structure, and luminous architecture. Maile Petty enlists Kelly's work to argue for the inclusion of lighting design in the history of modern architecture.

Jorge Otero-Pailos considers the work of Christian Norberg-Schulz, one of the most influential architectural theorists of the 1960s and 1970s and a key interpreter of phenomenology for architectural audiences. **Photo[history]graphy: Christian Norberg-Schulz's Demotion of Textual History** focuses on *Intentions in Architecture* (1963), *Existence, Space and Architecture* (1971), and *Genius Loci: Towards a Phenomenology of Architecture* (1979). In these three pivotal texts, Norberg-Schulz put forth the polemical idea that architectural history can be grasped more truthfully in images than in words. He developed a new type of history book in which the pictures were not mere illustrations to the text but alternate narratives. His photo-essays presented the history of architecture as the recurrence of visual patterns from which he thought all "original" architecture emerged. The resulting photo[history]graphy, Otero-Pailos concludes, was antihistorical.