

1: The Unintended Effects of Open Office Space - News - Harvard Business School

Calligrapher, stonecutter, illustrator, and type designer, Stephen Harvard's art and craftsmanship were rooted equally in the history of the book and the natural world. At his untimely death in , Harvard left both a collection of graphic works and a body of prose that explored his dream of an.

Academics from Cambridge to Tokyo fly him in for lectures and hang on his analyses with a tenaciousness previously reserved for the mumblings of French philosophers. Debates sparked by his work now rage through the reviews and journals. Universities take turns trying to wrest Greenblatt away from Berkeley; Harvard being the latest contender -- though the arrival of a "new historicist" on the faculty has been likened by one commentator to the arrival of a "brain tumor. Greenblatt is quite capable of defending the universities and himself. But at the moment, as he and a passenger sit in a car on Interstate 91 in Connecticut, the famous professor is, quite conspicuously, saying nothing. Greenblatt is driving from Cambridge, Massachusetts -- where, as a Harvard visiting professor this semester, he taught two courses today -- to New Haven, Connecticut, where he will give an invited lecture at Yale this evening. Fatigue is not the problem, though a day like this would exhaust many year-old professors. It is his instrument -- his voice -- that has finally given out. And that voice will be called upon to entrance an auditorium full of Yale faculty and students for a full hour this evening. So, Greenblatt pops a throat lozenge given his family by some monk in Thailand last summer, searches for NPR on the radio, and then, save for a grunt at each mention of the Bush administration, works the steering wheel in silence. But he fills it out with inflection and humor, and supplements it with some lively theatrical gestures. Indeed, earlier today he had been standing in front of a large amphitheater, half full of Harvard undergraduates, batting his eyelashes so furiously that it seemed as if this short, trim professor might leave the ground. The subject was *The Taming of the Shrew*. Greenblatt and his fellow new historicists aggressively try to insert works of literature, like that Shakespeare play, back into the historical contexts from whence they came. They try -- in a provocative, postmodern way, of course -- to get a sense of the political and social atmosphere the playwright himself might have been breathing as he put quill to paper. This morning, as he lectured to those students about *The Taming of the Shrew*, Greenblatt made sure to raise questions about Elizabethan attitudes toward love and toward women. Such lines of inquiry help distinguish the new historicism from the other half-dozen or so brands of literary theory deconstruction, reader-response theory, etc. Many literature lovers see these historical questions as dangerous distractions from the central business of literary studies: Until recently people thought that there was. By fanning the students in that lecture hall with his eyelashes this morning, Greenblatt was attempting to illustrate such a misunderstanding. Early on in *The Taming of the Shrew*, Kate, the shrew in question, is introduced to Petruchio, her prospective husband -- the shrew tamer. But he believes this staging to be entirely wrong. Marriages often were treated as business transactions in Renaissance England. Love often was beside the point. Instead, he sees it as being about the creation of a type of femininity. Kate, an outspoken, if unpleasant, individual, is essentially broken by Petruchio, transformed into a timid, obedient, "womanly" creature, who says things like, "Thy husband is thy lord, thy life, thy keeper. Here things began to get more complicated. Greenblatt was arguing that our attitudes toward such seeming basic matters as sexual identity and love are not given but are "learned. The professor finds the play "really chilling"? Is this not just the sort of left-wing, relativistic, culture bashing that critics of current goings on in literature departments have been warning us about? Some rock music, maybe. In summer camp Greenblatt used to strum guitar with a sweet-voiced, curly haired, blond kid who would go on to fame as part of another duo -- this one with Paul Simon. But the rock seems too raucous. Can you get any classical music in northern Connecticut? Greenblatt sits at the wheel in a white shirt with brown pin stripes and a lively tropical-colored tie. His face sweeps back from a strong chin and nose to close-cut, almost spiked hair. Few traces remain in the voice that Greenblatt is trying to protect of his upbringing near Boston, where he was the son of a lawyer and the grandson of Lithuanian-Jewish immigrants -- a studious boy. Greenblatt remains fond of the Boston area. His mother -- who helped endow him with his fascination with storytelling -- still lives there. The year was , and Greenblatt was completing his doctorate at Yale in Renaissance literature.

He loved and continues to love these writings. This was a more rebellious decision than it might now seem. Students of literature at Yale in the mids were not supposed to stray from the sacred ground of High Art into such profane matters as careers or lives or politics. The professor to whom Greenblatt presented his idea sneered. Greenblatt eventually was able to find a reader for his dissertation at Yale. Upon its completion in , he escaped to a teaching job at Berkeley, where the boundaries that separate disciplines like literature, politics and history could be more safely crossed. Academics on both coasts are searching for clues to his impending decision. If he chooses to leave the Bay Area, Greenblatt, hardly the sort of literature professor who spends life sunk in an easy chair, admits he would miss the bike rides through the hills, the body surfing in Santa Cruz, the backpacking in the Sierras. But most of all he would miss an unusually tight group of friends and colleagues -- the people with whom he developed his theoretical perspective in the s and s. Earlier in the car ride -- his eyes locked on the road but his thick eyebrows rising with enthusiasm -- Greenblatt had been recalling those special years. Greenblatt was then very much the radical professor, teaching courses with names like Critics take note! He wandered into the offices of historians, anthropologists and political scientists and left with deeper insights into what literature owed to other efforts to "represent" society, and what they owed to literature. Greenblatt helped organize some of the more intellectually adventurous of the professors he encountered into the editorial board of a new journal: It would become a remarkable success. He began to give his courses names like "Cultural Poetics. As bridges he used obscure writings of all sorts from the periods in which he was interested, and sometimes provocatively from other periods -- "literary traces," they are called. This is the method behind the new historicism. It is based on the realization, as Greenblatt puts it, "that language does not stop at the border of literature. To illuminate the meanings of the cross dressing in Twelfth Night, Greenblatt retells the story, recorded by Montaigne in , of eight French girls who plotted together "to dress up as males and thus continue their life in the world. Here the goal was to determine the extent to which Shakespeare might have been concerned with the morality of colonialism as he wrote about those shipwrecked Europeans, who eventually enslave the "savage" they find. They range from essays by Montaigne one of which is actually quoted by a character in The Tempest to a few lines from a little-known Elizabethan poet named Samuel Dennis. Together these writings suggest that Shakespeare could not have escaped the debate on colonialism even if he had wanted to. Others worry about the validity of this emphasis upon "traces. However, the loudest complaints lately have been registered by those, like George Will, who are outraged by the aspersions that are being cast -- from the left, from a position outside the "entrenched authority structure" -- at our cultural heroes. Professors like Greenblatt, they argue, have been charged with celebrating our greatest artists, not bringing them down. That The Taming of the Shrew presents what to our eyes is a noxious view of what it means to become "womanly"? Greenblatt believes it is possible to find great works like these both aesthetically brilliant and ethically disturbing. The Wonder of the New World, is about the European discovery of America, and about Columbus -- another Western cultural hero upon whom aspersion have recently been cast. Did Greenblatt see the sign? But this professor is reputed to have a prodigious alertness. Along with his wife, Ellen, a high school English teacher and administrator, and their two teenaged sons, Greenblatt embarks on more than his share of adventures such as that recent trip to Thailand, which included a visit to Laos. And her husband usually returns with a few magical anecdotes: I want to die. And he has the sort of mind that makes all sorts of connections. Was Petruchio not behaving a bit like those fish? But he pairs it, when describing his method, with another term: We have to understand this, face this. The radio drones on. As the professor stares ahead at wintry I, his face, normally animated, settles into a frown. Perhaps Greenblatt is also apprehensive about the reception he will receive at Yale this evening. Obviously, it is a great honor to be invited to present a series of lectures at his alma mater. This, of course, was not an entirely atypical reaction. Now that Greenblatt and his new historicism are in ascendancy, other quick-witted scholars seem eager for a chance to butt heads. His reviews, once mostly glowing, are now mixed. Newsday called it "an exercise in self-aggrandizing mystification. In Learning to Curse, a collection of essays, Greenblatt makes much of a note card he once saw next to a museum exhibit. Greenblatt has a "tendency to handle historical circumstances approximately," she asserts. Some of the criticism has been more waspish. Michael Mason, of University College, London, recently wrote in the London Review of Books of the "destructive potential of the new

historicism," which he characterizes as a "new and potent intellectual virus. The knives are out. Greenblatt is very clever," says Roger Kimball. I prefer to take my politics straight, as it were. Many Marxists protest that the new historicism leaves too little room for the possibility of radical political change. Those, in particular, with little patience for recent French theories like structuralism, deconstruction and poststructuralism -- with their allegations that language creates reality and is a tool of power -- usually have little patience for their American cousin, the new historicism: Foucault showed up at Berkeley in the s, and Greenblatt certainly took notice. Each sentence was more magical and beautiful than the last. Foucault taught Greenblatt that these attitudes are the products of culture. In great works of literature, in his "literary traces," in his anecdotes, Greenblatt is searching for evidence of the processes through which our attitudes -- toward women, toward colonialism, toward love -- are "made up. Catherine Gallagher, now a Professor of English at Berkeley, was a graduate student there in

2: The Work of Stephen Harvard – David P. Becker | Harvard University Press

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This latest issue was organized around the theme of how architecture impacts collective behavior. Working with co-author Stephen Turban, who was initially introduced to Professor Bernstein by late HBS professor David Garvin, their study yielded surprising findings about the potentially negative impacts of removing spatial boundaries in the workplace. Professor Bernstein took time below to talk about the genesis of this intriguing research and its implications for the office architecture of the future. How did your interest in this research first come about? They were all the rage in the late 20th century, and academic attention in them followed suit. But most of those studies were based on survey data self-reported, by definition and intangible outcome variables like employee satisfaction. The gap between perceptions and real outcomes has now become the battleground for employees and employers on this issue. So these questions interested me, as did new ways of answering them. Technology—in this case specifically, wearable technology—has enabled us to track individual or dyadic interactions at a really refined level. The advent of wearables meant I could do exactly that. How did you decide to structure the methodology? This study would not have been possible without my collaborator and close friend from the days of my doctoral studies, Ben Waber. After finishing his doctorate at the MIT Media Lab, Ben co-founded and is CEO of Humanyze, a company that uses sociometric badges to help companies use people analytics to improve how people work. These badges, and the multiple sensors inside of them, allow careful tracking of interactions in the workplace. Ben was kind enough to partner with us to help us measure, carefully and without affecting behavior, the interactions of individuals in two different company headquarters before and after a shift to truly open offices. As with any research at HBS, we were careful: If there was one thing our reviewers focused on, it was making sure that our results were robust! Did you have an idea of how the study would turn out? Somebody once told me that business academics are the janitors of our field. Because out in the real world, practitioners do crazy and interesting things as managers and designers of their organizations. And then we, the academics, come around and try to figure out, rigorously, what had a positive and negative impact on performance and other behavioral variables. We collect and organize everything, plow through the data, and then develop theories that will help predict behavior in the future. For me, the promise of open offices was at least as compelling as the traps. Would everyone bustle with productive collisions, or simply put their big headphones on and become numb to the space? In reality, I was torn. One of the best parts about being a professor is that you can study the questions that are most interesting to you and the business world. And the mystery behind this question was a key reason this was so interesting to me. If you were a Fortune manager and you read this paper, what would be your reaction? If the question is how to lower costs, the answer is more people per square foot, and open offices will always have the upper hand on that dimension. Nonetheless, many managers and executives seem to believe that open offices will both lower costs and improve interactions. If the cost motive were sufficiently strong, there might be other things a manager could do to mitigate the potential negative impact on interactions: There are those who love open offices, in part because organizations mitigated the downside with other deliberate managerial actions. Indeed, all of the cues in open offices that we give off to get focused work done also make us less, not more, likely to interact with others. Ultimately, human beings get agency to decide how to use any space, so design is only part of the equation. I was recently in a meeting with several senior managers from a company known for its open office environments. One of them told me that the research did not reflect his experience—that they found open office spaces encouraged dynamic interactions and collective behaviors. That should make us wonder: Here is perhaps one way to summarize the shift in perspective that is suggested by this work. In the past, when it comes to workplaces, office design and many other artifacts of organizational life have catered to the observer and not the observed. So maybe everything, from office design to people analytics, ought to shift slightly in mindset to optimize for their work more often.

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3: The Work of Stephen Harvard - A Life in Letters : David P. Becker :

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6: Stephen Marglin - Wikipedia

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7: Stephen Greenblatt - New Historicism - Mitchell Stephens

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8: Stephen Greenblatt - Wikipedia

Arthur Maass, the Frank G. Thomson Professor of Government, Emeritus, at Harvard, once remembered how Marglin, "when he was just a senior, wrote two of the best chapters in a book published by a team of graduate students and professors."

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