

destroyers /
builders



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INTRODUCING DESTROYERS / BUILDERS

Inspired by architectural shapes that are foremost functional and all have an elementary character, the collection highlights the field between human and industrial through diverse materials.

Within the works of Destroyers/Builders an interaction between the furniture pieces exists in an overarching inspiration; found in architectural elements, materials or building techniques. Linde Freya Tangelder, founder of the studio, strives for sensory relevance and cultural value in detail and on a larger scale. The works have a sculptural and architectural character, and balance between contemporary and traditional elements. Inspired by architectural shapes, the furniture pieces highlight the field between industry and human, through diverse materials. Constructions are scaled down to human sizes, and translations result into sculptural gestures. Both low and high end materials get re-valued, reconsidered and transformed. The interventions and finishes by hand, give these architectural objects a tactile aspect. The contrast in materials, the touchability, and the human traces that are still visible in the object, explain the method of Destroyers/Builders.

The urge to situate the works in a spatial context, in which the specific architectural space will start a dialogue with the objects therein, is a main focus of the studio. Integrations and relations between the context and the work, whether it is a sculpture, a furniture piece or an architectural fragment, result into inseparable connections between the disciplines.

Destroyers/Builders takes on projects that range from commissions to self-initiated projects, and extend across the realms of both architectural furniture and interior projects. The practice is founded in 2014 and Antwerp & Brussels based.

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LOW WAX BENCH

From a first gesture to reflect stone masonry into new sculptures, a new masonry. The flexibility of the wax - in which the model is built - acts the opposite of the massive coarse stone blocks, such as the typical stone masonry. Originated in the Inca culture, and with many origins in Japanese building system, diverse stone masonry can be found in contemporary architecture. These endless variations; walls built with residual stones, each with different shapes, makes you doubt if it just happens to fit together, or if each stone is cut precisely to size. This small low bench, is a starting point for a larger investigation on these various possibilities in the stone masonry.

material: direct lost wax casted aluminium
dimensions: 53 x 44 x 15,5 cm
year: 2020
edition: Edition of 12 pieces + (1 AP)





Windows Of Bo Bardi DESK

Building further on the series Windows of Bo Bardi, the Desk in tulipwood embraces the color variations that are peculiar in this type of wood; diverse green tones alternate with the lighter nuances. This unexpected color variations are reinforced by the shapes of the desk. The legs, which all have a different size give a new composition on sitting.

The origin of inspiration are the organic shaped windows in a brutalist concrete building; SESC Pompeia (Sao Paulo) by Italian-Brazilian architect Lina bo Bardi. This gesture of Lina bo Bardi, is bringing some wilderness in the heavy architecture. Within the Windows of Bo Bardi Desk, a balance between the fluid and the regularity is pursued.

material: tulipwood
dimensions: 204 x 104 x 75 cm
year: 2020
edition: Edition of 12 pieces + (2 AP)





WOOD MASONRY

material: Douglas wood, pigment, oil
dimensions: 60 x 23 x 32 cm
year: 2021
edition: Edition of 12 pieces + (2 AP)



HORN CHAIR

As being intrigued by horn, the aim emerged to honor the horn, without touching the actual material but only by watching and exploring its beautiful color variations. Studying these color shades, a new lacquering method of 'faux' corne is developed.

Applied in many layers by designers hand, this horn effect varies from multiple color ranges.

material: lacquer, acrylic paint, tulipwood

dimensions: 75 x 42 x 46 cm

year: 2020

edition: every color variation an edition of 12 (+2AP)



HORN VARIATIONS

As being intrigued by horn - a material that became a grievous and actual subject - the aim emerged to honor the horn, without touching but only by watching and exploring the beautiful color variations that can be found. Applied in many painted layers by designers hand - a fake horn effect is formed, which varies from multiple color ranges.

HORN VARIATIONS (white, dark taupe, beige)

material: lacquer, acrylic paint, chipwood
dimensions: 30 x 30 x 42 cm
30 x 30 x 36 cm

year: 2018, 2020

edition: every color variation an edition of 12 (+2AP)







WINDOWS OF BO BARDI butter stool - side table

Building further on the series Windows of Bo Bardi – side tables, the new light yellowish version is taking one step further in a primitive way of making things. These primitive gestures I connect to youth; A natural state of curiosity, an urge for making. The origin of inspiration are the organic shaped windows in a brutalist concrete building; SESC Pompeia (Sao Paulo) by Italian-Brazilian architect Lina bo Bardi. This gesture of Lina bo Bardi, I see as a way of bringing wilderness in everyday life. Within these series of tables, when shaping these rounded forms, I am aiming to something similar; finding a balance between the fluid and the regularity, qualities that you both can find in the city.

The light yellow colour is a natural colour of wood dust. This dust is a left-over of the sanding of wood, and is used in the coating of the stool. The colour reminds of bones, horn, bee wax.

material:
wood dust composite & wood
dimensions: 45 x 21 x 32 cm
year: 2020



WINDOWS OF BO BARDI side table

One of the most impressive and dared buildings SESC pompeia (Sao Paulo), by Italian-Brazilian brutalist architect Lina Bo Bardi, became the start of the side tables 'windows of bo bardi'. An investigation in shapes; the windows of this building, organic shaped, a diverse rhythm of openings in the concrete building, are reflected in the side tables of destroyers/builders. They are the positive shapes of the negative window openings.

These side tables are available in three different materials; lacquered dark red wood, concrete composite on wood, and natural tulip wood.

material:

- tulipwood
 - deep red lacquered wood
 - grey composite & wood
- dimensions: 45 x 21 x 32 cm
year: 2019

WINDOWS OF BO BARDI small coffee table

One of the most impressive and dared buildings SESC pompeia (Sao Paulo), by Italian-Brazilian brutalist architect Lina Bo Bardi, became the start of the side tables 'windows of bo bardi'. An investigation in shapes; the windows of this building, organic shaped, a diverse rhythm of openings in the concrete building, are reflected in the side tables of destroyers/builders. They are the positive shapes of the negative window openings.

These side tables are available in three different materials; lacquered dark red wood, concrete composite on wood, and natural tulip wood.

material:

- tulipwood
 - deep red lacquered wood
 - grey composite & wood
- dimensions: 42 x 90 x 54 cm
year: 2019







HIGH SECTION

Inspired by old, industrial landscapes with their typical architecture and brick chimneys, Linde builded two open shelf systems - a low and a high version - with conical feet.

High Section refers to the hypothetical cross sections of these landscapes, revealing a variety of structures and interspaces, of (architectural) styles, textures and materiality. A mental image which is further shaped by the appearances of archaeological sites and then translated into a cabinet with varying shelves, both concerning the ways the shelves look and feel and the rhythm of their spacings.

The brass etageres, with its white gold qualities, and handsanded structure, disclose the human traces on the material.

material: brass / aluminium

dimensions: high 156 x 75 x 45 cm / low 78 x 114 x 45 cm

year: 2019

edition: 12 (+ 2 AP)

available through Nilufar Gallery



BOLDER CHAIR

Architectural columns are the inspiration in the shapes of Bolder Chair. The layers of the chipboard discs refer to columns of stone. The diversity in white tones, which can often be seen in old columns are translated into the structure of Bolder Chair. The chair - with its playful shapes and nuances of white - balances between sculptural and architectural forms. Bolder Chair is made of chipboard and pressed textile fiber board. The studio embraces the challenge to integrate these industrial and contemporary materials into, human and sculptural objects.

material: chipwood, textile composite
dimensions: 43 x 62 x 69 cm
year: 2018
edition: 8 (+2AP)





BOLDER CHAIR II

Architectural columns are the inspiration in the shapes of Bolder Chair.
The contrast between the grey limestone - that refers to concrete columns -
and the light brass seating is the newer warm version of the Bolder Chair.

material: brass, limestone
dimensions: 43 x 62 x 69 cm
year: 2019
edition: 12 (+2AP)



BRICK'S REFLECTION chair

The Brick's Reflection is a tribute to the brick – to its rough, veined surface and its material composition. Inspired by its long history and its origin, Linde Freya Tangelder researched its characteristics and particularities and decided to re-interpret its field of application.

The Brick's Reflection is a chair that brings together the warm, archetypical orange of the bricks and the cool, slightly reflective, silver-coloured aluminium and combines the stone's roughness and the metal's smoothness.

material: brick, aluminium
dimensions: 52 x 48 x 70 cm
year: 2019
edition: 25 (+ 2 AP)

BOLDER SEAT

The soft stool is a continuation of the column based shapes. As a soft sculptural piece, this bouclé upholstered stool, is a furniture piece that can be seen as the key stone in the collection.

material: upholstery of wool, mohair & alpaca,
inside structure chipwood
dimensions: 30 x 30 x 44 cm
year: 2018





CROSS VAULT

Cross Vault examines the architectural element through a sculptural piece of furniture. Both contemporary and classical fragments are the bases of the visual language of the Cross Vault. Fascinated by old building techniques, the classical cross vault - which is usually made out of layered bricks - has been reinterpreted through another materiality. This Cross Vault is a clear exploration in shape, translated into an open furniture piece; a low seating element. The transition of the crossed structure, built from bended aluminium, still refers to the building technique but the scale opens new functions. The finish of the surface, sanded by hand, leaves a cloudy texture that shows the human touch of the architectural shape. These traces that are still visible in the object, explain the method of Destroyers/Builders. The aluminium volume 'Cross Vault' reveals the fusion between sculptural and industrial.

material: aluminium
dimensions: 68 x 68 x 30 cm
year: 2018
edition: 8 (+ 2 AP)



BOLD SIDE TABLE

The hand finished aluminium side table, brings a sensual touch into industrial form language. The two tubes fuse to one; it's like mitosis. The side table functions as well as a stool.

material: aluminium
dimensions: 31 x 20 x 44cm
year: 2016
edition: 8 (+2AP)





BOLD TRAY

The hand finished aluminium tray, brings a sensual touch into industrial form language. The two tubes fuse to one; it's like mitosis.

material: aluminium
dimensions: 31 x 20 x 4cm
year: 2016
edition: 8 (+2AP)



ARCHETYPING DAYBED

In Archetyping Daybed the chipwood surface with its carved structure, fuses with the soft cushion. With its archetypal shapes and by using the old crafting technique, new atypical furniture arises. The daybed underlines the contrast: The machine made chipwood is transformed into a structured, touchable daybed.

material: chipwood, pigment, varnish, fabric

dimensions: 169 x 60 x 40 cm

year: 2017

edition: 8 (+ 2 AP)

available through Nilufar Gallery (FAR)

the collection consist of a daybed, two diverse benches, and a coffee table

ARCHETYPE BENCH

The archetype series are constructed out of archetypal forms, yet its carved surface is atypical in appearance. The furniture pieces embody a compelling tension between hardness and softness, between contemporary and traditional crafts. They underline a contrast: the machine made poplar chipwood is carved by hand, which transforms the benches, coffee table and daybed, into structured and touchable furniture.

The carved surface of the daybed reinforces the sculptural character of the object, and visualizes ancient and modern culture. This focus on materiality that can be found in the work of Destroyers/Builders, leads to a more sensorial impact in our quite digital area. To touch, to sit on it, shadow works on the surface, makes you aware of the material surrounding.

material: chipwood, pigment, varnish

dimensions: 90 x 50 x 65 cm

year: 2019

edition: 8 (+ 2 AP)

available through Nilufar Gallery (FAR)

*the collection consist of a daybed,
two diverse benches, and a coffee table*

