

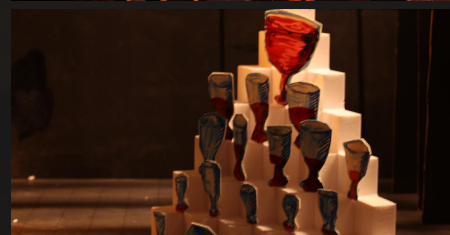


02: Theater of Economic Allegories

—Staging Economic Structures for Youth Education

Medium: Stage design

Dimensions: Variable

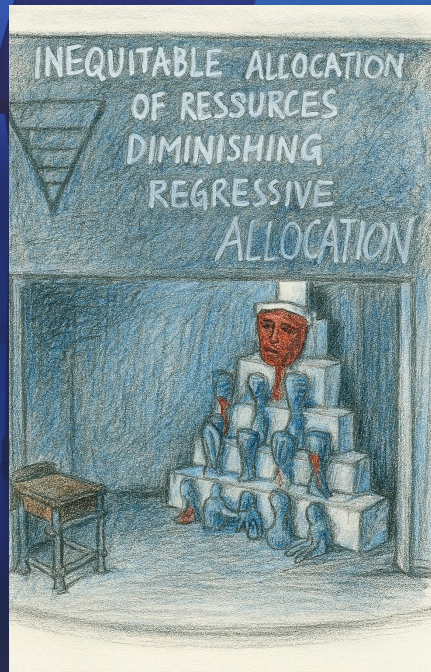
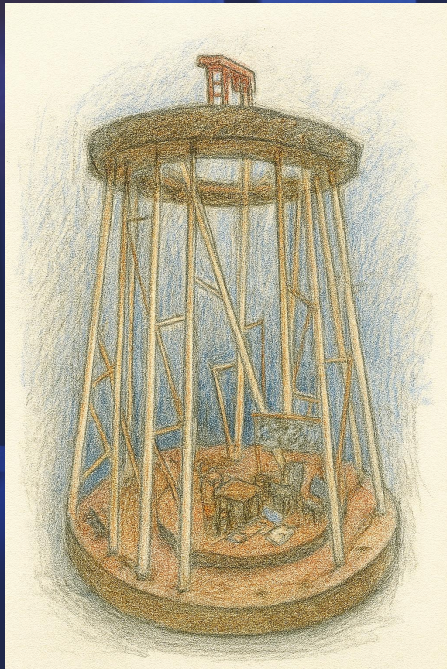
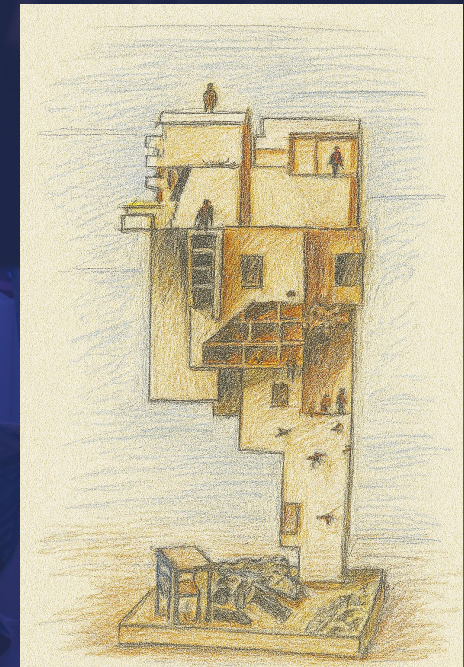
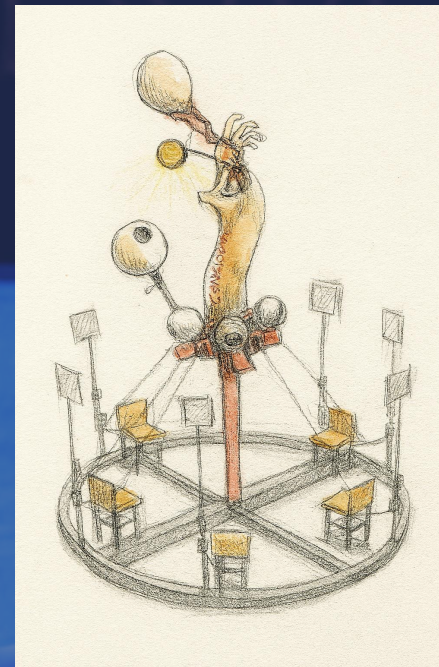
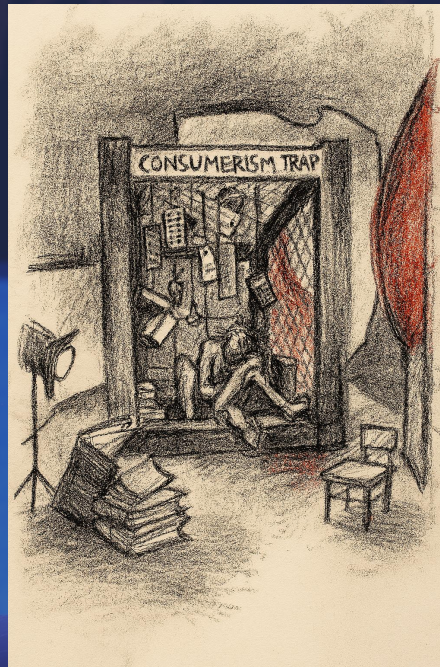


Structural crises of poverty, inequality, and sustainability have revealed a juxtaposition: human advancements and existing polarizations. In front of devastating poverty, modern civilization advancements seem surreal, because these are the people that have never gained from human development. Resource allocation is one focus of the economic aspect; therefore, I created an installation theater named: "economic education for children," using spatial design to present complex issues like wealth gaps, unequal access to education, sustainability dilemmas, and youth debt. I try to immerse the audience in staged scenarios, they confront reality, sense contradictions, and reflect on the structural challenges of today's economy.

Project Background



This project originates from my long-term concern with structural economic issues, particularly the social inequalities embedded within them. Through years of practice in both theater and economics education, I realized that these seemingly separate domains could actually connect on a deep basis in the presentation of real world issues, which fitted the purpose of this critical installation art. Therefore, I sought to use theater as method and space as language by turning abstract economic problems into theatrical situations that young people can directly sense.



Modules:

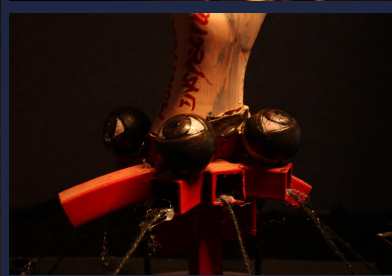
- 1: Youth Debt Trap
- 2: Market Discipline in the Transparent Society
- 3: Crisis under Economic Inequality
- 4: Spaces of Unequal Educational Resources
- 5: The Illusion of Resource Flows
- 6: Symbiotic Spaces

Work1: Transparent Prison — An Economic Theater of “Visibility”

Medium: Stage installation

Materials: Readymades, welded metal, wood, lights, wire, etc.

Size: 60 × 40 × 40 cm



The design is inspired by Byung-Chul Han's critique of digital transparency in *The Transparency Society*. Its circular structure echoes Foucault's panopticon, creating an "economic theater" of perpetual surveillance. In this space, individual behavior is fully recorded and quantified. The work reveals how contemporary capital uses private information by rendering market actors to achieve market control.

Work2: Theater of Class — The Failed Promise of Universal Opulence

Medium: Stage installation

Materials: Readymades, KT board, acrylic, paint, card, etc.

Size: 80 × 60 × 40 cm

INEQUABLE ALLOCATION OF RESOURCES
DIMINISHING
REGRESSIVE ALLOCATION



This stage design uses a pyramid structure to metaphorize the “trickle-down” theory: wealth and resources are poured into the top, in hopes of naturally flowing down to benefit all. In reality, structural barriers block the flow, resources accumulate in a polarized manner and the bottom perpetually waits for a drop that never arrives. I intend to reveal a difference between theory and reality. While universal opulence has been the initial utopian, class barriers and reality destroy this theory....



Work 3: House on the Brink — Wealth Gap and Structural Instability

Medium: Stage installation

Materials: Wood, plywood, readymades, KT board, acrylic, paint, figurines, glass, etc.

Size: 80 × 30 × 20 cm

The inverted “small-base, large-top” structure metaphorizes the widening wealth gap in today’s economy: resources concentrated above for only a few people, while there are dense populations below crowded with less space. Resource allocation is shown by the space each person is occupying. I intended to build the bottom with a small base (meaning lesser space) to reveal the polarized resource allocation.

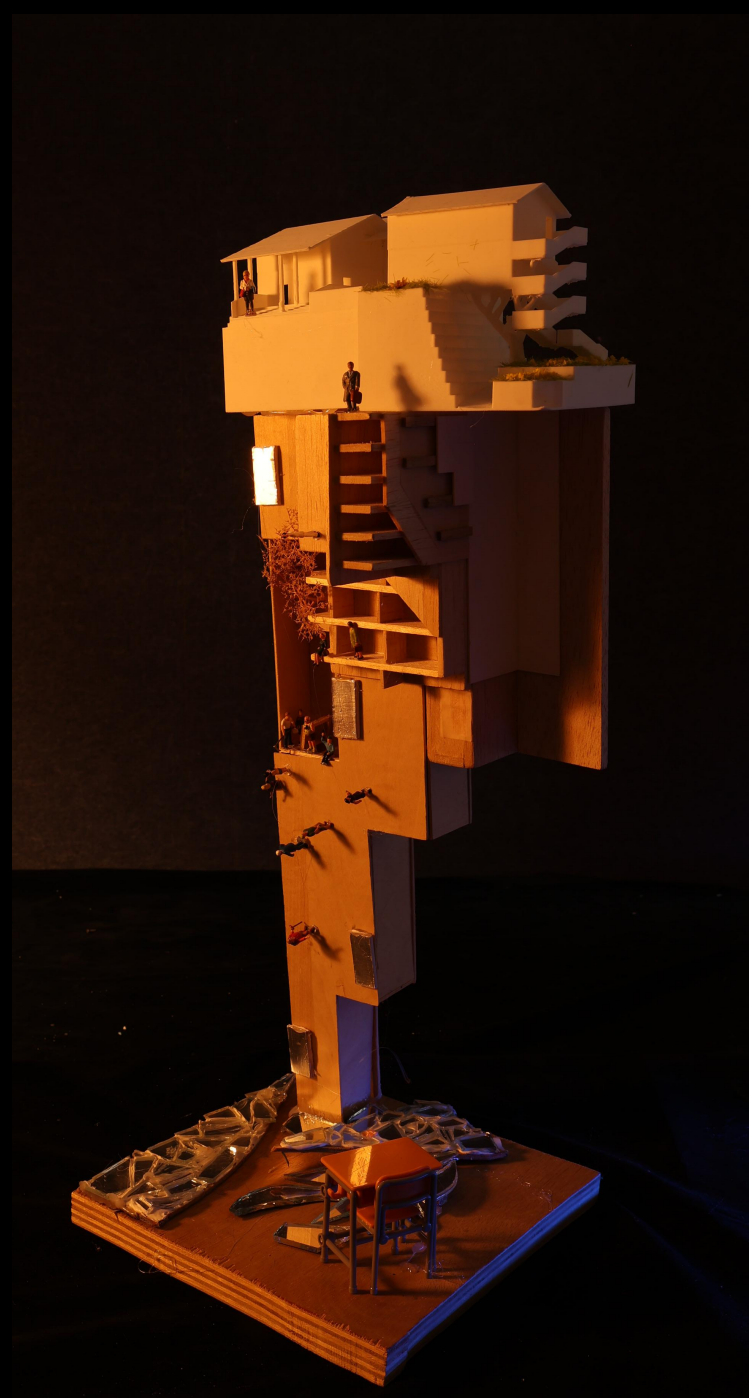
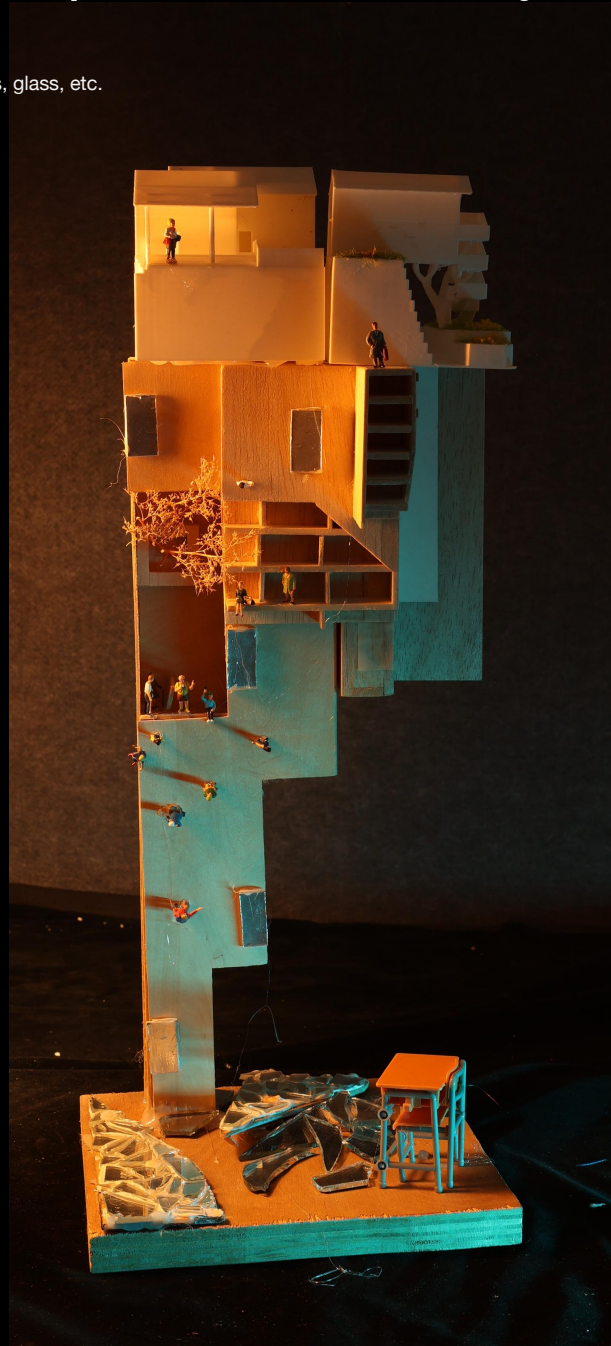
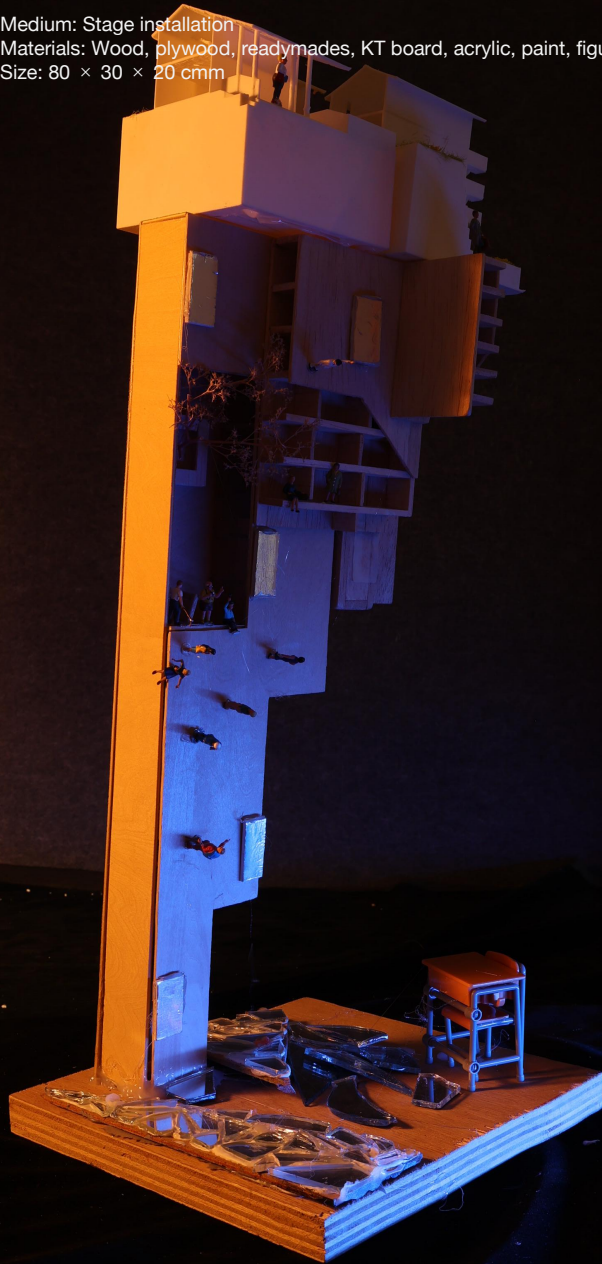


Work3: House on the Brink — Wealth Gap and Structural Instability

Medium: Stage installation

Materials: Wood, plywood, readymades, KT board, acrylic, paint, figurines, glass, etc.

Size: 80 × 30 × 20 cm

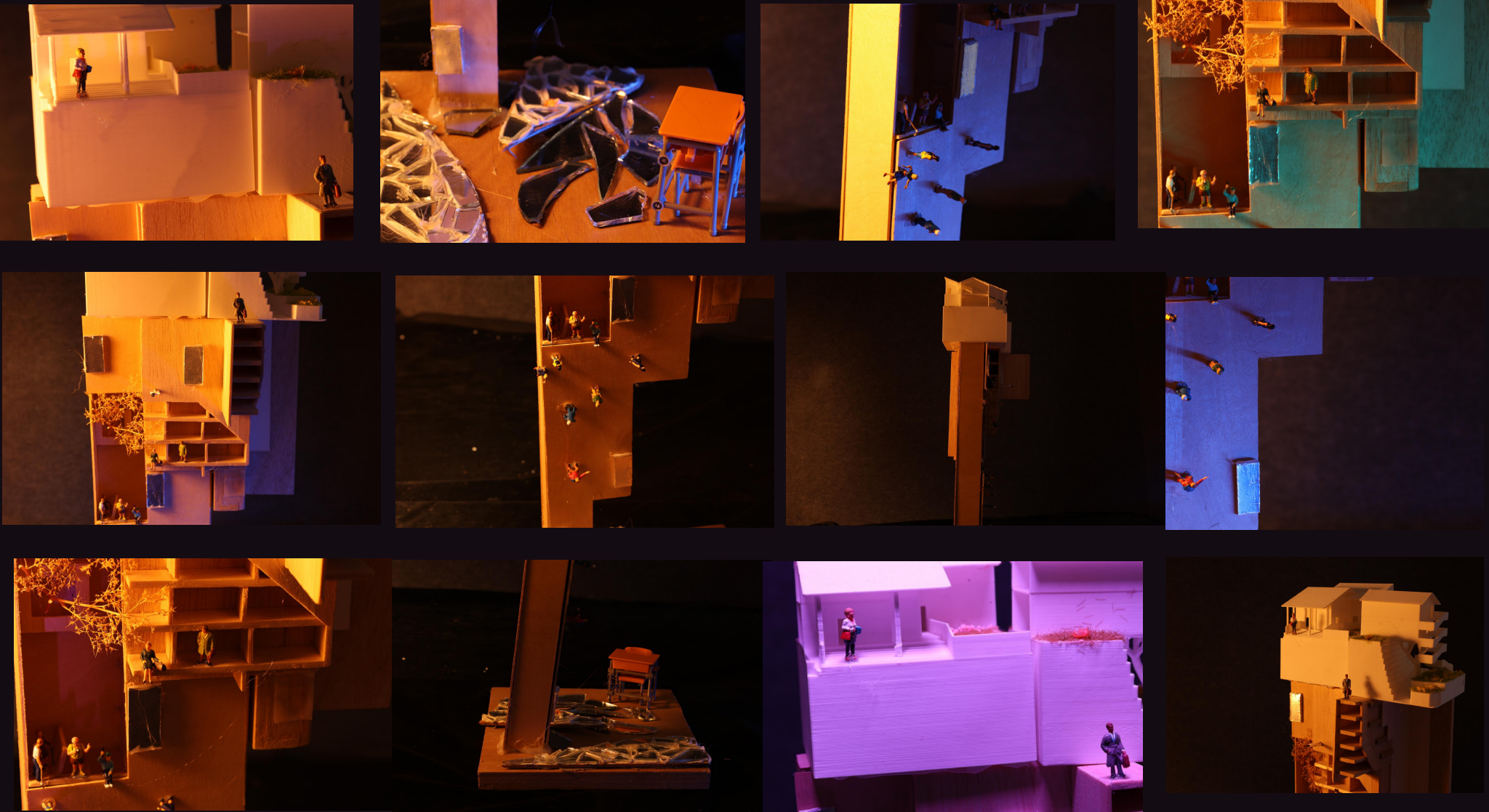


Work 3: House on the Brink — Wealth Gap and Structural Instability

Medium: Stage installation

Materials: Wood, plywood, readymades, KT board, acrylic, paint, figurines, glass, etc.

Size: 80 × 30 × 20 cm



Work 4: Cage of Consumption — A Theater of Debt, Desire, and the Illusion of Freedom

Medium: Stage installation

Materials: Welded metal, KT board, readymades, wires, acrylic, paint, figurines, etc.

Size: 70 × 40 × 50 cm

The stage centers on a “consumption cage,” symbolizing entrapment in modern consumerism. Inside, a figure sunk in mud embodies debt, anxiety, and endless desire. Suspended around the space are houses, luxury goods, shopping bags. For long, the ability to purchase goods and services and all has been a symbol of freedom and personal strength, as if it adds value to a person's life. However, in this system, this work reveals how “ownership” is no longer freedom but a cost tethered by credit, loans, and social expectations.



Work 4: Cage of Consumption

Medium: Stage installation

Materials: Welded metal, KT board, readymades, wires, acrylic, paint, figurines, etc.

Size: 70 × 40 × 50 cm

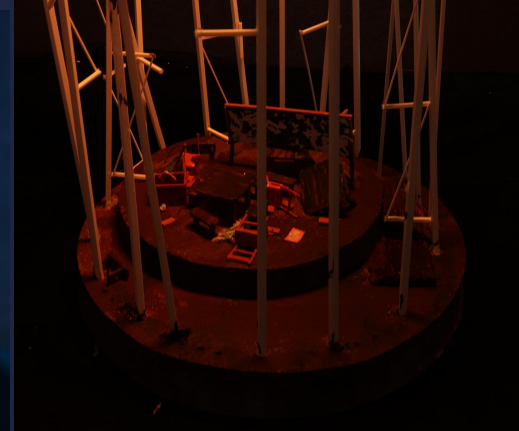


Work 5: The Unreachable Classroom — An Allegory of Education and Class Stratification

Medium: Stage installation

Materials: Foam board, KT board, readymades, figurines, etc.

Size: 70 × 30 × 30 cm



Work 5: The Unreachable Classroom

媒Medium: Stage installation

Materials: Foam board, KT board, readymades, figurines, etc.

Size: 70 × 30 × 30 cm



The design uses a three-tier structure to highlight educational inequality: The bottom: an abandoned rural classroom, symbolizing deprivation. The middle: a narrow, unstable stairway representing blocked social mobility. The top: a floating, distant “classroom” signifying elite education, perpetually out of reach. The whole installation forms a tense “vertical path of education,” exposing how opportunities are systematically excluded by class, geography, and structural barriers. I intend to reveal how opportunities is so hard to reach people equally and support those who really needs it to access it in order to climb out of poverty...

Work 6: Circle of Symbiosis — A Stage Concept on Nature, Economy, and Humanity

Medium: Stage installation

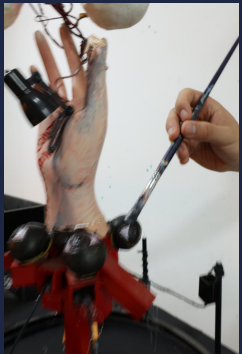
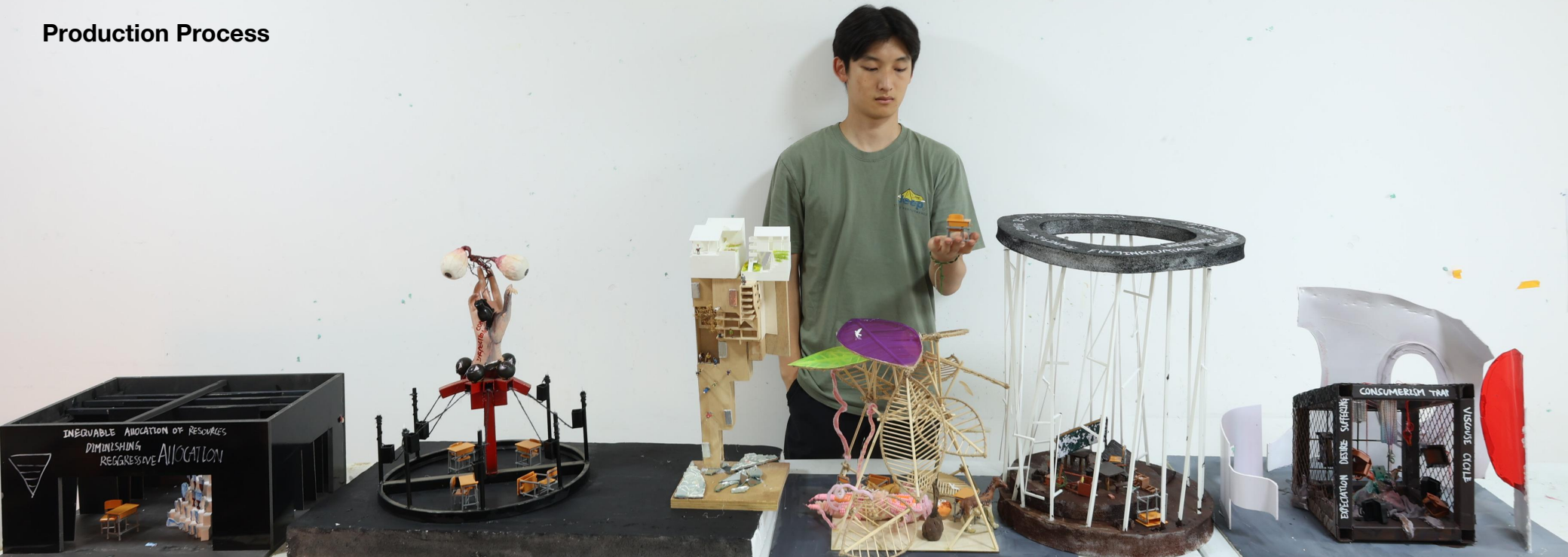
Materials: Wooden strips, acrylic sheets, planks, readymades, clay, rope, etc.

Size: 55 × 30 × 30 cm



This stage, constructed like growing branches, breaks away from human-centric ideologies. I wanted to remind the belonging of humans to the nature. Here, all of us coexist as "co-agents," in an interdependent way because we all need each other. Taking insights from the doughnut economy and circular economy, this work reveals something that we must take into consideration: in an economy that must move toward sustainability, we must not base ourselves on natural extraction. A recyclable, retainable future must start from a sustainable economy.

Production Process



Across these six stage designs, I combined research, sketching, and spatial making in the merging of stage designs, architecture, and installation art. Each space is both a visual structure and a social metaphor, intended to make young participants feel the existence and impact of economic inequalities through engagement.

