

The Shift in Creative Context and Survival Cognition of Future Designers in the AIGC Era

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Abstract:

Since 2022, the era of AIGC-generated images has exploded on a large scale, causing traditional design tools across various categories to gradually decline. New technologies have brought about a transformation in value identity and new ways of thinking, with creators evolving from designers to everyone. This article conducts a dialectical consideration and summary of the currently popular AI image-generation tools, reflecting on identity shifts, industry impacts, and future trends. Over more than three years of development, production in art and design driven by new technologies can be integrated into various industries. Considering recent industry trends, the survival of future designers is undergoing subtle and imperceptible changes.

Keywords:

AIGC Painting, Identity Shift, Human-machine Co-creation, Future Identity

1. Overview of the AIGC Artificial Intelligence Era

After the 2020s, with the diversification of the internet fueled by technology, people truly entered the era of mobile internet. Big data, AI algorithms, and VR have become major hotspots in recent years. In the field of artistic image generation, this is reflected in AI painting. Pioneered by AI innovations like AARON and THE POINT Fool, the development continued from the GAN model in 2014, ultimately leading to 2022 being regarded as the inaugural year for AI painting. Software such as MidJourney, Stable Diffusion, DALL-E2, followed by Dreamina, Dui You, Sora Video, Dou Bao, and others developed rapidly. AIGC spans text generation, visual images, sound effects, and video. Last year, software from leading Chinese internet companies like Dreamina, Dui You, and the MJ Chinese site, and earlier this year DEEPSEEK, invested heavily in AI algorithms, with increasingly integrated and versatile functions. AI agents gradually began to replace human input for prompts, enabling intelligent interaction, with form and content complementing each other. In the past two years, the author has shifted to researching Dreamina under ByteDance, extensively applying text and image work in exhibitions and posters. As models evolve to 3.0 and even 4.0, the creative drafts that can be generated cover a vast array

and can be applied to any field. The author mainly studied and summarized three of them.

2. Versatility of Images

Customized restructuring, not limited to portraits or objects, products, and even scenery, can be highly restored and integrated with images. Not only can single person avatars be freely used for scene creation, combination and condensation, but virtual reconstruction can also be carried out with any identity, including artist avatar customization, reconstruction in famous paintings, and reproduction of deceased loved ones. Finally, accompanied by an image to video output, the dubbed material becomes a new piece of material, also known as a work, or self entertainment to achieve a customized form.

Future designers require diverse knowledge and skills, and addressing technological barriers requires promoting innovation in multimodal fusion algorithms. Introducing a cross modal attention mechanism to enhance the model's ability to capture correlations between different modalities can improve the coherence of content generation.

In addition to the common software of AIGC, there are now more AI products, such as DEEPSEEK, KIMI, Doubao, Zhipu Qingyan, advanced information retrieval/logical thinking and judgment abilities, and text output abilities, all of which are pushing towards a higher level of intelligent agent era.

AI agent intelligent agents have emerged in the current office scenarios, and AI tools are different from traditional dialogue passive question answering forms. Multi modular intelligent agents can self correct to a certain extent at any stage of the workflow, think repeatedly, interact with humans, generate dynamic decisions through LLM, and connect dialogues to achieve the best results. In the AI editing of PPT, it is not the traditional single operator feeding AI PROMPTS, but the agent thinking about your appeal options in the prompt words, accurately filling in and pushing towards the most accurate results.

3. Strong Graphic and Text Editing Capabilities

In a true sense, the Dreamina 3.0 model achieves high-quality output customization of posters and other materials by combining graphics and text. In the Dreamina 3.0 model, the main theme and key node characters of the poster can be accurately output, along with graphics and text. A fluent and detailed prompt similar to Java web page layout is used to control the layout, color, style, and font content to a satisfactory level. Travel posters, portrait posters, and detail page graphics and text are all available. In addition, concept maps similar to the Red Dot Award for industrial design, packaging design, and other early-stage plan divergence can also be made, which can be displayed in a powerful model library. The same concept and usage can be applied to font design, logo design, and brand design. By inputting key information such as glyph, font, and content, a large amount of materials generated by AI can be obtained, and suitable ones can be selected for re creation. Create good results. In the field of graphics, AIGC has become omnipotent and versatile through software model iteration.

4. Various AI Workflow Links

Diversified reconstruction of forms and combined with various tool flows, achieving true self creation of handicrafts, artworks, small daily necessities, and scene regeneration. The software updates and iterations are very fast. In September of this year, it entered Dreamina 4.0, which truly introduced AI image intelligent agents. Multiple images are mixed to generate any product image, scene image, or dynamic image you want, and mixed and stacked together, similar to MJ's blend two years ago. The beautification, decoration, and 3D IP based functions of a single image are also numerous. This transformation allows everyone to achieve the freedom of making figurines, coupled with Tencent's Hunyuan image to 3D model conversion tool, and creating many personalized dolls. This feeling of personal customization is a challenge and criticism of the conventional things in this world, spanning the giants of technology and physics as well as the great artists of various eras. The emotional value of the human body created by things that have never been owned is higher than all superficial and monotonous things. Speaking of this, there seems to be a similar feeling of the return to nature that occurred during the handicraft movement in the 20th century. Indeed, the technological revolution in society will inevitably bring new movements, but this is the return of human nature achieved by AI.



Undoubtedly, AIGC painting is a milestone in the revolution of tradition and design. Artificial intelligence not only provides technological tools for people, but also profoundly changes contemporary aesthetic paradigms and artistic production logic, reshaping the entire art ecology. Redefining the universal attribute of artistic creation tools.

However, people must also conduct in-depth research on whether AIGC technology, while expanding human creativity, will have an impact on the emotions and thoughts of artistic creation. Not only can everyone create designs, but they can even replicate works as they please, which is even more beneficial for those with artistic aesthetic cultivation.

Andy Warhol once said, 'Everyone is an artist'. At that time, his statement was only based on the concept and the meaning of ordinary people buying popular art and daily necessities. He never imagined that it would become a reality in a higher dimension today. The current techniques are no longer created by him, but by everyone themselves. This year's Deepseek has emerged, using the cognitive ideas of all great human figures to assist in one's action model and growth path. It not only connects methodology with PS PYTHON, but also allows AIGC painting to use the style and brushstrokes of all deceased painters in human cognition to complete one's own creative thinking. It is an advanced technique that allows those who make good use of it to connect the past and present, and integrate creativity!

AIGC's major platforms have gone through more than ten years of research and development, and from the perspective of the large-scale outbreak in 2022, it has only taken three years. However, it has had a huge impact on various fields of design (including but not limited to graphic design, environmental art, interior design, industrial design, clothing, etc.), and the entry threshold has been greatly reduced. For artists or designers, there is a comprehensive test and challenge in terms of their ability to recreate and appreciate aesthetics. In the near future, graphic generative models may be able to achieve a combination of keywords and specific information that needs to be reflected. By controlling the intensity of primary and secondary elements and locking in style, high-quality and large-scale production of materials can be achieved. In this era, designers no longer need to scale up and face transformation and unemployment. In the upcoming era, which will not be too long, how can designers sustain themselves and make themselves valuable? The author is constantly asking himself about the value of being a designer.

In fact, learning the latest software nowadays will also face the challenge of being eliminated when it really arrives. It is easy to produce products that integrate art and technology under high intelligence. Humans can accomplish this through thinking and simple language, without using outdated productivity, just like the relationship between smartphones and Nokia. So all the things that design practitioners are doing now are just for a temporary survival tool before the arrival of that era. And these shallow and small means of production and production value are the basic guarantee for the survival of most people. Only 1/10 of the top and most versatile designers will be left, and except for management positions, the other 80% will have to leave. At the same time, one of the popular job opportunities for design graduates is teachers. With the saturation of design majors in universities and the disappearance of some, coupled with the saturation of already graduated design personnel in the job market, the marriage rate with young people and the annual low of newborns, this data is not optimistic. The demand for art teachers from kindergarten to university is gradually declining. The number of newborns has continued to decline since 2016, and by 2025, the number of over 16 million has decreased to half. If this continues to decline, the conclusion can be drawn that if half of the teachers in the current school age stage are eliminated every nine years, 5.5% of them will face elimination due to the inability to recruit students each year, and this data will continue to deteriorate in the future.

So looking at China's design in the past decade or so horizontally, it has basically been a trap of capital, or an unpredictable professional and future direction that has brought a large wave of people into a vortex, and it is the generation that will be most severely washed away by the AIGC in 2025. It is like a big wave washing sand, washing away years of manual skills and experiential knowledge, and being slapped on the naked beach without any explanation.

If we talk about whether we are replaced by AI or whether humans have their own subjective role in the AI era, my answer is that the author is willing to see that day exist and hope it will come soon. If there are still design jobs in 10 years, or if there are very few design personnel, 90% will eventually be eliminated. Then the initiative of AIGC in the role of ordinary people is naturally quite great. At that time, the author would be happy because the creative experience pleasure brought by AI is definitely greater than a job itself. The only way to cope with the ever-changing nature of work is to constantly seek truth and innovation, break through oneself, and form a unique expression style. Unemployed jobs need to be digested by society, and more are being

invested in the wave of more high-end, personalized, and customized professional art work. At that time, the author would be more at ease in the tide.

The author greatly admires Li Feifei, a member of the American Academy of Arts and Sciences. Recently, her company has developed an AI scene generation software called Marble, which constructs connections between people in seemingly real but not real scenes. The author experienced it and created a new space universe through any image. Marble greatly reduces the threshold for 3D modeling, allowing ordinary people to express their own scenes clearly in 3D modeling. For professional users in industries such as film and gaming, Marble also greatly empowers them to improve work efficiency. For example, in the iterative upgrade of AR technology, users can travel through time and space to enter the space of childhood memories through an old picture from their childhood. Brain computer interaction is achievable in the future.

Her ability made the author look up and her perspective on the future suddenly enlightened me: “Artificial intelligence works on people, and everyone can play a role in artificial intelligence, depending on what you do and what you want, but no technology can strip people of their dignity. If you are a young artist and your passion is storytelling, then embrace artificial intelligence as a tool. You just need to ensure that your storytelling style is unique, and tell your story in the most unique way possible.” The author understands that you just need to confidently embrace technology and cultivate your unique expressiveness, always remembering that “AI’s ultimate goal is to serve people. Having a unique expression, unemployment was not scary for you at that time.”

5. Conclusions

The fundamental purpose of technological advancement and AI iteration in serving people is to provide more high-end services to their emotional needs. Marx profoundly said, “Man is the end, not the tool”. As an eternal ruler of human progress, its value is undoubtedly still rising. Both designers and practitioners in various industries of this era should embrace technology, express their most authentic selves, and become more interesting “people” under the iteration and updating of technology.

Conflicts of Interest

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