

DOOMAIN: se(I)ves

Project Concept Script *In English and Chinese*

Cheng Daoyuan, 1st July, 2024.

At the core of Cheng Daoyuan's artistic practice lies the philosophical image of duality. Opposing concepts such as "wholeness as void" and "end as beginning" are grounded in a shared origin. These ideas permeate his work, where he explores the coexistence of opposites and the ambiguity that emerges in between. The notion of ambiguity here is drawn from the philosophy of Maurice Merleau-Ponty, who emphasized perception's resistance to fixed clarity and its intrinsic openness.

Conceived in 2020, *DOOM* is a research-driven creative project centered on sound and sensory experience. It is structured as a trilogy that unfolds across multiple dimensions. The project draws from sustained inquiries into the impact of information, the nature of sensory perception, the presence of consciousness, and philosophical imagery. Cheng constructs perceptual scenes that deviate from linear temporality, guided by his personal worldview and aesthetic logic. Subtle imagery and a sharply defined style are used to express the complexity of his engagement. Sound experimentation serves as the entry point, expanding into writing, installation, moving image, and spatial media. These elements together attempt to reach into the unknown that lies beneath appearances.

As the prologue to the series, *DOOME: Null Gods* investigates the relationship between the collective unconscious and the convergence of digital information. Cheng suggests that as information scales up, distinctions of priority become sharper, and smaller fragments are more likely to be ignored, replaced, or vanish into the digital sea. The acceleration of information flows binds the collective unconscious of humanity. If ancient societies once projected collective consciousness onto gods, then it is worth asking whether today's unconscious might give rise to new forms of digital deities.

This chapter of the project was developed during Cheng's residency in the C-LAB Creators program at Taiwan Contemporary Culture Lab in 2022 and was presented in November of the same year at Taiwan Sound Lab's spatial audio field. Cheng reconstructed texts and visuals through the lens of his own consciousness by processing collected data and personal records. These

materials were further converted and disrupted into sound and image, composed specifically for a 49.4-channel spatial audio system. Using the coordination and displacement of multiple sound sources and timbres, the work explored sonic dynamics as a research method. Guided by textual structures and spatial design, the resulting sound and image installation re-enacted the endpoint of the collective unconscious as a sensory experience of apocalypse.

At the conclusion of *DOOME: Null Gods*, the collective unconscious converged into a singular apex. This apex became a vessel for the digital psyche, existing beyond spatiotemporal constraints and outside conscious perception. This led Cheng to reflect on the notion of extremity and the thresholds it produces. He began questioning whether a state of ambiguity might exist within seemingly absolute boundaries.

This inquiry marked the beginning of a new phase. The direction shifted from the concentrated endpoint of information toward the extremities of being and the instability of limits. If *DOOME: Null Gods* condensed consciousness into a point, its continuation *DOOMAIN* extends from that point as a radiating trajectory. Within the phenomenological field of consciousness, boundaries intersect, overlap, reflect, and entangle, forming unstable and ambiguous contours between perceptual states.

DOOMAIN: se(l)ves is the first phase of the *DOOMAIN project*. It centers on the exploration of boundary extremities and the ambiguity that emerges between them. Cheng challenges the notion of fixed boundaries while focusing on critical thresholds and the blurred essence of separation. Once a limit is formed, how do changes in perception, transformation, and evaluation respond? Does the boundary become clearer or more obscure?

Inspired by deconstruction and phenomenology, Cheng also draws on physical phenomena such as double pendulum motion and electromagnetic interaction. These dynamics inform both his conceptual approach and the design of acoustic experiments. Through interactions like resonance and feedback, he investigates transient states of extremity and ambiguity. For Cheng, boundaries and ambiguity are inseparable and coexistent. He integrates cycles and randomness within the installation to allow periodic and non-periodic forces to intertwine. Within the gap between physical process and conscious experience, repetition becomes a method of seeking order inside projected expectations. As layers of construction overlap, time and space dissolve into ambiguity, and the senses deviate at the thresholds they encounter.

As consciousness expands from a concentrated point into a differentiated line, the contours of extremities begin to take shape. These include boundaries, thresholds, and transitional zones. Jacques Derrida describes *différance* as a process of displacement and oscillation between one entity and another, or between opposing terms. Difference is not the only form of *différance*. Sameness is also *différance*. Sameness is the *différance* of the different. Intellect is the *différance* of sensation. Concept is the *différance* of intuition. Culture is the *différance* of nature. Every natural other is another deferred expression of nature. In this sense, every binary opposition is the *différance* of its counterpart.

While constructing its core concepts, philosophical imagery, and personal aesthetics, the *DOOM* series also engages with reflection and critique at social and political levels. *DOOME: Null Gods* draws from developments in information systems, technology, media, and belief as a backdrop for critique. It examines the role of collective structures and individual consciousness within present-day frameworks, as well as potential points of divergence in the future. As a continuation of this line of inquiry, *DOOMAIN* further expands into the symbolic and structural relationships of industry, power, subject-object dynamics, and political configurations. Through cyclical systems, mechanical components, degraded imagery, industrial noise, site-specific disturbances, and constructed edges, the project explores suffocating pressures and residual conditions that persist in a post-consciousness state.

The interstitial space produced by *différance* is irreducible. It manifests as a difference and an otherness that cannot be quantified or classified. Because these differences remain undecidable, they sustain distance between one another. It is this irreducibility that allows difference to operate. It preserves a space of interval between entities and resists the closure of identity or binary opposition. Sameness becomes a repetition with difference, rather than a reproduction of the same. Every repetition becomes a first instance. This repetition does not collapse into circularity. Instead, it enables the other to continually emerge within what appears to be the same.

Within *DOOMAIN: se(l)ves*, difference and repetition across multiple materials serve as the main approach to expression. In cycles of divergence shaped by *différance*, and in the ambiguity that arises from fractured polarities, the work draws the extreme boundaries between material interrelation and the existence of consciousness.

在鄭道元的創作中，一體兩面的哲學意象是他的核心概念：「全即無、終為始」等對比概念都建立於同一基準點上。他將此貫穿於作品中，試圖以聲音、影像、裝置等媒材的創作探究對立的共存，及在其之間的含混〔1〕。

《DOOM》是構思於2020年，實驗聲音與感官體驗的創研發展計畫，將依循不同面向發展為三部曲。主體脈絡圍繞於資訊影響、感官體驗、意識存有與哲學意象等長期研究之概念，試圖以個人世界觀與創作美學循序建立悖離時間軸線的感知場景，以幽微意象及強烈風格呈現自身關涉的複態。創作形式上以聲音實驗作為起點，與文本、裝置、影像與空間等媒材結合延伸，通向隱沒於表象之下的未知。

作為序章，《DOOME: Null Gods》旨在探討人類集體無意識〔2〕與數位訊息匯流及導向之關係。他認為資訊越龐大，主次之分越明顯，渺小的訊息將更容易被忽略或取代，最終消逝於數位之海。迅速匯集的資訊將人類的集體無意識串連，若千年前人類將集體意識寄託於神祇，那現今人們的集體無意識又是否會創造出新的「神祇」？該計劃於2022年臺灣當代文化實驗場 Creators聲鬥陣計劃進駐期間製作，同年11月於臺灣聲響實驗室立體聲場空間發表。他將收集與紀錄之各類資訊賦予個人意識進行文字及圖像之再造，續以格式轉換及破壞等方式製造聲音與影像素材，並於49.4聲道立體聲場空間限地製作，以多重聲源與不同音色間的協調與錯位作為研究發展項目，並依循創作文本及空間特性設計聲響動態與影像裝置，重現集體無意識作為末日的端點，建立獨特的感官體驗。

在《DOOME: Null Gods》之最終，集體無意識凝聚成為穹體頂點：它是數位心靈的託付，超越了時空間的限制，以意識未能感知的方式存在。而這使創作者開始思考何謂極值，及伴隨其而生的邊界，看似絕對的劃分中是否亦存在含混的狀態？他以此研究結果為基點，開始籌備下一階段計畫，將探索方向由聚集而成的訊息極點，延伸至極限的存有及界限的非絕對性和含混。《DOOME: Null Gods》將意識凝聚為點，續作《DOOMAIN》則是自端點反向發散的射線，向未知延續。其邊界在意識的現象場中相交、疊合、反射和糾纏，劃出樣態間不定的含混輪廓。

《DOOMAIN: se(l)ves》為《DOOMAIN》計畫之第一階段，主體概念為探索各種邊界極值與其之間的含混狀態。他對邊界的絕對提出質疑，同時著迷於極值的臨界狀態及界限本身的含混本質。當所謂的極限成立後，感知狀態的推移、質變及量衡準則間會產生何種反應？其分界又是否因其存在而更加分明或模糊？於解構理論、現象學等領域獲得靈感的同時，他從雙擺運動、電磁作用等物理現象發現諸多可以哲學角度切入之處，並將其延伸於聲音實驗當

中，透過共振、回授等聲學物理交互作用進行「須臾的邊界極值與含混狀態」之實驗。他認為界線極值與含混狀態是一體兩面，其一必定伴隨另一方產生並共存，因此他將循環與隨機共置於裝置中，以週期與非週期相互糾纏的方式研究。在物理與意識的間距中，我們依循界線內可能的預想，在重複循環的迴路中尋找規律。被建構的過程彼此疊合，時間軸線與空間象限化為含混，感官在交界中悖離自身。

在由意識集點擴張，由點延異線的同時，界線、邊域等極值範圍輪廓得以形成。德希達認為延異是一個不同物到另一個不同物、一個對立項到另一個對立項的位移和搖擺不定的過渡。不僅差異是延異，同也是延異，同就是不同的延異，知性是感性的延異，觀念是直覺的延異，文化是自然的延異，所有自然的他者都是另一個被延擱的自然，即“每一個對立項都是他者項的延異”〔3〕。

在建立核心概念、哲學意象及個人美學的同時，《DOOM》創作系列也涵蓋至社會、政治層面的反思與批判。《DOOME: Null Gods》以資訊、科技、媒體與信仰等社會進程和現象作為反思背景，從中討論群體結構與自身意識於現今框架中及未來的歧點路徑可能。作為此計畫的中繼點，《DOOMAIN》除承接上述背景外，更將範疇進一步延展至工業象徵、權力關係、主客體與結構政治等關係的反思與對抗：以循環運作、機械物件、影像毀壞、工業噪聲、場域異響與結構邊線等構成要素作為探討切入點，以更具綿延注壓的窒息感闡述意識末日後的純淨與餘燼。

由延異所產生的間性，是一種無法化約的間性，也是一種無法化約的差異與他者。換言之，由於無從判定，每個差異之間都繼續帶有間距，每個差異之間都是不可計算、無法被歸類。正是這種無法被化約才讓差異得以進行，繼續保有事物之間的間性，而避免回到封閉的同一性或二元性的系統中。同一成了具有差異的重複而非再現，每一次重複都成為首次，這種重複不會陷入循環，重複也讓他者在同一中不斷出現。〔4〕在《DOOMAIN: se(l)ves》計畫中，將以不同媒材間的差異與重複作為主要呈現手法，在其各自的延異而悖離的循環中、在雙極破缺的含混中：劃出媒材間性與意識存有的極值邊界。

〔1〕「含混」使用之啟發來自於哲學家梅洛龐蒂。〔2〕此處「集體無意識」與榮格之論述並非完全相同，此處尤指「數位訊息與集體意識」之關係。〔3〕引用自《社會科學研究》2011年4期：《論德希達延異的非概念化解構》，余乃忠。〔4〕引用自《論虛擬的悖論—從解構哲學觀點探討網路空間》，洪世謙。