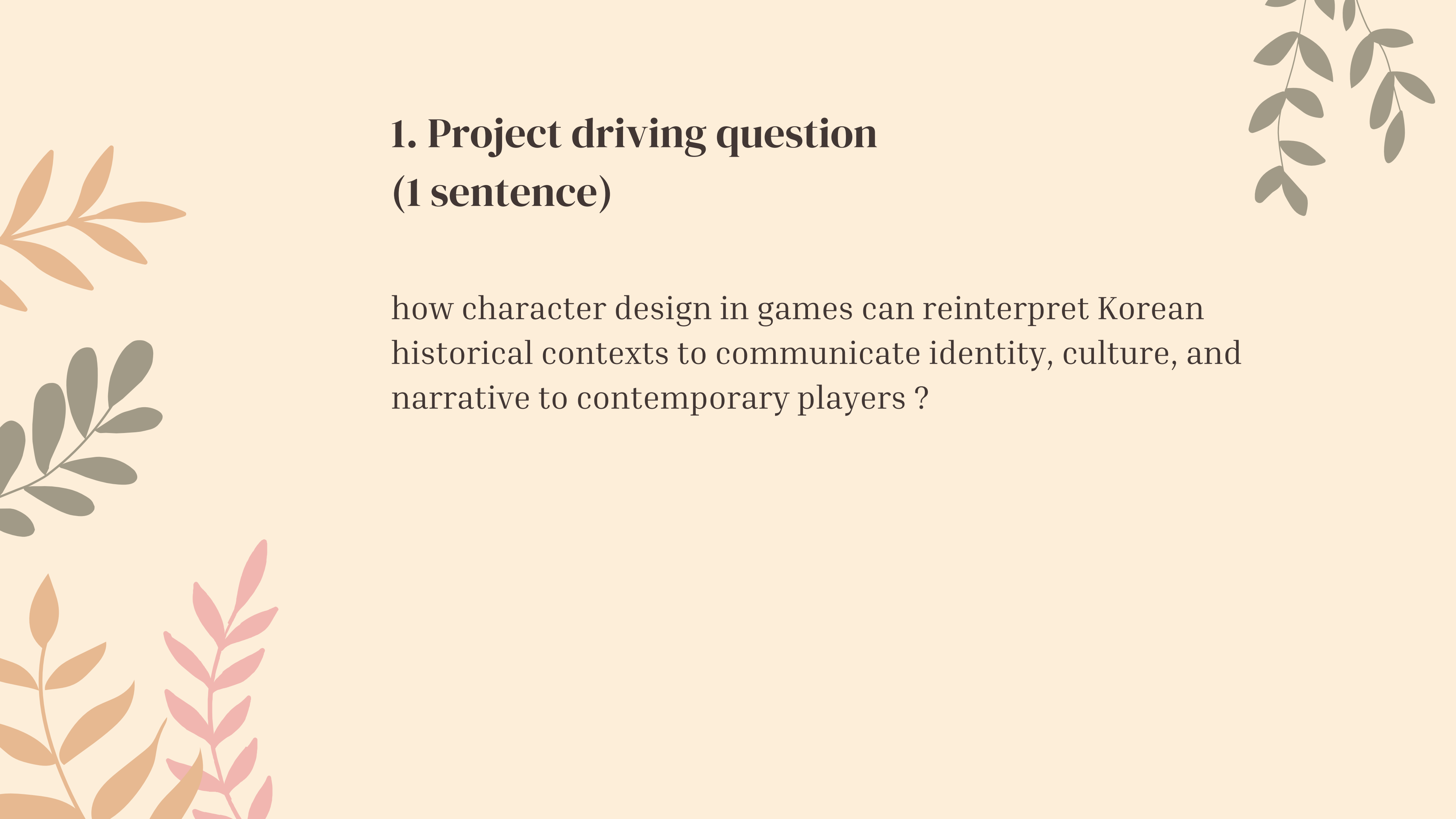




# Presentation

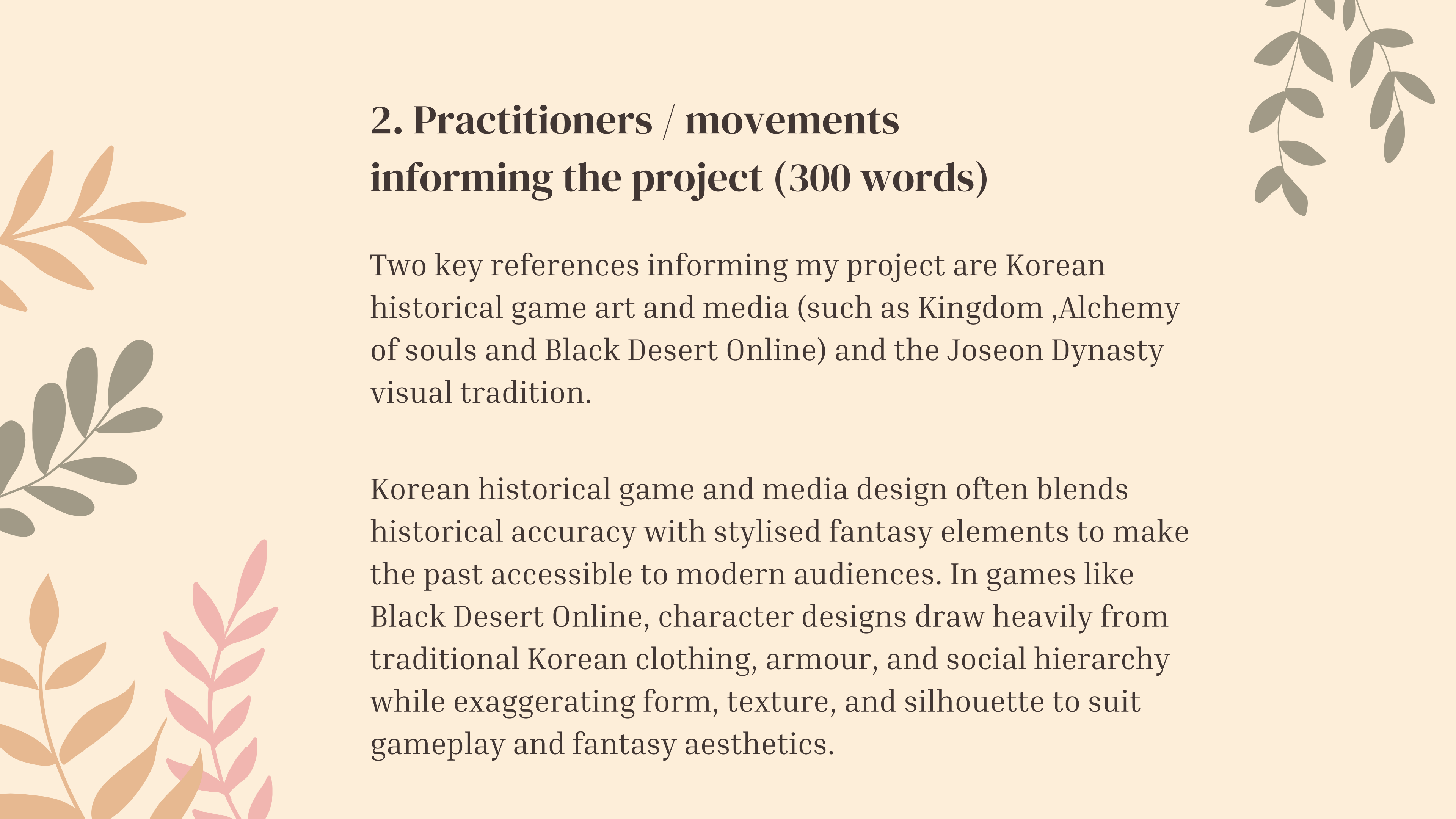
By Herschel





## 1. Project driving question (1 sentence)

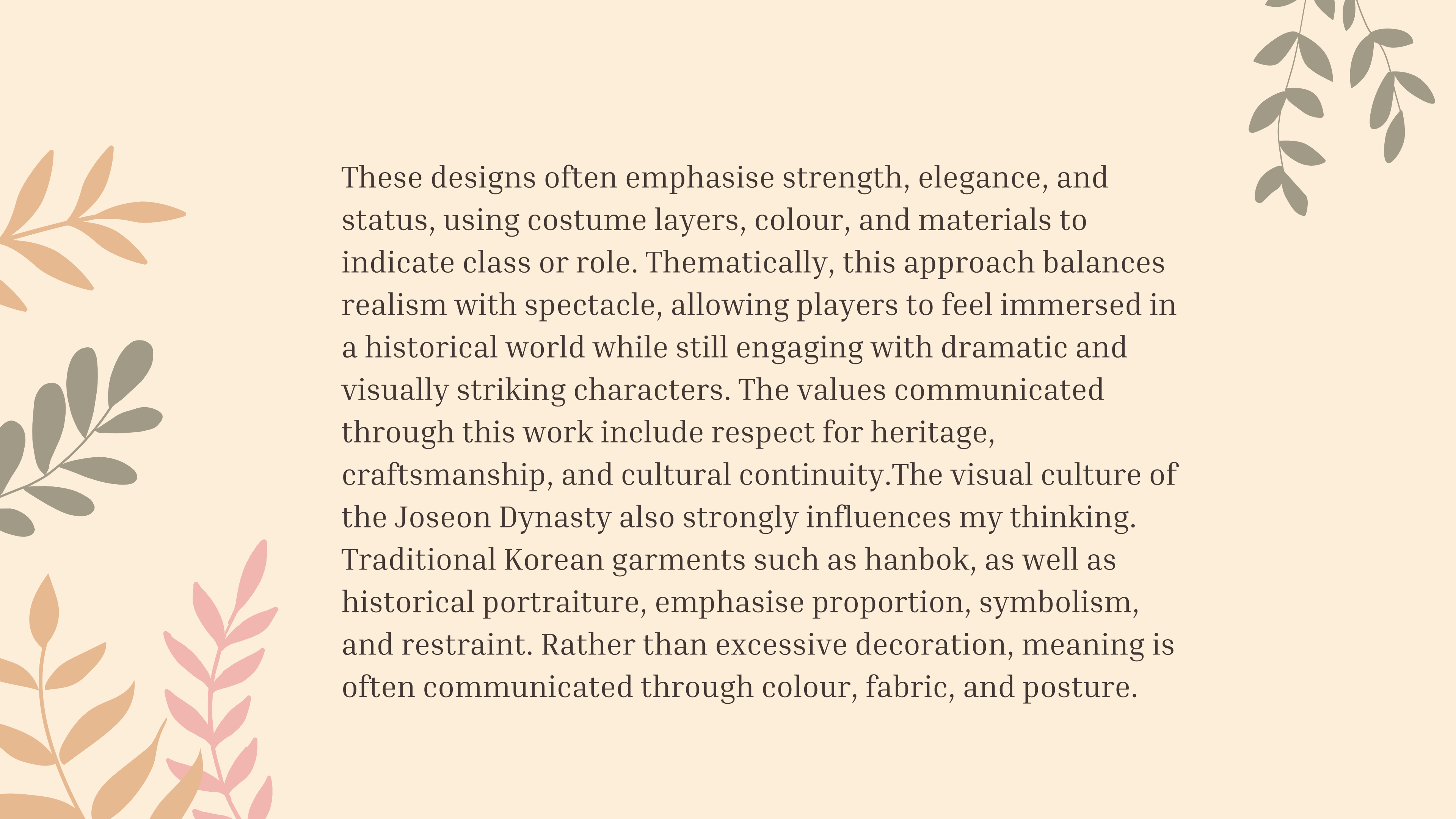
how character design in games can reinterpret Korean historical contexts to communicate identity, culture, and narrative to contemporary players ?



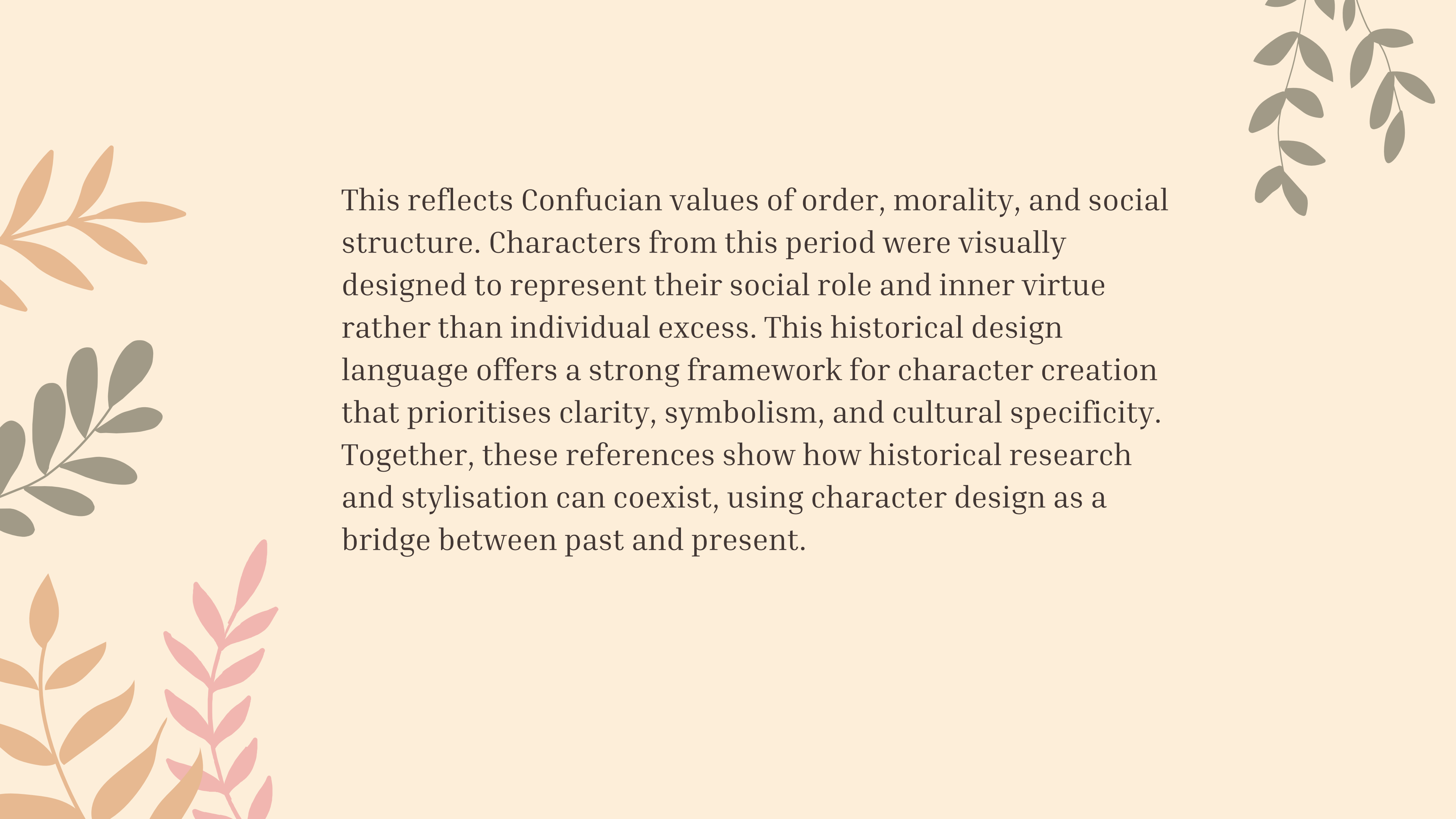
## **2. Practitioners / movements informing the project (300 words)**

Two key references informing my project are Korean historical game art and media (such as Kingdom ,Alchemy of souls and Black Desert Online) and the Joseon Dynasty visual tradition.

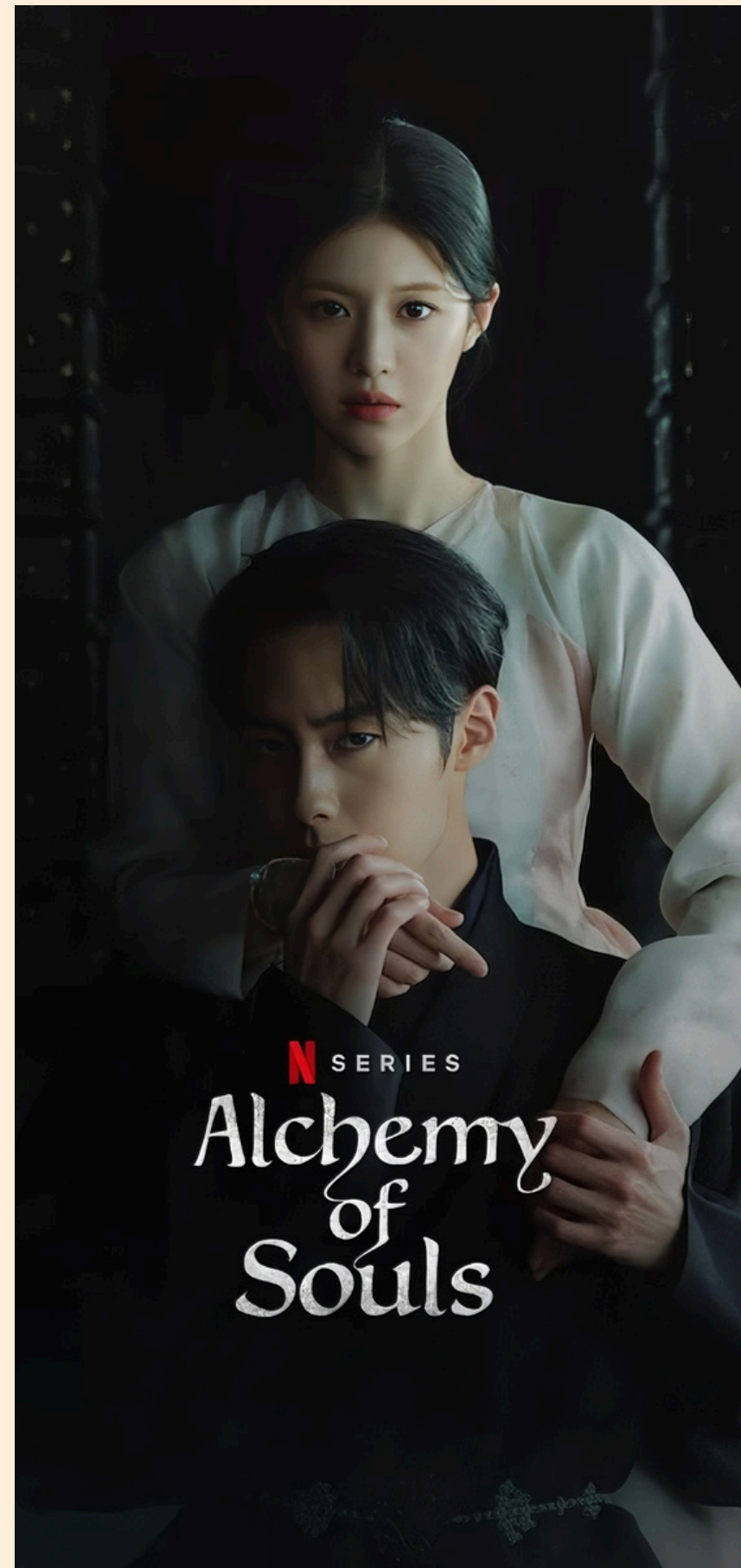
Korean historical game and media design often blends historical accuracy with stylised fantasy elements to make the past accessible to modern audiences. In games like Black Desert Online, character designs draw heavily from traditional Korean clothing, armour, and social hierarchy while exaggerating form, texture, and silhouette to suit gameplay and fantasy aesthetics.

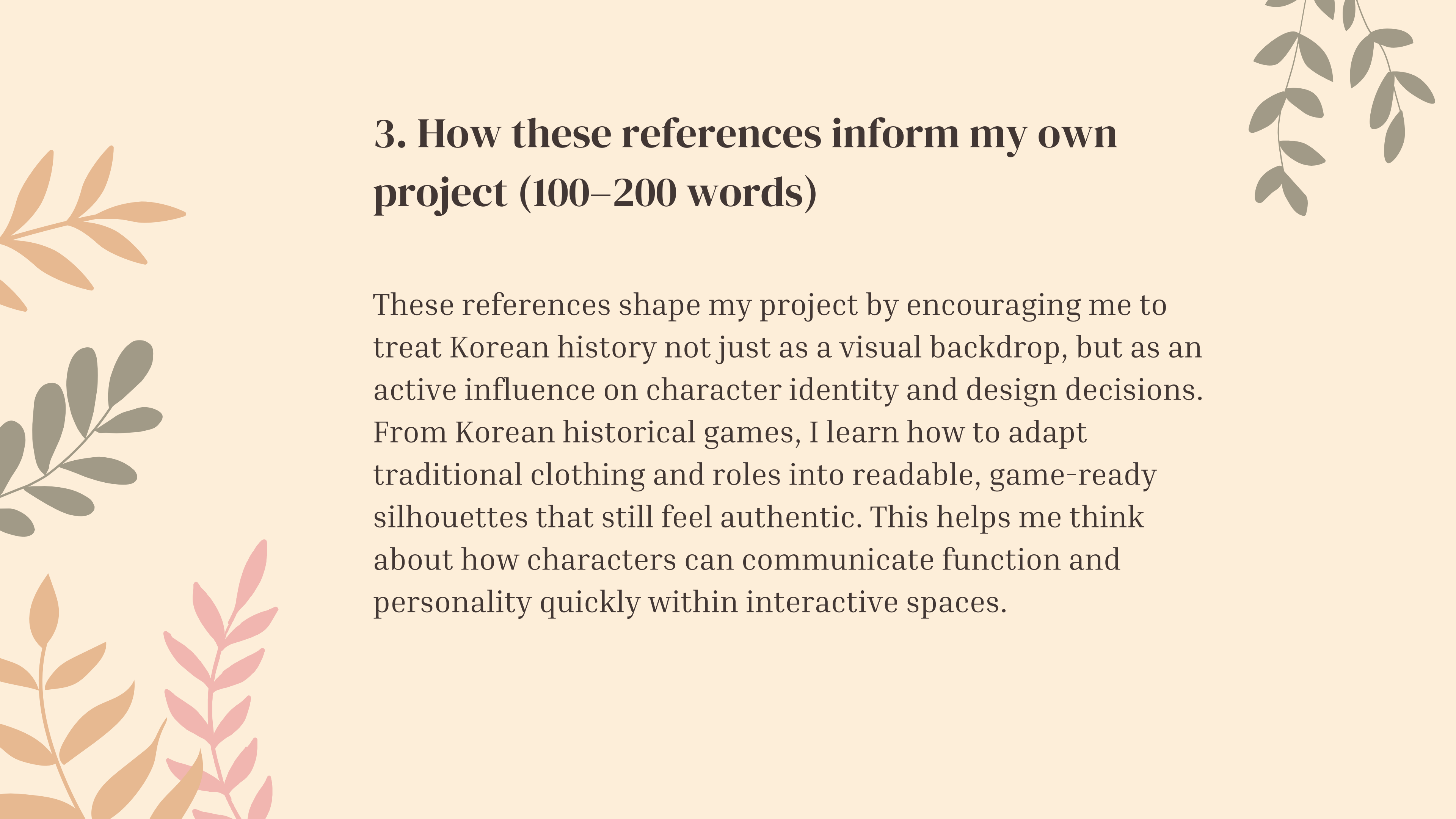
The background of the slide is a solid light beige color. It is decorated with stylized leaf motifs. In the top right corner, there is a grey leafy branch. On the left side, there are three leafy branches: an orange one at the top, a grey one in the middle, and a pink one at the bottom.

These designs often emphasise strength, elegance, and status, using costume layers, colour, and materials to indicate class or role. Thematically, this approach balances realism with spectacle, allowing players to feel immersed in a historical world while still engaging with dramatic and visually striking characters. The values communicated through this work include respect for heritage, craftsmanship, and cultural continuity. The visual culture of the Joseon Dynasty also strongly influences my thinking. Traditional Korean garments such as hanbok, as well as historical portraiture, emphasise proportion, symbolism, and restraint. Rather than excessive decoration, meaning is often communicated through colour, fabric, and posture.

The background features stylized leaf motifs in three colors: orange, grey, and pink. The orange leaves are located in the top-left and bottom-left corners. The grey leaves are in the top-right and middle-left areas. The pink leaves are in the bottom-left corner, overlapping with the orange ones.

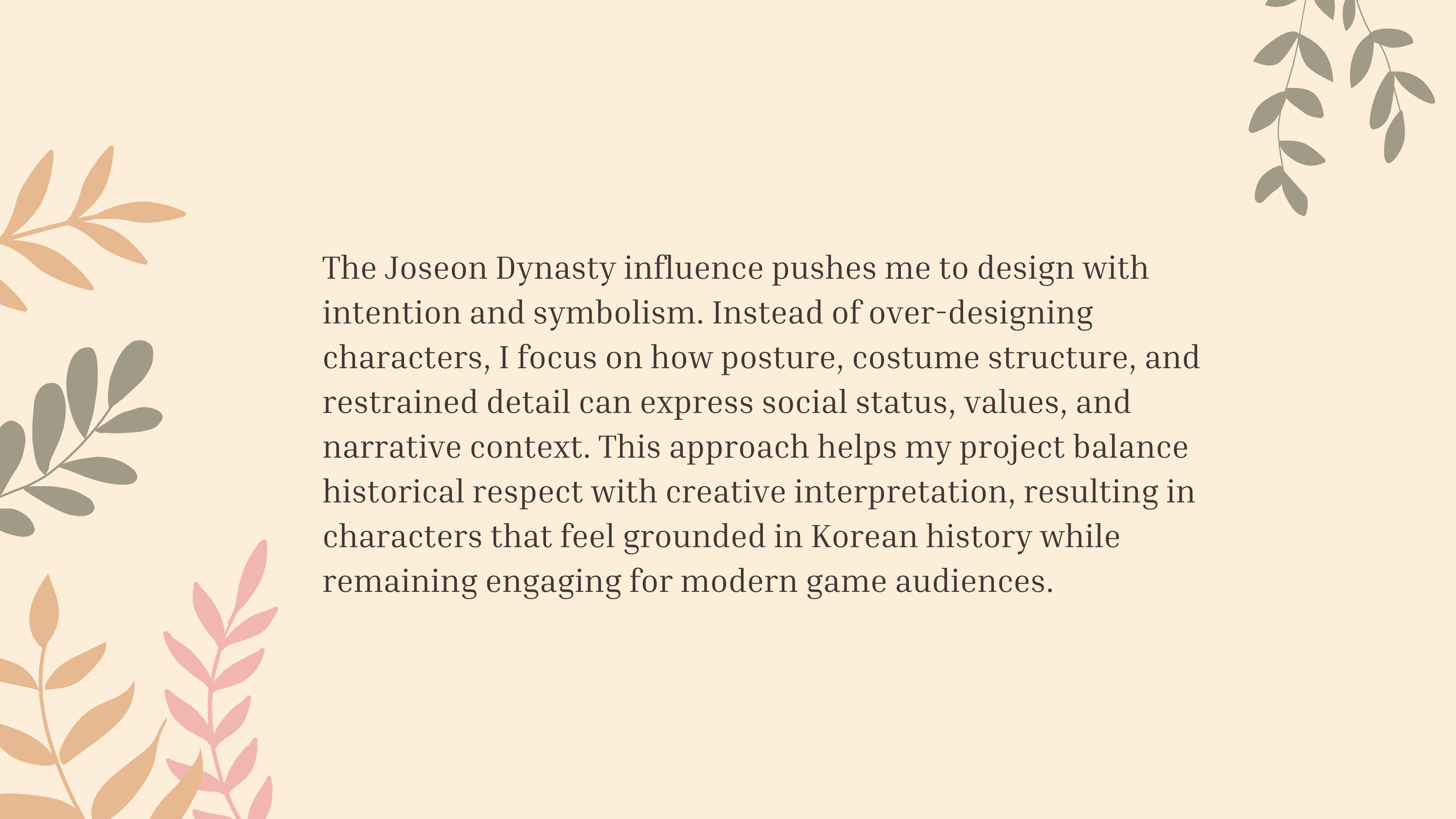
This reflects Confucian values of order, morality, and social structure. Characters from this period were visually designed to represent their social role and inner virtue rather than individual excess. This historical design language offers a strong framework for character creation that prioritises clarity, symbolism, and cultural specificity. Together, these references show how historical research and stylisation can coexist, using character design as a bridge between past and present.



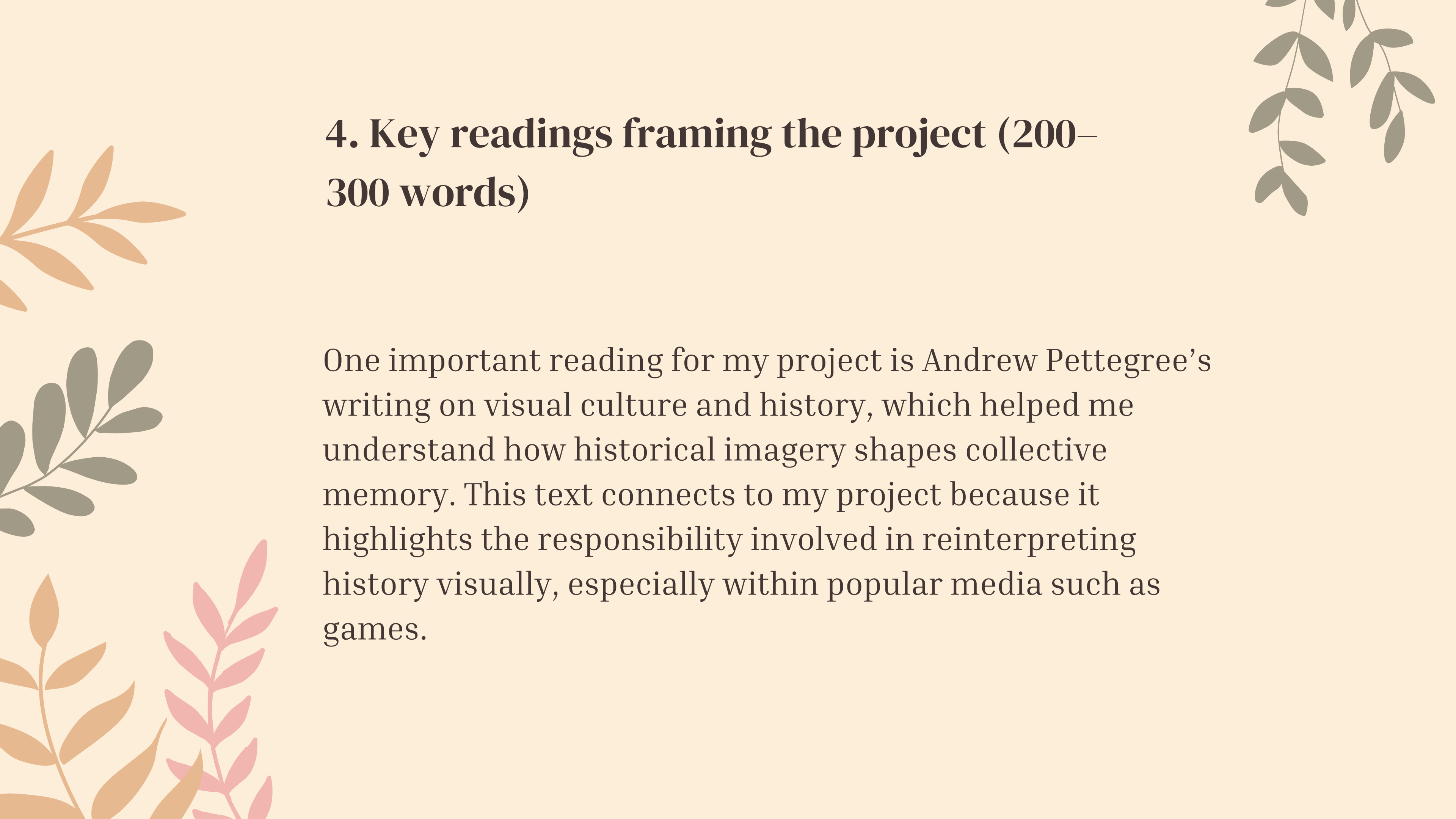
The page features decorative leaf motifs in the corners. The top-left corner has orange and grey leaves. The top-right corner has grey leaves. The bottom-left corner has orange and pink leaves. The background is a solid light beige color.

### **3. How these references inform my own project (100–200 words)**

These references shape my project by encouraging me to treat Korean history not just as a visual backdrop, but as an active influence on character identity and design decisions. From Korean historical games, I learn how to adapt traditional clothing and roles into readable, game-ready silhouettes that still feel authentic. This helps me think about how characters can communicate function and personality quickly within interactive spaces.

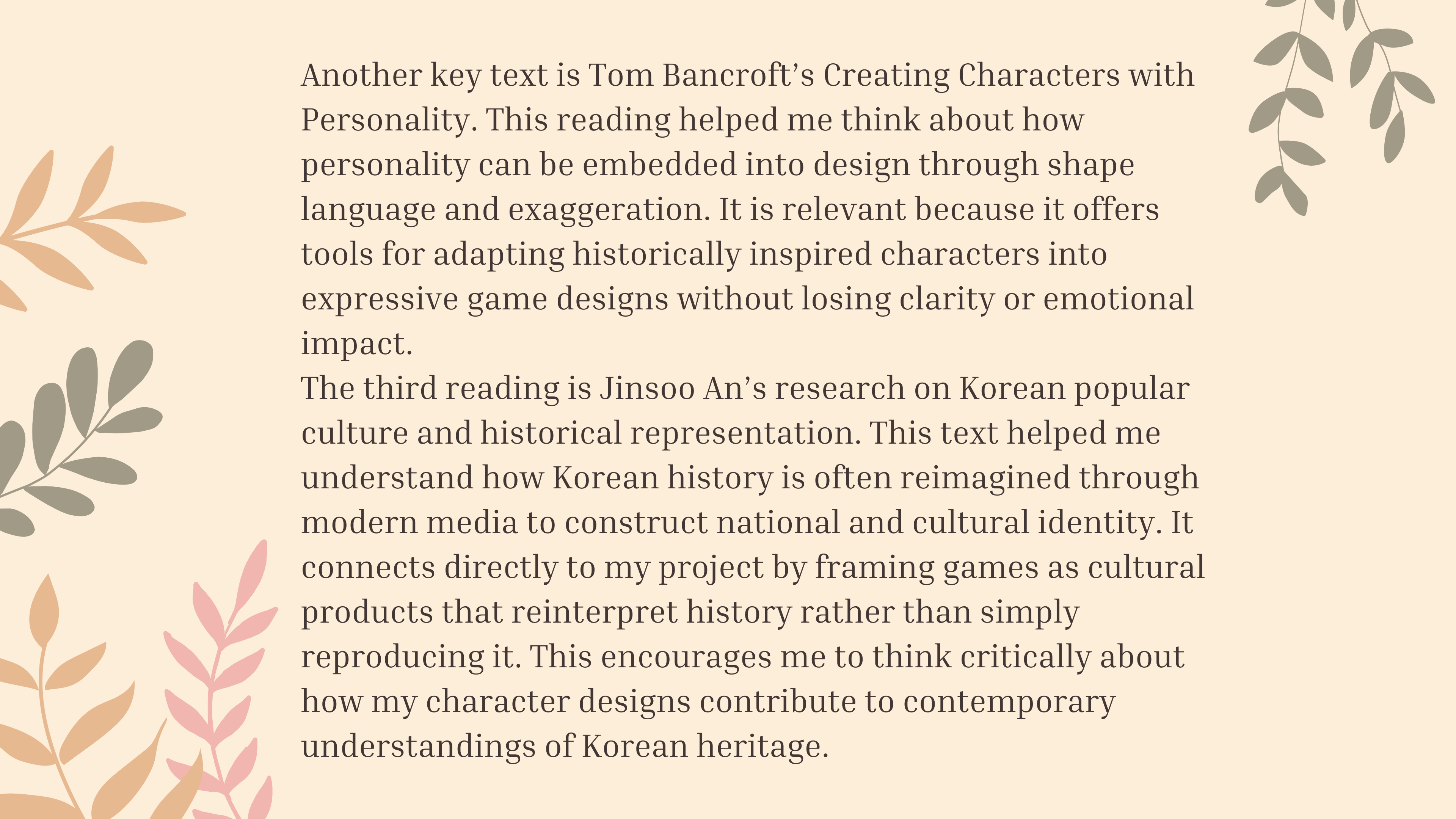
The background features several stylized leaf motifs. In the top left, there are orange leaves. In the top right, there are grey leaves. In the bottom left, there are orange and pink leaves. The text is centered in the middle of the page.

The Joseon Dynasty influence pushes me to design with intention and symbolism. Instead of over-designing characters, I focus on how posture, costume structure, and restrained detail can express social status, values, and narrative context. This approach helps my project balance historical respect with creative interpretation, resulting in characters that feel grounded in Korean history while remaining engaging for modern game audiences.



#### **4. Key readings framing the project (200–300 words)**

One important reading for my project is Andrew Pettegree's writing on visual culture and history, which helped me understand how historical imagery shapes collective memory. This text connects to my project because it highlights the responsibility involved in reinterpreting history visually, especially within popular media such as games.

The background of the slide is a light beige color. It is decorated with stylized leaf motifs in three colors: orange, grey, and pink. The orange leaves are located in the top-left and bottom-left corners. The grey leaves are in the top-right and middle-left areas. The pink leaves are in the bottom-left corner, overlapping with the orange ones.

Another key text is Tom Bancroft's *Creating Characters with Personality*. This reading helped me think about how personality can be embedded into design through shape language and exaggeration. It is relevant because it offers tools for adapting historically inspired characters into expressive game designs without losing clarity or emotional impact.

The third reading is Jinsoo An's research on Korean popular culture and historical representation. This text helped me understand how Korean history is often reimagined through modern media to construct national and cultural identity. It connects directly to my project by framing games as cultural products that reinterpret history rather than simply reproducing it. This encourages me to think critically about how my character designs contribute to contemporary understandings of Korean heritage.

The image features a light beige background with decorative floral elements in the corners. In the top right, there are branches with orange and grey leaves. In the bottom left, there are branches with orange and pink leaves. In the top left, there are grey leaves. In the bottom right, there are pink leaves.

Thank  
You