

# HANMIN JUNG

Senior Sound Designer | Technical Audio

PORTFOLIO | [www.hanminjung.com](http://www.hanminjung.com)

neonphaser@gmail.com | +82 10-6737-3694

Senior game sound designer combining sound creation, interactive audio systems and production ownership across MMORPG, FPS and action titles.

## Professional Experience SUPERCAT | Senior Sound Designer

Jul 2026 - Present | 도깨비의 세계

- Create and review game audio assets, aligning sound quality and in-game implementation with content direction and gameplay context.
- Implement and maintain Unity-FMOD audio systems, reviewing in-game playback behavior alongside middleware configuration.
- Manage FMOD events, banks, mixers and VCAs, organizing content-level event structures, bank configuration and mix controls.
- Maintain Addressables integration and audio resource loading workflows to support in-game playback requirements.
- Establish in-game mixing and loudness standards to manage level consistency and balance across content.
- Analyze audio bug reproduction conditions and investigate assets, FMOD configuration and engine integration to identify and resolve issues.
- Review recorded assets for quality and manage deliveries against production requirements.

Tools: Unity · FMOD Studio · Addressables

## Mistil Games | Senior Sound Designer

Jan 2026 - May 2026 | Time Takers | Hyper-TPS

- Refined MetaSound-based audio, 3D spatialization and attenuation to shape source direction, distance cues and spatial presentation.
- Reworked assault-rifle audio and combat sound presentation to strengthen weapon feedback and audible distinctions during combat.
- Built an adaptive BGM system to support changes in gameplay and combat flow.

Tools: Unreal Engine 5 · MetaSounds

## Professional Experience

### Wemade This Means War | Sound Designer, Manager Grade

Oct 2023 - Dec 2025 | Black Vultures: Prey of Greed | FPS

- Designed MetaSound-based audio logic with audio tracing and occlusion to respond to spatial relationships and obstruction between sound sources and the listener.
- Implemented spline audio and indoor/outdoor differentiation, adapting audio behavior to extended paths and environmental transitions.
- Developed Soundscape- and PCG-based ambience systems informed by world layout and environmental characteristics.
- Created audio across in-game content, cutscenes and teaser videos; directed voice talent and managed VO asset production.
- Built AI-assisted BGM and voice workflows using Suno and ElevenLabs, and improved communication across design, engineering, audio and QA.

Tools: Unreal Engine 5 · MetaSounds · Soundscape · PCG

### Smilegate RPG | Senior Sound Designer, Sound Effects

Dec 2020 - Aug 2023 | Lost Ark | MMORPG · Live Season 2

- Created and implemented ambient audio to convey the atmosphere and spatial identity of diverse in-game environments.
- Designed audio for mounts, wallpapers and pets, supporting content identity and player customization.
- Designed and mixed cinematic audio for main-story updates, supporting scene pacing and emotional continuity.

Tools: Unreal UDK · Wwise · Cubase · Perforce

### Mantisco | Audio Lead, Sole Sound Designer

Dec 2019 - Oct 2020 | Hunters Arena | RPG Battle Royale · Steam Early Access

- Owned audio production and quality across FGT, CBT, OBT and live service as the sole sound designer.
- Established UE4-FMOD Studio audio production and implementation workflows, quality standards, schedules and task priorities.

Tools: Unreal Engine 4 · FMOD Studio · Cubase · Perforce · Redmine

## Experience and Qualifications

### Neon Studio | Sound Designer

Sep 2019 - Dec 2019 | Spiritwish | Mobile RPG · Global Live Service

- Created and implemented audio for new playable characters and monsters, including character-introduction cinematics.
- Implemented and managed Japanese, English and Korean localized audio, and contributed audio planning for a new project.

Tools: Unity · Logic Pro · XMLSpy · SVN

### Blueside | Sound Designer

May 2015 - Mar 2019 | Kingdom Under Fire II | MMORPG-RTS Hybrid

- Implemented audio in the proprietary KUF2 engine and created combat, ambience and UI sound effects for large-scale battle content.
- Supported the 2018 Russian service launch published by Innova.

Tools: KUF2 Engine (proprietary) · Perforce

### Freelance / Contract | Sound Designer

Jan 2015 - Oct 2020

- Digisonic Post Production (Jan-May 2015): sound design for games, animation and advertising.

## Technical Skills

**Audio:** FMOD Studio · Wwise · MetaSounds

**Engines:** Unreal Engine (UDK / UE4 / UE5) · Unity

**DAWs:** Reaper · Pro Tools · Cubase · Logic Pro

**Workflow:** Lua / Reaper automation · Addressables · XML · Perforce · SVN · Redmine

**AI Tools:** Suno · ElevenLabs

## Education and Certification

Dankook University | Bachelor's degree, Music Technology | Feb 2015

Apple Logic Pro Level One | Apple Inc.

## Languages

English and German: upper-intermediate, conversational

Japanese: intermediate, conversational

## Cover Letter

Hanmin Jung | Senior Sound Designer

Dear Hiring Team,

I am a sound designer who combines a dedicated player's perspective with a practical approach to audio systems. Across Lost Ark, Black Vultures, Time Takers and 도깨비의 세계, I have worked on both sound creation and in-engine implementation. My approach begins with what players need to hear: the information that guides their decisions, the rhythm of an encounter and the atmosphere that gives a world its identity.

My strength is connecting creative intent to reliable in-game behavior. I bring expert-level proficiency in FMOD Studio, with comprehensive knowledge of its feature set and hands-on experience managing events, banks, mixers and VCAs. I have also built production and implementation workflows using Wwise and Unreal Engine's MetaSounds. My work with spatialization, occlusion, indoor/outdoor transitions and ambience systems balances expressive sound with clear gameplay feedback.

At SUPERCAT, I currently create and review audio for 도깨비의 세계 and implement and maintain its Unity-FMOD systems. My responsibilities include Addressables integration, audio resource loading, in-game mixing and loudness standards, audio debugging, and recorded-asset review and delivery management. This gives me a practical view of how creative assets, implementation and ongoing maintenance fit together.

I also improve the tools behind production. I have used Lua scripting to connect Reaper and AI tools, automate repetitive tasks and streamline asset workflows. I use Suno, ElevenLabs and other generative tools for prototyping, voice asset creation and reference development, reviewing the output against the project's direction and quality requirements. I value new technology for the concrete improvements it brings to iteration and production.

As Audio Lead and sole sound designer at Mantisco, I owned audio delivery, schedules, priorities and quality standards. At Wemade, I helped improve communication among design, engineering, audio and QA. In QA collaboration, I analyzed how nonlinear play affects audio behavior and organized test coverage and feedback around reproducible conditions. Collaborating with artists on media-art projects in Berlin also strengthened my ability to work across cultural and creative perspectives.

I would welcome the opportunity to contribute this combination of sound craft, technical implementation and production ownership to your team. I aim to turn a shared creative direction into maintainable audio systems and memorable player experiences.

Sincerely,

Hanmin Jung

**PORTFOLIO** | [www.hanminjung.com](http://www.hanminjung.com)

neonphaser@gmail.com | +82 10-6737-3694