

EL D O R A D O

FANG BO LUO

2024

EL D O R A D O

PROJECT TITLE AND STATEMENT OF INTENT

EL DO RA DO: Embracing Shadows, Awakening Light

In this installation, EL DO RA DO—symbolizing a utopian place of fulfillment and renewal—becomes a sanctuary where unresolved pain and past disappointments find redemption and release. This series explores the emotional shadows cast by authoritative figures in East Asian family education. Through a sequence of psychological prompts, each piece guides participants along a journey of self-reflection and liberation. It begins with “EL DO RA DO’s Eye”, a light symbolizing the start of healing, followed by “Guidance of EL DO RA DO”, a documentary visual, and “EL DO RA DO’s Echo”, a sound therapy experience. Participants then conclude with the “Shadow Smasher” to release burdens or the “EL DO RA DO’S Vault” for reflection and storage. Together, these elements create a path for self-compassion and emotional liberation.

Audience/Challenge Tools

In the second unit, I created an animation project about domestic violence, telling the story of a child who suffers from abuse, highlighting the pain and vicious cycle they experience (and how they would, in turn, perpetuate this cycle in the next generation). At the end of the story, I used the concept of the multiverse to show a happy ending in an alternate universe and reminded people not to use violence against their family members, as the pain in their hearts would never truly disappear.

In the third unit, I wish to continue this concept by exploring post-injury pain and childhood shadows. My audience is those who grew up in Eastern family environments and carry the emotional scars of unequal relationships with elders. Through healing art, I aim to help them numb the pain or avoid the grief, so they don't get stuck in the past and can look toward the future.

Methods

EL DO RA DO project, I will use a variety of media methods, including situated design, healing art design, sound art, etc., to explore and present this theme in depth. The use of these multiple media will help process these complex emotions and experiences from different perspectives and sensory levels.

First, I will use the method of situated design to create an emotional resonance and healing atmosphere through site design and spatial arrangement. The choice and layout of the venue will be closely related to the theme, aiming to guide the audience into an environment that enables deep thinking and reflection.

Secondly, I will use the concept of healing art design to express the complexity and transformation process of emotion through the form of visual art. This may include painting, sculpture, photography and other forms, aiming to inspire the viewer's inner emotional resonance and self-healing potential.

At the same time, sound art will play an important role in the project, creating an emotional resonance and connection through sound arrangement and recording. Music, sound fragments and ambient sounds will be cleverly combined to create an emotional effect that inspires and soothes.

In addition, I plan to enrich media expression through installer art design and retro poster. The installer art will reflect the experimental and interactive nature of the theme through the form of installation art, while the retro poster will trigger a dialogue between the past and the present through nostalgic styles and images.

Finally, I will make a film that includes interviews and documentary elements, aiming to explore in depth the impact and healing process of childhood shadow through visual and verbal means. This film will become the core of the project, inspiring viewers to reflect on and understand their own experiences through the presentation of stories and the true accounts of witnesses.

In the third unit, I plan to explore in depth the depth of pain and the impact of childhood shadows through various media forms, and how to get out of these difficulties. First of all, I will use retro poster design to take the audience back to their childhood, evoking their beautiful memories and feelings of innocence. These posters will become the visual focus of the entire exhibition, touching the audience's emotions through color and imagery.

In addition, I plan to make a video documentary to record the stories of some people who have successfully overcome the shadow of childhood. They will share their experiences and journeys in the hope of inspiring and helping others who are still in trouble. These true stories will form the core of the exhibition, providing viewers with valuable courage and strength.

In addition, I will set up a photo album to showcase the good times in my life, including warm family photos, scenes of friendship, and natural beauty. These photos will bring hope and positive energy to the audience, allowing them to feel the beauty of life again.

In the corner of the exhibition, I will place a concrete sound installation that plays inspirational words and positive messages. These words will directly encourage the audience and help them regain confidence and hope.

Finally, in my healing space, I plan to include interesting objects, such as childhood toys or cozy furniture, that can help the viewer find inner peace and tranquility and relieve their emotional stress and anxiety.

Through these diverse presentation methods, I hope to provide the audience with a comprehensive healing experience, allowing them to find inner strength in beautiful memories and inspiring stories, and re-embrace the beauty of life.

Date

Questionnaires and interviews: Design a questionnaire or interview guide to ask participants about their childhood experiences, mental health conditions, and feelings after participating in the therapy program. Questionnaires can include multiple-choice questions, open-ended questions, and scales (such as stress levels, emotional states, etc.), and interviews can delve into participants' personal stories and feelings.

For interview research, I will select some people who have successfully emerged from the shadows to share their experiences with me. This is a very effective way to collect data, and it will also become the material for the documentary.

EL DO RA DO

黃全鄉

For my graduation project, I am creating a spatial art installation called "EL DO RA DO," focused on helping people heal from childhood trauma caused by authority figures in East Asian families, such as parents and teachers. These experiences often have a lasting impact on mental health and quality of life, and my goal is to provide a healing space for those affected.

The installation will engage multiple senses to promote both physical and emotional healing. Sound art plays a key role, with encouraging and positive messages filling the space. These sounds aim to clear the emotional shadows in people's hearts and fill them with strength and hope.

The lighting design features a vintage kerosene lamp, which gives off warm, soothing light, creating a peaceful atmosphere. This lamp symbolizes the start of a healing ritual, guiding visitors toward inner peace and helping them rediscover their strength.

Additionally, a series of retro-inspired posters will be displayed. These posters, drawn from the 1970s-1990s, reflect childhood memories and aim to evoke nostalgia. The colorful, vintage designs are meant to inspire strength and courage in viewers while promoting the installation.

One of the core components of the installation is the shad-

ow-shredding device. Inspired by a paper shredder, this device allows visitors to write down their past traumas and physically shred the paper, symbolizing the release of negative emotions and burdens. This act represents a therapeutic way to let go of the past and move forward.

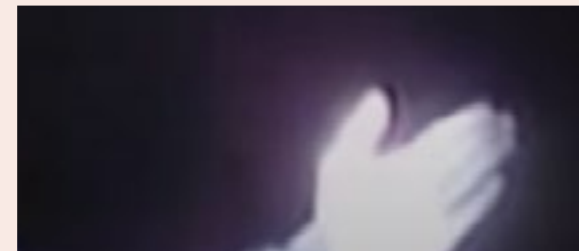
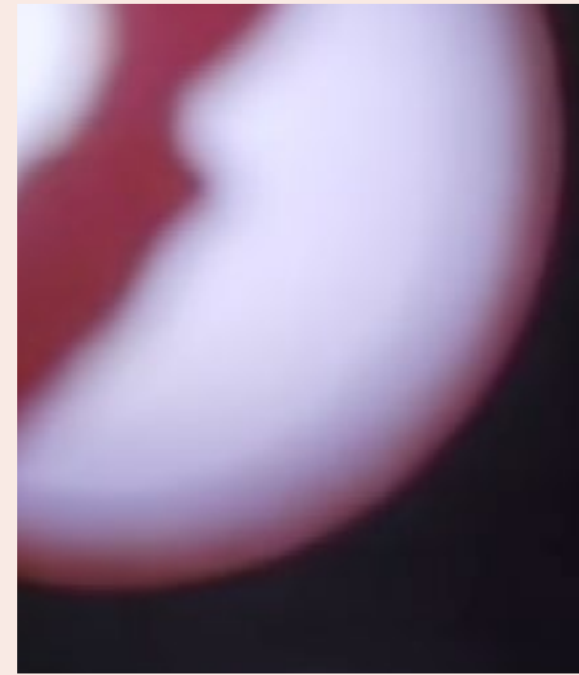
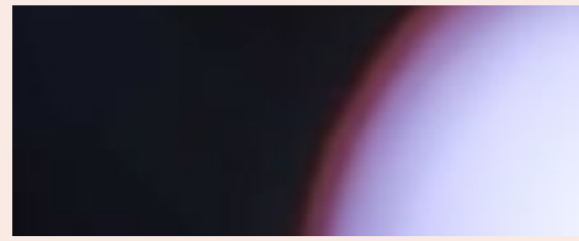
Finally, the space will feature a documentary with interviews from individuals who have overcome similar struggles. These stories provide practical advice, encouragement, and a sense of solidarity, reassuring visitors that they are not alone in their healing journey.

Together, these elements combine to create a multi-sensory healing space. "EL DO RA DO" offers a place where visitors can listen to uplifting sounds, experience nostalgia, symbolically release their emotional burdens, and be inspired by real stories of resilience. I hope that by entering this space, each person can find inner peace, face life's challenges with renewed strength, and move toward a brighter future.

In designing this project, I have drawn from psychological theories and practical art creation, aiming to provide an experience that is both artistically inspiring and therapeutically beneficial. Ultimately, "EL DO RA DO" is a place of hope and healing, helping people overcome childhood shadows and find peace and happiness.



Laurie Anderson



Sound Art Research

The healing art installation includes a special feature: an old-fashioned telephone. Visitors can pick up the phone and hear encouraging and inspiring words, creating a soothing and comforting experience. This element is part of the sound art of the installation, and I drew inspiration from Laurie Anderson's work, particularly her piece "O Superman" (1981).

Anderson's use of the telephone sound in "O Superman" deeply influenced me. Her work creates an intimate, thought-provoking atmosphere by using repetitive sounds and simple melodies to convey strong emotions. This technique gives the audience the feeling of being part of a private, meaningful conversation, which I hope to replicate in my installation. I want visitors to feel comforted and empowered when they listen to the healing words on the phone.

To achieve this, I plan to use a similar approach to Anderson's sound processing. By incorporating soft background music and warm voices, I aim to create a relaxing and caring atmosphere. I also want to ensure that each healing message is emotionally expressive, so that every word resonates deeply with the listener.

Additionally, I will include a short introduction next to the phone, sharing information about Laurie Anderson and her work, "O Superman," so visitors can gain a deeper understanding of sound art and its emotional impact.

In conclusion, Laurie Anderson's creative use of sound has greatly influenced my project. By drawing on her emotional sound processing, I believe my telephone feature will better convey healing and encouragement, helping visitors find inner peace and hope through their listening experience.



Vedio Art Research

Situated Knowledge



Life Animated (Roger Ross Williams)

The documentary «Life, Animated» greatly influenced my decision to create a documentary about healing childhood trauma through collecting toys. Owen Suskind, the main character, uses Disney animation to communicate and find strength despite his autism. His story taught me how passions can be a powerful tool for healing, which inspired me to share how my toy collection helped me cope with my own trauma. This connects to the idea of Situated Knowledge, where my personal experiences and context shape the insights I want to share.

The film's authentic and emotional storytelling also taught me the importance of honesty and empathy in sharing my own story. I realize that my journey, shaped by my unique background, can resonate with others who have faced similar struggles.

Finally, «Life, Animated» showed me how personal stories and art can create emotional, transformative works. It inspired me to approach my documentary with depth and authenticity, using my personal experiences as the foundation. By applying Situated Knowledge, I hope to create a work that speaks to others, showing how our personal stories can inspire healing.

Tadanori Yokoo 横尾忠則



I learned that retro-style design can evoke memories and emotions, especially for those who have experienced childhood trauma. I was inspired by Tadanori Yokoo's work, which uses bright colors, complex patterns, and surrealism to create a strong visual and emotional impact. His posters combine artistic elements and cultural symbols, making them both visually striking and emotionally resonant.

For my project, I plan to incorporate Yokoo's style to create posters that connect emotionally with viewers, using vibrant colors and surreal elements to reflect on childhood memories and provide healing. This approach is not only a design challenge but also a way to express deep emotions and offer comfort to those who have experienced childhood trauma.

Noriyoshi Ohrai 生頼範義

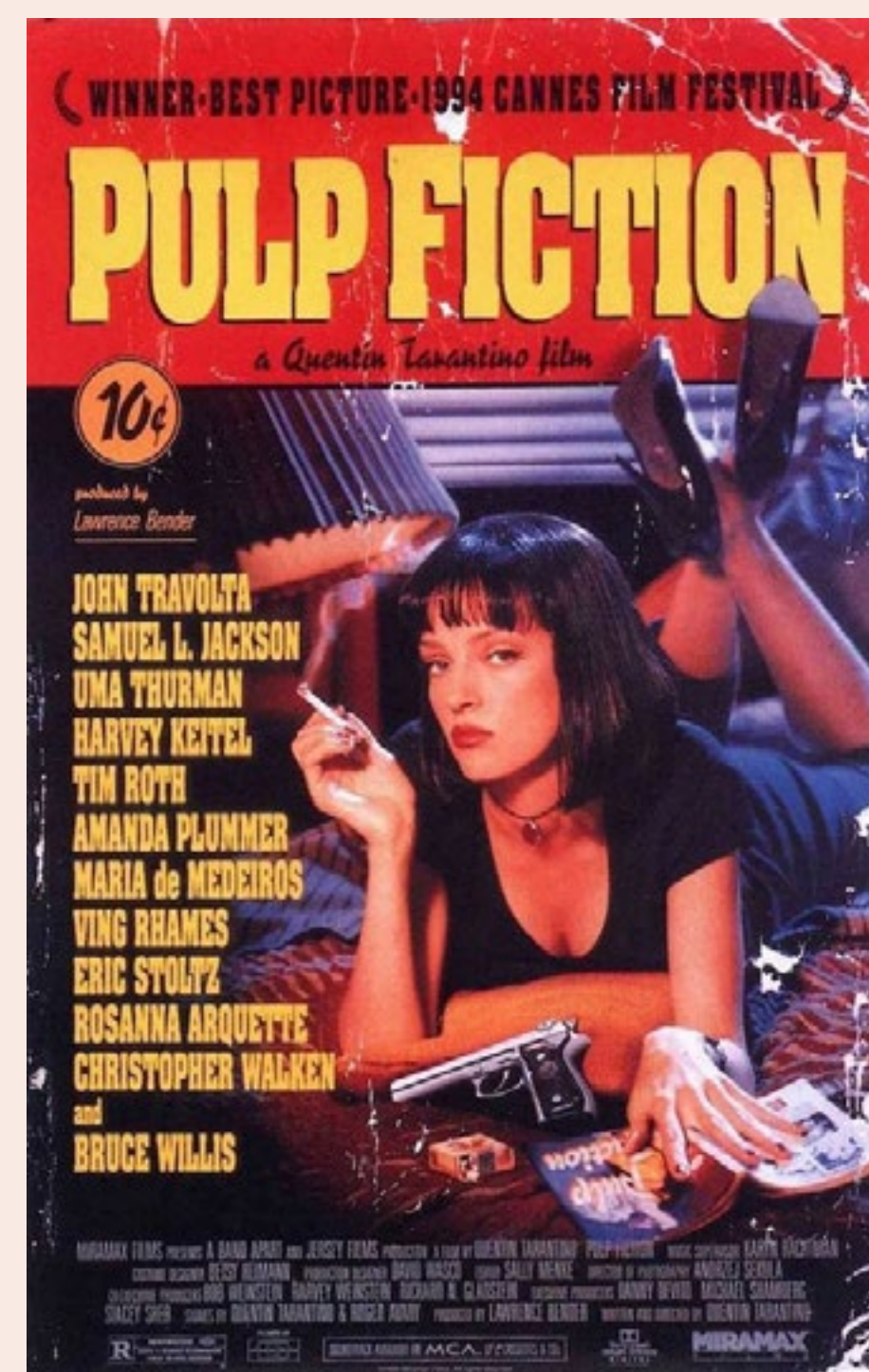


I've learned from Mr. Ohrai's design that retro-style posters can transport viewers back to a specific era and evoke the emotional atmosphere of that time. His work, with its detailed illustrations, bold use of color, and powerful typography, creates a strong visual impact and emotional resonance.

For my «EL DO RA DO» project, I plan to use these elements to create posters that connect emotionally with the audience. By incorporating detailed illustrations, vivid contrasting colors, and clear typography, I aim to create a deep emotional experience that resonates with viewers and helps them heal. This approach is in line with situated design, as it considers the audience's past experiences and cultural context, allowing the design to feel more relevant and impactful to them. Through these design choices, I hope to guide people toward inner peace and strength by connecting them to their childhood memories in a healing way.



James Verdesoto PULP FICTION POSTER(1994)



I've learned that hobbies can be powerful for healing, and I want to express this through my installation art project, "El Dorado." By combining video, audio, posters, and lighting, I aim to create an immersive space that promotes comfort and healing.

I've realized the importance of sharing real stories of healing, like in a documentary-style video where I share how collecting toys helped me overcome childhood struggles. I also want to inspire others to find healing through their own hobbies.

Sound, too, can provide comfort. Using phones or phonographs to deliver encouraging messages will create a sense of connection and support.

Finally, I've learned how crucial it is to create an inviting, interactive space. With elements like retro posters, a "shadow smasher" for releasing emotional burdens, and light therapy, I aim to help people find their own path to peace and fulfillment.

Drew Struzan



I've learned that simplicity in design can still convey strong emotions. By studying Drew Struzan's style, I understand how to use character compositions, background elements, and warm colors to evoke feelings of nostalgia and healing.

I plan to use simple figures to express emotions and show healing, just like Struzan does in his work. I'll include background elements, like vintage toys, to trigger memories and add depth.

I've also learned that using warm, soft colors can create a nostalgic atmosphere. A clean design with simple lines and clear focus can effectively communicate the theme of healing and evoke emotional responses.

Research Installation Art

Natural Art Andy Goldsworthy



I am about to create an art installation about healing after domestic violence. In this process, the works of land artist Andy Goldsworthy have given me a lot of inspiration and enlightenment, allowing me to find new directions and deeper meanings in my creation.

First, Goldsworthy's work emphasizes a deep connection with nature, which made me realize that nature itself is a powerful healing force. He creates works that blend into the environment by using natural materials such as stones, leaves, ice and branches. This interaction with nature made me understand that my healing installation can enhance its healing effect by incorporating natural elements. So, I decided to use some natural materials such as wood, stone and plants in my installation, hoping that the audience can feel a kind of primitive tranquility and comfort when they come into contact with these natural elements.

Secondly, Goldsworthy's creative process itself is a meditative and healing experience. He spends a lot of time in nature, and through repeated labor and concentration, he completes those seemingly simple but powerful works. This way of creation made me realize that healing is not only about the work itself, but also about the process of creation. Therefore, when I make my installation, I also hope to incorporate this element of concentration and meditation, so that the audience can feel a kind of inner peace and healing in the process of participating or observing.

In addition, Goldsworthy's works are often short-lived and disappear with the power of time and nature. This transience and the uncontrollability of nature remind me that

the trauma of domestic violence is also a trace of time. Although painful, it will slowly heal over time. My installation can symbolize this healing power of time through some dynamic and changing elements. For example, I plan to use some materials that will change over time in the installation, or set up some interactive installations so that the audience can experience the healing power of time and nature in the process of interacting with the work.

By studying Goldsworthy's works, I also gained a new understanding of the environment and space. His works are often closely integrated with the environment, emphasizing the harmonious coexistence of man and nature. This inspired me to consider the layout of the space and the impact of the environment when designing healing devices. I want to create a warm, natural and peaceful space so that the audience can feel a relaxing and comfortable atmosphere as soon as they enter this space.

Overall, Andy Goldsworthy's work has given me a lot of inspiration, allowing me to have a deeper understanding of the healing power of nature, time and space in the process of creating the post-domestic violence healing installation. I hope that my work can not only bring visual enjoyment to the audience, but also help them find inner peace and strength on an emotional and spiritual level. Through this installation, I hope to convey a sense of hope and comfort, so that those who have experienced domestic violence can gradually move towards recovery and rebirth with the company of art.

WISH TREE Yoko Ono



Yoko Ono with one of her Wish Trees at the Bluecoat Gallery in Liverpool, in 2008. Wish Tree is part of Nuit Blanche, happening from 7 p.m. to 4 a.m. Saturday, Sept. 26.

Yoko Ono's Wish Tree is a famous interactive installation that has been shown in multiple venues around the world since it was first exhibited in 1996. The work usually includes a living tree (usually an olive, lemon or other local tree species) where viewers are invited to write their wishes on pieces of paper and then hang them on the tree. Over time, the tree will be filled with a variety of wishes, forming a visually striking and emotionally resonant artwork.

The healing effect of the wish tree

Interactivity and participation: The wish tree requires the audience to directly participate in the work, and this participation itself has a healing effect. When people write down their wishes and hang them on the tree, they are engaging in a symbolic release and expression, which can help them process their inner wishes and emotions.

Emotional release: Writing down wishes and displaying them publicly is an emotional catharsis process. Many people

find that they feel a sense of relief and relaxation when they write down their inner wishes and hang them on the tree. This emotional release can reduce stress and anxiety and bring psychological comfort.

Sense of community and connection: When people see the tree filled with wishes from different people, they will feel a strong sense of community and connection. This resonance can make people realize that they are not alone, and that others have similar hopes and dreams. This shared experience can bring emotional support and comfort.

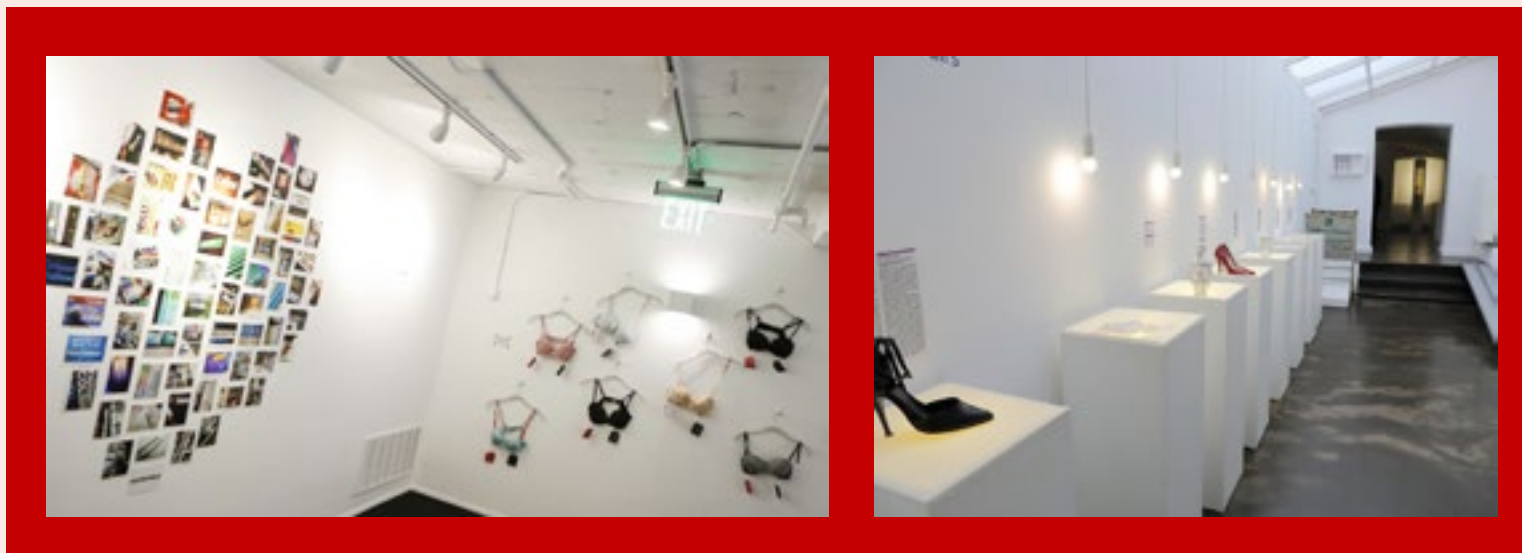
Hope and positive energy: The wishing tree is full of hope and positive energy. Whatever the wishes are, they are people's expectations and dreams for the future. Seeing many hopeful wishes gathered together can inspire people's hope and confidence in the future and bring positive emotional experiences.

Meditation and reflection: The process of participating in the wishing tree is also a

process of reflection. When people stop to think about their wishes, they reflect on their lives, goals, and dreams. This self-reflection can bring deep psychological healing and personal growth.

Aesthetics and tranquility: The aesthetic design of the wishing tree itself also has a healing effect. The tree is filled with colorful pieces of paper that flutter in the wind, creating a visual beauty and sense of tranquility. Such an environment can make the audience feel relaxed and calm.

Overall, Yoko Ono's wishing tree is not only a work of art, but also an emotional and spiritual healing tool. It helps people express and release emotions, find a sense of community and connection, inspire hope and positive energy through interaction and participation, and bring psychological tranquility and comfort through aesthetic experience. The Wishing Tree shows people that art is not only for viewing, but also for participation and interaction, bringing deep healing effects.



The Museum of Broken Relationships

When I learned about the unique museum "The Museum of Broken Relationships", I was deeply moved by how it explored emotional trauma and healing through the display of personal stories and objects. This museum is not just a collection display space, but more like a place of collective healing, allowing participants to relieve the pain of the soul through sharing and sharing.

First of all, the core of "The Museum of Broken Relationships" lies in its unique narrative style. Behind each object on display is a deep personal story, which usually involves a breakup, separation or other emotional challenges. This design approach inspired my thinking about the design of the spatial installation of "EL DO RA DO". I hope that through similar methods, the audience can find their own resonance and connection in the display objects and interactive elements, so as to explore and understand the impact of childhood trauma and possible ways to treat it.

Secondly, this museum provides a safe and inclusive environment where people can fearlessly share their inner feelings. This open and accepting atmosphere is crucial for emotional healing because it not only makes participants feel understood and supported, but also promotes connection and sharing among them. When designing "EL DO RA DO", I hope to create a similar atmosphere to make the audience feel safe and open, and encourage them to bravely face and share their inner world.

In general, the design and concept of "The Museum of Broken Relationships" is a great inspiration and reference for me. It not only breaks through in art display, but also opens up new possibilities in emotional connection and social participation. These concepts are crucial to the narrative and emotional connection of "EL DO RA DO" that I designed. I hope that through this spatial installation, it can become a part of the audience's resonance and healing, just like a museum.



BEFORE I DIE ... (CANDY CHANG)

As I researched the work of Candy Chang, I was deeply moved by the way her art focuses on social and emotional health issues. Her works, such as the "Before I Die" wall and the "Confessions" interactive installation, are not only art displays, but also a platform for social interaction. These works encourage participants to share their inner feelings and stories, which has profound inspiration for the "EL DO RA DO" spatial installation I am designing.

First, Candy Chang's work demonstrates how art can be a healing force. Her Before I Die wall provides a space for people to write down their wishes and dreams, and this sharing not only allows individuals to feel the importance of being heard, but also creates an emotional connection between community members. For me, this interactivity and emotional connection were core elements that I wanted to recreate in EL DO RA DO, helping audiences explore and heal childhood trauma through interaction.

Secondly, her work teaches how to use art to touch upon sensitive personal and social issues. Confessions is an interactive installation that allows people to safely express their inner feelings and past experiences through anonymous sharing. This open expression is not only therapeutic for the audience itself, but also inspires deeper dialogue and under-



CONFESSIONS ... (CANDY CHANG)

standing. This was an important learning for me because I want The EL DO RA DO to be a safe space for viewers to open up and share their inner world and pain while also feeling supported and understood.

I was very inspired after reading her works, and I decided to add another output. There are currently two plans, which I will determine later.

First, I hope people will describe their childhood shadows and their prospects for the future, such as how to overcome it? List it out and fill it out on the card I give you and I will eventually decorate it on the wall. For the second option, I would like people to use the shredder I set up at the venue to shred the shadow after writing it. This is similar to a ritual, allowing people to give themselves a psychological hint and emphasis, thereby giving themselves a Psychological effects to get rid of psychological shadow.

Overall, Candy Chang's works are not only artistic creations, but also concrete manifestations of social participation and emotional healing. Her methods and design concepts are an important reference and inspiration for me, helping me to design and realize the spatial installation "EL DO RA DO" more profoundly, so that it can effectively touch the depths of the audience's hearts and promote their healing. Heal and grow.

Interview Data Collecting

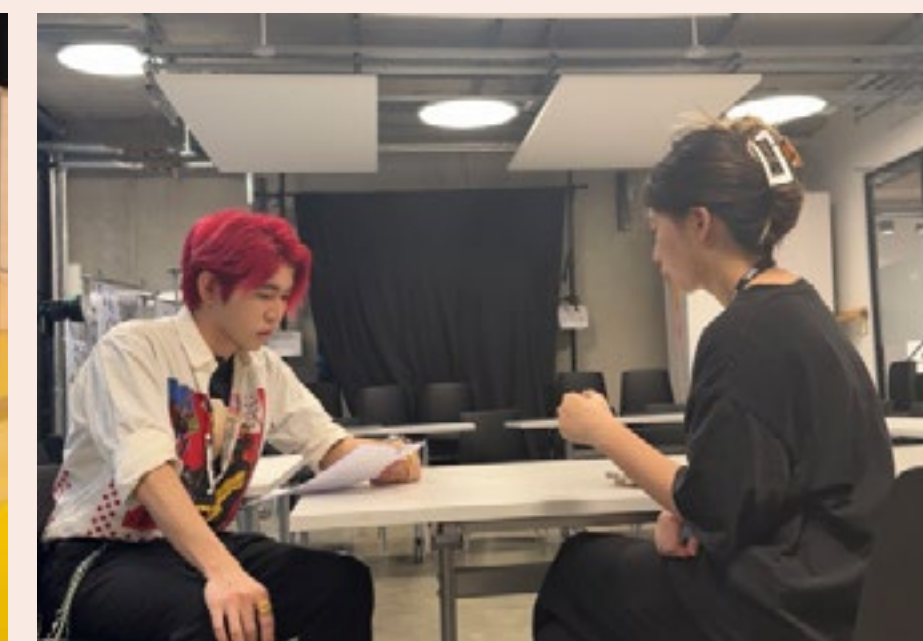
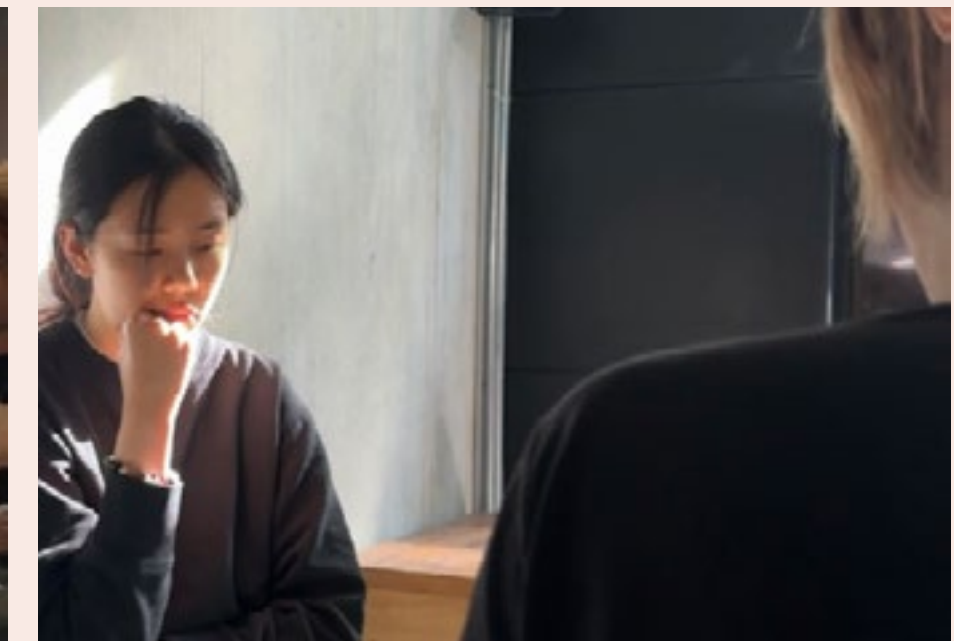
I am currently refining the focus of my research. Although I initially aimed to help all people with childhood trauma, I realized this was too broad, risking a lack of depth. To provide more effective support, I decided to narrow the target group.

I'll begin with interview surveys to better understand common childhood traumas and gather materials for my documentary. The goal is to identify the most prevalent types of trauma among adults and refine my target group accordingly. This way, my project can offer more specific and impactful support.

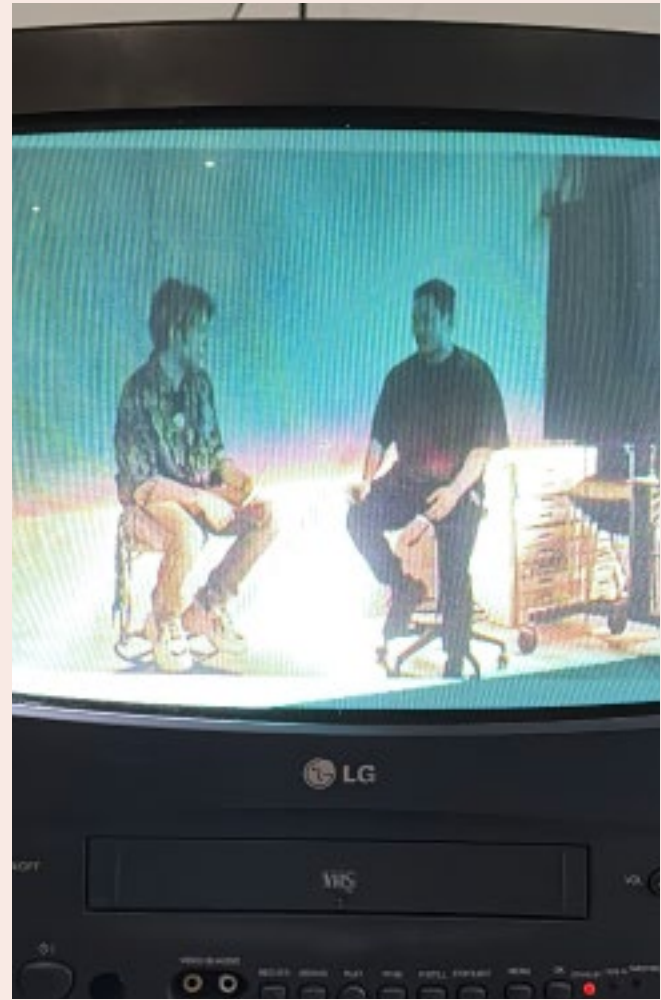
The survey will include a detailed questionnaire covering childhood experiences, mental health, and current life impacts. I'll combine multiple-choice and open-ended questions to capture individual stories fully. In addition, I'll conduct in-depth, face-to-face interviews to explore how childhood trauma affects adult life. These personal insights will add depth to the documentary, highlighting both the diversity and commonalities of childhood trauma experiences.

Throughout, I will ensure anonymity and confidentiality to build trust and encourage honest sharing. Ultimately, I aim to identify a specific group—such as those affected by domestic violence, school bullying, or parental loss—so I can design tailored healing activities and support.

This stage is essential, as it will shape the foundation of my project. By understanding the unique needs of the target group, I can create an effective healing plan to help them move forward and find hope for the future.



Guidance of EL DO RA DO (Visual Healing)



In my project, this segment will be presented in the form of a documentary, which will be looped on a vintage television borrowed from the school. The design of this documentary aims to guide the audience through authentic and moving stories, encouraging them to delve into the complexities of emotions and the possibilities of healing. From over thirty interviewees, I carefully selected three individuals whose stories are not only unique but also deeply insightful. Each of these interviewees represents different emotional journeys, showcasing resilience and courage in the face of adversity.

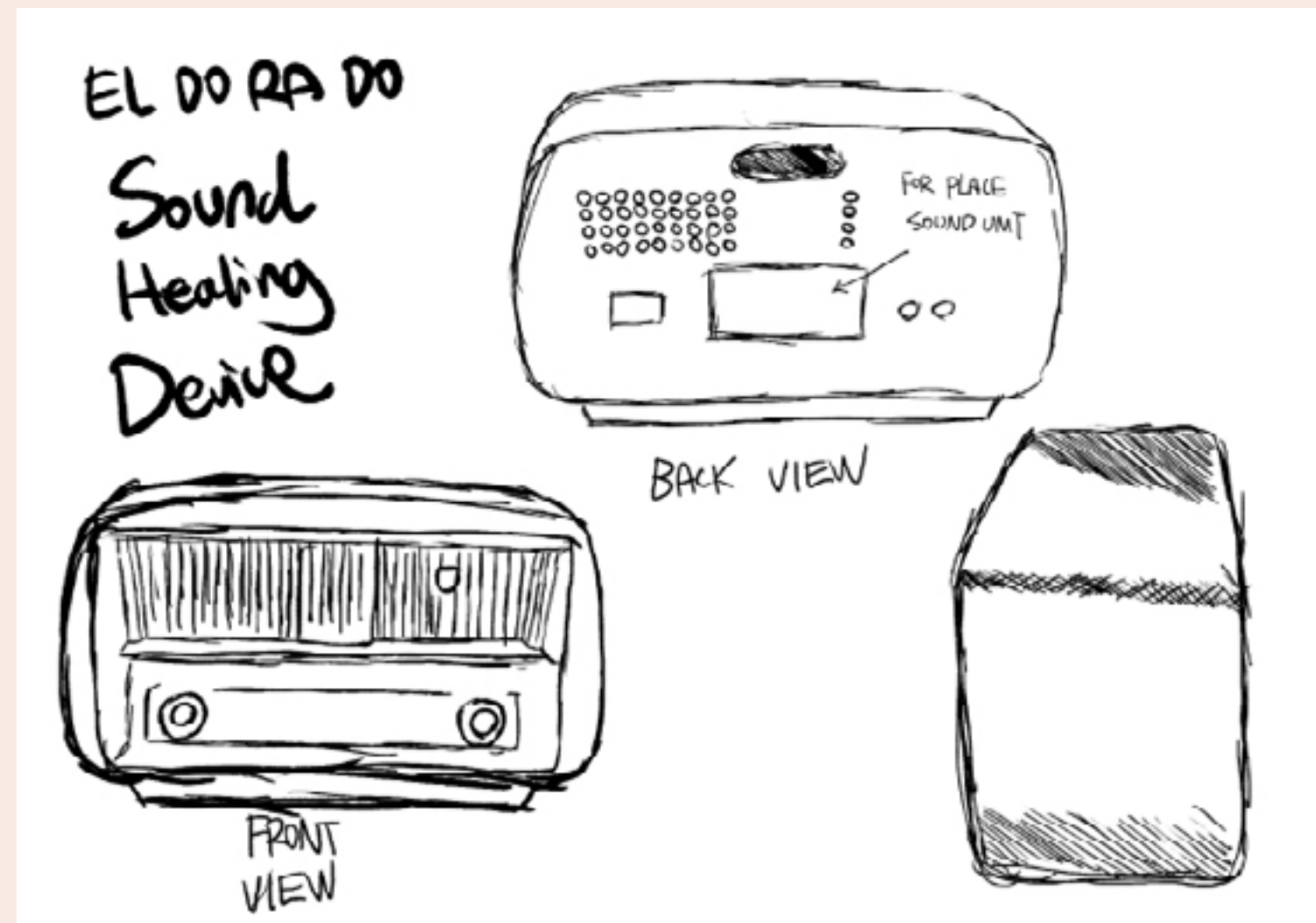
Considering the audience's attention span and the overall viewing experience, I believe that focusing on three stories within a 10-minute timeframe is the most suitable length. This duration allows each participant to share their key experiences and emotional transformations while maintaining a tight and engaging narrative. The documentary will unfold through three segments, highlighting each interviewee's emotional growth and healing process. Viewers will be able to connect with the inner struggles and hopes of the

participants, prompting self-reflection and resonance.

The final video will incorporate a vintage filter to create a nostalgic and warm visual effect. Additionally, it will feature melancholic yet healing music, designed to enhance the emotional depth and layers of the narrative, creating an impactful viewing experience. The music will intertwine with the visuals, helping the audience emotionally connect with the interviewees.

Through this combination of visuals and music, I aim to create a touching experience that allows the audience to find gentle guidance and solace during the viewing process. This presentation is not merely about showcasing individual stories; rather, it is intended to inspire viewers to understand their emotions, accept their vulnerabilities, and discover their own paths to healing along the way.

EL DO RA DO'S ECHO (SOUND HEALING)



Next, I will introduce the sound healing device, inspired by childhood tape recorders, designed to evoke nostalgia and symbolize the journey of self-discovery. Initially, I created the shell using 3D printing, but it was fragile and wouldn't withstand frequent use. So, I switched to a more durable resin cast, which also gave the device a richer texture.

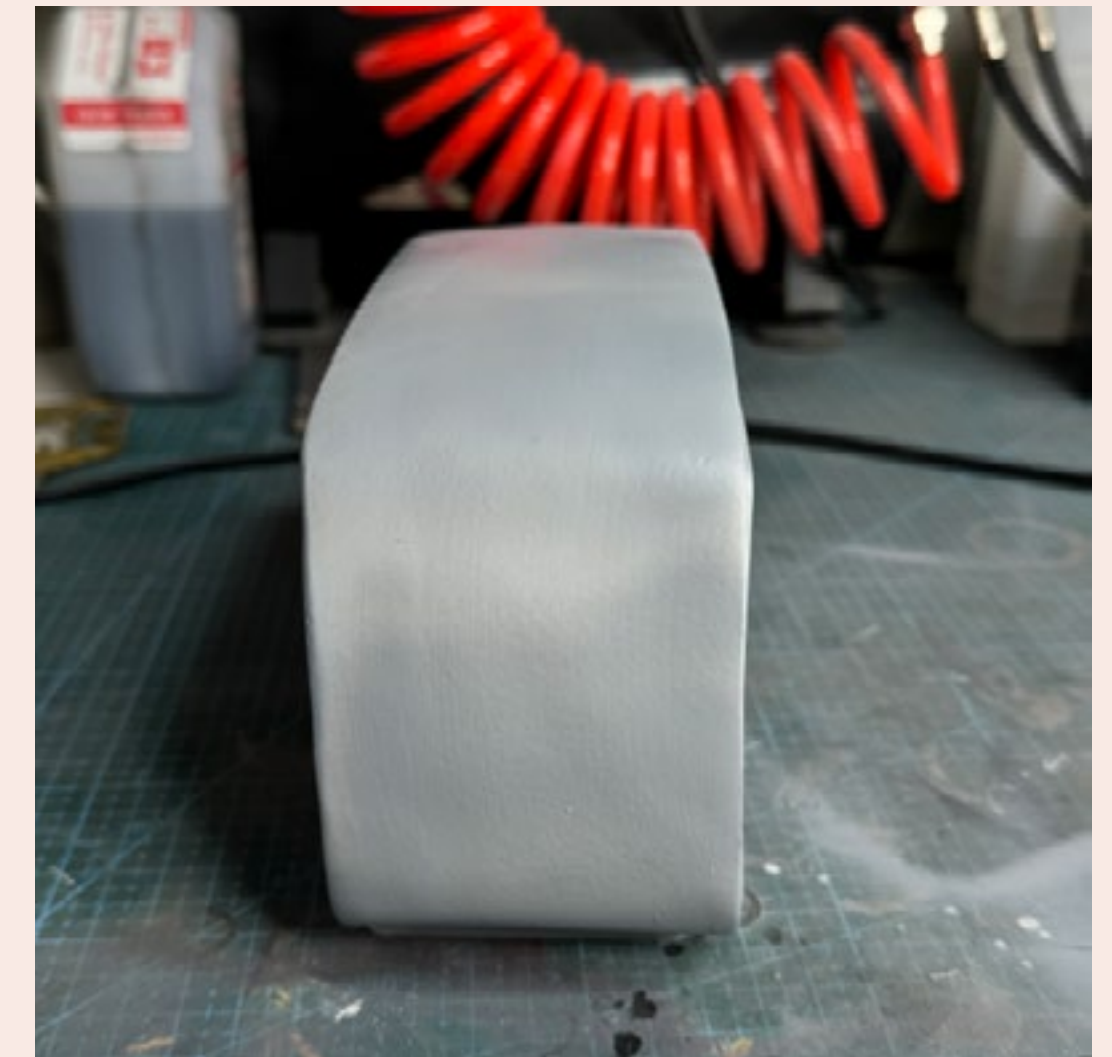
The device includes a player at the back, where viewers can experience healing audio through headphones. The sounds feature warm, encouraging messages to help

participants release childhood traumas and regain inner peace and strength. It acts as both a healing tool and an audio container, carrying messages of hope and emotional recovery.

The sound healing component, titled "Echoes of El Do Ra Do," focuses on auditory experiences. Radios connected to headphones convey inspiring words, creating a feeling of connection with a caring voice. This interaction fosters a deep sense of support and understanding.

To ensure accessibility, I will provide NFC-enabled business cards that allow participants to access the messages on their devices, bringing the healing experience home. This approach avoids long wait times and encourages ongoing self-care.

Ultimately, the sound healing device enhances the installation, offering a therapeutic, intimate experience that promotes emotional well-being. By listening to the messages, participants can find comfort and encouragement on their healing journey, rediscovering themselves along the way.



THE EL DO RA DO'S EYE

In my final project, the lamp (the eye of el do ra do)serves as a symbolic guiding tool with psychological significance. It functions as a prompt for participants to engage in the healing journey that lies ahead. The moment the lamp is lit, it emits a warm and comforting glow, creating an immediate sense of safety and reassurance. This gentle warmth is intended to signal to the participants that their healing process is about to begin.

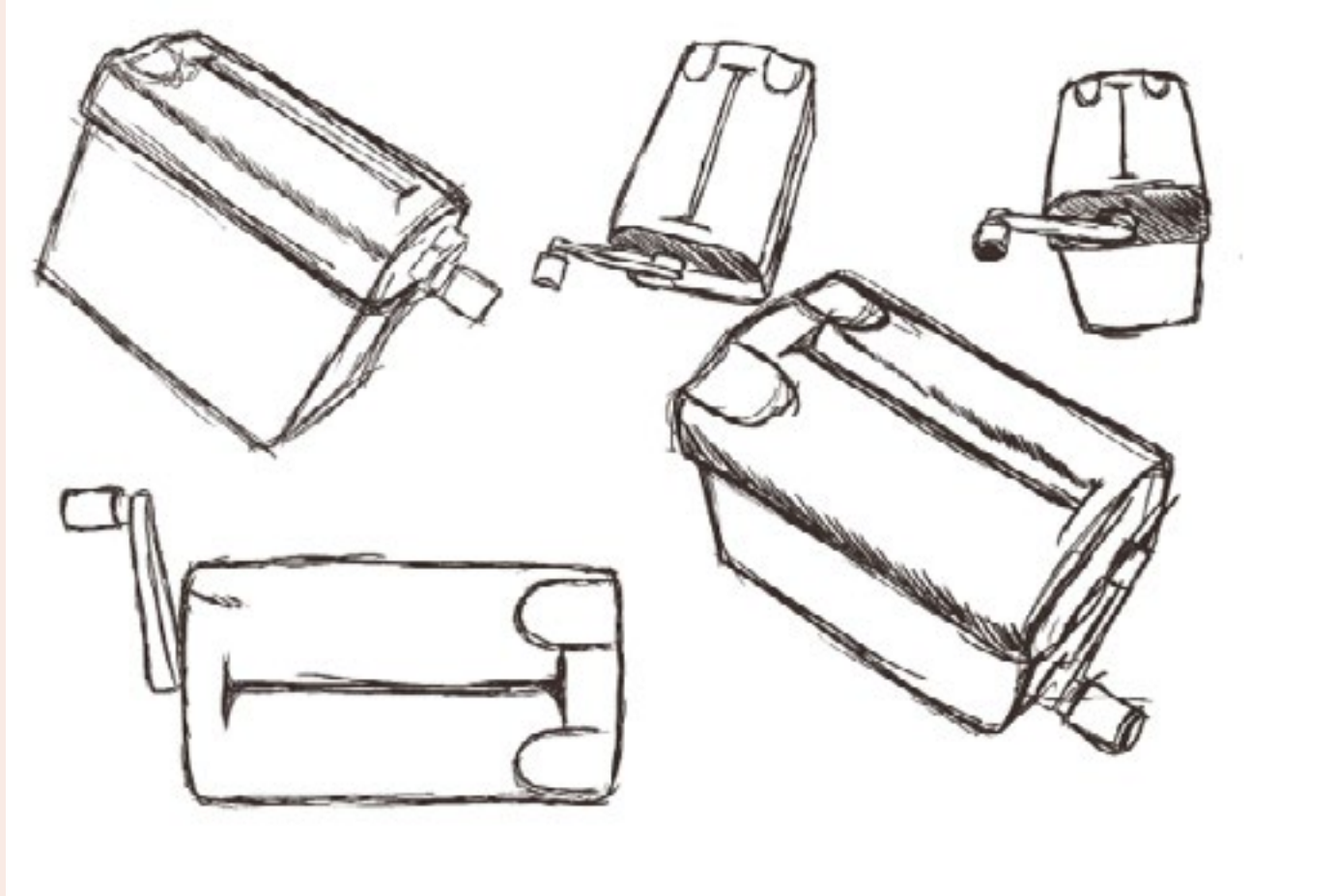
I plan to use warm tones for the lighting, ensuring that the light source evokes a feeling of coziness and serenity. This careful selection of

lighting color and ambiance is designed to enhance the emotional impact of the installation, fostering a sense of calm and inviting the participants into a more introspective state of mind.

While the lamp is a functional psychological prompt, it also plays a decorative role within the overall exhibition. As part of the immersive environment, it not only serves as an aesthetic element but also acts as a visual and emotional anchor, symbolizing the start of the participants' journey towards healing in my graduation project.



SHADOW SMASHER



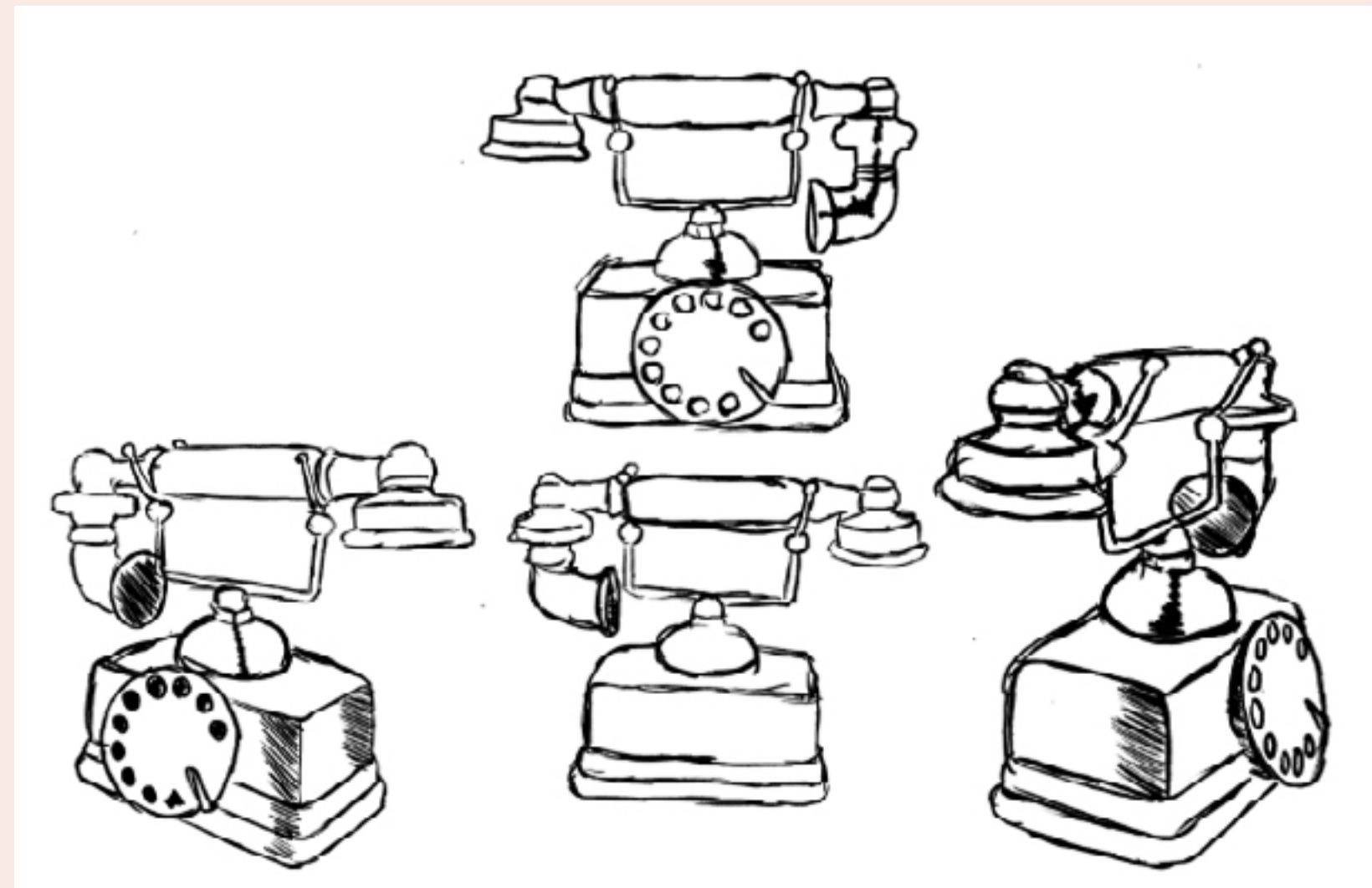
In my project, I've introduced an interactive element called the "Shadow Smasher," inspired by Cody Chang's therapeutic practices. It serves as a psychological healing tool to help participants release emotional burdens. Participants write their childhood shadows—painful memories—on slips of paper, which they then feed into the Shadow Smasher. The device shreds the paper, symbolizing the release of emotional pain and the transformation of shadows into confetti.

This ritual provides closure, allowing participants to let go of past traumas. After engaging with the documentary and audio healing, they are encouraged to shred their shadows, symbolizing bravery and growth in their healing journey. This final act creates a sense of liberation, reinforcing emotional resilience.

The Shadow Smasher is not just a prop but an essential part of the healing process. It fosters a sense of community, allowing participants to share their experiences and support each other. By confronting their pasts together, they can move toward healing, empowered by collective understanding and shared experience.



Retro Decoration

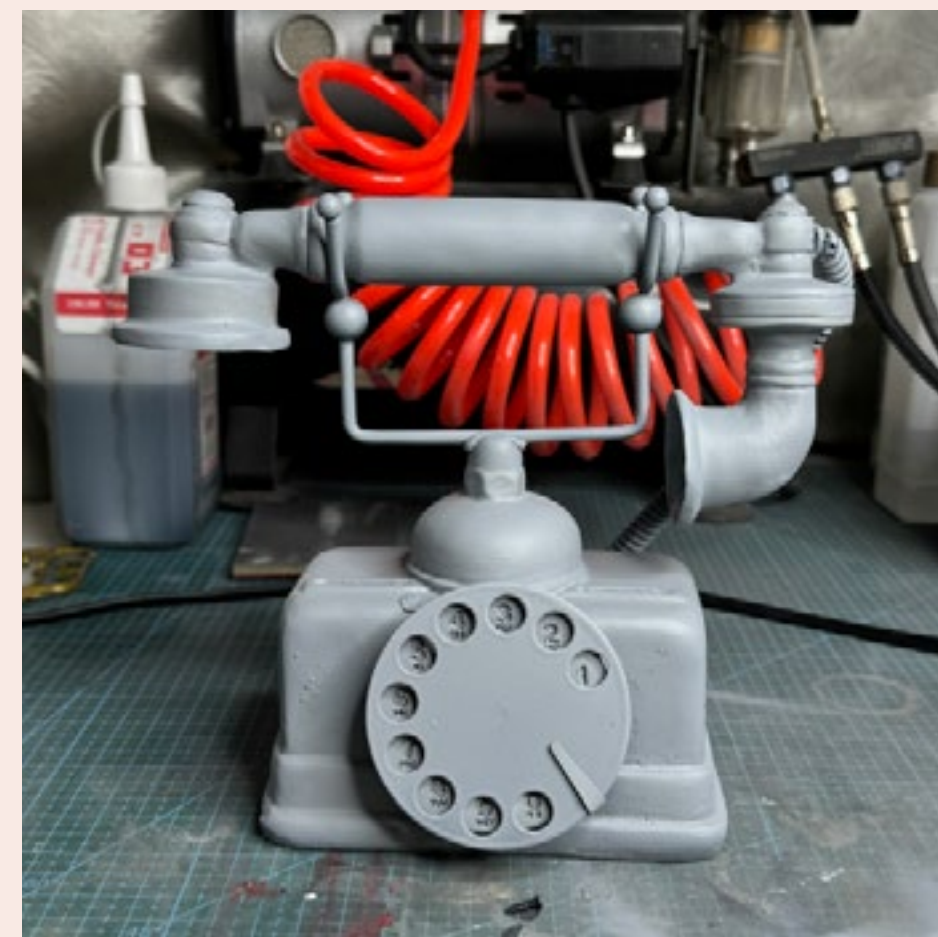


In my project, I originally planned to use a rotary dial telephone as a core part of the sound healing installation. The idea was to play healing audio through the receiver, offering participants comforting messages in an intimate, nostalgic way. However, after testing it, I realized the sound would interfere with other works in the exhibition space, so I had to remove the interactive function to maintain harmony.

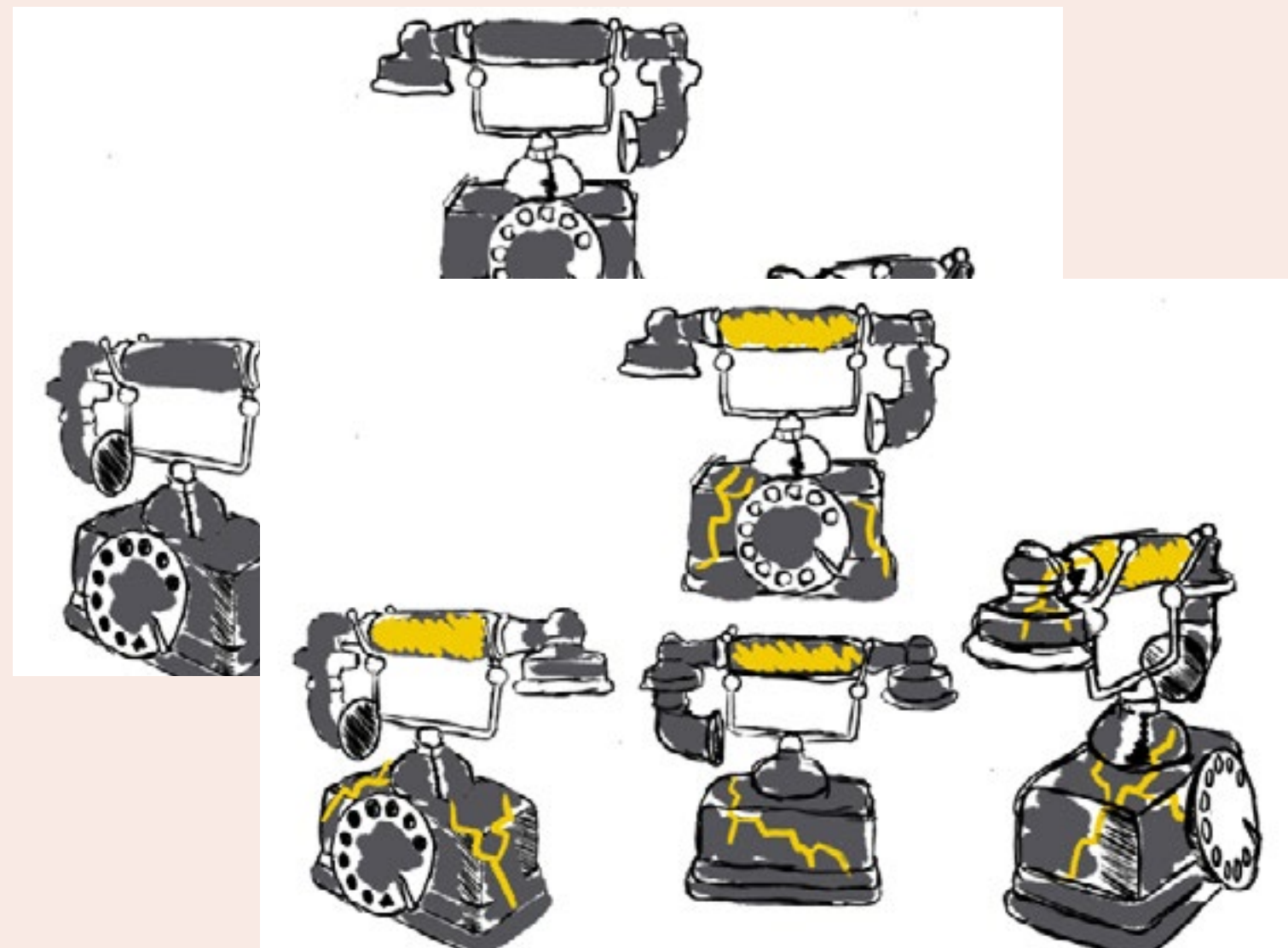
Despite this, I kept the vintage telephone as a symbolic element. Its classic design and nostalgic feel evoke a time when conversations were more intentional, aligning with the themes of reflection, con-

nection, and emotional healing in my project. While it no longer serves as a functional part of the installation, its presence adds depth and enhances the overall ambiance.

Now, the telephone acts as a symbol, reminding viewers of a time when communication felt more meaningful. By keeping it in the display, I hope to provide a sense of safety and familiarity, inviting participants to reflect and engage with the healing journey of the installation. In this way, the telephone serves as a bridge between the past and present, encouraging viewers to tune into their inner dialogue and embrace both the nostalgia and healing



Color Scheme And Scar

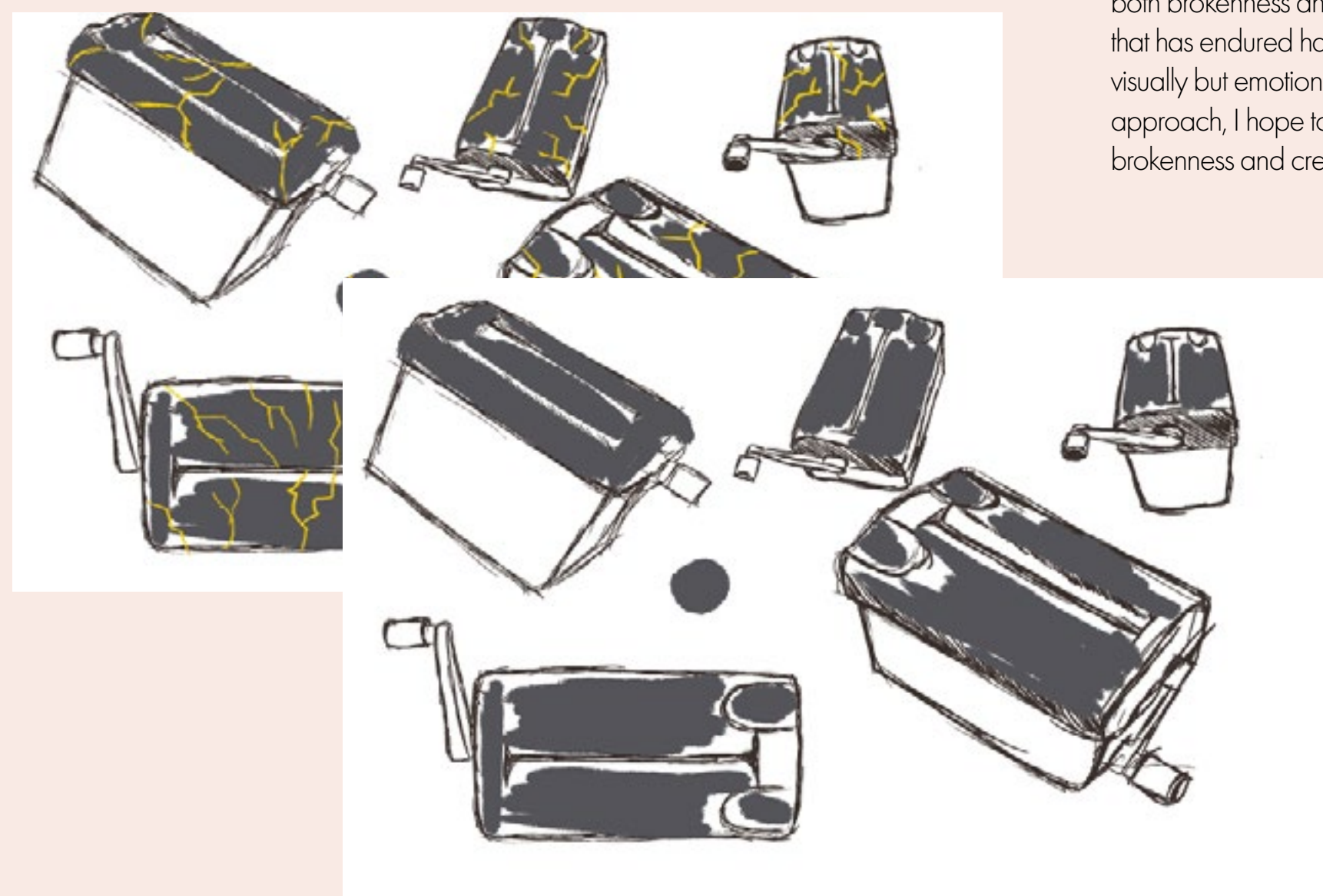
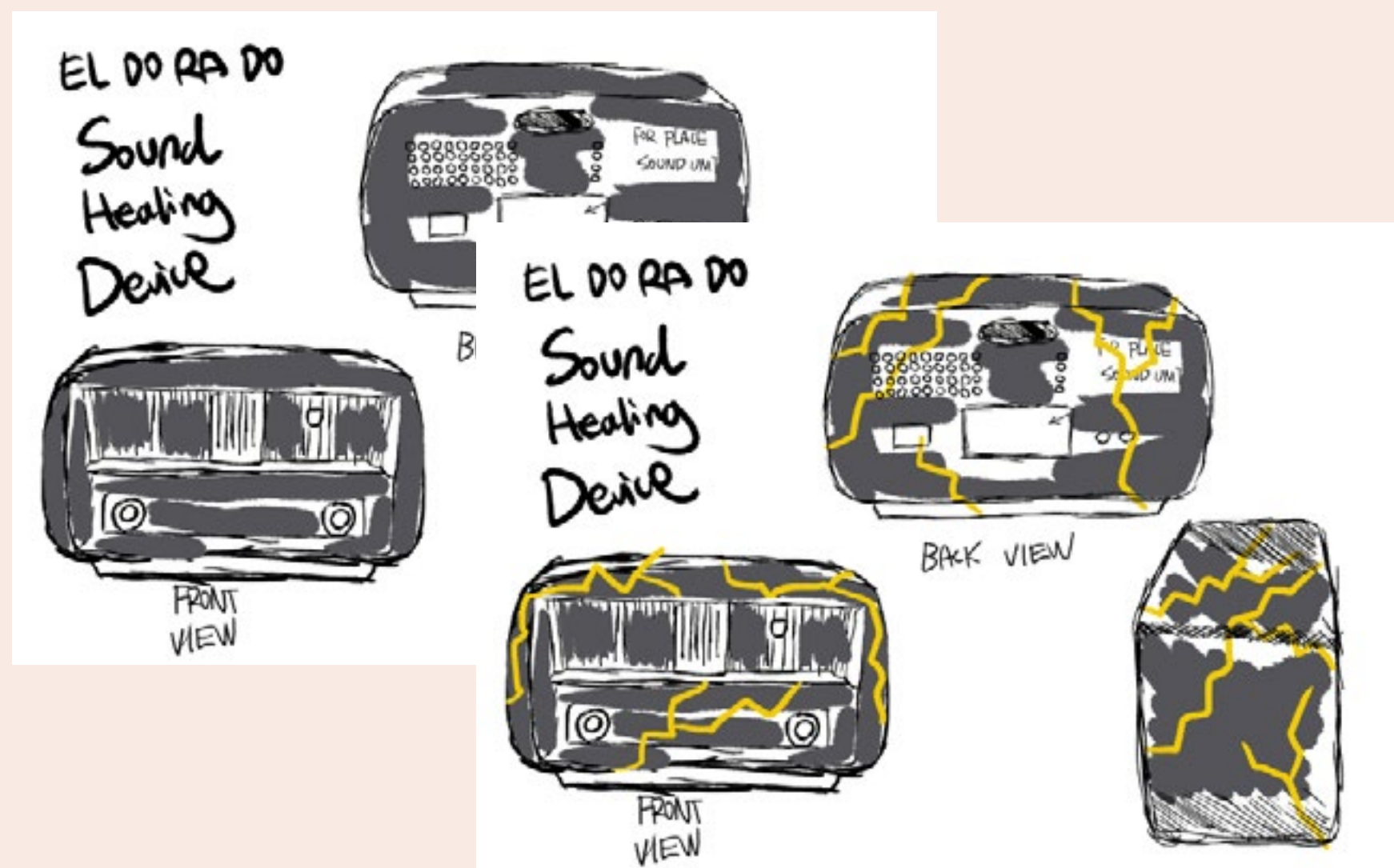


I developed a color scheme centered around the interplay of gray or muted tones with gold and iridescent accents—a pairing that became foundational to the project's aesthetic and emotional impact. During the gray model phase, I felt that the design lacked the depth and mystery I envisioned, remaining overly simple despite numerous adjustments. Inspiration struck when I rewatched **The Lord of the Rings** and observed the contrast between Gandalf's humble gray robe and the captivating One Ring. Gray, a subdued and stable color, seemed perfect for establishing a sense of historical depth and mystery, while adding gold accents introduced a sense of luxury, richness, and power that brought the piece to life, breaking up the muted tones with striking visual and emotional intensity.

This combination goes beyond visual appeal to offer a psychological experience. Gray tones prompt calm and introspection, inviting viewers into a space of reflection. When layered with gold, the contrast draws attention, evoking emotional resonance that guides the audience from tranquility into a hidden tension and release, mirroring the complex layers of the work itself. In **El Do Ra Do**, this interplay of colors creates a space that feels both timeless and emotionally charged. Gray provides a neutral background, setting an ancient, solemn tone, while gold or iridescent accents suggest power, discovery, and the unknown, adding depth and mystery to the piece.

Initially, inspired by the landscapes of Middle-earth, I applied gray tones to evoke an ancient, enigmatic atmosphere. But as I considered the installations as tools for trauma healing, I realized they needed a visual expression of fragmentation. This fragmentation represents the brokenness that individuals experience, inviting viewers to connect with the emotional narrative of healing and transformation that each piece represents.

To balance these elements, I incorporated textures and colors suggesting age and wear, representing both brokenness and reverence. Cracks or chips in the materials symbolize a once-complete object that has endured hardship yet remains worthy of respect. This choice invites viewers to engage not only visually but emotionally, experiencing themes of resilience and restoration. In using this color and texture approach, I hope to convey a journey of healing, showing that beauty and strength can emerge from brokenness and creating a space where reflection meets discovery.



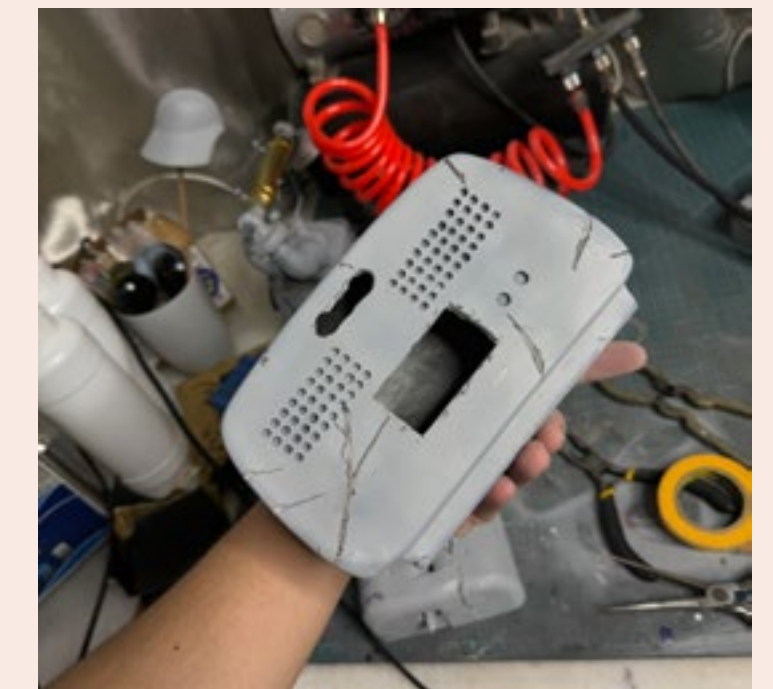
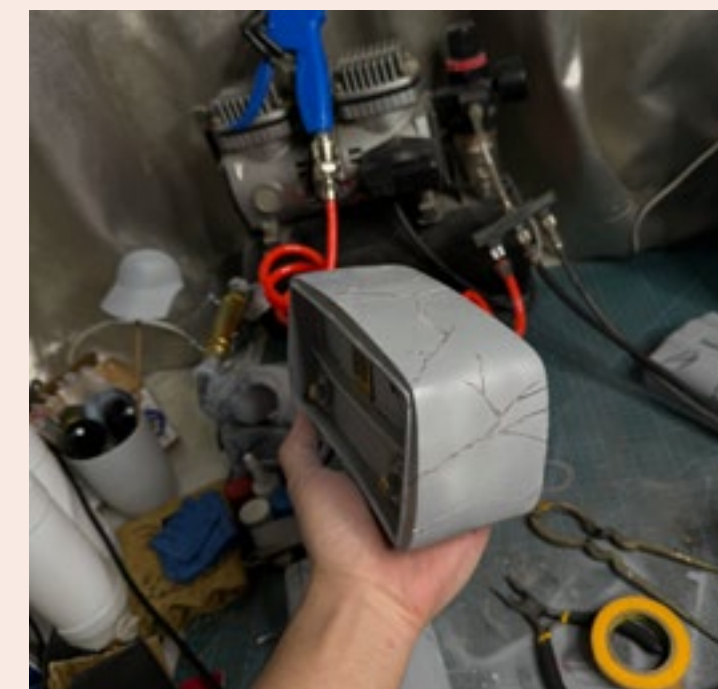
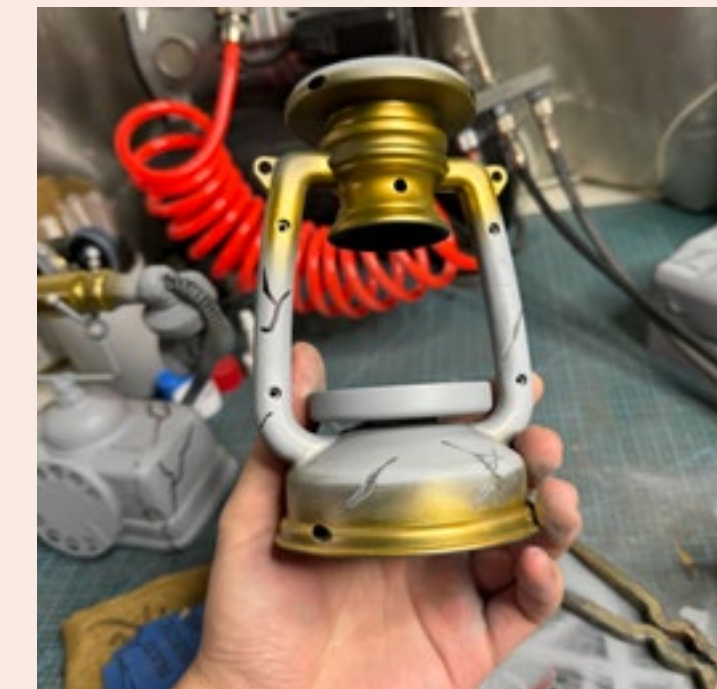
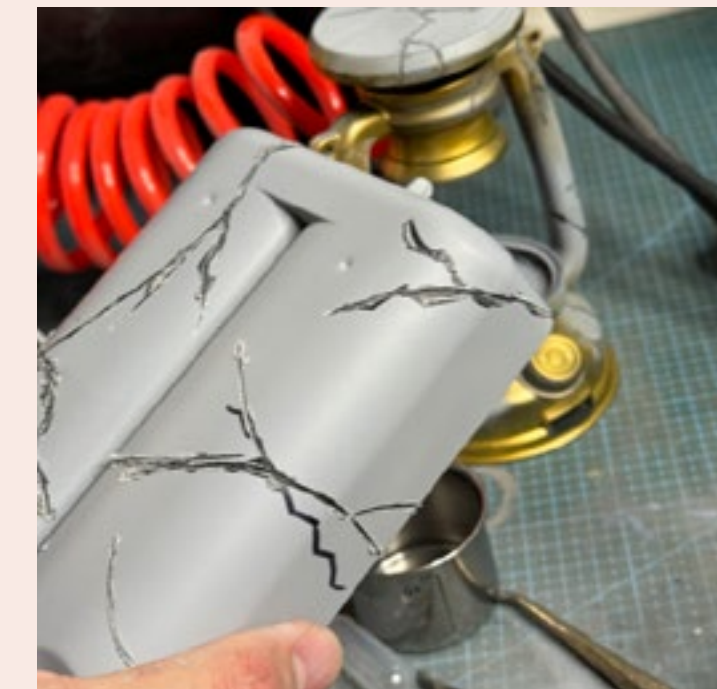
SCAR PROCESS

The process of creating the scars on the surface of my piece was intricate, demanding precision, patience, and a steady hand. I began by meticulously sketching each scar onto the mold, carefully planning the width and direction to ensure the final effect would be both visually impactful and symbolically resonant. This initial step was crucial; if the scars were too narrow or too shallow, the paint and gold accents would fail to settle properly, losing the depth and richness I wanted to convey.

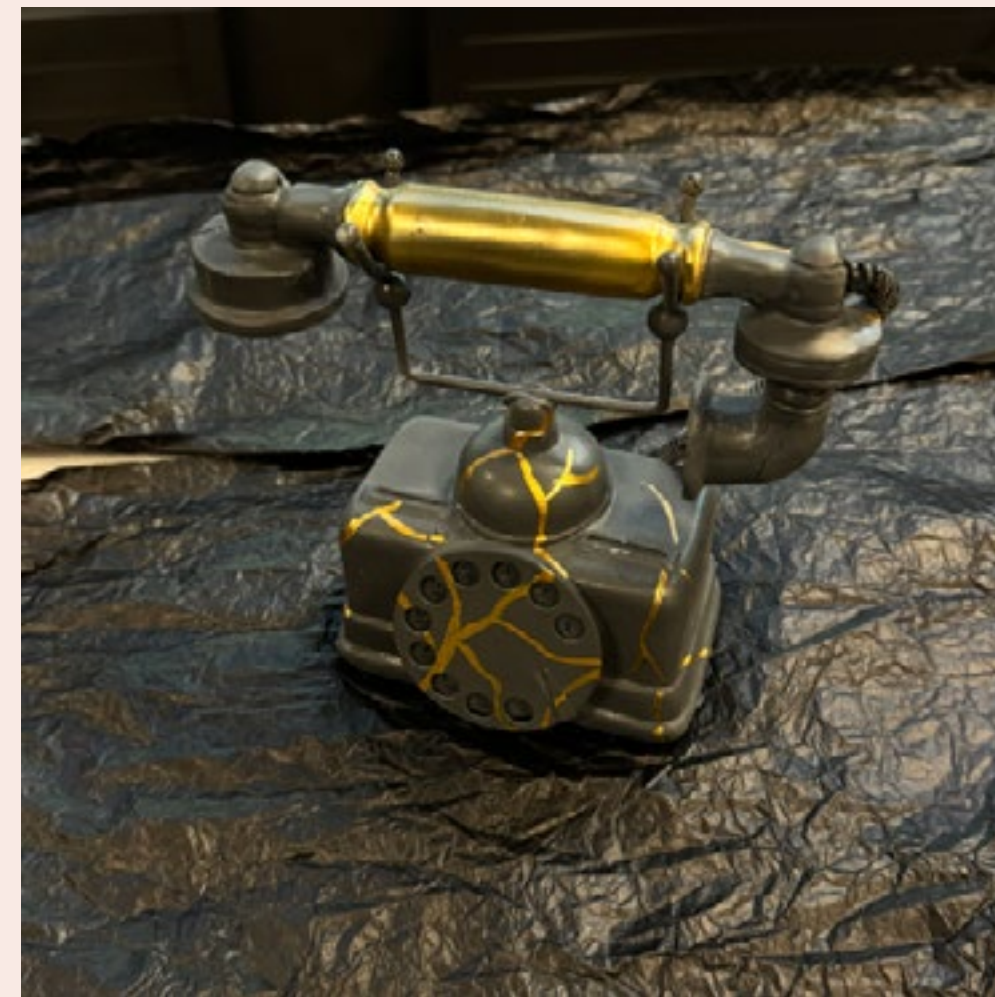
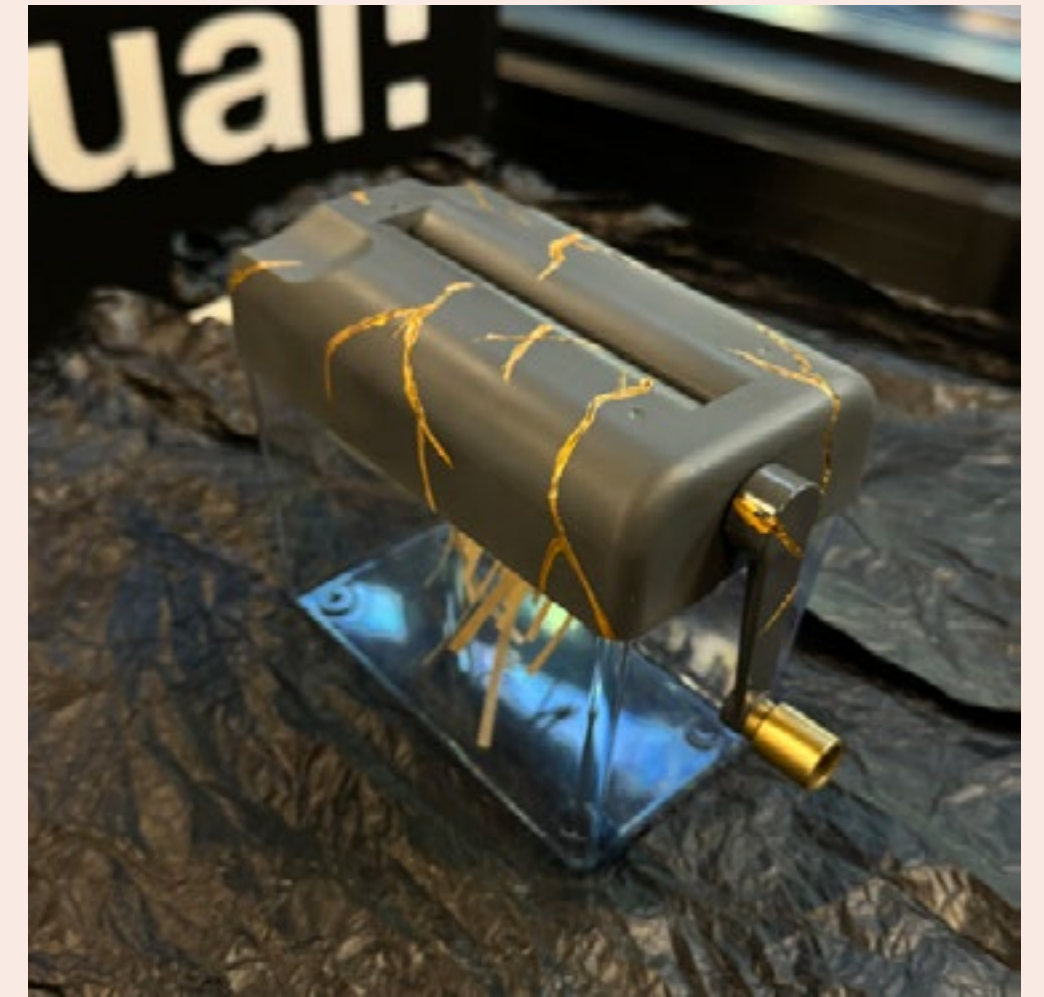
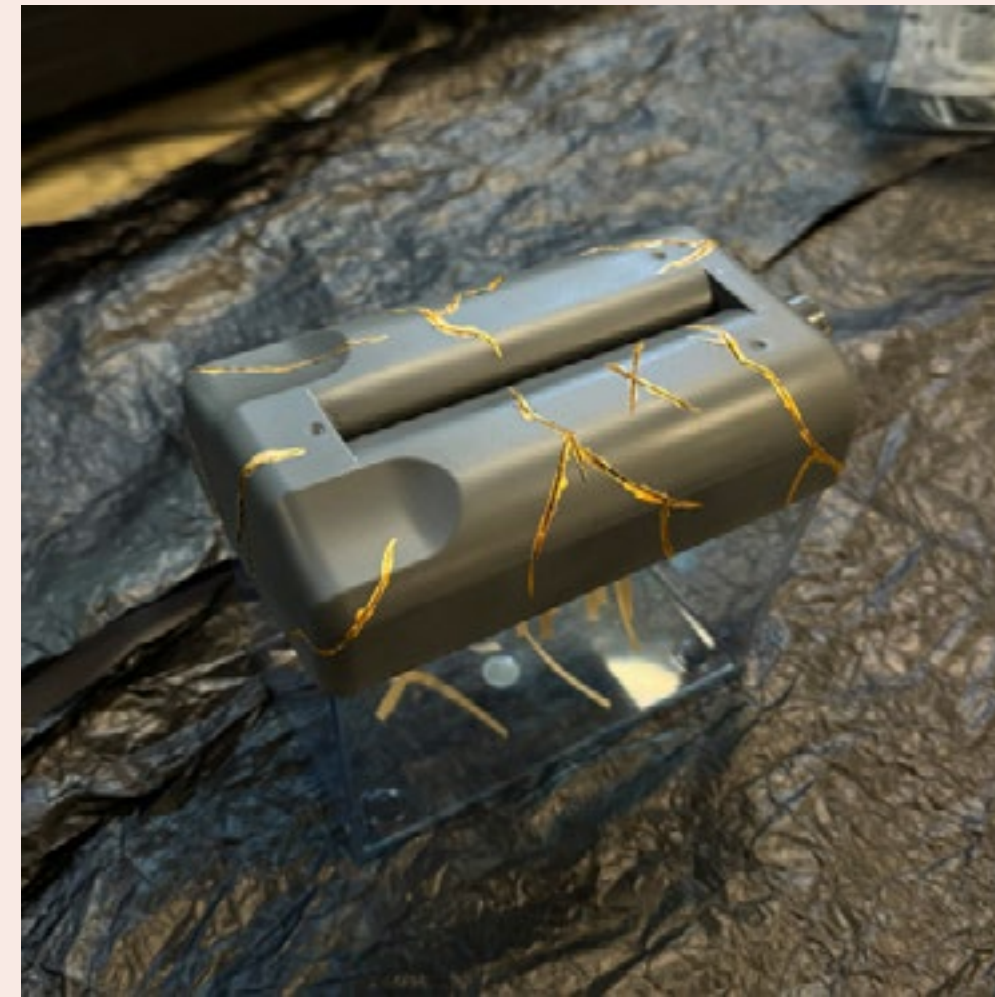
Once I was satisfied with the layout, I moved on to the painstaking task of carving out each scar. Using a combination of fine blades and an electric rotary tool, I made a series of small, gradual cuts to build up the depth and texture necessary for the scars to look authentic. My goal was to replicate the rawness of real wounds—

sharp and visceral—while retaining control over the shape and flow of each line. This balance was essential: the scars needed to be deep enough to suggest genuine trauma yet refined enough to allow the gold accents to later settle into them, capturing the contrast between pain and healing.

As I carved, the process itself became almost meditative. Each scar demanded intense focus and a delicate touch, forcing me to navigate the tension between precise control and the organic, chaotic appearance of real wounds. This challenge was not only technical but also emotional; each mark came to embody both a painful memory and a pathway toward healing. The more I worked, the more these scars became a defining feature of the piece, carrying layers of meaning as symbols of resilience and transformation.



FIRST SHOWCASE



When I completed the initial version of my project with the first design in dark gray featuring golden scars, I was thrilled to present it to my classmates. I received a lot of positive feedback on the piece, but many peers—and even my advisor—shared their insights regarding the use of gold. While the gold represented resilience and healing to me, they felt it had a slightly modern quality that didn't fully align with the idea of scars

and trauma. It was also suggested that it lacked a vintage, worn-in look that could better convey the theme's depth and authenticity.

This feedback inspired me to undertake a full, 360-degree transformation of the color scheme and texturing process. I decided to integrate elements like battle wear, weathering, and rust details, which would give the object

a genuinely aged appearance. By adding these effects, I aim to bring forth a sense of history and realism, making the installation feel like an artifact with its own story of endurance and transformation over time. This approach doesn't just add visual interest but deepens the conceptual impact, linking the physicality of the piece to the intangible scars of past struggles.

Battle Damage and Aging



As a model and set designer, upon receiving valuable feedback, I immediately began reworking the aging process to explore the themes of trauma and healing more deeply, while also incorporating retro elements to enrich the cultural and emotional layers of the piece. I meticulously applied layers of faded colors, rust, weathering effects, and surface wear that reveal the metal beneath, symbolizing the inner trauma and the passage of time. The inclusion of retro elements not only imbues the work with a sense of nostalgia but also evokes reflections on the past, mirroring the weight of history and the complexity of human emotions.

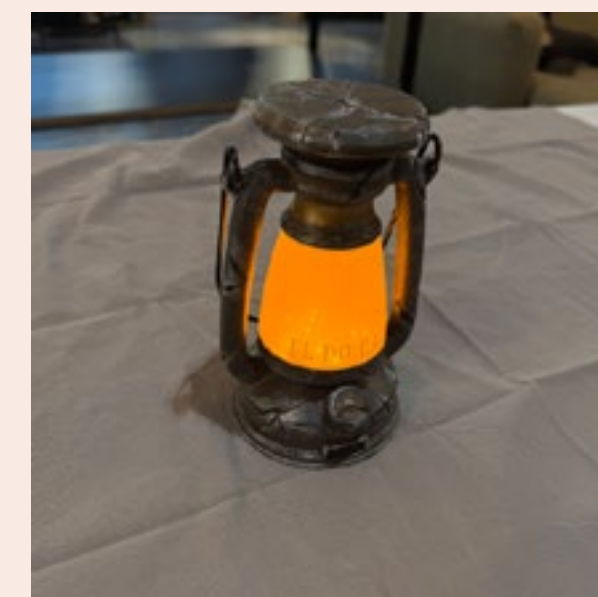
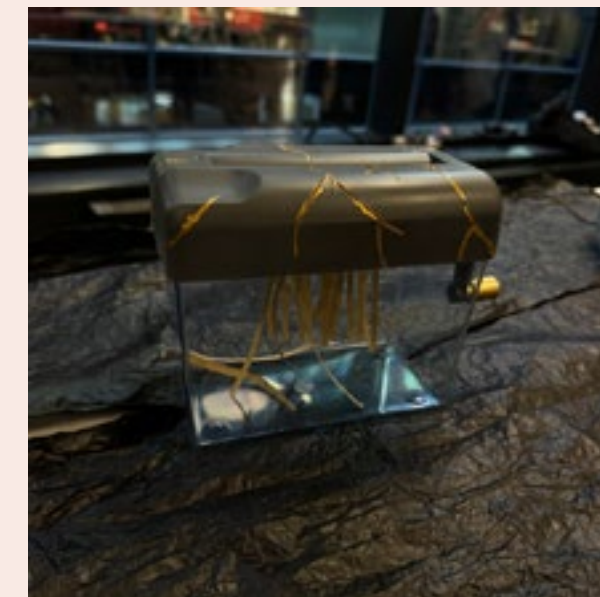
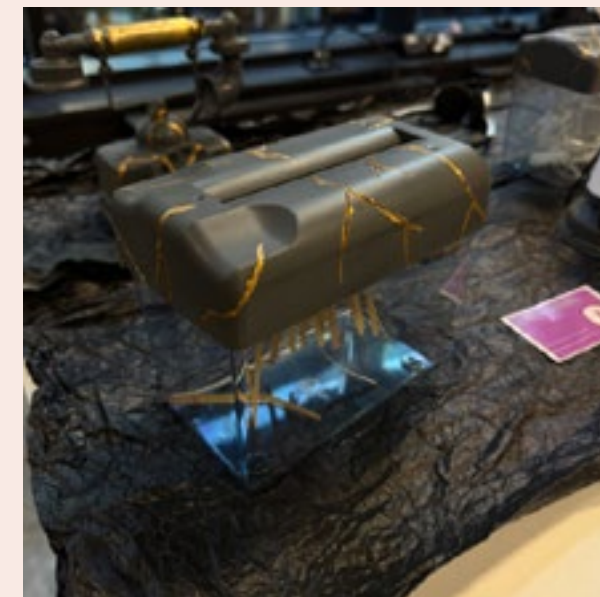
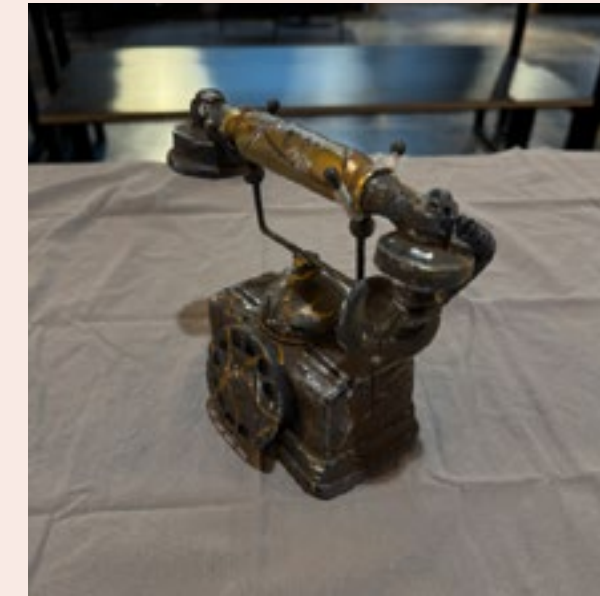
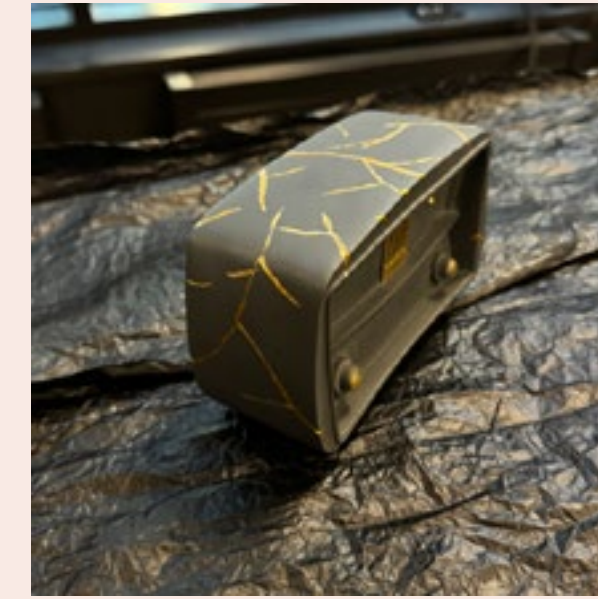
Through careful detailing of scars and textures, I gave them a lifelike quality that con-

veys the profound imprints left by personal trauma. Each mark carries the depth and complexity of individual stories, illustrating the pain of trauma and the subsequent healing process. This involved painstakingly applying around fifteen layers of paint, each contributing to the authentic, timeworn appearance of the piece, resulting in a retro yet realistic visual effect.

These steps not only transformed the work's exterior but also infused it with a richer emotional resonance, aligning with my exploration of trauma and healing. The retro style allows viewers to sense the passage of time and the accumulation of human history, prompting deeper reflections on their own experiences.

Finally, eager to share these improvements, I reintroduced the updated model to my classmates. The meticulous detailing and lifelike effects elicited a profound, tangible sense of history, making the piece feel not merely like a prop but as if it carried its own enduring story, much like the experiences and traumas it represents. The interplay of trauma and healing, along with the incorporation of retro elements, enriches the narrative dimension of the work, providing viewers with a space for reflection and resonance, encouraging them to contemplate their own trauma experiences and how they might find healing in the passage of time.

TESTING TESTING



After the second presentation, my classmates were visibly astonished by the transformation of my props. The visual quality received high praise; some even remarked that they looked like they had been salvaged from some long-forgotten ruins. This feedback filled me with great joy, as it confirmed that my efforts to create a sense of history and authenticity had resonated with the audience. However, I also received new insights: while everyone found the props intriguing and cool, many felt there was a lack of guidance and context accompanying the pieces.

This constructive criticism sparked an idea in me to create explanatory visu-

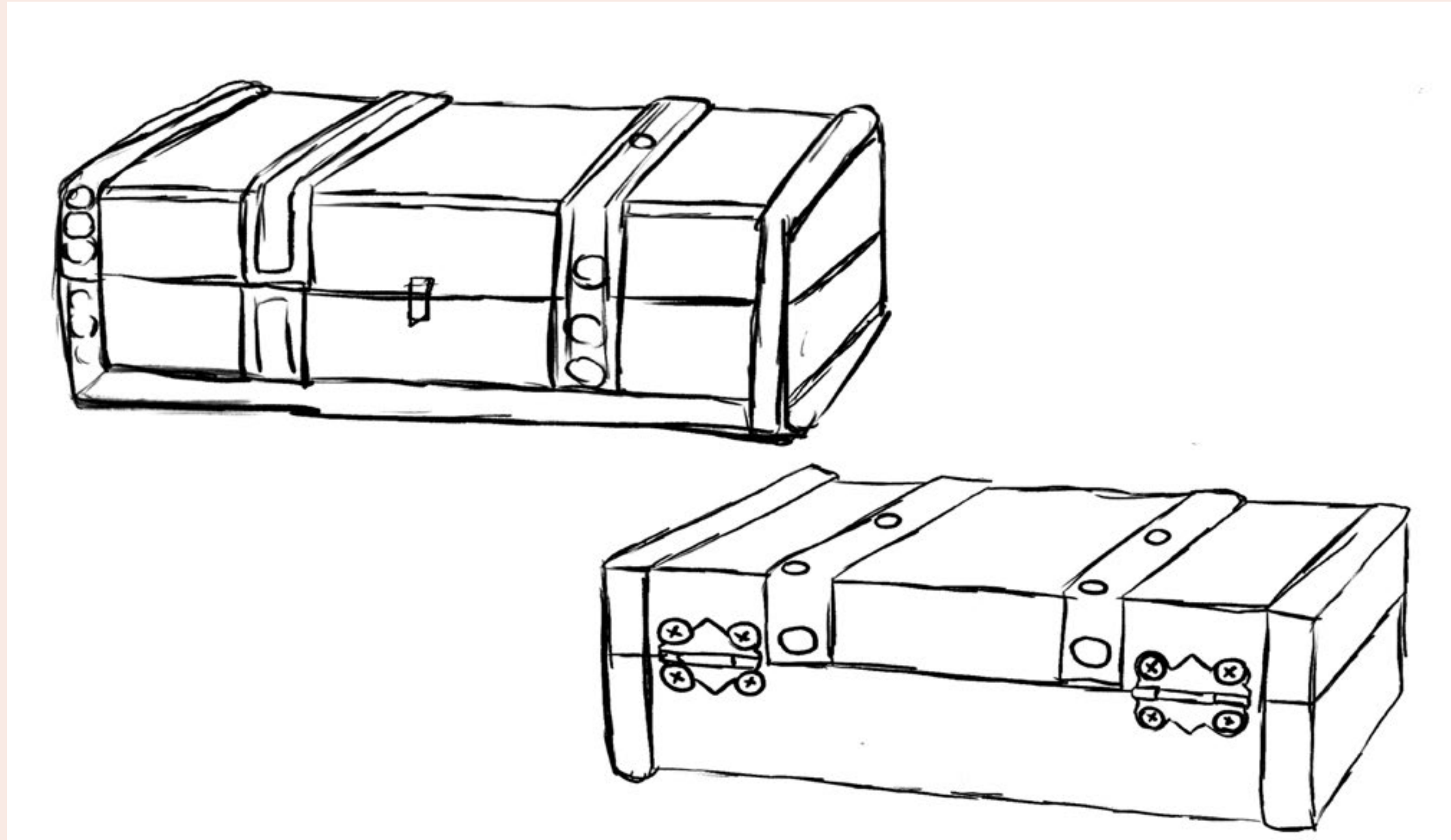
als. I realized that providing a narrative or a guiding framework could enhance the viewer's experience, allowing them to engage more deeply with the themes of trauma and healing embedded within the props. By developing a set of informative diagrams, I could not only clarify the intentions behind each piece but also highlight the connections between the retro elements and the emotional stories they represent.

This realization motivated me to embark on a new creative journey. I envisioned a series of illustrations that would accompany my props, detailing the significance of each element and how it contributes to the overarching

narrative. These visuals would serve as a bridge between the artwork and the audience, facilitating a more profound understanding of the themes of trauma and healing while enriching the overall presentation.

Incorporating this feedback into my project, I aimed to create an immersive experience where viewers could explore the layers of meaning within each prop. The addition of explanatory visuals would not only enhance engagement but also invite deeper reflections on the stories of trauma and healing that the pieces embody, transforming the exhibition into a more holistic and thought-provoking experience.

ADDITIONAL IDEAS: EL DO RADO'S VALUT



During my recent discussions with classmates regarding the shadow shredding process, I encountered a compelling perspective: some individuals expressed a reluctance to immediately destroy their shadows. They articulated that they have not yet fully emerged from their struggles and, therefore, wished to preserve their shadows for the time being. They envisioned returning at a later date to fulfill their commitment to overcoming these shadows, which adds a layer of hope and personal agency to the healing process.

This idea resonated deeply with me and prompted me to consider a

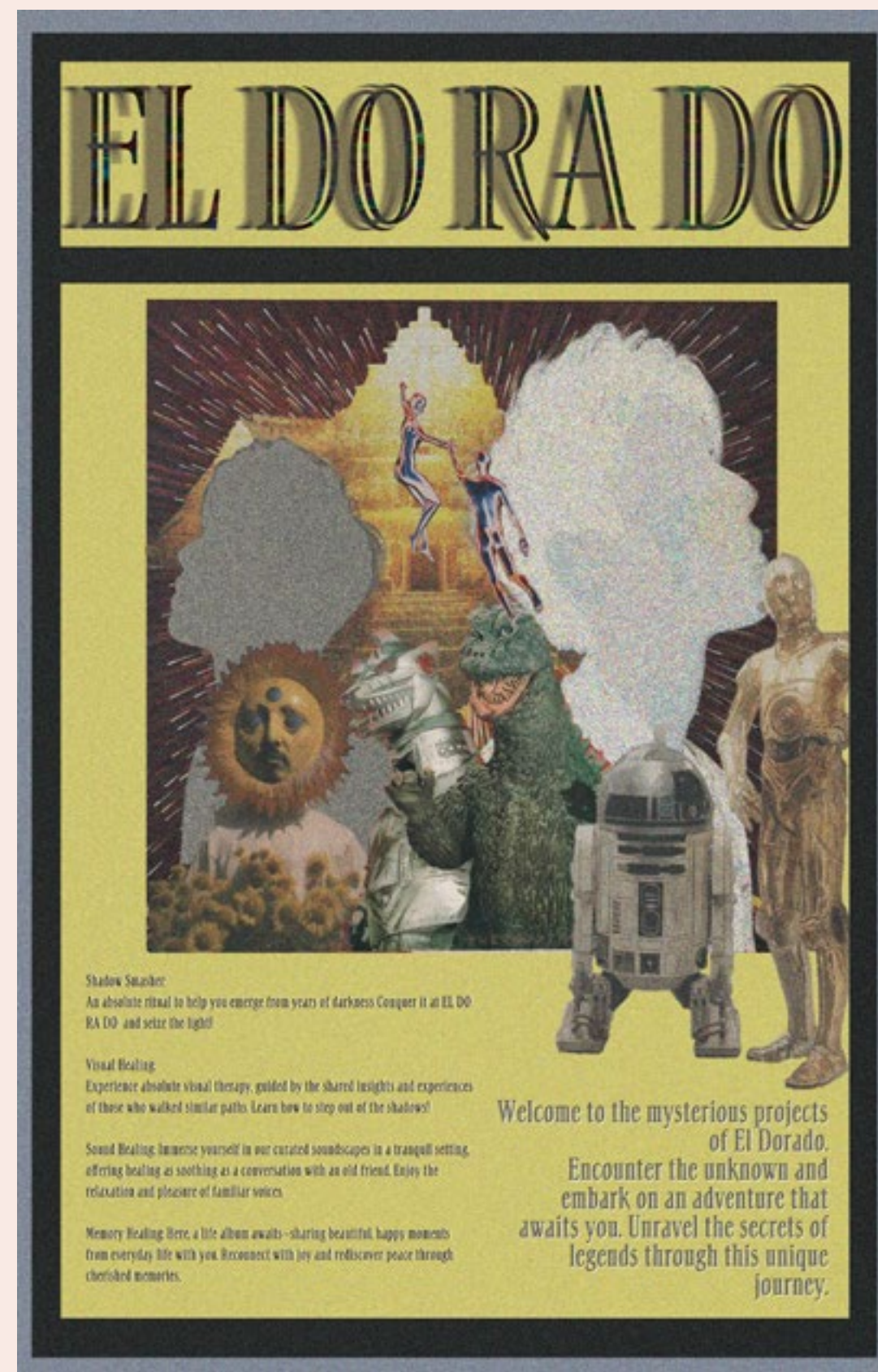
dual approach to the project. To accommodate those who prefer not to engage in immediate destruction, I decided to implement a storage solution. I will provide specially designed boxes for participants to safely keep their shadows. Alongside this, they can write down a specific date by which they intend to revisit the experience, along with their contact information.

At the designated time, I will reach out to them to discuss their journey and whether they feel ready to confront and ultimately destroy their shadows. This approach not only respects their individual timelines but

also fosters a sense of accountability and reflection on their healing journey. It underscores the project's emphasis on personal choice and the unique paths individuals take toward overcoming trauma.

By integrating this flexible strategy, I aim to create an inclusive environment that recognizes the diverse experiences of participants while still encouraging progress in their healing processes. This initiative adds a valuable dimension to the project, highlighting the importance of timing in the journey of healing and the profound significance of agency in confronting one's shadows.

EL DO RA DO POSTER IDEAS (DRAFT)

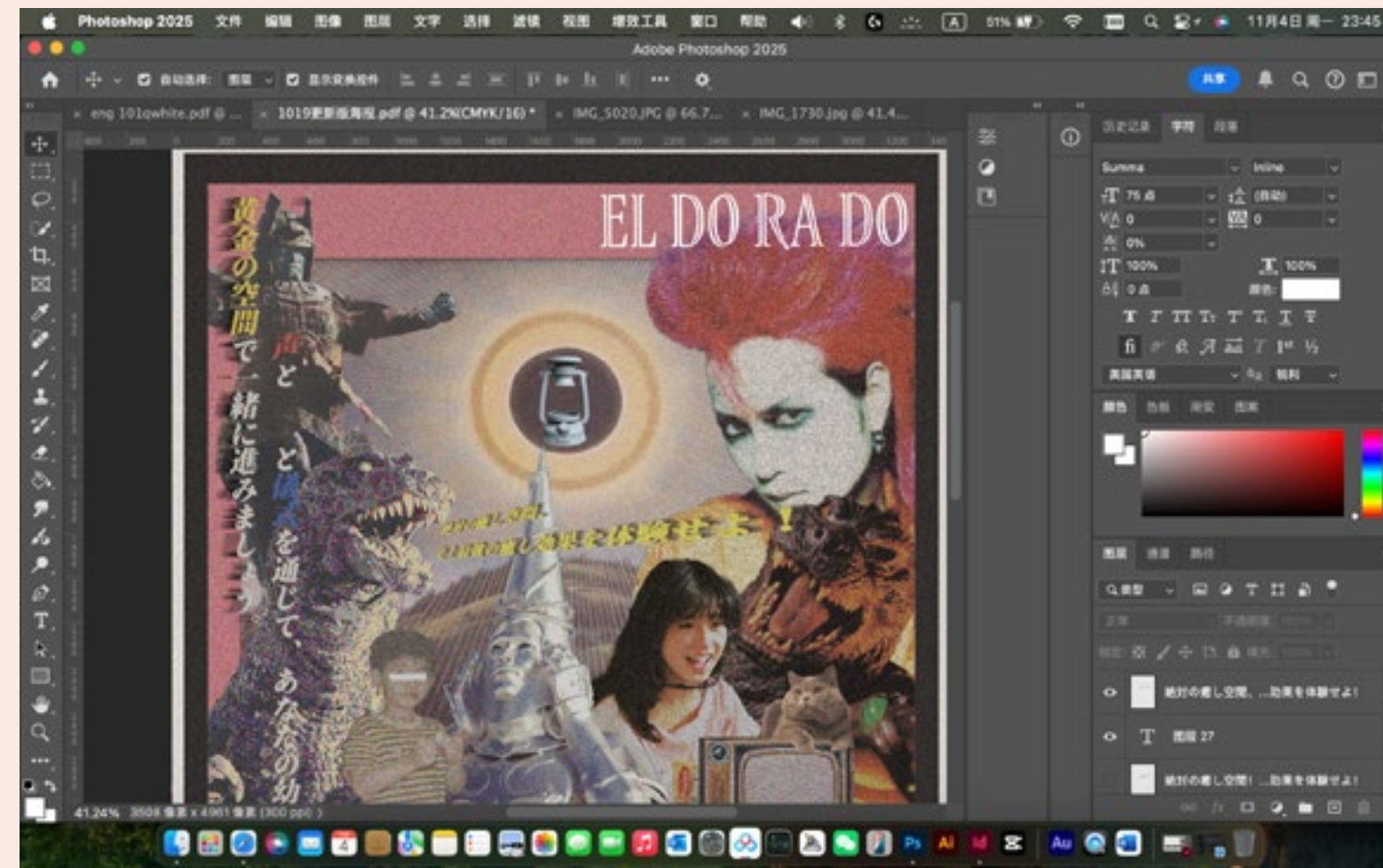
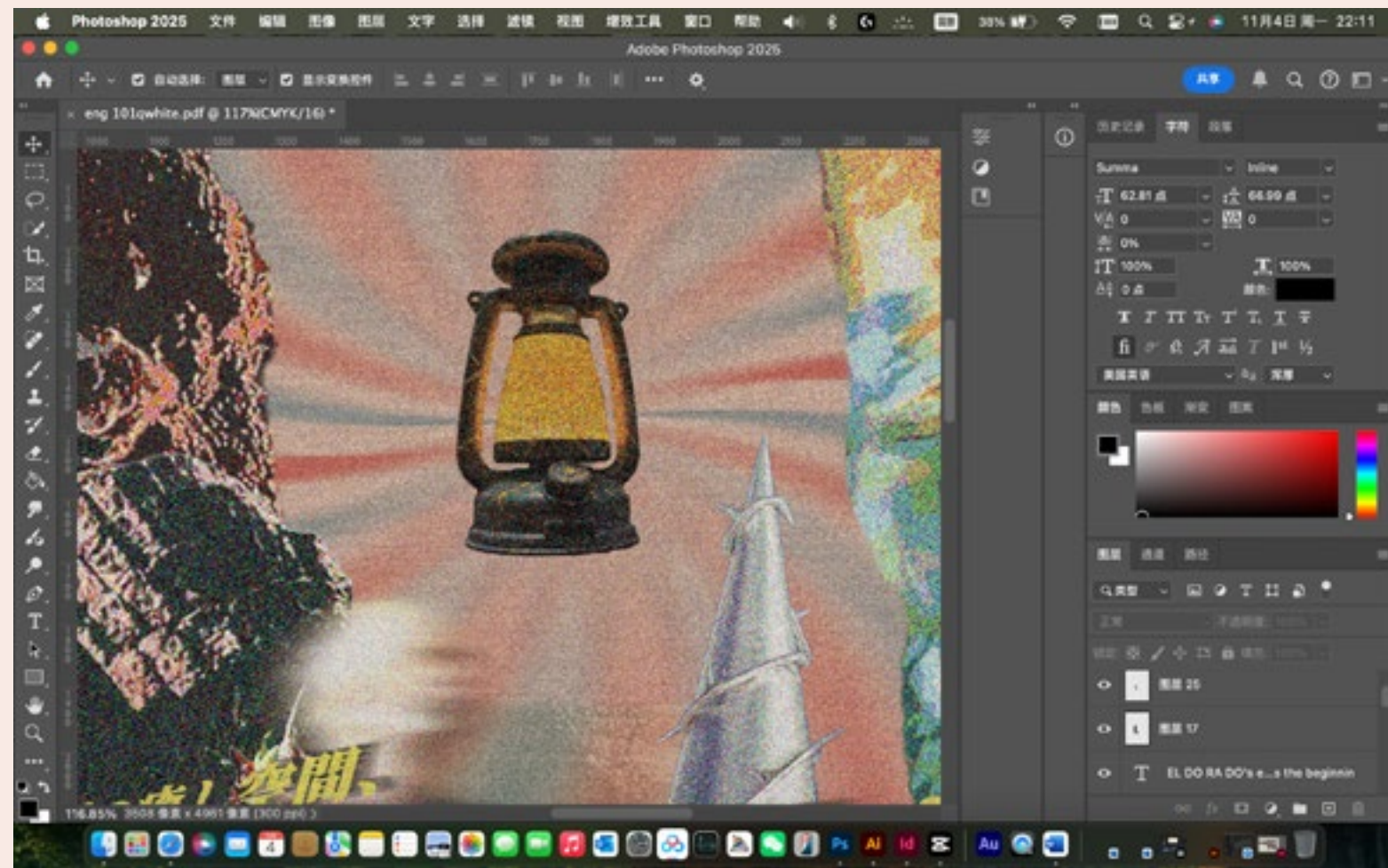
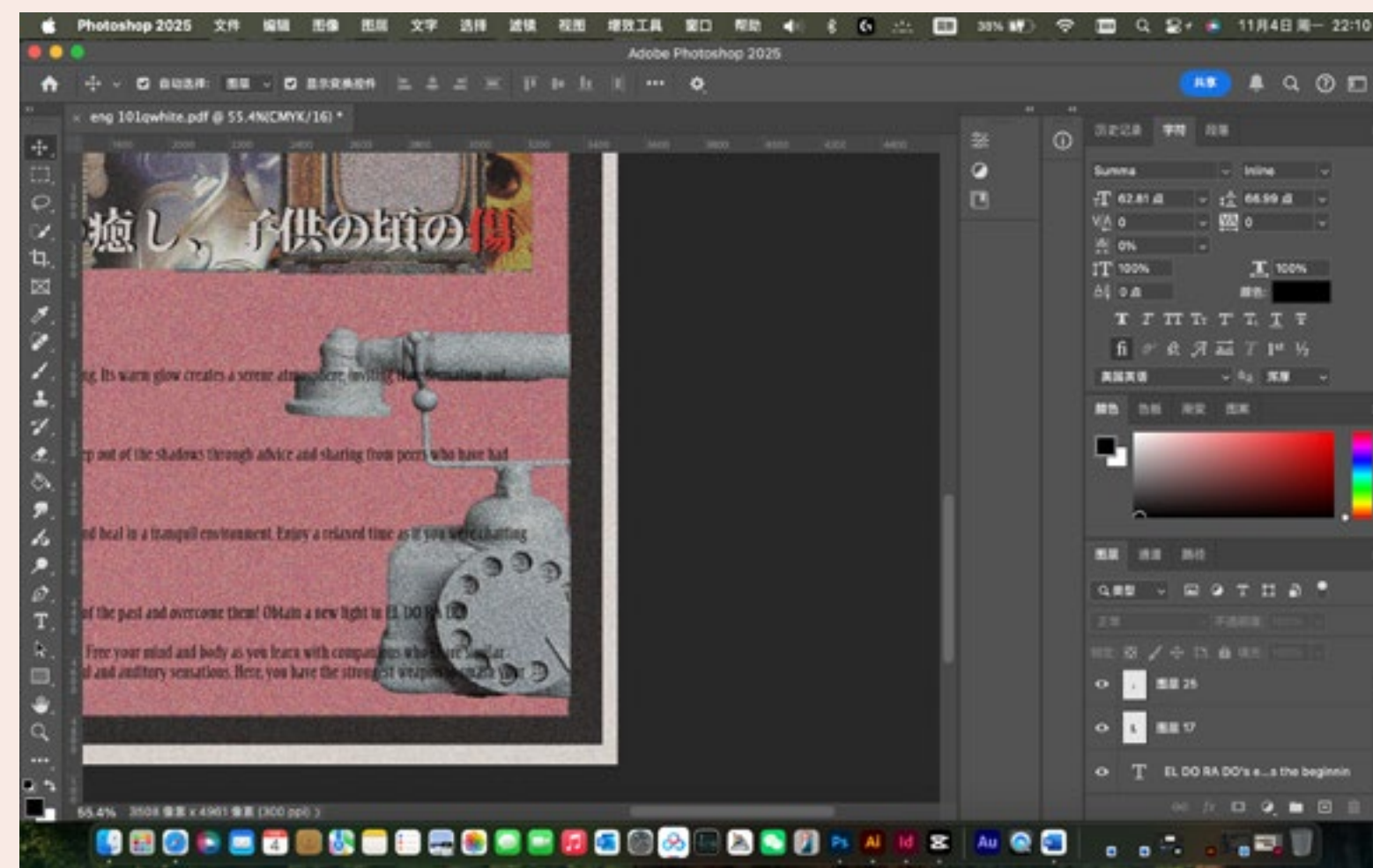
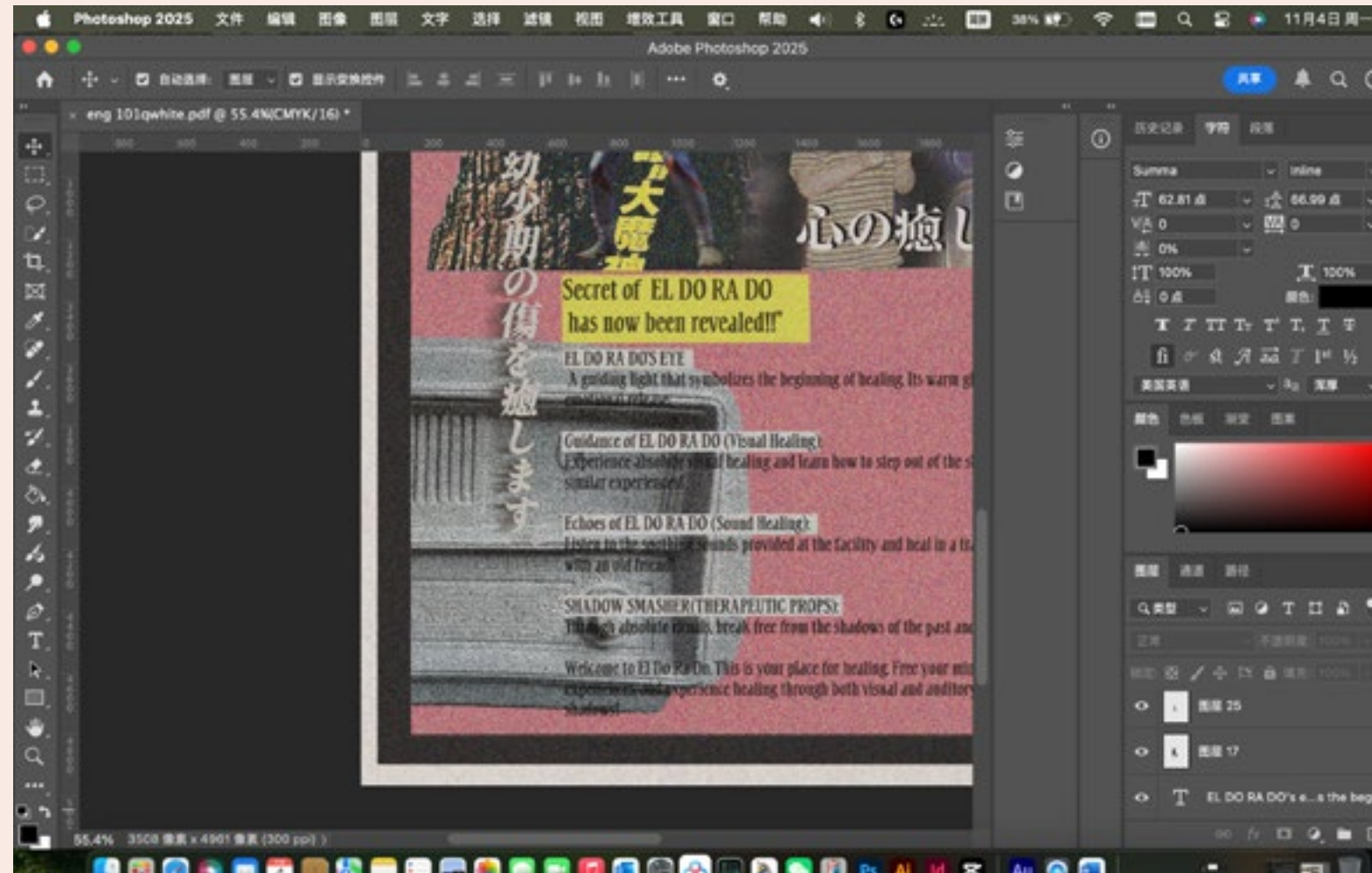


For the initial posters of “El Do Ra Do,” I aimed to create visuals that both invite and preview the exhibition. The design is inspired by retro Japanese advertising, with bold, kinetic imagery that evokes nostalgia. Influenced by Tadanori Yokoo’s surreal layering of colors and forms, and Noriyoshi Ohrai’s dramatic detail and composition, I wanted to capture both chaos and harmony, key elements in Japanese visual storytelling.

Yokoo’s use of pop culture, psychedelia, and folklore inspired me to incorporate Showa-era icons like Godzilla and classic alien figures, arranged in a chaotic yet cohesive way. This nod to Yokoo’s style aims to evoke nostalgia, connecting viewers to the past and the pop culture of East Asia. These icons serve as symbols of nostalgia and fantasy.

Ohrai’s influence is evident in the dramatic detail and exaggerated elements in my posters. I used saturated colors and sharp contrasts to amplify the emotional impact, depicting characters like monsters and musicians as powerful figures to draw the viewer into a world of nostalgia and curiosity.

The goal of this design approach is to captivate viewers, sparking curiosity and inviting them to explore the emotional journey in the exhibition. These posters are a tribute to the Showa era, encouraging visitors to bring their own reflections to the healing experience of “El Do Ra Do.” My hope is that attendees find moments of comfort and inspiration, as the exhibition offers a space for emotional connection and healing.



For my graduation exhibition poster, I incorporated elements from my final installation to create a piece that is both promotional and personalized. Drawing inspiration from Showa-era aesthetics and vintage Japanese elements, I aimed to evoke nostalgia, inviting viewers to connect with the past.

I selected a retro color palette with softened tones, faded shadows, and a textured, aged-paper feel to give the poster an authentic vintage look. The design features classic Showa-era elements alongside a hand-crafted layout, emphasizing warmth and simplicity. This aesthetic is meant to trigger personal memories and enhance the connection to the exhibition's theme. By integrating aspects of the installation into the design, the poster serves as a preview of the immersive experience that awaits.

My goal was to create an emotional connection, building anticipation for the exhibition. The warm, nostalgic feel of the poster invites viewers to resonate with memories of the past and encourages them to explore the exhibition in person.

EL DO RA DO POSTER IDEAS (FINAL)

EL DORADO CLOTH DESIGN



Additionally, I created two commemorative T-shirts in different colors featuring the main visual from my exhibition poster, allowing attendees to take home a memorable piece of the experience. The impact of the poster design translated beautifully onto the simplicity of the T-shirts, with the bold imagery standing out even more vividly than I'd anticipated. These shirts are not just souvenirs; they're wearable art, letting people carry a tangible memory of the exhibition in their everyday lives.

To bring this idea to life, I invited a model to join me in a photoshoot showcasing the T-shirts, alongside key props from the exhibition itself. This photo series captures both the essence of the installation and the personal significance of this project for me. Graduating and holding this exhibition is a once-in-a-lifetime milestone, and these photos serve as lasting mementos of my journey and my vision. This experience has added a layer of meaning to my work, encapsulating the emotional weight of my graduation exhibition and symbolizing the path I hope to continue as I move forward in my design career.



EL DO RA DO'S ECHO

For the audio healing segment, I carefully selected dialogue and text from my interview documentary, choosing profound, insightful statements made by the interviewees. These impactful phrases, intended to be inspiring and comforting, formed the core of the audio experience. To enhance this, I added an AI-generated voice and, after much refinement, created a five-minute audio piece. Initially, I wasn't completely satisfied, feeling it lacked a certain "divine" quality.

One day, while rewatching my favorite film, *The Lord of the Rings*, I found inspiration in a scene where the Elven princess speaks with an ethereal, otherworldly tone. This soothing, celestial resonance was exactly what I wanted to evoke in my audio. Inspired by this, I added echoes and an airy, reverberating quality to the voices, giving the sound a mystical, healing appeal.

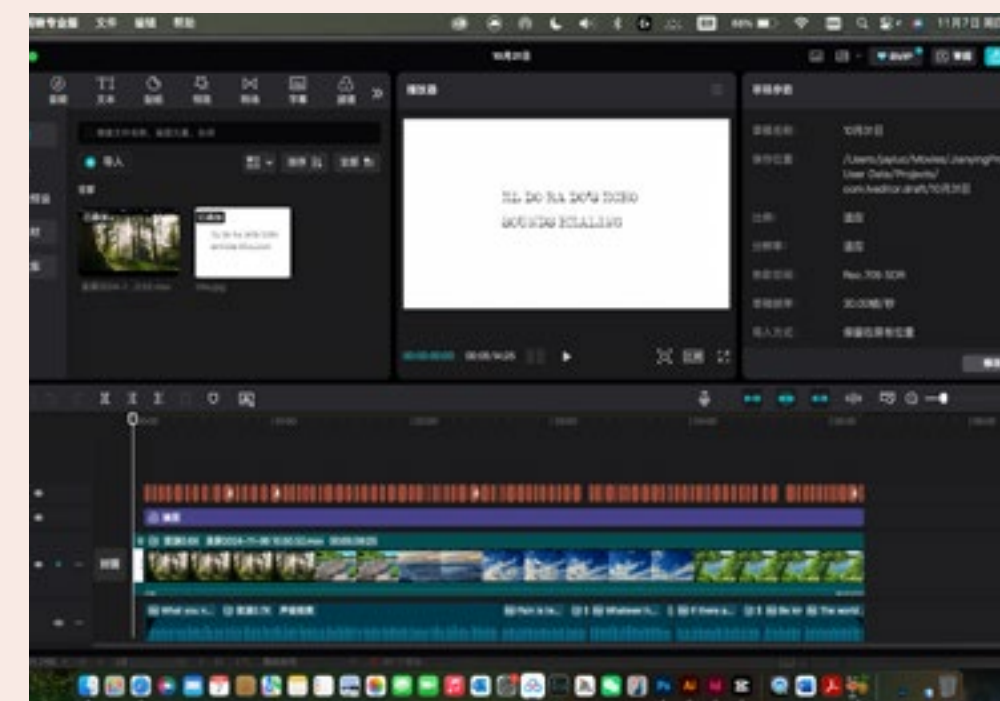
Beyond the voice editing, I realized that pure dialogue could become monotonous, so I decided to incorporate subtle, calming background music to enhance the overall ambiance and prevent the audio from feeling too sparse. After these adjustments, I was finally satisfied with the result—it felt engaging and comforting, holding the listener's attention while providing a sense of peace.

Since the audio will be accessible through NFC cards linked to an online platform like YouTube, I knew visuals would also be necessary. I curated nature footage—scenes of serene landscapes, flowing water, and open skies—to provide a soothing visual backdrop. Combined with the audio, this created a deeply therapeutic atmosphere, offering the audience a moment of calm and reflection.

From Laurie Anderson's sound art, I learned how to use ethereal voice effects to convey emotion and atmosphere. Her ability to manipulate sound and create a surreal experience inspired me to incorporate similar techniques in my work. By applying her approach, I was able to create a more immersive audio experience that invites the audience into a tranquil, reflective space, aligning with the themes of healing and inner peace in my exhibition.



link of vedio :<https://www.youtube.com/watch?v=zAd6OyaxfLE&t=1s>



NFC CONNECTION WITH SOUNDS HEALING



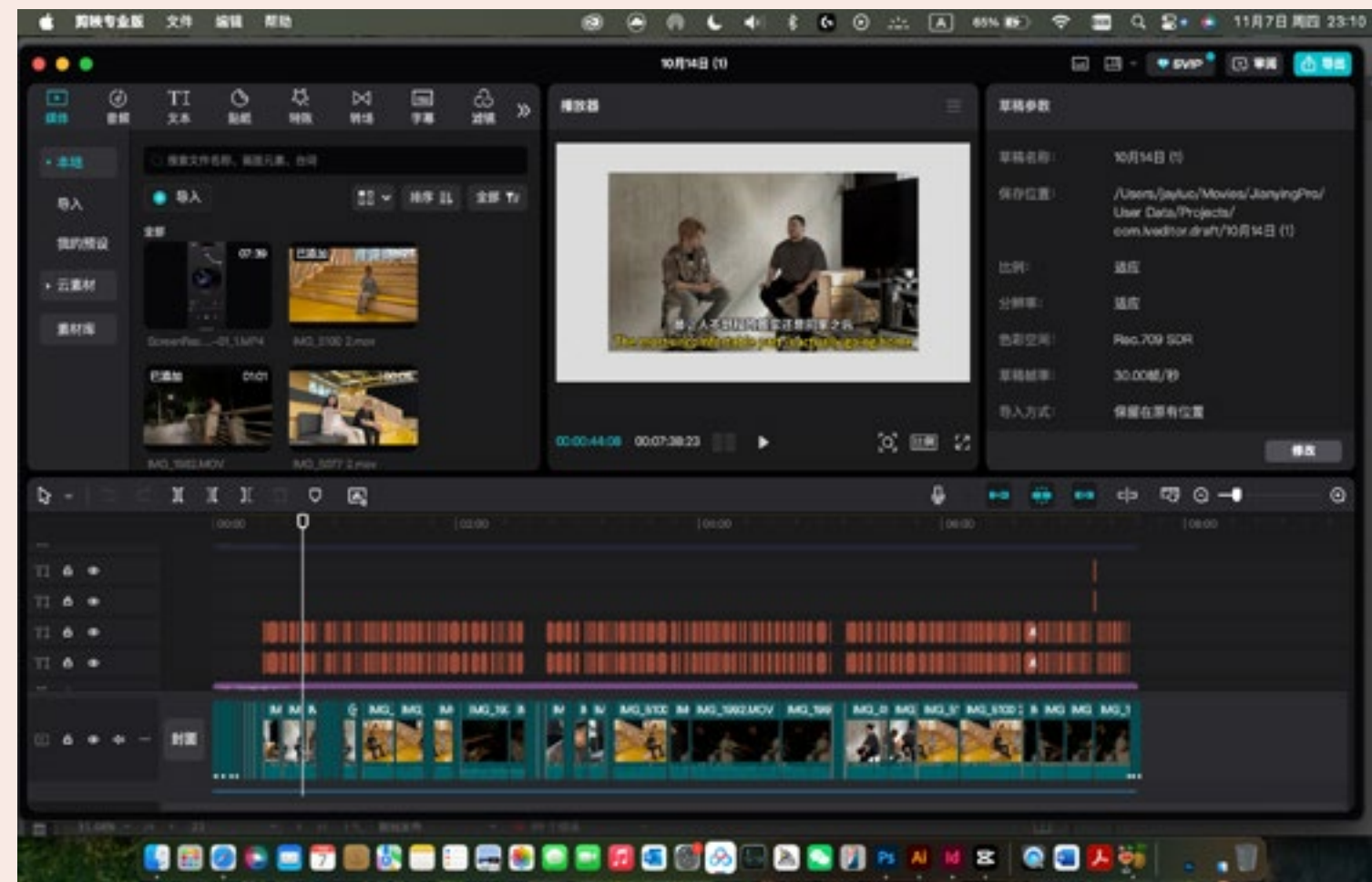
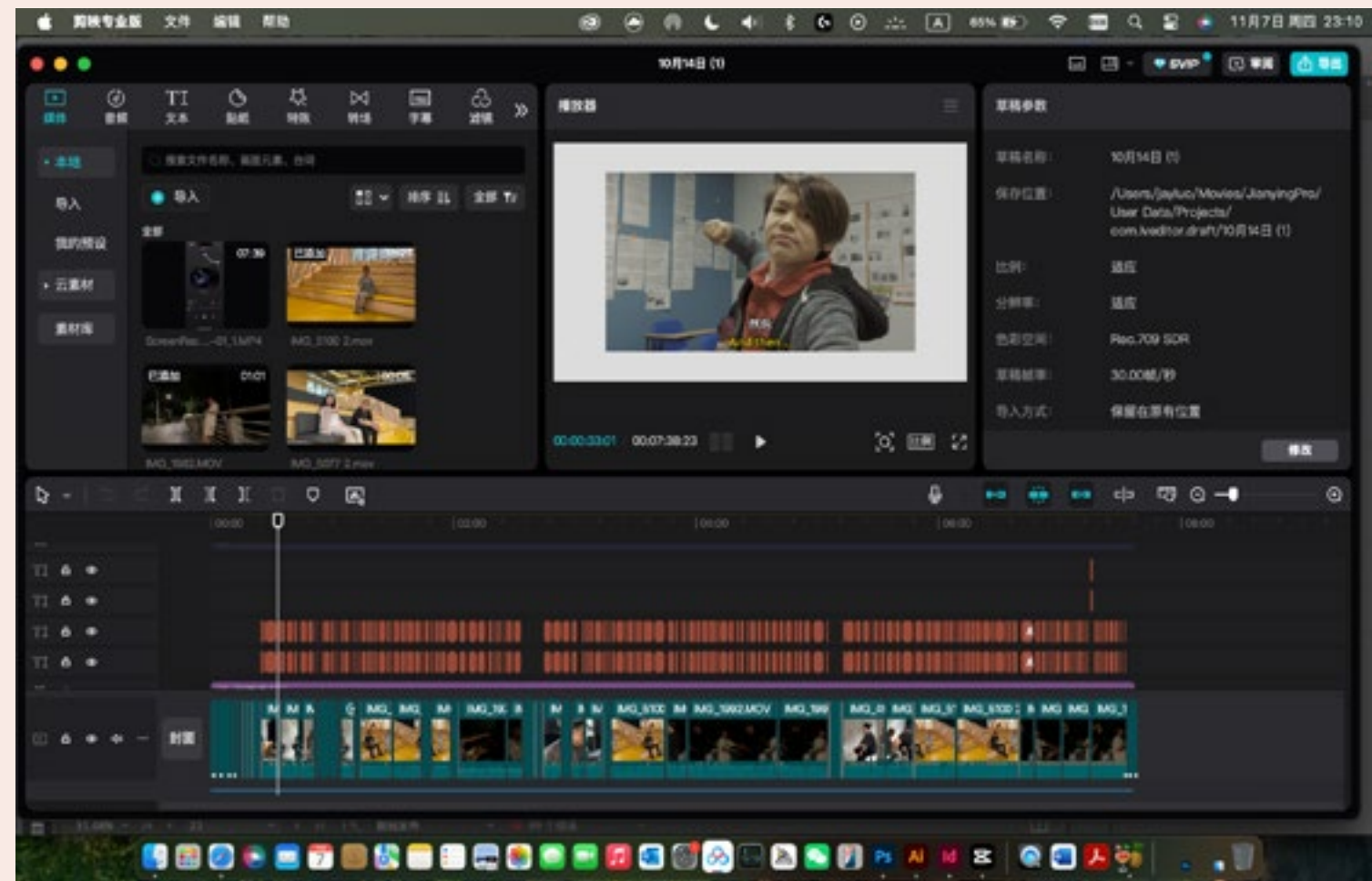
In the sound healing section of my exhibition, I offer two ways for the audience to experience the audio. The first is through headphones connected to my device, *EL DO RA DO'S ECHO*. However, knowing the exhibition might have high foot traffic, I also created an online audio option. Initially considering a QR code, I switched to NFC technology, which allows for a more intuitive and seamless experience by simply tapping a phone against the card. This also provided a novel alternative to the overused QR code.

To implement this, I hand-crafted nearly 100 NFC-enabled cards, each programmed with the audio link. The process was time-consuming but deeply personal. The card design evolved from a pink color to a refined grey-black to better match the installation, and I switched from glossy paper to a matte, textured surface, reflecting the exhibition's themes of trauma, nostalgia, and healing.

These NFC cards do more than connect the audience to the audio—they act as miniature keepsakes, embodying the spirit of the exhibition. Each card is a handcrafted piece of art, inviting deeper engagement and allowing viewers to take a piece of the experience with them beyond the gallery. Through these thoughtful details, I hope to create a stronger connection with the audience, making them feel like an integral part of my creative journey.

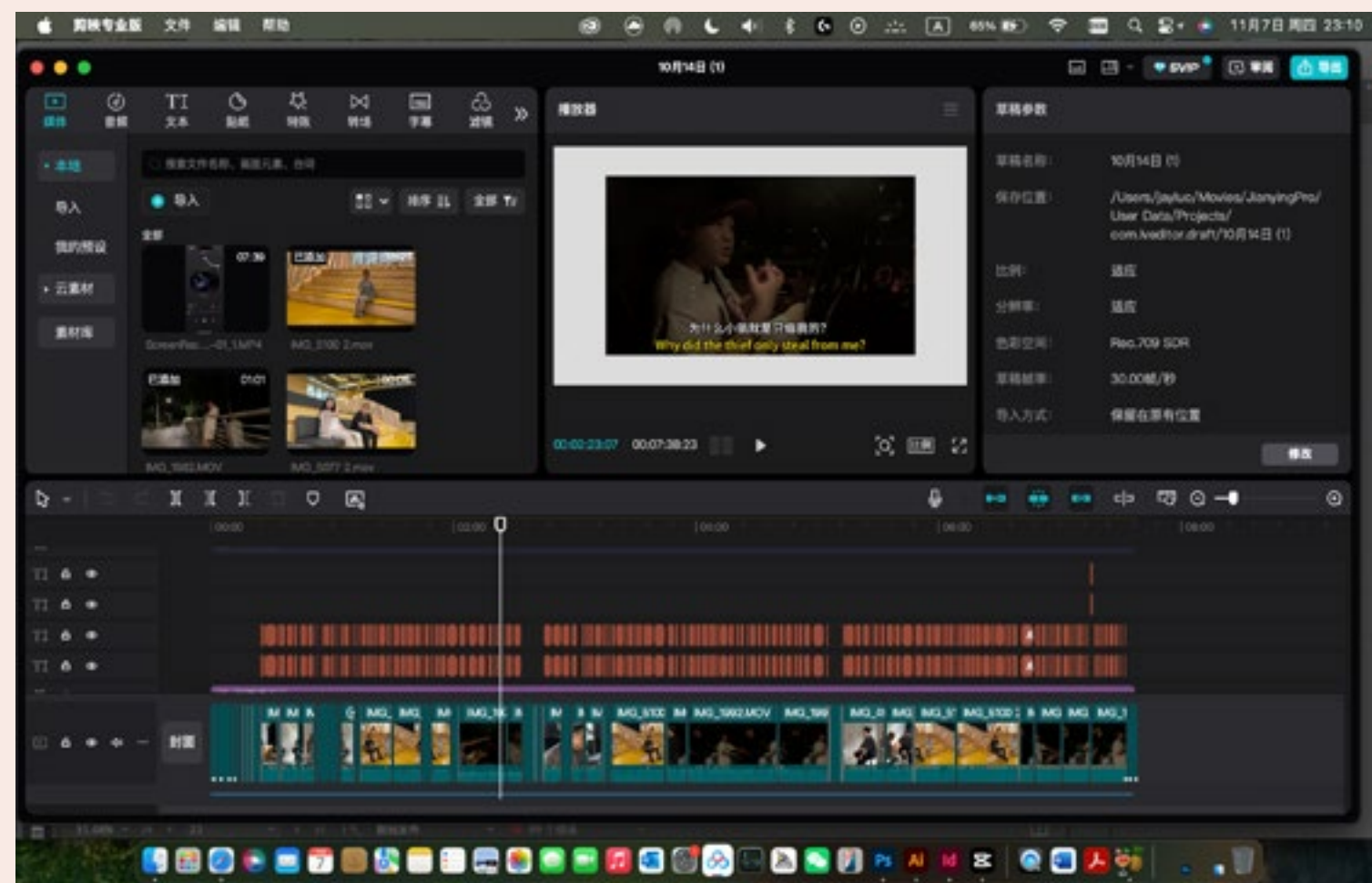


PROCESS - GUIDANCE OF EL DO RA DO (VISUAL HEALING)



During the process of creating the documentary video, I went through several rounds of revisions and adjustments. At first, I felt somewhat overwhelmed by the large amount of material, especially because there were so many interviewees, each with their own profound and unique experiences. I struggled with how to choose what to include and what to leave out. Every story was rich in emotion and meaning, but selecting the most representative and impactful parts became a challenge.

After much thought, I began to clarify my approach: I needed to choose the most representative and distinctive parts of the stories to present, rather than including everything. For events that were similar in nature, I decided to highlight the one that expressed the deepest and most poignant emotion. This was not only about condensing the material but also about selecting the emotional core, ensuring that each piece could resonate deeply with the audience.



For example, in the segment about the "bicycle" event, one interviewee's expression and the sense of helplessness in their words truly moved me. The way their eyes reflected confusion and powerlessness spoke volumes of an unspoken pain, and this subtle yet powerful emotional expression clearly stood out from other similar stories. It was an emotion that could deeply resonate with the audience, allowing them to better understand the underlying sentiment of the story.

Through this careful selection and adjustment, I hoped to present a more emotionally compelling narrative, rather than simply listing events. Each detail was chosen to allow the audience to connect emotionally, helping them understand the journeys of those who have faced similar struggles.

Narrative Structure-GUIDANCE OF EL DO RA DO (VISUAL HEALING)

DOCUMENTRY:

Guidance of EL DO RA DO (Visual Healing)

"Do you have any words of advice or encouragement for those who are still struggling in the shadows?"

"How did you find your way through it?"

"Could you share with us the biggest shadow or challenge you faced while growing up?"

In terms of editing, to ensure that the audience could better understand the content and emotional depth of the documentary, I divided the video into three parts: the introduction of the problem, the methods of resolution, and words of encouragement for others. This structure not only helped clarify the narrative but also made the pacing of the documentary more defined, allowing the audience to follow the story more easily and to resonate with and draw inspiration from the interviewees' words.

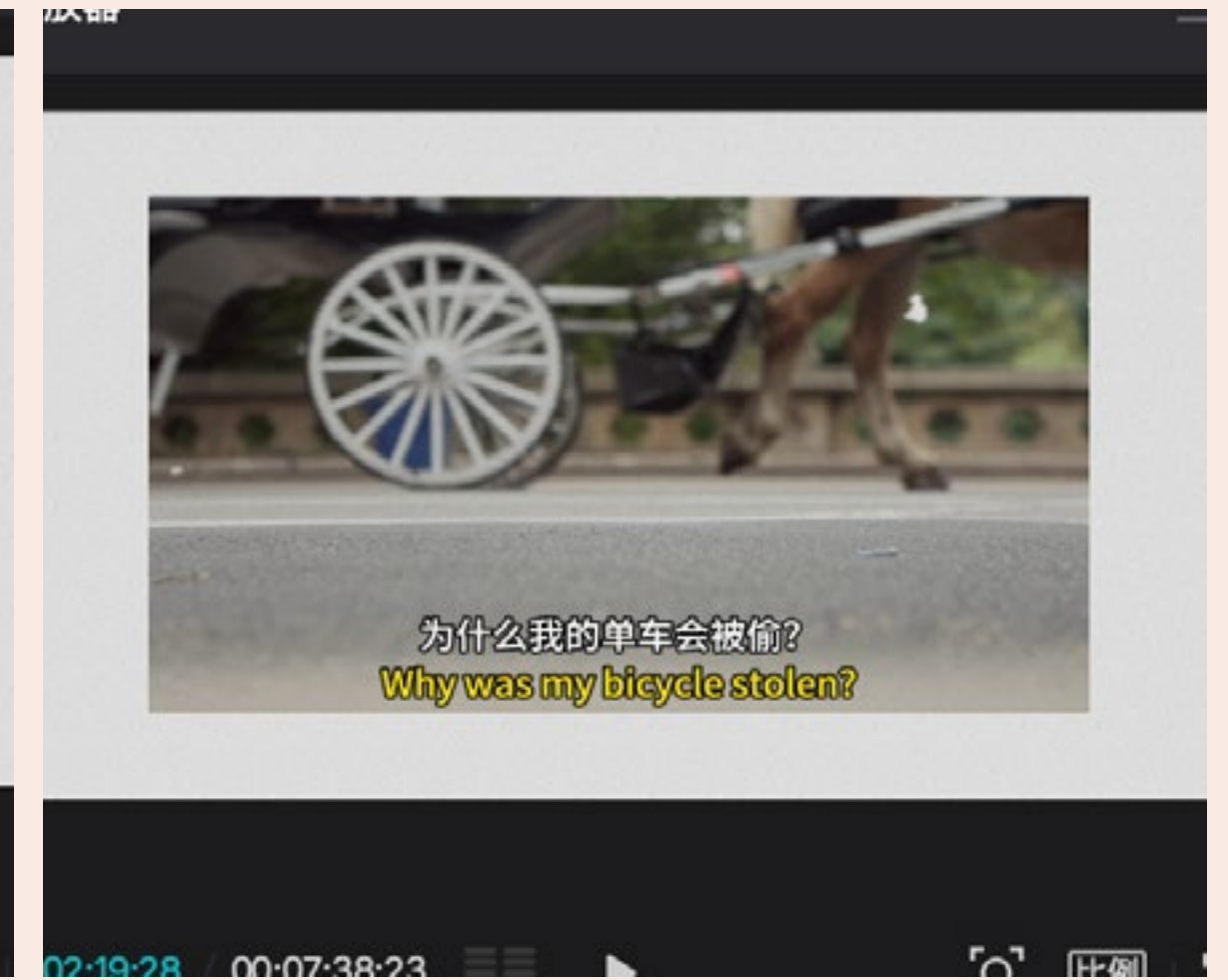
The first part introduces the problem, aiming to present the challenges and difficulties each interviewee is facing. This section is designed to highlight the severity and complexity of these issues, helping the audience understand the hidden pain and struggles behind each story. By showcasing these challenges, viewers are primed to pay closer attention to the methods of resolution and the changes that follow.

The second part focuses on the methods of resolution, where the interviewees share how they faced these problems and what steps they took to overcome or cope with their struggles. This section has a more positive tone and is meant to convey hope and the possibility of change. By presenting these turning points, the audience is able to see the efforts each interviewee made in their journey toward healing or seeking help, which not only injects a sense of empowerment into the documentary but also offers reflection and inspiration to viewers.

The third part features words of encouragement for others. In this section, the interviewees share the wisdom and strength they gained from their personal experiences and offer advice to those going through similar difficulties. Through their words, the audience can not only feel the profound emotion behind their experiences but also find comfort and inspiration. This part serves as both a summary of the interviewees' healing processes and an emotional uplift for the entire documentary.

This structural arrangement made the overall pacing of the documentary clearer and the logic more cohesive. The audience can gradually understand the progression of the story, experience the emotional ups and downs of each interviewee, and find resonance and inspiration. By combining these three parts, the documentary not only presents the severity of the struggles but also highlights the power of hope and healing, adding layers of emotional depth to the entire piece.

Visual Storytelling - GUIDANCE OF EL DO RA DO (VISUAL HEALING)



In terms of visual presentation, I focused on creating diversity and dynamism in the footage to avoid monotony. If the documentary were solely composed of interview clips, it would feel dull. To enhance emotional depth, I intentionally added supplementary visuals related to the theme, helping the audience connect more deeply with the interviewees' emotions. These additional elements not only enriched the visuals but also strengthened the emotional resonance, making the experience more engaging.

For instance, I included imagery that directly related to the topics discussed, such as shots of everyday objects, symbolic gestures, and metaphorical scenes. These visuals amplified the emotional weight of the stories and allowed for a more immersive viewing experience.

I also used dynamic editing techniques, including varied shot compositions, zooms, and motion graphics, to add energy and movement to the visuals. These choices complemented the emotional intensity of the content, ensuring the pacing remained compelling. The dynamic visuals mirrored the emotional shifts in the documentary, conveying change, growth, and hope.

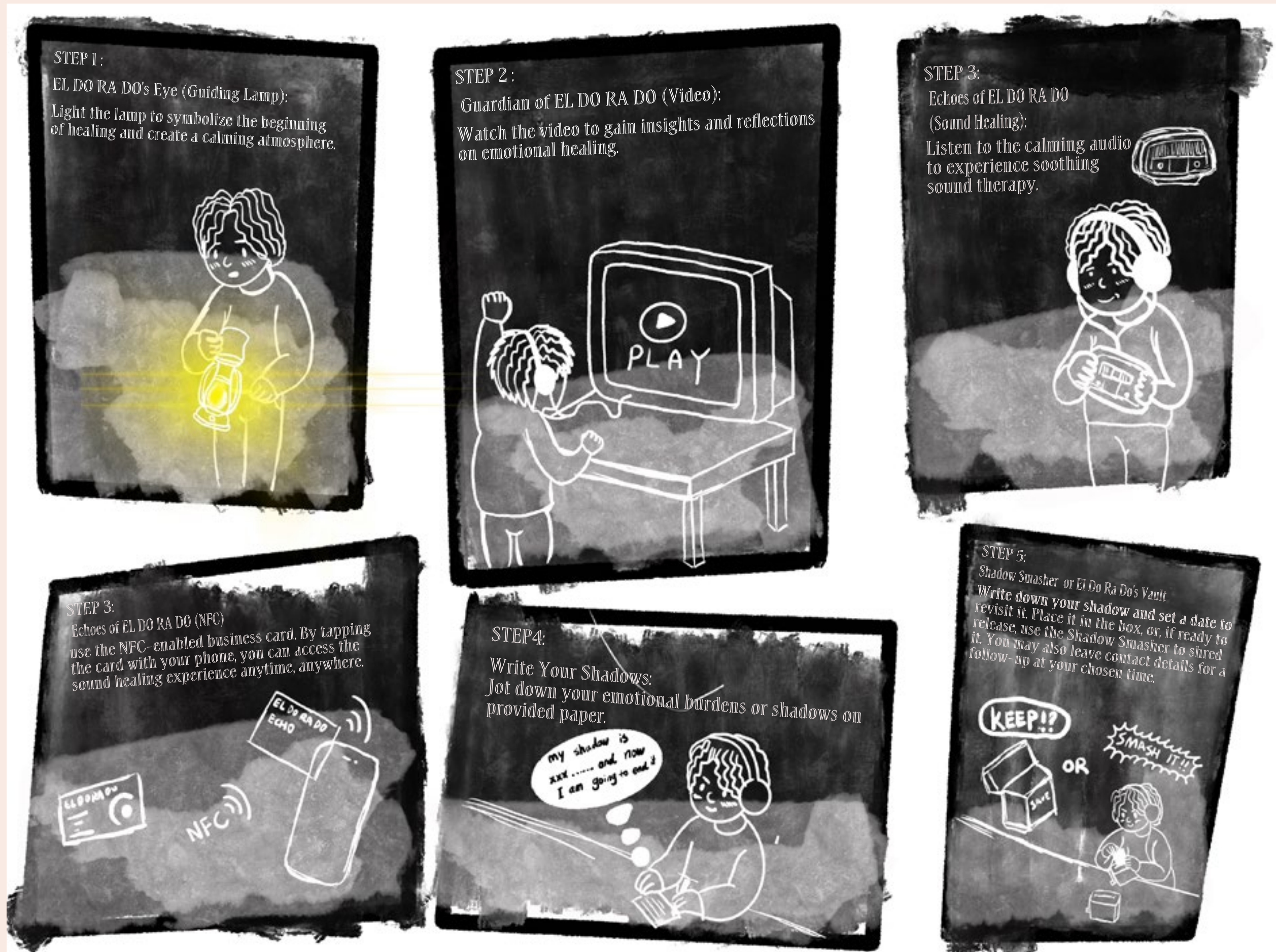
Through this approach, I aimed to not only make the documentary more visually engaging but also to enhance the emotional connection between the audience and the subject. The variety in visual styles and complementary imagery helped create a richer storytelling experience. From Bill Viola, I learned how powerful visual metaphors and dynamic pacing can deepen emotional impact. His use of imagery to convey internal struggles and emotional transformation influenced my approach, helping me create a more profound and resonant experience for the viewers.

GURIDANCE OF EL DO RA DO (VISUAL HEALING)



我觉得对于一个十二三岁的女生来说
I think for a 12 or 13 year old girl

A Visual Guide (illustration)



After receiving feedback, I realized that while my installations are conceptually strong and visually interesting, they lack clear guidance on how the audience should interact with them and in what order. Without this, the emotional and healing experience could be misunderstood.

My installations symbolize a healing journey, starting with lighting the "Eye of El Do Ra Do" lamp to initiate the process. Next, the audience watches a documentary about people who have overcome deep emotional struggles. This is followed by the sound healing installation, which creates a calming atmosphere for relaxation and reflection. Finally, participants write down their emotional shad-

ows and feed them into the "shadow shredder" to symbolize the destruction of these burdens.

To ensure this process is clear, I plan to create a simple, illustrated guide that shows each step in the journey. Visual icons, such as a glowing lamp for the start, a film strip for the documentary, musical notes for the sound healing, and a shredding icon for the final step, will help participants understand the sequence and purpose of each installation.

This visual guide will make the experience more intuitive and engaging, ensuring participants can follow the healing journey as I intended, with each step enhancing their emotional recovery.

Curate plan (group project)

Branding Idea: Bold Minimalism



Pair the elegance of clean, minimalist design with a monochromatic color palette. Experiment with typography and select elements to subtly **highlight the event details, creating a sleek and sophisticated aesthetic.**

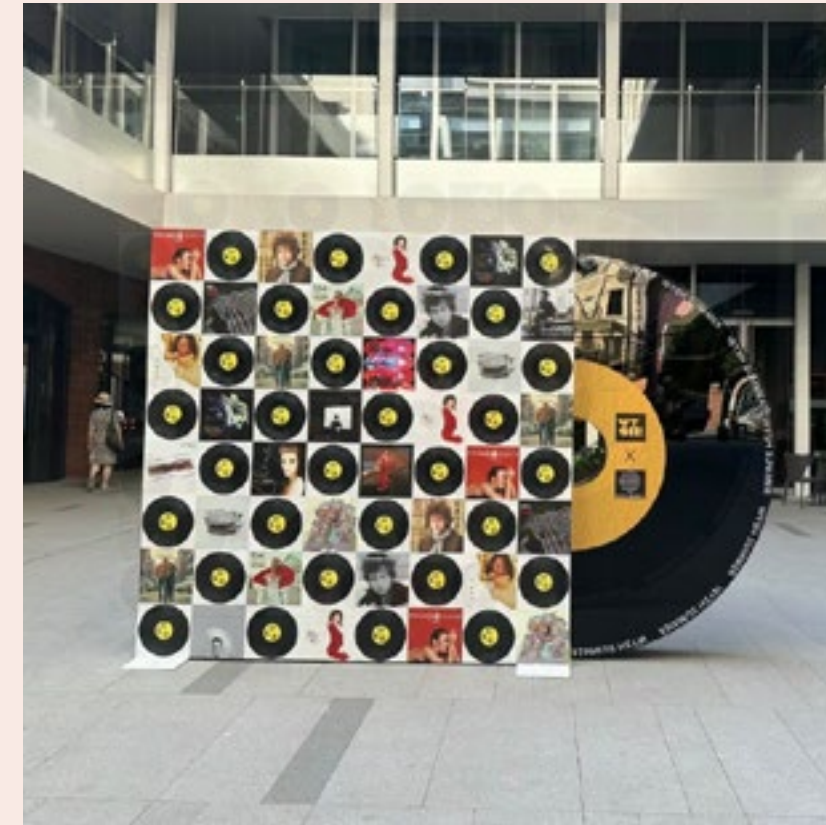
Wall Display Idea

1. CD Details: Each CD features information of everyone's respective artwork (creator's name, the artwork title, and a brief description.)
2. A QR code on each CD can link to an everyone's individual portfolio that viewers can access through their phones.



Space Design

Wall Layout: Design a large wall where each student's work is represented as a paper CD displayed on the wall. CDs can be arranged in alternative B&W sequence.

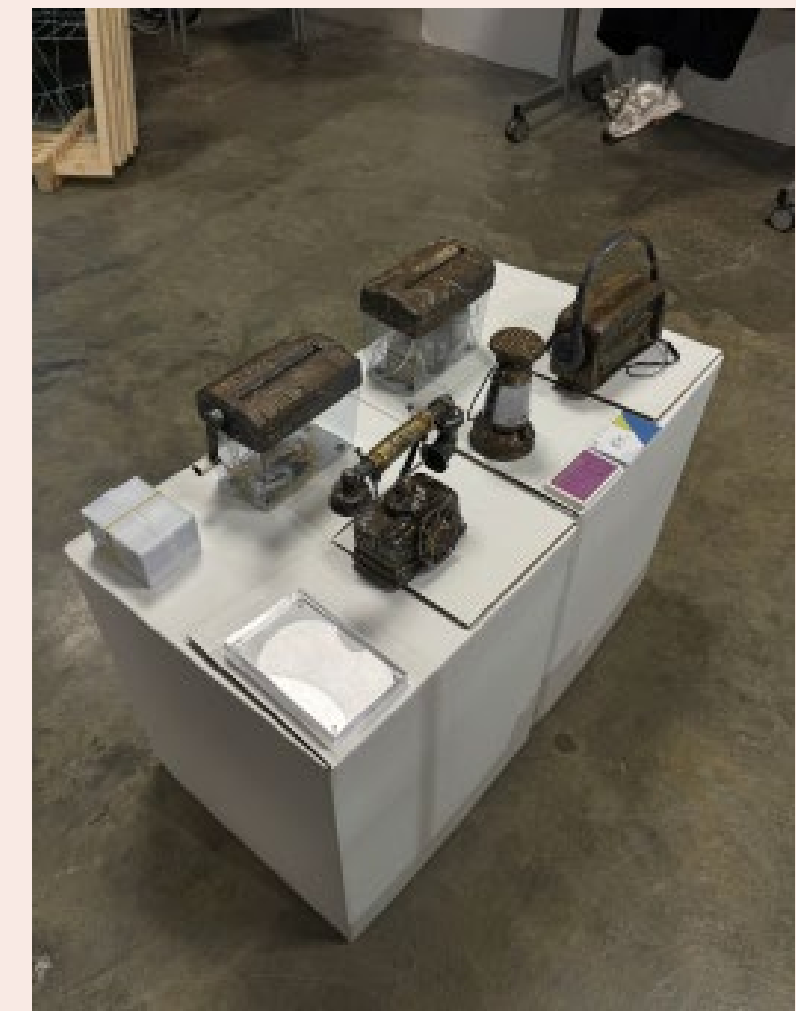
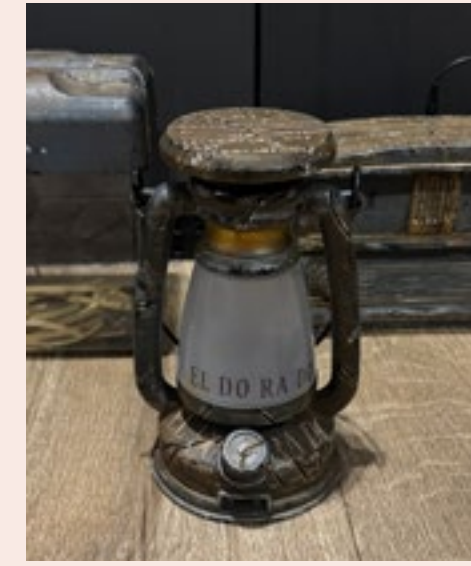
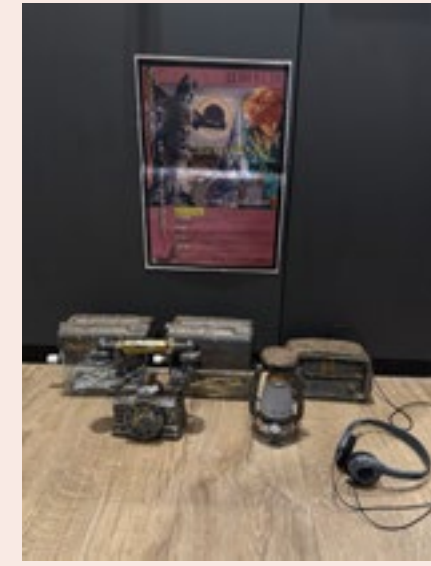


CD Style Brochure

We also want to create a CD Style Brocher that compiles information or all the projects and students' work, providing a overview in a collectible format. This will allow visitors to explore each project individually while also offering a curated material that showcases the collective efforts.



FINAL SHOW



During the final setup of my graduation exhibition, I was overwhelmed with excitement, especially because I managed to rent a vintage television—an item I had long been searching for as the ideal media display for my project. This retro TV embodies everything I had envisioned: the rounded frame, textured screen, and tactile tuning knobs and manual buttons evoke the nostalgia of a bygone era, instantly transporting viewers back to a time of flickering screens and analog memories. It is a perfect visual anchor, adding authenticity and depth to the entire setup.

This vintage television will be used to screen my documentary, **Guardians of El Do Ra Do**, offering an immersive viewing experience that echoes the days when families gathered around their TVs, eager to see the stories that would unfold on screen. By presenting the documentary on this classic medium, I hope to create a connection between past and present, allowing viewers to engage with the exhibition's themes of nostalgia and emotional healing in a tangible way.

Through the lens of this old television, the documentary becomes more than just a video; it transforms into a bridge linking memory, emotion, and time. I hope that viewers will sit down with their own shadows and regrets, watching as the stories and themes in **Guardians of El Do Ra Do** resonate with their personal experiences, touching on memories from their pasts. In this way, the vintage TV is not only a display tool; it's a vessel for connection, nostalgia, and healing, inviting everyone to embark on a journey toward self-reflection and solace.

In setting up the exhibition, I carefully placed props in front of the vintage television, with posters prominently displayed on the wall behind it to set the mood for **El Do Ra Do**. At the entrance, I provided a guide to help visitors understand the sequence of installations: first, the "Eye of El Do Ra Do" lamp as a symbol of healing; next, the vintage TV playing my documentary, **Guardians of El Do Ra Do**; followed by the "Echo of El Do Ra Do" radio; and finally, the "Shadow Smasher" and "El Do Ra Do Vault" for emotional release.

I hope these interactive elements invite visitors to reflect and find moments of healing. Each object is designed to guide them gently through this journey, creating a space for connection and introspection. I'll be present, quietly witnessing how people engage with these pieces, hopeful that they'll find comfort and insight within the experience.