



A Phenomenological Exploration of Corporate Aesthetics and Strategic Messaging through Embodied Communication

Abstract

Embodied communication has gained traction as a critical factor in shaping corporate aesthetics and strategic messaging. This led this study to adopt a phenomenological approach to exploring how corporations utilize sensory perception, emotional engagement, and embodied cognition to create meaningful connections with stakeholders. The study analyzed the role of visual, tactile, and auditory elements in branding, ranging from colour psychology and material textures to soundscapes and spatial design. It further exposed corporate aesthetics function not merely as visual markers but as deeply ingrained lived experiences that influence consumer perception and brand loyalty. Findings showed that successful corporations integrate embodied communication strategies to construct brand narratives that go beyond verbal messaging. The problem however is that, these strategies stressed the significance of embodied aesthetics in fostering brand identity, emotional resonance, and consumer trust. Thus, the study identified challenges in implementing embodied communication, particularly regarding cultural differences in sensory perception, ethical concerns regarding subconscious influence, and the potential for sensory overload in brand experiences. The implications of this is extended to corporate branding, marketing ethics, and stakeholder engagement, pointing at the need for companies to craft aesthetic strategies that balances sensory appeal with authenticity and clarity. The study concluded by recommending that, businesses continues to innovate through understanding the phenomenological dimensions of corporate communication as essential for fostering meaningful, lasting brand relationships.

Keywords: Embodied Communication, Phenomenological Exploration, Corporate Aesthetics, Strategic Marketing, consumer psychology.

Introduction

The imperative for companies to recognize the embodied nature of human communication cannot be overemphasized. At a time when consumer expectations are very experientially and sensually led, there is

a strong need for businesses to develop strategies that can create multisensory brands, produce authentic stories, and respect the cultural context of consumers. Disconnected audiences, superficial brand identities, and the inability to connect with meaningful

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consumer relationships will prevail if this happens. In contrast, organizations that adopt the embodied view of communication by embedding rich sensory environments, emotional connections, and branding strategies that are meaningful to the lived experiences of their stakeholders will likely build more profound loyalty, differentiation, and long-term success.

Thus, in this digitally transformative period, which has ironically increased the centrality of embodied experience, organizations are saddled with the responsibility to negotiate the complicated dialectics between physical presence and virtual representation. This study draws on the work by Merleau-Ponty (1945) on perception as embodied and explores corporate aesthetics not just as a form of visual ornamentation but, in fact, as fundamental carriers of meaning and stakeholder involvement. Küpers (2013) declares that, "The lived body serves as the primary site of knowing and experiencing organisational life" (p. 336), which means that corporate communication strategies need to take up the embodied dimensions of stakeholder experience.

This study draws on a phenomenological approach to explore how the aesthetic choices and communication strategies of some companies reflect and shape embodied experience. By paying close attention to spatial design, visual identity, and multimodal messaging, organizations can create more resonant and authentic

connections with stakeholders. Hancock (2005) indicate how embodied communication forms the culture and relationships of stakeholders in organizations. It then follows that, traditional models of sender-receiver in effective corporate messaging need to go beyond a more nuanced understanding of embodied experience. The reason why van Manen (2014, p. 132) identifies, "Phenomenological reflection is not abstract thinking but thinking through the body," a principle just as relevant in corporate contexts.

Conceptual Clarifications

i. Embodied Communication

Communication holds a critical place in human existence that cannot be ignored. No wonder it is a common phrase in the communication field that man cannot not communicate. This means man cannot do without communicating as he communicates intrapersonally (within oneself), interpersonally (between two persons), publicly (between a speaker and an audience) and massly (through a mass medium of communication to a widely dispersed audience). To Verderber, Verderber & Sellnow (2014, p. 7) "communication is a complex process through which we express, interpret, and coordinate messages with others in order to create shared meaning, meet social goals, manage personal identity, and carry out our relationships."

Also, Seitel, (2004) describes communication as a process of exchanging information, imparting

ideas, and making oneself understood by others. Importantly, it also includes understanding others in turn. From the foregoing, communication is all about creating meanings through shared messages. Communicating effectively is crucial between persons and among people. In the work place, communication plays a key role as employers seek oral communication, interpersonal skills, teamwork, presentation skills, speaking and writing skills, analytical skills, and problem-solving skills among others.

These are different forms of messaging that are expressed verbally, visually and nonverbally all in a bid to convey thoughts and feelings which are influenced by the difference contexts in which communication happens according to Verderber, Verderber & Sellnow (2014). This includes physical context (location, environmental conditions, and proximity), social context (relationship between participants), historical context (background provided by previous communication between the participants), psychological context (the moods and feelings each person brings to the encounter) and the cultural context (the beliefs, values, orientations, underlying assumptions and rituals that belong to a specific culture).

As communication progresses, it goes beyond expression of words to conveying meaning through nonverbal codes, physical interactions and bodily expressions. This has to do with the use of one's body, face and gestures to

express the messages, emotions and intentions – embodied or nonverbal communication. Knapp & Hall (2006) refers to it as all messages we send in ways that transcends spoken or written words. Embodied communication is a vital asset to any communication situation that cannot be ignored. Burgoon & Bacue (2003) stresses that it conveys 65 per cent of the meaning communicated in face-to-face interactions. Both verbal and nonverbal cues assist in making meaning of our daily communication. While verbal cues give direct expression of words, nonverbal cues on the other hand, assists in its interpreting emphasizing, substituting, contradicting and assimilating of messages as expressed by the source. Consequently, embodied communication can be said to be inevitable, ambiguous, conveys emotions, multi-channeled, multi-faceted, through its view array of millions of nonverbal behaviours expressed in any given communication situation.

Types of Embodied Communication

Embodied communication is expressed in several ways to include:

- i. **Use of body:** Often as kinesics, this is the way and manner the body motions communicate. This includes gesturing (movement of hands, arms and fingers to either accompany, illustrate, reinforce, augment or replace a verbal message), eye contact (the way we look at others when

communicating either to show attention or the lack of it, interest or disinterest, respect or other forms of emotions), facial expressions (the expression of emotional state of happiness, sadness, surprise, fear, anger, disgust, and the likes. Research shows that receivers tend to be more consistent in their reading of facial expressions, Ober, (2006, p. 49), posture (the positioning or movement of the body to communicate attentiveness, respect or dominance), touch (also known as haptics, this is the use of the hand, arm or any body part to tickle, hold, embrace, stroke, hug, pinch, slap, kiss, among others, to convey emotions).

- ii. **Use of voice:** Also known as paralanguage or vocalics, this goes beyond the actual words expressed in communication, to the pitch, volume, speed, vocalized pauses, quality, and intonation of the words. The entire meaning of a message can be changed through the tone used. For instance, a message spoken quickly can give a different meaning than the one spoken slowly. While communicating, it is common to see people raise or lower their vocal pitch to stress ideas and emotions, loud or soften their vocal tone depending on their emotions, the situation or the topic of discussion, or talk more rapidly when faced with

excitement, fright, or slowly to emphasize a point. Other characteristics of the use of voice includes the quality of the voice which distinguishes persons, voice intonation which shows variety, melody or inflection in a speaker and vocalized pauses which are often used to fill-in momentary gaps during communication.

- iii. **Use of space:** The use of space is also referred to as proxemics. This defines communication encountered in space and distance. As we communicate with others, we tend to maintain some personal space or distance appropriate to our relationship, culture, or individual preferences. According to Aamodt, (2010, p. 420), “dominant people or those who have authority are given more space by others and at the same time take space from others”. We also possess some territorial spaces which we expect others to respect, acoustic spaces where our voices can be comfortably heard, and some artifacts we display in our environments.
- iv. **Use of time:** Also known as chronemics, is the way we use interpret the use of time. Time communicates; our cultural inclinations influence our understanding and the use of time, thus straining or encouraging relationships. Time is related not only to culture but to individual status within the

organization, hence the need to be cautious when considering how others use time. It is situation-specific. Therefore, while the promptness to time reflects respect, humility and charisma, lateness of an individual on the other hand generates several emotions to include disrespect, slackness, tardiness, full of oneself, and the likes.

- v. **Physical appearance:** They are particularly important to make a good first impression. When we encounter people for the first time, one of the first things they notice and can use it to judge us is our looks. First impression matters. Since our choice of clothing, body arts, personal grooming, defines us, it becomes important therefore to pay adequate attention to our appearances. Also, your clothing, jewelry, office and home furnishing, automobile, provide information about your values, taste, heritage, conformity, status, age, sexuality, and group identification, Ober, 2006. A person who is given to wearing bright colors clothing is perceived differently from one given to wearing dull colors.

An intentional communicator should therefore consciously pay attention to his use of embodied communication in order to convey the message emphasized in his words. He should also align his

nonverbal communication with the purpose is message intends to convey. Adapting his embodied communication to the situation is also apt as they will be tailored to the success of the communication. Above all, he must ensure his use of nonverbal cues rather that collaborate his communication, does not end up distracting the audiences from the main essence of the communication.

ii. Corporate Aesthetics

One of the ways organizations communicate is through corporate aesthetics. An organization is a group of people working together to achieve a common goal, and communication is a vital part of that process, Ober (2006). According to the author, communication must have occurred before a common goal could even be established. And a group of people working together must interact; that is, they must communicate their needs, thoughts, plans, expertise, and so on.

Every organization must have a strategy - the plans and actions necessary to achieve organizational goals, (Griffin & Moorhead, 2007). It must also have its unique corporate aesthetics which distinguishes it from others. It must have visual identity, sensory and digital experience, including environmental design deliberately orchestrated to create a cohesive and recognizable brand image. Corporate aesthetics are also other forms of embodied communication

found in organizations which gives it its unique identity. Griffin & Moorhead, (2007) list them to include:

- i. **Size and space:** The size of an organization can be gauged in several ways. It could be measured in terms of total number of employees, value of the organization's assets, total sales in the previous year or number of clients served, or physical capacity. Also, the space between and among employees of all cadres including clients, communicates openness, equality, creativity, flexibility. The architecture, layout, and interior designs of corporate offices and workspaces communicate what the organization stands for and paints a picture in the minds of its clients.
- ii. **Organizational technology:** These consist of the mechanical and intellectual processes that transform raw materials into products and services for customers. Organizations have specific technologies that enable them to accomplish their tasks. Their website design, social media presence and digital marketing materials, are experiences that represents the organization and creates an experience among the audiences
- iii. **Environment:** The organizational environment includes all of the elements – people, other organizations, economic factors, objects, and events – that lie outside the boundaries of the organization. The general environment includes all of a broad set of dimensions and factors within which the organization operates, including political-legal, social, cultural, technological, economic, and international factors. The task environment includes specific organizations, groups, and individuals who influence the organization. It is necessary to determine the expanse of the environment within which the organization operates to distinguish it from others.
- iv. **Rituals:** Rituals are repetitive sequences of activities that express and reinforce the key values of the organization – what goals are most important and which people are important and which are expandable, Robbin & Judge, 2013. These rituals serve as bonds that unite all the internal and external environs of the organization.
- v. **Material symbols:** Organizational culture and designs are also communicated through symbolic media. The layout of corporate headquarters, the types of automobiles top executives are given, the sizes of offices, the elegance of furnishings, executive perks, and attires, conveys meaning. These conveys to the employees as

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well as their clients, the employees at the managerial cadre, the organizational taste and desires as well as a niche among competitors.

- vi. **Visual symbols:** Logos and branding are designs, typography, and color schemes used to represent an organization. The selection of these colors aids in marketing materials, packaging and digital platforms. The fonts and font sizes also communicate the brand message, while the styles, tone and subject matter of images used to represent the brand communicates the imagery and photography of the organization.

By carefully crafting these corporate aesthetic elements, organizations can create a cohesive environment that reflects their values, personality, and brand promise, ultimately enhancing their reputation and a connect with their target audiences and publics.

Strategic Messaging

Strategizing is a common phrase in organizations as management plan and makes strategies every day. The process of desiring a given outcome is strategizing and this is seen in every facet of an organization. Diggs-Brown (2012, p. 73) maintains that “as fundamental and useful as strategy is to everyday life, it is crucial to organizations. attempting to run an organization, such as a business,

without a strategy is folly because organizations must always know where they are headed in order to achieve their goals”. Decisions are taken after due and thorough strategizing as regards workforce, workplace, technology, and even messaging. According to Argenti, (2007), an organization, like an individual, has many different reasons for deciding to communicate. Now, determining how to communicate about something is dependent on the communication objective, available resources and diagnosing the image and reputation of the organization.

Messages in organizations have one or more of three basic purposes: to inform (explaining something or telling the audience something), to request or persuade, (motivate and convince the audience) and to build goodwill, (creating a good image of yourself and of your organization), Locker & Kaczmarek, (2007). For an organization to significantly stand out, it must strategically communicate its stand point. From the entrance of an organization up to the chief executive officer’s office, an organization who intends to stand above board especially in a competitive business environment must strategically communicate its messages to its requisite publics. According to Griffin & Moorhead, (2007), communication among individuals and groups is vital in all organizations and its purposes include achieving coordinated action, to share information, and to express feelings and emotions.

Strategic messaging refers to the process whereby an organization creates and communicates clearly, concisely, and compellingly, messages capable of aligning with its goals, values and targeted audiences. This involves developing a messaging framework agreed upon by its stakeholders and is capable of influencing its public perception as well as drives its desired outcome. Strategic messaging is important to an organization in several ways. For instance, in corporate communication, any organization is willing to promote its mission, vision, values as well as its product. The ability to craft a generally acceptable message is predicated on the organization's strategic messaging. Also a successful marketing campaign of new products, services or initiative, is hinged on its strategic messaging. Even the public relations unit also requires communicating strategically in the management of crisis and its reputation.

Effective strategic messaging involves:

- i. **Defining the core message:** What stands out one organization from the other is its ability to identify the central idea it intends to convey. The message so intended must be clear, complete, correct and builds goodwill. A measurable outcome is determined by a specific message and goal. This is done by developing an understanding of the audiences using symbols, words, music, among other elements that resonates with their

needs, values, attitudes, norms and orientations.

- ii. **Understanding its target audiences:** Audience-focused messages are at the heart of communication, (Diggs-Brown, 2012). An organization's audiences or customers are its most important publics that cannot be ignored if the organization must be sustained. The interest, needs, values and concerns of the intended audiences must be strategically protected in its messaging. The information about your audience can be derived from an audience analysis.
- iii. **Determining communication channel:** Developing the message appropriately is determined by the ability to choose an appropriate communication channel. In today's world, organizations are exposed to various communication channels for their internal and external communications. However, the nature of the audiences will determine the choice of channel appropriate for the communication.
- iv. **Developing key messaging pillars:** Apart from its core message, an organization should be able to create supporting messages that strengthens its core message as well as resonate with its publics.
- v. **Crafting compelling narratives:** Several techniques including the story telling technique can be

used to craft relatable, memorable and engaging messages to appeal to its audiences. Argenti, (2007) suggest two most effective message structures – direct and indirect. Direct structure means revealing your main points first, then explaining why; indirect structure explaining why first, then revealing your main point.

- vi. **Consistency:** Consistency is a major index that stands out an inspiring organization. Aligning all the communication channels to a unified message sustains organizations in the minds of its audiences.
- vii. **Monitoring and measurement:** Organizations must set from the outset what they set out to achieve and how they will measure the success. continuous monitoring, evaluation and restructuring where necessary of the effectiveness of an organization's communication strategy, the content of its messages and delivery channels, to a greater extends will determine its future and development especially in a competitive business environment.

Methodology/Theoretical Framework

Contextually, phenomenology provides a sound methodological framework for the analysis of embodied communication in corporate aesthetics and strategic messaging. As initiated by

Edmund Husserl (1970, p. 43), phenomenology is the study of lived experience, directed toward uncovering the structures of consciousness that organize human perception. Furthered by Maurice Merleau-Ponty, this tradition has been extended to stress embodiment as the principal medium in which individuals interact with the world. His "lived body" concept expresses that perception is not a disinterested cognitive act but an immersive, corporeal one (Merleau-Ponty, 1962, p. 105). In corporate communication, phenomenology gives the essential approach for an analysis of how sensory experiences through branding, design, and messaging mediate stakeholders' engagement with corporate identity.

The phenomenological method is particularly suited to the study of corporate aesthetics and strategic messaging because it amplifies first-person experience and intersubjectivity. Unlike positivist approaches, which rely on objective measurement, phenomenology can uncover how individuals experience corporate branding at a pre-reflective, embodied level (Todres & Galvin, 2008, p. 570). This perspective is in tune with the state of the art in research on embodied aesthetics, which shows that aesthetic experience is a fundamentally sensorimotor rather than merely cognitive process, as recently put forward by Ticini, Urgesi, & Calvo-Merino (2015, p. 110). Thus, corporate messaging is not just a textual or symbolic artefact but an experiential

phenomenon perceived, internalized, and responded to using the body.

This study uses phenomenological methods to analyze corporate aesthetics and strategic messaging through observational analysis, case studies, and qualitative interviews. Observational analysis involves the examination of corporate branding materials, such as logos, advertisements, website design, and physical corporate spaces, for how sensory cues are deployed to elicit embodied responses. For instance, Küpers *et al.* (2013 p.85) have illustrated how corporate storytelling, when analyzed phenomenologically, reveals the implicit bodily practices that shape organisational identity. Similarly, case studies of specific corporations provide a contextualized understanding of how aesthetic and strategic messaging converge to create an immersive brand experience. These case studies are complemented by the use of semi-structured interviews and focus groups with stakeholders to investigate how individuals consciously and pre-reflectively engage with strategies of corporate communication.

Phenomenological analysis is intrinsically interpretative stressing the process of "bracketing" or *epoché* to set aside preconceptions and enable the lived experience of corporate messaging to appear in all its complexity (Husserl, 1970, p. 52). This follows the principles of the embodied approach, suggested by Todres and Galvin (2011 p526), in that aesthetic and communicative

experiences are analysed not as abstract constructs but as deeply situated and sensory phenomena. In line with this interpretative process, the present study tries to reveal the way corporate aesthetics evoke emotional-cognitive-bodily responses that shape stakeholder perceptions and behaviours.

Theoretically, this research is located within the phenomenology of embodiment, borrowing from Merleau-Ponty's *Phenomenology of Perception* to explain how corporate communication operates through sensory and affective engagement. It is Merleau-Ponty's concept of "reversibility"-where perception and action are inextricably linked-that provides a framing for how corporate aesthetics and messaging are not passively received but instead actively co-constituted through embodied interaction (Merleau-Ponty, 1962, p. 212). This is in line with recent scholarship on aesthetic organizing, which posits that corporate communication should be considered an ongoing practice that is embodied and engaging at both a conscious and pre-reflective level for the stakeholders (Küpers, 2016, p. 1440). In this vein, corporate messaging is more than a tool of persuasion becoming a powerful, sensorial medium for constructing organizational meaning and identity.

In locating corporate aesthetics and strategic messaging within a phenomenological framework, this study provides an important theoretical and practical contribution toward understanding embodied

communication. Theoretically, it extends phenomenological inquiry into the domain of corporate communication, bridging the gap between sensory perception, affective engagement, and organizational identity. Practically, it provides corporations with more profound insights into how to design branding and messaging strategies in ways that foster more meaningful, immersive, and resonant stakeholder experiences. The phenomenological approach in corporate communication could render an important critical perspective for the context where businesses operate within a complex sensory overload and digital fragmentation, where perception, loyalty, and corporate trust become embodied.

Findings and Discussion

As a phenomenological construct, embodied communication provides the critical framework through which corporate aesthetics and strategic messaging transcend the linguistic signifier in ways that touch the consumer sensorially, emotionally, and corporeally. Corporations intentionally build aesthetic environments in the contemporary marketplace that appeal to embodied perception through colour, texture, spatial arrangements, and multimodal storytelling. These strategies not only enhance brand recognition but also cultivate a form of tacit communication wherein consumers internalize corporate narratives through sensory immersion. The embodied dimensions of corporate aesthetics and

strategic messaging reveal a deeper interplay between phenomenological experience and brand perception, emphasizing how meaning is not simply transmitted but enacted through corporeal engagement.

Again, the role of embodiment in corporate aesthetics is borne out in how the brands have manipulated the sensory modality to configure consumer experience and emotional resonance. Colour psychology acts as a powerful vehicle for meaning construction in which certain colours will predictably elicit affective states. Basic research indicates that red and orange colours introduce urgency and excitement and are commonly used in fast-food branding to activate salivation; cool tones of blue and green, on the other hand, relate to tranquillity and reliability, and thus are used in financial and healthcare institutions to develop consumer trust in them (Labrecque & Milne, 2013).

Besides colour, the tactility of the product packaging furthers the embodied consumer-brand interaction. Studies suggest that the materiality of packaging, whether matte or glossy, rigid or soft can influence consumer perception of product quality and desirability, effectively shaping purchasing decisions through haptic feedback (Krishna, 2012). By the same token, sound design is an embodied semiotic system wherein auditory branding—a certain snap of a Coca-Cola bottle or the signature chime of a MacBook on startup—builds anticipatory

pleasure and reinforces brand familiarity through repeated sensory engagement (Lindstrom, 2005). These elements come together in an immersive brand aesthetic that is not only visually appealing but compelling and forms deep-seated associations beneath conscious awareness.

Strategic messaging, considered through the lens of embodiment, demonstrates how far corporations build narratives that enlist the body as a site of meaning-making. The storytelling in ads often leverages the flesh-and-blood dimensions of consumer experience, turning brand identity into a lived, felt phenomenon. Nike's branding, for instance, consistently integrates bodily exertion, resilience, and transcendence into its messaging, utilizing slow-motion cinematography, dramatic lighting, and rhythmic soundscapes to elicit kinesthetic empathy. Consumers do not merely watch an advertisement but vicariously experience the embodied struggle of an athlete, effectively internalizing Nike's ethos of perseverance and self-actualization (McGonigal, 2013).

Apple, on the other hand, is more minimalist in its approach reflecting not only visual design but also in general tactile and ergonomic philosophy. Smooth aluminium on an iPhone, fluid haptic feedback of its touchscreen, and seamless transitions within the UI all contribute to an embodied experience of technological elegance and intuitive interaction (Norman, 2004). Such strategies

illustrate how brands do not only speak through logos and slogans but through the physicality of their products and the multisensory landscapes they build.

These implications of embodied corporate aesthetics and strategic messaging extend beyond immediate consumer engagement to long-term corporate identity fostering consumer loyalty. The phenomenological intertwining of bodily perception and brand meaning suggests that aesthetic and sensory coherence gives rise to a form of implicit trust and familiarity, whereby consumers develop pre-reflective knowledge of a brand's sensory signatures. This process, often referred to as "sensory branding," underlines the embodied character of brand equity, where repeated exposure to specific aesthetic features reinforces consumer loyalty through affective conditioning (Hultén, 2011).

From a critical perspective, however, the ethical dimensions of such an embodied strategy emerge, particularly in their ability to bypass rational deliberation and exploit unconscious affective responses. The use of sensory cues to activate impulse buying or brand addiction does raise some pertinent questions concerning consumer agency and the transparency of corporate influence in the marketplace (Chartrand & Fitzsimons, 2011). Thus, while embodied communication can create a rich brand immersion, it also involves an ethical concern regarding how companies use aesthetic and sensual mechanisms to

affect consumer behaviour often not even within the realm of conscious consideration.

In the final analysis, the phenomenological study of embodiment in corporate aesthetic and strategic messaging underlines the deeply affective and corporeal aspect of consumer-to-brand relations. Blending sensory perception, affective resonance, and narrative immersion, companies create environments in which meaning is not just communicated but embodied. Such a development opens up vistas on the concept of communication as some kind of ethereal transmission of information and places branding squarely in the lived and felt dimensions of human existence. It is because companies continue to refine their aesthetics that awareness of embodied mechanisms underlying consumer engagement has become even more vital not just to enhance the effectiveness of brands but to foster ethical consumer-brand relationships.

Recently, the strategic embedding of embodied elements in corporate communication has been a main area of concentration where organizations strive to create immersive and resonant brand experiences. The discussion now proceeds to case studies where corporations have already applied an embodied communication strategy and explore how the aesthetics and messaging would align with stakeholder experiences. It further looks at some of the challenges and limitations inherent in the adoption of such

approaches from a critical perspective through phenomenological analysis.

For example, Starbucks has been doing a very good job of building a retail experience that reflects its brand identity. The use of dimmed light, comfortable chairs, and attractive aromas are what customers hang out at their places to achieve this concept called the 'third place' which ultimately helps build communities among the loyalists. It creates a good feel for stakeholder perceptions of a nice cup of coffee while improving brand loyalty. Research has shown that such multisensory environments can increase customer satisfaction and foster positive brand associations (Spence *et al.*, 2014, p. 472).

Despite these successes, there are some challenges in implementing embodied communication strategies. Cultural contexts greatly influence the sensory experience and aesthetic sense, thereby making the task of designing experiences that can be pleasing for all very difficult for companies. For example, different colours represent different meanings in different cultures; while white represents purity in the West, it signifies mourning in many Eastern cultures (Aslam, 2006, p. 14). This, therefore, requires a sensitive knowledge of the local environment to avoid misunderstanding and ensure cultural relevance.

Ethical issues also abound in the application of embodied communication. Deliberate manipulations of sensory

stimuli to elicit consumer responses make it coercive, arguably bereaving consumers of their autonomy and freedom of choice. For instance, 'scent marketing,' or the practice of using scents to trigger purchasing, has been received by many with suspicion for its potential ability to unconsciously manipulate consumers' choices (Spangenberg *et al.*, 1996, p. 67). These ethical navigate dilemmas ought to be carefully navigated by corporations to maintain trust and uphold ethical standards.

From a phenomenological perspective, what can be critiqued in current corporate practices of embodied communication is the tendency toward homogenization. In developing standardized sensory experiences, corporations may also fail to account for individual differences in perception and meaning-making processes, reducing the potential for richness in consumer experiences. This can result in alienating those consumers who do not connect with the preconceived sensory narratives, which in turn threatens the inclusivity and authenticity of the brand experience.

While embodied communication does indeed provide a powerful avenue through which corporate aesthetics and strategic messaging can be significantly enhanced, there are many challenges to its implementation. Corporations need to consider cultural diversities, ethical implications, and individual differences in sensory perception to create authentic and inclusive experiences that resonate

with a diverse consumer base. A phenomenological approach, with its emphasis on the subjective and lived nature of human experience, provides a rich source of insight into how to negotiate these complexities and forge meaningful connections with stakeholders.

Evaluation and Conclusion

The phenomenological investigation into the embodied communication of corporate aesthetics and strategic messaging does go a long way in showing precisely how organizations may better and more effectively relate to their respective stakeholders. By putting the human lived experience at the forefront, phenomenology delves into the depths of how sensory perception and embodied contact shape the reception and interpretation processes of messages. This view, therefore, supports the idea that human experience is holistic and embodied within strategic communication initiatives.

The integration of embodiment must be seen in strategic communication, knowing that communication is not merely the transmission of information but is, rather, an embodied relational process which can allow organizations to craft messages that resonate at a deeper, more intuitive level with their audiences. This view corresponds to Butchart's (2019) argument that human communication should be seen as embodied relations and not mechanical

processes of transmission. Given such an approach, it becomes very simple for the corporation and its stakeholders to develop real-life and meaningful contacts.

However, this study has certain limitations, such as not being able to provide the exact representation of individual experiences because the phenomenological perspective does not take into consideration some broader sociocultural factors governing corporate aesthetics as well as its communication. The fact of being subjective creates difficulties in terms of generalizability across varying populations. Therefore, future studies may be required to merge mixed-method approaches that combine the depth of phenomenological insight with quantitative data to enhance the understanding of embodied communication in corporate contexts.

Using a phenomenological lens to understand embodied communication in corporate aesthetics and strategic messaging underscores the importance of sensory and embodied experiences in shaping stakeholder perception. Through adopting this methodology, organizations can build communication strategies that are not only more effective but also more sensitive to the subtle ways in which individuals experience and interpret corporate messages. Such a mix of theory and practice together has enormous implications for the betterment of corporate identity and deeper connections with consumers.

Building embodied communication into corporate branding and messaging requires a strategic approach that places authenticity and engagement at the centre. The brand values of the organization should first come out uniformly through all touchpoints to make it coherent and immersive for consumers. An alignment like that creates trust and solidifies the brand identity. For instance, the philosophy of minimalistic design of Apple is reflected in its product's retail environment and marketing material. It gives a unified sensory experience that resonates with the consumers (Corporate Identity, 2023).

Moreover, companies should consider the sensory aspects of their branding efforts. This includes thoughtful use of colour schemes, textures, sounds, and scents that align with the brand's message and appeal to the target audience's sensory perceptions. Research indicates that such multisensory branding can enhance customer satisfaction and promote positive brand associations (Spence *et al.*, 2014, p. 472). Storytelling that reflects the brand's values and mission can also make that bond deeper developing narratives with which consumers can personally relate with brands creating more personal and memorable experiences.

For future research, it would be useful to extend the scope of study to various industries and cultural contexts. This means opening up the study of embodied communication toward

different sectors and societies to better understand how cultural nuances may affect corporate aesthetics and messages. Also, combining quantitative methods with phenomenological approaches can increase the generalizability of the study. By using mixed-methods research designs, scholars can combine qualitative insights with depth and quantitative data breadth, culminating in the strongest and more broadly applicable conclusions.

As a recommendation, this study calls on corporate leaders, marketers, and communication strategists to rethink their engagement with audiences through the lens of embodiment. Keeping in mind the new shift toward theoretical understanding as well as practical application, recognizing that all corporate messages, aesthetic choices, and branding strategies are experienced by the human body. Thus, this anchoring of phenomenological principles to corporate strategy will allow businesses to support more profound, immersive, and ethically responsible brand interactions, creating a corporate landscape at once more effective and more in line with the complexities and richnesses of human experience.

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