

**THE INCORPORATION OF FENG SHUI PHILOSOPHY  
TOWARDS THE SHAPE OF LOGO DESIGN OF HONG  
LEONG BANK BERHAD**

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KUALA LUMPUR**

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## ABSTRACT

This research discovers the underlying caused in designing the shapes of logo design based on *Feng Shui* philosophy. Through this discovery, the researcher selected Hong Leong Bank Berhad as an organization sample for the subject matters of research due to its logo designed by Grand Master *Feng Shui Lillian Too*. The research covers the understanding of *Feng Shui* Philosophy theory and the Formalism theory as design principle. In addition, interviews conducted towards graphic designers as an expert sampling to discover the underlying causes of the *Feng Shui* philosophy and their perceptions about the incorporation of *Feng Shui* philosophy in designing the shapes of logo design.

The research discovery able to justify and analyzed the feasibility and possibilities of incorporation of *Feng Shui* philosophy in designing the shape of logo design.

## ABSTRAK

Penyelidikan ini dijalankan bertujuan untuk mengenalpasti sifat bentuk dalam rekacipta logo berdasarkan falsafah *Feng Shui*. Dalam kajian ini, penyelidik memilih Hong Leong Bank Berhad sebagai sampel organisasi untuk dikaji kerana logonya yang direka oleh Guru *Feng Shui Lillian Too*. Penyelidikan ini meliputi pemahaman teori falsafah *Feng Shui* dan teori *Formalisme* sebagai prinsip reka bentuk. Di samping itu, wawancara bersama pereka grafik sebagai pakar pensampelan dijalankan untuk mengkaji sifat-sifat utama falsafah *Feng Shui* dan persepsi mereka mengenai penggabungan falsafah *Feng Shui* dalam mencipta reka bentuk logo.

Dapatan penyelidikan dapat menganalisis sifat penggabungan falsafah *Feng Shui* dalam merancang bentuk untuk mencipta reka bentuk logo.

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## CHAPTER 1: INTRODUCTION

The introduction was crucial in every research, in order for readers to understand the overview of the research approach and adopted in the research. Therefore, this section introduced the occurrences of incorporation of *Feng Shui* Philosophy that which the researcher to research on as achieving the research objectives and towards research aim.

### 1.1 Research Background

Today, the commercial sector especially banking line was affluent and conscious of corporate image and prestige. Most of business requires a significant logo to begin their business and to represent their corporate company image positively. It was important that these business bankers employed qualified designers that have the specific skills and techniques to create the logo. Directors or owners of the company hope to have the best creation of logo in terms of design and branding philosophy. Despite, a distinctive logo design and branding were not sufficient to satisfy them. Thus, the business industry increasingly evolved into an arena of intense tournament in which branding such as logo and corporate identity has become an important element in management (Gont, 1998; Sirgy & Su, 2000; Cai, 2002; Keller, 2003; Leif, E. H. & Nina, M. I., 2004). Nevertheless, as Dubey agreed on Daly and Molone's (2004) statement, the logo represented a personality of the company as well as the values and promises. Nevertheless, *Feng Shui* philosophy involved in creating branding philosophy and logo design itself.

Hence, the incorporation of *Feng Shui* philosophy plays a role in designing a logo in creating an impactful design and powerful branding, despite it's also functioned as an auspicious logo that created a harmony workforce, positive mindset and prosperous in business. If the logo design was inauspicious, it may affect the morale of the company owner and staff. It's due to Chinese belief that, *Feng Shui* was to create positive energy,

a harmonious atmosphere for staff and customers and a prosperous business (Lisa, S., 2000). Hence, once the logo perceived a strong impact perception and auspicious in the company, half the marketing battle won. This was the reason why branding creation was given utmost importance by the marketers while planning a marketing strategy ( Dubey, 2014).

In addition, with the popularity of an ancient Chinese practice of *Feng Shui* throughout the Orient, it was becoming an essential part of life to live harmony and prosperity in business. Janene Laird, the president of the Eltham-based International *Feng Shui* Association (2011) said, “*The benefits of Feng Shui include better financial prosperity, good health, and harmonious relationships*”. The expansion of the *Feng Shui* popularity had gradually influence our society perception and demands. *Feng Shui* was nothing new in Klang Valley as grown because of public acceptance and demands especially to Chinese society. The popularity of *Feng Shui* proven the acceptance of public towards *Feng Shui* philosophy. One of the facts that proofed the *Feng Shui* popularity was the numbers of *Feng Shui* books have been produced and sold throughout the market. Based on the Konsep Books in Astrology, *Feng Shui* , Inspirations (2008) reported, the *Feng Shui* Master Expert *Lillian Too* is the world’s number one selling writer on *Feng Shui* books. *Lillian Too* has written forty-two books, sold over 3.5 million copies, and translated into thirty-one languages. (See attachment Figure 1.1 on the next page).





**Figure 1.1:** Samples Of The *Feng Shui* Books From *Lillian Too* (2000)

As the facts of its popularity and society demands, there are some *Feng Shui* merchandising shop established in Klang Valley and their business still sustain till today. “World of *Feng Shui*”; a double story merchandising shop in Mid Valley Megamall was established since 2010 and sustained with the numbers of the crowd everyday (See attachment Figure 1.2 and Figure 1.3 on next page).



**Figure 1.2:** World Of *Feng Shui* Merchandising, Mid Valley Megamall (Foong Hock Kuen, 2016)



**Figure 1.3:** The interior outlook of the World of *Feng Shui* Merchandising (Foong Hock Kuen, 2016)

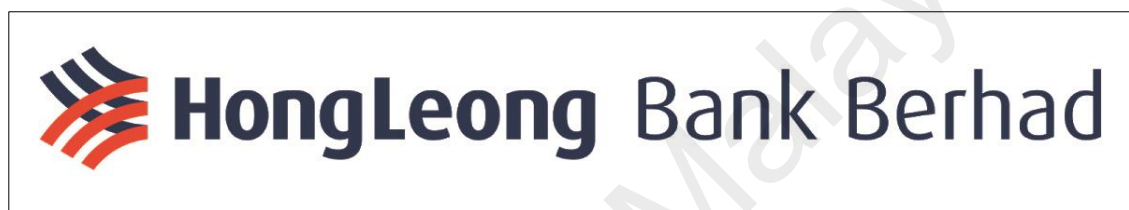
Hence, the popularity of *Feng Shui* and its philosophy had implicitly incorporated into visual communication. Several of the companies and banking logo design are powerful logos from *Feng Shui* perspective. **This research focused on the incorporation of *Feng Shui* philosophy in logo design in terms of the shape** since shape was the main criteria and an initial step in designing a logo. Logo design in

corporate identity was concerned with the impressions, the image, and the personality projected by an organization (Saw, 2012). The task of creating a logo in corporate identity begun with the selection of an appropriate corporate name. Other general factors that contribute to corporate identity included the logo of the organization, marketing communications, and the image projected by various corporate activities. Nowadays, the concept of the corporate identity has been designed based on **cross-cultural and brand perceptions, brand name attitudes, brand extensions and aesthetic preferences were identified and explanations for its unique, focusing on linguistic factors, categorization processes, and cultural values as well.**

Hence, incorporation of *Feng Shui* philosophy took place in creating a logo throughout the country especially Asia-Pacific region *Feng Shui* was the skills and art of design and placement of things/ furniture in arrangements with the reference to nature and the cosmos (Lip, 1996). *Feng Shui* has been used since ancient times in buildings, landscape, and even inside our homes to achieve harmony for good life. The same principle applies in designing the logo of banks because the philosophy that all-thing, natural and man-made included design media were considered as the elements that must be in balance and harmony in order to benefit from the working of nature in a corporation. Auspicious logos design of *Feng Shui* wised always designed by the philosophy of the company followed by the *Feng Shui* philosophy advice from the *Feng Shui* master (Lip, 1996). In terms of harmony, *Feng Shui* elements play a vital role in a logo design beginning with the combination of the shape. The challenges faced by the banking industry were enormous and more challenging because they must survive with an era of rapid change of technology, trends towards greater market orientation and globalization as simultaneously the emerging from a period dominated by cost-cutting, downsizing or downscaling. Thus, this scenario reinforced most banks to do better transformation on

strategic change and even implement *Feng Shui* philosophy towards their logo to **hope for a prosperity future ahead** (Darwina, A., Hartini, A., Azrain, N. M., & Shahimi, 2012).

The Hong Leong Bank Berhad (HLBB) used as a subject matter by researcher because HLBB is a public listed company on Bursa Malaysia and its logo designed based on *Feng Shui* philosophy by the Grand *Feng Shui* Master Lillian Too (Too, 1999, p. 113). Enclosed Figure 1.4 below is the overview of the HLBB logo.



**Figure 1.4:** The current Hong Leong Bank Berhad Corporate Logotype (Image courtesy of Hong Leong Bank Berhad)

## 1.2 Aim Of The Research

The ultimate aim of the research was to **discover** the underlying caused in designing the shapes of Hong Leong Bank Berhad (HLBB) logo design based on *Feng Shui* philosophy from the perceptions of Graphic Designers. The discovery and analysis of the research able to justify the incorporation of *Feng Shui* philosophy towards the shape of logo design. In addition, the justification created a reference of awareness and knowledge for the reader especially for those in the line of graphic design arena.

## 1.3 Objectives Of Research

Research objectives describe aims of the study conducted. The primary objective should be pair with the research questions of this study. Determination of the research aims adopted the following attempts. The objectives of this study were:

### 1.3.1 General Objectives

**To justify the incorporation of *Feng Shui* philosophy in designing the shapes**

### **of Hong Leong Bank Berhad logo in terms of design quality.**

This research justification discovered the suitability of the incorporation of the *Feng Shui* philosophy towards the shapes of logo design in terms of design quality. Analysis and investigation of the research based on the perception of experienced local Graphic Designers as expert samplings. Researchers employed Hong Leong Bank Berhad (HLBB) logo as the subject matter due to its logo designed based on *Feng Shui* philosophy by Grand *Feng Shui* Master *Lillian Too* (Too, 1999, p. 113).

#### **1.3.2 Specific Objectives**

- i. To determine the relationship of *Feng Shui* philosophy towards the shape of logo design with the design principle theory.**

This specific objective was to search for the relevancy between *Feng Shui* philosophy towards designing the shape of logo design and the conventional way of designing a logo using the **Formalism Theory**. *Feng Shui* philosophy was based on the five elements of life that each elements representing different shapes as their value combination in achieving auspicious logo (Lip, 1998). On the other hand, Formalism Theory was emphasized on compositional of elements and principles which are Principle of Art and Elements of Art (Saw, 2012).

- ii. To determine the importance of *Feng Shui* philosophy in designing the shapes of the logo.**

As based on the perceptions of local Graphic Designers determined whether *Feng Shui* philosophy plays an important role in designing the shape of logo design.

- iii. To analyze the incorporation of *Feng Shui* philosophy towards the shape of logo design based on Graphic Designers perception.**

Analysis of the incorporation of *Feng Shui* philosophy towards the shape of logo design as based on local Graphic Designers experience, understanding and agreement. To what certain extent did they agreed of the incorporation of *Feng Shui* philosophy in logo design.

#### **1.4 Statement Of The Problem**

This research was an extension of researcher's past research. The researcher will study more thoroughly regarding the topic, as the initial research was just a pilot study. The research aim was to identify, clarify and analyze the incorporation of *Feng Shui* philosophy in logo design, whether this practice plays an important role in designing the logo and does incorporation of the *Feng Shui* philosophy may beneficial to design field or it's just a logo with *Feng Shui* wised for the believer. In addition, the research was to justify whether the incorporation compatible towards the design principle in achieving the quality of design. Based on the pilot study (Foong, 2000), there was few survey have been done towards the logo of the bank in *Klang Valley* to have an initial research on the statement of the problem. The purpose of the pilot study is to determine the issue of incorporation of *Feng Shui* philosophy towards the logo design in banking line and to identify clearer research problems faced. The pilot study was done towards few local banks but as preliminary level.

Now, the researcher focused and further research in depth on a subject as engaged Hong Leong Bank Berhad (HLBB) for the subject matter. Researchers focused on the banking line because bank involved in the business that dealing with an investment of money and the owner want to design their corporate identity with *Feng Shui* elements, which will promise them to gain more luck and prosperity towards their successful business.



HLBB was a public listed company on Bursa Malaysia and a member of the Hong Leong Group. With a heritage of more than 100 years, Hong Leong Bank Berhad was a major financial services company in the region. Apart from its core domestic market, the Bank also has the presence in Singapore, Hong Kong, Vietnam, Cambodia and China (Hong Leong Bank Berhad, 2015).

The HLBB logo designed based on *Feng Shui* philosophy by Grand *Feng Shui* Master *Lillian Too* (Too, 1999, p. 113). In 1985, *Lillian Too* designed the logo with the application of a pregnant dragon metaphoric bounded with round shapes (Too, 1999). See enclosed Figure 2.20: The Hong Leong Bank Berhad Corporate Logo in 1985 on page 53.

Accordingly, to *Feng Shui* philosophy consulted by Grand *Feng Shui* Master *Lillian Too*, the dragon metaphoric in HLBB logo designed in such physically fat and pregnant to represent the HLBB's ambitions of becoming a global conglomerate giving birth into many subsidiaries and round shapes governed represent the Gold elements in *Feng Shui* as bringing prosperity towards the subsidiaries (Too, 1999). Although the logo had designed with the fulfillment of *Feng Shui* philosophy but there was still a few reason HLBB changed their corporate logo. The HLBB adopted the new logo in place of the existing pregnant dragon logo on 21<sup>st</sup> November 1999 (Stephen L.). The logo enhanced by *Grand Feng Shui Master Lillian Too*, which based on design solution and a new vision of HLBB (Too, 1999). See enclosed Figure 2.21: The current Hong Leong Bank Berhad Corporate Logo Icon on page 54.

The previous pregnant logo achieved the HLBB's ambitions as spreading HLBB to seventy-two subsidiaries globally (Hong Leong Bank Berhad, 2015). The HLBB Group decided to enhance their previous pregnant dragon logo to more corporate look as acceptable globally and following the new pathway of HLBB's company vision (Too,

1999). The enhancement of the logo also based on *Feng Shui* philosophy by Lillian Too, the new logo was designed as the dragon symbol of HLBB still remain but in a stylized rendition of a dragon, the downward and upward sweeping lines were representing the wavy shape of “**Water**” elements in *Feng Shui* (Too, 1999). The reasons behind the of the application of both sweeping lines as **water elements** were to create **a big wave of prosperity as sweeping lines / wavy lines were the water elements that represent financial in Feng Shui philosophy** (Too, 1999). Please refer to Chapter 2.10 *Feng Shui* wised Hong Leong Bank Berhad Logo for the details of the HLBB logo transformation.

As referring to HLBB logo, there was a change between the previous logo towards a new one due to some reasons. Does *Feng Shui* philosophy benefits the owner and does it create a good visual communication as well besides just a *Feng Shui* philosophy to belief on? The issue of the incorporation of *Feng Shui* was intangible as there was no justification for it. Hence, the researcher will study intensely on the perception of local Graphic Designers to justify the incorporation of *Feng Shui* philosophy and analyze the research finding as a result. Basically, the issue above mentioned was the research problems could be summarized as below statement:

- I. There is no clarification about *Feng Shui* philosophy guidelines in designing the logo design.
- II. There is a lack of the understanding from the incorporation of *Feng Shui* philosophy towards logo design in terms of shape application.
- III. There is no justification about the importance of *Feng Shui* philosophy in designing the shapes of the logo.
- IV. There is no analysis towards the incorporation of *Feng Shui* philosophy towards logo design in terms of shape application of Hong Leong Bank Berhad logo.



## 1.5 Research Questions

Across this study, some essential questions were elevated in this thesis. The research questions invite other questions in deliberating the problem statements. The research questions that guided in this study were:

RQ: How **significant** is the philosophy of *Feng Shui* in designing the shapes of Hong Leong Bank Berhad logo in terms of design quality?

RQ1: How does *Feng Shui* philosophy **relevant** in designing a logo's shape?

RQ2: Does the incorporation of *Feng Shui* philosophy towards the shape of logo design play an important **role** in designing a logo?

RQ3: To what extent will Graphic Designers agree on the incorporation of *Feng Shui* philosophy towards the shape of logo design?

## 1.6 Significance Of The Study

This study will be a significant endeavor in enriching and upgrading the design knowledge in developing an awareness, understanding, and perception of incorporation of *Feng Shui* philosophy towards logo design specifically on the shapes application and creation. Justification must be made upon the incorporation of *Feng Shui* philosophy towards the shape of logo design. The research study also could provide relevant *Feng Shui* philosophy knowledge and references for graphic designers who need to design an auspicious logo.

Last but not least, the research study able to give a clarification and justification about the incorporation of *Feng Shui* philosophy of logo design's shape of banks in Klang Valley in terms of the perceptions of local Graphic Designers.

## **1.7 Scope Of Study**

The scope of study on this research focused on the **shape application** in designing a logo in terms of *Feng Shui* Philosophy and Formalism theory. As to create a logo, it all begin with the right combination of shapes before further developing the design identity. Research be conducted towards banking lines as in financial businesses within *Klang Valley*. Hong Leong Bank Berhad (HLBB) chosen as the subject matter for the research due to the facts that its logo designed based on *Feng Shui* philosophy.

## **1.8 Theoretical Framework**

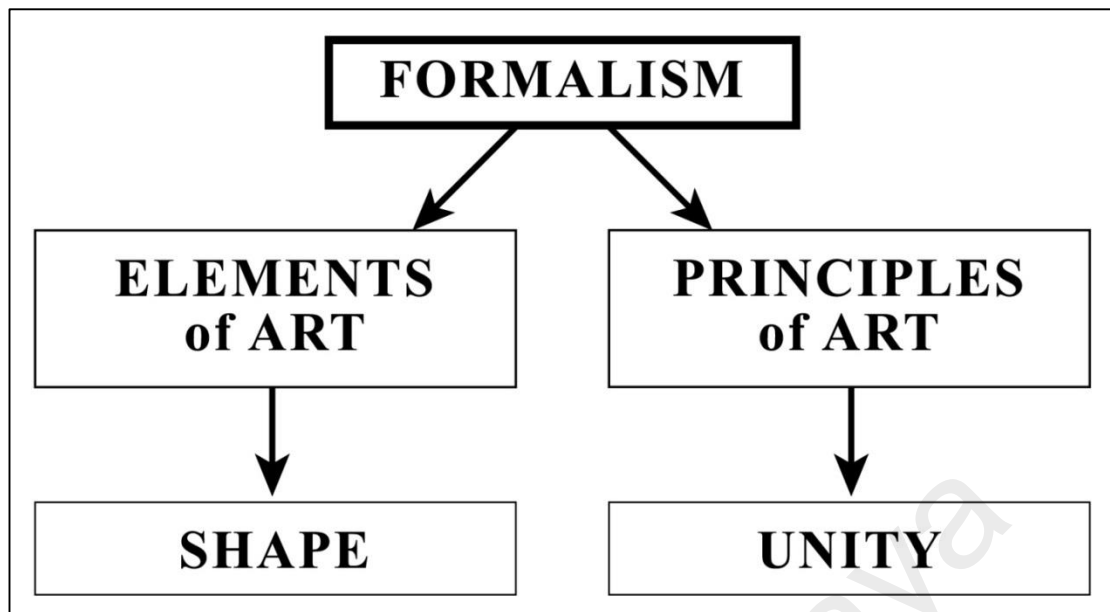
The theoretical framework was essential as the structure that supports the theory of a research study. The theoretical framework was a backbone for the research to understand, identify and analyze the theory that used and explained why the research problem under study exists.

### **1.8.1 Background Of Theory**

There were two theoretical frameworks constructed as a method to identify and analyze the logo design. The first theoretical framework constructed was the Formalism theory from the inspiration of *Clive Bell*. On the other hand, the second theoretical framework was the *Feng Shui* theory derived from *Feng Shui* philosophy.

### **1.8.2 First Theory: Formalism Theory**

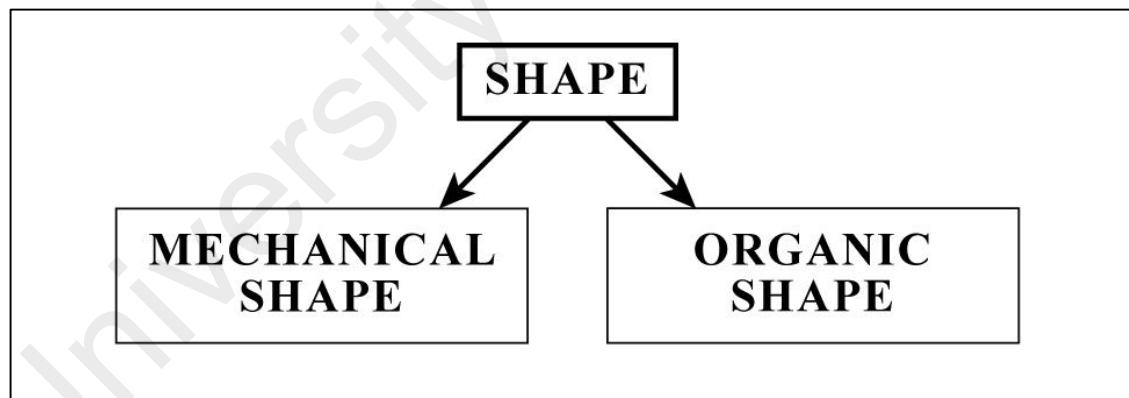
Formalism Theory was the initial theory to guide the research study. Formalism was the concept that the work contained artistic / design value which entirely determined by its form, visual aspects, and the medium.



**Figure 1.5:** Theoretical Framework Of Formalism Theory (Bell, Clive 1913)

Formalism emphasizes compositional elements and principles. In Element of Art, the researcher focused on the Shape because it was a beginning element to design a logo.

As a details explanation of “shape” in Formalism Theory:



**Figure 1.6:** Formalism Theory Of Shape (Saw, 2012)

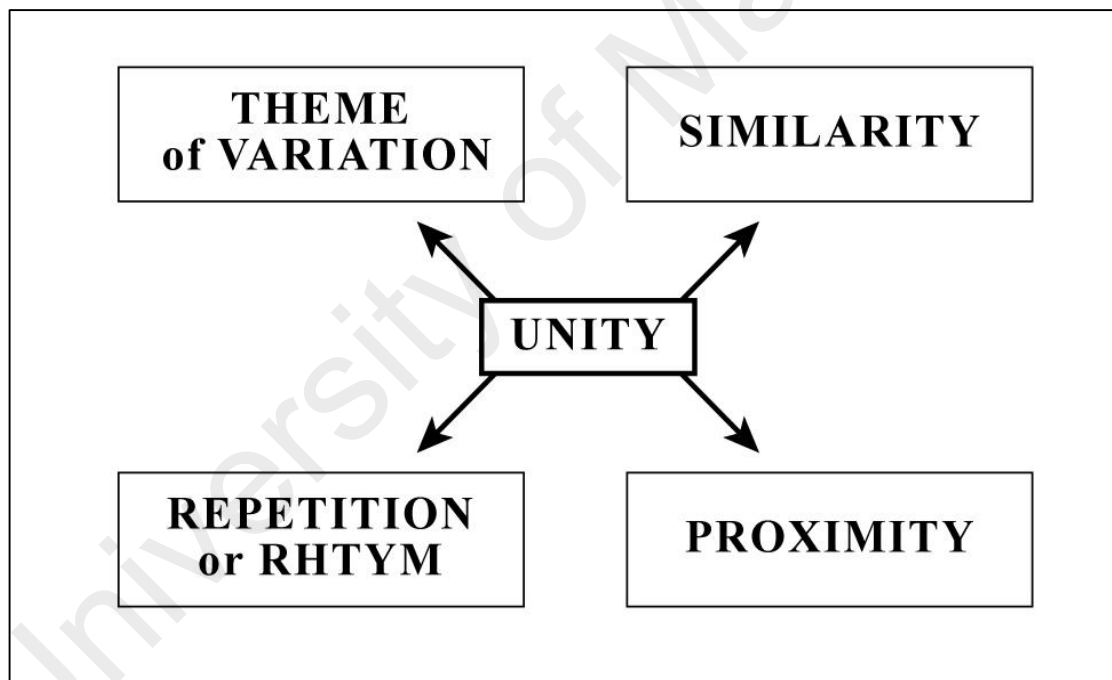
In Formalism theory, a shape was define as an area that stands out from the space next to or around it due to a defined or implied boundary. All objects were composed of shapes and all other 'Elements of Design' are shapes in some way. Researcher focused on the shape as it's crucial in designing a logo and it's the first step of the element to

considered in begin of design a logo. This theoretical framework was to identify what kind of shape applied to the case study logo.

As explain on the General Categories of Shapes:

- i. **Mechanical Shapes** (Geometric Shapes): These are the shapes that can be drawn using a ruler or compass. Mechanical shapes, whether simple or complex, produce a feeling of control or order (Saw, 2012).
- ii. **Organic Shapes**: Freehand drawn shapes that are complex and normally found in nature. Organic shapes produce a natural feel (Saw, 2012).

As a details explanation of “unity” in Formalism Theory:



**Figure 1.7:** Formalism Theory Of Unity (Lovett, 2012)

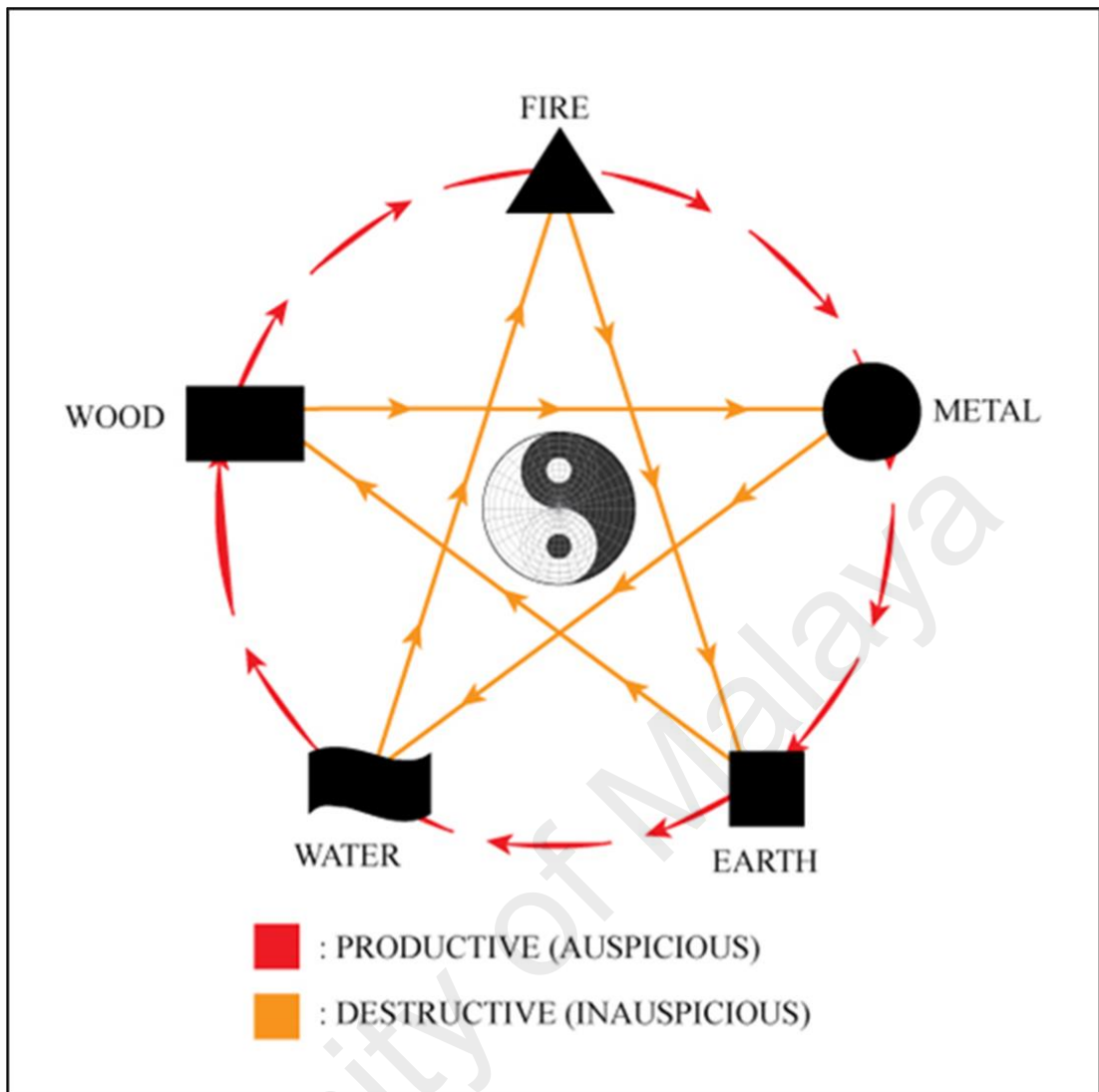
According to Alex W.White (2011), author of *The Element of Graphic Design*, to achieve visual unity was the main goal of graphic design. When all elements agreed, a design was considered unified. No individual part viewed as more important than the whole design. A good balance between unity and variety must well establish to avoid a chaotic or a lifeless design (Lovett, 2012).

The ways to achieve unity:

- i **Proximity:** Elements that are physically close are considered related.
- ii **Similarity:** Elements that are related should share similar position, size, color, shape, or texture.
- iii **Repetition or Rhythm:** Recurring position, size, color, and use of a graphic element shows unity. When the repetition has a focal point interruption it is considered rhythm.
- iv **Theme of Variation:** Altering the basic theme achieves unity and helps keep interest.

### 1.8.3 Second Theory: *Feng Shui* Philosophy Theory

The *Feng Shui* theoretical framework derived from the five elements cycle as in *Feng Shui* philosophy. The elements shape combination will determine whether the logo is auspicious or inauspicious.



**Figure 1.8:** Theory Of *Feng Shui* Philosophy About Shapes And Elements Adapted From Lip, E., & Har, M. (1995).

The five elements according to *Feng Shui* philosophy described two cycles, a productive or creation (生, *shēng*) cycle, and a destruction or overcoming (剋克, *kè*) cycle.

It based on the nature adaptation in balancing to get harmony and destroy.

### 1.8.3.1 Productive:

The five elements usually used to describe the state of nature:

- i. Wood/Spring: a period of growth, which generates abundant wood and vitality;
- ii. Fire/Summer: a period of wellness, which over brews with fire and energy;
- iii. Metal/Autumn: a period of fruition, which produces formation and bears fruit;

- iv. Water/Winter: a period of retreat, where stillness pervades;
- v. Earth: the in-between transitional seasonal periods

The common memory jogs, which help to remind in what order the phases are:

- i. Wood feeds Fire;
- ii. Fire creates Earth (ash);
- iii. Earth bears Metal;
- iv. Metal carries Water (as in a bucket or tap, or water condenses on metal);
- v. Water nourishes Wood.



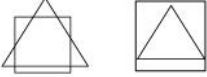



Other common words for this cycle include "begets", "engenders" and "mothers."

#### **1.8.3.2 Destructive:**

- i. Wood parts Earth (such as roots; or, Trees can prevent soil erosion);
- ii. Metal chops Wood;
- iii. Fire melts Metal;
- iv. Water quenches Fire;
- v. Earth dams (or muddies or absorbs) Water;

This cycle might also be called "controls", "restrains" or "fathers".

Enclosed below is an example of the shape combination accordingly to the *Feng Shui* philosophy.

AUSPICIOUS Combination	INAUSPICIOUS Combination
 : Earth + Metal	 : Fire + Metal
 : Earth + Fire	 : Fire + Water
 : Wood + Fire	 : Wood + Earth

**Figure 1.9:** Auspicious And Inauspicious Combination Of Shapes In *Feng Shui* Philosophy Theory From Lip, E., & Har, M. (1995).

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### 1.8.4 Conceptual Framework For The Study

The conceptual framework enclosed will be the study between two theories towards the logo design. Logo design penetrated or analyzed based on the Formalism Theory and *Feng Shui* Philosophy Theory.

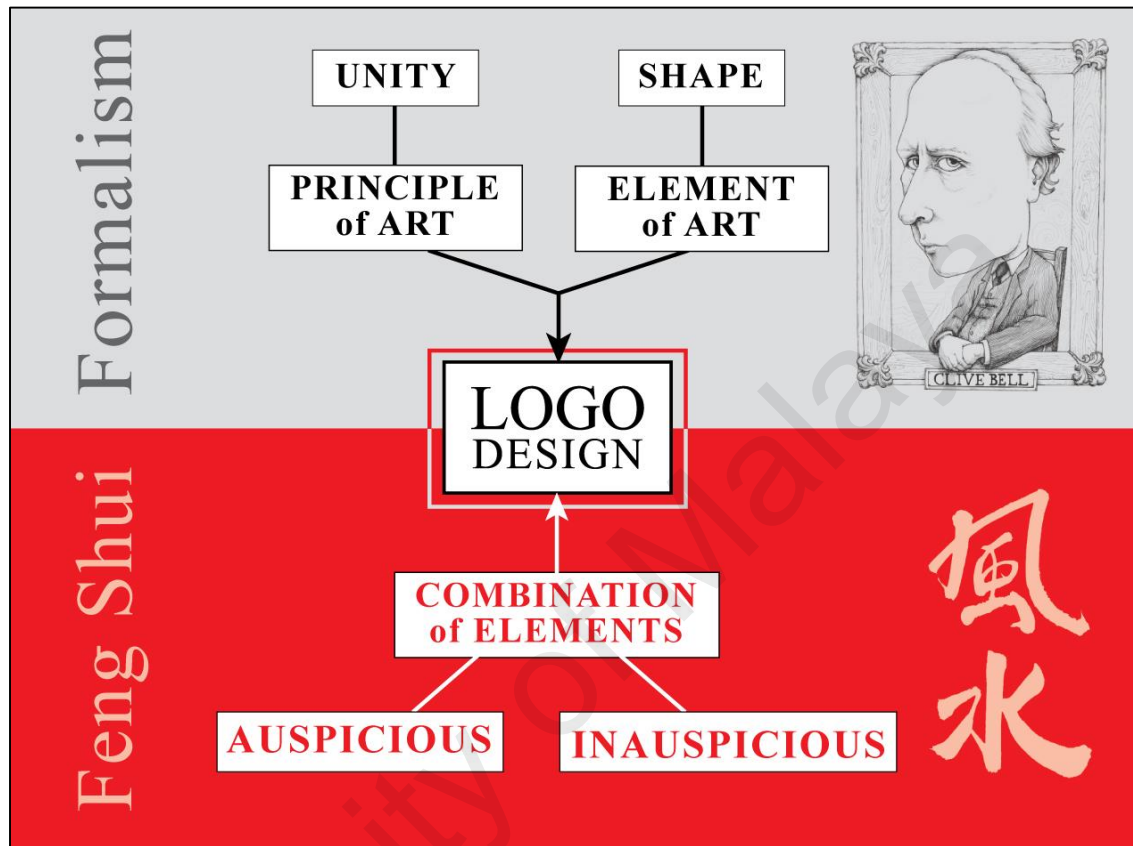


Figure 1.10: The Conceptual Framework by Researcher

## 1.9 Limitation Of Study

Throughout the research, the researcher confronted several complications which have limited the study on the topic. Firstly, it was tough to make an appointment to conduct research interview with the participants as they were busy and engaged with a tight schedule from their clients in chasing the deadline of design or advertising projects. Some participants tend to absent from the appointment due to urgent matters and unforeseen circumstances. The researcher can't squeeze in the interview in between their busy time as the result will not be accurate and valid due to participants' exhaustion after work and unfocused on the question from researcher's study. Appointments must be made when participants mind were unrestricted with their job loads and stress. Hence, the appointments time had to be based on their convenient time as it's uncontrolled by the researcher.

Thus, the appointment date and time have to be adjusted and replaced with an appropriate time whereby both parties among researcher and participant were available. Appointments have been made several times with regular reminders to ensure the participants present for the researcher's interview session. The research study is conducted for fourteen weeks incapable the researcher to prolong the studies within the limited time. Due to time limitations, the researcher extended the research study from time to time till the appointment was successfully conducted.

Additionally, researcher encountered the difficulties in inviting and having an agreement from respondents to contribute in the study as respondents were prominence Graphic Designers and Art Directors from the top and famous advertising agencies. The researcher made several ways and strategy to invite the participants by emails, phone calls and even in-person invitations at their agency. Researcher invited them for a lunch or dinner as a token of appreciation due to secure the appointment for the study.

Furthermore, the researcher had the constraint time to work on the research due to time management issues. The researcher focused and managed the time well indeed due to working on a full-time basis and need to spend time with the family as a father's commitment and responsibility. The researcher only able to work on the research progress either in the night time or on holiday. Family and master study were both crucial as have to be balanced and well defined with the time and energy indeed.

On the other hand, the limitation of resources of research faced by the researcher. Most of the *Feng Shui* philosophy resources were written in the Chinese language and researcher found difficulty to understand the language due to none Chinese educated background. As the history of *Feng Shui* philosophy origin history based on ancient Chinese and dynasty era whereby was written in the Chinese language. The researcher spent more time to understand the resource content by translating it into English language manner. The researcher enquired the help from Chinese educated friends to do an accurate translation in understanding the content of the resources. As the online translations were not as accurate as the meaning and interpretation of Chinese language to the English language.

Lastly, the researcher faced financial another limitations in the research. As to show appreciation to the participants' who contributed to the study, the researcher encountered tight in financial whereby need to spend on the lunch or dinner for the participants indeed to secure the appointment. As the participants are prominences, the lunch or dinner have to be at high class restaurant or café to convince their present and contribution towards the study.

As a conclusion, these were the limitations and complications identified by the researcher during the progression of this study.

### 1.10 Definition Of Terms Used In The Study

For intention of clarification on the nature of this research study, the definition of terms was provide.

- a. Auspicious: Promising that will bring prosperity and well, favorable.
- b. Balance: Counteract, equal, or neutralize the layout of design and shapes by making them well proportionate and harmonious.
- c. Elements: A any of the four substances (fire, earth, metal, water and wood) in ancient and medieval philosophy.
- d. *Fatt*: In Chinese culture, it sounds like “growth”, encourage prosperity and good luck.
- e. *Feng Shui*: The word *Feng Shui* translated into English means “Wind and Water” which an ancient practice long established Chinese culture from the Tang Dynasty to the last Ching emperors based on Taosim philosophy. Its aim to harmonies the elements, design and environment of well-being.

Extracted from: Williams.C.A.S. (1976) Orig. Pub.Kelly and Walsh.(1931)  
*Outlines of Chinese Symbolism and Art Motives*, New York: Dover Publications  
Inc. Harmonies: The peaceful of environments with no sense of violence and war.

- f. Logo: Emblem of an organization used in its display material etc. that form as an identity.
- g. Prosperity: Wealth, success, rich and full of luck.
- h. Psychological: The study of the human mind or mental characteristics of a person or group. The behavior of public.
- i. Psychographics: Psychology which created by Account Executive on the designs and ideas as a point to convince the customer and client.

- j. Yin-Yang: Symbol as a concept of negative and positive principles of universal life based on *Feng Shui* Philosophy.

### **1.11 Summary**

In modern and business world, the popularity of *Feng Shui* expanded from nature ancient Chinese belief and practice transferring into personality life, health, environmental, landscape, architecture, interior design and it had implicitly influenced the graphic design.

This research study was to identify the incorporation of the *Feng Shui* philosophy towards the logo design. The study focused on the shape of the logo design whereby shape's combination and creation was the first crucial step, to begin with in designing a significant logo. Besides creating a logo representing the nature of the business and corporate image of a company, *Feng Shui* philosophy incorporated as well to create an auspicious logo, which as belief may generate good energy and luck towards the company. This research study was to investigate, identify, clarify and explain the incorporation of *Feng Shui* philosophy towards the shape of logo design whether it's a good design or it's just a logo with a *Feng Shui* philosophy applied. A qualitative research study conducted as targeting the banking line as the nature of its financial business entity. Hong Leong Bank Berhad (HLBB) chosen for the subject matter of this research due its logo creation proven designed based on *Feng Shui* philosophy.

The result of the study shaped a significant contribution concerning the additional knowledge towards the practice of graphic design especially in logo design area. As a research, result that given the clarification and justification about the incorporation of *Feng Shui Philosophy* towards the shape of logo design.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introduction

This literature review explained on understanding the theories that encompass the research study in order to create a better background to achieve the aim of this research and research objectives. Chapter two defined theoretical framework immersed with the approaches undertaken within this research. This chapter began with the explanation of Formalism Theory following by *Feng Shui* philosophy Theory and the research subject of the subject matter (Hong Leong Bank Berhad).

The first main study in the literature review was to explain and define logo design and its criteria undertake. The further explanation was the creation of shape towards logo design based on the conventional way of Formalism Theory that elaborated to Principle of Design and Principle of Arts. As follow by the literature review explained about *Feng Shui* Philosophy Theory. This section included the definition of *Feng Shui*, origin and history of *Feng Shui* and the theory concept explanation of five elements relation to shape of logo design with the combination of auspicious and inauspicious shapes.

### 2.2 Logo Design And Shape

Before explaining further in the literature review, initial understanding of logo design and shape was crucial. The following sections defined logo design and a brief history of the logo design revolution. Additionally, the researcher explained the definition of shape, which was the focused matter in the research topic.

#### 2.2.1 What Is Logo Design?

A logo was a graphic mark, emblem, or symbol commonly used by commercial enterprises, organizations and even individuals to aid and promote instant public recognition. Logos were either purely graphic in iconic or composed of the name of the






organization in logotype (Dubey, 2014). Hence, a logo was the visual entity representing an organization, logo design was a vital part of graphic design. A logo was the essential component of a complex identification structure that must be practically extended to all communications of an organization. Therefore, the design of logos and their incorporation in a visual identity system was one of the most difficult and important areas of graphic design.

Based on Milton, designing an impressive logo was designed with almost exaggerated accuracy while other parts designed using rules of thumb or judgment based on experience (Milton, 2000). Designers condensed meaning into unique visual form and expression. It was important that this meaning explained so that it can be understood, communicated, and approved. However, all parts of a structure were similar importance. All elements of the logo design should have a framework of meaning and logic (Milton, 2000). A logo must be visually interesting and legible as well as informative.

### **2.2.2 Classification Of Logo Design**

There were several classifications in logo design as for designers' selection based on the appropriateness towards the organizations (J.Lubliner, 1966).

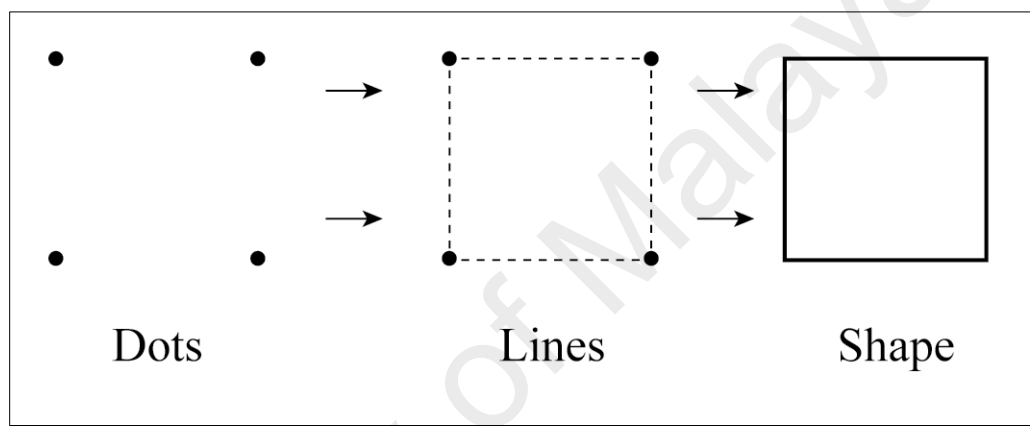
**Table 2.1:** The Classification of Logo Design (J.Lubliner, 1966)

LOGO CLASSIFICATION	EXPLANATION	EXAMPLE
<b>Icon</b>	This type of logo represents the company in a simple but bold manner. In most cases, the image was abstract and stylized to give visual interest. Most companies that use this type of logo will have a very simple main logo, but may choose to create additional alternative versions that appear a little flashier. The human mind can easily remember a simple form much easier than a complex one.	
<b>Word Mark</b>	These were uniquely styled text logos that spell out the company or brand name. Many times, custom fonts are created specifically for brands to use across all their marketing and branding collateral.	
<b>Letter Mark</b>	Letter marks were exclusively typographic. They use a symbol representing the company through the use of its initials or the brand's first letter. Many companies choose to use this type of logo because their initials can better graphically illustrate the company better than the full name (name is too long), the name is hard to pronounce, or it's just not distinct enough to carry its own weight.	
<b>Combination Mark</b>	These logos combined a wordmark and icon to give the flexibility for the use of either or both elements across a variety of applications. A well-designed combination mark looks just as good with the elements separated as it does with them together.	
<b>Emblem</b>	An emblem logo encases the company name within the design. Some examples include Starbucks, the NFL and Harley-Davidson Motorcycles.	



### 2.2.3 Shape

A shape was the form of an object or its external boundary, outline, or external surface, as opposed to other properties such as color, texture, or material composition (Marr & Nishihara, 1978). A shape defined as an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. A shape formed when a line encloses an area. Shapes formed from dots to lines and created a shape (Marr & Nishihara, 1978) (See Figure 2.1).



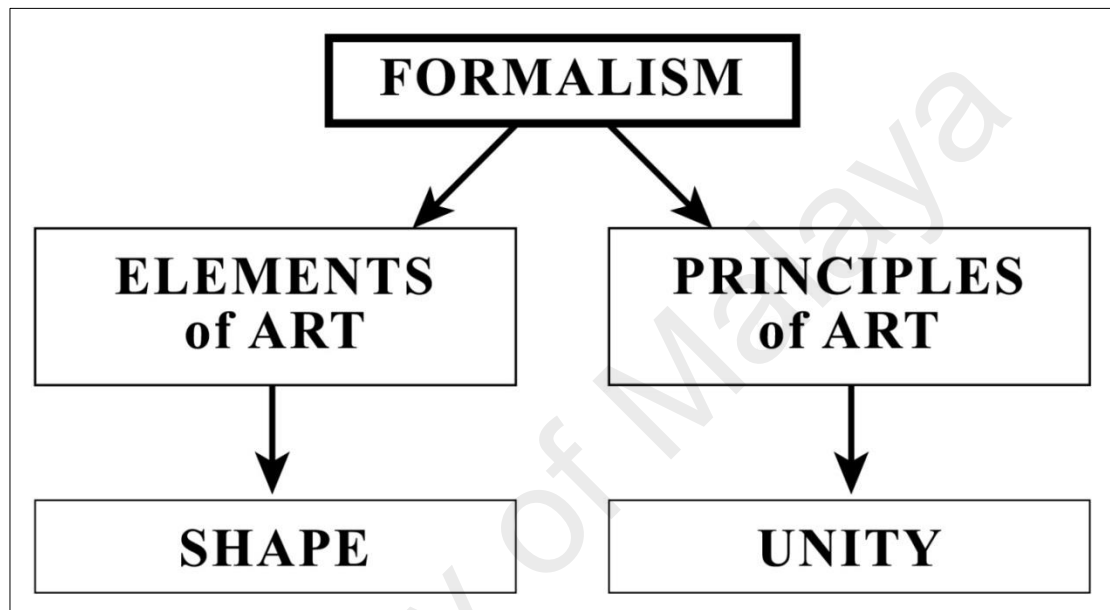
**Figure 2.1:** The Transition Of Shape Creation (Olins, 1995)

Olins described that the shape creation begun with the dots as proximity transferring into line and lines were joined to form a shape (Olins, 1995). Dots visibly have the interconnection in between to form lines whereby the lines connected from start to an end created the shape.

Shapes can vary endlessly and can suggest physical form and direct eye movement. Sub-chapter below explained about shape in logo design based on researcher's implementation of Formalism theory.

### 2.3 Formalism Theory

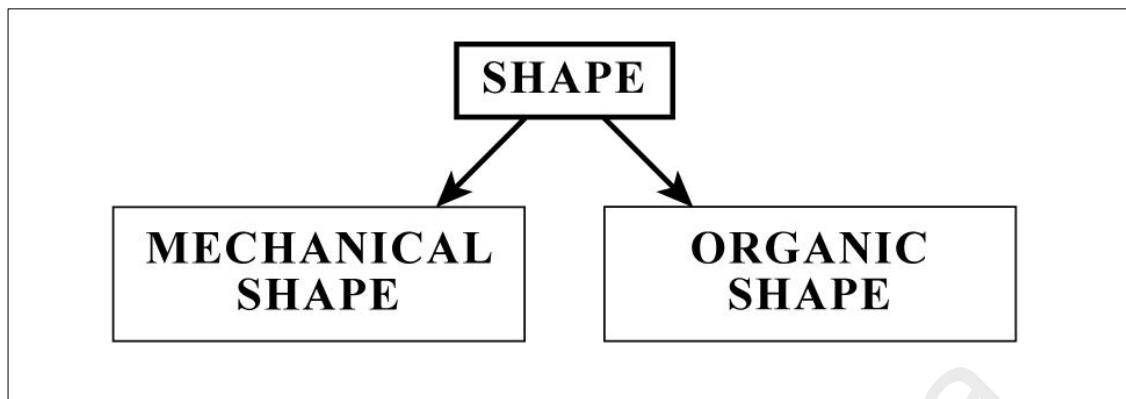
Formalism Theory was the initial theory to guide the research study. Formalism was the study of art by analyzing and comparing form and style as the way objects made and their purely visual aspects (Bell, 1913). Formalism was the concept that a work's artistic value entirely determined by its form, visual aspects, and the medium.



**Figure 2.2:** The Theoretical Framework of Formalism Theory (Bell, Clive 1913)

Formalism emphasized the compositional elements of arts and principles of arts. A work of art can be analyzed by considering a variety of aspects of it individually. These aspects often called the **Elements of Art**. A commonly used list of the main elements includes form, shape, line, color, value, space and texture. In this research, the researcher focused on the Shape category.

As a details explanation of “shape” in Formalism Theory:



**Figure 2.3:** The Formalism Theory of Shape (Saw, 2012)

In Formalism theory, a shape defined as an area that stands out from the space next to or around it due to a defined or implied boundary. All objects are composed of shapes and all other 'Elements of Design' are shapes in some way. Researcher focused on the shape as it's crucial in designing a logo and it's the first step of the element to considered in begin of design a logo. This theoretical framework is to identify what kind of shape applied to the case study logo.

As explain on the General Categories of Shapes:



### **2.3.1 Mechanical Shapes (Geometric Shapes):**

This shape was drawn using a ruler or compass. Mechanical shapes, whether simple or complex, produce a feeling of control or order. These were man-made shapes. It can be simple or complex. Think of the inside of a clock or other piece of machinery. Mechanical shapes used to create a sense of chaos, anger, rigidity, powerful and distinctive logo design (Saw, 2012).

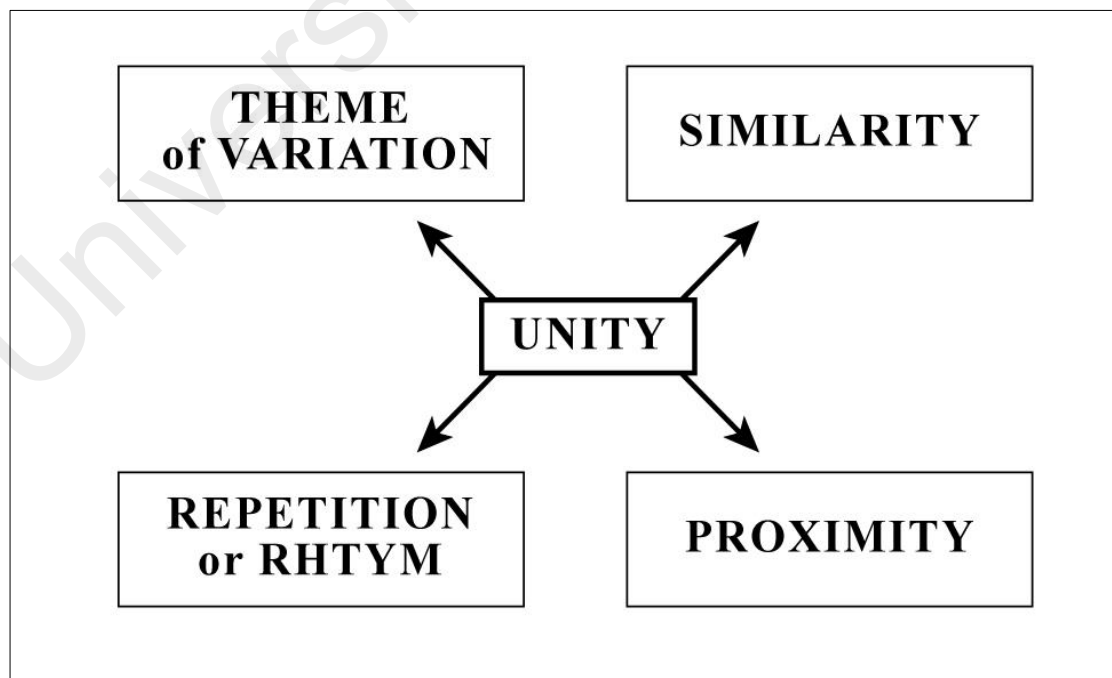
### 2.3.2 Organic Shapes:

Freehand drawn shape that was complex and normally found in nature. Organic shapes produce a natural feel. Organic shapes were flowing and curving appearance as creating typically irregular or asymmetrical. Organic shapes used to create a natural feel, vulnerable, flowing and calming logo design (Saw, 2012).

**Table 2.2:** The Mechanical Shape And Organic Shape Diagram (Saw, 2012)

Mechanical Shape	Organic Shape
	

As a details explanation of “unity” in Formalism Theory:



**Figure 2.4:** Formalism Theory of Unity (Lovett, 2012)

According to Alex W.White (2011), author of *The Element of Graphic Design*, to achieve visual unity was the main goal of graphic design. When all elements in agreement, a design considered unified. No individual part viewed as more important than the whole design. A good balance between unity and variety must be established to avoid a chaotic or a lifeless design (Lovett, 2012).

The ways to achieve unity:

- a) **Proximity:** Elements that physically close considered related. Proximity to design simply means that objects near each other seen as a unit.
- b) **Similarity:** Elements that are related should share similar position, size, color, shape, or texture.
- c) **Repetition and Rhythm:** Recurring position, size, color, and use of a graphic element shows unity. When the repetition has a focal point interruption, it considered rhythm.
- d) **Theme with variation:** Altering the basic theme achieves unity and helps keep interest.

#### 2.4 Definition Of *Feng Shui*

Qi (气) rides the *Feng* (wind ; 风) and scatters, but retained when encountering *Shui* (water ; 水). The ancients collected it to prevent its dissipation and guided it to assure its retention. Thus, it called *Feng Shui* (风水). According to the laws of *Feng Shui*, the site that attracted water was optimum, followed by the site that catches the wind (Stephen L., 2011)

*Feng Shui* in ancient Chinese secret initially used to identify safe domicile places where families would be able to prosper and to determine the best burial sites for relatives who date to no earlier than the 4th century CE (Stephen L., 2011). It first came into the

universe from the early time of people subsiding to farm animals and grow crops. Later, *Feng Shui* used to site palaces, commerce buildings, and other public monuments. Even whole cities to county designed and built according to *Feng Shui* concept (The *Feng Shui* Society, 2014). The practice of *Feng Shui* remained an integral part of Chinese culture until recent times when communism temporarily validates *Feng Shui* because of its more mystical elements.

Furthermore, the Chinese used *Feng Shui* elements to their advantage and design selling point for example in Hong Kong, the construction of the Bank of China building, apparently aware of its capacity for assisting businesses and individuals to thrive. There were several interruptions of *Feng Shui* concept and theory (The *Feng Shui* Society, 2014). *Feng Shui* was the special-purpose skill combination with art and design in the placement of things such as furniture in arrangements with the reference to nature and the cosmos (Lip, 1995).

The emerging knowledge of *Feng Shui* was based on the observation from three perspectives: astronomical phenomena, natural phenomena and human behavior (Feuchtwang, 1974; Michael Y. Mak., S. Thomas Ng, 2006). Nevertheless, the theories and practices of *Feng Shui* can be classified in physical configuration of geographical features, and these principles can be applied to both macro (for example, design of a city, selection of site, exterior, structure of the building etc..) and micro (for example, orientation of building, interior layout, indoor display, logo, signature, etc.) built environment. An empirical survey conducted with architects in Hong Kong as well as Sydney, the result shows that generally concurs with *Feng Shui* model applied in interior layout established more than two thousand years ago. (Mak, M. Y., & Ng, S. T. 2005). Thus, much discussion have evolved to emphasise that *Feng Shui* has been used for designing since ancient times in building, landscape, display outside the building

and even inside our homes to achieve harmony for a good life ( Bourassa, S. C., & Peng, V. S. , 1999; Chen, G. M. ,2007; Lip, E., 2008; Spear, W., 2011).



**Figure 2.5:** A Traditional Turtle-Back Tomb Of Southern Fujian, Surrounded By An Omega-Shaped Ridge Protecting It From The "Noxious Winds" From The Three Sides (Bourassa, S. C., & Peng, V. S. , 1999; Chen, G. M. ,2007; Lip, E., 2008; Spear, W., 2011)



**Figure 2.6:** A Building In Hong Kong With A Hollow Middle Hole, Engaged *Feng Shui* Benefits (Lip, 1995)

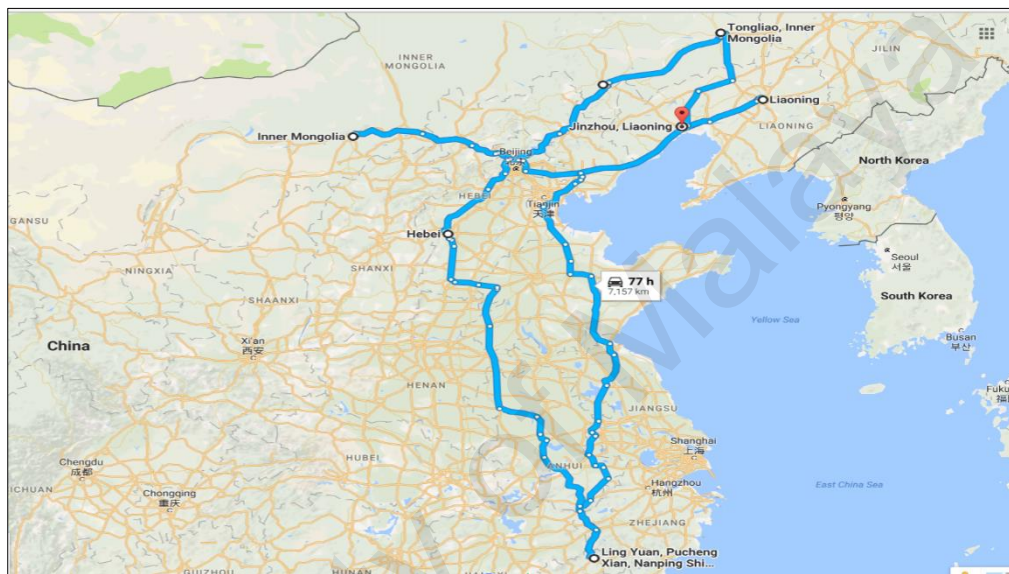


**Figure 2.7:** A Modern "*Feng Shui* Fountain" At Taipei 101, Taiwan (Lip, 1995)



## 2.5 The Pioneer of *Feng Shui* Practise

An indispensable part of the Neolithic age in Northern China, the Hong Shan Culture discovered in 1935 which covered an area from the *Wuerjimulun* River valley of *Chi Feng*, Mongolia in the north to *Chao Yang*, *Ling Yuan* and the northern part of *He Bei* Province in the south, and extended eastward to cover *Tong Liao* and *Jin Zhou* founded the existing of *Feng Shui* cultures applications. (See Figure 2.8 below).



**Figure 2.8:** *Hong Shan* Culture Covered Several Areas From *Wuerjimulun* River Valley To *Jin Zhou*

However, based on the Cambridge University Press, *Liu Li* and *Chen Xingcan* (2012) shows, *Yang Shao* and *Hong Shan* cultures provided the earliest known evidence for the use of *Feng Shui* (please refer the timeline at Table 2.3). Until the invention of the magnetic compass, *Feng Shui* apparently relied on astronomy to find correlations between humans and the universe. In 4000 BC, the doors of *Banpo* dwellings aligned with the asterism *Ying Shi* just after the winter solstice—this sited the homes for solar gain.

**Table 2.3:** Chronology Of Major *Feng Shui* Cultures At The Same Period In Time Based On Liu, L. & Chen, X. C. (2012)

B.C.	UP. YELLOW River	MID. YELLOW River	LOW. YELLOW River	MID. YANGZI River	LOW. YANGZI River	LIAO River
1000	Regional cultures	Shang			Regional cultures	Upper Xiajiadian
1500		Erlitou	Yueshi	Regional culture & Erlitou	Maqiao	Low Xiajiadian
2000	Qijia	Late Longshan	Longshan	Shijiahe	Liangzhu	Xiaoheyan
2500	Majiayao	Early Longshan	Dawenkou	Qujialing		
3000	Yangshao	Yangshao		Beixin	Daxi	Songze Majiabang Hemudu
4000						
5000	Dadiwan	Peiligang	Houli	Chengbeixi		Zhaobaogou Xinglongwa
6000						
6500						



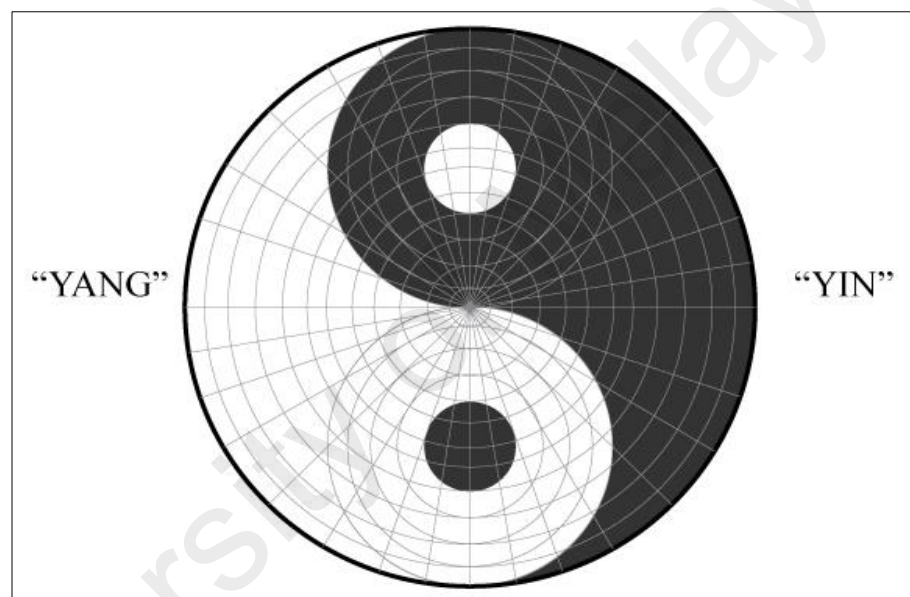
**Figure 2.9:** Area Of The *Yang Shao* Culture (5000–3000 BC) In Northern China, Based On Liu, L. & Chen, X. C. (2012)

During the *Zhou* era, *Ying Shi* known as *Ding* and used to indicate the appropriate time to build a capital city, according to the *Shi Jing*. The late *Yang Shao* site at Da Di Wan (c. 3500-3000 BC) included a palace-like building at the center. The building faces south and borders a large plaza. It stands on a north-south axis with another building that apparently housed communal activities. Regional communities may have used the complex (Allan, Sarah, & Crispin, W., 2000). Additional evidence found at early *Yang Shao* culture sites; *Hong Shan* culture sites also provide the earliest evidence for *Feng*

*Shui*. The presence of both round and square shapes at *Hong Shan* culture ceremonial claimed an early presence of the *Feng Shui* cosmography.

## 2.6 *Feng Shui* Is All About Achieving Harmony

In *Feng Shui* practice, the aim was all about harmony. The harmony philosophy derived from the well-balanced theory based on *Yin-Yang* concept (Lip, 1995). *Yin Yang* symbol was known as “*Tai Chi Chu*” symbol representative of a mountain, both the dark side and the bright side (Williams, 1976).



**Figure 2.10:** *Yin Yang* Symbol Also Named *Tai Chi Chu* (Lip, 1995)

The ‘*Yin*’ (阴) represents the female, the earth, darkness, the moon, and passivity. The ‘*Yang*’ (阳) represents the male, light, sun, heaven and it’s an active principle. Based on the famous philosopher, *Lai Zhide*, introduced into Chinese philosophy the well-known “*Yin Yang* symbol”. *Lai Zhide* claimed that the significance of *Yin Yang* correlates with the sun and the moon; the highest excellence correlates the goodness of easy and simple (*Sishu Wujing*, 1990). The *Yin Yang* was a concept of representing opposite poles of balancing the environments and human being. The same principles applied to the elements shape of logo design.

### 2.6.1 Origins Of The Terms *Yin Yang*

In early Chinese history around 140-110 BC a Court Astrologer, *Sima Tan* worked under the Western Han. He studied astronomy with *Tang Du* and *Daoism* under Master *Huang*. According to *Sima Tan* (Su-ma Tan, c. 110 B.C.E.), there existed a school of teaching during the spring and autumn (770-481 B.C.E.) and warring states (403-221 B.C.E.) periods that polished the name of *Yin Yang*. His directory the *Yin Yang* school together with five others philosophical (Confucian, Mohist, Legalist, Fatalist, and *Daoism*) and defines its theory as “the investigation of the *Shu* (art) of *Yin Yang*.”

The earliest Chinese characters for *Yin Yang* founded in inscriptions made on “oracle bones” (skeletal remains of various animals used in ancient Chinese divination practices at least as early as the 14th century B.C.E.). In these inscriptions, *Yin Yang* simply was descriptions of natural phenomena such as weather conditions, especially the movement of the sun. There was sunlight during the day (*Yang*) and a lack of sunlight at night (*Yin*). According to the earliest comprehensive dictionary of Chinese characters (ca. 100 CE), *Xu Shen's Shuowen Jiezi* (Explaining Single-component Graphs and Analysing Compound Characters), *Yin* refers to “a closed door, darkness and the south bank of a river and the north side of a mountain.” *Yang* refers to “height, brightness and the south side of a mountain.” This definition of *Yin Yang* began in the daily life experience of the early Chinese. Labourers depended on sunlight for their daily life routines. When the sun came out, would go to the field to work; when the sun went down, they would return home to rest. This sun-based daily pattern evidently led to a conceptual claim: *Yang* was movement (*dong*; 动) and *Yin* was rest (*jing*; 静). In their earliest usages, *Yin Yang* existed independently and not connected. The first written record of using these two characters together appears in a verse from the *Shijing* (*Book of Songs*): “Viewing the scenery at a hill, looking for *Yin Yang*.” This indicates that *Yang* was the sunny side and *Yin* was the

shady side of a hill. This effect of the sun exists at the same time over the hill. The ideas behind *Yin Yang* design through four conceptual lenses, namely, relativity, **unity**, complementarity, and **balance** (Sishu Wujing, 1990).

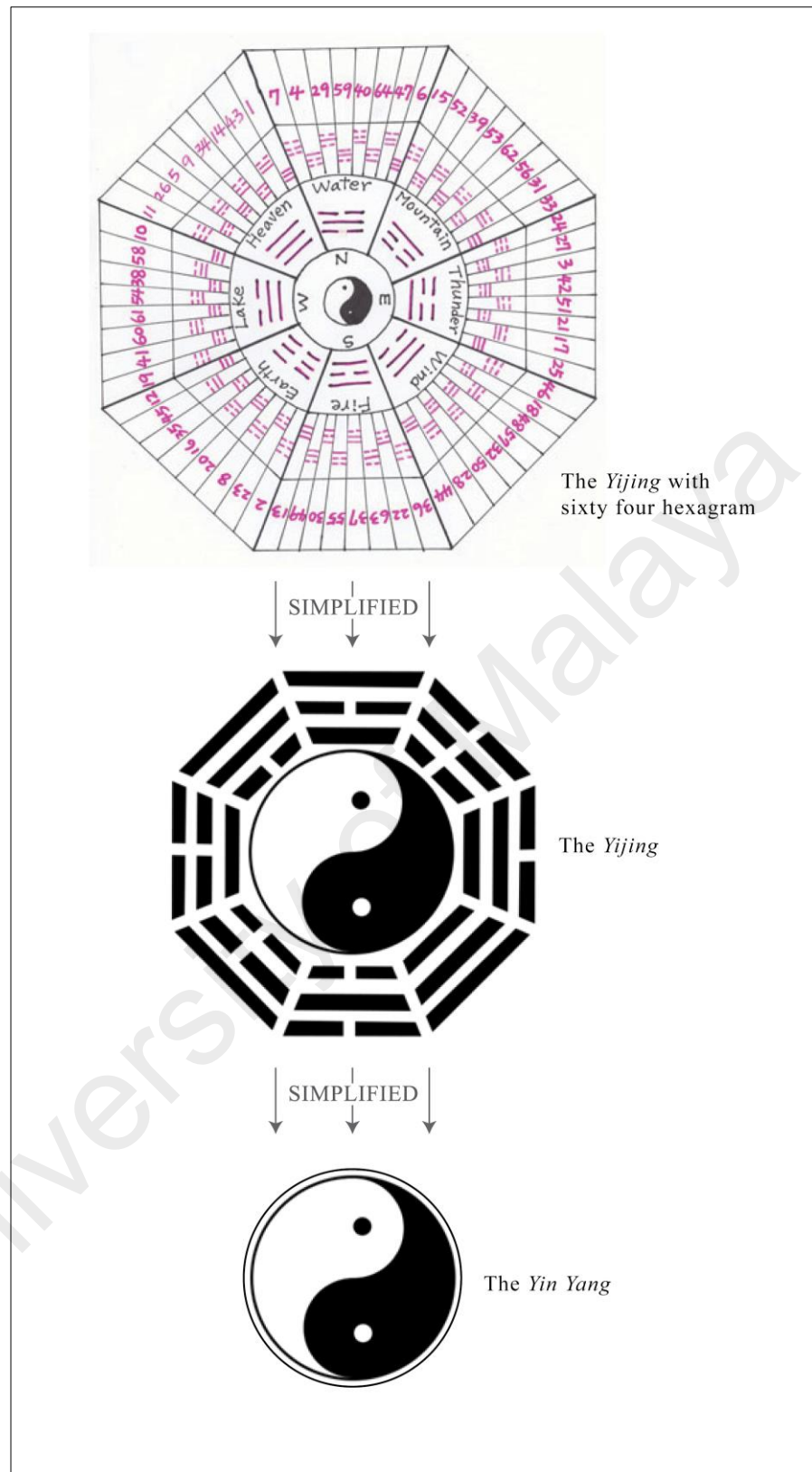
### 2.6.2 The Design of *Yin Yang*

There was no a clear and definite way to determine the exact date of origin or the person who created the popular *Yin Yang* symbol and shape. No one has ever claimed specific ownership of this popular image. However, there was a rich textual and visual history leading to its creation. Inspired by an original vision of cosmic harmony, Chinese thinkers have approached to codify this order in various intellectual constructions. Whether to formulate this underlying pattern through words and concepts or numbers and visual images debated since the *Han* dynasty. From the Chinese thinkers' opinion, *Yin Yang* design was intimately from *Yijing* (易经) (Li, Shen and Guo Yu, eds., 2004). The *Yijing* was constructed around sixty-four hexagrams (*gua* ; 卦), each of which was made of six parallel broken or unbroken line segments (*yao* ; 爻). Each of the sixty-four hexagrams provided a unique designation; its image (*xiang* ; 象) refers to a particular natural object and conveys the meaning of human events and activities. The *Yijing* thus has generated a special way to decipher the universe. It mainly incorporates three elements: *Xiang* (image ; 象), *Shu* (numbers ; 数), and *Li* (meanings ; 理). They act as the mediators between heavenly cosmic phenomena and earthly human everyday life. The *Yin Yang* as the concept of deciphered the universe as formed in a table based on the ancient Chinese "Book of Changes" (Li, Shen, and Guo Yu, eds., 2004). Table 2.4 enclosed shown. The chronology of simplified *Yin Yang* shown on Figure 2.11.

**Table 2.4:** Conceptual Diagram Of Yin Yang Creation (Li, Shen, And Guo Yu, Eds., 2004)

Upper → Lower ↓	乾 Qián ☰ Heaven	坤 Kūn ☷ Earth	震 Zhèn ☳ Thunder	坎 Kǎn ☵ Water	艮 Gèn ☶ Mountain	巽 Xùn ☴ Wind	離 Lí ☲ Flame	兌 Duì ☱ Lake
乾 Qián ☰ Heaven	01 ☰ Force	11 ☷ Pervading	34 ☳ Great Invigorating	05 ☵ Attending	26 ☶ Great Accumulating	09 ☴ Small Harvest	14 ☲ Great Possessing	43 ☱ Displacement
坤 Kūn ☷ Earth	12 ☷ Obstruction	02 ☷ Field	16 ☳ Providing- For	08 ☵ Grouping	23 ☴ Stripping	20 ☲ Viewing	35 ☱ Prospering	45 ☱ Clustering
震 Zhèn ☳ Thunder	25 ☳ Innocence	24 ☳ Returning	51 ☳ Shake	03 ☵ Sprouting	27 ☴ Swallowing	42 ☲ Augmenting	21 ☳ Gnawing Bite	17 ☱ Following
坎 Kǎn ☵ Water	06 ☵ Arguing	07 ☵ Leading	40 ☵ Deliverance	29 ☵ Gorge	04 ☶ Enveloping	59 ☱ Dispersing	64 ☲ Before Completion	47 ☱ Confining
艮 Gèn ☶ Mountain	33 ☶ Retiring	15 ☶ Humbling	62 ☶ Small Exceeding	39 ☶ Limping	52 ☶ Bound	53 ☶ Infiltrating	56 ☶ Sojourning	31 ☶ Conjoining
巽 Xùn ☴ Wind	44 ☴ Coupling	46 ☴ Ascending	32 ☴ Persevering	48 ☴ Welling	18 ☴ Correcting	57 ☴ Ground	50 ☴ Holding	28 ☴ Great Exceeding
離 Lí ☲ Flame	13 ☲ Concording People	36 ☲ Intelligence Hidden	55 ☲ Abounding	63 ☲ Already Fording	22 ☲ Adorning	37 ☲ Dwelling People	30 ☲ Radiance	49 ☲ Skinning
兌 Duì ☱ Lake	10 ☱ Treading	19 ☱ Nearing	54 ☱ Converting the Maiden	60 ☱ Articulating	41 ☱ Diminishing	61 ☱ Inner Truth	38 ☱ Polarising	58 ☱ Open





**Figure 2.11:** Chronology Of Yin Yang (Li, Shen, And Guo Yu, Eds., 2004)

## 2.7 Feng Shui Theory (The Five Elements Of Life)

The *Feng Shui* theoretical derived from the root of the five elements of life as called *Wu Xing*. The Chinese term *Wu Xing* (*wu-hsing*, “five element, “five processes” or “five phases”) refers to the five elements that found throughout traditional Chinese thought. These five elements are metal (*jin* 金), wood (*mu* 木), water (*shui* 水), fire (*huo* 火) and earth (*tu* 土); they regarded as dynamic, interdependent modes or aspects of the universe’s ongoing existence and development. In *Han* dynasty, *Wu Xing* functioned less as a school of thought and more as a way of describing natural processes hidden from ordinary view. During the period of the *Han* dynasty (202 B.C.E.-220 C.E.), *Wu Xing* thought became a distinct philosophical tradition (*jia*, “family” or “school”). Since that time, the *Wu Xing* system applied to the explanation of natural phenomena and extended to the description of aesthetic principles, historical events, political structures, and social norms, among other things. Cosmology, morality, and medicine remain the chief arenas of thought, but virtually every aspect of Chinese life touched by it. *Wu Xing* inseparable from Chinese and belongs to no single stream of classical Chinese philosophy (Henderson, John, 2003; Rochat; Elisabeth, 2009; Major, John S., et. al., 2010).

Beyond the world of Chinese texts, traditional Chinese visual arts embraced *Wu Xing*, including the style of painting known by that very name. This style was a fusion of traditional landscape painting with *Wu Xing* cosmology. *Wu Xing* art and painting has a total of five brush strokes, five movements, and five types of composition, each corresponding to the five elements. (Porkert, 1974) The goal of such art and painting is to create an image harmoniously balanced, often depicting a landscape, but even when not doing so, nevertheless playing on the connection between objects or directions and *Wu Xing*. As *Wu Xing* thought has continued to become ever more complicated, the five elements incorporated into many arenas of Chinese life, from the way space was arranged



*Feng Shui* to the art of cooking (sweets, sour, bitter, etc). It observed over the years that the five Elements relation to four ways of philosophies as:

- a) Sheng Cycle (Generating/ Nourishing Sequence)
- b) Ko Cycle (Controlling/ Regulating Sequence)
- c) Destructive Cycle (Overacting Sequence/ Cheng cycle)
- d) Anti Ko Cycle (Insulting Sequence/ Wu Cycle)

Refer Table 2.5 on next page shown the diagram of the five elements relation to four ways philosophies.

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**Table 2.5:** Correspondences Of Four Philosophies Toward Five Elements Diagram  
(Henderson, John, 2003; Rochat; Elisabeth, 2009; Major, John S., Et. Al., 2010)

Element	WOOD	FIRE	EARTH	METAL	WATER
<b>Season</b>	Spring	Summer	Late Summer Change of seasons (Every third month)	Autumn	Winter
<b>Climatic Qi</b>	Wind	Heat	Damp	Dryness	Cold
<b>Yang Organ</b>	Gallbladder	Intestine	Stomach	Lg. Intestine	Bladder
<b>Yin Organ</b>	Liver	Heart/pericardium	Spleen	Lung	Kidney
<b>Sense Organ</b>	Eyes	Tongue	Mouth	Nose	Ears
<b>Body Tissue</b>	Sinews/tendon s	Blood Vessel/pulse	Muscles	Skin	Bone
<b>Emotion</b>	Anger	Joy/Shock	Worry	Sadness	Fear
<b>Colour</b>	Green	Red	Yellow	White	Black
<b>Taste</b>	Sour	Bitter	Sweet	Spicy/pungent	Salty
<b>Direction</b>	east	south	centre / zenith	west	north
<b>Planet</b>	Jupiter	Mars	Saturn	Venus	Mercury
<b>Heavenly creature</b>	Azure Dragon 蒼龍 or 青龍	Vermilion Bird 朱雀	Yellow Dragon or Yellow Qilin 黃龍 or 黃麟	White Tiger 白虎	Black Tortoise 玄武
<b>Phase</b>	New Yang	Full Yang	Yin/Yang balance	New Yin	Full Yin
<b>Energy</b>	Generative	Expansive	Stabilizing	Contracting	Conserving
<b>Development</b>	Sprouting	Blooming	Ripening	Withering	Dormant
<b>Livestock</b>	dog	sheep/goat	cattle	chicken	pig
<b>Fruit</b>	plum	apricot	jujube (dates)	peach	chestnut
<b>Grain</b>	wheat	beans	rice	hemp	millet
<b>Mental Quality</b>	Sensitivity	Creativity	Clarity	Intuition	Spontaneity
<b>Negative Emotion</b>	anger, frustration	over-excitation	worry, anxiety	grief, sadness	fear, lack of will
<b>Positive Emotion</b>	Patience	Joy	Empathy, Love	Courage	Calmness
<b>Body Fluid</b>	Tears	Sweat	Saliva	Mucus	Urine
<b>Finger</b>	index finger	middle finger	thumb	ring finger	little finger
<b>Smell</b>	Rancid	Scorched	Fragrant	Putrid	Rotten
<b>Sense</b>	sight	speech	taste	smell	hearing
<b>Life</b>	birth	youth	adulthood	old age	death

In modern era, the *Feng Shui* philosophy applied the same principles towards the types of business or organisation that compatible with the five elements (Henderson, John, 2003; Rochat; Elisabeth, 2009; Major, John S., et. al., 2010).

(Please refer Table 2.6).

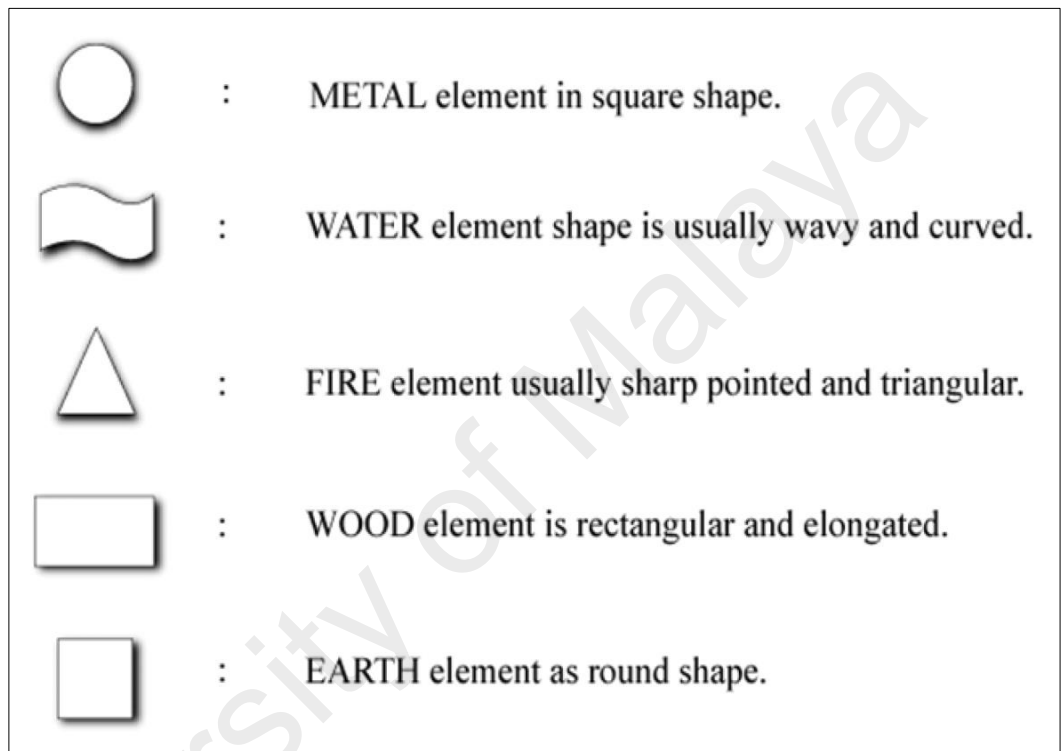
**Table 2.6:** Five Elements Correspondence With Types Of Business Or Organisation (Henderson, John, 2003; Rochat; Elisabeth, 2009; Major, John S., Et. Al., 2010)

<b>Elements</b>	<b>Types of Business/Organization</b>
<b>Gold</b>	Government Office, Justice Office
<b>Wood</b>	Agricultural Businesses, Artists' And Designers' Studios
<b>Water</b>	Business Dealing With Labors, Maid Agencies
<b>Fire</b>	Business Dealing With Manpower , Fast Food Outlet
<b>Earth</b>	Financial Centre's, Bank, Share And Securities Brokers

## 2.8 Shapes With *Feng Shui* Theory

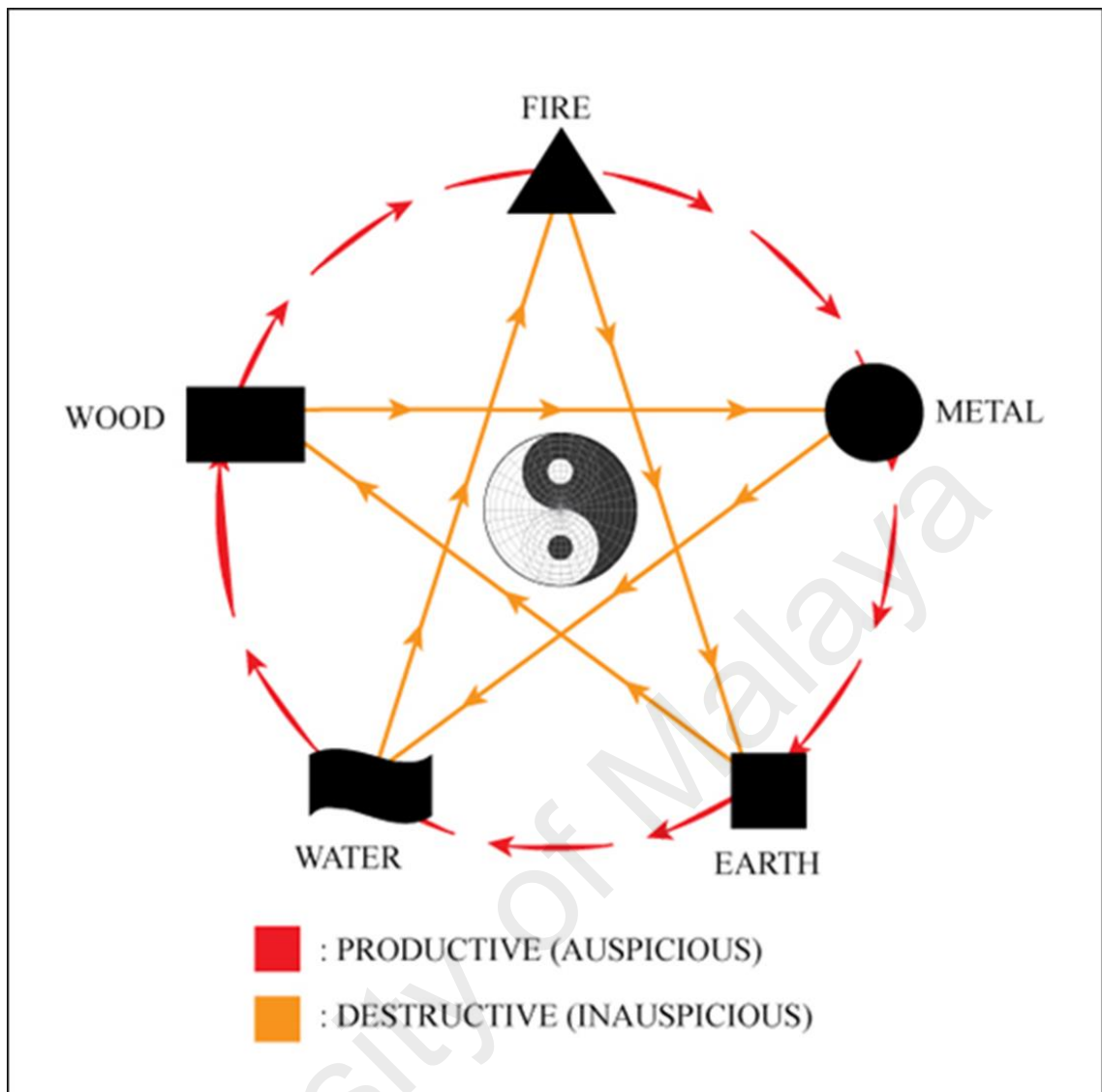
Logo design branding begins with the objective as clearly articulate what the company does and the philosophy of its corporation (J.Jubliner, 1996). It required a careful analysis of the market and the corporate philosophy before designers explore the visual opportunities for an identity. An auspicious *Feng Shui* wised logo design designed referring to the philosophy of the corporation following the advice from *Feng Shui* master (Ho, 2000). Famous *Feng Shui* Master *Raymond Loo* claimed that the logo and overall corporate identity systems must be harmony, which reflected the nature and dealings of certain businesses (Loo, 2000). In terms of creating harmony, *Feng Shui* elements play its role towards designing an auspicious logo identity and it began with the shapes of the logo.

In applying *Feng Shui* towards the shape of the logo, the first step to consider was the elements of *Feng Shui* because each *Feng Shui* elements classified in different kinds of shape representation accordingly to the *Wu Xing* philosophy as explained previously in Chapter 2.6 (Lip, 1995). Enclosed Figure 2.12 below is the *Feng Shui* shape representation.



**Figure 2.12:** The *Feng Shui* Element Of Shapes Representation (Lip, 1995)

The theory of *Feng Shui* relation to shape was accordingly to the nature of the elements combination to achieve harmony. The five elements according to *Feng Shui* philosophy described two cycles, a productive or creation (生, *shēng*) cycle, and a destruction or overcoming (剋克, *kè*) cycle. It's based on the nature adaptation in balancing to get harmony and destroy (Too, 2000).



**Figure 2.13:** Theory Of *Feng Shui* Philosophy About Shapes And Elements Adapted From Lip, E., & Har, M. (1995)

### 2.8.1 Productive:

The five elements used to describe the state of nature:

- Wood/Spring: a period of growth, which generates abundant wood and vitality;
- Fire/Summer: a period of swells, which over brews with fire and energy;
- Metal/Autumn: a period of fruition, which produces formation and bears fruit;
- Water/Winter: a period of retreat, where stillness pervades;
- Earth: the in-between transitional seasonal periods

The common memory jogs, which help to remind in what order the phases were:

- i. Wood feeds Fire;
- ii. Fire creates Earth (ash);
- iii. Earth bears Metal;
- iv. Metal carries Water (as in a bucket or tap, or water condenses on metal);
- v. Water nourishes Wood.







Other common words for this cycle include "begets", "engenders" and "mothers."

### **2.8.2 Destructive:**

- a) Wood parts Earth (such as roots; or, Trees can prevent soil erosion);
- b) Metal chops Wood;
- c) Fire melts Metal;
- d) Water quenches Fire;
- e) Earth dams (or muddies or absorbs) Water;

This cycle also called "controls", "restraint" or "fathers".

Accordingly, to *Feng Shui* Theory of the five elements cycle, the characteristic combination of shapes in terms of either auspicious or inauspicious was the guidance for designing the shapes of a logo.

AUSPICIOUS Combination	INAUSPICIOUS Combination
 : Earth + Metal	 : Fire + Metal
 : Earth + Fire	 : Fire + Water
 : Wood + Fire	 : Wood + Earth

**Figure 2.14:** Auspicious And Inauspicious Combination Of Shapes In *Feng Shui* Theory From Lip, E., & Har, M. (1995)

## 2.9 *Feng Shui* Wised Logo

Enclosed explanation below were several examples of company or organization logo applied with *Feng Shui* philosophy. Swisher was the most respected name in the hygiene services industry since 1986 with the door-to-door cleaning service conviction in business. Based on the Swisher hygiene company logo (Figure 2.15). A rectangle (wood) would only muddy the waters in a cleaning business, which is probably why Swisher Hygiene chose an “S” in the form of flowing water and may help with the disinfecting process. In Chinese astrology, a “weak” wood person will be suitable to be in the water business because water generates wood. On the other hand, a “strong wood” profile will need “earth” because this is his wealth (Lip, E., 1995). The only *Feng Shui* master in Singapore that improvised scientific methods to update authentic for *Feng Shui* principles; Mr. Chan also declared that, the water element *Feng Shui* in the logo was a booster for those company’s’ business nature that was highly mobile, traveling, outdoor or cleaning companies (Chan, 2014).



**Figure 2.15:** Swisher Logo That Applied *Feng Shui* Philosophy (Chan, 2014)

The logo of India airline Lufthansa was most creative as it depicts the essence of design: “Less is more” (Figure 2.16). The logo shown a soaring crane enclosed by a circle (Earth). The emblem was graphically simple yet significant and perceived as synonymous with quality, forming the basis for a sophisticated information system. It also suggested quality, giving emphasis to efficiency.



**Figure 2.16:** Lufthansa Logo That Applied *Feng Shui* Philosophy (Lip, E., 1995)

The logo of a noted architectural firm, Arkitek MAA, was most artistic and balanced (Figure 2.17). It consisted of the geometrical shape of squares and triangles. Squares represent Earth while triangles represent Fire, and Earth was compatible with Fire (Lip, E. 1995). The Singapore *Feng Shui* master acknowledged that Squares shape in logo design can enhance the prosperity of the company with real estate and property



related architecture, building, construction, etc. Whereas triangle was suitable for the artist, graphic designer, architectural or business that using electric, computer as well as uses objects to create light or heat (Chan, 2014). The combining of the Square and triangle combination is shown Auspicious (Lip, E., 1995) yet firm's initials MAA seen in the abstract indeed.



**Figure 2.17:** Arkitek MAA Logo That Applied *Feng Shui* Philosophy (Lip, E., 1995)

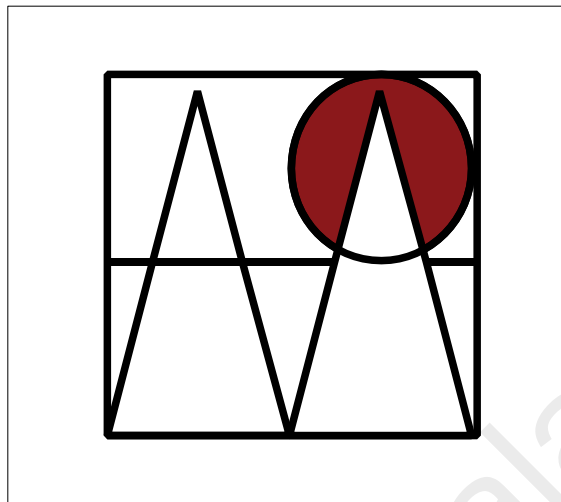
Furthermore, there was a company having the same concept as Arkitek MAA. The logo of Mok & Associates was well proportioned and it was a Square (earth element) artistically divided into shapes. (Figure 2.18)



**Figure 2.18:** Mok & Associates Logo That Applied *Feng Shui* Philosophy (Lip, E., 1995)

Another interesting logo with *Feng Shui* wised (Figure 2.19) made up of a square, a cycle, and two triangles. This was an aspersion combination of geometrical shape because the triangle (Fire) combines favorably with the square (Earth) and circle (Metal). The combination of Metal, Earth, and Fire which shown auspicious (Lip, E. 1995). The

logo was indeed meaningful because the square, the line cross, and the twin triangles together represent the initials (AHZ) of the architect's name and the circle represented sun showing the hope.



**Figure 2.19:** AHZ Architect Logo That Applied *Feng Shui* Philosophy (Lip, E., 1995)

## **2.10 *Feng Shui* wised Hong Leong Bank Berhad Logo (Case Study)**

Hong Leong Bank Berhad (HLBB) logo chosen as a subject matter of case study in the research because of the logo designed based on *Feng Shui* philosophy by Grand *Feng Shui* Master Lillian Too (Too, 1999, p. 113). Based on the researcher's pilot study, other local banks also applied the *Feng Shui* philosophy in their logo but there was no written evidence in any form of sources except HLBB.

### **2.10.1 Introductory to Hong Leong Bank Berhad**

Hong Leong Bank Berhad (HLBB) was a public listed company on Bursa Malaysia, was a member of the Hong Leong Group Malaysia ("the Group"). HLBB headquartered in Malaysia, the Group has been in the industry since 1968 as forty-eight years in financial services provider (Hong Leong Bank Berhad, 2015). The first HLBB started in 1905 in Kuching, Sarawak, Malaysia under the name of Kwong Lee Mortgage and Remittance Company and later in 1934, incorporated as Kwong Lee Bank Ltd. In 1989, it was renamed MUI Bank, operating in **thirty-five** branches. In January 1994, the

Group acquired MUI Bank through Hong Leong Credit Berhad (now known as Hong Leong Financial Group Berhad). This milestone saw the **birth of HLBB** and in October the same year, HLBB listed on the Kuala Lumpur Stock Exchange known as Bursa Malaysia (Hong Leong Bank Berhad, 2015).

The HLBB logo designed based on *Feng Shui* philosophy by Grand *Feng Shui* Master *Lillian Too* (Too, 1999, p. 113). In 1985, *Lillian Too* designed the logo with a pregnant dragon bounded with round shapes (Too, 1999). See enclosed Figure 2.20.



**Figure 2.20:** The Hong Leong Bank Berhad Corporate Logo in 1985 (Image courtesy of Hong Leong Bank Berhad)

Accordingly, to *Feng Shui* philosophy consulted by *Lillian Too*, the dragon symbol in HLBB logo designed in such physically fat and pregnant to represent the HLBB ambitions of becoming a global conglomerate giving birth into many subsidiaries and round shapes governed represent the Gold elements in *Feng Shui* as bringing prosperity towards the subsidiaries (Too, 1999). **This was proven as referring to the history journey of HLBB in the year 1989 as means after four years using the pregnant dragon symbol HLBB logo, HLBB expanded into thirty-five branches and listed on the Kuala Lumpur Stock Exchange known as Bursa Malaysia (Hong Leong Bank Berhad, 2015).** In the year 1999, the pregnant dragon logo achieved the HLBB ambitions as spreading HLB to more than **seventy-two** subsidiaries globally within **ten years** (Hong Leong Bank Berhad, 2015).

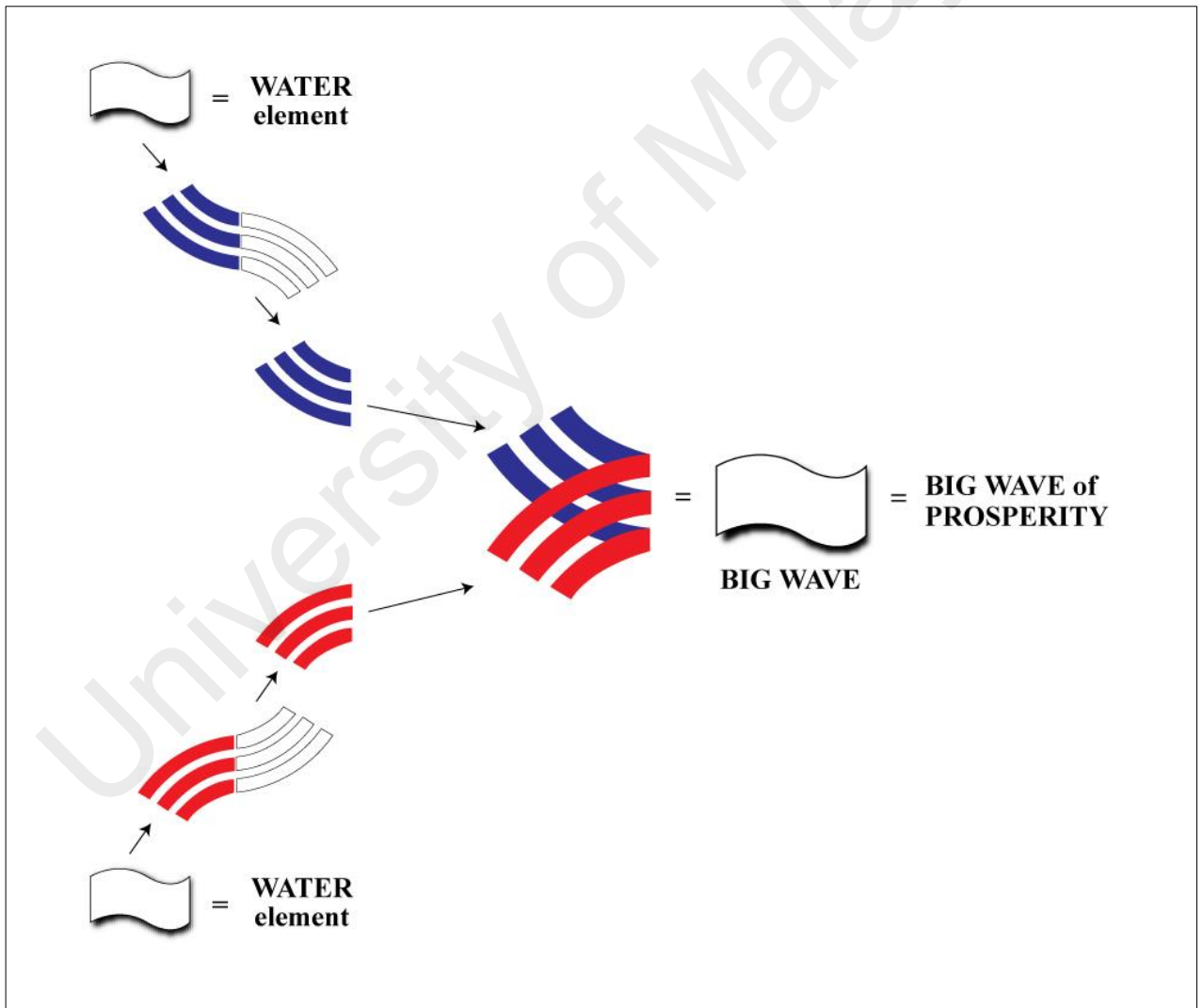
The HLBB Group decided to enhance their previous pregnant logo into a more corporate look that acceptable globally and following their new organisation's vision (Too, 1999). As the previous pregnant dragon HLBB logo successfully given birth as an expansion of many branches throughout the world and achieved HLBB's vision. The new mission of HLBB was to **grasp big wealth and strive for huge business to accommodate overall branches**, which was one of the reasons, concerned the modification of the previous HLBB logo (Too, 1999).

The HLBB adopted the new logo in place of the existing pregnant dragon logo on 21<sup>st</sup> November 1999 (Sia, 2000) (See Figure 2.21 below).



**Figure 2.21:** The current Hong Leong Bank Berhad Corporate Logo Icon (Image courtesy of Hong Leong Bank Berhad)

The enhancement of the logo also based on *Feng Shui* philosophy by Grand *Feng Shui* Master *Lillian Too*, the new logo was designed as the dragon symbol of Hong Leong Bank Berhad still remain but in a stylized rendition of a dragon, the downward and upward sweeping lines was representing the wavy shape of “Water” elements in *Feng Shui* (*Too*, 1999). The reasons behind the of the application of both sweeping lines as **water elements** were to create a **big wave of prosperity** as sweeping line / wavy lines were water elements that represent financial in *Feng Shui* philosophy (*Too*, 1999). Please refer to Figure 2.22 for better understanding.



**Figure 2.22:** The *Feng Shui* Philosophy Of Hong Leong Bank Berhad Logo Based On Grand *Feng Shui* Master *Lillian Too* (*Too*, 1999)

## CHAPTER 3: RESEARCH METHODOLOGY

### 3.1 Introduction

The research design planning was crucial for the researcher to search the right method. The research design can be identifying based on the research questions. The research design was to identify the types of measures that will be the answer for the research question as answering the research objectives towards the aim of the research. As for your information, researcher structured a diagram compilation of research aim, research objectives and research question as all derived from the statement of problems of the research topic. Thus, with the diagram (enclosed on Table 3.1 on the next page), researcher and reader able to comprehend the overview pictures of the research key criteria. Moreover, researcher able to distinguish the most suitable research methodology and paradigm in answering the research questions in achieving the research aim.

**Table 3.1:** Compilation Of Key Criteria Of Research

STATEMENT OF PROBLEMS	
I.	There is no clarification about <i>Feng Shui</i> philosophy guidelines in designing the logo design.
II.	There is lack of the understanding from the incorporation of <i>Feng Shui</i> philosophy towards logo design in terms of shape application.
III.	There is no justification about the importance of <i>Feng Shui</i> philosophy in designing the shapes of logo.
IV.	There is no analysis towards the incorporation of <i>Feng Shui</i> philosophy towards logo design in terms of shape application of Hong Leong Bank Berhad logo.

RESEARCH AIM
To discover the underlying caused in designing the shapes of logo design based on <i>Feng Shui</i> philosophy from perception of Graphic Designers

OBJECTIVES	RESEARCH QUESTIONS
<p><b>General Objective:</b> To <b>justify</b> the philosophy of <i>Feng Shui</i> in designing the shapes of Hong Leong Bank Berhad logo.</p>	<p><b>RQ:</b> How <b>significant</b> is the philosophy of <i>Feng Shui</i> in designing the shapes of Hong Leong Bank Berhad logo in terms of design quality ?</p>
<p><b>Specific Objective:</b></p> <p><b>i.</b> To determine the <b>relationship</b> of <i>Feng Shui</i> philosophy towards the shape of logo design with the design principle theory.</p>	<p><b>RQ 1:</b> How does <i>Feng Shui</i> philosophy <b>relevant</b> in designing a logo's shape?</p>
<p><b>ii.</b> To determine the <b>importance</b> of <i>Feng Shui</i> philosophy in designing the shapes of logo.</p>	<p><b>RQ 2:</b> Does the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design play an important <b>role</b> in designing a logo?</p>
<p><b>iii.</b> To analyze the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design based on Graphic Designers perception.</p>	<p><b>RQ3 :</b> To what extend will Graphic Designers agree on the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design</p>

The aim of RQ (referring to Table 3.1 on the previous page) was mainly to investigate record and measure the role of the incorporation of *Feng Shui* philosophy in logo design's shapes on Hong Leong Bank Berhad logo. Further elaboration on this chapter, plans the research paradigm in supporting this research and the appropriate methods used in pursuing to respond the research questions.

### **3.2 Research Design**

Careful thought and consideration needed to plan the research design because it was crucial in order to decide an appropriate pathway and research methodology towards the research. Several meetings and consultations have being done with supervisor to enhance and to finalize the research design. As Dr. Catherine Dawson (2009) stated that, the research design was the philosophy or the general principle which guiding the research journey to reach the destination of the research aims.

The suitable research design for the research purpose was by employing **Qualitative Research**. In qualitative research, researcher able to explores in depth a program, event, activity, process, or one or more individuals. Cases were bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time the researcher identifies the research problem based on the trends in the field or on the need to explain why something occurred (Creswell, 2012). As based on Dr. Catherine Dawson, **qualitative research discovered attitudes, behavior, and experiences through such methods as interviews or focus group and it attempted to get an in-depth opinion from participants (Dawson, 2010). The qualitative case study was an approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources (Yin, 2003). Denzin (1989) also claimed that a qualitative approach embraces the understanding of a phenomenon or situation or event comes from exploring the entirety of the**



**situation as scrutinizing the *why* and *how* of decision making with a critical attention.**

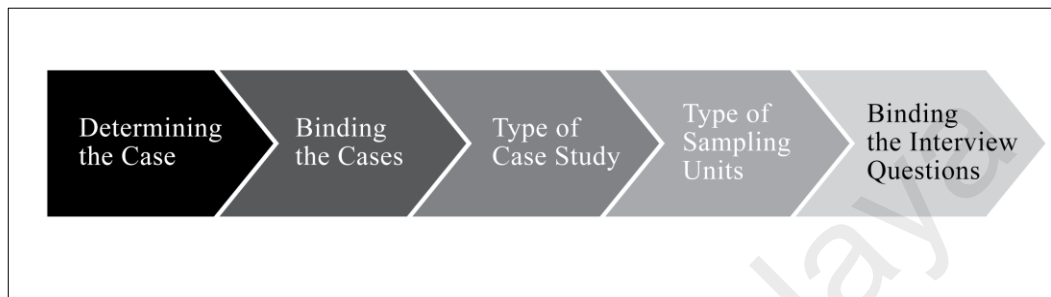
As referring to researcher topic, the incorporation of *Feng Shui* philosophy towards the shape of logo design of Hong Leong Bank Berhad (HLBB) was categorized as a research of a phenomenon to be revealed and understood based on the justification of research results from the perception of experienced local Graphic Designers as the respondents.

### **3.3 Description Of Method**

The incorporation of *Feng Shui* philosophy towards the shape of logo design was a complex phenomenon to research on. The most suitable method was using Case Study under Qualitative research which researcher able to study the trends in the field and the need to explain why something occurred. Yin (1994) defined the case study research method “as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used”.

Researchers employed Case Study to accomplish the research aim as to discover the underlying caused in designing the shapes of logo design based on *Feng Shui* philosophy from the perception of Graphic Designers. Researcher studied in-depth the complex phenomenon and underlying causes of the incorporation of *Feng Shui* in the shape of logo design as case study method was the most suitable method to implement which supported by the definition of Baxter and Jack (2008) as claimed that “qualitative case study methodology provides tools for researchers to study complex phenomena within its contexts”.

Hence, the researcher employed the most suitable research methodology as Qualitative Case Study that relation to the phenomenon of the research topic. In addition, the researcher had created a summary diagram of a proper direction steps in conducting the qualitative case study as inspired by Yin (2003) and Stake (1995) guidance. The diagram of the direction steps in conducting the qualitative case study shown below:



**Figure 3.1:** The Direction Steps of Qualitative Case Study by Yin (2003) and Stake (1995)

Further details information about the Direction Steps of Qualitative Case Study as shown on Figure 3.1 and its implementation towards the research will be explained on further sub-topic below.

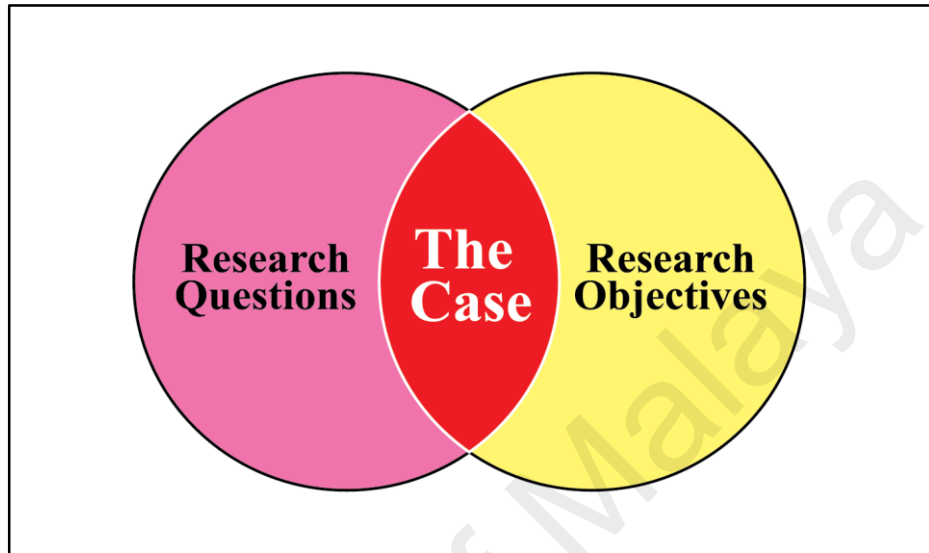
### **3.3.1 Determining the Case**

A proper planning and structuring were crucial in the qualitative case study methodology to ensure the research objective towards the research aim achieved. The initial stage of qualitative case study methodology was to determine the case. Consideration of the case to study was the key criteria to the methodology. Baxter and Jack (1994) claimed that understanding and determination of the case was the main symptoms in case study methodology (p. 545). Baxter and Jack explained further that:

*‘While you are considering what your research question will be, you must also consider what the case is. This may sound simple, but determining what the unit of analysis (case) is can be a challenge for both novice and seasoned researchers*

*alike*'. (pp. 545-546)

As based on the theory above, the researcher had created a terminology figure in determining the Case (see enclosed Figure 3.2 below).



**Figure 3.2:** Terminology of Determining the Case by Yin (2003) and Stake (1995)

Referring to the Figure 3.2, the terminology to search for the case constructed based on the research questions and research objectives. Determining what the case helped researcher to focus on the right cases and associated with the overall case study to avoid any misleading in answering the research questions and achieving the research objectives. Yin (2003) and Stake (1995) have mentioned the determination of case was crucial to avoid the common pitfalls associated with the case study that there was a tendency for researchers to attempt to answer a question that was too broad or a topic that has too many objectives for one study. Further explained by Yin (2003) and Stake (1995), determination of case in case study methodology able to place boundaries on a case without intercourse with others case as focusing on the sub-cases that combined into a case study as a whole ensuring specific cases was answered within its boundaries yet remains reasonable in the scope.

Hence, researcher draft out a table in order to search the case based on the inspiration from Yin (2003) and Stake (1995) terminology (see enclosed Table 3.2 on next page). The case diagram helped the researcher to comprehend the cases of the case study to be conduct in the right path of the methodology reaching the aim of research.

**Table 3.2:** The Case Diagram For The Research

<b>Objectives</b>	<b>The Case</b>	<b>Research Questions</b>
<p><b>General Objective:</b> To <b>justify</b> the philosophy of <i>Feng Shui</i> in designing the shapes of Hong Leong Bank Berhad logo.</p>	<p><b>General Case:</b> The <b>justification</b> of <i>Feng Shui</i> philosophy whether <b>significant</b> in designing the shapes of Hong Leong Bank Berhad.</p>	<p><b>RQ:</b> How <b>significant</b> is the philosophy of <i>Feng Shui</i> in designing the shapes of Hong Leong Bank Berhad logo in terms of design quality ?</p>
<p><b>Specific Objective:</b> <b>I.</b> To determine the <b>relationship</b> of <i>Feng Shui</i> philosophy towards the shape of logo design with the design principle theory.</p>	<p><b>Specific Case:</b> <b>I.</b> The <b>relationship and relevancy</b> between <i>Feng Shui</i> philosophy and design principle theory towards designing the shape of logo design.</p>	<p><b>RQ 1:</b> How does <i>Feng Shui</i> philosophy <b>relevant</b> in designing a logo's shape?</p>
<p><b>II.</b> To determine the <b>importance</b> of <i>Feng Shui</i> philosophy in designing the shapes of logo.</p>	<p><b>II.</b> The <b>importance</b> of <i>Feng Shui</i> philosophy as a <b>role</b> in designing the shape of a logo.</p>	<p><b>RQ 2:</b> Does the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design play an important <b>role</b> in designing a logo?</p>
<p><b>III.</b> To analyze the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design based on Graphic Designers perception.</p>	<p><b>III.</b> The <b>analysis</b> of Graphic Designers perception and agreement towards the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design.</p>	<p><b>RQ3 :</b> To what extend will Graphic Designers agree on the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design?</p>

### 3.3.2 Binding The Cases

Once the researcher determined the cases, it was much easier for the researcher to identify the types of the case study. The cases to be conduct listed below:

### 3.3.2.1 General Case:

The **justification** of *Feng Shui* philosophy whether **significant** in designing the shapes of Hong Leong Bank Berhad in terms of design quality.

The general case also was the main case of the research study. The case mentioned was to justify whether *Feng Shui* philosophy helps in designing the shape of logo design as selected Hong Leong Bank Berhad as the case study entity.

### 3.3.2.2 Specific Case 1:

The **relationship and relevancy** between *Feng Shui* philosophy and design principle theory towards designing the shape of logo design.

This case mentioned was about the relation and relevant in between *Feng Shui* philosophy and Design Principle Theory in the context of creating the shape of the logo design.

### 3.3.2.3 Specific Case 2:

The **importance** of *Feng Shui* philosophy as a **role** in designing the shape of a logo.

This case was crucial to inspect whether *Feng Shui* philosophy plays an important role in designing the shape of a logo. The impotency role of its incorporation.

### 3.3.2.4 Specific Case 3:

The **analysis** of Graphic Designers perception and agreement towards the incorporation of *Feng Shui* philosophy towards the shape of logo design.

This case was to determine the perception of Graphic Designers towards the incorporation of *Feng Shui* philosophy in designing the shape of logo design. The result of the case be reported and analyzed.

As referring to the cases above, the cases bind into overall Case Study tasks that to be conducted. Here in, by looking at the cases, researcher able to identify the types of case study.

### **3.3.3 Type Of Case Study**

Once the cases determined by the researcher as shown in Table 3.2, researcher able to understood overall cases once there were bind together, thus it was a guide to determine what types of case study to be used by the researcher. The researcher identified **Instrumental Type** of Case Study. The researcher hired instrumental case study as the incorporation of *Feng Shui* philosophy towards the shape of logo design was a phenomenon happens but without a clear justification and understanding towards it. As Crabtree and Miller (1999) mentioned the instrumental case study was to deliver an overall understanding of a phenomenon using a specific case.

The instrumental case study guided by the research purpose enable the researcher to refine a better understanding towards the research cases and provide an in-depth understanding on the research cases and help researcher to hunt for any additional external interest from the boundaries of the cases. Stake (1995) also explained instrumental case study provides insight into an issue or helps to improve a theory and plays a supportive role, simplifying our understanding of something.

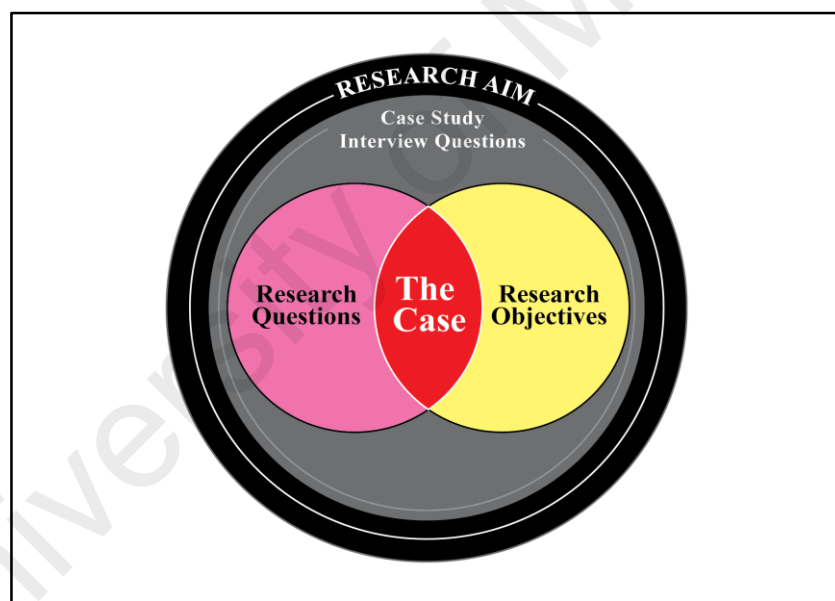
### **3.3.4 Type Of Sampling Units**

As based on the researcher's case to study, the sampling must be fulfilled certain criteria to be interviewed. The criteria were the determination of the reliability findings from the sampling. The right type of sampling for researcher was **Purposeful Sampling**. Purposeful sampling was the type of sampling which elements are chosen based on the

purpose of the research (Merriam, 2009). Further details about the researcher's purposeful sampling detailed in Chapter 3.4.

### 3.3.5 Binding The Interview Questions

Interview question was crucial in the query the right information that answering the research purpose. The researcher had created a diagram based on the inspiration method from Pamela Baxter and Susan Jack (2008). Baxter and Jack named the method to derive the interview question was "Propositions" method which determination of interview questions by binding the research objectives and research questions in answering the cases as a solution to statement of research problem towards achieving the research aims (Baxter and Jack, 2008)( see enclosed Figure 3.3 on the next page).



**Figure 3.3:** Terminology Of Determining The Interview Questions (Baxter And Jack, 2008)

Hence, researcher have implemented the theory of Pamela Baxter and Susan Jack in defining the interview question by creating a diagram (see enclosed Table 3.3 on page). In addition, several drafting and inspection was being done with supervisor before finalizing the interview questions.

**Table 3.3:** The Interview Question Binding Diagram For The Research

Research Objectives	The Interview Questions	Research Questions	Keywords
<p><b>I.</b> To determine the relationship of <i>Feng Shui</i> philosophy towards the shape of logo design with the design principle theory.</p>	<p><b>Q1:</b> May you explain about your job scope at present position and how many years you have been working in this agency?</p> <p><b>Q2:</b> Could you share some of the client's account that you are handling?</p> <p><b>Q3:</b> Based on you experience, do you came across any project of logo design relation to <i>Feng Shui</i> philosophy?</p> <p><b>Q4:</b> In the years of working with the agency, do you came across any clients of yours would like to design the logo's shape based on <i>Feng Shui</i> philosophy?</p> <p><b>Q5:</b> From your understanding, do you think <i>Feng Shui</i> philosophy of elements in shape is necessary to design a start designing the shape of the logo?</p>	<p><b>RQ 1:</b> How does <i>Feng Shui</i> philosophy relevant in designing a logo's shape?</p>	<p>Relevant</p>
<p><b>II.</b> To determine the importance of <i>Feng Shui</i> philosophy in designing the shapes of logo.</p>	<p><b>Q6:</b> As based on previous logo design project, could you describe the criteria to determine the shapes of logo design?</p> <p><b>Q7:</b> From your point of view, does the <i>Feng Shui</i> philosophy element of shape helps in determine the shapes of logo design?</p> <p><b>Q8:</b> Do you find <i>Feng Shui</i> philosophy important towards design a logo?</p>	<p><b>RQ 2:</b> Does the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design play an important role in designing a logo?</p>	<p>Role</p>
<p><b>III.</b> To analyze the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design based on Graphic Designers perception.</p>	<p><b>Q9:</b> As based on the Hong Leong Bank Berhad logo (attachment) designed based on <i>Feng Shui</i> Philosophy combining the auspicious elements of shapes by Grand <i>Feng Shui</i> Master <i>Lillian Too</i>, what do you think about the design quality in terms of the shape creation?</p> <p><b>Q10:</b> Apart from what I have questioned earlier, what is your perception towards <i>Feng Shui</i> Philosophy in designing the shapes of logo design?</p>	<p><b>RQ3:</b> To what extent will Graphic Designers agree on the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design?</p>	<p>Perceptions</p>



With the binding diagram of interview question on Table 3.3, researcher able to specify the precise questions in achieving accurate outcome of the research findings. Beside the interview questions, determination of respondents as a sampling for the research was crucial as well. Following topics discussed the sampling by researcher.

### **3.4 Sampling**

The Sampling of this research has mentioned initially in Chapter 3.2. Here in, on this chapter explained the details of the sampling designated by the researcher. Based on Patton (1990) explained sampling was the process of selecting specific units (e.g., people, organizations) from a population of interest as by studying the selected sample representing the justification towards the population. Moreover, there were two different types of sampling which were using either the non-probability sampling or probability sampling (Sharan Merriam, 2009). The decision of researcher in selecting the appropriate the types of sample was crucial to suits the research method which was qualitative research. Sharan Merriam (2009) also mentioned the nature of qualitative research method analysis demands the use of non-probability sampling, as opposed to probability sampling. Merriam advised the qualitative research method analysis is concerned with answering questions regarding how a process works or unfolds, using probability sampling is not useful or appropriate (p. 77). As an alternative, Merriam proposes that researchers use the most popular type of non-probability sampling, purposive or purposeful sampling. Purposive or purposeful sampling inspired analysts to pick case studies that are “information-rich” (Merriam, 2009, p. 77). This method was based “on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned” (Merriam, 2009, p. 77).

Patton (1990) defined that there was a variety of purposeful sampling that the researcher able to apply in the research. It was crucial for researcher to employ the appropriate type of purposeful sampling in responding the interview questions in achieving the research outcome. **The researcher decided to apply expert sampling type of purposive sampling which suits the research that acquired to glean knowledge from individuals that have** particular expertise. This expertise may be essential during the **exploratory** phase of qualitative research, highlighting potential new areas of interest or opening doors to other participants. (Patton, 1990). Expert sampling was remarkably useful where there was a lack of empirical evidence in an area and high levels of uncertainty, as well as situations where it may take a long period before the findings from research can be uncovered (Patton, 1990). Hence, expert sampling was a cornerstone of a **research design** known as **expert elicitation**. (Patton, 1990, 2002; Kuzel, 1999).

Expert sampling was chosen by the researcher as it fits the research study approach. Participants selected based on their expertise reasons that implied through evaluating on their prominence profile status and experiences value. The expert sampling required certain values criteria to be interviewed, as respondent must have more than 8 years' experience in Advertising or Design fields in the real industry. A respondent with design awards winning was benefit towards the research information. The researcher selected wisely the respondent as the fulfillment of the criteria to obtain a valid answer for the research. Most of the respondent with such criteria was difficult to invite for the interview, as they preferred personnel in the agency to make designs' decision and judgment with a tight schedule. Fortunately, after several invitations made by the researcher, the interviews were conducted for four months that started from the early month of May 2016. As to have privacy and avoiding any cause of disturbance, the interviews were conducted after working hours at quiet café and restaurant nearby participant's workplace which

convenient to respondents. Every interview acquired about one to two hours of duration time. There were five respondents from advertising and design agency designated as based on their expertise, knowledge, and experience in the fields for the interview.

The five respondents with fulfillment of expertise's criteria were Jeffery Yap (as the top two hundred international designers in world ranking with several awards winning, Andrew Teo (as a senior art director in famous advertising agency; Leo Burnett Malaysia), Archee Moong ( as a moderator for several local universities, professional members of Malaysia Graphic Design association and established his own advertising agency), Terrance Tiong ( as a high knowledge lecturer in several university and have his own design studio) and Sam Chia ( as an educator and moderator for different level of design school from primary to university and empower great sense of visual arts). Respondents' full name concealed due to protect their confidentiality and privacy. (Please refer to Appendix D for the respondents' details profile).

### **3.5 Research Sites**

The research scope of study is within the *Klang Valley*. As following, the research sites were based on few areas within the *Klang Valley* accordingly to the respondent's workplace.

The Research site as listed below:

#### **3.5.1: SINCERE CREATION**

(Respondent 1: Jeffery Yap)

Organization Address: 8B, 1<sup>st</sup>. Floor, Jalan SS2/61, 47300 Petaling Jaya, Kuala Lumpur, Malaysia.

#### **3.5.2: LEO BURNETT MALAYSIA**

(Respondent 2: Andrew Teo)

Organization Address: Level 5, Menara Olympia, 8 Jalan Raja Chulan, 50200 Kuala Lumpur, Malaysia.

#### **3.5.3: BERKELEY ADVERTISING SDN BHD**

(Respondent 3: Archee Moong)

Organization Address: 37-3, Plaza Danau 2, Jalan 109F, Taman Danau Desa, 58100 Kuala Lumpur, Malaysia.

#### **3.5.4: PROCEDURAL INSTINCT PUBLISHING STUDIO**

(Respondent 4: Terrance Tiong)

Organization Address: 100.5.007 Level 5, 129 Offices, Block J @ The School, Jaya One, 46200 Petaling Jaya, Selangor, Malaysia.

#### **3.5.5: J&J INTERNATIONAL SCHOOL**

(Respondent 5: Sam Chia)

Organization Address: Lot 8, Jalan Pantai 9/7, Selangor, 46000

Petaling Jaya, Malaysia

### 3.6 Instruments

The appropriate research instrument was crucial in answering the research question significantly. As referring to the research questions:

RQ: How **significant** is the philosophy of *Feng Shui* in designing the shapes of Hong Leong Bank Berhad logo in terms of design quality?

RQ1: How does *Feng Shui* philosophy **relevant** in designing a logo's shape?

RQ2: Does the incorporation of *Feng Shui* philosophy towards the shape of logo design play an important **role** in designing a logo?

RQ3: To what extent will Graphic Designers agree on the incorporation of *Feng Shui* philosophy towards the shape of logo design?

As to gain significant answer towards the research question, the researcher hired a **semi-structured one-on-one interview** with the respondent. The research was a phenomenon that contained conceptual knowledge and theoretical knowledge to study in depth based on the respondent life experiences and knowledge in design field which leaving the interpretation or analysis for the researcher. As based on Patton (2002), the research in an interview endeavors to find out what is *'in and on someone else's mind'* (p. 341).

Patton claims further:

*'We interview people to find out from them those things we cannot directly observe...we cannot observe feelings, thoughts, and intentions. We cannot observe behaviors that took place at some previous point in time. We cannot observe situations*

*that preclude the presence of an observer. We cannot observe how people have organized the world and the meanings that they attach to what goes on in the world. We have to ask people questions about those things. The purpose of interviewing, then, is to allow us to enter into the other personality'.*  
(pp. 340-341)

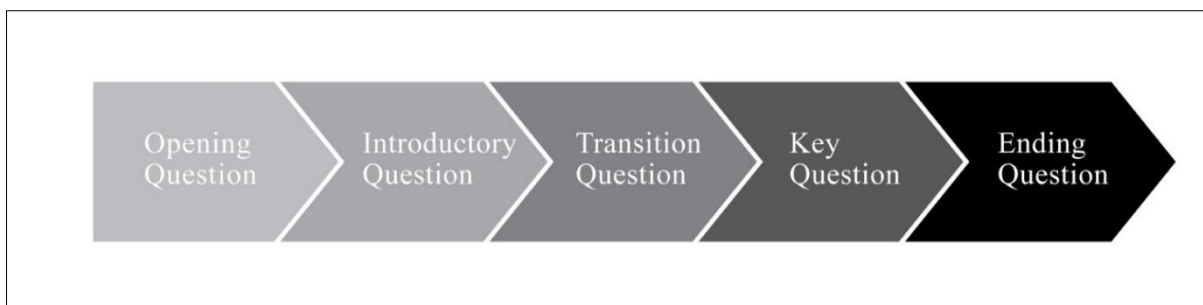
The research was guided through **semi-structured interviews** which allowed participants to deliberate and raise issues that researcher may not have considered. In addition, this method gave the opportunity for the respondent to discover particular subjects and responses further. Merriam (2009) mentioned that the semi-structured interviews include a mix of more or less structured interview questions, all questions are used flexibly, usually there is specific data required from all participants, the largest part of the interview is guided by a list of questions or issues to be explored, and there is no predetermined wording or order (p. 89). Ultimately, the researcher is to uncover the essence of an individual's experience (p. 93).

Refer to Bernard (1988), was preminent to be used when the researcher will not get more than one chance to interview someone. The five respondent selected are based on their value experience and their time mostly occupied by work in their organization as they are the key personnel to make a decision. Hence, an appropriate plan has to be well-prepared and organized before conducting the interview in order for respondents to grasp the overall idea of the research immediately and to save their valuable time ahead. Cohen (2006) stated that it is necessary for the respondent to develop and use an 'interview guide' which included a list of questions and topics that need to be covered during the conversation, usually in a particular order. Cohen (2006) also claimed that the semi-structured interview guide provides a clear set of instructions for respondents and can

provide reliable, comparable qualitative data. They are often preceded by observation, informal and unstructured interviewing in order to allow the researchers to develop a keen understanding of the topic of interest necessary for developing relevant and meaningful semi-structured questions. The presence of **open-ended questions** following relevant topics that may stray from the interview guide does, however, still provide the opportunity for identifying new ways of seeing and understanding the topic at hand (Cohen, 2006).

The semi-structured interview in this research was intentional to search for inherent in-depth information from respondent for the researcher to study in depth about the research topic. Denscombe (2006) also claimed that the semi-structured interview as the outcome of open-ended questions that provides the interviewee the opportunity to elaborate on the topic under study. This design was chosen in order to give the respondents the opportunity to express their understanding and opinion on the research issue with a discussion as providing answers to the research questions.

Researcher structured the interview question based on Kruger formula. Explained by Kruger, each structured interview questions were designed to uncover important elements. The interview questions were included **Opening Question** (in order to break the ice and share experiences), **Introductory Question** (to develop with more specificity and examples for respondent to grasp the whole idea of the research), **Transition Question** (in order to develop with more specificity and examples), **Key Question(s)** (in order to develop a specific position relative to a concept and start to drill down to the core issue of the study), and **Ending Question** (to serve as an open-ended opportunity to develop points relative to the research problem being examined) (Krueger, 2002).



**Figure 3.5:** Formula Of Interview Question Structure (Krueger, 2002).

### **3.6.1 Interview Questions**

From the inspiration of the Krueger (1998) formula and Pamela Baxter and Susan Jack (2008) Terminology of Binding the interview questions method (please refer Chapter 3.3.5 for the method description), researcher drafted out the appropriate interview questions and final checked by course supervisor for syntax, wording and the applicability towards validating the research questions. Enclosed on next page is the interview questions alignment with research objectives and research questions, determined keywords and cases and supported by theorists. (Please refer Table 3.4)



**Table 3.4:** The Interview Questions Alignment With Research Objectives And Research Questions, Determined Key Words And Cases.

Research Objectives	The Interview Questions	Research Questions	Keywords	The Case
<p><b>I.</b> To determine the relationship of <i>Feng Shui</i> philosophy towards the shape of logo design with the design principle theory.</p>	<p><b>Q1:</b> May you explain about your job scope at present position and how many years you have been working in this agency?</p> <p><b>Q2:</b> Could you share some of the client's account that you are handling?</p> <p><b>Q3:</b> Based on you experience, do you came across any project of logo design relation to <i>Feng Shui</i> philosophy?</p> <p><b>Q4:</b> In the years of working with the agency, do you came across any clients of yours would like to design the logo's shape based on <i>Feng Shui</i> philosophy?</p> <p><b>Q5:</b> From your understanding, do you think <i>Feng Shui</i> philosophy of elements in shape is necessary to design a start designing the shape of the logo?</p>	<p><b>RQ 1:</b> How does <i>Feng Shui</i> philosophy relevant in designing a logo's shape?</p>	Relevant	The relationship and relevancy between <i>Feng Shui</i> philosophy and design principle theory towards designing the shape of logo design.
<p><b>II.</b> To determine the importance of <i>Feng Shui</i> philosophy in designing the shapes of logo.</p>	<p><b>Q6:</b> As based on previous logo design project, could you describe the criteria to determine the shapes of logo design?</p> <p><b>Q7:</b> From your point of view, does the <i>Feng Shui</i> philosophy element of shape helps in determine the shapes of logo design?</p> <p><b>Q8:</b> Do you find <i>Feng Shui</i> philosophy important towards design a logo?</p>	<p><b>RQ 2:</b> Does the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design play an important role in designing a logo?</p>	Role	The importance of <i>Feng Shui</i> philosophy as a role in designing the shape of a logo.
<p><b>III.</b> To analyze the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design based on Graphic Designers perception.</p>	<p><b>Q9:</b> As based on the Hong Leong Bank Berhad logo (attachment) designed based on <i>Feng Shui</i> Philosophy combining the auspicious elements of shapes by Grand <i>Feng Shui</i> Master <i>Lillian Too</i>, what do you think about the design quality in terms of the shape creation?</p> <p><b>Q10:</b> Apart from what I have questioned earlier, what is your perception towards <i>Feng Shui</i> Philosophy in designing the shapes of logo design?</p>	<p><b>RQ3:</b> To what extent will Graphic Designers agree on the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design?</p>	Perceptions	The analysis of Graphic Designers perception and agreement towards the incorporation of <i>Feng Shui</i> philosophy towards the shape of logo design.

### 3.6.2 Visual Support

Hong Leong Bank Berhad (HLBB) logo was practically developed by the researcher as an attempt to allow study respondent in providing their opinions towards this logo creation. The HLBB was used as a visual experiment by researcher because HLBB was a public listed company on Bursa Malaysia and its logo was designed based on *Feng Shui* philosophy by the *Grand Feng Shui Master Lillian Too* (Too, 1999, p. 113).

In the process of interview, the researcher explained the Theory of *Feng Shui* philosophy for Shapes relations to five elements between its auspicious and inauspicious combination (Lip 1998). From the explanation given, respondents hold and understand the knowledge of *Feng Shui* Theory and philosophy that helped them in answering the interview questions. The explanations made by the researcher with the support of visual (Please refer to Appendix A: Sample of Interview Questions and Visual Support).

Before answering the interview questions (question no. 9, 10, 11 and 12), explanation of the HLBB logo issues was explained as showing respondent the previous logo of pregnant dragon HLBB logo in 1985 and transformed into the latest striped HLBB logo (see Figure 2.20 and Figure 2.21). In addition, the *Feng Shui* philosophy of HLBB new logo as designed based on *Grand Feng Shui Master Lillian Too* explained by the researcher with a support of visual diagram (see Figure 2.22) as to make sure respondent understand well before answering the interview questions.

With the explanation of *Feng Shui* Theory and the *Feng Shui* Philosophy behind the HLBB logo as supported by the diagram, respondents able to provide a better understanding and perception, as well as maintaining their interest. Respondent took few rounds to observe and understand before answering the interview questions. Audio recording being made for the interviews to have a clear interpretation and better understanding without any missing info by respondents.

### 3.7 Validity And Reliability

Rolfe (2006) stated that although the examinations and procedures used to find the validity and reliability of quantitative research doesn't practical to qualitative research, there were ongoing debates about whether terms such as validity and reliability were appropriate to evaluate qualitative research. In the widest context, these terms were applicable, with validity referring to the integrity and application of the methods undertaken and the precision in which the findings accurately reflect the data, while reliability describes consistency within the employed analytical procedures (Long T, 2000). In order to ensure both validity and reliability with the study, the researcher incorporated **member checking** and **data triangulation**. All the respondents' feedback data verified again and confirmed with signature approval as to gain the validity and reliability.

Member checking was primarily used in qualitative inquiry methodology and is defined as a quality control procedure to improve the accuracy, credibility, and validity of what has been recorded during a research interview (Barbour, 2001; Byrne, 2001; Coffey & Atkinson, 1996; Doyle, 2007; Lincoln & Guba, 1985).

Researcher reaffirmed the information from respondent to determine accuracy. The respondents either agree or disagree that the summaries reflect their views, feelings, and experiences, and if accuracy and completeness affirmed, this may derive the study into credibility.

While considering reliability, Merriam (2009) explains as follows:

*Due to what is being studied in the social world is assumed*

*to be in flux, multifaceted and highly contextual, because information gathered is a function of who gives it and how skilled the researcher is at getting it, and because the emergent design of a qualitative study precludes a priori controls, achieving reliability in the traditional sense is not only fanciful but impossible (p.222).*

Based on the factors above, replication of a qualitative study is impossible and will not produce the same results. Although the study lacks reliability, if replicated, the validity constructs as found above shall support the study design and produce outcomes that can be applied.

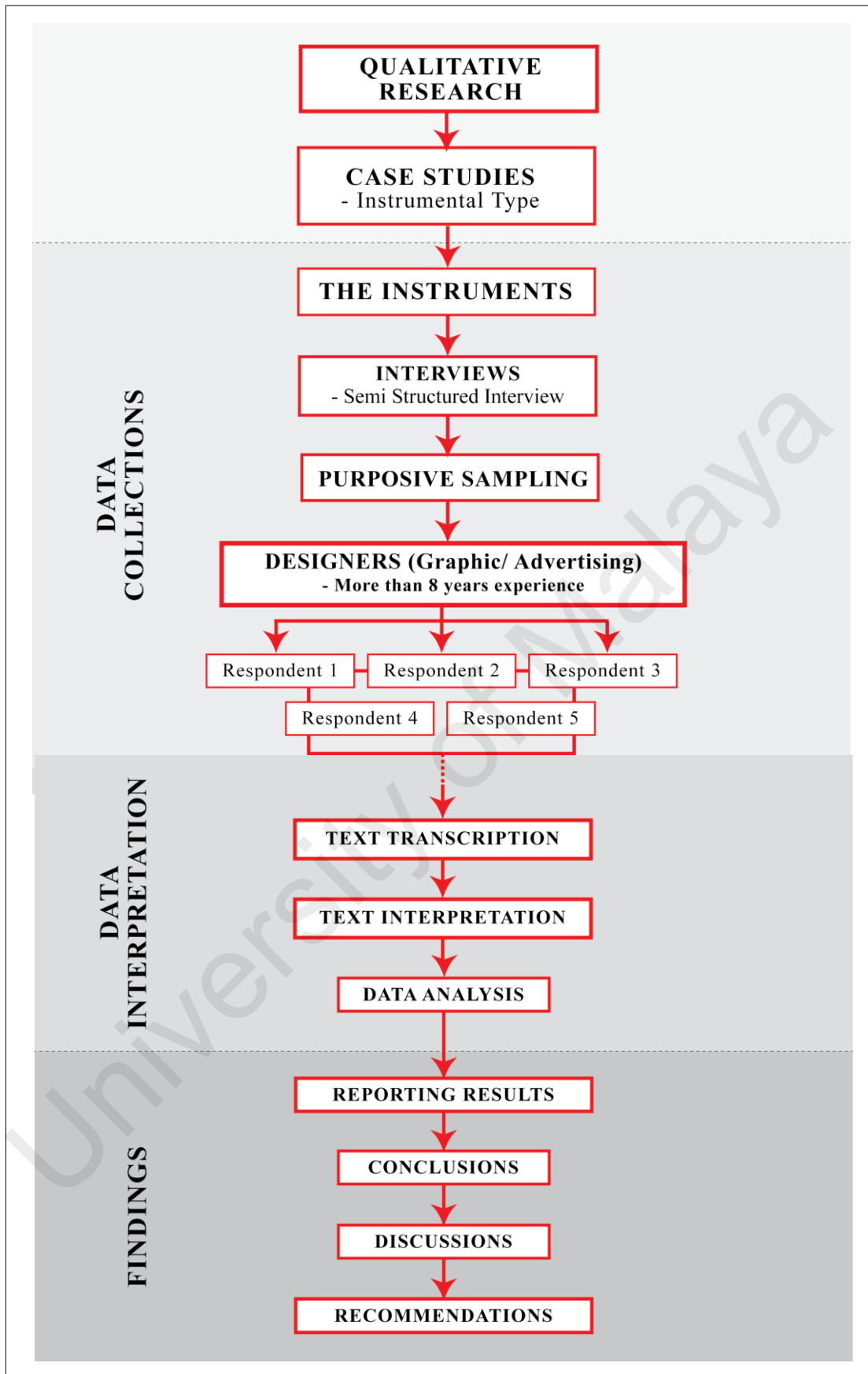
Patton (2002) stated that data triangulation is a method used by qualitative researchers to check and establish validity in their studies by analyzing a research question from multiple perspectives to arrive at consistency across data sources or approaches. In fact, such inconsistencies should not be seen as weakening the evidence but should be viewed as an opportunity to uncover deeper meaning in the data.

Therefore, in order to obtain the right data for triangulation, a proper organization needed to be structured before conducting the interviews. Appropriate interview guides were prepared by the researcher to help him to collect the right kind of data and make the necessary input correlations during the data analysis. The interview guide comprised the interview questions which constructed to be aligned with and in support of the research questions that frame the study. In the effort to validate the interview questions, the research supervisor reviewed the interview questions for wording, syntax, and applicability to align with the research questions.

### **3.8 Research Procedure**

Planning in research is tremendously important as to deliver a pathway to achieve success in research. With planned research procedure, researcher able to have a higher level of flexibility in understanding the purpose of the research and the right pathway to execute it. The planning and procedure of research in this section layout the understanding on what need to be done and how it will be done. After several drafting in order to search the right pathway of research, the researcher had finalized the flow of the research procedure as shown in Figure 3.5 as enclosed on the next page.

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**Figure 3.5:** The Overview Of The Research Procedure Flow By Researcher.

The overall research procedure divided into 3 major sections as Data Collection (a section of collecting the research data using appropriate instrument), Data Interpretation (a section whereby data being interpreted and constructed) and Findings (a final section of the research result and suggestions).

The research consists of five chapters. The first chapter was an introduction. This chapter initially explains the overall research. It gives readers a glimpse and simplified understanding of what the research topic is all about. This included the research background explanation and how the research topic popularity influenced the researcher to study on. The issue or problem statement of research explained initially in this chapter following by the explanation of theory used.

Chapter two was a review of relevant literature in line with the research topic. This review defined the origin of *Feng Shui* Philosophy, the theory of *Feng Shui* philosophy relation to five elements of life, auspicious and inauspicious of combination of shapes in *Feng Shui*, principle of design and principle of art which relation to the shape of logo design and the appearances of Hong Leong Bank Berhad (HLBB) logo with *Feng Shui* philosophy. The overall of this chapter defined necessary variables in the area of the research topic.

Chapter three was the research methodology. It is the organization of how the entire research process in terms of the primary research designs. In this chapter, the variables that complied into the primary research be taken into full focus by making them easier to understand and also discussing the purpose of such variables. In addition, this chapter will also look into discussing the approach for research analysis.

Chapter four and chapter five were the results and conclusion. The focus of the result was to present thoroughly analysis of findings from the whole research process. In

this chapter, findings individually analyzed in accordance with their level of connotation with existing understandings and perceptions of respondents. This is followed by the conclusion, which is a comprehensive analysis of findings from the secondary and primary research, recommendations on the application of findings and recommendations for future research.

### **3.9 Method Of Data Analysis**

The analysis of data studied the responses gained from respondents. The researcher scrutinized any valuable responses that associated to research questions. The study triangulated the research questions, the interview questions, and the **data coded** in the research process. The researcher engaged in the analysis of data processed to answer research questions (Merriam, 2009, p. 176).

This qualitative content analysis involved a process designed to condense raw data into **categories or themes based on valid inference and interpretation**. This process used **inductive reasoning**, by which themes and categories emerge from the data through the researcher's careful examination and constant comparison. Code categories or themes were established from the interview transcripts. Categories of data were organized, as a result of which the data were suitably considered based on significant categories. When developing categories or themes inductively from raw data, the researcher used the constant comparative method (Glaser & Strauss, 1967), since it is not only able to inspire original insights, additionally competent to make differences between categories apparent.

### **3.10 Summary**

Chapter three explained the procedures of research methodology that employed by the researcher in this research. This included the researcher's explanation to the



implementation of qualitative research approach features a semi-structured one-on-one interview research design, the engagement of purposeful sampling and the method of data collection, as well as the technique for data analysis to the manner the research.

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## CHAPTER 4: DATA ANALYSIS AND DISCUSSION

### 4.1 Introduction

In this chapter, the researcher presented the findings of the respondents' interviews and analysis of data. The findings based on the following research questions:

**RQ 1:** How does *Feng Shui* philosophy **relevant** in designing a logo's shape?

**RQ 2:** Does the incorporation of *Feng Shui* philosophy towards the shape of logo design play an important **role** in designing a logo?

**RQ 3:** To what extent will Graphic Designers agree on the incorporation of *Feng Shui* philosophy towards the shape of logo design?

The findings were organized accordingly relation to the case and the keywords derived from the research questions. Hence, it gave a better understanding towards reader and researcher to obtain accuracy of research findings fulfilled the research objectives.

**RQ 1:** How does *Feng Shui* philosophy **relevant** in designing a logo's shape?

Case: The **relationship and relevancy** between *Feng Shui* philosophy and design principle theory towards designing the shape of logo design.

Keyword: **Relevant**

**RQ 2:** Does the incorporation of *Feng Shui* philosophy towards the shape of logo design play an important **role** in designing a logo?

Case: The **importance** of *Feng Shui* philosophy as a **role** in designing the shape of a logo.

Keyword: **Role**

**RQ 3:** To what extent will Graphic Designers agree on the incorporation of *Feng Shui* philosophy towards the shape of logo design?

Case: The **analysis** of Graphic Designers' perceptions and agreements towards the incorporation of *Feng Shui* philosophy towards the shape of logo design.

Keyword: **Perceptions**

The Cases were the statements interlinking with the Research Questions and the Keywords were the coding for the findings. There were few interview questions categorized with its purposes as in order to answer the Research Question.

Interview Questions number one to five (Q1 to Q5) supporting in answering Research Question one (RQ1), Interview Questions number six to eight (Q6 to Q8) supporting in answering Research Question two (RQ2) and Interview Questions number nine to ten (Q9 to Q10) supporting in answering Research Question three. Overall answer of the Research Questions was analyzed for the finding for General Research Question.

#### **4.2 Data Analysis and Discussion**

The data analysis and findings explanation were organize based on the sequence of the Research Questions below:

##### **RQ 1: How does *Feng Shui* philosophy relevant in designing a logo's shape?**

Referring to interview question one as functioned to verify respondent expertise in the design or advertising area in order to qualified for the interview. All the respondents were qualified and achieved the criteria for expertise sampling. Respondent one have twelve years of experiences in the industry of design and advertising following by respondent two with nine years of experience, respondent three with fourteen years' experience, respondent four with ten years' experience and respondent five with eight

years' experience. In addition based on the interview, respondent one, respondent three and respondent four, they owned design and advertising agency. Moreover, respondent one, respondent three, respondent four and respondent five were an educator as well.

Based on analysis of answers from interview question two, all respondent handled several high profile clients and brand in the market. Respondent one was a design consultant for Edifiers Sounds System as multi-year service contract signed. Respondent two; handling the advertising and promotion of high profile clients in his workplace such as Tenaga Nasional, Genting Group, Maxis, McDonald's and Carlsberg. Respondent five managing the design project for Nelson Franchise Malaysia, Cadbury, and Amway. Respondent four created his own academy and in the process of creating his own book.

Referring to interview questions three and four were regarding the involvement of *Feng Shui* philosophy towards respondents previous design project or on-going design project. Respondent one applied *Feng Shui* philosophy on his on-going project that was a traditional wedding dress boutique named "Kucho". "Kucho" was the company providing rental and custom tailoring of traditional wedding dress towards clients. "Kucho" logo, signboard and packaging designed based on *Feng Shui* philosophy. Respondent two who was working in Leo Burnett Malaysia experienced design projects with embedded *Feng Shui* philosophy from Genting Group of Companies and Maxis Telecommunications. Accordingly, to respondent two, the clients requested specific terms and criteria of *Feng Shui* philosophy in the design such as shapes, colors, and measurements. Respondent three did not apply *Feng Shui* philosophy in graphic design but respondent mentioned client did the request for some painting with *Feng Shui* wisdom to display in their newly open café. The projects that respondent three involved with *Feng Shui* philosophy were mostly on interior décor rather than graphic design items. Respondent four only applied *Feng Shui* philosophy towards his personal company logo.

Respondent five applied *Feng Shui* philosophy as per requisition from her client name Nelson's Franchise Malaysia on designing name card. The director of the company needs to have a *Feng Shui* wised name card. As mentioned by respondent five, the director stressed on the *Feng Shui* philosophy towards his name card design as it is a first impression to gain trust and business.

As derived from the feedback from interview question five, all respondents supported that the *Feng Shui* philosophy of elements in shape was necessary to start designing the shape of a logo. Respondent 1 strongly agreed with the reasons that with the implementation of *Feng Shui* philosophy towards the shape of logo design able to create a pleasant and harmonious logo which giving a positive future pathway towards the organization. As respondent three mentioned in the universe of life needed to have harmony and well balanced with nature's surroundings and this statements make his strong judgment in supporting the *Feng Shui* philosophy in designing the shape of a logo. Respondent four agreed with the reason that *Feng Shui* philosophy served as a guide towards creating a balance composition logo. In addition, Respondent four mentioned that *Feng Shui* philosophy was worldwide recognized and scientifically proven. Respondent five agreed in the terms that *Feng Shui* philosophy should be applied in the shape of logo design as the practice was passed on from generation to generation, as this proven that the philosophy effectively gave positive direction towards the dynasty following as now for organization indeed.

### **Analysis and Discussion:**

As referring to the respondent's feedback, determined that the *Feng Shui* philosophy has a relationship and **relevant** in designing a logo's shape. As referring to interview question one, interview question two and interview question three, the answers proved that all respondent feedback was reliable in terms of their working experience and

expertise in the field. In addition, respondent one had shared his design project named “Kucho” was designed based on *Feng Shui* philosophy (Yap, 2016). Others respondent also mentioned that *Feng Shui* philosophy involvement took place in their project and it was a requisition from clients. In addition, all respondent agreed that the *Feng Shui* philosophy was necessary to start designing a shape of a logo as the strongest reason given by respondent three in his explanation that the universe of life needed to have harmony and well balanced with the natures surroundings as applicable towards the *Feng Shui* philosophy theory (Moong, 2016).

From the statements given by respondents were the reasons for accepting the *Feng Shui* philosophy relevancy in designing a logo’s shape.

**RQ 2: Does the incorporation of *Feng Shui* philosophy towards the shape of logo design play an important role in designing a logo?**

As referring to interview questions six, all respondents have shared the criteria in designing the shape of a logo and agreed that the *Feng Shui* philosophy elements of shape help in determined the shapes of logo design. All respondents claimed that the *Feng Shui* philosophy theory and design principle required the same criteria in determining the combination of logo’s shape as towards achieving the **balance composition** in design.

For interview question seven, the majority of respondents agreed that the *Feng Shui* philosophy element of shapes theory helps in determine the shapes of logo design. They stressed on the suitability of shapes combination in design was crucial to create a logo. Respondent five did mention that the determination of shape towards designing a logo with *Feng Shui* philosophy was a guide in choosing the suitable shape for the design and additional benefits with the right auspicious shapes referring to the owner that may gain prosperity towards their business in the future undertake. Respondent four claimed

that to design a logo should have all the life elements of *Feng Shui* philosophy theory as in terms of shapes, its combination and color applications due grasping the prosperity in business.

For interview question eight, respondent one, respondent three, respondent four and respondent five supported that the *Feng Shui* philosophy was important towards designing a logo. Respondent one and respondent five explained that it is important as to select the right auspicious shapes and its combination following *Feng Shui* philosophy as to help clients gain more business in the future as in return to his business as well. In addition, they also mentioned *Feng Shui* philosophy implementation is important and compulsory as it is a market demand and recognized throughout the world.

Respondent two didn't fully agree that *Feng Shui* philosophy was important towards a designing a logo, he denied it as explained both design principle theory and *Feng Shui* philosophy theory were equally important as depends on client's requisitions.

#### **Analysis and Discussion:**

Based on the analysis from the feedback of all respondents, they agreed that the *Feng Shui* philosophy elements of shape theory in combining the shapes in order to create auspicious logo have the same criteria in design principle theory as well balance composition logo creation. Hence, this may contribute to designing the logo. The majority of respondents agreed that *Feng Shui* philosophy plays an important role towards designing the shape of a logo. Respondent four claimed that the incorporations of *Feng Shui* philosophy towards the shape of the logo could be a guide to design a well-balanced logo that looks simplified and pleasant and add benefits in creating an auspicious logo that helps the client to gain prosperity in their business in the future undertake (Tiong, 2016). Additionally, respondent one and respondent five stressed on

the *Feng Shui* philosophy were important and compulsory as based on market demands and recognized throughout the world.

**RQ 3: To what extent will Graphic Designers agree on the incorporation of *Feng Shui* philosophy towards the shape of logo design?**

Interview question nine was regarding the Hong Leong Bank Berhad (HLBB) logo as researcher case sample. Before enquiring the question nine, information of *Feng Shui* philosophy theory about elements of shapes being explained to all respondents with visual support. The intentions of interview question nine were to verify the design quality in terms of shape creation of HLBB logo that designed based on *Feng Shui* philosophy. With the observation of respondent one, he explained that the HLBB logo was unique and simplified icons as easily recognizable. Respondent one also explained that the two waves combining to form a concentrated wave whereby flowing to certain points as these made a successful part of *Feng Shui*. Respondent two look thoroughly on the HLBB logo with composition point of view. He claimed that the logo portrayed well balanced as mirror duplication between top and bottom. Respondent three and respondent four pointed out that the HLBB logo as overall contained elegant mood, shown honesty and creating a trust to the audience. Respondent five perceived the logo embedded with two waves interlocking that created a dynamic flow and shows the communication of relationship in between.

As referring to interview question ten as the final question in researcher's interview, was focus on the perceptions of respondents towards the incorporation of *Feng Shui* philosophy in designing the shapes of logo design. The whole interpretations from each respondent were also the findings because each of their perceptions considered crucial for the researcher (listed on Findings section below).

**Analysis and Discussion:**



As the finding of interview question nine about the HLBB logo, the comments from all respondents agreed that the HLBB logo designed based on *Feng Shui* philosophy embedded with design quality. In terms of composition, HLBB logo portrayed well balanced as mirror duplication between top and bottom (Teo, 2016). As based on respondent one, the two waves combining to form a concentrated wave whereby flowing to certain points as these made a successful part of *Feng Shui* (Yap, 2016). Others respondent mentioned the logo was unique, simplified, easily recognizable, trustworthy, connectivity and dynamic. Hence, the feedbacks from respondents' observation verified that the HLBB logo designed with *Feng Shui* philosophy encompassed design quality that relation to design principle theory.

The final interview question was regarding respondents' perception towards incorporation of *Feng Shui* philosophy toward designing the shape of logo design. Each respondent gave their own valuable perception as researcher acquired their interpretations as the findings as well for discussing the conclusion. Respondent one mentioned the *Feng Shui* philosophy in designing the shapes of logo design added value towards the logo design in terms of **design quality as well-balanced composition** and as **sales point to strategies and convince the client** based on *Feng Shui* popularity throughout the world (Yap, 2016). Respondent two explained his point of view about the *Feng Shui* philosophy in designing the shapes of logo design that **it is only targeted to *Feng Shui* believer** and a **sales tactic** towards making fast approval in a design process. He also claimed that there was the **lack of reference guide** about *Feng Shui* philosophy in designing logo design as this may derive a misappropriate of the right guidance as lead to misleading information about *Feng Shui* (Teo, 2016). Respondent three have the positive perceptions towards the incorporation of *Feng Shui* philosophy toward designing the shape of logo design. He said the *Feng Shui* practice must integrate towards logo

design and all the items in graphic design as well. He believed that the *Feng Shui* philosophy is **workable** since the **architectural and interior design industry** are practicing it. In addition, the popularity of *Feng Shui* is the market opportunity to explore (Moong, 2016). Respondent five have the similar perception with respondent three that *Feng Shui* philosophy toward designing the shape of logo design is a **compulsory practice** as **result proven**. She claimed that statement with given few examples of the successful business players such as the Bodyshop founder Anita Roddick and Sir Richard Branson head of Virgin Empire as both of them used *Feng Shui* philosophy across in diversified business divisions to huge advantage worldwide (Chia, 2016). The perception of respondent four was in depth of explanation that the *Feng Shui* philosophy was relations between nature and humanity. He fully supported that *Feng Shui* philosophy in designing the shape of logo design as given an example from his perception that a logo with pointy shapes does not look comfortable to the eyes. He stressed on that all humans want to feel pleasure and to avoid pain as everyone looking forward to improving their surroundings with the objective to feel more pleasure and to avoid more pain. He strongly claimed that *Feng Shui* philosophy theory in every area included graphic design were to balance between influences, increasing pleasure and diminishing obstacles. Lastly, he mentioned that *Feng Shui* philosophy practice did not harmful at all, should have a try for it to add up the benefits (Tiong, 2016).

## CHAPTER 5: FINDINGS, RESULT, IMPLICATION AND RECOMENDATION

### 5.1 Introduction

The conclusion was the chapter that all the research works concluded based on the findings and answering the research questions. The researcher selected Hong Leong Bank Berhad (HLBB) as an organization sample for the case study due to its logo designed by Grand *Feng Shui* Master *Lillian Too*. The research covers the understanding of *Feng Shui* philosophy theory and the Formalism theory with design principle. In addition, the research gave a comprehensive certification, justification and in-depth understanding of incorporation of *Feng Shui* philosophy towards the shape of logo design.

The conclusion as answered the research questions and given suggestions for future research. The researcher used **data coded** (Please refer Chapter 3.9: Method of Data Analysis) which designed to condense the raw finding analysis in chapter four into categories based on the keywords derived from the research questions. Following sub-chapter explained the conclusion of the findings based specifically on the keywords mentioned.

### 5.2 Results Towards Finding

Results towards finding explained based on the keywords theme derived from the research question with the case statement for better understanding (please refer to Chapter 4: Data Analysis and Discussion for the details of the method). Below further explained about the conclusion towards finding based on specific category as keywords themed.

### 5.2.1 Significant

The keyword derived from the **general research question** of “How **significant** is the philosophy of *Feng Shui* in designing the shapes of Hong Leong Bank Berhad logo in terms of design quality?”. The conclusion answered the general research question and conclude the statement of the **justification** of *Feng Shui* philosophy whether **significant** in designing the shapes of Hong Leong Bank Berhad (HLBB) as based on the finding from the expert sampling of respondents’ perceptions.

Respondents agreed to the incorporation of *Feng Shui* philosophy significant towards the Hong Leong Bank Berhad logo. The previous HLBB logo was a pregnant dragon designed by Grand *Feng Shui* Master *Lillian Too* significantly achieved the vision of the organization which to widen their branch globally. As proven based on HLBB history, the same *Feng Shui* Master designed the current logo accordingly to the organization new vision ahead.

Hence, these shown that HLBB as a public listed organization trusted in *Feng Shui* philosophy that may significantly contribute to their organization achievement ahead. In terms of the design, the current HLBB logo significantly contained design values. As mentioned from respondent one, the logo not only served as an auspicious logo in terms of *Feng Shui* philosophy, besides it created a simplified, well balanced and a distinctive logo in the way that embedded in viewer mind which create a brand awareness towards the loyal brand (Yap, 2016).

### 5.2.2 Relevant

The keyword derived from the **research question one** of “How does *Feng Shui* philosophy **relevant** in designing a logo’s shape?”. Basically, these were to conclude the findings of the **relationship and relevancy** between *Feng Shui* philosophy and design **principle theory** towards designing the shape of logo design. The relevancy between

Formalism theory and *Feng Shui* philosophy theory in defining and designing the shapes of logo design were the criteria of **unity** and **well-balance**. In *Feng Shui* philosophy theory was all about achieving the harmony as the well-balanced concept of Yin-Yang as with four conceptual lenses, namely relativity, **unity**, complementarity and **balance** (Please refer to Chapter 2.6: *Feng Shui* Is All About Achieving Harmony, for further details understanding on the theory).

Additionally, of *Feng Shui* philosophy theory, to determine the unity and balance in the combination of logo's shapes as creating an auspicious and harmony logo were based on the five elements of life concept (Please refer to Chapter 2.7: *Feng Shui* Theory; The Five Elements Of Life). The *Feng Shui* philosophy theory was relevant towards the Formalism theory in terms of the principles of art as unity (Please refer to Chapter 2.3: Formalism Theory).

According to Alex W.White (2011), author of *The Element of Graphic Design*, to achieve visual unity is the main goal of graphic design. When all elements in agreement, a design considered unified. No individual part viewed as more important than the whole design. A good balance between unity and variety must establish to avoid a chaotic or a lifeless design (Lovett, 2012).

Accordingly, to the findings and analysis from the respondents, they agreed and claimed that the *Feng Shui* philosophy theory and design principle required the same criteria in determining the combination of logo's shape as towards achieving the **balance composition** in design. Respondent four agreed with the reason that *Feng Shui* philosophy served as a guide towards creating a balance composition logo. (Tiong, 2016). From the information in literature review regarding both theory and statements were

given by respondents were the affirmations of accepting the *Feng Shui* philosophy relevancy in designing a logo's shape.

### 5.2.3 Role

The keyword derived from the **research question two** of “Does the incorporation of *Feng Shui* philosophy towards the shape of logo design play an important **role** in designing a logo?”. These were to verify whether the *Feng Shui* philosophy served as an important function towards designing a logo. Based on the analysis of findings from all respondents, the majority of respondents agreed that *Feng Shui* philosophy plays an important role in designing a logo whereby the *Feng Shui* philosophy contained similar agreement of well-balanced composition and unity criteria in design principle theory.

It functioned as a guide to design a well-balanced and unity logo that looks simplified and pleasant, which created an additional benefit as an auspicious logo that helps the client to gain prosperity in their business in the future, undertake. It increased clarity of creating a well-balanced composition and unity logo as an external outlook and internally, given a harmonious soul towards gaining prosperity in the future undertake.

Moreover, respondent one and respondent five claimed that implementation of *Feng Shui* philosophy towards designing the shapes of logo play an important role and must compulsory applied into logo design which implying to market demands and recognized throughout the world (Yap & Chia, 2016).

Respondent three stressed that *Feng Shui* philosophy was a necessary role to start designing a logo as the reason given that the universe of life needed to have harmony and well balanced with the natures surroundings which applicable towards the *Feng Shui* philosophy theory as well (Moong 2016). The majority of the respondents mentioned that

*Feng Shui* philosophy involvement took place in their project and it was a requisition from clients.

Respondent one shared his design project named “Kucho” was designed based on *Feng Shui* philosophy as it was a requisition from the client (Yap 2016). Hence, these proven that the role of *Feng Shui* philosophy in designing a logo was a crucial role with on-going practice by designer and requisitions from the clients.

#### 5.2.4 Perceptions

The keyword derived from the **research question three** of “**To what extent will Graphic Designers agree on the incorporation of *Feng Shui* philosophy towards the shape of logo design?**”. Every respondent as an expert sampling shared and contributed their valuable perceptions towards the findings of research to interpret and analyzed. The analysis of findings from the respondents’ perceptions mentioned that the *Feng Shui* philosophy in designing the shape of logo design was a **compulsory practice**.

The practice as compulsory due to *Feng Shui* was **result proven** with the few examples of the successful business players such as the Bodyshop founder Anita Roddick and Sir Richard Branson head of Virgin Empire as applied *Feng Shui* philosophy across the diversified business divisions to huge advantage worldwide (Chia 2016).

The *Feng Shui* philosophy was all about creating harmony and balance according to the relation between nature and humanity. *Feng Shui* philosophy theories in every area included graphic design were to balance between influences, increasing pleasure and diminishing obstacles (Tiong, 2016).

*Feng Shui* philosophy practice did not harmful at all, should have a try for it to add up the benefits (Tiong, 2016). *Feng Shui* philosophy was **workable** since the

**architectural and interior design industry** were practicing it due to the popularity of *Feng Shui*'s market opportunity to explore (Moong, 2016).

Respondent one mentioned the *Feng Shui* philosophy in designing the shapes of logo design added value towards the logo design in terms of **design quality as well-balanced composition** and as **sales point to strategies and convince the client** based on *Feng Shui* popularity throughout the world (Yap, 2016). On the other hand, the threat about the incorporation of *Feng Shui* philosophy in designing the shapes of logo design exploited into a **sales tactic** towards making fast approval in a design process for *Feng Shui* believer (Teo, 2016). In addition, there was the **lack of appropriate reference guide** about *Feng Shui* philosophy in designing logo design as this derived misappropriate of the right guidance as lead to misleading information about *Feng Shui* (Teo, 2016).

### **5.3 Implication Towards Body Of Knowledge**

The research delivered a fruitful knowledge towards graphic designers, educators, and the society. The research involved undertaking a comprehensive literature review that provided a better understanding and additional knowledge about the *Feng Shui* philosophy origin and history from the Neolithic age in Northern China of *Hong Shan* culture in 1935.

In addition, the research explained the development of *Feng Shui* philosophy theory from *Yin-Yang* concept and relationship on “The Five Elements of Life” to an application of shape in logo design. The Five elements in *Feng Shui* philosophy theory correspondence towards the type of business or organization given the suitability guide for owner or director to determine an appropriate element to start-up a business with an auspicious pathway. The chosen element accordingly to the type of business, finalizing the selection of an auspicious shape in logo design creation.



A knowledge guidance to determine a logo shape and its combination in order to gain auspicious logo in this research provided an appropriate guideline towards Graphic Designer to design a *Feng Shui* wised logo. Since there was no proper guideline about the *Feng Shui* philosophy application towards the shape of logo design, these research contributed the appropriate guidelines that benefit the Graphic Designer as to fulfill their client's requisition or to propose to their clients for the future undertake due to *Feng Shui* demand and popularity throughout the world.

On the other hand, the educator in the area of graphic design able to share the *Feng Shui* philosophy theory knowledge to their students as the next generation of future undertakes in graphic design evolution. Additional of knowledge of *Feng Shui* philosophy theory in graphic design was the key to appreciating the graphic design and its development through the changes and demand in the market.

#### **5.4 Implication Towards Practice**

In terms of feasibility towards the graphic design industry, which the research involved undertaking a comprehensive literature review and an appropriate guidance in designing a logo with *Feng Shui* philosophy enabled the graphic designer to gain a better understanding in terms of knowledge and following the right guidance for their clients. Hence, this knowledge and guidance may save clients and graphic designer cost of hiring a *Feng Shui* master to consult which was costly charged based on the case and duration.

In addition, the research knowledge provided a selling strategy to convince the clients who believe in *Feng Shui* philosophy which highly beneficial to account servicing position in graphic design industry. Moreover, this implication created a tactic to shorten the process in making the decision approval towards the design.

The *Feng Shui* philosophy was workable towards architectural, interior design and graphic design as well (Moong, 2016). The successful business players such as the Bodyshop founder Anita Roddick and Sir Richard Branson head of Virgin Empire as both of them used *Feng Shui* philosophy across in diversified business divisions to huge advantage worldwide (Chia, 2016).

Furthermore, one of the respondents applied *Feng Shui* philosophy on his ongoing project that was a traditional wedding dress boutique named “Kucho” (Yap, 2016). “Kucho” was the company providing rental and custom tailoring of traditional wedding dress towards clients. “Kucho” logo, signboard and packaging designed based on *Feng Shui* philosophy (Yap, 2016). The popularity and practicality of *Feng Shui* philosophy were the market opportunity to explore.

### **5.5 Recommendation For The Future Research**

The existing research was about the incorporation of *Feng Shui* philosophy towards the shape of logo design whereby researcher comprehensively focused on the shape of logo design. There was few opportunities area guiding the future research based on the existing research topic. One of the areas of extending the existing research was the study on the *Feng Shui* color philosophy application towards logo design. Researcher began the research focused on the shape of logo design as the initial start of logo creation.

Eventually, the second phase of designing the logo design was color applications. An appropriate color application to logo design was crucial to create the brand image, which involved with color psychology. In terms of *Feng Shui* philosophy, there was auspicious and inauspicious colors definition as based on the compatibility towards the owner or director of the organization, which the aim was to create a harmony of working place and gain prosperity in business. Different colors have different meaning and effect

towards the application in logo design based on *Feng Shui* philosophy. Hence, these may further the future research which to study in-depth on *Feng Shui* colors application.

On the other hand, the logo design can be define as a symbol as well. Some logo design applied symbol for the logo creation for example symbol of flora and fauna. In *Feng Shui* philosophy, a different symbol representing different representation towards the organization vision and mission. For example, the dragon symbol in *Feng Shui* philosophy terms means strong and bold and exude male energy but this symbol was only compatible with male owner or director (Lip, 1998). The *Feng Shui* philosophy of symbol application was one of the interesting areas for future research.

In *Feng Shui* philosophy theory, the numbering and alphabet were also part of the criteria. Different alphabet consisted of the *Yin* and the *Yang* philosophy, which must be balanced (Lip, 1998). This applied to the logotype, which was the organization or company name. The combination of the alphabet determined whether compatible and balance towards harmony. Besides alphabet, numbering also one of the area to study. In *Feng Shui* philosophy terms, it claimed that we born with the numbers as per our date of birth as called “*Ba-Zi*”. The *Ba-Zi* was the main source to determine a person life and future direction. Numbering application towards the logo has a different meaning in *Feng Shui* theory.

## **5.6 Conclusion**

In this chapter has depicted a brief abstract of the overall research. The researcher has clarified the title, theory, and research method employed. The aim and research objectives were answered based on the literature review and finding from expert sampling. A case study employing Hong Leong Bank Berhad logo which applied *Feng Shui* philosophy by Grand *Feng Shui* Master *Lillian Too* was the subject matters to support the research especially towards interview process from respondents to gain more

understanding about the *Feng Shui* philosophy theory applications. The findings being analyzed towards the conclusion as the outcome of the research study. Researcher has described the findings comprehensively especially on the perceptions from respondents. The researcher has listed the benefits and threat of the incorporation of *Feng Shui* philosophy in designing the shape of logo design from the analysis of findings. The researcher also recommended some potential area for future research as well.

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