

**The engine's triple beat**  
drowns out her coughing.

**Hinata is searching.**  
For a parking space—  
and for the future.

Not the kind of future that's been “nicely curated.”  
She's after something real.  
Something that **blooms from the dirt.**  
Something with a *true* name.

...but first,  
“Guess I can't park here either, huh.”

# **20th Century Ecotech Girl**

**The Future That Had No Name**

~Chronicle~

Volume 1

Machine Translation

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## **Project Concept**

- A philosophical-literary thought experiment in narrative form
- A critical fiction rooted in environmental thought, addressing 20th-century Japan through the lenses of pollution, development, state-controlled ecology, gender, and subcultural critique

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### **Format**

- Not a conventional literary novel
- Not a conventional manga script
- A narrative experiment in making thought visible

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### **Intended Form**

- A criticism/theory-oriented book
- including visual references and storyboard-style drafts (names)

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### **Background Themes**

- The “imposed future” envisioned by the modern nation-state
- The dreams of high-growth Japan as visualized through EXPO’70, EXPO’90 (Osaka Flower Expo), and the upcoming EXPO 2025 Kansai
- The paradox of state-led ecology
- The double structure of “pollution and prosperity” / “healing and deception”
- Voices erased. Towns erased.
- The lived reality of discriminated urban areas such as Amagasaki and Nishiyodogawa, where pollution and poverty collided
- A female doctor who grew up there, witnessing a “life that was never named”
- Intergenerational transmission of thought
- From mother (1970s) to daughter (1990s), shining light on the 21st century
- Toward a regenerative vision rooted in the soil, not a state-controlled “eco” narrative

## **Critical Domains Covered**

- 20th-century critical thought: modernity, the state, pollution, and development
- Environmental philosophy and ecological critique
- Feminist and gender theory
- Subcultural critique: expositions, flower expos, 1990s otaku culture
- Folklore studies and structural discrimination (e.g., Buraku issues)
- Post-capitalist theories of happiness

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## **Positioning of This Project**

- Not simply a subject of critique,  
but a narrative embodiment of critique itself
- Not a reactive critique of existing works,  
but a primary conceptual construction
- Built from the ground up:  
Philosophy → Worldview → Characters & Narrative

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## **Themes Addressed**

- Pollution, discrimination, economic growth, environmental exploitation
- Otaku culture, family structures, and intergenerational transmission of thought
- Key dialectics:  
Eco vs. Ego / Progress vs. Harmony / Pain vs. Regeneration

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## **Why Narrative Form?**

- Philosophical and theoretical questions tend to be abstract,  
limiting accessibility and reach.  
→ Narrative bridges this gap.
- This project constructs a framework that encourages the reader to think  
through the story,  
embedding theory in lived experience.

## What is “20th Century Ecotech Girl”?

### Genre

Alternate history × Botanical poetics × Social critique

Core Theme

“Who owns the future?”

— Told through the memories of a mother, a daughter, and the plants that connect them.

Narrative Structure

An intergenerational epic spanning from EXPO '70 to the 1990 Osaka Flower Expo, tracing the lives of a mother and daughter across two decades of ecological and ideological transformation.

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### Distinctive Features

- Framed as a fictional serialized feature in the underground newspaper *Kaihō Shimbun*
- Incorporates aesthetics of ADV-style retro games and critical subcultural motifs
- Deeply philosophical, exploring themes such as “the state and the flower” and “healing and memory”
- Each pavilion becomes a site where social critique and poetic vision intersect

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### Intended Audience

- Readers engaged in Showa–Heisei era criticism
- Creators and thinkers interested in philosophical fiction and critical manga
- Those questioning the legacy of postwar progress, memory, and futurity

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### Why portray the Expo—now?

In 2025, the Expo returns to Osaka once again. But if its sense of “futurism” feels oddly familiar, that’s no accident.

After all—by 1970, the “future” had already been recycled.

## Episode Overview

EP	Title	Year / Setting	Protagonist	Central Theme
V	<i>Flowers Unsettled, Values Unsteady</i>	1990/Flower Expo	Hinata	Eco as consumption vs. memory rooted in weeds
III	<i>Greetings from the Country of the Blind</i>	1970 / Expo Site	Suzuka	The fiction of the nation's future
I	<i>The Pain of the Mute</i>	1960 /Kobe	Suzuka	Discrimination and the awakening of medicine
II	<i>The Night Before the Deaf Expo</i>	1968 / Amagasaki	Suzuka	Pollution and ideological resistance
IV	<i>Will Flowers Ever Bloom in the Future?</i>	1985–89 / Amagasaki	Hinata	Healing and reconnection

### 1. A Poetic Ecology of Memory,

Where “Future” and “Past” Intersect

This is not retro science fiction.

Nor is it Expo nostalgia dressed in vintage hues.

Rather, this work interrogates how words like “**eco**” and “**future**”

have long been entangled with power and deception

—  
used to trample the lives of individuals.

It is a generational attempt, told through mother and daughter,

to expose and **redefine** those very ideals.

- **The Expo** represents the ideals of the state
- **The Flower Expo** embodies corporate utopias
- The *Seven-Colored Flower* is a fabricated symbol of the future

These are not visions—

they are **imposed illusions**.

The story asks:

How do Hinata and Suzuka “re-till” that illusion?

How do they dig beneath it to reach a future **that has yet to be named?**

### 2. A Story of Memory Handed Down

from Mother to Daughter

- **Suzuka** (Episodes I–III):

A physician who resisted pollution and discrimination amid the economic boom

- **Hinata** (Episodes IV–VI):

A botanical critic wandering through the false ecology of the 1990s

Their relationship symbolizes not mere familial ties,

but the **intergenerational transmission of thought**—

and the redefinition of voices once suppressed.

**The flower becomes a vessel of memory.**

Through flowers, the mother and daughter speak across eras.

Not in the language of nostalgia,

but as an act of resistance bridging political and ethical divides.

The *past that had no words*

is revoiced in the *present through scent*.

This quiet, poetic structure leaves a lingering afterglow.

### 3. A Critique and Reconstruction of the “Feel-Good” Japanese Aesthetic

This work rigorously deconstructs the **surface-level idealism, social conformity, and destruction masked as ecology** embedded within celebratory spaces like the **Expo** and **Flower Expo**.

- In **Episode III**, the narrative confronts the social contradictions of the 1970s through a female doctor marginalized by both **Buraku discrimination** and **patriarchal medical hierarchies**.
- In **Episode V**, that critical lens shifts to the 1990s, where seemingly “shallow” elements of subculture—**gal-speak, fuzziness, Mitsugu-kun** types, and **zombie aesthetics**

—function as tools of critique.

These pop-cultural devices **expose the ideological vacuum** of the era, blurring the lines between kitsch and critique.

At the heart of this work are relentless, urgent questions:  
“Who do flowers belong to?”  
“Who decides what the future should be?”  
“Is ‘the environment’ really that pure and innocent?”

These provocations cut across the **end of the Shōwa era** and the **ambiguities of early Heisei**, confronting the reader with what lies beneath Japan’s “feel-good” surface.

### 4. Fictional History as Media Mix Fantasy

- **Episodes I–III** are framed as part of a **fictional serialized feature** in *Kaihō Shimbun* (*Osaka edition*)
- **Episode V** is positioned as a **disk-system-style ADV game** that never existed—but feels like it could have

This project blurs the line between **what was** and **what could have been**, reconstructing a 1970s–1990s media landscape that feels uncannily real.

Readers and players are invited into a false memory:  
“Wait—did this actually exist...?”

This is not nostalgia. It is a **deliberate fabrication of memory**—a critical hallucination woven from historical textures and cultural detritus.

## 5. Healing, Poison, Memory, and Hope—Told Through Plants

In Episodes IV and V, protagonist **Hinata** speaks to plants—and to people.

She reflects on the **pharmacological, magical, and memorial properties** of herbs and aromas.

These scenes offer a poetic vision found in no other work.

- Are weeds meant to be eradicated?
- Are herbs truly healing—or are they placebos wrapped in hope?
- What does it mean for a flower to bloom?

And for another to **refuse** to?

These questions go beyond ecological ideology.

They gesture toward a **plant-like mode of thinking**,  
a return to **bodily memory**—  
beyond language, beyond logic.

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### ✿ Final Notes:

#### What Makes 20th Century Ecotech Girl So Singular?

- It seeks to **let the futures that never bloomed in the past finally blossom**— as flowers.
- It critiques the silencing of society and ethics through the **mute memory-medium of plants**.
- And it reclaims a future that had no name—  
**through the living bond between mother and daughter.**

This work is a philosophical ecological epic that traverses from **EXPO '70** to the **1990 Flower Expo**, unfolding the tension between the fictions of national futurism and the resistance carried in vegetal memory.

This is not a place where thought is *told*.  
This is a place where thought is *grown*.

# **20th Century Ecotech Girl**

## **Reloaded**

Episode V

Flowers Unsettled, Values Unsteady

## **Overview**

"What if... in 1990, before the Super Famicom even hit the shelves (scheduled for release in November that year), a Disk System game for the Twin Famicom had been launched—with full media rollout?"

This project imagines an eerily plausible yet entirely fictitious retro game promotional campaign, set against the backdrop of real events.

The result: a deliberately suspicious, kitschy-cult character design pitch for a game that never existed.

Tagline: "Bloom like madness, all the way to hell—Steel Flowers."

### **——Theme**

Who truly envisions a sustainable future—

those who think they're being eco-conscious, or those who look like they're destroying the environment?

Is environmental action always virtuous? Does progress bring happiness—or does losing tradition cost us something deeper?

This game challenges players to explore the blurry line between eco and ego, gain and loss, healing and harm.

### **——Gameplay / Genre**

A text-driven narrative adventure, rooted in human drama and critical storytelling, set in Kansai, Japan during the 1990 EXPO (Osaka Flower Expo, Tsurumi Ryokuchi Park).

Players encounter a wide cast of visitors—each carrying their own contradictions and burdens.

Through flowers, these tensions are brought to the surface—and sometimes resolved.

The protagonist doesn't grow flowers. (She grows herbs.)

She plays the role of a botanical critic—offering knowledge, questions, and quiet resistance.

She asks: "What separates a useful plant from a decorative one?" "Who decides which is which?"

### **——Main Objective**

The protagonist seeks the elusive "Seven-Colored Flower", a mythical bloom said to restore color to polluted rivers and skies.

It's not just about finding the flower

—it's about reclaiming the world's lost hues, petal by petal.

### **——Genre Classification**

Narrative Adventure Game × Environmental Critique × Kansai Human Drama

Text-heavy, emotionally layered, and visually imagined as if released for the Disk System in 1990,

this is a fictional relic of a future that never came.

## Critical Reflection

**1990**—a year shimmering with the excess of Japan's economic bubble, yet shadowed by its impending collapse.

Amid the momentum of growth, the once-cherished values of **inner richness** and **collective passion** began to fade.

This quiet, painful erosion revealed a society standing at a symbolic crossroads—where competing values and contradictions came sharply into view.

Within this context, **EXPO '90 (Osaka Flower Expo)** functioned not merely as an exhibition, but as a vast mirror of societal contradiction.

Its theme—“**Coexistence of Nature and Humanity**”—

provided a powerful stage upon which conflicting ideals were dramatically foregrounded.

Far from being just another year, **1990** marked a **critical turning point** in Japanese cultural and social consciousness—

a moment when the path to the future became uncertain, and the gloss of progress began to crack.

This moment resonates again in the present, as we approach the **2025 Osaka Expo**.

The distance between these two expos is more than temporal—it is ideological.

We now have the opportunity to reflect anew on an era that was both dazzling and fragile.

A time of tradition vs. innovation, of progress vs. harmony, of pain vs. regeneration.

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**EXPO '90's** central theme—“The Coexistence of Nature and Humanity”

—becomes a prism through which we confront deeper oppositions:

- Eco idealism vs. ego-driven reality
- Tradition vs. innovation
- Nature vs. technology
- 

Progress vs. coexistence

Through the playful and contradictory lens of **subculture**, through the lived realities of **pollution** and **marginalization**,

the Flower Expo becomes a stage that exposes not just environmental concerns, but also the cultural and ethical fissures embedded in modern society.

In revisiting this stage today,

we are invited not simply to **remember** the past, but to **re-examine** the narratives that shaped it—

and to question which futures were silenced, and which ones still remain possible.

Setting: 1990, Osaka – The International Garden and Greenery Exposition (EXPO '90)

She walks across the ideological ruins once traced by her mother at EXPO '70—  
retracing those forgotten paths with her own feet.

The theme is “eco” and “ego.” And behind them: a deeper structure of healing, memory,  
and disposability.

She wears the uniform of an EXPO companion,

laughing through her coughs as she works her part-time job. She's looking for the  
*Seven-Colored Flower*.

Can she say no to the future that's already been made to bloom?

Her name is **Hinata Agui**, certified as a pollution victim. She is the daughter of Suzuka.

A girl of herbs, philosophy, and flower fortunes.

“To create a moist and vibrant 21st century”—

So they cleared the green, paved the soil with steel, and planted flowers.

That was the 1990 vision of '**Coexistence with Nature.**'

But I don't know why... something deep inside me aches.

All I want is one thing:

To see the **true Seven-Colored Flower** bloom in the city that lost its color to pollution.

I hate this future. This 'feel-good' future they've forced on us.”

She wears a leather jacket passed down from her grandparents to her mother,

a **Herb Notebook** in one hand, and a quiet defiance in the other. Herbs and drugs.

Pollution and medicine. Ecology and personal responsibility.

When healing becomes industry, the sick are left behind once again.

At the EXPO site, flowers are just **icons**, and the girl's cough doesn't reach doctors—or  
bureaucrats.

In the glow of the bubble economy, society was turning **healing, nature, and ecology**  
into marketable aesthetics.

The world was trying to decorate the next future again—in the name of healing and  
eco-consciousness.

Artificial flowers. Biotech blooms. Marketed miracles. The “Seven-Colored Flower”—just  
another product.

## Overview

**Project by:** *Mahā-Pōsha Corp.* In cooperation with: *4th Sathian (MAT)*

**Supervised by:** *(Religious Org.) AUM* **Platform:** *Twin Famicom (Disk System Compatible)*

**Planned Release Date:** March 1, 1990 **Price:** TBD (Sales tax 3% not included)

**Developer / Publisher:** SHARP Corp.

## Ad Strategy Overview

### Media Mix Plan

Goal: Promote and expand awareness of the **Twin Famicom Disk System**

This project will be launched via **multi-platform media rollout**, including manga, illustration, magazines, radio, music, and anime tie-ins.

## Planned Media Appearances

### 1. Manga, Illustration & Anime Magazines

- **Fanrad** (*Rapport-sha*) → *Anime / illustration zine featuring reader submissions*  
*"Hinatan Letters" — fan art column*
- **Monthly OUT** (*Minori Shobō*) → *Anime & parody culture* Feature: *"The Secret of Hinata's Herb Notebook"*
- **GARO** (*Seirindō*) → *Subculture & avant-garde manga* Manga serialization: *20th Century Ecotech Girl — Episode III*

### 2. Gaming & Entertainment Mags

- **Famitsu (Famicom Tsūshin)** (*ASCII Publishing*) → **Weekly game magazine**  
*"Seven-Colored Flower Cultivation Manual"*
- **Pia Kansai Edition** (*Pia Inc.*) → **Kansai entertainment listings**  
*Special: "Let's Visit the Osaka Flower Expo This Spring!"*

### 3. Light Novels & Literary Zines • MOE Bunko Sweetheart Series (*MOE Publishing*)

→ Fiction for young women

*Novelization: "20th Century Ecotech Girl Reloaded"*

### 4. Radio Tie-Ins FM802 "FRIDAY AMUSIC ISLANDS"

→ J-POP/Rock, 1st Anniversary Power Play

#### • Radio Kansai "Seishun Rajimania"

→ Anime song program

*Segment: "The Never-Accepted Listener Submissions Special"*

### 5. Music & OVA (Planned)

- Plans underway to release a **Flower Expo theme song** and **game OST** on CD.

• **OVA adaptation** is also under consideration,

though no studio or distributor has been confirmed.

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*Note: All media and product references are fictional. Any resemblance to actual cults, consoles, or corporations is purely ... suspicious.*

**Character Visual:**

beneath the surface. Often the one others depend on, unseen but essential.

- *YAWARA!*
- *Magical Angel Creamy Mami*

- *Dawn of the Dead*
- *Zombi 2* (Lucio Fulci)
- *Tsuribaka Nisshi* (Fishing Fool's Diary)

**Hinata Agui**

(日外陽 / Agui Hinata)

**Basic Info**

• **Name:**  
Hinata Agui

• **Gender:**  
Female

• **Date of Birth:** April 19, 1971

**Favorite Flowers**

- Inubie (Mukō-Inubie)
- Chicory
- Aloe Vera

**Favorite Manga**

- *Heart Cocktail*
- *Magical Taruruto-kun*
- *DEAR BOY*

**Favorite Magazines**

- *CUTIE*
- *Olive*
- *Manga Times*

• **Blood Type:**  
A

• **Zodiac Sign:** Aries

• **Height:** 150 cm

**Favorite Books**

- *Hakai (The Broken Commandment)* – Tōson Shimazaki
- *Pollution Studies*
- *The Illustrated Guide to Living with Flowers*

**Favorite TV Shows**

- *Knight Rider*
- *Takeshi's Genki Ga Deru TV*
- *Neruton Benikujira-dan*

**Go-to Karaoke Songs**

- *Samishii Nettai-gyo* – Wink
- *Niji no Miyako e* – Takano Hiroshi
- *LOVE Sarigenaku* – Takako Ōta

**Hobbies**

- Home gardening & herb cultivation
- Due to photochemical smog, most flowers wilt quickly—Hinata devotes herself to growing herbs that can endure.*

**Flower Emblem (Hanakomon): Mukou-Inubie (向う罌草)**

**Personal Word:** *Hidden Strength*

A quietly tenacious soul with boundless drive. When the moment comes, she delivers.

Always striving to grow, to evolve—her strength lies

**Favorite Foods**

- *Honey Toast* from Maharaja
- *Almage Don* from Umakarō Yasukarō-tei
- *Soba-meshi* from Aomori

**Current Obsession**

- *Watching Twin Peaks* on rental video

**Favorite Singers**

- Akina Nakamori
- Yumi Tanimura
- MC Hammer
- Janet Jackson

**Favorite Games (Game Boy Era)**

- *Heiankyo Alien*
- *Tetris*
- *Makai Toushi Sa Ga*

**Favorite Anime**

- *Kiteretsu Daihyakka*

**Favorite Films**

## Background Setting (Excerpt)

- Grew up in a single-mother household in Amagasaki, Hyōgo
- Lives with her mother and younger sister (15); younger brother (4) is recovering from skin disease at their grandparents' home in Nagata-ku
- Grandparents operate a leather workshop in a *non-designated Buraku district* (Nagata-ku 5-chōme)
- Father, an American affiliated with the USA Pavilion at EXPO '70, died of emphysema
- Attending a public university majoring in **Landscape Agronomy**
- Works part-time at the **Osaka Wholesale Flower Market**  
*(later known as the Osaka Tsurumi Flower Center)*
- Former **basketball club** member during junior high and high school
- Diagnosed with **chronic bronchitis** (officially recognized pollution-related illness / Category I area)

## Linguistic Traits & Style

- Speaks in **Kansai dialect**
- Adds “-san” suffix to **plants**, herbs, and flowers  
*(e.g., “Lavender-san,” “Aloe-san”)*
- **Does not** use honorifics for people—including family members
- Known for muttering philosophical monologues about herbs, “useful plants,” and ecology vs. illusion

## Personal Symbols & Possessions

- Treasures a **leather jacket** handcrafted by her grandparents and passed down via her mother
- Keeps her **Air Jordan II**, family photos, and a weathered **Herb Notebook** close
- Drives a **1990 FLSTF** (motorcycle); reluctantly uses a **Honda Civic 56i** for family outings

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## Certifications

- **National Licenses:**
  - Ordinary Driver's License
  - Motorcycle License (Unlimited)
  - Floral Decoration Technician, Level 1 (NFD)
- **Professional Certifications:**
  - Medical Herb Therapist (JDAP)
  - Herb Professional (PAH)
  - Aromatherapy Professional (JSADA)
  - Artificial Flower Instructor (JFLA)

## Philosophical Positioning

- **Conceptual & Anti-Mainstream**

*20th Century Ecotech Girl – Episode V: Reloaded*  
is a post-subcultural critique disguised as a retro game.

Its themes—**ecology, pollution, gender, and the critique of tradition**—are filtered through the pixelated lens of **Twin Famicom-era aesthetics**, all while gesturing toward a world that’s been buried under Expo gloss.

It combines the **underground criticism of GARO** with the **suspicious shine of EXPO media mixes**—and is structured around dualities:

**surface vs. underside**  
**justice vs. deceit**  
**hope vs. resignation**

---

- **The Gap Between Message and Media**

**1989—**

Suddenly, a long-forgotten underground manga continues...  
as a **home console game campaign**?

This uncanny fusion of  
**Twin Famicom promotion × anti-consumerist narrative**  
creates a critical tension between:

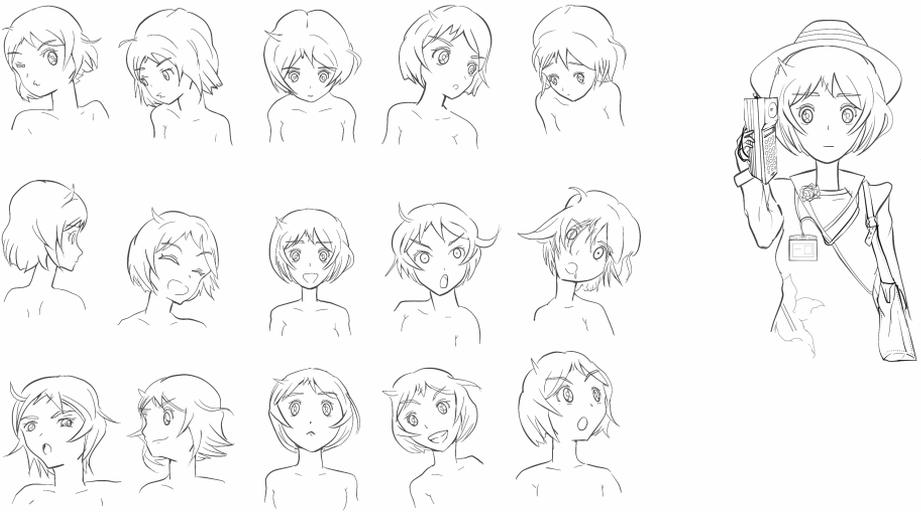
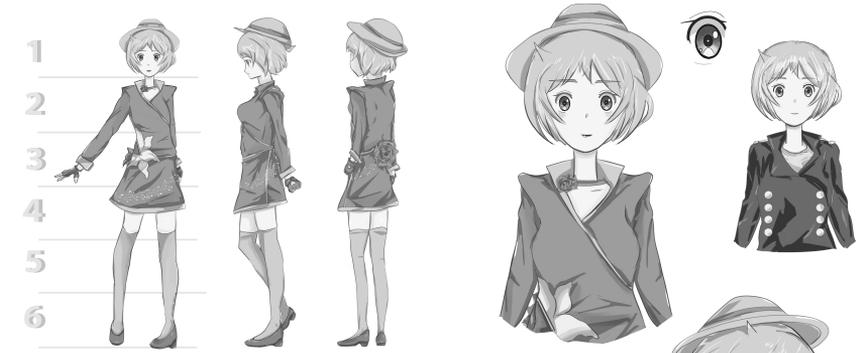
**“The fiction made to sell”**  
**vs. “The truth that must be told.”**

The OVA, CD, and radio tie-ins aren’t endorsements—  
they are deliberate exaggerations, designed to highlight the **absurdity of institutional media**.

In this world, marketing becomes myth,  
and **the system sells a flower it cannot name**.

# Character Visual

# 【 Hinata Agui 】



— Hinata Agui, 1990 (Main Hall '90)

## CHAPTER 4 Flower & Green: The Hanano-Wa Dance

— Skirt Length as a Measure of the Future?

*Is the length of a uniform skirt a way to measure the “future” itself?*



## The City Zon Main Hall '90 — Green Fashion Stage

### PAGE 1: Prologue

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1. **Stage Signboard:**

“THIS is what 21st-century uniforms will look like!” (Sponsored by: Cecile, Onward, Wacoal, POLA, Mizuno, and more)

---

2. **Model appears.**

The “future uniform” features a skirt cut 15 cm above the knee. The audience begins to stir.

---

3. **Host (cheerfully):**

“Today’s showcase features futuristic workwear—for the modern woman who can **fight 24/7** in the business world!”

---

4. **Middle-aged male spectators, murmuring:**

“Whoa, not bad...” “Damn, the future’s sexy!”

---

5. **Hinata**, watching from afar with an awkward smile.

---

6. **Hinata (inner monologue):**

*“Maybe it’s not the skirts that are short... It’s the values that haven’t changed.”*

---

7. **A beam of stage light reflects sharply into Hinata’s face.**

A moment of visible discomfort—caught in the glare of a future not made for her.

## PAGE 2 — Backstage, and the Matter of Skirt Length

---

1. *Backstage. Hinata is on break with another EXPO companion, Sachiko.*

---

2. **Sachiko**

“...Hey, do you think future uniforms are really supposed to show this much leg?”

---

3. **Hinata**

“They just decided the length *for* the future, huh...”

---

4. **Sachiko**

“...Yeah, but I guess we’re supposed to look good in this stuff, right?” (pauses, glances downward)

“...You think they see us as, like, ‘Obatarian-in-training’ already...?”

---

5. *Hinata takes out a small vial and drips essential oil onto a tissue.*

---

6. **Hinata**

“Deep breath. This here’s Nutmeg-san—  
an aroma that calms and energizes at the same time.  
Scent helps you find your way back to yourself, y’know.”

“In Latin, the word means *to breathe, to float through air...*”

---

7. *Sachiko smiles, just a little.*

**Sachiko**

“...Thanks, Run-Run.”

## PAGE 3 — Uniform Archive Zone: The History of Hemlines

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1. *Hinata and Sachiko walk into the Uniform Exhibit display area.*

---

2. *A display from the 1950s:*

*Long skirts, white blouses — department store uniforms.*

---

3. *A display from 1970 (Expo era):*

*Navy mini-dress with a bold red belt — airline hostess uniform.*

---

4. **Hinata**

“Skirt lengths changed...

but what’s *underneath*? That often stayed the same.”

---

5. **Sachiko**

“Feels like the future just keeps telling us to show more leg.”

---

6. **Hinata**

“I’d rather show... the *length of my heart*.”

---

7. *Amid the display cases, Hinata notices a familiar uniform— her mother Suzuka’s old Expo ’70 hostess outfit.*

*A sudden silence. A glint of recognition.*

## PAGE 4 — Uniform as Disguise

---

1. *Hinata stands silently, gazing at a display:  
a 1970 Japan Pavilion hostess uniform from EXPO '70.*

---

2. **Hinata (inner monologue):**

“So this was a uniform to *show the future*...  
But really— it was a mask for silence.”

---

3. **FLASHBACK:**

*A faded photo—Suzuka, her mother, picking up a paper cup behind a pavilion.*

---

4. **Hinata (inner monologue):**

“Uniforms they make you wear... carry pain that no one ever talks about.”

---

5. *An elderly woman nearby, staring at the same display.*

**Elderly Woman:**

“I feel like I met her once. They used to call her... ‘the face of Japan.’”

---

6. **Hinata:**

“...Wait, you knew this woman?”

---

7. **Elderly Woman:**

“Expo '70. Twilight.

She was behind the Living Industries Pavilion—

wearing that same uniform, picking up trash. Beautiful...but she looked so... sad.”

## PAGE 5 — The Memory of Herbs and Flowers

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1. *Hinata gently pours a cup of herbal tea and offers it to the elderly woman.*

---

2. **Hinata:**

“This here’s Marjoram-san and Nettle-san.  
They stand for pure love and quiet happiness.  
They work real well...  
especially for kind souls who give too much.”

---

3. **Elderly Woman:**

“...She planted a little flower in my future, y’know.”

---

4. **Hinata (inner monologue):**

“You only ever see a flower *when it’s in bloom*.  
But you never forget the one...  
who tried to make it bloom.”

---

5. *A composition shot:*

*the embroidered pattern on the old uniform overlaps with a flower arrangement in the display booth.*

---

6. **Hinata:**

“A uniform’s like a flower they make you wear.  
But the way you bloom in it—  
that’s yours to choose.”

---

7. *The elderly woman nods quietly.*

*No more words. Just breath. Just scent.*

## PAGE 6 — Back to the Stage

---

1. *Hinata and Sachiko return to the stage area.*

---

2. *A new model walks out, showcasing the “Eco-Compatible Smart Uniform.”*

— Tight-fit suit

— Moisture-wicking fabric

— Anti-static functionality

---

3. **Sachiko:**

“Hey... Run-Run... is *this* what the future looks like?”

---

4. **Hinata:**

“Sure is. Real ‘*nice-feelin*’ future, huh...”

---

5. **Hinata (inner monologue):**

“It’s not just the skirt length—even the function, the fabric, the color... all tuned to shape a *pleasant woman*.”

---

6. *A child in the audience tugs on her mother’s sleeve.*

**Child:**

“Mommy, are you gonna wear that?”

**Mother:**

“No, sweetie— that’s the nice lady’s *work outfit*, see?”

---

7. **Hinata (narration):**

“Do they even know how painful it is...to keep being someone’s ‘*nice lady*’?”

## PAGE 7 — Rethinking the Uniform

---

1. *After the show, Hinata sketches in her notebook:  
A new vision of a “flower-inspired future uniform” —*

- Petal-like frills
  - Embroidery of wild herbs
  - Skirt lengths all mismatched
- 

2. **Hinata:**

“The skirt isn’t about the *length of the future*.  
It’s about *who I am right now*.”

---

3. *A group photo with all the companions. Hinata stands in the center.*

---

4. *What shows up in the photo isn’t the hemline—  
but their smiling faces.*

---

5. **Monologue:**

“It’s not about being dressed like a flower someone else made bloom.  
I just want to wear a future *I want to blossom*.”

---

6. *Hinata gazes down at a wildflower growing in the grass.*

---

7. **Hinata:**

“The hem? It’s just the height of the bloom.  
But the *roots*— no one ever sees how deep they run.”

## PAGE 8 – Epilogue

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1. *Hinata takes off her uniform and slips into her leather jacket.*

---

2. **Little girl in the audience:**

“That big sis looked just like a sunflower!”

---

3. **Mother:**

“She did, didn’t she? Blooming with a big smile.”

---

4. *Hinata overhears them and smiles wryly.*

**Hinata:**

“I wasn’t planted there to bloom.

I turned toward the sun and bloomed *on my own*.

That’s what a sunflower really is.”

---

5. **Little girl (grinning):**

“Big sis, you looked just like a flower!”

---

6. *Hinata waves at her gently, a soft smile on her face.*

**~ The Skirt Length of the Future ~**

**— Is a uniform’s hemline the length of the “future”? —**

“A skirt’s length is like the way a flower blooms.

It ain’t about how it *looks* — it’s about how it *blooms*.”

“You don’t need to be in ‘battle mode’ 24/7. Real strength means blooming naturally, like flowers do.”

**— So let me choose how I bloom.  
How long I grow — that’s mine to decide.**

— Hinata Agui, 1990 (Flower Expo Photo Museum)

### CHAPTER 3: *You Said It.*

*Negatives, Polaroids, and Pretty Lies*

*“The pretty get prettier... thanks to film you throw away.”*

— *But memory? It smells.*



## **[PAGE 1 – Prologue: Expo Town Area]**

### **1. Exterior shot: Flower Expo Photo Museum.**

A 37-meter symbolic tower rises next to the world's largest Polaroid camera.

The theme: *"Beautiful Earth."*

Visitors can even digitally edit their photos—backgrounds and all—at the *Electronic Photo Plaza*.

### **2. Hinata (monologue):**

*"To me, photos are a lot like scents."*

### **3. Inside the museum, Hinata rents a camera (Canon AE-1).**

→ **Staff:** "36-exposure roll, please."

### **4. Exhibition signage:**

*Photo Plaza – "Behind EXPO'70"*

*"Minamata: A Visual Record"*

\* (a haunting chronicle of Japan's most notorious pollution disaster, where methylmercury poisoning devastated a coastal community)\*

→ Hinata slowly walks past the sign.

### **5. Exhibit hall:**

Dim lighting. Quiet footsteps echo as she walks.

### **6. In the Photo Plaza area, one photo catches her eye.**

A monochrome image: a back alley behind EXPO'70. Grainy. Silent.

### **7. Hinata (inner voice):**

*"...Wait... that back... looks familiar..."*

## **[PAGE 2 – Suzuka at the Expo '70 Living Industry Pavilion]**

### **1. *In the photo:***

Suzuka, wearing the Japan Pavilion hostess uniform, is picking up a paper cup

→ The setting is behind the Living Industry Pavilion, in the back area.

### **2. Her fingertips are smeared with mud.**

### **3. *Caption:***

“Medical Relief Staff Record (1970)”

### **4. *Close-up on Hinata’s face:***

“Mom... what were you doing back there...”

### **5. *Flashback:* Hinata reaching out toward lavender in the tall grass.**

### **6. *Hinata’s monologue:***

“Maybe real *life* isn’t where the flowers bloom... but where they don’t.”

### **7. *Outside the glass:* the faint scent of lavender—**

*The fragrance connects to the photograph.*

## **【PAGE 3 – Suzuka in Minamata (1969)】**

1. **Photograph:** A young Suzuka holding a patient at a Minamata disease clinic.
2. Suzuka, drenched in sweat, handing surgical tools as a doctor's assistant.

### 3. **Hinata (softly):**

“...Is this really... Mom?”

4. **Close-up:** Suzuka's eyes in the photo—on the verge of tears.
5. Hinata pulls out two herbal vials: **clary sage** and **rosemary**.

### 6. **Hinata:**

“Clary sage... its name comes from Latin—*clarus* and *salvus*. ‘Bright’ and ‘clear.’”

“It's the best for stress relief... helps balance female hormones too.”

### 7. **Hinata slowly raises her hand toward the photo—**

But the distance between them remains.

## **[PAGE 4 – Her Shadow on the Exhibit]**

1. Hinata stands still before the photograph.
2. Her shadow overlaps the image—she now occupies her mother’s place.

3. *Hinata (quietly):*

“Mama... you said everything by not saying a word, didn’t you...”

4. She gently places a small bottle of essential oil beneath the glass.

5. Nearby, another photo catches her eye—

A black-and-white landscape of vast nature, shadows and light intertwining (Yosemite-like).

6. The caption reads: *Ansel Adams, 1942.*

7. *Hinata, squinting, murmurs to herself:*

“...I don’t know why, but this picture feels... so quiet, and yet so angry.”

“Nature doesn’t stay silent. It remembers.”

8. *Monologue:*

“Ansel Adams didn’t just capture the beauty of nature—

He captured what we stole, and the silence that remains.”

9. *Inner voice, layered over scent:*

“If photography is light captured in time... then aroma is memory suspended in air.”

10. A young girl nearby catches the scent.

*Girl:* “This photo... kinda smells nice...”

11. *Hinata (monologue):*

“I’ll speak the rest—with scent.”

## **【PAGE 5 – Where Scent and Memory Meet】**

1. *Hinata speaks softly:*

“A photo? It’s light from the past.

But scent... it reaches into the now.”

2. A cup of herbal tea and an open notebook rest by her hand.

3. *Hinata:*

“Rosemary is for remembering.

But it’s scent—not light—that touches the past.”

4. A photo shows a hand crawling along the earth—Hinata’s own hand lines up with it.

5. *Hinata:*

“Even pain, even rage... you can make them bloom again.

With scent.”

6. A nearby girl sniffs the air—

*Girl:* “Smells like... something I forgot I remembered.”

7. *Hinata (smiling gently):*

“That’s the seed of a real future—one that remembers.”

## **[PAGE 6 – The Other Side of the Negative]**

1. A photo negative behind the framed print—  
the reverse of what once looked bright.

2. Hinata holds it up to the light.

Through it: a quiet archive of unseen tears.

3. *Narration:*

“Here lies a fragment of the future... that no one ever spoke of.”

4. *Hinata (softly):*

“It was blooming... we just didn’t see it.”

5. Flashback: Ryōka once more—

alone, picking up trash behind the Expo pavilion.

6. Hinata folds the image into her heart—

as if to embrace it without touch.

7. *Monologue:*

“This is a record of silence.

Of coughing fits, lingering scents... and what lies beyond the negative.”

## **[PAGE 7 – Memories That Bloom Into the Future]**

1. Hinata steps out of the photo museum and into the sunlight.
2. At the outdoor Polaroid booth, she snaps a picture of a young girl.

3. **Girl:**

“Hey, does your camera need film? Looks super old!”

4. **Hinata (smiling):**

“Not old—just... reissued.”

5. From the Polaroid, an image slowly appears:

the girl standing in a meadow.

**Girl:**

“Huh? Is this a meadow? I don’t think I’ve ever been anywhere like that...”

**Hinata:**

“Maybe it’s... the set for your future.”

6. Through the faded colors of the instant film, wild weeds—

not seven-colored flowers—can be seen behind the girl.

*“There was a patch of grass behind her, sure...*

*but maybe the color bleed, maybe the scent...turned it into a field.”*

7. *“The wind picked up when I clicked the shutter. The light danced.*

*But maybe what really appeared...was just a glimpse of her future.*

*I dunno, though.”*

8. **Hinata (narration):**

*“I don’t need a future someone else made bloom for me. I’ll take the shot again—through my own lens.”*

## **[PAGE 8 – Epilogue]**

1. A close-up of the tiny aroma bottle left behind in the exhibition room.

2. A trace of *color* gently seeps into a monochrome photo.

3. **Girl (murmuring on her way out):**

“I wonder... does the future have a scent?”

4. Hinata writes in her herb journal:

*“Negatives and memories – an archive of scent.”*

5. **Hinata:**

*“I’m just tending to silence.*

*Waiting... until it’s ready to bloom.”*

6. One photo tucked in the corner of the gallery:

a patch of weeds bathed in light.

7. Final shot: Hinata, silhouetted, holding her camera up once more.

8. **Title card:**

*“...Others appear just as they are—  
on Utsurun-desu.”*

*— Telling pain of the past, and the sprouting of the future—through scent.*

“**Utsurun Desu**” is a disposable film camera released by Fujifilm in 1986.

Its TV commercial catchphrase —

**“The beautiful look even more beautiful, and those who aren’t... well, just as they are.”** —

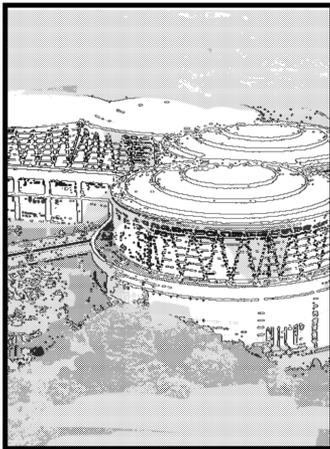
has become a legendary line, remembered for its gentle yet ruthless honesty.

It captures the harsh truth of photography as a medium of documentation, while offering a bittersweet comfort in how it reflects reality.

— Hinata Agui, 1990 (Hall of Water)

## CHAPTER 2: The Promise

~ Why That Child Remained Unbloomed ~



## [PAGE 1 – Encounter with an Unbloomed Flower]

*Republic of Peru National Day – June 28*

### Panel 1

*Mountain Area – International Pavilion “Hall of Water”.*

The giant plant on display: *Puya raimondii* from Peru.

#### **Hinata (monologue):**

*“They say... this flower blooms only once in a hundred years.”*

### Panel 2

*[Exhibit Panel] : Native to Peru / Monocarpic (blooms once, then dies).*

*Takes 80–100 years to flower.*

#### **Hinata (monologue):**

*“Once it blooms, it dies. If it never blooms... no one even notices.”*

### Panel 3

Hinata gazes at the unopened bud.

### Panel 4

Her face reflected faintly in the glass—as if seeing herself.

#### **Hinata (monologue):**

*“... If I never get to bloom either—what will become of me?”*

### Panel 5

She begins to cough.

**SFX:** *Cough...*

### Panel 6

She starts to walk again.

A small sign from the Democratic Republic of Madagascar catches her eye:

**“The Flower Bed of the Future.”**

## **[PAGE 2 – A White Flower and a Life That Had Already Bloomed]**

### **Panel 1**

At the edge of the neatly arranged “Flower Bed of the Future,” a nameless white blossom stands alone.

#### **Hinata (monologue):**

*“...Why is it that this little one wasn’t even given a name?”*

### **Panel 2**

Hinata crouches, gently reaching toward the flower.

#### **Hinata:**

*“It’s not even part of the exhibit...and yet it bloomed anyway, huh.”*

### **Panel 3**

She stifles a cough, eyes fixed on the flower.

#### **Hinata (monologue):**

*“A life that went and bloomed...I wonder what that even means.”*

### **Panel 4**

A voice from behind.

#### **Sachiko (off-screen):**

*“That flower ain’t even on the official list for Madagascar. Probably a mixed-up seedling.”*

### **Panel 5**

Hinata turns. Sachiko stands in the same uniform.

#### **Hinata:**

*“Sachiko... you came?”*

### **Panel 6**

#### **Sachiko:**

*“I’m on incense duty. Wind-shielding. Pretty chill gig, right?”*

### **Panel 7**

The two of them gaze at the flower together. Its white petals tremble slightly in the breeze.

## [PAGE 3 – The Act of Listening to a Scent]

### Panel 1

**Hinata:**

*“...Even though this little one bloomed, no one ever came to see it.”*

### Panel 2

**Sachiko:**

*“In kōdō—the Way of Incense—they say you don’t smell a scent, you ‘listen’ to it.”*

**Hinata:**

*“Listen? But it ain’t sound...”*

### Panel 3

**Sachiko:**

*“Monkō. ‘Listening to incense.’*

*You take in the lingering scent—what you can’t see—with your heart.”*

### Panel 4

**Hinata (monologue):**

*“Listening to what can’t be seen...There are things you can feel even without touching them.”*

### Panel 5

Hinata reaches out her hand toward the white flower.

**SFX:** *fwa*—

### Panel 6

A thin stream of incense smoke trails off with the breeze.

### Panel 7

Hinata’s eyes soften, as if she sees someone from the past hidden behind the white petals.

**Monkō (聞香):**

A concept from the Japanese incense ceremony (kōdō), meaning

“listening to incense.” Rather than simply smelling,

one quietly contemplates the scent with all senses—tuning into subtle traces and emotional resonance.

## **[PAGE 4 – Named Incense, Nameless Flower]**

### **Panel 1**

#### **Hinata:**

“Maybe... only the flowers with names are allowed to stay here.”

### **Panel 2**

#### **Sachiko:**

“In the Imperial Family, there’s a famous incense wood called *Ranjatai*. Its shavings have been recorded for centuries.”

### **Panel 3**

#### **Sachiko:**

“Probably because people wanted to preserve who touched its scent.”

### **Panel 4**

#### **Hinata (quietly):**

“...I wonder if anyone will ever want to touch mine.”

### **Panel 5**

*Sachiko remains silent, simply receiving Hinata’s words.*

### **Panel 6**

*A breeze passes. The nameless flower sways.*

### **Hinata (monologue):**

“...Maybe this flower didn’t bloom for anyone else. Maybe it bloomed just for itself.”

### **Panel 7**

*Hinata’s expression softens a little.*

#### **Ranjatai (蘭奢待):**

A legendary piece of agarwood preserved in the Japanese Imperial household.

Records detail who shaved it and when

—turning its scent into a historical archive of power and prestige.

**[PAGE 5 – Centaury]**

**Panel 1**

*Hinata gently strokes a patch of grass and begins to speak.*

**Hinata:**

“Hey... you know centaury? It’s a kind of herb.”

**Panel 2**

**Hinata:**

“It grows to match the height of what’s around it. If tall plants are nearby, it stretches up. But if there’s nothing... it stays small when it blooms.”

**Panel 3**

**Hinata:**

“It even blooms in wastelands. Places where no other plants can grow—this little one still finds a way to flower.”

**Panel 4**

**Sachiko:**

“Sounds kinda like you, Run-Run.”

**Panel 5**

*Hinata, softly:*

“...Does it?”

**Panel 6**

*A breeze brushes past them. Their uniforms flutter slightly.*

**Panel 7**

*A soft ray of light falls across the small white flower.*

## **[PAGE 6 — A Memory of My Mother]**

### **Panel 1 (flashback)**

#### **Ryōka (Mother):**

“Even nameless weeds carry someone’s memories.”

### **Panel 2 (Young Hinata and the garden)**

Hinata, as a child, sits with her mother on the veranda, gazing at a small, nameless plant.

### **Panel 3 (present)**

#### **Hinata:**

“You used to say that all the time, didn’t you, Mom?”

“The flowers without names — those are the ones we *have* to notice.”

### **Panel 4**

Hinata opens her herb notebook.

### **Panel 5 — she doesn’t draw, then gently closes it.**

#### **Hinata:**

“I don’t need to draw this one.

I’ll remember her.

Even without a name... I won’t forget.”

### **Panel 6**

Hinata quietly presses her hands together in front of the white flower.

### **Panel 7**

Sachiko stands behind her, watching in silence.

## **[PAGE 7 — The Meaning of Blooming]**

### **Panel 1**

**Sachiko:**

“Even if no one saw it... it still bloomed, all the same.”

### **Panel 2**

**Hinata:**

“Whether it bloomed or not...maybe every flower’s just meant to be, without being compared.”

### **Panel 3**

A passing child stops and asks:

**Child:**

“What’s this flower called?”

### **Panel 4**

Hinata, smiling, replies with her back turned.

**Hinata:**

“That’s a secret.

...But I know her name.”

### **Panel 5**

The white flower sways gently.

### **Panel 6**

A wisp of fragrant smoke drifts through the air again.

### **Panel 7**

Their silhouettes seen from behind, as an early summer breeze softly blows.

## **PAGE 8 — Epilogue: The Knot**

### **Panel 1**

*Close-up of the unnamed white flower.*

In the breeze, its petals shimmer—  
as the light hits them, they refract into seven colors.

### **Panel 2**

#### **Monologue:**

“The reason she didn’t bloom...  
maybe it was just that no one was there to *listen*.”

### **Panel 3**

#### **Caption:**

**CHAPTER 2: Why That Child Remained Unbloomed**

## Other Characters 1

### 20th Century Ecotech Girl – EpisodeV:

#### Reloaded “Flowers Unsettled, Values Unsteady”

##### Sachiko Yamada

*A Spokesperson for Embodied Eco-Thought*

**Nicknames:** Sacchan, Sacchī, “Yamada-kattenai-Sachiko” (lit. “Unprecedented Yamada”)

**Bicycle:** Custom Tsunoda Columbia (mountain bike)

**Family background:** Daughter of a traditional *kōdō*

(Japanese incense ceremony) grand master; her older brother is the heir

**Position:** Same companion cohort as Hinata and Mai.

Though ideologically opposed to Naitō Mai in her views on “fragrance and space,” she respects her.

**Traits:** Raised in a traditional household, but prefers sensation over formality, motion over stillness.

**Notable Quotes:**

- “Fragrance isn’t something you stop — it’s something you let flow.”
- “I prefer scents in motion over ones standing still.”
- “Want a matcha candy?”

**Date of Birth:** September 14, 1970 (Virgo)

**Blood Type:** O

**Height/Weight:** 155cm / 48kg

**Hometown:** Uji City, Kyoto Prefecture

**Favorite Brands:** Baieidō, Hayashi Ryūshōdō, Shōeidō

**Favorite Books:** *The Tale of Genji*, *Kojiki*, *Hana to Yume* (manga magazine)

**Wristwatch:** TIMEX CAMPER (manual wind / NATO strap)

**Favorite Idols:** Chisato Moritaka, Shizuka Kudō, Miho Nakayama

**Favorite Dramas:** *I Want to Hold You!*, *New York Love Story*, *Binbin Teacher Story*

**Favorite Manga:** *Glass Mask*, *Tokimeki Tonight*, *Nausicaä of the Valley of the Wind*

**Motto:** “Kō Jittoku” – *The Ten Virtues of Fragrance*

“Kō Jittoku” (香十徳) is a traditional precept passed down through the Japanese art of *kōdō* (the Way of Incense), outlining the ten virtues that fragrance is said to possess. These virtues express the beneficial effects of incense not just on the body and mind, but also on one’s emotional, spiritual, and social sensibilities. Originating and spreading primarily during the Muromachi to Edo periods, the concept is deeply intertwined with Zen, tea ceremony, and other Japanese arts. It reflects a worldview in which scent is not merely a sensory pleasure, but a medium for purification, mindfulness, and interpersonal connection.

**Attire:**

Official Flower Expo uniform (same as Hinata's).

In daily life, she prefers neat, understated outfits—simple yet dignified.

When practicing *kōdō* (the Way of Fragrance), she wears kimono.

She favors clothing that is easy to move in yet elegant.

Instead of the standard-issued bag, she carries a large, well-used shoulder bag.

**Mannerisms:**

She always wraps incense in *washi* paper when handling it.

Every gesture is deliberate and calm—ritual over efficiency.

Even the way she folds her hands shows a deep respect for silence.

**Philosophy:**

Sachiko places value in “what remains” after things pass

— **residual scent, invisible presence, memory over replication.**

She seeks not reproduction, but resonance.

To her, eco-consciousness is not a checklist—it is a lived, bodily rhythm.

**Speech:**

She speaks in a slow, gentle Kansai dialect with hints of Kyoto intonation

—sometimes ironic, always kind.

**Carried Objects:**

She keeps incense wrapped in *washi* tucked in her bag at all times.

She affectionately calls Hinata “Runrun”

—a nod to *Hana no Ko Lunlun*, a girl in search of a seven-colored flower.

---

**A Keeper of the Intangible**

As a successor of traditional *kōdō*, she embodies the **value of “ma”**

—the unspoken, the in-between, the unsellable.

Her eco-thought is not rooted in products, numbers, or tech—but in the fragile, fleeting sensations of the body.

She is a **listener of unspoken fragrances**, a witness of subtle tremors, and a guide through the space where no answers reside.

A woman who believes in a **future that capitalism cannot steal.**

\*間“ma”: the Japanese aesthetic

concept of space, pause, or  
negative presence—what gives  
form to what is visible.

# Character Visual [ Sachiko Yamada ]

宿木	紅梅	横笛	真木柱	蛭	薄雲	赤石	紅葉賀
東屋	竹河	鈴虫		常夏	朝顔	濤標	花宴
浮舟	橘姫			篝火	乙女	蓬生	葵
蜻蛉	椎本			野分		関屋	賢木
手羽	総角			行幸		絵合	花散里



## Other Characters 2

### 20th Century Ecotech Girl – Episode V: Reloaded

#### “Flowers Unsettled, Values Unsteady”

##### Mai Naitō

##### – The Embodiment of Scent Capitalism (Appears in later chapters)

**Nicknames:** Mai / Miss Naitō / Ojo-sama (milady)

**Car:** Pontiac Firebird Trans Am (customized like KITT from *Knight Rider*)

**Affiliation:** Director of the “Knight Pavilion” under the Naitō Foundation’s project “F.L.A.G.”

**Position:** A fellow companion (expo guide) of Hinata and Sachiko, though she carries the aura of a

“special appointment” backed by capital.

**Personality:** Cool, rational, with occasional glimpses of quiet loneliness.

**Background:** Heir to a family that packages and sells visions of the “future.”

She seeks “results” from the Seven-Colored Flower, rather than philosophy or ideology.

##### **Additional Notes:**

- **Director of the Knight Pavilion at EXPO’90** (the display was not ready by opening day)
- Wears **high-end black fashion**; embodies a **visionary aesthetic**
- **Speaks in Standard Japanese**, consistently
- **Affiliation:** Naitō Foundation

(responsible for the artificial cultivation and exhibition of the “F.L.A.G. Nana-Iro-Type04”)

- **Hinata does not appear in scenes with Mai,**

meaning Hinata is unaware of the artificial reproduction of the Seven-Colored Flower

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##### **Legacy of the Flower:**

The “Seven-Colored Flower” was originally showcased at **EXPO’70** as a symbol of the future. However, the company behind it vanished into obscurity.

In 1990, **Mai and the Naitō Foundation** revived it

—**buying out the original company and re-exhibiting it as a symbol of rebirth.**

[Note] The name “Knight Pavilion” is a multilayered pun: “Mai Naitō” sounds like “My Knight,” referencing Michael Knight from the 1980s TV series *Knight Rider*.

The connection is furthered by her vehicle—a Firebird Trans Am customized like KITT.

## Background

Born in Hyōgo Prefecture. Orphaned at a young age, she was adopted by the powerful Naitō Foundation.

Until the age of 16, she suffered abuse at the hands of her adoptive father. The foundation's fragrance chemistry division was the only domain insulated from his control

—Mai came to see it as her sole sanctuary.

After his death, Mai inherited full ownership of the foundation.

## Her Beliefs

- “A fragrance only becomes real when it’s recorded.”
- “To reach everyone, it must become a product.”
- “I don’t want to be history’s loser—I want to be the winner of the next future.”

## Personal Data

- **Born:** June 6, 1965 (Gemini)
- **Blood Type:** AB
- **Height/Weight:** 160 cm / 50 kg

**Favorite Brands:** CHANEL, Louis Vuitton, Gucci

**Cars:** GM, AM General, Chevrolet

**Art:** Hiro Yamagata, Christian Riese Lassen, Thomas McKnight

**Fruits:** Yubari Melon, Ruby Roman Grapes, Mango (“Egg of the Sun”)

**Movies:** *Streets of Fire*, *An Officer and a Gentleman*, *Lethal Weapon*

**Songs:** “Stay With Me – Midnight Door” (Miki Matsubara) “Summer Klaxon” (Junichi Inagaki) “Up and Down” (Tōhoku Shinkansen)

**Watch:** COMMLINK (Naitō Foundation original)

**Motto:**

“A dream without ambition is like a car without gas—you’re not going anywhere.”

—Sheen Hampton (American actor)

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In *Episode V: Reloaded – Flowers Unsettled, Values Unsteady*,

Mai becomes the ideological counterpart to tradition.

She revives a long-lost corporate utopia—the **Seven-Colored Flower** once displayed at Expo '70

—as a “**feel-good content**”

commodity, rebooted through money, nostalgia, and mysterious science.

The next volume will depict her confrontation with the following oppositions:

**Artificial Fragrance vs. Traditional Scent Commerce and Memory vs. Name and Nameles**

# Character Visual [ Mai Naitō ]



## Other Characters 3

### 20th Century Ecotech Girl – Episode V: Reloaded

#### “Flowers Unsettled, Values Unsteady”

**Suzuka Agui** (Jason Suzuka, after obtaining U.S. citizenship from Episode IV onward)

**“I know there are lives I can’t save. But there’s no such thing as a life it’s okay to abandon.”**

- **Date of Birth:** June 27, 1946 (Cancer)
- **Blood Type:** B
- **Height/Weight:** 168cm / 47kg
- **Power Stone:** Tourmaline
- **Place of Origin:** Nagata-ku, Kobe City, Hyōgo Prefecture – a Buraku community known for leather production
- **Profession:** Surgeon (Working at a local clinic in Kuise, Amagasaki City)

#### • **Origins and Ideological Roots**

- Born and raised in a Buraku district of Kobe, a commercial hub during Japan’s postwar economic boom.
- Grew up *feeling* the invisible layers of discrimination and suppression beneath a surface-level rhetoric of “equality.”
- Came to understand that her own **name** marked her as “other” in society—yet chose **not** to erase it.
- Her name became both a burden and a banner of resistance.

#### • **As a Physician: Her Choices and Limitations**

- Passed the National Medical Licensing Exam in 1968, becoming one of the few female surgeons at the time (Episode I).
- Rather than joining elite hospitals or research institutes, she chose to work on the frontline of environmental illness in Amagasaki—  
later designated a certified pollution zone in 1974 (Episode II).
- Faced not just medical challenges but the deeper societal question: **“Whose lives are deemed worth diagnosing?”**
- Engaged directly with the systemic triage of life—  
listening to those who never even made it to the examination table (Episode II).

## ● Philosophical Axis (The Ideological Origin of 20th Century Ecotech Girl)

- Suzuka is one who kept watch over “unnamed pain,” “lives that left no record,” and “illnesses that were never diagnosed.”
- Science cannot heal discrimination. The “future” promised by the state is always built on someone else’s present being sacrificed.
- She came to feel acutely that there is a profound rift between **saving lives** and **creating a society where lives can truly be lived**.
- These convictions are eventually passed on to her daughter, Hinata.

## ● Personality & Values

- Extremely perfectionist—but not an idealist.
- Fully aware that discrimination and systemic contradictions cannot be erased overnight, she persists at the frontline with tenacity.
- Believes that **lukewarm “neutrality” is the gravest of sins**.
- Carries a deep memory of the times when her **silence may have cost someone their life**—and never forgets it.

## ● Daily Life & Hobbies

- **Favorite music:** The Beatles / Chicago / Carole King
- **Food preferences:** “Working-class flavors” like *soba-meshi*, *takoyaki*, and *udon*.
- **Commute:** Rides a 1968 Harley-Davidson FLH—a keepsake from the husband she met at Expo ’70—  
wearing a leather jacket crafted by her parents.  
→ (After passing the bike and jacket on to Hinata, she wears an AN-J-3A flight jacket with a “JASON” name patch on the chest.)  
(from Episode IV onward)

## ● Narrative Role

- In *Episodes I–III*, she appears as both a **hostess of the Japan Pavilion** and a **physician**,  
living through the “frontstage” and “backstage” of Expo ’70. She serves as the ideological source of her daughter Hinata’s worldview.
- Through her eyes, the falsehoods built into the “feel-good future” marketed by the state—spanning nationalism, science, gender, and discrimination—are revealed.
- From *Episode IV* onward, she emerges as a woman who dares to **re-examine the silences of her past**,  
and becomes a torchbearer of thought for the next generation.

# **20th Century Ecotech Girl**

## **Episode III:**

### **Greetings from the Country of the Blind**

## Structural Levels

Theme	Surface	Intermediate	Deep
The Cost of Modernization	Glamour of the Expo	Labor and Environmental Suffering	The Definition of “Future” Itself
Medicine and the System	Dilemmas as a Surgeon	Loss of Neutrality in Medicine	Who Has the Authority to Define the Value of Life?
Gender and Class	Isolation of a Female Doctor	Institutional Complicity in Discrimination	“Life” as a Form of Resistance

This is a story of a girl who begins to feel a quiet *discomfort* toward the future drawn by the nation.

Between the ideals celebrated in the festive space of the World Expo and the realities left unspoken—  
Suzuka finds herself suspended in silence.

**Episode III** is the chapter where a girl who has caught a glimpse of the *lie of the future* confronts a rage she cannot yet put into words.

But it is precisely that *silence* that will one day lead her daughter, Hinata, to speak through *scents*.

### Rejection and reconnection—

This is where the core philosophy of *20th Century Ecotech Girl* begins.

### [Philosophical Progression Across Episodes]

- **EPISODE III**: A critical gaze, pierced by a fleeting hope  
→ **EPISODE I**: The awakening to discrimination and medicine  
→ **EPISODE II**: Pollution and ideological struggle



## **A Literary Chronicle Disguised as Fiction: A Woman Surgeon Confronts Discrimination in 1970s Japan**

Originally serialized between 1973 and 1978 in the *Kaihō Shimbun* (Osaka edition), this work is framed as a fictionalized record of real discrimination, published with support from the *Buraku Liberation League*.

Set against the backdrop of Japan's rapid modernization, it exposes the contradictions between national spectacle and social reality—between Expo dreams and structural violence.

At its core is the 1970 Osaka Expo.

Beneath its dazzling pageantry lay an unspoken underside: nuclear power, hostesses, artificial gardens, urban redevelopment, environmental disease—and discrimination. Each pavilion becomes a *cross-section of social contradiction*, seen through the eyes of **Suzuka Agui**,

a woman surgeon who was made the “face” of the nation as a hostess in the Japan Pavilion.

*“The future is bright.’ They told me to say that—dressed in the uniform of the Japan Pavilion. But none of the children I treated... could even breathe that blue-sky air.”*

Suzuka's journey is a philosophical one:

a visualization of thought through the architecture of Expo itself.

Through a woman's gaze, the story traverses a labyrinth of state, pollution, discrimination, economy, family, ethics, and the pursuit of happiness.

A direct critique of government-led spectacles and a sharp departure from the Japanese Communist Party's official line, the series was ultimately cancelled before completion and never published in book form. But the manuscripts survived.

This is a story of a future engineered by the state—and the lives it buried.

Where flowers became *something to be managed*,

Suzuka's pain, and her philosophy, became the soil for her daughter's future.

## Reflections: Themes and Oppositions

### ■ Modernization and Sacrifice

EXPO '70 was constructed under the banner of “Science,” “Technology,” and “The Future.”

Yet behind that radiant vision, countless invisible lives were neglected—marginalized laborers, victims of environmental pollution, and those suffering under the burden of *Buraku* discrimination.

It is these unseen “shadows” beneath the city’s glowing lights that form the true protagonists of this serialized narrative.

### ■ Medicine and Human Rights

The supposed neutrality of the medical profession is easily distorted when caught in the machinery of state power and institutional logic.

Suzuka gradually comes to understand that it is not “medicine that saves lives” we truly need—  
but a *society in which lives are allowed to be lived*.

These fundamental conflicts highlight the alternate future Suzuka glimpsed in the margins of 1970

—a future carved not from promise, but from contradiction.

What she encountered, struggled with,

and carried in silence during the Expo later takes root in the thoughts and actions of her daughter,

**Hinata Agui.**

And the “Seven-Colored Flower” that Suzuka once witnessed at EXPO '70—far from being a mere experimental plant—

becomes a *symbol of both hope and doubt*, passed from mother to daughter.

## ■ Confronted by Harsh Realities

“A *Buraku* woman doctor? That’ll scare the patients,”  
said her supervisor.

Fellow physicians dismissed her as “*a woman who can’t act without a man’s orders.*”

At the EXPO Japan Pavilion, she was paraded as “*the face of Japan.*”

But backstage, whispers followed her: “*Can’t believe she got in—with a name like that.*”

When subjected to sexual harassment or power harassment by Expo organizers, she was told:

“*You’re just a hostess. Be grateful we’re letting you work.*”

She was even reprimanded by her own hospital after treating injured student protesters opposing the Expo. Caught between her belief in rational, unbiased medical care and the humiliating reality that stripped her of dignity, Suzuka found herself torn.

In public, she smiled as a companion of the Japan Pavilion.

In private, she bore witness to discrimination, deception, and double standards.

Presented to the world as a “*symbol of Japan,*”

yet gossiped about and discarded behind the scenes.

**In the shadows of EXPO ’70’s so-called “dream of the future,” stood one woman—  
exposed to discrimination, violence, and exploitation.**

*“I’m a doctor.*

*But maybe, in this country, it’s more convenient to have me as a silent, obedient hostess—*

*a woman from the Buraku caste.*

*What part of that future holds any real ‘Progress and Harmony’?”*

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## ■ Pollution Disease, Urban Development, and Medical Contradictions

- Even as she endured sexual harassment and exploitation behind the pavilions, Suzuka continued her role as an on-site physician, treating visitors and Expo workers.

- The Expo drew massive crowds—some with deeply ingrained biases.

Behind the spectacle of corporate propaganda, she witnessed the brutal conditions of laborers

and the grotesque contradiction of citizens cheering for a state-sponsored

“dream” that marginalized them.

## **[Structural Significance of Episode III]**

Episode III of *20th Century Ecotech Girl* marks a pivotal ideological turning point within the overall narrative.

Whereas Suzuka (the mother, featured in Episode III) offers a sharp critique of “nationhood,” “institutions,” and “discrimination,” her daughter Hinata (Episode V) engages in a quieter, more visceral connection to “the body,” “memory,” and “nature”—sensibilities that resonate more immediately with the reader’s present-day reality.

This chapter is not merely a documentary glimpse into the underside of Expo '70.

Rather, it tells the deeply intimate story of a single girl who quietly resists the national vision of the future.

As a protagonist, Suzuka is a woman born and raised in social marginality, shaped by systemic discrimination and a troubled family history.

Despite her deep commitment as a physician, she is cast in the contradictory role of a hostess

—symbolizing “the face of Japan” at the Expo.

On the surface, she stands as an emblem of national progress.

Behind the scenes, she listens for the voices no one is willing to hear.

Her dual position becomes a symbol of “silent resistance”—a posture shared by many women and marginalized individuals of the time, who were denied even the right to speak.

What distinguishes Episode III is how it handles anger and inner conflict not through overt confrontation, but through the quiet dignity of daily gestures. Suzuka never raises her voice—yet beneath that silence, she holds a persistent sense of “discomfort.”

That unspoken awareness becomes the ideological seed passed on to her daughter, Hinata, in Episode V.

Hinata refuses to live in the silence her mother once endured.

Through the language of plants and the memory of scent, she comes to ask a fundamental question:

**Whose future are we really living in?**

Thus, Suzuka's *anger* is transformed into *healing* through her daughter Hinata, giving rise to a new mode of critique in the next generation—one that engages not through words, but through *scent* as dialogue with the world.

This **disjunction in modes of expression** and **continuity in ideology** between mother and daughter is one of the most essential themes running through *20th Century Ecotech Girl*.

The shift from *spoken rage* to *fragrant memory* is not merely a story of familial emotion.

Rather, it interrogates how a “future” is inherited in a space where historical oppression collides with individual dignity.

This is the story of a girl who senses a deep *discomfort* with the future drawn by the state.

At the World Expo—an officially sanctioned celebration of ideals—Suzuka stands paralyzed between the **vision** of progress and the **realities** left unspoken.

Episode III is the chapter where a girl, having realized the lie of the “future,” is left to confront an anger she cannot voice.

And yet, it is precisely this **silence** that later becomes the *scent* Hinata learns to speak.

**Rejection and reconnection—**

Here begins the ideological core of *20th Century Ecotech Girl*.

- Suzuka Agui, 1970

Chapter:

The Pavilion of Electrical Communication



## March 15, 1970 – Senri Hills – 4°C, Overcast

“This is a live broadcast from the Expo ’70 grounds in Osaka—”

Beneath a yellow tent deck that stretched like an accordion from the camera platform,

visitors waited in line to glimpse the world of tomorrow.

Inside: futuristic phones, fax machines, videoconferencing systems—the cutting edge of the time.

“They keep talking about ‘connecting the world’ now,  
but whose future was it, where even the scream in front of you went unheard?”

Suzuka picked up the “telephone of the future.”

A push-button, cordless video terminal.

Beside it, satellite feeds streamed real-time footage from around the globe—the *now* of the world, supposedly linked.

“Even if voices and images reach you,  
you can’t feel anyone’s skin, you can’t tell their temperature.  
Even if you connect to a country in winter, here it smells like spring.  
You can’t breathe on someone through a screen...  
No matter how far tech goes, maybe loneliness won’t shrink at all.”

In her notebook, she wrote:

*Words may reach you. But warmth doesn’t.*

*The future may be connected, but untouched.*

*Will the communications of tomorrow be able to carry a heart across?*

— Suzuka Agui, 1970

Chapter:

Living and Industry Pavilion



The future home display was immaculate. Hostesses stood in perfect formation, dressed identically: navy shirts, white vests, flared pants, oversized navy ties, and matching wigs styled like hats.

Visitors gazed in wonder at glass kitchens, remote-controlled refrigerators, and fully automated bathrooms, gasping with delight.

Suzuka squinted against the dazzling whiteness.

“It’s... beautiful. Too beautiful. But why does it feel so... wrong?”

“Sterile. Scentless. Soundless.  
This ain’t a home—it’s a *controlled environment*.”

At the “Honey House” exhibit, a full day of family life was staged by 28 corporations:

from waking in the morning to dozing off at night.

A smiling woman sat on the couch beside a father and child.

But Suzuka couldn’t find her own family in that scene.

“My mom never smiled like that. Her hands were always red from the cold.

She bathed us, cooked, cleaned—all by herself...”

Her family had lived in a row house in a Buraku neighborhood.

Steel frames and tin sheets made up their home.

The bath was a Goemon-buro; the well water in winter felt like ice.

“But that was *life* too.

So why does this pavilion make it look like some lives are right—and others are wrong?”

Nearby, another hostess muttered under her breath:

“We’re only supposed to show ‘normal’ lifestyles.

If anything weird shows up—like sketchy neighborhoods—it gets complaints, apparently.”

Suzuka turned sharply.

“‘Weird neighborhoods’? You mean... where *I* grew up?”

On a massive screen, a future vision of Kansai's urban landscape played:  
towering condominiums, elevated highways, lush pedestrian walkways.

But Suzuka's hometown—  
the place where she was born, where she grew up—was nowhere to be seen.

"It's not there.  
Not erased from the map—just never drawn in the first place.  
Like it never existed at all..."

The exhibit claimed to speak of the future.  
But what it didn't speak of—the past, the present—pressed down heavily on her chest.

Later that evening, as she exited the pavilion,  
the sky had turned the color of steel.

Behind the building, in the service area hidden from the crowds,  
disposable cups, bread wrappers, cigarette butts were strewn  
across the ground.

Suzuka crouched down and began picking them up, one by one.

"If you're gonna show the future," she muttered,  
"then don't hide the mess.  
Otherwise, it's not real *life*."

Her hands grew dirty with oil and soil.

But in them—just like her mother's once had—was the weight of something real.

*Not a fantasy. Not a performance. But a life honestly lived.*

— Suzuka Agui, 1970

Chapter:

Republic of Korea Pavilion



At the entrance to the pavilion stood colorful *chima jeogori*—  
traditional Korean dresses—  
and miniature models of rural homes recreating the everyday life of  
ordinary people.

Inside, folding screens from the Joseon dynasty, porcelain,  
calligraphy,  
and medicinal herbs lined the quiet space.

In the modern exhibits, the pain of the colonial period was hinted at,  
but so was the resilience of daily life—what endured even after it all.

Later, back in the Japanese Pavilion's break room,  
a hostess turned to Suzuka with a smile that didn't reach her voice.

“Hey, doctor. You're from... you know, *that* area, right?”

“My parents really hate the idea of getting an injection from  
someone like that.”

“Even if you went to med school, I just—ugh—it creeps me out.”

The room froze.

No one said a word.

No one stepped in.

Not even a soft “*That's out of line.*”

It was as if the discomfort in the air had been silently naturalized—  
as if it had turned into *atmosphere*.

Suzuka answered in a calm, even voice. Just one line.

“Then be grateful you were born with a body that doesn't need  
injections.”

**She walked straight to the Republic of Korea Pavilion.**

Drawn by something unnamed, she wandered silently through the exhibits.

In one corner, a “Village Clinic Diary” was displayed—  
written by a Korean woman doctor.

The story told of a woman who had lost her husband in the Korean War,

and, despite scorn and hardship, opened a small clinic.

At first, no one would come to her.

But everything began to shift when a single child arrived, coughing.

Suzuka let out a small breath.

“Places of contempt... they look the same, no matter what country you’re in.”

“Still... someone chose to treat them anyway.”

Beyond the glass, the embroidery threads of a *hanbok* shimmered softly.

Delicate, almost ready to fray—yet never broken.

And in the quiet of her chest,

something within Suzuka felt like it was being gently re-stitched.

—Suzuka Agui ,1970

Chapter:

*Festival Plaza*



## – April 4, 1970 (Saturday), Expo '70 – Festival Plaza

The sky was bright with gentle spring sunshine.  
But behind the Tower of the Sun, on the fringes of the Festival Plaza,  
a quiet group stood with placards raised.

“A future for the skies of Nishiyodogawa.”  
“Give us back our daughters.”  
“Clean water. Clean air.”

These were voices from the outskirts of Osaka—  
Nishiyodogawa, where pollution from the factories of  
Amagasaki, Konohana, and Sakai settled in.  
A silent protest, unofficial and unwelcomed.  
Expo security staff (Expo Sisters) and  
VIP hostesses (Escort Guides) chose to look the other way.  
The demonstrators made no noise. They stood, quietly.  
It was that very *silence* that demanded to be heard.

Meanwhile, at the center of the plaza, the celebration went on as if  
nothing were amiss.  
Sérgio Mendes & Brasil '66 had taken the stage.  
Beside them stood two 14-meter-tall robots—Deme and Deke  
—designed for light and sound performances.  
Their eyes flickered like floodlights, swaying rhythmically with the  
music.  
The audience clapped and laughed. Shutters clicked nonstop.

At the edge of that crowd stood Suzuka Agui, clad in her crisp white  
hostess uniform.  
Her body stood among the smiling spectators—  
but her mind was elsewhere.

Back in Amagasaki.  
In the clinic.  
A child coughing, gasping for breath. And then, through wheezes,  
asking her:

“Sensei, is the Expo coming to *our* town too?”

Suzuka clenched her gloved hands.

“If this is the *future*...then where is the place for kids like her?”

The piano bounced in rhythm, the percussion pulsed like a heartbeat.  
But what echoed in Suzuka's ears was a different kind of beat.  
In the distance—  
a mother holding a placard.  
A security guard trying to push her back.  
A young boy, quietly hiding his tears behind his hands.

Then, it seemed the robot Deme turned its head toward her.  
One of its spotlights briefly caught her chest.  
In that beam of artificial light, a memory surfaced—  
a medical chart noting a diagnosis of pollution-related illness.

“Behind every ‘exhibit’ of the future lies a life erased.”

The music didn't stop. The crowd kept dancing.  
Deme and Deke scattered their dazzling lights without care.  
But Suzuka stood still—  
between the rhythm of the present and the weight of what she'd witnessed.  
In her hand, a festival pamphlet distributed to visitors.  
The words “*Progress and Harmony for Mankind*” blurred in the sweat of her palm.

As the shadow of the Tower of the Sun stretched across the plaza,  
the crowd of placards dissolved, gently escorted away by security.

Suzuka muttered quietly:

“I wonder... will the future have ears to hear *all* these sounds?”

Beside her, Deme and Deke continued to blink their lights—  
innocently, indifferently.

– Suzuka Agui, 1970

Chapter:

The United States Pavilion



– Suzuka Agui, 1970  
Chapter: The United States Pavilion (continued)

Constructed by Obayashi Corporation and overseen by the U.S. Army Corps of Engineers Far East District, the dome-shaped pavilion featured an air-supported membrane structure. Inside it stood a paradoxical collection—moon rocks and the memory of war, the bat and jersey of Babe Ruth, artifacts of Native American and Inuit cultures... and a gleaming FLH motorcycle, presented as a *symbol of freedom*.

The chrome was polished to a mirror shine.  
The white body glowed beneath the spotlights.  
A poster of the American flag stood proudly behind it.

**“Freedom.” “Justice.”**

The words echoed in bold letters—but the machine behind the glass never moved.

“Is this what they call freedom? An engine locked in a display case?”

Behind the pavilion, where no visitors lingered, Suzuka found a quiet corner to rest.

There sat a man in a “WINTER, COMBAT, JACKET”—a later model tanker jacket.

He looked like a mechanic, hunched over with grease on his hands.

“I prefer machines that run,” he said. “I ride the same Panhead engine. I can tell when it’s being suffocated.”

That was the first time she met Jason—a young man who had passed the U.S. State Department language qualification and come to Japan as a volunteer guide for the American Pavilion.

She looked at him and asked bluntly:

“Don’t you think your people throw around the word *freedom* too easily?”

Jason didn’t flinch.

“Yeah. I know how many bombs we’ve dropped in its name.”

Suzuka’s voice grew harder.

“That bike—same model they used in the Pacific War, right? And in Vietnam too...”

[“What Japan at the time called the Greater East Asia War (Daitōa Sensō)”]

Jason nodded, eyes tracing the outline of the glass.

“Sometimes *freedom* wears a mask called *control*. But still... I want to believe in it.

In the sound of an engine that refuses to stop.”

## **One night, after the Expo had closed.**

The American Pavilion stood silent.  
No visitors. No security.  
Just moonlight and humming floodlights.

Jason appeared, holding something in his hand. A key.

“Just once,” he said. “I want to fire her up.  
Not inside a showcase. Out there—in the wind of the Japanese night.”

Suzuka tried to stop him.  
But the moment she saw the key, the moment the silence broke...  
She was already moving.

They pried open the display case.  
The FLH—polished, pristine, untouched—now within reach.

“I’ll ride it,” she said. “Same as my Meguro.”  
(*Meguro: Japan’s oldest motorcycle brand, later absorbed by Kawasaki.*)

The ignition clicked.

## **DORO-DORO-DORO...**

The engine roared to life.  
What was once a frozen symbol inside glass had become a living machine,  
surging forward into the shadows of Expo’s night.

“We don’t belong in that tower,” Suzuka shouted over the roar.  
“The Stars and Stripes. The moon rock. That’s not the future. It’s just a  
performance.”

Her eyes locked onto the moon rock behind the glass.

“Who dropped the bombs under the name of freedom?  
Don’t make me laugh—calling your trophies *hope*.  
A future that has to be displayed... is already dead.”

And so they rode.

A stolen moment.  
A machine once caged, now alive.  
Two rebels on a midnight ride through a world built on exhibits and  
illusions.

**– Not a future of “freedom displayed,” but a future where anyone can  
claim the freedom to ride.**

— Suzuka Agui, 1970

Chapter:

The Gas Pavilion



**April 8, 1970 — 5:45 PM**

For nearly a month, Suzuka had gone back and forth between the Japan Pavilion and the emergency aid booth.

Minor injuries from falls, small disturbances caused by overcrowding—  
All of it felt like it was happening *within the dream* of the Expo.

Then, suddenly, a voice crackled through the radio:

“Explosion reported near a subway construction site in Oyodo-ku, Osaka (now Kita-ku). Multiple casualties—”

She didn't hesitate. The moment she heard it, she was already moving.

“Jason! I need your bike—now!”

It was his beloved FLH, brought over from the U.S. and modified almost beyond recognition.

Mounting the '68 Panhead, Suzuka tore out of the Expo grounds.

By the time she arrived, the scene was hell.

The sidewalk had been blasted apart.

The asphalt was scorched black.

Bodies lay scattered, motionless.

The air reeked of burnt metal, blood, and gas.

The very heart of the city was rotting from within.

The site, being in an *unspecified Dōwa* (buraku) area, had caused delays in ambulance dispatch.

Media coverage lagged behind.

Authorities prioritized “managing the narrative” over saving lives.

“How many... how many are dead?”

No one could answer her.

The exhibition of Joan Miró's massive mural *The Innocent Smile*, along with the Gas Pavilion itself—dedicated to the theme of “laughter”—  
was temporarily closed.

Inside had been visions of near-future life:  
a film of “comfortable living,” scale models powered by “clean” city gas.

But none of it could bear the weight  
of lives lost.

---

In her journal, Suzuka wrote:

“Behind every convenience, there’s an unseen fray in the seams.  
Ignore that, and the city itself becomes a killer.”

---

When she returned to the Expo site,  
she stood silently in front of a notice announcing the pavilion’s  
closure.

She whispered:

“If technology keeps advancing but our hearts stay frozen...  
That’s not a future. That’s just violence.”

The sound of the FLH engine still echoed in her chest.  
It had been the sound of rushing toward someone’s life.

*(Note: The Tenroku Gas Explosion resulted in 79 deaths and 420 injuries.  
A memorial plaque lies buried in Kokubunji Park.)*

# —Suzuka Agui – 1970

## Chapter:

### Takara Beauty Pavilion



The building gleamed in the sunlight—  
a gleaming tower of stainless steel capsules and steel pipes,  
its design inspired by the metabolism of the human body.  
Visitors moved between floors through cylindrical modules, each one  
a chamber of transformation.

On the rotating “Future Fashion Floor,”  
models in white, cyborg-like dresses beamed under the slogan:

“The Joy of Living Beautifully.”

There were robotic shampoo chairs, automatic nail painters,  
voice-activated makeup machines.  
Everything gleamed—chrome, plastic, and promises.

Suzuka watched silently.

“Who gets to define beauty?  
This isn’t self-expression—it’s mass production of an ideal.”

She glanced at her own reflection in a mirrored wall:  
tanned skin, acne scars, dark circles earned from long hospital  
nights.  
The face of a working woman—not a smiling mannequin.

Next to her, a teenage girl chirped:

“I want to be a Beauty Nurse when I grow up!”

Suzuka whispered under her breath:

“I wonder who planted that dream in you...”

She didn’t smile.  
But she stood a little straighter—as if reclaiming the face in the  
glass,  
and the future behind it.

## **Beside the automated makeup station stood another machine—**

a skin-tone analyzer that selected the “ideal” shade of whiteness.  
The whiter the skin, the higher the score.

“I was born in a Dowa district.  
I don’t have white skin.  
I don’t have a ‘pure’ bloodline either.  
But my beauty—my beauty—isn’t something anyone else gets to  
measure.”

Inside, electronic media blended natural sounds, machine noise,  
spoken words—  
a chaotic sensory mix.  
Hair spray and fragrance filled the air in a dizzying show.

Suzuka pinched her nose and stepped outside.

“This isn’t the future of beauty.  
It’s a factory—for manufacturing future consumers.”

## **Episodes I, II & IV**

Digest & Preview for the Next Volume

## ■ Episode I: The Pain of the Mute (1960s – Kobe)

**Protagonist: Suzuka (childhood)**

**Themes:**

Discrimination and family / Awakening the sensitivity to “voices without sound”  
/

The origin of a healing gaze

• **Overview:**

Set in the shadowed alleys of a marginalized district in Kobe, this chapter traces

the formative years of Ryoka, a young girl born into a buraku community.

Despite her academic excellence, she faces invisible walls—  
prejudice shaped by surnames, addresses, and silence.

When her mother collapses, Suzuka resolves to become a doctor, defying the sneers of those around her. It is the beginning of her philosophy of “healing hands”

—not only to cure, but to witness those rendered unseen.

Her path leads her through the dissection tables of medical school, where she confronts the fragility of life and the rage she feels toward the social structures

that allow certain bodies to be dismissed.

A pivotal internship in Minamata, amid the mercury poisoning crisis, instills in her a lifelong responsibility toward life—not as abstraction, but as testimony.

• **Key narrative layers:**

- The first wound of discrimination and class
- The genesis of her vocation: a philosophy rooted in the hand, not the system
- A political awakening through the act of seeing those others ignore
- The pain of being judged by the sound of her name or the line of her address
- Her journey toward medicine is not one of prestige, but of defiance—and duty

*“To live among lives that are unseen is to become a witness.  
A body remembers what the world refuses to name.”*

## ■ Episode II: The Night Before the Deaf Expo

(1968–69, Amagasaki)

**Protagonist:** Suzuka(as a physician)

**Theme:** Between pollution and ideology /

Medicine caught between industry and justice /

Pollution and ideological struggle

- **Summary:** A boy with chronic bronchitis, polluted rivers, and the deception of urban development
- **Perspective:** The contradictions of rapid economic growth through the eyes of an independent physician
- A life fighting against toxins—*before* the word “eco” even existed
- A time when “*ideology*” meant *struggle*
- In a land where not even weeds or flowers could bloom, she wrestled with her conscience

Amid student protests against the Expo, the U.S.-Japan Security Treaty clashes,

Zero Jigen street agitators, and Christian Expo supporters,

the issues of discrimination and environmental destruction come to the fore.

Ryoka devotes herself to treating day laborers collapsed at the Expo construction site,

students injured in political riots, and victims of pollution-related illnesses.

## ■ Episode IV Reloaded

### “Will Flowers Ever Bloom in the Future?”

(1985–1989, Amagasaki)

**Protagonist:** Hinata (in adolescence)

**Themes:** Herbs and memory / Mother–daughter disconnect and healing / Restoration through plants

- **Content:** The pharmacological properties of herbs and the body’s memories; the scent of the future
- **Narrative lens:** The world of “grass”—rejected by the mother, embraced by the daughter
- A dialogue born from rupture between mother and daughter
- Understanding the “wordless memory” carried by herbs and wildflowers
- The eve of giving names to flowers that never bloomed

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**Excerpt from the promotional magazine issued alongside the release of Episode V (game edition):**

**Main Catchphrase:**

*“Pain lives beneath the soil. The seven-colored flower pretends not to know.”*

**Sub-Copy:**

- In 1970, the Osaka Expo — a place where the state dreamt on behalf of the people.
- In 1990, at Tsurumi Ryokuchi, a “future” tries to bloom once again — but whose hands will nurture it?
- A mother’s rage, sorrow, and hope — all wrapped in a jacket, passed down to her daughter.
- *The future isn’t something to be displayed. It can only begin by surviving it.*

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Once showcased as a glittering window into the “future,” the Expo ’70 masked the struggles behind the glass— A lone female physician, Ryoka Agui, fighting invisible discrimination, toxic air, and the chaos of marrying across borders.

Now, across generations, a baton of thought is handed from mother to daughter—toward a future still unname

## **Keywords Related to the Story**

## Origins of the Buraku Issue

The origins of the Buraku issue can be traced back to the caste system of the Edo period.

During this time, Japanese society was rigidly divided into hierarchical classes: samurai, farmers, artisans, merchants, and at the very bottom, the so-called *eta* (“polluted”) and *hinin* (“non-humans”).

These lowest castes were subjected to systemic discrimination and were relegated to extremely low social status.

This discriminatory structure laid the foundation for what would later become known as the Buraku issue.

While the caste system existed across Japan, its impact was particularly pronounced in western Japan.

This region retained deeply entrenched traditional social structures and customs dating back to the Edo period, which contributed to the persistence of Buraku discrimination.

One reason why the Buraku issue remains especially severe in western Japan lies in the region’s historical land systems and societal structures. In areas like Kansai,

feudal influence endured longer, and there were stark social divisions between landowners, tenant farmers,

artisans, and those in the *eta-hinin* classes. Furthermore, western Japan saw significant growth in commerce and handicrafts, accelerating urbanization and bringing

Buraku-related discrimination into the urban sphere. In major cities such as Osaka and Kyoto,

distinct Buraku neighborhoods emerged, further reinforcing social fragmentation.

In contrast, eastern Japan underwent relatively early reforms from the early Edo through the Meiji period.

Under strong control of the Tokugawa shogunate, the influence of the caste system was less pronounced than in the west. Additionally, with greater urban development in the east,

the visibility and intensity of the Buraku issue were somewhat mitigated.

## ○ Dōwa Organizations

**Dōwa organizations** are interest groups and advocacy bodies related to Japan's *Buraku* issue (discrimination against historically marginalized communities). Excluding some small independent groups, there are four major nationwide organizations, each with distinct political affiliations and ideological approaches. Among them, the Japanese government recognizes three as official negotiating counterparts:

- the **Liberal Dōwa Association** (*Jiyū Dōwakai*, aligned with the Liberal Democratic Party),
- the **National Federation of Regional Human Rights Movements** (*Zenkoku Jinken Sōrengō*, aligned with the Communist Party), and
- the **Buraku Liberation League** (*Buraku Kaihō Dōmei*, aligned with the Socialist/Democratic Party).

## ○ Buraku Liberation League

The **Buraku Liberation League** is a social movement organization dedicated to eradicating discrimination against *Buraku* people within Japanese society. Through this struggle, the League aims to eliminate all forms of discrimination, both domestic and international, and to promote human rights, peace, and environmental justice.

To achieve its mission, the League emphasizes the importance of carrying on the legacy of the **National Levelers' Association** (*Zenkoku Suiheisha*), while also upholding contemporary democratic social rules and laws. It aspires to earn trust not only from its members but also from unorganized *Buraku* communities and society at large through transparent and fair organizational practices.

While the League acknowledges that *Buraku* discrimination has diminished overall, it asserts that serious issues still persist and that there are even forces that seek to intensify it. Notably, among all Dōwa organizations recognized by the government, the Buraku Liberation League is **the only one that defines kyūdan (denunciation)** as the central method of its activism.

## ○ What is Kyūdan (Denunciation)?

**Kyūdan** refers to a practice primarily associated with the Buraku Liberation League, wherein individuals deemed responsible for discriminatory acts (or even those in positions of authority over them) are summoned for interrogation. Under the pretext of “fact-finding” regarding the discriminatory incident, they are often subjected to intense public criticism and pressure to confess their wrongdoing.

This process, sometimes framed as “self-criticism” (*sōkatsu*), often includes demands for apologies and compensation. The sessions are notorious for their extreme psychological pressure, and many individuals targeted by such denunciations have been known to suffer from trauma or mental illness as a result.

## ○ Kaihō Shimbun

The Kaihō Shimbun is the official newspaper of the Buraku Liberation League's central office, headquartered in Minato Ward, Osaka.

It should be noted that the “Buraku Kaihō Shimbun”, published by the National Buraku Liberation League Federation, is a separate publication.

## ○ Buraku-related Industries

Buraku-related industries refer to trades historically associated

with Buraku communities or occupations commonly perceived by society to be populated by

Buraku descendants. These include:

- the meat processing industry
- leather manufacturing
- funeral services
- waste disposal
- traditional drum (taiko) production

These industries often involve contact with animal or human remains and have long been stigmatized within Japanese society.

(See also: Dōwa policy measures, false Dōwa claims)

## ※ Annotation

In reality, it is not possible to determine whether someone is from a historically discriminated

Buraku background based on their surname alone.

However, in 「20th Century Ecotech Girl」, the surname “日外 (Agui)” is used symbolically:

- It evokes the meaning of “the outside of the sunlit world” (i.e., marginalized).
- It is an uncommon and unfamiliar surname, prompting assumptions and prejudice.
- Its fictional etymology traces back to a royal bloodline (descendants of Emperor Go-Hanazono), introducing irony and commentary on societal perceptions of lineage.

The reason why the daughter,

Hinata, uses the surname “Agui” instead of her mother’s married name “Jason” will be addressed in the next volume.

## ○ Buraku Discrimination (Dōwa Issue)

**Buraku discrimination**, or the *Dōwa* issue, is a uniquely Japanese human rights problem rooted in a historical caste-based system. For generations, certain groups within Japanese society were subjected to structural discrimination—economically, socially, and culturally—due to their ancestry or origin from so-called “*Dōwa districts*.” Individuals from these areas have historically faced rejection in marriage, hiring discrimination, and various forms of social exclusion simply because of where they or their families come from.

In 1969 (Shōwa 44), the *Special Measures Law for Dōwa Projects* was enacted, marking the beginning of governmental intervention. Over time, extensive efforts led to improvements in infrastructure and a general closing of the gap between Dōwa districts and other communities.

However, in March 2002 (Heisei 14), the *Law on Special Fiscal Measures for Regional Improvement Projects* (commonly known as *Chitai Zaitoku-hō*) expired, effectively ending all national-level Dōwa administrative measures as a form of special policy.

Since 1997 (Heisei 9), initiatives to address prejudice related to the Dōwa issue have been incorporated into broader human rights education and public awareness campaigns aimed at promoting respect for the fundamental rights of all individuals.

In 2000, the **Law for the Promotion of Human Rights Education and Awareness-Raising** was enacted, followed by the 2002 formulation of the **Basic Plan for Human Rights Education and Awareness-Raising**. This plan identified 12 priority human rights issues—**Buraku discrimination** among them.

## EXPO '70 – Japan World Exposition (Banpaku)

### Dates:

March 15 (Sunday) – September 13 (Sunday), 1970

**Duration:** 183 days

### Location:

Senri Hills, Suita City, Osaka, Japan

### Producer / Chief Architect:

Kenzo Tange

### Theme:

“Progress and Harmony for Mankind”

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### Participation Overview

#### • International Participation:

76 countries, 4 international organizations,  
1 administrative region (Hong Kong),  
3 U.S. states, 3 Canadian provinces,  
2 U.S. cities and 2 U.S. companies,  
1 German city.

#### • Domestic Participation:

32 Japanese entities,

including:

- The Government of Japan
- The National Expo Local Government Exhibitor Preparation Committee
- 2 public enterprises
- 28 private companies

#### • Total Exhibition Facilities on Site: 118

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### Visitor Statistics

• **Total Visitors:** 64,218,770

• **Highest Single-Day Attendance:** 836,000  
(recorded on Saturday, September 5)

• **Average Daily Attendance:** Approximately 350,000

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### Venue Information

• **Site Area:** 330 hectares

#### • Admission Fees:

- Adults (23 and up): ¥800
- Youth (ages 15–22): ¥600
- Children (ages 4–14): ¥400

*(At the time, the average monthly salary was approximately ¥50,000)*

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**Expo Symbol Mark Design:** Takeshi Otaka

# EXPO '90 – The International Garden and Greenery Exposition (Hana-Haku)

## Dates:

April 1 – September 30, 1990 (183 days)

## Venue:

Tsurumi Ryokuchi Park, Osaka City (*partially extending into Moriguchi City*)

## Theme:

**“The Harmonious Coexistence of Nature and Mankind”**

## Objective:

To explore the relationship between flowers, greenery, and human life, aiming to create a richer and more fulfilling society for the 21st century.

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## Type of Exposition:

While EXPO'70 and EXPO 2025 are **Registered Expositions (Universal Expos)**, **EXPO'90 was a Special Exposition** held under the Convention Relating to International Exhibitions.

It was **the first major international horticultural exposition ever held in Asia.**

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## Participation:

- **Participating Nations:** 83 (including Japan)
  - **International Organizations:** 55
  - **Corporate/Organizational Participants:** 221
- 

## Visitor Information:

### • Opening Hours:

- April 1–26: 9:30 AM – 10:00 PM
- April 27–Sept 30: 9:00 AM – 10:30 PM

### • Admission Fee (Standard Adult Ticket):

¥2,990 (including 3% consumption tax)

*(At the time, the average starting salary for a university graduate was approximately ¥200,000/month)*

- **Total Visitors:** 23,126,934
- 

## Venue Size:

Approximately 140 hectares (including parking and related facilities)

## Background of the Pollution Crisis in Amagasaki, Hyogo Prefecture

### Air Pollution (Factory Emissions and Vehicle Exhaust)

- From the **1950s to the 1960s**,

Amagasaki accounted for **31% of Japan's total thermal power output**, earning it the nickname: "**The City of Iron.**"

- A dense concentration of **steelworks, chemical plants, paper mills, and oil refineries** led to **severe air pollution**, compounded by **noise and exhaust pollution** from traffic along **National Route 43**.
- Massive emissions of **sulfur oxides (SOx), nitrogen oxides (NOx), particulate matter, and soot** caused widespread health issues such as **asthma and bronchitis**.
- Further damage included **water pollution, soil contamination, and the illegal dumping of industrial waste**.
- In **1970**, the **Amagasaki Pollution Lawsuit** was filed, holding both corporations and the national government accountable for the environmental and health damages.
- Even into the **1980s**, air quality remained dangerously poor—**vehicle emissions along Route 43** became a focal point of civic concern.

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### Amagasaki's Pollution Crisis in the 1980s

- Many certified pollution disease patients were, ironically, **employed by the very factories responsible for the contamination**.

They suffered from respiratory illness, yet feared losing their jobs.

- As a result, some **residents chose to conceal their diagnoses**, trapped in a moral contradiction—**victims who were also complicit**.
- This complex emotional landscape blurred the line between **perpetrator and victim**, a quiet struggle within everyday life in a polluted city.

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### Legal Action by Pollution Victims

- In **December 1988**, a total of **483 certified pollution victims and bereaved families** filed a **mass lawsuit** in the **Kobe District Court**.
- The defendants included the **national government, the Hanshin Expressway Corporation,** and **nine corporations** from the electric power and steel industries.
- The lawsuit sought:
  - An **injunction** against the emission of harmful pollutants
  - Approximately **1.8 billion yen** in damages for health and environmental harm

## Background

In **March 1988**, the **Amended Pollution-related Health Damage Compensation Law** came into effect.

As a result, **all 41 designated areas for air pollution compensation**, including **Amagasaki City**, had their designations **fully lifted**, and the **certification of new pollution-related illnesses was terminated**.

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## The Problem

Despite the deregulation, **Amagasaki continued to suffer from severe air pollution** caused by **factory emissions and vehicle exhaust**.

As **new patients were no longer eligible for compensation**, many residents were left without legal or financial recourse, even as symptoms worsened.

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## Pollution Damage in Numbers

- From **December 1970 to November 1988**, a total of **11,208 individuals** were officially recognized as pollution victims in Amagasaki.
  - **1,695 people died** from related illnesses.
  - Environmental data indicated **worsening levels of nitrogen dioxide (NO<sub>2</sub>) and suspended particulate matter (SPM)**, confirming that **air quality was deteriorating further**, not improving.
- 

## Significance

This lawsuit, filed in **1988**, became a **landmark case**, joining a broader wave of **nationwide air pollution litigation**. It challenged the government's **retreating environmental policies** and called for a reversal in its approach to pollution-related public health.

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## Summary

Amagasaki's pollution crisis was a direct result of **postwar rapid industrialization**, with **heavy chemical industries densely clustered** in the city during Japan's **high economic growth era**.

Although the city implemented **pollution control ordinances**, and pollution lawsuits helped advance reforms throughout the **1970s**, environmental degradation persisted into the **1980s**.

Notably, Amagasaki's legal battles were echoed in neighboring Osaka, particularly in the **Nishiyodogawa Pollution Lawsuit**, demonstrating the **shared burden of environmental injustice** in the region.

The **1988 mass lawsuit** in Amagasaki became a **turning point** in asserting the rights of pollution victims, symbolizing the **demand for accountability** and **structural change** in Japan's environmental administration.



**The Cluster of Factories Along the Amagasaki Waterfront**  
(Circa 1964, from “Illustrated History of Amagasaki, Vol. II”)

### **Community Action and Legacy: From Lawsuit to Regeneration**

Before the formal lawsuit was filed, a citizen-led group called the **Amagasaki Association of Pollution Victims and Families** was formed on **June 5, 1971**. This group later served as the **core plaintiff body** in the **1988 collective lawsuit**.

In the years that followed, part of the **settlement funds** from the defendants (polluting corporations) was redirected toward **healing and rebuilding** the community. One such initiative was the opening of the **Amagasaki Human and Community “Red Dragonfly” Center (Akatonbo Center)** on **September 19, 1999**, in **Ōmono-chō**.

Although the center was **dissolved in June 2011**, its mission was carried on by a successor facility named **“Akatonbo no Sato”**, opened in the same district on **August 10, 2012**.

Another notable initiative was the **Amagasaki South Urban Regeneration Research Lab**, established on **March 23, 2001** in Nanjōnai. It was later relocated to **Mukonosō** in August 2009.

Even after the dissolution of the plaintiff and legal groups, the **Amagasaki Association of Pollution Victims and Families** continued its activities until its **official closure on June 30, 2019**, along with **Akatonbo no Sato**.

### **From “Pollution City” to Fulfillment Center**

What was once referred to as a **“pollution capital”**—the **industrial waterfront district of Amagasaki**, lined with smoke-belching chimneys—has, as of **2023**, become home to **Amazon’s largest logistics hub in Western Japan**, the **Amazon Amagasaki Fulfillment Center**.

This transformation is layered with irony: a site once defined by **smokestack industry and environmental trauma** is now rebranded under the banner of **efficiency, consumption, and digital capitalism**.

### **Cross-Boundary Pollution: The Nishiyodogawa Case**

The **Nishiyodogawa Air Pollution Lawsuit**, a companion case to Amagasaki’s, emerged as a response to **cross-jurisdictional smog pollution**.

During Japan’s high-growth era, factories located in neighboring municipalities emitted pollutants that **drifted across city borders**, causing widespread respiratory illness. The primary pollutants included:

- **Sulfur dioxide (SO<sub>2</sub>)**•**Suspended particulate matter (SPM)**•**Photochemical oxidants (OX)**•**Nitrogen dioxide (NO<sub>2</sub>)**

In **February 1963**, the **Nishiyodogawa Public Health Office** measured **SO<sub>2</sub> levels at 0.382 ppm**—a dangerously high concentration.

**Asahi Shimbun** reported, *“Visibility dropped to as little as 50 meters.”*

Notably, a lawyer who later became a **legal advisor to the Aum Shinrikyo cult** had, prior to his radicalization, worked on this very case.

## The State of Subculture in 1980s Japan

(Contextual Background for 20th Century Ecotech Girl, Episodes IV–V)

### • The Dawn of Otaku Culture

From the late 1970s to early 1980s, a distinct group of enthusiasts began to emerge—drawn to anime, tokusatsu (special effects shows), video games, and science fiction.

The term *otaku* began to be used around this time, often referring to people with intense, niche interests.

### • Social Recognition and Marginalization

Otaku were largely seen as quirky outliers, with little intersection with mainstream society.

Their presence was felt primarily within fan communities—through events and self-published magazines (*dōjinshi*).

*Notable examples:* “*Space Battleship Yamato*” (1974), “*Mobile Suit Gundam*” (1979)—both of which sparked passionate fan movements.

### • Rise of Game & PC Subculture

The 1980s saw the release of the Nintendo Famicom (1983) and affordable home computers like the MSX.

This sparked a boom in gaming and programming as new forms of “creative obsession.”

Early media coverage often portrayed these enthusiasts as “people with strange hobbies,” without overt hostility.

### • Before the Stigma

While *otaku* were considered socially awkward or eccentric,

the label was not yet associated with deviance or criminality. The subculture remained largely internal,

self-sustained, and introspective—until a major societal rupture changed everything.

### Turning Point: The Miyazaki Case

The *Tokyo–Saitama Serial Child Abduction and Murder Case* (1988–1989), involving a self-professed anime fan, radically altered the public perception of *otaku*.

The media linked his crimes to his consumption of anime and horror videos, triggering a moral panic and stigmatization of the entire subculture.

This moment marked the beginning of a new era where the boundary between subculture

and deviance was aggressively policed by mainstream discourse.

## Overview of the Case

- Between 1988 and 1989, four young girls were abducted and murdered in Tokyo and Saitama Prefecture.
  - The perpetrator, **Miyazaki Tsutomu**, committed grotesque acts upon the victims' corpses—including necrophilia and alleged cannibalism.
  - He mailed remains of the victims to their families and sent taunting letters to newspapers.
  - In July 1989, he was apprehended while attempting to molest another child in Akiruno City.
  - In 2008, he was executed by hanging.
- 

## Social Impact: The Rise of Otaku Scapegoating

### Media Moral Panic

- Following Miyazaki's arrest, police found a vast collection of anime, tokusatsu videos, horror films, and "lolicon" manga in his room.
- Media seized on this detail, *linking his crimes directly to his hobbies*—igniting a nationwide moral panic.
- Terms like "*otaku = potential criminal*" began to circulate in tabloid headlines and television specials.

### Reinforced Public Misconceptions

- The public came to associate anime fans, gamers, and collectors with deviant behavior.
- Even non-offending otaku were portrayed as socially dangerous and emotionally stunted.
- Ironically, in the immediate aftermath, **attendance at Comiket (Comic Market) exploded**, with over 230,000 participants in 1990 (doubling in a year)—as many fans rallied in defiance or curiosity.

### Police and Social Overreach

- People carrying anime merchandise (e.g., bags with character prints) were stopped and searched by police.
  - Men simply eating lunch in parks were suspected of "scouting for children" and subjected to home raids.
  - This atmosphere created a chilling effect across fan communities, especially for young men.
- 

### Cultural Fallout

- The incident ushered in an era where *subcultural interest could be treated as incriminating evidence*.
- This had long-lasting consequences on censorship, public policy, and the self-perception of fan communities in Japan throughout the 1990s.
- For many creators and activists, **Miyazaki's crimes became a grotesque mirror:** a moment that revealed how quickly a society can turn on its marginal members.

## Media Frenzy and Cultural Backlash: The Aftermath of the Miyazaki Tsutomu Case

### Media Sensationalism and Moral Hysteria

Following Miyazaki's arrest, media coverage became increasingly inflammatory, effectively criminalizing otaku culture:

- “There are 100,000 Miyazaki Tsutomus here.”  
—Alleged TV report from a Comiket (Comic Market) coverage
- “Every class has its own ‘Female Miyazaki’—the kind who chases after pretty boys!”  
—*Themis* magazine, Sept. 6, 1989 issue
- “They're like clones of Miyazaki himself.”  
—A doujin circle organizer, quoted in *Weekly Bunshun*, Aug. 31, 1989  
Article title: “50,000 Lolicons: The Terrifying Reality—Is Your Daughter Safe?”

These headlines fueled a social panic that painted fans of anime, manga, and fantasy genres as deviant or dangerous.

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### Rise of Censorship: The Harmful Content Panic

- The case catalyzed a nationwide “**Media Effects Theory**” panic  
—a belief that violent or sexualized media content directly led to real-world crimes.
- In response, **anti-harmful media campaigns intensified**, aiming to regulate and suppress otaku culture:
  - TV stations cancelled anime reruns.
  - Manga publishers pulled titles from circulation or went defunct.
  - Magazines and fan publications were banned or forced into hiatus.

What began as public mourning spiraled into cultural censorship.

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### The End of the Panic and Lingering Stigma

- The intense media coverage is said to have lasted **until the 1993 wedding of Emperor Naruhito**, which shifted national attention.
  - However, the damage was done:  
The idea of “Otaku = Pervert = Potential Criminal” persisted well into the 1990s, embedding social prejudice.
- 

### Long-Term Effects on Japanese Subculture

- Despite the stigma, otaku culture didn't disappear—it **adapted, retreated, and reorganized**.
- By the 2000s, through initiatives like “**Cool Japan**” and the global popularity of anime and gaming,  
the otaku image was gradually rehabilitated.
- Yet, for a generation of fans, the **Miyazaki incident remained a trauma**—a reminder of how easily society could vilify difference.

*Not a future that was forced to bloom,  
but one that must be cultivated anew.  
The girls entrust the name of the future  
to flowers that have yet to be named.*



## 20th Century Ecotech Girl

The Future That Had No Name ~Chronicle~ Volume 1

**Written & Created by:** haniyasubime

**Published by:** Ecotech Works(Japan)

**First Edition:** August 15, 2025

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*This work is a piece of fiction.*

*Any resemblance to real people or organizations is purely coincidental.*

■ EP1-EP2: Partial Preview



■ Full Japanese Edition (PDF) Available

