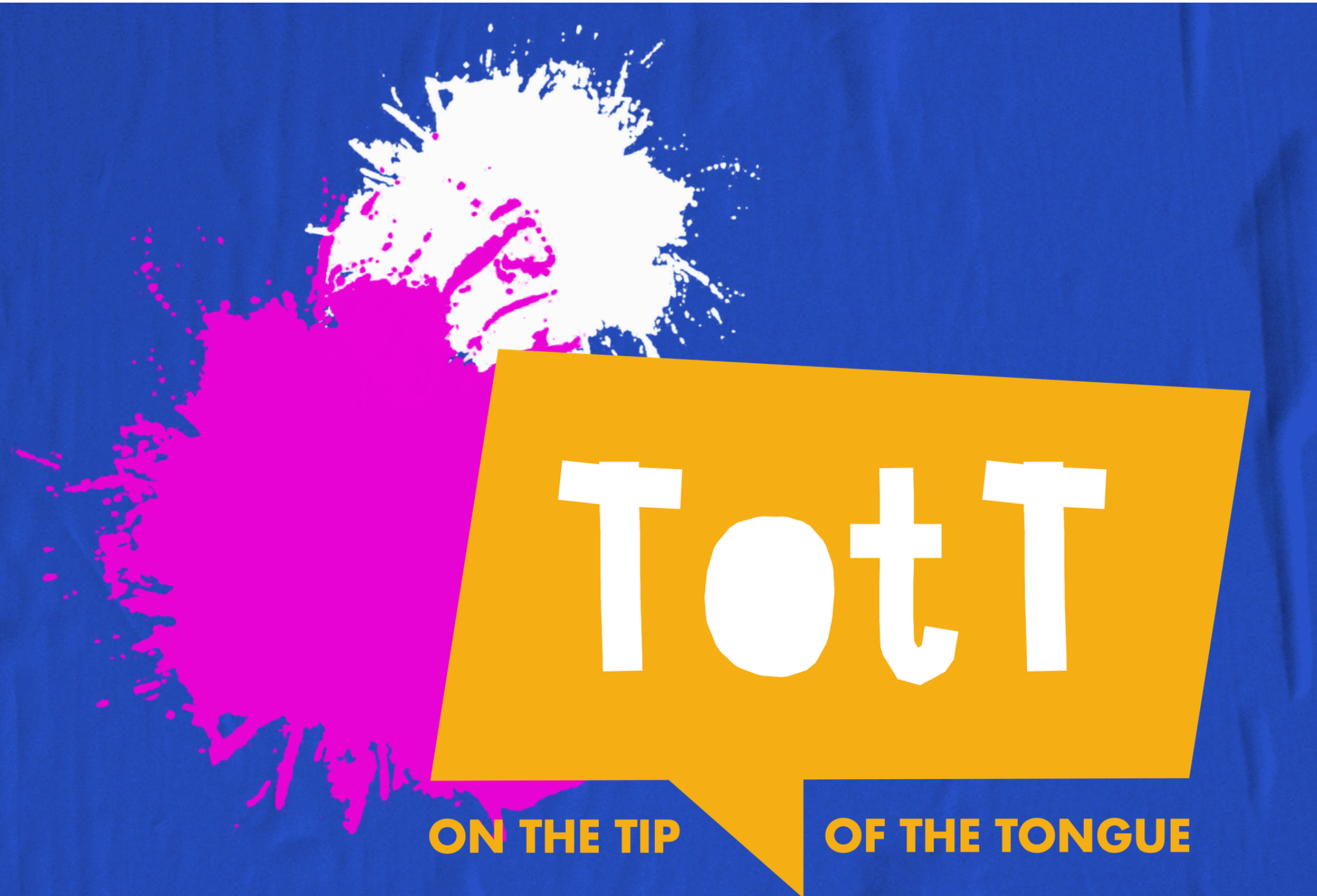




Funded by
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JUST DON'T CARE

A visual investigation between the aesthetics of desire and critical conscience



con- cept

Just Don't Care uses the icon of the sneaker as a pretext to explore what the consumer system teaches us to ignore. The initial idea stems from the desire to create customized paper sneakers with images selected directly by the students, guiding them through a targeted introduction to reflect on the mechanisms of mass production and consumption.

Choosing the sneaker allows to immediately hook the interest of teenagers through an object central to their imagination, stimulating immediate curiosity. All prototypes are made entirely of paper, the material of choice for my artistic research between photography and installation.

The journey involved two classes from a Milanese Art High School with the aim of designing and testing in the field a workshop format of 2 and a half hours that was lightweight, portable, and reproducible. In this context, the continuity of the three sessions proved to be fundamental for creating a bond of trust, seeing the students overcome initial filters, open up, and participate more and more as the days went by.

initial expecta- tions

The initial expectations were to engage the teenagers through the sneaker, stimulating a raw reflection on major global and external issues such as the environment, war, and social inequalities.

In the field, however, the group's first reaction overturned these predictions: their actual concerns turned out to be highly self-referential, tied to intimate fears regarding peer comparison and the anxiety of external judgment.

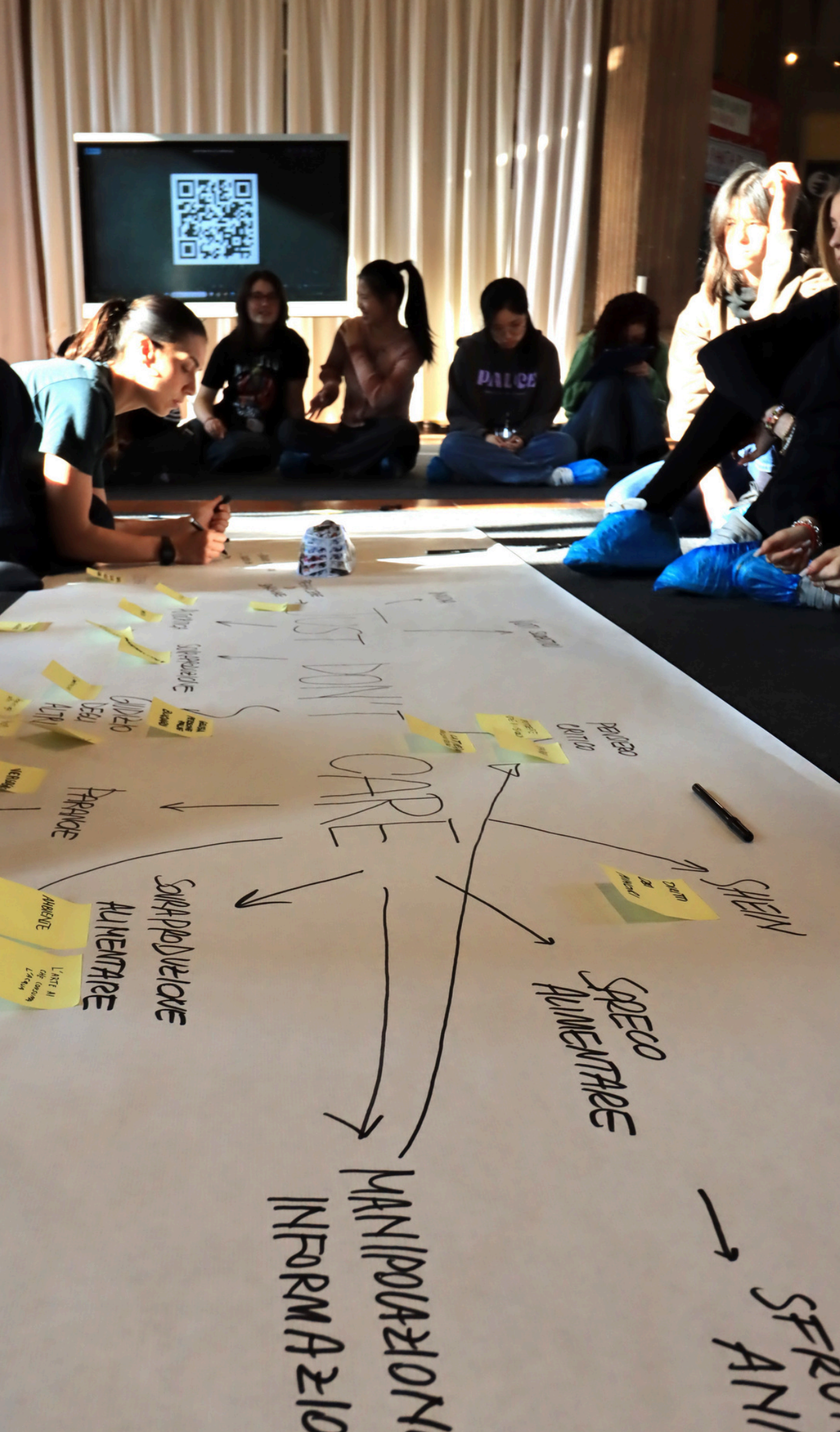
This highlighted a deep emotional distress, strictly connected to the pressures of contemporary society and social networks, ultimately redefining the direction of our dialogue.



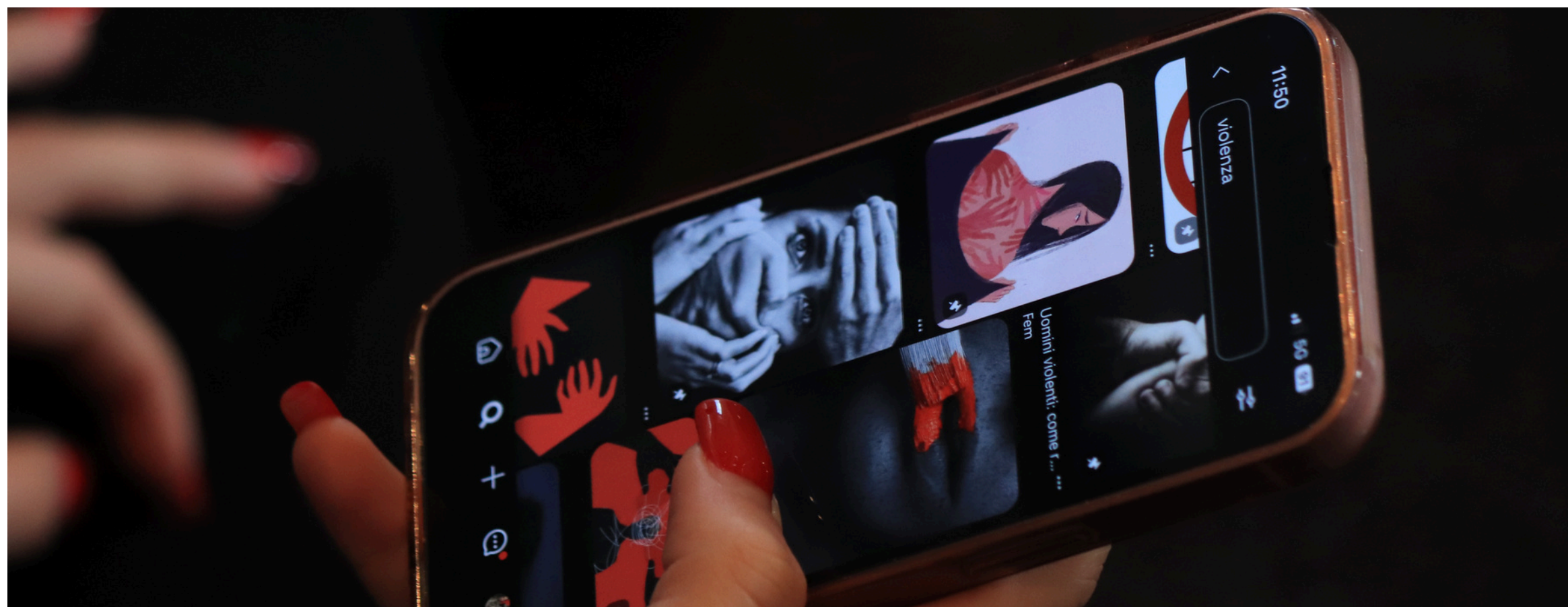
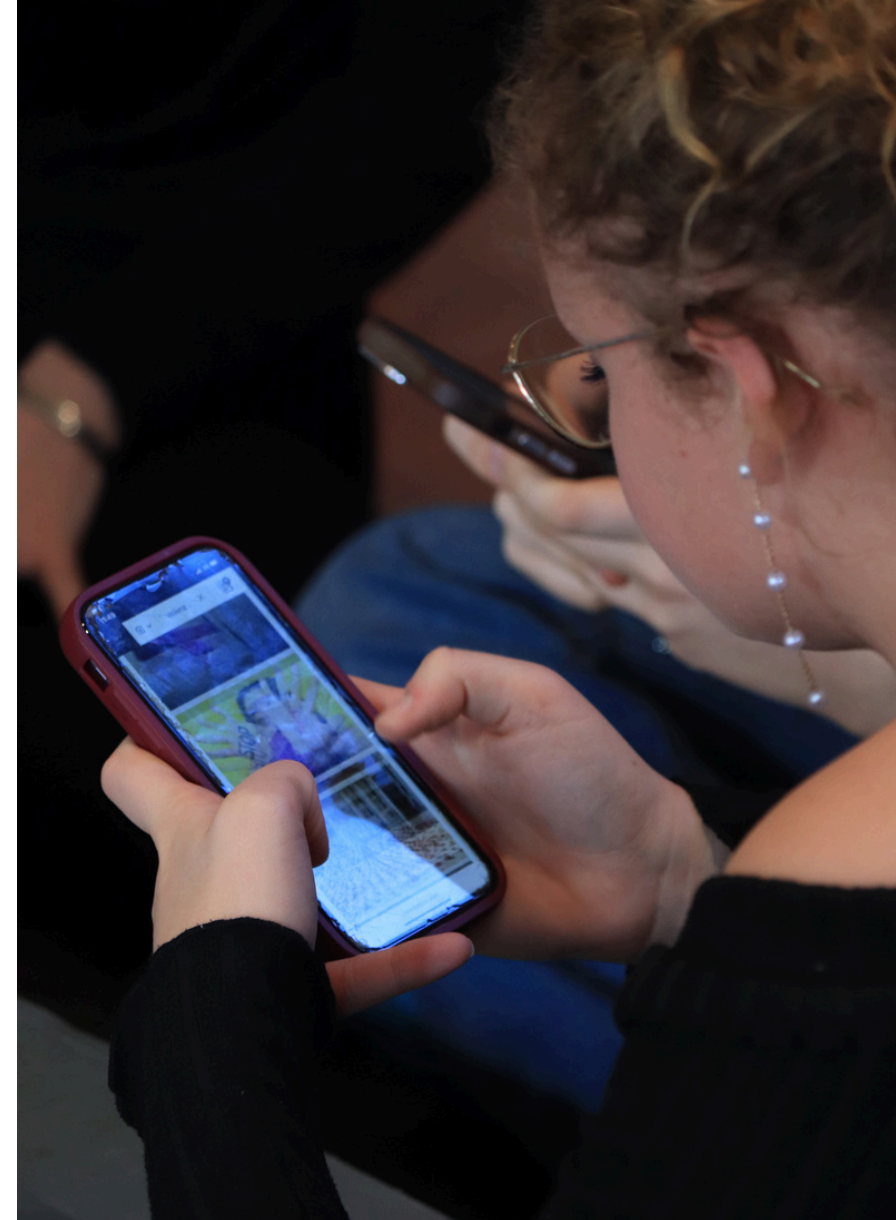
SESSION 1 – THE TRIGGER AND THE VISUAL ARCHIVE

We started with the provocative question of the title: "What should we not care about?". Faced with the initial timidity of the students, we used an alternative method: a large shared board and the use of anonymous post-it notes to collect their thoughts and create an initial conceptual map. This trigger unlocked the dialogue, bringing to light not only themes related to consumption and the environment, but above all intimate issues, fears related to relationships with others, and the anxiety of external judgment. Subsequently, the students were divided into groups and, using the available smartphones (two for each team), began an active session of searching and saving images based on the keywords that emerged. This "collective archive" – combined with a subsequent targeted research of my own – became the visual raw material printed directly onto the future patterns.





Conformismo



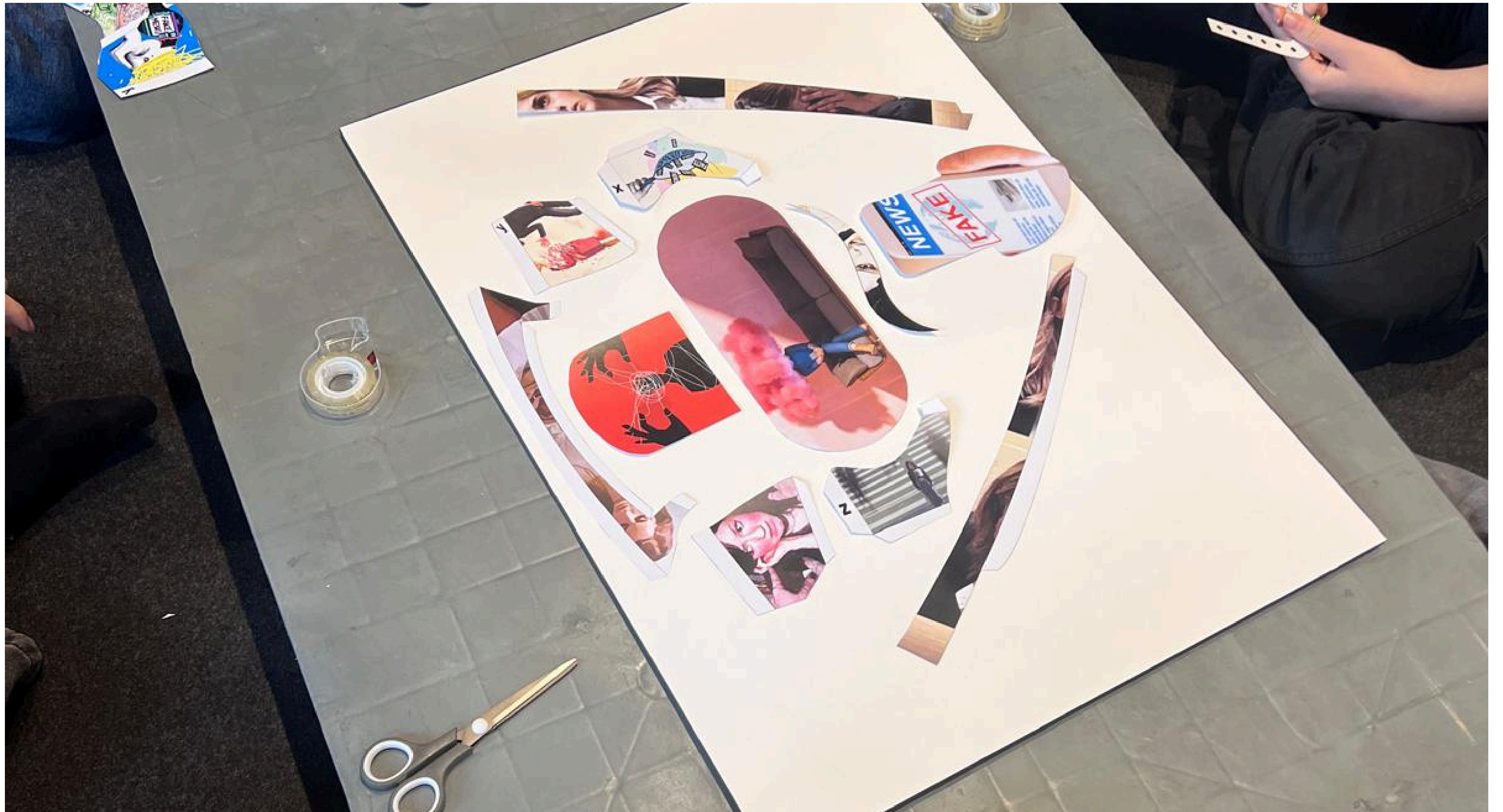


SESSION 2 – PATTERNS AND GRAPHIC DECONSTRUCTION

The second session focused on the geometric deconstruction of the shoe. I brought the paper patterns with the printed images into the classroom. The students cut out all the individual two-dimensional pieces and, divided into groups, arranged them on white boards, creating a map-like graphic composition. Each group then presented and shared their interpretation of that fragmented imagery; subsequently, the participants individually selected the pieces to assemble their own shoe.







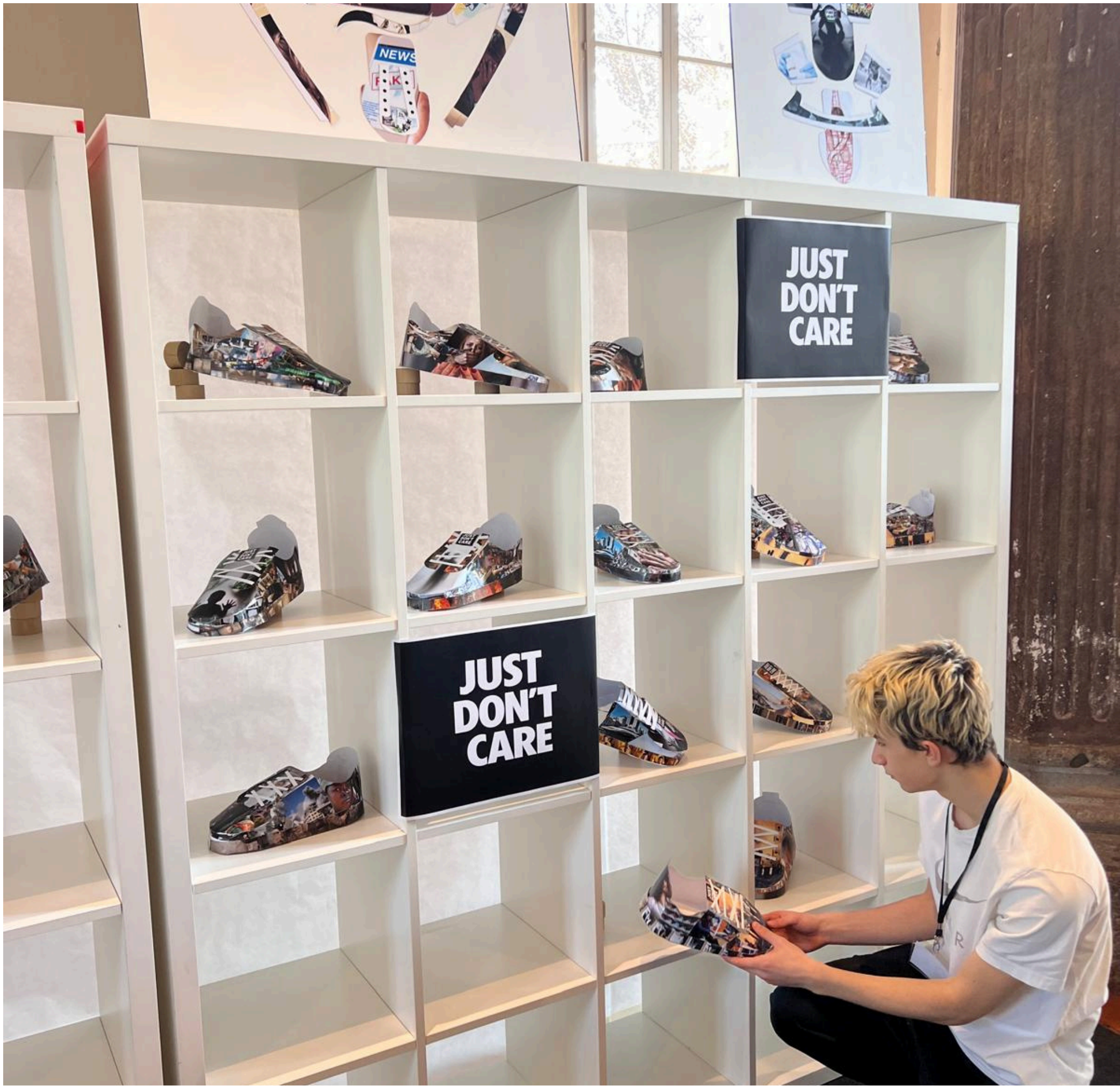


SESSION 3 – THE ASSEMBLY LINE AND THE "FAKE STORE"

The third session saw the transformation of the space into a hybrid set design, halfway between a factory and a fake sneaker store; a change of atmosphere that the students immediately noticed. Sitting on the floor, the students began to refine the cuts and assemble their own shoe, tackling the different stages of assembly. As the prototypes took shape, a powerful visual language emerged: despite the starting base being the same for everyone, the individual act of cutting, gluing, and finishing made each sneaker a unique piece, profoundly different from the others. The final result created a strong visual short circuit: the object of desire, the shoe, found itself covered in a raw imagery linked to its own production and to the global themes that emerged during the sessions. The finished prototypes were finally displayed inside modular structures, recreating a fake store that did not exhibit a trend, but an awakening of awareness. The experience concluded with a moment of discussion and reflection on how the participants felt and how they worked, confirming the excellent feedback and the emotional impact of the journey.









CONCLUSIONS & SCALABILITY

This project confirmed the total reproducibility and exportability of the format. The paper sneaker proved to be a perfect visual hook to engage the students' interest, ensuring a fast, lightweight, and reproducible workshop. The final response from the students was excellent: the initial structure into three sessions was designed to allow them to overcome initial filters and express deep reflections, but above all for the evolution of the project itself. Working closely with these classes made it possible to design and test a workshop designed for teenagers together with teenagers, helping us understand how to relate to their target audience and how to build an effective dialogue. The final patterns and the gathered experience now remain as a physical archive and a definitive educational module, ready to be synthesized into the two-hour format and replicated in any context.

