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The concept of mainstream vs underground describe by Steven Heller is still relevant at this time, it is conceivable to prognostic the idea that will be always relevant. This is because of a human feature that is in our nature. The feature is the endless need of the human of being surprised, entertain, and motivated for new experiences. The mainstream is the thing that already catches the majority's attention and produces those effects in the mass of the people. It is inevitable that the mainstream sooner or later will lose its effect and little by little start drift away from the focus of the people. Then, something must hold the vacancy, there is a chance where something underground can arise from the anonymous status to being the focus of most of the people.

This is cause phenomenons such are the Punk and Grunge. They looked that appeared of nowhere and being the mainstream for many years in the last years of the last century. Despite being made for decades in the underground circles. When the rock started to drift away from the focus of people were the opportunity for those musical movements to substitute it. This caused a renewed feeling of freshness in the musical world. Even now they inspire the new generations of musicians that still taking some parts of those movements, some musical arrangements, outfits, or simply attitude of them.

All this cause an endless cycle where everything aspired to be mainstream, but at the same time, everything started being underground. This cycle is necessary to keep satisfying the also endless need of humanity of being entertain and surprise.

The designer that I am addressing in my investigation is Dana Tanamachi and she is a good example of this cycle. She an excellent combination of the newest techniques based on computers and the oldest ways of different regions on the planet. I identify in her work the inspiration of the Vikings and illuminated from the medieval, the Japanese and renaissance, the avant-garde, and some direct inspiration of Paula Scher. She combines all those sources into her unique style and created that feeling of refreshment in the design world. It is almost secure in the future many designers will be inspired by her.

In chapter 14 of the Quest for Modernity: A global/National approach to a history of Design in Latin America written by Patricia Lara Betancourt. She explains a good issue in the so-called Globalization is bringing a bad backslash in her opinion, she stated “As part of a globalized world, more than ever design is being affected by far-reaching changes in technology, communication, and markets. As globalization accelerates, and in spite of its obvious benefits, there are increasing complaints about the spread of a homogenous material and visual culture throughout the world (Holton 2011: 189–202; Fiss 2009: 3). Shopping malls and international airports are often cited as examples of this tendency that turns cities, buildings and interiors into the same undifferentiated environments everywhere.” (Lara-Betancourt, P 242) She described how the quick absorption of the more modern nation over the less modern nation causes the strong impose of their culture, techs, art, and design being little by little produced the effect of the design being more homogenous. The impact of the cycle of being underground and jumping into the mainstream begins to show fewer paths from which can be feedback. The less variety of cultures, backgrounds, and circumstances will give fewer ways born from those different environments.

In the book of Designing Worlds: National Design Histories in an Age of Globalization we can find a chapter called Resisting Global Homogeneity but Craving Global Markets: Kiwiana and Contemporary Design Practice in New Zealand in where the author called Claudia Bell stated “Meanwhile, new designers are striving to participate in international cosmopolitan design culture and e-commerce with the goal of creating items that express national distinctiveness, while simultaneously earning a place on the global design stage. Resistance to global homogeneity and determination to deliver uniqueness are key elements of both Kiwiana and of contemporary design practice in New Zealand.” (Bell, P 77) The authors explained the phenomenon that the previous book did, only instead of from the Latin American point of view, in here we can find the New Zealand point of view. This case is special because there are trying to nullify those effect of making homogeneous from the mainstream. They are seeking to give a variety from the underground. They push their government agencies and private enterprises to support and fostering this design of the natives of this land.

Jason Weems in his book Picturing the Good Earth: Modernism’s Rural Roots in China and the United States stated “My goal is to examine the artistic return to rural subject matter during the 1930s as a means to complicate our understanding of modernity—in particular, to reassess art historical narratives that envision it as revolutionary, streamlined, and irresistible. Upon careful examination ruralist art discloses a more complicated negotiation between tradition and innovation; the promise of new forms weighed against the security of old practices. Though it could be nostalgic and sentimental, rural art was often subtle in content and composition, broaching the tensions between old and new that people were negotiating in their daily lives. In this way, such imagery opened a conceptual space where modernization could be reconfigured through active dialogue with the past, rather than a clean break from it. Such was the case, I will propose, in both China and the United States; two nations whose cultural modernity took shape through a long and dynamic history of rural and agrarian innovation.” (Weems, P 309) In this book, the author centers his point of view over the two most powerful nations in the world, despite the great difference between both nations. One very young with almost 2 centuries and half of life and the other with more than 5,ooo years of history in its back. He also says the worrying how even these two cultures are getting close in the way of the art and design is alike more and more over time. However, he is more optimistic than the other two authors, he seems to be detected underground niches that still stand strong and will keep fueling the mainstream in the future. That hope is the large rural portions of the country that even the two superpowers of the world have. In there he identified still breath currents that are different from those that are mainstream in the cities.

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