

**Flying Table**

Cheshire Architects  
2009  
Seamless white Corian sheath on undisclosed structure  
Single bespoke piece  
Private Residence  
Courtesy of Cheshire Architects

**Demi lune console table**

Designer unknown  
Year unknown  
Gold paint, plaster, wood  
Production unknown  
Courtesy of Cheshire Architects

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## The Table

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# *Nat Cheshire*

Photograph: Jeremy Toth / www.esthetic.co.nz

And I transformed myself in the zero of form.

And emerged from nothing to creation.

**Malevich**

Material, its thickness eliminated by taut edge detailing, is reduced to surface. Surface, all apparent fixing removed, slips adrift in space. Space, no longer circumscribed by static objects, is defined only by this field of free, virtualised surfaces. We have sought to destroy form. Pale, soft and barely-defined, living here is like living in a cloud.

The exhibited photograph of a table (pictured) addresses many thousands of objects, of which almost all are quotidian, and almost none are apparent. Architecture is always like this – besieged by rubbish. Its program is of necessity a drawing-out of the extraordinary from the prosaic.

The idea is that the apartment should be defined by paintings, not by architectural form. The activation of painting's plastic characteristic is the tipping point of the project, inducing an experience that is so spatial as to overwhelm any residual form in the building.

The table presented here is a leitmotif in this operation. Almost four meters long, but with neither support nor thickness, it cannot be digested as a sensible object. In the nonsense of its form it defeats the associative

shorthand of our process of looking. What remains is the unexpected physicality of our confrontation with an image. Nonsense gives rise to a new sense, a sensitivity to the taut relationship between image and object.

The table is the most blurred point in a project that seeks to operate out-of-focus. Once introduced, painting defines the focal plane. It has rich surface, colour, frame and, above all, thickness. Paintings, affixed in an apartment in which image and object are inverted, become its primary objects.

Architecture is what has happened to the viewer here. In this cloud-like apartment, it is painterly images, rather than architectural form, that define the parameters of its spaces. This is a reductivist practice in which a baroque sensuality is sought in a space that never concedes to the details of its making. It is a removal of ego, support, thickness, fixture, frame, clasp and the prosaic effluvia of construction. Its architecture is virtual surface; the mass burial of the quotidian and an exaltation in the sensual.