

Computer science and technology :
historiography IV (9 - part three)

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Cyberpunk selected literature (cont.)

Firestorm: Stormfront. Fourth Corporate War Book 1	" <i>The Cyberpunk World Faces Its Greatest crisis!!</i> " [cov]	RTG	CP 3481, 1997
Firestorm: Shockwave. Fourth Corporate War Book 2	" <i>An Epic Corporate War Explodes Accross the Globe!!</i> "	RTG	RT 03491, 1997

Cyberpunk 2.01 book highlights

p. 187	"A Cyberpunk Bibliography"	(Gibson first, Joan Vinge fourth - the only woman?, Bruce Sterling seventh with 4 entries - as many as Gibson, Rudy Rucker last etc.)
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Stories of Cyberpunk

'The Guns Silenced'	Details of Arasaka Tower attack [Shockwave, pp. 128-143 + epilogue]
Hot War Timeline	The "Hot War" part of the post-2020 conflicts [Shockwave, pp. 93 f.]

People of Cyberpunk

Morgan Blackhand (cont.)	Stormfront, p. 114	
Adam Shamsheer (cont.)	Shockwave, p. 22	"Combat cyborg"
Silverhand, Rogue, Shaitan, Thompson, Spider Murphy	Shockwave, p. 143	(Rogue here is, still, classified as Solo)

Places of Cyberpunk

Corporate buildings	Firestorm books e.g. Shockwave 141-42 [Arasaka Tower maps], 118 f. [Militech building stats]
No Tell Motell	Kabuki

Programs of Cyberpunk

Soulkiller v3	"The most fearsome version yet" [Shockwave, p. 129]
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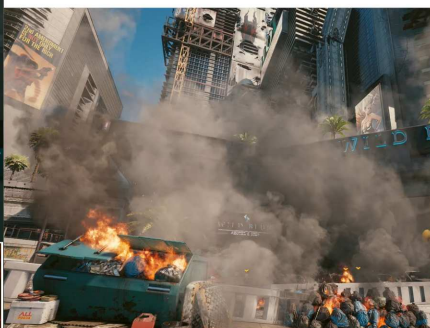


Il. [l.] Adam Smasher and Morgan Blackhand representations in *Shockwave*, and *2077* adaptation / [r.] Alt Cunningham memories

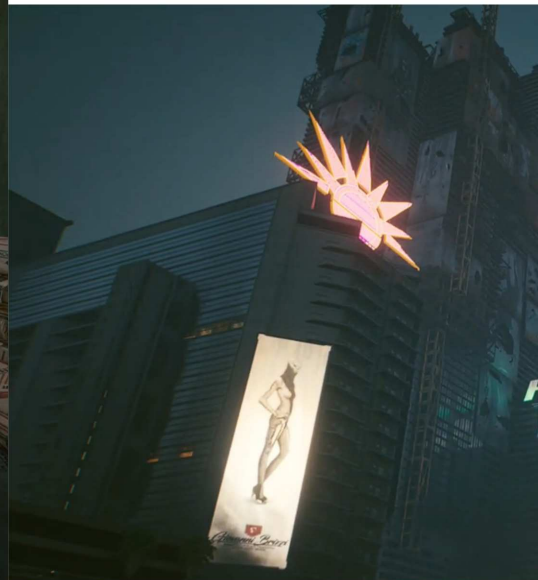


Il. No Tell Motel [r.] ex. room 204

III. Example area : Pacifica



"And we trust no more what comes from beyond."
[neo-church preaching/rave]



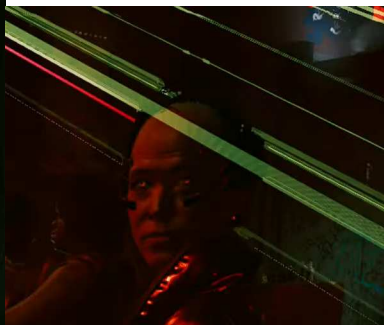
[2] Wild Blue (a former glory days hotel) [4] detail "Aliens kidnapped my wife and kids. Help me celebrate" [last] Serenity Bible Church

Hotels for no one to live in, gigantic malls for no one to shop in, deserted "25/7", street lights always on the red for empty streets, discolored office buildings, dead people left lying because presumably too common a sight to care anymore, Ferris wheels for no one to ride in, sanitation workers have long ceased working, mattresses on asphalt but a 100 inch TV screen, automatic turrets to protect left-behind corporate real estate and assets, resurgence of religions and modern prophets attracted to and thriving in death and feces like flies and rats... Or, maybe it is because people could not trust science any longer, having degenerated into pursuit of money and fame, and thus turned to something else - not entirely unreasonably... "Work, Vote, consume, and listen to science" got them to that place.

Pacifica is full of Ozymandias buildings – either in great states of decay from a former glory or left unfinished (around the 100th floor... when they either ran out of money, or workers, or time because a war happened) – that are a testament to the grotesque absurdities and contradictions of capitalism, in *Cyberpunk 2077* as its title indicates in a very advanced or late stage variant (more than ours, but the overall projected direction does not seem unrealistic).

Home of the Voodoo Boys, whose graffiti (also celebrating Death but from a different tradition than the Valentinos) can be seen in the streets, large populations of homeless people, who camp right by the former grandiose casinos, and greatly impoverished people who live in slums, again also right by businesses of uncertain states - semi open/closed - themselves.

A great explosion in visual arts, literature (particularly satire) and music (in particular electronic, heard in raves or adapted religious raves) is about the only silver lining one can come up with - the kind of apocalyptic art that can only come out of true desperation... a neo Weimar inter-war like period, or late 20th c. Detroit.



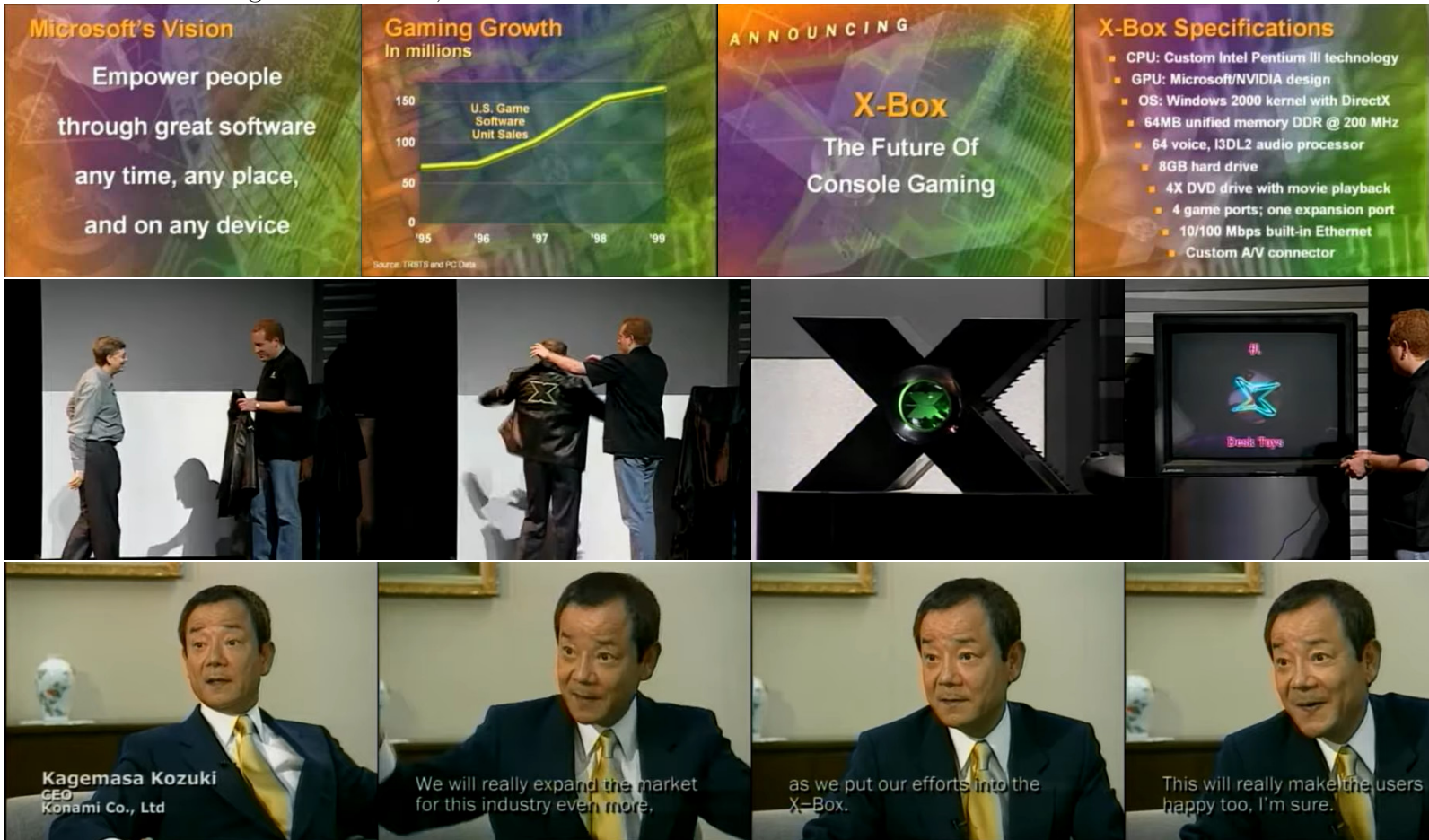
[b.] Totentanz lobby and inside
(a rave club) in Northside Industrial District – equivalent of Pacifica except city outskirts and Maelstrom gang, themselves anti-thesis to Voodoo Boys...

On the other end of the spectrum are places and clubs like Atlantis, described "A glamorous, multi-level club popular with Execs" (Red, p. 311).

PRIMARY SOURCE : ANNOUNCEMENTS, TRAILERS

Early trailers or announcements for various media or products can sometimes diverge drastically from the end result, giving insights into directions and changes - realized or abandoned. The longer the development time, the greater the divergences and variations that can be expected. In computer science and technology, this can be operating systems (e.g. Microsoft campaigns), hardware (e.g. cool-flashy Intel or the grand style announcements by Apple, for example), video games (during major shows such as E3), etc.

— Xbox unveiling at GDC 2000, circa 1 hour+ incl. demos



Kozuki of Konami appeared at the end of the video as part of collaborators or industry expert opinions, -actual or potential-partners (whose opinions were, naturally, all enthusiastic)

" We will really expand the market for this industry even more. This will really make the users happy too, I'm sure."

PRIMARY SOURCE : CONCEPT ART, EARLY DESIGNS, PROTOTYPES

Concept art, early designs and prototypes for various media or products also give interesting insights into aspects of a work or object that the final version or end product has erased - They are another source that, when available, should be considered.

— ICO prototypes



According to video descriptions these are 1990s PS1 prototypes (which, correct would be notable as the game was released on the PS2) with CGI for cut-scenes.

BLUR R. may mean the radius of the blur, while THETA may be a reference to some of the vector mathematics, omnipresent in 3D games, involved here. ADJ : adjacent? Depth, Height...

ELECTRONIC MUSIC

— Hutson, Scott. 2000. “The Rave: Spiritual Healing in Modern Western Subcultures” *Anthropological Quarterly* 73.

“At raves, young men and women dance to electronic music from dusk to dawn. Previous scholarship treats the rave as a hypertext of pleasure and disappearance. However, such a postmodern view does not attend to the poignant and meaningful spiritual experiences reported by those who go to raves. This article examines claims about altered states of consciousness at raves and the therapeutic results-”spiritual healing”-such states are said to bring.”

(Hutson is affiliated with the Univ. of California Berkeley.)

— Kavanaugh and Anderson. 2008. “Solidarity and Drug Use in the Electronic Dance Music Scene” *The Sociological Quarterly* 49.

“..., although the precise nature of this relationship remains unclear.”

— Vecchiola, C.. 2011. “Submerge in Detroit: Techno’s Creative Response to Urban Crisis” *Journal of American Studies* 45.

“The Detroit electronic music (DEM) community is a group of urban residents who, since the 1980s, have used new technologies in music production as well as changing communications technologies to create a transnational arts community. This article is a result of ethnographic research of the DEM community conducted from 1999 to 2007 and is focused on the city’s biggest independent distribution company, Submerge. The phrase “electronic music” refers to both house and techno music. Techno music and house music are African American music genres created in Detroit and Chicago respectively during the early 1980s.

(...)

Stepping off the plane after more than a half-day’s travel he might have been a little shocked at the shabby interior of the Detroit Metropolitan Airport. At the time of his arrival in the Summer of 1999, travelers to Detroit’s major airport were greeted by deteriorating waiting-room chairs, old restroom fixtures, and creaking baggage carousels.”