Article

Research on the Type Template Tendency of AI Sci-Fi Images: Taking the Movie Our T2 Remake as an Example

Jiayi Ma

Catholic University of Korea, Bucheon, 14633, Republic of Korea
Correspondence: 1342311478@qq.com

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Abstract: ***Background:*** The deep integration of generative AI technologies, such as Sora and Runway, into the film industry has led to the emergence of "fully AI-generated" productions that replicate classic works. The experimental feature film "Our T2 Remake" serves as a pivotal case study for examining the aesthetic characteristics of AI-generated imagery. This demonstrate a notable tendency toward "template-based" visual styles. ***Objective:*** To analyze whether AI-generated sci-fi imagery relies on established visual symbol libraries to create genre templates. Additionally, it aims to explore the underlying algorithmic generation logic and aesthetic effects, thereby providing a critical perspective on cinematic creation in the AI era. ***Methods:*** This study primarily employs qualitative analysis, supplemented by visual comparison. Through visual contrast analysis and semiotic methods, we compare scenes from "Our T2 Remake" with the original "Terminator 2," focusing on three dimensions: color and lighting, body movements, and spatial composition. ***Results:*** The AI version significantly enhances cyberpunk themes, featuring stylized mechanical limbs and exaggerated lighting effects—typical genre symbols. However, its imagery exhibits a "database average" style, lacking realistic texture and narrative coherence, reflecting algorithm-driven visual homogenization. ***Conclusion:*** AI generation mechanisms often replicate common visual symbols from film history, leading sci-fi imagery into stylistic template dependency and innovation stagnation. This highlights the need for filmmakers to guard against becoming overly dependent on algorithmic aesthetics and strive to avoid homogenization in their technological applications to maintain artistic diversity and creativity.

Keywords: Generative AI; AI Sci-Fi Images; Genre Templating; Visual Symbols; Cinematic Aesthetics

1. Introduction

In recent years, the rapid advancement of generative AI technology has been profoundly transforming the creative processes and aesthetic expressions of cinematic art. AI-powered image generation tools like Sora and Runway have not only significantly lowered the technical barriers to producing dynamic images but also inspired new experimental approaches characterized by "fully AI-driven production." Among these, "*Our T2 Remake*"—an experimental feature film reconstructed by a generative AI system from the classic sci-fi film "*Terminator 2: Judgment Day*"—serves as a prime example of how AI interprets, reproduces, and even restructures genre-specific visual frameworks.

In this context, a significant question arises: is AI-generated imagery developing a new tendency towards algorithmic logic-based "template-type"? This inquiry is both aesthetic and technical. While AI appears to grant creators unprecedented visual freedom and the capability to blend styles, its underlying mechanism—based on massive data and probabilistic generation—also implicitly reactivates and reinforces

existing visual symbol libraries. As a result, the images produced tend to exhibit a distinct "database aesthetics" in color, composition, movement, and spatial construction.

This study focuses on "*Our T2 Remake*" as its core subject, aiming to systematically examine the aesthetic characteristics of AI-generated sci-fi imagery through visual rhetoric and genre curation perspectives, while exploring its generative mechanisms. Specifically, by conducting multi-dimensional visual comparisons between AI-generated versions and the original film, and applying analytical frameworks from semiotics and media theory, this paper reveals multiple issues in AI's representation of classic narratives. These issues include stylistic homogenization, logical dissonance, and the loss of authorial identity. Building on this foundation, the study further explores the dual impacts of generative AI on sci-fi aesthetics: on one hand, it may democratize visual expression and lead to paradigm shifts; on the other hand, due to algorithmic "path dependence," it could unintentionally impose subtle constraints on creativity.

2. The Visual Rhetoric and Genre Solidification of Our T2 Remake

As a paradigmatic example of generative AI reimagining classic sci-fi films, *Our T2 Remake* exhibits pronounced genre consistency in its visual language, diverging markedly from the original *Terminator 2's* visual approach. This chapter employs visual contrast analysis and semiotic methodology to compare *Our T2 Remake* with *Terminator 2* across three core dimensions: color and lighting, body movements, and spatial composition. Through this comparative study, we examine the clear characteristics of AI-generated sci-fi imagery in visual rhetoric, revealing how algorithmic logic limits the genre's shift from visual symbolism to narrative construction. The analysis ultimately highlights the fundamental differences between AI-generated sci-fi imagery and the visual frameworks of traditional sci-fi films.

2.1 Visual Style of Color and Light

In the visual language of *Terminator 2*, color and light serve as essential narrative tools, enhancing storytelling and the transmission of meaning. Director Adam Greenberg skillfully uses high-contrast lighting, cold metallic tones, and smoky atmospheres to create a gritty, immersive virtual world. A particularly striking example is the iconic battle scene in the steel plant: flickering furnace flames and shadowy depths blend together, not only defining characters but also revealing underlying tensions, allowing light and shadow to actively shape the narrative.

In "*Our T2 Remake*," the function of color and lighting undergoes a fundamental transformation, adopting a stylized rendering approach with high algorithmic consistency. Unlike the original work's naturalistic color textures derived from real-world filming, the remake demonstrates remarkable algorithmic uniformity in chromatic presentation (Han, 2025). Detailed analysis reveals that the AI version extensively employs the characteristic cyan-purplish-blue-orange color contrast typical of cyberpunk aesthetics. This color scheme creates a unique visual atmosphere that goes beyond the film's narrative needs, consistently highlighting key moments. From a color function perspective, this color grading does not serve emotional expression or control the pacing. Instead, it directly visualizes the concept of "sci-fi feel". This results in visuals that lack necessary depth and dynamic movement, presenting a highly artificial texture similar to concept art.

This distinctive stylistic feature clearly demonstrates AI-Generated Content's (AIGC) remarkable ability to transfer creative styles and create atmospheres. It can quickly and effectively integrate established stylistic elements into new creative contexts while precisely crafting specific ambiance effects (Mei, 2025). However, despite its strengths, this style is prone to overindulgence, resulting in an exaggerated "atmospheric feel" that drifts away from narrative clarity. This particular aesthetic expression has become a prevalent trend in modern AIGC image creation,

gradually turning into a new visual cliché. Specifically, this tendency focuses too much on short-term visual spectacles while neglecting the development and support of coherent, logically structured narrative spaces.

2.2 Generative Characteristics of Body and Motion Representation

In sci-fi films, the body serves as the central medium for conveying philosophical ideas (Tan, 2026). In *Terminator 2*, the heavy-metal frame of the T-800, the inertia of motorcycle chases, and the stark contrast between the flesh-and-blood mechanical skeleton and the cold T-1000 all serve as symbolic representations. The AI's depiction of physicality reveals fundamental flaws in understanding the real world. Its action logic is weightless and fluid, collisions lack force feedback, and movement trajectories are unnaturally smooth. This is not an artistic choice but a result of the algorithm's failure to model real-world physics. While the action scenes are visually stunning, they lack tension and narrative credibility, creating a disconnected, dreamlike viewing experience.

AI-generated human characters such as Sarah Connor and John Connor frequently exhibit facial distortions, twisted joints, and blank expressions. This phenomenon is commonly referred to as the classic "uncanny valley". This issue goes beyond simple technical immaturity, revealing AI's fundamental difficulty to comprehend "life" and "emotion" (Zhan & Wang, 2026). While AIGC models statistically learn facial components, they fail to capture the intent and internal states that drive human expressions and movements. As a result, the human body becomes the most unstable and vulnerable element in AI outputs. These distortions are external manifestations of algorithms' inability to internalize the complexity of life.

On the other hand, while the film's chase and combat scenes appear visually smooth, they lack variety of actions and follow a predictable pattern. The postures and movements closely resemble those in mainstream AAA games like Cyberpunk 2077 or Japanese sci-fi anime. Instead of learning from real human movements or the original film's special effects, the AI relies on a pre-existing, outdated, stereotyped database of dynamic images, reassembling "cool" and "sci-fi" action clips to create generic "sci-fi action" that lacks depth, personality, and contextual uniqueness. Overall, the AI version's action logic feels weightless and fluid—collisions lack impact, and movements are unnaturally smooth. This results in action scenes that, while visually impressive, lack tension and narrative credibility, giving viewers a detached, "dreamlike" viewing experience.

2.3 Database Logic of Space and Composition

Film space serves as both a medium for storytelling and a source of meaning. In *Terminator 2*, different settings such as urban landscapes, hospitals, deserts, and steel mills each contribute distinct narrative functions and emotional tones. The visual composition of *Our T2 Remake* demonstrates a preference for specific framing techniques, notably the frequent use of central symmetry, extreme wide-angle shots, or dramatic close-ups. While these visual choices often deliver immediate impact, they frequently can compromise narrative continuity and the logical relationships between characters. In this context, spaces are no longer scenes of human activity, instead becoming isolated, "perfect" yet hollow visual units. This reflects Manovich's concept of "database logic", where images are arranged as database entries, prioritizing label-based visual appeal over coherent narrative construction. This mirrors the fundamental logic behind AIGC content, which, while skilled at combining high-frequency visual elements associated with the "sci-fi" label (pipes, neon lights, mega-structures), struggles to create a "habitable world" that feels physically coherent and socio-culturally authentic (Li, 2024). As a result, sci-fi spaces become mere collections of recognizable symbols rather than a cohesive, organic environment.

First, consider creating a collage-like spatial structure. While AI excels at combining high-frequency visual elements under the "sci-fi" label, it struggles to construct a "habitable world" with physical coherence and socio-cultural authenticity. The ruins of Los Angeles in "*Our T2 Remake*" exemplify a typical dataset collage. Massive broken statues, wildly growing vegetation, neon signs, exposed steel pipes, and futuristic vehicles—all these elements individually appear "sci-fi," but they are randomly and illogically assembled within a single frame. AI relies on probabilistic associations like "ruins" often coexisting with "massive statues" or "neon signs," rather than following any inherent logic derived from architecture, sociology, or ecology. As a result, the space ceases to function as a "world" for characters to inhabit, instead degenerating into a backdrop that merely confirms, "this is a sci-fi setting." This "element overload" clearly highlights the core paradox of generative imagery: AI's rapid accumulation of stylized visual symbols to prove its "sci-fi understanding" ultimately erases these symbols of their original meaning. Massive broken statues, which should serve as an epitaph for a civilization, become mere decorations due to their random placement alongside neon signs. Each component in the frame seems to proclaim "I'm sci-fi," yet the overall composition appears hollow—lacking functional connections, historical depth, and narrative logic within the spatial framework.

Secondly, compositional patterns weaken narrative focus. During image generation, AI demonstrates a clear preference for composition. It particularly favors visually striking wide-angle shots, expansive long shots, and exaggerated perspective effects, attempting to create a grand, majestic atmosphere reminiscent of "conceptual art" in every frame. However, this approach often leads to practical issues. It frequently sacrifices narrative clarity and visual guidance. In the original footage, carefully designed elements such as well-arranged eye contact and precise shot timing are overshadowed by the lavish visual spectacle created by excessive information overload. At this point, composition no longer prioritizes serving the audience, nor does it aim to guide viewers' gaze, reveal complex character relationships, or create gripping suspense. Instead, its core purpose shifts to showcasing the independent nature of being "an AI-generated masterpiece."

Thirdly, fundamental fractures emerge in spatial coherence. The spatial treatment in films not only serves artistic expression but also has significant implications for cultural identity (Su, 2025). The most critical issue is the breakdown of spatial continuity. Specifically, the relationship between the scale of characters and their environments often becomes disordered, scene transitions can appear ambiguous, and perspective rules frequently malfunction in complex settings. This phenomenon is rooted in the inherent limitations of AIGC, which functions as a 2D image generator and lacks the capability to model three-dimensional spatial continuity internally. What they produce are merely fragmented "spatial analogs" rather than navigable, comprehensible environments. The logical coherence of geography and space, foundational to the credibility of sci-fi worlds, easily collapses under the collage logic employed by AI.

3. The Dual Impact and Deep Contradictions of Generative AI on Sci-Fi Visual Aesthetics

The visual characteristics in "Our T2 Remake" are not accidental; they reflect systemic issues inherent to the application of AIGC technology in sci-fi creation. This chapter begins by examining the superficial visual aspects of Our T2 Remake and then explores the underlying technological and socio-cultural roots to analyze the dual impact of generative AI on sci-fi visual aesthetics. AI's role in shaping sci-fi aesthetics functions like a double-edged sword, showing two sides. On one side, it offers unprecedented efficiency for refining, enhancing, and mass-producing the historical visual symbol library associated with the genre. Through these measures, it rapidly creates visually stunning "super sci-fi" aesthetics that align with public expectations,

significantly lowering the barrier for visual creation. On the other side, this probabilistic and ″greatest common divisor″ generation creates serious aesthetic risks:

3.1 Innovation and Breakthrough in the Aesthetics of Sci-Fi Visuals

The growing trend of generative AI has successfully created a dynamic, distinctive realm within sci-fi aesthetics. This innovative domain features complex, multifaceted characteristics. It enables creators to achieve unprecedented visual creativity (Geng, 2025), driving groundbreaking innovations in sci-fi visual aesthetics through advanced technological capabilities. It not only lowers the technical barriers to sci-fi creation but also breaks the rigid framework of traditional sci-fi visual paradigms, thereby pioneering new aesthetic expressions. This development highlights how technology is transforming artistic creation, as detailed below.

First, it involves achieving efficient conceptual visualization and promoting the historic decentralization of creative authority. In traditional film production, the process from concept design to dynamic preview was time-consuming, costly, and highly dependent on professional teams. Generative AI has completely transformed this landscape. Today, an independent creator can generate hundreds of concept art pieces, character designs, scene diagrams, and even dynamic storyboards within hours based solely on precise textual descriptions. This means that complex sci-fi concepts previously existed only in mental images or rough sketches—such as the internal ecosystem of colossal interstellar spacecraft or the eerie atmospheres of alien terrains—can now be rapidly visualized with quality approaching final renderings. This ″instant visualization″ capability not only lowers the threshold for creative validation but, more importantly, transforms the creative process from a linear, hierarchical industrial workflow into a non-linear, iterative ″thought experiment″ (Xie, 2026). Individual directors can now modify visual concepts in real-time, just as writers revise text, achieving rapid alignment between creative intent and visual presentation, thereby accelerating project completion. This represents not only cost reduction but also marks a historic decentralization of creative authority.

Second, it promotes the creation of new visual genres that break free from stylistic boundaries, shattering the rigid framework of traditional sci-fi aesthetics. AI's generative logic is inherently skilled at blending and transforming elements. It easily combines seemingly unrelated aesthetic systems (Huang, 2026), such as ″Gothic architecture,″ ″cyborg bodies,″ ″Victorian-era machinery,″ and ″East Asian ink-wash aesthetics″ in innovative ways. Within AI's ″melting pot,″ we witness emerging visual styles that challenge conventional categories: ″Bio-Steampunk,″ ″Ruin Aestheticism,″ and ″Quantum Mysticism.″ These styles are not strictly defined aesthetic movements but rather generated by algorithms. They disrupt the relatively stable sci-fi visual spectrum established since *Metropolis* and *Blade Runner*, infusing sci-fi aesthetics with wild, hybrid, and decentralized energy. This points to a future of extreme stylistic fragmentation and personalization.

Third, it introduces non-photographic aesthetic characteristics and pioneers a new path for ″post-photographic″ visual aesthetics. Since its inception, cinema's visual aesthetics have been deeply linked with the ″photographic image ontology,″ focusing on either lens-based realism or stylized ″cinematicity.″ AIGC fundamentally challenges this foundation. The images it generates do not derive from capturing real-world light but rather from decoding and reorganizing data patterns (Guo, 2025). Consequently, their imagery inherently carries the qualities of digital painting, the volumetric feel of computer-generated (CG) sculptures, and algorithmic ″genetic traces″ which include distorted textures, accidental juxtapositions, and non-Euclidean spatial structures. While these features are often regarded as flaws in traditional visual effects that need correction, they may be appreciated as new aesthetic qualities in AI-generated contexts. For instance, subtle character edge blending, dreamlike halos in the background, and ″imperfect″ material textures collectively create a unique charm similar to ″digital

craftsmanship." This aesthetic breaks the binary opposition between "reality" and "synthesis," opening a path toward "hyper-reality" or "post-photographic" visual aesthetics. Its core appeal lies precisely in the non-physical, purely algorithmically created visual possibilities.

3.2 Data Sets and Algorithms for the Discipline of Aesthetic Style

Generative AI has introduced groundbreaking innovations to sci-fi visual aesthetics. However, its fundamental technological logic—rooted in data sets and algorithmic optimization—has created insurmountable constraints that impose a disciplinary framework. These constraints are not artificially created but inherent in the technology itself. Ultimately, this leads to a stagnation in sci-fi visual imagination, the formation of aesthetic homogeneity, and a decline in cinematic originality.

First, the limitations of training datasets restrict the scope of sci-fi visual imagination and reinforce dominant aesthetic standards. The "imagination" of AIGC models does not arise out of nowhere; its boundaries are strictly defined by training datasets—a frozen visual archive composed of historical internet images. This means that when AI renders "future cities," it is not making predictions but conducting archaeological excavations: repeatedly reassembling classic imagery like the neon-lit rain alleys from Blade Runner, the three-dimensional transportation systems from The Fifth Element, and holographic advertisements from Ghost in the Shell. Every "innovation" is essentially a variation of cyberpunk visual heritage since the 1980s. The result is a "recursive future" —we continually use new technologies to recreate old dreams. More profoundly, this dataset reflects specific cultural power structures: dominated by Western and Japanese perspectives on technological imagination, while alternative narratives, such as African futurism and Latin American magical technology, remain marginalized. Thus, AI not only recycles ideas over time but also culturally consolidates existing aesthetic hierarchies, creating deeper "data barriers" for efforts to move beyond Western-centric sci-fi visual frameworks (Sun, 2010).

Second, algorithmic optimization based on human feedback promotes aesthetic homogenization, pushing aside radical aesthetic expressions. Mainstream AIGC models are optimized through "human feedback-based reinforcement learning" to ensure outputs "align with human preferences" (Zhang & Zhang, 2025). However, in real-world applications, "human preferences" are often refined to a quantifiable, widely accepted average of "popular aesthetics." Aesthetic expressions that are overly obscure, provocative, unattractive, or complex naturally lose ground in data labeling and preference voting, leading to their marginalization during model weight updates. As a result, algorithms learn to operate within a "safe zone": they excel at producing visually balanced, color-coordinated, and theme-focused "pretty pictures," while avoiding truly subversive, unsettling, or interpretive visual experiments. This mechanism creates an invisible form of censorship against radical aesthetics. When creators input dystopian, gritty sci-fi scene prompts, AI may still tend to add dramatic "divine light" or overly clean material textures, unintentionally softening critical edges and turning rebellion into mere decoration.

Third, the human-machine collaborative creation model has fundamentally changed the author's role, leading to the dispersion and loss of authorial identity. In traditional cinema, visual creators were concentrated in the unique perspectives and collective collaboration of directors, cinematographers, and art directors. However, the deep integration of AIGC has caused complex shifts in the author's role. On one hand, creators now guide the final output through carefully designed prompts, parameter adjustments, and iterative screening, taking new roles as "prompt poets" or "algorithmic conductors." On the other hand, the final visual style is largely determined by the pre-trained model's built-in style, specific datasets, and random sampling algorithms. Consequently, authorial identity has been diluted across a distributed network: it flows among open-source model developers, anonymous dataset contributors, and end-users.

Film creators are no longer merely "image-makers," but rather "curators making critical choices and combinations within algorithm-provided possibilities" (Ye & Zhang, 2025). This dispersion of authorial identity, while introducing new forms of collaboration, also risks blurring the attribution of originality and eroding artistic accountability (Wei & Zhao, 2025).

3.3 Core Contradictions: The Intrinsic Game and Essential Reflection of AI Sci-Fi Aesthetics

The relationship between generative AI's technological empowerment and constraints in sci-fi visual aesthetics has created a core paradox in AI-driven sci-fi aesthetics. This contradiction goes beyond a simple distinction between benefits and disadvantages, exploring deeper themes of technology, creativity, and human essence. It constitutes the most dramatic central issue in contemporary development of sci-fi aesthetics. Rather than resolving this contradiction, we should learn to live with it and carefully explore development paths for sci-fi visual aesthetics in the AI era through sustained in-depth collaboration.

1) Dynamic Game between Technological Determinism and Humanistic Activism

At first glance, AIGC's impressive technical capabilities may seem to represent a form of "technological determinism": the attributes of tools—such as randomness, integration, and efficiency—are shaping the new sci-fi aesthetics of the AI era. Consequently, creators might appear to be mere passive technological executors unable to rise above the limitations of the tools they use. However, a closer examination reveals that technological "possibilities" must always be activated through human intent, culture, and critical practice. Tools have the potential to empower but also risk reinforcing existing constraints. The true evolution of sci-fi aesthetics consistently emerges from the dynamic interplay between technological determinism and human agency.

When creators blindly rely on AI's default prompts and follow popular algorithmic styles, they become enforcers of algorithmic preferences, further reinforcing AI's path dependence and deepening genre rigidity in sci-fi visual aesthetics. Conversely, when creators critically use AI tools—actively exploring marginal datasets, designing adversarial prompts, and using AI-generated content as creative starting points for extensive secondary creation—technology becomes a powerful tool to break free from traditional paradigms, unleashing genuine creative potential. This shows that the ultimate driving force behind sci-fi aesthetics in the AI era is not technology itself, but humanity's ability to maintain and strengthen its subjectivity as critical thinkers and meaning-makers. The key is whether we can use technology with proactive human agency rather than passively obeying algorithmic logic. (Hu, 2025).

2) The Mutual Reflection and Essential Reflection Between AI-Generated Images and Human Imagination

The striking "sense of deja vu" in AI-generated imagery is often criticized as clear evidence of limited imagination, with critics arguing that AI cannot create truly innovative sci-fi visual expressions. However, this phenomenon serves as a mirror reflecting not only the limits of AI's "imagination" but also the broader state of human cultural development. AI's "visual richness" comes from the extensive visual cultural achievements accumulated over the past century, while its "imagination deficiency" exposes humanity's collective struggle to achieve fundamental breakthroughs in sci-fi aesthetic paradigms. Humans have taught AI all known sci-fi visual grammar, yet failed to teach it to create entirely new ones. Thus, AI's stereotypical expressions essentially serve as the externalization of humanity's own rigid sci-fi imagination.

At a deeper level, AI's template-driven tendencies compel us to reconsider the essence of creation: absolute "creation from nothing" may be nothing more than an artistic myth. All creative processes, to some extent, involve recombining existing elements and reconstructing contexts, with AIGC simply speeding up and externalizing this process to make it visible. This phenomenon raises a central postmodern question: in an era where all styles seem exhausted, what does the "new" in sci-fi aesthetics truly mean? It doesn't refer to completely new visual elements, but rather to unprecedented combinations of existing elements and the emotions and ideas they convey—those never before expressed. The mirror of AI ultimately demands that we look inward, re-examine humanity's fundamental understanding of "creation" and "the future," and see that sci-fi innovation in the AI era is essentially a breakthrough in human imagination.

4. Conclusion

This study examines "Our T2 Remake" as a representative case to analyze AI-generated sci-fi imagery, highlighting a notable trend in the creation of genre-specific templates in visual aesthetics. This phenomenon is not accidental but arises from the deep-seated technological foundations of generative AI. Specifically, these foundations involve two core mechanisms: probabilistic generation and database dependency. These principles drive AI to reproduce and enhance high-frequency sci-fi visual symbols from training datasets during image generation, resulting in a "database-average" style collection. This stylistic convergence is evident in three key aspects: patterned color and lighting, weightless fluid body movements, and collage-like spatial compositions with logical disconnections.

The research demonstrates that AI's role in creating sci-fi imagery reflects a deep duality. This duality operates along two dimensions: First, leveraging unique technological advantages, AI achieves unprecedented efficiency in instant conceptual visualization. This approach enables cross-genre fusion, fostering aesthetic hybridization that bridges different stylistic paradigms. Furthermore, it has challenged traditional film aesthetics rooted in cinematographic ontology, vividly demonstrating technology's transformative power in artistic creation.

On the other hand, its generative mechanism is subject to significant institutional constraints: recursive datasets confine "future" visions within past imaginations, optimization algorithms based on public feedback suppress radical aesthetics. Furthermore, authorial identity becomes diluted and transferred through human-machine collaboration. This reveals that while AI presents the illusion of "infinite possibilities," it inherently carries deep-seated "path dependence."

The study suggests that the core value of AIGC technology is not in its capacity to independently create "perfect" works, but in its ability to serve as a powerful "extension of thought" and "aesthetic collision machine." Technology is neither savior nor destroyer. The future of sci-fi imagery and broader cinematic artistry depends on filmmakers' ability to actively navigate algorithmic logic with heightened subjectivity and critical awareness, treating AI-generated outputs as creative starting points rather than endpoints. The core responsibilities of human creators will shift from executing specific technical skills to proposing fundamental concepts, contextualizing narratives, making meaningful judgments, and achieving aesthetic breakthroughs.

The future of cinematic creation will not rely on AI as its core competitive advantage. Instead, it will be about going beyond AI's default patterns. This will involve using intentional prompting strategies, leveraging unique datasets, integrating aesthetics across various media, and creating deep secondary content—transforming technological efficiency into catalysts for artistic innovation. Only through this approach can we preserve and expand the infinite possibilities of cinematic artistry in the algorithmic wave, while maintaining its unique realism, narrative depth, and humanistic spirit.

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