

# VI

## A SECOND PRINCIPLE

### *Concerning Inclusion*

When one looks back upon the historical legacies of the international style, it is possible to identify the negative costs associated with the pan-European pedigree of the movement and the exclusively aesthetic criterion for excellence outlined in the 1932 exhibit at the Museum of Modern Art. Despite the fact that this style was sold as a universal approach to designing in any context, one finds a marked disparity in the groups that benefited most from its use in the twentieth century. These costs accrued during the broad dissemination of this style in the United States and then again later in the disproportionate ways that its “modern masters” continue to preoccupy the general public’s imagination to the detriment of equally talented, but decidedly “minor”