

Expressing the Hypermodern aesthetic almost all the materials derive from high technology. Elements are geared toward the bias for action of the new corporation executive.

In their bestseller *In Search of Excellence: Lessons from America's Best-Run Corporations*, Thomas J. Peters and Robert H. Waterman, Jr. develop eight characteristics of successfully managed corporations. The first attribute is Bias for Action, where the maxim "Do it, fix it, try it" is standard operating procedure. These corporations are Hands-on, Value Driven organizations, led by idealistic, problem-solving CEOs who identify with the product and believe in its singular merit. Innovative impulses spring from this emotional sense of connection. Michael McCoy's Interiors Initiative design concept articulates the environment in which a leader of "Champions"—in the Peters/Waterman context—would choose to work. It is in direct reaction to the anonymity of the stereotypical Ivory Tower executive suite which stifles intuition-based decisions, inhibits risk-taking and restricts productivity.

Advancing the design vocabulary beyond the boundaries of Modernism, while eschewing the classical references of Post Modernism, McCoy here refines an idiom which he calls Hypermodern. The machine

aesthetic is amplified to consider the human factor in terms of John Naisbitt's *Megatrends* projections of management styles and environments. McCoy's Hypermodern is closely allied with the Post Industrial philosophy of his contemporary, Paul Haigh, where industrial attitudes are pushed forward, while restating traditional values on an emotional level. Elaborating on Le Corbusier's "House Is a Machine," McCoy more appropriately proposes the office as machine, an aesthetic that communicates a certain imagery about the activities that take place there. The dynamism of the office as machine implies that the inhabitant is not static.

"I was interested in designing an office using appropriate metaphorical imagery reflecting what the person working there actually does," says McCoy, "as opposed to the anonymous imagery of most offices that have no bearing whatsoever on the person's occupation or personality." This project delineates a working environment for a prototypical aerospace executive.

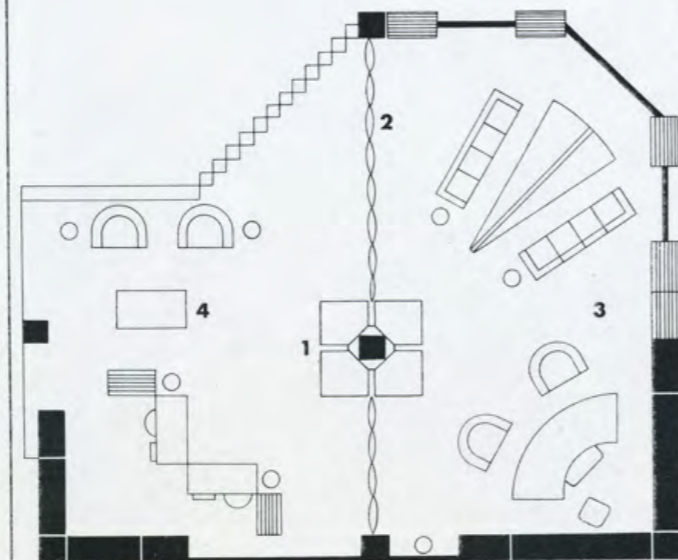
Appropriate images abound: the graphic inlay set into the conference table top suggests an



Above: Aldo van den Nieuwekar's Space System storage towers are used throughout the project in various sizes. From Beylerian, circle 369



Right: Michael McCoy's Hypermodern aesthetic addresses metaphorical imagery appropriate to an executive office for an aerospace company. Color-core desk was fabricated by General Mica, circle 370. Dress executive chair from Beylerian, circle 371



Left: Five perimeter walls enclose 1,400 sq. ft. office. (1) Four freestanding closets provide visual anchorage. (2) Air-foil partition separates (3) executive office and conference area from (4) reception/secretarial segment.



Above: Closet doors open on diagonal for a/v presentations. Inlaid yellow strip carries line of projection to screen at base of the triangular configuration. Colorcore laminate table fabricated by General Mica. circle 372



Above and below: Close-up of coat closet in reception area, one of the quartet of storage units that anchor the space. Open door demonstrates solid color Colorcore laminate construction. Black knobs are placed on yellow marker strips for function and decoration.



