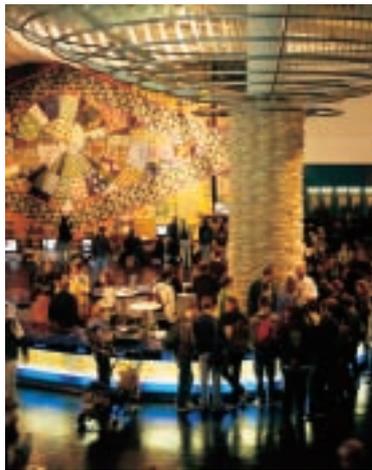


The World on Foot

For five months, visitors from around the world could tour the world on foot at the EXPO 2000 in Hanover where Schott was a member of the Food Pavilion.

On 160 hectares, urban explorers could take in the fully recyclable Japanese pavilion made of paper, the birch forest landscape in the Finnish pavilion or the future as depicted in the 21st Century thematic area. The presentations at the EXPO 2000, the modern heir to the world fairs of times past, reflected the diversity of the planet on the one hand, while



also depicting the themes that unite. Like food. Everyone needs nutrition and luckily for the curious, the Food Pavilion offered a feast of information, impressions and even an unusual snack or two prepared on modern kitchen technology. Daily cooking sessions on glass ceramic from Schott allowed visitors to see, smell and even taste both local dishes from Hanover and exotic delicacies from around the world.

The Infinity Table as the center of attention in the Food Pavilion.

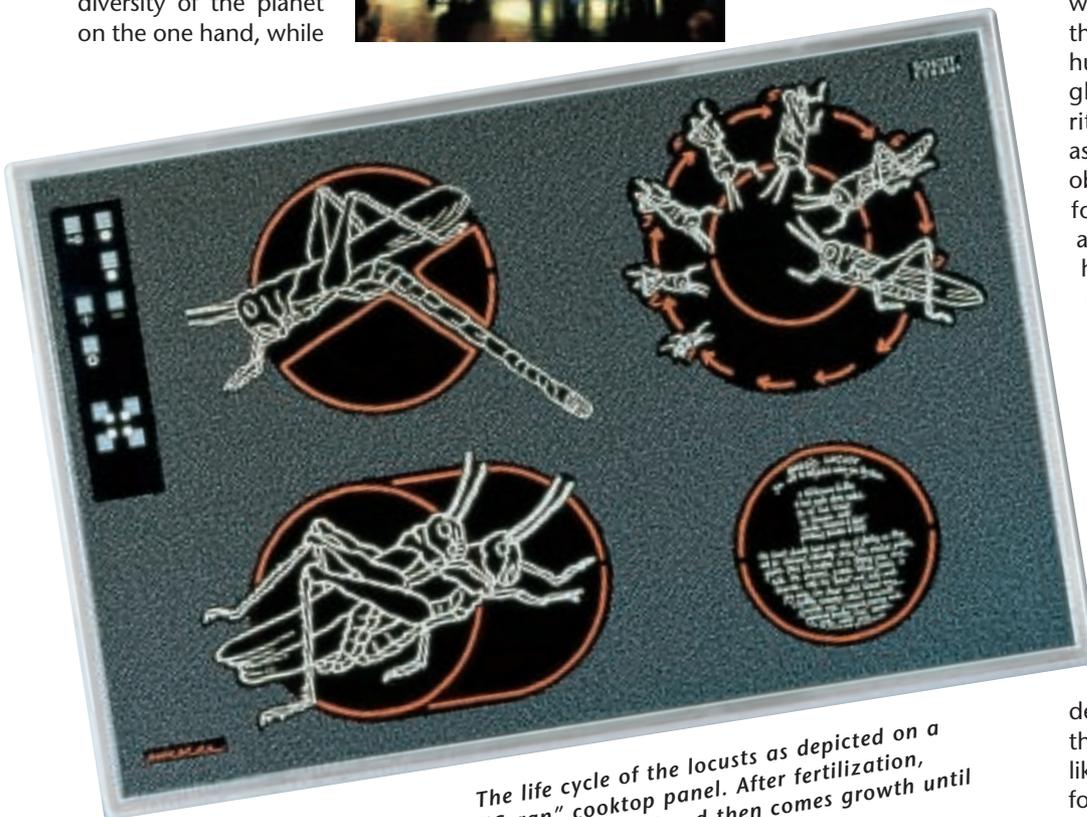
creepy-crawlies in front of curious on-lookers. The brave and adventurous could try the insect cuisine hot from the frying pan. Though insects are eaten in many cultures around the world and have been for millennia, for most visitors the first bite took a good portion of courage. And that is what the Food Pavilion designer team MIRALDA-arra intended.

“Eating is communication.” How and what do people on other continents eat? Why is a delicatessen for one, repulsive for another? The action was designed to help overcome prejudice and to show that insects are an important source of protein in cultures around the globe. And with the growing global population, these creatures will only increase in significance as a source of human nutrition.

The designer team MIRALDA-arra took a very international approach to the Food Pavilion, striving to create an exhibit which functions purely through symbols and could be understood across cultures without the use of texts. A large part of the communication took place through hundreds of objects from around the globe which symbolized the work, rituals, pleasure and even violence associated with our daily bread. These objects included plastic sushi, canned foods, wedding photos, pots, agricultural tools, and even a pig’s head. They were displayed along the Infinity Table behind non-reflecting “Mirogard” glass from Schott Desag in a sort of mini-museum surrounding the rituals of food and its preparation.

Modern and traditional

Miralda developed a locust motif to decorate the black “Ceran” cooktop panels especially for the Infinity Table. The entire life cycle of the locust is depicted in a number of authentically detailed sketches, which also indicate the cooking zones. For those who would like to prepare toasts at home, the following recipe is a standard ■



The life cycle of the locusts as depicted on a “Ceran” cooktop panel. After fertilization, the eggs are laid and then comes growth until the locust lands in the pot...



The insect cuisine at the EXPO 2000 in Hanover turned out to be a real crowd-pleaser. Visitors not only watched, they also tasted the exotic dish.

LOCUSTS IN GARLIC BUTTER

I n g r e d i e n t s :

8 tablespoons butter
1 whole clove of garlic peeled
and finely chopped
250 grams live locusts
1/8 teaspoon salt
chopped parsley to taste
bouillon granules to taste

Let the locusts fast for a day for internal cleansing. Place the live insects in boiling water and cook them 8 minutes. Remove from pan and allow to cool. Peel off the wings and the hard shell. Sauté the garlic in the butter then add the locusts and salt.

Fry over a low heat for about 3 minutes stirring continuously until the locusts become slightly crunchy.

Sprinkle with bouillon granules and chopped parsley and serve with cooked rice.



A Fountain as a Pendulum

Ceramic, steel and a round high-tech mirror made by Schott Desag are all the winning elements of Ulrich Witzmann's innovative fountain awarded a design prize at the EXPO 2000.

Water waves glide gently and effortlessly along the grooves of a 3-meter-high ceramic cylinder, only to lose themselves on the circular surface of the illuminated mirror panel. Viewers would normally expect the water to flow downward and splash at their feet, but instead the water disappears into the steel cone below the mirror. Against all expectations, the object does not remain still. Instead, it is in perpetual motion, always swinging from one point to another. These are the riddles of the "Pendulum Alpha", as master potter and designer Ulrich Witzmann has called his latest creation.

Inspiration came from Foucault's hovering Pendulum in Paris, which fascinates Witzmann. "Alpha stands for the beginning but also for the hovering space station that circles the Earth." The 45-year-old combines his love for technical and physical processes with his passion for visionary models. His work style is characterized by geometrical shapes such as cylinders, balls or cones. This visionary fountain combines elements from several epochs: ceramics as one of the oldest materials is next to a 1-meter-wide high-tech mirror made from the same material that is used for "Aspherix" automobile rearview mirrors. Made by Schott Desag in the regular production as a prototype, the mirror is regarded as a highly successful experiment. The creative water object will find its permanent home in the city square of Aachen, Germany ■

Silke Scharhag

