

20 th Century Ecotech Girl



第一

会場に
バイク
駐車場は有りません



vol. 1

Machine
Translation

The Future That Had No Name

~Chronicle~

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.”

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～Chronicle～

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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

Format

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

Intended Form

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

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

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

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

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.

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

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

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	Protagonis	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.

❁ 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