

THE AIR BETWEEN

Ghent, Belgium. During 3daysofdesign 2026, Belgian designer Jeroen De Ruddere presents The Air Between, a curated exhibition exploring atmosphere, texture and presence through a collection of sculptural lighting objects. Alongside De Ruddere's work, pieces by Belgian artist Camille De Prêtre contribute to a carefully composed landscape shaped by material, form and tactility. Together, the works explore the space between objects and atmosphere, and the quiet interactions that emerge within it.

"I have always been interested in what happens around an object as much as the object itself. The Air Between is an exploration of the invisible presence that emerges between objects, spaces and people."

- Jeroen De Ruddere

PRESS KIT



THE DESIGN SIGNATURE OF JEROEN DE RUDDERE

At the heart of Jeroen De Ruddere's work lies a fascination with proportion. Each object is carefully balanced, allowing material, form and light to exist in harmony. Inspired by nature, architecture and human perception, his designs are reduced to their essence, creating a recognisable language that is both sculptural and refined.

Crafted in Belgium from carefully selected materials, the collection combines solid wood, textiles, metal and bronze into objects designed to shape atmosphere as much as they illuminate it. Each piece carries a distinct presence, bringing character, warmth and balance to the spaces it inhabits.



3 QUESTIONS TO JEROEN DE RUDDERE

1. Your work has always had a strong sense of tactility. What role does materiality play today in an increasingly digital world?

For me, tactility is not only in the material itself. It is equally present in proportions, details and finishing. Everything should invite you to approach the object, to touch it, to truly experience it.

Even in something as simple as switching a lamp on or off, there is a moment of interaction. That is where I want to convey something. A feeling that cannot be digitised. Something that can only be experienced by being physically present with the object.

At the same time, I am very aware of how important it is to translate that feeling as truthfully as possible into a digital context. Through our photography and visual language, we try to convey that tactility and materiality in an honest way, so that even from a distance, something can already be felt.

2. Your work often originates from wood and natural materials. What does the experiment with the Pappardelle Lamp mean for the evolution of your material language?

Wood remains my foundation. It is the material everything departs from. At the same time, I feel the need to occasionally explore other materials. It broadens my perspective and feeds my way of working.

With the Pappardelle Lamp, I take a step closer to a more artistic approach. The starting point was the search for a unique texture, which I then preserved in bronze. I see these pieces as part of a more autonomous, artistic line. They strengthen my existing work by allowing me to explore different forms and tensions. Those insights then flow back into my designs.

It is not my intention to shift my focus. I remain committed to my design language. There is still a lot of potential within it to be discovered.

3. What ambitions do you have for the future, both in Belgium and internationally?

My ambitions are strong. Today, we are active in nearly twenty countries. When you realise there are almost two hundred, you understand how much room there still is to grow.

But growth in itself is never the goal. I have no ambition to build a multibrand. My aim is to become an established name within the international design world, without compromising on identity.

That ambition is also reflected in the way I design. I want to continue creating in a way that stands out, without forcing it. It remains a constant search for balance. Challenging myself, while staying true to what feels right.





BASTA, PASTA!

Jeroen De Ruddere presents a new and unexpected sculptural object. The Pappardelle Lamp. A lamp base constructed from ribbons of fresh pasta, cast in bronze.

With this piece, Jeroen De Ruddere expands his material language. While his practice remains firmly rooted in wood and natural materials, this work opens up space for experimentation and artistic freedom. The object moves between design and sculpture and positions itself as a distinct collectible piece, reinforcing his role as an artistic designer.

For this work, the designer collaborated with Pastology, two chefs specialised in artisanal pasta who immediately recognised the poetic potential of the idea. Together, they developed fresh pappardelle approached not only as a culinary element, but as a sculptural one.

The pasta was then preserved by casting the ribbons in bronze. Through the way the pappardelle is draped around the lamp base, the texture of the original material remains visible. Light moves across the bronze, revealing the granular traces of flour traditionally used to keep the ribbons from sticking together. This detail gives the object a pronounced tactile quality and reinforces the tension between the everyday and the monumental.



FL RIDDLE

Inspired by the English word riddle . meaning both a puzzle and a sieve . the design plays with perception, revealing only fragments of itself at a time.

The inspiration originated in the historic bathhouses of Ronda, where daylight enters through small openings in vaulted ceilings. Filtered, fragmented and almost theatrical, the light seemed to hover between revelation and concealment. De Ruddere translated that experience into an object that invites curiosity and rewards attention.

Combining a sculpted wooden base with a perforated steel shade, the lamp balances warmth and precision, craft and industry. As light emerges through hundreds of small openings, the object shifts from solid presence to luminous atmosphere.



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3DAYS OF DESIGN
FREDERIKSGADE1, 3TH FLOOR, COPENHAGEN

MEDIA ENQUIRIES

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