

VALERIE FLETCHER:

Thank you, Neera. It is extraordinarily exciting to be here. I have to say, my sister is a Kiwi immigrant. She is sitting over there with her husband Peter, who is a native. And she has been here for 16 years, so you may celebrate that I have shown up, but I'm late. (Laughter)

VALERIE FLETCHER:

Very late. And I must say, in the brief time I have been here since Saturday morning, I am abashed by this place and what you have done. I can't tell you how astonishing it is to have a new Mayor articulate a vision that I have only dreamt of hearing elsewhere in the world.

You may be fairly new in some ways to the zeal that you now enjoy, but you are way ahead of most of the globe. So it is my great privilege to be here. And I think you will teach me more than I will teach you. But I'm happy to share my experience.

We were so caught up in everything this morning, I didn't ask anybody about, how do I advance the slides? Is it the green button, I assume, Neera? Oh, there are some things you can count on. (Laughter)

VALERIE FLETCHER:

I am a lucky duck. I took over for the co-founder of this organisation 15 years ago. We are an education and design NGO and we have always been dedicated to enhancing the experience of people of all ages and abilities and cultures through excellence and design.

The cultures piece was the last addition - it was abilities, then ages and now cultures. I feel very strongly about that and I know that you feel strongly about that. I trust that many of you, certainly those of you who are involved in urban design, know the great American, Jane Jacobs, who abandoned America for Toronto during the Vietnam War. But we still like to claim her.

I am a zealot in the role of languages inspiring us. Should you come to visit us, please do, Boston is a great place to visit and we have hundreds of feet of windows with design quotes, and the next time we put a language, I promise it will be in Māori.

Cities are for everybody, and they should be created by everybody, and that is the sense that defines where you are going. Our organisation is driven by two ideas and everything we do is driven by these ideas – design matters. And it so often matters to people on the edge of the spectrum in a negative way. It is our intent to always make design matter in a positive way.

The other core conviction is that variation in ability is ordinary, not special. I began my career in a world in which 'special' this and 'special' that was the ordinary way of talking about these things. I am so done with 'special'. What do we do? We are oddball.

There is real value in thinking about this multifaceted strategy of making a difference. It is always a challenge to figure out what are the right proportions of energy and time. Education and training. I'm here within that frame of what we do. Technical assistance, critically important. Consulting on accessibility and inclusive design, we do that globally. I feel that level of design is incredibly important.

Part of what I am eager to pursue while I'm in New Zealand is to see the sort of gems you are creating. This building alone was such a treat to walk into this morning and I'm looking forward to spending more of the day here.

In research, and you will hear more about this, we are committed to a single type of research that is central to the idea of inclusive design, and that is contextual research with real people, people at the edge of the spectrum, always diverse in age, ability and culture. They give us fuel every day to keep us going in what we do.

And the user/expert language is really just a way of acknowledging and respecting that there is extraordinary expertise that we need to do this work well. And it is via the lived experience of people whose life experience tends to be different than the majority of designers.

I know there are valuable lessons to be learned from surrogate experiences of functional limitation. In my experience, it has always been very easy and it's very different. The learning is much richer, they always talk back and they always say things you don't expect.

We deal with secondary user experts, which can be extremely valuable – families, teachers, professionals. One of our organisers this morning is an occupational therapist and OTs are among those secondary experts we use to great effect.

One of the really important things is we don't ever do focus groups. We believe the only way to understand context is to do that in-situ. You have to understand how things work for people across the spectrum of ability, age and culture in real environments.

They are doing whatever anyone else would do in an environment and we are documenting that, asking questions, and always finding that people respond to the environment often in ways that are completely unconscious. It's part of why the documentation is so critical. These are among some of our user experts and the documentation is photos, videos, notes, journals etc. We simply could not promote the inherent value of this practice.

The flaw of universal or inclusive design is clearly accessibility, and that is the birth of how we came to think about the power of design. I'm proud to say that in the United States, we were early adopters of a vision of design as a human and civil rights.

We don't unpack that much anymore, we don't really think about design as a civil and human right. We have got used to thinking of it that way but there was a moment in time when that occurred.

Saul Steinberg, now deceased cartoonist, who was always on target, especially with his series of 'Yes, but' cartoons.

There are two unintended consequences in terms of accessibility and in the United States, we have been a keen practitioner of disseminating information about the American Disabilities Act and have been for 20 years, the New England Centre for that, and we are about to do the next five years with a new contract.

But I am absolutely certain that we have done a disservice to a vision of an inclusive world when we are looking at accessibility alone. And the idea that there is a sharp line between us and them. I believe there is no sharp line. And I think, though there are arguments to be made and a rationale for a disability identity, the idea that the disability experience is unique to a subset of the culture and a fixed position is absurd.

The other thing I believe that is extremely dangerous about a big infrastructure on

accessibility that doesn't ever get to anything else is that, just tell me what I have to do is, in my mind, nothing any designer desires. If there are designers in the room that disagree, that you long to be told what to do, please raise your hand or speak to me later. I haven't met you yet.

Making the case for a case of design, this is going to be your daily bread – making the case, why does this matter? I think we have seen extraordinary progress in environmental sustainability. Those of us, unlike Mr Trump, who believe in global warming, have seen most of the world agrees with us.

And we have seen scant attention to social sustainability. Social sustainability is sort of mother and apple pie, and it is really critical that we define it and make it substantive. Part of what is so challenging about it is that we are addressing the needs of a world that is the positive outcome of the 20th century.

We have seen in environmental sustainability all the negative outcomes of lousy choices we have made for a century. But in social sustainability, we are talking about living 30 years longer than we did 100 years ago. We are talking about surviving illness and injury unimaginable when I was a child. Extraordinary good luck. Sometimes hard to act on good fortune.

The first catalyst for this movement globally, and there is no question about this, is the phenomenon of an ageing world. No-one has lived in a world where people live so long before. And I will show you this image, which is seldom shown, partly because it is so critical for people to understand this is not a developed world phenomenon.

Most of the world lives in the developing world and they have an ageing reality just like ours. You will note the turquoise bands from 1950-2050 is the developing world and the small gold part at the top is the developed world. So the arc is identical.

I know you share the phenomenon of baby boomers just like the US, and for you young designers, the bad news is at least in the US, and I trust here, 10,000 of us will turn 65 every day until 2031. We aren't going away, our expectations are high and often unreasonable. But I want you to be prepared.

Those of us that are old know that part of what we want you to know is that we don't want you to think 65+ is a single cohort. Please. There are not many of you in the room that share the experience of being in this cohort, but please recognise that it requires a bit of parsing.

And I would argue that we need to design for a world that anticipates that we are looking at what we like to call the young old, 65-74, the old, 75-84 (until you are there and then it becomes the young old) and then the old old, 85 and older.

The second catalyst for inclusive design is the phenomenon of disability. The majority of people with disability live in the developing world. One in seven on the planet have a disability and that is a rare under-count. Most of my ageing colleagues don't want to count... They choose not to count brain-based reasons for functional limitation - this quickly moves up to one in five.

This rising tide of brain-based conditions is something everyone in the world is experiencing. Alzheimer's, absolutely terrifying. Autism spectrum disorder, I trust that is an issue in New Zealand. I have no truck with people who think it is only diagnostics. I think there is a phenomenon at work and there is a tragic reality of autism that we do not understand.

And anxiety disorders. In the United States, long ago, this eclipsed depression as the

primary reason for mental health diagnosis. I would wager that many of us might agree that our beloved devices that we carry with us often 24 hours a day are key reason for our rising volume of anxiety. Does anybody agree? Don't those devices make us anxious? With them or without them, we are anxious.

However diverse the experience of a functional limitation may be, we are looking at three broad categories. A lot of distinction and differences within these categories. But physical, sensory and brain-based. And we have to anticipate all of these in every project. Both in the digital and built environment and products.

Just a quick note here, I do like to borrow from our friends in the environmental sustainability world and I think I along with many of you are also zealous on sustainability. There are four values that characterise environmental sustainability and I think it is important to redefine them for social sustainability.

One is diversity, in our case, not species but ability, age and culture. Interdependence, collective good fortune. We are so lucky to live in this time. Again, not species but people. And data-driven, people's experiences of what works. This is the user expert argument. In the long view, we can't afford to build anything that isn't looking towards the next 40 years of how that design is going to impact life.

Universal design, a response to a changed demographic reality. We had a concept from the Harvard Business Convention last year, one of the volunteer consultants said, "Clearly, universal design is the public health vision of design."

I have never felt fully comfortable with that. There is no question we exist because of the changed demographic reality. Ludo mentioned earlier about Ron Mace. These two gentlemen, I have the privilege to know both of them, two architects who have polio, Ron when he was eight and Selwyn after architecture school.

They eliminated new ways of thinking about people that had extraordinary ability because both of them were visible people with disabilities we recognise from the want of accessibility. They stressed there is a difference between these two big ideas, inclusive and universal design. Accessibility focus on people with disability and universal design offers solutions at the general level.

Selwyn, both of them extraordinary passionate, neither lived long enough to be the kind of influential international figure we would have imagined. But reframing normal is something that Selwyn talked about.

The European Union uses the term 'design for all' most commonly. I opted to avoid the argument about language when we renamed our organisation in our 30th year, the Institute for Human Centered Design. It is done for everyone in mind.

The principles of trust, we developed them in 1997. We hosted the first international conference on universal design and disseminated those principles. They are still valuable to analyse, not enough to bring us to real practice of inclusive design.

I know you can't read this, but I do want you to know that our colleagues in India are now talking about a value-driven Indian cultural commitment around universal design. They embrace the principles, but they have their own that speaks to athletics and economic diversity, which I think is a critical piece of where we need to go.

We have heard references to the global policies, the most important of which is this one. That is the World Health Organisation International classification of functional disability and

health in 2001. This is central to the other policies.

Functional limitation as a human universal experience. I may have issues today with universal design as inadequate, that I do absolutely buy that function limitation is a universal human experience unless we are unlucky enough to die young. It is part of the reality of bodies and brains that are not the same at 80 as they are at 20 or 40.

An enormous challenge, it took them nine years to get that approval to be acceptable. Most important, for those of us that design, they define disability as a contextual variable. Functional limitation is real, but it becomes disabling at the intersection of the environment, wisely designed in five different ways - the physical environment, which we are most familiar with, but also communication, information, policy, social and attitudinal.

This is four years after the principles were made. At that time, universal design was the most promising framework to identify facilitators, a bigger idea, marrying that idea of understanding, how do you change the human experience, not just remove barriers?

Madrid's international plan of action on ageing ensures enabling and supporting environments, not just barrier removal. The thing that New Zealand should own a particular sense of pride around is the UN Convention on the Human Rights of People with Disabilities from 2006.

Those folks lined up in the photo, Carlie is from Kathmandu and headed by this person in a chair who is doing work in Mongolia. I think they are going to be brilliant illustrations from Auckland, but I will share a few from elsewhere.

I want to start at the baseline. A society that gives toilets their due is a society that values life. Junko Kobayashi is an architect in Tokyo that has nothing but toilets. I think women know understand the value of toilets more than men do. She makes extraordinary toilets. She was the first person to have the urinal on a glass curtain wall. She encouraged men to not be nervous. On the 30th floor, no-one could see a thing.

My friends in London have used the Olympics as a catalyst for action. Extraordinary work, exclusive multi-family housing. A new beginning to East London. Has anyone been to see the Olympic Village or the new Queen Elizabeth Olympic Park? An extraordinary amount of housing there now. It is built at the Olympic Village and much of it is still to be done with 6,000 people moving to the 2,118 homes.

We had a very clever woman, Anisha Patel, who created a very different vision and one that I think is worthy of replication and exploration. She took five housing types for a very dense neighbourhood and reinvented how to think about public and private within that constellation. If anyone is interested in seeing the detail, please let me know. I would be happy to share it with you.

She went out and said we had great guidelines, but they aren't good enough because we haven't spent enough time listening to this extraordinarily diverse community in East London. She brought her two little girls and spent endless evenings meeting with people in their neighbourhood.

London South Bank, at a level of wonderful detail, a place you feel smarter, taller, wiser spending the day. Another example out of London, a friend, John Paslin, has done some extraordinary work.

This is some of our projects, one of the things they get tired of is the idea that historic properties are grandfathered. There are certain protections and they are legitimate and important, but most of it is hooey.

This is formerly a police station, then an institution of contemporary art, which really became inaccessible and now it is a seamlessly usable architecture building.

This is Toronto, those of you who are designers and architects, look at Quadrangle. The city that I deal with is the only one I know that is comparable in its values. This is taking the most unpromising buildings, a storage building, and transforming it into an innovation start-up building. And reinventing the entrance to this building, they created one of the coolest downtown buildings.

We do a lot of working with culture and that is the best place to look at the definition of context that is not just physical, but also information and communication.

This is the National History Museum and Treasures Gallery in London. 20 of the most popular items in their millions of objects. Has anyone been there? Worth a look. It is the multi-sensory experience of objects and leads the way.

Another example from a place we don't often think of as on the cutting-edge of inclusive design, and I would suggest there are aspects in which the French are really setting the bar, and that is in some cases in culture. This is the Chateau of the Dukes of Brittany, Nantes, and this is as bold as one could be in a 16th century stone castle. In no way is this hiding the elevator at the back.

Singapore, another place that has really made a commitment around inclusive design. Many understand that when Singapore plans, they execute. They have indeed executed on this. This is actually a brilliant evolution of a parking lot to a garden. That small, mysterious object at the bottom left is actually a play device for seniors. This is a delightful place and a nice example.

They have also done rather impressive work in housing. Those of you who go to Singapore know that high-rise is the norm in Singapore. 85% of the population live in very dense high-rises. It was even in retrofitting, they were actually adding elevators to the outside of existing structures in order to make this work. They are building constantly.

And this is an example of the universal design winner in 2013. They are distinguished by constant engagement of people. They use their precious, limited outdoor space as inclusive outdoor space and this is one of those places that does it very nicely.

They have also done housing for older people in integrated states. The outdoor areas, priorities, I know you had Gil Penalosa talking about cities for 8 to 80. Another place is Brazil, another place you wouldn't really expect to be happening, but there has been a design-led renaissance. They are a bit stalled at the moment, but one of the largest streets in Brazil, Avenue Paulista, is a tour de force of rethinking the place for everyone.

This is a place led by the Mayor, who has long embraced this. That building on the upper right is the historic City Hall, what was once a stairway is now an elevator. They have done it with such style and always with art.

Light-rail, in much of France, has been a big broker of the vision of inclusion. Light-rail changed everything. God help us, Paris is probably never going to actually be able to pull this off, secondary cities throughout France have embraced light-rail as the key to inclusive cities, and have done it with extraordinary verve. This has no overhead connection. It

appears to magically float through the city. This is not some small nod, this is three lines and 80 stations.

This is a project we took on because the man was diagnosed with ALS. The average lifespan is less than five years. This man came with a proposition - "I want you to extend my time by 20%, by designing a house I will be able to enjoy the rest of my days." That's an example of building not only design elements in the physical environment, but also building in the smartphone features, Peak technology.

Our partner on that is another man with ALS, both a landscape architect and self-described geek who is a partner in this company. They have been able to bring forward a vision of smart design that allows our client to manage this house with his hands, with his voice and eventually through eye-tracking, as the consultant for Peak has now been doing for eight years.

This is an example of a tiny element of inclusive design. It is, detail is often what matters most. And this was a carousel in my town, on the Rose Canada Greenway, which is now the 1-Mile park, a skinny park that replaces an elevated highway.

We have our own Boston-branded carousel, originally created with creatures that were drawn by third-graders. They were realised by a designer, who does only carousel animals. And the Greenway leadership came to us and said, "We really want this to be inclusively designed. You need to help us do that."

The designer sat with his arms folded, certain he was going to live through the meeting and readily ignore whatever we recommended. In the end, he became converted. That woman in the pink shirt going up the accessible feature of this is his 92-year-old mother. At this point, I think he takes credit for inventing universal design. (Laughter)

VALERIE FLETCHER:

But a couple of small features that are the inclusive design elements that our convert, the designer of the carousel creatures, was convinced needed to be done. One of those is the rabbit with the gorgeous carrot in its mouth. What is distinctive is this rabbit does not go up and down. Children on the spectrum cannot go round and round and up and down at the same time. It is intolerable.

This young man has autism, he is 21. A little bit big for riding on this rabbit. But he rode 12 times on opening day because he had never been able to do anything like that before.

The benches attract people over 60, we were told, and they are filled every hour of the day. A nod to this brilliant accessibility.

Is anyone here from this organisation? You guys are hot! We are going to be sharing this map with people everywhere. Nice job!

Good for Auckland Council, but good for you. I have been getting more familiar with your work and it is terrific.

Strategies – we have one of the better libraries in the world in that everything has been published in English and other languages on accessibility and accessible design. This comes from a 1989 book in our library. Has anyone ever seen this? I should have brought a copy. I will have to send it along.

This was a theoretical path of travel plan to evaluate the effectiveness in the built environment. It's interesting that this begins to talk about, how do you actually deal with the

realities of places that people cannot easily go? It was suggesting you make your way through buildings to accommodate changes in level.

And this is in 1989, so someone back then in Auckland was really thinking about this, and it has been realised very radically since.

I want to share our strategy plan review. It was talked about earlier, the only way to do this... Actually, the Mayor, who we are terribly pleased with, was able to speak to getting upstream on these ideas. Plan review is one of the ways to get upstream.

Sorry, this is what I wanted. I want to share with you one of the things that is a dilemma of the movement around the world at this point. Too often, universal design and sometimes inclusive design or design for all is nothing more than a bit of froth on the coffee of accessibility.

It is dismissed by designers most of the time because they did that. They know that, they know what they have to do in the category of 'just tell me what I have to do'. That is not what we are talking about.

One of the ways we have realised that is to do extensive plan review. We do that by being very clear that this is compliance, this is accessibility. This is improved usability. A second category of what we are advising people to do... "You don't have to do this, but we would suggest there is precedent for this." In some cases, there are guidelines.

One of the things I have seen around this building is glass manifestation. You look at the dots on the glass wall round the corner there. In the United States, no-one knows what I'm talking about. But it is required in England.

70% contrast. We require an appropriate contrast, what is appropriate contrast in an accessible requirement? It means nothing and no-one pays attention. Again, we nod to our Brits and say, we have great data and lots of publications that say 70% is the way to go.

Then we move on to the big ideas, where we are talking about facilitating elements in the environment. And we are very clear this is the universal design aspect of what we are talking about. Part of that relates to wayfinding, lighting and acoustic. We are talking about the things that transform user experience often in quite subtle ways that have nothing to do with the baseline of accessibility.

Where do we go from here? Welcome to making the business case. Some conversations this morning have already been about the challenge of making the business case 16 ways from Sunday.

Because we will always make the business case in a different way from today to tomorrow. There is no likelihood that we are going to succeed in making this case if we have not done it for the broadest possible spectrum of our entire society. We have got to build awareness and appetite among clients and the public.

Auckland has a better shot at that probably than any city I know. Because there is no way, if we don't get to real citizens, that we have much hope of succeeding. I look to Singapore as a place that has made the business case to developers better than everyone.

But it sounds like you might be getting there. Design education is one of the biggest impediments to progress in the United States. Perhaps you have succeeded in overcoming this impediment. Maybe your design schools are bringing this topic into the core curriculum of your design professions. Is that true? Not yet. (Laughter)



VALERIE FLETCHER:

Good attitude. It is a massive problem in the United States. And unfortunately, it is a particularly keen problem in schools of architecture, where it isn't taught at all. There is one school that had a federal contract for the last 20 years and they do a very nice job. But my colleagues in Boston, in nine schools of architecture, there is not a single class that deals with even baseline accessibility, let alone universal design.

We are seeing better buy in from interior design. But we have a huge problem, if this isn't understood as about design, and we will make no progress if we don't change that reality.

What we are doing is trying to get studios, particularly in architecture, to welcome use experts into studios. That is a transformative opportunity that makes an enormous difference if you can get the professors to get it. "Oh, we already know about it." And they are getting issues of accessibility in the same week they get the plumbing and electricity codes.

Infiltrate – if you want to change the world, infiltration is always part of the arsenal of strategies.

Design thinking – much in vogue worldwide. But promote design that makes a difference where it matters, in a big way. Not in the kind of things we are seeing so much in innovation and in the on trip an aerial area is so impressive in the world today, but too often about things that don't matter, that don't respond to the realities of what we need.

User experience design, user interface design – we see in Europe in particular progress on the ICT front, the information and communication technology front about inclusive design that is leading the way for the built environment. They get it there in a way that we still don't get it in the built environment.

Active living by design – are you familiar with the world standard? Yet another certification program. But unusually, it's worth paying attention to. I would urge you to pay attention to those.

Design research – there is still so much we don't know. We gave up on design research in the United States a long time ago. It used to be in the '60s and '70s, the director of research was a guaranteed position in a school of design. Do not go looking for that name now because it has not been hired up in a long time in those places.

We need design research to be revitalised if we are going to see a transformation of design for people. And that's it.

And I have a little bit of time for questions. Anything make sense? Any bric-bacs? (Applause)

VALERIE FLETCHER:

Thank you. All thoroughly familiar? Did I make anybody angry? (Laughter)

There is a nice man back there who is willing to turn his head, no, I didn't make him angry. Thank you.

I don't know how familiar you are with some of the stories. Have you had a chance to go out in the world and look to see who is doing what? Some of you, no?

Have you got a microphone? Please identify yourself when you do have a microphone. I am sure you will get one. Or come up here and you can share mine. (Laughter)

COMMENT FROM FLOOR:

I'm not sure if there is a hearing loop in the room, but if there is, it doesn't work without a microphone.

VALERIE FLETCHER:

A lot of people don't know that. I sometimes think I could spend the rest of my life advising public meetings of select men and council members that they really have to use the microphone if they are going to be serious about hearing access. And it's always, "I don't need this, do I?"

COMMENT FROM FLOOR:

Or they say, "I've got a really loud voice. I don't need this." Thank you, Valerie. A very interesting presentation. My name is Jane Bringolf from Sydney, Australia. I'm part of an organisation called Universal Design Australia, which is only about six weeks old.

We are hoping to progress a lot of what you have talked about this morning, more so in Australia. It is bringing together the like minds we have in this room to try and progress at a grassroots level, which is what the infiltration you were talking about.

I have been walking around in this universal design space for a little while. Often, the question to me is how to explain universal design. Now, I can trot off the modern explanation but for a lot of people who are just not thinking about, it is just a bunch of words. Because they are thinking about, so what does that mean I have to do? And that explanation doesn't really help them very much.

The other thing is I have had a go at explaining that it is about designing things for the convenience of everyone. And it doesn't matter what your background is, whether you have a baby in a stroller or a bicycle or a trolley. Or maybe if you cannot walk so far or see so well.

And then everyone says, "Oh, so you mean it is for the disabled?" And one of the difficulties is trying to explain it without actually focusing entirely on disability. Because then it gets translated immediately into, "Well, that's about access codes."

So that's something I am always fighting with. But of course, one cannot deny that the major beneficiaries of universal design are people with disability and older people. So it's one of those difficult language things that I find and I just wondered if you had some comment about that.

VALERIE FLETCHER:

Thank you, Jane. I am delighted to meet you. I'm looking forward to talking to you much more later today. And welcome from Sydney. I would be very interested to hear what you are up to and delighted to collaborate in any way we can.

One of the conversion experiences I have found much more readily available to me of late are parents of children in school. Kindergarten through to 12th grade, who most often are dealing with children who have brain-based conditions.

The experience of disability for young people has changed very dramatically in a generation. When we were kids, we were still dealing with a post-polio world in which many children had polio. And so it was physical issues we understood, sensory issues of sight and hearing.

Today, we are looking at almost entirely brain-based conditions and chronic illness. In both cases, I find those parents are very deeply concerned about the environment and they're

concerned about the built environment in a way parents were never concerned in the same way.

They look at acoustics, lighting, organisation of space, technology in universal design, the learning in all aspects of the learning technology. People know universal design from learning. It is a valuable idea. I urge you to open the page. It is a very worthwhile endeavour.

Organisational colleagues learn the word from us, but they are doing extraordinary work. Mostly in the US and Europe, in the European Union, but it is really thinking about presuming on the human condition and using what neuroscience has learnt about how our brains work.

I do find those adults with kids are really looking for a leg-up for kids, and they understand the design can be part of that. I have found that crowd to be easy converts, and then they become champions, because they are always looking for... This subsidy of information, this is a precedent I can share with my child's school.

I was talking about this other issue, in the US, we like to take full advantage of the replacement part story. That is the story of how to get around in the world today, we replace our knees, our hips, and increasingly our shoulders. That is pretty readily available. In the United States, there is a moment for the thousands and thousands of people doing that every day.

Basically, you can be discharged from the hospital to home if they decide your house inspection has met with approval from your insurance company. And that means you can go home and they will bring rehab to home. Everybody wants that. If you don't get approved, they will ship you off to a skills and nursing facility sweetly labelled as a rehab facility. It's just a wing of nursing home, which can be a devastating personal experience for a 50-year-old.

But that is one of those arguments for making houses that actually work for temporary situation. People find it can be quite easy to live with. That is another one of those, you want to do this, but otherwise, you're going to have a devastating emotional experience. Thank you. (Applause)