



Breaking Out of the Cage

Planet 2E+ · Volume 1 · Pylon

The Cage is not a place, but a state.
And the exit from it is not an action, but a transformation.

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📄 Hall 1. Four Forms of the Cage — One Suppressed Mobility



«The Cage is not always bars. Sometimes it is a gilded room from which you can leave, but do not want to. Because beyond the door is cold, uncertainty, and you no longer know who you are without this room.»

2E-Architect, opening the pylon

Introduction

On December 8, 1995, the editor-in-chief of French Elle, Jean-Dominique Bauby, suffers a brainstem stroke. Twenty days later, he regains consciousness: his mind is intact, memory intact, sharpness as before. Nothing works except his left eyelid. The most mobile mind in the editorial office is locked in a body with zero moves.

Zero moves — but the piece is alive. On the board, this is familiar: a knight, walled in by its own pawns, stands whole, full of strength, and cannot step onto a single square. Nearby is a king who can move, but every square is under fire. Further on is a piece that moves, but every move costs it material. One board, one deprivation of freedom — and different bars. What do Bauby's body, a trapped knight, and a tied piece have in common, if movement in each is killed differently? And why is it that sometimes the very presence of moves proves to be a more vicious prison than their absence?

Four ways to deprive freedom — one board, different bars

◆ Opaque Cage — no movement at all

Form on the board. A piece is blocked by its own pawns: the squares around are occupied or swept by its own structure. Legal moves — zero. The piece is intact, but  is not weakened — it is nullified. Pure physical immobility: the system stands still because there is nowhere to step.

Bead. Jean-Dominique Bauby, locked-in syndrome: total body paralysis except for the left eyelid, with fully preserved consciousness. The body is the Opaque Cage in the extreme, one muscle against zero. He will dictate the book by blinking — about 200,000 blinks, roughly two minutes per word — but he will do this **not as a move of the body**, but by exporting the Blueprint to another medium. There is no physical exit from this form; for this, see Hall 9.

Cruder in the body. Pressure ulcers: immobilized tissue does not receive blood flow, ischemia, necrosis. The Cage kills not by a wall, but by stagnation — and stagnation opens the input to what the body normally repels.

Diagnosis.  is not breached from the outside — it is collapsed by the absence of . The exit, if it exists, lies not on the board of the body, but outside it.

◆ Transparent Cage — moves exist, but each under fire

Form on the board. The king is not trapped: he has squares. But every one he can step on is swept. He can move — there is nowhere to move: any move leads into a strike.  is formally alive, in fact stands under fire. The bars are not pawns, but lines of control.

Bead. David Vetter, "the boy in the bubble": severe combined immunodeficiency, twelve years in a sterile isolator. Inside the bubble, he moved freely — but every exit outside was swept by infections against which he had no defense. Moves exist within; the exit from the cage is lethal. When in 1983 he finally went for the exit — a bone marrow transplant — a latent virus in the transplant caused lymphoma; Vetter died fifteen days after first leaving the bubble.

Diagnosis.  is held not from within, but by external environmental control: the system is under fire. Survival = immobility, but immobility does not cure — it postpones. A form with a built-in timer: -accumulation of pressure hits , where any move equals a strike.

◆ Semi-transparent Cage — a hybrid that gives an illusion of freedom

Form on the board. Some moves are blocked, some are under fire. One can move, but every move is a compromise: you lose material, or open a line, or expose the king. There is an illusion of choice — in fact, both ends are bad. More dangerous than a direct block: the system does not seek an emergency exit, because it considers itself free.

Bead. Kwangmyong — the internal network of North Korea: the user has "internet" — pages, search, mail. Only it is a walled garden: routes are pre-approved, external connection is physically absent, every step is logged. The illusion of a network is complete; the exit is not visible because the map does not draw boundaries. The door is not sought where walls seem absent.

Diagnosis.  is partially suppressed,  is weakened not by force, but by the forgery of choice. A slow form: it kills not by a strike, but by the system not declaring an alarm —  exists, but it is disguised as an open square.

◆ Gilded Cage — the exit exists, but the price is prohibitive

Form on the board. A tether: the piece can move, but behind it on the line stands a queen or king. Move — and you lose what is more valuable than the move. Formally free, in fact chained by the price. Not locked — tethered.

Bead. Nadia Comăneci in Ceaușescu's Romania: the first perfect 10 in Olympic gymnastics history, and for it — an apartment, a car, status, financial stability. The price — silence and close surveillance: after her coach defected in 1981, she was guarded as too valuable an asset. The exit was possible all those years. The price of exit — her entire familiar life and family, whom she did not know if she would see again. On the night of November 28, 1989, she walked six hours across the border into Hungary. She paid — and exited, weeks before the regime fell.

Diagnosis.  exists, but its price is higher than the price of immobility. The bars are forged from one's own status, comfort, and identity. The most insidious form: they are forged not by the jailer, but by the prisoner himself — and therefore it is hardest to see them as bars.

Paradoxes of the Cage

Paradox 1

A trapped knight has no moves. A king under a control net has moves — but all under fire. Both pieces are immobilized, the mechanism is opposite. What is more frightening for a system: to have no moves at all, or to have moves, each of which leads into a strike?

Paradox 2

The Semi-transparent Cage gives an illusion of freedom, and therefore the system does not sound the alarm and does not seek an exit. A direct block kills faster, but this one is more reliable. Why does forged choice turn out to be deadlier than an honest wall?

Paradox 3

Comăneci could have left any year out of fifteen — and did not leave until the price of staying outweighed the price of exit. Therefore, the bars were not in the country, but in what she was afraid to lose. What holds tighter: an external wall, or an internal price one is not willing to pay?

Paradox 4

Bauby's body, Vetter's bubble, Comăneci's tether — in all three,  is suppressed. But one has no move, the second has a lethal move, the third has a costly move. One word — "Cage" — covers all three. What do they have in common at the level of mechanism, not resemblance?

2E Verdict: The Cage kills not by a wall, but by a wrong exit

Four forms — one mechanism:  is suppressed,  is weakened or forged. Opaque — no moves. Transparent — moves exist, but under fire. Semi-transparent — moves exist, but all are compromise, and the exit is not visible. Gilded — a move exists, but it costs a prohibitive amount. On the board, in the body, in the network, and in the state — one geometry of stolen movement.

The non-trivial twist: The Cage itself rarely kills. What kills is the **wrong exit** — a move in another's form. Vetter applied the logic of "just get out" to the Transparent Cage — and exited into death. Bauby did not seek a move by the body where there was no move — he exported the Blueprint to another medium and survived in the book. Comăneci did not wait for salvation from outside and did not hold out — she paid the Gilded price and crossed. The cost of error in diagnosing the form is terminal : the right exit from one Cage is a lethal move in another.

The Cage is not a place, but a form. Before breaking the bars, read what they are made of.

The next hall flips the optics: the same Cage through the eyes of the one who builds it — how it is created, used as a weapon, and destroyed.



Check Yourself

? Comprehension Questions

1. Bauby dictated his book at a speed of roughly two minutes per word, about 200,000 blinks for the entire text. Is this a "move" of his system — and if so, on which axis does it lie, if bodily  remains strictly zero?
2. Vetter moved freely inside the bubble and died 15 days after a single exit outside. Which form kills faster — the Opaque (move impossible) or the Transparent (move possible, but lethal) — and what does this depend on?
3. Kwangmyong provides search, mail, and pages, but without external connection. By what verifiable sign can one distinguish the Semi-transparent Cage from true freedom, without leaving the perimeter and without having a map of the borders?

🔧 System Protocols

Protocol «Determine the Form» (recognition, before any exit)

Step 1: Check  directly — is there at least one legal move? No moves → Opaque.

Step 2: Moves exist → check each for a strike. All under fire → Transparent. Part under fire, part blocked, borders not visible → Semi-transparent.

Step 3: A move exists and is physically safe, but behind it lies loss of status / identity / connections → Gilded. Bars are inside, not outside.

Protocol «Calculate the Failure Condition» (when this Cage will kill)

Step 1: Opaque — death from stagnation (ischemia, atrophy, ingress through immobility). Timer: the rate of substrate degradation without movement.

Step 2: Transparent — death on exit. Timer: the moment when immobility becomes more costly than the risk and the system is forced to step under fire.

Step 3: Semi-transparent — death without alarm; Gilded — death from a price that grows slower than the habit of the bars. Timer: the point where the price of staying exceeds the price of exit — before it, the system will not move.

📖 Hall 2. The Cage as Weapon — Create, Use, Destroy



«The Cage is not a prison. It is a weapon. You either create it for your opponent, or you find yourself inside it. And only the one who knows how to destroy it remains in the game.»

2E-Strategist, on the geometry of control

Introduction

217 BC, the plain of Ager Falernus. Hannibal — the general whom Rome cannot defeat in the field — is trapped in the valley: Fabius Maximus has occupied all the passes and crossings to the outside. Not a single battle is given, not a single exit is left. The greatest tactician of the era was caught without ever being struck.

Hall 1 showed: mistaking the form of the Cage means dying by another's exit. Here the Cage is taken in hand as a weapon, and the one who builds it assigns the form to the opponent. Fabius does not attack — he **takes away moves**. But a weapon that removes movement works only while the victim is immobile. If attack is movement, how does one win without moving? And what becomes of the one who built the Cage in the second when the opponent breaks out?

Three operations with the weapon — and its second edge

◆ Create the Cage — take away moves without landing a blow

Form on the board. Domination: not to capture a piece, but to take away all its squares. Every move by the opponent leads into a strike or a loss; he himself is still intact, but ♟ is nullified by another's control. This is the geometry overlay first — Sagreya of the Split: to impose on the opponent a layout where movement equals loss, before he forces you.

Bead. Fabius Maximus against Hannibal, 217 BC. After the defeat at Lake Trasimene, Fabius does not seek a decisive battle — he **takes away Hannibal's moves**: shadowing at the heels, scorched earth, intercepting foragers, no open engagement (for this he earned the nickname Cunctator, the Delayer). At Ager Falernus he pushes the tactic to the limit — he occupies all the passes and crossings out of the valley; Hannibal is physically trapped. The Cage is built without a single blow against the enemy.

Diagnosis. To create the Cage is to win before the attack. You do not strike — you remove the ability to strike. ♞-control is built not around oneself, but around the other's ♟, until it hits ♜: any move is a loss.

◆ Use the Cage — pressure by price, not by force

Form on the board. A tether: the piece can move, but behind it on the line stands a queen. Move — and you give up what is more valuable than the move. Movement is not forbidden — movement is ruinous. The bars are not walls, but price.

Bead. Standard Oil, 1870s. Rockefeller does not crush competitors by force — he presents them with a bill for every move. Through secret railroad rebates and, more harshly, **drawback** — a share of the freight paid by the competitor — every barrel shipped by the opponent partially pays for Standard's advantage. The competitor can ship oil — but each shipment makes him weaker, and the only exit is to sell out to Rockefeller. These practices would form the basis of the case by which the Supreme Court in 1911 broke up the company.

Diagnosis. To use the Cage is to make the opponent pay for every step. Not a blow — a bill. The Gilded form on another's substrate: ♟ is open, but its price is higher than the price of immobility. (Historians debate how much was coercion and how much was economies of scale; the mechanism of drawback itself is documented — enough.)

◆ Destroy the Cage — sacrifice or change the board

Form on the board. From a trapped position, the only non-losing move is often one that gives up material: a sacrifice opens a line that did not exist. And if the board is entirely lost — leave the board: transfer the struggle to where the bars are not drawn.

Bead 1 — sacrifice. Hannibal at Ager Falernus. At night, he ties burning bundles to the horns of about a thousand oxen and drives the herd up the slopes. The Romans mistake the fires for a breakout and abandon the pass; Hannibal leads his army through the breach. The sacrifice of tempo and cunning opened a line that Fabius did not guard.

Bead 2 — substrate switch. Netflix vs. Blockbuster. Blockbuster's Cage — a network of physical stores with fixed costs and about \$800 million per year in revenue from late fees. Netflix does not fight for the shelves — it **changes the board**: DVD by mail, then in 2007 streaming. Blockbuster's bars — stores and late fees — simply do not exist on the new board. The Cage is destroyed not by a ram, but by moving to where it is absent.

◆ The weapon cuts both ways

The Cage-as-weapon works exactly up to the second of breakout — and in that second the one who built it is exposed.

Fabius trapped Hannibal — and was publicly humiliated by the burning oxen: a tool sharpened for the enemy's immobility is useless against movement. Rockefeller built a flawless Cage out of freight rates — and it worked so well that it drew the state: the 1911 breakup.

The reverse pole is worse. Blockbuster held the key in hand — in 2000 it was offered the chance to buy Netflix for \$50 million — and declined, deeming the price too high; in 2010 it was bankrupt. Kodak went further: its engineer Steve Sasson built a digital camera as early as 1975 — a ready exit from the film Cage — but management did not want to kill film revenue and stayed inside; bankruptcy in 2012. **The Cage is killed not by the wall — it is killed by the refusal to switch substrate when the key is already in hand.**

✚ Paradoxes of the Cage as a Weapon

Paradox 1

Fabius caught Hannibal without ever striking him — simply by taking away all moves. If the most effective weapon is the one that does not strike — what is the difference between "defeating" and "immobilizing," and why is the latter sometimes stronger than the former?

Paradox 2

Under the drawback system, every shipment by the competitor paid for Standard's advantage. The exit was always open — and led to ruin. If there is no wall, and the price of exit rises with every step, on what does the Cage rest — on the perimeter or on economics?

Paradox 3

Hannibal escaped by sacrifice of tempo, Netflix by changing the board. Both destroyed the Cage without breaking the bars. If the Cage can be killed without touching the walls, then what actually breaks at the moment of breakout — the wall, or the power of the one who erected it?

Paradox 4

Blockbuster had the key (Netflix for \$50 million), Kodak had a ready exit (digital from 1975). Both died in the Cage while holding the exit in hand. Why does possessing the exit kill more surely than its absence — and what prevents turning the key?

2E Verdict: a weapon that cuts both hands

Three operations, one Blueprint. Create the Cage — take away the opponent's moves (Fabius traps Hannibal without battle). Use it — present a bill for every move until exit becomes ruinous (Rockefeller's drawback). Destroy it — pay with a sacrifice (Hannibal's oxen) or change the board where the bars do not exist (Netflix's streaming). On the field, on the battlefield, in economics — one geometry of stolen movement, taken in hand as a tool.

The non-trivial twist: this weapon has two cutting edges. The Cage's creator is exposed in the second of breakout — sharpened for another's immobility, he is useless against movement (Fabius and the oxen; Standard Oil and the 1911 court). And the one sitting in the Cage with the key in hand but not turning it dies more surely than the one without a key: Blockbuster with the failed Netflix purchase, Kodak with the 1975 digital camera. The Cage-as-weapon is killed not by the wall — but by the second when the target steps outside, or by the refusal to step when the door is open.

Hold a Cage — know the date when it becomes useless. Sit in a Cage — check whether the key is not in your own hand.

The next hall drives the weapon into the body: immobility zones as entry points for Nothing — the Cage that no one built, but which assembled itself.



Check Yourself

? Comprehension Questions

1. Blockbuster earned roughly \$800 million per year in late fees and in 2000 declined to buy Netflix for \$50 million. How many times did the annual late-fee revenue exceed the exit price — and why did the larger revenue stream become the strongest bar of its Cage?
2. Fabius caught Hannibal by taking away moves, but not striking. Which axis of the Triad does the "creation of the Cage" strike — 🦀 of one's own perimeter, or 🦀 of the other's — and why are these different operations?
3. Hannibal escaped by sacrifice (oxen), Netflix by substrate switch (streaming). Both did not touch the bars. By what criterion can one tell in advance a Cage that can be opened by sacrifice on the same board from one from which the only exit is a board change?

🔧 System Protocols

Protocol «Build a Cage for the Opponent» (target diagnosis)

Step 1: Find the axis on which the opponent depends on an external resource (rented axis): channel, supplier, stake, platform. This is the point where moves are taken away.

Step 2: Block it first — Sagreya of the Split: impose a layout where each of his moves leads to loss, before he forces you.

Step 3: Make the exit more costly than staying: let every step outward pay for your advantage (drawback model). The Cage rests on price, not on a wall.

Protocol «Destroy the Cage in Which You Sit» (action)

Step 1: Name the form (Hall 1) and its load-bearing bar — physical block, price, or forged choice. Until the bar is named, you strike blindly.

Step 2: Check the same board: is there a sacrifice that opens a line (give material or tempo for exit)? If yes — open it while the Cage is active.

Step 3: If there is no sacrifice on this board — change the board: transfer the struggle to a substrate where the bars do not exist. Turn the key in hand immediately — Blockbuster and Kodak died on delay.

Hall 2.1. The Hunter's Optics — Three Sights on Dead Mobility



«You do not strike at the piece — you extinguish its moves. When the opponent has not a single paying move left, the board itself declares checkmate. The hunter does not aim at the king — at mobility.»

2E-Hunter, on the geometry of zugzwang

Introduction

January 18, 1930, the San Remo casino. Alexander Alekhine — the sharpest attacker of the era, the man of double queen sacrifices — wins his most famous tournament game without conducting a single attack. He does not reach Nimzowitsch's king. He places a battery of three heavy pieces on the board, takes away square after square — and by move 32, with a full board, Black simply runs out of moves. Zugzwang. The attacker won by moving not toward the goal, but by removing movement from the opponent.

Hall 2 showed: the cage is a weapon that cuts both ways. But a weapon is dead until aimed. Before building a wall around the opponent, you need to know where to look — where their mobility is already dead, and where it only pretends to be alive. Where does the hunter aim his sight? And how to distinguish a real target from one he will chase idly, exposing his own flank?

The Hunter's Optics: three sights on dead

◆ The sight that pays immediately: Overload

The hunter's first move is to take away another piece's freedom: place it under obligation and add a second one it cannot handle. This is overload — the only one of the three sights that cashes out in the moment: the defender is torn between two points, abandons one, and the hunter takes material.

San Remo, 1930. Alekhine slowly accumulates pressure () building a "cannon" — a queen behind doubled rooks along the "c"-file (26.Qc1). The pawn a6 and bishop on b5 pin Black's knight; on 27.Ba4, the threat 28.b5 hangs, winning the pinned knight. One after another, all of Nimzowitsch's pieces are pinned to defending the "c"-file — an army of living pieces is transformed into a brigade of chained guards. Forty-four years later, Karpov repeats the device in a single move: 24.Ba7! — the bishop locks Black's rook on the "a"-file, extinguishing the counterplay of the whole flank.

Mechanics: capture — you take away the defender's mobility () by planting him on a post to guard the perimeter (). The price comes later. Diagnosis: overload — a sight that cashes out. You found a piece with two obligations — fire, do not mark.

◆ The generator sight: the shadow of an irreversible move

When the opponent is forced into an irreversible move — a pawn push that cannot be taken back — that move leaves a shadow: a hole that is now permanent. The sight does not pay immediately; it marks a future target. You do not strike at the shadow — you mark: "here, later."

Alekhine drives the pawns a4–a5–a6: the march fixes Black's queenside dead, the squares around b6 and the light squares before the king become permanent holes. Karpov does the same with 14.a4 and 16.b4 — freezes the flank, strips Black of counterplay, and the exposed squares become addresses for a future blow. Key: the hunter's own pawns are the same ratchet. He fixes the opponent's structure irreversibly, but his own pawns also cannot be returned — every shadow he cuts into the opponent casts a return shadow onto his own position, thinning his own perimeter ()

Mechanics: capture — the opponent's structure is fixed in an unfavorable form. The cost — one's own pawn mass () has advanced irreversibly, exposing behind it. Diagnosis: move-shadow — a candidate generator, does not cash out. Marks the address, does not take the cash.

◆ The generator sight: the squeezed flank

An immobile zone is a standing target. Pieces that have no squares left are not going anywhere; you can calmly accumulate an advantage (♠), bringing heavy artillery up to them. The sight, like the move-shadow, does not win by itself — it invites a second front.

Nimzowitsch's queenside is frozen: the knight shuttles c8–e7 without a single meaningful square, mobility (♞) at zero. Unzicker's knight is stuck on b7 — according to the analysis, it is "guilty above all" for the disturbed circulation of the position, while Unzicker himself is "forced to wait submissively." This is a pure standing target: it cannot be taken immediately, but it holds the opponent in statics while the hunter opens a second line.

Mechanics: capture — the opponent is locked in a zone without moves, his ♞ is locally nullified. The cost — your own pieces, removed from other sectors, are spent on maintaining the clamp. Diagnosis: clamp — a candidate generator. A standing target cannot be cashed out head-on, only through a second front.

◆ The Cage latches — and the route that does not exist

The three sights converge into one: the Cage is an opponent whose all cash-out points of mobility (♞) have been extinguished. Not a single paying move. This is zugzwang (✗). Both games follow one cascade: fix the flank with an irreversible move (move-shadow) → pin the pieces to defense of one line (overload) → hold them in a clamp → open a second front and latch it. Alekhine: 30.h4, then Black runs out of moves, 32.g3 — zugzwang (✗), 1–0. Karpov: 30.f4, 35.Bh5, 43.Qg6, 44.Nh5 — "an almost ideal zugzwang," Black resigns. One cannon forty-four years apart — not a coincidence, but a pattern (👉). This is the Sagreya of the Split in its native chess form — prophylaxis: the hunter reconfigures the geometry of the board first, before the opponent can mount counterplay. The fuel for prophylaxis is the pattern-reserve (👉); without it, preemption degenerates into guesswork. The hunted lacks exactly one thing — the ♛-bypass: he runs through defenses, but none lead out of the labyrinth.

But right here is the wall (✗) into which the hunter himself crashes. Not every dead ♞ cashes out. There is the NEVER-route (✗): a hole that no piece can reach; a guard whose second post is permanently covered. Chase such a target — and you choke on air. Meanwhile, the pawn-ratchets have already exposed your own perimeter (♞). An idle hunt reverses the roles: the hunter becomes the target. The safety catch — the Cost of Aggression: before the irreversible move, name how the hunt ends. You know the cash-out (the NOW-route) — strike. "Let's see as we go" (the NEVER-route, ✗) — that is no longer a hunt, but a tempo dump. The only sight that fires by itself is overload; the move-shadow and the clamp are promoted to a shot only when a real route stands behind them.

✚ Paradoxes of the Hunter's Optics

Paradox 1

Alekhine — the sharpest attacker of his era — wins the main game without conducting an attack: he forces the opponent, with a full board, to exhaust all moves. If the deadliest weapon is the one that does not strike the king — is attack about movement toward a goal, or about removing movement from the opponent?

Paradox 2

Of the three sights, only overload fires immediately; the move-shadow and the squeezed flank pay nothing in the moment. Why does a hunter need a sight that does not fire itself — and why can the one that marks future targets be worth more than the one that fires?

Paradox 3

Every move that builds the cage is irreversible: the pawn cannot retreat, the hole remains forever — both on the opponent's position and on one's own. Where is the boundary between a hunt that locks the opponent and a hunt that exposes the hunter himself?

Paradox 4

The Cage is an opponent without a single paying move. But zugzwang works only against one who is obliged to move. If the opponent has no contour, no obligation to respond — does the cage exist at all, or is there no one left to trap?

2E Verdict: the hunter does not aim at the king, but at mobility

Alekhine, 1930. Karpov, 1974. Forty-four years, one cannon, one zugzwang (✗) — a pattern (👉), not a coincidence. Neither chases the king — both extinguish the opponent's mobility (🌀) point by point: they fix the flank with an irreversible move, pin the defenders to obligation, grind along the clamped zone until not a single paying move remains. The Cage is not a wall around the opponent. It is the opponent from whom all moves except losing ones have been taken away.

The non-trivial twist: the three sights are not equal. Only one fires by itself — overload; the move-shadow and the clamp do not pay in the moment, they only mark future targets. And the mirror: the hunter's pawns are the same ratchet as the victim's pawns. Chase a target that will never cash out — choke on air, and your own flank is already exposed. The safety catch before the bite is one: you know how it ends — hunt; "let's see as we go" is a tempo burn disguised as initiative.

The hunter is not stronger than the prey. He simply saw earlier which of its moves were already dead — and took away the rest.

The next hall removes the second hunter from the scene: what does this optics do when opposite is not a contour, but a Room — terrain, a mountain, a market — that has nothing to respond with and no one to drive?



Check Yourself

? Comprehension Questions

1. In San Remo, Alekhine builds the battery on move 26 (26.Qc1), and zugzwang is fixed on move 32 (32.g3). In how many moves from the construction of the cannon to complete paralysis did the opponent exhaust his resource? Count — and explain why, with formally equal material, this is still a loss: which of the three sights (overload / move-shadow / clamp) nullified for Black precisely the ability to make a move?
2. Karpov fixes the flank with moves 14.a4 and 16.b4, and opens the second front only on 30.f4. How many moves did he keep the queenside frozen before switching the direction of the strike? What fraction of the game (up to move 44) does this constitute — and on which tracker was he gaining tempo all this time, without spending it on a direct exchange?
3. Given an overloaded defender guarding two points. In 2 moves, how to check by tempo count whether the overload cashes out NOW (there is a move attacking the second point with tempo — the defender cannot keep up) or this is the NEVER-route (the defender always returns in time)? It is forbidden to answer "by feel of the position."

🔧 System Protocols

Protocol «Three Sights» (target diagnosis)

Step 1: Scan for overload. Does the opponent have a piece with two obligations at once? This is the only cash-out sight — attack the second point with tempo, take material.

Step 2: No overload — mark candidates: the opponent's irreversible moves (shadow-holes) and immobilized zones (standing targets). Do not strike at them, mark the addresses.

Step 3: Connect the candidate to a real cash-out route. No route — discard the target; do not spend tempo on it.

Protocol «Latch the Cage» (geometry overlay first)

Step 1: Fix the opponent's flank with an irreversible move before he can mount counterplay. This is prophylaxis — overlay the layouts before coercion, toward a foreseen dead end.

Step 2: Pin his pieces to defense of one line, compressing their mobility to zero. Living pieces must become chained guards.

Step 3: Open a second front. Overload the defense on two points simultaneously — the opponent cannot handle both, and zugzwang ensues.

Protocol «Route Check» (hunt safety catch)

Step 1: Before an irreversible move, name how the hunt ends: does the target cash out or not? If you do not know the parity — do not move.

Step 2: NOW-route (cash-out in a countable number of moves) — strike. NEVER-route (the target cannot be taken by anything) — stop: you are exposing your flank for nothing.

Step 3: Catch yourself in an idle hunt — return your pieces to your own perimeter. A dead target that does not pay is not chased.

Продолжение

Полная версия — светлая (для печати)

Полная версия — тёмная (манускрипт)

Это тизер пилона. Полный пилон — по ссылкам выше.