

KHOO KONGSI TEMPLE PENANG



THE ARCHITECTURAL CONFIGURATION

CONSISTS OF:

- THE CLANHOUSE (LONG SAN TONG)
- ADMINISTRATION BUILDING WITH MEETING HALL AND OFFICES
- OPERA STAGE
- 62 UNITS OF TERRACE HOUSES
- SHOPHOUSES
- THREE MAIN ENTRANCES
- MAIN AT COMMON STREET
- REAR ENTRANCE WITH DECORATIVE ARCHWAY, TACES BEACH STREET
- SIDE LEADS TO SPINNAKER STREET

THE ARCHITECTURAL DEVELOPMENT

- IN THE MIDDLE OF THE COURTYARD & FACES WEST-NORTH-WEST
- HAS WIDTH OF 7 BAYS WITH PROTRUDING FACADE
- CONSISTS:
 - PRAYER PAVILION (ALMOST HALF A STOREY)
 - DOUBLE-STOREY MAIN BUILDING
 - SINGLE-STOREY 8 TO 10 ON SIDE WING (LEFT)

THE SPATIAL ORDER AND ROOF PATTERNS

THE ARCHITECTURAL STRUCTURE

- MAJOR TRIBAL OF THE SOLOMON ISLANDS STYLE
- PRINCIPAL ROOF OF MAIN BUILDING HAS CURVED CEILING SURFACE AND WING-SHAPED RIDGES WITH CURVED AND FLUTE DOOR AND WINDOW SCULPTURE
- ROOF TRUSS: 3 CROSS-RAIMS, 5 OVERHEAD
- WOODEN STRUCTURE
- BRICK AND ROOF - GAMBEL WALLS
- ROOF TOP - RED COLOUR
- WALLS - VITRIFIED - GREEN AND WHITE STONE WITH DECORATION

THE STONE CARVING AND STRUCTURE

- USED SUPERIOR QUALITY STONE MATERIAL
- BUILT ON 100 TO 120 CM DEPTH
- CARVED IN WHITE AND BROWN STONES
- SOME MATERIAL IMPORTED FROM ANOPI
- 8 CM THICKNESS
- 1.00 M TALL

THE MURALS AND COLOURED DRAWINGS IN LONG SAN TONG

The coloured drawing are finished on the walls of the main courtyard and panels within wooden structure.

The main mural contained in the Long San Tong being located that is called as a shrine.

CONCLUSION

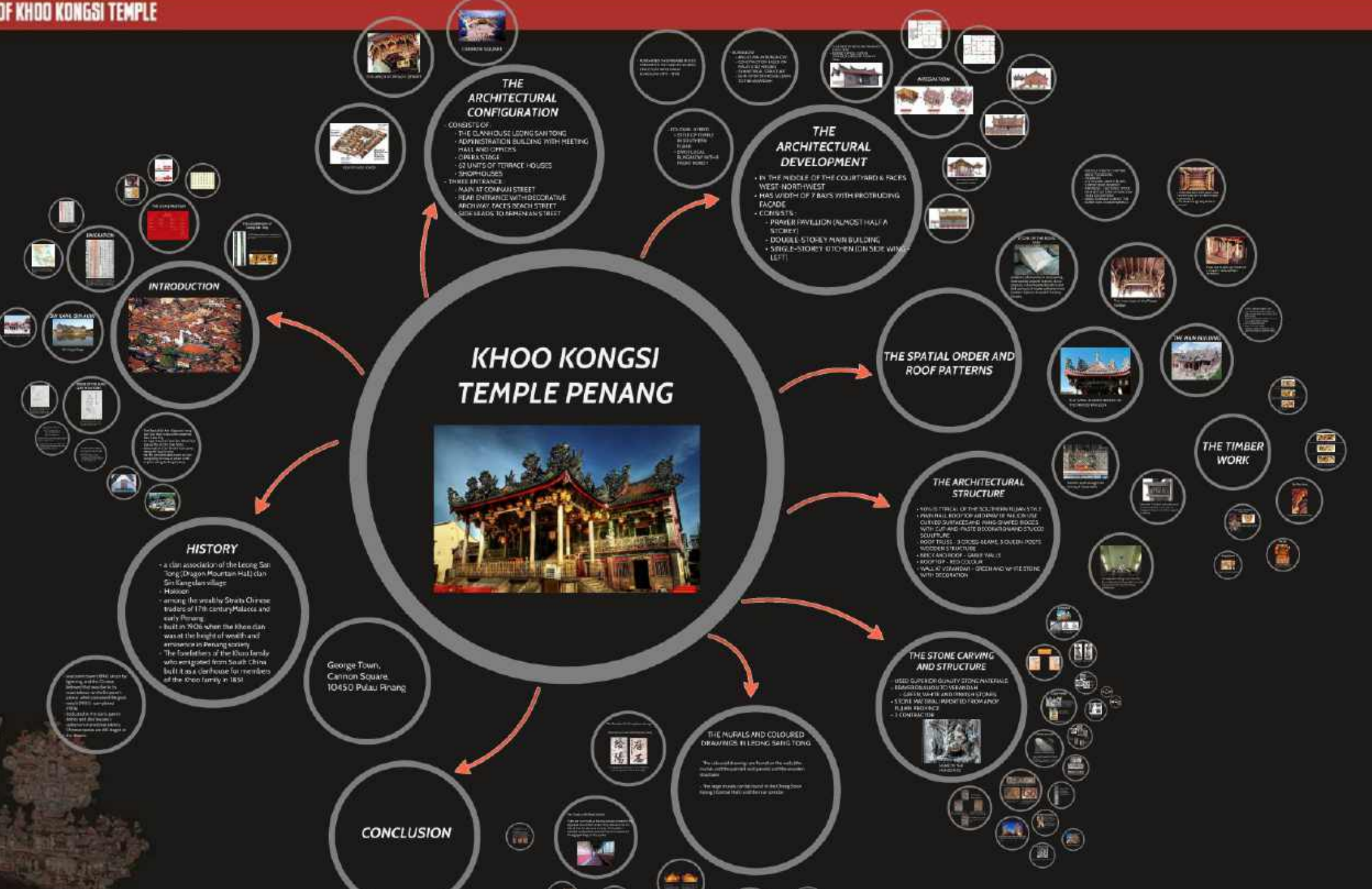
INTRODUCTION



HISTORY

- a clan association of the Leong San Tong (Dragon Mountain Hall) clan
- built in 1800s when the Khoo clan was at the height of wealth and prominence in Penang society
- The forefathers of the Khoo family who were gentry from South China built it as a clubhouse for members of the Khoo family in 1851

George Town, Cannon Square, 10450 Pulau Pinang



clan
nd

family
China
mbers

George Town,
Cannon Square,
10450 Pulau Pinang

HISTORY

- a clan association of the Leong San Tong (Dragon Mountain Hall) clan Sin Kang clan village
- Hokkien
- among the wealthy Straits Chinese traders of 17th century Malacca and early Penang.
- built in 1906 when the Khoo clan was at the height of wealth and eminence in Penang society
- The forefathers of the Khoo family who emigrated from South China built it as a clanhouse for members of the Khoo family in 1851

- was burnt down (1894), struck by lightning, and the Chinese believed that was due to its resemblance to the Emperor's palace, which provoked the gods
- rebuilt (1902) , completed (1906)

George Town,
Cannon Square,
10450 Pulau Pinang

- was burnt down (1894), struck by lightning, and the Chinese believed that was due to its resemblance to the Emperor's palace, which provoked the gods
- rebuilt (1902) , completed (1906)
- dedicated to the clan's patron deities and also houses a collection of ancestral tablets. Chinese operas are still staged at the theatre

• The folk
who em
built it a
of the K



Migration of Kang



The first Sin Kang emigrant was Khoo Se Phai, an 8th generation descendant of the Khoo Clan, who travelled to Borneo and died there on the 10th day of the 6th Moon in the 6th year of the Jia Jing reign.



INTRODUCTION

SIN KANG (SIN AUN)



Sin Kang Village



ORIGIN OF THE KHOO CLAN IN SIN KANG



ORIGIN OF THE KHOO CLAN IN SIN KANG



The Genealogy of the Sin Kang Khoo Clans which shows the tomb of the progenitor Chan Yan Si of the Tang Dynasty facing west-northwest



Progenitor Chan Yan Si of Tang Dynasty, the distant ancestor of the Sin Kang Khoo Clan

- Leong San Tong Khoo Kongsi and subclans
 - Boon San Tong Khoo Kongsi and Khoo Si Toon Keng Tong Khoo Kongsi, do not represent every Chinese with the surname of



A drawing from The Genealogy of the Sin Kang Khoo and Chan Clans which shows the location of the tomb of the Progenitor Chian Eng Kong and Saw See Cheng. The tomb faces west-northwest

- Leong San Tong Khoo Kongsi and subclans
 - Boon San Tong Khoo Kongsi and Khoo Si Toon Keng Tong Khoo Kongsi, do not represent every Chinese with the surname of Khoo
- is from Sin Kang Seah, Sin Aun Village, Sam Toh District, Hai Teng County, Chiang Chew Prefecture, Hokkien Province, China are accepted as clansmen
- Sin Kang Seah is presently Sin Aun Village in Xing Lin District, Xing Lin Town, Amoy (Xiamen), which is under the administration of the Hai Cheng Department of Amoy City Council.

- 8 km
situat
River
Leon
• typic

District, Hai
Province,

e in Xing
) , which is
g

- 8 km west of the island of Amoy, is situated at the estuary of Sin Kang River, a downstream branch of Kew Leong River.
- typical clan village of a single surname in costal Southern Fujian.
- total population of 7000, 78 percent have the surname Khoo

- The Khoos of Sin Aun Village and Leong San Tong Khoo Kongsi, same progenitor, Khoo Chian Eng.
- Sin Kang Khoo and Chan Clans, Khoo Chian Eng was the son of a Chan family.
- descendant of Chan Yan Si of Oon Leong during the Tang Dynasty,
- the 14th generation descendant of Chan Leong Kong who was an advisor of the emperor during the Song Dynasty,









Completed in 1997

SIN KANG (SIN AUN)



Sin Kang Village



rebuilt and completed in 1997

SA



Chinese in Penang. His second son, Khoo Thean Choo, was born, bred, married, had children and was buried on the island



EMIGRATION



Showing the emigration of the Khoo Clan from Sin Kang

世派 文富公長子也諱璧號逸叟娶張氏生二子 一化 一親 又
 妻林氏生二子 一瑞 一貞 公生於成化己亥年十月初十日丑
 時卒於嘉靖廿四年正月二十日酉時張氏生於成化丙午年十月二
 十日丑時卒於嘉靖丙午年十一月初八日戌時林氏生於弘治戊申
 年十月初三日申時卒於嘉靖辛酉年九月初六日寅時 公與張氏
 合葬於半茅埔坐巽向乾林氏與男一瑞合葬於嶺路灣坐甲向庚張
 氏生二女長適街上蘇家次適東洲魏家兩故
 世亨 文富公次子也諱道超為僧於開元移居大巖能葬其親厚焉
 世派 文富公三子也諱元號樸庵舉中孚社張氏生三子 一力 一
 憲 一舉 公生於弘治 六年正月初四日辰時卒於嘉靖六年六
 月二十日巳時因往汶萊國卒於彼處 氏生於弘治壬子年正月初
 一日午時卒於嘉靖甲申年六月初十日酉時葬於嶺路灣坐甲向庚
 長男次男早世一舉為葬之亦在此處更查本條紀實一無載葬處一
 新加坡 坤成氏族譜 卷六 將將 八世

The first Sin Kang emigrant was Khoo Se Phai, an 8th generation descendant of the Khoo Clan, who travelled to Borneo and died there on the 20th day of the 6th Moon in the 6th year of the Jia Jing reign

INT

十八日辰時卒於乾隆丙午年十二月廿七日辰時葬在垵墘山坐亥
 向巳蓋乾巽
 煌焘 模權公次子也娶周氏為愛娘勤敏生二子 媽期 光乞
 公生於雍正丙午年十二月廿二日戌時卒於乾隆壬寅年九月廿四
 日葬在園中央坐西向東 氏生於乾隆丙辰年八月廿六日卒於嘉
 慶壬申年十月十三日酉時葬在高厝林坐西向卯蓋
 天生 模權公子也號乾明娶 氏生一子 竣承 公生於康熙甲午
 年十月初七日亥時卒於乾隆丙子年八月初六日午時葬在臺灣
 氏生卒葬失記
 天宗 模量公長子也
 天棟 模量公次子也 在臺灣番氏生二子 竣。 竣。 公氏生卒
 葬俱在檳榔嶼 二女 附錄
 天豹 模量公三子也
 天貽 模量公四子也 一伴煌焘娶 氏生一子 竣何 公生於乾隆

Khoo Mo Liang, was probably one of the earliest Chinese in Penang. His second son, Khoo Thean Choo, was born, bred, married, had children and was buried on the island



A map showing the emigration of the Khoo Clan from Sin Kang village



The Genealogy of Sin Kang Khoo
and Chan Clans

THE CLAN STRUCTURE





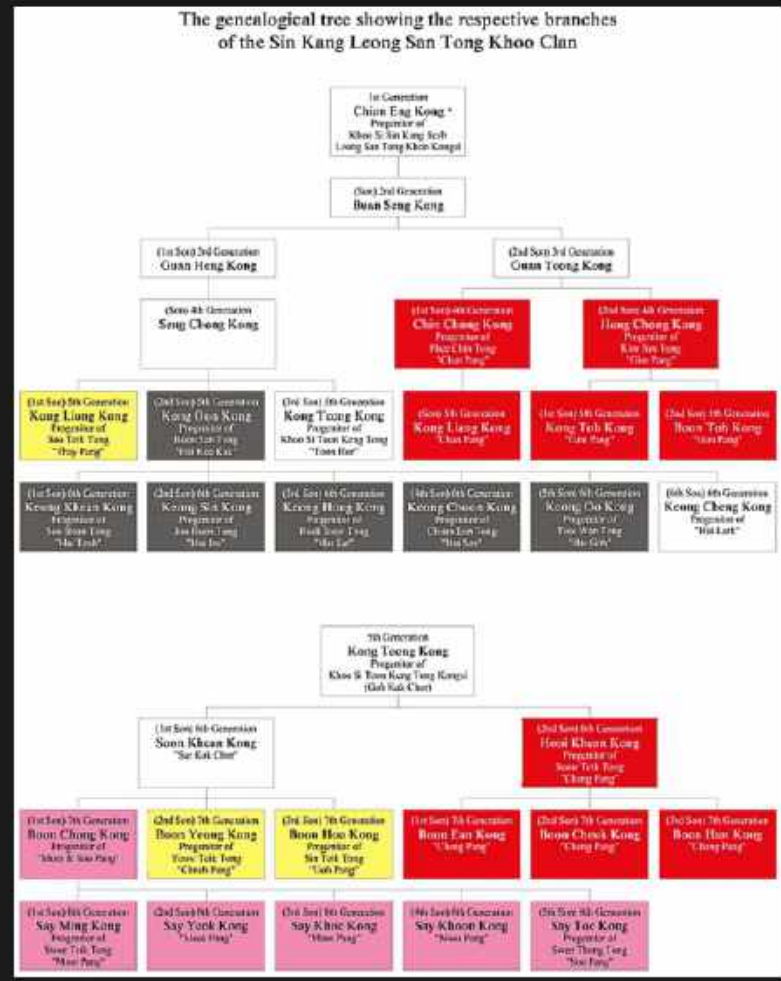
Khoo Si Toon Keng Tong Kongsí



The Genealogy of Sin Kang Khoo and Chan Clans



The genealogical tree showing the respective branches of the Sin Kang Leong San Tong Khoo Clan



世
四十三世
43rd Gen
業
四十四世
44th Gen
仰
四十五世
45th Gen
清
四十六世
46th Gen
慕

世 貽 千 一 鼎 台 人 圭

四十三世 SAY 33rd Generation 卅八世 EE 38th Generation 卅三世 CHAN 33rd Generation 卅八世 EE 38th Generation 卅二世 TENG 32nd Generation 十八世 THAI 18th Generation 十二世 JIN 12th Generation 八世 KAY 8th Generation

業 謀 秋 貫 甲 衡 文 璧

四十四世 GIAP 44th Generation 卅九世 DOI 39th Generation 卅四世 CHEW 34th Generation 卅九世 KUAN 39th Generation 卅四世 KAI 34th Generation 十九世 HENG 19th Generation 十四世 HOON 14th Generation 九世 PHIAK 9th Generation

仰 資 錫 書 勵 思 煥 呈

四十五世 GIANG 45th Generation 四十世 CHOU 40th Generation 卅五世 SAH 35th Generation 卅世 BOO 30th Generation 廿五世 LAY 25th Generation 廿世 SOO 20th Generation 十五世 HUAN 15th Generation 十世 THENG 10th Generation

清 燕 福 紳 承 繼 國 雲

四十六世 CHENG 46th Generation 四十一世 LAN 41st Generation 卅六世 HOCK 36th Generation 卅一世 SIN 31st Generation 廿六世 SIN 26th Generation 廿一世 KAY 21st Generation 十六世 KOH 16th Generation 十一世 HOON 11th Generation

嘉 翼 遐 永 家 武 華 瑞

四十七世 KAM 47th Generation 四十二世 EK 42nd Generation 卅七世 HAN 37th Generation 卅二世 AINO 32nd Generation 廿七世 KAH 27th Generation 廿二世 BOO 22nd Generation 十七世 HUA 17th Generation 十二世 SWEE 12th Generation

The Establishment of Leong San Tong



The 1851 bamboo couplets in the Cheng Soon Keong, which survived the fire of 1901, are now hanging in the Hock Teik Soo

The plaque of Leong San Tong





THE ARCH AT BEACH STREET



V OF KHOO KONGSI

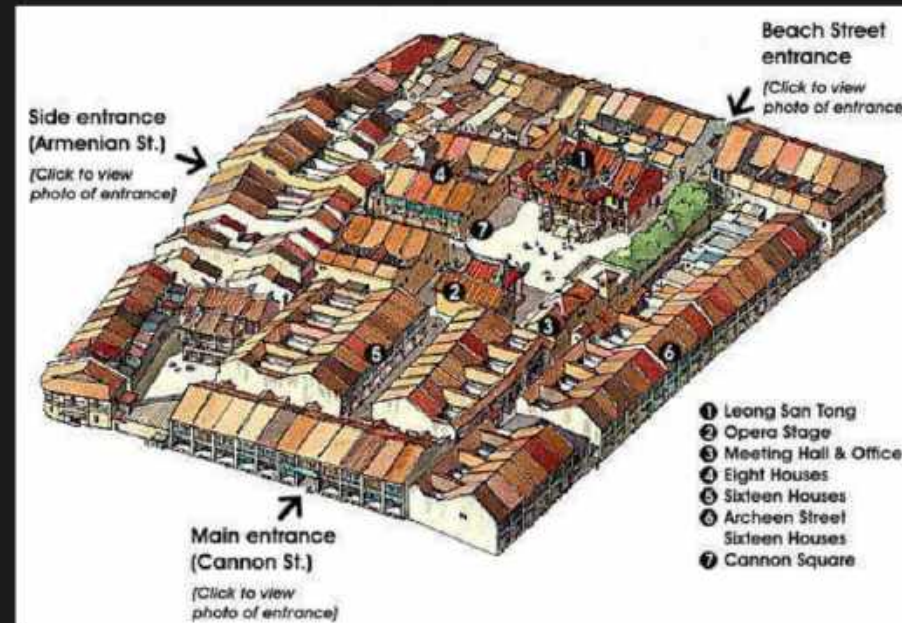
THE ARCHITECTURAL CONFIGURATION

- CONSISTS OF :
 - THE CLANHOUSE LEONG SAN TONG
 - ADMINISTRATION BUILDING WITH MEETING HALL AND OFFICES
 - OPERA STAGE
 - 62 UNITS OF TERRACE HOUSES
 - SHOPHOUSES
- THREE ENTRANCE :
 - MAIN AT CONNAN STREET
 - REAR ENTRANCE WITH DECORATIVE ARCHWAY, FACES BEACH STREET
 - SIDE LEADS TO ARMENIAN STREET

FORGOTTEN HISTORY

- CONVERTED TO CLANHOUSE
- STRUCTURE INDO-MALAYAN
- BUNGALOW (1891 - 1893)

- COLLECTIVE
- S...
- I...
- F...
- E...
- E...
- F...



VIEW OF KHOO KONGSI



THE ARCH AT BEACH STREET



CA



CANNON SQUARE

- COLONIAL HYBRID :
- STYLE OF TEMPLE IN SOUTHERN FUJIAN
- EARLY LOCAL BUNGALOW WITH A FRONT PORCH

THE ARCHITECTURAL DEVELOPMENT

- IN THE MIDDLE OF THE COURTYARD & FACES WEST-NORTHWEST
- HAS WIDTH OF 7 BAYS WITH PROTRUDING FAÇADE
- CONSISTS :
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 - DOUBLE-STOREY MAIN BUILDING
 - SINGLE-STOREY KITCHEN (ON SIDE WING - LEFT)



the cross sectional perspective view



- COLONIAL HYBRID :
 - STYLE OF TEMPLE IN SOUTHERN FUJIAN
 - EARLY LOCAL BUNGALOW WITH A FRONT PORCH

- IN
W

1850
(1851)

- BUNGALOW
 - ANGLO-MALAY BUNGALOW
 - CONSTRUCTION BASED ON MALAY STILT HOUSES
 - SYMMETRICAL STRUCTURE
 - SEMI-OPEN STAIRCASE LEADS TO THE VERANDAH

- PURCHASED THIS PREMISE IN 1850
- CONVERTED TO CLANHOUSE (1851)
- STRUCTURE INDO-MALAY BUNGALOW (1891 – 1893)

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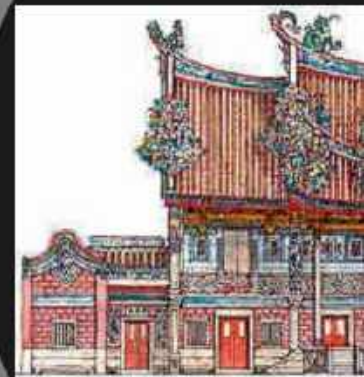
- CLANHOUSE OF BOON SAN TONG KHOO KONGSI (1878)
- BLENDED-CHINESE-CULTURE CLANHOUSE CANNOT BE FOUND IN CHINA

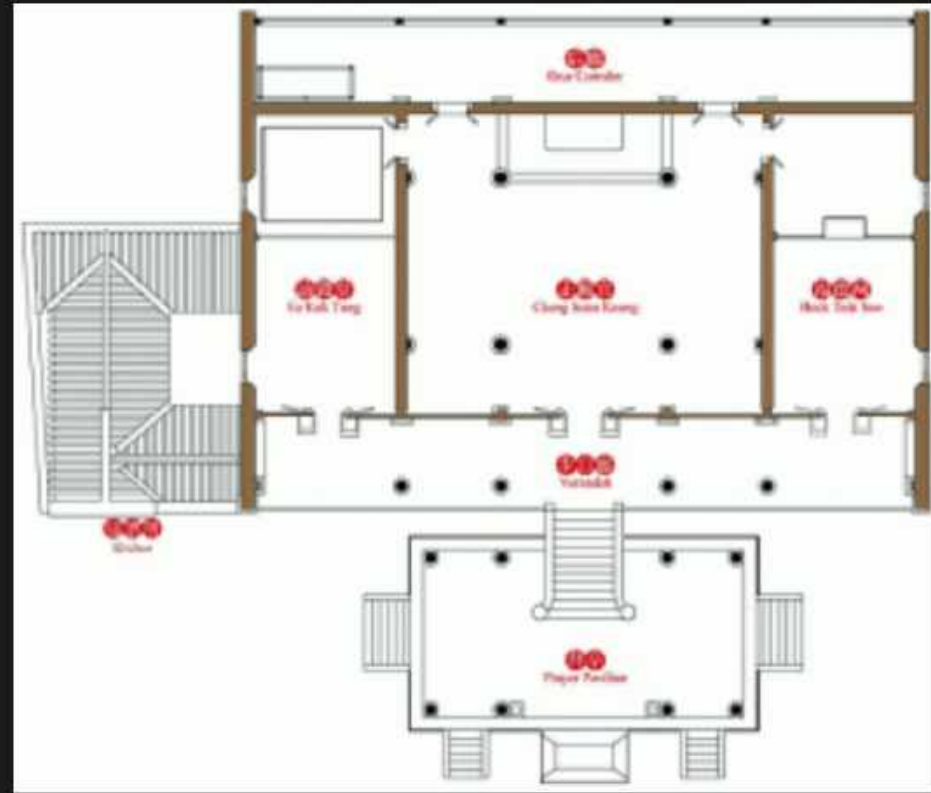


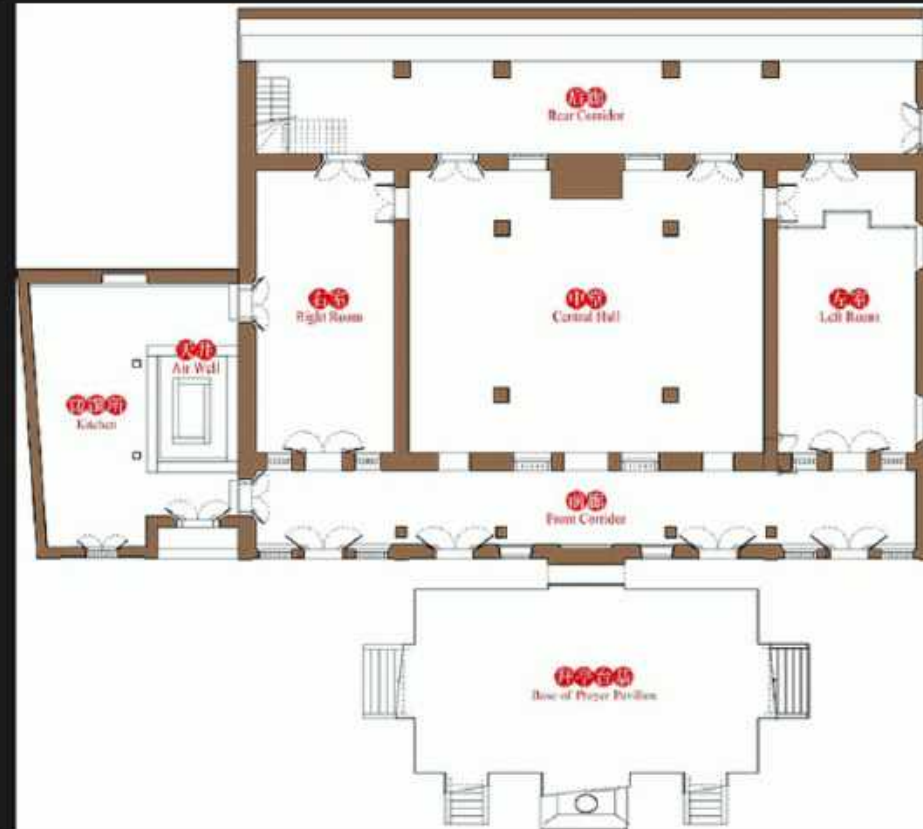
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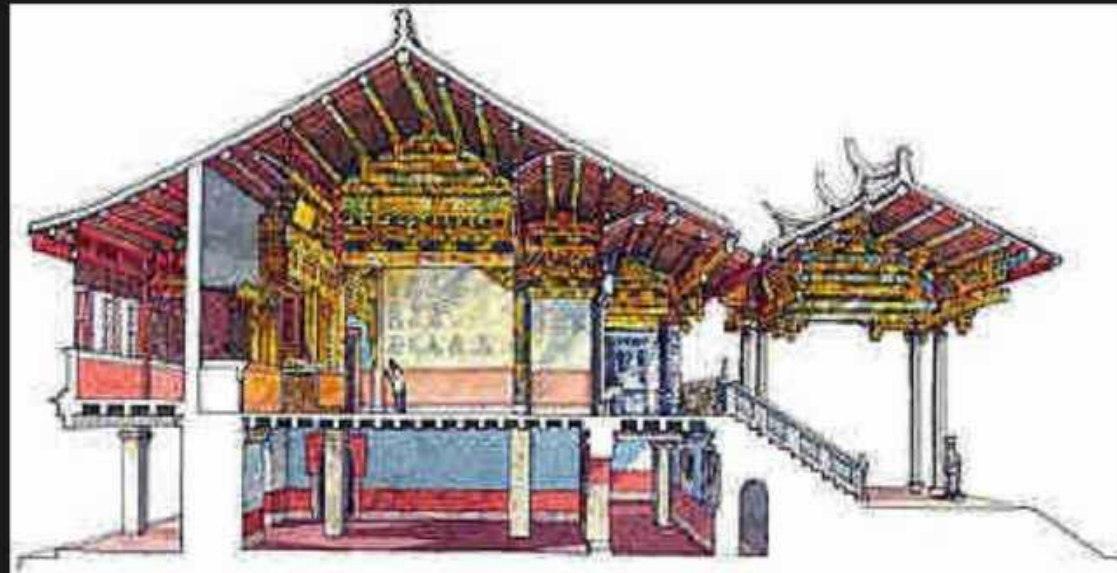


INTEGRATION







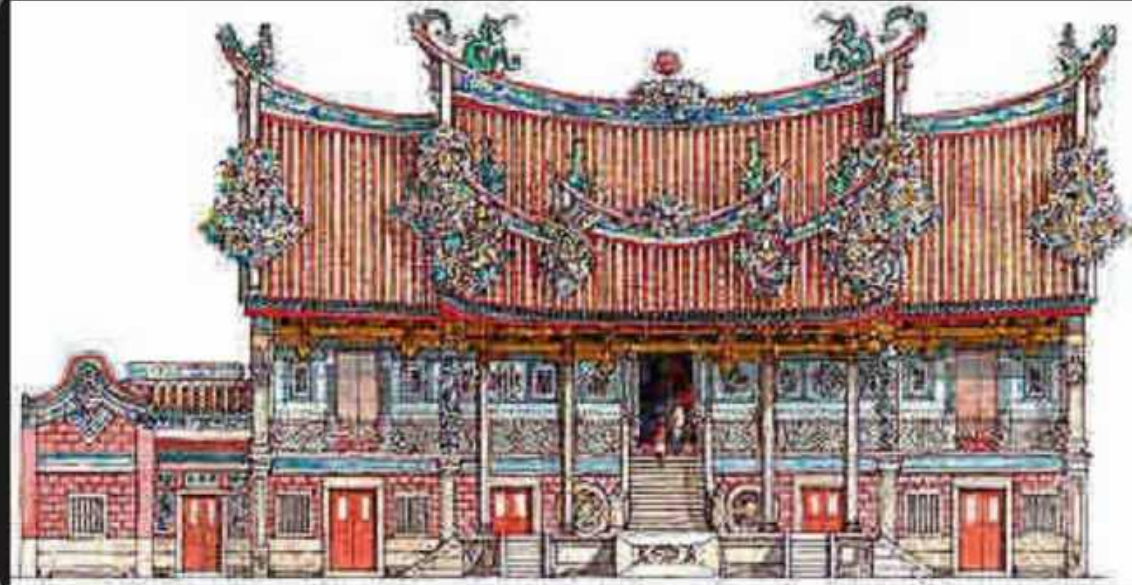


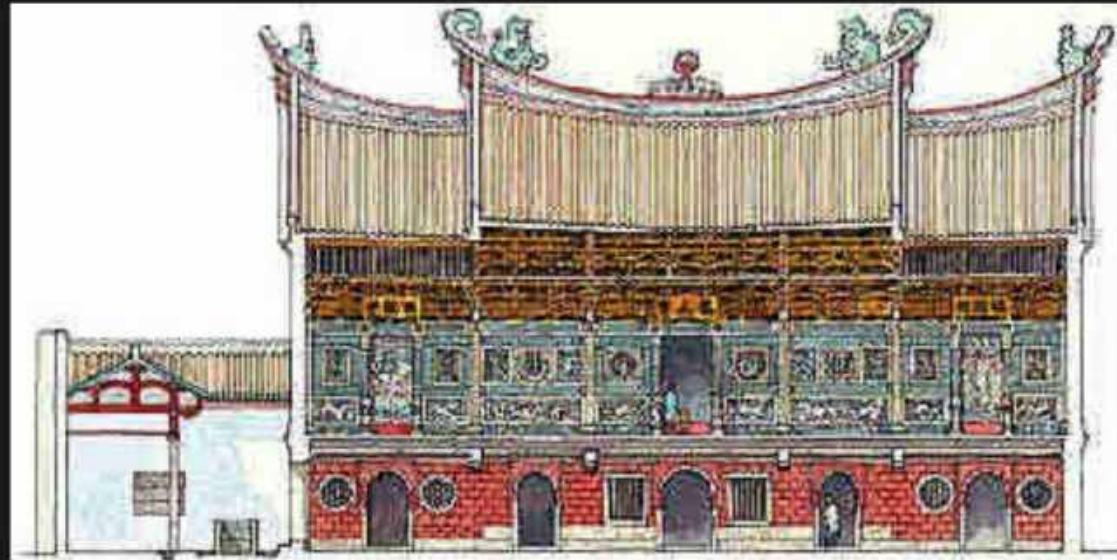
the cross sectional
perspective view



龍山堂

Illustration of architecture
of Long Shan Tong









***THE SPATIAL ORDER AND
ROOF PATTERNS***

sculpture, cut and paste decoration and
tiled roof work of master craftsmen from
Southern Fujian at the end of the Qing
Dynasty



THE WI
THE PR

STONE OF THE ROYAL WAY



excellent craftsmanship in woodcarving, stone carving, coloured drawing, stucco sculpture, cut-and-paste decoration and tiled roof work of master craftsmen from Southern Fujian at the end of the Qing Dynasty

D



THE WING-SHAPED RIDGES OF
THE PRAYER PAVILION

THE





The main truss of the Prayer Pavilion



Pr
is
arc

- SPACIOUS TERACCE 1.2 METERS ABOVE THE GROUND
- 4 STAIRCASE
- 6 OCTAGONAL GRANITE PILARS - SUPPORT BEAM AND ROOF
- MAIN RIDGE - 3 SECTIONS (TIPS OF EACH SECTION TURN-UP SWALLOW-TAILED DECORATIONS
- GRAND STAIRCASE CONNECT THE PRAYER PAVILION AND MAIN HALL



- three cross-beams, five queen-posts.
- bracket bases are not melon-shaped
- animal motifs.
- The wood carvings are gilded and painted



Prayer pavilion with a grand staircase
is unusual in traditional Fujian
architecture

- LEFT - HOCK TEIK SOC
- RIGHT - EE KOK TONG
- LOWER FLOOR AT CENTRE
USED WEDDING TEA R

THE MAIN BUILDING



- 2 LEVEL MAIN BUILDING - 15M
- HAS YING SHAN ROOF WHICH IS A GABLE ROOF WITH SOLID WALLS AT BOTH ENDS
- UPPER FLOOR OF CENTRAL HALL IS THE **CHENG SOON KEONG**
- LEFT - HOCK TEIK SOO
- RIGHT - EE KOK TONG
- LOWER FLOOR AT CENTRAL HALL USED WEDDING TEA RECEPTIONS

THE ARCHITECTURAL STRUCTURE

- 90% IS TYPICAL OF THE SOUTHERN FUJIAN STYLE
- MAIN HALL ROOFTOP AND PRAYER PAILION USE CURVED SURFACES AND WING-SHAPED RIDGES WITH CUT-AND-PASTE DECORATION AND STUCCO SCULPTURE
- ROOF TRUSS - 3 CROSS-BEAMS, 5 QUEEN-POSTS WOODEN STRUCTURE
- BRICK AND ROOF - GABLE WALLS
- ROOFTOP - RED COLOUR
- WALL AT VERANDAH - GREEN AND WHITE STONE WITH DECORATION



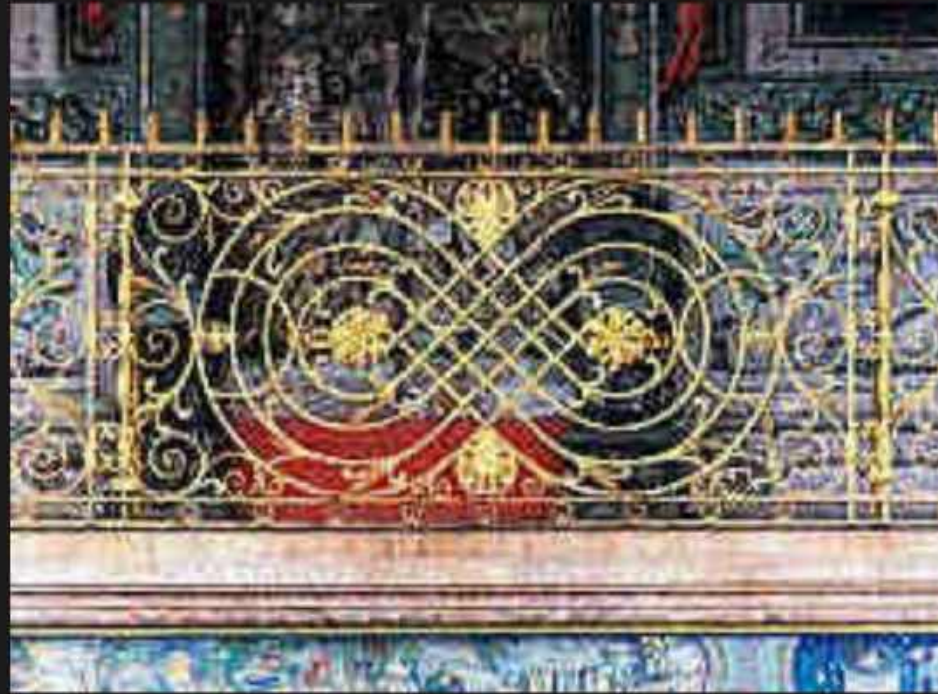
Western-style wrought iron fencing of floral motifs



The trapezium ceiling in the Soo and the Ee Kok Tong is not typical of the Southern architecture

ENTRANCE





Western-style wrought iron
fencing of floral motifs





The trapezium ceiling in the Hock Teik Soo and the Ee Kok Tong halls is actually not typical of the Southern Fujian architecture



One of the “Sinolised” stone carvings at the front verandah, which features foreigners lifting their hands to support a roof eave

THE TIMBER WORK



The Dou G





Bracket base in the shape of a lion, which represents patronage, is auspicious and a protection from evil



Bracket base in the shape of a toad. The three-legged toad absorbs the energy of nature and breathes out the air of auspices



Bracket base in the shape of an elephant, symbolizes auspices and blessings



Bracket base in the shape of a deer which is a symbol of wealth



Bracket base in the shape of a kylin, which is an auspicious animal



Bracket base in the shape of an eagle and a bear, represent "The meeting of Heroes"

The Dou Gong



The Cantilevered Base and Bracket

The Diao Tong (The Hanging Short Column)



- HAS FUNCTION OF LOAD-BEARING FOR THE EAVE

The Sui



AS IT IS WIDE BUT NOT THE PRIMARY
LOAD-BEARING STRUCTURE, IT IS
CARVED OUT AND VENTILATED

The Tuo Mu (The Joint Bracket)



The Tuo mu or the joint bracket is a stabilising triangular structure between the beam and the column.

THE STONE CARVING AND STRUCTURE

- USED SUPERIOR QUALITY STONE MATERIALS
- PRAYER PAVILION TO VERANDAH
 - GREEN, WHITE AND PINKISH STONES
- STONE MATERIAL IMPORTED FROM AMOY, FUJIAN PROVINCE
- 3 CONTRACTOR



NAME OF THE MANSORIES

STONE STRUCTURE CATEGORIES



COURTYARD



A pair of giant green stone lions guarding the courtyard of Lacing San Tong



GREEN STONE RAILING (BURHUI)

DESIGNED BY CHEN YUEN HOANG

PRAYER PAVILION



STONE OF THE ROYAL WAY

- USUALLY FOUND IN THE PALACE PROCEEDS RIGHT FROM THE MIDDLE OF THE ELEVATED TERRACE
- ROUND SHAPE - SYMBOLIZE FIVE DIFFERENT TYPES OF GOOD FORTUNE (Wu Fu) in many



The stone carvings feature the two affections, namely the affection of Lotus by

STONE STRUCTURE CATEGORIES

- FOR GROUNDWORK OR RIM PROTECTION

EXAMPLE :

- FLOOR SLAB
- RIM STONE
- WALL BASE
- CORNER STONE
- STAIRCASE
- WALL SKIRTING

- STRUCTURAL AND DECORATION FUNCTION

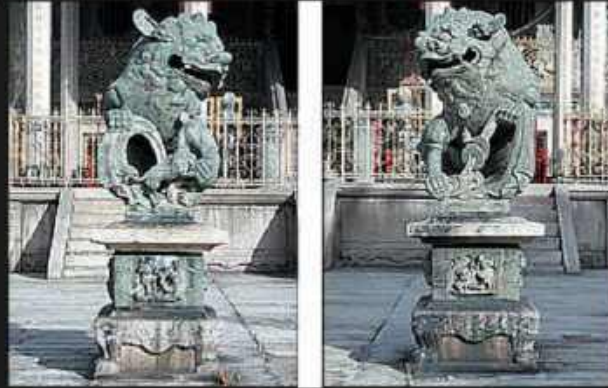
EXAMPLE :

- COLUMN
- COLUMN BASE
- WALL PANEL
- DOOR FRAME
- STONE LIONS
- STONE DRUMS



STONE CHILD WITH
INGOT SYMBOLIZING
COMING OF GOOD
(jin bao)

COURTYARD



A pair of giant green stone lions guarding the courtyard of Leong San Tong



GREEN STONE
INCENSE BURNER

INSPIRATION FROM
CHENG SOON KEONG

PROSPERITY (LEFT)

PAIR OF GREEN STONE
LIONS



The stone drum
decoration on
a delicately c

THE
SIDE
ON T
AUS

PRAYER PAVILION



STONE OF THE ROYAL WAY

- USUALLY FOUND IN THE PALACE PROTRUDES RIGHT FROM THE MIDDLE OF THE ELEVATED TERRACE.
- ROUND SHAPE – SYMBOLIZE FIVE DIFFERENT TYPES OF GOOD FORTUNE (wu fu lin men)



Observation Pavilion



bamboo
the virtuous
humanity

Praying For – A general and a child hold a flag (qi) and a ball (qiu) respectively. This pictorial presentation is a pun on the phrase praying for (qi qiu)



The Kylin sculptures on the walls adjoining the portal represent



ENTRANCE



THE GREEN STONE TURBANED WATCHMEN HOLDING A GUN AT THE ENTRANCE OF THE PRAYER PAVILION



STONE PANELS OF THE GRAND STAIRCASE HAVE BASS-RELIEF OF PLANTS MOTIFS



The laughing monk

The crying monk

- ENDS OF THE HANDRAILS
- INTERPLAY OF JOY AND SORROW OF HUMAN EXISTENCE



STONE CHILD WITH A GOLDEN
INGOT SYMBOLISING THE
COMING OF GOOD FORTUNE
(jin bao)



STONE CHILD WITH HOLDS A
PLAM-LEAF FAN AND A COIN
SYMBOLISING WEALTH (zhao
cai)

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ANEL
FRAME
IONS



TELLS THE STORIES OF
REWARD FOR FILIAL PIETY -
(RIGHT)

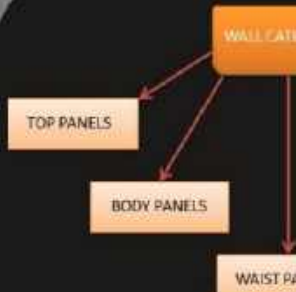


FEATURES THE MOTIF
OF LONGEVITY AND
PROSPERITY - (LEFT)



PAIR OF GREEN STONE
LIONS

- CENTRAL HALL HAS
STONE LIONS
- TWO SIDE HALLS HAVE
STONE DRUMS
- SERVE AS A
DIRECTIONAL GUIDE,
LEADING THE VISITORS
INTO THE HALLS
- ACCENTUATE ITS
STATUS AS THE
CENTRAL HALL
- REPRESENT THE
RESPECTFUL RECEPTION
OF ITS HONOURABLE
GUESTS





The stone drum with a helix decoration on the flanks and a delicately carved base.

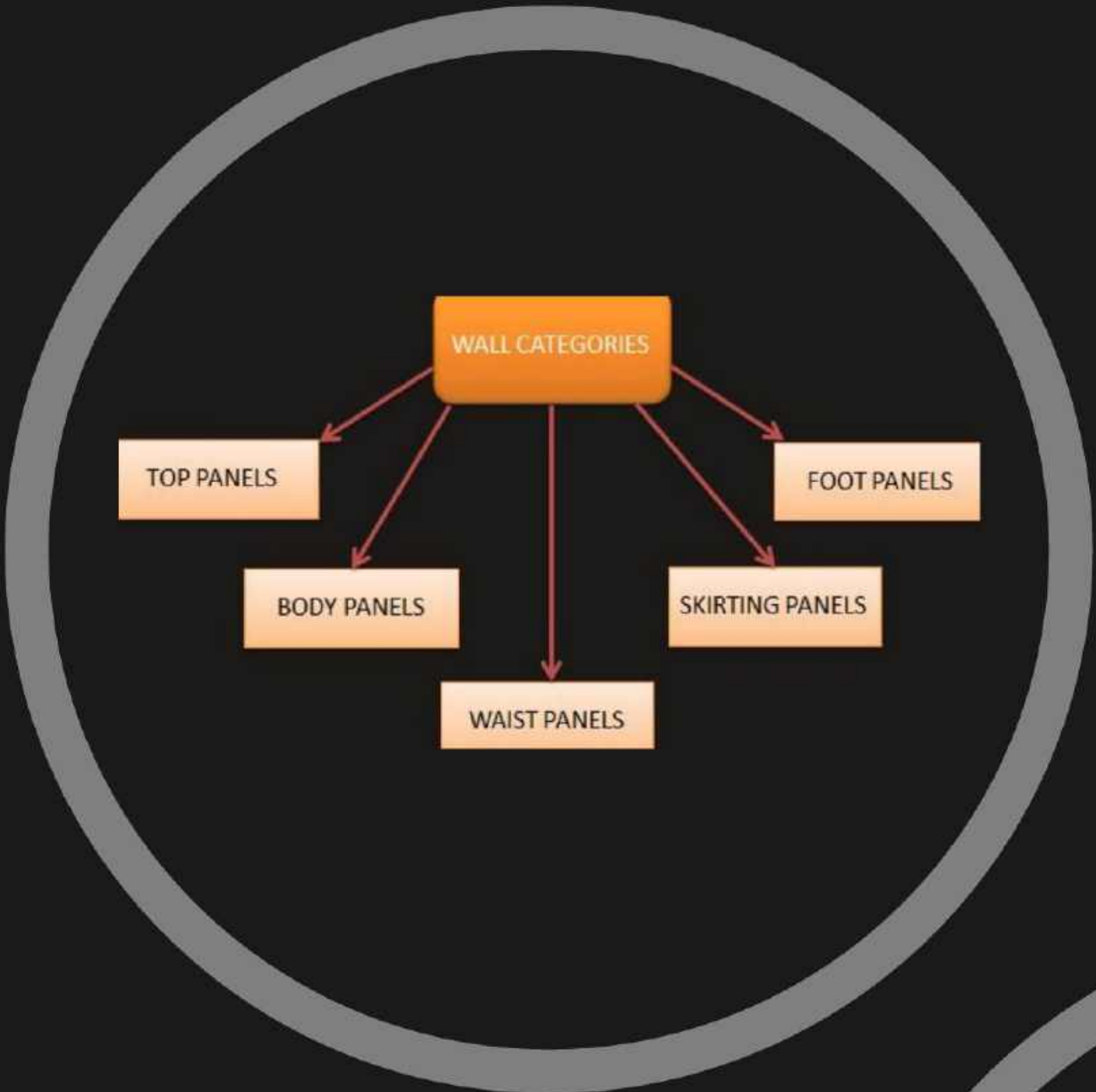
Green stone carved column base at the verendah.

THE STONE DRUMS IN FRONT OF THE SIDE HALLS HAVE A HELIX DECORATION ON THE FLANKS, FIGURES AND AUSPICIOUS PATTERNS AT THE BASES

ROUND
AT BOTH SIDES OF THE
MAIN ENTRANCE TO
THE CENTRAL HALL

OCTAGON

WINDOW'S
SHAPES



WALL CATEGORIES

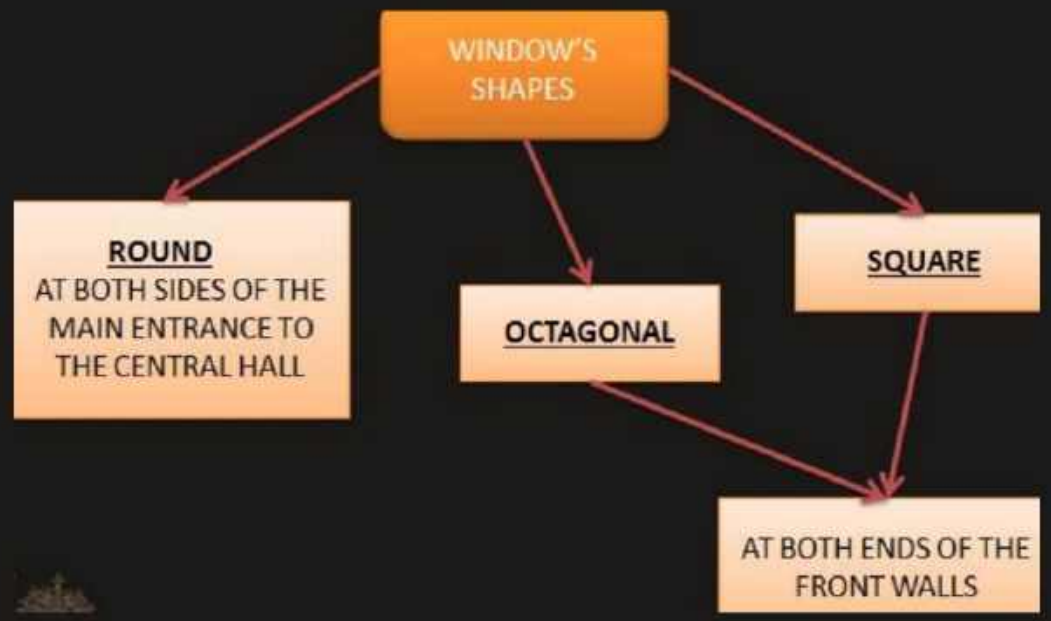
TOP PANELS

BODY PANELS

WAIST PANELS

SKIRTING PANELS

FOOT PANELS





Observation Pavilion



CASTLE OF THE
GUAN FAMILY



bamboo symbolizes
the virtue of
humanity



"Kung Ming defeating Jiang
Wei," an episode in
"Romance of The Three
Kingdoms"

Praying For. – A general
and a child hold a flag
(qi) and a ball (qiu)
respectively. This
pictorial presentation is
a pun on the phrase
praying for (qi qiu)



Auspices and blessings.
– The figures hold a
halberd (ji) and a chime
(qing) respectively. This
pictorial presentation
symbolizes auspices
(ji) and blessings (qing)

PROTRUDES
E ELEVATED

E DIFFERENT
(lin men)



The Kylin sculptures on the walls adjoining the portal represent benevolent animals



The relief sculpture with three goats meaning three goats for auspicious beginning, commonly used at the beginning of the year



A stone carving at the top panel of front wall features the story of Lady White Snake saving her husband



The stone carvings feature the two affections, namely the affection of Lotus by Wang Xi Zhi, and the affection of Plum Blossom by Meng Hao Ran



Eastern dragon. On the left, the engraving features two dragons in the cloud and sea



Western tiger. On the right, the exquisite folklyric engraving features two tigers, one big and one small, roaming in the woods



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Safety – The vase (ping) represents safety (ping an), while the peony stands for wealth. Together they represent wealth and safety (fu gui ping an)



The first panel depicts 6 of the 24 stories of filial piety



The second panel depicts 6 of the 24 stories of filial piety



The third panel depicts 6 of the 24 stories of filial piety



The fourth panel depicts 6 of the 24 stories of filial piety

Wang Xi Zhi, and



Eastern dragon engraving in the clouds



epicts 6
filial



The rich, multi-layered scenes on the roof and the swallow-tailed ridge of Leong San Tong. Note that underneath the ridge stands a turbaned watchman waving his hand and looking at something



The "Li Shi" made of stucco is supporting the pai tou

The Jiao Zhi



The Stucco Sculpture



The "Li Shi" made of stucco is supporting the pai tou

A stucco sculpture is usually moulded in the shape of plants, animals or figures and then finished in colour. If the size is huge, an internal iron framework will be necessary



he swallow-

The Ce



The Jiao Zhi Pottery



The Jiao Zhi pottery is pottery that is glazed and burnt in a low-temperature kiln. Its colour is distinctive but not striking.

The Ceramic Figurines



A ceramic figurine is glazed and burnt in a high-temperature kiln.

The Murals in the Cheng Soon Keong

There are four murals in the Cheng Soon Keong



The calligraphy made up of birds or flowers and the signature of Yeoh Boon Ngah

THE MURALS AND COLOURED DRAWINGS IN LEONG SANG TONG

- The coloured drawings are found on the walls (the murals and the painted wall panels) and the wooden structures
- The large murals can be found in the Cheng Soon Keong (Central Hall) and the rear corridor

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The Murals in the Cheng Soon Keong

There are four murals in the Cheng Soon Keong.



The calligraphy made up of birds or flowers
and the signature of Yeoh Boon Ngah



The mural is about chinese wedding



18 of the 36
Celestial Guardians
on the right wall of
the Cheng Soon
Keong



18 of the 36 Celestial
Guardians on the left
wall of the Cheng
Soon Keong

Verandah

Two Sheti painted on the door act
to guard against evil spirits and
disease.

Gods are painted respectively on
the walls of Leong San Tong. They
are called Shen Yu and Wu Lei.
The one at the right is that of two heavenly
deities. The one at the left hall are those of two
receiving wealth and dignity.



The Murals at the Rear Corridor

There are five murals at the rear corridor, three of them large and two of them small. They have survived the test of time for almost a century.. Their perfect condition makes them some of the most important heritage paintings of this country.



The Nine Old Men

The story originated in the Tang Dynasty. During the summer of the fifth year of the reign of the Emperor Wu Zong, the famous poet Bai Ju Yi and eight other old men gathered in Luo Yang. They wrote and recited poems and had the event recorded in a painting called the "Nine Old Men". The painting advocated optimism as a means for good health and longevity.



The Hundred Sons and Thousand Grandsons

This painting epitomises the common wish of Chinese society for a big family with plenty of offspring. For a house filled with offspring is considered a blessing. It is also the wish of the Khoo clan to procreate and flourish on this land, as the number of offspring illustrates the power of the clan



The Fisherman, Woodsman, Farmer and Scholar

The representation reflects the values revered in a traditional agricultural society, in which people are encouraged to work hard to be self-sufficient on the one hand, and to cultivate good morality and try for an official career through studying on the other.



The Door Gods at the Verandah

The Door Gods or Men Shen painted on the door act as a talisman guarding against evil spirits and welcoming good fortunes.

Three pairs of Door Gods are painted respectively on the doors of the three halls of Leong San Tong. The pair at the central hall are called Shen Tu and Yu Lei; the pair at the right hall are those of two heavenly generals; while the pair at the left hall are those of two heavenly officials representing wealth and dignity.



CONCLUSION



KHOO KONGSI TEMPLE PENANG



THE ARCHITECTURAL CONFIGURATION

CONSISTS OF:

- THE CLANHOUSE (LONG SAN TONG)
- ADMINISTRATION BUILDING WITH MEETING HALL AND OFFICES
- CHURCH STAGE
- 22 UNITS OF TERRACE HOUSES
- SHOPHOUSES
- THREE ENTRANCES
- MAIN AT COMMON STREET
- REAR ENTRANCE WITH DECORATIVE ARCHWAY, TACKS BEACH STREET
- SIDE BRANCH TO SPINNAKER STREET

THE ARCHITECTURAL DEVELOPMENT

- IN THE MIDDLE OF THE COURTYARD & FACES WEST-NORTH-WEST
- HAS WIDTH OF 7 BAYS WITH PROTRUDING FACADE
- CONSISTS:
 - PRAYER PAVILION (ALMOST HALF A STOREY)
 - DOUBLE-STOREY MAIN BUILDING
 - SINGLE-STOREY 8 TO 10 ON SIDE WING (LEFT)

THE SPATIAL ORDER AND ROOF PATTERNS

THE ARCHITECTURAL STRUCTURE

- MADE TYPICAL OF THE SICHUAN FUJIAN STYLE
- PRINCIPAL ROOF OF MAIN BUILDING HAS COMPLEX CURVED SURFACES AND WING-SHAPED RIDGES WITH CURVED AND FLUTE DOORWAY AND STUD COULTRINE
- ROOF TRUSS: 3 CROSS-RAIMS, 5 OVERHANGS
- WOODEN STRUCTURE
- BLACK AND RED - CARVED PAINTS
- ROOF TOP - RED COLOUR
- WALLS - VIVIDLY - GREEN AND WHITE STONE WITH DECORATION

THE STONE CARVING AND STRUCTURE

- USED SUPERIOR QUALITY STONE MATERIALS
- EMBEDDED INTO THE WALLS
- CARVED WHITE AND BROWN STONES
- SOME MATERIAL IMPORTED FROM ANOTHER ISLAND PROVINCE
- 1 FLOOR FACILE

THE MURALS AND COLOURED DRAWINGS IN LONG SAN TONG

The coloured drawing are finished on the walls of the main courtyard and panels within wooden structure.

The main mural contained in the Long San Tong being located that is called as a shrine.

CONCLUSION

George Town, Cannon Square, 10450 Pulau Pinang

INTRODUCTION



HISTORY

- a clan association of the Leong San Tong (Dragon Mountain Hall) clan
- built in 1800s when the Khoo clan was at the height of wealth and prominence in Penang society
- The foundations of the Khoo family who were gentry from South China built it as a clubhouse for members of the Khoo family in 1851

