

MR. SHETRIT: I met Ross Lovegrove in person for the first time a couple of days ago. I got to know of him and learned a few facts about his work while this seminar was being arranged. I researched the available literature and learned more about his unique craft.

Ross first captured my imagination and attention when I saw his plastic mineral water bottle where he ingeniously captured what seems to be unattainable, a fraction of a moment of water flow.

Absolutely nothing comes close to meeting Ross in person and to be exposed to his attitude to design, materials, technology, craftsmanship, and vigor of work. He is a philosopher of technology and a visionary designer of a new breed, a breed fit for the multi-faceted disciplines representing the complexity of our contemporary reality -- the reality of industry, science, engineering, material, architecture and design.

Ross responds to this complex reality with passion, sophistication and a smile. Although trained as an architect, he does not necessarily think like one. He represents the new kind of architect/designer who is able to put together around and within the disciplines of our contemporary reality, and with them break new ground.

Finally, Ross is an amazing person. He is passionate about what he does, and he would like us all to be as passionate as he is. He is wonderful because he is willing to take us, during his presentation tonight, to his private territory, his studio, and share it with us. He is more than happy and willing to do so, and he does it in a very remarkable and unusual way. You will see for yourself.

Please welcome, Ross Lovegrove.

MR. LOVEGROVE: Before I begin, I know this is the end of the symposium, and I just wanted to say, on behalf of everybody else who's been speaking here, what a pleasure it's been. I have sat in on many of the presentations, and I've been really in awe of the thinking and the capability of a number of those speakers.

I'd like to thank Cecil personally. I know he's feeling quite tired now. I hope he doesn't fall asleep in my presentation. There are some things I'd love you to see. I am a great fan of your work. You give me a drive for the future. So thanks.

I will try not to repeat myself from my presentation earlier today. I've done something rather unusual, because normally I show up with my laptop and I DJ my way through my stuff. Tonight I thought, given the gravitas of this conference, that I should make an effort to try to structure it. It might go wrong because this is the first time I've ever tried to structure something.

I've tried to create something polysensorial, something in itself more of a dimension rather than a dry image. My work is very plastic, very soul-searching for the organic. The word organic means a lot of different things, and it can be rather confused at times.

So today I've tried to articulate two sides of my work. One is the organic, and that means form with purpose. The other side is my interest in modularity, economic systems, inventions through plastics.

What I've done is split it into two parts. The first part gives you an insight into the body of my work. In the second part, I've designed something for this conference which amalgamates all that thinking.

What you have to understand with all these lectures and so on is how much

they mean, and how much they mean to us delivering things like this. It's important that what we deliver to you helps us in our learning curve too.

My work covers a lot of ground, but one thing that I'd like to share with you tonight is that I decided I'd film the studio and put some music to it so you can actually see the world in which I live and navigate.

I was running through this the other day, and Arthur came running in telling me to turn it down, so tonight I'm going to pump it up. Sorry, Arthur.

(Film.)

MR. LOVEGROVE: I run my studio like I am still at college. I told people that during my workshop. I loved my time at college. You'd always find me in any other department than the department I was supposed to be in. I always had this natural curiosity to migrate, investigate, and to a certain extent, cause trouble.

The studio took about three years to construct. It's six meters underground, and it's a space with a special lighting system developed by (?) for me. It was developed from a system that was developed for the American nuclear industry, for people they want to stop pressing the wrong buttons underground.

What you have is a computer system which changes the light throughout the day so you feel energized and fresh. In fact, when we go upstairs for lunch and open the door and it's raining, we come back in. It's nicer to be indoors than it is out.

I don't see this as a studio. I see it more as a laboratory. What you saw was a number of things which surround me. They are my world. The elephant skull from Oxford University is something I really love. When Moore studied drawings of an elephant skull, in

it he found everything, not only art. He found architecture and other ways of seeing, and he didn't use computers. He just used design and his intuitive understanding of form.

What happens in evolution? Things grow with great purpose. Nature improves with every greater purpose that which once existed. It's a continuous process. There is something in all that that really moves me.

Then you switch to something like this plywood chair machined out. That's what they do for me in Italy. They take my model, scan it, use data on a milling machine, and mill it out. But I get that thing back.

It's made by them functionally to test the principle of sitting. But for me, it blows my mind. It is machined out of plywood. The lines describe the form. That stratification is something that was always played with in architectural models.

I always remember the first architectural model where they do landscaping, and how wonderful that is. So this is natural material machined by a contemporary method.

Downstairs there are lights, and things work. You're seeing architectural projects to lighting projects to furniture projects to product projects. It's a great feeling to walk into a place where you have a row of screens, and on every screen something is floating and evolving. It's amazing.

We live in age now where you are really lifted by that stuff. I am trying to bring reality. I don't just impress people with those images. Finally, I try to build them.

This staircase took a year and a half of my own investment. The image looks good when generated, but the real thing is far better.

This is a kit of an aircraft carrier given to a five-year-old boy. You open it up and there are bits of plastic that don't relate to the object. One of my dreams is to bring this

to reality through architecture.

I'll keep going through this power point and run you through the physical world I'm in. This is the wall behind my chair, my own world, my special objects. They range from models of bicycles up on the top there, chair models, these are lithographs of human bone structure, my sculptures, bits of flint I picked up from the Henry Moore Foundation, a model of a chair, the staircase, a new light I'm doing for Japan which is a remote cordless light.

This is from Jerusalem from the last time I was here. For those who know the markets of Jerusalem, that is from Jerusalem. It's a solar-powered woven hat, one of the greatest things on the planet. I can't believe tourists walk past those and don't buy them. I feel like importing them.

This is a model of a chair I'm working on at the moment. I make these in my little workshop. These are some models and things, some models of water bottles and so on.

This is interesting. This is the card I produced for my marriage. I was with the great designer Panton who did the wonderful organic Panton chair before he died. We used to talk about organic dreams. This is a photograph made in a forest in Switzerland with a flow of wood around it. We had a son before we were married, so it's us flowing around our son. So the level of thought that goes into my work goes into every aspect of my life.

I am involved in industrial design, and that is not a very humanist occupation. It's often driven by marketing, showmanship, and not a lot of logic. So I try to surround myself with things which show humanist values. There are some lovely things here.

This is a solar-powered car from Japan. Why cars are not like this, I don't know. This is my little boy's idea of a car, as naive as it is. The future of cars is not that, but that's often how little kids see this.

Uri talked about my water bottle. I have a new book coming out at the end of the month called Super Natural. One of the sections is Process, the next is Materials and Physicality, then Structural Typology, and then Organic Essentialism, and that effectively summarizes what I do.

A nice student came up to me after my talk today and said, We were hoping you would talk more about ecology. So this is something I would like to use as an illustration of that.

The water bottle was a fantastic commission. To design a water bottle is quite an obscure commission. I am from Wales, this company is from Wales, and the owner is Italian. He called me and said his wife had read about me in a magazine, I was Welsh, and so I should do that bottle. So I didn't have any choice really.

They make an iconographic, glass, azure blue bottle which is very famous and successful, and asked if I could produce a high-volume polymer bottle.

As a designer, the easiest thing for me is just to make money and get on with life. I could spend two or three days on a computer, make a rotational form, color it blue like their blue bottle, and say to them, absolutely with conviction, that this is what they should have.

But that is utter rubbish. I refuse to work that way. I work in a totally experimental way, and I get paid the same amount of money whether I take a day or a year. For me to take a year on something costs me dearly, but I am determined to do things which

have logic and beauty and some meaning.

These are the original sketches of the final bottle. When I first started this project, I spent three months trying to understand water bottles. I looked at crushable water bottles. I looked at thinning the material. I fundamentally failed.

Having an intellectual position on these things means you can absolutely talk yourself out of a design. As it was, after those three months, I realized that what I was designing was a bit of engineering that might work well on a machine. It looks okay. It works in the factory. It works well for storage. It looks good on the truck. But it doesn't relate to water or the value of water or the value of life at all. It's an absolute affront.

I decided, after all of this, that my position was that nobody should own water. Without it, we don't exist. And that includes transporting water better than clouds ever should. That's what I told my client, and offered him his money back.

He went into a panic. He said, Ross, you can't do that. Calm down. I was very ill that day. My immune system crashed. I could hear cars going back and forth on the motorway, and the rail line three meters away. This temporary studio embarrassed me, and I never had clients come there. You have 10,000 cars a minute. It's a main artery into London. That's a textile-weaving studio upstairs.

I was really not very healthy, and I went away to Thailand to do yoga, eat rice, and be meditative. I took two books with me. One was on the studies of Leonardo on water eddies and one on the work of (?).

This is what resulted from that. These are the technical data of the bottle. This is what happens when you surface that data. When I look at these I see cars. I see architecture. When you isolate some of these zones, fantastic things happen. One has to

be self-inspired. Otherwise there is no future.

On the left you see the first acrylic model. That model cost 3,000 pounds to produce. That's what I showed to the client as what I wanted to achieve. Three of us out of the factory went with this proposal to (?), who makes a lot of this stuff in Italy. He said in front of me that I didn't know what I was doing, and that I shouldn't be involved in that industry at all.

So I had a very uncomfortable situation with my client. Then I went to another manufacturer in England who produced that. For me, if I have the money, that's the tool, in aluminum. Why people don't celebrate those things more I don't know, because the process is fantastic. He said, Ross, we'll go for it.

So I worked with a special company and managed to produce the bottle. When I was sent the first bottle it was empty, of course, and I really felt like I failed because it felt like nothing. It felt valueless. But actually, that's what it should be because that's what you throw away.

It was a sunny day. I went into the kitchen and filled it with water and cried, because that's what you got. What people might not realize is that, with a normal bottle, because it's cylindrical, nothing else happens on the bottle. The level of the water doesn't create anything extra for you.

In my bottle, these surfaces are cratered. Depending on the orientation of the bottle, they are magnificent. The tessellation of the surface does a number of things. It means from a useless material you get strength. It will fit any size hands, from a child to an adult with arthritis. Ultimately, for me, what it does is that the optical quality of the bottle conveys the value of water itself.

There was a sale at a the Design Museum of designers' objects. I put in the bottle and one of my sketches, and the price went up to 300 pounds. They told me, Put your hand up and you can push up the price. They know me. So I put my hand up and bought my own bottle and sketch for 350 pounds. I told them it was the first one, but it wasn't. It was just to raise money.

I was talking earlier about formative experiences. When I was a child, I studied cooking. With a view to becoming a chef, I studied cooking for four or five years. I realized that the origin of all materials is in food. Bread, flaky pastry, mousse, gel -- and I work a lot with gels now.

Gel that you buy off the shelf comes in a cellophane pack, but if you put it on a wooden surface and sat on it, it feels great. And you can eat it, depending on whatever.

This fueled my imagination very much. If you do come to the studio, you'll see things like merengue, a polysaccharide, a protein with sugar in it. For me, that's the future material. Polysaccharides are the roots of the material for essential bone structures, and this is another area that I am interested in. I am interested in the evolution of organic bone structure.

In the section of Materials and Physicality, I talk about this camera, the first digital camera to be made in an elasticized body. It's a hydro-elastic form which means it's not designed. The points are joined as a surface. This is the front of the camera, and that's the back.

In fact, the problem is that we are suffering a lot of preciousness in life, from a nice new pair of shoes, a new car, a new camera. That causes underlying stress. In the future, all that will change. We will get into materials, which means we will not need a

precious life. Elastomerics allow us to drop a product without breaking it. That means it extends the longevity of the product, which is a very important thing.

Another example of material application is this product. This was a project for Edra (?) in Italy, and Masso Morotzi (?), who they say is like a god in Italy. He came to me and said to me, Ross, give me something unexpected. That was my brief.

I thought Oh, damn. I've got to make a square cubic object with flat surfaces. But I thought about it. I've had a long-term interest in packaging materials because I don't like throwing anything away.

This product is made from polypropylene foam. It's super light, injection-molded. They stack. It's a material for packaging refrigerators and computers. You take it out of the box and the packaging is as beautiful as the product, but you have to throw it away.

I proposed, many years ago, that the packaging for IMac was a table and chair for kids, and they told me to go away.

This is the internal structure in the material -- cathedral-like. Astonishing. Those instinctive formulas of structure can go into products like this. They have amazing strength. Cecil showed picture of the Serpentine the other day. These are similar pictures showing my furniture in the pavilion, and I was honored to be involved in this project.

I had already collaborated with Toyo Ito in Japan, but he asked me specifically for this type of furniture because he didn't want anything that really challenged the architecture. He wanted something soft and human.

I worked with a company called BD (?) in Spain that makes a whole range of furniture. In fact, they make all the editions of Gaudi furniture, an amazing company. They

work with various architects, and they came to me to make urban furniture.

This is rotor molding, the technology used for septic tanks and chemical storage, an amazing technology which is rather close to cooking in the process. It's a slow process, but it's like between cooking and slip-casting in ceramics.

This particular product seats ten people. There is not a chair on the planet that seats ten people, and it's molded in one hit. Of course, they have to stack. In transportation, they have to nest in the container to sell to Australia, so I think about all these things.

This is true, thoughtful, industrial design where there's a trinity between every aspect and requirement. This is a seat which is a lamp. These are separate components on the left, and then the stacked components here. This is the underside. Data. That's what it looks like in the factory. One of them cut through.

You can see it's all really gooey inside, so it's rather like cooking or ceramics, and you can do big-volume objects.

What you see in the background is more important than this. Look at the size of that tank, about three by two and a half meters. One of my ambitions is to apply this technology to architecture. Can't you build these as big soft bricks like sandbags and stack them? You can also mold it semi-translucent so you can start to build different physicalities into the object. This is one thing I would love to do. It's a low-cost production, about \$50,000, not a lot in terms of manufacturing.

This is the first product that, through its transparency, revealed its true character. It was designed in 1988, and its sales keep going up. This is about trying to discover iconographic value in a product.

When I was a little boy, I found a thermos flask of my father's. I remember unscrewing it and finding this lid thing inside and putting it back quickly. I thought it was really strange. They need to be protected.

But there is an inner value in objects which is not revealed through packaging. This is all that is. It is what it is.

Organic essentialism. This is an image of a scan through a living human being, and then the data manipulated and magnified thousands of times. This is a stereography that was made for me from that data. If you look at it closely, it's absolutely magnificent. All these invisible things that nature creates. Weird, strange, totally random and organic, and yet it's structure.

This is the skull of a bear. I bought it locally to where I live. What I love about it is its physicality. This is something which has grown through genetic codes, through DNA, not manufactured. The strength factor of the teeth relative to the main cranium and so on is magnificent. It's absolute purposeful, all these bits and so on. I am totally inspired by all of this.

Of course, just to take that and put that into products would scare people. That's not what I do. I just use it for subtle inspiration.

That is polysaccharide.

This is one of my sculptures in wood called New Nature, which is a kind of take on things that come from us, how man is manipulating nature. We can make things that look natural, but they're not.

My chair in the US. They came to me about six years ago. I didn't even look at what they did. I often do that. I judge the company on the people I meet. If they have

the right motivation, I go with it.

We produced this, which is the world's first injected-molding magnesium chair. The reason it's magnesium is because originally we tried using aluminum. One client came and said, Ross, it's too skinny. I made another one in the workshop in foam. He came and looked at that and he said, It's a beautiful shape now, but it's not wide enough. So we made a third.

When that was translated into aluminum, it was too heavy. So we moved to magnesium, which is 30 percent lighter and has enormous strength. Of course, there's a lot of magnesium in the sea, but it's very difficult to find people to work with it as it's quite explosive. It was a very difficult task. It took us a whole year to find a supplier.

That's the product, not made with one computer. It was sculpted by eye -- I did it -- then digitalized and put back together, all done by a company between Germany and Pennsylvania.

The chair itself went into Time Magazine in 2001 as the language of the next century. For me, growing up, it was a fantastic thing to have something in Time Magazine. In 2001, meant a lot to me. Ironically, what I found out after was that the company in question made wooden four-poster beds and didn't do anything like this. And now it's transformed.

Structural technology. That was a video I made for the 75th anniversary of Herman Miller. My work filled the windows of Herman Miller some years ago. I worked on a new revolutionary office system which brought light and air into the office. I have some images just quickly to show you of that.

When you deal with office systems, because you have cables and power and

data, if you put those into a desk and you want to connect the desk to a desk, how do those cables connect? If you put them in a panel and the panel ends, where do they go? You put them in a pillar and where do they go?

The unifying factor in all spaces is the floor, so I developed a whole new flooring system which simply plugs together. You could move into an old factory space probably in a day with this. You can ship it, fly it around, plug it in and play. No tools. You can place floor tiles on top and fill that with any material you want, from bamboo to linoleum depending on use.

You can plug legs in. Legs can be lighter physically and visually. Then plug on polymer worktops. The worktops are made with honeycomb. They're injection-molded and they have a fantastic form, like a central bridge through the middle which just undulates through that injection-molded surface. It's made from high-impact polystyrene, UV-resistant, and it's painfully strong.

When I proposed it, there were two things. One, the client would not accept polymer, and two, wood is infinitely stronger and resists a 1200-pound load testing. This piece we developed with them resisted a 4,400-pound load test.

The cubes are injected with gas, so basically they're much lighter in the production cycle. What's lovely about those pockets that occur is that they are very fanciful, very human. They have idiosyncracies.

When the whole thing was presented in Chicago, the head of Canadian Oil and Gas came up to me and said, We'd never buy this in a million years. It doesn't fit our company. We need green lamps and a wooden desk. I asked, Do you have any idea where plastic comes from. Do you have any idea what's in those cubes? Gas. This is the

perfect product for you.

The trouble is that everything is such a fight to get things pushed through. But this project introduced me to the idea of minimum-inventory, maximum-diversity systems, something in which I am very interested. It's one module that you can reverse and do different things with.

This is a project in Portugal called Villa Mendoza. I was asked to design a villa that could also double up as a sort of exhibition space, but somewhere the client could bring potential customers.

They liked my interest in developing ceramic architectural systems, so I came up with this idea of mixing different materials to create form. Depending on scale, if you want to create form, you have to pixilate in some way. If you're dealing with components, if you take tubes, drinking straws, and bunch them together, you can do amazing things with them.

That was the premise, and we actually built a drinking straw model. This is a view from the front. This is a view inside. This is a stereography. At this time, this Land Rover seat was built for me. It took one month and ten computers to build it. This is the most complex stereography in the world, and the model was amazing. I don't own the model now, but the model was really worth having. This is the side-view.

The reason for the shape is informed by context, which means that here is the sea, and this is your car. These tubes here are aluminum, and the flooring, and it goes into ceramic. Then it goes into milky polycarbonate, transparent polycarbonate, and then glass.

This is the way we tried to illustrate it just for this lecture, but this shows you the change of physicality that I'm looking for. The idea is like a television screen. It just

draws all the light in from the scene.

You can just make out the flooring. I developed the flooring system. The idea was that you could even put the flooring system outside. You drive in here, all this at the same level, and you fill these tubes with the appropriate material. So you could fill them with recycled rubber at this stage.

When you go into the space, this is the bathroom, this is the living area, these are bedrooms, this is a bathroom and toilet, this is storage, and this is your car. The idea is appropriate material application.

For example, in the living space you put wool. When you buy wool, it comes in a tube anyway. In the bathroom, you put silicone. There's a whole plethora of materials that you can plug in and play.

On the roof, we looked at a system which drew light down like a solar system through a tube. As a project in the studio, it was really enriching. We investigated the idea of bringing all this outside. And perhaps you plug in a child's play frame. Internally, all heating is plugged in. Your furniture plugs into the floor, so there are no logs. It goes on and on and on.

It never got built. The company went bankrupt, but that's pretty normal. I'd like to build it one day. It would be nice to work with James and Andrew on things like that where I instinctively come up with a concept. I have a pretty good idea how things can go together, and those guys really know their stuff.

Industrial designers are not typically allowed to work with engineers. There's never budget within the industrial world. You have to do it all yourself. I'm working on a hair dryer to be made in China. I don't go there and meet the engineers.

The pressure on me is enormous not to produce the rubbish that's made out there. You get strong doing those things, but I don't like that pressure. I'd like to move into architecture and work with people like Cecil and so on, to see where these materials can develop.

This is the interior of my future study for Japan Airlines. I was one of four companies to do an appraisal study for a big airbus. I nearly dropped dead. Of the four people, one was Daimler Chrysler, one was Italy, and the other was (?). They have a minimum of 400-man teams, and I am ten.

What we presented was very progressive. So I cut my teeth working with them -- very difficult scenarios, very high-level corporate stuff. Yet you learn a lot from that.

Japan Airlines came to me and said, We love your organic design. It's really our spirit. We believe in your ideas. There's not a straight line on the human body. The plane is a tube. You're flying past clouds. There's no definition of space.

When you fly in a plane with turbulence, one reason you feel no good and unsafe is because they build flat walls in airplanes that shake like in an earthquake. What terrible logic. It's a terrestrial problem and they stick it in the sky.

When you fly, you're closer to heaven than earth in metaphoric space. It's a chance to define fantastic new spaces and fantastic new food. I'm working on ideas for finger food which are remarkable. Why give people steak and gravy that far in the sky? It's ridiculous. So I'm heavily involved in trying to cut through this world and sort it out sensibly.

This is the first project I did for them, first- class cocooning. It's brought offside of the fuselage and it liberates all the space. You can do your yoga in the middle if you want.

This is what I proposed and presented to them in Tokyo.

That's what they got, and they said they couldn't go from what they had already to that. So it was off. Then they came back to me six months later and said, If we give you a mechanism, could you tie it up.

This is what I did for them. This is the seat which flies. That's all my organic put together with the logistics of all the materials and everything else that goes into that. I was in Tokyo every month working with the seat-builder.

The orange is there. It's beautiful because, when you fly, you just have a spotlight on that at night and it calms everybody down. It brings in a Zen-like quality. This light you see here to the one side is an electro-luminescent light. It gives you light like a television screen.

The terracing is simple. When I'm flying, I can't bear the idea of my coffee going over my sketchbook, and they don't provide any differentiation of surface. That's what this terracing is all about.

This slides over you. The phone and controls are low because it's the first seat. It allows you to sleep in the fetal position when you fly. Nobody on planet earth is asleep in this position on an airplane. You can't. It's ridiculous. Even people who fly all the time and say, I don't care about a bit of turbulence, they're all worried. It's a fact of life.

I deal with very practical issues. What's wonderful is that, in Japan, they love organic work. It's a progressive society and they go for it and really trust you.

These are my thoughts on cars. I could easily give a ten-hour seminar on that, but I know we're running out of time so I'm going to rush this.

This water droplet shape is the ideal shape for a car. I am trying to work at

building a car that might be the shape I achieve. What you see is this fantastic plastic form that sits so beautifully. You have to put wheels on it. Human form. You can imagine four people beautifully in that.

Cars are manufactured the wrong way around. They're designed and engineered to be protective, and that means sometimes you feel like you can drive like in a bumper car. This is fundamentally wrong, certainly for urban vehicles, city vehicles.

If we made city vehicles transparent and light-weight so you could see people in there and saw a baby in a car, you'd drive differently. It's a kind of reverse logic. In London, the average speed is 11 miles an hour, less than the horse and carriage 100 years ago.

We are wasting energy in the mind set of developing Austin Martins. We should be developing things with less components, super-light and intelligent.

What I can't understand, I am in Jerusalem and I smell these fumes. Where we're staying, you come out and there are diesel trucks going up the hill in a cloud of black smoke.

What is the future of civilization? Is it a fancy water bottle? A fancy chair? I don't know. Perhaps there's a way that we can put this energy into these fundamental things.

If, overnight, you'd take the air pollution and noise pollution out of the cars, you'd transform society. And it's possible. It's just that the car industry is an addendum of the oil industry. Once that's broken, we're in for a great future.

I can't understand the way China is buying into all this American SUV thing. The consumption is dangerous for us and for the planet. Last year, China used 30 percent

of the world's oil, and they haven't even started to manufacture yet really.

I am in that game and I'm scared stiff. The consumption of stuff is unreal. So I decided I would look at a car with a minimum number of components. At a conference in Tokyo recently, I was told that the average car has 20,000 components. The head of a car magazine said, No, that's wrong. It's 30,000. 30,000 components in a car, all made of materials taken from the planet. And the energy used to manufacture them and put them together is ridiculous.

So I decided to make a study of a minimum- components, light-weight car. What you see here is a carbon- fiber shell. There's nothing in it. It's a shell. It's brought back on itself and forms a beam front to back. Off that beam is taken a seat coated with soft material.

These are two polycarbonate shells, like a helicopter shell, like a bread bin. Basically, they go like this. If you want to get out on the left you get out like that. Or if you want to get out on the right, you get out that way. You can throw your shopping and your dog and everything in there. Anything you want.

There's no engine. These are the engines. They're like formula one wheels in principle, where they're batteries. I envisage a day when you have a wall in your garage or outside your house and you have these plugged in recharging. You come out, go like that, and off you jolly well go. You can do that in six seconds and off you go.

So that's the basis of the principle. Normally, when I show this at lectures -- I showed it in Moscow last year -- everybody laughs. So I don't know if I'm going to get that same response here in Jerusalem.

On the back is a solar panel, and there's a good reason for that. It's called a

car on a stick. I think people laugh because of this detail, but nothing comes out of that detail, I assure you. There's nothing to worry about. You could do a male version behind. Have fun in traffic.

What you do is you drive along, and this post is horizontal. It's a carbon fiber post, a probiscus. You get out and it lifts the car up.

This is my first idea. It's a car on a stick. The idea is to liberate all the space for women, children, dogs, life. Life is dominated by cars. Cars now are bigger than baby elephants. They make more noise and more mess.

How come we have to live with this idea of walking down a street and an SUV comes down past you doing 50 miles an hour? Why do we put up with that? That's incredible, and so dangerous.

In London, you see women with a pushchair and a baby, and all stuff coming out of the back of the exhaust pipe. I've been told that, if you go into a garage and attach the exhaust pipe inside the car, you're dead within about four minutes. Well, if a baby is less than half a meter away, what is that doing to that child? This stuff is absolutely fundamentally killing us. Somebody has to take it on.

My dream ambition is to do cars related to architecture in urban situations. This is my first idea, very much a car on a stick. What would happen -- well, I forgot to tell you one major thing.

This absorbs the energy during the day, and at night it's a streetlamp. So I thought, What would happen if I treated it more as a streetlamp than a car. So we do this. This is very nice actually. This is kind of a human scale. They're round. They have a hydrogen tank in here. They're very lightweight. They have a solar panel on top.

This comes vertically out of the floor. The idea is that you would go in the same direction, like marbles running down the street. It might look like science fiction, but it's only the future that can't be made. Remember what I just told you. It's only the future that can't be made.

Now, it might look a bit strange in London. But if you put it next to this, Toyo Ito, it looks pretty normal to me, and that's a pretty bad photo in the studio. That's the potential of amalgamating our transport of the future alongside the fantastically invigorated thought process going into contemporary architecture.

This is Sendai (?), one of the most beautiful buildings in the world. I was fortunate to be asked by Toyo Ito to do the top floor. It's all green, and it's green because it's my garden of knowledge.

Up there, I got the job of having to store, display, and systematize all the DVD's, all the videos. People go in to access that information. So it's my garden of knowledge, green on the top.

When you come in on it, you start to see what I did -- all this sort of stuff here. Everything sort of plugs out of the floor.

The amazing thing there is -- talk about destiny and fate. I saw that project in Venice with a little acrylic block with holes drilled through. Ito printed out every week of the competition in scrolls. It moved me. I never knew Ito knew anything about the project. Two years later, I got a phone call asking can I work on it. It's amazing. I don't know what's going on, but I get these proximities with these people I really admire.

Organic essentialism. This is where things are built from intrinsic and extrinsic forces. My ideas grow and stop where they need to stop. They're fat-free. In

nature, nothing is extraneous at all, and there are very strange things in nature.

This is a modular system. It's one step repeated to create this monolithic staircase. That's the stereography. That's the studio.

This is the idea of a liquid form. I was asked to do anything I wanted to do without thinking about how it's made, which is not normally how I work. This is the idea that you occupy these spaces as well as the spaces on top.

This is a curb space system designed by Peter (?) in the north of Japan. I discovered that. I didn't know about that project as an industrial designer. I went to the park to see the Henry Moore pieces, and it blew my mind. This was designed in 1974. He worked with Bucky Fuller, who is one of my gods.

This is something made from roughly five components in sort of a form of polycarbonate, very early on. It absolutely blew my mind. When people say to me, what about plastics in architecture, well, that's more than 30 years old, and that inspires me to bits. As did the IBM pavilion by Piano and Ban with this type of system.

Just very quickly, I am going to end on something I produced which puts all this together.

This is a solar-powered light head. This is work I did for (?), and I have it in the studio. This is how I think, and I'll arrive at a bit of architecture. Don't laugh at this one either.

This sticks in the ground. It's about this big. It's a solar-powered light which captures sunlight in the day and at night gives you light. It's the first product of its kind, and I've adapted that into a new module.

Then you take my water bottle, which is a blow-molding technology, like a

balloon blown up and made rigid. That's all it is.

What I do with everything is that I dream about how to make architecture from it. So solar lights, water bottles. Those water bottles, the blow-molding technology, you can make it quite large. Nobody really uses it. They don't know how to use that technology.

This is how I plan to use that technology. This is fictitious stuff, but perhaps I could meet somebody who'd go in on making this thing. This is a brick, just over a meter diameter, and staggered brick. It's hollow-blown and it has like rubber bands around here. There's a screw thread here, and a physical shape which takes cables.

What you see going in on the bottom is the lightbulb. It takes a solar panel and funds the lightbulb. This is blown with a diacrylic (?) surface in the base. To make that module, manufactured without the solar and the bulb, costs about 15 quid. That's 78 shekels.

That shows its construction. They all clip together. The bricks are connected by a green nylon cable that weaves in this way and pulls them together. That's the planar view, and then you plug in solar units.

There's a thousand bricks in there. It's ten meters in diameter, so you could use that version as an exhibition system. You could show films in it at night. You could have conferences for students.

This is what happens if you turn it into habitable space. This is a holiday home I keep talking about, with a view of the sea, away from cities, extremely magical, polymerized, where organic design fuses with modular systems.

That's a polystyrene bridge machined, milled out with steel tubes inside,

skinned in fiberglass. Very cheap. You can make any form you want. That's what Greg (?) taught me how to do. That's how it looks on the plan when you identify local areas where the solar panels can go.

Those solar panels relate to the forms inside. If you want a shower here, you can plug that in a brick, heat the water in the brick, and on the other side you have a shower attached. You can absolutely play with any surface in any situation.

This is the idea of a test tube with something running through it. It's made as a bridge because you don't want to touch it. The first one is looking at something penetrating that. The second is looking at organic through the modular-technical. That's a side view.

I'm not going to say anything else. Just turn up the music and then go.

Thank you very much.

MR. SHETRIT: Thank you, Ross.