



OCES

25

This year's CES has been and gone and there were a number of products that were awarded accolades during the event. Let's take a look at some of the them.

If you've ever found yourself squinting at a timeline, zooming endlessly into pixels, or wishing your monitor could just keep up with your brain, LG has some very good news. Meet the UltraFine evo 6K, a new kind of display that doesn't just raise the bar for creative monitors—it casually moves it to another floor and CES noticed awarding the monitor as a 2026 Honouree.

This is the world's first 6K monitor with Thunderbolt™ 5 connectivity, and yes, that's as fast and serious as it sounds. Designed for video editors, designers, and creators who juggle massive files and tight deadlines, the UltraFine evo 6K is built to make demanding workflows feel smoother, cleaner, and frankly more enjoyable. It's already turning heads, too, earning both a CES 2025 Innovation Award and an iF Design Award before it's even hit desks.

At 32 inches, the UltraFine evo 6K delivers a jaw-dropping 6,144 x 3,456 resolution with a pixel density of 224 PPI. Translation: text is razor sharp, details are precise, and the screen feels more like looking through glass than at it. Colour accuracy is where things really shine. Factory-calibrated for macOS, the display covers 98 percent of DCI-P3 and 99.5 percent of Adobe RGB, making it equally at home editing cinematic video, retouching photos, or prepping files for print. With VESA DisplayHDR™ 600 certification, brightness and

colour consistency stay rock-solid, even during long editing sessions. A dedicated Studio Mode for Mac users is also on the way, adding even more fine-tuned control.

Then there's the sheer scale. A single 6K UltraFine evo delivers 2.56 times the pixels of a standard 4K monitor. Set up two via Thunderbolt daisy-chaining, and you're suddenly working with nearly five times the screen real estate of a single 4K display. For multitaskers and timeline-heavy editors, it's a game changer.

The UltraFine evo 6K doubles as a powerful workstation hub, with built-in KVM switching and seamless support for both Mac and Windows systems. Thunderbolt™ 5 unlocks up to 120Gbps of unidirectional bandwidth—three times faster than Thunderbolt 4—making real-time 4K rendering, 8K RAW transfers, and AI-powered workflows feel effortless.

Wrapped in a sleek, virtually borderless design with ergonomic tilt and pivot controls, this is a monitor that looks as good as it performs. Fewer cables, cleaner desks, faster workflows. In short, LG's UltraFine evo 6K isn't just future-proof—it's future-forward, and it's ready for whatever creators throw at it next.

The 32U990A is not without a few issues though. There's a lack of cable management, and it's only 60Hz. This is fine for content creation, but does feel like a bit of a letdown in 2026 for a top tier monitor.

The LG 32U990A is available to reserve now starting at £1,799.00/AU\$3,399.00.



LG TV 26



If LG's rivalry with Samsung were a long-running TV series, the 2026 season would be the one where the budget visibly increases and the writers stop holding back. LG has unveiled its latest TV lineup, and it's a confident, occasionally showy statement that makes one thing very clear: the company intends to dominate the premium TV conversation from every possible angle.

At the centre of it all is the OLED evo G6, a flagship that feels less like an incremental update and more like LG flexing its engineering muscles. It's brighter than last year's G5, runs on a more powerful chipset, and significantly reduces screen reflectivity, a long-standing Achilles' heel for OLEDs in bright rooms. Perhaps most notably, it's the first TV in the world to support 120Hz cloud gaming, paired with ultra-low latency Bluetooth controller connectivity.

The brightness gains come courtesy of an all-new Primary RGB Tandem 2.0 panel, an evolution of the panel technology that debuted last year. LG has layered in a new enhancement called Hyper Radiant Colour, which spreads those brightness improvements across colour volume and contrast rather than simply pushing peak luminance. On top of that, Brightness Booster Ultra delivers a further 20 percent increase over the G5, while Reflection Free Premium technology reduces screen reflectance to under 0.5 percent. The result is an OLED that finally looks unbothered by sunlight, maintaining deep

blacks and rich colour whether you're watching in a darkened home theatre or a sun-soaked living room. Ambient Filmmaker Mode adds another layer of intelligence, using a built-in sensor to subtly adapt the picture based on the room's lighting conditions.

Gaming is where the G6 really goes for the jugular. Native support for 4K at 165Hz sits alongside Nvidia G-Sync and FreeSync Premium Pro, while a new Motion Booster mode pushes refresh rates to a frankly absurd 330Hz at 1080p. Cloud gaming fans aren't left out either, with 120Hz gameplay at 4K via GeForce Now. It's the kind of spec sheet that feels designed to future-proof bragging rights as much as actual performance.

Hanging alongside the G6, quite literally, is the new W6 Wallpaper TV. At just 9.9 millimetres thick, it's designed to sit flush against the wall like a framed print, aided by LG's Zero Connect box for wireless connectivity. In ambient mode, it fades seamlessly into the background, displaying artwork instead of a black rectangle. Under the hood, though, it's essentially the same beast as the G6, delivering identical brightness, processing, and 165Hz gaming support in a body that looks more like interior décor than consumer electronics.

LG has also shaken up its popular C-series, splitting it into two distinct models. The standard C6 covers the familiar mid-size range, while the new C6H goes big, available only in 77-inch and 83-inch sizes. The appeal of the C6H is brightness,

thanks to the Primary RGB Tandem OLED panel borrowed from last year's G5, while all C6 models benefit from the Alpha 11 AI Processor Gen 3. That processor powers smarter picture processing, AI Super Upscaling, genre-aware motion handling designed to tame judder in sports and action films, and a revamped AI Hub within webOS. Features like AI Search and AI Concierge now live there, drawing on services such as Microsoft Copilot and Gemini to make the TV feel more like a digital assistant than a passive screen.

AI Sound Pro makes its way from last year's G5 to the new lineup, delivering a virtual 11.1.2-channel mix, although DTS support remains absent. LG also briefly mentioned an entry-level B6 OLED, though details are still thin, while teasing a broader strategy that goes well beyond OLED. Alongside its first RGB LED TV, LG is preparing a new wave of Mini-LED QNED models, scaling all the way up to an eye-watering 115 inches and powered by the Alpha 8 AI Processor Gen 3.

Rounding things out is a new Gallery TV designed to take on Samsung's The Frame, paired with a Gallery+ subscription offering access to thousands of artworks and even AI-generated pieces created via natural language prompts. Taken together, LG's 2026 lineup feels less like a product refresh and more like a statement of intent. Whether you're a gamer, a cinephile, or someone who wants their TV to double as wall art, LG is making a very persuasive case that it has something built just for you.



Humanoid robots have been teased for years, usually as flashy demos that feel more sci-fi than shop floor. Hexagon wants to flip that script. At its Hexagon LIVE Global event in Stockholm, the company introduced AEON, a humanoid robot designed not to impress with theatrics, but to get real work done in industries struggling with labour shortages and growing operational complexity.

Hexagon has built its reputation on measurement technology, sensors, and spatial intelligence, and AEON is essentially that expertise brought to life in humanoid form. Instead of reinventing itself as a robotics startup, Hexagon is extending decades of industrial know-how into a machine meant to navigate factories, warehouses, and industrial sites with purpose and precision.

What makes AEON compelling is its awareness. Using a rich mix of multimodal sensors and AI-driven mission control, the robot continuously interprets its environment and adapts to changing conditions. It's designed to handle tasks like machine tending, part inspection, manipulation, reality capture for digital twins, and operator support without constant human oversight. This isn't a robot locked into a single repetitive task, but a versatile system built to move between roles as needed.

Hexagon chairman Ola Rollén positioned AEON as the natural outcome of more than a decade of robotics development across the company. From his perspective, Hexagon is uniquely placed to lead industrial humanoid robotics, especially as

demographic shifts make skilled labour harder to find. AEON, he says, is about helping customers maintain productivity and competitiveness in the face of those changes, rather than replacing human workers outright.

AEON combines agile locomotion with high-accuracy manipulation, allowing it to move efficiently while performing tasks that demand precision. Even its power system is geared toward real-world operations, using a battery-swapping mechanism so the robot doesn't have to pause for lengthy recharging sessions. The focus is on uptime, flexibility, and usefulness over long shifts.

Hexagon is already moving beyond the launch stage. Over the next six months, AEON will be piloted in production environments with partners Schaeffler and Pilatus. Their factories will test the humanoid across use cases like manipulation, machine tending, inspection, and digital reality capture.

Behind the scenes, AEON is supported by a heavyweight tech stack. NVIDIA provides accelerated computing, simulation, and AI platforms, Microsoft Azure enables scalable development and training, and maxon's next-generation actuators power AEON's distinctive movement across varied environments.

Taken together, AEON feels less like a moonshot and more like a calculated industrial step forward. Hexagon isn't chasing novelty—it's building a humanoid designed to quietly show up, understand its surroundings, and help industry keep moving when people are increasingly hard to find.

AEROFIT

If you've ever gone for a run with open-ear earbuds and thought, wow, this is great until a bus roars by, Anker would like a word. At CES 2026, the company showed up with a bold idea: what if open-ear earbuds could magically turn into noise-canceling ones when you actually want them to? Enter the Soundcore AeroFit 2 Pro, Anker's first open-ear earbuds that dare to take on active noise cancellation.

At first glance, the AeroFit 2 Pro looks familiar. It sticks with Soundcore's signature adjustable ear-hook design from the AeroFit and AeroFit 2, the kind runners and walkers love because it stays put without jamming anything deep into your ear canal. But this time, Anker added a clever twist. The ear hooks now have five levels of adjustment, and those extra notches aren't just about comfort—they're the entire trick. With a quick tweak, the earbuds shift from a classic open-ear fit to something closer to a half-in-ear seal. Levels one and two keep things airy and awareness-friendly. Dial it up to levels four or five, and suddenly you're in active noise cancellation territory.

That physical adjustment is only half the story. Inside, Anker says the AeroFit 2 Pro is constantly working overtime, with an ANC algorithm checking and rechecking the sound environment up to 380,000 times per second. Six sensors listen to the world around you, adapting on the fly so calls stay clear and music doesn't get swallowed by traffic or chatter. The company is also promising

richer sound this time around, thanks to custom diaphragms designed to push deeper bass and cleaner highs than you'd expect from earbuds that still technically count as open-ear.

And because it's 2026, spatial audio had to make an appearance. The AeroFit 2 Pro supports 360-degree spatial audio with dynamic head tracking, meaning the soundstage shifts as you move your head, trying to recreate that "live performance happening right around you" feeling—whether you're jogging, working, or zoning out on a plane.

Then there's the AI angle. Through the companion app, the earbuds tap into Anker's AI assistant, which the company says can help with everything from fitness and productivity to travel and study. It even promises real-time translation for 100 languages, with claimed 97 percent accuracy and ultra-low latency, plus a dash of "emotional companionship" for good measure. Whether that's a must-have or just a nice bonus will probably depend on how much you like talking to your earbuds.

The big question, of course, is whether this hybrid approach actually delivers the best of both worlds. Open-ear comfort with situational awareness when you want it, and real noise cancellation when you don't, sounds almost too good to be true. But if Anker can pull it off, the AeroFit 2 Pro might be the rare pair of earbuds that feels just as at home on a morning run as it does on a noisy commute.



GAMING TELLY



If you've ever thought most gaming TVs feel like they're built for couches first and desks second, Samsung is very clearly aiming straight at your setup. The new OLED S95H isn't trying to be everything to everyone—it's laser-focused on one thing: giving serious gamers the most uncompromising 48-inch OLED experience you can buy.

Samsung is calling the S95H the world's most advanced 48-inch OLED for gaming, and for once, that doesn't feel like empty bravado. This is the brightest 48-inch OLED ever made, delivering an HDR experience that's designed to pop hard without washing out detail. Bright highlights stay intense, dark scenes stay clean, and thanks to Samsung's category-first Glare Free technology, reflections don't get a chance to ruin the moment. Whether you're gaming under studio lights or next to a window, the screen stays locked on the action instead of acting like a mirror.

Motion is where the S95H really flexes. With a class-leading 165Hz variable refresh rate, this TV is built for ultra-smooth, ultra-responsive gameplay. Fast camera pans, twitch reactions, and high-frame-rate PC gaming all feel effortlessly fluid, with virtually no lag standing between you and what's happening on screen. It's the kind of performance that doesn't just look good—it gives you a genuine edge when milliseconds matter. Samsung also leans hard into AI, and here

it actually makes sense. The S95H is packed with gaming-specific AI enhancements that automatically optimize picture and performance settings in real time. Instead of constantly tweaking menus, the TV adapts to what you're playing and how you're playing it, even offering genre-specific advantages that fine-tune visuals for everything from fast-paced shooters to cinematic single-player games. The goal is simple: maximum performance, zero friction.

Designed with desktop gamers in mind, the 48-inch S95H sports Samsung's ultra-sleek LaserSlim design, making it surprisingly elegant for a display this powerful. It doesn't dominate your space—it elevates it. And audio hasn't been treated as an afterthought either. This is the first 48-inch OLED to feature two built-in top speakers, delivering Dolby Atmos with Object Tracking Sound. The result is immersive, spatial audio that follows the action on screen, pulling you deeper into the game without the immediate need for external speakers.

Taken as a whole, the S95H feels less like a TV and more like a purpose-built gaming weapon. Blindingly bright OLED visuals, elite refresh rates, smart AI tuning, and immersive audio all wrapped into a size that makes perfect sense for competitive play. If your battlestation demands the best—and you want every possible advantage—Samsung's S95H looks ready to deliver.

115-INCH

Unveiled towards the end of 2025, Samsung's 115MR96=5F picked up an honouree award

at CES. On one hand, RGB Mini—or Micro, feels like the industry's next genuine step forward. On the other, TV sizes have ballooned at a pace that would've sounded absurd not too long ago. The 100-inch ceiling that once felt extravagant has been shattered, replaced by a new class of 115-inch behemoths that now sit at the bleeding edge of the market.

Samsung is firmly in that camp. At its IFA press conference, the company officially unveiled its 115-inch Micro RGB TV, and ahead of the show. The name might raise eyebrows, but this isn't Micro LED in the ultra-premium, wall-sized sense. Instead, Samsung's Micro RGB branding refers to the same emerging RGB Mini LED technology we've recently seen from Sony, TCL, and Hisense—ditch the quantum dot layer, introduce individual red, green, and blue LEDs in the backlight, and dramatically increase precision.

In practice, the results are impressive. Bright scenes pop effortlessly, and while Samsung are not quoting peak brightness figures, the consensus is that this panel tech is capable of pushing towards 4,000 nits. Thres reported to be a near-total absence of blooming, an area where Mini LED—Samsung's own sets included—

historically struggle. Pale faces against dark backgrounds remained clean and well-defined, with little to no haloing in sight.

Motion handling is also better than expected for a display this size. It's not flawless, and Samsung openly acknowledge as much, but fast-moving objects remain stable and smooth enough to avoid distraction. Credit here likely goes to Samsung's increasingly aggressive AI processing push.

Colour is perhaps a little too bold. Vivid sequences can look very striking, but scenes featuring foliage and reds appearing can almost appear unnaturally intense. In demos, Samsung confirmed the TV was running out-of-the-box settings, and a more restrained picture mode would likely address this.

Then there's the size. At 115 inches, this TV exists firmly in aspirational territory. It's impractical for most homes and inaccessible for most budgets, and that's arguably the biggest frustration surrounding this new technology. Still, every major display breakthrough starts at the extremes. Samsung has hinted that smaller models could arrive as soon as next year, and if that happens, Micro RGB could quickly become one of the most exciting developments the TV world has seen in years.

The MRE115MR95F is available to order now starting at £24,999.00/AUS\$41,995.00.



MONO



For years, the only company outside of Leica that's built a dedicated monochrome digital camera was Ricoh Pentax, but the Pentax K-3 III Monochrome never really made much market impact. Now Ricoh is taking another swing, this time with the GR IV Monochrome, and this may be the model that makes the impact they are seeking as the GR line of cameras has quite the cult following. The catch though is the price, which we will get onto later.

The GR IV Monochrome looks almost identical to the standard GR IV, save for the lack of white lettering and the missing colour filter array over the sensor. It's 2mm thinner than the GR III, which sounds trivial until you slide it into a pocket and realize it actually matters. Ricoh also brought back the GR II-style button layout which GR users always preferred. Twin command dials with push-in buttons, a vertical plus/minus bar for exposure, and a locking mode dial all make the camera feel purposeful and refined. Everything sits flush, nothing snags, and the whole design clearly prioritizes carryability.

At just over nine ounces, the GR IV Monochrome is genuinely pocketable, with a grip that's comfortable enough for one-handed shooting. As always, there's no EVF—there simply isn't room—but the rear LCD works well, and an optional optical finder is available if you want one. With a fixed 28mm full-frame equivalent lens, that setup actually makes a lot of sense. It's a focal length that feels right at home on a camera

like this. Ricoh has quietly improved a lot of the details. Dust sealing around the lens barrel has been updated, battery life is up to around 250 shots, and there's a generous 53GB of internal memory. The revised 18.3mm f/2.8 lens is sharper across the frame, with noticeably better corners and strong close-up performance. Image stabilization is now rated at six stops, and the entire camera just feels quicker and more responsive than previous GR models.

But all of that already exists on the standard GR IV. The real story here is the new 26-megapixel monochrome sensor. Without a color filter array, image quality gets a real bump—less noise, better high ISO performance, and cleaner fine detail. Even in limited testing, the difference over black-and-white profiles on the standard GR IV is obvious. Ricoh sweetens the deal with six new monochrome profiles and customizable options, all recorded as easy-to-edit DNG files.

Built-in is a physical red filter. It cuts about two stops of light and delivers beautifully dramatic skies and tonal separation, very much like shooting black-and-white film. The built-in ND filter is gone, but the electronic shutter now reaches 1/16000 second, and filter adapters are available if needed.

The problem is the increased £1,599.00/AUS\$2999.00 price tag—which is more than more than the standard GR IV. It's not Leica money, but it could be enough to hold back some buyers.