



actors on the built environment. The overrepresentation of its central figures has real consequences, from the amount of money that is dedicated to preserving historical spaces to the misinformation that “modern architecture” is principally an aesthetic movement led, almost just as exclusively by people from the European diaspora; as if modernisms cannot be found in postcolonial territories, let alone as countercultural movements that pushed against European and Euroamerican modernisms before the advent of postmodernism in the 1970s and 80s..

One of the clearest examples of the disparities created by Johnson and Hitchcock’s polemical definition of modern architecture is monetary. This inequality is most evident in a situation, which has now become a commonplace,