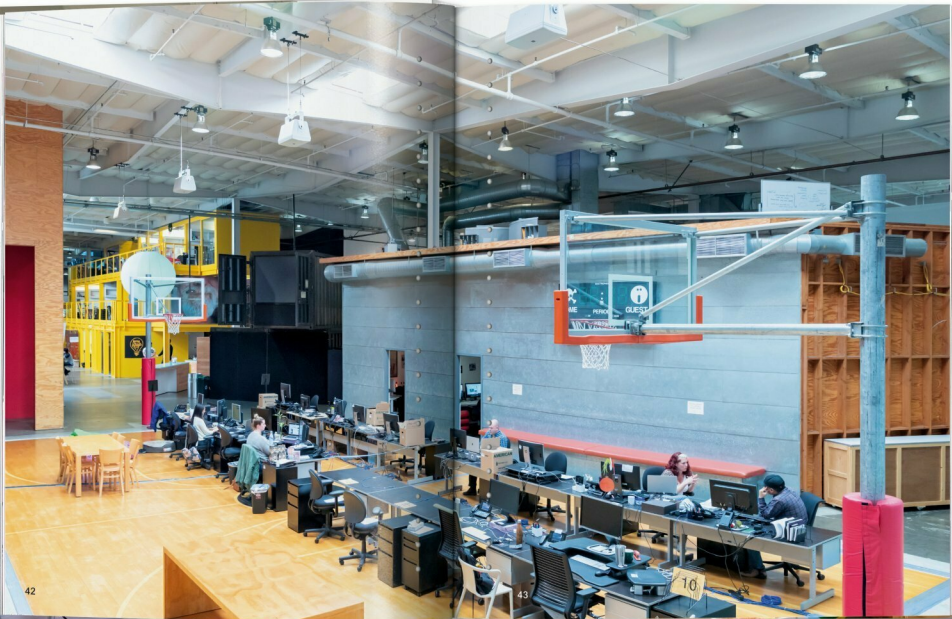


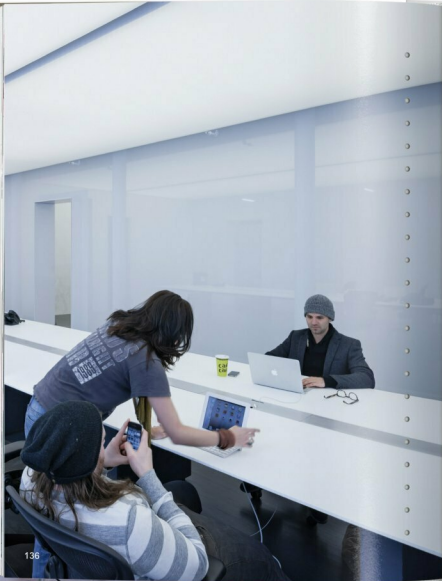


Gaetano Pesce's Chiat\Day (1994), New York. A soft-core playscape of padded walls, polychromatic resin drips, and bright red lips parted suggestively around the ad company's most vital and virile organ: the IT department.

Venice landmark. The proposed design was a complex of three buildings: one massed like a boat, one with the facade of a tree, and one contained inside a four-story-high sculpture of binoculars designed by the artists Claes Oldenburg and Coosje van Bruggen. Chiat's nomadic workplace protocol drove the interior program. Workers would leave personal items ("dog pictures, or whatever") in a locker, check out a Powerbook and a portable phone from the "concierge" window and the "store", respectively, and find a new location in the office to work each day. Above all, no worker was allowed to work in the same place for two days in a row. This final edict was enforced by Chiat himself. While Gehry's cardboard furniture, portable potted ficus trees, and particleboard crates were carried over from the temporary office, the office interiors were otherwise finished with conventional drywall, wood veneer casework, and wall-to-wall carpet. Playful Tilt-A-Whirl conference pods, rotating galleries of Chiat\Day ad campaigns, and sculptures of rubber tires and trash can lids were charismatic but fixed, finished, final.

After finishing the West Coast office in 1991, Chiat commissioned the buoyant architect and artist Gaetano Pesce to design the company's outpost in New York City. Chiat told Pesce he wanted an office without paper. To Pesce, this meant obliterating the banality that allowed offices to be used as elaborate paper-filing mechanisms. He filled the generic, blank space with a total vision of a landscape for creativity, rooted in a belief in the imperfect and incidental nature of beauty. Pesce broke down the deep, chamfered square floor plate of a typical Manhattan skyscraper into clusters of irregular meeting rooms, edged with nooks and crannies. The floor was poured resin. Nothing was neutral; everything was alive with imagery and color, dripping in a palette of red, yellow,





Bigshot Chair, Webaround





GURU

The Calling
Superstars sleepless in the Factory
Playboys and Boudoirs
Gurules in the Garage
The Followers
Charisma at Scale

Charisma made an unlikely entrance onto the secular scene. Before it became a prerequisite of political candidacy, the “x-factor” ingredient of celebrity, and the common characteristic of cult leaders, serial killers, and salespeople alike, the term “charisma” was lifted from the language of divinity by sociologist and philosopher Max Weber. He used the term to describe the quality that granted some and not others the authority of a leader, the ability to inspire fans, accomplices, and acolytes. Like so many clerical words, its Greek root *kharis* was another name for the ineffable: the grace of God, his undeserved favor and gifts.

Weber grew up a precocious child and began his career as a prolific scholar. His quarrels with his father, Max Weber Sr., came to a head when the elder Weber suffered a fatal hemorrhage while traveling in Latvia. The death came shortly after a particularly harsh disagreement, and the trauma of rage and loss pushed the younger Weber into deep anxiety and depression. Unable to sleep, Weber spent five years in and out of sanatoriums before publishing his most famous essay,



