

Chapter 1: Manifesto (500 words)

This chapter serves as the manifesto of the full dossier, fully articulating my research vision, core values and underlying academic philosophy. Rooted in the perspective of digital posthumanism, it points out that technology has evolved into an enveloping environmental entity for humanity in the contemporary era. Driven by digital capital, algorithms construct an invisible panoptic disciplinary system. By delivering entertaining feedback loops that create an illusion of free choice, they push people into self-discipline without conscious awareness, draining their emotions and attention as exploitable value for capital gain.

I reject the binary mindset that calls for total rejection of digital technology. Instead, I advocate that individuals ought to make autonomous choices about coexisting with technology only after grasping the operational logic of capital, rather than surrendering their subjectivity passively amid media conditioning. Meanwhile, this chapter identifies a prominent research gap: existing theories and digital artworks merely deliver one-sided critiques, without proposing viable frameworks for balanced human-technology coexistence. It defines the dual research objectives of this study: to build a vehicle for critical reflection through immersive narrative moving images, and to reconstruct the digital subject.

Chapter 2: Creative Academic Essay (1600 words)

As the core theoretical chapter of this dossier, this text conducts two-way academic dialogue between Heidegger's critique of technology, Foucault's theory of power, cyborg posthumanism and Kantian ethics of autonomy. Drawing on available empirical data, it systematically unpacks the operational logic of data fetishism and soft algorithmic control. It distinguishes the essential difference between tangible machine oppression in the industrial age and invisible online discipline in the digital era, and demonstrates how algorithms erode individuals' capacity for independent thinking

across cognitive, labour and emotional dimensions. This chapter revises the one-sided anti-technology bias inherent in previous scholarship, and constructs an analytical framework for non-confrontational human-technology symbiosis based on Kant's ethics of autonomy. It delivers comprehensive theoretical support for ordinary people to break free from unconscious media complicity, filling the research gap where existing literature only exposes alienation without offering actionable solutions to mitigate it.

Chapter 3: Monologue / Short Story (1600 words)

Written in a private monologue style and drawing on the fragmented essay format of Hervé Guibert, this chapter records my genuine inner struggles throughout theoretical research and primary & secondary data collection. I lay bare my personal experience of once unconsciously indulging in digital media for a long time, nearly becoming a subject disciplined by algorithms. It documents the widespread apathy among modern media users, who remain oblivious to the capitalist logic behind algorithmic mechanisms. I also retrace the iterative revision and reconstruction of multiple drafts of my moving image project, while reflecting on the tension between academic rationality and artistic sensibility. Through intimate, personal contemplation that complements objective theoretical analysis, this chapter verifies that every individual carries the latent risk of unwittingly being reduced to a tool of capital.

Chapter 4: Ecologies (Interrelationship Mapping) / Allegory(1000 words)

This chapter constructs an ecological diagram of the research through visual metaphors, visually presenting the core ideas of the project as well as its internal connections with broader academic research, artistic creation and professional industry spheres (literature research scope), accompanied by textual explanations and annotations.

Drawing on Plato's Allegory of the Cave to build a god's-eye perspective for examining digital society, the chapter elaborates on the complete interactive closed loop formed by theoretical frameworks, digital capitalist society and the general public layer by layer. It translates the invisible disciplinary cage shaped by algorithms into visible visual symbols, locates the academic positioning of this research within contemporary critiques of technology and digital art, and enables readers without specialized academic backgrounds to understand how digital capital imperceptibly reshapes human thoughts and behaviours.



Chapter 5: Reflective Meditation (1200 words)

This reflective chapter adopts Option One, written entirely from the narrative perspective of an audience member. Centred on a regular viewer's full experience of my narrative moving-image work, it carries out in-depth speculation, differing from installation art that merely relies on intense visual stimulation; my creation takes complete narrative storytelling as its core expressive carrier.

As the audience immerses themselves in the narrative and identifies with the characters, they naturally sort out the intrinsic links between technology, capital and individuals along the plot, and perceive how algorithms subtly reshape human minds and behaviours through story details.

Texts can only rationally unpack the logic of discipline, while narrative films evoke empathetic reflection through character fates and full plotlines. Two distinct audience interpretations are simulated: some viewers only perceive the oppression brought by technology, whereas others grasp my core argument that people should choose symbiosis autonomously after understanding capitalist logic. These two contrasting reactions reciprocally prove the limitations of binary critical thinking, and fully demonstrate how narrative visual art materializes the abstract issue of technological alienation, verifying that visual storytelling acts as a vital practical pathway to test and refine my theory of human-technology symbiosis.

Chapter 6: Letter (1000 words)

This chapter establishes emotional resonance based on shared daily experiences such as scrolling mobile phones and passively receiving algorithmic recommendations. It unpacks the underlying logic of soft discipline and data profiteering under digital capital, pointing out that although we appear to have the freedom to choose media content, we are trapped in a long-term predicament of unconscious complicity. It interprets my core proposition that autonomous choices should be made after grasping the underlying logic, introduces how my immersive artistic practice offers a channel for ordinary people to reflect on their digital lives, and invites the public to break free from numbed media-dependent lifestyles.

Chapter 7: Afterword (400 words)

This meta-reflective epilogue reviews the whole polyphonic dossier and the evolution of my research thinking. It traces my complete ideological shift from simplistic criticism of digital technology to the proposition of conscious non-confrontational symbiosis, and summarizes the unique research value of combining diverse genres including manifesto, theoretical dialogue, monologue and audience meditation. It objectively analyses the strengths and limitations of my dual identity as both researcher and artist, dialectically points out the existing shortcomings of this study, and outlines directions for subsequent field research and artistic creation. Echoing the manifesto in Chapter One, the chapter forms a full logical loop around the core research question: how human beings can retain autonomous existence within disciplinary structures.