



of telling this story through the lenses of placemaking, wherein multiple social groups employed the tools of the modern world to extend their realm of social praxis--a definition that retains the exclusivity of aesthetic tenets for a cultural avant-garde while building the foundation for the acceptance of other movements—we judge all buildings by the single lens of analysis put forward by figures such as Johnson and Hitchcock. Even in the wake of new revisionist histories of modern architecture that finally acknowledge the postcolonial and countercultural legacies of the movement, which in turn have had the positive effect of finally incorporating numerous projects by women, people of color, and sexual minorities on the official roster of local and national preservation lists around the country, these new arrivals must compete for attention against the still popular narratives established in the 1920s and 30s. Like the continual legacies of racially exclusive insurance redlining and urban renewal that were deemed illegal by mid-century, we perpetually languish under the influence of institutional practices made by yesterday's stars.

In their search for an industrial vernacular style, international style theorists