

01:03:13 Bryan Clark Green: Questions? You may either place your question in the chat, or use the raise hand feature, and we will bring you up to ask your question.

01:14:19 Leila Saboori: How should we deal with the negative perception associated with the preservation of non-iconic modern architecture?

01:20:53 darcokahle: I can address an example from my native country Croatia. An earthquake shook the baroque city of Petrinja at the end of December 2020. Most of houses there built in 18th and 19th century were heavily damaged, but the warehouse building, built in middle 1980s at Petrinja's central square in mixed brutalist-postmodern style survived, yet with one concrete column affected by earthquake. Soon there were sent ad-hoc evaluation task forces, membered by colleagues architects and structural engineers. One of them gave the red mark (not for use) to the warehouse because of that column. Soon the mayor, eager to rebuild the city in "18th century" style demanded that the postmodern structure be razed and it was torn down, in spite of protests of colleagues architects, the designer of the warehouse included. My remark is, that all structures affected in a natural catastrophe should be carefully reexamined and not torn down because a short examination.

01:31:30 Alexis Cohen: Thanks to the organizers for hosting this session and to the panelists. In considering Bryan's earlier comment on the responsibility of preservationists and picking up on the concept of context, keen to hear thoughts on the interplay of architectural preservation and the practice of urban planning as planning is often the arena where issues of social equity play out (e.g. transit, affordable housing, provision of public space). In Toronto, for example, there is often a tension between the preservation of fabric buildings (because they have contextual value) and meeting planning policy objectives, including provision of housing.

01:36:53 Simona SALVO: I very much appreciated Deborah Slaton's delicate words. According to the Italian Theory of Restoration, namely to Cesare Brandi, patina is a layer added by time or by the artists intention to put the fabric in the background and let the artisticity of the artifact come out. Perhaps graffiti may be judged critically as artworks themselves or witnesses of a historical event, and not considered as patina.

01:38:12 Leila Saboori: Thanks David!

01:49:38 Deborah Slaton: Regarding the previous comment from Alexis, Michael McClelland's books on concrete architecture in Toronto provide a very interesting perspective.

01:50:05 Susan Appel: Thank you for this informative session. I've found it thoughtful and gives me issues to contemplate, even from the perspective of local preservation efforts with largely quite ordinary buildings and neighborhoods.

01:55:06 Alexis Cohen: Thank you Anthony, for your response, and Deborah for your suggestion. I work closely with Michael McClelland at E.R.A. Architects! Agree there is a need to better understand neighbourhood contexts (informed by community perspectives that account for issues beyond aesthetics) and to use this to inform the liveability of new buildings.

01:58:01 Victoria Young: Thank you all!

01:58:09 GAIL's iPhone: It strikes me that the claims or “underrepresented groups” to have our histories acknowledged at historic places needs to address the fundamental rights we attach to property ownership. If redress means anything perhaps we need to re-examine this notion

01:58:16 Mehdi Ghafouri: I would suggest the growing disconnection/disinterest of societies from their physical built environment???

01:59:00 Christopher Kirbabas: <https://www.sah.org/about-sah/advocacy/preservation-advocacy>

01:59:15 Bryan Clark Green: Thank you!

01:59:25 Bryan Clark Green: [bryancgreen@gmail.com](mailto:bryancgreen@gmail.com)

01:59:42 David's iPad: Thanks to everyone, Maureen Meister

01:59:47 Shelley Smith: Yes, Mehdi!