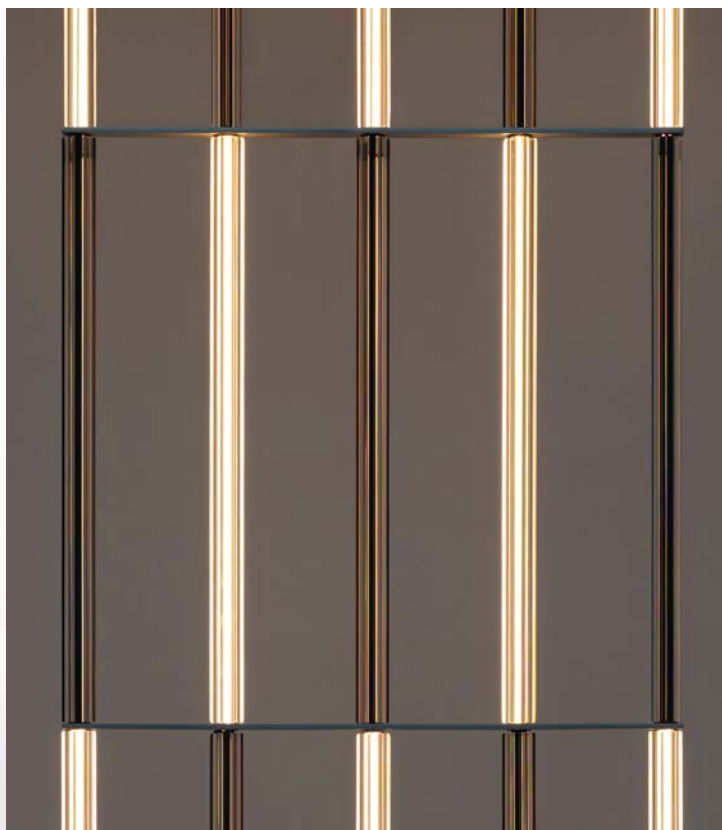




Normal Studio

Règles du jeu

Exhibition and publication

“We are designers whose thinking comes from the industrial world rather than the artisanal one. We work as industrial designers. Our expertise lies not in the craft gesture itself, but in our knowledge of the manufacturing processes used to achieve perfection through industry”.

Normal Studio

Opening
15 October · 18h-21h

Exhibition
15 → 30 October 2026

Opening hours
14h-19h
Tuesday-Saturday
and by appointment

Normal Studio – Règles du jeu

The Exhibition

At a time when industry is once again regarded as a territorial, cultural, and economic issue, designers Éloi Chafaï and Jean-François Dingjian of the agency Normal Studio revisit the role of design and its intrinsic relationship with industry.

Emerging from research they initiated, the exhibition *Normal Studio, Règles du jeu*, brings together a collection of pieces, furniture, and lighting fixtures designed using standard borosilicate glass tubes.

Normal Studio does not view these elements as mere technical components. The designers examine their profiles, dimensions, surface qualities, and light-diffusing properties. Selected from industrial catalogues, these semi-finished products become the materials for a new family of objects in which industrial glass tubes and light are combined.

This research goes beyond the conventional categories of lighting design. Pendant lamps and floor lamps stand alongside pieces of furniture (in color): a sideboard, pedestal table, console, and room divider. Traversed by metal rods and combined with aluminum plates, light strips, or folded sheets of paper, the glass elements form structures that are at once substantial and airy. Their transparency conceals as much as it reveals the constructive principles of the objects.

Normal Studio neither seeks to conceal nor erase the industrial origin of the elements it employs. Each material remains identifiable. Form emerges from their relationships, points of contact, and the functions they perform: supporting, carrying, diffusing, illuminating, or dividing. This economy of means characterizes an approach attentive to manufacturing processes and to what the designers describe as the “technical beauties of industry.”

From this emerges a logic of form-making based on the rules of a grammar that could be considered specific to industrial design: the standard, the grid, and assembly. The two designers decode its principles and identify its constants. The industrial standard becomes a “pre-object,” available for new interpretations. The grid organizes variations and makes possible the production of multiple forms. Assembly brings together heterogeneous components through a minimum of intervention.

In the book *Normal Studio, Règles du jeu*, Jeanne Quéheillard outlines this method and revisits the grammar that runs throughout the duo's work. She reactivates the possibility of an industrial art through which design finds its symbolic economy, transforming the industrial epic into a human adventure.



L'ouvrage

On the occasion of this exhibition, Malou Éditions is publishing *Normal Studio – Règles du jeu*, in which Jeanne Quéheillard sheds light on the agency's methodology and reveals the grammar that runs through its work.

Standard, grid, and assembly come together as the principles of a reactivated industrial art, where design constructs its own symbolic economy and restores a human dimension of adventure to the industrial epic.

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Normal Studio

Founded in 2006 by Jean-François Dingjian and Éloi Chafaï, Normal Studio develops an industrial design practice attentive to manufacturing processes, materials and elementary forms. The studio works across product design, scenography, spatial design and art direction, from large-scale industrial production to experimental pieces.

A graduate of the École des beaux-arts de Saint-Étienne, Jean-François Dingjian co-founded the magazine *Azimuts* in 1991. After several years teaching at ENSCI-Les Ateliers, he has directed Local Tools, a post-master's research programme at ESADSE in Saint-Étienne, since 2024. A graduate of ENSCI-Les Ateliers, Éloi Chafaï began his practice by exploring constraints, industrial processes and their capacity to shape forms. In 2006, he received the Grand Prix Design Parade 01 from Villa Noailles in Hyères.

Normal Studio has collaborated with numerous companies and manufacturers, including Tolix, Tefal, Schneider Electric, Ligne Roset, Sammode, Muuto and Ober, while also developing unique pieces and limited editions. The studio was notably responsible for Tolix's art direction from 2007 to 2013 and has worked with Sammode since 2014. In 2010, the Musée des Arts Décoratifs in Paris devoted a solo exhibition, *Normal Studio, design élémentaire*, to the studio's work, highlighting a method based on constructive simplicity, the legibility of techniques and the pursuit of an aesthetic inherent to industrial processes.

→ normalstudio.fr

Juanma Gomez

Juanma Gomez's practice lies at the intersection of graphic design, publishing, research and teaching. Trained at the London College of Printing, the Istituto Europeo di Design of Madrid and the ANRT — ENSAD Nancy, he is currently completing a PhD at Université Paris 8 on the professional press devoted to graphic arts and the printing industry in France during the second half of the 20th century.

Founder of the Graphique-lab studio in Paris in 2007, he works with designers, studios and institutions in the fields of publishing, visual identity, architecture and contemporary art. Since 2024, he has been responsible for the art direction and editorial design of *Même si* — Malou éditions. He teaches at the DSAA Design éditorial multisupports programme in Montreuil and at the École supérieure d'art et design d'Amiens.

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Jeanne Quéheillard

Jeanne Quéheillard is a design critic and a member of AICA. She lives and works in Bordeaux. Following her studies in clinical psychology (postgraduate level, Bordeaux II, 1976), she worked as a clinical psychologist. Alongside this, from 1985 onwards, she developed a critical approach to and conducted research on design through lectures, contributions to journals (*Intramuros*, *d/a*, *Étapes*), catalogues and monographs, exhibitions, and teaching at institutions including EBABX, ENSCI-Les Ateliers and ECAL.

In June 2004, she was awarded a research grant by the CNAP, Délégation aux arts plastiques, Ministry of Culture, in the field of art theory and criticism, for a project entitled *Pour une recherche appliquée au design. Contribution méthodologique*. As part of this project, she worked with Jean-François Dingjian on a research project on ceramics, *Paysage de table*, at CRAFT in Limoges, presented at Villa Noailles in Hyères in 2006. In 2013, she co-edited issue no. 5 of the digital journal *Rosa B, Environnement et design*, with Peio Aguirre.

Together with Didier Lechenne, she co-authored the digital application *Le design c'est ?* (2016). She is the author of the monograph *Nestor Perkal*, published by Norma (2022), and of the text for Marie-Ange Guilleminot's artist's book *Le Livre du paravent* (2023). She co-authored the monograph on scenographer Nadia Lauro (2025). In 2025, she was responsible for the scientific and cultural programme of the Saint-Étienne Design Biennial, *Ressource(s), présager demain*.

Images folder



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Captions and thumbnails:
pages 04, 05

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Book launch
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16



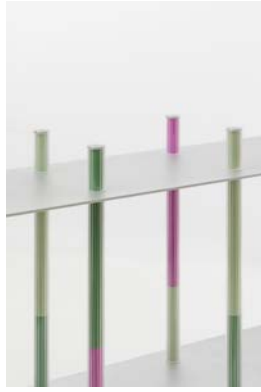
17



18



19



20



21



22



23



24



25

CAPTIONS

18, 19, 20, 21	Enfilade H 900 L 1800 l 400 tubes en verre borosilicate extrudé joncs aluminium peint tôle d'aluminium finition vibrée
9, 10, 11, 13	Bibliothèque H 1900 L 1150 l 400 tubes en verre borosilicate extrudé joncs aluminium peint tôle d'aluminium finition vibrée
14, 15, 17	Console H 1025 L 1150 l 400 tubes en verre borosilicate extrudé joncs aluminium peint tôle d'aluminium finition vibrée
12, 16, 25	Gueridon H 1300 L 550 l 400 tubes en verre borosilicate extrudé joncs aluminium peint tôle d'aluminium finition vibrée
1, 2, 3, 4, 5, 6, 7	Claustra lumineux H 2700 L 634 l 34 tubes en verre borosilicate extrudé tube aluminium peint LED Suspension H 2500 Diam 230 papier non tissé tubes en verre borosilicate extrudé tube aluminium peint LED
8	Claustra lumineux et suspension
22, 23	Bibliothèque, enfilade et suspension
24	Bibliothèque et console