



Co-operation Hotel Schweizerhof Bern & Spa and teo jakob

«Timeless Design Studio»

The «Timeless Design Studio» can be booked from 22 November 2023. The spacious hotel room on the 6th floor of this hotel is a collaboration between the Hotel Schweizerhof and the interior design company teo jakob. The room emphasises the points of contact between the glamorous history of the hotel and contemporary design development. Each of the last seven decades is represented in the «Timeless Design Studio» with at least one design from 1953 to 2023, including designs by **Marion Baruch**, **Susi & Ueli Berger** and **Gio Ponti**.

Design icons in the lobb

In addition to the «Timeless Design Studio», teo jakob also furnished the lobby area with design classics. Since the 1950s, the company, which specialises in interior design and interior architecture, has brought numerous designs onto the Swiss market that are now celebrated as design icons and have now been placed here. These include the legendary «**Centimeter Rug**» by **Eileen Gray** (Classicon), the sofa, armchair and **roller shutter cabinet by Trix & Robert Haussmann** (Walter Knoll and Rö), **side tables by Eero Saarinen** (Knoll International) and the «**HE**» **floor lamp by Hans Eichenberger** (Arber GmbH). The **vases are by the Bernese artist and ceramist Margrit Linck** (Linck Keramik).

All pieces of furniture are available from teo jakob,
Gerechtigkeitsgasse 23/25, 3011 Bern
or www.teojakob.ch.

«Timeless Design Studio»

Hotel Schweizerhof Bern & Spa joins forces with teo jakob, the leading Swiss interior design and furnishing specialists.

The «Timeless Design Studio» is a cooperation between Hotel Schweizerhof Bern & Spa and teo jakob, the interior design and furniture specialist founded in Bern in 1950. The focal points in the «Timeless Design Studio» are the elements that connect the glamorous history of the hotel to the evolution of contemporary design. The «Timeless Design Studio» features at least one design concept from each of the last seven decades – from 1953 to 2023. The room combines design highlights from **Marion Baruch, Susi & Ueli Berger and Gio Ponti**, to name just a few.



Many of the tables, lamps and accessories that are now celebrated as classic design pieces were introduced onto the Swiss market by teo jakob. Some pieces were even created specifically for the project, including a new «**Rag Chair**» from the top Dutch designer **Tejo Remy** from the legendary «Droog Design» collective. This chair is made of 60 kilograms of uniform garments that once belonged to employees of the Bürgenstock Collection, and therefore serves as a homage to the wide range of hotel professions in various departments: teo jakob was displaying the designs from the now globally renowned «Droog Design» collective back in the 1990s, when the collective was still completely unknown.



1957/2008

Multi-disciplinary designers

Le Corbusier (1887–1965)

«**LC 17, Portemanteau**» coat stand, 1957, Cassina

Atelier Oï (founded in 1991)

«**Bank Plus**» bench seat, 2008, Rö

Teo Jakob, the interior design and furniture specialist company founded in Bern in 1950 takes a holistic approach to interior design. – For teo jakob, designer furniture, architecture and the visual arts are inextricably linked. Based on this conviction, company founder Theodor Jakob is particularly interested in designers who skilfully combine multiple disciplines. The **entrance area** of the «Timeless Design Studio» features a **coat stand** and a **bench seat** created by designers who perfectly embody the multi-disciplinary approach to design.

Le Corbusier's work is characterised by an intensive interplay between architecture, urban planning, painting, design, film and other disciplines. All of these disciplines are intended to establish harmony between people and their environment. Diversity is also a hallmark of Atelier Oï from La Neuveville. For the architects Aurel Aebi and Patrick Reymond and the ship builder Armand Louis, it is all about the specific job and topic – from the pavilion for the Swiss national exhibition 2002 to magazine racks for Ikea.

The «**LC 17, Portemanteau**» coat stand by **Le Corbusier** dates back to 1957 and was designed for the Unités de Camping (camping units). The structure consists of mushroom-shaped coat hooks made of solid oak that are positioned at different heights according to the «Modulor» anthropometric scale of proportions. On the other hand, the «**Bank Plus**» by **Atelier Oï** can be used as a bench seat or a side table, as it can be adjusted to two different heights simply by folding the base up or back out. The transparent look created by the wavy wooden slats underscores the lightness of this piece.

What's more, many members of Atelier Oï graduated from Ecole Athenaeum in Lausanne, a private school established by Alberto Sartoris, an architecture and designer who together with Le Corbusier and Gropius was one of the founders of rational architecture.

1950

Flowing forms and fine lines

Eero Saarinen (1910–1961)

«Tulip» table, designed in 1955, Knoll International

Gio Ponti (1891–1979)

«Superleggera 699» chairs, 1955, Cassina

In the years of the Wirtschaftswunder (the rapid reconstruction and development of the economies of West Germany and Austria after World War II), design was shaped by timeless, modern elegance. It was in this decade that Theodor Jakob (1923–2000) took over his father's upholstery and wallpapering business and replaced the antiquated product range with contemporary, exciting furniture. The young Theodor joined the world of international design and displayed avant-garde designs from Italy, Scandinavia, North America and Germany.

The Finnish-American architect **Eero Saarinen** designed his **«Tulip» table** collection in the optimistic, forward-looking 1950s in the USA. With their curved, flowing forms, the tables and chairs were the perfect answer to the strict functionalism that had dominated furniture design to this point.

A **wooden chair** weighing only 1,700 grams: The **Superleggera 699** is one of the most celebrated works by designer and architect **Gio Ponti**. This piece was made famous by the Cassina product tests, which were repeated in Bern by teo jakob in the 1960s. Thrown from the roof of the Cassina building in Meda/ from Bern Minister down to the floor, the chairs survived the impact with no major signs of damage. This demonstrated that the «Superleggera» was not just incredibly lightweight, but also extremely sturdy. It embodies the Milanese architect's desire to develop a new archetype of a «timeless chair» that requires no adjectives other than «light» (leggera).

1951/1972

Early works become design icons

Rosmarie and Rico Baltensweiler (1927–2020 / 1920–1987)

«Type 600» floor lamp, 1951, Baltensweiler

Mario Bellini (*1935)

«Bambole» sofa, 1972, B&B Italia

Often, design icons end up becoming icons because they capture a moment in time or respond to a need – as happened with a sofa and a lamp. The sofa, with its opulent shapes, reflects the move towards more informal interior styles seen in the 1970s, while the floor lamp remains a favourite to this day with its practical versatility.

In 1951, after struggling to find the right lamp for their own flat, **Rosmarie and Rico Baltensweiler** simply made one themselves. The **floor lamp** now known as **«Type 600»** can be adjusted in all directions and adapted to various contexts and uses. An upright today, a reading lamp tomorrow. In short order, this individual piece became a small series produced for friends, ultimately resulting in teo jakob and Wohnbedarf adding the lamp, which is now known as a design classic, to their product range. By 1956 at the latest – when Le Corbusier furnished a show flat with a «Type 600» – the now sixty-year-old Baltensweiler family company had already secured its future.

The **«Le Bambole» sofa** by **Mario Bellini**, which was brought to market in 1972, is inspired by the new décor style of the 1970s with its cosy, soft and playful design. This classic piece has been part of the teo jakob product range ever since it was brought to market. However, in 2022, the Italian furniture manufacturer B&B Italia launched a new version of Bellini's sofa. While the original design was based on a metal structure embedded in polyurethane, the new version makes use of cutting-edge materials. The structure is made of recycled polyethylene, and elements made of polyurethane foam and thermoplastic elastomers were added to shape the piece's geometry and define comfort and breathability, all sheathed by an undercover derived from recycled PET.

1960

Hippies and the moon landing

Verner Panton (1926–1998)

«Flowerpot VP9» bedside lamp, 1968, &Tradition

Joe Colombo (1930–1971)

«Acrilica» table lamp, 1962, Oluce

In «On Her Majesty's Secret Service» (1969), James Bond pays a visit to Hotel Schweizerhof in Bern. The legendary film is remembered to this day not only due to its breathtaking scenes shot in the Swiss Alps, but also due to the exquisite interior design showcased in some scenes. For example, Bond villain Blofeld's research institute features «Flowerpot» lights designed by Verner Panton, which were completely new at the time.

The «**Flowerpot» lamp** – designed in 1968 by **Verner Panton** and used in the Timeless Design Studio as a bedside table lamp – came from the designer's desire to «craft pieces that trigger feelings rather than serving solely as functional objects».

Therefore, the lamp reflected the departure from conventions that was typical for the 1960s and a more open, modern mentality with harmony and happiness at its core. The Italian Designer **Joe Colombo** addresses another aspect of the 1960s: We are in the high-tech age of the moon landing and the golden age of plastic. With the «**Acrilica» desk light**, Colombo celebrates the possibilities of plastic. The precisely defined thickness and curvature of the plastic have the effect that the light of a bulb inside a steel bulb holder moves through the transparent body of the lamp and finally shoots down at the surface of the table in a precise beam of light.

1970

A plea against «form follows function»

Marion Baruch (*1929)

«RON RON» stool, 1972, Radical Design (Gufрам)

Susi and Ueli Berger (1938–2019 / 1937–2008)

«Wolkenlampe» pendant light, WB Form

Up to the 1970s, the design of modern pieces of furniture was largely secondary to their intended usage. The Italian «Ultramobile» design collection playfully rallied against this principle with its flashy designs. Teo Jakob has displayed the collection started by Dino Gavina since it was first released, including the **RON RON seat** by **Marion Bauch**. The admittedly somewhat non-functional stool with a tail serves as a humorous allusion to a cat and breathes life into any space.

Many of the pieces designed by the married artist couple **Susi and Ueli Berger** are considered classic examples of Swiss design. Originally, Susi and Ueli Berger wanted to make an inflatable cloud with an integrated neon tube. But then they took advantage of the vacuum-forming process to create an amorphous glowing object. Inspired by pop art, the «**Wolken-**

lampe» (cloud lamp) is the opposite of functional design. The Wolkenlampe is a sculpture and a lamp all at once. Around 1970, there were huge leaps in plastics technology. The vacuum-forming process, which was a new development at this time, made it possible to join the two polystyrene half-shells to form a solid body. Freely floating like a Chinese lantern, it is the antithesis of functional design. It is not a tool with which light can be directed, but simply a glowing body, a cloud in a cartoon sky that embodies the pop art style. The Teo Jakob Art Collection Trust is also home to lesser-known paintings and objects from Ueli Berger; these artworks can be viewed in the Teo Jakob showrooms in the Old City of Bern.

1980

A post-modern mix of styles

Nathalie Du Pasquier (*1957)

«Cauliflower» bowl, 1985, Memphis Milano

Bold laminates, colourful surfaces and unusual shapes – these are all characteristic features of the «Memphis» design movement, which was created in 1980 as a collection of furniture, textile and ceramics designers. The movement was seen as an attempt to break free from the traditional bourgeois design of this time.

In 1981, at the age of 24, **Nathalie Du Pasquier** also joined the group, bringing with her the post-modern style mix of African-inspired surface patterns and textile designs, as well as objects and furniture – many of which are still in production today, including the **«Cauliflower» bowl** used in the Timeless Design Studio.

1980

Playfulness versus brutalism

Mario Botta (*1943)

«Prima / 601» chair, 1982, Alias

While most design movements after 1945 felt bound by functionalism and the tradition of the Bauhaus movement, a totally new trend began to gather steam south of the Alps. All of a sudden, post-modern movements like «Memphis» (free play with shapes, colours and decorations) or – on the opposite end of the spectrum – brutalist architectural designs beyond all functional and ergonomic necessities were dominating the design world.

The Swiss architect **Mario Botta** is one of the key representatives of the Ticino School. His designs were characterised by strict brutalism – pure geometric forms, steel, glass and, above all, exposed concrete. As a designer, Botta works with slim, chrome-plated frames, perforated metal seats and backrests made of moving cylindrical elements. In an early solo exhibition in 1985, teo jakob displayed designs including the **«Prima / 601» chair**, which is now one of Botta's most well-known designs.

1990

Reuse of materials

Tejo Remy (*1960)

«Rag Chair», 1991, Droog Design

A highlight in the «Timeless Design Studio» is the **«Rag Chair»** by **Tejo Remy**, which was produced specifically for the project. The chair is made of pressed hotel uniforms held together with metal strips. All of the garments come from employees of the Bürgenstock Collection. Therefore, the chair serves as a homage to the various roles in a five-star hotel and is also a genuine design icon. The concept for this design was developed in 1991 by Tejo Remy for the Dutch «Droog» collective – teo jakob displayed the designs of the collective, which is now known around the world, at an early stage in a large exhibition in Switzerland when

the collective was still entirely unknown. The Rag Chair was one of four designs with which Tejo Remy graduated from the HKU University of Arts Utrecht in 1991. As with his «You can't lay down your memory» chest of drawers, Remy gave buyers the opportunity to personalise their «Rag Chair». Some of them sent over their own old clothes and in turn received a truly personal keepsake. In other cases, Remy made the chair using the contents of fifteen bags of old clothes from the second-hand shop. In this way, the Rag Chair reflects his criticism of excessive consumption.

2000

Return to calm shapes

Ronan and Erwan Bouroullec (*1971/1976)

«Wooden Side Tables», 1991, Cassina

The filigree **«Wooden Side Tables»** made of walnut impress with their well-thought-out proportions and the formal contrast between thin tabletops and socle-like, voluminous frames. The playful, yet calm and classic design language is typical for the design of 2000, the year of the visually, already problematically stimulating digitalisation. The tables are sold by Vitra, the manufacturer of residential and office furniture founded in 1950, the same year as teo jakob. As the

first seller of the designs of Charles and Ray Eames and George Nelson in Europe, the two companies already have a combined 70 years of experience in their shared interest in well-thought-out timeless design. The close cooperation between Vitra and teo jakob remains strong to this day. teo jakob regularly displays new designs from the French Bouroullec brothers, who have been working together with Vitra for over ten years.

2010

Natural materials and new production methods

Atelier Ruckstuhl (founded in 1881)

«Maglia» rug, 2014, Ruckstuhl

Herzog & de Meuron (founded in 1978) / Ai Weiwei (*1957)

«Corker» stool, 2012, ClassiCon

«Fique» can be considered the national fibre of Columbia. Previously used mainly to make coffee sacks and agricultural yarns, **Ruckstuhl** discovered this natural resource thanks to a wonderful coincidence, when a partnership with a knitting enterprise gave a hint of what could be achieved using this durable and versatile fibre. Today, this natural material is hand spun in the Curiti region (Columbia) and then processed into stunning, one-of-a-kind **rugs**. The rugs, which are knitted or crocheted by hand to order, stand out thanks to their hand-made aesthetic. Thanks to the option to select from 30 colour shades and choose an individual size for each of the three versions, each rug created is a truly personal, one-of-a-kind piece.

Another sustainable piece, made from 100% cork, the **«Corker» stool** by **Herzog & de Meuron** located in the entrance area is a universal talent that is warm, grounding, stable and flexible in the ways it can be used. No matter whether you wish to use it as an extra seat or as a side table.

The idea for the «Corker» came from the London Serpentine Gallery Pavilion. In 2012, the pavilion was designed as part of a joint project between the Chinese artist, designer and architect Ai Weiwei and the architecture firm Herzog & de Meuron. The stool was part of the overall concept.

2020

Supporting young designers and artists

Ben Ganz (*1991)

«TOWER A (HIGH-RISE)» storage rack, 2022, USM NYC Collection by Ben Ganz

NM3 (Nicolò Ornaghi, Delfino Sisto Legnani and Francesco Zorzi), «NMSH» side table, 2023

Lorenza Longhi (*1991)

«No Sale» wall mirror, 2023, Specchi Magici

Formafantasma (Andrea Trimarchi and Simone Farresin) «Post Scriptum» vase, 2022, Cassina/Ginori

Supporting the future generation of designers is something that Theodor Jakob, founder of teo jakob, always cared deeply about. The funding for young designers, which is still provided to this day is shown through the integration of contemporary designs in the furniture concept of the Timeless Design Studio.

One highlight is the presentation of the **«TOWER A (HIGH-RISE)» storage tower** by designer **Ben Ganz**, who was born in Bern and who now works in New York. While teo jakob introduced the first USM Modular Furniture special department in 1972, the design by Ganz is an exciting further development of the now world famous USM furniture. The young Italian design collective **NM3** is represented with the **«NMSH» side table**.

NM3 designs interiors, products, installations and mass-made furniture with a strong focus on raw materials and geometric rigour. The **«No Sale» mirror** by artist **Lorenza Longhi** quotes Liz Taylor from the film «Butterfield 8», and in doing so, it closes a circle: The legendary Hollywood icon stayed in the legendary hotel in 1950. For the limited **«Post Scriptum» vase series**, the Formafantasma design collective selected and re-vamped some of the most archetypal, historical porcelain designs from the comprehensive archive of Manifattura Ginori. Every piece is a one-of-a-kind with hand drawings directly on the biscuit porcelain. Formafantasma is a design studio that tackles environmental, historical, political and social questions that shape the modern design world.

Artwork

Chantal Michel (*1968)

«Der stille Gast», 2006
Photography behind plexiglas

Courtesy Teo Jakob Art Collection Trust

Posters

2 historic teo jakob advertising posters

At the entrance:
Design: Roger Pfund (*1943);
the poster shows furniture pieces by Trix and Robert Haussmann,
produced by Rö

By the sofa:
Design: Roger Pfund (*1943);
the poster shows furniture pieces by Trix and Robert Haussmann,
produced by Rö

Courtesy Teo Jakob Art Collection Trust

Mirror

Lorenza Longhi (*1991)

«No Sale» wall mirror, 2023, Specchi Magici

The «No Sale» mirror by artist Lorenza Longhi quotes Liz Taylor from the film «Butterfield 8», and in doing so, it closes a circle: The legendary Hollywood icon stayed in the legendary hotel in 1950.

Link to film sequence:



About teo jakob

teo jakob brings rooms alive

Since 1950, teo jakob has been designing interiors with atmosphere and character – contemporary, functional and elegant. With showrooms in Bern, Geneva and Zürich, the company is one of the most significant Swiss players in the furniture and interior design sector.

From the very beginning, in addition to developing holistic design solutions for private and business customers, teo jakob has also dedicated itself to supporting young designers. Many of the pieces of furniture by Poul Kjærholm, Droog or Trix and Robert Haussman, which are now celebrated as design classics, were first displayed in the teo jakob showrooms. The same is true for many international furniture

brands that teo jakob introduced to the Swiss market at an early stage, including Cassina, Knoll International, Wittman and Zanotta.

Bridging the gap between interior architecture, supporting young designers and the economy is an approach that teo jakob continues to take to this day. This includes the awarding of the «Prix Teo» youth prize for the best bachelor thesis in the field of architecture to the Haute Ecole d'Art et de Design in Geneva. teo jakob has also been a partner of the international artgenève art fair for over ten years, is represented in the Bern Design Foundation and regularly advises in the public foundation Pro Helvetia.