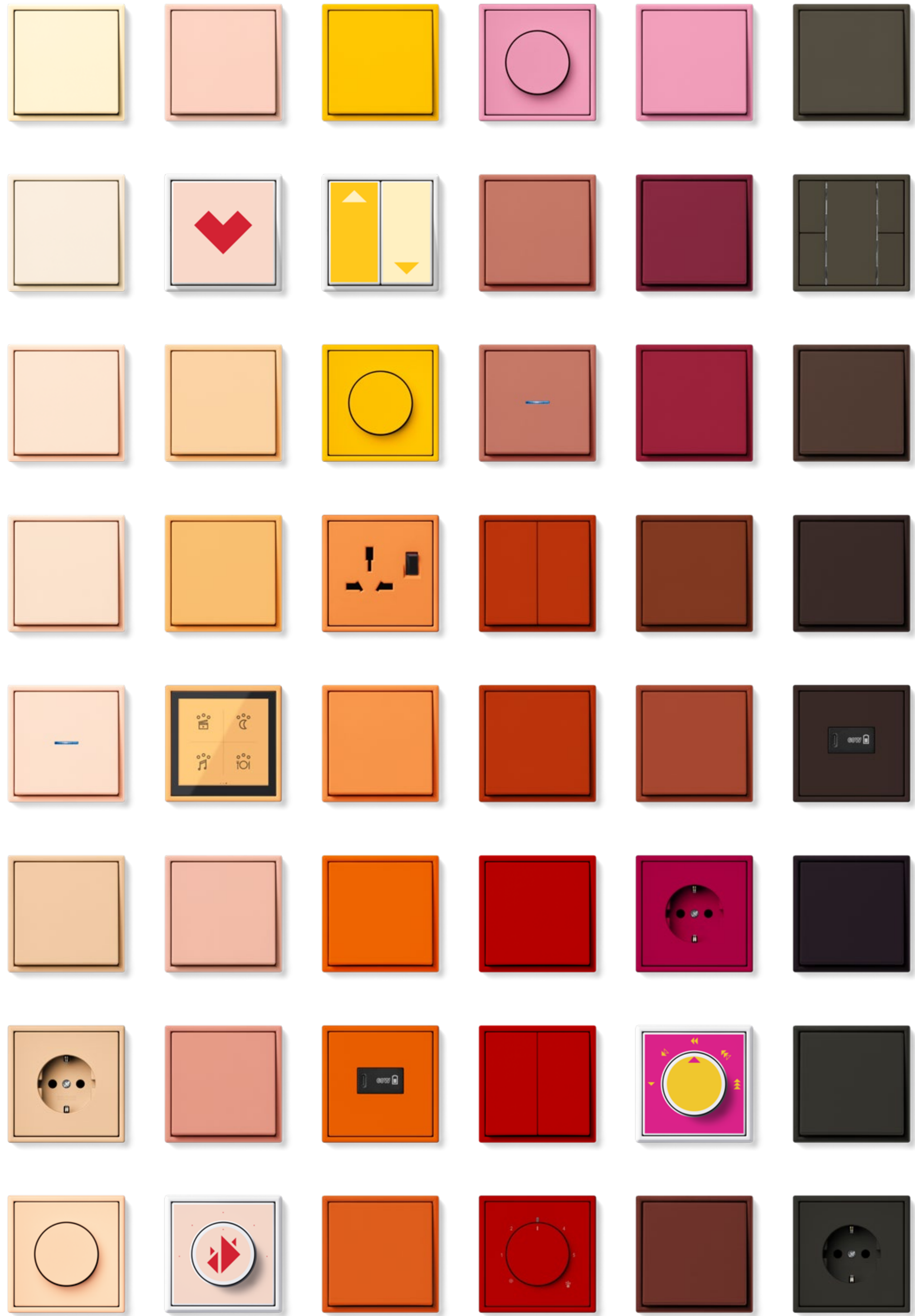
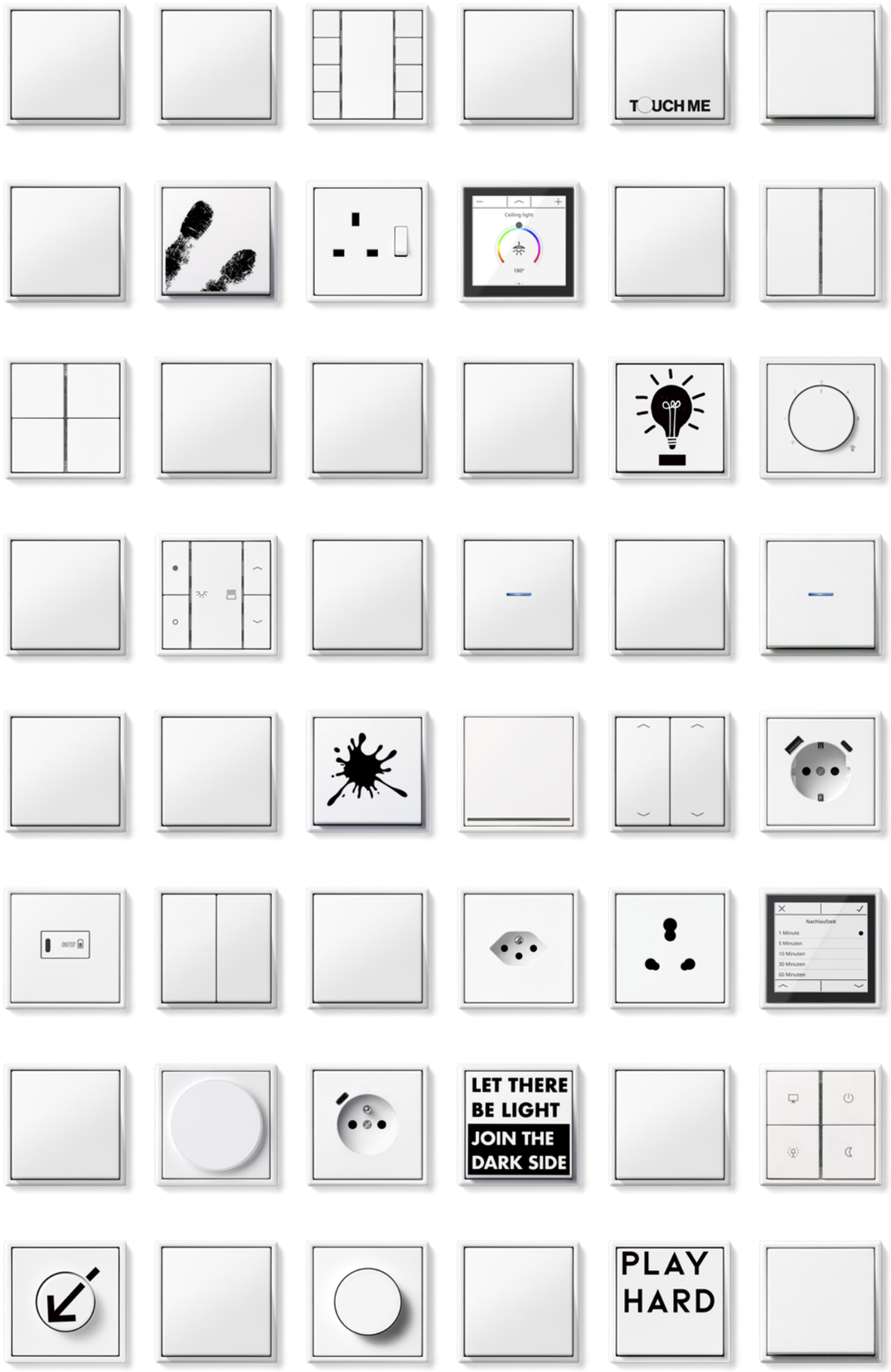
JUNG
60 Years LS
An idea lives on.
EN 26
MADE IN GERMANY SINCE 1912
JUNG.GROUP




TOUCH ME
Ceiling light
180°
LET THERE
BE LIGHT
JOIN THE
DARK SIDE
PLAY
HARD
Nachlaufzeit
1 Minute
5 Minuten
10 Minuten
30 Minuten
60 Minuten

TURN
ME ON
2 10C

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An idea lives on

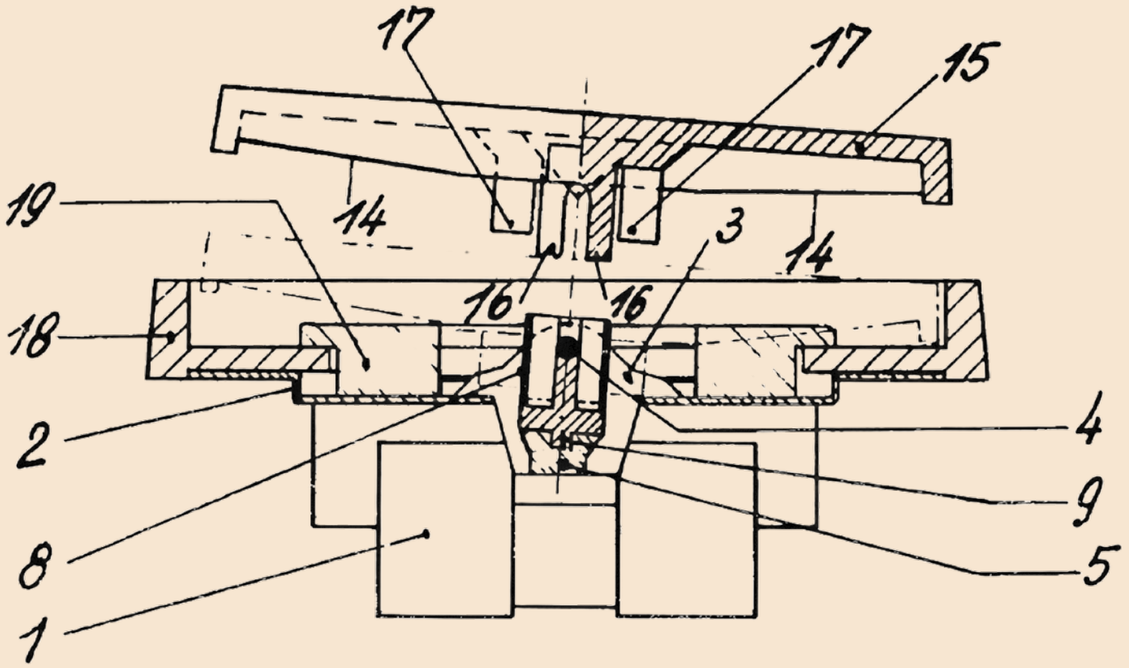


Fig. 1

Patent claims:

1. Electrical rocker switch or push-button having a large-area actuator which is coupled, by means of a plug-in connection, to the switching element that actuates the contact rocker, characterised in that the plug-in connection consists solely of a suction cup (8), arranged on the switching element (5) and injection-moulded from an elastic plastic, a pin (16) located on the actuator (15), and ribs (17) provided on the actuator (15) and surrounding the suction cup (8).

2. Electric rocker switch or push-button according to claim 1, characterised in that the swivel axis (4) of the switching element (5) passes through the upper part (11) of the suction cup (8) and lies at the level of the lowest edge of the saddle-roof-shaped surround (14) of the actuator (15).

3. Electrical rocker switch or push-button according to claim 1 or 2, characterised in that the elastic suction cup (8) is secured in a recess (6) in the head of the switching element (5) by means of a pin (9) and hole (7).

Sixty years can be recounted in various ways. As the history of a product. As the history of a company. Or as the history of an idea. The history of the LS series began in 1966 with a design that has lost none of its relevance to this day. However, its actual roots go further back. LS did not arise from the desire for a new form, but from a design philosophy that JUNG has pursued since 1912 to develop long-lasting solutions. The series is celebrating its 60th anniversary, but the idea behind it is even older.

1966 did not simply see the creation of a new switch. A design principle emerged. The designer, Herbert W. Richter, later described the design process in remarkably matter-of-fact terms: “In principle, the basic shape as the basis emerged almost by itself.” In fact, form was not the starting point of the design, but its result. It developed from the technical possibilities of the system. A structural idea became a design icon.

While many designs at the time focused on maximising the surface area, JUNG took a different approach. It was not the surface size that was important, but its structure. The insert was not designed as a free-floating element, but was enclosed by a narrow frame. This frame protects the insert, ensuring stability and defining precise transitions – an inconspicuous detail that is also the basis for the series’ exceptional longevity.

Equally formative was the precisely developed dimensional system. The frame, insert and pitch were coordinated so that several inserts could be combined without visible centre bars. This seemingly self-evident result is the product of careful engineering work, and to this day, this design principle enables calm, clear switch combinations that blend seamlessly into the architecture. This is precisely why LS is more than a design classic. The series proves that good design arises not only from form, but also from the interplay of construction, function and proportion. The design is the visible expression of a technical idea. “LS was never designed to become a design classic. LS was designed to be a system that would function reliably over the long term. It became a design classic precisely for this reason”, explains Deniz Turgut, Head of Marketing at JUNG.

Perhaps this explains the longevity of the series. After all, almost everything has changed in the past six decades: materials, surfaces, colours, applications and technologies. From the classic switch range, a comprehensive family of systems has evolved – from thermoset to metal, from the socket to the KNX control device, and from surface-mounted solutions to flush integration. With 63 colours from Les Couleurs® Le Corbusier®, the LS series opened up a new dimension in architectural colour design. The latest metal finishes, developed in cooperation with Dornbracht, systematically take this idea further, transferring the materiality of high-quality fittings to electrical installations. The possibilities are growing, but the design principle remains.

Harald Jung, Chairman of the Supervisory Board of JUNG, once expressed this idea in a simple yet defining statement: “We won’t change the basic design.” Not because standing still is a goal, but because a good idea does not have to be reinvented to keep up with the times. This anniversary does not celebrate a history of change for the sake of change. It tells the story of an idea that was strong enough to evolve time and again without losing its identity. The LS series is growing through continuous exchange with architects, building owners, designers and planners. New materials, functions and applications are created where people listen to each other, meet, discuss and think ahead together.

Not every generation needs a new switch. But every generation places new demands on architecture. For 60 years, the LS series has responded to this with the same attitude: not to be as different as possible, but to stand the test of time. The series endures, and the possibilities are growing.

60 years in the context of time

The introduction of the JOT system in the mid-1960s marks the beginning of a new chapter in electrical installation. For the first time, a range of switches is based on a modular principle: a technical insert forms the common basis for different functions and designs. This separation of the underlying technology from the visible surface creates the prerequisites for a system that could continue to evolve over decades without changing its underlying design principle. The first design of the LS series is developed on this basis in 1966, and with the filing of LS 90 in 1967, this new generation also becomes outwardly visible. The patent marks the moment when the system acquires its name and identity. Since then, LS has continued to move forward in line with the trends of the time.

1966: Design

The JOT System, introduced in 1965, sees the concept of a consistently modular principle mature.

1968: LS 990

The LS 990 is launched as a flat switch made of white duroplastic.

(© Wikilmages, Pixabay)

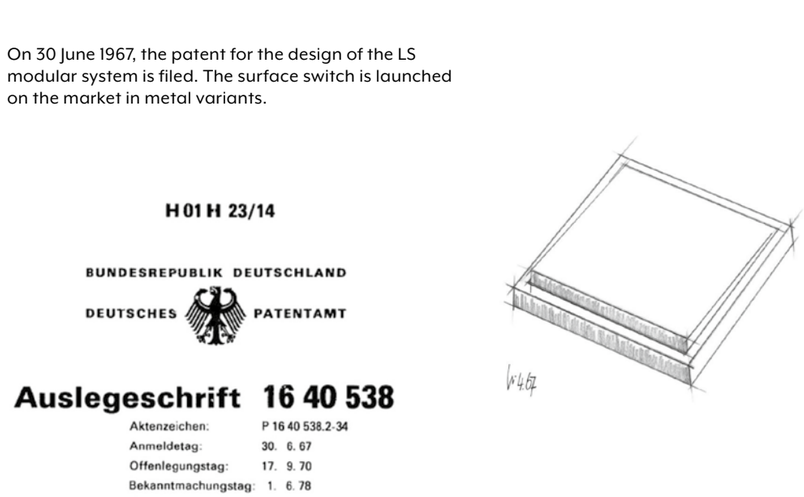
1969: Moon landing

1967: Patent application

The application for the word/figurative mark LS 90 is filed on 29 April 1967.

JUNG LS90

On 30 June 1967, the patent for the design of the LS modular system is filed. The surface switch is launched on the market in metal variants.



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BUNDESREPUBLIK DEUTSCHLAND

DEUTSCHES PATENTAMT

Auslegeschrift 16 40 538

Aktenzeichen:	P 16 40 538.2-34
Anmeldetag:	30. 6. 67
Offenlegungstag:	17. 9. 70
Bekanntmachungstag:	1. 6. 78

1972: Hinged cover

The modular LS system is expanded to include hinged covers.

1973: LS as a system with multiple combinations

A consistent system architecture emerges. Functional inserts can be used and combined across designs.

1974: Edge radius 2 mm

The LS 990 frame design is adjusted. Originally, the edge radius of the LS 990 switch system was 1 mm.

1975: Leather frame 1977/79: Leather rocker

With brown leather-grained frames, antique-brown inserts and various leather rockers, JUNG responds to the architectural changes of the 1970s.

1981: Personal computer

(© mikkelwilliam)

1984: White

The new colour represents a design change towards lighter, more minimalist room concepts.

1985: Marble white

The lively, natural stone-like structure picks up on 1980s design trends and establishes the switch as a deliberate design element.

1988: Gold-bronze

This warm, metallic hue reflects the zeitgeist of late 1980s design.

1998: Black

For the schneider + schumacher office, the LS 990 is produced in black on request and subsequently incorporated into the standard range.

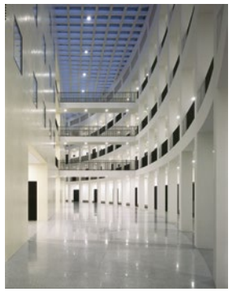
1999: Light grey

The renovation of the Reichstag places high design demands on even the most minor details. White is not an option for the switches. A colour tone is sought that is subtle, harmonises with glass, exposed concrete and steel, and will become part of the architecture. At the request of Foster + Partners, JUNG develops the LS light grey surface. It is added to the range and has been very popular ever since.

(© HGEsch)

1999: Stainless steel

The Frankfurt-based architectural office Gruber + Kleine-Kraneburg, designing the Office of the Federal President in Berlin, looks for a high-quality stainless-steel finish for the building's electrical fittings. Rather than resorting to a custom-made solution, JUNG takes a more fundamental step: new tooling is developed for the project, manufacturing processes are established, and the necessary production capacity is created, enabling stainless steel to be processed as standard in future with the precision characteristic of LS.



2002: Aluminium

For the Federal Ministry of Labour and Social Affairs in Berlin, the building's material palette is to be systematically extended to cover the electrical fittings. To match the aluminium door handles, JUNG develops the LS 990 real-metal version in aluminium for the architectural office Kleihues+Kleihues. Since aluminium is folded, this poses special challenges for production in order to maintain the precise proportions and fine radii of the LS series.

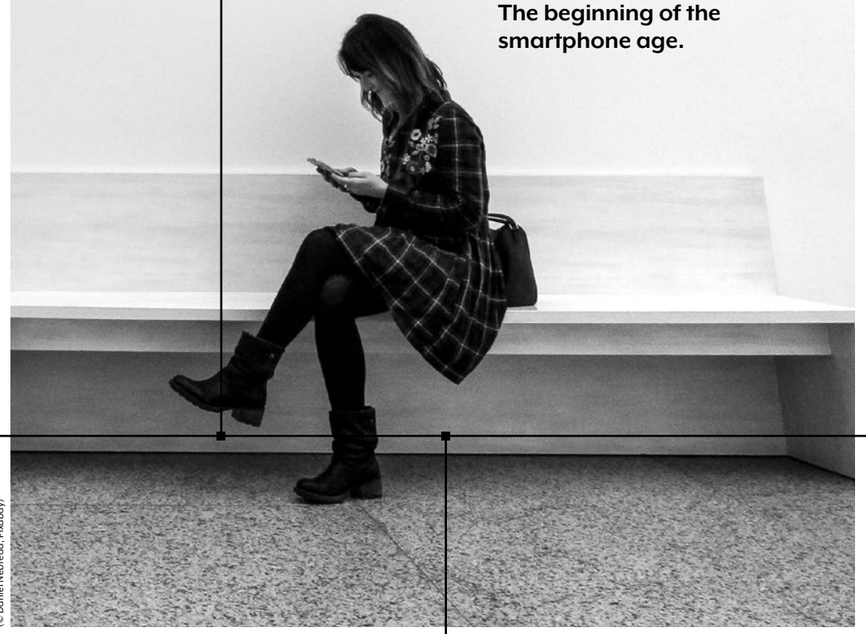
2003: Room controller EIB system (KNX)

The control device combines functions such as lighting, blind and temperature control in a single unit. The classic switch thus becomes an interface for intelligent building technology.

2005: Anthracite

LS 990 is given a striking metal variant with anthracite-lacquered aluminium.

2000–2010: The beginning of the smartphone age.



(© Daniel Nebreda, Pixabay)

2004: LS for bathrooms and outdoor spaces

Using the 551 WU sealing flange, protection class IP44 is achieved, enabling use in bathrooms and covered outdoor areas.

2006: Chrome

The reflective surface of the galvanised metal version gives the square a striking radiance.

2008: Gold

24-carat gold-plated and PVD-coated in a gold colour: The refined finishes bring the allure of gold to the classic switch, creating one of the most exclusive variants in the LS system.

2007: KNX push-button

With the FD 990 KNX push-button, JUNG helps shape intelligent building technology. The clear lines and high-quality materials, such as aluminium and stainless steel, give the smart push-button a particularly understated appearance.

2012: Classic brass

The hand-brushed brass has a warm golden-yellow hue. A clear lacquer coating on both sides provides lasting protection for the finish.

2013: Antique brass

The hand-sanded, burnished finish makes each LS 990 unique.

2012: KNX SmartControl

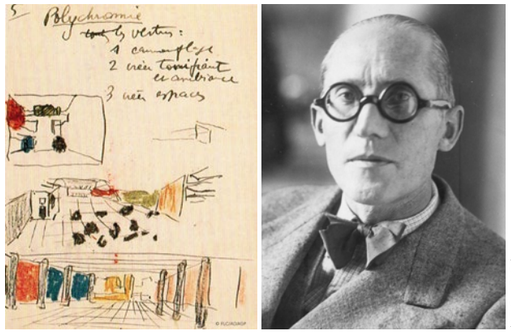
Touchscreen and sensor buttons allow intuitive control of lighting, blinds and temperature.

2014: Dark

The dark matt lacquered aluminium finish gives the classic a restrained, distinctive presence.

2014: LS in Les Couleurs® Le Corbusier®

JUNG exclusively offers the LS 990 worldwide in all 63 colours of Les Couleurs® Le Corbusier®. The system developed by Le Corbusier understands colour as an architectural design tool with a spatial effect.



(© FLC / ADAGP)

2015: Door communication with Siedle

Indoor stations in the LS system design combine with Siedle technology to create a consistent solution.

2016: LS ZERO

The switch range is installed in such a way as to create seamless, level transitions to walls, fixtures, and furniture.

2016: LS CUBE

The surface-mounted variant offers a solution for areas where flush-mounting is not possible or desired.

(© Location: COR. Photo: Nicole Rehage)

2019: Plug & Light

The LS range is expanded to include a modular lighting system. A permanently installed base element supplies power to interchangeable light attachments.

2020: Matt graphite black, matt snow white

High quality and a velvety feel characterise the new matt appearance.

2021: F 10 KNX push-button

The JUNG KNX push-button offers extensive options for the technical fit-out of a smart building.

2016: F 50 KNX room controller

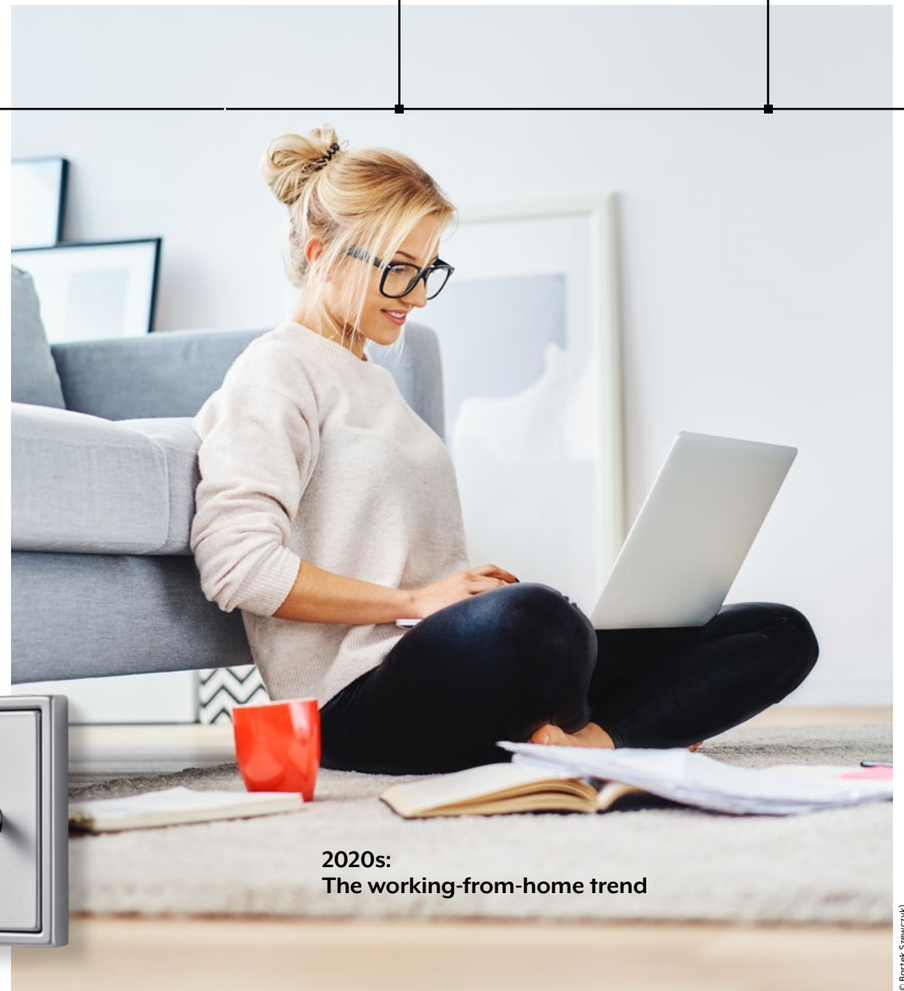
The KNX room controller with display is a highly versatile device in the smart push-button family.

2015: Smart radio

The flush-mounted radio receives DAB+ and FM and is integrated into the frame system. In this way, the classic combines electrical fittings and audio technology in a unified design.

2018: LS 1912

The aluminium, stainless steel, brass and gloss toggle levers offer a new experience of the mechanics of switching.



2020s: The working-from-home trend

(© Bartek Szewczyk)

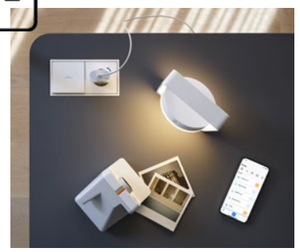
2020: USB sockets

One or two USB ports allow mobile devices to be charged directly without a separate power supply.

2021:
First tourist space flight

(© SpaceX Imagery, Pixabay)

2022: JUNG HOME



JUNG develops a simple system for the LS series that can be used to make any building smart without the need for a server or an internet connection. From the power socket with an energy measurement function to the room thermostat, all the components communicate wirelessly with each other via the secure, global Bluetooth® Mesh wireless standard.

2023: LS TOUCH

The high-resolution touch display combines operation and visualisation. It is controlled using swipe gestures, following the logic of modern smartphones.

2023: JUNG × FSB

Colour synergy at a 1050-mm mounting height: JUNG switches and FSB door handles are available in a uniform range of colours from Les Couleurs® Le Corbusier®.

2026: DORNBRACHT × JUNG

The two manufacturers DORNBRACHT and JUNG combine their design expertise under the motto “Signature Design. Crafted in Finishes”. In 2026, the first jointly developed finish, brushed bronze, is launched. Others will follow.

Since 2021: JUNG UNIQUE

With JUNG UNIQUE, switches and push-buttons become individual communication elements in the room. They convey information and provide orientation in hotels, co-working spaces, conference rooms, and public buildings such as schools and daycare centres. At the same time, the switches and push-buttons become part of a holistic design approach.

JUNG GRAPHIC TOOL

The GRAPHIC TOOL makes it easier than ever to customise switches, sockets, push-buttons, room controllers and many other JUNG products.

JUNG × STUDIO KOMO

JUNG × IPPOLITO FLEITZ GROUP

JUNG × MARIE VAN EIJK

JUNG × MELON BREAKERS

JUNG × GRAFT

2026: Magnetic Charger

The Magnetic Charger integrates wireless charging to the Qi2 standard directly into the wall, combining the clear design of the LS and A series with modern technology suitable for everyday use.

Now: Phygital Worlds

The boundaries are blurring. AI, immersive technologies and connected systems are connecting the physical and virtual worlds. What has long been taken for granted in gaming is increasingly shaping everyday life, work and buildings.

(© Nutthaseth Vanchaichana)

The anatomy of a series

4 installation types

Flush 0 mm and 3 mm. Standard. Surface-mounted.

+1 high frame.

4 ranges

LS 990, LS ZERO, LS CUBE and LS 1912.
One idea. Many characters.

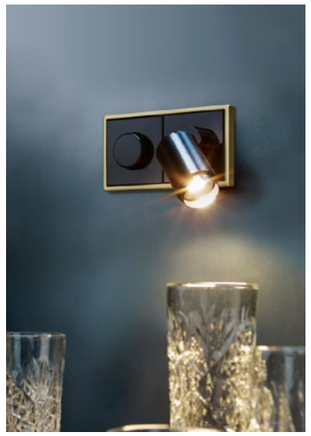
The series

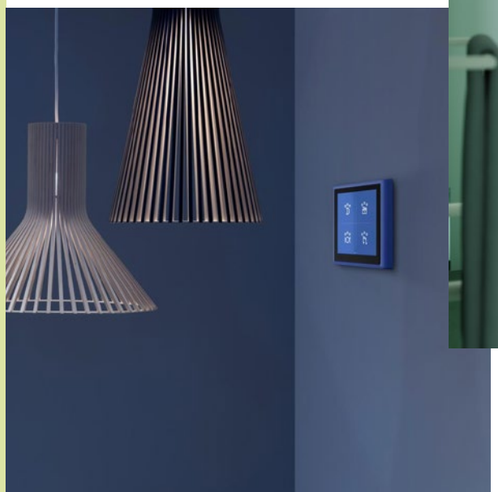
Large-area rocker
Push-button (11 versions)
Switch (19 versions)
Rotary dimmer (8 versions)
Rotary switch
Toggle switch (8 versions)
Toggle push-button (8 versions)
Key switch (14 versions)
Timer (4 versions)
Motion detectors
Sockets
RCA audio
HDMI
2 × HDMI
USB
USB 2.0
2 × USB 2.0
HDMI/USB 2.0
Smart TV socket
Wireless wall transmitter
(BLE, JUNG HOME, Matter, EnOcean, Hue)
SAT
TV
TAE
IAE/UAE
Modular jack
Pull-cord button
Volume control
Blank cover
Circular connectors
FI-RCD
Wireless charging
Lighting
Light signal
LED orientation light
Room temperature control
Room temperature display
Manual sensors
KNX, LB, JH push-button
LS TOUCH
Hospital installation (covers for 11 solutions)
Emergency toilet set (5 solutions)
DAB radio

200+

functions and applications

From the classic socket to the emergency exit push-button.
From lighting control to indoor climate control.
From USB charging to smart home technology.





80+

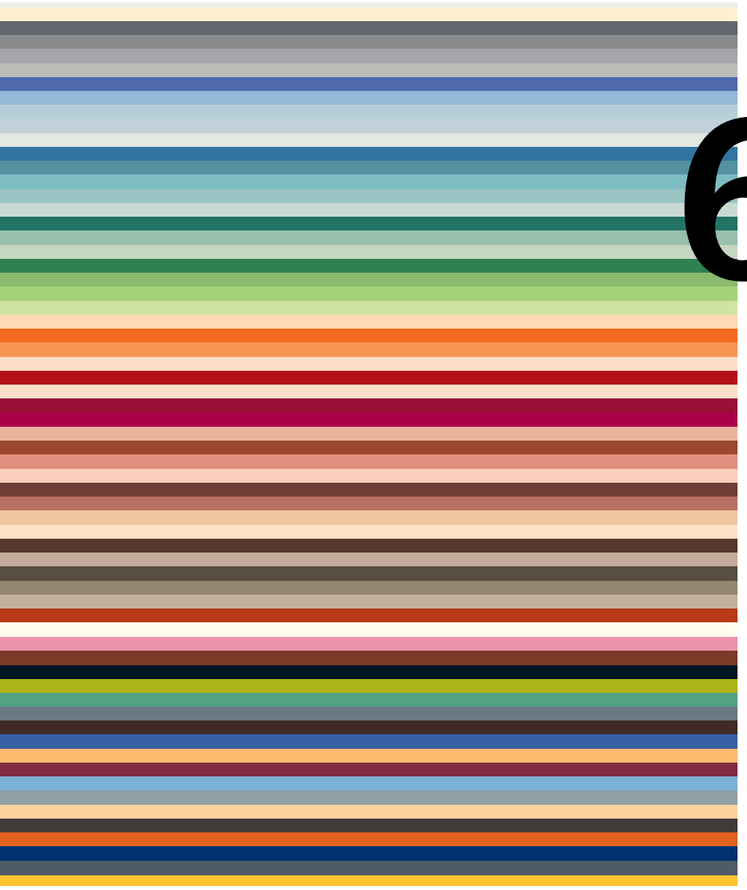
finishes

Plastic. Metal. Les Couleurs® Le Corbusier®

10

metal finishes

Stainless steel
Aluminium
Anthracite
Dark
Chrome
Gold-coloured
Gold-plated
Classic brass
Antique brass
Brushed bronze



63

Les Couleurs® Le Corbusier®

Architecture needs colour.

6

plastic finishes

Ivory
White
Light grey
Black
Matt snow white
Matt graphite black

8,743

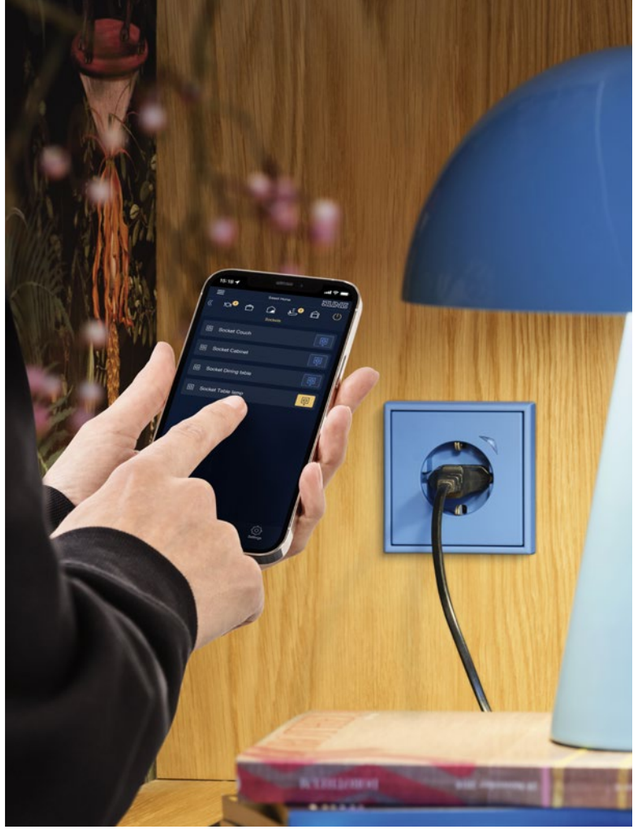
frames and covers

The finish

2

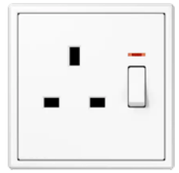
smart systems for building control

KNX
JUNG HOME



SCHUKO® socket – Type F

Swiss system – Type J



British Standard – Type G

French/Belgian system – Type E

US-NEMA system – Type B

Multistandard – Types G, I

Chinese system

Socket without earth – Type C

Thailand TIS system – Types A, B, O

Indian system – Types D, M

international socket types

10+

12

supported standards and platforms

DALI
Casambi
EnOcean
Friends of Hue
Xicato Controls
Häfele Connect
WiSilica
Wirepas
Blu2Light (Vossloh Schwabe)
Aruba
Fulham
Helvar

The technology

30+

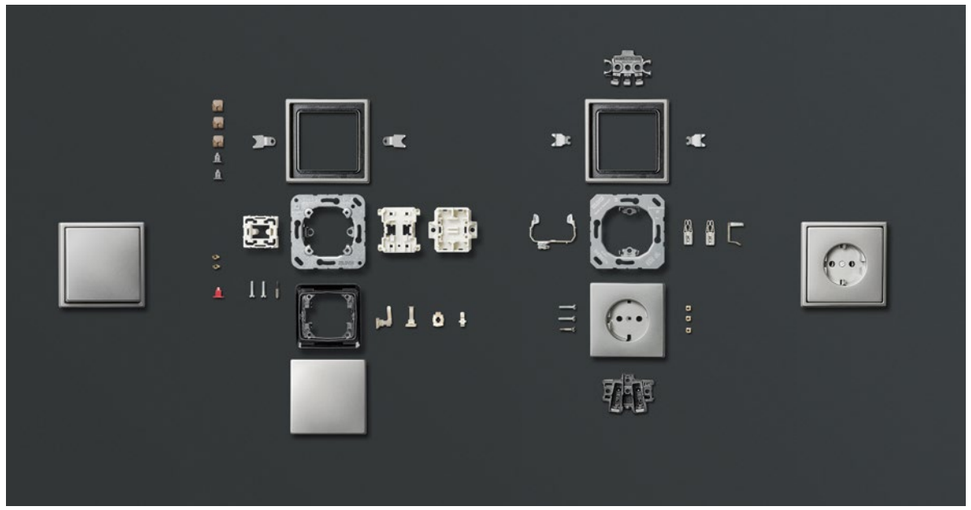
international design awards (since 2010)

Awards for design, function and innovation.

1

design DNA

A basic design idea for everything from switches to touch displays and from residential buildings to smart buildings.



1,000+

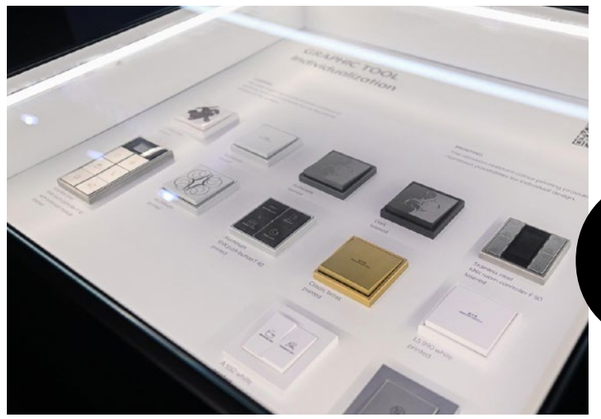
LS references worldwide in the database

From residential to government buildings.
From schools to corporate architecture.
From historic castles to fire stations.

units produced

With more being added each day.

250 million+



∞

infinite possibilities with the JUNG LS series

The relevance

The principle

Love at first click

We immediately felt an affinity with the LS series. The products helped us approach colour branding in a way we had not explored before because suddenly we had an attractive product in an area that had previously offered neither this level of interest nor this degree of variation.

We just love the bold colours!

Chris Barnes, Broadway Interiors, Dubai, UAE

What draws me to the LS 990 is its restraint without being anonymous – the proportions are so well resolved that it reads as a design decision, not just hardware. In a lot of our work, every visible element either serves a design purpose or becomes a distraction, and LS 990 earns its place: understated enough to sit quietly in a room, confident enough to still feel considered up close.

Ganesh Madasamy, Aston Design, Singapore

I first came across the LS series in 2004, in what became a defining project for both my career and my practice. We were commissioned to transform the former RTP headquarters, next to Campo Pequeno in Lisbon, into a five-star hotel with around 300 rooms and a spa. It was the commission that gave me the confidence to establish my own architectural practice, so I naturally associate the beginning of my professional journey with JUNG. Looking back, it feels quite meaningful that one of the very first products we specified has remained with us ever since.

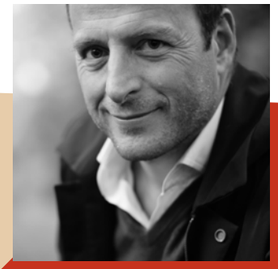
More than two decades later, we continue to specify JUNG products in virtually every project we design. Hundreds of homes, apartments, hotels and workplaces later, it has become one of those rare professional relationships built on trust, consistency and shared values. In architecture, long-term partnerships matter, and I have always believed that they contribute to better buildings.

The LS series has quietly played an important role in almost all of our work. Our architecture seeks calmness, timelessness and carefully proportioned spaces, where every element contributes to the overall atmosphere without competing for attention. The LS series fits naturally into this approach. Its restrained design allows the architecture to remain the protagonist while still conveying an unmistakable sense of quality.

Its greatest strength is its balance. The design is remarkably understated, yet instantly recognisable. It never tries to draw attention to itself, but it quietly elevates the quality of the spaces around it. I also admire the way the range has evolved technically over the decades while preserving the clarity of its original design. That continuity is increasingly rare.

For me, the LS series is proof that the best design is timeless: never seeking attention, yet quietly improving the way we experience architecture and everyday life, generation after generation.

João Tiago Aguiar, JTA arquitectos, Lisbon, Portugal



LS 990 is my favourite. Its design is iconic, minimalist and extremely versatile.

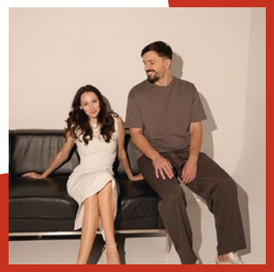
Povilas Kulda, Culdo Studio, Vilnius, Lithuania

(© Lina Jushke)

I first saw the LS series in a beautiful project by Ukrainian designers and fell in love with how simple and clean these switches and electrical accessories looked. Since then, we have been JUNG ambassadors.

There is no single reason we love this series – the beauty is in the whole package: the proportions, the workmanship, and the wide range of functions we can offer our clients. It is a real find for any architect.

Kateryna Kaminska, Kaminskyi Architectural Workshop, Kyiv, Ukraine



The first encounter with the LS series was often by chance – but it was conviction that made it last. Architects recount the moment when a switch became more than just a detail – with stories of first encounters, lasting impressions and the astonishing ability of an everyday product to create a genuine sense of connection.

Perhaps it was in a photo in one of the architectural magazines my father brought back in the 1980s while working as an architect in Austria, or perhaps later, in the early 2000s, when I was a student interning at an Irish architectural firm? But I do remember becoming consciously aware of LS 990 when I was working as an architect and being surprised that the switch design was older than I was, yet still remaining relevant, distinctive, and versatile.

LS is unique because, thanks to its combination of advantages, it is suitable for virtually any interior. I like metal surfaces as an accent in interiors.

For me, the LS series is a perfect confirmation of Ludwig Mies van der Rohe's words, "Less is more". It's a form from which nothing can be subtracted, and by adding just a little – material, finish, colour – we create a completely new quality. LS, with its refined geometric minimalism, is incredibly relevant today, because we live in a time when we crave simplicity and restraint, greater clarity, and a beauty that goes deeper than opulence.

Piotr Kalinowski, MIXD, Wrocław, Poland

I first discovered JUNG products during a design competition organised by Structum magazine to design the JUNG showroom. In the process, I explored the products in depth and fell in love with the LS design. It was a great experience that made me realise how perfectly these switches fit into my interior concepts.

Justina Garbšte, Justina Arch, Vilnius, Lithuania

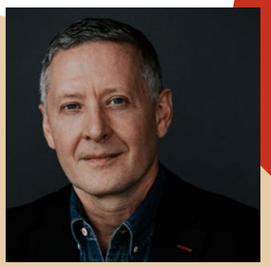
LS 990 has been part of our projects for many years. Today, it is also part of our own office. Its timeless proportions, understated form and high material quality make it a product that blends naturally into a wide variety of architectural settings. In everyday use, we experience the same quality and relevance as on the day it was specified.

For us, this is proof that even the smallest touchpoints contribute to the overall experience of a space – and that good design quietly stands the test of time.

Ralf Steinhauer, RSP Design, Dubai, UAE

I first discovered JUNG in a small, hidden showroom in a basement during my first visit to the Milan Design Week. I still remember an artwork depicting a human heart, which made the experience particularly memorable. The installation was all about intuition and emotion – and that's exactly how I perceive JUNG too. For me, the LS series is one thing – easy.

Mike Groenke, MG Intérieurs, Lyon, France



JUNG Loves … Exhibition of Things

With the installation "Exhibition of Things", JUNG transformed a former ballet studio in the Brera Design District into an atmospheric experiential space for Milan Design Week 2021. The exhibition was conceived and designed by Raumkontor Innenarchitektur. At its centre was the human heart, symbolising the tension between intuition and logic, emotion and planning. Light, sound, projections, and objects came together to create an immersive spatial installation that did not explain architecture, but made it tangible.
The LS series also became part of this narrative: colours, materials, and objects combined to create an installation that presented design as a sensory experience.

Andrea Weitz and Jens Wendland, Raumkontor Innenarchitektur, and Dijane Slavic, JUNG

Dijane Slavic: "JUNG LOVES… Exhibition of Things" is far more than a catchy slogan. Rather, it is a statement of intent, expressing our passion for architecture, our enthusiasm and curiosity about design in the best sense of the word, as well as our appreciation of the people who create it.
Whether designers, architects, or interior designers – they are all passionate about giving ample space to the best possible solution. To foster this exchange, we seek ongoing dialogue with communication formats created by and for the architecture community.

Raumkontor: The installation "JUNG LOVES … Exhibition of Things" opens up a space for significantly broader fields of association revolving around the concept of "love". Fortunately, our heart beats for many things, longs for faraway places, dances with delight and is fragile at the same time – and for this inexpressible feeling, the new spatial installation finds atmospherically dense images. We love to sample effects. A good effect arises from the interplay of different aspects. The space becomes dynamic; there will be colour, sound, and movement. Disturbing objects stimulate the synapses, fragments of text transport us to other times. All of this together returns us to everyday life altered.

Dijane Slavic: JUNG embodies precisely this interplay of possibilities. On the one hand, the colour explosion in the form of red tones from the "Polychromie Architecturale" colour palette. The Les Couleurs® Le Corbusier colour selection stands for timelessness, but at the same time allows for playful, creative and artistic variations. This opens up a whole new range of possibilities for designing architecture with colour – coloured switches on white walls, white switches on coloured walls, tone-on-tone variations and colour designs based on specific colour palettes. You just need to be a bit daring!

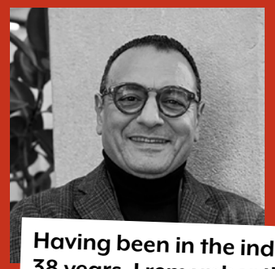
Strictly speaking, the special feature of the monochrome of graphite black and snow white is not their "colour", but the special matt and tactile surface. The special finish absorbs light. Black appears even blacker, and white appears velvety soft. This allows striking statements to be made through pure, minimalist design.

Raumkontor: "JUNG LOVES … Exhibition of Things" shows the whole spectrum of effects that colour and reduction can have. Timelessness, but not boredom. Modern without being fashionable. Aesthetics combined with functional ease of use. The combination of a clear form with the sensuality of the material creates a coherent whole.

Dijane Slavic: We want to show that a technical product like a switch is more than a means to an end. Architecture is the sum of its parts. An architectural idea can only be implemented with high-quality materials and products that meet the respective design requirements. This requires a large selection of designs, colours and materials, from which planners and clients can then choose. At JUNG, we pursue a holistic product strategy that combines design, functionality and hidden technology. Even if it may sound a little grandiose, that is essentially the idea behind architecture: firmitas (durability) + utilitas (utility) + venustas (grace, sensuality, intellectual content), to use Vitruvius' oft-quoted definition. If one of these three aspects is missing, it is merely building, not architecture. For JUNG, what is always important is to achieve the right balance between design and technology, aesthetics and efficiency, tradition and progress.
A seemingly small product solution can have a big impact on the ultimate use and design of spaces – it's up to the planners to find creative ways of using it.

(© team filmhubsch)

(© team filmhubsch)



Having been in the industry for over 38 years, I remember the first time I used JUNG products, which was in 1995. Specifically, it was the LS series, which was one of the pioneering designs at the time and continues to impress with its innovative, futuristic design to this day.

For several decades now, the LS series has been an outstanding companion, with architecturally appealing and functional switches and sockets that blend well with the interior and add creative value to the design.

For me, the LS series defies time, forms a powerful connection with architectural form and evokes emotion. Its ease of use provides the "wow" factor in the details. That is the essence of elegance.

Tarek Hegazy, Living Design,
Stockholm, Sweden

I first noticed it not because it was demanding attention, but because it wasn't.

LS quietly blends into the architecture, which is probably the highest compliment a switch can receive. LS 990 feels less like a product and more like punctuation – the kind that improves the readability of a sentence.

Perfect proportions. Clean lines. Honest materials. Those tiny details that somehow make all the difference. Then there's the colour palette: subtle enough to blend in seamlessly, yet rich enough to find exactly the right tone for every interior. LS has a rare ability to feel almost invisible yet impossible to replace. It is minimalism with exceptional qualities.

Toma Bačiulytė, NOMO studija, Vilnius, Lithuania

To me, the LS series is simply timelessly beautiful. My favourite is the pared-back LS 990 in white.

Petra Stephan, AIT,
Leinfelden-Echterdingen, Germany

(© Andreas Körner, bildhübsche Fotografie)

For me, the LS series is the true essence of timeless design. It's incredible that the same product has been around for 60 years and still feels fresh.

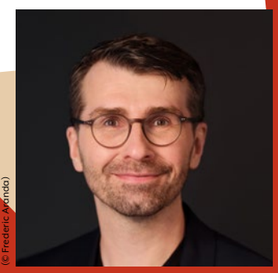
Carl Longman, CLD Interior Architecture & Design,
London, UK

With LS, a minimalist and extremely timeless design has been achieved. The square as the basis for the design is ideal for graphically representing various functions. Overall, the entire LS portfolio is self-explanatory and offers the perfect solution for all requirements in terms of design and function.

Rolf May, MAY Architectural Design,
Cologne, Germany

I remember my first LS project clearly. It was a high-end residential scheme where the client wanted a design-led solution that could also adapt flexibly over time. The brief called for a timeless design that would meet both current needs and future standards – LS 990 was ideal. For me, the LS series is the embodiment of pure elegance.

Torsten Broeder, ZHA Architects, London, UK



(© Frederic Aranda)

For us, what makes the LS series unique is its combination of design, attention to detail and innovation. We pay close attention to the overall aesthetic, the quality of the materials used, and how colours and finishes come together to create a distinctive identity.

Technology also plays an important role – we value features that not only feel advanced but also enhance the user experience seamlessly and intuitively. For us, the LS series stands out because it balances style, attention to detail and functionality in a way that feels both modern and considered.

Rui Pinto Gonçalves, RRJ ARQUITECTOS,
Lisbon, Portugal

(© Pedro Correa da Silva)

LS becomes architecture

Architecture transforms LS – and vice versa. There is a story behind every evolution of the LS series. In close collaboration with planners, new materials, colours, surfaces, and technologies emerge from specific requirements – sometimes initially even for a single building project. Conversely, in some projects, the LS series itself becomes a source of design inspiration: It shapes material concepts, colour palettes, and architectural details, right down to the colour or material composition of a room.

Materiality down to the finest detail

Kleihues + Kleihues, Federal Ministry of Labour and Social Affairs
Finish: Aluminium

Architecture must be considered holistically. Both exterior and interior must be equally convincing down to the finest detail and relate to one another. In many of our projects, JUNG achieves an ideal and entirely natural symbiosis with our architectural language.

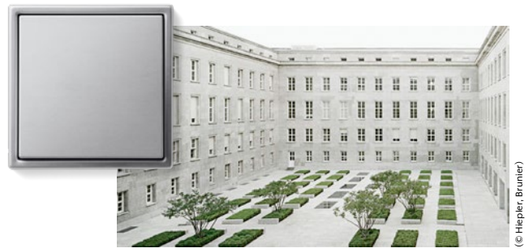
Jan Kleihues, Kleihues + Kleihues, Berlin, Germany

For the Federal Ministry of Labour and Social Affairs in Berlin, the building's material palette was to extend consistently through to the electrical fittings. To complement the aluminium door handles, JUNG, in collaboration with – and on behalf of – Josef Paul Kleihues, developed the first aluminium version of the LS series.

This development presented particular challenges for design and toolmaking. The precise proportions and fine radii of the LS series had to be maintained, while aluminium required a different approach to processing. Unlike stainless steel, aluminium is folded and therefore necessitated specific manufacturing processes.

With the introduction of LS Aluminium in 2002, a further material was added to the LS series range.

(© Anna Duque y Gonzalés)



(© Hiepler, Brunier)

One material. Two decades.

Kleihues + Kleihues, ABDA – Federal Union of German Associations of Pharmacists
Finish: Aluminium, Alpine white, Les Couleurs® Le Corbusier®

The LS series is, for me, a natural part of our architecture precisely because it is so understated!

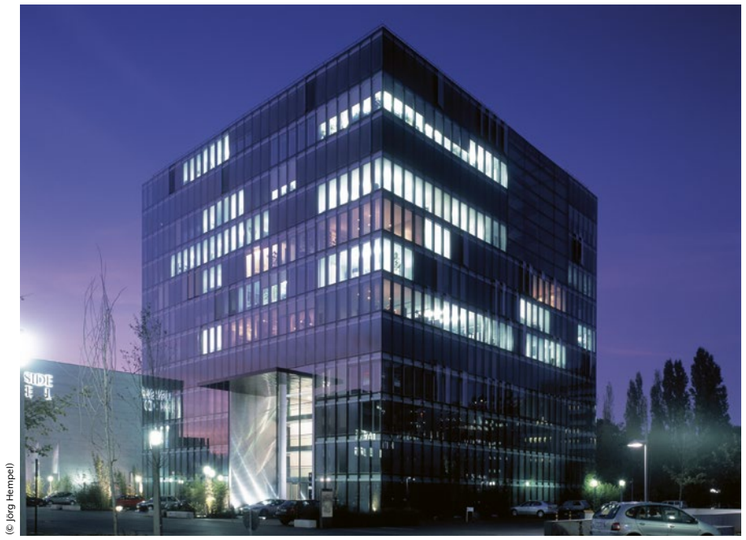
Jan Kleihues

More than twenty years after the Federal Ministry of Labour and Social Affairs, the Kleihues + Kleihues office is still using LS 990 switches in aluminium for the ABDA headquarters – now in the form of KNX push-buttons. The metal is combined with the colours of Les Couleurs® Le Corbusier®: While the aluminium version reflects the materiality of the building, the LC 4320M le rubis picks up the red colour of the fittings in the public areas.

(all: © Henrik Schipper)

The colour that was missing

schneider+schumacher, Cubus Hotel
Finish: Black



(© Jörg Hempel)

In the late 1980s, Till Schneider planned to convert the attic of his father's house in Darmstadt. One wall was to be clad with black panels – and the switches and sockets were also to be black. However, suitable models weren't available at the time, so Schneider simply had the white LS 990 components painted black by an automotive paint shop. The switches still work today.

A few years later, schneider+schumacher designed the Cubus Hotel in Düsseldorf. Once again, black walls were part of the design concept. This time, the firm turned to JUNG again – but now for a significantly larger project. The desire for a project-specific solution led to the first black version of the LS series. In 1998, LS 990 Black was added to the product range and became one of the most popular options among architects.

Looking back, Till Schneider describes the starting point surprisingly simply: On coloured walls, a white switch often looks out of place. Anyone who wants to integrate the electrical installation seamlessly into the architecture, rather than highlighting it, needs the right colour. That was precisely the impetus for LS 990 Black.

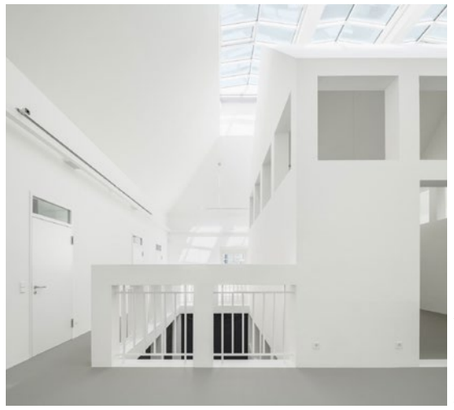
(© Kirsten Bucher)

I first encountered the LS series in 1982, when I completed an internship at OM Ungers in Frankfurt during my semester break in Darmstadt. Besides the major Frankfurt trade fair projects – Hall 9, Galleria, Torhaus, and Via Mobile – detailed planning was also under way for the German Architecture Museum (DAM). In addition to the conceptual rigour in the design and planning, one particular product stood out for me in almost all of the firm's projects: the JUNG switch from the LS 990 range in alpine white. So I am all the more delighted that this timeless classic is now also available in colour!

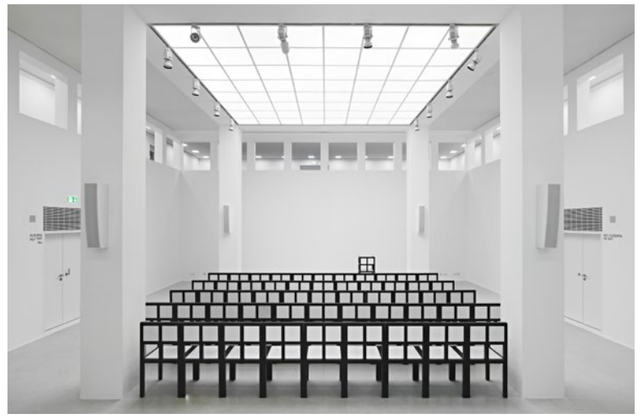
Till Schneider, schneider+schumacher, Frankfurt am Main, Germany

Ode to the square

DAM German Architecture Museum
Finish: Alpine white



(© Moritz Bernoully)



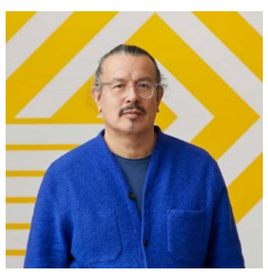
(© Norbert Miguletz)

In his 1617 book "Utriusque Cosmi", the astrologer and physicist Robert Fludd depicted the beginning of the universe, before the world was created, with a black square. He thus created the first black square in art history, 300 years before Kazimir Malevich's famous painting. For Malevich, the square marked absolute zero and the new beginning of modern painting.

We exhibited both at the German Architecture Museum (DAM) in Frankfurt, the iconic building by the "Prince of the Square", Oswald Mathias Ungers. Naturally, the entire museum is fitted with LS.

Fludd's painting was titled "Et sic in infinitum" (And so on to infinity). I wish the LS series the same fate.

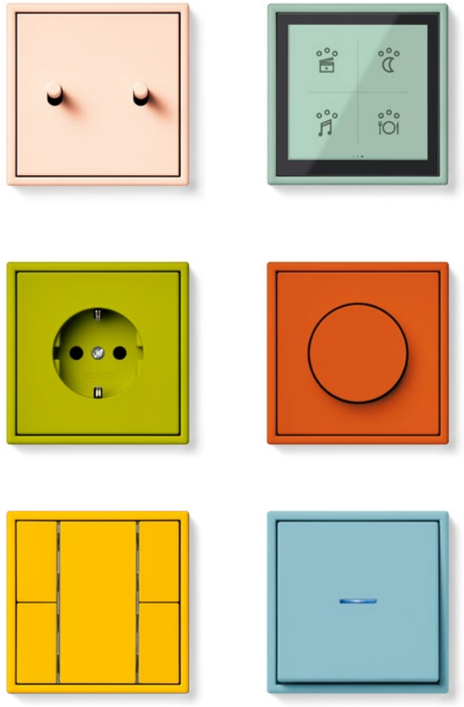
Peter Cachola Schmal, Director of the German Architecture Museum, Frankfurt am Main, Germany



(© Kirsten Bucher)

More than 63 colours

JUNG × Les Couleurs®
Finish: Les Couleurs® Le Corbusier®



JUNG is the only company in the world to offer light switches in all 63 original Les Couleurs® Le Corbusier® colours. The special feature of Le Corbusier's colour system is that each of the 63 colours can be combined with any other colour in the system. This opens up entirely new possibilities for using colour in architectural design. JUNG solutions can be installed as coloured switches on white walls, white switches on coloured backgrounds, tone-on-tone variations or integrated into a specific colour scheme. Thanks to an ever-growing network of exclusive Les Couleurs® Le Corbusier® partners, the range of design options across all product categories is constantly expanding.

Colour diversity from Le Corbusier

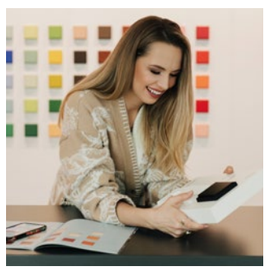
In the 1930s, Le Corbusier – one of the most influential architects of the 20th century – presented his comprehensive colour concept, 'Polychromie Architecturale'. This comprises 20 bold shades and 43 muted colours that can be combined in any way. All 63 colours are colours found in nature. Since 2014, JUNG has offered the LS 990 switch range exclusively in the original Les Couleurs® Le Corbusier® colours. Gradually, all LS series ranges have been added, with the most recent additions being the LS 1912 and LS TOUCH in the Les Couleurs® palette. These electrical control devices can now be integrated into the architecture as design elements in an even more personalised way, thanks to the extensive colour selection. The switches and sockets can either blend in with or contrast against the room's colour scheme, creating modern design statements.

Colour quality through expert craftsmanship

To reproduce the impressive colour depth of 'Polychromie Architecturale', the classic JUNG LS 990 switch is hand-finished using a special process. This is the only way to achieve the distinctive matt finish. Production is carried out to order by experienced specialists in Germany. The lacquer was specially developed for use on the switches. Quality control carried out by the licence holder, Les Couleurs® Le Corbusier®, ensures the matt sheen of the light switches and the accuracy of the colours in relation to the original samples.

I have a special appreciation for the Les Couleurs® Le Corbusier® collection because it allows designers to use colour as an architectural element rather than simply as decoration. The combination of LS 990's iconic form and Les Couleurs® creates endless possibilities for creating unique interiors while maintaining timeless elegance.

Deimantė Uleckytė



The colour that inspired the furniture

DUNAMAI, private residence
Design: LS 990
Finish: Les Couleurs® Le Corbusier®

For her own home, the Lithuanian interior designer Deimantė Uleckytė chose LS 990 in a deep burgundy shade from the Les Couleurs® Le Corbusier® collection in the colour 4320M le rubis from the 1959 colour scheme.

What began as a professional choice for clients gradually became a personal one. Today, I use LS products not only in my projects but also in my own home, which I believe is the highest compliment a designer can give to a product. I chose LS 990 in a deep red from the Les Couleurs® Le Corbusier® palette. The colour became such an important design element that I made a rather unusual decision: several custom-made furniture pieces were repainted specifically to harmonise perfectly with the switches. Usually switches are selected to match an interior. In this case, part of the interior was adapted to match the switches.

When visitors came to my home, they noticed the red switches before they noticed the rest of the interior. They would ask about the colour, touch the surface and wonder why these switches looked different from anything they had seen before.

Deimantė Uleckytė, DUNAMAI, Vilnius, Lithuania

Red in red

MIGLE & MILDA, Strazdelio Street Apartment
Design: LS 990
Finish: Les Couleurs® Le Corbusier®

The red JUNG LS 990 Les Couleurs® switches had the most significant visual impact on the interior. We designed a corridor where every surface was finished in the same shade of red, enabling the switches to blend seamlessly into the monochromatic composition while strengthening the overall spatial concept.

Migle Paskeviciene, MIGLE & MILDA, Vilnius, Lithuania

(all: © Lina Adi)

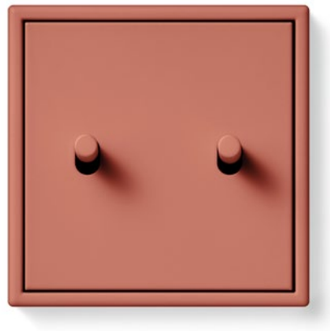
For interior design practice MIGLE & MILDA in Vilnius, the switch was the starting point for the colour scheme. For the Strazdelio Street flat, the designers initially chose LS 990 shade 32090 rouge vermillon 31 from the Les Couleurs® Le Corbusier® collection.

The walls, ceiling and built-in furniture echo this shade of red and continue it throughout the space.

The switch is not an accent. Rather, it defines the colour from which the entire composition develops.

Proven in testing

Shanyi Spatial Design, OCT Overseas Chinese Town
Design: LS 1912, LS TOUCH
Finish: Les Couleurs® Le Corbusier®



LS 1912 impressed our client with its outstanding performance. The client preferred minimalist interior aesthetics and easy-to-operate switches suitable for seniors, children and visiting guests. With its timeless coloured toggle design, the LS 1912 combines smart functions with a balance of aesthetic design and practical functionality. Its intuitive levers require no explanation. This design greatly lowers misoperation risks, bringing safer and more worry-free daily use for the elderly and kids.

(© Shanyi Spatial Design Co., Ltd.)

The exclusive colour range of Les Couleurs® Le Corbusier® is totally unique. Its subtle, matt, softly shimmering surfaces barely reflect light, so they produce virtually no glare, creating a much higher-end look than regular materials. In the early stages of a project, the client was concerned that coloured panels might look cheap and be prone to scratches. We brought physical samples to the site for side-by-side comparison with materials from other brands. It turned out that the competing products could not match LS in terms of form, material or design.

Wang Hanqiong, Shanyi Spatial Design, Shenzhen, China

Expressive colour artwork

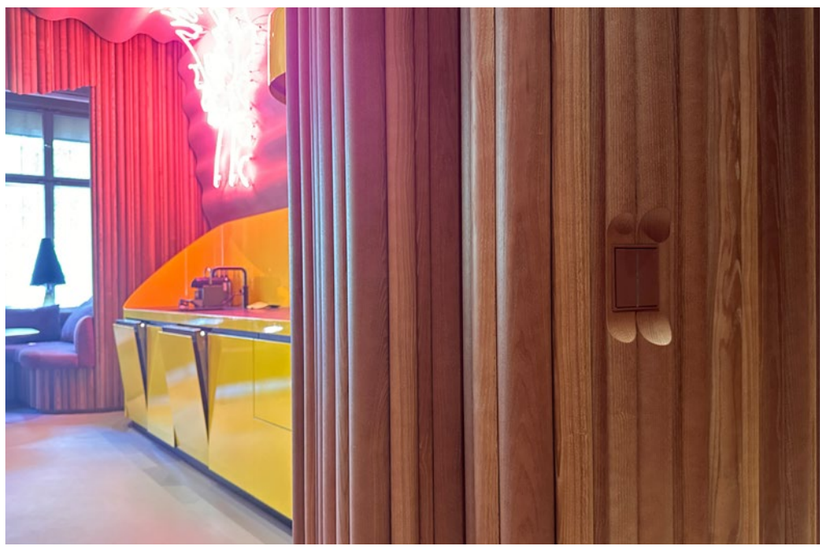
J. Mayer H. Architekten, MOM Apartment
Design: LS 990
Finish: Les Couleurs® Le Corbusier®

In 2025, for our highly sculptural interior project MOM, all rooms were designed in various monochromatic, particularly vibrant colours. All elements were part of this design concept, and so the LS series in Les Couleurs® Le Corbusier® was the right, perhaps even the only, suitable choice.

Jürgen Mayer H., J. MAYER H., Berlin, Germany

(all: © J. MAYER H.)

(© Mark Cocksedge)



Systematic diversity

studio HAAN, Sint-Martens-Latem, Belgium
Finish: Les Couleurs® Le Corbusier®

(alt: © Luc Roymans)

The combination of a timeless design and a variety of standard colours, which can be paired with the Les Couleurs® Le Corbusier® palette, is absolutely decisive. We especially appreciate the distinctive 1970s charm.

The range of modules is virtually endless, from KNX push-buttons to USB sockets, all within the same pure design language. The ability to integrate home automation, conventional switching technology or JUNG HOME solutions in one and the same design is fantastic.

The icing on the cake is the ability to combine JUNG Les Couleurs® switches with FSB products.

Natalie Allaert, studio HAAN, Sint-Martens-Latem, Belgium

Colour synergy at a mounting height of 1050 mm

JUNG × FSB
Finish: Les Couleurs® Le Corbusier®

The network of Les Couleurs® Le Corbusier® partners is growing – and with it, the diverse possibilities for design with colour. Light switches and door handles are located in close proximity, both at a standard mounting height of 1050 mm. Since 2023, the LS series has been able to form a colour-coordinated symbiosis with the FSB 1267 door handle, a homage to Mies van der Rohe's model. The classic products from both manufacturers are available in the full Les Couleurs® Le Corbusier® colour palette. For greater harmony, for highlights and accents, for improved orientation, and for the best possible colour effect – wherever people touch the building.

(Rendering: © Dontthree Studio)

A beautiful pair, and not only on a par in terms of design: The FSB 1267 door handle and the JUNG LS 990 switch, both in colour 32030 bleu céruléen 31 and both at a mounting height of 1050 mm.

(© Jürgen Hess)

For me, the LS series is a piece of living architectural culture – timeless, precise, and proof that good design transcends generations.

Jürgen Hess, FSB Franz Schneider Brakel, Brakel, Germany

Why do products from JUNG and FSB work so well together?

The LS series has been a constant companion for me for many years. In high-end architectural projects, it has become almost a familiar point of reference. What has been particularly striking for me is the realisation that there are very few products that retain their design relevance over decades. The LS series undoubtedly belongs to this group. Wherever proportion, materiality, colour and detail are carefully considered, the LS 990 repeatedly appears – often in close proximity to FSB products.

What connects FSB and the LS series?

For me, the focus is on the numerous architectural projects that combine JUNG and FSB products. The products of both companies stand for timeless design, precision, and the conviction that good design endures across generations. Architects seek products that don't demand attention but rather complement the architecture. The LS series impresses with its clear design language, consistent aesthetics, and exceptional durability. It thus shares the same values that have defined FSB for decades: quality, precision, and responsibility for the built environment.

Many switches fulfil their function. Why, then, has the LS series become an architectural classic?

Because of its proportions, its serenity, and its consistency. The LS series impressively demonstrates that reductive design can be timeless. It exemplifies how true design is not driven by trends, but by conviction. That's precisely why it feels as relevant today as it did 60 years ago. What particularly impresses me about the LS 990 is the precise balance of geometry, surface, and function.

You have been working with architects for many years. Is there a particular example where the interplay between FSB and LS worked especially well?

A special connection between JUNG and FSB lies in the Les Couleurs® Le Corbusier® colour palette. When the LS 990 and FSB 1267 are installed in the same room at precisely the same height – often 1050 mm, or 850 mm for barrier-free solutions – and both products are finished in the same colour, a remarkable design unity is created. Such details are often perceived subtly, yet with lasting impact. This is a quality that needs no explanation; it is palpable.

If you could only choose one range from the LS series, which one would it be and why?

LS 990. This is a classic in architectural history and proof that consistent design remains timeless. For over six decades, the range has lost none of its relevance – a feat achieved by very few products.

The green thread

BASIL architecture, Townhouse Bruges
Design: LS 990
Finish: Les Couleurs® Le Corbusier®

(alt: © Eventbeeld)

The interaction between space and light creates a delightful sense of surprise as you enter the transformed townhouse. Inside, a fascinating interplay between historical and modern elements unfolds. The highlight: the recurring colour accent 'vert anglais' from the Les Couleurs® Le Corbusier® colour palette runs through the entire house as a reference to nature.

In particular, the timeless LS 990 switch range adds accents in 'English green' and enhances the overall concept. This idea continues in the outdoor area. A delicate, staggered glass facade with green profiles creates a striking yet harmonious contrast to the rough brick walls of the existing building.

The result is a successful reinterpretation that remains true to the character of the house, whilst developing it further with bold, contemporary elements.

It's a joyful experience to discover the series. The colours, of course, but also the simple design. The technical possibilities and innovations behind the design. The LS series is so wide and diverse that there is a solution for almost every situation. We simply enjoy playing with the colours and combining them with other Les Couleurs® Le Corbusier® products, such as FSB door handles.

Robin van Beveren, BASIL architecture, Aalter, Belgium

(© Jean Godecharle)

(all: © Henrik Schipper)

When surface-mounted installation became a design feature

AMUNT Nagel Theissen, Black Salon
Design: LS CUBE
Finish: Black

(© Lea Girard)

Jan Theissen and Sonja Nagel

We first used LS CUBE in our “Black Salon” in 2016. At that time, LS CUBE was the only aesthetically convincing surface-mounted switch range in black suitable for residential use. Since then, we have frequently used the LS series. We appreciate the ability to consciously work with colours and finishes to support architectural concepts and to respond to specific wall materials through the various colour options.

Sonja Nagel and Jan Theissen, AMUNT Nagel Theissen Architekten und Designer, Stuttgart, Germany

For a long time, surface-mounted installation was primarily a technical necessity. It was found in workshops, industrial buildings, or existing structures where concealed wiring was no longer feasible. In architecture, it played virtually no design role. In 2016, JUNG changed the perception of surface-mounted installation with LS CUBE. For the first time, a range had been systematically designed with architecture in mind. LS CUBE adopted the precise geometry and system principles of the LS series and transformed visible wiring into a deliberate design choice. Whether on exposed concrete, wood, brick, or rammed earth – surface mounting became part of the architectural composition and was no longer a necessary compromise. With a comprehensive range of functions and a constantly expanding variety of materials, colours, and finishes, LS CUBE opens up new possibilities for understanding electrical installations as an integral component of architectural concepts.

For the Stuttgart-based firm AMUNT Nagel Theissen, this development became tangible shortly after the product’s market launch. In the “Black Salon” project, the architects sought a surface-mounted system that would complement the design aspirations of their architecture. The conversion of a previously unused attic created a new living space, characterised by exposed brick, historic wooden beams, and a graphite-coloured glaze. The black electrical installation consistently follows this material and colour scheme. LS CUBE is mounted on the brick and wood not as a technical addition, but rather integrated into the design as a precisely positioned detail. The “Black Salon” exemplifies a shift in perspective: surface mounting is no longer chosen out of technical necessity, but because it is the superior architectural solution for the specific application.

Sidekick

A particularly memorable moment was the discovery of the bicolour and tricolour variants. These combinations opened up entirely new design possibilities and have truly inspired us.

AMUNT Nagel Theissen Architekten und Designer

(© AMUNT Nagel Theissen)

Tradition redefined

Ecker Architekten, Schulz Stiftung
Design: LS 990, LS 1912
Finish: Classic brass

(all: © Henrik Schipper)

The Joachim and Susanne Schulz Stiftung in Amorbach, Lower Franconia, is one of Germany's largest private foundations and is active in the community, the arts, science, and education. Its new headquarters is the "Villa Schulz", an imposing residential building dating from around 1910 with a high mansard roof. The Heidelberg-based firm Ecker Architekten has extensively renovated the building in recent years and fundamentally redesigned it for its new purpose.

What had been a patchwork of elements that had evolved over decades has now become a cohesive and harmonious whole, reflected even in the furnishings. The entire interior design creates a cheerful and bright atmosphere. All interior details – with the exception of the carved banister and the ceiling in the foyer – were redesigned, including wainscoting, wall coverings, door frames, stucco mouldings, and mirrors. To complement this, light switches from JUNG's LS 1912 range in classic brass were used. Matching the toggle switches, sockets, motion detectors, and door intercom systems were also selected in classic brass by JUNG.

For the renovation of Villa Schulz, Ecker Architekten chose switches, sockets and door intercom systems from the LS series in classic brass as a clear commitment to style and material honesty.

The Schulz Stiftung project in Amorbach – a late-19th-century villa renovated to become the cultural centre of the town – emphasised how flexible the LS series is, and the wide variety of finishes and tactile experiences it offers.

The LS 1912 series in matt brass ensured perfect integration with the material palette and, with the cylindrical toggle switches, a haptic feel to the devices that is harmonious with the historic past of the villa without imitating it.

Robert Piotrowski, Ecker Architekten, Heidelberg, Germany

(© Thilo Ross)

Dea Ecker and Robert Piotrowski

I first encountered the LS series during the partial demolition of Seckach Town Hall to make way for a new building. The mayor announced that usable components would be carefully removed and offered to local residents free of charge. I distinctly remember how different this was from the demolition process in the United States. There were windows, downlights, and electrical fittings neatly arranged on the floors of the vacated building. This was my first encounter with the LS series in white. I remember that the square format and nearly invisible attachment differed radically from the electrical switches and outlets used back home. Here was clearly a design intent – clear, practical, understated. The reuse of these components was an early sign of the shift towards a more conscious approach to materials, which has taken on new significance today.

Robert Piotrowski

Revitalising a classic

Nidus,
Bruno Lambart House
Design: LS 1912
Finish: Dark

(© Lukas Senger)

Often you think about where switches or sockets can be hidden. This question doesn't arise in Haus Lambart. Here the LS 1912 switches are decorative highlights that with their appearance continue the underlying design concept.

Ana Vollenbroich & Annelen Vollenbroich, Nidus, Düsseldorf, Germany

(© Henrik Schipper)

The everyday architecture of the fifties is often overlooked. Too plain and reserved, the residential buildings generally subordinate themselves in the urban context. Occasionally, however, an exceptional example is brought back to life, such as the home of architect Bruno Lambart (1924–2014) in Düsseldorf's Zooviertel district, which he built for himself and his family in 1955. With this revitalisation, Nidus Studio has succeeded in sensitively and at the same time cleverly transforming the existing building into the future. The result is a townhouse that tells its story confidently right down to the finest detail and at the same time dares to leap into the present. The LS 1912 and LS 990 switch ranges complement the holistic design with contemporary functionality and elegance.

Reuse of electrical switches and sockets

Alexander Poetzsch Architekturen BDA, House of the Cathedral
Design: LS 990
Finish: Aluminium (refurbished existing switches), Aluminium Dark

(all: © MM Video Fotowerbung)

The product life of electrical switches and sockets is often much longer than that of technology in general. So if a technical renovation is to take place, this does not mean that the electrical control units necessarily have to be replaced. JUNG focuses on precision workmanship and high quality, which ensures that the products are robust and extremely durable. So durable, in fact, that they can withstand several cycles of use. This is precisely what happened with the House of the Cathedral in Dresden: The "old" JUNG aluminium switches from the 1990s were removed, cleaned and rendered fully functional again in their refurbished state.

The House of the Cathedral in Dresden is the seat of the bishop and cathedral chapter, and the parish centre of the cathedral parish and other institutions of the diocese. The complex, which was rebuilt in a historicist style following German reunification as part of the redevelopment of Neumarkt in the 1990s, underwent extensive refurbishment in 2022 by the Dresden-based architectural practice Alexander Poetzsch Architekturen.

Since the building was reconstructed at the end of the 1990s, the diocese of Dresden-Meissen has used it for a variety of different purposes, including as guest apartments, offices, service rooms and event areas. The guiding principle behind all the refurbishment work has been to preserve the existing structure as much as possible and to introduce new elements only where necessary.

Symbiosis of reuse and new electrical components

The JUNG aluminium switches from the 1990s already installed in the existing building were removed, cleaned and restored to fully functional condition. New electrical control elements could be added using products from the LS 990 range, recognisable by the slightly different material choice in aluminium dark. The decision to reuse parts of the existing switches was a pragmatic joint decision taken during the ongoing renovation work. The LS 990 switches and sockets, which were still in perfect condition, were removed by planners and electrical installation companies. The aluminium frames and covers were manually cleaned, stored and subsequently reinstalled with new inserts by the electrical contractors. The size of the building and the large number of switches and sockets meant that the cost of purchasing new products could be reduced and a positive contribution made to environmental protection by relatively simple means. The reconditioning of the switches is not part of JUNG's services, but was implemented proactively and pragmatically by the planners and contractors.

Following the renovation, the House of the Cathedral is now prepared for a further cycle of use. The same is true of the electrical fittings, with some of the switches and sockets brand new – recognisable by a slightly varying colour – and some refurbished existing products from the JUNG LS 990 range.

(© Matthias Popp)

During the renovation work on the House of the Cathedral in Dresden, switches and sockets from JUNG, which had been installed there in the 1990s, were removed, refurbished, and then reused. This procedure is standard practice for us. The prerequisite for this is high-quality and durable products. JUNG demonstrates that it is possible for manufacturers to produce products that can be refurbished, reused, and supplemented with new components – instead of constantly launching new models and supposed innovations that are incompatible with previous technology. This is precisely why it is worthwhile to invest in high-quality products and reliable manufacturers – because this is an essential and forward-looking component of sustainable construction.

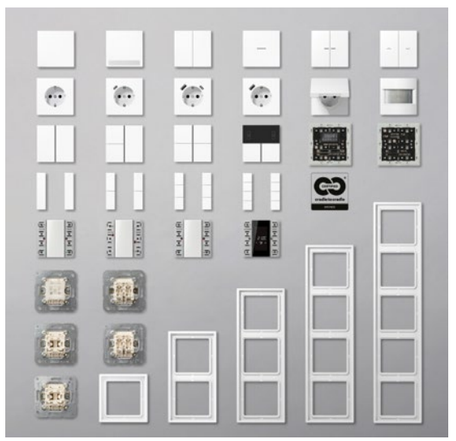
Alexander Poetzsch, Alexander Poetzsch Architekturen BDA, Dresden, Germany

Sidekick

Thinking in cycles

Cradle to Cradle
Finish: Alpine white

In 2022, JUNG became the world's first manufacturer to offer Cradle to Cradle (C2C) certified KNX products in alpine white. Among others, the JUNG LS 990 and LS CUBE product lines received the C2C and C2C Material Health certifications after a rigorous testing process. Over 50 individual products, ranging from rocker switches and push-buttons to frames and inserts, as well as classic sockets, those with USB ports or Safety+ inserts, cover plates, and complete modules, received this prestigious certification. A particular challenge was the certification of complete KNX modules, such as the touch sensor module and the room controller module, with all their intricate and complex technology. Achieving BRONZE certification for JUNG KNX sensors and the KNX motion detector was a major success.

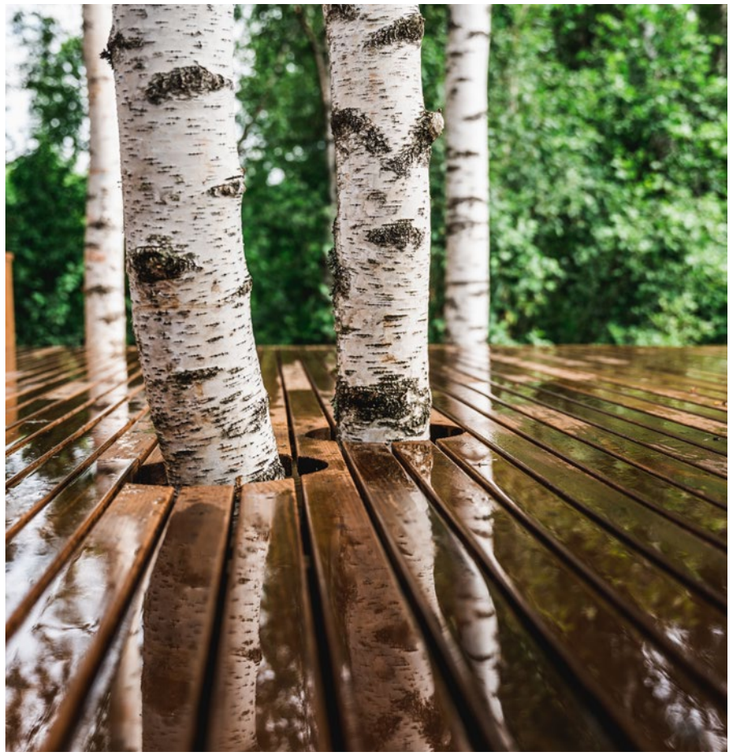


Nevertheless, the certification will not be renewed when it next comes up for renewal.

"We made a conscious decision not to undergo Cradle to Cradle Certified® again. Today, the organisational effort is no longer proportionate to the benefits for us. However, our standards remain unchanged: we continue to develop products that are durable, repairable and resource-efficient. For us, sustainability comes from design and manufacturing – not from a certificate", explains Deniz Turgut, Head of Marketing at JUNG.

The power of restraint

Mari Hunt Architects, Maidla Nature Villa
Design: LS 990
Finish: Dark



Architecture is shaped by decisions. Some aim to attract attention, whilst others deliberately avoid it. For the Estonian architect Mari Hunt, good design begins where every element knows its place – even where it is barely noticed.

The Maidla Nature Villa Kaseke is situated in the heart of the Estonian forest landscape. This small holiday home reduces architecture to the essentials: natural materials, shifting daylight and a direct connection to the landscape. Every visible component of the interior contributes to this tranquil atmosphere – or disrupts it.

That is why the LS series was chosen. Not because it makes a design statement, but because it does not seek to do so. Its precise proportions, flush-mounted integration and understated design language blend naturally into the architecture. The switch remains a functional detail, allowing the space to take centre stage.

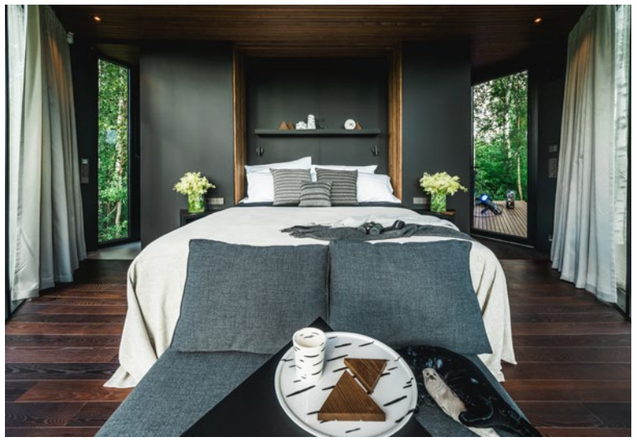
For me, the LS series is a reminder that timeless design is rarely about adding more – it is much more about knowing what to leave out.

Mari Hunt

(all: © Pridu Saart)

People remember how a space feels. If the switches blend seamlessly into the architecture, they have fulfilled their purpose perfectly. That tranquillity is something I also value highly in architecture.

Mari Hunt



For the Maidla Nature Villa Kaseke, every visible element had to contribute to an atmosphere of calm. The architecture is deliberately quiet, surrounded by forest, where natural materials and changing daylight create the experience. In such an environment, even small details become important. We selected the JUNG LS range because of its precise geometry, flush appearance and timeless character. Rather than drawing attention to itself, it blends seamlessly into the architecture. That quality is surprisingly rare.

Mari Hunt, Mari Hunt Architects, Tallinn, Estonia

The entire facade, the roof and the terraces of the Maidla Nature Villa are clad in the same monolithic material. The durable, heat-treated ash wood adds a dark brown accent amongst the birch trees. The interior also bears the same signature style – in harmony with nature, both the architecture and the interior design were planned with meticulous and comprehensive precision. JUNG LS 990 switches in dark aluminium blend in seamlessly here.

Breaking with expectations

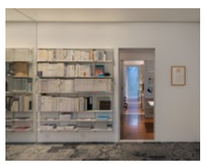
atelier mearc, Office atelier mearc
Design: LS ZERO
Finish: Aluminium

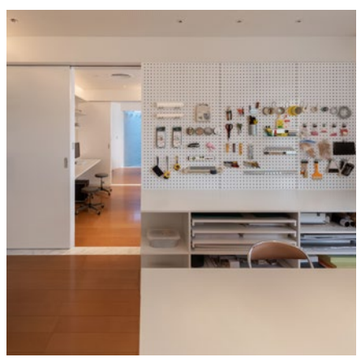
Atelier mearc's new studio in Shanghai is just 110 square metres in size, but is structured by four staggered levels. This makes movement through the space part of the architectural concept. Here, doors are not just functional passageways, but also part of the spatial composition. For this reason, the architects deliberately avoided the standard placement of switches next to doors, instead integrating them into the side jambs. This preserves the geometric clarity of the openings while still allowing for intuitive control of lighting and other functions. Visually, the switch recedes into the background, yet it becomes a design element in its own right in the entryway.

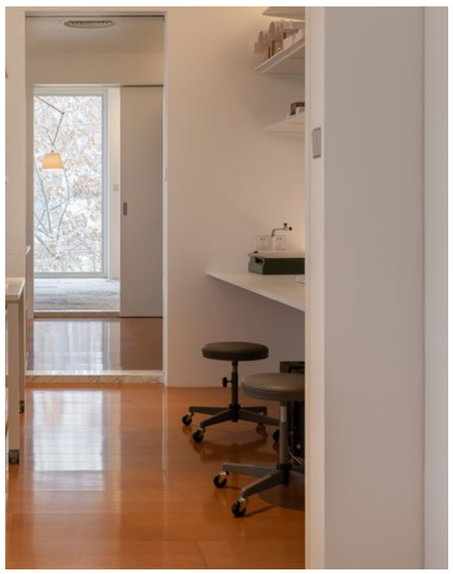
"In our atelier mearc office project, one special element was the use of an LS switch at the entrance door. It is usually the last point of contact that visitors have with the space before they leave. We wanted the name of our office to be engraved on the switch plate. During the design process, we had detailed discussions with the JUNG team. We also found the JUNG GRAPHIC TOOL on the website, together with the JUNG typeface and recommended guidelines for text size and placement. This left a strong impression on me. We carried out quite a few tests using JUNG's software before finalising the design. When the finished product arrived, it exceeded our expectations. The execution on the aluminium surface was exceptionally precise. Every letter was rendered as small as possible while remaining clear and distinctly legible. The result fully aligned with the idea we wanted to communicate to visitors: an attention to detail that is quiet, precise and thoughtful."

One of our practice's core ideas is that every material should be allowed to express its original colour, texture and character. LS ZERO aluminium products integrate naturally with architectural elements such as doors, windows and ceilings. As well as maintaining a flush wall surface, LS ZERO enables the switch to become part of the architecture itself rather than appearing as an additional object attached to the wall.

Zhou Wei, atelier mearc, Shanghai, China







(© Liang Shan)

Furniture, art and dog houses

Sara Folch Design
Design: LS ZERO, LS TOUCH
Finish: Les Couleurs® Le Corbusier®

(© Christina Kapongo)

What I love is the ability to install LS ZERO flush with furniture, whether in wood, metal, ceramic or even leather, as this makes the switch part of the object rather than something added later.

Sara Folch

For Sara Folch, furniture is more than just interior decor. She designs custom-made pieces in which function, technology, and atmosphere come together as one. Lighting, smart home features, and control elements are therefore integral to the design from the very beginning.

With LS ZERO, the Barcelona-based designer has found the perfect tool for this. The flush-mounted installation allows the switch to virtually blend into the surface. Folch's projects demonstrate just how far this approach extends. LS ZERO and LS TOUCH are found not only in classic built-in furniture but also in motorised vanity tables, smart sideboards, and even a smart dog house with its own wardrobe. What may sound unusual at first follows a clear design philosophy: technology should make everyday life easier in a playful and creative way, without taking centre stage.

I am a huge fan of the LS TOUCH. Even the lightest touch opens up endless possibilities. I always position it at eye level for easier control, and I do the same with my bespoke furniture.

Sara Folch, Sara Folch Design, Barcelona, Spain

(© Sara Folch Design)

(© Gonzalo Botet)

(© Gonzalo Botet)

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

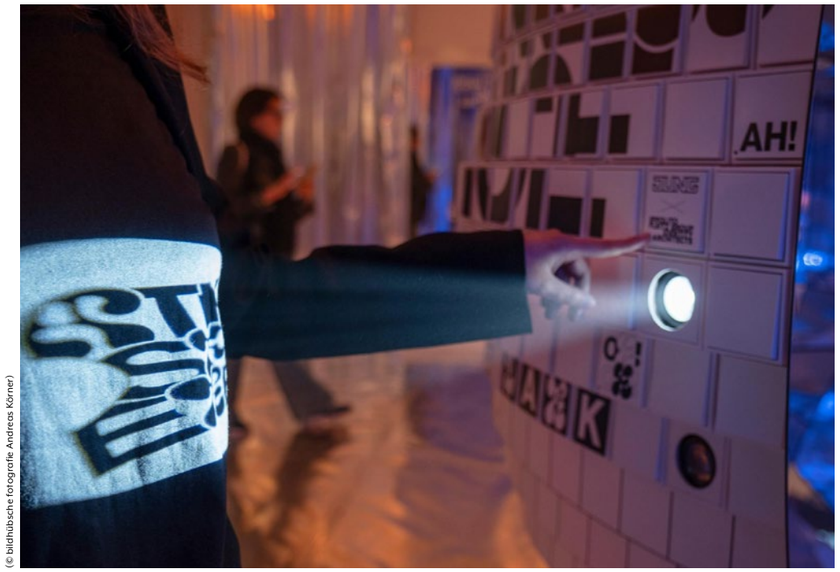
(© bildhübsche fotografie Andreas Körner)

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.

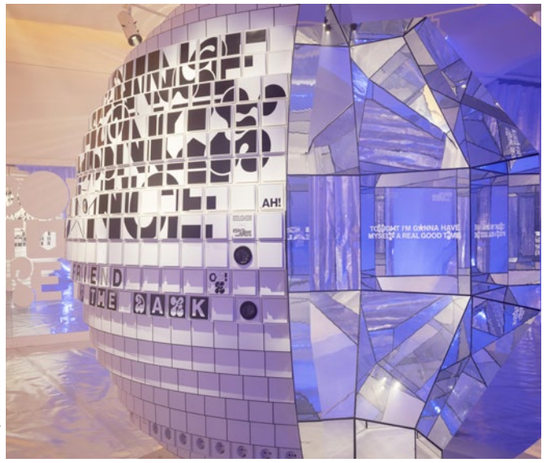
Light and music are connected in many ways – both metaphorically and physically. Both have the ability to create moods and influence our perception. In music, light is often used as a symbol of emotions: The Beatles' "Here Comes the Sun" represents hope and new beginnings, while the Bee Gees' "Night 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 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 multidisciplinary 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.

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.



(© bildhübsche fotografie Andreas Körner)



(© Philip Kottlorz)

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!

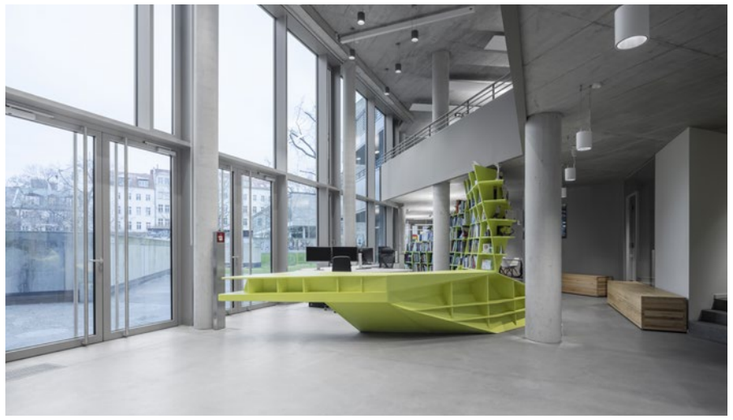
Tilla Goldberg, Ippolito Fleitz Group, Stuttgart, Germany

The creative team Tilla Goldberg and Axel Knapp

(© Ippolito Fleitz Group - Identity Architects)

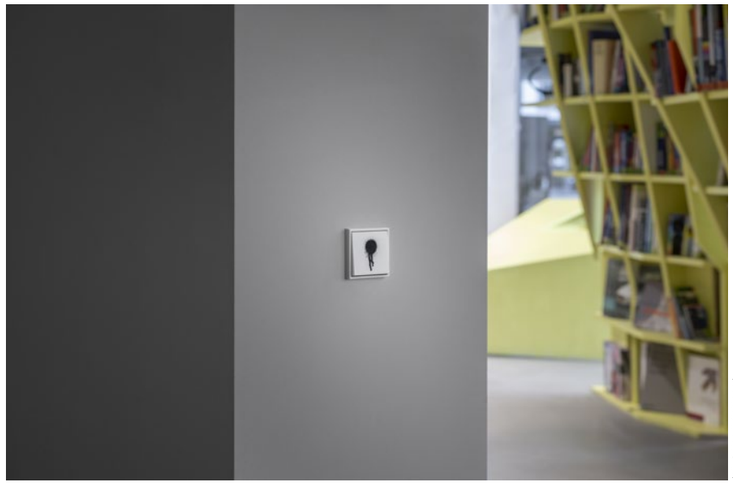
Switch design with “urban spirit”

GRAFT, GRAFTLab Berlin
Design: JUNG UNIQUE × GRAFT



Kreuzberg, Wedding, Friedrichshain, Schöneberg, Mitte and Grunewald: The designs of the JUNG UNIQUE collection by GRAFT proudly bear the names of Berlin’s districts. Berlin enthusiasts will immediately recognise the design criteria that are characteristic of the districts: print messages in Mitte, street art tags in Kreuzberg, graffiti in Friedrichshain. In Schöneberg, the Urban Nation Museum for Contemporary Art by GRAFT is “hidden” in a historic residential building; in Wedding, the residents leave their fingerprints; in the green district of Grunewald, there are sculptural villas. However, the design names fade into the background with a subtle wink: The JUNG UNIQUE by GRAFT switch collection also works in an office in Cologne or an apartment in Stuttgart. This is because the actual intention is different: **“We feel a great affinity with urban street art and its bold and subversive power. When we completed the Urban Nation Museum in Berlin, the first German museum for this art form, we focused intensively on the question of how it can be exhibited without turning it into a museum piece and how it can continue to enter into new symbioses with the architecture. The switch collection for JUNG goes one step further: The traces on it are unambiguous facsimiles, artificial replicas of the original. Is it an ironic comment or a sincere tribute? The answer lies somewhere between the Second World War graffiti preserved behind glass in the Reichstag and the freshly written tags on the U-Bahn”**, explains the GRAFT team.

The JUNG UNIQUE collection by GRAFT makes a statement about appropriation – a little provocative, a little cheeky and definitely loud. Who knows whether the inkblots on the Friedrichshain model won’t be cleaned just as rigorously in some places as Beuys’s Fat Corner once was?



(all: © Henrik Schipper)

(© Christian Thomas, Berlin)

For us, the LS series is the range of switches that the Bauhaus should really have designed. However, switches from the Bauhaus era have taken on a rather nostalgic feel. It was the LS series that truly established timeless design in this field and will undoubtedly continue to dominate this category in the future.

Wolfram Putz, GRAFT, Berlin, Germany

We are, of course, particularly proud of our ‘Berliner Schalter’ from the JUNG UNIQUE × GRAFT collection, which adapts the LS series to give it urban ‘street credibility’ in a Berlin context. For our own office and partner living laboratory, ‘GRAFTLab’, this adaptation is the crowning final detail in our personal design narrative about our new home in Berlin.

Wolfram Putz

Used and new, ugly and beautiful, ironic and serious – we wanted to explore the ambiguity of aesthetic perception and what is perceived as beautiful. We were attracted by the aesthetics of the everyday, of those things that we might experience in passing, without seeing their potential.

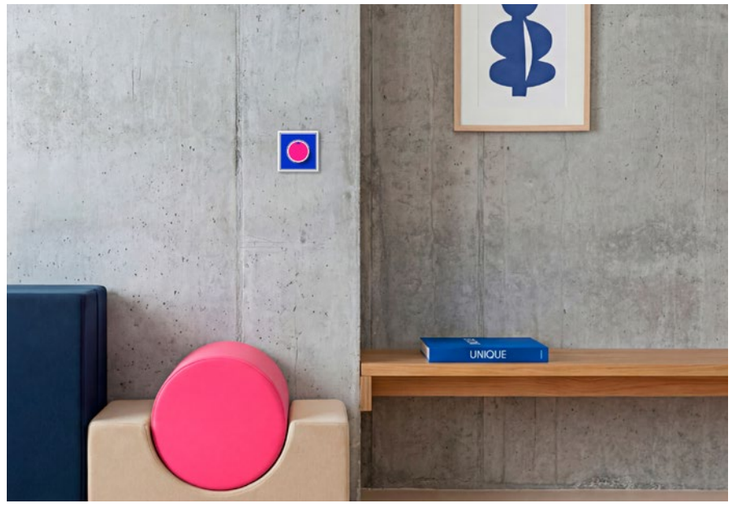
GRAFT

Orientation and communication

JUNG UNIQUE × Melon Breakers
Finish: Metal, Alpine white

Switches are among the most frequently used elements in a room – and at the same time represent the immediate points of contact between people and architecture. With the JUNG UNIQUE × Melon Breakers collection, these points of interaction become a visual language: colour, form and symbolism provide orientation, make functions clear and facilitate intuitive use – from educational buildings to hotels. Technology does not take centre stage, but is conveyed through design.

For Cathy Figueiredo and María Lillo Felis, formerly of Melon Breakers, colour and form are not merely decorative elements, but means of communication. Colours have an immediate effect – emotional, psychological and atmospheric – and shape the way people interpret and experience spaces.

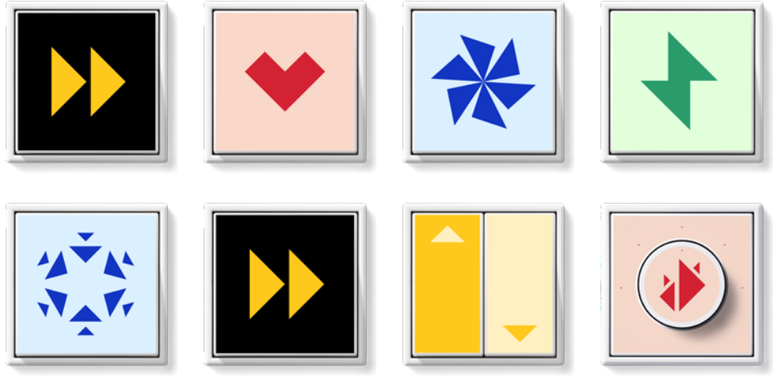


I also have a soft spot for the LS 990 from the Les Couleurs® Le Corbusier® range. I've always considered colour to be a language rather than decoration. Colour shapes how we feel, how we move through a space and what we remember afterwards. Le Corbusier understood that colour is an integral part of architecture, and I love seeing that philosophy applied to such an everyday object.

María Lillo Felis

(© Pablo Caulin)

María Lillo Felis and Cathy Figueiredo



Melon Breakers understands design as a cultural force. How does this approach manifest itself in your work?

Cathy Figueiredo: When we work with brands, we always try to understand the context first and translate it into design. This project was about switches – an element that we touch all the time but hardly ever notice. Switches are a silent interface between people and architecture. So we asked ourselves: If we use something every day, why should it remain silent? We realised that this small object had to have a voice. Design can play a role here by providing orientation, conveying atmosphere, and facilitating interaction with the space.

What story does the JUNG UNIQUE × Melon Breakers collection tell?

The starting point was the education sector. There is a very exciting pedagogical concept at play here: the so-called 'third teacher'. This approach originates from Reggio Emilia pedagogy and asserts that children learn from three sources: their classmates, their teachers, and their environment. If architecture – in the form of walls, light and acoustics – can actively contribute to learning, we asked ourselves: Why should switches remain silent? Could they not also be part of this environment, providing orientation and supporting interaction? It was precisely this question that led us to make these small elements a strong, active part of the room.

The collection is based on the tangram. Why did you choose this geometric system?

We wanted to develop a system that was immediately understandable. People – especially children – should be able to understand what they see intuitively. The tangram is a universal design language. It transcends cultures and is instantly recognisable. However, we have greatly simplified this principle, ultimately focusing on one core element: the triangle. From this simple form, we have created a visual vocabulary that is clear, playful and easy to understand.

The LS 990 is still my favourite because it has something that very few objects achieve: it feels completely natural. Its design is based on proportion rather than fashion.

María Lillo Felis, Brand Strategist & Storyteller, Spain

Is that what you mean by the term 'proto-alphabet'?

Yes, exactly. The term describes a visual language. In our case, the shape – the triangle – gives the system its identity, while colour communicates the function. Together, they create a kind of graphic grammar: people can see at a glance what function a switch has. Our most important principle was ensuring immediate readability. When someone enters a room, they should immediately understand how to use it.

Switches and sockets are very small elements in a room. So why is their role still important?

It is precisely because they are so small that they are often overlooked. At the same time, they are the points at which we interact with the architecture. Seeing many different switches when you enter a room can quickly become confusing. Our approach was therefore to establish a clear dialogue between technology and space. When people understand how to use a space, they feel in control, which creates a sense of comfort and trust.

In your concept, colour is used functionally. How does colour influence the use of spaces?

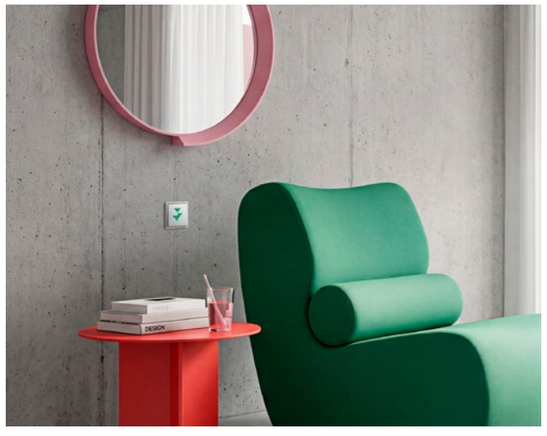
Initially, we focused intensively on educational spaces. Children are particularly sensitive to strong colours. Studies show that colour draws attention, facilitates recognition, and helps to structure rooms. Colour therefore becomes a cognitive tool. It helps people recognise functions more quickly and orient themselves in space. Originally, the collection was intended exclusively for educational spaces. However, during the course of the project, we realised that the system is much more flexible. It works just as well in hotels, workplaces or public buildings. This visual system can help wherever people need to understand and use spaces intuitively.

So how can architects develop the JUNG UNIQUE × Melon Breakers collection further in their projects?

The collection offers two options: highly expressive colour variants with a strong personality, and subtler colour systems that can be integrated into calmer architectural environments. Our goal was to create a modular toolkit that architects can use, integrate and adapt to make spaces more legible.

What role will colour play in future architecture?

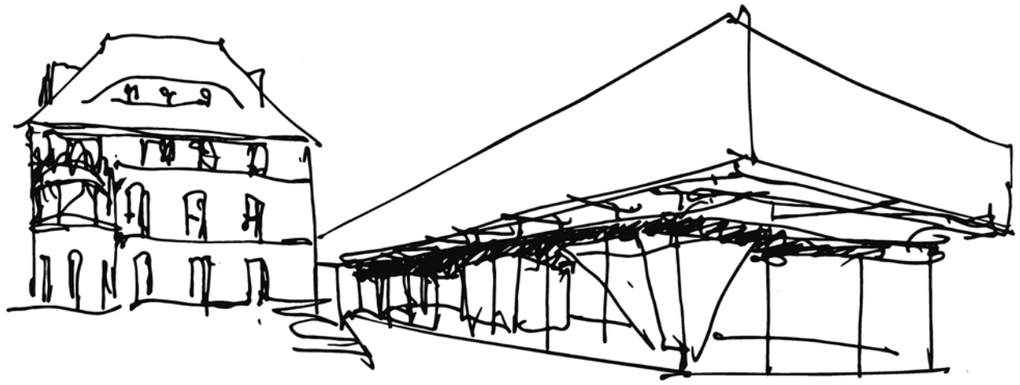
For us, colour isn't about trends, nor is it about the classic juxtaposition of black and white. Colour must always have a purpose. We always select colours based on the identity of a brand or place. In this sense, colour is always part of the DNA of every project for us.



(all: © Melon Breakers / JUNG)

Where LS finds a home

NGA Nehse & Gerstein Architekten BDA, JUNG Founder's Villa
Design: LS 990, LS ZERO
Finish: Les Couleurs® Le Corbusier®



(© NGA Nehse & Gerstein Architekten BDA)

Sketch from the competition

For decades, the LS series has been a guest in a wide variety of buildings. With the Founder's Villa, it has become a host itself. Where the Jung family of entrepreneurs once lived, architects, planners, designers, and students now meet. The villa, dating from 1928 and originally the home of the company's founder, is neither a museum nor a showroom. Since 2024, it has been a place for discussions about architecture – for lectures, workshops, exhibitions, and events that foster dialogue about design, materiality, and the future of architecture and construction.

The decision not to sell the historic building, but to give it a new purpose, was therefore far more than a matter of historic preservation. The careful transformation of the villa created a place that preserves the company's history while remaining open to new perspectives. Fittingly, the architects at NGA Nehse & Gerstein refrained from a museum-like presentation. Instead, they complemented the existing historical structure with a distinct new building. Old and new remain clearly distinguishable and together form the architectural framework for new encounters.

The Founder's Villa also serves as a reference for the design versatility of the LS series. In the historic building, LS 990 and LS ZERO devices are used in shades from Les Couleurs® Le Corbusier®, perfectly matched to the wall colours. In the new building, the control elements are subordinated to the pared-back architectural language. A total of 490 built-in devices from the LS 990 and LS ZERO ranges were installed throughout the complex – from sockets and F 40 push-buttons to the LS TOUCH room controller, KNX presence detectors, LAN sockets, USB chargers, and a KNX weather station.

"The villa was never intended to be a high-tech building. It's much more about craftsmanship, tradition, materials, authenticity, and future-readiness", explains Philipp Nehse, describing the design approach. The rest of the building technology follows this principle as well. Modern KNX technology, heat pumps, and building automation are naturally present, but deliberately remain in the background. Technology supports the use of the house without dominating it.

This very approach also characterises the use of the LS series: it is part of the architecture without being obtrusive. What becomes visible is not the technology itself, but the spatial quality it enables. The Founder's Villa demonstrates what the LS series stands for: architecture that endures and the dialogue that propels it forward. Here, the LS series has not only found its place, but a setting in which its story continues to be written every day.

(© NGA Nehse & Gerstein Architekten BDA)

Philipp Nehse and Patrick Gerstein

Form, proportion, finish, detail, variety and functionality: a timeless design. That's what makes the LS series unmistakable.

Philipp Nehse

(© Henrik Schippel)

The new building serves as a showroom and event space.

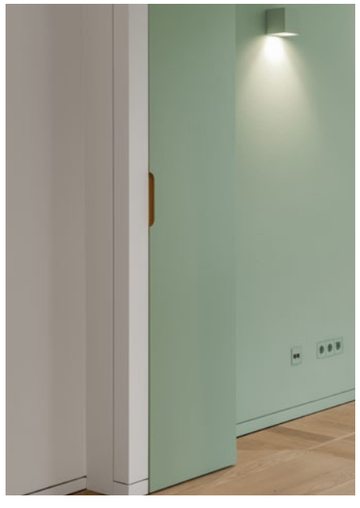
Despite the buildings' distinctive design, the attention to detail creates a harmonious interplay between old and new. Construction, design, and finishing are straightforward; there is no gimmickry. Therefore, the LS series, with its adaptability and design simplicity, is a perfect fit.

Philipp Nehse

The Founder's Villa demonstrates the versatility of the LS series. It can be flush-mounted in furniture and walls in custom colours or simply surface-mounted. In the villa, the LS 990 is even used as an elevator switch.

Philipp Nehse, NGA Nehse & Gerstein Architekten BDA, Hanover, Germany

The selected JUNG control elements blend seamlessly with the walls in both old and new buildings, using a tone-on-tone approach.



(all: © Henrik Schippel)

Two strong brands. One shared finish.

DORNBRACHT × JUNG material cooperation
Finish: Brushed bronze

Through their new collaboration, DORNBRACHT and JUNG are combining their design expertise. From March 2026, both manufacturers have offered a shared finish, enabling a consistent approach across architecture and interiors. The collaboration launches with a bronze tone – a brushed solid-metal finish that visually and tactilely connects JUNG's switch ranges with DORNBRACHT's fittings. Additional shared finishes will be added to the portfolio in the future.

Architectural quality is particularly evident at the interfaces between different trades. Through the DORNBRACHT × JUNG collaboration, both brands are pooling their expertise in materials and manufacturing. With their distinctive shared metal finish – brushed bronze – JUNG's range of materials continues to expand. The collaboration is specifically aimed at design-oriented architectural projects in the commercial sector, where materiality is conceived as a unifying element.

The high-quality solid-metal workmanship is part of both companies' design DNA. As a luxury manufacturer, DORNBRACHT has many years' expertise in the development and finishing of metal surfaces, relying on precise processes such as PVD technology, which enables exact colour nuances and a high degree of durability. JUNG, too, brings deeply rooted expertise in metalworking to the table. Elaborate manufacturing processes, manual craftsmanship and a keen understanding of the respective materials characterise the quality of the products – and make metal, at both DORNBRACHT and JUNG, a deliberately chosen element that defines the design. To ensure a completely uniform appearance, the switches and sockets from the LS series are coated at the DORNBRACHT factory and thus precisely matched to the surface of the fittings.

(© Dornbracht)

Surfaces are more than just a detail – they shape the perception and value of a room. Our collaboration represents the highest standards in terms of materials and production, creating a harmonious overall picture that elevates architecture and interiors to new heights.

Caroline Schmitt

Caroline Schmitt: The starting point was the idea of a shared surface that would connect fittings and switches to create a coherent whole. In our interactions with our target groups, it becomes clear time and again how crucial these details are. DORNBRACHT and JUNG share the belief that materials and surfaces should be considered as an integral part of architectural quality and not in isolation.

Deniz Turgut: The initial observation from planning practice was very specific: different trades often use similar surfaces, but never identical ones. It became exciting for us the moment it became clear that we were no longer talking about individual products, but rather about the transitions where different elements meet in space.

Why is metal particularly suitable as a connecting element across different trades?

DT: Metal has a special characteristic: It is never neutral. It always has its own light reflection, temperature, depth and ageing. This creates a distinctive vitality. While other materials can be combined, metal can also convey atmosphere, which is exactly what makes it so interesting for overarching design. At the same time, metal can be processed and reproduced with great precision. This is crucial for precisely matching surfaces across different products and trades. For us, the combination of sensuality and precision is where the material's strength lies.

CS: Metal is also firmly established in various product categories, from fittings and switches to luminaires, enabling consistent design across rooms and functional areas. At the same time, this material, which stands for durability and quality, can be refined with great accuracy. The PVD process (Physical Vapour Deposition – a physical coating method used to enhance metal surfaces), which is used, for example, in our shared surface finishes, allows for precisely defined colour nuances and surface textures that enable visual and tactile consistency.

Which projects and construction tasks were the shared surfaces developed for? What added value do they offer architects and planners?

CS: The shared surfaces come from the DORNBRACHT surface portfolio and correspond to the proven designs in terms of name, colour and feel. Combined with JUNG switches and sockets from the LS design series, the DORNBRACHT × JUNG surface collection is intended for high-end architectural and contract projects, where design is considered holistically. Examples include high-quality residential construction, hospitality, offices and public buildings. It enables architects and planners to use surfaces consistently across different trades. This simplifies planning, reduces the need for coordination, and ensures a consistent overall picture down to the finest detail.

What makes coordinating the surfaces between the fitting and the switch so special in terms of technology and craftsmanship?

DT: The challenge lies in coordinating different products with completely unique requirements in such a way that they appear identical in terms of both appearance and feel. The fact that the JUNG product coating is carried out at DORNBRACHT is therefore a key step. This is the only way to ensure that the shade, structure, and gloss level match exactly. This level of consistency is difficult to achieve with traditional, separate processes. The products have different functions, geometries and requirements, yet ultimately they must appear as if they were made from a single piece. This level of precision can only be achieved by combining processes rather than developing them in parallel.

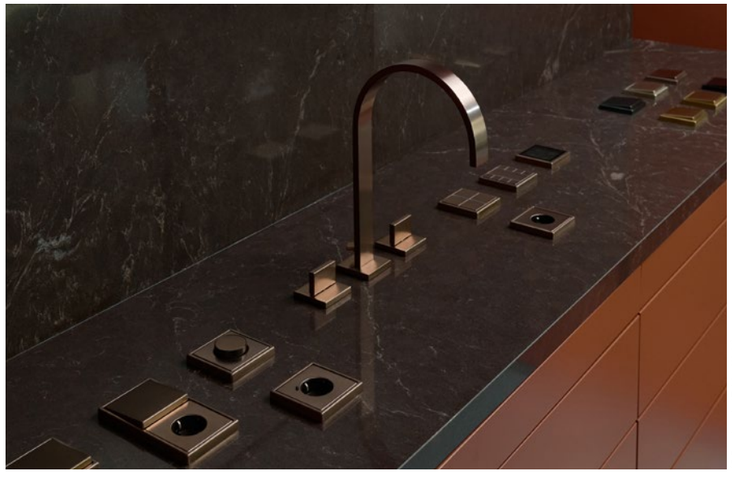
CS: What is special is that the fittings and switches are not only similar in colour, but are also precisely matched to each other in terms of material and process. JUNG switches are coated in the same factory and with the same finishing processes as DORNBRACHT fittings. This is the only way to create finishes that are truly identical in both appearance and feel.

Will there be further material variants?

DT: For us, this collaboration – and others like it – is not the end of the journey, but a starting point. We will continue to build on this approach – both in terms of further applications and with regard to new forms of collaboration between manufacturers. The response has shown that there is a very high demand for end-to-end, coordinated solutions.

Very few products manage to remain relevant for over six decades. The LS series is a striking example of how timeless design endures across generations and continues to inspire architects, planners and building owners around the world to this day.

Caroline Schmitt, Dornbracht, Iserlohn, Germany



(© Dornbracht / Tobias Wahl)

A series for the senses

The subtle difference: Great ideas often reveal themselves in the details. Frames, edges, materials, surfaces, or the characteristic clicking sound – many features of the LS series seem self-evident. In fact, they are the result of 60 years of continuous development and continue to shape its distinctive character today.

The frame

Why are the inserts enclosed in a frame?

Since its inception, the LS series has followed a fundamental design principle: the frame protects and holds the inserts. This creates clean transitions and ensures robustness and durability in everyday use. It's a solution that remains a defining feature of the series to this day.

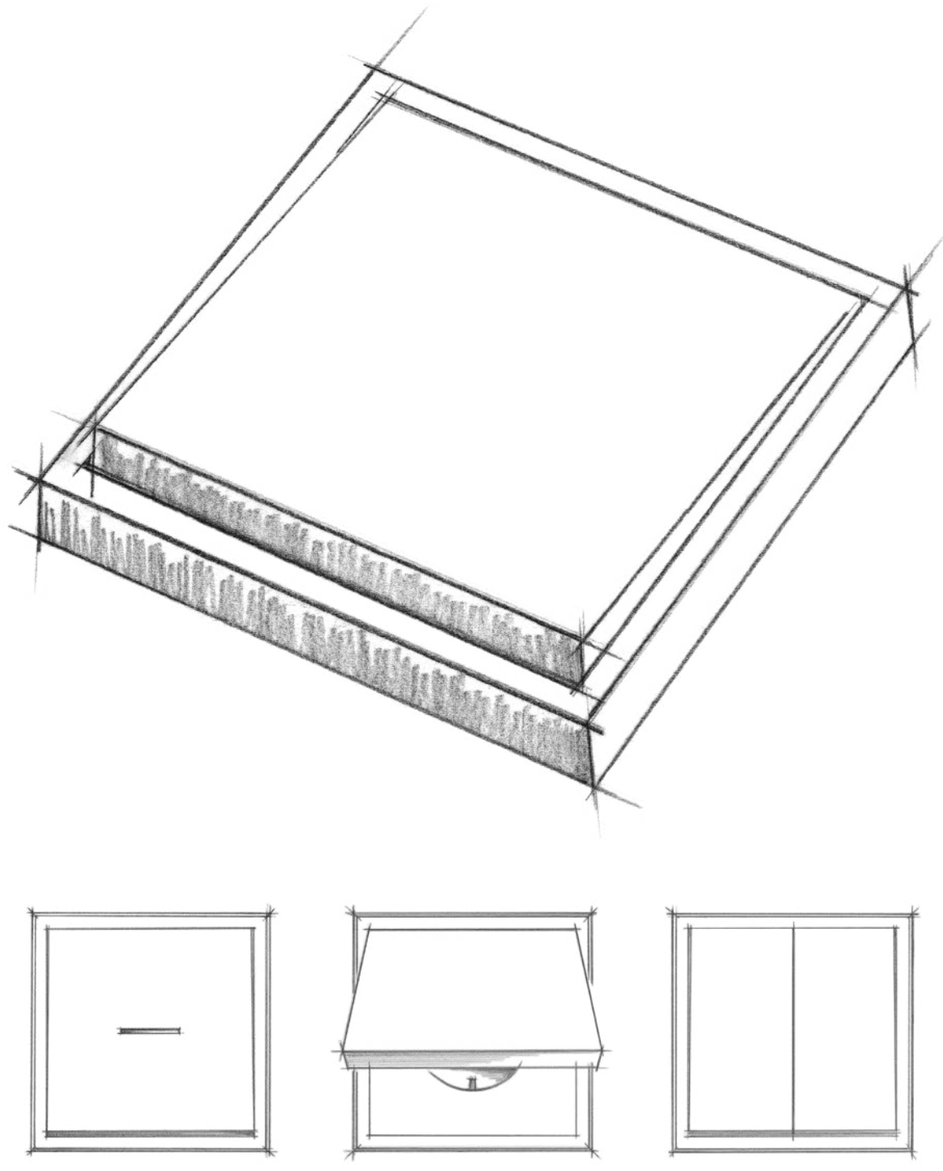
The precision

Why is there no central web between the inserts?

The LS series was designed as a system from the outset. The ratio of frame to insert, precisely matched to the standardised pitch, allows for seamless combinations. The frame provides the stability – not a central web between the inserts. This design solution made JUNG the inventor of the web-free surface switch and continues to define the clarity of the LS series to this day.

As architects, we spend an extraordinary amount of time refining proportions, alignments and details. The LS series reflects that same discipline. Its geometry is precise, its proportions feel natural, and its longevity proves that truly good design is not dependent on passing trends.

João Tiago Aguiar, JTA arquitectos, Lisbon, Portugal



The 2-mm corner

Why is a good edge more than just a design feature?

The characteristic corner radius of the LS series is no accidental design choice. Originally much sharper, it was further developed in response to safety requirements. With its 2 mm edge radius, the LS series already met the requirements in 1974 that were later stipulated in the DGUV regulations for schools and common areas. The now-standard 2-mm corner reduces the risk of injury while simultaneously giving the series its balanced proportions. A detail of just two millimetres with a significant impact on safety, feel, and design.

Although it is based on a clean, square geometry, its softly rounded edges allow it to integrate naturally into both minimalist, architectural interiors and softer, more organic spaces.

Kyung Hee Lee, Mamell, Seoul, South Korea

The sliding guide

How are the contact pins guided precisely?

Barely visible, but crucial for precise function. The movable guide element ensures precise, controlled insertion and is part of the durable design of the JUNG SCHUKO® socket.

The material

Why has JUNG relied on duroplastic for decades?

Duroplastic has been a defining feature of all visible plastic surfaces in the LS series for generations. The material impresses with its resistance, colour brilliance, and durability. Its properties ensure that products retain their quality and appearance even after many years. Duroplastic is scratch-resistant, UV-resistant, heat-resistant, and antistatic. The closed, non-porous surface remains permanently colourfast and is easy to clean – ideal pre-requisites for products used daily for decades. It is precisely this exceptional lifespan that makes duroplastic a sustainable material for the LS series to this day.

Our visit to the JUNG factory was a memorable one. We had the opportunity to see the exceptional quality of the products for ourselves. Furthermore, we were able to build lasting relationships with colleagues who share our enthusiasm for JUNG products.

Natalie Allaert, studio HAAN, Sint-Martens-Latem, Belgium

The production

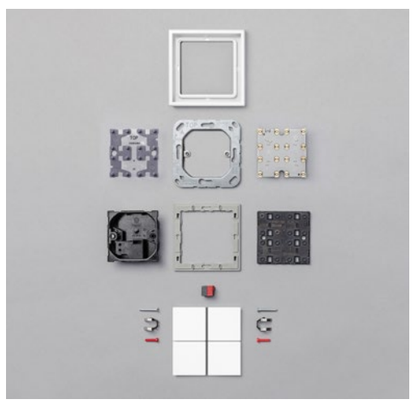
Why are good switches a team effort?

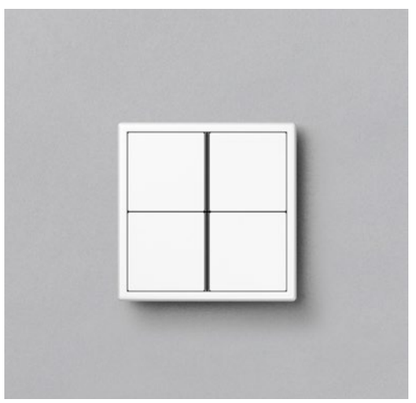
The LS series is produced within a closely integrated production network. More than 90 per cent of the value is created in Germany, and many suppliers have been working with JUNG for generations. In-house tooling, automated manufacturing, and long-term partnerships ensure consistent quality and a high level of supply capability. At the same time, suppliers are bound by mandatory quality and sustainability standards – because quality begins long before a switch is even assembled.

The components

Why does everything fit together perfectly in LS?

The LS series appears simple. In reality, behind its clean lines lies a precisely engineered interplay of frames, inserts, support rings, mechanisms, and covers. Many of these components remain invisible – and that is precisely their purpose. Only their perfect interaction makes the precision, robustness, and versatility of the series possible.





The finishes of the LS series – particularly the metallic ones – are like jewellery: sometimes classic and elegant, sometimes futuristic, aggressive, or alternative.

Piotr Kalinowski, MIXD, Wrocław, Poland

(both: © Michael Sandmaier)

The finish

Why does every finish feel different?

Materials appeal not only to the eye but also to the hand. Whether thermoset plastic, aluminium, stainless steel, or hand-finished metal surfaces – each material possesses its own unique temperature, structure, and feel. Velvety matt finishes, finely brushed metals, or the high surface hardness of duroplastic materials shape the tactile experience as well as the architectural impact. In this way, each surface becomes a distinctive expression of the material itself.

The craftsmanship

How does material become a product?

JUNG's story begins in craftsmanship – and this commitment continues to shape its manufacturing today. High-precision tools and automated processes ensure consistent quality, while experienced hands give the materials their characteristic expression. Whether brushed brass or hand-lacquered Les Couleurs® Le Corbusier® colours, the combination of industrial production and craftsmanship has defined the LS series for 60 years, giving it its exceptional material quality, premium character, and an authentic feel.

The finishes of the LS series feel pleasant to touch and the switch makes a subtle clicking sound. It's really important not to forget this: the click accompanies us in our everyday routines.

Didier Knoll, Goddard & Knoll, Paris, France

When touched, the switch provides a distinct physical response. Through the act of pressing, it communicates a sense of security, certainty, and control.

Zhou Wei, atelier mearc, Shanghai, China

(© Oliver Mitzarek & Deniz Cak / @fashionwhisper @slowlifts)

The emotion

Why can you recognise an LS switch with your eyes closed?

The precise feel when switching, the characteristic pressure point, and the familiar click often accompany architects, planners, and users for decades. Countless daily interactions create a quiet familiarity. This is precisely the secret of this classic: LS remains memorable because good design is not only visible, but also engages all the senses through its materials, feel, switching action, and sound.

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

(© Ippolito Fleitz Group – Identity Architects)

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.

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.

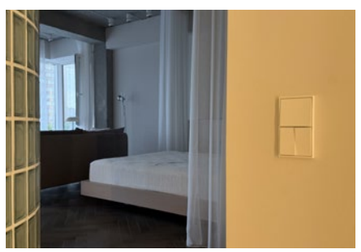
Designing interaction.

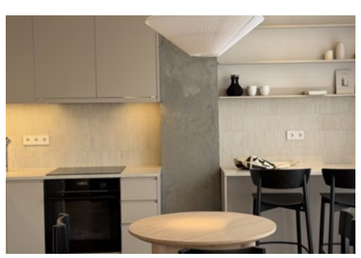
Designing my new apartment has been the most personal project I have ever worked on. I wanted every detail to feel timeless rather than trendy, so that the space would reflect who I am instead of following short-lived design trends. The LS series was an integral part of this vision. I chose the LS 990 because of its iconic, minimalist design and craftsmanship. It blends into the architecture while still making a subtle design statement, which is exactly what I was looking for.

I remember walking through the apartment with my interior designer after installation was complete. Although we had spent months discussing furniture, lighting and artwork, one of the first things people actually touched when they visited was the light switch. This made me realise that good design isn't only about what you see, but also about what you interact with every day. That small moment confirmed that we had made the right choice.

It's no exaggeration to say that the LS series is perfect in every way. I admire objects that age gracefully, and the LS 990 has exactly that quality. It feels contemporary today, and I'm sure it will still look beautiful many years from now.

Chingis Kapin, performer, blogger, artist, Almaty, Kazakhstan

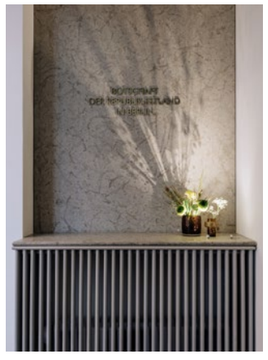


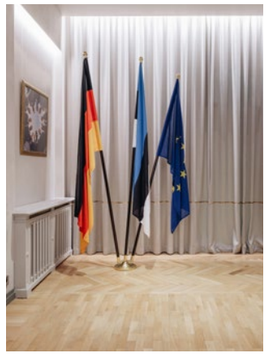


An instrument in the orchestra.

For me, the LS series is like a perfectly tuned instrument in a world-class orchestra – never demanding attention, yet essential to the harmony of the whole.

Kätlin Ölluk, AERIS interior architecture studio, Tallinn, Estonia





The LS series played a particularly important role in the renovation and interior design of the Embassy of the Republic of Estonia in Berlin. Conceived as a dialogue between Estonian and German cultures, the embassy serves as a contemporary calling card for Estonia, a small nation renowned for its innovative strength and distinctive design culture.

The "Bright Grey" design concept by Helge Hall draws inspiration from the lighter and more luminous aspects of Estonia's signature grey landscape. The aim was to reinterpret Estonian grey to make it feel warm, elegant and welcoming, using carefully balanced materials and subtle reflections. The building required solutions that would respect the historic character of the architecture while meeting contemporary technical requirements. LS 990, with its genuine stainless-steel finish and warm metallic grey tone, complemented the concept perfectly. The switches became an integral part of the material palette and architectural expression, without competing for attention – exactly what good design should do.

(all: © Tonu Tunnel)

Perfection through precision.

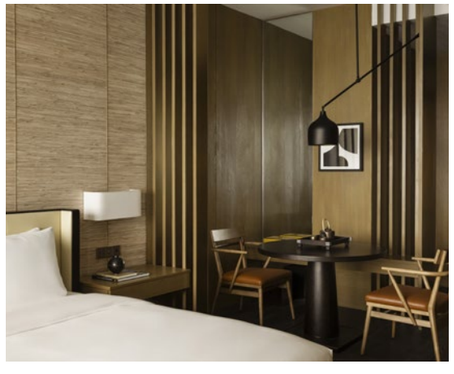
(© Gina Folly)

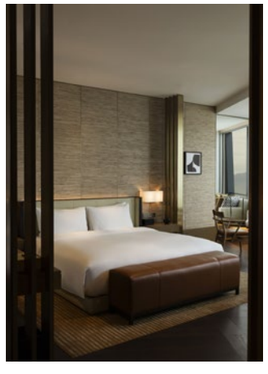
(© Hufton+Crow)

At the AstraZeneca Discovery Centre in Cambridge, every detail was carefully considered to support an environment dedicated to research, innovation and collaboration. We selected the JUNG LS 990 because its timeless design and precise detailing complement the architecture without distracting from it. The aluminium finish integrates seamlessly with the building's restrained material palette, demonstrating how even the smallest elements can contribute to the overall quality of a space. Sixty years after its introduction, the LS 990 remains a benchmark for timeless design and architectural precision.

Tomislav Dushanov, Herzog & de Meuron, Basel, Switzerland

Bespoke hospitality.





(all: © GA)

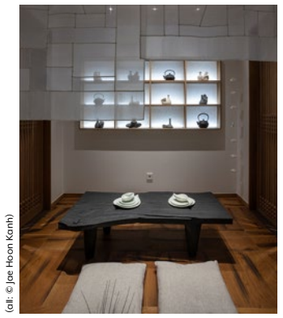
(© GA)

In the Standard King and Park Suite mock-up rooms at the Park Hyatt Kuala Lumpur, GA Design tested the functionality of the JUNG KNX electrical fittings under real-world conditions. Push-button assignments, labelling and the layout of functions were reviewed and adjusted. Only then were the LS 990 electrical fittings and the F 40 and F 50 push-buttons in Champagne Metallic specified for the guest rooms. The switches labelled using the JUNG GRAPHIC TOOL significantly aid wayfinding and make them easier for guests to use.

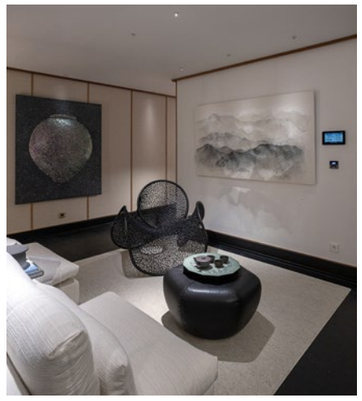
We selected the LS series because of its flexibility, its functionality and the Champagne Metallic finish, which perfectly complements our interior design scheme. My personal favourites are the KNX push-buttons F 40 and F 50. The different button sizes offer plenty of space for custom graphics and labelling – a real advantage in hospitality design. The LS series is flexible and offers designers and planners a wide range of possibilities.

Donal Hewson, GA Design, London, UK

Museum-style presentation.



(alt: © Jae Hoon Kanh)



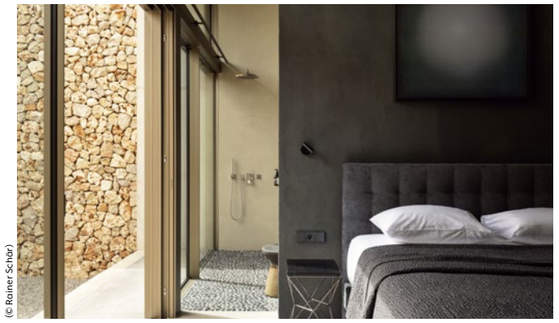
The new JUNG Brand Showroom in Seoul is a striking example of the fusion of design, technology, and cultural identity. Here, German precision meets the emotional power of Korean aesthetics. In addition to serving as an exhibition space for high-quality switch ranges and intelligent building control systems, its public café makes it a cultural destination in its own right. It is this museum-like character that particularly defines the showroom's atmosphere. Iconic product ranges, technical developments and historical milestones of the JUNG brand are showcased in numerous display cases. Visitors can embark on a chronological tour through the company's history, complemented by interactive stations, multimedia content and lovingly designed exhibits. This museum-style presentation lends the space special depth, elevating the showroom far beyond a traditional product exhibition.

The showroom highlights the versatility of the LS ranges through immersive spaces. In the Material Library, LS 990 Les Couleurs® Le Corbusier® switches express Le Corbusier's Architectural Polychromy. The Residence Area demonstrates KNX-based smart living with LS TOUCH and Smart Radio DAB+ in LS 990. The Exhibition Hall features panels showcasing various LS ranges, including LS 990, LS 1912, and JUNG UNIQUE × GRAFT, while the JUNG Museum traces the evolution of JUNG switch design over more than a century.

Kyung Hee Lee, Mamell, Seoul, South Korea

Quiet quality.

Tres Hermanas. This finca in Mallorca was the first new-build project in which I was both the client and the designer. The single-storey house blends into the landscape. In this context, everything had to come together naturally. The light switch is one of those elements that you touch every day without giving it a second thought. This is precisely why it should not be overpowering. The LS 990 series in matt graphite black has, quite naturally, become an integral part of the architecture.



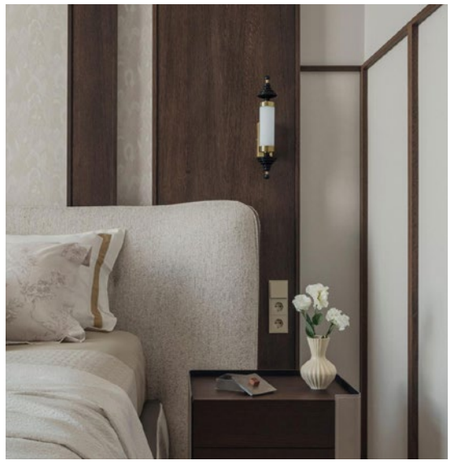
(© Rainer Schär)

(© Rainer Schär)

The LS series is one of the few products that can be used in any room without drawing attention to itself. Yet it immediately catches the eye when you look at it properly. The velvety feel of the matt surfaces and the tranquillity of the form embody understated elegance that could not be more timeless.

Iria Degen, Iria Degen Interiors, Zurich, Switzerland

More than just an afterthought.



(alt: © Roman Yokunin)

One thing I remember from that apartment project was how much attention the client eventually paid to the switches. Initially, they seemed like a minor technical detail, but once the interior was completed, the client noticed how much these small elements contributed to the overall feeling of quality and consistency. It reinforced my belief that great interiors are often defined by details. The design classic LS 990 proves how thoughtful details can elevate an entire interior.

Yelena Yuldasheva, RozArt Design, Astana, Kazakhstan

Why good ideas are never finished

The LS series has been evolving for 60 years. Its evolution follows neither a linear process nor a master plan. What defines it is the continuous dialogue with those working in architecture, design and planning. Encounters, discussions, and new perspectives create the space for ideas that will continue to shape the series in the future. The future of the LS series emerges where people listen, meet, discuss, share knowledge, and think ahead together.

Listen … Understanding new requirements

Every development begins with a question. New requirements from architecture and planning provide impetus for materials, functions, and applications that expand the LS series. JUNG is interested in what drives the industry and explores these issues in the JUNG Talk podcast and through JUNG Architecture Talks with leading figures from the architectural world. This is how visions become ideas, and ideas become reliable product solutions.

1

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Encounter … Creating spaces for exchange

Personal encounters create the foundation for new ideas. The JUNG Founder's Villa as a think tank, showrooms, international brand stores and trade fairs provide spaces for dialogue, inspiration and new perspectives.

3

4

3

1 Podcast JUNG Talk
jung.group/talk

2 Founder's Villa
jung.group/villa

3 JUNG Showrooms
jung.group/showrooms

4 JUNG Trade Fairs
jung.group/fairs

Discuss ...
Expanding horizons

Architecture thrives on diverse attitudes and perspectives. Formats like the JUNG Architecture Talks create opportunities for discussions about architecture, urban development, and societal trends. For two decades, the JUNG Architecture Talks have been opening spaces for exchange, inspiration, and new perspectives. What began in 2006 as an ambitious idea – to offer architects an independent platform for key issues in architectural culture – has evolved into an internationally recognised format that stimulates thought, sparks debate, and connects people from all over the world.

5

(both: © Tim Domaus)

(© Gabriellus Jaunskis)

For many years, I have welcomed architects to the JUNG Architecture Talks – and each one shows me anew how important places for lively exchange are for our industry. This format thrives on the diversity of voices, on mutual learning, and on the openness to thinking beyond boundaries.

Wiebke Becker,
Head of JUNG Pre-marketing

5

The JUNG Architecture Talks have long served as a cultural bridge – from Europe to Asia. Each country gives rise to different questions, perspectives and dynamics. It is precisely this diversity that gives the dialogues their unique energy. They demonstrate how globally architectural culture can be conceived and further developed.

Dijane Slavic,
Architectural Communication JUNG

6

(© Tim Domaus)

7

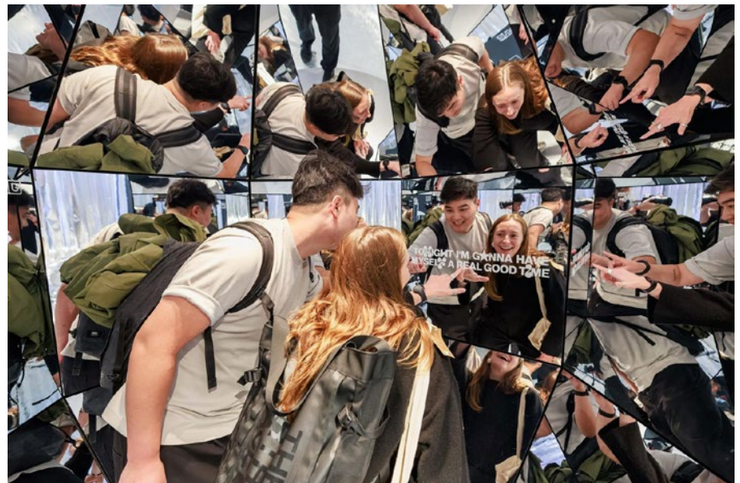
Share ...
Making knowledge visible

Newsletters, references, planning tools, tutorials, and numerous digital offerings make experiences and insights accessible. They connect people, projects, and ideas across locations and generations.

With JUNG loves architecture, architects and interior designers receive bi-weekly updates, each focusing on a current theme, featuring reports on architecture and interior design projects, exciting industry news, and information on upcoming events. JUNG loves architecture is not just a slogan, but a commitment that the company puts into practice every day.

Think ahead ...
The next idea is born today

Young firms, international perspectives, and societal changes pose new questions for architecture and technology. They provide impetus for the further development of the LS series – and shape the requirements of tomorrow. Personal encounters create the foundation for new ideas. Showrooms, the JUNG Villa, and international architectural venues bring people together for discussions, inspiration, and new perspectives.



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5 JUNG Architecture Talks
jung.group/archtalks

6 JUNG loves architecture Newsletter
jung.group/jla

7 Instagram
#junglovesarchitecture

8 JUNG Features
jung.group/archfeatures

What remains?

Sixty years is a long time. Long enough for many things to come and go. What remains has stood the test of time and proven itself time and again. Perhaps that is precisely the essence of enduring design.

(© Mark Cocksedge)

The LS series has been familiar to me for as long as I can remember. Until now, there hasn't really been an alternative. For me, LS takes the agony out of choosing. One less thing I have to worry about.

Jürgen Mayer H., J. MAYER H., Berlin, Germany

(© Sabine Serrad)

Goddard & Knoll recommends the LS 990 range for its unique design and modernity, the LS 1912 range for its subtlety and timelessness, and the LS ZERO range for the way it blends seamlessly into the joinery and fit-out. And, LS more generally, for the functional quality of the mechanisms. For the interior design studio Goddard & Knoll, the LS series represents the future in motion.

Didier Knoll, Goddard & Knoll, Paris, France

For me, the LS series embodies the spirit of "less is more".

Matthieu Lott, L'Atelier d'Archi – Plugin studio, Paris, France

(© Jasmin Schuller)

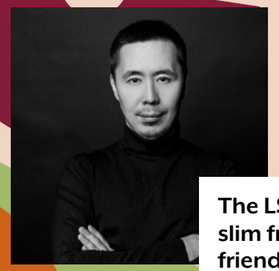
The LS 990 is my favourite in the range, because of its perfect simplicity, which is by no means to be confused with being plain. The LS 990 does what it's meant to do, and nothing else. Its function is immediately apparent to everyone at first glance. Cause and effect are directly linked. The design dispenses with everything superfluous.

Boris Schade-Bünsow, Bauwelt, Berlin, Germany

(© Hu Rong)

The LS series enables materials, light and shadow, and smart technology to coexist perfectly within a unified aesthetic framework, underpinning the fundamental logic of the interior design throughout the project.

Hu Rong, Origin Studio, Designer, China



The LS series is unique thanks to its slim frame, tactile sensations, eco-friendliness and European quality. One customer commented: 'Pressing the keys on these switches is a special pleasure!' In my opinion, the LS series is something that others have been trying to copy for years.

Zhardem Aivar, Asia Design, Aktau, Kazakhstan

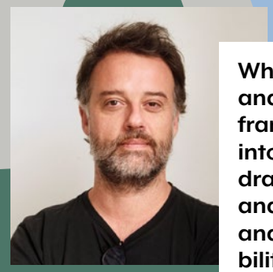
(© Thomas Mayer)

What fascinates me is the three-dimensional character and tactile presence of the LS series. Its geometry is clear enough to stand as an element in its own right, yet the series is flexible enough to integrate into material palettes and spatial compositions designed to create something distinctive. In projects that thrive on the tension between existing fabric and contemporary design, this duality is crucial. The switch is no longer merely a functional element, but becomes a design element in its own right.

Emre Arolat, EAA Emre Arolat Architecture, Istanbul, Turkey

The best design doesn't demand attention. It quietly becomes part of people's everyday lives, and I think that's one of the hardest things to achieve.

María Lillo Felis, Independent Brand Strategist & Storyteller, Valencia, Spain



What defines the LS line is the rigour of its geometry and the timelessness of its design. The pared-back frame gives it a visual restraint that integrates perfectly into any architectural concept, without unnecessarily drawing the eye. Furthermore, the tactile quality and authenticity of the materials (such as real metals and matt finishes) convey a clear perception of durability and value, something essential in the daily use of a space.

What truly sets JUNG apart is this integrated project vision: the brand doesn't just supply switches, it connects directly to the architecture. From the initial design and compatibility phase within the architectural setting through to on-site support and after-sales service, there is a close relationship and technical assistance that gives us complete confidence.

João Vieira, Studio JV, Lisbon, Portugal

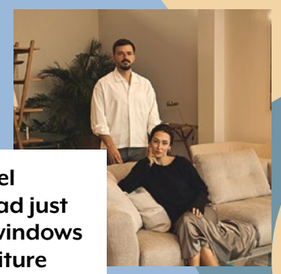
(© A.T. Schäfer)

Mastering the details is one of the greatest challenges in design. Those who master the small things generally succeed with the big things too. Perfectly designed switches are a fine example of what a successful detail can look like.

Dr. Dr. E.h. Dr. h.c. Werner Sobek, Werner Sobek AG, Stuttgart, Germany

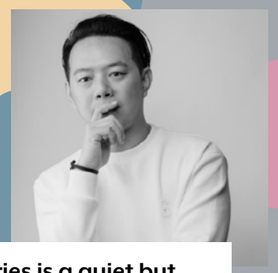
The LS series has a long history, and I appreciate how its design and functionality have evolved naturally over time while maintaining its distinctive identity. This evolution has created a wide range of options, making it easy to choose the right solution for the atmosphere and design concept of each individual space. For me, the LS series is aLwayS.

Kyung Hee Lee, Mamell, Seoul, South Korea



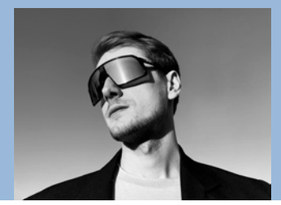
Once, during a missile strike, shrapnel badly damaged a home where we had just completed one of our projects. The windows were gone, the walls ruined, the furniture destroyed – but the JUNG LS switches with a metallic finish looked almost untouched. It felt like a small miracle.

Kateryna Kaminska, Kaminskyi Architectural Workshop, Kyiv, Ukraine



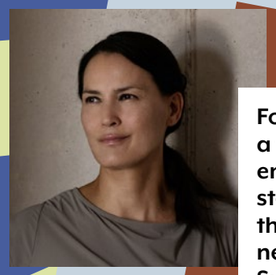
The LS series is a quiet but powerful example of how a simple object can become timeless through precision, restraint and durability.

Ray Chuang, Gather + Design, USA / China



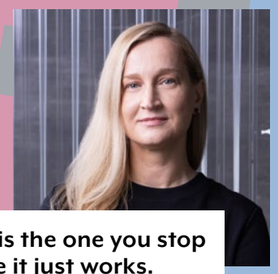
At our studio, we simply love the LS series in Les Couleurs® Le Corbusier®. The key advantage is undoubtedly the carefully curated and extensive colour palette. It enables you to match the switch to the entire interior, creating a truly painterly composition. While many contemporary interiors tend to be monochromatic – and this aesthetic may remain popular for quite some time despite the occasional trend for "dopamine interiors" – colour always finds its way into a space. When it does, we want the switch to become part of that colour dialogue rather than an afterthought. And if designers decide to give each room its own distinctive colour, this collection gives them complete control. You never have to worry about finding the right switch – it's already there.

Dmytro Sivak, Sivak+Partners studio, Kyiv/Odesa, Ukraine



For me, the LS series is, at its core, a technical product that touches me emotionally thanks to its understated elegance. Timeless beauty that does not age and therefore never needs to be replaced. Sustainability in its purest form.

Iria Degen, Iria Degen Interiors, Zurich, Switzerland



The best design is the one you stop noticing because it just works. While a switch shouldn't steal the spotlight, LS definitely deserves a quiet round of applause.

Toma Bačiulytė, NOMO studija, Vilnius, Lithuania

An idea lives on.

This publication was created to mark the 60th anniversary of the LS series. It documents a design philosophy that has brought architecture, technology and culture together for six decades.

Publisher:
Albrecht JUNG GmbH & Co. KG

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ARGE Kommunikation
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www.arge-kommunikation.de

Design:
www.studiopanorama.de

Print:
www.woeste.de

Image credits:
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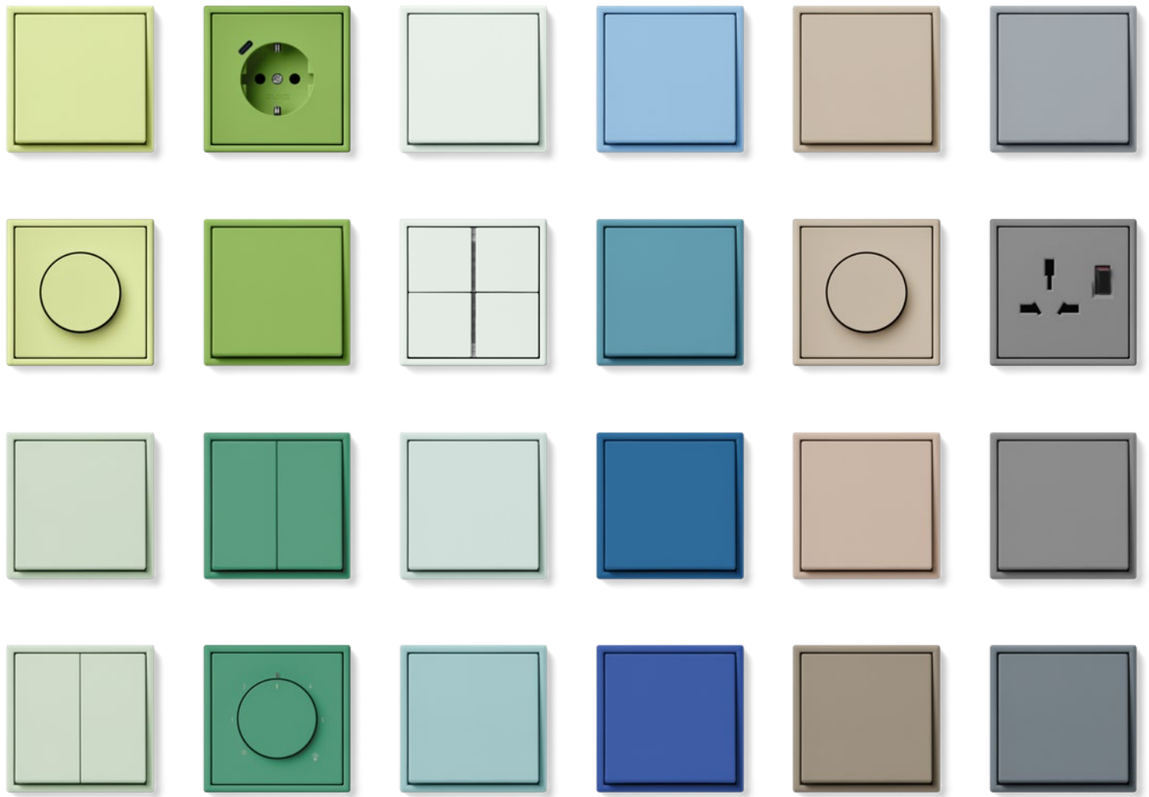
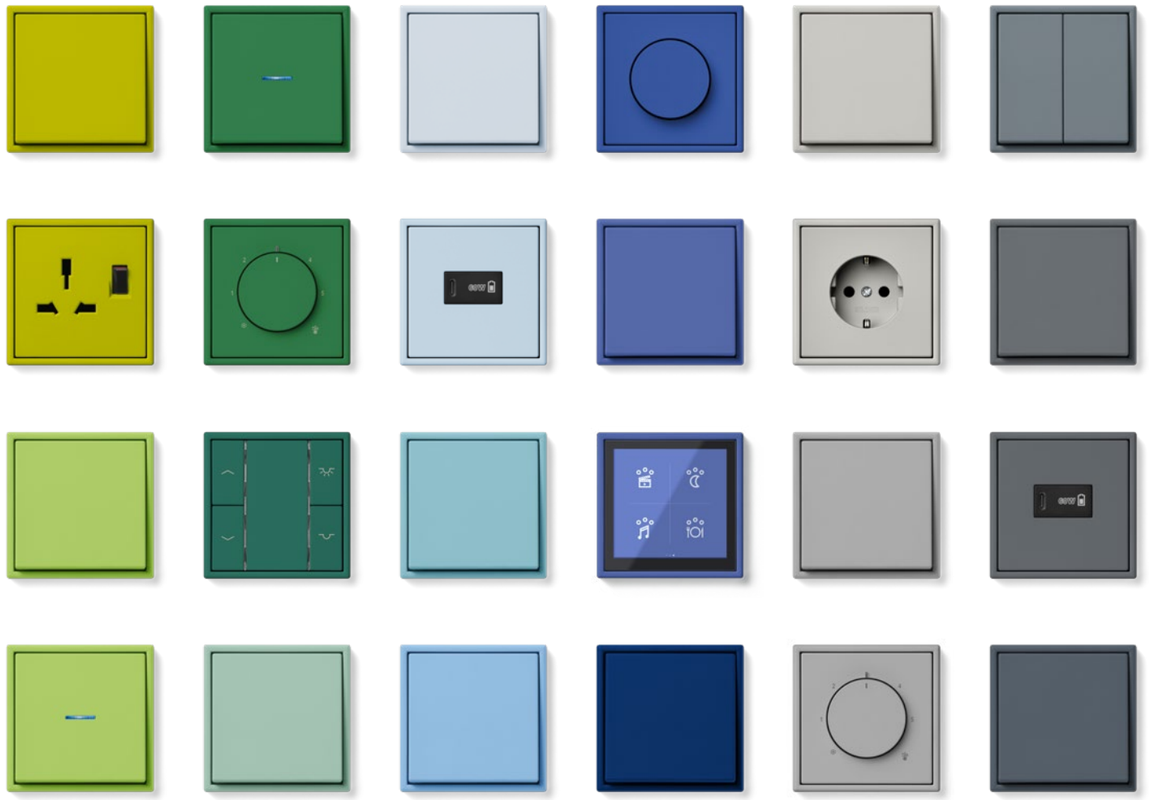
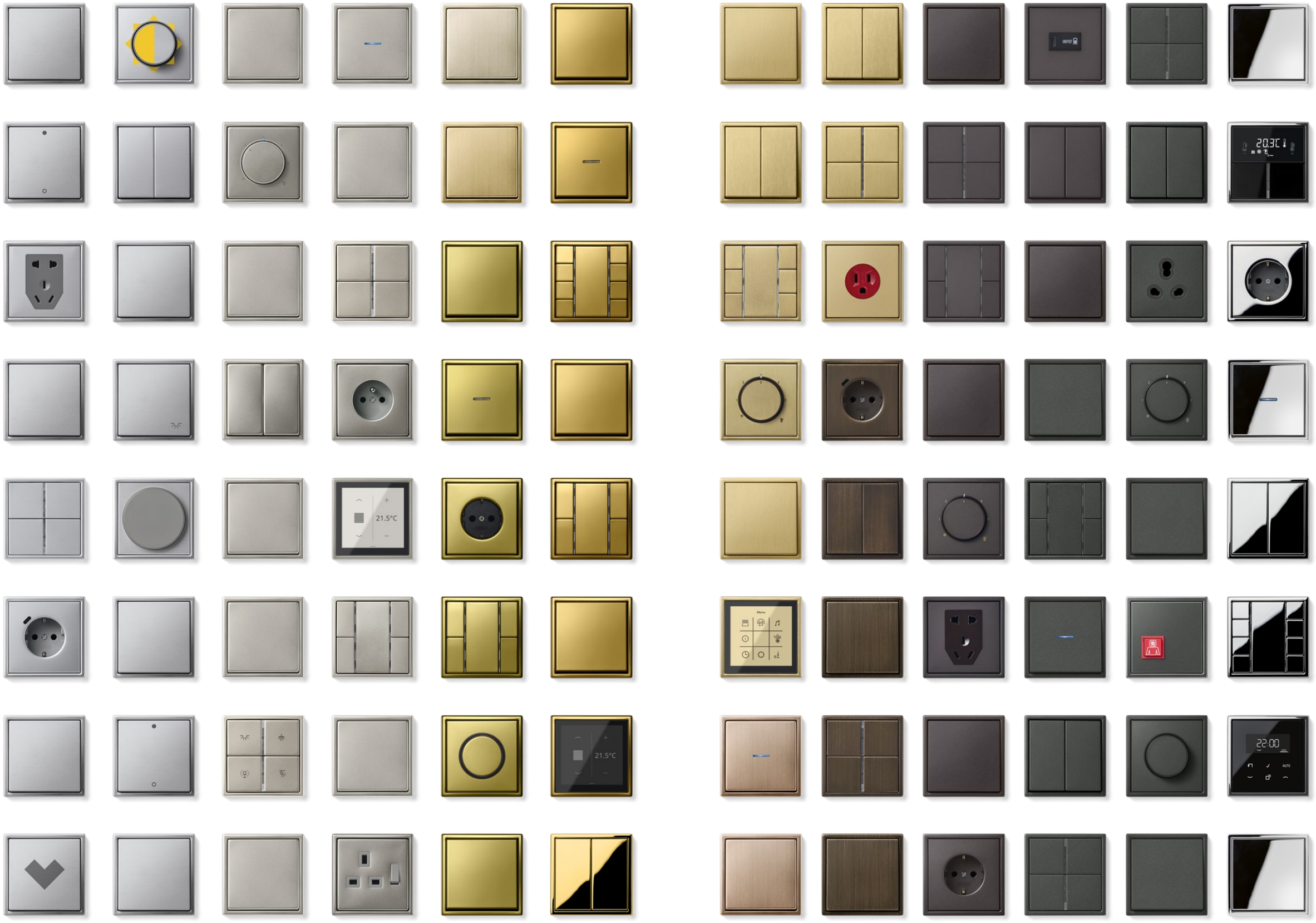
Publication details:
First edition 2026
Version: September 2026

Printed in Germany
Printed on FSC®-certified paper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