

Press Release

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JUNG loves ...“Exhibition of Things”

An Installation by JUNG

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Cavallerispaziodanza

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jung-group.com

JUNG loves ... “Exhibition of Things”

A conversation with Andrea Weitz and Jens Wendland, raumkontor Innenarchitektur,
and Dijane Slavic, JUNG

The visit to Milan was a fixed date in our calendars. After a 1.5-year break, we're looking forward to a new start in September. What makes the Salone different?

Dijane Slavic: The annual meeting in Milan is the perfect platform for the international design scene. Nowhere else in Europe do so many design enthusiasts come together. It's a melting pot where you can find inspiration for colours, surfaces and materials and pick up ideas for your own work. But it's also a place for exchange and networking, where we can nurture our passion for design, architecture and interior design and the personalities behind them. The analogue installation by JUNG enables a place of encounter and is intended to encourage people to (re)conquer Milan as a place of longing.

raumkontor: We see ourselves as part of an international scene, and Milan is certainly a hotspot of creative innovation internationally, with a very playful, uninhibited nature. What's special about Milan is the sensuality of its exhibitions. They give ideas a light, free form that allows them to soar into the sky.

We plan to soak up inspiration there like a sponge. The pandemic period was depressing in many ways, but it also mobilised forces – in us and certainly in other designers. We're therefore curious to see whether there will be a noticeable spirit of renewal – and especially in which direction new approaches will develop.

A space as an event. Visitors already experienced this in 2019 with the JUNG Chromatic installation. What conceptual approach and design implementation lie behind "JUNG loves ..." in 2021?

Dijane Slavic: "JUNG loves ..." is much more than a catchy slogan. It is rather a commitment, because it expresses our zeal for architecture, our passion and curiosity in the positive sense of design, but also towards the designers. Whether designers, architects or interior decorators, the burning desire of all them all is to give the best possible solution a lot of space. To promote this exchange, we seek permanent dialogue with formats in the communication of and for architects. These formats include, for example, the JUNG Architecture Talks podcast series, the JUNG Lectures, webinars and our reference projects, as well as analogue events and cooperations – nationally and internationally. Giving expression to this attitude is what the installation JUNG loves ... stands for. An event in which everyone finds themselves in their own way and is touched.

raumkontor: Everything will be different this year – and yet we remain true to ourselves. Our concepts emerge from an attitude, certain working strategies and from an inkling of how an installation becomes a real event. In other words, from a special interweaving of personality, process and imagination. "JUNG loves ..." refers to the current JUNG campaign of the same name. The installation, however, opens up the space for much more expansive fields of association that revolve around the concept of "love." Our heart fortunately beats for many Things, longs for the far away, dances full of desire and is fragile at the same time – and the new installation finds atmospherically dense images for this inexpressible feeling.

Naturally, during this year's events at Fuorisalone 2021 in the context of the pandemic, our key concern is how to create intensity and the feeling of being touched without actually touching or getting too close. This is a special kind of challenge for all of us.

Due to Covid19, we take the environment in which visitors view the installation very seriously, and are extremely mindful of their safety. At the same time we enable them to experience the substantially different quality of real contact with spaces and people. The subtleties and special moods in a conversation, but also in a scenographically designed set, can only be transported digitally in a dull and flattened way. Our own experience and that of many of our friends in the architecture and design scene is that we need contact with real life as urgently as fish need water.

raumkontor is an expert when it comes to playing with the immaterial and material qualities of materials, surfaces, elements and atmospheres. What means do you work with in the JUNG installation?

raumkontor: We love to sample effects. A good effect comes from the coexistence of different aspects. The space becomes dynamic, there's colour, sound and movement. Irritating objects irritate the synapses, and text fragments take us to other times. All of this together means that we return to everyday life in some way changed.

Who takes the final decision – the head or the gut? Is it rational or intuitive?

raumkontor: A "gut feeling" is essential for survival – we would be incapable of action if every reaction was preceded by a long evaluation chain. Our gut instinct leads to a successful solution when deployed in an area with a lot of training. In this respect, what we call gut feeling is the

compression of years of experience. It's the same in jazz improvisation, natural sciences – and, of course, design. Interpreted in this way, we're happy to have sound intuition and enjoy being people who rely on their gut feelings.

The installation reflects the whole spectrum – from bold colours to strict monochrome. How did this come about?

Dijane Slavic: JUNG stands precisely for this realm of possibilities. On the one hand, the colour explosion in the form of red tones from the "Polychromie Architecturale" colour system. 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 matte and tactile surface. Due to the finishing, the light is absorbed. Black appears even blacker, and white appears velvety soft. This is how purism can be used to make special statements.

How does JUNG "occupy" the space? What is the symbiosis of this artificial implementation with JUNG products and solutions?

Dijane Slavic: JUNG loves ... shows the whole spectrum of effects that colour and reduction can have. Timelessness, but not boredom. Modern without being fashionable. Aesthetics that are functional in their handling. The combination of a clear form with the sensuality of the material creates a coherent whole.

The experience takes place on different levels. Carefully selected accessories and elements combine in an abstract sculpture, subsuming themselves as the essence in a heart. Everyone finds themselves in it in their own way and is touched. The familiar mixes with discoveries and inspirations, and different generations connect between yesterday, today and tomorrow. Within the homogeneous colour scheme, elements recede or create highlights. The analogue character of the products becomes the counterpart to the digital world. The JUNG slogan "Made to touch" takes on a new meaning.

JUNG lives from the perfection of its products. It's therefore a good combination to let technology take a back seat while showing that design is not an end in itself, but instead allows us to shape the world. That's what's so exciting about this installation.

Which product characteristics are highlighted by the installation?

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 builders can then choose. We at JUNG, however, pursue a holistic product strategy that combines design, functionality and hidden technology. While possibly sounding a bit simplistic, that is essentially the idea behind architecture: firmitas (durability) + utilitas (utility) + venusta (grace, sensuality, spiritual content), to use Vitruvius' oft-quoted definition. If one of these three aspects is missing, the process is construction rather than 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 a creative design approach.

raumkontor designs many exhibition stands and temporary architectures for companies. What fascinates you about the task of representing a brand in a particular space?

raumkontor: Free artistic thinking, unconventional new interpretations, a desire to playfully deal with the known and familiar – all this forms the backbone of good design and innovative interior design. Technical perfection and future-oriented innovations are the indispensable basis of a product. But what people fundamentally want is to surround themselves with Things that are the answer to their dreams and desires. Finding such answers is our job as designers.

We firmly believe that every analogue project must have a media layer that multiplies itself on social media. Communication has special and irreplaceable qualities in 1:1 contact – but at the same time, the commitment required for it must pay off online. Knowledge of it leads to a different visual language, to a condensation and intensification of spatial effects. We are pleased that this strategy has already brought our projects many millions of clicks on the net – without them being high-budget mega-events. We value the quality of projects that create a broad "we".

Our customers see that this works – and that gives them the confidence to grant us creative freedom. JUNG provides the stage for us to turn product presentations into unforgettable spatial artistic events.

raumkontor interior design

raumkontor is a transdisciplinary team of interior designers, architects, scenographers and media designers, founded in 1993 by Andrea Weitz and Jens Wendland. Due to the team's broad skillset, the project spectrum is diverse. For each project, the office develops independent design solutions tailored to the client and project situation. Holistic spatial concepts, clear and distinctive guiding principles and innovative functional structures ensure long-term and sustainable project quality. One focus of raumkontor's work is the planning of exhibition stands and the development of scenographic concepts. The office is known for its idiosyncratic designs, which have received several awards (Finest Interior Award, Famab Award, DDC, Iconic Award, German Design Award). The trade fair and exhibition scenarios developed by raumkontor tell vivid stories and have memorable and inspiring designs, with the passion of the designers and their unbridled desire for the unexpected always able to be felt.

raumkontor stands for the other in rooms and Things, and for the fundamental deviation that creates character. This is also reflected in the office's leitmotif: We're designers. We make Things different.
raumkontor.com

JUNG – progress as tradition

JUNG is a premium supplier of modern building technology. Switches, sockets, dimmers, observers and systems for controlling functions in private homes and commercial buildings are part of the portfolio of this medium-sized, traditional company. Founded in 1912, the former drive technology company still drives forward the development of switch and control products today. JUNG develops and manufactures products with timeless designs as well as pioneering and future-oriented solutions. JUNG's switch designs and applications can be adapted to individual requirements. They are manufactured at two sites in Schalksmühle and Lünen. For this, the company was awarded the "Made in Germany" certificate from TÜV Nord. Firmly rooted in the region and a reliable employer for many decades, customers all over the world today similarly rely on JUNG's consistently high quality. At the same time, JUNG is aware of its high responsibility when it comes to sustainable and energy-efficient production. The team spirit of the more than 1,400 employees in the 19 subsidiaries and 70 agencies in Europe, North America, the Middle East and Asia contributed significantly to this.
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