My critical inquiry into stone carving began with a physical observation: the fluidity and speed with which I could carve the Trajan 'R'. The curves seemed to align perfectly with the natural rotation of my wrist. Viewing this through the lens of Charles Jencks' *Adhocism*, I interpret this ergonomic alignment as evidence of **"internal factors"** — constraints that organize evolution and select out mutations based on "good internal coordination". Jencks argues that these factors limit development to specific possibilities, creating **"homologous structures"** across different functions.

To test the universality of these internal factors, I applied Jencks' concept of the **"holon"** — a subsystem that is simultaneously a whole and a part — to analyze the strokes of the Songti (宋体) character 'Chi' (尺). Treating the stroke as an autonomous holon allowed me to transplant it from its woodblock context to the limestone, facilitating a direct comparison with the Roman script. I discovered that the Songti 'na' (捺) stroke felt mechanically identical to the Gothic 'R' tail; both swell from thin to thick and terminate with a dramatic, arching gesture. This reveals that despite cultural distance, the biomechanics of the hand—the "internal factor"—dictate a consistent solution when managing fluid forces.

However, the chisel also reveals unexpected **mechanical convergences** beyond simple fluidity. By using the tool as a probe, I found that disparate forms require identical physical operations. The triangular shape of the Songti character, which mimics a brush pause (顿笔), demanded the exact same technical maneuver as the right bottom corner of the geometric Pixel 'R'. Unlike the sliding V-cut used for curves, both the Songti triangle and the Pixel corner required me to drive the chisel's point vertically into the surface to create a pyramidal recess. This tactile consistency demonstrates that **"internal factors"**, defined here as the immutable interplay between the wrist's torque, the chisel's geometry, and the stone's resistance, enforce a **unified operational logic**. The medium does not merely impose a v-cut style to all characters, it demands a specific kinetic response to every structural problem, regardless of whether the form originates from the brush or the screen.

Ultimately, this inquiry **challenges the perceived binary between the 'organic' brush and the 'synthetic' pixel**. By forcing both through the reductive logic of the chisel, I found that they are not opposites, but variations of the same mechanical problem. Jencks suggests that all evolution works by modifying existing subsystems. My carving proves that the "pyramidal cut" can be perceived as the stone's fundamental subsystem, a connector that accommodates the sharp corner of a digital pixel just as effectively as the paused of a Songti brush stroke.