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Kiss or Talk: Switches with a message

Studio Komo

Design: JUNG UNIQUE × Studio Komo



Really good architecture has a soul – the building tells a story. It's easy to establish an emotional relationship with a historical building. But what if you want a new building to express itself? No problem with the extended design possibilities of JUNG UNIQUE. The design platform gives designers the opportunity to customise the control elements in their buildings and to use them as an additional layer of communication, not merely within predefined design parameters, but with complete freedom in terms of colour, typography, design and content.

Stuttgart-based interior design studio Studio Komo has added an additional layer of information to switches and dimmers from the classic LS 990 series. "Kiss or Talk" – in an instant, a mini meeting room becomes a place that promises privacy. Especially in buildings that are only used by people for short periods of time, building control needs to be as intuitive as possible, and wayfinding should be intuitive. Easy-to-understand icons, colours and individualised additional information on the switches, which are specially adapted to the

building, the company, the users and the functions, help convey information. "Empower Me" – with this clear message, turning on the ceiling lights gives the user a motivational kick. A total of 34 individual graphic messages were created, which can be freely combined with each other depending on the room and functional context. Are these switches mass-produced? No – JUNG UNIQUE creates one-offs.

On vibrations and disco balls

Ippolito Fleitz Group

Design: JUNG UNIQUE × Ippolito Fleitz Group



Both light and music are made up of vibrations – one in the form of electromagnetic waves, the other in the form of sound waves – and have a direct influence on our mood. The JUNG UNIQUE × Ippolito Fleitz Group switch collection combines both elements, and the result is switches that evoke memories and emotions.

Light and music are connected in many ways – both metaphorically and physically. Both have the ability to create moods and influence our perception. In music, light is often used as a symbol of emotions: The Beatles' "Here Comes the Sun" represents hope and new beginnings, while the Bee Gees' "Night Fever" captures the vibrancy of nightlife with its play of light. But there are also physical parallels: light and music are ultimately vibrations, one in the form of electromagnetic waves, the other as sound waves. A light switch mediates between light and dark, music mediates between silence and sound. The JUNG UNIQUE × Ippolito Fleitz Group collection is a playful bridge between light, music and emotion. Each song title or chorus evokes individual memories and makes switching on the light a brief moment of

An interactive installation combining music, light and poetry. At its centre: a huge sphere made up of JUNG light switches, with reflections inside, surrounded by sound and touch. The pop-up installation ATMOSPHERE evoked emotions in the space in Milan in 2025. ATMOSPHERE celebrated diversity and individuality.



(© bildhubsche fotografie Andreas Körner)



(© Philip Kortlarz)

Whenever I come across the LS series anywhere in the world, I see it as a sign of architectural planning that has been thought through down to the last detail. Every encounter is a little moment of joy. And it always makes me think of disco balls!

Tilla Goldberg, Ippolito Fleitz Group, Stuttgart, Germany

personal association – sometimes energetic, sometimes nostalgic, but always personal.

The JUNG UNIQUE × Ippolito Fleitz Group switch collection combines functional design with artistic typography and musical nostalgia. Designed by a multi-disciplinary team led by Peter Ippolito, Gunter Fleitz, Tilla Goldberg and Axel Knapp, the collection not only draws on iconic song lyrics, but also stages them with expressive typography and high-contrast graphics – a play on visual identity that is typical of the work of the Ippolito Fleitz Group. Inspired by club posters from the 1960s and 1970s, the dynamic motifs with their retro and pop culture aesthetics recall the launch of the JUNG LS 990 classic switch in 1968. The JUNG LS 990 range in alpine white represents pared-back, timeless design that integrates perfectly

into sophisticated architecture. The Ippolito Fleitz Group brings an additional narrative level into play with its JUNG UNIQUE switch collection. The simple light switches are transformed from a functional element into a design highlight that not only illuminates rooms, but also activates thoughts and emotions.



The creative team Tilla Goldberg and Axel Knapp

(© Ippolito Fleitz Group – Identity Architects)

LS moments

Stories arise between architecture and everyday life that aren't found in any project documentation. Little discoveries, personal memories and special moments centred on the LS series.

A story about architecture, touch and restraint

Peter Ippolito, Ippolito Fleitz Group – Identity Architects, Stuttgart, Germany

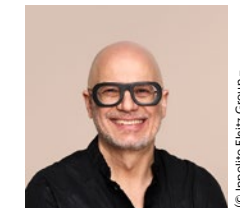
Looking back, I realised that my relationship with the LS series was never really about switches. It was about a question that has accompanied me throughout my career: when does architecture actually begin? We often believe it begins with what we see. But perhaps it begins with what we touch. A light switch is probably the first and certainly the most frequently touched object in a building. It is where architecture becomes interaction.

When did you first come across the LS series?

I remember the occasion very clearly. It was during an architects' trip to South Africa organised by JUNG. We spent days discussing architecture, materials and details – not products. Somewhere during those conversations I realised that the LS series represented more than a switch programme. It embodied a design attitude: precision, restraint and longevity. Looking back, that journey was probably the beginning of a relationship that has lasted for many years.

Is there an LS project that has particularly stayed with you?

JUNG UNIQUE changed my own perspective. Normally designers try to make technical elements disappear. For once, we did the opposite. We invited people to discover them, smile at them and interact with them. Instead of hiding the switches, we turned them into part of the story of the space. Custom-printed switches bearing song titles such as "Here Comes the Sun" or "Light My Fire" brought a smile to visitors' faces before they even pressed the switch. It was a playful project, but it proved something serious: even the smallest architectural element can carry meaning. That experience reminded me that emotion in architecture rarely comes from the biggest gestures. More often, it comes from the smallest.



(© Ippolito Fleitz Group – Identity Architects)



What makes the LS series special to you?

Its sense of proportion. Good architecture is often recognised by what does not compete for attention. The LS series has exactly that quality. It is calm, precise and confident enough not to become a design statement itself. The best switch is not invisible. It is simply so well proportioned that it never competes with architecture.

Which range within the LS series is your personal favourite – and why?

LS ZERO. It reduces the object almost to its essence. Ironically, the more unobtrusive an object becomes, the more carefully every millimetre has to be designed. That is a philosophy I deeply appreciate.

For me, the LS series is ...

...proof that consistency can be more innovative than constant reinvention. It is a product that has remained relevant for 60 years because it has always understood its role: not to dominate architecture, but to support it.

One final thought:

There are no insignificant details in architecture. The objects we touch every day shape our perception of a place as much as the spaces we admire. That is why good switches do not decorate architecture – they quietly contribute to the integrity of the whole.



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50

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