development and prosperity. As such, they were frequently mentioned in exhortations on civic virtue and pride and went far to sanctify growing cities. As such, the temple that the world is re-sanctified by virtue of religious belief within a changing world. Quoting Mircea Eliade, Buggeln points out that “it is by virtue of the religious practices themselves, which are in turn given eloquent witness by the material culture of church architecture and artifact.

While Buggeln’s cultural history approach leaves a few categories of inquiry underexamined—her discussion of Congregationalist theology, for instance, successfully links the sentimental ideas of piety to the New Divinity revivals but does not discuss whether or why more orthodox congregations also adopted the new buildings—her marshaling of the material evidence for the integration of the sentimental into church offers a significant new reading of early-nineteenth-century Calvinist religious practice. In the end, just as these churches reassured nineteenth-century evangelicals that religion and the expanding material world could be aligned—that “God loves a proper and genteel consumer” (237)—they continued to reassure twentieth-century consumers that no inherent contradiction existed between religion and materialism.

Clearly, the import of Temples of Grace extends well beyond that of a simple inquiry into regional vernacular architecture. Well-written and accessible, Buggeln’s interdisciplinary examination offers valuable information and approaches to scholars and students of architecture, religion, and culture. Its emphasis on material culture leads to new questions while providing textual evidence of ideas, thereby offering a valuable contribution to the ongoing repositioning of religious buildings within cultural studies.

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Alison K. Hoagland and Kenneth A. Breisch
Constructing Image, Identity, and Place
Perspectives in Vernacular Architecture 9
Knoxville: University of Tennessee Press, 2003, xvi + 292 pp., 158 b/w. illus. $30 (paper), ISBN 1-57233-219-0

In 1980, North American vernacular architecture scholars first gathered to form the Vernacular Architecture Forum (VAF). Since then, the scholarly and professional group has met yearly to inspect buildings and share research. Roughly every other year, the VAF publishes a select number of revised papers from the meetings in the Perspectives in Vernacular Architecture series. The ninth such undertaking, Constructing Image, Identity, and Place, edited by Alison K. Hoagland and Kenneth A. Breisch, aptly represents the breadth of vernacular architecture scholarship in the United States today.

More than other volumes in the Perspectives series, Constructing Image, Identity, and Place reflects the regional emphasis of the meetings it represents: Annapolis, Maryland, in 1998 and Columbus, Georgia, in 1999. Over half of the seventeen essays address Chesapeake or Deep South topics. One of the delightful outcomes of the emphasis on the Chesapeake, long a hearth area for vernacular architecture scholarship, is that the volume combines the voices of scholars new to the field with those of VAF stalwarts such as Willie Graham, Carl Lounsbury, and especially Camille Wells, who served as the first editor of the Perspectives series. The four essays addressing colonial Chesapeake architecture significantly refine our notion of this region and should be required reading for scholars who have not updated their knowledge of the Chesapeake since the landmark article by Cary Carson et al., “Impermanent Architecture in the Southern Colonies” (Winterthur Portfolio 16, nos. 2/3, 1981), or Dell Upton’s masterful Holy Things and Profane: Anglican Parish Churches in Colonial Virginia (Cambridge, Mass., 1986). Lest outsiders to this area of scholarship think vernacular architecture scholars consider only the colonial era, however, well over half the essays in Constructing Image, Identity, and Place focus on the built environment of the twentieth century.

Hoagland and Breisch organize the volume not by period, region, or building type, but, as the title implies, by the themes of image, identity, and place. Of these, Image is the most coherent, proceeding from Wells’s delightful consideration of eighteenth-century generational and family conflict in tidewater Virginia to William Littman’s insightful study of factory tours and Jessica Sewell’s fascinating account of California suffragists’ use of downtown shopping districts as arenas of political persuasion. The themes of the other two sections are a bit more forced, although the organizational scheme makes for some interesting juxtapositions. The final section, the amorphous Place, brackets two well-matched essays on impermanent architecture in the Chesapeake with four texts on the built environment of the automobile age. The latter includes another pair of essays by Timothy Davis and Kathleen LeFrank on parkways, as well as considerations of drive-in theaters and of an early enclosed shopping mall. Davis’s sophisticated consideration of the history of the American parkway merits special attention, especially for its acknowledgement of the problems of rigid constructs that separate our definitions of elite and vernacular building.

Unlike previous editors of Perspectives, Hoagland and Breisch do not attempt to define vernacular architecture, instead referring readers to former editors’ introductions and letting the essays speak to the breadth of the scholarship. While a considerable range of opinion exists among vernacular architecture scholars about the desirability of limited or expanded definitions, this volume supports...
the latter. Hoagland and Breisch note the special interest within the discipline in the social functions of building and suggest that "intensive fieldwork often lies at the heart of the investigation" (xiii). While indisputably true, this statement leaves open the question of what constitutes appropriate fieldwork in vernacular architecture. In the past, one camp of scholars strongly argued that the intensive examination of the physical artifact lay at the heart of the endeavor, but the essays in this book belie that view. While some of the authors, such as Wells, move deftly from written sources to the evidence of the buildings themselves, a large number of the essays rely primarily on the traditional written sources of social history. However, other approaches emerge. The article on impermanent architecture in Providence, Maryland, written by Jason D. Moser, Al Luckenback, Sherri M. Marsh, and Donna Ware, relies largely on the evidence of archaeology, while at least one text, Jennifer Nardone's essay on julep joints in the Delta, can be described as ethnographic, a methodology relatively neglected in North American vernacular architecture scholarship. At least three other essays—Mark Reinberger's consideration of the architecture of sharecropping, Robert Blythe's article on mill villages, and Shannon Bell's study of drive-in theaters—also make use of oral testimony. Despite the strengths of these articles, the authors make relatively little use of the words of the interviewees, extracting content rather than offering the reader primary testimony.

Despite the 158 reproductions, Constructing Image, Identity, and Place falls short of the description "richly illustrated." Although line drawings and maps typically are well presented, the recent volumes of Perspectives shrink most photographs to a minimal size. Understandably, the VAF and the University of Tennessee Press wish to keep costs reasonable, but some readers may prefer fewer photographs reproduced at a size that respects the evidence they contain.

Now nearing its twenty-fifth year, the VAF is addressing the future of the Perspectives series. One stumbling block has always been the relatively long period of time between the presentation of papers and their publication. Members of the forum also express concern that the volumes contain only essays from the meetings, despite the fact that the series is the sole venue for North American vernacular architecture scholarship. The perceived need for change, however, does not detract from the fact that the series, taken as a whole, provides a marvelous chronicle of the growth and maturation of vernacular architecture research in the U.S. and Canada. Editors Hoagland and Breisch, and all the contributing authors, are to be congratulated on adding an important volume to this landmark series.

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Kenneth Frampton
Labour, Work and Architecture: Collected Essays on Architecture and Design

Over the past four decades, Kenneth Frampton has been one of the most influential architectural theorists, historians, and critics. His prodigious output of books, articles, and reviews treats a wide range of geographies and building types even while his scholarship has focused unambiguously on the question of modernity and the avant-garde in the last century. Many of his most important texts, as well as a few never before published, have been selected for Labour, Work and Architecture, giving us the opportunity to assess the complexity and development of his thought from the 1960s to the present. Collectively, they are a tour de force displaying Frampton's subtle combination of intellectual history and architectural analysis, with which he argues for an uncompromising critical interpretation of the symbolic and utilitarian potential of built form.

From the beginning, Frampton's project has been overtly humanist, grounded in an explanation of architecture's potential to expand or compromise our political and social experience of the world. That agenda is signaled in the present volume through its dedication to the memory of Hannah Arendt and the importance Frampton places on her book The Human Condition (Chicago, 1958). His essay on Arendt's philosophy, "The Status of Man and the Status of His Objects" (1979), takes pride of place as the first in the collection. Taking Arendt's characterization of labor as essentially natural and related to biological processes, and work as fundamentally artificial in that it produces the world of things and the borders in which individual life occurs, Frampton explores these ideas as categories that are easily recognizable in the dual meaning of the term "architecture." On the one hand, architecture is the field of building as a process, continuous and unending like life itself. On the other, it is an art of constructing specific buildings that are useful to human agents. Frampton argues that the modern world has seen the shift in the balance between work and labor tipped toward a society that builds and lives profoundly in the shadow of alienation. In the modern world of consumption and faith in technology, the sphere of objects dominates to the point that individuals are subject to the ever-changing and impermanent world of the commodity, architectural and otherwise. Such a social condition replaces individual political action with anonymous bureaucracy, polis with privatization, culture with the production of kitsch or the celebration of technology for its own sake. While akin here to Karl Marx in his early writings on work and labor, Frampton and Arendt part company from him in their rejection of his allegiance to industrialization and to the machine as a potentially progressive and liberating force. Instead, they regard the individual, or rather the agent working with other agents, as holding the potential to regain the polis and restore the balance between work and labor. This formulation allows for consideration of "the dependency of political power on its social and physical constitution, that is to say, on its derivation from the living proximity of men and from the physical manifestation of their public being in built form. For architecture at