16bit Sensation scientific apparatus VII

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December 28, 2023
For one of the unidentified games at the beginning, in the outside rack at the magical shop, there are several more possibilities or sources (in addition to the arguably more comical and obvious モンスターハンターG / Monster Hunter G):

- 迷宮ハンターG [Mystery Hunter G] or Meikyuu Hunter G, by Data East Corporation\(^1\), the Japan arcade game based on The Real Ghost Busters from 1987.
- トレジャーハンターG / Treasure Hunter G, developed by Sting and published by Square, a Japan-exclusive strategy RPG from 1996.
- 爆れつハンターR or Bakuretsu Hunter R, which was a yellow 18 label game for the Saturn, released 1997, based on the Sorcerer Hunters works from the early 1990s (itself already contained erotic content).
- Wife Eater, an eroge by Alice Soft (early 2000s, for Windows).

Or, there really was a game called "Waifu Hunter G" that left little to no traces... which can't be excluded when it comes to the Japanese PC (maybe it was one of those mythical games remembered by few, creators and a handful of owners; only extent in memory).

Kakyuusei also had an anime (in fact two!). Sentimental Graffiti also. Both in the late 90s.

We get the feeling that there is a copy of Tsukihime somewhere that we have overlooked.

This note extends our review to episode 12 of the adaptation. It departs greatly from our subject so that we have not much to add except for that it contains anti-technology critiques (computers helped the protagonist, in their case to become an artist, but if they lead to a dystopian future she wants nothing to do with them) and some clever if not new remarks about AI (AI used to assist humans, but now humans assist AI - after it reached its limits, in particular the inability to produce original or interesting works\(^2\)).

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\(^1\) (found in the abbreviated form as DECO on various materials)
\(^2\) the revelation of episode 12, the CI pool, is a rehash of the ideas explored decades ago in The Matrix: in the desert of the real, infernal towers housed humans whose energy was used to power the cities and infrastructure of the machines exploiting them, and ultimately - and tragically - their own simulations...
The commentary about AI becomes important because in the future game development is done with it, and heavily reliant on it: after an intermediary period where AI nearly completely replaced humans, and a crisis during which its limits were attained (i.e., the tendency towards repetitiveness), the collective intelligence solution - a cybernetic system connecting humans and machines - was reached. [A private, for-profit solution however not a public or democratic, collectivized one.]

This future, and now past, development of artificial intelligence is retraced in exchanges between the protagonist and antagonist, the leader of a mega-corporation:

"A bright new future was upon us! However, it wasn’t long before we reached a limit. The things AI create end up pretty much all being the same. AI are completely lacking in anything like imagination or spontaneity." "By connecting their brains and neural networks to computers, (...) AI used to assist human beings. Now it’s the other way around." [10m]

"I have a lot to thank computers for! I mean, it’s thanks to my computer that I became a good artist! (...) because of computers and the programs on there! But if this is where that leads us, then to Hell with computers!" [15m]

Episode 13, as episode 12, are mainly there to tie up the time travel plot of the anime.

In the end Konoha is able to return to a non-dystopian world, or presented as such (capitalism, for all the intricate time traveling, untouched?).

The first building seen is Animate, the specialized chain. Akihabara is not just preserved (as a neighborhood for fandom, instead of being redeveloped into a commercial/residential area for the young, glamorous professional-managerial crowd

"This place looks crazier than I remember!" she exclaims. The Ginco ad is still around, but now projected/animated, and even more so the PC-98 is advertised, "It’s the standard".

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\[in a society in which otaku culture has become mainstream one could ask if the dividing lines are still valid.\]
But there is more change:

Konoha is so happy to meet her former boss or employer, as representative of the old order of things, that she is more than ready and willing to go back to the previous conditions of video games development under capitalism, demoralizing and unfit as she knew them to be. Maybe it was seeing the giant corporations future that warmed her up to the charm of the small, patriarchal enterprise. Yet Blue Bell, the cheap game studio is a maid cafe.

In other words, this is a different timeline than the original one. (Mamoru was left with overseeing time-related happenings, hence presumably the continued presence at least or dominance of the Japanese PC...).

A listing of companies and products shown can be found in the end credits of episode 13 (and should help identify what remains - a quick review confirms several information we provided).