

**Audio 1103057387 Maintainers
Who Cares**

Speaker: A couple minutes to get everyone settled. And if you want to let people in Liliana. Yeah, I think it's time I'm gonna mute now.

Rheanna Chen: Welcome to Who Cares, everyone. It's a pleasure to have you here. Do you care? I definitely do. We're going to explore today a conversation about the value of repair and maintenance from fixing bikes to build and upkeep. But those who are on time well done, and I'm going to ask you if in the chat, you can share where you're from, what time is it over by you and what do you do? So again, let's know who's in our community today. We're so happy to have you here.

So again, a warm welcome for those who are arriving. Um, you've made it. And if you can share in the chat where you're coming from, what you do, however you identify that and what time it might be. For some of you it might be late in the evening, you might have just had breakfast. So let us know. It's becoming a very versatile group. There's someone from Iowa, wonderful Austin, someone is having their lunch. So again, get comfortable as we're about to start. For those of you maybe it's a good chair, maybe it's a snack, maybe it's a cup of tea or a coffee. We're going to begin shortly.

Speaker: What do you think Rheanna should we get started?

Rheanna Chen: Let's go ahead. Wonderful. Okay. So welcome, everyone to Who Cares. Does a tear in your shirt mean the end of its use. Can a rusty bike be reborn again? And how can you care for the worn floor in your own home or the land your house is built on? And how does it all connect? So I'm Rheanna. I'm a Maintainers Movement fellow this year. For some of you who may already know the Maintainers let me tell you a little bit. We focus on maintaining self and society through reflection research and advocacy. We're a Global Research Network. So we explore a myriad forms of labor and expertise that sustain our human built world. So you're in the right place if this interests you. We are part of a fellowship that's year long. With fellows whose maintenance repair and care work have substantial connections to the environment. We work a lot on advancing equitable maintenance and repair policies having meaningful experiences and conversations like this. So it really is a pleasure to have everyone gathered today for this new (inaudible 04:02). And I'm really excited because I have an inspiring and dynamic duo that I'm lucky to be able to call our fellowship maintenance, maintenance fellows. So I have Sam and Leila. So one at a time, I'm going to introduce Leila Behjat. She is a creative solution finder with a high sense of design and aesthetics, with a Diplom-Ingenieur, a master's in architecture from Hafencity Universitaet in Hamburg, Germany. She has worked globally in the fields of interior and lighting design on both residential and commercial projects. In recent years, she has focused on renovation with healthier building materials. And her current role as a speaker, as a senior research at Healthy Materials Lab at Parsons School of Design deepens her motivation to contribute to creating spaces that are healthier and joyful to humans and the planet as a whole. So again, Leila if you could just wave to everyone so they know who you are. She'll come on shortly. And her partner in crime in the world of design, they're really incredible is Sam Bennett. And she's an active ethnographer, maker and designer who believes in slow research

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that minimally impacts our planet and advocates for human well-being. You can find her investigating people's relationships to objects in the domestic space making with mycelium and discarded materials. Yes, you heard mycelium and co-running Repair Shop. She's a senior researcher at Healthy Materials Lab, and also teaches at Parsons School of Design, Pratt Institute and New Jersey Institute of Technology in Interior Design and Industrial Design departments. That sounds like a mouthful. But all in a nutshell, that just means they're extraordinary human beings. So everyone who's here, it's a full room, they're ready to start. So I hope you're as excited as I am. But let's get right to it. This is the second event in our Maintainer's Fellowship Event 2022. So, so handing it over to Sam and Leila, enjoy the ride, everyone.

Sam Bennett: Thank you so much for Rheanna. That was beautiful. I just want to say, one, there's construction happening down below me in my apartment right now, so it's very timely. And I am also a little nervous. So I just want to thank Rheanna for the introduction and just being an uplifting collaborator and to thank the Maintainers Movement Fellowship for giving us the time to explore our ideas of maintenance. This year, Leila and I have been grappling with the role of repair and upkeep and their perceived value and real financial cost within the built environment. It's not news that we are in a climate crisis and the construction industry's role only exasperates this. We, and I'm thinking about this as the collective global whole, believe we must shift our priorities by embracing the existing, caring for what we have already created, while celebrating its beauty and as it ages and evolves. So today, we are bringing together four inspiring people to share their stories of care. We hope these conversations plant seeds, make connections and motivate us all to do better.

Leila: Thanks, Sam. So I have the great pleasure of introducing our four panelists and Sam and I, we decided we want to do it in a way how you know, we have come to appreciate and cherish these four people. So with us we have Sequoyah Hunter- Cuyjet. Would you mind waving for a brief moment to Sequoyah? Thank you. We met through the work with a design studio, Determined By Design where she is the Vice President, and very pivotal. And Sequoyah, we keep learning from your sharpened eye on how design influences the story society tells and cultivates culture. So thank you for being with us. Then we have Catherine Murphy, whom we have the pleasure of working with at Parson's Health and Materials Lab. And Catherine, your diligence and care in making and mending and in the way you see inherent potential of materials in their healthiest form is something that always inspires us. So it's so fantastic to have you here. And then Betty Rexrode. She's the founder of the architecture practice Rexrode Chirigos. And she had both Sam and me kind of star struck when we got to listen to a talk she gave in 2020. And, and Betty your determination and your curious courage for a wholesome built environment in New York City is something we definitely deeply admire. So it's fantastic to have you here.

Betty Rexrode: Thank you.

Leila: And finally, Damon Strub. An architect practicing adaptive reuse in buildings who turned his wrenching zeal as you call it, Damon into his daily work by starting the bicycle shop Nomad Cycle. And Damon, your maker path of excellence and witnessing your work of restoring bikes just keeps raising our awe and respect day by day, so it's phenomenal to have you here. Thank you. So with that, Damon, the floor is yours.

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Damon: Okay, let me see if I get the screen going here. So, I started Nomad Cycle back in 2014. And originally it was a regular bike shop with the showroom and new bikes and helmets and accessories and stuff. But that didn't work out very well financially. So over time, we evolved to be a service only shop, and to work out of a tarpaper shack behind a grocery store in Woodside, Queens. So here's a couple of images of the shop. I think there are four things that we do that relate to today's conversation about maintaining. So the first is we build custom bikes that are made out of some new but mostly salvaged parts from existing bicycles. So we'll take a older high performance road bike or a mountain bike that's no longer valued for its original purpose, and reconfigure it to be a new high performance commuter bike. So for example, this is a 25 year old Litespeed or LeMond rather mountain bike that in its day was as good a bike as could be had. But the owner didn't want it anymore didn't serve a purpose. So they gave it to us. Then a customer, Hillary came to us, and asked us to build her a bike that looked like an old American cruiser bike from the 50's but that was light enough she could carry it up the stairs. So we converted that mountain bike to look like this picture here where you would never know what its origin was. But most of the parts in this bike are used; had previously used parts. So we created one of a kind, handcrafted made to order bike that has a much lower environmental and social impact than would buying a new bike that was made in China and shipped over here. I've done I don't know at least 200 bikes like this in the last eight years. There's a few other similar bikes. These are all made out of salvage parts. To the second thing we do is we restore vintage bikes. Some of the times I'll buy a bike from a customer or from a swap meet and restore it myself. But more often, someone will bring a bike to us and ask us to restore it back to original condition. And often they have great backstories you know. It belonged to the customer's mom, and she rode it through the Rocky Mountains in 62, or whatever. But there's a great story. And it's nice to put them back. So, so Don brought this bike to us a couple of years ago, said his father bought it new in 1970. And now his father after 40 years of riding it no longer road and he wanted to restore it back to original condition for himself. So the first step we have to do on a restoration like this is figure out what the bike is, what's correct on it, and, and what parts have been changed over the years. So on that bike, we did the research. We figured out it was a 1962 Carlton, and all but about a dozen pieces were original. So we sourced the correct original pieces, usually off of eBay, and rebuilt the bike to look like this. So this bike is as it came from the factory, everything on it is from 1962 except the tires. And so Don is ready to ride it for another 40 years; it's as good as new. There's some few other examples of similar bikes. We've done a 75 Peugeot, 73 Raleigh, 1930's BSA track racer 1970s Tyler Chopper. The third thing we do is service and repair for customers. This is... the bulk of our work is this. We work on everything from you know 70 year old Schwinn's to brand new carbon fiber framed racing bikes with electric shifting and disc brakes. But the bulk of our work is just very pedestrian bikes that our customers ride every day and that need lots of service to keep them on the road. I think riding bicycles is very good for the rider and for the community at large. And I'm doing my little part to encourage bicycle riding by making maintaining your bicycle a little bit easier for my neighbors.

And then, so going back to that. You can't buy replacement parts for older bikes any longer. Parts for bikes more than five or 10 years old just don't exist on the market. So I have to buy large lots of random parts from bike shops that are closing or hobbyists that are retiring. So I'll buy, you know, boxes and boxes of parts, sort through them to get the parts that are useful so that I could maintain an older bike. So this is one, one haul from a antique bike auction. The fourth thing we do is we make furnishings out of salvaged bike parts. We take damaged frames and make these

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bar stools. We take damaged handlebars and make wall hanging bicycle racks. We make wind chimes, a few other things. And that's it. That's, that's my show. Thank you.

Rheanna Chen: Thank you. Wonderful. We have a question for the guests. So it's going to be when you purchase something regardless of size, do you consider how it will be maintained? Or how long it will last? So the poll is going to be shared. And we want to thank Damon so much for his enlightening talk. I've never seen barstools or wind chimes done. I wish I had a bicycle again. I think I'm going to find one. Wonderful, thanks for filling out the poll everyone. They're that coming in. Great. All right. And Liliana is gonna share the results. So just so you can see. There we go. 62% said yes. And 34% said sometimes very interested. Hand it back over.

Speaker: Catherine, I think whenever you're ready, you can start.

Catherine Murphy: Great. Thank you. Wow, it's such an honor to be here and, and with such a stellar group. I didn't know everybody on the panel before today, but I am totally captivated and impressed by what each of them bring to design. And thanks to Leila and Sam through Maintainers for inviting us along. So one of the greatest challenges you can send a person is to ask them to speak about their work in six minutes. And the bravest thing you can do is to attempt to respond, but here we are. So sharing background seems extravagant given the time, but my personal history is so intertwined with my work. And the process of making informs everything I do. I was born and brought up in rural Ireland, where this picture is from close to my home, where there's a very strong tradition of craft. And it's was everywhere. My undergraduate degree is in fine craft design, where I specialized in embroidery. And so it's second nature to me to reference the vocabulary of stitch and textiles in my interior design work. I talk about stitching and weaving. And when I think about things coming together, I first think about how they might come apart. And my final year show was an inverted interior. All the materials for that installation were reused. Because for me back then, and now, these materials were just so interesting. I didn't necessarily know their stories, but I knew that there were stories. This is a piece of work I did back then. It's made from a pillowcase. So stained it could almost stand up on its own. The reason I show this is that my relationship to and thinking on materials hasn't really changed in the last 20 years. Except for one thing. I'm very conscious of what I bring into a space and how it impacts people, the environment and their health. So we move and scale to the built environment. And we think about materials. And this might come to mind. But for me, I think of this, but also this.

I work only in renovation and I start my jobs with a couple of simple intentions. Each a (inaudible) for repair. I will reuse as much as I can especially toxics, which are ubiquitous in typical building materials. All buildings themselves are pretty toxic environments. So pretty 1974 the paint most likely had lead in it, and asbestos will be a given. And it also means that there would have been no plastics unless they were added in from the 1950's and 60's onwards. I reuse as much as I can of what is existing. I keep my palette simple and restrict the number of new materials brought into the space. A caveat with recycling is it's really hard in New York to recycle construction waste and almost impossible if what you have is poorly made or damaged. But we were able to salvage materials and make a drop off a big reuse, the wood beams that you saw on the earlier slide. Reinterpreting is where I can further flex my design skills. But I have to say I feel a real commitment to honoring the community with the project set and the previous life

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in the building. And I always leave room for the spaces to develop their own new fingerprint. So how am I doing my project? An adaptive reuse project in Greenpoint, Brooklyn. This is the building, this one to be exact, built in 1931. In a lively neighborhood of makers who worked in porcelain glass, and before them, it was a community of shipbuilders. The project will return to the communities making roots as it'll be home for a fabrication plant and the company office. Some of it's new and fingerprints will be because of these two areas where glass will pop up at night and it will become a beacon in and for the neighborhood. There is in excess of 5000 square feet of red brick that has been preserved and will be kept exposed, cleaned without chemicals and it will be left unsealed. So significant reduction in toxic products on the walls alone. The remaining walls will be painted with a lime washer lime paint, and lime the great repairer of environmental air. So no plasticizers zero VOCs, reducing as much as I can. Reuse is happening because of the building itself but also the wood joists. These giants at 16 by three will be cut down and repurposed as stair threads. And seven inch tongue and groove flooring will be reused for a wood partition. And the remediation happens here. And goodness knows what's on this wall. Lead, no doubt. So encapsulation is the key here, and sealed it will have a coat of lime wash so we can retain that brick texture. I won't lie to you and say that the work is easy. It's a lot more complicated and challenging than similar kind of similar structure newly built. This wall alone is out by six inches from the basement to the top of the mezzanine level that's only covering three floors. But for as much as it is hard work it's very rewarding. Each small win is in fact a triumph. And the goal is not to arrive at something perfect or near perfect but better can be more than good enough. So I'd like to end on some words, and not from an environmentalist or a designer, but a Dr. Atul Gawande. Arriving at meaningful solutions is an inevitably slow and difficult process. Nonetheless, what I saw was better is possible. It does not take a genius. It takes diligence. It takes moral clarity, it takes ingenuity. And above all, it takes a willingness to try. Thank you.

Rheanna Chen: Fantastic, Catherine. You did a great job at the six minutes a brave task. We're going to share the poll. I have two questions this time for our audience. First, have you worked or are you working on remodels? Second, on a potential or current project, how much material and products do you think that you can potentially reuse? So as you're filling that out, I just want to comment here that I really enjoyed the intention that you shared of reduce, reuse, recycle, remediate and reinterpret, especially those last two which I thought were unique, and how in these in the design we can honor community and this concept of the old and new fingerprint. And I like the saying of you know you reap what you sow. So it seems Catherine that you're putting a lot of hard work in so you're enjoying the fruits of your labor and seeing a project through until the end. So we appreciate what you're doing for your community and for society as a whole. All right, I see that the responses are coming in fast and furious. Okay, very interesting. Okay. All right. I think we can share the results now. And for the first question, hmm, interesting. It is a close cut. So 56% of you say yes to currently working on remodels. And then the second question 44% of you are currently believe that you could potentially reuse a lot of the materials and other products for your project. Okay, so without further ado, we're gonna hand it over to our third presenter. You have your six minutes, I know you're ready. So Sequoyah welcome to the stage.

Sequoyah Hunter-Cuyjet: Thank you. Again, my name is Sequoia Hunter-Cuyjet. And I'm actually a trained visual artist and anthropologist and sort of fell into design work. And now I

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have an incredible position where I get to work with really amazing and talented designers. And I get to work for a company that really puts empathy at the forefront of the design work that we do. When Sam and Leila approached me to speak about sort of being a Maintainer, I understand myself as a maintainer on a much smaller scale, in terms of being very conscious about my own consumptions. I'm constantly like upcycling with things in my life. And as well as being a collector of objects, because I find that they're very important to my grounding my understanding of place and sense and history. But when I started to sort of think through and a larger scope, and the majority of the work that Determined By Design does is new construction, and it's considered high density construction. And when I say high density, it's really referring to casinos and malls and hotels and multi-story buildings. And these are all projects that have a refresh or a renovation schedule. So it's designed to really have an expiration date, which is so deeply troubling sometimes as we think about as designers in this larger scale work, how to be maintainers. And to Sam's earlier point, that construction and demolition waste continue to be a serious environmental challenge. And I wanted to always sort of make sure that I situate myself in the work that we do at Determined By Design is that we understand that we are part of the solution to... that part of the problem with new construction we are attempting to be part of the solution in our actions. We try to design to inspire. We primarily design for affordable housing, which does not have a refresh and a renovation schedule. So we have to be very conscious and take a lot of care and quality in the design work that we do in order to give it the longevity that's required. So we're designing for the distance. And that means that we're putting people first. And there's some things that I wanted to sort of go through today about what that really means. And so there's this idea of care. We hope that the phases that we design are so beautiful that the people who call it their home take care of it. And part of maintenance is actually preventative actions and preventative care. When you give someone something that they feel proud of, we hope that that means that you will sort of take care of it as if it's something that's precious. Um, this is one of our affordable housing projects in Washington DC. And the photos that we're going to go through for, for each of these is from the same project. And part of our understanding of care is to make sure that we infuse images that are a reflection of the communities that we serve. And we also try to make sure that we are engaging with artisans as a part of helping to create and maintain an ecosystem where art is important.

And then quality, right? Spending time to resource materials and look at healthier materials, celebrating craftsmanship for furniture and artwork. It's important that we understand that the quality level is there and it's made by real people and real hands. Because we can't participate in the conspicuous consumption of fast furniture in our projects. Again, we don't have the luxury of having a refresh and a renovation cycle of 5, 7, 10, 15 years. Our designs and the objects that we put in it have to last. They have to maintain, and they have to be a good quality. We spend a lot of time to make sure that we're specifying things that are, you know, made of real materials, where we can so that these things do have the longevity, and it's about that preventative care in terms of maintaining. And then lastly, it's this idea of consciousness. You know, when we can we try to use our upcycle materials or companies that make upcycle product, or are trying to deviate some construction waste, turning it into something else. And again, as designers to sort of high density and new construction. These are ways in which we can support this ecosystem of smaller makers and maintainers. When we put quality products in our projects, they continue to provide less upkeep, but still must be maintained with a level of care, quality and compassion. And we also then push and educate our design team and our development partners on healthier material

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choices. In our sector of design work and affordable housing, like cost is very critical. But we can make conscious decisions about the things that we put into our projects and our designs. And here, again, is Capitol Vista, and it's an example of a product that takes the wood product that we've used. We use this on several parts of this project that is actually like reused, like end pieces of scrap wood from the lumber industry that's like created into a applied decorative finish. And again, our work is with the intent that this design sort of stays in place. And we don't sort of get bogged down by the, the trend of the next big trend of what's going to be timeless. We make sure that our interiors are layered with all the complexities of the way that we live, which is with a lot of stuff, a lot of things, a lot of texture, a lot of materiality. And so that's, that's sort of how we look at our role as maintainers and as designers, where we can take an active role at being conscious of the type of materials that we put in our projects in order to have them have longevity. And again, understanding that the industry that, that, and the market segment that we're in is really part of the larger problem. But we have to address it head on and that's how we can continue to support change and better decision making.

Rheanna Chen: Fantastic Sequoyah. Thanks for sharing your process. There are so many challenges and how do we embody quality, care and consciousness. You also use compassion in the industry. So as the audience knows, we have a question for you. So as Liliana shares in the question is on a scale of one to five, how comfortable do you feel maintaining and/or repairing your own home? One being least comfortable and five being most comfortable. I really liked your point Sequoyah of how the designs inspire the contrast between the expiring dates versus affordable housing and how you've been able to create connections along the boundaries. And again, the point of things being made by real people and hands, how do we support an ecosystem of smaller makers and maintainers? All right, so this poll, hmm, this is a tricky one coming in.

So when Liliana is ready to share. And thank you so much for all the questions so far. Again, if you have questions, you can put it into the chat and we will have Q&A later. So the results show in first we have 37% of you are less comfortable, interesting. And then, well, not a three but in between. Okay, so most of your feel a number three, kind of comfortable, we have more to learn. All right, so we're ready for our next speaker come. So we're gonna bring Betty on to the stage next. A warm welcome and thank you Sequoyah.

Betty Rexrode: Do I go ahead?

Speaker: Go on.

Speaker: Go for it.

Betty Rexrode: Hi, I'm Betty Rexrode, principal of Rexrode Chirigos Architects. And today I want to talk about how we can repair the damage that we've done to the environment. Each of us have small steps that have the ability to, to become together to collectively combat climate change and do so in a regenerative process. Today, I'm gonna give an overview of two of our projects underway. The sweet waters are where the saltwater of the ocean mixed with fresh waters. When clean, they're the most productive waters in the world. Those sweet waters occur both here in New York City and on the Great South Bay of Long Island.

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Let me see if I get my slides to work. I've always had a connection to the water, which is why I love New York and what leads us to Oak Island. The delicate marshes, ditches filled with ribbed muscles that clean the water and sustain creature creatures. They're also heavily damaged by nitrogen. While many keep... while many clear the land around their homes to keep the bugs away, we allowed the woolly landscape to take over with large shade trees that protect us from storms and decrease summer temperatures under the trees, leaving a rich understory for habitat. Empty shells used as mulch bleach in the sun the pathogens from, from the oysters before being returned to the waters to create new reefs for oyster habitat. Our raised bed for vegetables spills out into the landscape which is filled with asparagus, blueberry bushes, currents, beach plums, cherries, blackberries and herbs. Most people are surprised that there are three growing seasons in New York, April through November. These three seasons of planting obviously increased production, but they also by interplanting allows each season's growth to protect the next as they start to mature. These two photos taken last May as the greens were slightly out of control and gives you a sentence of a typical haul. Just for reference the garden is nine feet by 18 feet. And as everything gets used aside from what's eaten, it goes back into the garden having been composted. In addition to raising food on land, we also raise oysters through the Cornell Cooperative Extension. These start from the size of a pea, 1000 Oysters maturing yearly using 60 gallons of water a day and they're spat into the bay to help reestablish wild (inaudible) oysters. We now find them growing on our bulkhead and have convinced 18 neighbors to join us and hope to spread up to 100 households on the Barrier Islands to help change the, the water quality and to return wild oysters to the Great South Bay. All together with our collective family efforts, we as a family of four are able to produce 25% of the food we eat for the year. Returning back to New York City, the other sweet waters and the best way to experience the water, biking the bridges, hopefully on one of Damon's bikes. My initial study of bridging New York connected me to transportation alternatives and to the (inaudible) for people team, where we have become involved in this initiative to expand biking, improve the (inaudible) to bridges, clean the environment, and provide open spaces. Currently, our involvement is working on Trinity Park, which sits at the base of the Manhattan Bridge. It's a six acre city park and existence since the bridge was built in 1901, sliced up by the development of the BQE and access roads to the Manhattan Bridge. Currently, only one and a half acres of the six acre city park are available for public use. The rest as you can see at the top of the ramp here are separated by chain link fence and used by people to park their cars. Not only does this seem wrong, but the park contains beautiful trees and grasses. It also provides the ability to stitch back the connections between neighborhoods to benefit the communities and link the neighborhoods and boroughs. As a community of people, how can we all look at our own footprints and become the necessary stewards of the environment to consume less, increase efficiency, increase renewables, advocate for equity and communal benefits and encourage supportive policy? We can do that. Thank you.

Rheanna Chen: Betty, this one hit home as someone who lives in an island being close to the water and also planted oysters (inaudible) the future. I'm gonna hand it now to Sam and Leila. We're gonna go into the discussion and take us to the end.

Leila: Thank you, Rheanna. Thank you. Thank you, thank you. And thank you to you all four Damon, Betty, Catherine and Sequoyah. So we have some time left which is fantastic. We're, we're amazing time managers. So that's a gift in itself. While you're still free and invited to put more questions in the chat, Sam and I have prepared some because we're also very curious. And

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so we had the privilege of meeting the panelists earlier two weeks ago to kind of you know, get the our conversational ball rolling and in that when we chatted back then Sequoyah said my industry is the abuser. And so we would like to kick off the conversation by asking how do you grapple with the realities of convenience and cost within your roles as makers and designers and repairers?

Sequoyah Hunter-Cuyjet: I guess I will take that dead on.

Rheanna Chen: That would be great Sequoyah.

Sequoyah Hunter-Cuyjet: You know I think that you know it's been a interesting conversation to like Leila and Sam just generally in understanding what healthy means, right? And so in like healthy materials so. (Inaudible) as between the two. And so it's really about sort of understanding how like how I can advocate for one thing, knowing that it's going to affect something else. And, and constantly weighing those options is really I think the struggle that we will always be in.

Catherine Murphy: Yeah, I could just say to and just to jump on something Sequoyah mentioned when she was presented to about this idea of bringing in things that are healthier that are well-made. You know, one of the big and a very big and very sad revelation on this project that I'm working on is that I became face to face with the experience of trying to recycle material and it was almost impossible. You know, and a lot of it was because either it was, you know, there was poor quality pieces that were put in there that weren't of use that didn't have another value to anybody else. Or, you know, technology has changed, you know, so people only want (inaudible) as an example that, you know, are of a certain standard, which is understandable to, but then it's really, really reframes what we know about design for disassembly. But there was a lot of stuff that couldn't be reused as well, because if we just couldn't take it apart, you know. So I think it's just bringing in this amount of thinking that Sequoyah is talking about and the realization that, you know, or having certain goals about what you bring in. And it doesn't have to be in every part of the project. Each, each bit that you eat, every small, as I said, every kind of... every small win it's really a big triumph, because it's, it's for the life of the project and the people that are around it. So you know, it's just a, you know, it's a willingness to try and to do better. So I think that's the most important take away from me on that.

Sequoyah Hunter-Cuyjet: I was using I also think that there's, there's a shift that, that people are starting to embrace. But, you know, the American mentality is about consuming and consuming gross quantities. And how do you, how do you slow that down so that you can be more intentional in what you do. And, and that when you do something that not only is there a benefit, but maybe it has multiple benefits. And that not all of those benefits are something that you even initially think of but, but happened just out of the course of action.

Speaker: I want to just jump in here because we have a lot of questions from the audience. And one that was very popular was, are a lot of customers. This is for Damon, are a lot of customers coming in with E bikes these days. And what will happen to those in 10 years? And you might be on mute on your other phone. Damon, you might want to unmute yourself.

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Rheanna Chen: Not yet.

Speaker: I cannot. There we go.

Damon Strub: So, yeah, more and more people are coming in with electric bicycles. And so there's like, electric bicycles that are well made. But the majority of electric bicycles are garbage. They have no intention of being maintained. They're part of contemporary culture where you use it till it's done and you throw it in the trash. A lot of those bikes I don't work on because I've learned I work on one little thing and four other things break up the line. So I'll fix like a flat tire or something really basic on an electric bicycle, but I'm not in the electric bicycle business. And it's kind of typical of the way the machine works, right, is here's a bicycle, this elegant, efficient, low maintenance, low resource consuming product. And industry manages to come up with something else that turns it into something that is a consuming, you know, disposable product. So everything's always undone.

Betty Rexrode: Yeah, it's also useful to note that in New York City, most of New York is pretty flat. So why does everybody need electric bikes?

Speaker: Everybody use your legs.

Betty Rexrode: Yes.

Leila: Which kind of relates to this question of convenience and what, what role does that play in the conversation we're having? Links very well. I'm, I'm wondering whether I can throw one more question in the round unless the panelists you have a question for each other. I'll ask it and then we'll keep going from there. So also, in our earlier conversation, Betty had mentioned that everyone makes a dent, that is something. I, my remembrance is that we kind of all agreed with that. And so we would like to ask the panelists and also the audience to think about it, what do you hope to contribute as a maintainer in your work?

Speaker: I think that'd be great if people in the chat want to contribute to that.

Leila: Yeah, it'd be really interesting.

Catherine Murphy: I, if I can just say, while people are putting into the chat, I think one of the, the greatest things I can do, and it's, you know, and it's what you guys are doing here is having these conversations where people hear about it, that we're talking about it, and, you know, they, for better or worse, you know, I'm the, I'm the person on the site who she's going on about materials. So already that they, the contractors, and the subcontractors are checking themselves. But there is a, there's a conversation around it. And, and, and people do start to think then about how things are made. You know, I don't expect anybody else to do the research. I do. But it's I think it's really powerful, even just to have the conversation and to stop to think about, you know, what is going to happen with this? How is it made? How is it going to impact things? So I always get quite a smile when I have a contractor come back and say, you know, but it's only toxic in the use stage, or not in the use stage in the installation stage, and we protect ourselves. And it's like,

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okay, can you talk a little bit more about that. But and, you know, it is a development. And when, you know, it's not too long ago, and those, it was very difficult to have those conversations on the job site.

Leila: Thank you.

Betty Rexrode: But still I think what's interesting as, as each of us as designers, and architects, and you know, our practice focuses most on renovation of buildings, but how each of us can, can look at our work, and we can approach it in different ways. And one, how do we then collaborate between a group of people who are in the built environment, and because the built environment and building buildings, and maintaining them is a huge energy consumption. But then also to partner with our clients and the people who build them to bring them into this conversation. Because I think only when people are brought in with awareness or see something that happens do they embrace change?

Damon Strub: Well, I've, been I've been in architecture and all this stuff for 45 years now. And this conversation that we're having now, it's been going on for long before that, I mean, back in the 60's. And sometimes I feel like I'm fighting a rearguard action here, you know that the battle has been lost. And as we retreat, I'm still struggling foolishly to get people to get around on old bicycles instead of that big, you know, (inaudible) instead. But I guess I'll just keep on chugging at it.

Sequoyah Hunter-Cuyjet: I am really proud to think that determined, that Determined By Design will leave a legacy in the affordable housing sector, um, where, you know, we're pro-people anti-luxury. We think that there should be no distinguishable difference between market rate and affordable. But my, my deepest hope is really towards the future. I think that there's a lot of information. Young people now are, have so much access, and they're so inquisitive, and they want to know, and they want to do what's right, that, you know, they're their eyes are open to the fact that there's profit and poverty. And they, they want to do better and they care because they are left with the, the legacy of destruction that has existed. Because Damon's right. That the conversation about sustainability and green living has been going on for, for decades. And, and the, the progress seems minimal and the progress always get somehow commodified in this, in this way that then limits access for everyone. And I hope that there are jobs that I couldn't even tell you what will be in existence in the next 10 years. But I do know that they will make an impact in, in our industry and in the world overall.

Catherine Murphy: I think there's one thing that I just want to add to that as well as the conversation about sustainability is, has been going for a long time. But the one about how building materials impact human health is relatively new. You know, it's gaining a lot more sort of traction now. And I think that's, you know, and there's, you know, there's, you know, we're dealing with a lot of... people are dealing with a lot of health repercussions because of that. So they, and it's it... it's such an important part of this conversation. And just to say that it's folded into all parts of it, you know, as we continue to have these conversations.

Leila: Thank you so much. Unfortunately, we're at time and you know, with all respect to everybody's time, I want to thank everybody.

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(Inaudible).

Leila: And I, I realized that we have a few things we wanted to point out. So Sam, I'll hand it over to you.

Sam: Yes. So we just put, we just put the Healthy Materials Lab website in the chat. There was a lot of chatter about healthy materials. That's a really great resource that Leila, Catherine and I work on along with Sequoyah. So please check that out. Betty just put in the chat. She has an event on Friday at noon. So if you want to hear more from Betty, which I definitely do, please do so. And then we have one on Thursday, Catherine is going to be a part of for the healthy materials lab. Maybe I don't know if you're actually going to be a part of it. But in spirit. So the Healthy Materials Lab is going to have one as well tomorrow, so you can sign up for that. Thanks (inaudible) for putting that in the chat. And then lastly, we just have a feedback form that we would love for you to fill out for how this event went. But also if you're interested in continuing this conversation, we'd love to connect with you after this and, and continue the sprouting of wonderful seeds of repair and upkeep. So, thank you all so much. And thank you so much to Rheanna, Liliana and the Maintainers Fellowship for helping us put this together along with the amazing panelists.

Leila: Yes, thank you a million times. Have a good rest of your day.

Damon Strub: Bye.

Speaker: Bye.

Speaker: Bye. Thank you.

Speaker: Thank you.

End of audio.