

Julian Korzeniowsky

Sound Designer

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Professional Experience (Selected Works)

Meta / Camouflaj Studios Technical Sound Designer/Audio Director | 2021 – 2026

Batman: Arkham Shadow — *Audio Director / Technical Sound Designer*

- Audio Director for a Quest 3 title, leading **6–11 internal and external designers**
- Built and maintained **VO & SFX systems**, integrated audio into engine and middleware
- Owned **prioritization, tasking, feedback**, and cross-discipline communication
- Translated design, engineering, and production needs into actionable audio work
(*Unity, Wwise*)

Iron Man VR (Quest 2 Port) — *Lead Sound Designer*

- Led audio for PSVR → Quest 2 port, managing internal team and outsourcers
- Designed and implemented new spatial audio solution for Quest hardware
- Reworked assets and systems for performance constraints; defined pipelines with producers
(*Unity, Wwise*)

Schell Games Advanced Sound Designer | 2018 – 2021

I Expect You To Die 2: The Spy and the Liar — *Lead Sound Designer*

- Lead Sound Designer for full VR title
- Developed pipelines for **sound design, VO, and music integration**
- Created and mixed all SFX and ambiances; recorded and integrated professional VO
- Designed **dynamic music system** responsive to player actions; composed select levels
(*Unity, Proprietary Middleware*)

I Expect You To Die (DLC) — *Lead Sound Designer*

- Led all audio for DLC, managing a small audio team
- SFX, ambience, and VO creation, integration, and mix
(*Unity, Proprietary Middleware*)

Jedi Challenges: Dark Side Expansion — *Sound Designer*

- Integrated vendor-provided audio for two AR game levels
(*Unity, Wwise*)

Skills

Engines: Unity, Unreal (Blueprints, Unity Visual Scripting), Proprietary Engines

Middleware/DAWs: Wwise, FMOD, Proprietary Tools, Reaper, Logic Pro, Pro Tools,

Source Control/Project Management: GitHub, SVN, Perforce, JIRA

Education

Carnegie Mellon University — *Master of Entertainment Technology*, Spring 2018

New England Conservatory of Music — *B.M. in Music Composition*, Spring 2015