

THE LINMO–CHUANGZUO BIDIRECTIONAL TRANSFORMATION MECHANISM IN CHINESE LANDSCAPE PAINTING

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Abstract: This article investigates how *shan shui* (Chinese landscape painting) realizes a bidirectional transformation between *linmo* (copying after the masters) and *chuangzuo* (creative work), and reassesses its contemporary value. Adopting a qualitative pathway of concept archaeology, paradigm restatement, and operationalization, it constructs a Double-Loop, Four-Stage (DLFS) mechanism. The outer loop—*qufa* (appropriating a canon), *jiefu* (explicating its logic), *yunfa* (deploying it under a new brief), and *chufa* (issuing one’s method)—clarifies the progression from paradigmatic models to individualized procedure; the inner loop—*mo* (copy), *xi* (analyze), *bian* (vary), and *zheng* (validate)—models cyclical calibration in practice. Three operational modules are advanced: Canon–Nature Cross-Validation (*linben–ziran huzheng*), “Three-Distances” Spatial Analysis (*san yuan*: *pingyuan*, *gaoyuan*, *shenyuan*), and Poetic Scene-Making (*shixing zaojing*). These correspond to three soft criteria—structural legitimacy, spatial navigability, and semantic governance. Two case studies demonstrate that, without breaching canonical principles (*lifa*), minimal and interrogable adjustments can reliably effect the passage “from copying to creation,” while creation feeds back to improve copying—thus substantiating the loop. Grounded in Song-period paradigms, the model’s extension to Yuan–Ming–Qing and contemporary ink requires an adapter layer for material, subject, and venue, and cross-media application presupposes structural mapping.

Keywords: Bidirectional transformation between copying (*linmo*) and creation (*chuangzuo*); Double-Loop; Four-Stage (DLFS) model; Canon–nature cross-validation; Three-distances spatial analysis; poetic scene-making

1 INTRODUCTION

Amid an art ecology reshaped by globalization and digital technologies, debates persist over how Chinese landscape painting (*shan shui*) can continue to generate meaning within the tension between “tradition” and “modernity.” Two persistent misreadings are especially consequential: equating *linmo* with mere replication, and construing *chuangzuo* as a rupture from tradition. Together they obscure the generative logic centered on *li-fa–chengshi–qiyun* and fail to explain the practical trajectory by which artists move “from copying into creation” and, conversely, allow creation to improve copying. What is needed is an operational mechanism that addresses both technical transmission and contemporary expression. To facilitate interdisciplinary and cross-sectoral discourse and theoretical research in Chinese painting, concurrently with the maintenance of its disciplinary rigor and authentic tradition, thereby constructing a more open and sustainable ecology for artistic practice[1].

This study proposes a teaching-and-practice-oriented model of the bidirectional transformation between copying and creation, structured as a Double-Loop, Four-Stage (DLFS) mechanism. The outer loop—*qufa* (appropriating a canon), *jiefu* (explicating its logic), *yunfa* (deploying it under a new brief), and *chufa* (issuing one’s method)—articulates the progression from paradigmatic models to personal method. The inner loop—*mo* (copy), *xi* (analyze), *bian* (vary), and *zheng* (validate)—describes cyclical calibration in practice. The purpose of traditional scholarship is not merely to reveal the existence of a fully-realized past, but to revitalize culture through a deepened understanding of its historical artistic life[2]. Within this framework, *linmo* is defined as embodied modeling of procedural conventions and principles, aiming to establish robust hand–eye–mind–body coordination and transferable schemata; *chuangzuo* is defined as problem-oriented recomposition and contextual response, restructuring form around a stated theme and situation while remaining within established principles. The two are driven by a back-and-forth cycle of back-copying (*huimo*), paired reading (*duidu*), and cross-validation (*huzheng*), which converts procedural skill into propositional understanding and feeds back into operational refinement.

To render the mechanism actionable and testable, the paper operationalizes it through three modules—Canon–Nature Cross-Validation (*linben–ziran huzheng*), Three-Distances Spatial Analysis (*san yuan*), and a Poetic Scene-Making chain (*shixing zaojing*). These translate spatial structure, micro–macro rhythmic consonance, and the *ti–yi–jing* semantic governance into explicit procedures. Methodologically, the paper adopts lightweight evidence boards (historical/modern pairings plus process segments) as minimal evidentiary units that privilege discussability, traceability, and transferability over statistical generalization.

2 TERMINOLOGY AND PROBLEM DOMAIN

This study defines *linmo* as an embodied mode of learning characterized by the coordination of hand–eye–mind–body. Its aim is not the replication of images but the schematic modeling and calibrated command of *chengshi–lifa–qiyun*: taking *fa* (operative method) as the core to establish transferable operational schemata (e.g., the coordinated control of pressure, wet–dry, density, and rhythm); constraining them by *li* (principle) so that *shi* (force–lines) and structure remain coherent; and judging by *qiyun* (vital resonance) to align technique and intention. In this sense[3], *linmo* functions as training that is replicable, interpretable, and transferable, rather than as static tracing.

Chuangzuo is understood as problem-oriented recomposition and contextual response grounded in existing conventions and principles. Its generative process follows the *ti–yi–jing* chain: the theme (*ti*) sets the semantic direction; an image repertoire (*yi*) mediates between affect/concept and form; and the scene (*jing*) materializes in decisions on compositional hierarchy, reserve, brush-and-ink rhythm, and material texture. “*Chufa*” (issuing one’s method) does not mean novelty *ex nihilo*; it denotes raising both problem-responsiveness and stylistic distinctiveness without violating the logic of *lifa*.

“Transformation” here is not linear inheritance but a cycle of generation, verification, and regeneration. The paper models this with a Double-Loop, Four-Stage (DLFS) mechanism: the outer loop—*qufa–jiefu–yunfa–chufa*—describes the progression from selecting exemplars and unpacking paradigms to contextual recomposition and personal method; the inner loop—*mo–xi–bian–zheng*—effects practical calibration, culminating in back-copying (*huimo*), paired reading (*duidu*), and cross-validation (*huzheng*) between canon and nature, and between image repertoire and formal resolution. Together they form a feedback system that carries one from copying into creation and, conversely, allows creation to feed back into copying, raising procedural skill to propositional understanding and refining operation in turn.

As to scope, the study takes Song-period *shan shui* as its normative reference and constructs the mechanism within a framework that is principle-interpretable, convention-operable, and semantics-testable. Extensions to Yuan–Ming–Qing and to contemporary ink’s cross-media practices are addressed through the subsequent sections on operational modules and value reassessment, with the aim of providing a generative mechanism that remains consonant with classical logic while affording contemporary explanatory power, with the ultimate artistic pursuit to create works that embody the inner world of contemporary people and capture the defining characteristics of our zeitgeist[4].

3 MECHANISM: THE LOGIC OF THE DOUBLE-LOOP, FOUR-STAGE MODEL

This section models the generation and calibration of the *linmo–chuangzuo* relation through the Double-Loop, Four-Stage (DLFS) framework. The outer loop—*qufa–jiefu–yunfa–chufa*—organizes the progression from canonical paradigms to a personal method: *qufa* simultaneously fixes a learning object and a problem object (Song-period paradigms to carry method, a present thematic brief to define the task), thereby delimiting the usable techniques and structural constraints; *jiefu* restates the paradigm in a discussable structural language that privileges structure–rhythm–semantics rather than surface style; *yunfa* recomposes under the governance of the theme, rearranging position, relations, passages, and reserves while adapting to material and viewing conditions; *chufa* does not prize drastic divergence from tradition but, without violating *lifa*, raises the explanatory force of the *ti–yi–jing* chain and the consistency of one’s personal handling.

The inner loop—*mo–xi–bian–zheng*—performs cyclical calibration at the level of practice. *Mo* establishes *fenshunkan* (a felt sense of measure) through embodied execution, bringing pressure, wet–dry, speed, and density/rhythm under control; *xi* interprets the work with the *li–fa–xiang* frame and the *san yuan* viewing mechanism, examining whether the viewing path is navigable, force–lines and hierarchy are coordinated, and local rhythms accord with macro-segments; *bian* targets mismatches by structural or sectional adjustment (resetting turning points, reallocating reserve “channels,” tightening contrast gradients); *zheng* closes decisions with back-copying—paired reading—cross-validation: back-copying to recalibrate measure, paired reading against historical/modern fragments to check structural homology, and cross-validation against nature to confirm correspondences among form, force, and breath. Each round of *zheng* feeds back to revise the focus and thresholds of the outer loop, improving the stability and warrant of subsequent *yunfa–chufa*.

To avoid abstraction and over-quantification, the workflow is condensed into an operational protocol: first structure (force–lines–hierarchy–density), then rhythm (micro–macro consonance), then thematic review (align *ti*, *yi*, and *jing*), closing and extending by back-copying, paired reading, and cross-validation. Three soft criteria guide qualitative judgment: structural consistency (force–lines do not contradict the viewing path; hierarchy and density elucidate one another); local–global consonance (tight/loose handling at the stroke level accords with expansion/contraction at the segment level); and theme–scene congruence (the required mood/atmosphere is realized through composition, reserve, ink value, and edge character). Recognizability appears in relatively stable preferences for contrast configuration, reserve strategy, and force–line orientation, together with logical coherence and clarity of response across differing briefs.

Typical failure modes include the absence of *lifa*, visual resemblance masking structural distortion, and information overload producing a “collage effect.” A three-step remediation is proposed: reset structure by redrawing the viewing path, force–lines, and hierarchy with minimal lines; return to back-copying to recalibrate wet–dry, light–heavy, slow–fast; and re–strike the theme by using the theme keywords as the final check, micro-adjusting reserve channels and segment rhythm to land the semantics. With the outer loop’s process organization interlocked with the inner loop’s calibration, the bidirectional passage “from copying into creation, and from creation back into copying” gains a clear operational pathway and reproducible standards of judgment.

4 MECHANISTIC CLUES IN CLASSICAL PAINTING DISCOURSE: QUALITATIVE CONCEPT ARCHAEOLOGY AND PARADIGM RESTATEMENT

Taking a qualitative approach, this section treats classical painting discourse as a “living archive.” Through concept extraction and relational mapping, dispersed terms are restated as a contemporary structural vocabulary and set of operational principles to serve the bidirectional *linmo–chuangzuo* mechanism. Materials include the “Three Distances” (*san yuan*), Xie He’s “Six Laws,” Dong Qichang’s debate on the Southern and Northern Schools, and such phrases as *yizai bixian* and *tihua shi*. The goal is not panoramic historiography but the distillation of actionable structures and criteria.

First, the “Three Distances” yield a structural proposition for spatial organization: the triad viewing path—hierarchy—force-line constitutes a stable invariant for *shan shui*[5]. *Pingyuan* correlates with lateral reach and concentrated reserves; *gaoyuan* with vertical lift, upper sparseness and lower density; *shenyuan* with an ingress created by occlusion—channel—overlap. When the viewing path is disciplined by force-lines and layers/densities unfold accordingly, the image gains navigability; otherwise one encounters “near pressing, far blocked” or “broken force, scattered breath.” Copying should first calibrate structure; creation should remain constrained by it, avoiding local effect-piling that compromises global operation.

Second, *gufa yongbi* points to the criterion of micro–macro rhythmic isomorphism. The “bone-force” of line depends not only on center-/side-brush handling but, more decisively, on whether local rhythms of press–lift–turn accord with the global segmental stretch–relax–stretch (as articulated in *Bifa ji*). When aligned, *qiyun* is continuous; when misaligned, local passages “steal the show” and fracture the whole. Hence, in copying one first secures rhythmic consonance as an ethic; in creation, any variation proceeds without breaking that isomorphism, keeping “bone” (structure) and “breath” (operation) mutually implicated.

Third, semantic governance is articulated by the *ti–yi–jing* chain: the theme sets direction, an image repertoire mediates, and the scene is realized through composition, reserve, ink values, and edge character. If *jing* departs from *ti*, semantics stalls; if imagery is thin, form cannot focus. The pivot from copying to creation, therefore, lies in theme review: each formal adjustment must answer why it draws closer to the stated theme and atmosphere. Copying, too, should proceed under a hypothetical theme to avoid copying for its own sake, and thus look past the superficial appearance of things to grasp the underlying reality[6].

With respect to paths to method (*chufa*), a modern restatement of Dong Qichang’s schema suggests two strategies: law-stable, detail-variation and structural rewiring under isomorphic law-abiding. The former seeks “small newness” via fine-tuning rhythm, reserve, and light–dark within a given structure and textural repertoire; the latter reorganizes force-lines and segment layout at the structural level without violating spatial and force-line legitimacy, producing marked yet reasonable variation. Early training should emphasize the first to stabilize law; mature work may adopt the second to open structural innovation. In both, the baseline is structural coherence and continuous operation.

The “Six Laws” also establish a tiering of invariants versus adjustables: *qiyun guantong*, *gufa yongbi*, and *jingying weizhi* belong to the invariant tier—the conditions under which a work “stands up”; *yingwu xiangxing*, *suilei fucai* (ink/color), and *chuanyi moxie* form the adjustable tier, to be recomposed according to theme and context. Accordingly, the division of labor between *linmo* and *chuangzuo* becomes clear: the former targets stable command of invariants and felt operation; the latter performs problem-focused recomposition at the adjustable tier to achieve semantic response and stylistic recognition. Tradition thus ceases to be a style repository and functions instead as a methodological fulcrum within a layered guard–change structure.

For contemporary translation, three rules apply. Structural priority: in any cross-media shift, secure the viewing path, hierarchy, and force-lines before texture and effect, avoiding “strong twigs, weak trunk.” Semantic primacy: every formal decision must explain how it serves the theme; otherwise it is an invalid adjustment. Looped cross-validation: sustain a round trip among canon, nature, and creation—return to the canon to check method when technique stalls; return to nature to test principle once the canon is digested—so that a stable path emerges through the cycle of back-copying—paired reading—cross-validation.

In sum, the classical discourse—qualitatively restated—yields a set of structural cues (viewing path—hierarchy—force-line) and a criterion system (rhythmic isomorphism, thematic governance, guard–change layering) that can be embedded directly into the mechanism. These provide the grammatical base and checkpoints for the subsequent operational modules—Canon–Nature Cross-Validation, Three-Distances Spatial Analysis, and the Poetic Scene-Making chain.

5 OPERATIONALIZATION: THREE MODULES AND PRINCIPLES FOR IMPLEMENTATION

To translate the foregoing structural cues and criteria into executable method, the bidirectional *linmo–chuangzuo* mechanism is operationalized as three mutually supporting modules, with the back-copying—paired reading—cross-validation cycle as the throughline. The general orientation is to use a discussable, demonstrable, and transferable operational idiom that yields stable practice both in the classroom and in the studio.

5.1 Canon–Nature Cross-Validation

This module establishes the legitimacy baseline for spatial structure and brush-and-ink operation. The workflow proceeds as follows: first, a directed copying after Song canons to build tactile and operative command of viewing

path—hierarchy—force-line; second, onsite sketching or reliable images as natural referents to test how form—force—breath correspond to observed phenomena, differentiating what is transferable from what requires contextual adjustment[7]; third, a return to the canon for back-copying that internalizes observations as micro-adjustments of wet–dry, light–heavy, slow–fast, and the placement of reserves. Qualitative checkpoints include: whether the eye travels unimpeded under the guidance of force-lines; whether hierarchy and density elucidate one another; and whether local rhythms accord with segmental expansion/contraction. Common pitfalls are localism, running two logics in parallel (canon vs. nature) without reconciliation, and descriptive detail that breaks layered rhythm. Remediation should proceed structure before detail: redraw force-lines and hierarchy with minimal strokes, recalibrate measure, then translate surplus detail into structural information that serves rhythm. Evidence is clearest as a three-image juxtaposition (canon—nature—back-copy).

5.2 Three-Distances Spatial Analysis

This module converts traditional spatial thinking into compositional operation. In the sketch phase, set a spatial pre-plan: *pingyuan* emphasises lateral corridors and concentrated reserves; *gaoyuan* relies on vertical lift with upper sparseness/lower density and graduated contrast; *shenyuan* builds ingress through occlusion—channel—overlap (near dense, far sparse). In the middle draft, use transparent overlays or digital layers to check the co-ordination of hierarchy, density, contrast, and force-lines, eliminating structural conflicts such as “force-line reversal” or “blocked viewing path.” In the final stage, navigability is the terminal criterion: the eye should complete entry—turn—far reach as planned. A frequent error is treating the Three Distances as template labels rather than viewing mechanisms. Remediation begins by redrawing the viewing path and turning points, testing corridor reachability with spare reserves, then back-filling hierarchy and brush rhythm. Evidence is best shown as skeleton—middle draft—final with fine-line annotations for eye path and force-lines.

5.3 Poetic Scene-Making

This module answers how form is made accountable to theme. Procedure: set semantic direction via theme keywords; break these into an image vocabulary keyed to affect, weather, and season; map them to concrete decisions on segment arrangement, reserve placement, contrast strength, edge character, and dry–wet rhythm. The decisive test is interrogability: each salient adjustment should be explained through the *ti-yi-xing* chain and be corroborated by the structure of the image. Typical missteps include substituting a wordlist for thinking (semantic–formal collage) or losing the theme in execution (effect for effect’s sake). Remediation is theme review: first align the three highest-weight decisions—corridor reserves, dominant force-line, and primary contrast—with the theme; what fails to align is revised first. Evidence may be displayed as theme—sketch—final, making the logic of “meaning governs form” visible.

The three modules do not concatenate linearly; they operate cyclically within a triangle of structural legitimacy, spatial navigability, and semantic governance. In practice, one learning unit can be organized as a three-week loop: Week 1, Canon–Nature Cross-Validation to establish structure and operative feel; Week 2, Three-Distances analysis to complete the viewing path and layered rhythm; Week 3, Poetic Scene-Making to compress the theme and apply semantic micro-tuning. Weekly reviews produce a discussable, reviewable, and replicable check system; across a semester, training moves from law-stable, detail-variation toward structural rewiring under isomorphic law-abiding, releasing structural innovation while guarding invariants.

For digital brushes, tablets, AR/VR, and AIGC, operational principles extend to two cross-media baselines. Digital-ink isomorphism prioritizes structural and rhythmic homology: viewing path, hierarchical armature, force-line orientation, and segment rhythm must map one-to-one in digital environments; parameters such as opacity, flow, and diffusion radius are subordinate means to that end. Contextual augmentation subjects technical affordances to theme and situation—for example, organizing AR overlays by the ingress logic of *shenyuan*, or using the scene-making chain to set information density and reveal cadence—so as to avoid virtuosity that breaks *qi* continuity. Thus the mechanism maintains principle-level homology and aesthetic consistency across platforms and remains portable.

In sum, the three modules translate the structural rule of viewing path—hierarchy—force-line, the operative ethic of micro–macro rhythmic isomorphism, and the semantic governance of *ti-yi-jing* into a minimal, immediately executable loop for classroom and studio alike. Guaranteed by the cycle of back-copying—paired reading—cross-validation, they guide a stable growth path “from copying into creation, and from creation back into copying,” and furnish the methodological basis for the subsequent evidence boards and value reassessment.

6 MECHANISM JUSTIFICATION: MINIMAL EVIDENCE UNITS VIA HISTORICAL–MODERN PAIRINGS AND PROCESS SEGMENTS

This section extends a “small-sample, strong-interpretation” approach. Two sets of historical–modern pairings plus process segments are treated as minimal evidence units to render visible the operation of “from copying into creation, and from creation back into copying.” All materials serve mechanism explication rather than statistical significance. Judgment follows three soft criteria—structural legitimacy, spatial navigability, and semantic governance—and is closed by the cycle of back-copying—paired reading—cross-validation.

Case 1: Structural Variation. The materials are juxtaposed as Figure 1(a)–(b)–(c). Figure 1(a) is a Song-period fragment in the *shenyuan* (“deep distance”) paradigm, marked by frequent occlusion–overlap, corridor-like reserves that induce

ingress, and the gradient near dense / far sparse. Figure 1(b) is an onsite sketch or photograph of a contemporary landform (canyon, stream ravine, or inflected valley) that supplies comparanda in structure and tactility. Figure 1(c) is the author's work in mid- to late-stage, showing structural reallocation and brush adjustment from canonical paradigm to modern brief. Three focal points guide the reading: (1) Viewing path. In both Figure 1(a) and Figure 1(b) the path begins with foreground occlusion, opens in the middle distance, and enters a far corridor. Figure 1(c) should maintain isomorphism in force-line design to allow the eye to penetrate through near apertures and turn back in the far distance. (2) Hierarchy and density. Figure 1(a) displays a “near-dense—mid-layered—far-sparse” gradient that Figure 1(b)'s topography can echo; Figure 1(c) must secure a corridor reserve to support ingress and return. (3) Brush rhythm. In Figure 1(b), occlusion zones are “tight” while corridor segments are “loose”; Figure 1(c) should answer *shenyuan*'s advance with a tight-loose-tight-loose paragraph rhythm. Mechanistically, Figure 1(c) abides by Figure 1(a)'s structure-and-rhythm while contextualizing Figure 1(b)'s contemporary terrain. Variation concentrates on three sites—local textural strokes (*cunfa*), corridor morphology, and far-field attenuation—pursuing navigability gains through minimal intervention, exemplifying a law-stable, detail-variation path to *chufa*.



Figure 1 Structural Variation by Paired Reading: Song deep-distance paradigm (a) — Contemporary landform referent (b) — Student studio work (c)

Case 2: Theme-Driven Mapping. The materials are juxtaposed as Figure 2(a)–(b)–(c) (Figure. 2). Figure 2(a) presents a Song-period thematic prompt and image lexicon—*Snow-Scene in a Cold Grove / Cold Grove and Ancient Monastery*—with semantic boundaries and pictorial cues such as “solemn,” “desolate,” “wintry,” “pine eaves,” “bell,” “hearth smoke,” “light snow/frost traces,” and “clarified stillness.” Figure 2(b) is a compositional sketch or digital greyscale plan that prototypes the *ti-yi-jing* mapping. It evokes the visual concept of cold through its visual strategies: the painterly language and the shaping of space[8]; Figure 2(c) is the final or near-final passage focused on the key juncture where grove and monastery adjoin. Three strands structure the paired reading. First, the *ti-yi-jing* chain must be made explicit in Figure 2(b) along a formal path of “solemnity—stillness—coldness”: keep overall contrast low without turning muddy; alternate edge character between dry hard edges and softened wet transitions; use reserves as breath apertures for cold air/fog; embed the architecture in a subordinate placement within the landscape armature so it does not dominate. Figure 2(c) should stabilize these mappings as paragraph organization and brush measure. Second, at least four key decisions are required: (1) pictorial reserves that suggest the flow of clarified stillness; (2) tree-rock relations in which “branch-bone follows force, foliage is kept succinct,” using dry strokes to register “cold” and light ink washes to suffuse atmosphere; (3) monastery massing and siting “heavy below, light above; tucked within yet selectively revealed,” coordinated with force-lines and not taking the primary seat; (4) if bell-sound or smoke is to be indicated, do so by minimal cues (e.g., a faint upward wisp), avoiding descriptive literalism that would seize dominance. Third, rectification must be traceable: if Figure 2(c) shows over-descriptive architecture (tilting toward “religious subjecthood”) or a decorative grove that breaks the force-lines, return to Figure 2(b) for theme review, redesigning the hierarchy between building and trees and the locations of breath apertures; if necessary, insert short back-copying segments to recalibrate wet-dry, light-heavy, and slow-fast. At the level of mechanism, this case foregrounds semantic primacy in formal decision-making: each adjustment must answer why it moves closer to the *Cold Grove and Ancient Monastery* register of clarified stillness.



Figure 2 Semantic Mapping from Theme to Form: Cold Grove and Ancient Monastery (a) — Compositional sketch (b) — Final passage (c)

The two cases test the mechanism from structural and semantic ends, respectively. Case 1 shows that effective ingress in shenyuan does not depend on virtuoso technique but on correct ordering of occlusion–channel–overlap and on paragraph rhythms that sync tight and loose. Case 2 shows that the “clarified stillness” of the monastery-in-grove can be precisely constrained from a theme lexicon down to decisions on contrast, reserve, edge, and architectural subordination; minimal, interrogable interventions significantly improve semantic clarity. Taken together, once the three soft criteria are met, the passage from copying into creation can be achieved through accountable micro-adjustments; the structural choices and semantic compression made in creation then feed back into copying, sharpening the next round’s attention to structure and rhythm. This is exactly how the DLFS mechanism and the three operational modules work in concert.

7 CONCLUSION

This paper proposes and substantiates a Double-Loop, Four-Stage (DLFS) model for the linmo–chuangzuo relationship in Chinese landscape painting. The outer loop—qufa–jiefa–yunfa–chufa—clarifies the progression from paradigm to personal method; the inner loop—mo–xi–bian–zheng—models practical calibration. Accordingly, linmo is defined as embodied modeling of conventions and principles, while chuangzuo is problem-oriented recomposition and contextual response; the two are coupled by a reusable cycle of back-copying—paired reading—cross-validation. To make the mechanism operational, three modules—Canon–Nature Cross-Validation, Three-Distances Spatial Analysis, and Poetic Scene-Making—translate the spatial armature, micro–macro rhythmic consonance, and the ti–yi–jing chain into explicit steps. Under three soft criteria—structural legitimacy, spatial navigability, and semantic governance—minimal, interrogable adjustments can reliably effect the passage “from copying into creation,” while creation in turn improves copying.

A fourfold contemporary revaluation follows. Pedagogy: teaching shifts from style imitation to a coordination of structure–semantics–operation, supported by a three-week minimal loop + method toolkits; evaluation centers on structure, semantics, and process evidence, with isomorphic law-abiding as the boundary against templating. Theory: assessment is re-anchored in li–fa–chengshi–qiyun, establishing structural priority, semantic primacy, and process-based warrant, countering the substitution of technical indices for law-level homology. Media: digital-ink isomorphism and contextual augmentation serve as cross-media baselines, requiring one-to-one structural mapping and supported by process archives and semantic–formal control interfaces to ensure auditability. Culture and society: the mechanism functions as a generative grammar for public art education and place-based narration, shifting production from style consumption to law sharing, while guarding against the rapid commodification that turns images into templates.

COMPETING INTERESTS

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