

Corneé  
van Dooren

# Portfolio



## Get in touch.



[corne@cornevandooren.com](mailto:corne@cornevandooren.com)



[www.linkedin.com/in/cornevandooren1](https://www.linkedin.com/in/cornevandooren1)



[www.cornevandooren.com](http://www.cornevandooren.com)

# Introduction

**“Success is not the key to happiness.  
Happiness is the key to success.  
If you love what you are doing,  
you are successful.”**

The quote above resonates very well with me - as I happen to love what I am allowed to do.

Over the past decades (25+ years and still going strong) I have had the opportunity to work for so many amazing clients and on so many different design projects - I can't capture all of my work in a single booklet.

In this document I've made a selection of projects. These projects are projects dear to me for a variety of reasons. Sometimes I feel I took the design to the max, sometimes I might have been part of the most kick-ass team or the experience was simply awesome.

All visuals in this booklet are my work - except for the material on the McDonalds page (credit mentioned on the page). So every single image in this booklet reflects my skills and variety of work.

Reliving all of the projects and putting this document together has been a very fun experience and trip down memory lane. I hope it finds you well and know that I am very open to feedback or working together on a project of yours. Feel free to get in touch.

All the best,

A handwritten signature in black ink, reading 'Corné', with a stylized flourish underneath.




Corné van Dooren

The only  
constant  
is **change.**

# Capgemini / frog

Over the past years I have been working at Capgemini's agencies (Backelite, Idean and now frog). Capgemini works under Non Disclosure Agreements, so I am not allowed to show the projects. This page features some of my most notable projects at the company. For more information or details - please reach out (as I am allowed to show the projects in person).

## Philips Medical

 **Team:** 30  **Period:** 05/2021 - 07/2022  **Role:** UX Designer

Through the Philips / frog collaborative I worked for a year at Philips Medical. During my time at Philips I've helped various teams at Philips on medical diagnostics, modules, viewing and editing applications.

In the role of User Experience Designer I supported the teams with a variety of UX/UI questions. I've performed research on the topics at hand, presented it back to the team and designed the solutions (UX/UI). I also got to present WCAG to the bigger community of designers and put my knowledge on design systems to practice.

### Key learnings

Working on UX/UI has never been this important. When working at a company that creates health products - choices can actually save lives. So my work has hardly ever felt this powerful and important.

Another learning is that health is complex. When you're working on projects to be used by medical staff you can't do that without understanding their goals, their reservations and what they need.




### My output

Wireframes, documentation, visual design, motion design & presentations.

### Tools

Sketch, Figma, Adobe XD, Confluence, Photoshop, AfterEffects, Office.

## Daimler Mercedes Design System

 **Team:** 55  **Period:** 04/2020 - 01/2021  **Role:** Design System Expert

Daimler Mercedes might be best known for the cars they produce or their racing teams. But Daimler also produces top quality trucks. They also offer Fleetboard, an application that allows one to see all data of one's truck fleet.

My role was Design System Expert - as I have been working on many design systems over the past decade. I joined the teams working on Fleetboard - helping out how design teams organize, document and build a design system.

This role also featured lots of stakeholder management and the organization of team meetups to talk about all kinds of topics and pushing forward thought-provoking questions or ideas.

### Key learnings

The amount of information coming from the fleet was extensive and complex at times. So keeping the application as simple as possible with all that information was quite the challenge.

I learned to shut up at times during my time at Daimler. In my role I would often be the frontrunner and do a lot of talking. But sometimes less talk is way better.




### My output

Wireframes, documentation, stakeholder management, visual design, motion design & presentations.

### Tools

Sketch, Confluence, Abstract, AfterEffects, Office.

## KLM - Interface of 2040

 **Team:** 6  **Period:** 09/2019 - 01/2020  **Role:** UX Designer

The planning of planes at KLM is quite a difficult process. It is very impressive how the teams at KLM get that job done - especially when sudden amendments are required. To inspire KLM we were asked to create the interface of the future for planning.

Our solution had to include voice and Artificial Intelligence. How could AI for instance help in creating the planning? I was responsible for the concept, art direction and visual design of the interface of the future.

We created a prototype that showed an interface that could be operated by voice and would use AI to produce the planning. Instead of KLM's teams working out the planning, AI would solve that puzzle. The KLM teams would only have to make decisions for the system.

### Key learnings

During this project I've learned a lot about AI. Over the past years it has been a buzzword - but it can actually be very helpful if you make sure it works for you. The input and requests are mighty important when working with AI.

Being a bit of a history geek it was very inspiring to see how the KLM teams have created the planning in the past.

### My output

Wireframes, visual design, prototype (InVision)

### Tools

Photoshop, AfterEffects, Sketch, Axure, Audition.

## Ministry of Health - Appathon



**Team:**  
14



**Period:**  
04-2020



**Role:**  
Visual Designer

The Appathon organized by the Ministry of Health when Covid hit is a well known project in The Netherlands. The Ministry wanted to create a Covid App which would help in sourcing and tracing of Covid-19.

Seven teams took part in a digital event, including Capgemini. These seven teams were shortlisted out of 700 responses to the initial request to the Appathon.

I was asked to be part of the Capgemini team and be responsible for the UX design and visuals presented by Capgemini. My visuals were the most visual representation of any of the apps - thus were used in all TV journals and talkshows are the result of the Appathon. Funny thing, they were still kinda “sketches” at that point.

### Key learnings

Our team was very close and connected. We were all constantly asking each other how we could help out. When working in a team always ask others how you might help them out.

Visualization is powerful. My sketches were shown on television a lot - as if they were the final work. As a designer we forget how impressive visuals can quickly become. Your “sketch” might look like the finished product to someone else.

### My output

Wireframes, visual design, animation and WCAG-consultation.

### Tools

Adobe Photoshop, AfterEffects, Illustrator, Audition.

## Unilever - Pukka website & more



**Team:**  
3-5



**Period:**  
2019 - 2020



**Role:**  
Art Director

During 2019/2020 I got to help out Unilever on various brands. Most notably the Pukka website redesign and the AR / VR solutions for Knorr, Lipton and Magnum.

Pukka is a tea brand of Unilever. I was asked to create the visual design of their new website on the Adobe Platform. I sat down with the UX Designer and together we sketched the pages in a couple of hours on a whiteboard. Which I used to create the visual design.

For Lipton I created the concept for a campaign website that used Augmented Reality as an interaction with the audience.

For Magnum I helped concepting and designing an application that would help reduce waste - based on available open data.

### Key learnings

When you’ve got a passionate and inspired team you can do so much in such a short amount of time. A small team of willing people truly can move mountains.

Some projects showed how hard it is to think outside of the box. As humans change is hard and we rely on the things we know and feel safe. At Unilever I’ve learned how to get people moving and propose innovative new ideas.

### My output

Wireframes, visual design, concepts/sketches, AR prototype (animation).

### Tools

Axure, Photoshop, AfterEffects, Illustrator, Audition.

## Nike Interactive Wall



**Team:**  
5



**Period:**  
2017 - 2018



**Role:**  
Art Director

At Nike data is vital. A team of data specialists produced an impressive Excel document every Wednesday. Unfortunately for the team - it was looked at by no-one. Because, you know, Excel.

I conceived, art directed and designed various solutions to make the data come to life. Nike and our team decided to go forward with the Interactive Wall Experience. In this concept a beamer is projecting an interface on a big wall. An infra-red detects when someone “clicks” an item on the wall and opens up the selected data.

The application brought the data to life and got a great reception, especially compared to the Excel document - as one might imagine. Because it was so successful we transferred the application to be used on tablets - making it accessible to more people.

### Key learnings

I’ve spend a lot of time on this project with data specialists. That was very nice and I got to learn that I shouldn’t judge the data too fast. A first glimpse at the data might be telling a story - which at better inspection wasn’t the right story.

When it came to development I pitched the concept to technical people available at Capgemini. The team was formed by people who were willing and passionate to help out. It was a great way to form the team and get enthusiasts on board.

### My output

Sketches, animated prototype, visual design.

### Tools

Pen and paper, Photoshop, AfterEffects, Audition.



# New Heroes



**Team:**  
2



**Year:**  
2017



**Role:**  
Art Director / Designer



**Agency:**  
Have a Nice Day (now iO)

## The task

At the start of the 2017-2018 season New Heroes basketball wanted to have a new website. Ideally within the existing Wordpress theme, which at the time was very limiting for what they wanted to achieve.

## My input

In the very first discussions with the client I proposed we give them what was requested - but to also give us some time to work out the possibilities when we would let go of the Wordpress theme. Just to show them what could be done.

## The result

For financial reasons the Wordpress theme was re-used in the end. Basketball in the Netherlands unfortunately does not get the financial support as football does. For me personally it was a very nice challenge to try and bring the basketball to a webdesign and I am still very pleased with the outside of the box design.

## What I've learned on this project

It's a good thing to show your client what is possible if you push the limits. However, when the budget doesn't allow that push - make sure to be very clear on the expectations. Luckily in this situation it was very clear that we were showing a possible future, but expectations have to be clear.

## My output

Sketches, visual design.

## Tools

Pen and paper, Photoshop, Sketch.



# Henders & Hazel / Xooon



Team:  
2



Year:  
2017



Role:  
Art Director / Designer



Agency:  
Have a Nice Day (now iO)

## The task

Habufa is a producer of furniture. They invited 15 agencies to pitch why they should be creating the new websites for their brands Henders & Hazel and Xooon.

## My input

As someone who had been in pitches before I got a free hand to tackle this one. After we survived the first round we moved to the second round with 3 agencies left. At that point I decided to work with the client at their location so they'd get better insight in my thought process and ideas. That last element was crucial in winning the pitch (which we did).

## The result

The final webdesign looked pretty similar to the first concept created when working with the client. The biggest win for the client was that their websites were finally responsive.

## What I've learned on this project

Creating a commercial website for furniture is quite different from other commercial websites. With furniture its not just about the piece itself, but also the color, the size, the material used and so much more.

Another thing that wasn't really a learning, but a great reminder: know your audience. Often products have crystal clear target audiences. With furniture the range of customers is so broad that you need to adjust and adapt to their needs.

## My output

Pitching, strategy, wireframes, visual design.

## Tools

Sketch, Photoshop, Office.



# Jheronimus Bosch



**Team:**  
5



**Year:**  
2015



**Role:**  
Consultant / Designer



**Agency:**  
Insiders

## The task

In 2016 the biggest exhibition of the work of Jheronimus Bosch would take place at the Noordbrabants Museum. The city of Den Bosch (where Jheronimus was born and lived) celebrated his 500th birthday and the museum played a big part in the event. To promote the exhibition they requested a campaign website where tickets to the museum would be sold.

## My input

I started working on the project as a consultant - as I had worked on successful campaign websites before (see also DAF XF). That quickly turned into being a part of the marketing communications team and together we made a blueprint for the campaign website. I designed the website accordingly.

## The result

We decided the website should not just be a ticket-seller. We felt it was better to also emphasize how important Jheronimus Bosch was as an artist and influencer. We linked to other events taking place and put together a lot of interesting facts you might not have known before.

I was invited to the opening of the exhibition and it still remains a great memory - seeing all those works up close and with almost no-one around (the opening was for invited guests only). The event was so successful that the opening times were extended and the amount of tickets became bigger as well.

## What I've learned on this project

Old artists are so inspiring, especially Jheronimus Bosch. As a designer you can learn so much about composition, use of color, dynamics and more by looking at these paintings and sketches.

## My output

Consulting, sketching, wireframes, visual design.

## Tools

Pen and paper, Photoshop, Office.



# PPG Coatings

**Team:** 11  
**Year:** 2014 - 2015  
**Role:** Art Director / Designer

**Agency:** Evident (now Valtech)

## The task

We were approached by PPG Coatings to redesign the website for their Histor brand. As were other agencies.

## My input

I was involved from concept to end-product on this one. As I had been working on design systems before I felt this was an opportune moment to explain the value to PPG Coatings. I decided to be bold and ask them why they weren't using a single platform for all of their brands (Histor / Sigma / Bondex / Rambo).

## The result

Showing PPG Coatings that they'd be able to develop the 4 websites faster if they'd use a framework for all websites was an eye opener. We won the pitch and got to redesign all 4 brand websites. We made sure the components were similar - yet styled to the various brands and they were used differently for the brands.

## What I've learned on this project

I got to put to practice my knowledge on design systems. And although the end result did not feature an actual design system, the fact that we had this framework and made it work for 4 brands is still a high in my career.

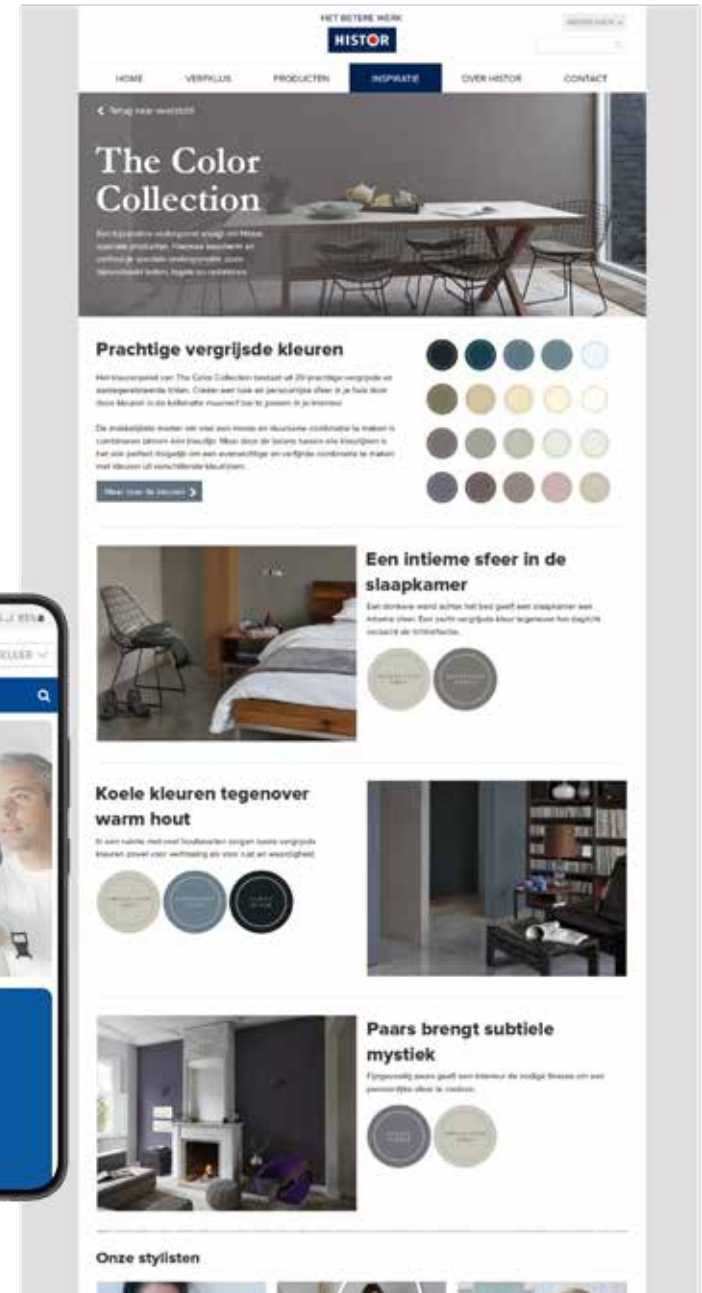
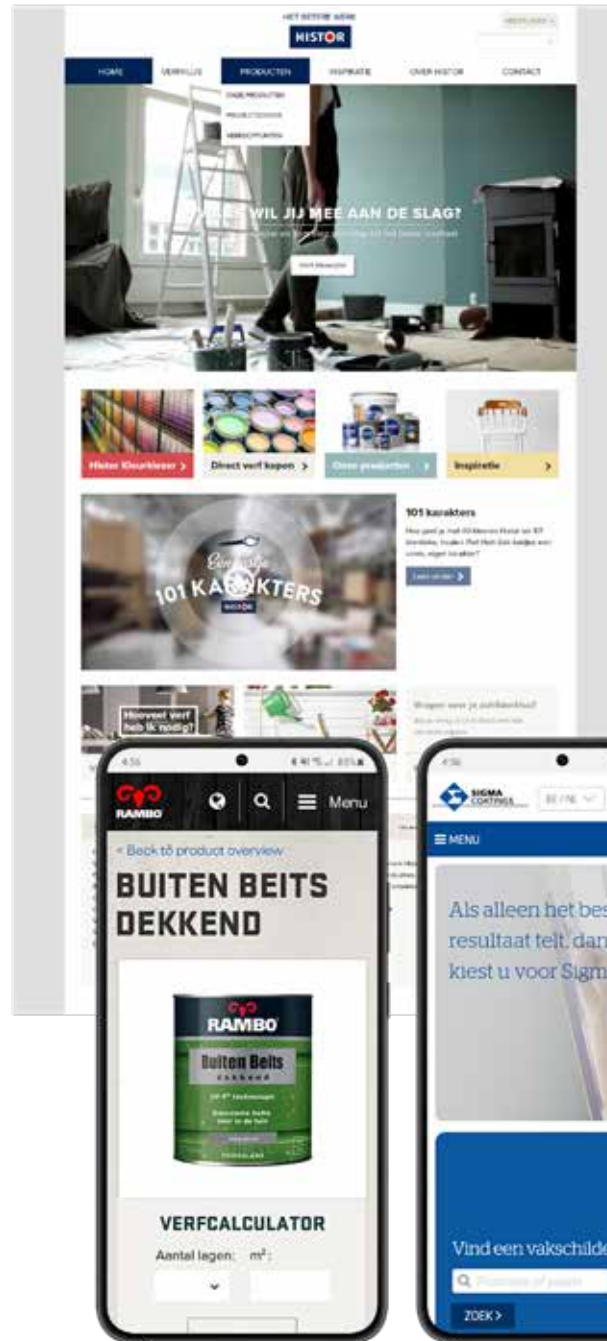
Don't give up. Initially my view on the framework was met with some questionable faces. Design systems at that time were still quite new and convincing people without actual data (like how much money would be saved because of the speed of development) was not always easy. Never give up if you truly believe in a solution.

## My output

Consulting, wireframes, visual design.

## Tools

Photoshop, Adobe XD, Office.



# Heineken Dark/Light



**Team:**  
1



**Year:**  
2015



**Role:**  
Art Director / Designer



**Agency:**  
Evident (now Valtech)

## The task

Heineken had developed a new bottle for the nightclubs. In the darkness of the nightclub and the lights the bottle would light up in neon colors. Evident was looking for new clients in markets it was not active in yet.

## My input

I live very close to the Heineken factory in Den Bosch, so I think I must have seen a poster or something of this bottle. I am not sure how I got inspired by it anymore - my goal was to contribute to landing new clients for my employer.

## The result

My major goal was to create a design that would set itself apart from other websites. Heineken liked the concept and design - but they were already working with another agency. So in the end nothing came of it, but I still like this design because it still sticks out in my portfolio.

## What I've learned on this project

Inspiration can come from anywhere. As I mentioned above I am not sure why I chose the Heineken bottle as a topic, but I really think it's because I drove past the factory so often. And for this project my mind must have put some things together.

When a client has a strong partnership with an agency it is not so easy to make them change their minds and work with the agency you're working for. And that is actually awesome, because it means the partnership is working.

## My output

Visual design.

## Tools

Photoshop.

# DAF XF Campaign



Team:  
7



Year:  
2012



Role:  
Senior Visual Designer



Agency:  
Mirabeau (now Cognizant)

## The task

DAF was about to launch its latest range of trucks, starting with the XF truck. Although the truck was not yet into production DAF was looking for a campaign website to promote the latest addition to their truck family.

## My input

I was involved in the concept, design and final delivery of this website. We quickly came to the conclusion the website needed to combine all the benefits for the driver and the truck owner. Both have different reasons for liking this truck and we wanted to make them aware.

At the bottom of the campaign-page both have learned a lot about the new truck and could request a test drive (inviting each other). The website also featured a truck configurator.

## The result

Before the trucks were actually being produced we had sold about 100 trucks through the website - quite the success. On top of that the website was shortlisted for the Dutch Interactive Awards (where we came in 2nd).

## What I've learned on this project

The whole concept was based on user input we got from drivers and owners. Bringing drivers and owners together to understand each others motivation was key.

The power of visuals was once again clear. As the truck didn't exist yet most of the images were generated by pasting onto old models and that to me shows how powerful great visuals are.

## My output

Concept, content creation, visual design, case presentation (DIA).

## Tools

Pen and paper, Photoshop, Illustrator, Office.



# Brabantse Natuurpoorten



**Team:**  
4



**Year:**  
2016



**Role:**  
Senior Visual Designer



**Agency:**  
Insiders

## The task

Insiders is known for destination marketing, so it came to no surprise when Brabantse Natuurpoorten reached out for a website that would help promote the natural highlights of the province Noord-Brabant in the Netherlands.

## My input

Being born and raised in the province I already knew many of the Brabantse Natuurpoorten (Natural Portals of Noord-Brabant). The locations are all about nature - which I feel should reflect in the webdesign. I used natural sand and leaf colors for the website to contrast with their hard red logo color.

The website also featured lots of images of leaves and sand, most of which were actually my own photo's. I tend to take texture photos whilst out with my family (to their annoyance). Finally I got to use these photos!

## The result

A fresh website that reflects nature and pushes the natural portals of the province into the spotlight. The website was built upon the application/cms created by Insiders and all of the knowledge the company has in citymarketing.

## What I've learned on this project

When you're passionate about something - work is easy and fast. As this topic was close to my heart it was easy to put myself in the position of the client and their customers.

At Insiders I have learned a lot about city-marketing. Before Insiders I had never imagined that citymarketing was such a big thing. But it all makes sense as cities also rely on visitors.

## My output




Concept, supporting photography, visual design.


## Tools

Photoshop, Illustrator.



# APG Pension Planner

 **Team:** 15  **Year:** 2014  **Role:** Senior Visual Designer

 **Agency:**  
Mirabeau (now Cognizant)

## The task

APG needed an environment where its clients can log in and see how their pension is doing. Basically it requested a white-label pension planner for its various brands.

## My input

Having worked on a pension planner at AEGON before (see next page) I had some insight in pensions before starting this one. But APG wanted to be fair about pension - which was something else. When you look at pensions, generally they show the predicted end result - which often is quite a big number.

APG wanted to find out if clients would prefer an honest insight or that they should be blinded by the big numbers. An honest insight could be that at the moment you're looking as a 30-year old that number is not very high yet. So, would clients be able to handle that or would they get nervous about the actual real numbers?

## The result

The concept was tested on users on various occasions - even on the streets of Heerlen (where APG is located). We managed to create a white-label, WCAG-compliant, application that was very open and honest with the clients.

## What I've learned on this project

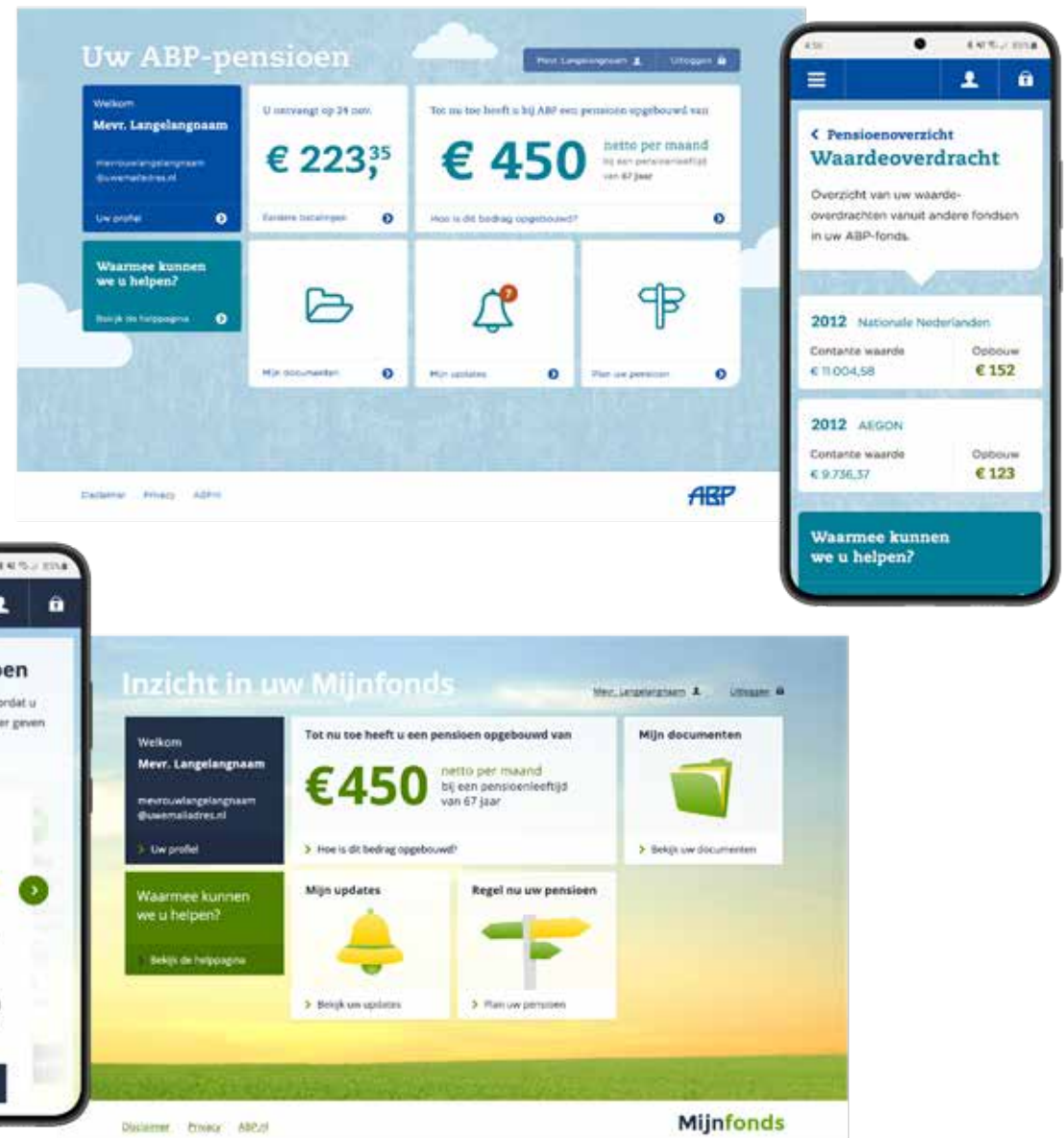
This project was a tough one for me as I did not immediately get the design to where it needed to be. Talking to other designers and asking for their help in certain locations made sure I got some other perspectives and we got a better end-result.

### My output

Visual design.

## Tools

Photoshop.





# AEGON Pension App



**Team:**  
7



**Year:**  
2012



**Role:**  
Senior Visual Designer



**Agency:**  
Mirabeau (now Cognizant)

## The task

AEGON is an insurance company that offers many different products - like pension insurance. In 2012 every company was building its own Apps and AEGON was no different. The company was looking for an App giving clients insight in their pension.

## My input

I was involved in the project as a visual designer, working closely with the team of AEGON at their office. The App provided options to view the pension, but also to find out what certain choices would do to the pension - such as quit working at an earlier age.

The user could add information of different other insurances, own money and income - which would provide a clear insight in the pension. We wanted to create a screen where people could instantly see how their pension is build up and how much they have or need.

## The result

An application for mobile and tablet that gave insight in pension. Not only would the app calculate what you'd have or need, you could also put in life events to find out what you'd need in those situations (for instance: what happens with divorce).

## What I've learned on this project

This was my first project at a client's location. Before I was used that agencies go get the work at the client, take it home and come back with a possible solution. It was great to experience working with the client at their location.

## My output

Visual design.

## Tools

Photoshop, Illustrator.



The screenshot shows the 'Uw situatie' (Your situation) screen on a smartphone. It includes a text input field for 'Geboortedatum' (Date of birth), a dropdown menu for 'Wat is uw woonsituatie?' (What is your living situation?) with 'Alleenstaand' (Single) selected, a text input field for 'Pensioengevend salaris' (Pensionable salary), and a text input field for 'Hoeveel jaar tussen uw 15e en 65e hebt u niet in Nederland gewoond?' (How many years between your 15th and 65th have you not lived in the Netherlands?). At the bottom, there is a button labeled 'Uw pensioenregelingen' (Your pension arrangements).

The screenshot shows the 'Uw pensioenregelingen' (Your pension arrangements) screen on a tablet. It features a table with two sections: 'Ouderdomspensioen regelingen' (Age pension arrangements) and 'Lijfrentekapitaal regelingen' (Annuity capital arrangements). Each section lists 'Spreidingsregeling (afkoop BVD)' (Spreading arrangement (lump sum BVD)) and 'Rente' (Annuity) with corresponding amounts and a 'Bekijk details' (View details) button. At the bottom, there is a button labeled 'Pensioenregeling toevoegen' (Add pension arrangement).

# KIA - 3D visualization



**Team:**  
3



**Year:**  
2011



**Role:**  
(3D) Designer



**Agency:**  
Red Hot Minute (now iO)

## The task

This is an example of me being pro-active. At Red Hot Minute we were working for KIA for a few years already when we were asked to look at how to present the KIA car models. I proposed we create the models in 3D giving us many more options.

## My input

The idea was met very well by the team. We found out that there was someone who was very crazy about KIA cars and he had modelled all their cars. We decided to approach the 3D modeller to buy his models - as it would be far too expensive if I'd rebuild it from scratch.

When we received the models there was still plenty to do. I had to texturize the models and get the lighting set up as if the model was standing in a photo studio. And then we'd render everything in a way we could use it on the website.

## The result

Once I managed to set up this "photo studio" and the textures for glass and such - I could easily put any car into the scene and have a 3D model of it ready for use of the website at great speed.

## What I've learned on this project

Although I had done 3D before, the lighting of a car - especially when it has to be realistic - was something else indeed. It must have taken me a month to get all the textures and lighting right.

Working together with the developers made all the difference. They had to find out how to implement everything on the website so we collaborated to get it on the website the right way.

## My output

3D setup, texturing, lighting, rendering.




## Tools


Cinema 4D XL, Photoshop.





# McJuniorclub

 **Team:** 3  
 **Year:** 2008 - 2010  
 **Role:** Art Director / Designer

 **Agency:** thePharmacy Media

## The task

thePharmacy Media had been responsible for McJuniorclub for years when it was decided in 2009 that a new website was needed. Because McDonalds was no longer allowed to promote during kids shows on TV, the need for online material became much more important.

## My input

Over the years before this redesign I was involved in updating the old website with content fitting to the Happy Meals. I had created game content for How To Train Your Dragon and Shrek amongst others. So I was very familiar with the content of the website.

We wanted to create a 3D McDonalds village for the new release. I helped write the functional document and was responsible for the interface design and content. I've also travelled to the client a few times to present what we were doing. As I was promoted to Art Director at thePharmacy, this was my first more client-facing role.

## The result

Due to thePharmacy Media going bankrupt this project was never finished unfortunately.

## What I've learned on this project

Got to work with one of the finest 3D artists I've ever met. And learned a lot from him in terms of 3D animation and design. The team at thePharmacy was very close and passionate and I think the projects showed exactly that.

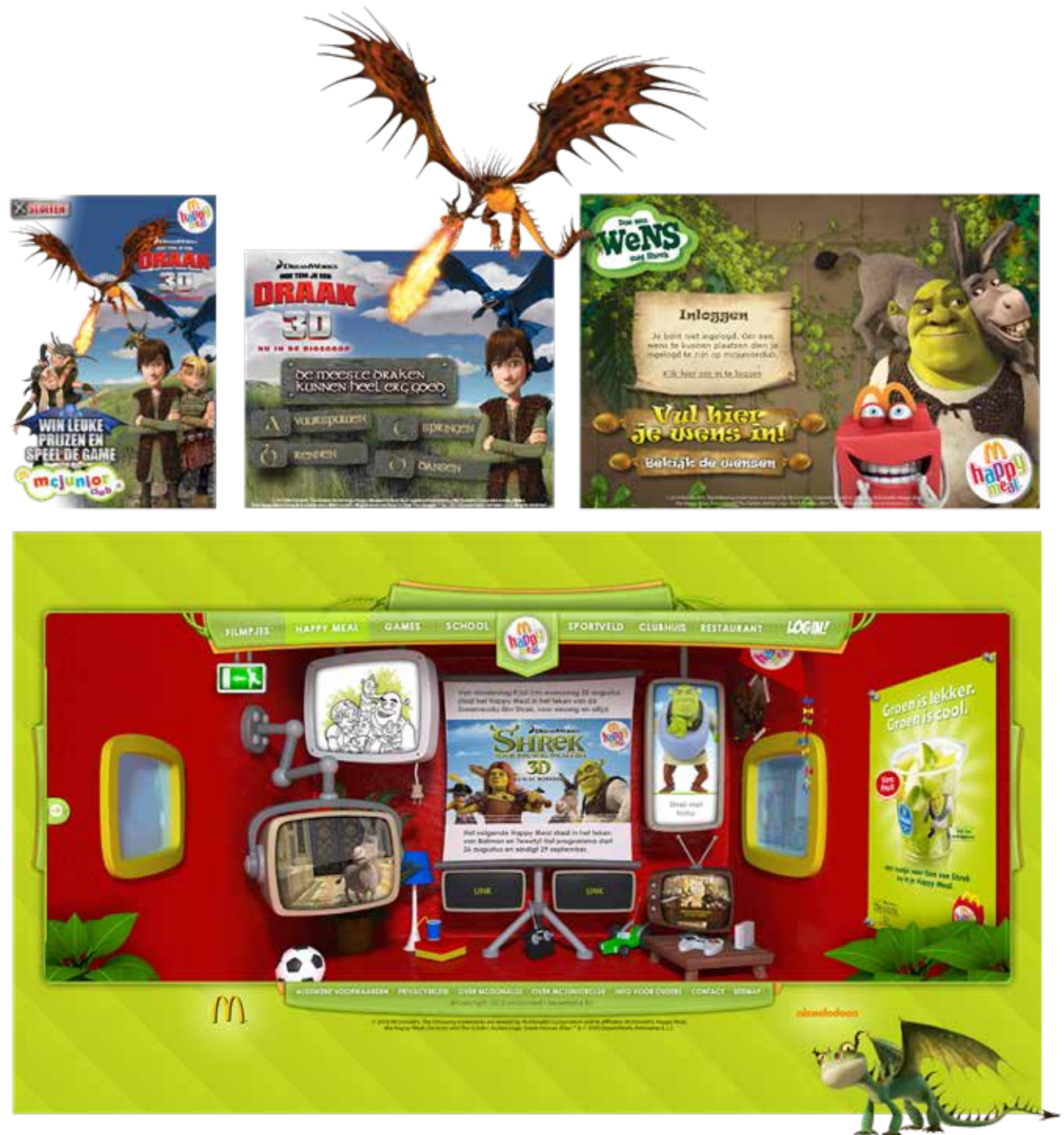
## My output

Visual design, content creation, game design.

## Tools

Photoshop, Illustrator, Office.

*\* Images of Shrek and How To Train Your Dragon characters by Dreamworks. Image of 3D interior: Jochem Aarts*



# Quest DS



**Team:**  
11



**Year:**  
2010



**Role:**  
Art Director / Designer



**Agency:**  
thePharmacy Media

## The task

G+J Publishers had approached us if we could create a Nintendo DS game for its Quest magazine title. As we had been creating Nintendo games for Studio 100 (see next pages) that was exactly the type of thing for our team.

## My input

I was involved at the start of the project and responsible for the concept, design and project management / contact with the client. Working with the team at Quest we created 1313 questions - of which we defined a few that would be drawing questions or other interactive questions.

We developed settings for the game (easy, normal, hard) and various ways of playing (solo or quizmaster - which was a group quiz). We created certificates as well, these could be earned.

## The result

The game was released in 2010 to decent reviews. The game reflected the magazine really well.

## What I've learned on this project

Working with the people who create the magazine was really insightful. I had never imagined how the editorial of a magazine works.

Gamification of a magazine was also a great experience. How do you make compelling content for magazine readers and make it challenging for them as well.

## My output

Concept, gameplay, visual design, content, booklets and cover design.

## Tools

Photoshop, Illustrator, InDesign, Nintendo DS DevBox.





# Mega Mindy game



**Team:**  
9



**Year:**  
2008



**Role:**  
Senior Visual Designer



**Agency:**  
thePharmacy Media

## The task

Studio 100 approached us to create a platform CD-ROM game for its Mega Mindy title. Mega Mindy is a tv-show about a regular police woman, who turns into Mega Mindy when situations get tough.

## My input

For this game I've designed the User Interface, designed the covers and designed the background settings and elements in the game. Using Illustrator I designed the surroundings and elements such as cars, houses, tables, the sewer and much more. I even drew some of the monkeys for the cover of the game.

## The result

The Mega Mindy platform game did really well in the stores. Mega Mindy was a big seller for Studio 100 - so no surprise there. The way I had set up my drawings was kinda like a design systems. The developers could design a level using elements that were delivered separately.

## What I've learned on this project

Working on games is fun! You have to think about the gameplay, but also the story, the controls, how to keep it interesting and so much more. I loved working on all the games we've produced at thePharmacy Media.

The cover design and CD-ROM label were created by me. As print is not my main thing I had to learn a thing or two about using color for printed work.

Did you know this game features some personal things of me? One of the cars in the game is my own car for instance.

## My output

Cover design, visual design, illustrations, user interface design.

## Tools

Photoshop, Illustrator, InDesign.



# Anubis Game



**Team:**  
9



**Year:**  
2009



**Role:**  
Senior Visual Designer



**Agency:**  
thePharmacy Media

## The task

thePharmacy Media had been producing the online game to the Anubis television show for years. Studio 100 approached us to create a full game for the tv series.

## My input

This game is an awesome memory to me. For this game I co-wrote the story, I wrote the interactions, I designed the interface and many elements (porting all to Nintendo as well). On top of that I wrote the booklet and designed it and the game features many photo's I'd made during a vacation in Egypt.

## The result

The game was first released on CD-ROM and was a big success, hence Studio 100 requesting us to bring it to Nintendo DS as well. This was the first Nintendo game our studio would create and it was great fun to learn how to create a game for Nintendo DS.

## What I've learned on this project

Nintendo DS did not allow high quality graphics, so we had to constantly find ways to design something and make it look good on the Nintendo DS. Reminded me of the early days of internet, with 8-bit pixelated images.

Being a big fan of the Monkey Island series I used what I had seen there to write the in-game interactions between characters. During this project I also learned so much more on storytelling.

Fun thing: as I was constantly in contact with Nintendo for various reasons - I received their Christmas card with gifts for a few years. And those gifts are true collectables.

## My output

Cover and booklet design, user interface design, photography, story and interactions.

## Tools

Photoshop, Illustrator, InDesign, Nintendo DS DevBox, Office.





# Leolux Pallone



**Team:**  
3



**Year:**  
2009



**Role:**  
Senior Visual Designer



**Agency:**  
thePharmacy Media

## The task

The Leolux Pallone celebrated its 20th anniversary and Leolux wanted to create a website where customers could design their own Leolux Pallone chair for the occasion.

## My input

Design of the website / configurator was in my hands. Users got to select the colors for every element of the chair. The website allowed one to use one of the pre-defined setups or to create one's own design.

Ofcourse the full Pallone catalogue was available on the campaign website and showed the special editions in full.

## The result

The website did really well and customers were enthusiastic they could design the chair themselves. The configurator is still available on the current Leolux website - though it has evolved over the years.

## What I've learned on this project

Minimalistic design. This campaign website was all about the product, so no need for anything else. I always give the advice to leave out the bull to my clients - but this was more about making sure it was all about that one product.

Although this was not the first configurator I created it was an interesting one. How do you give the user freedom, but to an extent that it is also feasible and realistic.

## My output

Visual design.

## Tools

Photoshop, Illustrator.



# Philips EP Lab



**Team:**  
3



**Year:**  
2005



**Role:**  
Concept & Design



**Commissioned by:**  
Hunterskil Howard

## The task

Whilst working at Hunterskil Howard, my first employer, I already worked on a CD-ROM application for Philips' integrated electro-physiology lab. Due to the financial situation at the company I was let go off. But they approached me to finalize the CD-ROM.

## My input

The concept here was to provide medical specialists with a fully interactive, fully operable experience lab presentation. Buying an experience lab is costly, so this way people could first get a feel of what the lab can bring.

The realistic 3D models were supplied, all other design (user interface, animation, etc.) was done by me. We worked very closely with Philips to get the details right on this one. To promote the upcoming CD-ROM we also produced a movie-like trailer.

## The result

The Philips EP Lab Experience CD-ROM was released in 2005. Due to the promotional trailer the first batch was already sold out when it was released.

## What I've learned on this project

Due to budget restrictions I had to tackle this project mostly on my own. It made me notice the importance of colleagues. When you're working on a project for a longer period of time - you get blind to the mistakes you make. Feedback or peer review is incredibly important.

## My output

User interface design, programming, animation, functional documentation.

## Tools

Macromedia Director, Photoshop, Premiere, Office.





# Philips MASTER Animation



**Team:**  
1



**Year:**  
2005



**Role:**  
3D Animation



**Commissioned by:**  
Hunterskil Howard

## The task

Philips was looking for a 3D animation of its new packaging of the MASTER light bulbs range. I was commissioned by Hunterskil Howard for this animation.

## My input

The concept and animation were my work. It starts with a cube, which develops into a box. Logo's fly onto the box, design appears. The elements of the design come off the package one by one and are explained. Highlighting why you should choose MASTER light bulbs.

This project was started by creating a storyboard which, after approval from the client, was modelled and animated.

## The result

The result was a smooth animation that showed the new packaging and highlighted why the MASTER range is the best range of Philips light bulb products.

## What I've learned on this project

Storyboarding is key when creating a video or animation. Video or animation are both time-consuming projects. Changes are costly, so it's great to make sure everyone is aligned before animation starts.

When creating the 3D animation, render out the drafts. They give insight to the client in terms of timing / speed and how the animation "flows". It's better to get feedback at this stage, before putting in the final textures, lighting and effects.

## My output

3D animation, storyboard.

## Tools

Cinema 4D XL, Photoshop, Illustrator, sharpies and paper.



# Monroe DNX



**Team:**  
3



**Year:**  
2002- 2003



**Role:**  
Concept & Design



**Agency:**  
Hunterskil Howard

## The task

In 2001 the movie The Fast & The Furious was very popular and made it popular to make changes to your car. Many car product companies jumped on board and Monroe approached Hunterskil Howard to also think about the positioning of its products.

## My input

I was part of a 3-man team that developed the brand - me being responsible for the visual side of things. We created many variations of what it could look like and presented the ideas to the client.

After the selection was made we also produced a CD-ROM presentation (also popular at the time) where we brought the brand alive. We made a fast-paced, sound-blasting presentation that introduced the brand, it's logo and ofcourse the products!

## The result

Next to the presentation and brand identity the Hunterskil Howard team got to work on other promotional material.

## What I've learned on this project

Loved working with a copywriter. The combination of text and visual is golden and it is just so refreshing and inspiring to work with words that mean something. At school we were taught to use Lorem Ipsum - which is an absolute no-go to me now.

## My output

Visual design, animation, programming (CD-ROM).

## Tools

Macromedia Director, Photoshop, Illustrator.





# Knauf USG 3D Animation



**Team:**  
1



**Year:**  
2002- 2003



**Role:**  
3D Animation



**Agency:**  
Hunterskil Howard

## The task

Knauf USG produces building materials and Hunterskil Howard had been producing the printed material for years when we were asked to bring it to the next level.

## My input

Because I had done some 3D animation before (see next page) I was eager to give that another go and proposed I'd create an animation. In the animation a house would be build up using only Knauf USG materials.

We would also product a CD-ROM presentation showcasing the range of products and their qualities. These type of interactive presentations were often handed out during promotional events in those years.

## The result

Both the presentation and animation were never finished because the focus of the client changed. But they remain a sweet memory to me as I loved working with this client and the team responsible for Knauf USG at Hunterskil Howard.

## What I've learned on this project

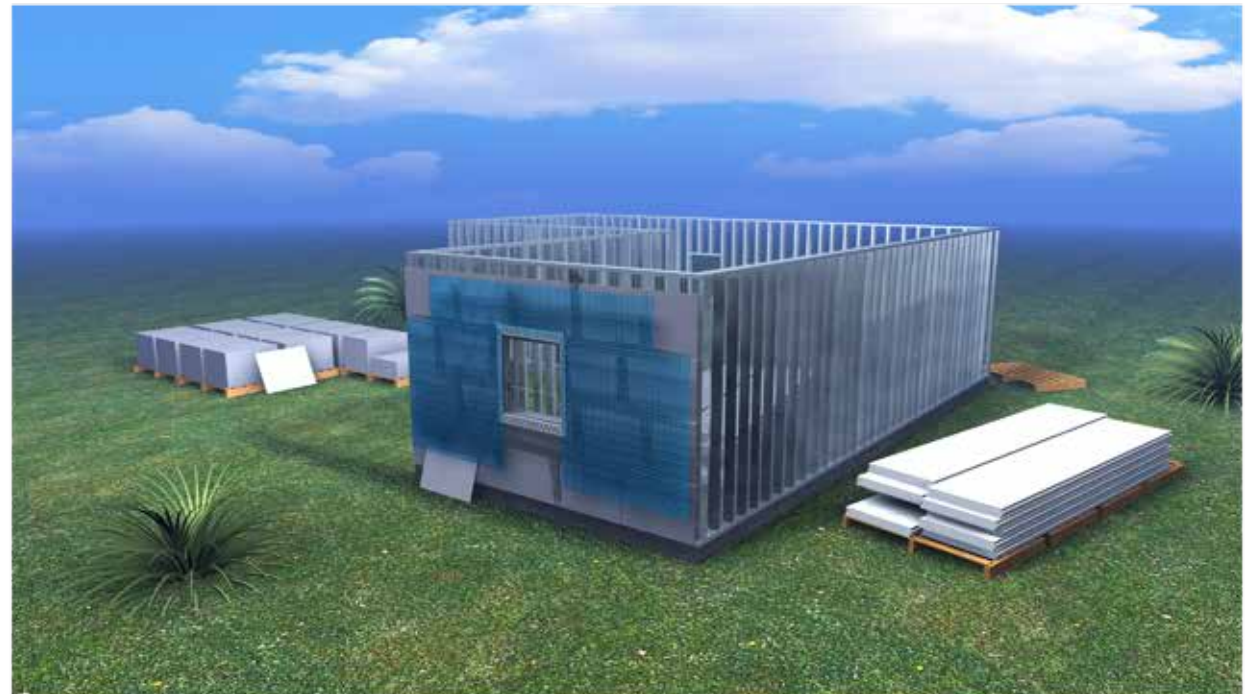
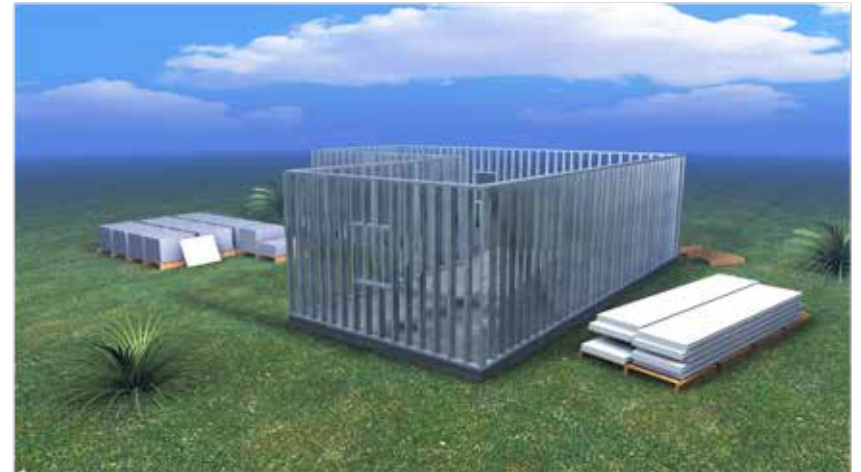
This project was the first project that was never released. I had never before worked on a project that was not finished. Ofcourse I was dissappointed, but it did teach me that nothing can change as quickly as a client - especially when it has just purchased another company or is becoming part of a bigger company.

## My output

3D animation, programming (CD-ROM), user interface design, visual design.

## Tools

Cinema 4D XL, Photoshop, Macromedia Director, Illustrator.



# NucliSens EasyQ



**Team:**  
3



**Year:**  
2002



**Role:**  
(3D) Animation & Design



**Agency:**  
Hunterskil Howard

## The task

Testing of HIV-1 was not easy at the beginning of the century. Often people had to wait a long time for the result. This new machine by Organon Teknika changed the world - because it could analyze the blood of multiple people within minutes. Hunterskil Howard was approached to create promotional material for a big launch event in Brazil.

## My input

A team of a Copywriter and Art Director created this concept where the machine cuts through a maze. This was a representation of HIV testing as it was (a difficult maze) and this machine breaks the maze apart.

I was asked to create my first ever 3D animation. They wanted an animation for the event that would make a big impact.

## The result

After making the animation - which was well received - I was also asked to create a CD-ROM version of it which could be handed out at the launch event.

## What I've learned on this project

Never be afraid. This project was quite daunting at first - with me having limited skills in 3D animation and After Effects. But once you turn everything into small chunks of work - you'll manage those chunks one at the time and gain confidence.

The value of good copy and a visual to match is very crucial to the success of a campaign. If the visual reflects the words, that's when magic happens.

## My output

Visual design, animation, programming & user interface design (CD-ROM).

## Tools

Cinema 4D XL, Director, Photoshop, Illustrator, AfterEffects.





# New Masters of Photoshop



**Year:**  
2004



**Role:**  
Author



**Publisher:**  
Apress / friends of ED

## The task

In 2001 publisher friends of ED found me on a forum for Macro-media Director and approached me to review two new books on the software. I was keen to help out - after which they asked me what else I could help them with.

## My input

Over a period of 12 years I have worked on over 100 titles for the publisher, most notably Revolutionary Premiere Pro and New Masters of Photoshop Volume 2 - for both books I have been an author.

In this title, New Masters of Photoshop Volume 2, work is showcased of the most innovative, inspiring and imaginative digital artists.

## The result

The book was released in 2004 and featured 15 artists and a foreword by Eric Jordan, president of 2Advanced Studios. It came with a CD-ROM featuring interviews with the artists and the source files of the work shown in the chapters.

## What I've learned on this project

Although I still feel this happened too early in my career (I kicked off my career in 2000 after graduation) I was mighty proud to have been asked for this title. Looking at it now I would love to rewrite my chapter - but on the other hand it does show where I was at that stage in my career.

When I read back the chapter now I see a passionate and eager designer. I was a sponge, absorbing everything that was shared with me and keen to take it on as a designer myself. I would be proud if people would say I am still that passionate and eager today.

## My output

Writing, visual design, technical reviewing.

## Tools

Photoshop, Cinema 4D XL, Illustrator, Office.



**“Stay curious, keep learning and keep growing.  
And always strive to be more interested than  
interesting.”**

After more than 20 years in the business I hope the above still applies to me. To provide an example: over the past 28 years I have been using Adobe Photoshop and I have even helped writing books and tutorials about it.

But I continuously keep trying to create new things in Photoshop. We should never stop learning, for when we stop learning we stop growing. On the next page are some of my more personal projects of me pushing myself to try and learn new things in Adobe's most wonderful tool.

The only limit  
is your own  
**imagination.**





# Brands

I've worked for





Corné is a passionate and talented cross-media designer with a sound appreciation of all the techniques involved in producing complex, impactful design projects. Able to work at a high conceptual level or on detailed design Corné is always able to work quickly with direct and stunning results. Oh, and importantly a sense of humour...

#### Andrew McGilvray

Manager of Corné at Hunterskil Howard

Corné is one of the most talented and loyal cross media designers and art directors I've ever come across. I love all his work. I studied with him and a few years later I offered him a job. I wanted him to help me to bring our creative side to a higher level and put it on the map. Unfortunately for me he was loyal to his employer.

#### Mike Linnemans

Studied together at Grafisch Lyceum Eindhoven

Corné is a very reliable and honest person. He is straight forward and always on time. His skills as an interactive designer and art director are very important for our company. He knows his way with style guides and is very creative.

#### Martijn Boomsma

CEO/Manager of Corné at thePharmacy Media

It's really bad luck for us that we haven't hired Corné earlier!! Let's turn back the time for about two years and start over.

#### Markus Hühn

Product Owner at Daimler

Thanks Corné for encouraging me to express. And you take it with very open mind. That really helps.

#### Seri Kyoung An

Designer at Daimler

In my opinion the way you work towards creating a "Team"-feeling deserves respect. You manage to stay calm and very professional, even when situations are getting more tense, and you are the engine and steering wheel of the ship called Design Guild. Props for that!

#### Christoph Specht

Senior Designer at Daimler

It was a real pleasure working with you on WCAG. Although we worked on what might be a side note to others, you were very professional and radiated with optimism on our discussions. Loved that in you. Thanks for all the help and hoping we'll meet again in one way or the other!

#### Ziv Tatian

PO at Philips Design

Corné is an exceptionally good design director who knows how to translate the challenges of our customers into creative concepts that generate proven value for those customers.

#### Jeroen Borst

Vice President / Head of DCX - Capgemini

I've had the pleasure of knowing Corné for nearly 20 years and I'm so proud to see the success he has achieved with his visual design and animation skills. He has been a leader in the industry for many years, creating incredible and original graphic design work that stands out from the rest. I know he'll continue to use his creativity and innovation to produce exceptional work, while providing excellent customer service. I highly recommend Corné. He'll provide the highest quality visual design, animation and graphic design services to any business looking to make a lasting impression!

#### Roger Stanton

Founder at Roofer Media

# Quotes

## What others say...

Corne has provided incredible and excellent work for me on various projects. He is highly skilled and also very creative. But it is also a pleasure to work with Corne.

He responds quickly to requests and needs few words to turn my ideas into brilliant designs. I am looking forward to further cooperation with him!

#### Joep van Hees

Director Patch Marketing BV and Director Adem Leads BV

Corné is always a certainty for me on projects. In addition to his role as Art Director, he is a creative thinker who delivers great concepts and converts them into design and motion. It is precisely because of this combination that he is able to deliver something that exceeds expectations for the customer. The fact that he manages to do all this within the tight timeframes shows the true master in him. Corné is a digital creative who makes any team stronger and you really want to be part of it!

#### Arno van der Hulst

Design Director at Capgemini Immersive

#### Personal information

Name: Corné van Dooren  
 Date and place of birth: 2 october 1979, Hooge Mierde  
 Gender: male  
 Living Place: 's-Hertogenbosch (The Netherlands)  
 Nationality: Dutch

#### Education

2001 - 2002 Fontys  
 Eindhoven  
 Post-HBO Multimedia  
 1996 - 2000 Grafisch Lyceum Eindhoven (now St Lucas)  
 Eindhoven  
 Multimedia Design (MBO)

#### Experience

**01/05/2016 - July 2021** **Capgemini / Capgemini Invent / frog**  
 frog - part of Capgemini Invent  
 Utrecht  
 Senior Art Director  
 January 2018 Idean - part of Capgemini Invent  
 Studio Lead & Art Director  
 May 2016 Backelite - part of Capgemini  
 Art Director  
**01/06/2011 - 30/04/2016** **Various agencies (Mirabeau, Insiders, et al.)**  
 Utrecht/Tuil/'s-Hertogenbosch/Amsterdam  
 Art Director  
**05/11/2007 - 31/01/2011** **thePharmacy Media**  
 Uden  
 Art Director  
**19/09/2005 - 01/04/2007** **Andriessen & Partners**  
 Oisterwijk  
 Designer / Art Director  
**28/08/2000 - 01/03/2005** **Hunterskil Howard**  
 Eindhoven  
 Interaction/Visual Designer

#### Courses / Training

2023 California Institute of Arts / Coursera  
 Story and Narative Development for Video Games  
 Meta / Coursera  
 What is the Metaverse?  
 2022 University of Michigan / Coursera  
 UX & Interaction Design for AR/VR/MR/XR  
 UNSW Sydney / Coursera  
 Transmedia Storytelling  
 Harvard Business School / SPARK  
 Connected Manager  
 IE Business School / Coursera  
 Brand Identity & Strategie  
 2020 W3C  
 WAIO/WCAG  
 University of Illinois / Coursera  
 Digital Media and Marketing strategies  
 University of Virginia / Coursera  
 Personal Branding  
 California Institute of Arts / Coursera  
 Typography  
 University of London / Coursera  
 Brand Management  
 CenterCentre  
 Game Changing Experience Visions  
 with Jared Spool  
 2018 InVision/Splash That  
 Workshop Design Systems with Brad Frost

#### Extra experience

- Over 100 book titles for Apress / friends of ED / Peachpit Press in the role of Author, Technical Reviewer or Designer
- Contributor for the Idean / Adobe book 'Hack the design sytem'
- Created an animation for the Staya Erusa movie (Warner Brothers)
- Freelancer at Tien, the tv station of Talpa in 2005
- Freelancer at CZ, the health insurance company in 2015
- Interviewed in Computer Arts (2002), Digit Magazine (2003), Creative Pro (2005) and Frankwatching (2013)
- Won 2 FWA's and 2 DIA's being part of various teams
- Software tester for Corel Painter IX (2004-2005)

## Publications

Over the years my work has been published quite a bit. I have worked for various companies such as Corel (tester), Apress, friends of ED and my work has been shown in magazines about my profession. This page features a list of my publications.

### Author

2019	Hack the Design System (idean)
2006	Media Design Course (LOI)
2004	New Masters of Photoshop Volume 2 (friends of ED)
2002	Revolutionary Premiere 6 (friends of ED)

### Technical Reviewer

2004	Photoshop Face 2 Face
2004	Photoshop Elements 2 Most Wanted
2003	Revolutionary After Effects 5.5
2003	Photoshop Most Wanted 2
2003	40 Photoshop Power Effects
2003	4x4 series: Light (Photoshop and Illustrator)
2002	4x4 series: Life (generative design)
2002	4x4 series: Chaos (Photoshop and 3D)
2002	4x4 series: Time (Photoshop and Flash)
2002	Corel Painter IX (for Corel)
2002	Director 8.5 Studio
2001	Foundation Director 8.5

### Interviews

2013	Frankwatching (on the DAF Trucks case)
2012	FRITS Magazine (on working for Mirabeau)
2005	Creative Pro (by Molly Joss)
2001	Computer Arts Magazine (on Adobe Premiere)

### Published work

2007	The Adobe Illustrator CS3 WOW! Book (by Sharon Steuer)
2003	Digit Magazine (showcase)
2001	Computer Arts Magazine (with interview)

## Cover / Book Designer

2013	Foundation Website Creation Foundation Version Control Foundation Game Design (Actionscript 3.0) Foundation Game Design (HTML5 & JavaScript) Foundation iPhone App Development Foundation HTML with CSS3 Foundation Adobe Edge	
2012	Redesign Apress books Foundation HTML5 Animation	
2011	Foundation Flash CS5 Foundation Expression Blend 4 Foundation HTML5 Canvas	Foundation Drupal 7 Foundation Flash Catalyst
2010	Foundation Joomla! Foundation Silverlight 3 Foundation ZoHo	
2009	Foundation Form Creation Foundation Silverlight 2 Foundation Fireworks CS4 Foundation Game Design Foundation Expression Blend 3 Foundation Actionscript 3.0 Foundation Actionscript 3.0 Image Effects	Foundation Rails 2 Foundation Flash CS4 Foundation XML and E4X Foundation Blender
2008	Foundation Website Creation	
2007	AdvancED Game Design with Flash Foundation Actionscript 3.0 Foundation Flex for Designers Foundation Expression Blend 2 Foundation Actionscript 3.0 Animation	Foundation Flash CS3 Foundation Flash CS3 Video Foundation Flex for Developers
2006	Foundation XML for Flash Foundation ASP.NET 2.0 for Flash Foundation Actionscript Animation Foundation Actionscript Flash 8 Foundation PHP Dreamweaver 8 Foundation Flash Apps Foundation Flash 8 Video Foundation Flash 8 Foundation Web Design Dreamweaver 8	Foundation ASP for Dreamweaver Foundation 3D Max Visualization
2005	High Performance Flash	
2004	Extending Flash MX 2004 The very best of Verity Stob	
2003	Revolutionary After Effects 5.5 Revolutionary Final Cut Pro 3 (incl. DVD)	
2002	Revolutionary Final Cut Pro 2 (incl. CD-ROM) Revolutionary QuickTime Pro 5&6 (incl. CD-ROM) Revolutionary Premiere 6	

