

bridge Darkroom Gallery, decides which works are transferred from the Warehouse to the Gallery.

The images are available over the World-Wide Web from Queen Mary Westfield College. The files of original work created specially for the event by young British artists can be downloaded and printed or stored. The files are "between 100k and 500k" in size, says technical coordinator Andrew Nimmo of Queen Mary Westfield College. The project "will allow an infinite chain of images to be created by modifica-

and will close in March 1995, re-opening in November. ArtAids is a collaborative project for CrusAid, a UK Aids fund-raising charity, with the Cambridge Darkroom Gallery, Queen Mary and Westfield College (University of London), University College London, Roarke Associates and the BBC Networking Club, and supported by funding from the Arts Council of England. **Nick Rosen**

You can see the ArtAids exhibition on the World-Wide Web at <http://artaids.dcs.qmw.ac.uk:8001/>

chip's built-in floating point facilities, and led to bitter words in some Usenet newsgroups.

Intel has tried to play down the bug. A US spokesman argued that "statistically, the average person might see this problem once in every 27,000 years." It is willing to replace buggy chips where the user's work involves esoteric calculations that might be affected. Examples include chaos theory and aerospace research, but so far no UK customers have qualified.

Concerned users can call Intel's

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ME AND MY GIZMO

All the fun of the chair

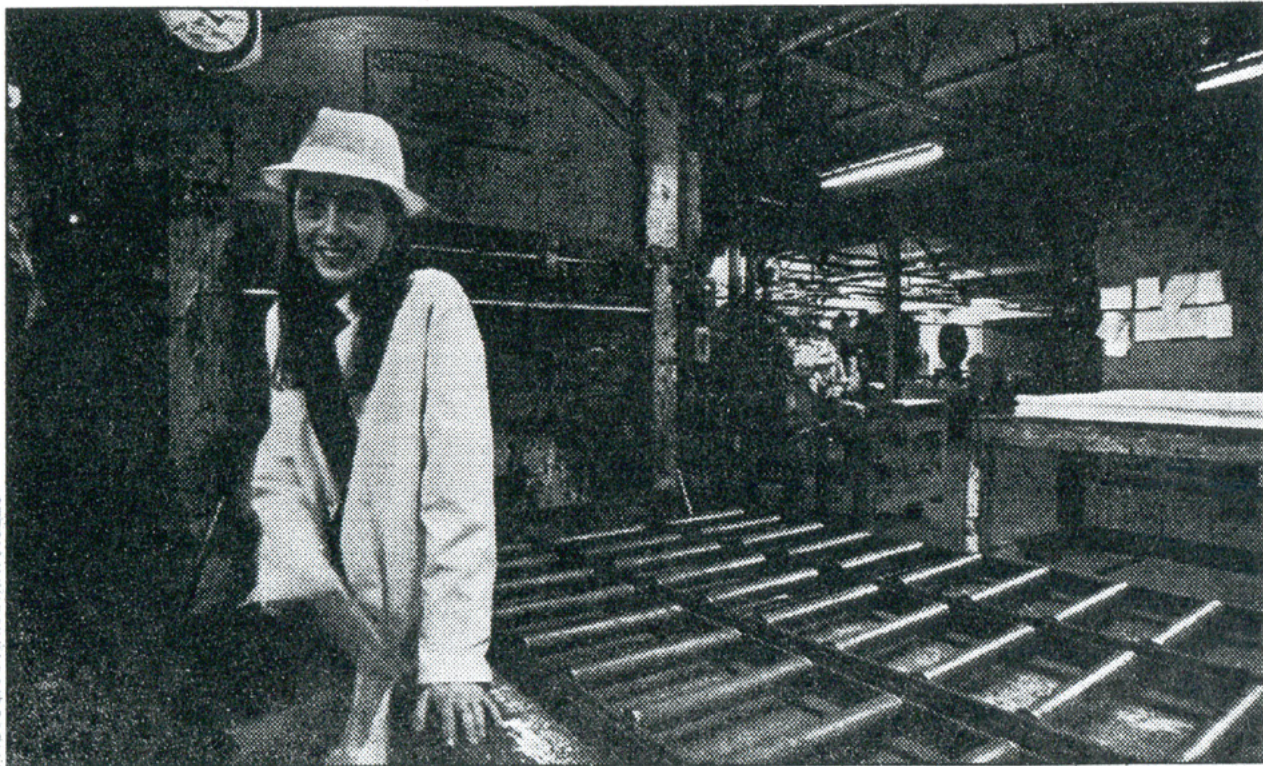
SIZE DOESN'T matter. The word "gizmo" may usually be associated with diminutive, often cute gadgetry, but Jane Atfield, an innovative 30-year-old furniture designer, uses one that breaks these conventions. It is a big, cumbersome John Shaw Press. Not ugly, but at 3 metres high (and an other 4 metres underground), not cute either.

OK, so it's a gizmo. But what the hell is a John Shaw Press? This one, located at Stanley Smith Plastics Limited — a factory in Middlesex — is a modified boat press: an industrial machine once used to press together sheets of plywood which would then be used to make the kind of folding boats used, for instance, in the D-Day landings. It is an old machine with a new purpose. Now, despite some South Atlantic pretensions, Britain no longer rules the waves; and the press makes recycled plastic sheets which Atfield turns into furniture.

Surprisingly perhaps, this 65-ton gizmo makes no sound as it fuses plastic waste fragments together at temperatures of up to 210°C. Nor does it emit fumes as the hydraulic rams bear down at pressures of two tons per square inch. The only smell is the faint odour of newly laundered washing which lingers on the plastic sheets for a few days.

Atfield explains the process: "High density polythene bottles are chopped up into little pieces and the press applies a combination of heat and pressure to make the plastic sheet." A selection of 15 or so empty bottles stood lined up on a shelf in Atfield's London studio. In a previous existence they had been used to carry toilet cleaner, bleach and other such household fluids.

Atfield's furniture is simple and elegant but because of the way the material is made, it's a riot of colour. "The pattern can be quite



PHOTOGRAPH BY MARTIN ARGLES

psychedelic because of the way the heated plastic chips flow in the press. You get these great multi-coloured swirls," she explains. "When it is cut into smaller sheets, it can even look like Monet's Water Lilies or a Jackson Pollock."

Atfield hopes her artistic designs and her company Made of Waste will raise awareness about recycling. "I want to draw attention to the way we throw something away and forget about it, leaving it for someone else to deal with. I hope that in the near

future people will come to see waste as a resource."

Jane Atfield's furniture is currently showing as part of the Every Angle exhibition at 200 Grays Inn Road in London until December 9.

WILLIAM MAYES

'The Guardian' 1 December '94