fao Casa gazette

MAY 2011

Mensile - No. 05 2011 - Reg. Trib. N. 574 dell'8/10/1990

LA TAPPA

di Patrizia Cimini

Sempre molto composta al fischio
d'un treno di periferia
la curva gonna alza l'orlo di gamba
sulla sella di una bici.
È un percorso di tappa per l'intero
pezzo di carne curva donna
stagione nei baci d'arrivo
apprezzata nelle coste di maglia
vera a stagioni alterne, curva tornante
turrita e sventolante.
Il maggio è bacio di flora
o verde germoglio
o nuova pianta rinnovata di rose
o attillata coscia nel facile riso tiepidante
rigoglio a venire centro della foglia
verde che richiama le scritture stagionali
sulla sua pagina inferiore e chiara
letto, piatto, mensa per insetti
annegati nei molli loti alle paludi.
Il maggio curva di cuore
arriva a meta
e giugno campione coglie la sua rosa.

fao casa gazette

The "FAO CASA GAZETTE" is the registered title of the journal of the FAO STAFF COOP

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Cover:

Traditional Vietnamese potter shapes his wares

Typewritten electronic contributions for the FAO CASA Gazette are welcome. These can be in English, French, Italian or Spanish - articles, poems, drawings, photographs, etc. in fact anything interesting that staff members and/or their families in Rome or the field may like to contribute. No anonymous material will be accepted, and the Editor reserves the right to choose and/or reject material that is not in keeping with the ethics of the Organization. Send contributions electronically to the Editor at jill.stevenson@fao.org or leave signed copies with the COOP Office on the ground floor of Building E. The deadline for editorial material is due on the 1st of the month preceding the date of issue.
The Editor may schedule articles according to the priorities and editorial requirements of the FAO Staff COOP.
The FAO CASA Gazette is published every month.

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Monday-Friday 9.00 - 13.30
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1st and 3rd Wednesday of each month

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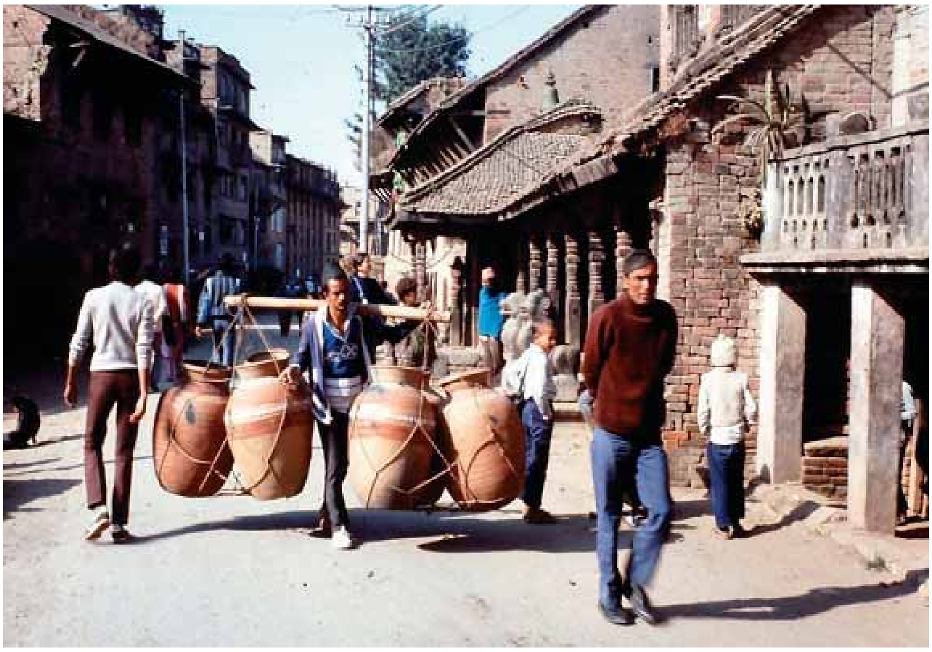
All activities are for Staff Coop Members only

Ceramics in archaeology: the ultimate rubbish

*by Tony Grey**



Water jars in Kathmandu, Nepal (author's photo)

As an archaeologist I find that ceramics are the most abundant class of material culture found on most excavations. Ceramics are the ultimate rubbish extending through time from the Neolithic period (beginning around 6 500 BC in the Middle East) to modern times. Once a vessel gets broken there is little that can be done with the nearly indestructible remains which are thrown out with food waste and other rubbish. We do, however, see some attempts to repair broken pots by drilling holes near the break and then joining the parts with a metal staple and occasionally broken shards are reused as games counters or loom weights. As it is often the case that metal, glass and organic 'finds' are rare from a site (often being recycled) ceramics have to 'stand in' to give us clues as to how people in earlier times lived: their diet, trade links and economy.

Pottery was made by preparing clay and firing it in a kiln to a high temperature. A suitable nearby clay source, fresh water and abundant fuel (wood or charcoal) were essential. Vessels could be hand-made or thrown on a potter's wheel. Some types such as slipped and glazed items had to be fired twice. Clay fired in an oxygen rich kiln atmosphere became pale in colour (oxidised ware) but, if fired in a smoky atmosphere, became dark or black (reduced ware).

**Tony Grey MA is a historian and freelance archaeologist with background and interest in the ancient civilizations of the Mediterranean and the Middle East. During 2010 he shared excavation work in Qatar. He advises on ceramics to the Museum of London.*

Porcelain decorated in blue and white, traditional kiln, Viet Nam (author's photo)

Ceramics are roughly divided into two classes: coarse/utility wares used for cooking pots, water and storage jars, jugs and other items (usually used for preparing and storing food and drink) and fine/table wares used for bowls, dishes, plates and jugs (usually used for serving and consuming food and drink). Ceramic water storage jars (that keep the water cool by evaporation through the porous fabric) are still used in traditional societies.

Also made were pottery lamps that relied on lighting a wick in vegetable oil and excellent examples are extant from Greek, Roman and medieval times. Clay tobacco pipes were in use in Europe and the New World from the late Sixteenth century into the Twentieth century. Later examples were often decorated with tavern signs, Masonic symbols and other motifs.

Fine table ware was much desired by those who could afford it. Bowls could depict scenes such as Roman gladiators or the hunt in relief made by pressing the unfired clay into a mould. Colour could be added by using a slip from dipping the unfired vessel in a coloured clay solution and then polishing it when dry (burnishing) as in Roman red 'samian' ware. Glazing (firing to a high enough temperature to melt a mineral coating to a glass-like state) came into general use in the Middle Ages. Chinese porcelain (made from a high-fired special fabric formula) was highly desirable and imported into the Middle East and Europe from medieval times.

European technology for making porcelain was only developed as late as the Eighteenth century. Vessels with a porcelain-like appearance and brightly painted decoration were pioneered in the English Midlands in the Nineteenth century and widely copied and exported. Transfer printing was also used in, for example, Victorian willow pattern dishes ■

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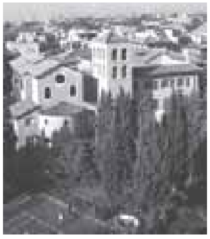

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Egyptian Obelisks in Rome: Partnership of Magnificent Civilizations

by Lara Bishay[1]

Figure 1. An Egyptian Obelisk in Piazza del Quirinale: Painting by Fahmi Bishay (oil on canvas: 40X60 cm)

A pedestrian strolling through the centre of Rome will undoubtedly note the glorious Roman features in the city's main squares. Among Rome's historical and beautiful squares one can find: Piazza S. Pietro, Piazza di Spagna, Piazza Navona, Piazza del Popolo, the Pincio Park, Piazza San Giovanni in Laterano, Piazza Monte Citorio, Piazza dell'Esquilino, Piazza del Quirinale, Piazza della Minerva, and Villa Celimontana for example. While those great Roman sites may show no direct link with each other, they ***share one common feature***: each of those locations contains a huge ancient ***Egyptian monument: an obelisk.*** There are 13 Egyptian obelisks spread all over Rome. Those obelisks' size, appearance, decoration, and association with the sky render them obvious, spectacular and a blatant reminder of the greatness of those responsible for their design, cut, decoration and transportation.

The people who first built and erected obelisks were the Egyptians. Obelisks in Rome were raised throughout history in two stages: First, Roman Emperors brought some obelisks from Egypt to Rome. Second: Roman Popes later

[1] Dr. Lara Bishay is a pediatrician in Boston Children Hospital at Harvard University, Boston, USA. She was born and raised in Rome. She has developed a great fascination and love for the Roman history, culture and heritage.

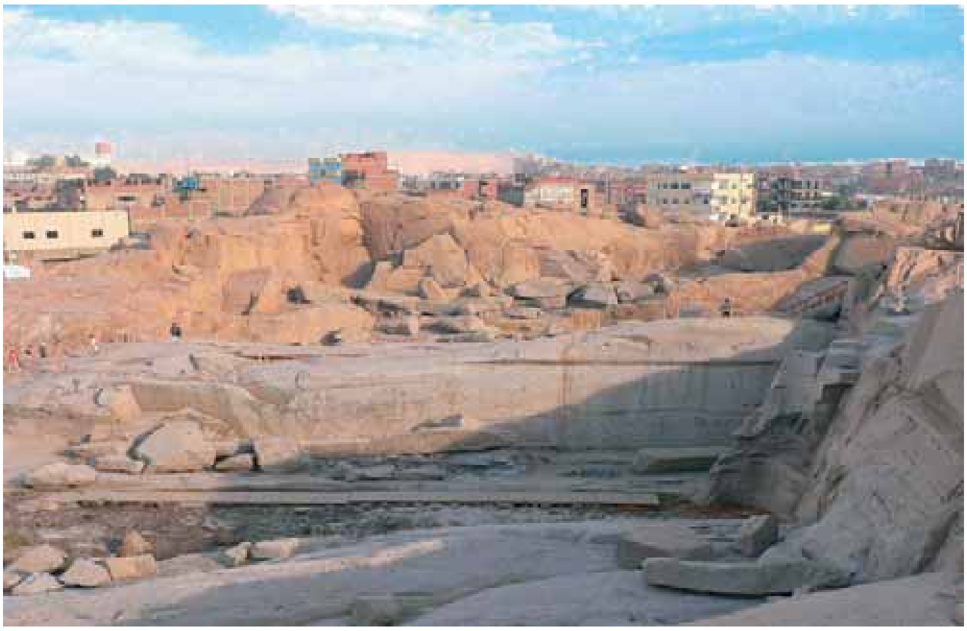

Figure 2. Aswan: where most of the Egyptian Obelisks came from

relocated them and added crosses and Christian symbols to them (Figure 6).

Obelisks as a means of a language

During the time of the Roman Empire, obelisks were actively used as ***means of a language*** for spreading ***different messages*** to the public. Thus, the hieroglyphic depictions and the occasions for which the obelisks had been brought to Rome varied over time.

The Emperors of Rome had the means and power to use obelisks to demonstrate their power. Over the years they adapted the obelisks to suit their own objectives. Those objectives included ***political appeals; religious motives; historical sustainability and personal glory.***

Obelisks: Original Significance

An Egyptian obelisk is a four-sided ***single*** piece of ***granite stone,*** mostly ***cut in Aswan and Luxor.*** An obelisk ***stands*** upright, tapering as it rises. Its top is a small pyramid, called a ***pyramidion.*** The pyramidions had once been covered in ***gold*** thus reflecting light. The city of Heliopolis in Egypt had been the centre of worship to the main ***Egyptian deity***[2]***, Ra the Sun God***, who later became ***Ammun-Re***. Obelisks were ***sacred*** to the ***sun God***.[3] They were used to ***celebrate the victory of a pharaoh***, who was the bodily home of a sun god. They were also erected in celebration of the pharaoh's ***jubilee,*** that is, his thirtieth anniversary of his reign and every three years after that. The ***hieroglyphic inscriptions*** on the four sides of the obelisk showed the ***glorified kings in close relationships to divinities offering*** them ***sacred symbols***. Sometimes there are illustrations of ***royal victories*** on those

[2] Labib Habachi, The Obelisks of Egypt 15
[3] Roger Lancelyn Green Tales of Ancient Egypt 45

Figure 3. Egyptian Obelisk in Piazza del Popolo

obelisks too. The hieroglyphs on the obelisk always portrayed ***a leader as a noble governor, brave and vigilant.*** Obelisks eventually came to be used to decorate temple facades or fronts of tombs.

Augustus' Obelisks: A Language of Politics

The Flaminio obelisk was the first ever brought to Rome from Egypt in 31 BC. It is ***32.77 metres tall*** (about 10 stories high), and weighs ***235 tonnes*** (the weight of over 200 cars). Augustus ordered it shipped from Egypt and ***initially*** set up in Circo Massimo. This was to celebrate the tenth anniversary of his conquest of Egypt at the battle of Actium when he defeated Antony and Cleopatra (31BC). Later, this obelisk was moved to Piazza del Popolo (Figure 3). Augustus did ***not*** change this obelisk in any way. It was already an artifact when he brought it to Rome. It is genuinely and authentically Egyptian.

This particular obelisk had been started by ***Seti I*** (1318-1304 BC), and was finished under ***Ramses II*** and his son ***Mineptah.*** The depictions show the Gods receiving offerings from the rulers, and glorify them for their acts of raising the obelisks. ***Seti*** is described in the hieroglyphs as ***"He who fills Heliopolis with obelisks because their rays can light the temple of Ra"***, while ***Ramses*** is portrayed as ***"He who makes numerous monuments like stars in the sky. When Ra shines he rejoices in his temple for millions of years."***[4]

The second obelisk Augustus brought to Rome is presently in Monte Citorio. Made of ***red granite***, it is ***21.79 metres high***. It reached Rome in 10 BC. Augustus had it erected in the middle of the Campus Martius. This obelisk was set on a pavement adorned with images representing the winds or zodiac signs. It seems to have served as an indicator, probably of the daily change in the southern shadow, or of the position of the constellation Horologium. That is, it was a ***celestial timekeeper.*** The inscription underneath the obelisk explicitly states in Latin: "***Augustus, son of the Deified Julius Caesar, chief priest, with emporium power, in his eleventh consulship, is the leader responsible for this obelisk".***

Domitian's Obelisk: Roman's carved hieroglyphs

Domitian brought his famous ***Piazza Navona obelisk.*** This obelisk marked a ***change*** in the manner in which obelisks were inscribed (Figures 4 and 5). This obelisk is ***16.54 metres high***. The main difference between this obelisk and all of its predecessors is that Domitian's is the first to have its ***hieroglyphs carved by Romans.*** It was originally an embellishment of the entrance of the Iseum; a temple dedicated to the ***Egyptian sky goddess***, ***Isis.***

[4] Labib Habachi, The Obelisks of Egypt 119

(continued on page 12)

(continued from page 10)

Figure 4. Egyptian Obelisk in Piazza Navona and Bernini's integrated fountain

Figure 5. Bernini's Master Class of a Roman fountain integrated with the Egyptian Obelisk in Piazza Navona: Two Outstanding and everlasting masterpieces in the World Art.

Domitian ordered this obelisk's stone extracted from Aswan, and to be transported to Rome ***blank.*** He decided to have the ***Romans carve the hieroglyphs themselves showing him in close relation with the divinities***. That was based on ***preliminary*** deciphering and copying the key symbols on other Egyptian obelisks[5].

The hieroglyphs on that obelisk describe Domitian ***receiving*** something from the gods rather than him presenting an offering to them. This was a remarkable ***novelty*** for a man to hold such a sacred position. It was also the first time that a ***Roman emperor*** actually had ***his own name engraved on an obelisk***. This obelisk was a declaration of his glory not only as a ruler, embellishing Rome with the addition of another Egyptian monument, but also his predominance in the Isis cult religion.

Bernini's Master Class of a Roman fountain and the Egyptian Obelisk in Piazza Navona

[5] The Egyptian hieroglyphs language as such was deciphered and translated into other languages through the Rosetta stone in the twenty's century. The Rosetta Stone is an Ancient Egyptian granodiorite stele inscribed with a decree issued at Memphis, Egypt in 196 BC on behalf of King Ptolemy V. The decree appears in three scripts: the upper text is Ancient Egyptian hieroglyphs, the middle portion demotic script, and the lowest Ancient Greek. Because it presents essentially the same text in all three scripts it provided the key to the modern understanding of Egyptian hieroglyphs. The Rosetta stone is currently in the British Museum in London.

A beautiful fountain (integrated with the obelisk) made by the most famous great Italian Artist, ***Gian Lorenzo Bernini*[6]*, is located in Piazza Navona.***

The Trinita dei Monti Obelisk: A Copy of the obelisk in Piazza dell Popolo

On the top of the ***Spanish Steps*** in Piazza di Spagnia sits the ***obelisk of Trinita dei Monti.*** What is interesting about this obelisk is that its engraved ***hieroglyphs*** are an attempt to ***copy Augustus' first obelisk in Piazza dell Popolo***. After comparing particular corresponding details of the two obelisks, the Trinita dei Monti shows itself to be a "***poorer piece of workmanship***"[7]. The characters are in some places facing the wrong way, which was a serious mistake in ancient Egypt because the characters were meant to point in the direction of the temple or grave they were located near to. The representations at the bottom of the obelisk have the location of the glorified king and the Gods inverted. In addition the legs and arms of the depicted people are not as well defined as the original in Piazza del Popolo. The differences are striking when carefully examined.

Hadrian's Obelisk: A Personal Commemoration

On the Monte Pincio hill amongst the park's luscious green grass and trees stands a relatively small obelisk, about ***9.2 metres*** high. It is made of granite. Hadrian, who was known for his interest in Egypt and its monuments, brought that one to Rome. This obelisk was erected for ***personal reason: Hadrian wanted to commemorate his friend, Antonius.*** Antonius died on the Nile during a trip in Egypt. He became deified both in Egypt and Rome and temples had been raised in his honor. The hieroglyphs on this obelisk are authentic Egyptian.

The Christian Signs on the Obelisks

At a later stage following the obelisks' transportation to Rome, the Roman Popes added crosses and Christian symbols to those obelisks (Figure 6). That was especially the case for those obelisks that are placed in front of churches such as in Piazza S. Pietro, and Piazza di Spagnia.

Concluding Remarks

To conclude, great and beautiful Roman squares are glorified with Egyptian obelisks that were brought from Egypt by Roman Emperors over two thousand years ago. The Egyptian obelisks in Rome demonstrate a historical and artistic partnership of two very old, traditional and magnificent civilizations ■

Figure 6. A Christianized Egyptian Obelisk in Rome

[6] See "Bernini: Sculptor and Architect", page 32, ATS Italia Editrice, Rome 2009.
[7] Boris De Rachewiltz & Anna Maria Partini Roma Egizia 116

CHRISTMAS COLLECTION FOR THE OLD AND POOR - 2010

by Eileen Nolan

The Christmas 2010 collection for the old and poor cared for in the Istituto Santa Margherita, near FAO, and by the Little Sisters of the Poor and the Madre Teresa nuns, came to €9,322, which was considerably less than previous years. I give below a breakdown of this amount:

Dept/Div/Unit	Amount €
ODG (includes AUD, OCE, OSP, OEK)	1.066
AG	1.518
CS (OEK contribution shown under ODG)	2.038
ES	740
FI	720
FO	510
NR	287
TC	605
Total FAO	**7.484**
Retirees	1.796
Private donation	20
Co-op staff library	22
Grand total	**9.322**

The Christmas party for the residents of the Istituto Santa Margherita was held on Saturday 12 December. Thanks go again to John McGhie who led the singing, the Italian Dance Group who danced to such lively music, including the tarantella (in which they were joined by some of the Old Folk) and some members of a Korean choir in Rome who sang well-known operatic arias and ended their recital with Neapolitan songs, which the Old Folk loved. My thanks, also, to those staff members who came from FAO, as well as retirees and families, who helped entertain the residents. Afterwards we all had soft drinks and panettone.

The cost of the party and gift for the 85 residents in the Istituto (€40 each) came to €3.548. The Little Sisters of the Poor and the Madre Teresa nuns given €1.500 and €500, respectively. The balance remaining (€3.774) will be distributed between the three beneficiaries at Easter.

The Little Sisters of the Poor care for some 90 poor people and depend on charity for their existence. The Madre Teresa nuns give accommodation to any poor person who has nowhere else to go, and on Christmas Day they served dinner to over 200 poor people, so our contribution was of great help to them.

My sincere thanks to everybody for their generosity and, though I am repeating myself, I thank especially all those who so willingly collect in the various units of FAO. Without them I could not have done this worthwhile collection.

Having co-ordinated this collection for 22 years, I cannot do it any longer, due to ill health, so if there is somebody who could take it over I would give them as much help as I can ■

FAO STAFF COOP LIBRARY

The FAO Staff Coop Library needs help! If you can volunteer or know anyone who would like to volunteer please contact us.

We need substitutes to cover days when staff is absent. We are also looking for someone to work every Monday. After 6 weeks training on a Tuesday or a Friday that person could be you!

Please contact the library at 06-570-53479 between 11:30-2pm Monday through Friday (or stop by and ask the staff when you are visiting us) for details.

FAO Staff Coop is pleased to announce the 2011 World Food Day International Essay Competition for Secondary Schools

****

Title/subject:	**Food prices - from crisis to stability (WFD 2011 theme)**
Launch:	15 May 2011
Deadline for Receipt essays:	31 October 2011
Where:	Secondary schools in FAO Member States and Lazio Region, Italy
Languages:	English, French, Spanish, Italian, Arabic, Chinese and Russian
Posting of results:	15 December 2011
Age groups:	Two categories: (a) 11 to 14 years and (b) 15 to 18 years
Prizes:	1st – US$ 500 and WFD 2011 bronze medal 2nd – US$ 400 and WFD 2011 bronze medal 3rd – US$ 300 and WFD 2011 bronze medal
Consolation prizes:	4th – WFD 2011 bronze medal and books to school library 5th – WFD 2011 bronze medal and books to school library 6th – WFD 2011 bronze medal and books to school library
Structure of essays:	500 words maximum Name and surname of students Introduction Body of essay Conclusion with suggestions and/or proposals Essays should be neatly and clearly handwritten or typed Name and complete address of secondary school Date and signature of student at end of essay

Background material
FAO WFD 2011 Information and material in the seven languages (including also material from WFP, IFAD and Bioversity International).

A maximum of 10 essays per category will be accepted from each secondary school participating. It is therefore important that teachers/schools screen essays and choose the best for submission in the competition. **They should not show marks received. Schools submitting more than 10 per category will be disqualified.**

Commissions will be established to mark and judge the essays in each language and category. The criteria for marking and judging the essays and contents will be the same for all languages and will include: correctness of factual information, innovative suggestions, reporting of data and information on students' home country, grammatical accuracy and respect for number of words (**essays which are excessively long or too short will not be considered**).

Run for Food …*six years later*

photo credit: FAO/Giulio Napolitano

The first Run for Food was organized in October 2006 as one of the initiatives of the World Food Day celebrations. The technical logistics and organization were handled by the Gruppo Sportivo Bancari Romani (GSBR) in collaboration with the Focal Point groups from FAO, WFP, IFAD, Bioversity International and FAO Staff Coop. The event was sponsored by the Comune di Roma which provided the Caracalla Stadium, facilities and services, while the Ministry of Foreign Affairs publicized widely the event in its annual booklet on World Food Day events in Italy and through a press conference. The Management of the Stadium has always given their maximum support and collaboration to ensure the smooth running together with the GSBR led by Luciano Duchi, Gianfranco Nobilio and their very hard working GSBR team.

This Run for Food Secretariat was led by Mr Sidaty Aidara who was a true master in coordinating all the partners.and creating a very dedicated core group of players. The Run for Food is now coordinated by Mr Edgardo Valenzuela who has been one of the major players from its inception and one of its strongest assets together with the tireless and devoted Katia Meloni. WFP has been represented by Vichi de Marchi and Emanuela Cutelli, IFAD by David Paqui, Bioversity International by Jeremy Cherfas and Cecilia Preite Martinez and FAO Staff Coop by Edith Mahabir.

The Sixth edition of the Run for Food will take place on the morning of Sunday 16 October 2011, participants will gather at the Caracalla Stadium from 8.30 hrs and the actual Race will depart at 10.00 hrs from there and return to the Stadium after running or walking through the historic centre of Rome. During the morning there will be the now traditional Ethnic Food Fair, Cultural Show and other performances at the Stadium. Watch out for our monthly update in the Gazette on the event from now on until October. Runners and marathon lovers are now informed ... time to put back on those running shoes and start training, also inform and encourage your groups, friends and families to participate and make your agencies proud. This year we must all work on raising awareness, disseminating information and publicizing the Run for Food to make it an important appointment.

The following photographs give a glimpse of the past editions. The organizers this year hope to attract much larger numbers to run or walk through Rome and testify their commitment in the battle to eradicate the scourge of hunger and malnutrition in the world ■

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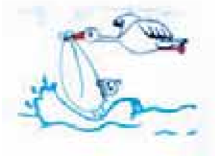

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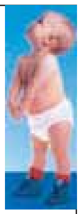

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Aspectos básicos sobre los alimentos y la nutrición

por Danilo J. Mejia L.

Introducción.

Decir que uno es lo que come tiene sentido si pensamos que nuestra salud física depende en gran parte de los alimentos que consumimos. La salud y el buen funcionamiento del cuerpo dependerán de la nutrición y alimentación que tengamos durante la vida. Alimentación y Nutrición aun cuando parecieran significar lo mismo, son conceptos diferentes. De acuerdo a algunos expertos, **la alimentación** permite tomar del medio que nos rodea los alimentos de la dieta (de la boca para fuera) y **la nutrición** es el conjunto de procesos que permiten que nuestro organismo utilice los nutrientes que contienen los alimentos para efectuar sus funciones (de la boca para adentro).

Para cada actividad física, el cuerpo requiere energía y la cantidad depende de la duración y el tipo de actividad. La energía se mide en calorías y se obtiene de las reservas corporales o los alimentos que comemos. El glucógeno es la fuente principal de combustible utilizado por los músculos que permite realizar ejercicios en condiciones tanto aeróbicos y anaeróbicos. Si se entrena con las reservas de glucógeno bajas, la persona se sentirá constantemente cansada, el rendimiento del entrenamiento será menor y estará más propenso a lesiones y enfermedades.

Una caloría (cal) es la cantidad de energía calorífica necesaria para elevar la temperatura de 1 g de agua 1 ° C de 14 ° a 15 ° C. Una kilocaloría (Kcal.) es la cantidad de calor necesaria para elevar la temperatura de 1 000 g de agua 1 ° C

Por otra parte, l**os alimentos** son todos los productos naturales o procesados que consumimos para cubrir una necesidad fisiológica que es el hambre: el hambre; y l**os nutrientes** son sustancias que se encuentran dentro de los alimentos y que el cuerpo necesita para poder realizar diferentes funciones y mantener la salud.

Balance de Nutrientes

Una nutrición debe planificarse con cuidado y debe proporcionar un balance energético y de nutrientes.

Los nutrientes son:

Proteínas: esenciales para el crecimiento y la reparación de los músculos y otros tejidos del cuerpo.
Grasas ó lípidos: son una fuente importante de energía y por su contenido de vitaminas liposolubles. Vitamins A, D and K are stored in the liver and vitamin E is distributed throughout the body's fatty tissues.
Los hidratos de carbono: son en general la principal fuente de energía que consumimos en las comidas
Minerales: los elementos inorgánicos que inciden en el cuerpo y que son fundamentales para las funciones normales del organismo.
Vitaminas: las solubles en agua y las solubles en grasa juegan un papel importante en muchos procesos químicos del cuerpo. La vitamina C (ácido ascórbico) y el grupo del complejo B forman las nueve vitaminas hidrosolubles. El grupo del complejo B comprende: B6 (piridoxina), B1 (tiamina), B2 (riboflavina), B12 (niacina, ácido pantoténico, biotina, ácido fólico y cobalamina).
Agua: esencial para la función normal del cuerpo; actúa como un vehículo para llevar nutrientes y porque el 60 por ciento del cuerpo humano es formado por agua. Algunos recomiendan ingerir el producto del peso corporal por un factor de 0, 03 y este resultado en litros de agua/día.

Fibras: la parte fibrosa indigestible de nuestra dieta y es esencial para la salud del sistema digestivo.

¿Cuales son los requerimientos diarios de energía?

Requerimientos Personales de Energía (RPE) = Requerimientos Básicos de Energía (RBE) + Requerimientos Extras de Energía (REE). Los requerimientos básicos de energía (RBE) incluyen la Tasa Metabólica Basal (TMB) y las actividades diarias en general. Esta se puede estimar de modo que por cada Kg. de peso corporal se requiere 1, 3 calorías cada hora. Así, un atleta que pesa 50 Kg. requerirá 1, 3 cal/Kg.-hora x 24horas/día x 50 Kg. = 1560 cal/día.

<u>Requerimientos Extras de Energía (REE).</u>

Para una persona que practique ejercicios, por cada hora de ejercicio se requiere adicionalmente 8.5 cal por cada Kg. de peso corporal. Para una sesión de ejercicio de 2 horas un atleta de 50 Kg. necesitará 8,5 cal/Kg.-hora. x 2 horas x 50 Kg. /hora = 850 calorías. De este modo un atleta de 50 Kg. de peso que entrena durante 2 horas diarias necesitará una ingestión de aproximadamente 2 410 calorías como (RPE), es decir 1 560 cal (RBE) + 850 cal (REE).

La energía como combustible.

La energía que el cuerpo necesita proviene de diversos alimentos que al consumirlos se mezclan. Una mezcla recomendada según expertos requiere lo siguiente:
57 por ciento de carbohidratos en forma de pan, pasta, tortillas entre otros cereales, azúcar, dulces, etc.; 30 por ciento de grasas como aceites vegetales o mantequillas y 13 por ciento de proteínas a base de huevos, leche, carnes, pollo, pescado, etc.). El valor energético por gramo de estas sustancias es la siguiente: Hidratos de carbono = 4 calorías; grasas y aceites = 9 calorías y proteínas = 4 calorías.

¿Cuanto necesitaría un atleta de 50 Kg. para obtener 2410 calorías de cada una mezcla de estas sustancias en estas proporciones recomendadas? Para determinar esto se procede de la siguiente manera

La energía proveniente de los hidratos de carbono se calcula de la siguiente manera: 57 por ciento de 2410 = 1374 calorías ÷ 4 calorías/gramo será igual a 343 gramos de carbohidratos.

La energía proveniente de grasas o aceites será el 30 por ciento de 2410 = 723 calorías ÷ 9 calorías/gramo = 80 gramos, y la energía proveniente de las proteínas será el 13 por ciento de 2410 = 313 calorías ÷ 4 calorías por gramo = 78 gramos de proteína.

Es decir que esta persona del ejemplo, pesando 50 Kg y con una actividad como la indicada arriba, para ingerir las 2410 calorías que necesita por día debe consumir 343 gramos de hidratos de carbono, 80 gramos entre grasas y/o aceites y 78 gramos de proteína afín de mantener un equilibrio energético y de nutrientes y de acuerdo a su peso y actividad. Este ejemplo puede servir como una guía para cada persona en particular. La ingestión de estas calorías se puede repartir durante las tres comidas y meriendas a lo largo del día. La pirámide alimenticia en la Fig. 1 abajo resulta también una guía adecuada no sólo por orientar cuales alimentos debemos de consumir en orden de importancia, sino también porque si conocemos la composición de estos podemos determinar con bastante aproximación la cantidad que deberíamos consumir de acuerdo al peso corporal, valor energético y preferencias personales.

Fig. 1. Pirámide Alimenticia[1, 4.]

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London taxi: designed for a purpose

by Peter Steele

Like the red double decker bus the distinctive black taxi is instantly recognised by most people and represents an image of London that dominates all others; no street scene in the city is complete without one or the other in the background, and the designs of both vehicles have subsequently travelled the world for their practicality, novelty and, well, simply because people from many walks-of-life actually like them. They appear human-scale and friendly.

FX4 Fairway model. Dominating the streets of London for more than 20 years, the LTI FX4 exudes presence, space, reliability and familiarity; and is capable of carrying five people and their luggage in relative comfort.

Origins

Walk the streets of London and the ubiquitous 'black cab' can be found just about everywhere – stacked in lines outside the main train stations, airports and shopping malls, nose-to-tail at the traffic lights and cluttering up the bus lanes and dodging around the ever increasing number of push-bike riders that have begun to dominate the centre of the city in recent times. The establishment of the traffic exclusion zone in Central London from 2003-2008 has significantly reduced the number of casual car commuters, and the 21 000 taxis licensed to operate in the British capital have taken over. You *can* enter the city without paying the congestion charge should you own an electric car but,

<u>*TX series*</u>*. You may have to look hard to see the difference but the more compact and modern TX has all but replaced the older FX4 model, and complies with current environmental standards for air quality in modern cities.*

for the present, these remain few in number; and only the richest continue to run a private vehicle powered by petrol/diesel into the capital on a regular basis.

Strictly speaking London cabs are called '*hackneys*' or '*hackney carriages*' in deference to the name given to the original horse-drawn carriages that dated from the first licenses issued in the early Seventeenth century for operating passenger vehicles for hire in the city. Dispute over the name '*Hackney*' has linked its origin to French and/or Spanish breeds of horses that suited the carriages used or the narrow passageways of the city of that time but, more recently, it has generally considered to have come from the village of Hackney (now an east London suburb). At a distance of 10 km or thereabouts from Charing Cross (the historical 'centre' of the city and from where all London distances are measured), this was the furthest a horse carriage could be expected to travel; and thus 'Hackney' defined both the name and the area of operation.

Those enjoying language will see the derivative of other similar words such as '*hack*' to describe both taxis and the horses that were once employed in their thousands; and/or '*hackstand*' where taxis wait to be hired. Images of horse-drawn hansom carriages – light, durable and highly efficient – dominate the images of Ninenteenth century London and the adventures of Sherlock Holmes on fog-shrouded nights; and they were in use right through to the era of the first electric-powered and internal engine-powered taxis that heralded the Twentieth century. But horses survived right through until 1947; and provided city transport during two world wars and times of fuel rationing – and may yet do so again.

Configuration

Not all London taxis are black – a minority

(continued on page 26)

(continued from page 24)

<u>Coming to a stop near you</u>. Cities are the future of human-kind; everyone wants to live in one. Cities the world-over are dominated by their transport networks; with people-mover systems that are shifting millions above and below ground each day. Taxis, buses and trams already dominate in the rich world; and will eventually do so everywhere. Congestion and the demise of cheap petro-fuels will foresee a revolution in city transport into the next period, but the taxi will remain.

are coloured and splattered with advertisements – but all confirm with the spaciousness of the cabin and the headroom provided; sufficient to enable gentlemen to wear a top hat. More to the point is the famous turning circle of just eight metres; sufficient to enable an easy U-turn in many city streets, but, in reality and according to tradition, to enable the cab to negotiate the small roundabout in front of the Savoy Hotel in London.

The reality of current design is one of a small commercial truck – heavy chassis, voluminous body, slow-revving diesel engine, rear wheel drive, power steering and automatic gearbox. The driver sits in a single cab with space for luggage next to him/her (where the front passenger seat would be) and much higher than in a conventional car. The driver is separated from the passenger compartment by a sliding window; and the taxi just about drives itself – it is that easy. Ideal for stop-start travel in congested streets, the taxi is relatively slow on the long haul out-of-town. The introduction of the FX4 Fairway model with its 2.7 litre 4-cylinder diesel (made by Nissan) in the late 1980s boosted highway performance, but was a challenge for the original suspension and brakes. A failure to stop quickly was countered by redesign of the front axle to accommodate disc brakes; which were then retro-fitted to earlier models.

Chose a model

The FX4 model dates from an original design provided by the English car company Austin and was introduced in the early 1960s, thereby establishing a configuration and shape that has largely survived to the current day. Austin mechanicals provided both petrol and diesel options based originally on the now defunct Austin Gypsy – a 4x4 jeep-like vehicle that sold in competition with the similar Land-Rover of its day – for off-road military, adventure and farm use.

The slow demise of traditional mass-produced British car industries from the 1970s-on reflected in focus upon specialist commercial vehicles; and the coach building company Carbodies took ownership of the FX4 design in the early 1980s. This resulted in the ubiquitous London Taxis International LTI FX4 Fairway model that dominated London taxi ranks for the 20-year period 1989-on, and which was exported in numbers for use as taxis in countries as diverse as the USA, China, Israel, Cyprus and Singapore. Many more have found markets in recreational, entertainment, institutional and other commercial markets worldwide, including both new vehicles and second-hand vehicles. A cab that has driven the streets of London for a million miles over 15-years or more could end up as a wedding car in Montevideo.

Modernization, concern for the environment and progress have all taken their toll of the FX4 in London and, the clincher, was the challenge to meet Euro 3 standards for emission control for fleet use. Conversion remains practical, but the easiest route has been one of replacement of the 15 000 LTI FX4s; with the LTI TX series. Looking much like its predecessor with similar body, doors and passenger and driver configurations, the obvious difference is a more compact engine compartment with its shorter sloping bonnet and slanted radiator and lights. The

Configuration. Appreciate the spacious cabin, wide doors, comfort and the security of a vehicle built like a tank; and then ride in a taxi based on a conventional car and see the difference. Appreciate also that the hackney-carriage driver has to pass the 'knowledge'; demonstrating an intimate knowledge of the geography of streets and places in London – and this means within the estimated 2 800 km2 enclosed by the M25 ring-road.

Wheelchair friendly. Taxis can handle wheelchairs OK. The ramps are stacked in the boot (and the luggage is stacked next to the driver up front).

TX series now dominates the roads of London with the FX4 largely scrapped for the value of their recycled materials, but with small numbers entering private ownership.

If you are travelling on business with money to spare and arriving at London's Heathrow Airport and the alternative Underground train or road coach on the M4 into the city is a challenge and you prefer a taxi – the chances are that you will take a TX into town. The value of the small but prestigious markets for the London taxi have not been lost on the big vehicle manufacturers, however and Ford, Mercedes-Benz, Peugeot and Volkswagen have all produced configurations of popular models that comply with Hackney carriage specifications. Numbers are few, however, and you would be hard pressed to find one.

The shift to emission-free vehicles for city use in London and elsewhere, however, points the way to electrically-powered vehicles into the future; and here the investment potential of the big car manufacturers can be expected to dominate. The Chinese company Geely Automobile, for example, already makes the LTI TX under-licence; and if you don't currently think much of their other car models, build quality or image – be aware, for just a handful of years back the same views were expressed for cars manufactured in Japan and South Korea. Asia dominates manufacturing of most mass-produced goods worldwide, and cars are no exception. Your next London taxi may look at home in London but, like your hair-dryer, the refrigerator in your kitchen or the plane you just arrived on, it could be '*Made in Asia*' ■

FAO PHILHARMONIC ORCHESTRA

After its inauguration concert at FAO Headquarters in March, the newly formed FAO Philharmonic Orchestra is now making itself heard on the Roman cultural scene. The Orchestra is composed of FAO and WFP members and students of the Santa Cecilia Conservatory of Rome and is directed by Maestro Daniel Montes. It recently participated in the *Concerto per Giovani del Mondo* (Concert for Youths of the World) held at the Terme Diocleziano, Museo Nazionale Romano, on 17 April 2011 during the *Settimana della* Cultura (Week of Culture), before a very attentive audience which highly appreciated its performance.

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FAO Philharmonic Orchestra at the Terme Diocleziano

Lemon Chicken Breast

by Edith Mahabir

Ingredients
Breasts from 1 chicken
3-4 tbsps olive oil
Juice of half lemon (6 tbsps)
6 tbsps water
Flour for dusting
Salt
Pepper

Method
Cut chicken breast into 3 slices each to obtain 6 slices. Pass the chicken slices in a plate with the flour to coat lightly, shaking off any excess flour. Heat the oil in a large frying pan to contain all slices (oil must be hot but not smoking), fry the chicken slices on one side for 3 minutes, turn over and season with salt and ground black pepper and continue cooking for another 3 minutes. In the meantime squeeze the juice from the lemon, remove any seeds and mix with the water. Pour over the chicken, scraping any bits of flour which have stuck to the pan with a wooden spoon. Lower the heat, turn over the slices to coat on the other side. The sauce should be slightly thick.

Serve hot accompaied with aubergines (below) OR courgettes sauteed with garlic, parsley and cherry tomatoes OR fresh peas sauteed with onions OR potato puree.

Sauteed Aubergines (Eggplant)

Ingredients
2 large aubergines
1-2 cloves garlic, peeled and chopped
4 tbsp vegetable oil
½ tsp cumin, toasted and ground
Salt
Fresh whole hot pepper (optional)
Water, half glass

Method
Wash and dry aubergines, cut up into cubes. Heat the oil in a large frying pan, fry the chopped garlic for 30 seconds and then add cubed aubergine. Stir to mix well and then add salt to taste, the cumin, the half glass of water and hot pepper if using, mix all well together. When it starts boiling, lower the heat and cook covered stirring occasionally to avoid sticking until the water is absorbed. Be careful not to break the hot pepper, unless you want a hot and spicy flavour. Uncover and allow to fry for about 4-5 minutes.