

Aesthesis

Call for papers

Rhythm: Aesthetics and Organization

Time has long been a central issue in organizational research. Although the study of time has been very important in concepts such as the Toyota's just-in-time or Taylor's theories on efficiency, a wider approach is needed if we are to further comprehend time-based phenomena in organizations. A suggestion would be the study of rhythm.

Rhythm is all around us; from the movement of stars and constellations, to the changing of seasons, to the circadian rhythm. It is in our walk, our talk, and our perception of sound and movement. Rhythm is so powerful that it can create different emotions and sensations.

Although a clear definition is still to apply to the concept of organizational rhythm, it is conceded throughout different domains such as music or biology that it includes movement, repetition and interaction with time.

The aim of this themed issue is to deepen our understanding of organizational rhythm from the perspective of the arts. How is the notion of rhythm articulated within different artistic fields? Music is a domain where rhythm plays an obvious part, but also in other arts such as cinema, dance, or poetry, rhythm is crucial. How are these rhythms produced? How do different layers interact to produce the end result? We can also find rhythm in photography and painting, which although they produce a still outcome, are the result of a rhythmic process. Is that rhythm visible?

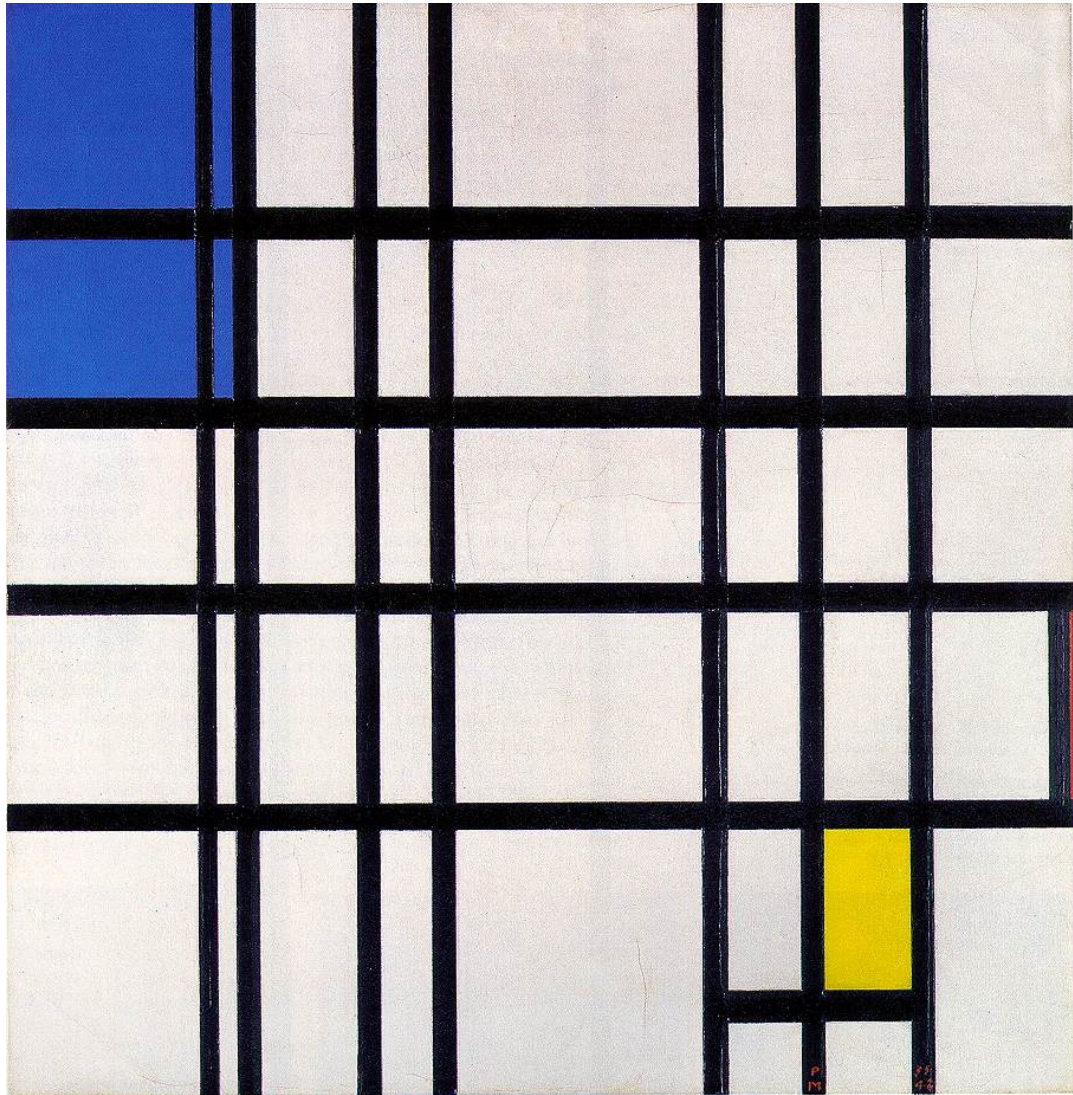
These multiple approaches to the problem might be the key to unraveling what rhythm means for organizations and how they can manipulate or take advantage of rhythm to improve themselves and their environment.



Guest Editors
Daved Barry
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Possible topics

- How does rhythm contribute to organizing?
- Are organizations influenced by external rhythms? Do they have the power to create their own rhythm?
- Are there rhythms that are suited to different organizational environments?
 - How do new organizations create rhythm? Where does the rhythm come from?
 - Does rhythm create inertia or on the other hand create a create resilience?
 - How can you alter the rhythm of an organization?
- Under what circumstances do organizations entrain better than others?
- What happens to the rhythm of an organization when it is faced with a punctuated change?
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- What happens to the rhythm of an organization when it is faced with a punctuated change?
 - How is rhythm perceived across different levels of analysis: individual, group,
- How can rhythm affect the construction of the meaning of time within an organization?
- How does the circadian rhythm affect working hours and productivity?
- How does city planning affect the rhythm of a city?
 - Is the rhythm of an organization influenced by its physical layout (architecture)?
 - Explorations of the cultural influence of musical rhythm (Brazilian samba, Portuguese fado, etc...)
 - What is the relationship between organizational culture and its rhythm?
- Different music is used in distinct environments, for instance a marching band for soldiers as opposed lullabies for children. What purpose do these rhythms serve?
- Does rhythm need a “conductor” or can it be allowed to “free flow”?
- Can rhythm be observed even if it produces a static outcome such as in painting, sculpture, photography?
- How do the different layers of music interact to create the rhythm of a song?
- In poetry, writing or speech, what rhythmic techniques are used to bring about certain emotions?
- Which emotions and attitudes do the different musical rhythms produce?
- The music may have a break and be silent but the rhythm seems to keep on playing in our minds. Is rhythm merely a human conception?



Piet Mondrian: The Rhythm of Black Lines (1935/42)

Submission

Abstract/Statement of intentions: 30 April 2009

These should be around 500 words and focus on the main ideas of the paper and how they are going to be explored. Note that Aesthesis offers different types of medium, including photography and digital support (CD), which may be used. Authors will be informed if their abstracts/statement of intentions have been accepted by 15 May 2009.

Paper submission: 31 October 2009

Please send your submissions to Miguel Cunha (mpc@fe.unl.pt)