

ETH ZURICH
STUDIO CARUSO
HS23 - REDESIGNING MUSEUMS

OFFICE MANUAL

STANDARD FURNITURE AND FURNISHINGS FOR
THE MUSEUM RIETBERG, ZURICH

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1. INTRODUCTION

The last forty years have been a great success for museums and for museum architects. Never have so many of these institutions been constructed in so many different places. Their popularity reflects the global expansion of tourism and the pressure for cities and towns to develop their attractions. The financialization of art has meant that as collectors and their collections have immeasurably expanded, so too must the provision of museums.

In Zurich, the Rietberg Museum is one of the witnesses to this phenomenon, transformed and renovated by Grazioli and Krischanitz in 2007.

Whilst museum extensions are always sold as being about making more of the collection accessible to a wider public, thanks to the support of generous benefactors. In reality, these generous benefactors often conceal a problem in the museum's neutrality and transparency about their exhibits, their funds, their underlying structures. Radical social change movements kept emerging around the globe those past years: amnesty international, black lives matter, #metoo, women's rights movements, climate strikes. Art and culture couldn't get past the critics and necessarily, also come under fire. In the last decade the critique of these platitudes has intensified.

While the museum has the power to change many things in our society, it seems incapable of doing so these days. Instead, it seems to be an institution that seeks to maintain the power system in place. Very often, the image of the muse-

um as an inclusive cultural public space is fictitious, concealing a space dominated by the ongoing elitism of its employees and audience. Museums remain structures that bear witness to existing wealth disparities, mirrors of colonialism and the exclusion of historically marginalized groups. Their exhibitions are often racist and sexist, and the infamous origins of their collections do nothing to improve their image. Museums themselves have acknowledged that things must change. Museum Rietberg (unfortunately for the institution) is no exception to this complete rethinking and won't be able to avoid it if it wants to continue attracting audiences.

So what can we do about a problem like museums ?

What can Museum Rietberg do to solve the underlying problem of its collection?

Tearing down the museum and its buildings thus starting everything again wouldn't be a sustainable solution and probably wouldn't change the inherent problem of the institution and its structure. Confronting historical problems is always more productive than erasing them, especially since you can't erase them.

We also don't know, what the perfect solution is. It will probably take years to transform those institutions.

At the same time, the furnishings transform the museum into a temporary office promoting work at different levels with classwork workshops or Benin Initiative Research.

You can find a deeper insight into
the research of the Museum Riet-
berg in our research book:

Who
What
Where
When
How

A Group Material Project

2. WHO ARE WE?

We are non-art professionals, we are students, whose work is usually excluded or underrepresented in the official words or art. We are people who would like to learn how difficult social uses can be investigated and presented through artistic means. We're not losing hope in the idea that things can still change and that art has enormous potential to shift society.

Guided by past disruptors in the art world: Group Material (1979-96), and through different texts and references, our aim is to question how the museum and its collections could more closely reflect and engage with the societies that they are a part of - with the community of Zurich in 2023, and open a way to proposals to 'hack' both the organisation as well as the architecture of the museum, in order to make these spaces places of inclusion and diversity.

3. MUSEUM RIETBERG, ZURICH

The Museum Rietberg Zurich is the only art museum for non-european cultures in Switzerland. Its collections includes 23,000 objects and 44,000 ethnographic photographs and is dedicated to the art of the traditional and contemporary cultures of asia, africa, america and oceania. The museum makes the objects largely accessible to the public in the exhibition depot and the museum rooms.

The Museum Rietberg consists of three buildings from the 19th century: the Villa Wesendonck, the Remise, the Villa Rieter and the Villa Schönberg.

The „Smaragd“ extension designed by architects Alfred Grazioli and Adolf Kriechanitz was opened on February 17, 2007. The largely underground building more than doubled the museum's exhibition space.

4. RESTITUTION

The topic of restitution has been a widely discussed topic all over Europe regarding the objects that have come to Europe through the colonial system. Restitution does not merely mean exploring the past and returning objects, it also opens the possibilities to establish new and better relations going forward.

As stated in “the restitution of African cultural heritage: toward a new relational ethics” by Felwine Sarr and Bénédicte Savoy, over 90% of the material cultural legacy of sub-Saharan Africa is located outside of the African continent. The young people, which make up 60% of the population of Africa, don’t have access to a large part of their cultural identity. Whilst European youth have the choice to head over to a museum in a nearby city to appreciate significant works of art from their country of origin, that is simply not the case for the youth in Africa. They should also have the right to their cultural and artistic heritage.

Restitution does not only mean the physical return of artefacts, but also the acknowledgement of the colonial ties that the countries in which they are housed have. Take Switzerland for example; they never had any official colonies, however through the different art collectors, tradesmen and amiable relations with many countries with colonies, a vast collection of (looted) artefacts are currently situated in Swiss museums, in particular Museum Rietberg. The topic of restitution is therefore even more complex for a country such as Switzerland, known for

its neutrality, since they did not actively steal anything. However, that does not mean that they can fly under the radar when it comes to restitution. The objects they possess still have a dark and tragic past that is not visible in their display cases with LED lighting.

Many communities to which these cultural objects belonged don’t exist anymore. The Benin bronzes were created by the Edo people of the pre-colonial kingdom of Benin but the Edo state was annexed by British colonisers. The bronzes from Germany were returned to the National Museum of Nigeria in Lagos in 2021: the objects of the Edo people were returned to the Lagos region, inhabited by Yoruba people. Objects of the Edo people were returned to the Lagos region, inhabited by Yoruba people.

Many countries and regions all over the world are demanding the restitution of their cultural heritage, and their demands should not be neglected. In an interview with Museum Rietberg’s curator Esther Tisa, from January 31, 2023, she claims that the Rietberg Museum has never had a request for restitution. However, Abba Tijani, director general of Nigeria’s National Commission for Museums and Monuments was sitting in the museum just a month later in February requesting for the restitution of the Benin bronzes stored in the museum.

At this moment, transparency is essential. Museums should display the atrocious history behind the objects and be confronted with it. They should not wait till they receive restitution claims.

5. INSTITUTIONAL COLLECTION OF BENIN OBJECTS

AUSTRALIA

- National gallery of australia 9
- South australian museum 4

AUSTRIA

- Weltmuseum wien 202

BELGIUM

- Africamuseum, royal museum for central africa 4
- Mim musical instrument museum 4
- Museum aan de stroom 2

CANADA

- Musée des beaux-arts 5
- Royal ontario museum 4
- Canadian museum of history / musée canadien de l'histoire 1
- Museum of anthropology at ubc 1

DENMARK

- Nationalmuseet, national museum of denmark 5

FRANCE

- Musée du quai branly - jacques chirac 35
- Al thani collection 1
- Musée de la musique, cité de la musique philharmonie de paris 1
- Musée national picasso paris 1

GERMANY

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- Staatliche ethnographische Sammlungen Sachsen und staatliche Kunstsammlungen Dresden 283
- Markk Museum am Rothenbaum Kulturen und Künste der Welt 179
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- Weltkulturen Museum Frankfurt am main 55
- Reiss-engelhorn-Museen, Museum Weltkulturen 32
- Museum fünf Kontinente, staatliche Museen in Bayern 24
- Übersee-Museum Bremen 18
- Städtische Museen Freiburg 10
- Völkerkundesammlung 9
- Museum Ulm 5
- Städtisches Museum Braunschweig 5
- Roemer- und Pelizaeus-Museum Hildesheim 4
- Institut für Ethnologie und Afrikastudien, Johannes Gutenberg-Universität Mainz 1
- Institut für Ethnologie und ethnologische Sammlung der Universität Göttingen 1
- Landesmuseum Hannover, das Weltenmuseum 1
- Museum Folkwang 1

IRELAND

- National museum of ireland 46
- Hunt museum 1

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- The israel museum 9

NETHERLANDS

- Nationaal museum van wereldculturen and wereldmuseum 122

NEW ZEALAND

- Canterbury museum 15

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- National museum, Benin 285
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- Uio, museum of cultural history, University of Oslo 23

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- Världskultur museerna, national museums of world culture 53
- Gustavianum - uppsala University museum 1

SWITZERLAND

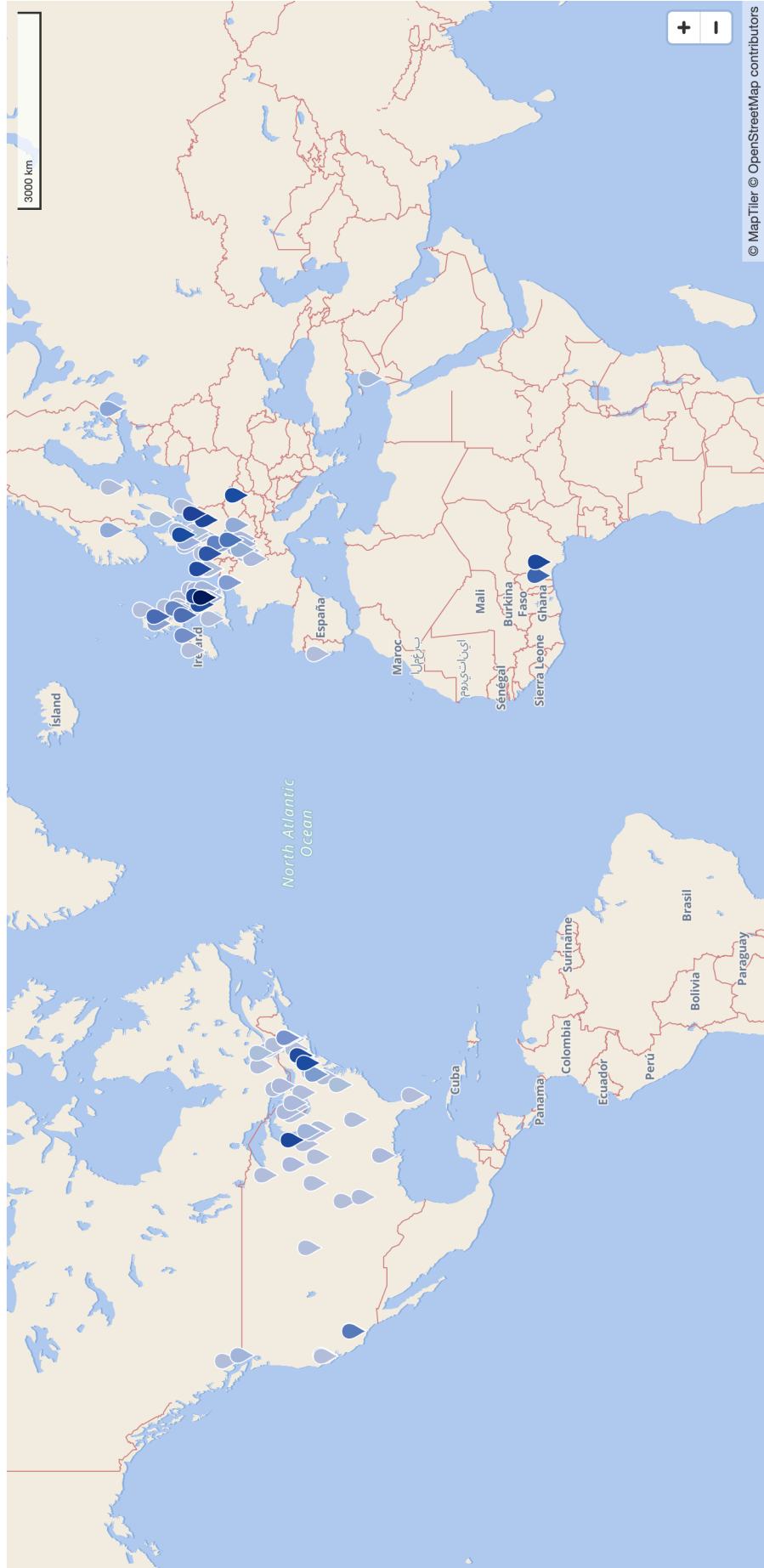
- Museum der Kulturen Basel 20
- Völkerkundemuseum der Universität Zürich 17
- Museum Rietberg Zürich 14
- Historisches und Völkerkundemuseum St. Gallen 8
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- Bernisches historisches Museum 3

UNITED KINGDOM

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• Pitt rivers museum	148
• National museums scotland	74
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• Royal museums greenwich	3
• Birmingham museums trust	2
• Bristol museum & art gallery	2
• Calderdale museums, bankfield museum	2
• Royal collection trust	2
• Warrington museum and art gallery	2
• Barber institute of fine arts	1
• Great north museum: hancock	1
• Hull museums	1
• Museums and special collections, university of aberdeen	1
• Northampton museums and art gallery	1

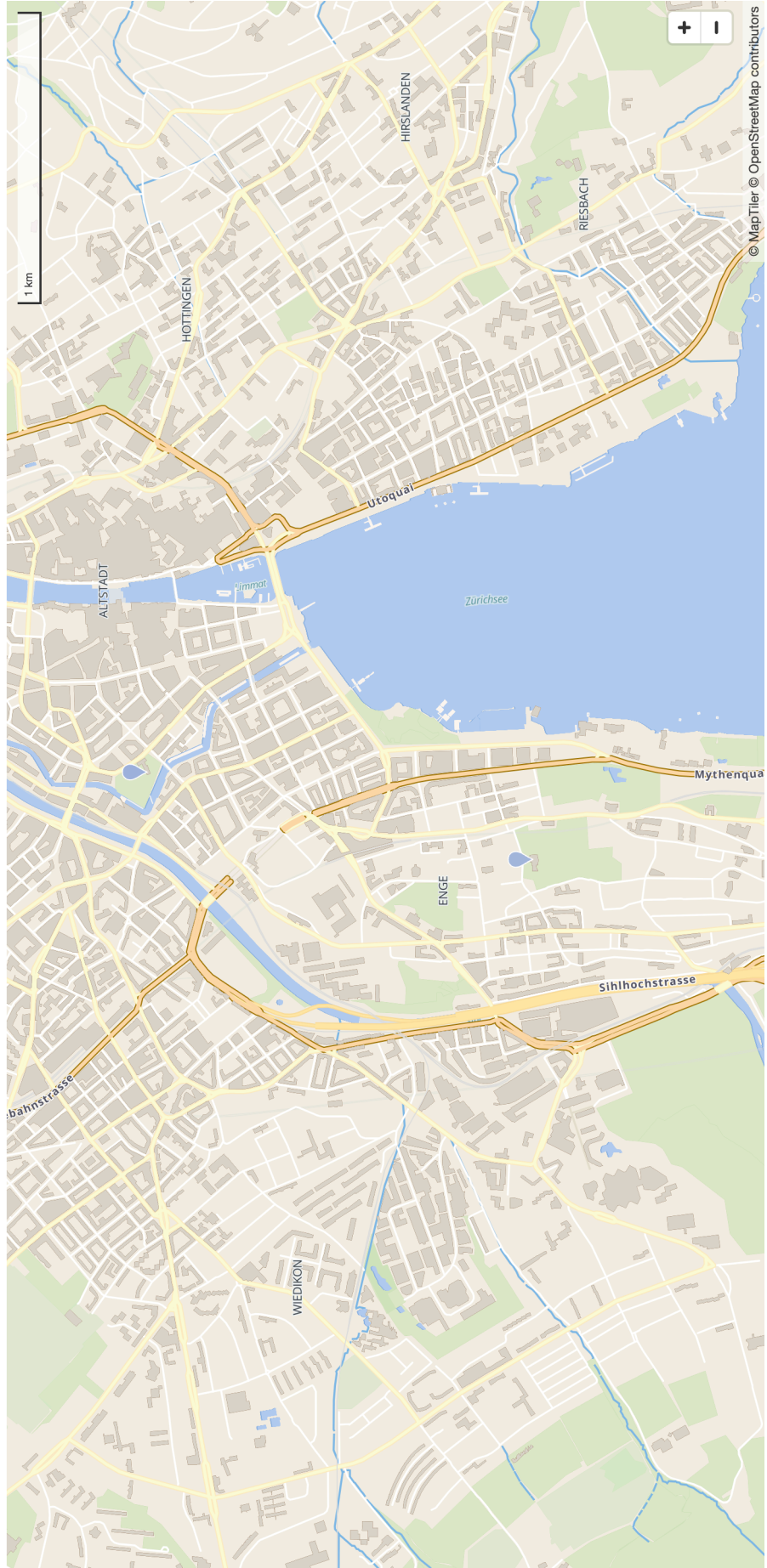
UNITED STATES

• Field museum	393
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• Art institute of chicago	7
• Buffalo museum of sciences	7
• Museum of fine arts, boston	7
• Sidney and lois eskenazi museum of art	7
• Detroit institute of arts	6
• Stanley museum of art, university of iowa	6
• North carolina museum of art	5
• Dallas museum of art	4
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• Baltimore museum of art	3
• Barnes foundation	3
• Davis museum at wellesley college	3
• De young museum	3
• Denver art museum	3
• Minneapolis institute of arts	3
• Nelson-atkins museum of art	3
• Patricia & phillip frost art museum, Florida international University	3
• Sam noble oklahoma museum of natural history (formerly stovall museum)	3
• Slam, saint louis art museum	3
• Harvard art museums	2
• Hma, haffenreffer museum of anthropology at Brown University	2
• Krannert art museum university of illinois at urbana-champaign	2
• Yale university art gallery	2
• Allen memorial art museum, oberlin college	1
• Carnegie museum of art	1
• Fleming museum of art, university of vermont	1
• Hood museum of art	1
• Lacma the los angeles county museum of art	1
• Michael c. Carlos museum, emory university	1
• National gallery of art	1



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6. SWISS BENIN INITIATIVE

After opening up all the discussions about restitution, the Rietberg Museum has the potential to redefine what it means to be a museum.

Can it be the first museum that is fully transparent about the context behind the objects it houses in its glass displays?

Museum Rietberg is trying. Recently, Rietberg has taken significant steps in confronting the origins of their artefacts. Most notably, the Benin Initiative Switzerland (BIS), a collaboration between Nigeria and eight Swiss museums, including Rietberg, conducting research on the Benin collections, has been efficient. They show video documentation of their collaboration in the museum and therefore attempt to inform people about

the measures the museum has taken to address the problematic acquisition of many of the objects displayed in the museum.

Although the museum is showing that it is opening up conversations on the historical context of its collection, it still does not address everything in a fully transparent way; the documentary of the Benin Initiative Switzerland is hidden behind a wall in the museum and the book costs a significant amount of money. The history and the uses of the artefacts are not clearly displayed in the museum. The only information that can be found on the plaques are the country of origin and the art collector who donated or sold the piece.

7. BENIN OBJECTS, MUSEUM RIETBERG

IKORO

Ikoro are big wrist bands made from different materials like brass, ivory and wood. They are worn by the oba and chiefs during ceremonies when dressed in their full regalia. They could be made by different guilds depending on the ma-

terial used – the igun eronmwon would make them out of brass and bronze while the igbesamwan would produce ivory and wood ikoro.



FIGURE GROUPS

Figure groups consist of two or more figures cast together on a flat base or plate. Although there are a range of different scenes captured in brass in these groups, there are some common motifs. One of the most common is that of the *oba* flanked on either side by the attendant chiefs *osa* and *osuan*, each supporting one of the *oba*'s arms. This pose is part of the annual *ague*, or new yam, festival and is depicted in and on many objects, from pendant plaques to relief plaques, highlighting the symbolic and ceremonial

importance of this motif and pose. Unlike altar tableaux, the bases of these are flat (rather than raised platforms), and the figures are not in a square formation around the edge.



AMA

Ama is a pictorial combination of figures that has a historical explanation or is a visual representation of a historical event. Ama had a mnemonic purpose, aiding one to recall the events or Persons Represented in the artwork. Benin oral tradition are popularly transmitted in the form of commemorative festivals, stories, plays, songs, poems, riddles, proverbs and other forms of oral Literature.

Ben-amos (1980:28) observed the existence of over nine hundred known plaques which provided a testimony to court life at the time of ọba esigie, considered 'a sort of pictorial record of events in benin history, an aid to memorizing oral traditions.'



AKEN'NI ELAO

Aken'ni elao (altar tusks) are usually ivory tusks carved with scenes of ceremonies or spiritual activities. These were placed at the ancestral shrines of the oba and were primarily made as a historical record for documenting events. For the edo people, the white colour of ivory represents the purity of spirituality. The oba owns one tusk from every elephant killed by right and reserves the right to

buy the other one. Aken'ni elao are placed in the opening in commemorative heads at the ancestral altar.



ÈGBA

Ègba (bracelets) are worn as part of ceremonial costumes and could be made of brass, bronze, iron, ivory or wood. The material determines the status of the individual wearing it, as the òba controls the use and production of brass, bronze and ivory.

Ègba is the designation used to describe bracelets worn around the upper arm that could potentially become amulets by putting charms or Medicine in them.



AHIANMWE-ORO

The ahianmwẹ-oro, meaning 'bird of prophecy' in English, is a bird with a long beak, the cry of which is said to be prophetic. If it cries 'oyao' (disgrace), it portends danger or disaster. If it cries 'oligwe' (be grateful), it portends good favour, fortune or luck. If it persistently cries 'oyao, oyao' in front of someone, it is prophesying that the person should be cautious and should not undergo a journey or should return home rather than

continue on. But if the bird cries 'oligwe' continuously, the journey will be favourable. The bird is believed to be a messenger of the spirit world.



UHUNMWU-ELAO

The commemorative head, uhunmwu elao, of an oba placed at the king's ancestral shrine could be made from bronze, wood or terra-cotta. The altar consists of a commemorative head that supported the carved ivory tusk. It could have a circular base or a rectangular-shaped base.

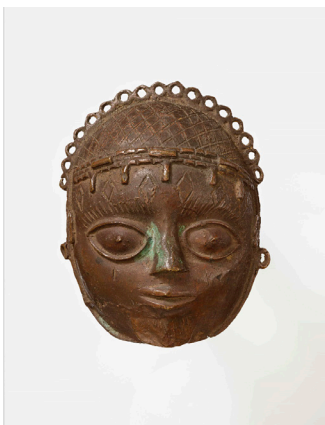
However, they all have a unifying feature, which is the hole at the centre in which the tusk is placed.



UHUNMWU-ẸKUE

Uhunmwu-ẹkue are one of the best-known categories of benin artworks. A range of human and animal heads are depicted, hence the term 'mask', although they were not used to cover the face. Sometimes known as 'hip masks', they may be worn on the belt or hung at the hip as seen cast on relief plaques and in the carved motifs on altar tusks.

Many pendant masks have a series of eyelets around the edge of the lower portion, to which small crotal bells were attached, and as the wearer moved they would have chimed.



8. IDEA

The public perception of museums is determined in particular by the exhibitions and events that attract the public. However, the most important part of a museum's tasks is hidden: discussion and research.

The office manual: standard furniture and furnishings for the Museum Rietberg, is a type of construction manual, that aims to provide an international concept for the Museum Rietberg. It offers a place for the development and discussion of the current relevant research: Swiss Benin Initiative in the Museum Rietberg. The manual is for learners, students, researchers, urban workers as well as international benin research workers from museums worldwide. The idea is to promote collaboration regionally and

internationally. The museum is transformed into an office for a certain period of time and made available to groups.

Groups have the freedom to curate their own collections based on their own personal interpretations and needs of an office and different types of work.

9. CONCEPT

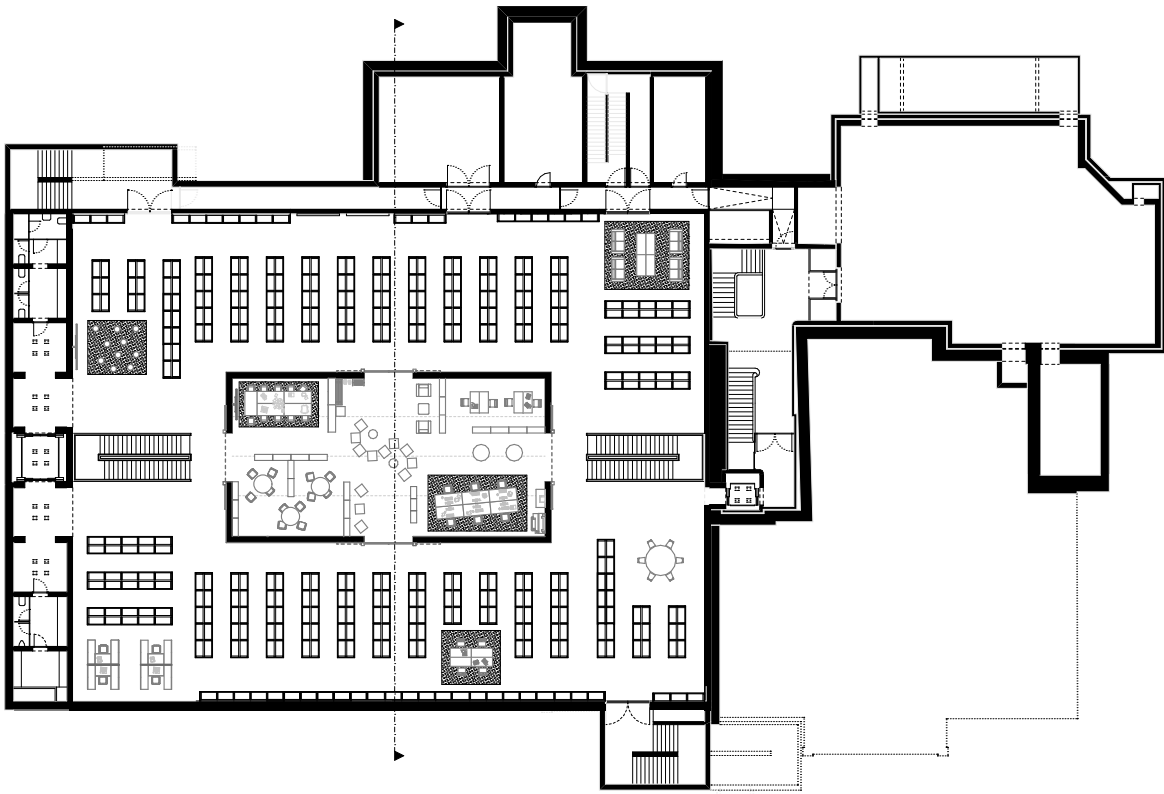
The concept behind the office museum is the flexible furnishing of the available rooms. The furnishings can be arranged according to the needs and requirements of the workers and the current topics. The inventory is kept as it is. The rooms are only defined by furniture and power connections. The standard furniture of the respective region, in this case Zurich, serves as the basis. We focus on the lightness and simplicity of the furniture so that future changes to the furnishings can be made quickly and easily. Chests of drawers, shelves and cupboards can

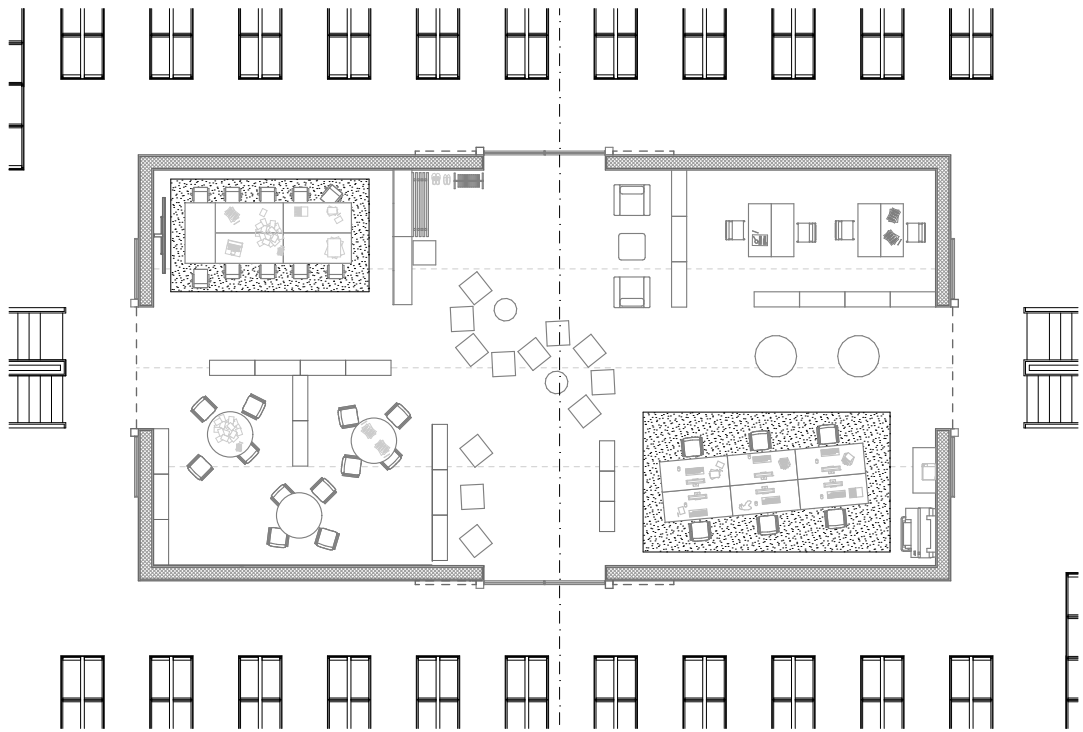
be used as room-dividing elements. The orientation and number of pieces of furniture define the number of workers in this area. Flexible elements such as movable, changeable and supplementary objects complete the idea of adaptability and flexibility of the space.

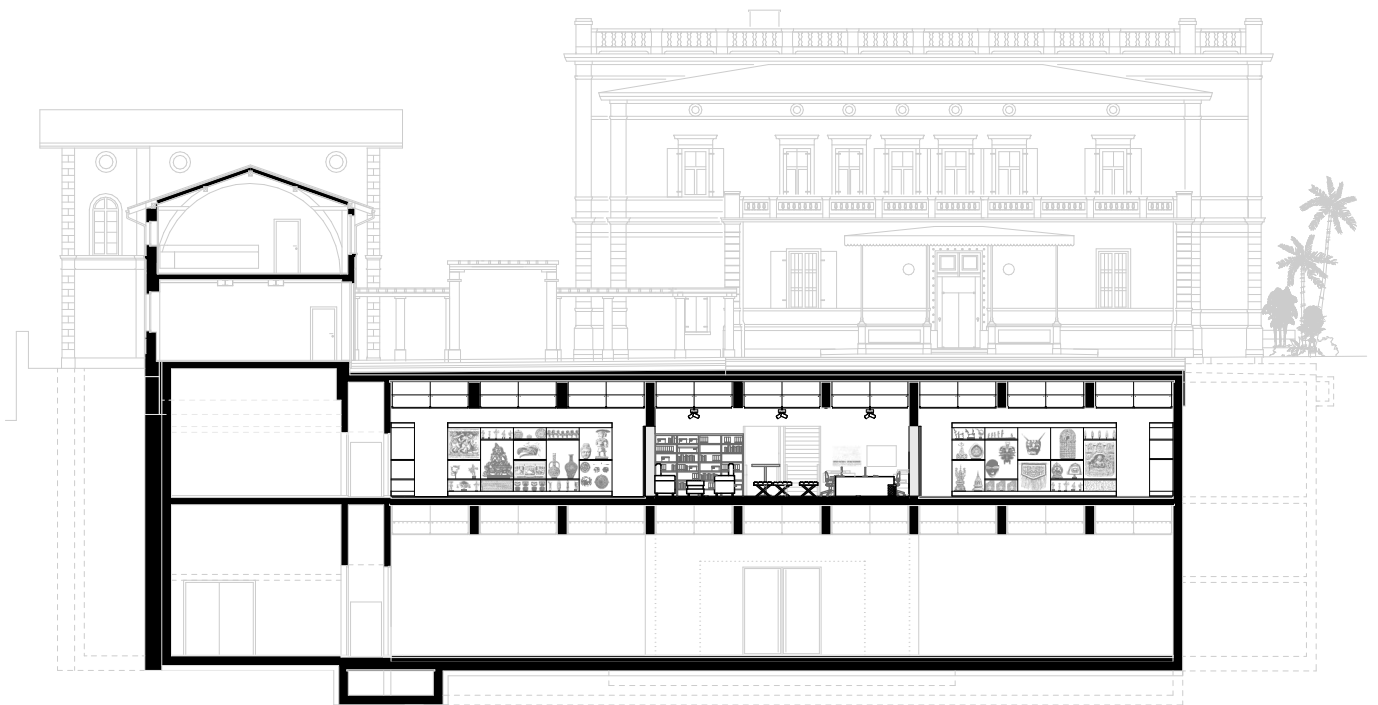
9.1 CONCEPT, MUSEUM RIETBERG

The concept behind the office museum for the Rietberg is the division of the workspaces in the different spaces in the first floor Villa Wesendonck and the first underground floor of the museum. The information and meeting rooms are in the Villa Wesendonck. There, workers can deepen their discussions and seek relaxation. In the underground floor the workroom is located, which forms the heart of the floor. International Benin research workers can use the space for work and research, enabling an intimate collaboration between the museum and the workers and their produced content.

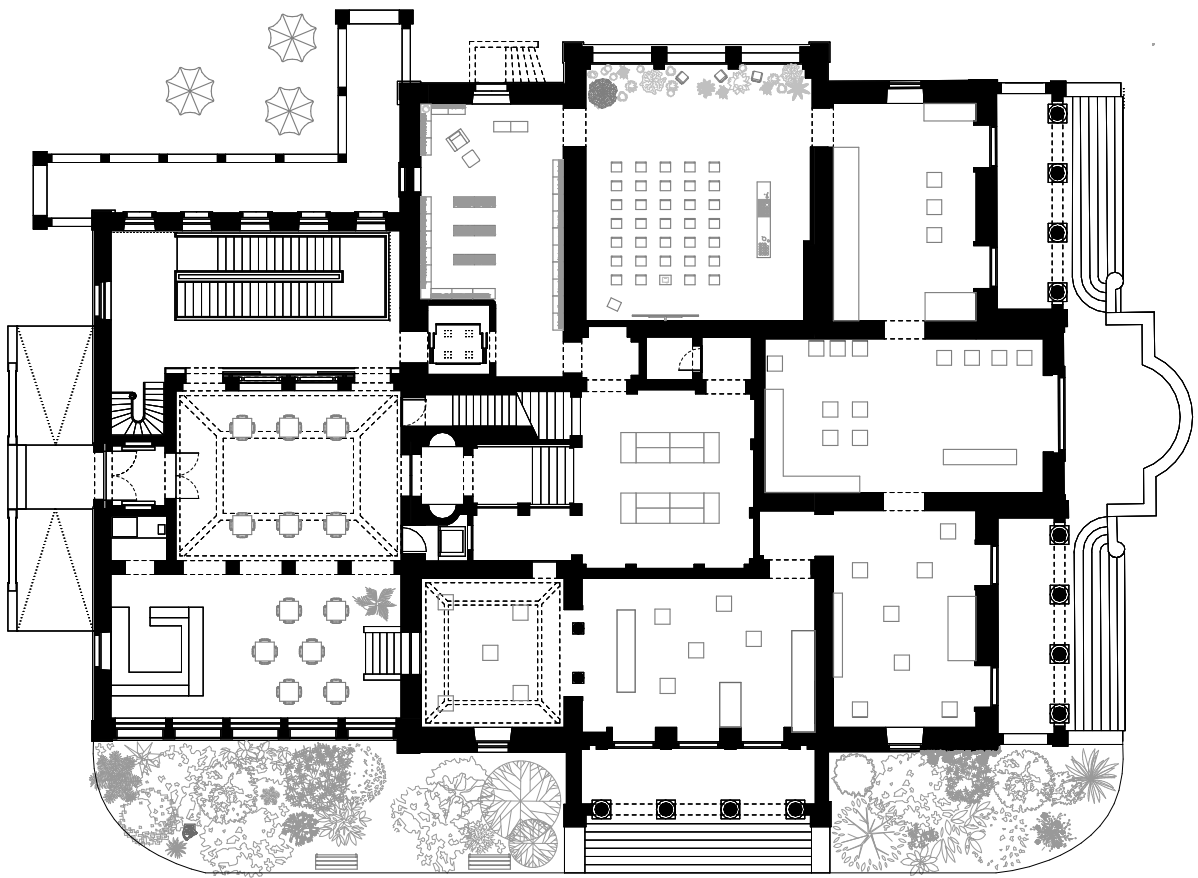
Surrounding the workroom is the storage room with the contents of the museum. Small empty spaces in the dense storage room make an exception and allow visitors and researchers to continue their work individually or in groups. The museum can make the workrooms available to the public before, after or during the working process, thereby involving the public (students, researchers, urban workers, etc.).













10. OFFICE ROOMS

The manual defines the 2 most important rooms in the office: the meeting room and the workroom. The workroom is the area where research is carried out. We divide the workroom into group work, partial group work and individual work. This division depends on the needs and number of people who want to use the room. The meeting room is the area where the subsequent discussion takes place. Both rooms are continuously connected to each other.

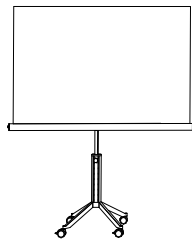
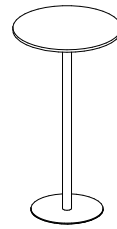
11. MEETING SPACE, MUSEUM RIETBERG

SHORT DESCRIPTION

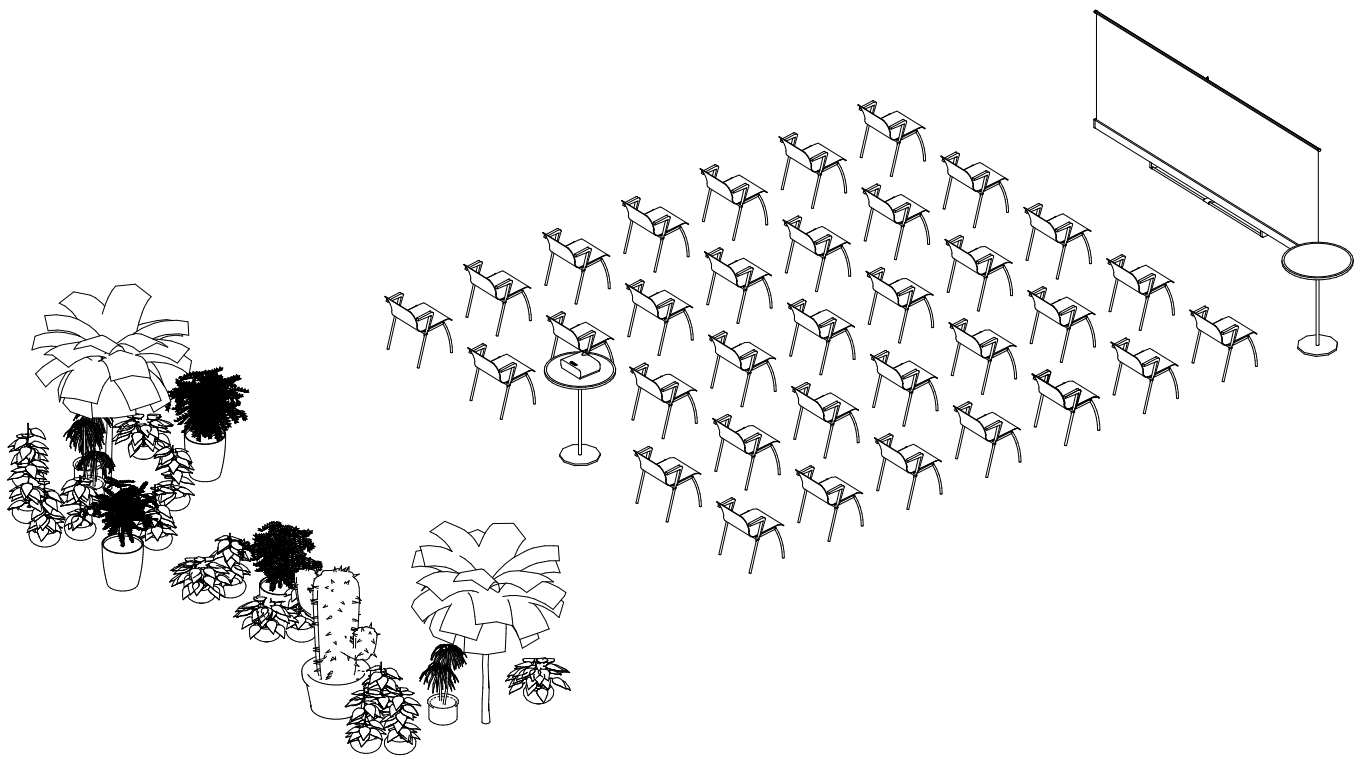
The meeting room is a place where workers can hold discussions in larger groups. It can serve as both the starting point and the end point of the work process.

It should be an open space that encourages communication between workers. Seating should be arranged in a circular pattern to encourage discussion and collaboration.

OBJECTS



FURNISHING OPTION - MEETING SPACE



12. WORKSPACE, MUSEUM RIETBERG

SHORT DESCRIPTION

The work area deals with the development of the discussion. The focus of the work area depends on the person and their needs. The work area is divided into group work, partial group work and individual work.

12. WORKING SPACE, MUSEUM RIETBERG

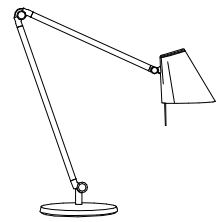
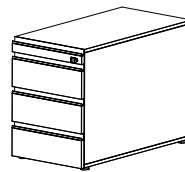
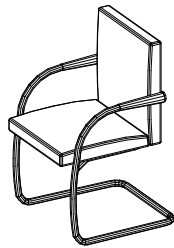
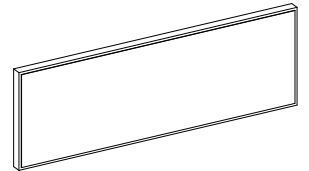
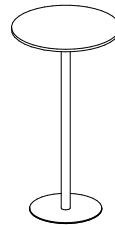
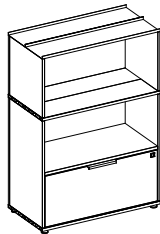
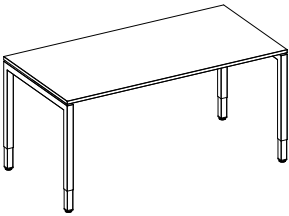
12.1 GROUP WORK

SHORT DESCRIPTION

This section shows the most important elements of an office designed for collaboration. The work area for group work is an open space that encourages communication. Commodes serve as room-dividing elements and allow visual contact with neighboring areas.

The choice of furniture supports collaboration between workers. If furniture is missing, it can be replaced by assembling individual pieces of furniture.

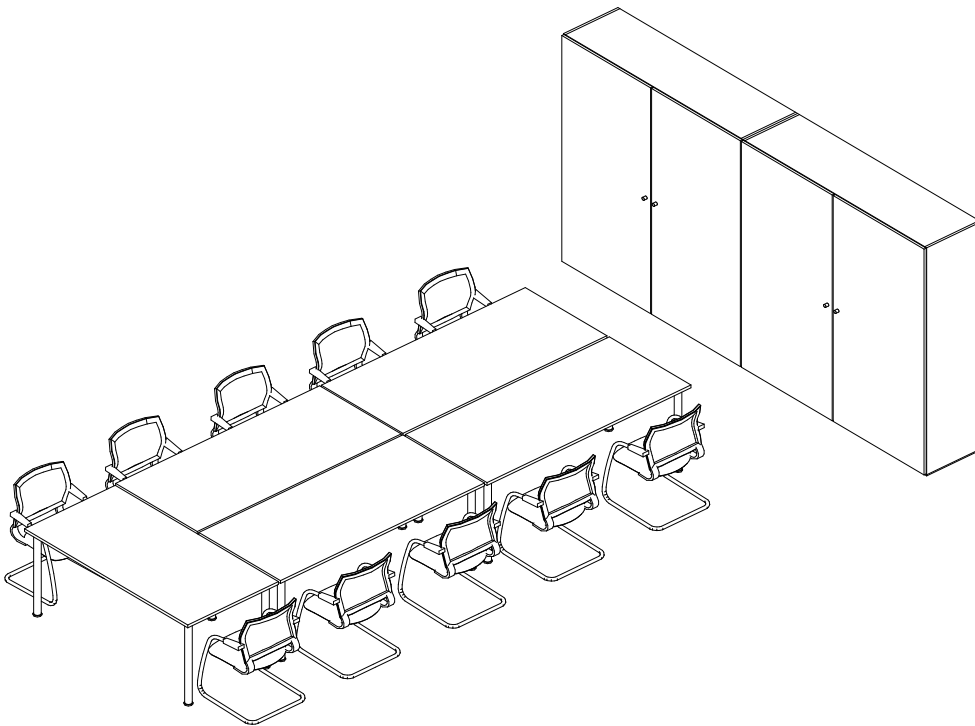
OBJECTS



FURNISHING OPTION - GROUP WORK



FURNISHING OPTION - GROUP WORK



12. WORKING SPACE, MUSEUM RIETBERG

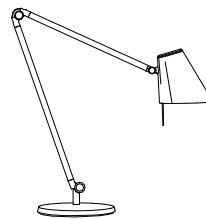
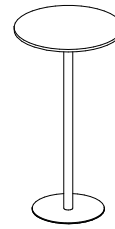
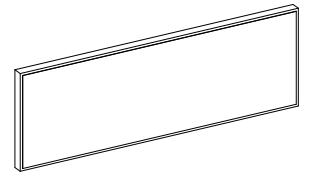
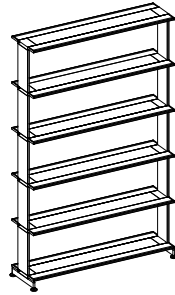
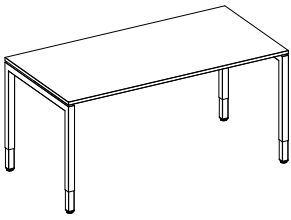
12.2 PARTIAL GROUP WORK

SHORT DESCRIPTION

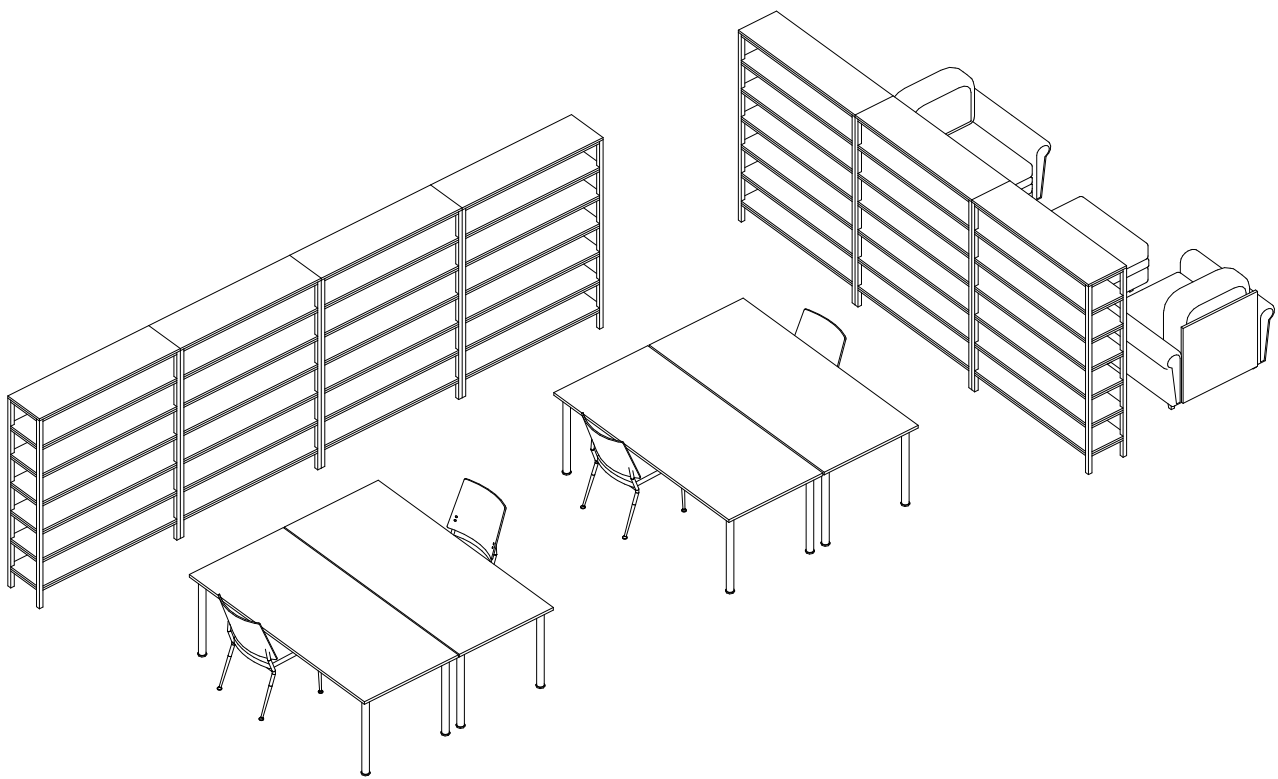
This section shows one way of setting up an office for partial group work. The partial group work area offers a quieter alternative to group work. In contrast to group work, the number of people is smaller. This partial group work area uses shelving as the room-encompassing furniture.

The furniture is designed for smaller groups, but still encourages communication. If furniture is missing, it can be replaced by assembling individual pieces of furniture.

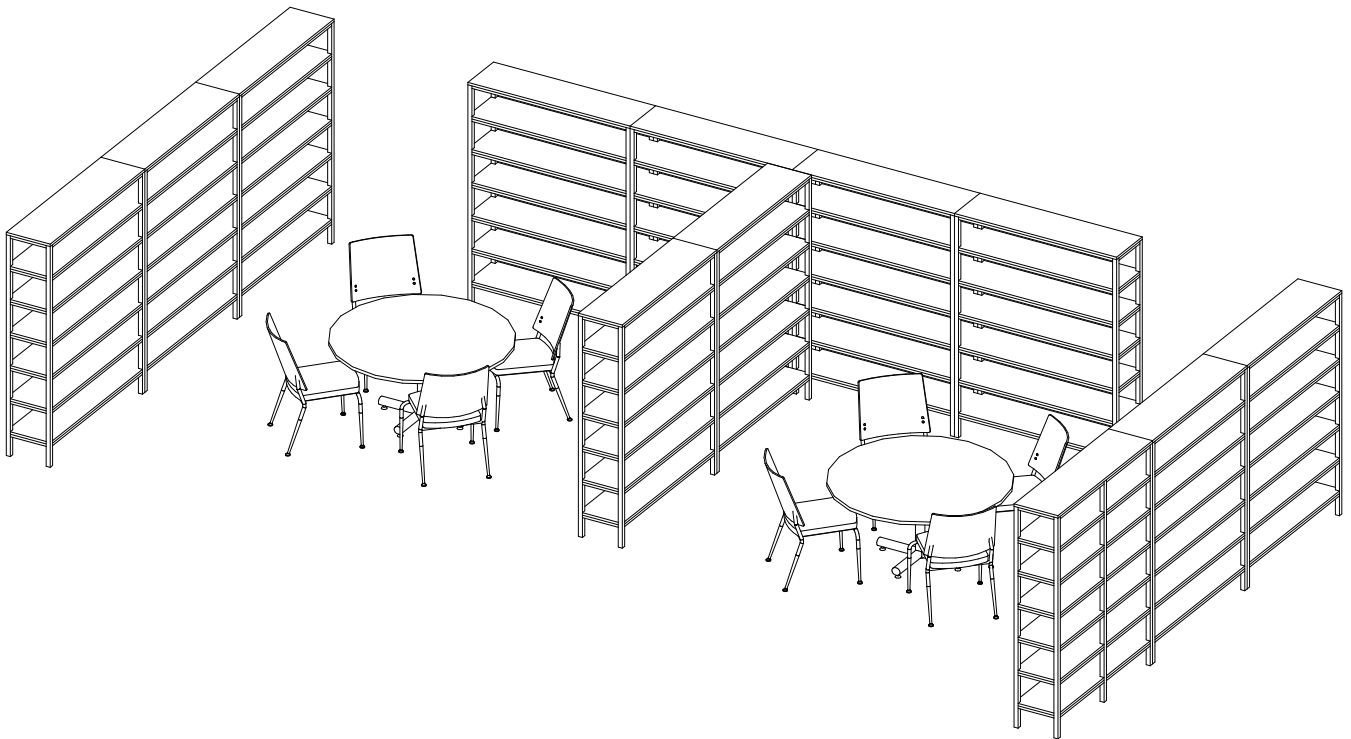
OBJECTS



FURNISHING OPTION - PARTIAL GROUP WORK



FURNISHING OPTION - PARTIAL GROUP WORK



12. WORKING SPACE, MUSEUM RIETBERG

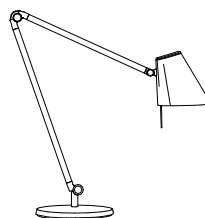
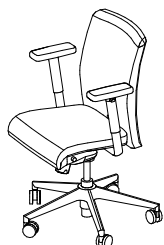
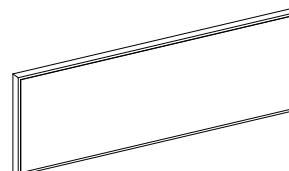
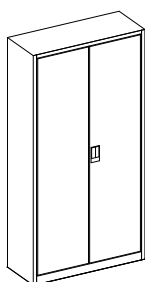
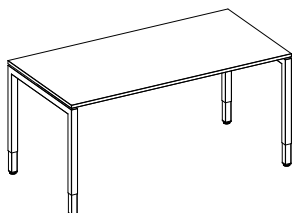
12.3 INDIVIDUAL WORK

SHORT DESCRIPTION

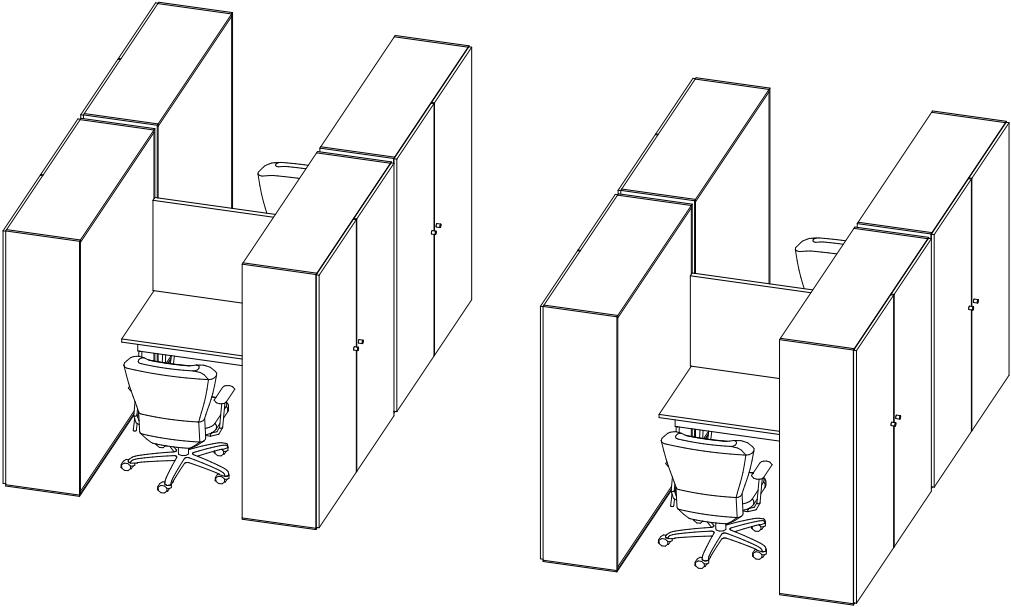
This section shows an individual furnishing option. The interaction and communication between workers is minimized. It offers a quiet place in contrast to the other two work areas. Closed cabinets are used as room-dividing elements.

The choice of furniture encourages individual work and is intended to provide workers with a place to concentrate on their work.

OBJECTS



FURNISHING OPTION - INDIVIDUAL WORK



13. APPENDIX



Stadt Zürich
Immobilien

MOBILIARKATALOG FÜR VERWALTUNG



MOBILIARKATALOG FÜR VERWALTUNG

Standards und Richtlinien für Innen-
und Ausseneinrichtungen

Besprechungstische

Besprechungstisch rechteckig BT

Besprechungstisch rechteckig, 4-Fuss

Ausstattung

Untergestell mit einer Inbusschraube pro Fuss höhenstellbar
(68-82 cm, 1cm-Raster)
Tischplatte (Stärke 22 mm)

Ausführung

Oberfläche alu-metallisch pulverbeschichtet
(NCS S 3502-B)
Untergestell Stahl
Nivelliergleiter 4

Tischplattenvarianten



Furnier Eiche-Natur
Herstellerkurzzeichen DE
Produktreihe ZW
Artikelkurzzeichen BT 180 x 80 ENA

Plansymbol



A-DE-0054

180 x 80



Furnier Eiche-Natur
Herstellerkurzzeichen DE
Produktreihe ZW
Artikelkurzzeichen BT 160 x 80 ENA

Plansymbol



A-DE-0052

160 x 80



Kunstharz* (NCS S 1501-Y37R)
Herstellerkurzzeichen DE
Produktreihe ZW
Artikelkurzzeichen BT 180 x 80 KG

Plansymbol



A-DE-0055

180 x 80



Kunstharz* (NCS S 1501-Y37R)
Herstellerkurzzeichen DE
Produktreihe ZW
Artikelkurzzeichen BT 160 x 80 KG

Plansymbol



A-DE-0053

160 x 80

Hinweis

* Kunstharz-Tischplatten werden nur bei erhöhten mechanischen Beanspruchungen eingesetzt.

Besprechungstische werden nur in Kombination zu passendem Büromobiliar produktgleich «züri@work» eingesetzt.

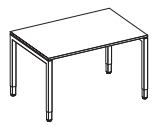

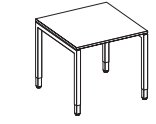

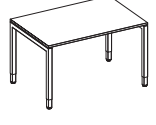



Für Besprechungsräume werden ausschliesslich Klapp-tische (siehe Kapitel 4 «Ergänzungsmobiliar») verwendet.

Produkt	Artikelnummer	Breite x Tiefe cm
---------	---------------	-------------------

Beistelltische

Beistelltisch BST

2

	<p>Ausstattung Untergestell mit einer Inbusschraube pro Fuss höhenstellbar (68-82 cm, 1 cm Raster) Tischplatte (Stärke 22 mm)</p> <p>Ausführung Oberfläche alumetallisch pulverbeschichtet (NCS S 3502-B) Untergestell Stahl Nivelliergleiter 4</p> <p>Tischplattenvarianten Furnier Eiche-Natur</p> <p>Herstellerkurzzeichen DE Produktreihe ZW Artikelkurzzeichen BST 120 x 80 ENA</p> <p>Plansymbol </p>	<p>A-DE-0046</p>	<p>120 x 80</p>
	<p>Furnier Eiche-Natur</p> <p>Herstellerkurzzeichen DE Produktreihe ZW Artikelkurzzeichen BST 80 x 80 ENA</p> <p>Plansymbol </p>	<p>A-DE-0048</p>	<p>80 x 80</p>
	<p>Kunstharz* (NCS S 1501-Y37R)</p> <p>Herstellerkurzzeichen DE Produktreihe ZW Artikelkurzzeichen BST 120 x 80 KG</p> <p>Plansymbol </p>	<p>A-DE-0047</p>	<p>120 x 80</p>
	<p>Kunstharz* (NCS S 1501-Y37R)</p> <p>Herstellerkurzzeichen DE Produktreihe ZW Artikelkurzzeichen BST 80 x 80 KG</p> <p>Plansymbol </p>	<p>A-DE-0049</p>	<p>80 x 80</p>
<p>Hinweis * Kunstharz-Tischplatten werden nur bei erhöhten mechanischen Beanspruchungen eingesetzt.</p> <p>Beistelltische sind lediglich als Tischflächenerweiterungen zum Arbeitstisch zu verwenden. Sie sind nicht als Besprechungstische einzusetzen.</p>			
<p>Produkt</p>	<p>Artikelnummer</p>	<p>Breite x Tiefe cm</p>	

Besprechungstisch rund BTR

2

Besprechungstisch rund, 1-Säulenfuss

Ausstattung

Untergestell fixe Höhe (72 cm)
 Nivelliergleiter
 Tischplatte (Stärke 22 mm)

Ausführung

Oberfläche alu-metalllic pulverbeschichtet
 (NCS S 3502-B)
 Untergestell Stahl
 Nivelliergleiter 5

Tischplattenvarianten



Furnier Eiche-Natur
 Herstellerkurzzeichen DE
 Produktreihe ZW
 Artikelkurzzeichen BTR D120 ENA

Plansymbol



A-DE-0058

Ø 120 H 72



Furnier Eiche-Natur
 Herstellerkurzzeichen DE
 Produktreihe ZW
 Artikelkurzzeichen BTR D100 ENA

Plansymbol



A-DE-0057

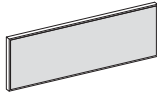
Ø 100 H 72


Hinweis

Besprechungstische werden nur in Kombination zu passendem Büromobiliar produktgleich «züri@work» eingesetzt.

Produkt	Artikelnummer	Ø x Höhe cm
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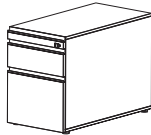
Sichtschutzwand SW



<p> Herstellerkurzzeichen DE Produktreihe ZW Artikelkurzzeichen Z SW </p> <p> Plansymbol  </p> <p> Ausstattung Tischaufsatz stoffbezogen mit Gipsschaumfüllung inklusive 2 Tischklemmen </p> <p> Ausführung seitliche und obere Abdeckungen alu-eloxiert Stoffbezug Grau A41 cloud </p> <p> Hinweis Wird bei Blockbildung der Arbeitstische immer eingesetzt. Bei exponierten Arbeitsplätzen wird der Einsatz der Sichtschutzwand empfohlen. </p>	<p>A-DE-0109</p>	<p>120 x 4 x 42</p>
<p>Produkt</p>	<p>Artikelnummer</p>	<p>Breite x Tiefe x Höhe cm</p>

Korpuse

Korpus K964 (K1)



Herstellerkürzel DE
 Produktreihe ZW
 Artikelkurzzeichen K964

Plansymbol



Ausstattung

Korpus 964 mit Zentralverriegelung und Einzelschubladen-Auszugssperre
 1x Materialschieber mit Materialschale abschliessbar
 1x (oben) Schubladenauszug A6 (Einfachauszug) mit Einzelschubladen-Auszugssperre inklusive Inneneinteilung, bestehend aus 6-fach-Schrägfacheinsatz SFK6
 1x Trennleiste TLK
 1x (unten) Schubladenauszug A4 (Vollauszug) mit Einzelschubladen-Auszugssperre inklusive Hängerahmeneinsatz für Hängemappen

Ausführung

Gehäuse Holzwerkstoffplatte mit Kunstharz hellgrau beschichtet (NCS S 1501-Y37R)
 Griffe Aluminium
 Nivelliergleiter 4

Hinweis

Einsatz im 1. Griffbereich, sofern kein Sideboard eingesetzt werden kann.

A-DE-0088

41.5 x 80 x 60

Korpus K9666 (K2)



Herstellerkürzel DE
 Produktreihe ZW
 Artikelkurzzeichen K9666

Plansymbol



Ausstattung

Korpus 9666 mit Zentralverriegelung und Einzelschubladen-Auszugssperre
 1x (oben) Materialschieber mit Materialschale abschliessbar, mit Zentralverriegelung
 3x (unten) Schubladenauszug A6 (Einfachauszug)
 oberer Schubladenauszug mit 8-fach-Schrägfacheinsatz SFK8
 mittlerer Schubladenauszug mit 3x Trennleiste TLK
 unterer Schubladenauszug ohne Einteilungsmaterial

Ausführung

Gehäuse Holzwerkstoffplatte mit Kunstharz hellgrau beschichtet (NCS S 1501-Y37R)
 Griffe Aluminium
 Nivelliergleiter 4

Hinweis

Einsatz im 1. Griffbereich, sofern kein Sideboard eingesetzt werden kann.

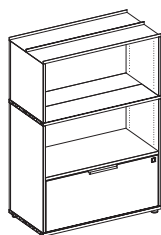
A-DE-0089

41.5 x 80 x 60

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm

Regaleinheiten (3 Höheneinheiten)

Regaleinheit RE 4/OF/OF (7)



Herstellerkürzel DE
 Produktreihe ZW
 Artikelkurzzeichen RE 4/OF/OF

Plansymbol

Ausstattung

- 1x Alusockel mit Nivelliergleitern
- 1x Basismodul 4/OF mit
 - 1x (unten) Schubladenauszug A4 (Vollauszug), abschliessbar inklusive Hängerahmeneinsatz für Hängemappen
 - 1x Fachboden fest montiert
 - 1x (oben) Ablagefach A4 offen, Innenseiten mit Reihenlochbohrung für Fachböden
- 1x Additionsmodul A4 offen, Innenseiten mit Reihenlochbohrung für Fachböden

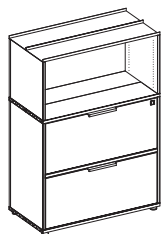
Ausführung

Gehäuse Holzwerkstoffplatte mit Kunstharz hellgrau beschichtet (NCS S 1501-Y37R)
 Griffe Aluminium-Druckguss
 Sockel Aluminiumprofil
 Nivelliergleiter 4

Hinweis

Die erforderliche Anzahl Abdeckungen für die jeweiligen Regalkompositionen werden durch die IDA-Kundenberatung gemäss Planung (Planungslayout) oder Mobilienbestellung ausgelöst. In Basismodule können keine Einschwenklappen (KL) eingebaut werden.

Regaleinheit RE 4/4/OF (8)



Herstellerkürzel DE
 Produktreihe ZW
 Artikelkurzzeichen RE 4/4/OF

Plansymbol

Ausstattung

- 1x Alusockel mit Nivelliergleitern
- 1x Basismodul 4/4 mit Zentralverschluss mit Einzelschubladen-Auszugssperre
 - 1x (unten) Schubladenauszug A4 (Vollauszug) mit Einzelschubladen-Auszugssperre inklusive Hängerahmeneinsatz für Hängemappen
 - 1x (oben) Schubladenauszug A4 (Vollauszug), abschliessbar inklusive Hängerahmeneinsatz für Hängemappen
- 1x Additionsmodul A4 offen, Innenseiten mit Reihenlochbohrung für Fachböden

Ausführung

Gehäuse Holzwerkstoffplatte mit Kunstharz hellgrau beschichtet (NCS S 1501-Y37R)
 Griffe Aluminium-Druckguss
 Sockel Aluminiumprofil
 Nivelliergleiter 4

Hinweis

Die erforderliche Anzahl Abdeckungen für die jeweiligen Regalkompositionen werden durch die IDA-Kundenberatung gemäss Planung (Planungslayout) oder Mobilienbestellung ausgelöst. In Basismodule können keine Einschwenklappen (KL) eingebaut werden.

Nicht freistehend verwenden — Kippgefahr.

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
Regaleinheit RE 4/OF/OF (7)	A-DE-0104	80 x 40 x 114.5
Regaleinheit RE 4/4/OF (8)	A-DE-0101	80 x 40 x 114.5

2

Bürodrehstühle

Bürodrehstuhl PT MAL



Bürodrehstuhl mit Armlehnen

Herstellerkurzzeichen GI
Produktreihe PT
Artikelkurzzeichen MAL

Plansymbol



Ausstattung

- 1x Bürodrehstuhl mit Armlehnen
- Armlehnen höhenverstellbar
- Rückenlehne höhenverstellbar
- Sitztiefe verstellbar
- Fünfer-Sternfuss auf gebremsten Rollen

Ausführung

Rollen für harte Bodenbeläge (Parkett, Linoleum)
gebremst bei Nichtbelastung
Bezug Stoff schwarz (Sitz- und Rückenlehne)

A-GI-0134

Ø 66.7
Fünfer-Sternfuss
90.5 - 1.075
Höhe Rückenlehne
42 - 52
Sitzhöhenverstellung
63.5
Gesamttiefe
39 - 46
Sitztiefenverstellung
46.7
Sitzbreite
45.5
Breite Rückenlehne

Bürodrehstuhl PT OAL



Bürodrehstuhl ohne Armlehnen

Herstellerkurzzeichen GI
Produktreihe PT
Artikelkurzzeichen OAL

Plansymbol



Ausstattung

- 1x Bürodrehstuhl ohne Armlehnen
- Rückenlehne höhenverstellbar
- Sitztiefe verstellbar
- Fünfer-Sternfuss auf gebremsten Rollen

Ausführung

Rollen für harte Bodenbeläge (Parkett, Linoleum)
gebremst bei Nichtbelastung
Bezug Stoff schwarz (Sitz- und Rückenlehne)

A-GI-0135

Ø 66.7
Fünfer-Sternfuss
90.5 - 1.075
Höhe Rückenlehne
42 - 52
Sitzhöhenverstellung
63.5
Gesamttiefe
39 - 46
Sitztiefenverstellung
46.7
Sitzbreite
45.5
Breite Rückenlehne

Armlehnen für Bürodrehstuhl PT Z AL



Armlehnen für Bürodrehstuhl PT

Herstellerkurzzeichen GI
Produktreihe PT
Artikelkurzzeichen Z AL

Ausstattung

- 1x 2D-T Armlehnen (paarweise)
- Höhenverstellbar von 20 cm - 27 cm

Ausführung

Armauflage Polyurethan, Schwarz 90

A-GI-0131

22.5 x 32 x 9.5

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
---------	---------------	--------------------------


Besprechungsstühle

Stapelstuhl OM MAL MP



Stapelstuhl mit Armlehnen mit Sitzpolster

Herstellerkurzzeichen DI
Produktreihe OM
Artikelkurzzeichen MAL MP

Plansymbol 

Ausstattung

1x Stapelstuhl mit Armlehnen mit Sitzpolster

Ausführung

Sitzschale Formsperrholz
Holzart Buche
Oberfläche gebeizt Standardfarbmuster, Schwarz D 121
Bezug aufgelegt, durchgehend
Material Bezug Kvadrat Gloss 2, Schwarz 192
Gleiter Standard Kunststoff
Oberfläche Gestell pulverbeschichtet Alu hell

Hinweis

Wird vor allem in Besprechungsräumen eingesetzt.

Der Entscheid, welche Modelle im Gebäude eingesetzt werden, wird im Einrichtungsprojekt im Rahmen des Mobiliarkonzepts festgelegt.

Bei grosser Anzahl (Aulen, Schulungszentren) kann ein Transportwagen beschafft werden.

A-DI-0119

57
Gesamttiefe
58
Gesamtbreite
83
Höhe Rückenlehne
45
Sitzhöhe
52
zwischen Armlehnen
39
Sitzbreite
66
Höhe Armlehnen


3

Stapelstuhl OM OAL MP



Stapelstuhl ohne Armlehnen mit Sitzpolster

Herstellerkurzzeichen DI
Produktreihe OM
Artikelkurzzeichen OAL MP

Plansymbol 

Ausstattung

1x Stapelstuhl ohne Armlehnen mit Sitzpolster

Ausführung

Sitzschale Formsperrholz
Holzart Buche
Oberfläche gebeizt Standardfarbmuster, Schwarz D 121
Bezug aufgelegt, durchgehend
Material Bezug Kvadrat Gloss 2, Schwarz 192
Gleiter Standard Kunststoff
Oberfläche Gestell pulverbeschichtet Alu hell

Hinweis

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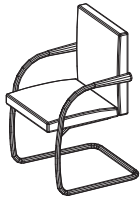
A-DI-0121

57
Gesamttiefe
58
Gesamtbreite
51.5
Höhe Rückenlehne
45
Sitzhöhe
52
zwischen Armlehnen
39
Sitzbreite

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
---------	---------------	--------------------------

Konferenzstuhl

Konferenzstuhl VIS



Konferenzstuhl mit Freischwinger-Untergestell

Herstellerkurzzeichen VI
 Produktreihe VIS
 Artikelkurzzeichen KO

Plansymbol 

A-VI-0212

54,5x 60 x 83,5

Ausstattung

1x Konferenzstuhl (nicht stapelbar)

Ausführung

Rücken- und Sitzpolster inklusive Armlehnen mit Leder (schwarz) bezogen.

Freischwinger-Untergestell Stahlrohr, glanzchrom mit Gleitern für harte Bodenbeläge (Parkett, Linoleum)

Hinweis

Dieser Artikel wird nur in ausgewiesenen Konferenzräumen eingesetzt.

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
	A-VI-0212	54,5x 60 x 83,5

Präsentationshilfsmittel

Flipchart FC



Herstellerkurzzeichen AD
 Produktreihe WS
 Artikelkurzzeichen FC

Plansymbol 

Ausstattung

1x Schreibfläche mit Klemmleiste für Papierblock
 1x Flipchart-Wagen
 mit Gasdruckfeder, höhenverstellbar von 183-213 cm

Ausführung

Tafel Oberfläche emailliert
 Farbe Oberfläche weiss
 Rollen 4 (2 arretierbar)
 Farbe Rollgestell schwarz
 Material Rollgestell Kunststoff

Hinweis

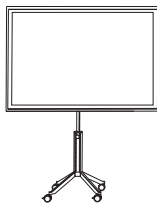
Im Lieferumfang ist ein Schreibblock enthalten.

Ersatz-Schreibblöcke und Schreibutensilien sind über die Schul- und Büromaterialverwaltung (SBMV) zu beziehen.


A-AD-0001

78 x 108 x 195

Pinchart PC



Herstellerkurzzeichen AD
 Produktreihe WS
 Artikelkurzzeichen PC

Plansymbol 

Ausstattung

1x Arbeitsfläche zum Aufstecken mit Stecknadeln
 1x Pinchart-Wagen
 mit Gasdruckfeder, höhenverstellbar von 183-213 cm

Ausführung

Tafel Oberfläche Textilie
 Farbe Oberfläche weiss
 Rollen 4 (2 arretierbar)
 Farbe Rollgestell schwarz
 Material Rollgestell Kunststoff

Hinweis

Landkartennadeln und Reissnägel sind über die Schul- und Büromaterialverwaltung (SBMV) zu beziehen.

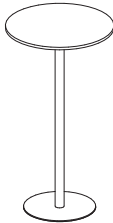
A-AD-0004

160 x 120 x 195

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
---------	---------------	--------------------------

Tische

Bistro-Stehtisch D70H110



Herstellerkurzzeichen Produktreihe Artikelkurzzeichen	ER TH D70H110	
Plansymbol		
Ausstattung	Einsäulen-Stehtisch Tischplatte rund Stahlfuß	
Ausführung	Tischplatte Farbe Tischplatte Standrohr Farbe Bodenplatte Bodenplatte Gleiter Gleiter	Vollkern 15 mm, Ø 70 cm Argolit 330 AM, Lichtgrau NCS S 1000-N Kern schwarz mattchrom schwarz Ø 50 cm Stahl 3x Filzgleiter fix montiert 1x Filzgleiter nivellierbar
Hinweis	Nicht in Fluchtwegen, Treppenhäusern und Aussenbereichen einsetzbar.	

A-ER-0124

Ø 70 x 110

4

Bistrotisch D70H70



Herstellerkurzzeichen Produktreihe Artikelkurzzeichen	ER TH D70H70	
Plansymbol		
Ausstattung	Einsäulentisch Tischplatte rund Stahlfuß	
Ausführung	Tischplatte Farbe Tischplatte Standrohr Farbe Bodenplatte Bodenplatte Gleiter Gleiter	Vollkern 15 mm, Ø 70 cm Argolit 330 AM, Lichtgrau NCS S 1000-N Kern schwarz mattchrom schwarz Ø 50 cm Stahl 3x Filzgleiter fix montiert 1x Filzgleiter nivellierbar
Hinweis	Nicht in Fluchtwegen, Treppenhäusern und Aussenbereichen einsetzbar.	

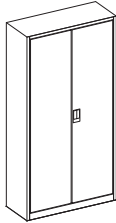
A-ER-0125

Ø 70 x 70

Produkt	Artikelnummer	Ø x Höhe cm
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Stahlschränke

Stahlschrank C12



Herstellerkurzzeichen LS
 Produktreihe STS
 Artikelkurzzeichen C12

Plansymbol 

Ausstattung
 Metallschrank mit vier Tablaren geschlitzt
 Verschluss (CN 20.918)

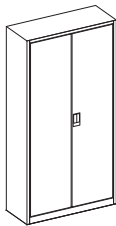
Ausführung
 Gehäuse und Türen Stahlblech
 Oberfläche einbrennlackiert
 Farbe Hellgrau NCS S2002-R

Hinweis
 Wird in Büros nicht eingesetzt. Anwendung in Nebenräumen, Estrichen oder Kellern.

A-LS-0155

100 x 40 x 195

Stahlschrank C14



Herstellerkurzzeichen LS
 Produktreihe STS
 Artikelkurzzeichen C14

Plansymbol 

Ausstattung
 Metallschrank mit vier Tablaren glatt
 Verschluss (CN 20.918)

Ausführung
 Gehäuse und Türen Stahlblech
 Oberfläche einbrennlackiert
 Farbe Hellgrau NCS S2002-R

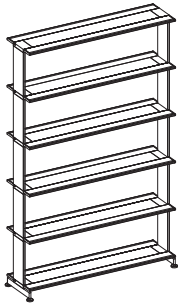
Hinweis
 Wird in Büros nicht eingesetzt. Anwendung in Nebenräumen, Estrichen oder Kellern.

A-LS-0156

100 x 50 x 195

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
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Grundfeld 120 Typ A



Herstellerkurzzeichen DE
 Produktreihe D5
 Artikelkurzzeichen G120 x 195A

Plansymbol



Ausstattung

Bibliotheksregal mit 6 Tablaren fix montiert

Ausführung

Seitenteile Aluminium-Druckguss
 Farbe alu-metallic pulverbeschichtet (NCS S 3502-B)
 Tablare Aluminium-Natur eloxiert

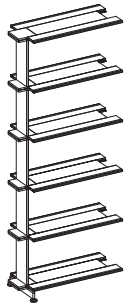
Hinweis

Die Regale können je nach Nutzungsbedürfnis individuell zusammengestellt und ergänzt werden.

A-DE-0067

120 x 32.5 x 195

Anbaufeld 70 Typ A



Herstellerkurzzeichen DE
 Produktreihe D5
 Artikelkurzzeichen A70 x 195A

Plansymbol



Ausstattung

Bibliotheksregal mit 6 Tablaren fix montiert

Ausführung

Seitenteile Aluminium-Druckguss
 Farbe alu-metallic pulverbeschichtet (NCS S 3502-B)
 Tablare Aluminium-Natur eloxiert

Hinweis

Die Regale können je nach Nutzungsbedürfnis individuell zusammengestellt und ergänzt werden.

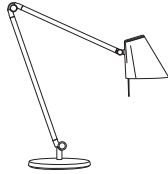
A-DE-0063

70 x 32.5 x 195

Produkt	Artikelnummer	Breite x Tiefe x Höhe cm
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Leuchten

Tischleuchte TLSC



Herstellerkurzzeichen BE
 Produktreihe TL
 Artikelkurzzeichen SC

A-BE-0012

65 x 70

Ausstattung
 Tischfuss rund Ø 22 cm
 Gelenkarm mit drei Gelenken
 Lampenschirm mit Griffstab
 Leuchtmittel wird mitgeliefert LM T/E 10W

Ausführung
 Oberfläche Aluminium-Natur eloxiert
 Lampenschirm Plexiglas transparent
 Innenseite silber lackiert
 Farbe Tischfuss schwarz matt

Hinweis
 Ersatzleuchtmittel sind über den Hausdienst zu beziehen.

Die Tischleuchte Scope ist eine Leseleuchte und ersetzt das Licht einer Deckenbeleuchtung nicht.

Diese Leuchte erfüllt die Anforderungen des Minergie-Moduls Leuchten.

Stehleuchte STLL



Herstellerkurzzeichen RE
 Produktreihe ST
 Artikelkurzzeichen LL

A-RE-0186

60 x 27 x 186

Plansymbol 

Ausstattung
 Leuchtenkopf asymmetrisch für Indirekt-/Direktlicht
 350° drehbar
 Bewegungs- und Lichtsensor schwenkbar
 Dimmer
 Leuchtmittel wird mitgeliefert 2 x 55W weiss, Fassung 2G11

Ausführung
 Oberfläche Aluminium-Natur eloxiert
 Standrohr matt verchromt
 Fussplatte hellgrau
 Masse Fussplatte 42 x 36 x 1 cm

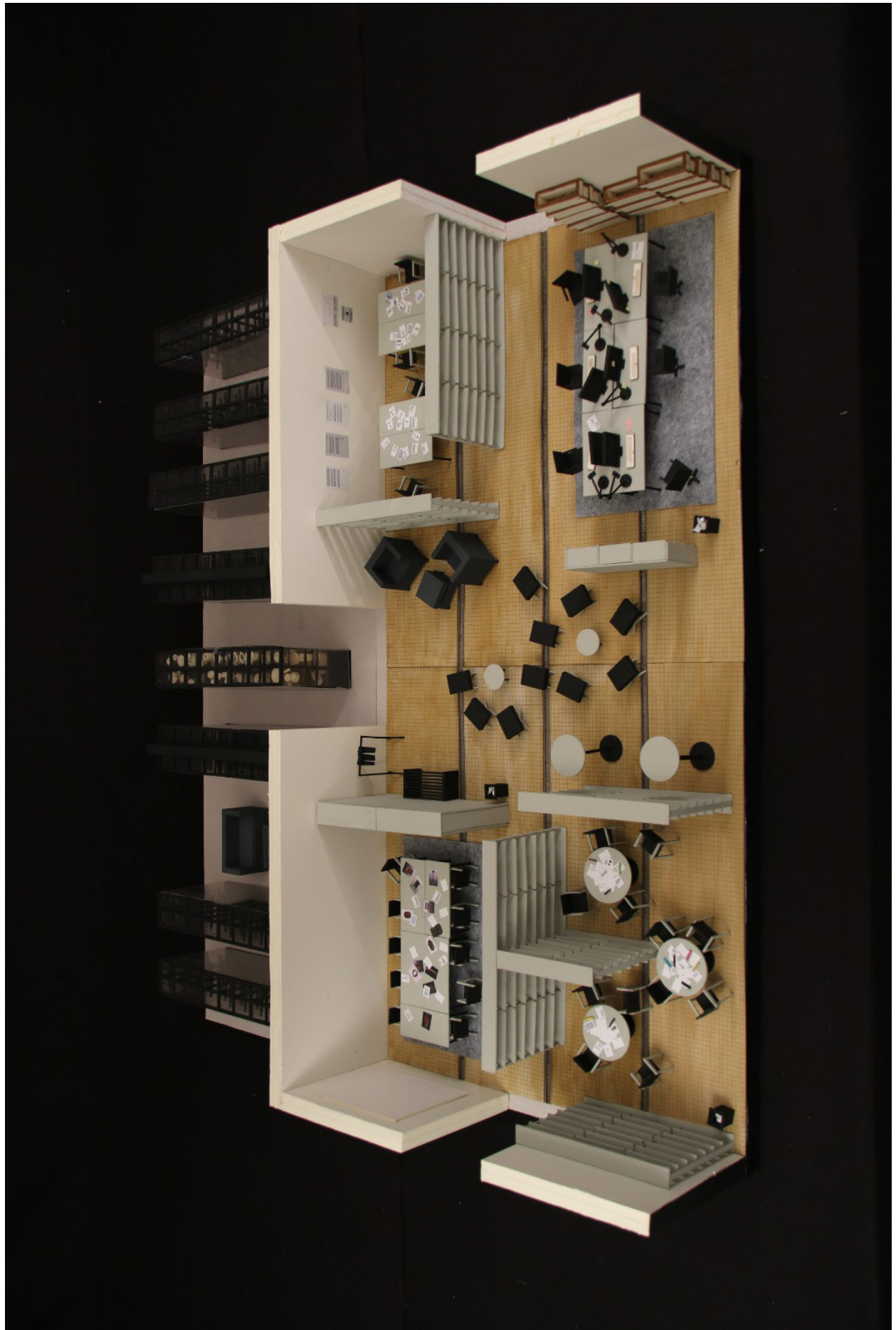
Hinweis
 Ersatzleuchtmittel sind über den Hausdienst zu beziehen.

Dieser Artikel wird eingesetzt, wenn im Arbeitsraum keine oder eine nur unzureichende Deckenbeleuchtung vorhanden ist.

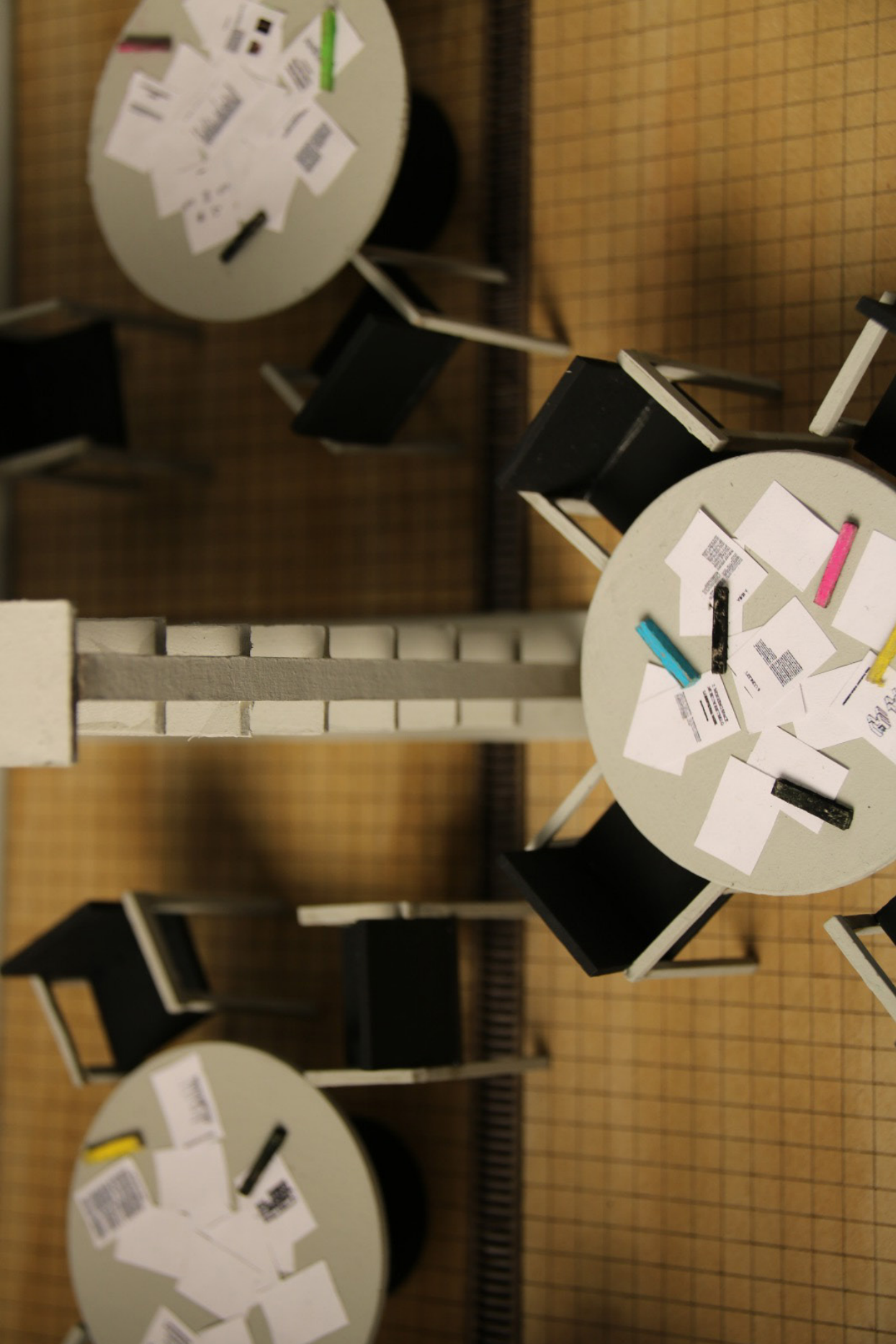
Diese Leuchte erfüllt die Anforderungen des Minergie-Moduls Leuchten.

Produkt	Artikelnummer	Länge x Breite x Höhe cm
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5









14. BIBLIOGRAPHY

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- Digital Benin. Map. <https://digitalbenin.org/map>