

## Historic Building Appraisal

### Entrance Gate

#### San Wai, Ha Tsuen, Yuen Long, New Territories

The entrance gate of San Wai (新圍), which literally means “new walled village”,<sup>1</sup> is situated in a local district known as Ha Tsuen (廈村) or Ha Tsuen Heung (廈村鄉).<sup>2</sup> Ha Tsuen was founded by two brothers, Tang Hung-chi (鄧洪贇) and Tang Hung-wai (鄧洪惠), both ninth generation members of the Ng Yuen Tso (五元祖) of the Tang (鄧) clan.<sup>3</sup> As one of the oldest villages in Ha Tsuen, San Wai has a history of more than 250 years. It was established by Tang Tso-tai (鄧作泰, 1695 – 1756), an eighteenth generation member of the Ng Yuen Tso, and Tang Wai-yuk (鄧為玉, 1715 – 1755), a generation younger than Tso-tai. The village’s name “新圍” in Chinese and “San Wai” in English can be identified from a government report of 1899 and a land record of the then colonial government dating from 1905 to 1907.

*Historical  
Interest*

Regarding its layout, San Wai is composed of rows of houses, with an entrance gate. It is believed that the entrance gate was originally situated on the central axis of the village. As the village expanded, this central axis gradually lost its significance, and the view from the entrance gate was eventually blocked by rows of houses. A map dated 1917, which is the earliest record of its kind identified, shows that by that time two rows of houses had been built in front of the entrance gate.<sup>4</sup> Interestingly, no shrine was built within San Wai, as villagers believe that the village is “protected” by the Earth God shrine near the Yeung Hau Temple (楊侯古廟), which is locally known as Sai Tau Miu (西頭廟, western temple). It is said that this Earth God shrine, Sai Tau Miu, and another Yeung Hau Temple (楊侯宮) at

<sup>1</sup> According to the villagers, the village is locally known as San Hing Wai (新慶圍), literally meaning a “new walled village filled with celebrations”. To date, a couplet “新增百歲 慶祝三多”, which can be translated as “increase of 100 years of age and celebration for abundance of fortune (多福), longevity (多壽) and offspring (多子孫)”, is hanged at the front entrance.

<sup>2</sup> Ha Tsuen Heung is mainly composed of 16 villages in Ha Tsuen, namely San Wai (新圍), Sik Kong Tsuen (錫降村), Sik Kong Wai (錫降圍), Tseung Kong Wai (祥降圍), Tung Tau Tsuen (東頭村), Lo Uk Tsuen (羅屋村), Hong Mei Tsuen (巷尾村), San Sang Tsuen (新生村), Tin Sam Tsuen (田心村), Lee Uk Tsuen (李屋村), San Uk Tsuen (新屋村), Ha Tsuen Shi (廈村市), Fung Kong Tsuen (鳳降村), Pak Nai Tsuen (白坭村), Ha Pak Nai Tsuen (下白坭村) and Sha Chau Lei (沙洲里). These villages were established by the descendants of Tang Hung-chi and Tang Hung-wai, except Tin Sam Tsuen by the Chans (陳), Lee Uk Tsuen by the Lees (李) and Fung Kong Tsuen by the Wus (胡).

<sup>3</sup> The five brothers of Tang Yuen-ying (元英), Yuen-hei (元禧), Yuen-ching (元禎), Yuen-leung (元亮) and Yuen-wo (元和) are collectively known as Ng Yuen Tso.

<sup>4</sup> To date, the entrance gate remains to front two rows of houses as it was in 1917.

The two rows of houses were built by one of the Tang families, which had attained more achievement in the imperial examination system, and had higher social and economic status. They built the houses to accommodate increased numbers of family members.

Tung Tau Tsuen (Declared Monument), which is also known as Tung Tau Miu (東頭廟, eastern temple), together provide a united protective force for the whole Ha Tsuen district.

The entrance gate was built in a traditional simple form. It is **Architectural Merit** constructed of grey brickwork and has a traditional pitched tiled roof with gable ends and pan and roll tiles, supported on timber battens and fir purlins. The roof comprises the main ridge with traditional curled-up ends, together with gable ridges in similar style, and all are decorated with plaster relief mouldings. There are painted murals on the cornice of the front elevation, which include depictions of flowers, bamboo and hills. The main walls are of grey brickwork laid mainly in stretcher courses, although some header courses have been introduced. The brick side walls of the building project outwards to form brick piers, which give more stability to the structure and support the overhanging portion of the projecting roof eaves. The side elevations cannot now be seen due to the closeness of the adjoining buildings on either side of the entrance gate. The front doorway comprises a frame, lintel, threshold, step, door sill and hinge socket, all in granite. The rear doorway is an archway in grey brickwork. Both the front and rear sets of doors are missing.

Internally, round fir purlins support the pitched roof made of a single layer of traditional clay tiles. The walls were previously treated with a thin plaster coating and painted to match the high quality grey brickwork, but much of this has been disturbed due to repairs to the internal wall. The walls are enhanced by a painted decorative frieze at cornice level showing floral scenes of plants and flowers. The floor is of smooth cement. Adjoining the front doorway is a small Earth God shrine that continues to be well-used and respected by the villagers.

The entrance gate of San Wai is typical of buildings of the kind in terms **Rarity, Built Heritage Value & Authenticity** of its design and traditional building materials, craftsmanship and construction techniques. According to the villagers, this is the only gatehouse of San Wai.<sup>5</sup> No significant alteration was identified. The Gate Tower of Ha Tsuen Shi (Grade 2) is another surviving historical building of the kind in Ha Tsuen.

The entrance gate serves as a reminder of the historical appearance of **Social Value & Local** this old village. Although, due to surrounding development, it no longer

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<sup>5</sup> In the past, the villagers would act as watchmen (更練), and the house adjoining the gatehouse would be used as a guard post until the village was secured from banditry. The house once serving as a guard post, however, has become seriously dilapidated.

serves its original function as an entrance gate, it still remains a key element of **Interest** the village's historic layout and a vital part of the historic village's identity.

San Wai is a member of a village alliance locally known as Ha Tsuen Heung Yeuk (廈村鄉約).<sup>6</sup> A local custom known as Ta Chiu (打醮) is organised by the member villages of the alliance at a ten-yearly interval. The last Ha Tsuen Heung's Ta Chiu, with a grand parade accompanied by dragon dance and lion dance, was organised in 2014.<sup>7</sup> Leading the parade were the "dragon" and the representatives of San Wai. The "lion" would arrive at the entrance gate via the village's narrow lanes, whereas the longer and larger "dragon" would dance in the open space in front of the village.

Besides, wedding rituals are still performed at the entrance gate. The groom will worship alone at Sai Tau Miu and the Earth God shrine near it, and then at the entrance gate. With the bride he will worship at the Tang Ancestral Hall (鄧氏宗祠) (also known as Yau Kung Tong) (友恭堂) dedicated to the clan's ancestors and finally at his own family's ancestral hall (家祠) known as Yau Sin Study Hall (友善書室). To celebrate the birth of male offspring in the last lunar year, the "lighting the lantern" ceremony, locally known as *dim dang* (點燈), will be performed in the entrance gate. Together with the worship of the Earth God, a lantern (*dang* in Cantonese) representing a new boy (*ding* in Cantonese) will be lit (*dim* in Cantonese) in the entrance gate on around the 12<sup>th</sup> day of the first lunar month and would hang there from then on until around the 15<sup>th</sup> day of the same month, when the lantern will be burnt.<sup>8</sup> Worship will also take place at the entrance gate at midnight on Lunar New Year's eve.

Other historic buildings in Ha Tsuen include the Tang Ancestral Hall, **Group Value** Guest House (禮賓樓), Yau Kung School (友恭學校) (Declared Monuments) and Gate Tower (門樓) (Grade 2) at Ha Tsuen Shi (廈村市), Yeung Hau Temple at Tung Tau Tsuen (Declared Monument), Shi Wang Study Hall (士宏書室) at San Wai (Grade 3), and an old village school at No. 1 Tung Tau Tsuen (東頭村) (Grade 3).

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<sup>6</sup> Ha Tsuen Heung Yeuk is mainly made up of the 16 villages in Ha Tsuen, as well as Mong Tseng Wai (綱井圍) in Ping Shan (屏山) and Tsz Tin Tsuen (紫田村) in Tuen Mun.

<sup>7</sup> The parade is known as Hang Heung (行香), literally meaning "moving incense".

<sup>8</sup> *Dim* means "to light"; while *dang* is the transliteration of lantern in Chinese. *Dang* (lantern) and *ding* (male offspring) are similar in pronunciation in Cantonese.

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**Historic Building Appraisal**  
**Lo Ancestral Hall**  
**Wo Hop Shek Village, Fanling, N.T.**

The Lo Ancestral Hall (羅氏宗祠), managed by Lo Lai Hing Tso (羅乃興祖), is located in Wo Hop Shek Village (和合石村) in Fanling. It is believed that the village was founded by the Pangs (彭) from Yu Kok Village (魚角村), a Hakka village in Tai Po, shortly after 1899. In 1930, the government moved the Los to the village from the Shing Mun Valley (城門谷) in Tsuen Wan due to the construction of the Shing Mun Reservoir (城門水塘). According to Sessional Papers 1928, eight villages in the Shing Mun Valley (城門八村), namely Shing Mun Lo Wai (城門老圍), Pak Shek Wo (白石窩), Pei Tau To (坡頭肚), Shek Tau Kin (石頭見), Fu Yung Shan (芙蓉山), Nam Fong To (南傍肚/南塘肚/南房肚), Tai Pek Lek (大陂瀝) and Ho Pui (河背) would be affected. At that time, those villages were inhabited by 855 Hakka Chinese, most of whom were surnamed Cheng (鄭), but among them also were the Cheungs (張), Kos (高), Los (羅), Tangs (鄧) and Tsangs (曾). The villagers were to be relocated to various places including Kam Tin (錦田) in Yuen Long, Pan Chung (洋涌) in Tai Po and Wo Hop Shek (和合石) in Fanling. The majority of the new village sites was on Crown Land, while small areas of private land, if included in the new sites, would be purchased by the government.

*Historical  
Interest*

As set out in 1928, the government would bear the cost of preparing the sites for the new villages and making wells. Besides, the villagers would be allowed to construct houses using their own contractors, at the rate of 12 cents per cubic foot (based on the size of their old houses), which could be reimbursed. The cost of building outhouses and temples would also be reimbursed by the government. Also, since there was very little unoccupied agricultural land in the vicinity of the new villages, cash compensation would be paid to enable the villagers to purchase privately-owned agricultural land in place of their old holdings. Moreover, the new villages would, where possible, be sited with reference to their proximity to land suitable for pineapple growing, forestry and grass-cutting.<sup>1</sup> In addition, payments would be made to cover travelling expenses in connection with the move and payments to fung-shui experts for their services in relation to the siting of wells and buildings. However, owing to the protracted negotiations on the new sites and the rates of compensation, it was not until 1930 that building works could commence and were all practically completed that year. All the resettlement was completed by the end of 1931, after all the compensations had been settled.

<sup>1</sup> Each of the eight villages at Shing Mun had a forestry area where it grew pineapples and held grass cutting rights.

Around 80 villagers from Fu Yung Shan and Nam Fong To were resettled in Wo Hop Shek.<sup>2</sup> A lot index plan of “DD No. 51” on Wo Hop Shek Village, dating back to 1932, indicates two rows of houses, within which the ancestral halls of the Los and the Chengs were situated in the front row. These suggest that the Los and Chengs migrated from Fu Yung Shan and Nam Fong To to Wo Hop Shek. The remaining villages of the Shing Mun Valley were resettled in other places. In Wo Hop Shek, the Block Crown Lease of Survey District No. 51 dated from 1905 to 1907 shows that there were paddy fields at today’s Wo Hing Tsuen (和興村) and its surrounding areas were mostly owned by the Pangs. Due to a lack of unoccupied agricultural land near the village, the Los mainly earned a living by root cutting and herb picking when they first came to Wo Hop Shek. Then from the early 1960s, the clansmen began emigrating overseas, mainly to the UK, in search of better opportunities.

The one-bay Lo Ancestral Hall is situated on the central axis of the settlement, which comprises two rows of village houses inhabited by the Los and the Chengs. It stands in the front row alongside a lane, which forms the village’s central axis and divides the settlement into two halves, with the Los residing to the southwest (or on the left-hand side of the ancestral hall) and the Chengs to the northeast (or on the right-hand side of the building). The ancestral hall was built on a “two-hall-one-courtyard” plan. The small open courtyard is located between the entrance and main halls as is traditionally the case. The building has walls constructed of grey brickwork, which support a pitched gable roof of round fir purlins, battens and clay tiles laid in traditional Hakka style. The roof ridge has a pair of simple geometric dragon ornaments (夔龍) at either end.

*Architectural  
Merit*

Externally, the walls are of fair-faced grey brickwork, with the lower section of the front elevation walls surfaced with washed granolithic render in order to imitate a traditional “squared” granite appearance. Decoration consists of painted murals along the frieze on the front elevation, which have panels showing attractive scenes of auspicious flowers and shrubs inside a decorated border. Flowers include tree peonies, shrubs and chrysanthemum flowers. The name plaque above the entrance doors is made of finely carved grey granite.

Internally, round fir purlins support a pitched roof with a single layer of traditional clay tiles, while the walls are of fair-faced grey brickwork, which has been painted white (except for the area adjoining the entrance door) and there is no

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<sup>2</sup> It was said that Nam Fong To was a single lineage village of the Los.

decoration. The pair of entrance doors are of traditional design with a supporting fir purlin above and with the old locking system still in working condition. The main focus of the interior is the altar with a single soul tablet dedicated to the Lo's ancestors. It is constructed of grey brickwork against the rear wall and has some simple decoration. The building's floor is of a simple smooth cement screed.

Although ancestral halls of this date and design are still relatively common in the New Territories, most of them feature some minor individual design features, such as decoration or construction, which make them worthy of interest. This Lo Ancestral Hall was constructed in the Hakka style and has a typical design using traditional building materials, craftsmanship and techniques of buildings of this kind. This building was renovated in 1986 and remains in well-maintained condition. No major alteration was identified. The layout of the 1930s settlement has also largely remained intact.

**Rarity,  
Built Heritage  
Value &  
Authenticity**

The ancestral hall serves as a valuable historical connection with the roots of this branch of the Lo clan in Shing Mun, which has been carefully remembered through the construction of this building and it is a reminder of their home village in Shing Mun many years ago. It was noted from the memorial plaque recording the 1986 renovation that the Los used to call the village "Shing Mun San Tsuen", literally meaning "Shing Mun new village", when they first arrived there.

**Social Value  
& Local  
Interest**

To date, the ancestral hall still continues to serve as their main centre for ancestral worship. At Ching Ming (清明節) and Chung Yeung Festivals (重陽節) (festive days for ancestral worship), the Los will first worship in the ancestral hall and then at the graves on the mountainside behind (or southwest of) the village.

To celebrate the birth of male offspring in the last lunar year, the "lighting the lantern" ceremony, locally known as dim dang (點燈), would be performed in the ancestral hall as well. Coupled with ancestral worship, a lantern (dang in Cantonese) representing a new boy (ding in Cantonese) would be lit (dim in Cantonese) in the ancestral hall on the 15th day of the Lunar New Year and would hang there from then on until the end of the 12th month of the lunar calendar, when the lantern would be burnt.<sup>3</sup> Although lanterns have not been hung since around 2010, the Los still worship in the ancestral hall to celebrate and "inform" their ancestors of their new descendants.

Many of the Lo family have moved to urban areas of Hong Kong and

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<sup>3</sup> *Dim* means "to light"; while *dang* is the transliteration of lantern in Chinese. *Dang* (lantern) and *ding* (male offspring) are similar in pronunciation in Cantonese.

overseas, leaving fewer families in the village, but the ancestral hall continues to be used, including worship during the Lunar New Year and Dragon Boat Festival (端午節). The ancestors will also be worshipped at weddings. The groom will first worship in the ancestral hall on the night before the wedding day.<sup>4</sup> He will then worship there again before picking up the bride, and finally return and worship there with the bride.

The Lo Ancestral Hall does not have group value with any graded historic buildings. ***Group Value***

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<sup>4</sup> He will worship in the ancestral hall after undergoing a local custom known as *Sheung Tau* (上頭), which marks his maturity and gives him blessing.



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## Historic Building Appraisal

### No. 17 Yuk Sau Street

#### Happy Valley, Hong Kong

The house at No. 17 Yuk Sau Street (毓秀街) (hereafter the *Historical Interest* “Building”), Happy Valley (跑馬地), was built between 1929 and 1932 by Chan Lai-ying (陳麗英, 1870 - 1955). Yuk Sau Street was among the 17 new streets in Happy Valley formally named in the Government Gazette of 1930. Yuk Sau Street, together with other streets including King Kwong Street (景光街), Cheong Ming Street (昌明街) and Min Fat Street (綿發街), occupies the former site of Wongnei Chong Village (黃泥涌村), which literally means “village with stream containing yellow earth”. The village suffered flooding from time to time, such as the serious flood reported by newspapers in 1923, which caused the collapse of houses and fatalities. In the early 1920s, the government decided to develop the village into a residential area for middle-class Chinese families, and issued a “Tender for Wong-nei-chong Development, Road Construction” in 1926. By December 1930, it was reported that many European or semi-European houses for the middle-class Chinese had been or were being built. During the Japanese Occupation (1941 – 1945), Happy Valley was renamed “青葉峽”, which literally means “green leaf valley”.

Nowadays, the Building is situated on a plot of land that is formally labelled as “Section A of Inland Lot No. 2914” (or I.L. 2914 S.A.). In fact, this I.L. 2914 S.A. was sub-divided from parent lot “I.L. 2914”. Chan Lai-ying acquired I.L. 2914 at a public auction held on 2 September 1929, with a condition that she should build in a European style and make the building fit for occupation within 26 calendar months from that day. The two ends of the lot faced Yuk Sau Street and Village Road. On 2 June 1932, Chan signed a Balcony Undertaking for I.L. 2914, which suggests that construction of the Building was then still under way.<sup>1</sup> In July of the same year, I.L. 2914 was divided into two lots, namely I.L. 2914 S.A. at No. 17 Yuk Sau Street and the Remaining Portion of Inland Lot No. 2914 at No. 33 Village Road. Both were owned by Chan Lai-ying and Kenneth Leung.

Kenneth Leung (梁登輦, 1907-1980), alias Leung Chak (梁澤／梁擇), was Chan Lai-ying’s son. His father was the late Leung Po-chuen (梁

<sup>1</sup> For instance, Chan undertook to strictly follow the plans and drawings signed by Messrs. Clarke & Iu, Architects, and to keep it in good repair.

保全, 1867 – 1934), a renowned philanthropist and industrialist.<sup>2</sup> Kenneth Leung retired from the Education Department in the summer of 1963 and, in the autumn of the same year, he began to teach English in the contemporary secondary section of Po Kok Vocational Middle School for Girls (寶覺女子職業中學暨附屬小學),<sup>3</sup> which was housed in the current premises of Po Kok Primary School (寶覺小學) at No. 11 Shan Kwong Road, near Tung Lin Kok Yuen (東蓮覺苑) (Declared Monument) at No. 15 on the same road. He taught there for two years.

Kenneth Leung married Ho Wing-kwan (何穎君, 1917- 2007), alias Julia Ho or Julia Leung (梁何穎君) following her marriage. Julia was a daughter of Ho Shai-wing, alias Ho Wing (何世榮 / 何榮, 1884 – 1946),<sup>4</sup> who was a member of Sir Robert Ho Tung’s family.<sup>5</sup> She taught English in the contemporary primary section of Po Kok Vocational Middle School for Girls.

Leung Hung-kee (梁雄姬, 1947 - 2013), daughter of Kenneth Leung and Julia Leung, and granddaughter of Leung Po-chuen and the Building’s first owner, Chan Lai-ying, as well as maternal granddaughter of Ho Shai-wing, acquired the property rights to the Building in 1981. Over the years, Leung Hung-kee made very generous donations to secondary and tertiary education as well as medical organisations. In 2005, for instance, the Staff Student Centre (known as “樂群館” in Chinese) of New Asia College (新亞書院) of The Chinese University of Hong Kong was renamed Staff Student Centre Leung Hung Kee Building (樂群館梁雄姬樓), in recognition of her munificent support of the college’s development and the establishment of scholarships. In 2011, she also established a Leung Po Chuen Research Centre for Hong Kong History and Humanities (梁保全香

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<sup>2</sup> Leung Po-chuen ran business in Japan. He also promoted modern education by supporting the establishment of modern schools, including a commerce school in Shanghai.

<sup>3</sup> A Pok Kok Free School (寶覺義學校) was first established in Percival Street (波斯富街), Causeway Bay, in 1930. It was moved to Tung Lin Kok Yuen at No. 15 Shan Kwong Road in 1936 and then the new school premise at No. 11 of the road in 1951. Upper forms were introduced to the secondary section in 1956.

A new school premise at Tseung Kwan O, known as Po Kok Secondary School (寶覺中學), was opened in 2001. Removal of the secondary school to the new premise was completed in 2003. The premise on Shan Kwong Road became entirely used by Po Kok Primary School (寶覺小學) in 2003.

<sup>4</sup> Ho Shai-wing was successively a comprador of Sassoon’s and Hongkong & Shanghai Banking Corporation before the Japanese Occupation. Refusing to work for the Japanese, he had been detained in the Stanley internment camp for about two years. His health continued to deteriorate after being set free and passed away in 1946.

<sup>5</sup> Ho Tung (何東, 1862 – 1956), alias Ho Kai-tung (何啟東) and Ho Hiu-sang (何曉生), was a prominent philanthropist and businessman in both the Eurasian and Chinese communities in Hong Kong. He became the chief comprador of Jardine, Matheson & Co. in 1894. He acquired huge profits from his investment in real estate, and retired from Jardines in 1900. In the spectrum of public service, Ho Tung was Chairman of the Board of Directors of Tung Wah Hospital in 1898. He was knighted in 1915 and became known as Sir Robert Ho Tung.

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The Building has three storeys. Chan Lai-ying, Kenneth Leung, Julia Leung and Leung Hung-kee lived on the first floor (1/F), and the family of Kenneth Leung's sister on the top floor (2/F). The family of Tam Lan-hing (譚蘭卿, 1908 - 1981), a renowned Cantonese opera artist, once resided on G/F.<sup>6</sup> Leung Hung-kee moved to G/F in around 2010, and had her bedroom, living room and study room there.

This three-storey detached house is rectangular in plan and was designed with the influence of a simplified Classical style (known as “Stripped Classical”), except that the main entrance and the staircase are offset to one side to form the staircase enclosure, rather than being placed symmetrically in the centre of the Building. This indicates that the Building was originally constructed as three separate flats, one on each floor. In plan, the Building consists of a large rectangle containing the living areas, with a narrow “wing” which extends towards the rear, for the kitchens and utility rooms. The front elevation is rather advanced for the period and relies on good proportions, large windows and a minimum of external decoration. **Architectural Merit**

The Building is constructed of a reinforced concrete frame with brick walls and a concrete flat roof,<sup>7</sup> which is covered by a layer of small concrete tiles. There is a bulkhead projecting above roof level to accommodate the staircase access.<sup>8</sup> External decoration consists of smooth rendered external walls, which are presently painted pale blue. Originally, there were projecting balconies on the front elevation on 1/F and 2/F. However, for safety reasons, the balconies were demolished in around 2010.

The external window units (“French Windows”) are of slender shape and almost of ceiling height, which gives an elegant appearance to the simple and understated front elevation. The projecting cornices at each floor level are the only form of decoration to the otherwise plain frontage, apart from a narrow vertical strip decoration over the entrance way. The open rear courtyard gives light and air to the rear rooms.

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<sup>6</sup> It is not known the time Tam Lan-hing moved into the Building. She passed away in 1981 and her family members lived there until the 1980s. It was said that Leung Hung-kee and her parents were Christians; the plate with *bagua* (eight trigrams, 八卦) at the main entrance was hanged by the Tam's family.

<sup>7</sup> The Building as a three-storey reinforced concrete structure (鐵節混凝土) was recorded in the Japanese Title Deed.

<sup>8</sup> The concrete tiles were laid during the waterproofing works around 2005.

Internally, the floor layout, with the main staircase at one end of the Building, provides space for a large impressive living room at the front of each flat, with a long corridor and with the smaller rooms at the rear, which overlook the rear courtyard. It is believed that the original internal layout remains largely intact, at least with only very minor changes dating from the period of the Japanese Occupation. The main rooms are provided with Classical style piers and traditional detailing such as moulded cornices, which give the rooms an added elegance. The floors of the living rooms, bedrooms and corridors are constructed of long hardwood boarding and skirting boards, while the utility rooms have a variety of attractive coloured floor tiles. A variety of old contemporary pendant lights are still in place with a variety of attractive designs. The timber staircase is made up of posts and handrails of dark hardwood with elegant carved mouldings, with timber skirting boards. Timber panelled doors with timber fanlights on all floors, together with an elegant folding steel security door, are still in working order.

Although individual houses of this size and date are still not unusual in parts of Hong Kong, this example is rare because it remains almost unchanged from its original 1930s design. It also provides a valuable example of an architect-designed house whose modest Classical design was in contrast to other more ornate Hong Kong houses of the period. It was built to a very high standard with quality materials and includes many bespoke design features, which together makes it very worthy of interest. The Building remains in very well-maintained condition. The only obvious alteration since its original 1930s construction is the demolition of the balconies on the front elevation in around 2010. Apart from that the Building remains in authentic condition.

***Rarity,  
Built Heritage  
Value &  
Authenticity***

The social value of the Building lies in its serving as a valuable historical connection with the appearance, life-style and original identity of this 1930s neighbourhood in urban Hong Kong. It continues to provide an important part of this attractive street, which serves as a distinctive visual landmark within the dense, high-rise urban context of Happy Valley. It is also of local interest as it survives as an important historical reminder of the development of Happy Valley, in particular of the site of one of the oldest Chinese villages in Hong Kong, which was redeveloped into a well-to-do residential area with European-style houses.

***Social Value  
& Local  
Interest***

The Building has group value with other historical buildings in the environs, such as the houses at No. 11 (Grade 3) and 15 (Grade 2) in the same

***Group Value***

street, Tung Lin Kok Yuen (東蓮覺苑) (Declared Monument), and Nos. 16-17 and 23-24 Fung Fai Terrace (鳳輝臺) (Grade 3).

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