

Abstract

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Title: Organisation of Corporate Relations as illustrated by the cultural phenomenons of social and aesthetical communication.

The design-theoretical essay "*Organisation of Corporate Relations as illustrated by the cultural phenomenons of social and aesthetical communication*" examines the communication design of Corporations in regard to the subtleties of an essential Weltanschauung and mode of thought, which will further be deemed obsolete.

The Core of the Essay encompassed the fact that Corporations act on the Basis of an outdated, mechanistical World View and must develop an alternate intelligence in order to remain competitive. As a result, the prospective aspects as well as the outlining of dissimilar thought paradigms constitute the emphasis of this study. It will be shown that mental evolutionary theories and transpersonal - optics must be integrated in design drafts to establish a new understanding of marketing and communication.

In this Essay the thesis is , that the era of manipulative marketing has passed with its "Affektlogik" based models and behavioristic methods, which create Looks and Styles and degrade fundamental human desires (sensory necessities) to sales-enhancing arguments. The consequences for individuals and the global psyche alike are devastating: The constantly changing acquisition of new values and Egos, which are generated by advertising, lead to a complete loss of Identity. A society is created, which is unauthentic and persuasively remote-controlled. The surrogatory aspect of all conventions is, to serve the consumer as an appendix of the production-sphere and simultaneously instrumentalize him economically.

The Essay illustrates how the foundation of such a logic has become vulnerable/frail. The consumer and will prospectively choose such firms, which are able to fill cultural aspects of meaning and transcendence in their inner corporate culture mit vigor. Culture as a facade, which has no existential justification behind the gates of companies, because there, only the rationality of the economical process proves valid, has become obsolete.

In this paper, firms are not portrayed as self-referred production and service locations, they are much rather established as cultural precincts which occupy relations with their cultural environment. Thus, corporations must no longer only survive economically, but culturally as well.

The cultural repositioning of post-modern companies is a result of trends in art, science and philosophy. The new cultural attitude is not an invention, but its innovation is based on a historical process.

The formulated arguments of necessity of an extension of conventional perspectives through social and cultural evolutionary processes cascade in the work breaching the depths of studies of consciousness-evolution, which are rendered by means of a consciousness-matrix. Former is derived from anthropological as well as psychological roots. A holistical aspect becomes arguable, emerging from the postmodern cultural process, be it in the arts or in sciences as for example quantum physics.

On the whole, a design of psychological and cultural realities is required, which do not simply rely on facades and looks similar to potemkin villages. It much rather revolves around actuality and authenticity. However, this reality cannot be left at the mercy of a defiantly arbitrary proliferation. A new apprehension of design is necessary, which is capable of illustrating a sensory reality.

This Essay methodically develops a postmodern design characteristic: It transcends traditional disciplinary boundaries in reflection of social progressions themselves.