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Communication Design Principles

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The concept of mainstream vs.underground in accordance to Heller in regards to contemporary design is as a whole they are both are one another, given time. They have been used to increase production rates. Design and manufacturing benefit from them both. Out with the old in with the new; and mold breaking and or keeping to update is good for companies. As separate entities they add “want”. Underground, you're secret so want you. Mainstream let me join the rest of the group.Calkins “ commanded commercial artists to appropriate and smooth out the edges of modern art, add an ornament here and there to make it palatable for the consumer class, and—voila!—instant allure and immediate sales”. Underground appeals to many more, almost as if a fanciful decoration. Nothing but “true” Avant- garde . The way-finders for lack of a better term. Being in the underground unfortunately means it will raise to the surface. Once alternative, it becomes pop culture. Outsiders to mass market. “Psychedelia was no longer an alternative code, it was the confirmation of conformist behavior,but it was difficult to be terrified of something that had become so integrated into the massmarketplace.”-Steven Heller.

From the bottoms of outcasts to a raise of popular attitude. It reminds of like Massimo Vignelli's Subway system. He vouched for the mainstream. He wanted to push things forward, from the last hundred years to the current era. "I was raised to believe that, as a designer, I have the responsibility to improve the world around us, to make it a better place to live, to fight and oppose trivia, kitsch and all norms of subculture that are visually polluting our world. The ethics of Modernism, or I should say the ideology of Modernism, was an ideology of the fight, the ongoing battle to combat all the wrongs developed by industrialization during the last century. Modernism was and still is the search for the truth, the search for integrity, the search for cultural stimulation and enrichment of the mind." - Long Live Modernism: Massimo Vignelli Reaffirms His Faith in Form and Function

Modernism is the only way to go. We deserve to be kept in the light of the upcoming world, it nothing but benefits to be in the known and on the horizon to better things, directly

avant garde. "He designed the signs for the New York and Washington subways and suggested the name Metro for the Washington system. Mr. Vignelli described himself as an "information architect," one who structures information to make it more understandable." Rather than representing the subway lines as the spaghetti tangle they are, it showed them as uniform stripes of various colors running straight up and down or across at 45-degree angles — not unlike an engineer's schematic diagram of the

movement of electricity.” Massimo Vignelli, Visionary Designer Who Untangled the Subway. -New York Times. He was a brilliant mind who took information from everywhere, to use electricity as a way to organize the subway system, is marvelous!

Although it's the viewers who make this judgement. He was as described the information architect was he reconstructed information to make it more understandable, more appealing, accessible. His work for the subway and MTA has most definitely got high praise. Till this day it's still in use, he brought structure to the previous chaos.

Vignelli didn't just impact the subway system but the overall typefaces used in current advertisements. He pushed for the Helvetica, simplicity and legibility at its finest. Although the subway map is what he is most known for. “Helvetica replaced the chaotic typographic mélange in subway stations, and the train line numerals and letters became more human and colourful. In 1970 the MTA issued the classic Vignelli subway map, a simple grid with colour-coded bars. (A few years later the map was replaced by a more fragmented design.” He gave rise to our current foundation for modernism. He unraveled the spaghetti with a good *mise en place*.

He has definitely left a modern day mark.