

genius that god gave all of mankind; and jazz music was just a primitive reiteration of the modernity that was suffused in all of the northern hemisphere, where white men modernized the world of art and architecture. It is no surprise that cross-over figures such as Josephine Baker fascinated both men as she came to represent the pinnacle of both the primitive and the modern subject in contemporary society. Loos created an unsolicited voyeuristic house for Baker and Le Corbusier claimed to have slept with her on an ocean cruise. Perhaps Baker's choice to house herself within a French chateau validated these men's perceptions of her as less than modern in twentieth century terms.

And so, we must rebound to Johnson and Hitchcock's argument about ornament and its potential role in the future of modern architecture. When they invented the argument that the international style would eliminate the wrong kind of ornament from architecture, they were inveighing against the type of ornament that modern society has always tried to disabuse social minorities of producing. One immediately thinks of the zoot suits worn by Cab Calloway, or the daring mix of patterns adorned by the Black dandies of the 1920s and 30s. The austere, minimal, and enlightened aesthetic of the international style was racially coded as a visual representation of European chic and sophistication. And these characteristics was not merely one of imitation, but a visual sign of the future trajectory of the developed world. The literal function of modern architectural aesthetics was to cure people of color of their 'poor taste'. If they could not arrive upon these standards on their own, then they must learn to emulate them as outlined by a scientific study of the modern masters.

The daring visual aesthetic of African American music, literature, art, fashion, and other elements of its expressive and material culture operate a visual sign of a collective resistance to the denigrating categorization of their way of life as being in any way primitive. Black life is modern life; it simply exists on a different register than the social preoccupations of European settler culture. It is a moral obligation to recognize this fact and to critique the ways that architectural discourses have reductively categorized Blackness, only to whitewash this visual coding as a universal