



An enterprising duo mines their respective creative and business backgrounds to create a furniture collection with French roots and universal appeal.

Photo by Céline Clanet

One of the most intriguing debuts at 2012's Salone del Mobile in Milan was that of France's La Chance, who presented a Jekyll & Hyde-themed furniture collection in a split-screen display so that objects on each side "mirrored" each other. Pieces on the refined Jekyll side featured neutral hues, natural materials, and matte finishes, while, on the playful Hyde side, those same pieces were rendered in audacious colors and high gloss. La Chance's Jean-Baptiste Souletie and Louise Breguet had found an unorthodox way to tell two very different stories through a single object.

One year later, the floor of their Empire-style office—once a swank

Jean-Baptiste Souletie and Louise Breguet are the young founders of Parisian manufacturer La Chance. They release "unlimited" editions from primarily European designers, like Note Design Studio, whose Tembo and Bolt stools are shown here in their studio space, a flat in the 16th arrondissement.

Bonne Chance





residential apartment in an early modernist building in Paris—is crowded with latter-day La Chance pieces: Pierre Favresse’s Magnum tabletops (Jekyll), a shiny yellow coffee table by Luca Nichetto (Hyde), and a pair of Note Design Studio Tembo stools (one Jekyll, one Hyde) are framed by a marble fireplace, lofty fabric-draped walls, and an aging wood-paneled library. This mix of classical and avant-garde, timeless and timely, isn’t Manichaeian, however; it speaks to the coherent, mutually enriching duality that the two are assuredly creating.

These polar qualities are more subtle in La Chance’s second collection, shown at Salone in April: The Jekyll version of Paris-based Pool’s Vulcain lamp is sophisticated, with a Carrara marble body topped by a perforated copper shade. In the lamp’s Hyde incarnation, color is used with restraint: A yellow switch and blue cord accent an otherwise entirely white object.

Breguet is an architect. Souletie, ostensibly a businessman, once did an after-hours interior redesign of the London brokerage firm where he worked, and, in the end, was given the budget to complete it. The two, who are distantly related, share creative direction, giving designers precise briefs on materials, production constraints, dimensions, and some style elements. “The more constraints, the better the outcome,” explains Souletie.

“Creative people like to be challenged. We’re often surprised by an approach we didn’t expect.”

—JEAN-BAPTISTE SOULETIER

La Chance unveiled two suspension lights by French designer Guillaume Delvigne at Salone del Mobile in 2013, Hal and Swan (above). Noé Duchaufour-Lawrance’s Borghese coffee table has an abstract form that references pine trees in the Villa Borghese park in Rome (right). Charles Kalpakian’s Escheresque Rocky shelving is lacquered in either matte aluminum gray (Jekyll, below left) or bright blue (Hyde, below right).



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