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SEBASTIAN ERRAZURIZ MOVES BEYOND FORM AND FUNCTION INTO METAPHYSICAL TERRITORY

07.18.12 DESIGN | By *TIMMCKEOUGH*

[Sebastian Errazuriz](#) revels in working in the murky gray area between art and design. His Magistral cabinet, introduced last spring, is a perfectly functional storage piece, but its shell is covered by 80,000 bamboo-skewer spikes. His Opera fireplace, created at the same time, turns a marble mantle into a stage set, complete with intricately hand-carved wooden figures and scaffolding that's ready to burn. And his Body of Work tables, completed in partnership with American artist Ross Bleckner, consist of two coffin-shaped, glass-topped coffee tables with life-size photos of the collaborators inside.

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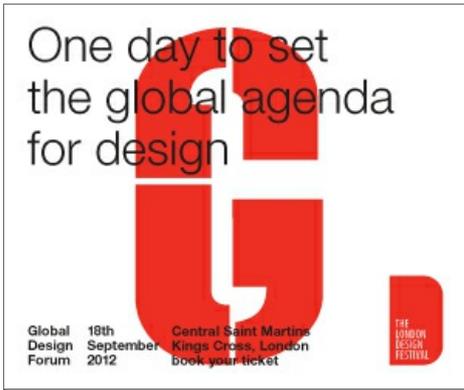


"Opera fireplace, 2001, made from 600 pounds of Italian marble."

"Somehow the dynamic between art and design has never really allowed people to be both artist and designer at the same time," says Errazuriz, 35. But that hasn't hampered his boundary-straddling

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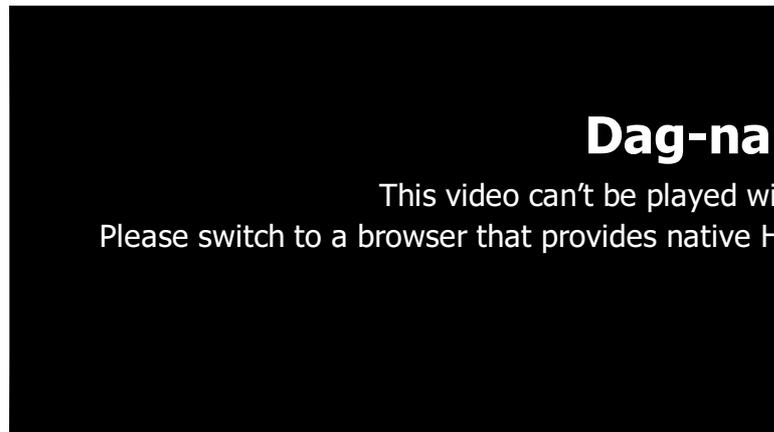
tendencies. “In the same way that designers are solving factual problems through functional pieces, we should also start solving conceptual, psychological, and existential problems.”



"Magistral cabinet, 2011."

Frequently focusing on questions of life and death, his working process involves freely dreaming up new ideas, but letting them simmer before deciding if they're worth producing. To keep track of them all, he maintains a 22-by-24-foot wall that's littered with hundreds of sketches. “The wall works like a reflection of my head or a wine cellar where my ideas go up for months to mature,” he says. “If after several months an idea continues to stand out and seduce me, I know there's something worth making.”

Here's a short [video](#) introducing Errazuriz's studio.



Read the full article in the July/August issue of Surface [here](#).

Title image: Sebastian Errazuriz in his Brooklyn studio, June 2012. Portrait by Ian Allen.
[Sebastian Errazuriz](#)

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