

PHILIPS

Design



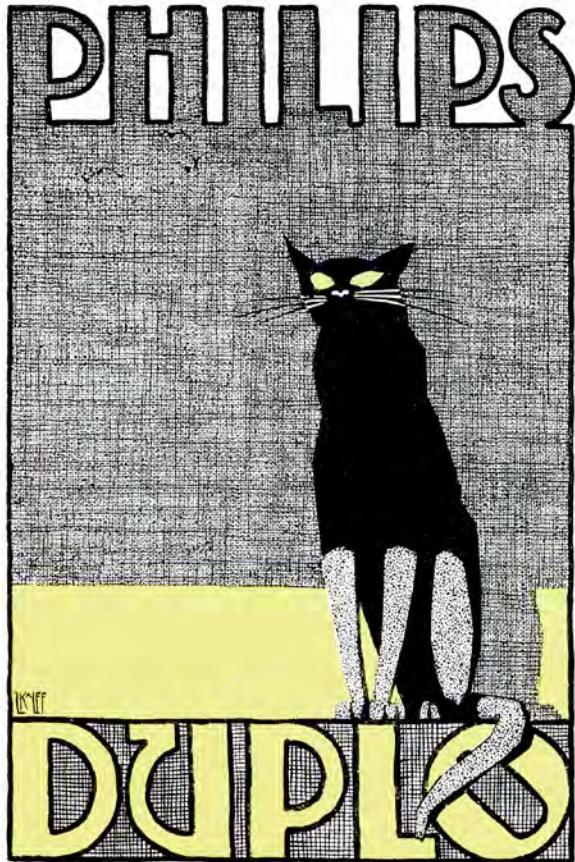
Celebrating **90 years**
of design at Philips

“Design is
the art of
making
technology
usable”

Knut Yran
(Head of Design 1966-1980)



In 2015, Philips is celebrating 90 years of design at the company. Designers at Philips have touched the lives of many people – through their thoughtful design of light bulbs, radios, televisions and CDs, X-ray equipment and MRI scanners, to coffee makers and shavers. With a rich history of innovating to improve people's lives, today Philips Design is making a bigger and bolder impact than ever before on both the company and on the world.



Louis Kalff's first advertisement for Philips,
for Duplo car lights, 1925

Since its inception in 1925 under Louis Kalff, design at Philips has evolved into a key partner for strategic change within the business. Understanding people's needs is central to design work. Today, under the leadership of Chief Design Officer Sean Carney, the design team is driving the company towards the future, helping Philips to shift from being product-led to experience-led with show-stopping systems like connected lighting and smart home healthcare devices.

Design at Philips today

Philips has a team of nearly 500 designers – one of the largest, most diverse of its kind in the world. The team represents 35 nationalities, located in 16 design studios around the world – from the base in the Netherlands, to Asia and the US. The design studios specialize in different areas of the Philips portfolio, and the center for Design Research and Innovation is housed in the studio in Eindhoven.

The design team includes a wide range of design competencies, such as product design, interaction design, data visualization, service design and communication design, as well as experts in designing specifically for

a healthcare, lighting or consumer context. The multi-disciplinary approach means that other disciplines are brought into the design process to understand the many different issues that influence how a new product or solution will look and behave, such as sociologists, trend analysts and psychologists. Designers at Philips aim to differentiate products, services and solutions and make them truly meaningful to the people who buy or use them, to not only drive brand preference and sales, but to help improve and enrich people's lives.

Philips is now designing for a rapidly changing world, one in which a growing, urbanizing and aging population is driving the need to find solutions for national healthcare and lighting systems. The future will be one of interconnected experiences, moving beyond creating single connected products to thinking in terms of billions of interconnected devices and systems that all talk to one another within eco-systems. Design is currently shifting paradigms and developing new ways of working, such as rapid co-creation with customers and businesses, hackathons, and the creative hubs around the globe, to respond in an agile and focused way.



PHILIPS

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Philips & Co



The Philips brand

The distinctive Philips shield emblem and the Philips wordmark went through many variations during the early Philips years, but the core aspects are clear. The shield emblem, with its stars and waves in a circle stretches back more than eighty years, with the stars said to represent lights and the waves sound transmission, a reference to light bulbs and radios, the company's most recognized products at the time. The consistent use of the two within a circle was common in the early 1930s, and was registered as a trademark in the Netherlands in 1934. But the design was problematic in some other countries, for example, it was too similar to the trademark of ICI.

As a result the circle was combined with the company's name within a shield, and the now world-famous shield emblem first appeared in 1938 and was registered in 1948. The shield has gone through several minor alterations through the years, and underwent a more significant redesign in 2013. It now has fewer, softer waves, the top has a slight curve and the solid shape makes a stronger impact, especially in digital environments ([see the video about the redesign](#)).



“Light isn’t
a technical
matter, it’s a
physical one”

Louis Kalff



*Louis Kalff
(1925-1960)*

How it all began

For Philips, it all started back in 1925 when the young architect Louis Kalff joined the company. He had written a letter to Anton Philips, President of Philips, to tell him what he thought of the company's advertising and how it could be improved. Just a few days later he was called into the head office to be offered a job. He was initially placed in charge of the Advertising Section, with the task of bringing all Philips publicity material together and modernizing it by standardizing the Philips colors. Kalff introduced the first official wordmark that became the model for the standardized and protected Philips wordmark, as it still appears today.

When Philips made its first radios, Kalff helped define the choice of form, color and material. In subsequent years, others who had studied architecture, interior design or graphics were also recruited to design products. Kalff was soon involved in more exhibition and interior design for Philips presentations at trade fairs, where he first became involved in exploring the uses and possibilities for lighting in exhibitions, shops and interiors.

Louis Kalff, worked on several iconic architecture projects for Philips, including the Astronomical Observatory (1937) in Eindhoven, built to commemorate the fortieth anniversary of the company, and the Evoluon (1966) in Eindhoven. The Evoluon, a futuristic building that resembled a flying saucer, was built as a Philips exhibition center, housing the Man and Progress Museum, which guided public visitors through the latest technology and Philips' specific contributions to the technological revolution.

Kalff also initiated the Philips Pavilion at the 1958 World Fair in Brussels, where Philips wanted to showcase the company's cutting-edge technology. This multimedia experience, known as Le Poème Électronique, was designed by the world-famous architect Le Corbusier, architect and composer Iannis Xenakis, and avant-garde composer Varèse, who combined electronic music with a series of images depicting the evolution of mankind. All electronics were integrated into the pavilion's walls, creating an 'ambient' experience, a revolutionary concept at the time.



*Rein Veersema
(1960-1965)*

Mass production

By the early 1950s, consumer products, such as radios, record-players, televisions and shavers, formed such a significant part of the company's output, that a dedicated design group was created. Philips set up a team of designers who could participate in the development process, and who understood the technology and marketing goals. Philips was one of the first companies in Europe that really embraced this trend, and was fortunate to recruit graduates from the newly established Academy for Industrial Design in Eindhoven.

The head of this new design group in the company was Rein Veersema, who went on to lead Design at Philips in 1960. He understood that when mass production becomes a company's core business, design could no longer be the individual expression of an individual personality, but should be the anonymous outcome of collaborative team work, involving different kinds of expertise.

The formation of this new group was the first step towards a coordinated industrial design policy within the company based on agreed standards. In his short time leading design at Philips, Veersema made a substantial contribution to establishing design as a discipline at Philips and promoting the value of industrial design as a central and corporate task.

“Honesty and purity are part of the designer’s weapons. The strong may turn them into tools for making good, well-designed products”

Rein Veersema



*Knut Yran
(1966–1980)*

Industrial design

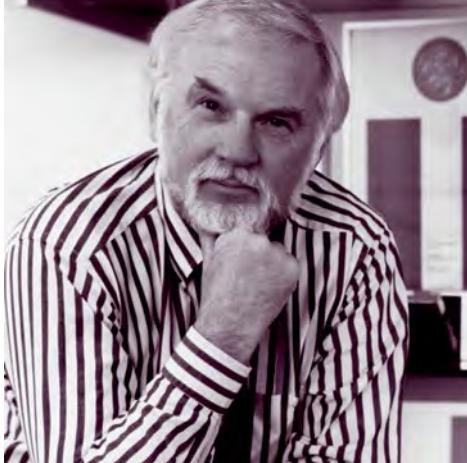
When choosing the successor to Veersma, the board of management looked for a head of design who would represent the international nature of its business. At the time, Scandinavian design was highly regarded and seen to be at the forefront of developments, so in 1966 the board appointed the well-known Norwegian designer, poet and painter Knut Yran. In his earlier career as a freelancer he designed a wide range of objects, from watches to cruise ships, and had been designer for the 1952 Winter Olympic Games held in Oslo.

Knut Yran viewed design as an inter-disciplinary activity. He believed constant cooperation and dialogue with other specialists was becoming more and more important for designers, simply because their designs increasingly housed advanced technology. Yran succeeded in establishing industrial design and corporate identity as the main tasks of the design team. His time at Philips was characterized by growth and internationalization, the development of traditional design skills, and strong central design control.

During Knut Yran's leadership, when man had just landed on the moon, several visionary design projects were initiated, often referred to at the time as 'wild-cat dreaming'. American designer Syd Mead, known now for his designs for science-fiction films such as *Blade Runner* and *Aliens*, was brought in to help explore the questions of "How can we make the world more livable?" and "How can we improve and re-humanize the things and environments around us?". He created inspiring futuristic visualizations of the thinking of Yran's group such as the hospital all-in room service, the wall-sized television, the kitchen of tomorrow and the futuristic model for learning.

"Design is the art of making technology usable"

Knut Yran



Robert Blaich
(1980-1991)

“Design is an enabler of research, engineering, production and marketing”

Robert Blaich

Design as a strategic resource

When Yran retired in 1980, Philips once again looked outside the Netherlands to find someone to lead design, to match the profile and outlook of the company. They chose Robert Blaich, an American architect who had been responsible for the design and communications at one of America's most design-conscious companies – Herman Miller Inc. The design organization he inherited was considered a professional resource but was far from being a strategic resource. Blaich could see the intrinsic weakness in this, and felt it was worth building.

During the 1980s the design process at Philips was re-invented. Blaich introduced new and transparent processes, and brought in outside design consultants to teach the team new skills. He recruited top talent and built up strong internal management. He believed that it was the task of the design manager to implant and nurture a cultural awareness of design and its crucial role as an enabler and core value in the company.

He led the introduction of the ‘design workshop’ concept, which was unique at the time, but is now common-place in design consultancies around the world. This process created very effective multi-disciplinary teams and resulted in some major product breakthroughs, such as the Moving Sound range. The design workshop approach was also very effective in the process of harmonizing the diverse range of products from Philips Consumer Electronics into the coherent Philips Collection.

Blaich brought a new level of capability to design in the organization, to meet the needs of the company. By the time he retired in 1991, design was considered a core competency, on a par with other competencies, such as research, manufacturing and marketing.

“It is the designer’s job to help bridge the gap between what people want and the reality of where we are at present”

Stefano Marzano



*Stefano Marzano
(1991 - 2011)*

High Design

In 1991, the person appointed to lead design through the next era was Stefano Marzano, an international ‘insider’. An Italian who had studied architecture in Milan, Marzano had joined Philips in 1973 to lead one division of designers. Marzano believed that design skills alone were no longer enough to create “relevant, meaningful solutions that fit seamlessly into people’s everyday lives”. The celebration of a product for its technical performance would have to make way for a new role as a provider of enhanced quality of life.

Marzano implemented a research-based strategy with a strong human focus, which he called ‘High Design’. The High Design process emphasized the use of insights from human sciences, and instigated research into both short-term and long-term trends. It was fully integrated into the business process and included input from design-related skills, such as trend analysts, psychologists and sociologists. Marzano introduced the concept of social design to Philips with the setting up of the Philanthropy by Design program (now called [Design for Empowerment](#)) to use the creativity and approach of designers to develop low-cost, easily-accessible solutions that benefit the more fragile categories of society.

Future visions

Under Marzano’s leadership, when the world was undergoing a period of significant change and it was difficult to predict what people would need and want. The design team took on the important role of expressing the desired state for people and creating future visions. Exploring and linking up what would soon be technically feasible with the sorts of things people would be interested in or concerned about, an exhibition called Vision of the Future opened in the Evoluon in 1996. More than 60 new design concepts for products or services were displayed, with the purpose of triggering consumer reactions to plausible suggestions of future products.

Following the launch of the Philips tag-line ‘sense and simplicity’ in 2004, numerous Philips Simplicity Events were held around the world from 2005-2007. With the aim of connecting people to the principles of sense and simplicity, selections of simplicity-led design concepts were showcased. It was designed to be just outside the existing realm of activity, to inspire and be slightly provocative.

Looking further into the future, the ‘Design Probes’ project (1996-2012) created concepts based on emerging ‘societal signals’ and technologies. These far-future concepts explored what could potentially shape our lives in years to come, with the intention of stimulating discussion and testing possible outcomes.

“By integrating classic design principles and thinking within the wider context of the business, we can deepen brand understanding, and ultimately the consumer experience”

Sean Carney

Co-creating the future

Following Marzano's retirement in 2011, Sean Carney joined Philips and became the current Chief Design Officer. Originally from Britain, California-based Carney brought with him more than 25 years of experience of international design management, having built, led and inspired multi-disciplinary, award-winning design teams across the US, Europe and Asia. He had pioneered a user-centered approach to brand design while working with Electrolux and subsequently applied his approach consulting with brands such as iittala and Assa Abloy, and had most recently led the Global Experience Design operation within Hewlett Packard.

Under Carney's leadership, design at Philips has reached the tipping point of something phenomenal, as the team focus on the vision for 2020 and how to get there. Philips is shifting from being product-led to being experience-led, needing to maximize the full potential that the Internet of Things, big data and digital eco-systems can offer customers.

Carney believes that designing for eco-systems makes it possible to truly understand in real time not only people's personal needs but also the local context and

societal issues. These insights then enable designers to be truly locally relevant and allow design departments to function independently and locally. By observing societies and how people live and work within them remains central to the design approach. Designers are careful not to focus on what might be technically possible, but instead on the shifting needs of people and how those needs can be addressed to make their lives healthier and happier.

Carney leads a team of nearly 500 designers based around the world, who work closely with their business colleagues to have maximum impact from a concept to a market solution. In order to maintain the sense of a global team, Carney set up Communities of Practices for different areas of expertise, to share knowledge and exchange ideas and inspiration across the whole Philips Design community. However, in the context of our rapidly changing world there has been a need to transform the way designers work – both on a day-to-day level and within the company as a whole.

*Sean Carney
(2011-present)*



A new way of working

Under Sean Carney's leadership, Philips Design has set up a number of new approaches that promote a faster and more interconnected ways of working. These include:

Experience domain thinking

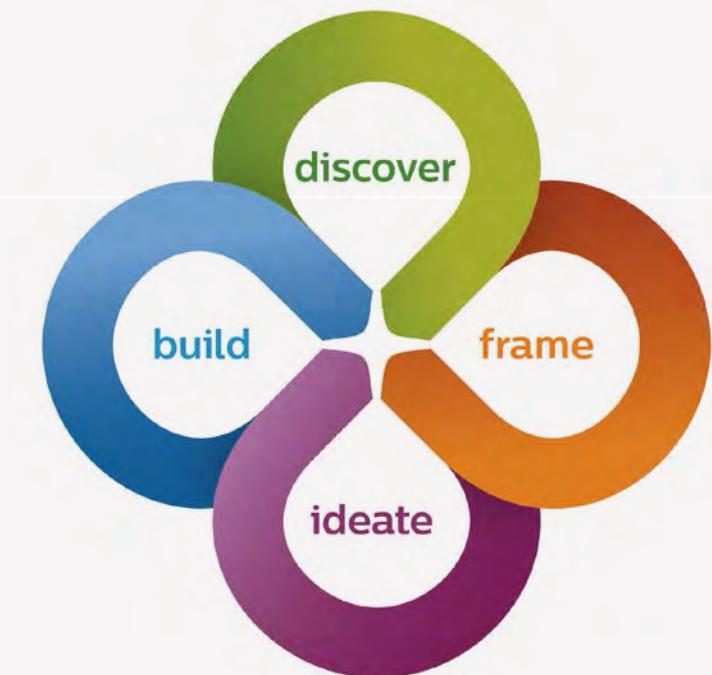
Focusing on the settings in which Philips wants to lead and shape the future, such as living spaces and clinical care.

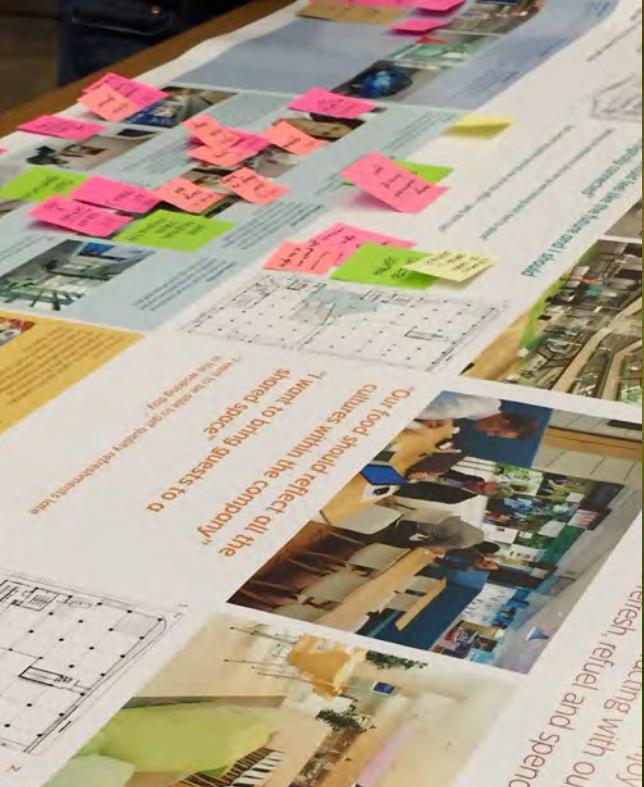
Digital platforms

These are central to the future vision and will help billions of Philips digital devices to talk to one another to create new eco-systems of personal care solutions and smart healthcare delivery. Design has played a pivotal role in developing the company's first main platform, the [Philips HealthSuite Digital Platform](#).

Rapid co-creation (RCC)

A way of speeding up the very early stages of innovation to help test ideas with real end users. Teams of designers, researchers and business specialists work in short iterations to quickly visualize ideas and move decisions forward rapidly. RCC is often used in our Digital Accelerator Lab, where teams also include IT specialists, data analysts and system architects, with the aim of speeding up digital innovations while bringing agile, lean digital ways of working to life.





Hackathons

Fast-paced workshops, often held over several days, during which designers get together with groups of digital enthusiasts, developers, partners and other companies to solve a particular problem or create a new digital solution.

Creative hubs

A physical space that facilitates and inspires multi-disciplinary working across the company and with outside partners. The first hub, at the High Tech Campus in Eindhoven, The Netherlands, is already proving to be very successful, and around 10 hubs across the globe are in the process of being set up.

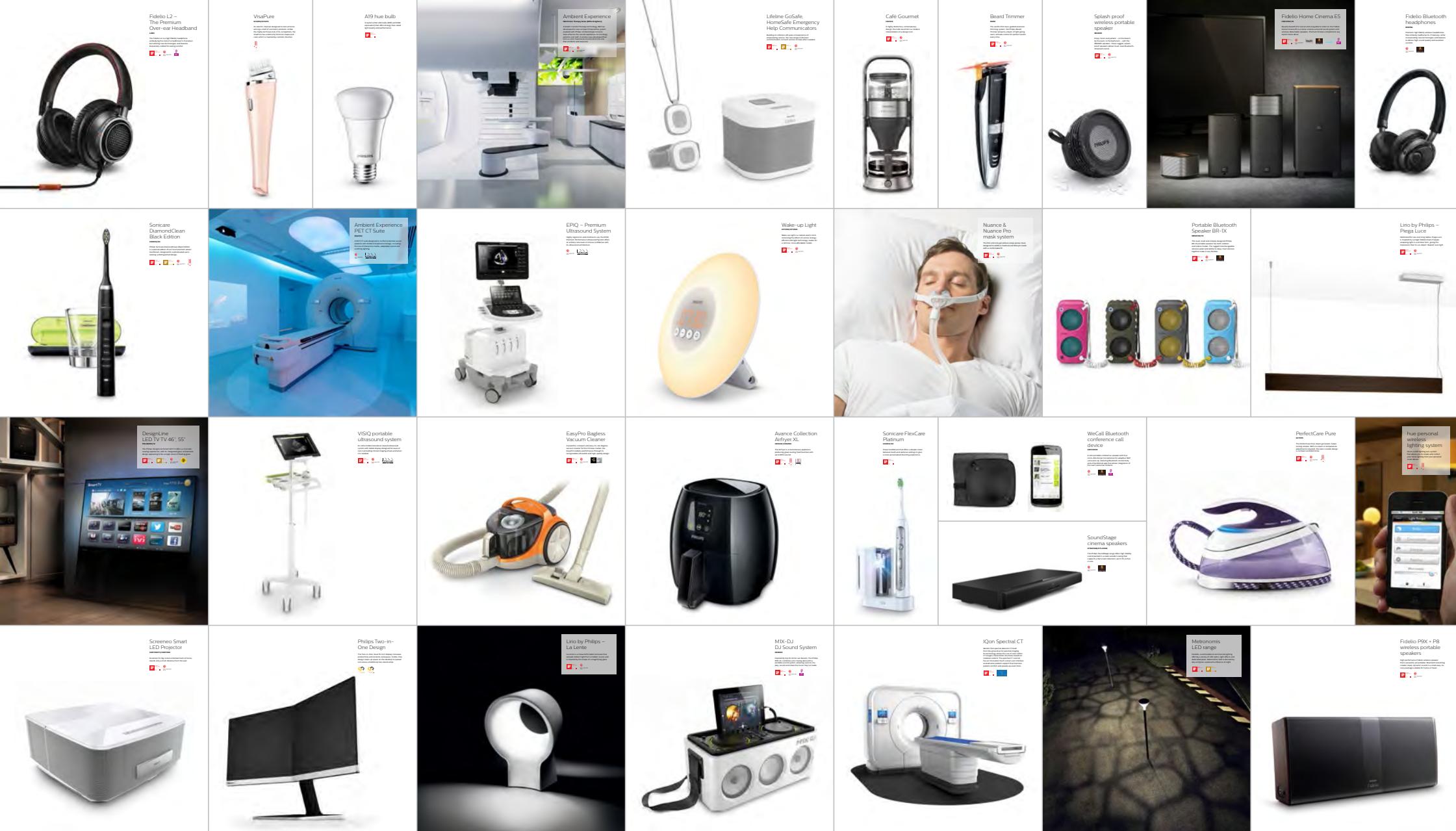
Co-Create University

An internal Philips program that aims to offer Design Thinking tools, insights and approaches to business challenges for others in the company. Designers are encouraged to run courses and workshops around their particular skill set and interests and promote an iterative, non-linear approach to problem solving. The Co-Create methods are also used widely in our healthcare transformation consultancy activities, see for example videos of our work at the [Broward Infusion Center](#).

In 2015 design is playing an increasingly strategic and progressive role in the organization to have a positive effect on the business. Under the leadership of Carney, the aim is to leverage the creativity of everyone in Philips and apply design thinking to drive meaningful innovation across every touch point of the user experience.

Design icons

Since 1925 designers at Philips have been creating countless iconic and award-winning products, services and projects. This collection contains just some of the popular and ground-breaking designs from Philips' history to give you a flavor of why design has been fundamental to Philips' success as a technology company that creates meaningful innovations.



Top award winners 2014

Design award winners

Philips is proud to be recognized by numerous design competitions for the quality and creativity of its designers, regularly capturing the world's most prestigious international design awards, such as iF, Red Dot, IDEA (Industrial Design Excellence Awards), Design for Asia, Successful Design, China Red Star and Good Design (USA). In 2014 Philips won a record-breaking number of 137 design awards in total.



Lighting

Philips has brought light into people's lives for over 120 years. Designers have been creating the forms, atmosphere and interactions that optimize that experience – lighting goes beyond illumination.



'Squeeze cat' Dynamo Flashlight (1943) ↗

Philips created the world's first hand-powered consumer product. It was mass-produced during the Second World War, when use of energy was severely restricted. Thanks to the whining sound it made when used, the Dynamo quickly got the nickname 'knijpkat' in the Netherlands, meaning 'squeezed cat'.



Kalff lighting design (1960s) ←

Louis Kalff designed numerous lamps for Philips in the 1950s and 60s that are highly sought after and collectible today.

Philips Wake-up Light ↘

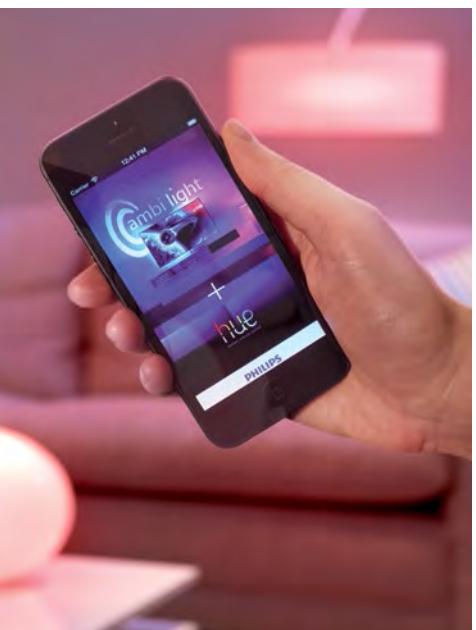
Launched in 2006, the Wake-up Light is now in its fifth incarnation. By gradually increasing light levels, the product wakes users up naturally, leaving them feeling more refreshed and ready for the day ahead. Over the years, designers have honed the product's aesthetics from that of a combination of alarm and bedside lamp, into a strikingly pure, stand-alone design. The simple yet organic profile of the new lamps are reminiscent of the Wake-up Light's first inspiration: the sun rising in the morning. Read more about the [design story of the Wake-up Light](#).





LivingColors Clear (2007) →

With LivingColors, Philips defined a whole new genre of home lighting, making ground-breaking use of LED technology in an iconic, unique design. This was the first proposition to allow people to easily change the color of their walls to suit their mood or the moment. It opened up a new market geared towards atmosphere creation through light, now taken a step further with the Philips Hue range. Read more about the [design story behind LivingColors](#).



Philips Hue (2012) ←

Interaction designers at Philips played a key role in the development of the ground-breaking Hue connected lighting system. By exploring the potential of controlling the LivingColors lamps via a smart phone app, they made the first step in the journey to creating the Hue system and enhancing the user experience of lighting. Read more about the [design and innovation story behind Philips Hue lighting](#).

Philips Metronomis LED street lighting (2014) ↑

Philips has been producing public lighting for over 80 years. The role of designers is as much about helping to create the right effect as it is in designing the shape and form of the equipment. The Metronomis range won a Gold iF award in 2014 for its efficient and timeless design that blends ideally into modern architectural environments. Metronomis offers a variety of LED optics, light effects and dedicated poles to enable it to be discreet by day and create a pleasant ambiance at night. Find out more about the [Metronomis range](#).



Home entertainment



After light bulbs, radios became one of Philips' most successful products of the first half of the twentieth century. Philips then continued to bring entertainment into people's homes using the most advanced technology, housed in contemporary and stylish designs. Today many of the early examples of radios, record players and televisions are highly collectible.

Philips Radio 930A (1931) - the Chapel Radio ←

This striking and instantly recognizable radio stands out as key in the move towards the importance of styling and design at Philips. Previous radio designs were boxy and impersonal, but the Chapel, designed by Kalf, was shapely and incorporated the stars and waves of the Philips logo.



Philips Philetta 254 ↑

The Philetta tube radio was produced throughout the 1950s, with slight changes made to the design each year. The radio was popular due to its simple appearance, while two lights at the front dramatically lit up the grill when in use. This timeless design was the inspiration for the updated Philips Original Radio (2012), featuring DAB and internet radio.



Philips 952A – ‘Porteldisc’, also known as the ‘hatbox’ (1942) →

This portable gramophone with built-in amplifier and loudspeaker, was made of Bakelite with a brown leather handle. During transport the turntable served as a lid.



Philips 22 GF Portable Record Player (1970s) ←

Very popular record player from the 1970s.

Roller radio (1982) →

The youth-oriented ‘Roller Radio’ put the fun back into Philips in the 1980s, with its neon colors and chunky handle summing up the essence of the decade. It was designed to appeal directly to the youth market, as younger people increasingly preferred Japanese brands. Top management had been skeptical about the new design, but sales soon exceeded the wildest expectations.





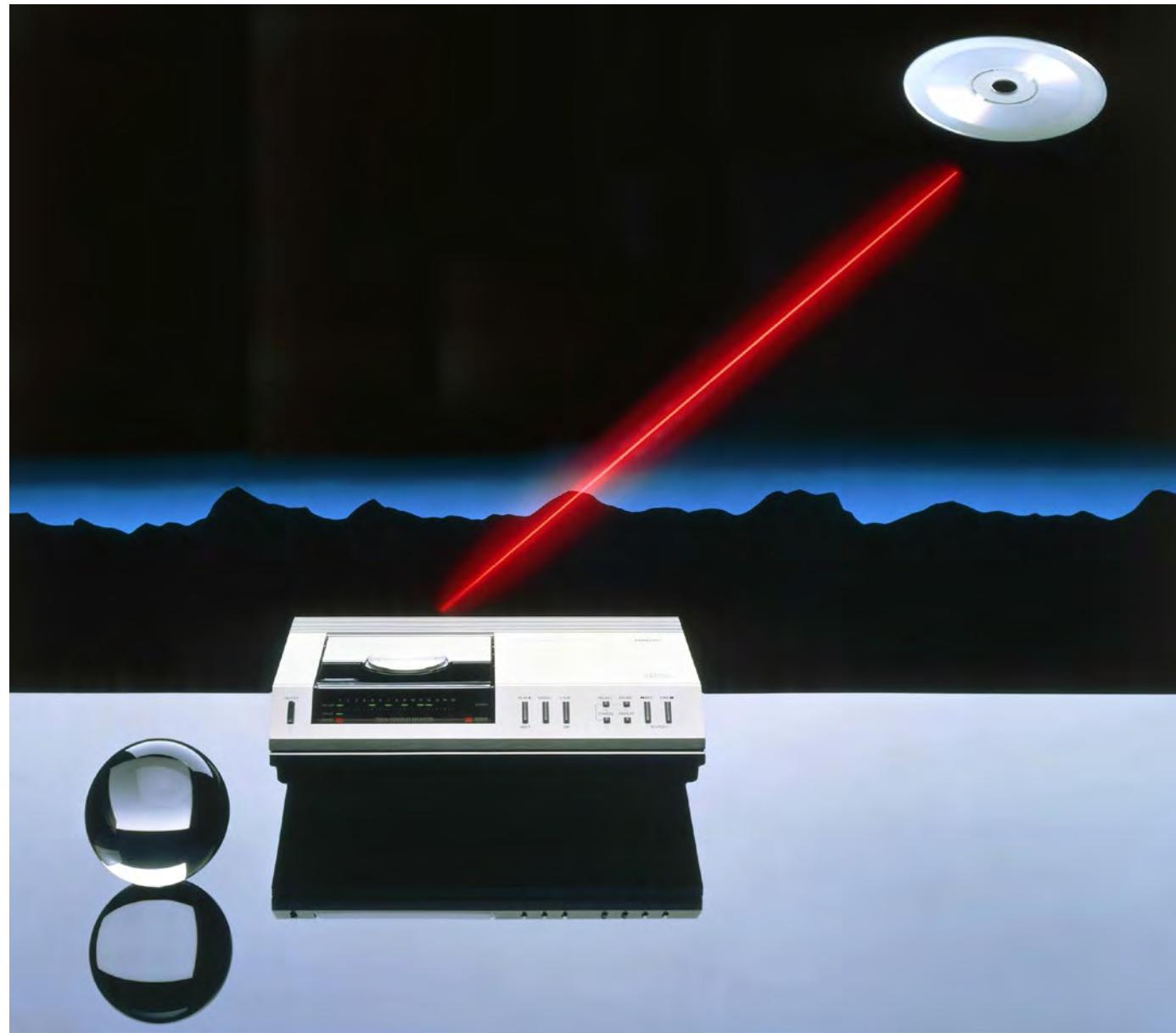
Cassette tapes ↗

The compact cassette was invented by Philips in 1963 and became a world standard. In 1966, the music cassette was brought onto the market, and a year later Philips introduced the first ever car radio/cassette combination, followed by the first portable radio cassette player in 1968.



The first Philips CD player: Philips CD 100 (1982) →

In 1979 Philips and Sony demonstrated the Compact Disc (CD) and player for the first time to the international press. This was the world's first digital optical storage format, showing that it was possible to reproduce audio signals with superb stereo quality by using digital optical recording and playback. The first commercially available CD and CD player were introduced by Philips in 1982. For this new consumer electronics device, designers at Philips set the standard for the form.



CD jewel case (1982) ↑

With the introduction of the new CD format, a completely new packaging had to be designed. The packaging had to protect the CD, but also had to contain a booklet, show off album artwork, be light and be affordable to produce. Numerous ideas were considered, and samples made, but it was Peter Doodson, designer at Philips who created the three-piece form made of plastic. When the first samples were made, they proved to be virtually perfect, giving rise to the name 'jewel case'. Find out more about [how the CD jewel case was developed](#).



Televisions

Philips started working on television technology around 1925, but it wasn't until the 1930s that a range of small screen televisions were introduced. Designing for the new technology wasn't easy – the cathode ray tube was very long, so Philips developed a complex system of lenses and mirrors to back-project the image onto the screen.

Philips G17T320 ←

Black and white space age TV on monopole swiveling tulip pedestal. The TV slides off the stand and has a stowaway handle on top. Launched in the 1960s and produced until the early 1980s.

Discoverer television GR1AX ↑

The Philips Discoverer TV was a popular feature in boys' bedrooms in the 1980s. Designed to look like a space helmet, the television incorporates an anti-glare pull-down visor. Wheels at the back made it easy to position.

DesignLine TV (2013) ↗

With the latest award-winning DesignLine TV, Philips designers have rethought what a TV should be. Instead of following tradition, which calls for a display housed inside a plastic frame, the Philips DesignLine TV is crafted from a single piece of frameless glass and delivers an almost borderless picture. The TV looks good in a modern interior when it is on or off, designed to 'disappear into the room'. See more about the design of the [DesignLine TV](#).



Personal care

The Philips Philishave was introduced in 1939 and was the first shaver with a rotary system, technology which delivered a superior cutting experience. Since then, Philips has developed numerous innovations that have helped people care for their health and personal appearance at home. With every new type of device, designers have to create a form that gives the user the best experience, in an object that people want to own.

The first Philishave – the ‘cigar’ (1939)

Designed by Kalff, this pioneering rotary electric razor, the Philishave, was clearly influenced by his background as an architect. It was shaped like a Greek column with tapering sides. From a distance the shaver bore some resemblance to a cigar – inspiring its nickname.



Philishave egg (1948) →

The classic 'egg' Philishave was designed primarily for the American market, where dark plastics had gone out of fashion. The modern, streamlined design clearly distinguished Philips shavers from their competitors', and was a big hit with consumers.

Philishave SC8130, (1966) ←

The first triple-headed model introduced the distinctive triangular configuration. This shape was a striking universally attractive product, very different from any shaver produced by any other manufacturer at that time, setting a standard that is still iconic in electric shavers today. In 1977 the three heads were registered as a trademark from Philishave.

Philishave HS 190 (1994) →

Philips shavers such as this ultraflat Philishave received several international design awards.



Philips 9000 series shaver (2014) ←

The latest high-end shaver from Philips has been designed to strengthen the iconic three-headed system which represents Philips' heritage in shaver design. The three circular shaving heads have been accentuated by separating them from the main body and enlarging them. The new 'contour detect' system allows the shaving heads to move in eight different directions to give an even closer shave, so more emphasis has been put back on the design of the shaving head to celebrate this.





Lumea (launched 2010) ←

With the Philips Lumea IPL home hair removal system, the design team set about defining an archetypal shape for a growing new product category. Lumea's award-winning design was the first handheld cordless model of its kind, with no base station for the device required. There is now a full range of Lumea devices at varying price points. Read more about the [development of the Lumea](#).



Philips Sonicare AirFloss (launched 2011) →

With the Sonicare AirFloss, Philips invented a new way of making flossing easier and more enjoyable. The device delivers a rapid burst of air and water droplets that gently removes plaque between the teeth and helps to improve gum health. Designers created the archetypal shape for this new device from scratch and achieved the perfect balance between dental excellence and a consumer lifestyle product. The design went on to win multiple awards. Read more about the [design and development of the AirFloss](#).



Philips Sonicare DiamondClean (2012) ←

The innovative function, aesthetics and visual simplicity of the Sonicare DiamondClean electric toothbrush made it a multi-award winning market success. The aim of the design was to transform a high-performance electric toothbrush into something beautiful that radiated simplicity, while being highly intuitive to use. Following the success of the original DiamondClean, black and pink versions have since been launched. Read the [design story of the first DiamondClean](#).

Home appliances

Philips has been making appliances that help people live an easier and healthier life at home since the 1950s. Product design is an important differentiator. But as home appliances become more complex and digital, the role of the designer is also to optimize the user experience, ensuring that products are simple and intuitive to use, as well as appealing to contemporary needs and aspirations.

Coffee machines

Philips has been producing coffee makers for more than 40 years. The first incarnation appeared in 1964, and by the 1970s a whole range of Philips coffee makers had been introduced around the world.





Café Gourmet (1990) ↑

A popular filter coffee machine, designed to bring coffee making out of the kitchen and onto the dinner table.

Senseo – coffee pod machine (2001) →

Introduced together with Dutch coffee roaster Douwe Egberts, this distinctive coffee machine offered single-serve cups of coffee. It was designed to meet new consumer coffee-drinking habits and the needs of smaller households looking for more convenience. It proved extremely popular and still is today – 40% of Dutch households use a SENSEO coffee machine.





Billy blender (1997) ←

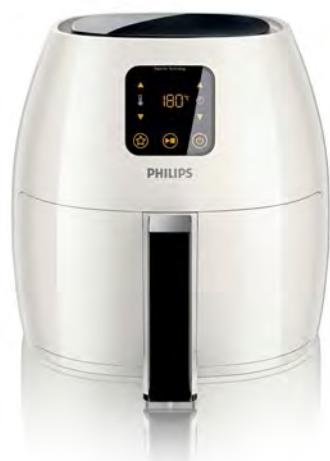
The hand blender with the striking design that caught the crest of a trend towards personal touches in kitchen appliances. Originally created in three color combinations, it fitted perfectly into the modern kitchen, and the characteristic 'ears' allowed it to be hung on the wall. The Billy bar blender took the domestic appliances world by storm, surpassing sales targets many times over, proving that creating a 'personality' for a commodity product struck a chord with consumers.

Philips-Alessi line (1994) ↑

Resulting from a collaboration between Philips and Italian company Alessi (makers of high-end non-electrical products), the Philips-Alessi line was an iconic range of kitchen appliances. The high-end range, made up of a coffee maker, citrus press, toaster and kettle, with their rounded shapes and different colors, set the trend for kitchen appliances for the rest of the 1990s.

Airfryer (launched 2010) ↓

The Philips Airfryer fries, bakes, grills, roasts and caramelizes foods, with up to 80% less fat, using unique Rapid Air Technology. Now available in more than 100 countries, Philips is the world's number one low-fat fryer brand. It's supported by an app that gives people the inspiration and guidance to create a wide range of healthy meals and includes nearly 200 Airfryer recipes, step-by-step recipe guidance, tips and helpful video content.





AquaTrio (2014) ↵

This unique 3-in-1 system was developed to vacuum, mop and dry at the same time, being able to clean all types of hard floors in one go. Designed to be easy and efficient, the AquaTrio saves on energy and water use, as well as time and effort.

PerfectCare Pure (2013) ↓

Optimal Temp technology was introduced by Philips with the first PerfectCare iron in 2011. This unique system provides the optimal combination of steam and temperature, so that various textiles can be ironed one after the other, without changing any settings. Due to the technology, there is no need for temperature regulators or a heel rest on the iron, and in this example makes the ergonomic form with an open handle possible.



Smart Air Purifier (2014) →

An app-enabled air purifier that can track and control air quality via a smartphone to create a healthier home environment. Via the app, both indoor and outdoor air quality can be monitored in real time and the settings of the purifier can be remotely adjusted. The LEDs indicate the air quality status.



Healthcare

Designers at Philips have long played a crucial role in the usability and ergonomics of hospital equipment. But healthcare is changing. Software and data are increasingly important, and services are moving more into patients' homes. There is increasing design focus on user interfaces, data dashboards and experience design, which combined with product design, help create and support breakthrough medical procedures. And as Philips moves to a solutions business, the creative consulting capability of design is being utilized to develop complete healthcare environments, from imaging suites to green field hospital designs across the world.



Interventional radiology, the BV20 (1955) ↑

The mobile C-arm stand for radiology use in surgery was first developed by the German Philips Medical Systems organization and launched commercially in 1955. It was the first system to be based entirely on the use of the image intensifier, and this C-arm form continues to be used in the most high-tech interventional X-ray systems developed today.



Ingenia MRI scanner (2011) ←

Philips has been a pioneer in the field of Magnetic Resonance Imaging (MRI) since its introduction in the mid-1970s. Undergoing an MRI scan can make patients feel anxious and claustrophobic, but Philips has addressed this concern with the latest large-aperture scanner. The Philips Ingenia 1.5T and 3.0T MRI scanners won several top design awards for their larger table top for increased patient comfort and the invitingly wide tunnel designed to communicate friendliness and human qualities. The launch of Philips' ground-breaking Ambient Experience concept was centered on MRI – see this video for the benefits of installing the Ingenia MRI scanner in the context of [Ambient Experience design](#).



AlluraClarity - interventional X-ray (2013) ←

Philips has been a leader in X-ray applications for nearly a century, progressing from the production of X-ray tubes to developing complex systems offering live image guidance during surgery. The latest breakthrough is the AlluraClarity interventional X-ray system that enables doctors to perform minimally-invasive operations with high-quality images at low X-ray doses.



Ambient Experience (2003) →

Ambient Experience brings together Philips' expertise in healthcare, lighting and experience design to personalize hospital settings based on the patient journey. This multi-award winning approach has now been installed in over 500 hospitals worldwide. What started as improving the patient experience and workflow for staff in a single room containing imaging equipment has now evolved into experience design consulting, being applied to the whole healthcare environment – from clinical departments to whole hospitals. Read more about [Ambient Experience Solutions](#).



KittenScanner (2003) ←

Developed as part of Ambient Experience, the KittenScanner was designed to help children feel more at ease when undergoing MRI scans. This child-sized scanner is placed in the waiting room for children to play with before their scans. The child can put toys into the scanner and in a playful way learn about the technology. The aim is to make children feel less anxious during their own scans, so they lie stiller and make it easier for a better scan to be made.



Ambient experience - Philips IBA proton therapy suite (2014) ←

Proton therapy is a highly-targeted type of radiotherapy used to treat hard-to-reach cancers. The Willis Knighton hospital in the US has the first proton therapy room with Ambient Experience, designed and developed by Philips and IBA. This multi-award-winning design aims to comfort patients and support staff workflow by creating a soothing environment throughout the entire patient journey. Ambient Experience Design comforts patients with interactive media, adaptable sound and soothing dynamic LED room lighting. A cold, impersonal environment has been turned into one that comforts and reassures.



Intellivue MX800 patient monitor (2010) ↑

Philips is the number one producer of patient monitors, from large displays to portable monitors, setting the standard for clear display and intuitive usability. Launched in 2010, the Intellivue MX800 added a new dimension to patient care, providing immediate access to clinical informatics as well as patient monitoring. The award-winning Intellivue MX800 was the first to feature a touch-screen display and make use of a specially commissioned font, optimized for LCD displays. Read more about the [design of the MX800](#).

HeartStart Home defibrillator ↴

Philips has a history of defibrillator design excellence having won multiple top awards for different models. Philips HeartStart defibrillators were largely responsible for extending defibrillator use from professionals to non-professional operators, being widely used in public access and corporate defibrillation programs. The HeartStart Home Defibrillator was designed to be safe and easy to use by people at home, including well-researched clear, calm voice instructions.



Philips Lifeline GoSafe – medical alert system (2014) ←

Winner of multiple design awards, the discrete Lifeline AutoAlert system helps older people live independently for longer by offering a direct connection to help in the case of an emergency. Based on a deep understanding of the needs and daily challenges of seniors, all aspects of this service have been carefully thought through and designed to optimize the experience for the user and their family. With AutoAlert, the pendant-style help button can automatically call for help if a fall is detected and a senior is unable to push his or her help button. The GoSafe system enables seniors to use the service outside the home as well as inside.

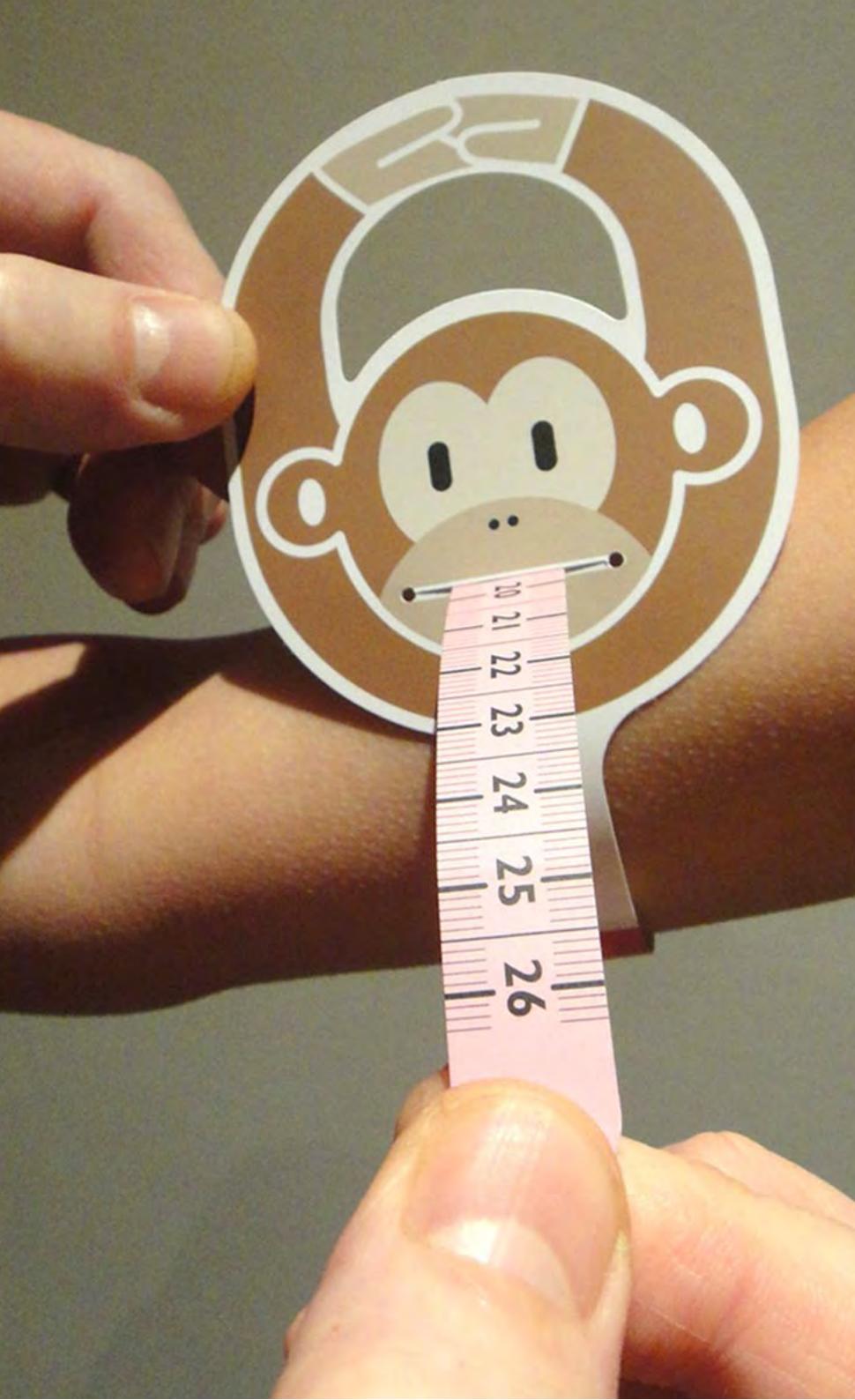
VISIQ mobile ultrasound (2014) →

VISIQ enables clinicians to perform ultrasound examinations across a variety of clinical settings, wherever and whenever care takes place, even in poorly resourced rural areas. Philips has packed more than 30 years of ultrasound experience and its core technology into a transducer designed to fit comfortably in the hand. Taking advantage of advances in miniaturization, this transducer-plus-tablet system is highly portable, delivering image quality like cart-based systems. This is combined with a user-friendly design that has won it several design awards.



eCare companion interface (2014) →

The eCareCompanion and eCareCoordinator are the first two clinical applications developed to be used on the new cloud-based Philips HealthSuite Digital Platform to help care-givers monitor and engage patients with multiple chronic conditions in their homes. See here the interface for the eCareCompanion enabling home monitoring for patients. This patient engagement app, to be used on a tablet, will help patients track their health at home by measuring vital signs such as weight, blood pressure and oxygen saturation (SpO_2).



Design for empowerment

Applying the creativity of design, this program develops low-cost, easily-accessible solutions that benefit the more fragile categories of society. The aim is not to generate profit, but to build valuable new knowledge and networks, learn how to innovate in non-familiar territories, and walk an important path towards responsible design. The value of design capabilities in facilitating 'frugal innovation' with NGO partners is now being leveraged more fully in the [Philips Foundation](#) (est. 2014).



Fight Malnutrition (2012) ←

The concept of the 'Trunk and Monkey' mid-upper arm circumference measuring straps was developed together with NGOs and local stakeholders. With the aim of helping field health workers assess malnutrition more easily and more accurately, the straps were specifically designed to appeal to children and so help encourage them to co-operate in assessments.

Chulha cooking stove (2008) ↓

Developed with local stakeholders and NGOs, the low-smoke Chulha cooking stove aims to reduce disease from smoke inhalation caused by indoor cooking with biomass fuel. Junglescapes, a 'champion' partner for the project in India, trains new potential entrepreneurs for the production and the dissemination of low-smoke Chulhas in rural India. Find out more about the [multi-award winning Chulha project](#).



Iconic projects

Louis Kalff, worked on several iconic architecture projects for Philips, including the Astronomical Observatory (1937) in Eindhoven, built to commemorate the fortieth anniversary of the company, and the Evoluon (1966) in Eindhoven.



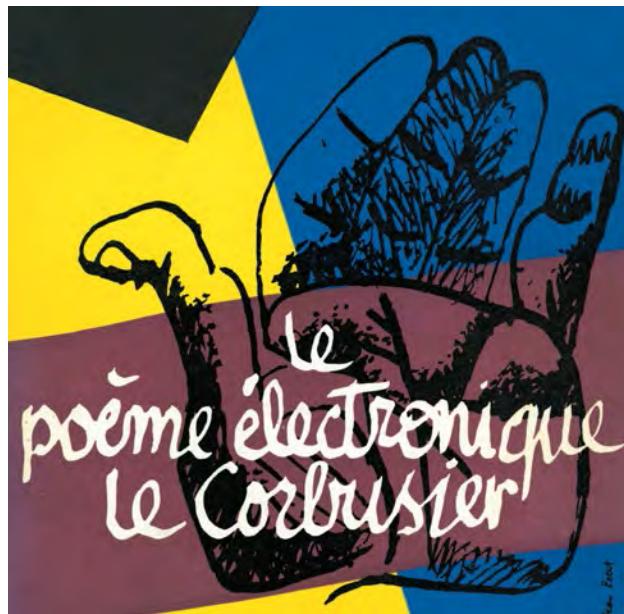
Evoluon, Eindhoven (1966)



Eindhoven Astronomical
Observatory (1937)

The Philips Pavilion at the 1958 Brussels World Fair →

Kalff also initiated the Philips Pavilion at the 1958 World Fair in Brussels, where Philips wanted to showcase the company's cutting-edge technology. This world's first multimedia experience, known as Le Poème Électronique, was designed by the world-famous architect [Le Corbusier](#), architect and composer [Iannis Xenakis](#), and avant-garde composer [Varèse](#), who combined electronic music with a series of images depicting the evolution of mankind.



Futuristic projects

Designers at Philips help the business to anticipate what people will want in the future. They help imagine and visualize the innovations that will optimize the potential of emerging technologies and meet the changing needs of businesses and consumers. Future visualizations show people what could be possible and are used to gain feedback and insights on potential futures.

Wild-cat dreaming

Illustrator [Syd Mead](#), known now for his designs for science-fiction films such as Blade Runner and Aliens, was brought in to create inspiring futuristic visualizations of some visionary design projects of the late 1960s and early 1970s.

A wall-sized 3D television (1970) ←

This concept was based on a holographic principle. It postulated the possibility of having swivel-out wall cabinets producing a dense linearized screen of ionized air particles between two aligned cabinet slits.

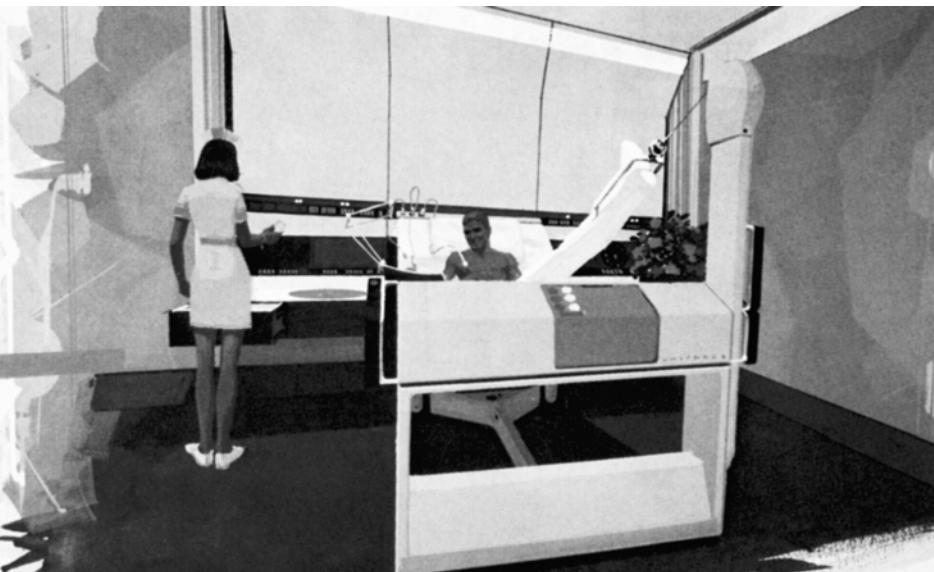


Tomorrow's Kitchen (1970) →

A new idea in kitchen architecture, where load-bearing elements are suspended. The result: a non-bearing floor, completely clear for cleaning and for access to the various modules. Slicing, shredding and mixing take place at a power center, under the revolving top. Recognizing that the kitchen is probably the real living room in most homes, the overall look is decorative, the only technical details on show are those needed to identify their function.

Hospital all-in-one service room (1970) ↓

This concept centers on integrated services around a patient's bed. An integrated counter area along the wall at the back accommodates a centrally controlled intensive care unit, facilities for preparing medication, and personal communication devices and patient's own remote control.



Teacher-assisting Electronic Learning Link (1970) ←

In this concept, students could choose and freely access learning modules in a multimedia resources center. The idea was inspired by the international concern about world illiteracy levels and the shortage of qualified teachers at the time.



Vision of the Future

The Vision of the Future exhibition at the Evoluon in Eindhoven in 1996 displayed more than 60 new design concepts for products or services. The world was going through a time of significant technological change, and designers had taken on an important role in helping the company to explore what people might want and need in the future. [See the video](#) for more about some of the different design concepts.

Shiva (1996) →

It was anticipated that personalized digital assistants would allow us to communicate, gather information and play games. They would enhance our efficiency and productivity and provide ways of organizing our experiences and thoughts. Designers created them in several forms to cater to all ages and tastes.



Mobile Hospital (1996) →

This concept imagined that one physical journey that would become virtual in the near future would be the dash of the ambulance to an emergency. Instead, miniaturized, portable scanners and similar equipment would make rapid diagnosis possible and digital links would allow immediate exchange of data and expertise between the paramedics on the spot and their base hospital.



Interactive books (1996) →

This idea combined the traditional intimate and personal qualities of books with interactive touchscreen technology.



Next Simplicity

With the aim of connecting people to the principles of the tag-line 'sense and simplicity', several Philips Simplicity Events were held around the world from 2005-2007. Selections of simplicity-led design concepts were showcased. It was designed to be just outside the existing realm of activity, to inspire and be slightly provocative.



The Chameleon (2005) ↗

The concept of a lamp shade that changed to match any color that was 'shown' to it. While the lamp shade looked traditional, the built in sensor detected a color, and the fabric replicated it precisely. The Chameleon was a precursor for the idea of Philips Hue that changes color using an app.

The Air Tree (2005) ←

Created with the aim of making it simple to adjust the home microclimate, the Air Tree concept effectively performed the same function as a biological tree: cleaning the air. The elegant and decorative form had a touch sensitive user interface and embedded LED lights spiraling up and down the trunk indicated performance.

LED Bulbs (2005) →

Predicting the value of the aesthetic qualities of LEDs, the LED Bulbs concept explored the range of light effects that could be given to consumers using different types of bulbs. Simple gestures, such as squeezing or rotating, unique to each bulb, could be used to create the exact lighting ambience wanted.

Drag & Draw (2006) ↘

A concept to help children of the digital age to explore the world creatively. Using the home as a virtual and limitless painting canvas for real expression and play, the set of digital drawing tools stimulated creativity and activity - with none of the mess.



Philips Design Probes

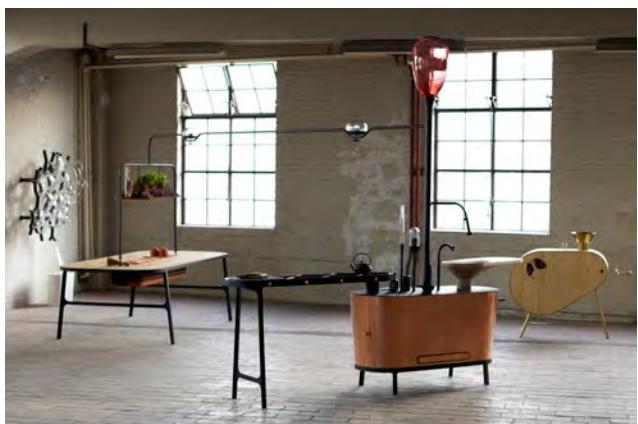
Looking far into the future, the Design Probes project (1996-2012) created concepts based on research into emerging 'societal signals' and technologies. The team created far-future concepts that explored what could potentially shape our lives in years to come, with the intention of stimulating discussion and testing possible outcomes.

The Bubelle dress concept (2010) →

A far-future concept from the Philips Design Probes SKIN project that explored 'soft technology' outfits by looking at the future potential for high-tech materials and electronic textile development in emotional sensing.

The Microbial Home concept (2011) ↓

This Design Probes project explored a far-future domestic eco-system that challenged conventional solutions to energy and waste. The [Microbial Home](#) won multiple design awards, including the Red Dot: luminary award 2011 – for the most outstanding design concept submitted to the competition.



Meaningful innovation

Today Philips Design is creating visions in different ways, co-creating with others, both within Philips, for example with digital projects, and externally with other relevant stakeholders. The aim is to explore ideas that demonstrate viable opportunities and are aligned with business strategy, bringing design thinking and creativity to the heart of innovation at Philips.

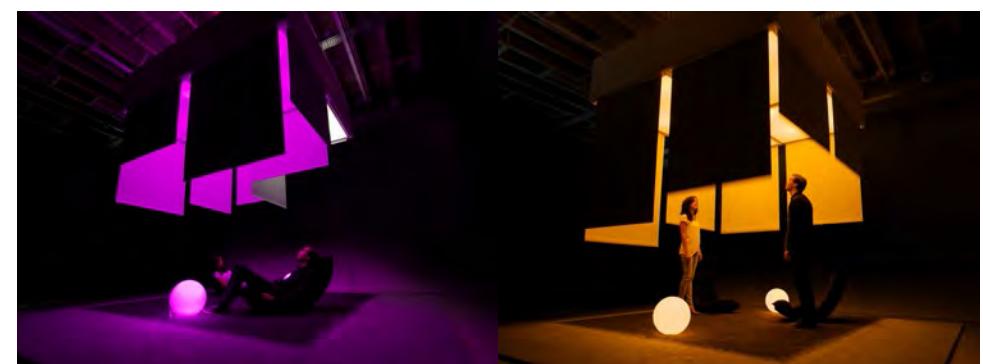
Intellivue Google Glass proof of concept (2014) →

Winner of a Gold iF design award in 2015, this concept explored the future of wearable technology in healthcare and how it could be applied to improve care. This proof of concept project, collaborated upon with Accenture, simulated the transfer of patient vital signs from a Philips IntelliVue patient monitor into Google Glass, demonstrating how clinicians can benefit from hands-free, voice-controlled access to critical data while in the operating room or on the go in the hospital. Find out more about this [wearable technology concept](#).



Adaptive Relaxation Space (2014) ↴

Working together with a co-creative team of stress and mental health experts and academics, this concept aims to reduce work-related stress by altering people's behavior naturally to encourage mindfulness. Based on studies that show how reactive environments can help promote calmness, a person intuitively chooses their own personalized experience within the relaxation space. [Read more about the concept](#).





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