

20th Century Ecotech Girl

The Future That Had No Name

Volume 2 English Edited Draft

Episode III *Greetings from the Country of the Blind*

Chapter: Canada Pavilion's (Edited English Text)



[Chapter: Québec Pavilion]

Québec Pavilion – Special Day

Thursday, June 25, 1970 Rainy / High 21.0°C, Low 19.0°C

A Quiet Scent, A Nameless Revolution

● Structure

The building looked like a pair of prisms,
skewered through by four vertical cylinders.

The prisms themselves floated—or at least gave the illusion of floating—
above a reflecting pool in the center of the site.

This geometric design was a modern reinterpretation
of Québec's traditional gabled roof structures.

Beneath it, a sunken garden spread in quiet symmetry.

● Material Memory

Along the wooden deck, panels of reddish-brown timber lined the path.

Western Red Cedar, the sign said.

When I touched it,
my fingertips came away slightly oily. The scent was warm. Sweet.
And underneath it all, a subtle trace—something like smoke
that had long since drifted away.

"This is the memory of Québec's forests,"
said the Japanese hostess quietly. That was all. No sounds. No moving images. Just silence.

— Footnotes / Contextual Annotations —

- **Western Red Cedar:** A native species to the Pacific Northwest and parts of Québec, known for its scent and longevity. Used in indigenous and settler architectures alike, its smell often evokes memory, ritual, and forest life.
- **Floating prisms:** The architectural metaphor of suspended language or culture. In 1970, Québec was at the height of its *Quiet Revolution*, a movement centered around secularism, linguistic identity, and cultural sovereignty.
- **"A Nameless Revolution":** Refers not only to Québec's political movements, but also to the deeper theme of this zine—how some traumas, memories, and bodies resist being named, recorded, or translated.

3rd Floor – “The Lives of Québec’s People”

Exhibit Room

There it was. A single Brabham BT23B, sitting quietly in the corner.

Canada Grand Prix, 1969. A tiny frame.

Thin tires.

As if someone had polished the trace of a spark—a memory of speed, smooth and untouched.

Wood and speed. Forest and race.

As a concept,

it was... well put together. Maybe *too* well put together.

White letters floated on the wall:

Révolution tranquille The Quiet Revolution——

They reclaimed education from the church. Took down the English signs.

Rewrote their towns in French. And yes—maybe this was a future they had won.

—— Footnotes / Contextual Annotations ——

- **Brabham BT23B (1969):** A Formula 2 racing car, often symbolic of engineering elegance and danger. Its placement in a cultural exhibit links personal memory to national progress, speed to sovereignty.
- **The Quiet Revolution (Révolution tranquille):** A socio-political movement in 1960s Québec. Marked by secularization, educational reform, and linguistic resistance, it redefined identity in a post-colonial frame—without war, but not without rupture.
- **“Too well put together”:** This line hints at a discomfort with aestheticized narratives—when history is displayed too neatly, the messier truths may be erased.

But—

The name I'd seen in the papers—FLQ—
was nowhere to be found here.
Still, I could tell
something was being hidden.

What's truly silent often has the strongest scent.
This wood—
it's probably soaked in the smell of fire.
But right now, it says nothing.
Maybe it won't speak
until long after this exhibit is gone.
Maybe then, its scent will explode.

It was a beautiful smell. But the longer I inhaled it,
the more I felt like I might stop asking questions.

Maybe this is how
the most frightening silences
remain:

Not in what's told. But in what's left unsaid—becoming the strongest scent of all.

— **Footnotes / Contextual Annotations** —

FLQ (Front de libération du Québec): A radical separatist group active in the 1960s–70s, known for using violence in pursuit of Québec's independence. The group's absence from the pavilion speaks volumes about curated silence and sanitized narratives.

- **"Scent of fire":** A metaphor for suppressed unrest. While the exhibit celebrates peaceful revolution, the wood and silence suggest a memory of something still smoldering.
- **"Becoming the strongest scent of all":** An echo of the zine's recurring motif—that unspeakable pain, erased stories, and unrecorded truths often leave the deepest impressions.



[Chapter: British Columbia Pavilion]

Friday, July 3, 1970 Cloudy / High 23.1°C, Low 17.8°C

A towering “fir tree” stood in the center—evoking the vast, ancient forests of Canada.

(Technically, **Douglas fir**.)

Some of the trees were over 270 years old, rising more than 39 meters high.

The pavilion’s peak reached beyond 50.

At the entrance to the indoor theater, totem poles welcomed the visitors.

A film played—scenes of wilderness, unmapped landscapes, modern life, and Canada-Japan cooperation.

● **Room Two: The World Beneath Water**

Hundreds of acrylic spheres filled the ceiling and walls, each holding a ripple of water.

With special lighting, they shimmered like floating orbs.

The floor itself—rafts suspended on a gentle platform—made it feel like we were drifting on a lake.

On screen: Glaciers melt. Rivers form. Conifers. A scale model of a pulp factory. Above us, glowing text:

“A Society in Harmony with Nature.”

Beneath it: a carved cedar canoe. The bones of a whale. A narrator’s voice:

“Traditional ceremonial whaling practices of Indigenous peoples.”

And I thought—Did they really catch that whale in their own words?

These voices we’re hearing—whose mouths are they coming from?

*_Was this made **for** them? Or was it made to **display** them?_*

— **Footnotes / Contextual Annotations**

- **Douglas fir (*Pseudotsuga menziesii*)**: Often mistaken for true firs, they symbolize British Columbia’s timber industry as well as its contested natural heritage.
- **Totem poles**: Sacred art forms originating from Pacific Northwest Indigenous nations. Their placement at Expo ’70 was often symbolic—but sometimes aestheticized without consent or proper cultural context.
- **“In their own words”**: A refrain questioning representational authority—are Indigenous cultures allowed to speak for themselves, or are they translated, mediated, and aestheticized by settler institutions?
- **Whose display?**: The exhibit stages “coexistence,” but the speaker senses an asymmetry—where Indigenous presence is used to validate national narratives rather than voice Indigenous sovereignty.

“A Nation That Loves Whales” — But For How Long?

“This is a nation that loves whales,”the sign said.

But it never mentioned how long that love lasted.

I read somewhere—the last whaling station on this country’s far western coast closed in 1967.

No mention of the time when whales were hunted only for oil,
the rest thrown away. That part was absent.

I once heard—

there used to be a Japantown in Vancouver.

A port city. The smell of fish in the air, mixed with miso and soy sauce.

But when the war began, they called them “enemy aliens.” Took their boats, their homes, their land.

Sent them inland. Internment camps. They never returned.

It wasn’t just whale bones that were left behind. It was people’s lives. Their names.

The scent of the sea. All scrubbed clean. Polished. Turned into something else.

They say this country now believes in multiculturalism. Maybe someday that’ll be true.

But not until the bones learn to speak again.

In Japan, we never wasted the bones. We took everything—skin, bristle, organs.

Turned them into medicine. Prayed. Not to consume the creature, but to keep its life present
in every part. Itadaki—to receive something sacred from the gods.

The whale bones here were polished smooth. But they no longer sang.

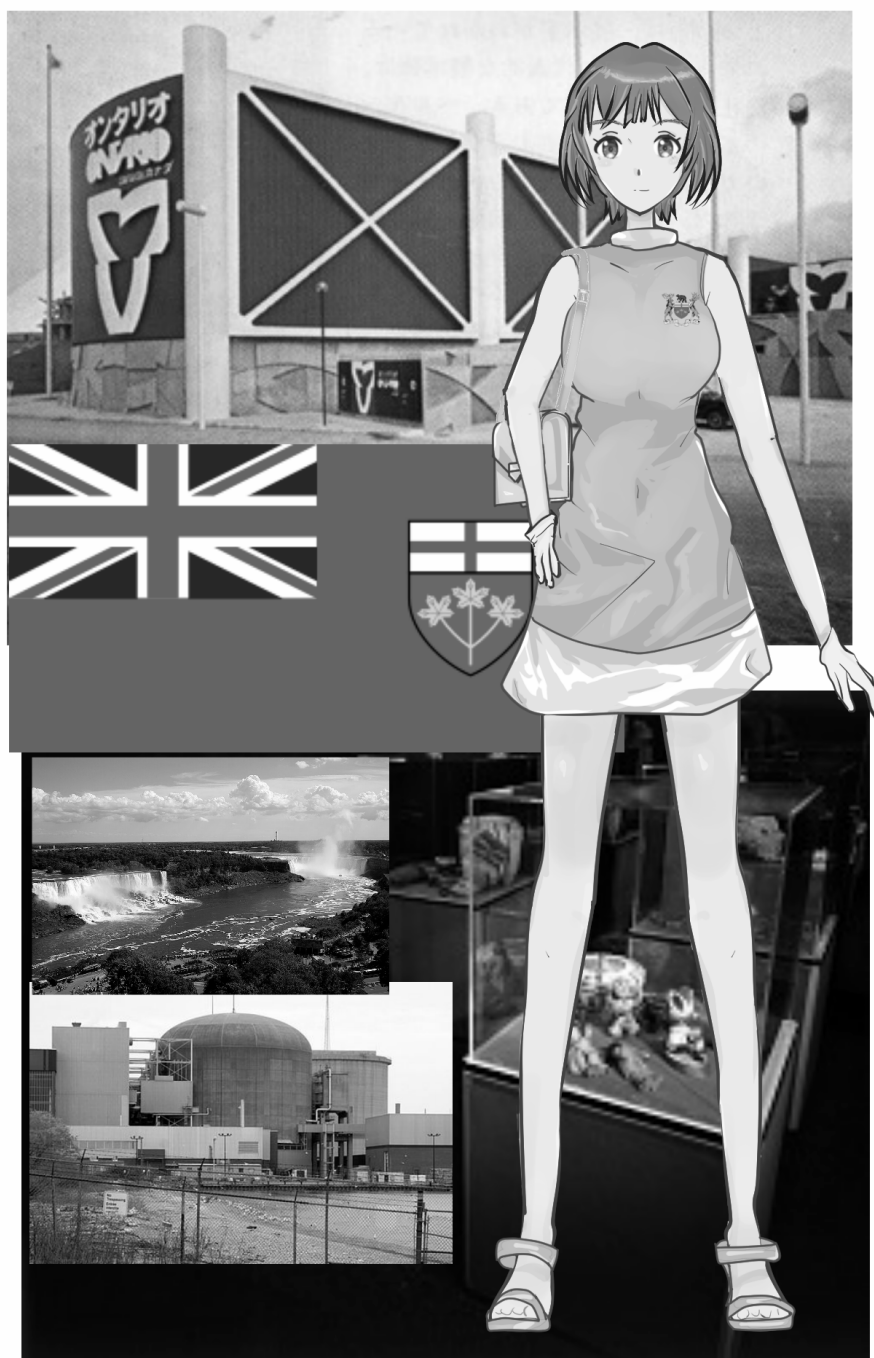
Even the voices that should have cried out had already been silenced.

When a state speaks of “nature” or “multicultural harmony,” you can be sure—it’s performing.

The more curated the voice, the more I begin to wonder whose mouth it really came from.

Footnotes

1. **Japantown (Vancouver):** A once-flourishing Japanese Canadian neighborhood dismantled during WWII. Over 22,000 people were forcibly relocated to internment camps, and most were never able to return to their homes or reclaim their property.
2. **Whaling Station (1967):** Canada’s final commercial whaling station, located in Coal Harbour, British Columbia, closed in 1967. Earlier practices often involved extracting oil and discarding the rest of the whale.
3. **Itadaki (いただく):** A Japanese expression meaning “to receive,” especially from someone of higher status. When used before meals, it acknowledges the life taken and expresses spiritual gratitude.
4. **Multiculturalism:** Officially adopted in Canada in 1971. While often celebrated, it has been critiqued for masking colonial structures and the suppression of Indigenous and immigrant histories.



[Chapter: Ontario Pavilion]

July 16, 1970 (Thursday) / Cloudy / High: 29.1°C, Low: 23.9°C

“Frozen Steps, and the Illusion of a Future in Motion”

A white trillium bloomed across the pavilion’s outer wall.
The official flower of Ontario.
Its meaning: *wisdom, modesty*.

At the entrance, footage of Niagara Falls was playing.
A roar so loud it filled the space—
screens surrounded us from all directions.

Tour boats surged through the mist.
Overhead views of hydroelectric facilities. The scale was overwhelming. Truly impressive.
But it was so perfectly staged, I found myself holding my breath.

Was this even *real* nature?

Then came the narrator’s voice:

“This waterfall is the ultimate symbol of Ontario’s power.”

The image cut—beneath the roaring water, a glimpse of the Pickering Nuclear Generating Station, still under construction. Apparently, this was the future: “clean energy.”

Water and electricity. Flowers and factories. Nature and progress.
All of it presented in perfect **harmony** on screen. But was it, really?

Footnotes

1. **White Trillium:** Ontario’s official provincial flower. Often symbolizes purity, simplicity, and humility. It blooms in forested regions in early spring.
2. **Niagara Falls:** A globally iconic natural feature, long used in Canadian national branding. Its harnessing for hydroelectricity began in the early 20th century, tying spectacle to infrastructure.
3. **Pickering Nuclear Generating Station:** A major nuclear facility east of Toronto. Construction began in the late 1960s; the first unit went online in 1971. Promoted at Expo as part of Canada’s “clean energy” future.

I suddenly remembered that accident...

It was still early in the Expo—March.

The moving walkway malfunctioned. Seventy-five people injured.

I watched the news from a hospital break room. A domino collapse.

Someone on TV had called it

“A triumph of human progress.”

“A future where you don’t even have to walk yourself.”

But watching it, I couldn’t help but think:

“Being able to move forward while standing still”—was that really progress?

If people collapsed the moment the walkway stopped, maybe we weren’t the ones not walking.

Maybe it was **the future itself** that wasn’t moving.

Where I come from—Kansai—we treat moving walkways like **speed boosters**. You walk *on them*, not *because* of them. Stopping on one? That’s just a performance. Something done to be seen.

But Ontario’s future—what it showed me—was the opposite.

“You don’t need to walk. Just let it carry you.”

The future on screen didn’t feel like motion. It felt like drift.

The nation’s greatest industrial province was showing me flowers and waterfalls, whispering
“Look how elegantly we’ve advanced.” But under the trillium flower was a hydro plant wrapped in concrete. A dam beneath the roar.

And I wondered—If that’s “progress,” is it something we’re meant to walk through?

Or just look at from afar, like a painting behind glass?

Footnotes

1. **Moving walkway accident (March 1970):** One of the first major incidents during Expo ’70. A sudden stop in the moving sidewalk system caused a crowd surge and injured 75 visitors. It raised questions about automation, mass movement, and spectacle infrastructure.
2. **Kansai culture and walking:** In western Japan, including Osaka and surrounding areas, it is customary to walk briskly on moving walkways, often keeping left. Standing still is considered inefficient—or even inconsiderate. This contrasts with Expo’s vision of passive movement.
3. **Trillium and hydroelectric symbolism:** The white trillium is Ontario’s official flower, often used to soften industrial messaging. The juxtaposition of natural imagery and energy infrastructure (like Niagara Falls and Pickering Nuclear Station) was common in Expo displays, reinforcing the illusion of harmony between nature and state-led development.

Then suddenly, in a quiet corner of the exhibit,
I saw a headline in Japanese:

“Premier of Ontario and Spouse Visit Pavilion Today”

Smiling photo. Right in front of the waterfall footage. And I thought—
what exactly are they celebrating here?

Climbing the stairs toward the exit, another memory surfaced—the hostess from the Québec Pavilion.
That marijuana possession case.

Late-night raid. Foreign staff dormitories. “Guides to the future” in handcuffs.

And I wondered:

Is showing the future really such a clean, beautiful thing?

I looked up at the white flower on the wall.

“That waterfall’s still making noise,” I thought. “But someday, someone will probably say it’s too loud—
and even the sound of nature will be erased.” When that time comes, I guess the flower will simply fall,
modest and silent.

Footnotes

1. **“Premier of Ontario and Spouse” headline:** Official visits by state leaders were common during Expo '70 and often highlighted in national or pavilion-specific media to symbolize political alignment with progress narratives.
2. **Québec Pavilion hostess arrest:** In March 1970, a hostess from the Québec Pavilion was arrested for marijuana possession, prompting heightened surveillance of international staff. The media largely downplayed the event, but among staff, it raised questions about who controlled the narrative of “the future.”
3. **“Modest and silent” flower:** Refers back to the *white trillium*, Ontario’s official flower, earlier described as symbolizing “wisdom” and “modesty.” Its silence here contrasts with the roaring waterfall, hinting at the gradual erasure of natural and dissenting voices alike.



[Chapter: Canada Pavilion]

May 27, 1970 (Wednesday) / Cloudy / High: 27.3°C, Low: 18.0°C Canada National Day

Hall of Mirrors, and the Goldfish That Never Stop Swimming

The pavilion's theme was "**Discovery.**"

Its outer walls were covered with over 40,000 mirrored tiles. My own face reflected back at me—again and again. And I thought:

Which one of these is the real future?

Outside, rainbow-colored spinners turned slowly. The tallest was 19.7 meters high.

At the top of a mirrored column, an umbrella 11.8 meters wide rotated once every minute.

The underside of the umbrella was painted in seven colors.

They said it represented "the vitality of a young nation—Canada."

But honestly, those colors didn't feel like a rainbow. They looked more like traffic signs.

Beneath the spinner, at the base of the mirrored tower, there was a round pool filled with goldfish.

Four hundred of them. Their gold and red bodies flickered in the water, catching the sunlight from above. And I thought—Where do they go when it's time to go home?

Footnotes

1. **"Discovery" theme:** The Canada Pavilion emphasized exploration and national identity, reflecting a post-colonial narrative of "newness" that often omitted deeper historical and cultural complexities—especially those of Indigenous peoples.
2. **Mirrored tiles:** Over 40,000 small mirrors created a self-reflective façade. Expo visitors often described the visual effect as disorienting or performative—raising questions about national image and individual identity.
3. **Rainbow-colored spinner:** Designed as a kinetic sculpture, the spinner was meant to symbolize diversity and youthful energy. Its resemblance to traffic signage subverts the intended optimism, hinting at regulation rather than freedom.
4. **Goldfish in the pool:** 400 live goldfish swam at the pavilion's base. While decorative, their presence—confined, beautiful, and directionless—echoes broader themes of displacement, spectacle, and ornamental

They said the goldfish were descendants of ones born in Japan.

Now, their children live in Canada.

Swimming beneath a future built in Osaka.

“These goldfish were originally gifted from Japan over a hundred years ago,”

the Canadian companion explained. “They were specially flown in for the Expo.”

It felt like they’d been brought to this polished-up version of the future just to swim in place forever.

And yet...there was something anxious in the way they moved. I saw one bump into the edge of the pool. Then again. And again.

At the entrance, a popular mascot was being handed out:

Tongar-chan.

Kids swarmed around the Canada Pavilion companions, asking for autographs.

Inside, the space was flooded with psychedelic lights and sound.

Screens spun in circles. Red and blue lights flashed. The floor felt like it was tilting.

Apparently, it was a hit with young people. But I started to feel queasy.

On the mirrored wall, a forest, a sky, and a flag appeared.

That red **maple leaf—it really was striking. But I remembered something:**

that flag? It only became Canada’s national flag in **1965**.

Footnotes

1. **Goldfish gift (late 19th century):** Japan began sending ornamental goldfish abroad in the Meiji era as symbols of goodwill and refinement. The Canada Pavilion’s fish were presented as descendants—implying continuity, but raising questions about displacement and display.
2. **Tongar-chan:** A stylized Expo mascot character used at several pavilions for promotional purposes. In the Canada Pavilion, it served as a child-friendly entry point into a larger national branding effort.
3. **Psychedelic exhibit design:** A hallmark of Expo ’70’s approach to “future experience,” immersive light and sound environments were common. For some visitors, however, these sensory assaults were disorienting or alienating.
4. **Maple Leaf Flag (1965):** Canada’s current flag was only adopted five years before Expo. Its prominence at the pavilion signaled a fresh national identity—yet one still in the process of being constructed, stabilized, and exported.

This was the first time Canada appeared on the world stage under its **new flag**.

Maybe that's why—every part of the pavilion seemed to demand attention. As if shouting:

This is Canada!" It had only been three years since the Expo in Montreal. But the "future" we saw back then...in Osaka, in 1970—it already felt like a product.

The maple leaf flag. The images of tomorrow. All polished and packaged.

Just like the Japanese pavilion at Montreal—where the "future" was lined up like showroom samples.

Now it's Canada's turn: same photo, new frame. And they're saying:

"Looks good, doesn't it?"

A note reads:

"They call it a 'nation moving toward the future.' Or a 'people full of youth.'

But honestly? The goldfish were saying more than anyone else." Swimming because if they stop, they'll die. And still—not knowing where home is.

The spinner keeps turning. But in the tank below, the goldfish just keep swimming.

To the music of the future. Still not knowing

where to return.

Footnotes

1. **Canada's flag debut:** Expo '70 was the first world's fair where Canada appeared under its new national flag, adopted in 1965. The maple leaf became a symbol not just of identity, but of national branding.
2. **From Montreal to Osaka:** Expo 67 in Montreal emphasized visionary futures. By 1970, much of that futurism had been re-marketed as digestible visuals. The narrator's critique echoes Expo's shift from "imagination" to "presentation."
3. **Same photo, new frame:** This metaphor underscores the repetition of visual spectacle between expos. The future isn't remade—it's re-staged.
4. **The goldfish metaphor:** As throughout this chapter, the goldfish represent displaced beauty, circular labor, and a mute resistance to narrative. In their silence, they speak the most.