
Heritage Impact Assessment Report

The site of Yaumatei Theatre
at the junction of Waterloo Road and Reclamation Street and
The site of Red Brick Building
At Shanghai Street,
Yaumatei, Kowloon, Hong Kong



For
Architectural Services Department

By
Architectural Conservation Office

October 2008

Caveat

The Heritage Impact Assessment was carried out within the context of pre-existing agreements between three parties (Antiquities and Monuments Office, Architectural Services Department and Cantonese Opera Advisory Committee) as to the adaptive reuse of, and preliminary design proposal for, the Yaumatei Theatre and Red Brick Building.

Signed by HIA Consultant:

A handwritten signature in black ink, consisting of a large, stylized 'V' shape followed by a series of loops and a final dot.

Authorized Signature

October 2008

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Issue	Date	Purpose	Status / Remarks
Submission	October 2008	AMO's Approval	Comments received
Submission (with supplementary information)	October 2008	AMO's Approval	

1 INTRODUCTION

This Heritage Impact Assessment Report for Yaumatei Theatre (YMTT) and Red Brick Building (RBB) is submitted on behalf of Architectural Services Department HKSAR Government in accordance to requirements in the Technical Circular (Works) No.11/2007 for Heritage Impact Assessment Mechanism for Capital Works Projects, issued by Development Bureau, HKSAR Government.

Since 1 January 2008, government projects which affect declared monuments, proposed monuments, sites and buildings graded by the Antiquities Advisory Board, recorded sites of archaeological interest and Government historic sites identified by the Antiquities and Monuments Office (AMO), excepted those specified, are required to conduct a Heritage Impact Assessment (HIA) to assess impacts on historic/ heritage sites and buildings arising from the implementation of capital works projects so that their conservation will be given due consideration.

The Chief Executive, in his 2007/08 Policy Address, announced that the Government has decided to convert the former YMTT into a Cantonese Opera Centre which would serve as a permanent performing venue for Cantonese Opera troupes. The YMTT will be converted into a performing venue with a seating capacity of about 300 while the RBB, in the close proximity to YMTT, will be converted to a supporting facility of the YMTT.

Completed in late 1920s, the YMTT was accorded as Grade II historic building status in December 1998. The YMTT, after conversion, will be facilitated with stage, auditorium, entrance lobby and box office and be primarily and mainly used as a performing and practicing venue for the Cantonese Opera, and shall not be used for any purpose other than performing arts. The YMTT will be open for public.

The RBB was completed in 1895. It was an engineers' office of the former pumping station at Shanghai Street and is now the oldest surviving pumping station structure of the Water Supplies Department in Hong Kong. It ceased operation in 1911. The Antiquities Advisory Board accorded the building as Grade I historic building status in June 2000. The RBB will be used as a supporting facility to the YMTT with small multi-function rooms, office and souvenir shop.

The Historic Buildings have never had HIA or Conservation Management Plan endorsed by the Antiquities and Monuments Office, HKSAR Government. This document has been prepared to consolidate previous documentation and cultural assessment with recent surveys of the Site to guide future use while protecting its cultural significance.

1.1 BRIEF AND OBJECTIVES

The HIA for Yaumatei Theatre and Red Brick Building has been prepared in order to manage the maintenance and future use of the Site and historic buildings.

The primary objectives are:

- To establish the cultural significance of Yaumatei Theatre and Red Brick Building.
- To formulate policies for the conservation of the site and buildings as a whole, taking into account both the care of significant physical fabric and ongoing use and management.
- To identify possible impact the significant fabrics and propose mitigation measures to alleviate adverse effects.

1.2 STRUCTURE OF REPORT

This HIA generally follows the format and guidelines set out in *The Conservation Plan*, Sydney, National Trust of Australia (NSW) by Dr J. S. Kerr (1996). The impact assessment regarding the proposed design follows the study and formulation of conservation policy.

The terms *fabric*, *place*, *preservation*, *reconstruction*, *restoration*, *adaptation* and *conservation* used throughout this report have the meaning given them in the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance – The Burra Charter*. These definitions are included in this section.

This initial parts of the report includes:

- A brief history of the development of Yaumatei, the Yaumatei Theatre and Red Brick Building. Assessments of their significance are also presented.
- A set of conservation policies for the Yaumatei Theatre and Red Brick Building.

Site inspections were undertaken by Curry Tse Ching Kan, Dr. Lynne Distefano and Dr. Lee Ho Yin of Architectural Conservation Office in May 2008. These investigations were carried out without use of ladders or scaffolding.

This HIA also explains the concept of cultural significance and its assessment. The levels of significance for different elements of Yaumatei Theatre and Red Brick Building are subsequently identified. The report then outlines the Conservation Policy, which deal with the philosophical and practical steps necessary to conserve the significance.

The impact and mitigation measures table identifies possible impacts to the fabrics and elements according to the preliminary design for the development of the buildings as performance venue for Cantonese Opera. Mitigation measures will be proposed for corresponding impacts to alleviate adverse effects.

1.3 LIMITATIONS

Primary research was undertaken in the preparation of this HIA report. The extensive use of previous reports and archival document was accepted as the most efficient way of producing a document with updated information and a current Conservation Policy section.

The Heritage Impact Assessment was carried out within the context of pre-existing agreements between three parties (Antiquities and Monuments Office, Architectural Services Department and Cantonese Opera Advisory Committee) as to the adaptive reuse of, and preliminary design proposal for, the Yaumatei Theatre and the Red Brick Building.

1.4 METHODOLOGY

The assessment of impacts and proposal of mitigation measures in this report refers to the Guidance Notes for Assessment of Impact on Sites of Cultural Heritage in Environmental Impact Assessment Studies for compliance of Environmental Impact Assessment Ordinance (Cap.499).

Since specific uses have been identified for Yaumatei Theatre and the Red Brick Building, impacts that may result in alteration, addition and removal of significant fabric are anticipated. The impacts will be identified according to the preliminary design of the project.

Mitigation measures will give priority to avoidance of impacts. Mitigation measures will be proposed to avoid, reduce and remedy the adverse impacts previously identified. The overall effects after application of mitigation measures will be assessed with four levels of impact, from High, Medium, Low to Neutral.

The proposed means of implementation of the mitigation measures will then be included.

1.5 DEFINITIONS

The following definitions of terms will be referred to in this HIA:

Site refers to the pieces of land to be known as Yaumatei Theatre at the junction of Waterloo Road and Reclamation Street and the site of the Red Brick Building at Shanghai Street.

Historic Buildings refer to the Yaumatei Theatre (YMTT) and Red Brick Building (RBB).

The following definitions have been reproduced from the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter)* as follows:

Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.

Fabric means all the physical material of the *place*, including components, fixtures, contents, and objects.

Conservation means all the processes of looking after a *place* so as to retain its *cultural significance*.

Maintenance means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.

Preservation means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.

Restoration means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

Reconstruction means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of materials [new or old] into the *fabric*.

Adaptation means modifying a *place* to suit the existing *use* or a proposed use.

Use means the functions of a *place*, as well as the activities and practices that may occur at the *place*.

Compatible use means a *use* which respects the *cultural significance* of the *place*. Such a *use* involves no, or minimal, impact on cultural significance.

Setting means the area around a *place*, which may include the visual catchment.

Related place means a *place* that contributes to the *cultural significance* of another place.

Related object means an object that contributes to the *cultural significance* of a *place* but is not at the place.

Associations mean the special connections that exist between people and a *place*.

Meanings denote what a *place* signifies, indicates, evokes or expresses.

Interpretation means all the ways of presenting the *cultural significance* of a *place*.

1.6 AUTHOR IDENTIFICATION

This HIA has been prepared by Curry Tse Ching Kan with advice from Dr. Lynne Distefano and Dr. Lee Ho Yin of Architectural Conservation Office.

1.7 ACKNOWLEDGEMENTS

The author acknowledges the assistance of the organization, company or department in the preparation of this report:

Public Record Office
Architectural Services Department
Antiquities and Monuments Office
Heritage Discovery Centre
Lands Department, Survey and Mapping Office

2 HISTORY OF YAUMATEI

2.1 ORIGINS OF THE PLACE NAME

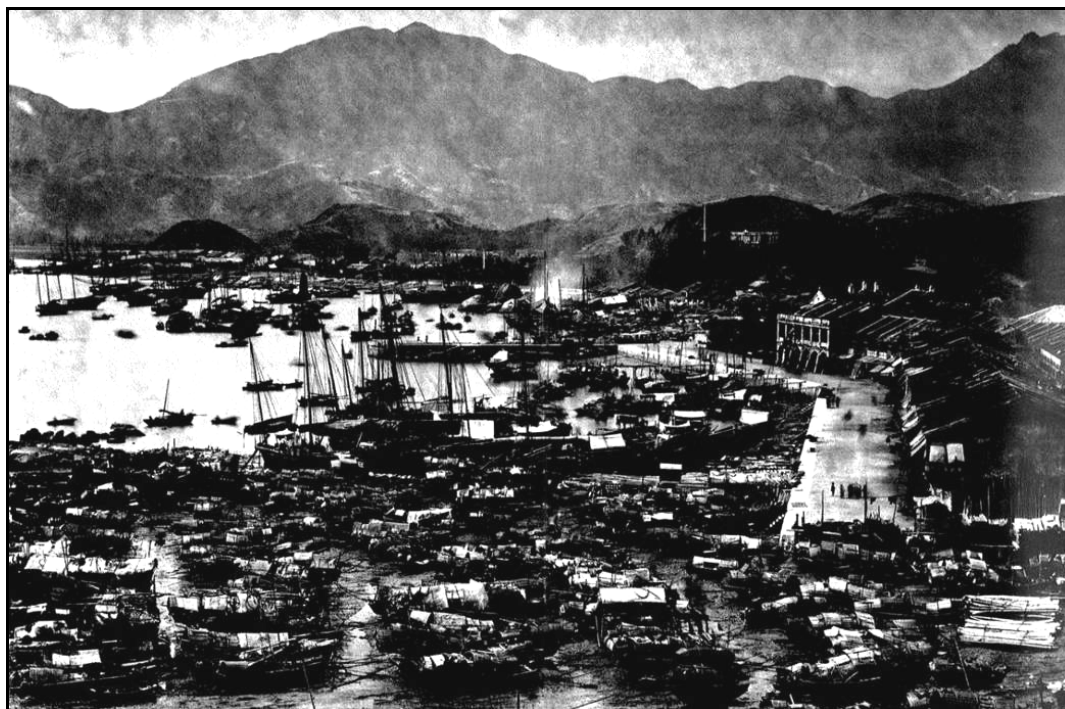


Fig. 1 Photo of Yau Ma Tei in 1880, by which time, Yau Ma Tei had developed into a small town with a busy anchorage for local fishing boats, which means that it was a place of tung oil, mooring ropes and fishing nets. (Source: HKBRAS)

“Yau” literally means “oil,” “ma” can either refer to “sesame” or “jute,” and “teí” means “field” or “open ground.” Hence, Yau Ma Tei can be interpreted to mean either “oil-sesame field” or “oil and jute ground.” This dual-interpretation is perhaps the reason why there are two explanations for the origin of the place name.

The first explanation, probably derived from the more direct interpretation of the Chinese name, assumes Yau Ma Tei was a place where sesame was grown for making sesame oil.¹ However, this agricultural explanation is unlikely to be true, as there is no historical evidence of sesame planting and sesame-oil making in the area.

The second explanation relates the name to tung oil and jute, two common materials associated with Hong Kong’s fishing community. Tung oil was a traditional material used in the construction and repair of local fishing boats, especially as a sealant for joints, cracks and holes on timber boat hulls to render them watertight. Jute was the traditional material for mooring ropes and fishing nets used by local fishermen.² This maritime explanation is probably true, as the coastal waters of Yau Ma Tei had been an anchorage for the Tanka³ fishing community, and its shores a repair ground for fishing boats (**Fig. 1**), well before the British arrived.

¹ Hase 1999, 108.

² Yau Tsim Mong District Board 1999, 17.

³ The term *Tanka* (蠔家) is now considered derogatory and no longer in common use. These boat-dwelling people are now referred to in Chinese as *shui shang ren* (水上人家; literally, “people on water”). However, there has been no standardized English translation of this term, and “Boat People” is an often-used translation, although it may be confused with the similar term that applies to Vietnamese refugees in Hong Kong from the 1970s to 1990s. Dr. Lee Ho Yin of The University of Hong Kong first proposed “Boat Dwellers” in 1999 and it has been adopted by the Hong Kong Museum of History for its permanent exhibition.

2.2 A CHRONOLOGICAL OUTLINE OF THE HISTORY OF YAUMATEI

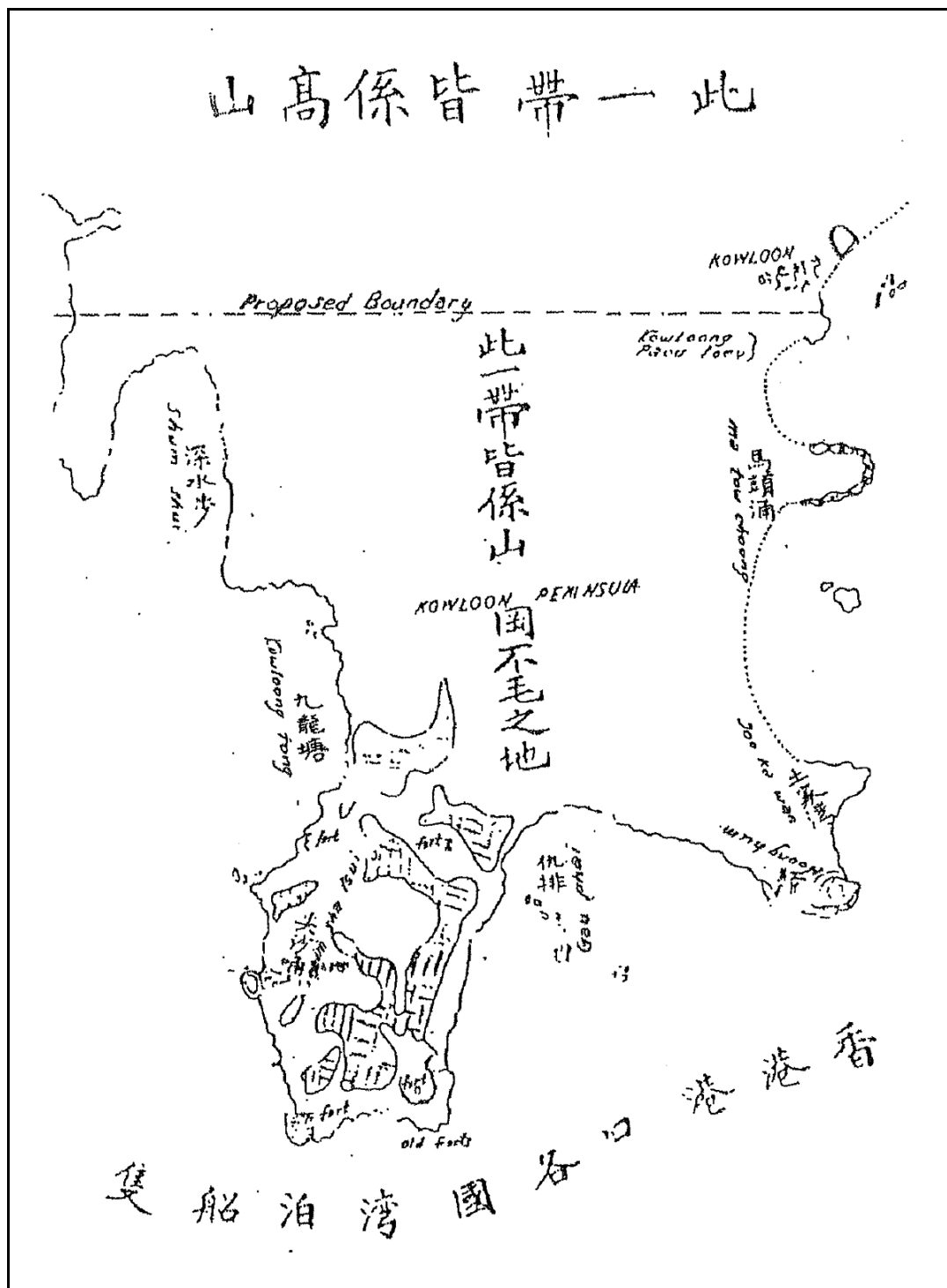


Fig. 2 A map of Kowloon Peninsula, probably dating to just before the British takeover of the peninsula in 1860. The top part of the map is marked in Chinese, "Mountains over here," the bottom part of the map, "Mooring for ships of every country at the port of Hong Kong," and in the middle part, "Uninhabited barren hills over here." Yau Ma Tei is the coastal area to the south of Kowloon Bay, where the fort is. (Source: Public Records Office)

Before 1860 (Fig. 2)

- Yau Ma Tei was originally known as **Ma Tei** and was uninhabited. However, there was a sizable floating population along its shores, due to the existence of a large shallow-water creek, which provided anchorage for fishing vessels and the boat-houses of Boat Dwellers (formerly known as the Tanka).
- From about 1800, an imperial Chinese military post was established in Ma Tei to protect the anchorage.
- A **Tin Hau Temple**, a smaller predecessor of the current temple, had long existed on the banks (albeit in a different location from the existing temple).

1860

- Kowloon was ceded to Britain in accordance with the Convention of Peking signed between Britain and the Imperial Chinese Government.
- As the British occupied Kowloon, the land in the Tsim Sha Tsui area was evacuated and cleared for military use. The inhabitants from the area, particularly from the village of Tsim Sha Tau, were resettled in Ma Tei, which was uninhabited at this time.

1864

- Ma Tei became a flourishing market town with shops dealing mostly with marine trades, such as those selling materials for boat repair.

1870

- Restoration was carried out on the original Tin Hau Temple.

1874

- A typhoon struck Hong Kong and the original Tin Hau Temple was destroyed.

1875 (Fig. 3)

- Ma Tei was officially renamed **Yau Ma Tei**.
- Reclamation to fill in the old anchorage began.
- Construction began on a system of eight traverse streets that ran perpendicularly from the waterfront in the area between present-day Kansu Street and Bowring Street.
- Local merchants and shopkeepers decided to raise money to rebuild the Tin Hau Temple.

1876

- Reclamation to fill in the old anchorage completed.
- The main (central) building of the **new Tin Hau Temple** complex was completed on its current site.

1887

- The eight traverse streets, named **First to Eighth Streets** (all of which were renamed in 1909) were completed.
- By this time, **Temple Street**, **Public Square Street** and **MacDonnell Road** (renamed Canton Road in 1909) were registered on contemporary maps.
- **Station Street** (renamed Shanghai Street in 1909), which was named after the local police station, was completed.
- The **first stretch of Reclamation Street** from present-day Bowring Street to Kansu Street was completed.
- **Market Street**,⁴ named after the old market (site of the present Yau Ma Tei Government Office and the Yau Ma Tei Carpark Building), had already been developed by this time.

⁴ Incidentally, Market Street is considered one of the oldest streets in Kowloon.

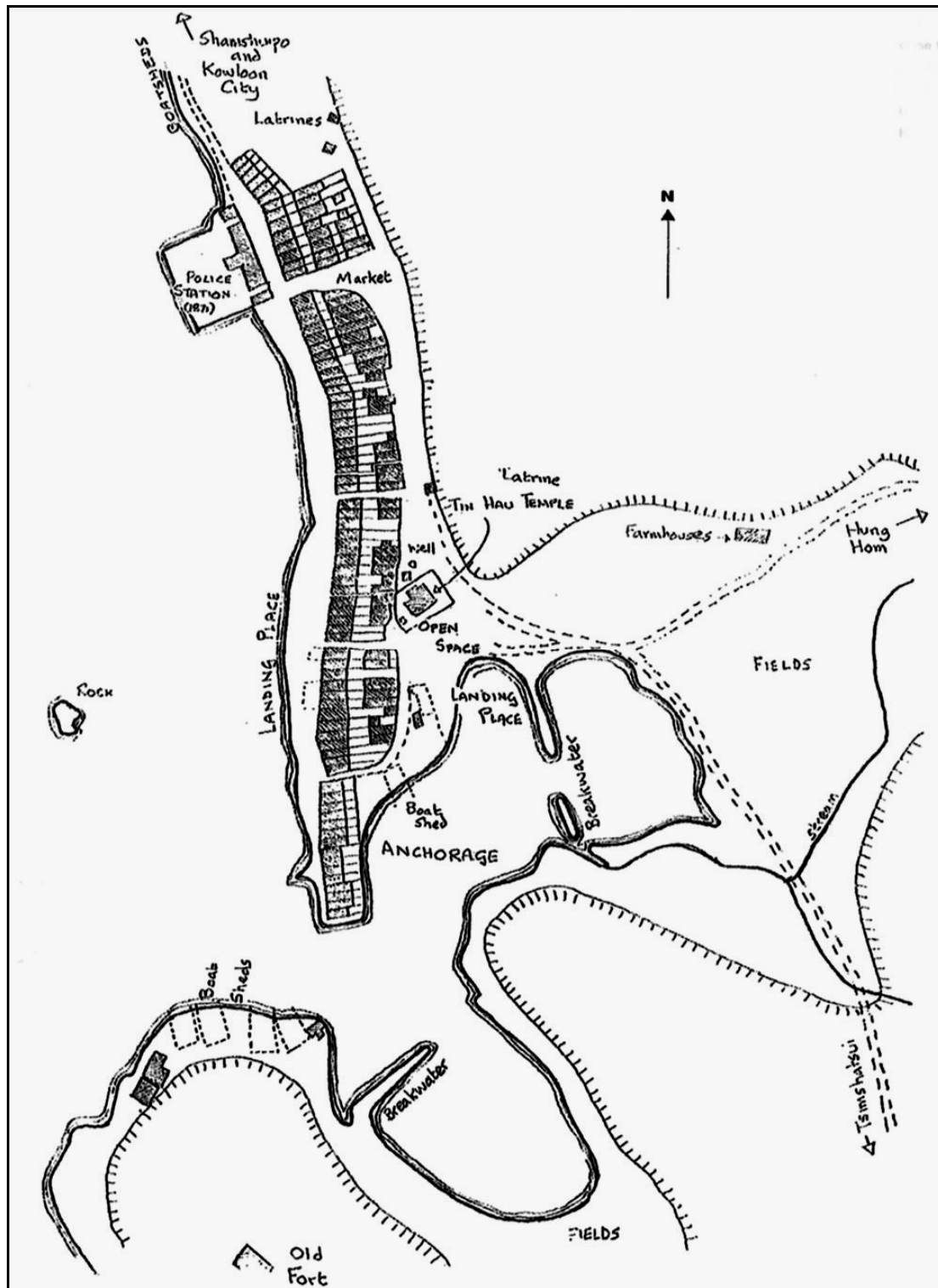


Fig. 3 Map of Yau Ma Tei in 1875, showing the anchorage that would soon be filled in. The Old Fort at the bottom left of the map is also indicated on the map illustrated in Fig. 2. (Source: HKBRAS)

1890 (Fig. 4)

- The entire Tin Hau Temple complex was completed. It is listed as a **Grade II Historical Building**.

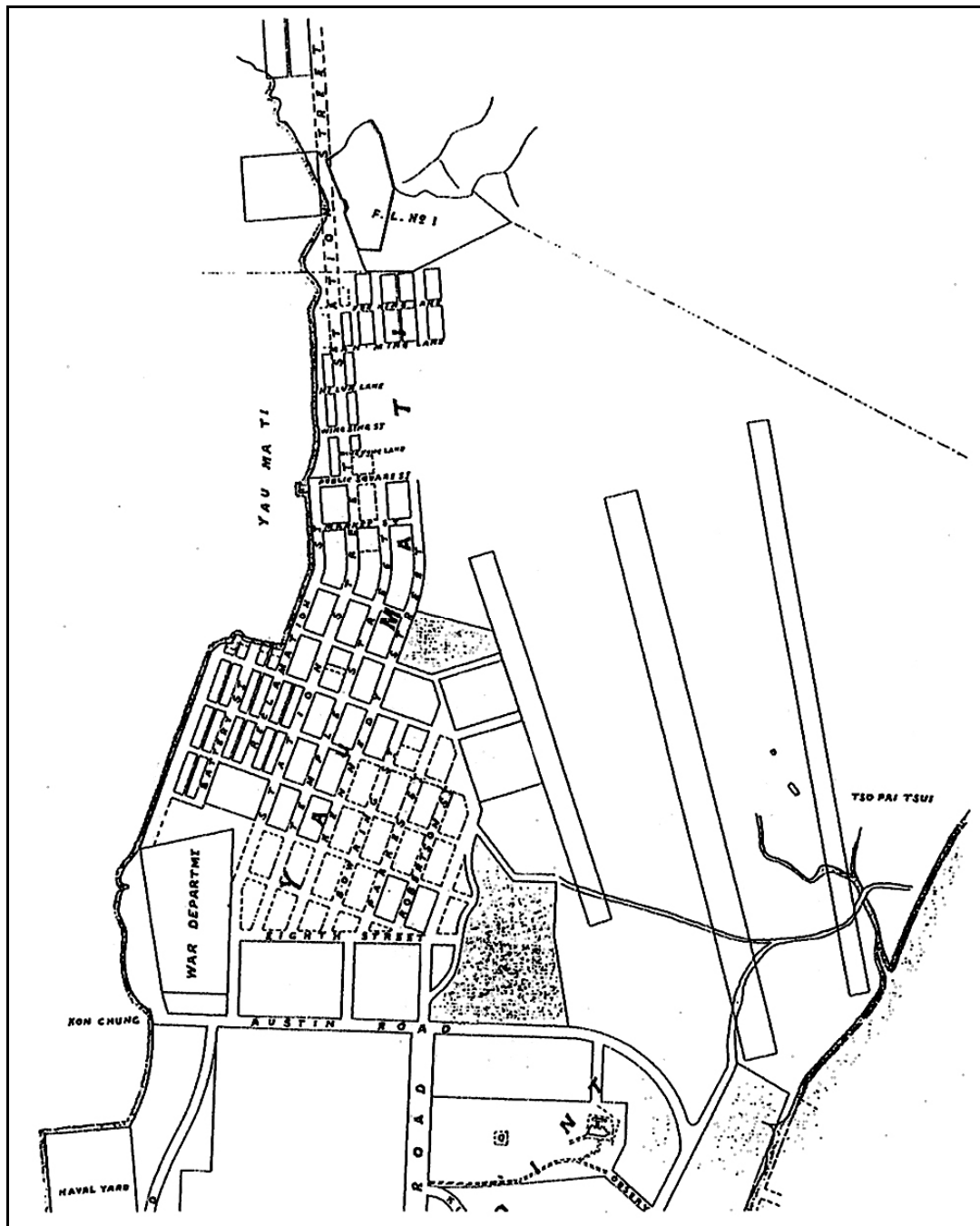


Fig. 4 Map of Yau Ma Tei in 1890, showing the street grid. (Source: Public Records Office)

1895

The **Yau Ma Tei Pumping Station** was completed on No. 344 Shanghai Street (formerly Station Street).

1900

- A major **reclamation** in Yau Ma Tei began.

1904

- The **reclamation** was completed. The newly reclaimed land covered an area bounded by present-day Mong Kok Road, Jordan Road and Ferry Street.
- A new major road, named **Reclamation Street**, runs from the north to south on this newly reclaimed land.

1906

- The first stretch of **Waterloo Road** from the waterfront to Victory Avenue was completed.

1909

- Construction of the **Yau Ma Tei Typhoon Shelter** began.
- Station Street was renamed **Shanghai Street**.
- MacDonnell Road was renamed **Canton Road** to avoid confusion with a similarly named road on Hong Kong Island.
- First Street was renamed **Kansu Street**, Second Street renamed **Pak Hoi Street**, Third Street renamed **Saigon Street**, Fourth Street renamed **Ning Po Street**, Fifth Street renamed **Nanking Street**, Sixth Street renamed **Jordan Road**, Seventh Street was cancelled, and Eight Street renamed **Bowring Street**.

1910

- Land from the 1900-1904 reclamation became available for development, but the new development did not actually begin until the 1920s.

1911

- The stretch of Nathan Road between Argyle Street and Waterloo Road was built as **Coronation Road** in commemoration of the coronation of King George V (renamed as part of Nathan Road in around 1930).
- The **Kwong Wah Hospital** was completed. The entrance lobby of the original 1911 building has been preserved and presently used as the Tung Wah Museum of the Tung Wah Group of Hospitals, and is listed as a **Grade I Historical Building**.
- **Yau Ma Tei Pumping Station** ceased operation.

1912

- The first **Yau Ma Tei Post Office**, converted from the building of the Yau Ma Tei Pumping Station complex that had housed the Engine House and the Boiler House.

1913

- What is officially known as the **Kowloon Wholesale Market** (popularly referred to as *gor laan*, or “fruit pen,” a reference to its function as a fruit wholesale market) was opened.

1915

- The **Yau Ma Tei Typhoon Shelter** was completed and opened for use.

1920s

- **Dundas Street** was completed during this period.

1922

- The present **Yau Ma Tei Police Station** was completed. The building is listed as a **Grade III Historical Building**.

1929

- **Yau Ma Tei Theatre (Fig. 5)** was completed. It is now listed as a **Grade II Historical Building**.



Fig. 5 A blow-up of a 1947 aerial photo of Yau Ma Tei. Yau Ma Tei Theatre is the large white-walled building; next to it in the foreground is Gor Laan, the fruit wholesale market, and next to it in the background is the old Yau Ma Tei Pumping Station, which, at the time of this photo, was used as a post office. (Source: Cheng Po-hung)

1934

- **Kowloon Naval Dockyard** (located near the old Jordan Ferry Pier) was completed. In 1938, part of the dockyard facilities was moved to the newly completed naval facilities on Stonecutter Island and at Aberdeen. In 1959, this naval facility was returned to civilian use and it became a government dockyard. It ceased operation in 1997.

1936

- **South Kowloon Magistracy** was completed. It stopped functioning as a court in 1987 and it is now used as a storage facility for court files and documents. This Neo-classical building is listed as a **Grade II Historical Building**.

1950

- Formation of the **Yau Ma Tei Kaifong Association**.

1957

- The new **Gansu Street Market** was completed and the old market site was redeveloped as the present Yau Ma Tei Government Office and the Yau Ma Tei Carpark Building.

1960s

- Development of Yau Ma Tei peaked in the 1960s. Many of the 1960s-developed buildings are still extant in the “old Yau Ma Tei,” an area with Yau Ma Tei Theatre at its centre.

1967

- The post office converted from the old Yau Ma Tei Pumping Station ceased operation with the opening of the nearby **Kowloon Central Post Office**.

1992

- Reclamation and construction of the **Yau Ma Tei section of the West Kowloon Corridor** began.

1995

- The **first phase** of the construction of the Yau Ma Tei section of the West Kowloon Corridor, which involved an extension along Ferry Street and a 700-metre flyover along Ferry Street and Tong Mi Road, was completed.

1996

- The **second phase** of the construction of the Yau Ma Tei section of the West Kowloon Corridor, which consisted of an associated footbridge and subway system, was completed.

2002

- Original project profile issued for the **Central Kowloon Route (CKR)**, a dual two-lane trunk road linking the West Kowloon Reclamation and the future Kai Tak Development. The original project profile called for the demolition of the Yau Ma Tei Police Station.

2006

- A revised project profile for the CKR, now a dual three-lane trunk road, was issued. This revised project profile still called for the demolition of the Yau Ma Tei Police Station.

2008

- After public consultation, a final project profile for the CKR was issued. This version allowed for the conservation of the old wing of the Yau Ma Tei Police Station (which is the original police station).

The chronological outline of the history of Yau Ma Tei relates YMTT and RBB to the development of the whole district from the shallow water shores to one of the most populated area of Hong Kong. The outline presents a contextual relationship of YMTT and RBB to other built heritage items in the district, especially for:

- YMTT provides a venue for entertainment for the lower income population in the district, for which it relates closely in social terms.
- RBB was constructed as infrastructure or utility to support the water supply for the increased population in the district, for which it relates closely in terms of city development.

The chronological outline also presents a continual development of Yau Ma Tei district where the identified heritage items are associated intangibly and holistically.

3 ARCHITECTURE AND HISTORY OF RED BRICK BUILDING

3.1 ARCHITECTURE OF RED BRICK BUILDING

“Red Brick House” on No. 344 Shanghai Street is the only surviving building of a 19th-century waterworks complex, the Yau Ma Tei Pumping Station. The original architectural drawings of this complex show that the complex consisted of three two-storey buildings and a tall chimney for the boiler. The layout of the buildings is given below with names of the facilities, as appear on the drawings, underlined.

1. First building (starting from the left in **Fig 6**): Engine House and a Boiler House;
2. The Chimney.
3. Second building: a Fitters' Quarters on the upper floor, with a Workshop below.
4. Third building: an Overseers' Quarters on the upper floor, with an Office, a Store, a Boy and Coolie room, a Cook House and a Latrine below.

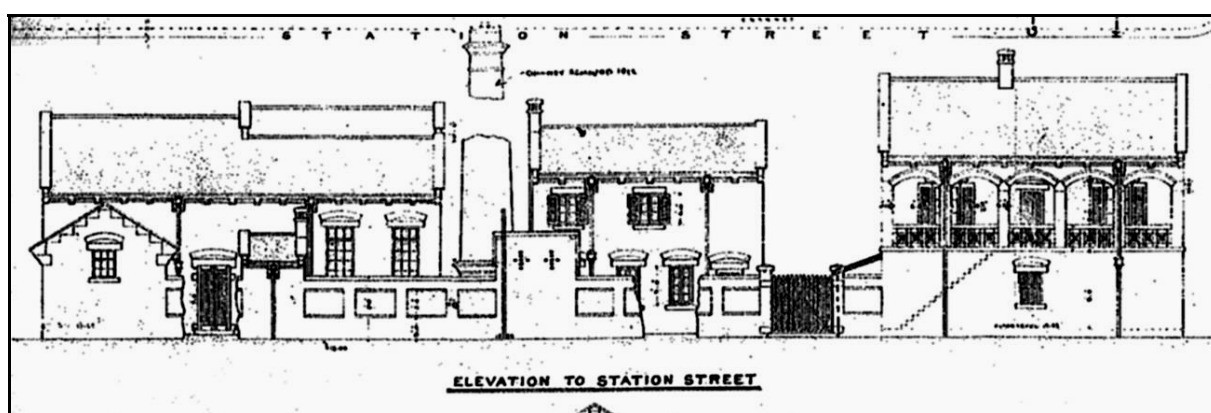


Fig. 6 Elevation of the Yau Ma Tei Pumping Station on Station Street (today's Shanghai Street) from the set of original architectural drawings recovered from Water Supplies Department. (Source: Water Supplies Department / Antiquities and Monuments Office)

The architecture is of utilitarian design, and typical of the British industrial building typology. The walls are of red engineering brick; the roof and floor of timber construction. The building is almost completely devoid of decoration, except for some decorative brickwork features. Its significance lies in the fact that it is the oldest surviving waterworks building in Hong Kong, and it is a good example of Hong Kong's industrial heritage in the late Victorian era.

3.2 HISTORY OF RED BRICK BUILDING

Completed in 1895, Yau Ma Tei Pumping Station pumped fresh water for use by the local population from several wells in the vicinity. Red Brick House is the two-storey building that housed the Overseers' Quarters on the upper floor, and according to a sign on the building, the Antiquities Authority has officially named it as the "Engineer's Office of the Former Pumping Station, Water Supplies Department."

In 1911, the pumping station ceased operation. In 1912, the chimney was demolished and the buildings under went the following adaptive reuse:

1. the building that had housed the Engine House and the Boiler House was converted to a post office;
2. the building that had housed the Fitters' Quarters and Workshop became a hazardous goods store; and
3. the building that had housed the Overseers' Quarters and Office became a hawkers control office.

Elderly residents of Yau Ma Tei still remember the pre-war and early post-war days when Yunnan Lane (by the side of the post office) became a place where professional letter writers set up their stalls, and as one residents interviewed recalled, there were as many as 37 stalls. The stalls of letter writers—a collapsible table and two chairs—was a common sight outside many post offices in Hong Kong. This traditional trade gradually disappeared after the war with raising literacy among the Hong Kong Chinese population.

In 1967, the post office (**Fig. 7**) ceased operation with the opening of the nearby Kowloon Central Post Office. The vacated post office was used as a "Street Sleepers' Shelter" operated by the Salvation Army, a role that lasted until the end of the 1990s, when the shelter for the homeless moved across the street to the building on 345A Shanghai Street, where it remains in operation to this day.

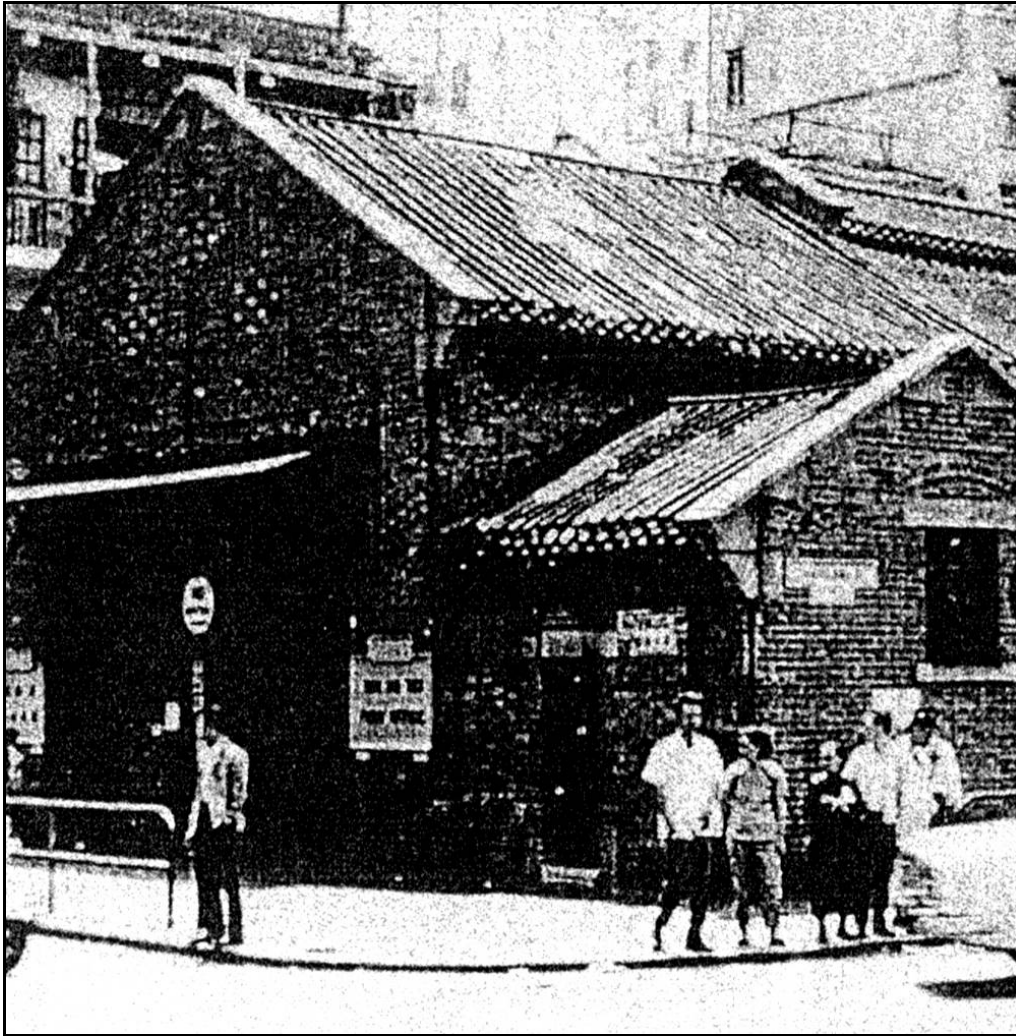


Fig. 7 The old Yau Ma Tei Post Office as it appeared in the early 1960s. The post office was converted from the Engine House and Boiler House of the original pumping station. (Source: Water Supplies Department / Antiquities and Monuments Office)

In early 2000, the Hong Kong Tourism Association (now the Hong Kong Tourism Board) commissioned the architectural practice, Rocco Design Ltd., to carry out a tourism concept study entitled “Heritage Tourism Development Concept for the Yaumatei Theatre and the Surrounding Area.” By this time, the original identity of this sole surviving part of the Yau Ma Tei Pumping Station had been forgotten and it was simply referred to as “Red Brick House.” The building was slated for demolition in preparation for the 36-storey, twin-tower residential project, No. 8 Waterloo Street (completed 2004), jointly developed by the Land Development Corporation (LDC, the predecessor of the Urban Renewal Authority) and Sun Hung Kai Properties (SHKP).

During the process of the study, questions about the original function of the anonymous Red Brick House were raised by Dr. Lee Ho Yin and Dr. Lynne DiStefano, the heritage specialists (hired as sub-consultants) from The University of Hong Kong.



Fig. 8 The sole surviving building of the Yau Ma Tei Pumping Station complex as it appeared in 2000. (Source: Lee Ho Yin)

According to a source at AMO, “an old British engineer at WSD, who was soon to retire, surprised everyone when he nonchalantly pulled out the original architectural drawings from a drawer.” In view of the building’s historical significance and rarity, it was awarded a Grade I Historical Building status and recommended for conservation. LDC and SHKP complied by adjusting the development plans to accommodate the building on the site (**Fig. 8**).

3.3 STATEMENT OF CULTURAL SIGNIFICANCE OF RED BRICK BUILDING

Completed in 1895, Yau Ma Tei Pumping Station pumped fresh water for use by the local population from several wells in the vicinity. Red Brick Building on No. 344 Shanghai Street is the only surviving building of a 19th-century waterworks complex, the Yau Ma Tei Pumping Station. It was the oldest surviving waterworks building in Hong Kong—even older than the 1917 Grade I Historical Building, the Tai Tam Tuk Pumping Station.

The architecture is of utilitarian design, and typical of the British industrial building typology. Of red engineering brick wall and timber roof and floor construction, it is almost completely devoid of decoration, except for some decorative brickwork features. Its significance lies in the fact that it is the oldest surviving waterworks architecture in Hong Kong, and it is a fine example of Hong Kong's industrial heritage in the late Victorian era.

The Red Brick Building underwent multiple adaptive reuses as post office, hazardous goods store, street sleepers' shelter and hawkers control office. It demonstrates a close association to the rapid development of the Yau Ma Tei district with a different role to serve the local community.

3.4 CHARACTER DEFINING ELEMENTS OF RED BRICK BUILDING

Individual space and elements of the RBB have been assessed and levels of significance applied. This detailed assessment is provided to enable decisions to be made on the future conservation and development of the place.

Six levels of cultural significance are used in the assessment of the YMTT and RBB. These categories provide a framework for logical Conservation Policies to be developed, as well as the interpretation and recommended treatment of the fabric.

The methodology for this assessment is based on that in *The Conservation Plan*.

Levels of Significance	Explanations
EXCEPTIONAL	Where an individual space or element is assessed as displaying a strong contribution to the overall significance of the place. Spaces, elements or fabric exhibit a high degree of intactness and quality, though minor alterations or degradation may be evident.
HIGH	Where an individual space or element is assessed as making a substantial contribution to the overall significance of the place. Spaces, elements or fabric originally of substantial quality, yet may have undergone considerable alteration or adaptation resulting in presentation which is either incomplete or ambiguous. This category also includes spaces, elements or fabric of average quality in terms of design and materials, but which exhibit a high degree of intactness.
MODERATE	Where an individual space or element is assessed as making a moderate contribution to the overall significance of the place. Spaces, elements or fabric originally of some intrinsic quality, and may have undergone alteration or degradation. In addition, elements of relatively new construction, where the assessment of significance is difficult, may be included. This category also includes original spaces, elements or fabric of any quality which have undergone extensive alteration or adaptation.
LOW	Where an individual space or element is assessed as making a minor contribution to the overall significance of the place, especially when compared to other features. Spaces, elements or fabric originally of little intrinsic quality, and may have undergone alteration or degradation. This category also includes original spaces, elements or fabric of any quality which have undergone extensive alteration or adaptation to the extent that only isolated remnants survive (resulting in a low degree of intactness and quality of presentation).
NEUTRAL	Where an individual space or element is assessed as having an unimportant relationship with the overall significance of the place. Spaces elements or fabric are assessed as having little or no significance.
INTRUSIVE	Where an individual space or element detracts from the appreciation of cultural significance, by adversely affecting or obscuring other significant areas, elements or items.

The character defining elements and their assessed level of significance of Red Brick Building are identified as follow:

Items	Location	Elements	Levels of Significance
1	West Elevation	- Red brick façade - Old gateway - Cast-iron rainwater pipes, hopper heads and gutter	Exceptional
2	West Elevation	- Window openings - Arched verandah openings, 2-ring segmental brick arches, drip mouldings, granite skewbacks, granite cills, ornamental ironwork balustrades with granite copings - Granite string course at 1/F	Exceptional
3	West Elevation	Oversailing brick courses and brick corbels	Exceptional
4	South Elevation	- Red brick façade - Diapers to gable - Granite coping stones, kneestones, skew-corbels and padstones to gable	Exceptional
5	South Elevation	- Window openings - Arched verandah openings, 2-ring segmental brick arches, drip mouldings, granite skewbacks, granite cills, ornamental ironwork balustrades with granite copings - Granite string course - Cast-iron vent pipe	Exceptional
6	East Elevation	- Red brick façade - Door and window openings - Cast-iron rainwater pipes, hopper heads and gutters	Exceptional
7	East Elevation	- Oversailing brick courses - Brick corbels	Exceptional
8	North Elevation	- Red brick façade - Diapers to gable - Granite coping stones, kneestones, skew-corbels and padstones to gable	Exceptional
9	North Elevation	- Window Openings - Double door opening - Arched verandah openings, 2-ring segmental brick arches, drip mouldings, granite skewbacks, granite cills, ornamental ironwork balustrades with granite copings	Exceptional

Items	Location	Elements	Levels of Significance
10	North Elevation	▪ Lean-to porch with glass skylight ▪ Timber lean-to pergola	Low
11	Roof	▪ Pitched roof of double layer Chinese clay tiles ▪ Brick chimney stack and flue openings	Exceptional
12	G/F Interior	▪ Arched openings ▪ Old timber windows ▪ Window opening to porch ▪ Boarded ceilings with moulded cornices ▪ Blocked up fireplace and chimney breast ▪ Staircase, metal balustrade and tubular handrails	High
13	G/F Interior	▪ Plastered and painted wall	Moderate
14	1/F Interior	▪ Verandah ▪ Old timber windows ▪ Window opening to porch ▪ Boarded ceilings with moulded cornices and perforated ventilation strips and trapdoor to attic ▪ Blocked up fireplace and chimney breast ▪ Staircase, metal balustrade and tubular handrails ▪ Timber battened doors and frames ▪ Glazed and paneled doors and frames ▪ Boarded floors and skirtings	High
15	1/F Interior	▪ Plastered and painted wall	Moderate

4 ARCHITECTURE AND HISTORY OF YAUMATEI THEATRE

4.1 ARCHITECTURE OF YAUMATEI THEATRE

The name Yau Ma Tei Theatre (**Fig. 9**) follows the American-English preference in referring to the cinema as “movie theatre,” which reflects the dominance of US productions in the early movie industry.



Fig. 9 Yau Ma Tei Theatre in 2007. (Source: Lee Ho Yin)

The building is divided into three basic sections:

1. the front section that houses a lobby with a ticket booth and snack-shop on the ground floor, and a projection room on the upper floor, which is hidden behind the facade archway and pediment;
2. the middle section that houses the audience area, which has a seating capacity of about 500 people; and
3. the back section that houses the screen-stage flanked by men’s and women’s toilets.

Although billed at one time as one of the “big five cinemas” in Hong Kong, its audience had always been from the working-class in the Yau Ma Tei neighbourhood, such as coolies and rickshaw riders and low-income families.¹ The design of the theatre reflects in some ways the target audience it had catered to—it is almost completely devoid of exterior ornamentation, except on the front facade.

¹ *Ibid.*

The 1925 *Exposition des Arts Decoratifs et Industriels Modernes* in Paris marked the watershed between the Neo-Classical and the Art Deco styles. Cinemas in Hong Kong designed during this period often display the transitional spirit of the times by incorporating decorative elements of the two styles, such as the 1927 Astor Theatre (普慶戲院) (Fig. 10). Yau Ma Tei Theatre, with its mix of Neo-Classical and Art Deco aesthetics on its facade, belongs very much to this architectural genre. By comparison, cinemas in Hong Kong designed after the mid-1930s reflected the maturity and complete acceptance of Art Deco as a global architectural trend, as shown in the facade of 1940s second-generation Majestic Theatre (大華戲院) (Fig. 11). The difference is apparent when compared with cinemas designed during the 1910s, when Neo-Classicism was the dominant architectural trend, such as the 1919 Kwong Chi Cinema (廣智戲院) (Fig. 12).



Fig. 10 A 1930s photo of the 1927 Astor Theatre; note its eclectic blend of Art Deco pediment and decorative “flagpoles” and the Neo-Classic giant orders. (Source: Hong Kong Public Library)



Figs. 11 and 12 The 1919 Kwong Chi Cinema (left), which was completed before the Art Deco period, features a pedigree Neo-Classical style; the 1940s second-generation Majestic Theatre (right), designed at the peak of the global Art Deco trend, displays a uncompromising Art Deco character. (Sources: i95.photobucket.com and www.mfbmclct.edu.hk)

As with the records of many pre-World War II buildings in Hong Kong, those of Yau Ma Tei Theatre are believed to have been lost during the war. Consequently, one unknown piece of important information is the cinema's opening date. Although some sources, such as the Internet article by the former Secretary for Home Affairs, Dr. Patrick Ho (2006, 1), state that Yau Ma Tei Theatre was completed in 1925, other sources point to the late 1920s.

The late 1920s period was a time when Neo-classicism was on the wane while Art Deco was emerging as the architectural trend of the next decade. The façade of Yau Ma Tei Theatre is predominantly Neo-Classical with a hint of Art Deco (in the simplified pediment and what appears to be double-banding immediately below the simplified pediment). However, the interior deco, particularly the stage setting for the proscenium arch and the interior walls, is unmistakably Art Deco. The proscenium arch, however, remains staunchly classical, although rather freely interpreted. As explained above, such an eclectic character could only come about after the *Exposition des Arts Decoratifs et Industriels Modernes* in 1925. The predominant application of Neo-Classical details in the exterior and Art Deco details in the interior suggests that the building was designed in the early stage of the Art Deco movement. This strongly suggests that the building was a product of the late 1920s period rather than the mid-1920s.

A significant clue to Yau Ma Tei Theatre's age is provided by the manufacturer's labels found on the two vintage film projectors that were kept in the projection room when the cinema closed in 1998. Both projectors were manufactured by Strong Electric Corp. of Toledo, Ohio, USA, and one of them bears the patent registration years of 1927 and 1928 (1937 and 1938 on the other projector). Since the cinema could not have operated without the projector, it can be assumed that Yau Ma Tei Theatre opened in as early as 1928, the same year when the earlier of the two projectors became available for purchase.

4.2 HISTORY: HONG KONG'S FIRST CINEMAS

In the 19th century, before movies became available in Hong Kong, Cantonese opera was the main form of public entertainment for the local Chinese population. The first indoor theatre for such live performances in Hong Kong was Tung Hing Theatre (同慶戲園;² literally, Celebrate Together Show Garden; a better translation would be Jubilee Theatre) (Fig. 13), which was completed in 1867 at the junction of today's Po Yan Street and Po Hing Fong at Sheung Wan, Hong Kong Island. It added movie screening to its programme at the turn of the 20th century.



Fig. 13 An 1870s photo of the Tai Ping Shan district. The sloping street in the foreground is today's Po Yan Street, and the perpendicularly intersecting street is today's Po Hing Fong. The three-storey building at the corner of these two streets is Tung Hing Theatre, whose Chinese name, painted on the wall under the roof eaves, can just be made out. (Source: Hong Kong Museum of History)

Tung Hing Theatre's contemporary was the nearby 1870 Ko Shing Theatre (高陞戲園; literally, Progress Theatre), which was located on a site bounded by Queen's Road West, Wo Fung Street and Kom U Street. It, too, introduced movie screening in its premises in early 20th century. Tung Hing Theatre operated until 1910 while Ko Shing Theatre operated until 1971 (the original theatre building was rebuilt in the early 20th century).

Almost 20 years after Hong Kong was ceded to Britain, Kowloon Peninsula followed the same fate and became an extended territory of the Crown Colony of Hong Kong in 1860. Initially, Kowloon was a sparsely populated area and it was not until the end of the 19th century that the peninsula became more developed (for example, Yau Ma Tei Pumping Station was completed in 1895).

² The Chinese name, “戲園,” indicates that it was a live-performance theatre, whereas the more modern term “戲院” refers to a cinema for screening movies.

By the time the first cinema was built in Kowloon, it was a dedicated design rather than a shared facility with Cantonese opera performance. The cinema was Astor Theatre (普慶戲院), built on a site at the junction of Nathan Road and Gascoigne Road. The original cinema was completed around 1900, and was subsequently demolished for rebuilding in 1925 (completed in 1927) and 1955 (1957). In 1987, the cinema closed for the last time, and in its place, rose the Eaton Hotel and its associated shopping mall, Astor Plaza (completed in 1990).

4.3 HISTORY: HONG KONG CINEMAS IN THE 1920s

The 1920s was a transitional decade in many areas. For the cinema, this was a period when the most popular form of public entertainment for the Chinese population in Hong Kong started to shift from traditional Cantonese operas to movies, and by this time, most, if not all, of the indoor Cantonese opera theatres had added movie-screening to their programmes. New “theatres” from this period onwards were almost always designed from the onset for movie-screening exclusively. The few exceptions that could perform a dual role included the well-known 1925 Lee Theatre (利舞臺) (Fig. 14) in Causeway Bay (closed in 1991 and demolished in 1992).



Fig. 14 Lee Theatre in its final days: the screening of its last movie in 1991. (Source: Wikipedia)

In terms of movie making, the 1920s was a period of transition from silent movies to “talkies,” launched by the world’s first sound movie, *The Jazz Singer*, in 1927. By the mid-1930s, silent movies were passé, and almost all cinemas in Hong Kong had fully adapted to the technical requirements of screening sound movies.

For the Chinese audience, it was a transition from the domination of Western movies (and predominantly Hollywood productions) to Chinese feature films produced by the emerging film industry in Shanghai. For example, China’s first Chinese martial art movie was an adaptation of an epic novel of the same name: the 1928 *Burning of Red Lotus Temple* (火燒紅蓮寺) (Fig. 15). This silent movie was so successful that it spun 17 sequels in three years, before the Chinese Government banned the continuing production for fear of negative influence on Chinese school children.³ By comparison, the immensely popular Hollywood-produced science-fiction serial, *Flash Gordon*, which was an adaptation from a comic strip, spun a total of only three movies from 1936 to 1940.⁴

³ See: <http://zh.wikipedia.org/wiki/火燒紅蓮寺> and http://edu.ocac.gov.tw/culture/chinese/cul_kungfu/c/4121-1.htm.

⁴ See: http://en.wikipedia.org/wiki/Flash_Gordon.

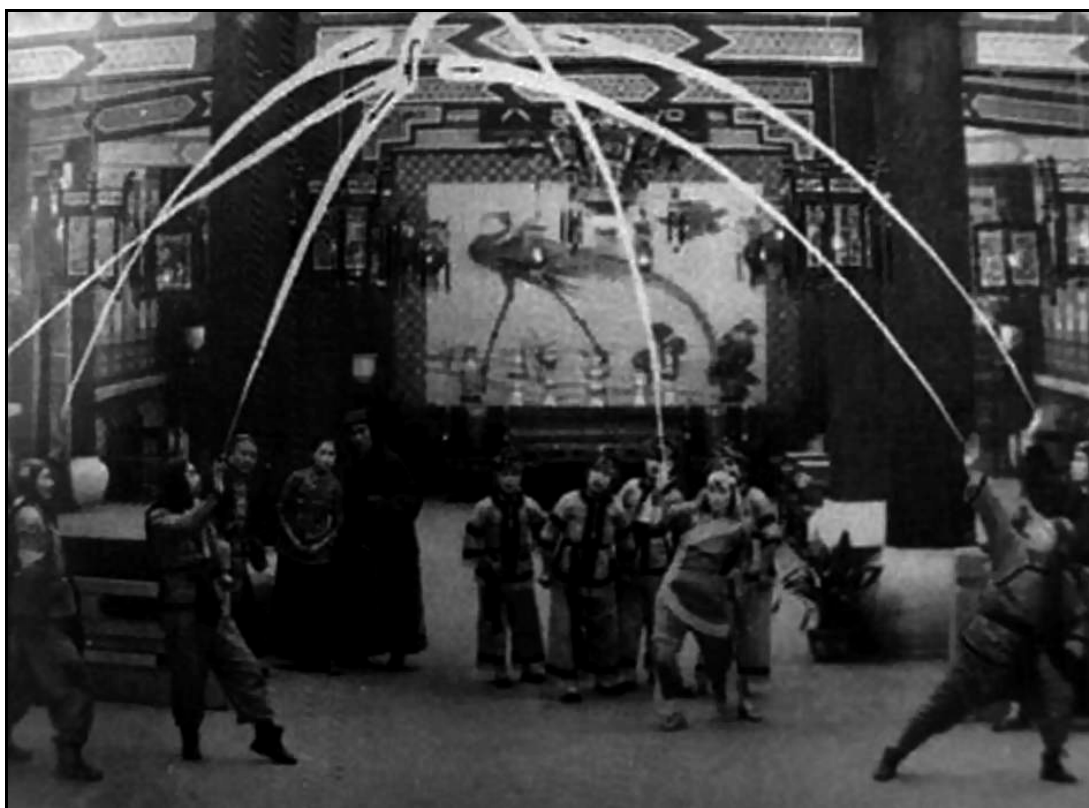


Fig. 15 One of the few remaining stills from the 1928 Chinese movie *Burning of Red Lotus Temple*. (Source: 中國網)

The 1920s was a flourishing period for the development of cinema facilities in Yau Ma Tei. Following the 1919 opening of Kwong Chi Cinema, which was the first cinema in the district (on No. 7 Gansu Street, the present site of the Yau Ma Tei Multi-storey Car Park Building), many more cinemas began to appear in Yau Ma Tei. Throughout the 1920s, from 1921 to 1930, four other cinemas opened in the district.⁵ These five cinemas, in chronological order, were:

Year opened - demolished	Name	Location
1919 – 1960s	Kwong Chi Cinema (廣智戲院) (Fig. 11)	Temple St / Kansu St
1925 – 1960s	First Theatre (第一戲院)	Public Square St
1928 / 40s – 1990s	Majestic Theatre (大華戲院) (Fig. 12)	Nathan Rd / Saigon St
1928(?) – extant	Yau Ma Tei Theatre (油麻地戲院) (Fig. 9)	Waterloo Rd / Reclamation St.
1930 – 1960s	Kwong Ming Theatre (光明戲院)	Public Square St

The cinema building boom all over Hong Kong continued through the 1930s until the eve of the Pacific War in 1941. Today, all but one of these cinemas have been demolished; the Yau Ma Tei Theatre stands as the only surviving example of a pre-World War II cinema building. The building has been assessed and graded by the Antiquities Advisory Board as a Grade II Historical Building.

⁵ See: Cheng and Toong 2003: 92 and <http://zh.wikipedia.org/wiki/香港已結業戲院列表>.

4.4 HISTORY: POST-WAR OPERATION OF YAUMATEI THEATRE

Little is known about Yau Ma Tei Theatre before World War II. Since Yau Ma Tei Theatre opened at the end of the silent movie era, it probably played its fair share of silent movies before switching to sound movies. From the 1930s to the eve of the Pacific War, presumably, like other cinemas in Hong Kong, it probably screened a mixture of English-language (predominant Hollywood productions) and Chinese-language (predominantly Shanghai productions) movies. During the Japanese Occupation of Hong Kong, some cinemas managed to stay open and screen, among others, Japanese movies and propaganda films.

From the immediate post-war years to the 1960s, Yau Ma Tei Theatre screened a steady supply of mainstream Hong Kong-Cantonese movies (**Fig. 16**) by local production companies. The production companies that released Cantonese movies for screening in Yau Ma Tei Theatre through the 1960s were Lan Kwong Film Company (嶺光影業公司) and Kong Ngee Company (光藝製片公司).



Figs. 16 A 1948 newspaper advertisement of a Cantonese movie that was screened in nine cinemas across Hong Kong, including Yau Ma Tei Theatre. (Source: talkcinema.wordpress.com)

In the 1970s, the Hong Kong-Cantonese movie industry went into a period of decline, and quality Cantonese productions that could draw a sizable audience were few. During this period, Yau Ma Tei Theatre, like many cinemas in Hong Kong, screened mostly Mandarin movies, typically those from the prolific Shaw Brothers Studio (邵氏片場).

In the 1980s, the popularity of home video entertainment dealt the movie-screening business another blow. During this time, traditional cinemas with large seating capacity (typically 500 seats and more) that screened a single movie at a time became obsolete, and many of these cinemas were demolished and redeveloped on the same site into shopping malls with mini-cinemaplexes—a complex of mini-cinemas with seating capacity of about 200 seats or less, so that more movies could be screened on a single day to attract a wider audience. Yau Ma Tei Theatre, due to the inherent spatial and other technical constraints of its pre-war design, had little flexibility for conversion to the new mode of cinema operation. To survive, the cinema adopted a strategy of catering to niche audiences.

From the mid-1980s to the early 1990s, the cinema started screening soft-porn movies from the Japanese adult film distributor, UVD Theatre Circuit (日活院線), which, at one time, distributed adult films to 10 cinemas in Hong Kong. These latter-day adult-movie cinemas were in similar conditions to Yau Ma Tei Theatre—they were older cinemas with obsolescence facilities and located in desolate areas that were in the process of undergoing urban redevelopment. During this difficult time, Yau Ma Tei Theatre was probably running on a low operating budget, and hygienic conditions deteriorated to such an extent that rats were seen scurrying about inside the cinema during screening sessions.⁶

After the closure of UVD Theatre Circuit in the early 1990s, several of the former client cinemas, including Yau Ma Tei Theatre, pooled together to form Giant Film Distribution Ltd. (巨人院線), and continued the adult-film screening operation. In an attempt to compete with the increasingly common VHS- and subsequently VCD-based adult entertainment business, Yau Ma Tei Theatre resorted to screening several different movies in its daily programme, and offered them all on a single ticket. It was this almost two-decade long of final struggle for survival that earned Yau Ma Tei Theatre the notorious reputation as a pornographic cinema. By the end of the 1990s, the distribution medium of adult films had almost entirely converted to VCD, DVD and the Internet, and the last of Hong Kong's pre-war, old-school cinemas closed its doors on 31 July 1998.

⁶ This is a story repeated by several residents of Yau Ma Tei interviewed by the author.

4.5 STATEMENT OF CULTURAL SIGNIFICANCE OF YAUMATEI THEATRE

Yaumatei theatre is the only surviving pre-war cinema building in the urban areas of Hong Kong witnessing the development of film industry in Hong Kong. Although billed at one time as one of the “big five cinemas” in Hong Kong, its audience had always been from the working-class in the Yau Ma Tei neighbourhood, such as coolies and rickshaw riders and low-income families. It was an important entertainment venue and regarded as a key social gathering place in the district.

In the mid-1980s, due to the change in local cinema operation, Yaumatei theatre started the screening of soft-porn movies, from then it was also well known for its operation on adult films. Yaumatei theatre, through these years provides a record of sociological conditions in Yaumatei at different period of time.

The design of Yaumatei is almost completely devoid of exterior ornamentation, except on the front façade facing Waterloo Road, where the main entrance is located. The front facade is predominantly Neo-Classical with a hint of Art Deco while the interior deco, particularly the stage setting for the proscenium arch and the interior walls, is unmistakably Art Deco. The proscenium arch remains classical, although rather freely interpreted. The architectural styles are also common in nearby single storey buildings at Fruit Market. The architecture of Yaumatei theatre presents a unique example of purpose-built cinema in Hong Kong constructed in late 1920s.

4.6 CHARACTER DEFINING ELEMENTS OF YAUMATEI THEATRE

Six levels of cultural significance are used in the assessment of space and elements in the Yaumatei Theatre . The explanations refer to the table in Section 3.4.

The character defining elements and their assessed level of significance of Yaumatei Theatre are identified as follow:

Items	Location	Elements	Levels of Significance
1	Overall	Scale and overall architecture of the building	Exceptional
2	North Elevation (facing Waterloo Road)	- Main façade with predominantly Neo-Classical design with a hint of Art Deco features. - Dutch gable with mouldings	High
3	South Elevation (facing Shek Lung Street)	Dutch gable wall	High
4	West Elevation	Louvred windows	Moderate
5	Roof	- Roof profile - Steel trusses and timber purlins - Air vents	High
6	Entrance foyer	Two pillars at both sides of main entrance	High
7	Office	Floor tiles	Moderate
8	Auditorium	- Plaster cornices and decorative mouldings along the interior peripheral walls - Original stage - Proscenium arch and the two structures that flank the proscenium with their decorative features	High

5 CONSERVATION POLICY

5.1 PURPOSE AND EXPLANATION

The purpose of the conservation policies is to provide a guide to the conservation and retention of the cultural significance of Yaumatei Theatre (YMTT) and Red Brick Building (RBB) and their relationship to the surroundings. The policies outline courses of action to be followed in the consideration and development of long term use, care and maintenance plans for the buildings.

The following specific policies provide the essential guiding aims for the building which should be adopted by the manager, future owner and the Antiquities and Monuments Office of HKSAR Government.

1. The statement of Cultural Significance and schedule of spaces should be accepted as one of the bases for future planning and conservation works to the building.
2. The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS charter for the conservation of places of cultural significance (the Burra Charter).
3. The approach and options recommended for the conservation of specific fabric, spaces and qualities of the place should be endorsed by all parties as a guide to future work, the recommendations having been related to the principles of the Burra Charter.
4. Uses should be developed for areas assessed to be of exceptional and high significance which do not compromise the character and significance of those areas.
5. Care should be taken in any future development to avoid or minimise any adverse effect on the quality of the surrounding precinct.

The policies have been addressed in this sequence:

- Managing Change - Site of Yaumatei Theatre and Red Brick Building;
- General Treatment of Built Elements of YMTT and RBB;
- Care and Maintenance of the Fabric

The policies are referenced to the relevant Articles of the Burra Charter and the sections of this report that fundamentally underlie each policy.

The policies have been presented under various headings seen to be those of critical importance to the conservation of the cultural significance of the building. An explanatory segment that is intended to highlight the intent behind the policy has been included with each group of policies. This has been done to assist any future discussion of the merits of the policies and possible changes to their recommendations.

5.2 CONSERVATION POLICIES

This section is about the attitudes, processes and advisory resources necessary for the efficient management of change to the buildings in such a way that the heritage significance of the place is retained.

Classification as Graded Building

Policy 1.1: The Yaumatei Theatre was classified as Grade II historic building in 1998 while the Red Brick Building was declared as Grade I historic building in 2000. Any proposed works affecting the site and the building will require the approval of the Antiquities and Monuments Office of HKSAR Government.

The existing Yaumatei Theatre and Red Brick Building are of particular heritage importance to Hong Kong and contribute to our understanding of local history.

Adoption and Submission of Heritage Impact Assessment Report

Policy 1.2: This Heritage Impact Assessment (HIA) Report should be formally adopted by the site owner. It should then become a standard requirement for works being considered for the place to be in accordance with its recommendations.

Policy 1.3: This HIA Report should be submitted to Antiquities and Monuments Office of HKSAR Government for endorsement.

Endorsement of this HIA Report by the owners of the building and the Antiquities Authorities having jurisdiction over it will give the HIA the necessary influence over matters affecting its significance.

How to use this HIA Report and associated conservation plan

Policy 1.4: The management of the historic buildings should be informed by an understanding of the place as described in this HIA Report.

Policy 1.5: A management structure should be implemented that:

- *integrates conservation into the overall management of the site;*
- *provides for long term conservation of significant fabric;*
- *disseminates the aims and objectives of this HIA report and associated conservation plan to appropriate officers and staff members;*
- *outlines the responsibility at each staff level for implementing this Plan;*
- *understands the balance between the functioning of the building and the conservation of cultural significance.*

Policy 1.6: Conservation management expertise should be incorporated into the management structure for the building or should be imported from appropriate services.

This HIA Report has endeavored to identify why the site and each of its major built elements are significant. The statement of cultural significance and assessments of elements within each buildings; together with policies recommended will guide future planning and work.

The conservation policies make recommendations regarding the conservation of the place so that any proposed future intervention will not result in inappropriate loss of cultural significance. It is intended to be of practical use to the managers of the site, enabling them to make decisions about the site with due regard to its significance.

Statutory Considerations

Policy 1.7: Antiquities and Monuments Office should be notified for all major works which may alter the interior or exterior of these graded buildings and its setting.

Policy 1.8: Compliance with the building code and its legislations should be undertaken in a way which does not damage the cultural significance of the buildings. Performance requirements rather than deemed-to-satisfy provisions may be considered in case of adverse effect to the significant fabrics.

Policy 1.9: Upgrading for fire safety should be done in a manner that recognises the cultural significance of the buildings.

Any proposed work within the graded buildings should follow the procedure of submission of work proposal to Antiquities and Monuments Office for approval.

The objectives of prevailing building code on health and safety should be considered concurrently with heritage conservation objectives and policies in making decisions on the following major aspects:

- *Fire escape, rescue and installation*
- *Structural loading requirement*
- *Wind code*
- *Universal Accessibility*

Use of the Burra Charter and the China Principles

Policy 1.10: The future conservation and development of the place should be carried out in accordance with the following document:

- *The principles of the Australia ICOMOS charter for the conservation of places of cultural significance (the Burra Charter) as adopted in 1999.*
- *Principles for the Conservation of Heritage Sites in China (China ICOMOS) as adopted in 2002 (the China Principles).*

The Burra Charter is a useful guide to the conservation of YMTT and RBB. The Charter provides a philosophical framework that is reasonably flexible and recognises the need for continued use and compatible development.

The China Principles provide a detailed and more elaborated conservation management guideline for site of heritage significance.

Relating levels of significance to proposals

The assessment in this report sets out the reasons why YMTT and RBB is of high significance. The more detailed assessments of significance levels for individual elements, spaces and fabric are an important factor to be considered when planning future action.

Policy 1.11: The more significant a concept, fabric, relationship, space or vista, the more care should be exercised in preparing proposals that may affect the place – the objective being to ensure that the work will not reduce, and may reinforce, the identified significance.¹

¹ Burra Charter, Articles 3, 5

This understanding of the levels of significance helps to introduce the flexibility necessary for the management of change.

Conservation advice

Policy 1.12: All conservation work undertaken at the historic buildings and site should be in consultation with a qualified and experienced conservation architect acting within the guidelines of the adopted HIA Report.²

The conservation of YMTT and RBB requires the expertise of professionals. The coordination and briefing of these professionals is a task of great importance and should be performed by a suitably qualified person such as a conservation architect. Under no circumstances should decisions relating to conservation work be left in the hands of tradesmen acting alone. However, once decisions are made regarding intervention in the building fabric, only the finest craftsmen and conservators should be employed to carry them out.

Policy 1.13: Prior to undertaking any conservation, maintenance or upgrading works on any part of the significant building's fabric or spaces a Conservation Actions Schedule to set out a comprehensive schedule of conservation actions (including plans, details, specifications and precautionary measures), based upon the conservation policies.³

Additional investigations would be needed to:

- a) Assist in the determination of the impact of future works on the elements, spaces or components of exceptional significance.
- b) Assess the suitability of specific adaptive reuse works required for the accommodation of a new use, or for the upgrading of facilities of an existing function. This would include assessment of the impact of:
 - detailed alterations in relation to significant spaces, details and fabric; and
 - removal of unsympathetic additions which may or may not reveal or deface the significant fabric.

Additional investigations would be required for proposed conservation works including replacing wall finishes, original joinery details, colour schemes etc.

Discovery of Antiquities or Objects of Historical Values

Policy 1.14: Any fossils, coins, articles of value or antiquity and structures and other remains or things of geological, historical or archaeological interest discovered within the site of YMTT and RBB should be well preserved and delivered to HKSAR Government for further investigation, recording and treatments.

There has been no archaeological potential assessment carried out at the site of YMTT and RBB. All valuable historic evidence uncovered including antiquities and tunnels should be properly recorded by relevant professionals and such discovery should be informed to Antiquities Authority.

Interpretation

Policy 1.15: The interpretation of the previous stages occupying the site of YMTT and RBB should be seen as an important element of the place.

² Burra Charter Articles 4, 6

³ Burra Charter Articles 4, 5, 6, 7

Policy 1.16: An interpretive display or facility should be developed to explain original design of the building and the relationship with the precinct, and highlights the surviving evidence of its original use that remains visible.

There should be an ongoing commitment to make financial resources available for the following as a minimum requirement:

- Reasonable public access to part of the building or site for appreciation.
- A “low-key” interpretative display within the public areas of the buildings.
- Facility to allow public to understand the history and development of the site. Antiquities and historic evidence uncovered should be displayed.
- Publication of an interpretive document.
- Enhanced integration with the established heritage trail of the district.

In any future use, adequate financial resources should be made available for the professional preparation of an Interpretation Plan. The Plan should ensure that the representation of the building to its’ users and occupants, the general public and the visitor is carefully planned to accurately and simply reflect the historic, architectural and social importance of the place.⁴

Public Accessibility of the Heritage Impact Assessment Report

Policy 1.17: A copy of this HIA should be lodged with the Heritage Resources Discovery Centre.

The HIA should be accessible to the public in order to raise and foster community awareness of the significance of the place.

Future Use of the Buildings

Policy 1.18: The policies specified in this document should be appropriate regardless of the uses to which the buildings are put.

Policy 1.19: Changes to the future use of the buildings are acceptable providing that there is minimal impact on the surviving significant fabric. Future uses should continue to allow the appreciation of the original spaces.

Policy 1.20: The preferred uses for YMTT will allow the cinema phase of occupation to be understood while the preferred uses of RBB will allow the engineers’ offices phase of occupation to be understood.

Policy 1.21: Should further changes of use be required over time, new uses should be compatible with the retention of the character and significance of the building. Future uses should also be compatible with the physical characteristics and qualities of the spaces.

The management of the site should be conscious that the cinema phase constitutes an important part of the cultural significance of the YMTT. Any change in use must allow this aspect of the site history to be appreciated.

⁴ Burra Charter Article 25

New Development of the Site

General

Policy 1.22: Any new construction should have compatible massing and scale with the existing YMTT and RBB. No obstructive design elements should be constructed to obstruct the major gable façade of YMTT.

Policy 1.23: Any new construction should be of materials which are compatible with the fabrics of historic buildings, but should not necessarily duplicate the existing palette.

Policy 1.24: Any new construction should be mindful of the original layout configuration of the historic buildings and their main axis.

Policy 1.25: Inspiration from the existing architectural design and details of YMTT and RBB can be drawn for the design of any new elements in the respective sites.

Signage

Policy 1.26: New signage is acceptable provided it is subservient to the existing fabric and not in loud colours, illuminated, flashing or neon; but in complementary and sympathetic materials.

Policy 1.27: The introduction of new signage inside the historic buildings should not damage significant fabric. New signage should, where possible, be free standing. Any other signage should be reversible and not use fixings that damage significant fabric.

Policy 1.28: Existing significant signages should not be removed, replaced, damaged or covered up by new signage.

New signage on the exterior of the historic buildings would be accepted only if a minimal approach is taken. New signage on the interior of the buildings is acceptable as long as significant fabric is respected.

Review of the HIA Report and conservation plan

Policy 1.29: This HIA Report should be periodically reviewed as necessary or as additional information is revealed.⁵

The HIA, and particularly the conservation policies, may need adjustment to take into account discrepancies and unforeseen circumstances, to clarify intentions or as a result of uncovered evidence.

Treatment of the fabric, spaces and relationships

Policy 1.30: Surviving areas of significant original and early fabric and spaces of the original construction and design should be retained intact and conserved unless otherwise stated or interpreted within these policies.

Policy 1.31: All conservation works should be preceded by thorough investigation, and monitored to assess their effectiveness.

The policies contained within this report are aimed at ensuring that all works, including conservation works, are undertaken with reference to the cultural significance of the place.

⁵ Burra Charter Articles 26, Policy 26.2

An understanding of the historical development and the context should be a prerequisite for all those carrying out works to YMTT and RBB.

Retention of Significant Fabric

Policy 1.32: Unless dangerous to visitors and occupants, significant fabric that has been worn through use should be retained, with any associated risks reduced by compatible means.

Significant fabric worn by a process of use over time provides evidence of the building's history, which can contribute to our understanding of it.

Policy 1.33: Where it is required to alter the building fabric, an approach of minimal intervention should be adopted.

The fundamental principle of the Burra Charter is one that requires the least intervention in the fabric as possible while achieving the desired results. It is a minimalist approach which attempts to retain as much of the original building fabric as possible. The approach recognises and respects the intrinsic value of the fabric and its ability to tell an important story, and facilitates intervention in a sensitive way.

Policy 1.34: All changes to the building fabric, especially unavoidable changes to significant fabric, should be carefully recorded to an appropriate archival standard, and become part of an archive established on the site.

When decisions are made that will require changes to the building fabric, a process of recording those changes should be immediately instituted. If it is conceded that the fabric can tell an important story, it should be recognised that any changes to the fabric should be carefully recorded to ensure that the story is not lost or diluted. Future generations or historians will be grateful for the adoption of this attitude.

Policy 1.35: A selection of appropriate items of moveable heritage should be retained on site to aid interpretation.

The original location and use of these items should be confirmed as part of a future interpretation strategy. Retention of an appropriate selection of these items is encouraged, to aid future interpretation of the significant period of the site's development.

Access

Policy 1.36: Access for disable persons and wheelchair-users should be considered.

Policy 1.37: The central axial approach of YMTT from Waterloo Road should be maintained.

Maintenance and Repair

Prompt maintenance and repair are essential to the conservation programme.⁶ Necessary works should be based upon regular inspection and appropriate construction methods.

The future building managers of the historic compound should implement a cyclical maintenance programme, which ensures the future protection of the buildings. The maintenance of the buildings should continue to be regulated and enforced in accordance with the proposed maintenance programme regardless of the potential change in building owners or managers.

⁶ Burra Charter Article 16

Policy 1.38: The building should be protected in accordance with a planned maintenance and repair programme that is based on extensive knowledge of the building and its materials, regular inspection and prompt preventative action.

Policy 1.39: Qualified and experienced consultants should be employed to work on the building elements, in particular those identified as being significant (gable façade of YMTT, fair face brickwork of RBB and roof tiles etc.). Remedial work should be appropriately supervised.

Policy 1.40: Sources of suitable scarce materials and methods (ceramic tiles and red bricks and roof tiles for example) for repairs to the fabric should be sought as soon as possible, and if necessary reserves collected and appropriately stored to be available for use as required. This strategy should be integrated within the long-term maintenance plan.

Policy 1.41: Previous maintenance and repair using unsuitable materials or detailing should be replaced as necessary using materials and details which do not detract from the significance of the fabric.

Policy 1.42: Services should not be permitted to emit waste products in a manner that will give rise to undue deterioration of the fabric.

Policy 1.43: Systems that prevent water penetration into the building fabric should be especially well maintained, such as eave gutters, hopper heads and waterproof membranes.

Policy 1.44 The maintenance programme should be implemented in accordance with the following principles:

- attend to building repair work regularly to maintain the condition of the building fabric between repair cycles;*
- similar work should be undertaken as a unified operation, except in the case of urgent repairs;*
- minor repairs should be attended to promptly to avoid needless expense on additional damage;*
- the maintenance programme should endeavour to preserve significant building fabric wherever possible, with the aim to repair instead of replace.*

6 HERITAGE IMPACT ASSESSMENT

6.1 HERITAGE IMPACT ASSESSMENT AND MITIGATION MEASURES

Caveat

The Heritage Impact Assessment was carried out within the context of pre-existing agreements between three parties (Antiquities and Monuments Office, Architectural Services Department and Cantonese Opera Advisory Committee) as to the adaptive reuse of, and preliminary design proposal for, the Yaumatei Theatre and Red Brick Building.

Explanation

The following table presents and relates Heritage Impact Assessment and Mitigation Measures regarding the adaptive reuse of Yaumatei Theatre and the Red Brick Building as performance venue for Cantonese Opera. The explanations of terms are as follow:

Assessment Items	-	Impact is highlighted with detailed explanations.
Associated Conditions	-	Conditions are identified that affect and initiate the impacts. Corresponding conditions are presented for each impact.
Affected Elements	-	Affected elements are identified for each impact. One or more historical elements may be affected.
Mitigation Measures	-	Practical advice is given to mitigate adverse impact effects.
Impact Level*	-	Overall level of impact on elements, <i>after application of mitigation measures</i> , is assessed as follows:
		<i>High</i> - an impact that significantly alters or obliterates significant characteristics of the heritage resource;
		<i>Medium</i> - an impact that alters the character or surroundings of the heritage resource, but is consistent with existing and emerging trends;
		<i>Low</i> - an impact capable of measurement but with no alteration of significant characteristics; and
		<i>Neutral</i> - a change that does not affect the value of the heritage resource and/or its surroundings.

(* “Impact Levels” framework courtesy of Commonwealth Historic Resource Management Ltd.)

Heritage Impact Assessment – Mitigation Measures Table

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
(A) General					
A1	<u>Understanding history of site and building – YMTT and RBB</u> Use of YMTT will be changed from the previous use as a theatre to a performance venue for Cantonese Opera. Use of RBB will be changed from the previous use as an engineer's office and post office to supporting facilities for the Cantonese Opera venue. Change of use will obscure general understanding of the history of the site and building without proper interpretation.	- Public appreciation of the history of the site and buildings	- No particular fabric	● Ways to allow the public to understand the history of the site and building should be devised, including the display of historic photos or maps, placement of information boards at publicly accessible areas and enhancement of related websites. ● Interpretation of the history of YMTT and RBB should be enhanced through connections with other heritage assets nearby and throughout the district.	<i>Medium</i>
A2	<u>Structural monitoring – YMTT and RBB</u> Site formation and building works may impact ground conditions and the building structure. Structural survey works will be carried out.	- Site formation and building works	- Building foundation - Building structure	● Structural monitoring system should be installed and records taken before work commences. The monitoring system may include tell-tales, inclinometer and settlement checkers. These installations should be non-destructive. ● Report on structural monitoring conditions should be prepared by registered geotechnical and structural engineers to ensure that the structural integrity of the historic building is maintained. ● Should there be any report of structural problems or settlement, immediate protective	<i>Low</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
				and/or reinforcement work should be carried out. Such precautionary measures must be documented in site records. ● Incidence(s) related to structural instability must be reported to AMO immediately.	
A3	<u>Provision of ramps or access for wheel chair users – YMTT and RBB</u> Level differences to be modified or adjusted to provide for accessibility by wheelchair users. Such level differences are found at the main entrance to YMTT and doorways to RBB.	- Operational needs - Universal Access - Wheel chair access requirements	- Existing floor level and finishes	● Provide such level modifications as to enhance future operation while maintaining symmetry. ● Identify access for wheelchair users at points of least adverse effect. The priority for using such accesses should be identified. ● Construction of ramps must have as little impact as possible on existing external finishes. ● Ramps should be discernible from the original fabric and be understated in character.	<i>Medium</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
(B) Yaumatei Theatre – External					
B1	<u>Colour of external walls of YMTT</u> Colour scheme for YMTT will be chosen to match the overall scheme of the project. Existing colour scheme will be changed.	- New design to match new use	- Colour of external walls	● Change of colour for the external walls is acceptable providing the main architectural elements, such as the front gable wall, are suitably treated.. ● Treatment should be in keeping with the original expression of the elements.	<i>Medium</i>
B2	<u>Pitched roof – timber purlins and roof sheeting</u> Based on the Assessment Report prepared by Ho Tin & Associates in October 2004, the purlins are barely adequate to support the existing roof sheeting. Replacement of the roof sheeting by heavier materials, such as roof tiles, would not be possible without strengthening the purlins. As the timber purlins cannot comply with the non-combustible materials requirement, protection from fire will be required. In such case, the existing timber purlins must be concealed or sandwiched between the tiled roof and the non-combustible layer. New steel purlins may be installed to carry the increased loads. 4 nos. of roof exhaust hoods will be used for fresh air intake. Existing timber purlins have to be modified to accommodate associated air ducts.	- Non-combustible materials requirement - Structural requirements for roof	- - Roof sheeting - Timber purlins - Exhaust hoods at roof	● Installation of new steel purlins should be located in the intervals between the existing timber purlins. ● Timber purlins should be demounted and treated (i.e., with a protective coat) before they are returned to their original location. ● Termite control should be initiated. ● Access point(s) should be provided in the fire protection layer for regular inspection. ● Removal of the roof sheeting is acceptable providing the existing timber purlins are protected during the process. ● New roof tiles should have the same profile as the original tiles and be laid in the same manner as the original tiles. Historical photos can provide the needed documentation..	<i>High</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
B3	<u>Pitched roof –new steel roof trusses</u> Existing steel roof trusses are not capable of taking the load of such new roofing components as roof tiles, new steel purlins, existing timber purlins, a fire resisting layer and acoustic materials. New steel trusses may be constructed adjacent to the existing trusses	- Structural requirements	- Steel roof trusses	● New steel trusses should be identical to the existing trusses in profile. ● Physical separation between the new and existing roof trusses should be maintained. ● Access for regular inspection of the existing trusses should be provided. ● Photographic and cartographic record of the original roof trusses should be completed before work commences. This record will provide a good reference for the design of the new sets of roof trusses.	<i>High</i>
B4	<u>Pitched roof – existing steel roof trusses</u> One existing steel roof truss (along gridline no.4 of the architectural drawings) above the future stage has to be replaced by new steel truss to suit the clear height requirement for the stage of Cantonese Opera. One existing steel roof truss (along grid line 9 of the architectural drawings) has to be removed due to the construction of the new control room above the entrance of auditorium.	- Operation needs of future use	- Steel roof trusses	● New steel roof truss at gridline no.4 should match the design of other steel roof trusses mentioned in Item B3. ● Strengthening of the members is necessary to maintain the structural integrity of the roof trusses. While structural strengthening is necessary, new building services and light fittings should be considered concurrently to avoid any extra load bearing for the existing roof trusses. ● Photographic and cartographic surveys of the trusses must be completed before work commences.	<i>High</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
B5	<u>Renovation works affecting main façade fronting Waterloo Road</u> Canopy will be added to the entrance area of the main façade.	- Functional requirement	- Main gable and entrance	● Canopy design and materials should be based on the design and materials of the original canopy. If the design and materials have to be different from those of the original, they should be sympathetic to the original ones. ● Original symmetrical layout must be maintained.	<i>Medium</i>
B6	<u>New openings in external walls</u> New openings are required for the following purposes: - Fire exit doorways for the evacuation of the audience from the theatre hall in case of fire. - Louvered openings above the new and existing exit doorways for fresh air intake and exhaust outlet for basement plant rooms. - Switch room door opening. - Window and exhaust openings for new toilets. - Wall openings for supply and return air ducts from AHU room (near Shek Lung Street) to front stage area.	- Openings for building services installations and fire exit	- External masonry wall	● Consider using existing openings, doors or windows before proposing new openings. New openings can be grouped together if necessary. ● Openings should follow the principle of minimum intervention and in no circumstances should they damage significant architectural elements. ● No new openings should be allowed in the main facade. ● Openings should not affect the structural integrity of the masonry walls.	<i>Medium</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
B7	<u>Reconstruction of external wall and slabs next to Shek Lung Street</u> External wall and slabs facing Shek Lung Street (rear wall of stage) will be used for construction and material delivery access during site works.	- Practical requirement during construction	- Rear masonry wall and concrete slabs	● Photographic and cartographic surveys of the rear wall and slabs must be completed and archived. They will be needed for reconstruction purposes at a later stage. ● Protective measures for the internal proscenium arch must be carried out.	<i>High</i>
B8	<u>Addition of building services such as air conditioning and mechanical ventilation system, lightning protection, electrical installation, fire services installation, security installation, stage equipment and plumbing and drainage system</u> <u>External Installations</u> External installations include outdoor air-conditioning equipment, pipe works, drainage pipes, lightning protection system and external lightings etc. Lightning protection installation such as lightning arrester and copper tapes will be installed on external walls.	- Building services requirements for future use	- External finishes, such as wall finishes and roof.	● External installations should be located in hard-to-discern areas, such as recesses or pipe ducts, and further concealed with neatly designed screens, if necessary. Window-type air conditioners are not acceptable.	<i>Medium</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
(C) Yaumatei Theatre – Internal					
C1	<u>Modification of entrance foyer and associated structural elements</u> Alteration and additions to the entrance foyer at Waterloo Road include the following: - Alteration of ceiling to accommodate building services and suit new interior design. - Addition of male, female and disabled toilets (sanitary fitments) to comply with statutory requirements on such provisions. - Addition of an entrance lobby space between the auditorium and foyer as a fire separation. - Addition of staircase from the foyer to the new control room for which there is an additional floor. - Switch room and building services room and associated trunking to be constructed.	- Internal layout and design - Operational needs - Statutory requirements	- Internal floor finishes - Internal walls	● Internal renovation works for compliance with statutory requirements and operational needs are considered acceptable, but associated works must be carried out with due care to identified significant features, such as patterned floor tiles. The floor tiles affected by the overlaying of trunking at switch rooms should be salvaged. ● Original configuration of the entrance foyer should not be obscured by new construction. The axial approach and sequence of spaces from exterior to interior should be maintained. ● Structural integrity of the masonry walls must be maintained for the addition of new structural elements, such as staircases and floor slabs. ● Photographic and cartographic surveys of the existing layout should be completed before work commences.	<i>High</i>
C2	<u>Enlargement of opening in masonry wall between entry foyer and auditorium</u> Masonry wall separating the entrance foyer from the auditorium will be enlarged and modified to accommodate new construction related to the new control room floor slab.	- Internal layout and design - Statutory requirements -	- Masonry wall at the main entrance to the auditorium	● Original configuration and spatial progression should not be obscured by the enlarged opening. ● The integrity of the masonry wall should be maintained.	<i>High</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
C3	<u>Reconstruction of whole floor slab and construction of basement</u> New basement will be constructed to house the new plant rooms and water tanks. The floor slab is to be removed in due course. A new floor slab will be constructed to follow the future gradient requirement of the hall.	- Operational needs - Statutory requirements to provide sprinklers	- Floor slab - Foundation	● After determining the size and depth of the existing foundations, the size of the basement must be accordingly limited to ensure that excavation works do not have adverse effects on the existing building. ● Disposal of groundwater should be carried out during foundation construction. Necessary precautionary measures, such as shoring must be employed. ● Monitoring for structural movement must be carried out frequently and with close observation.	<i>High</i>
C4	<u>Modification of concrete slab above entrance lobby</u> The existing 1/F concrete slab at the front is not able to take loading from additional building services installations. It has to be reconstructed to meet the future loading requirement.	- Loading requirement	- Floor slab	● New slab should be constructed at the original slab level. ● Structural integrity of external masonry wall must not be affected by additional loads from new installations. Detailed investigation and monitoring must be carried out on site.	<i>High</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
C5	<u>Modification of flank walls</u> Height of the flank walls on either side of the stage will be lowered to balustrade level to reveal the former mezzanine area or band area. The lowering of the flank walls also allows the passing through of supply and return air ductworks from the rear end of the theatre to the front stage, while fire services pipeworks, cable trunking and electrical conduits from the rear end of the theatre to the front side of the theatre along high and mid levels of internal side walls.	- Reveal former design	- Flank walls at stage	● Modification is considered beneficial to reveal the former configuration of the theatre. ● Height of the balustrade should follow information from site investigation with reference to archival materials showing the design of elevated band areas in the late 1920s and 1930s.	Medium
C6	<u>Construction of new performance stage</u> New performance stage will be constructed abutting the existing stage.	- New design for future use	- Existing stage and associated architectural features	● New stage should be designed as a new element and should be discernable from the original fabric. ● Vision panels should be installed over the floor of the new stage to allow the public to appreciate the original curvilinear architectural elements along the edge of the stage.	Medium

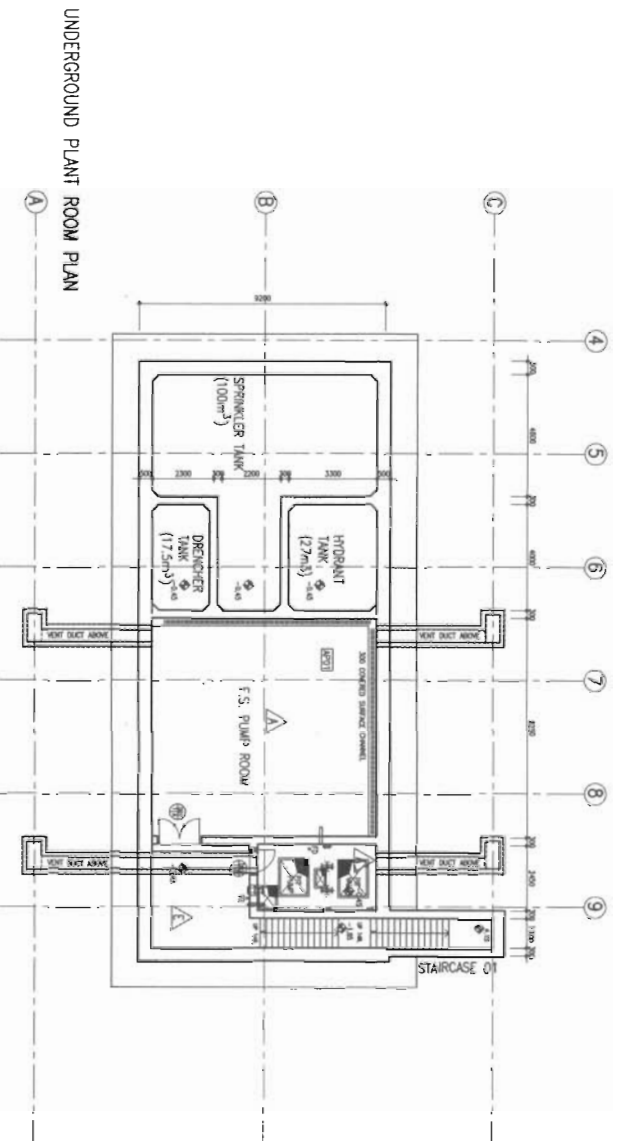
Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
(D) Red Brick Building					
D1	<u>Removal of existing enclosure at 1/F verandah</u> Existing glazed enclosure will be removed to reveal the original open verandah.	- Reveal original design	- Brickwork and balustrades supporting the glazed enclosure	● Revealing the original open verandah is considered beneficial to the understanding of the building. ● Appropriate brick repair to the edges of the brickwork that supported the removed windows should be carried out.	<i>Low</i>
D2	<u>Removal of a timber pergola</u> New and intrusive timber pergola on the façade facing Waterloo Road will be removed. In terms of materials and construction methods, the pergola is not in harmony with the original structure. In addition, it has caused damage to the external brick wall.	- Removal of incompatible structure	- Timber pergola	● Removal is considered beneficial to the understanding of the original building façade. ● Removal should be carried out with due care to prevent further damage to the brickwork. Process of removal should be recorded. ● Existing groove (recess) on the brick surface should be repaired with compatible materials.	<i>Low</i>
D3	<u>Removal of the lean-to porch</u> Lean-to porch (1920s) on the façade facing Waterloo Road has blocked the original external staircase to the upper floor. As the lean-to porch does not have significant elements and was only constructed for enclosing a storage space, its removal should reveal the original façade and access doorway to the upper floor.	- Reveal of original facade	- Lean-to porch	● Removal is considered beneficial as it reveals the original building façade. ● Removal should be carried out with due care to prevent damage to the brickwork. Process of removal should be recorded.	<i>Low</i>

Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
D4	<u>Construction of new glazed canopy along façade facing Waterloo Road</u> Existing external openings will be used for exhaust and ventilation purposes.	- Provision of shelter to souvenir shop and doorway to upper floor	- Original façade facing Waterloo Road	● New canopy must not touch the original brick surface. ● Canopy should be understated in design and light-weight in effect..	Low
D5	<u>Modification of existing openings and change of louver design</u> Existing external openings will be used for exhaust, fresh air intakes and ventilation purposes.	- Building services requirements	- Existing louvers and windows	● No new openings on the external brick wall should be carried out. ● No damage to - or alteration of - the existing timber windows will be allowed. ● Modification of such openings will only be allowed for those that have been modified previously.	Medium
D6	<u>Installation of louvers and perforated ceiling</u> Louvers will be installed at the upper arched portion of the existing verandah for fresh air intake and ventilation of the outdoor condensing units.	- Building services requirements	- Brick arches at verandah - Ceiling form	● Design and materials of the new louvers should be discernable from the existing brickwork. ● Construction/installation of louvers must not damage the surrounding brickwork. ● Original ceiling height should be discernable through the perforated false ceiling.	Medium

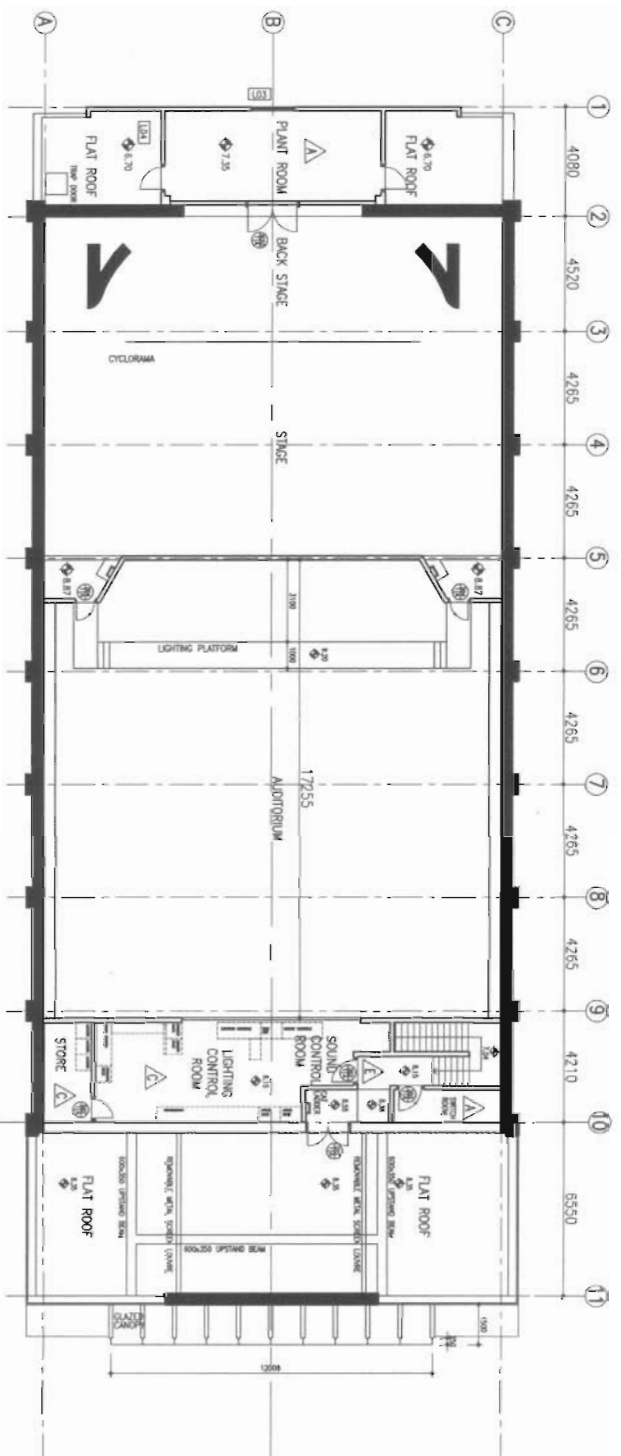
Category	Assessment Items	Associated Conditions	Affected Elements	Mitigation Measures	Impact Level
D7	<u>Installation of building services</u> Installation of building services includes light fittings, electrical trunking and conduits, air conditioning outdoor and indoor units, fresh air pre-conditioners, visual fire alarms, break glass units, socket outlets, etc. They are surface mounted onto the internal wall or ceiling. Openings are necessary to allow the passage of electrical and fire services trunking and conduits, refrigerant pipe work, condensate drain pipe work, etc.	- Installation of building services to meet building services requirements	- Internal walls	● Surface mounting of building services installations should be carried out in such a way that the original ceiling and interior space can be understood. They are located mainly along peripheral of each room. ● Installed units should be located at less obvious locations. ● Conduits and pipes should be designed to be grouped together to minimize the number of openings in the internal walls. No internal arch feature should be affected by these openings.	Medium

APPENDIX

Architectural Drawings



UNDERGROUND PLANT ROOM PLAN



1/F FLOOR PLAN

4/2023

NO.	DATE	DESCRIPTION	STATUS
1	2023/01/10	PRELIMINARY DESIGN	ISSUED
2	2023/02/10	SCHEMATIC DESIGN	ISSUED
3	2023/03/10	DETAILED DESIGN	ISSUED
4	2023/04/10	CONSTRUCTION DOCUMENTS	ISSUED

PROJECT NO. RE057
 PROJECT NAME: CONVERSION YAU MA TEI THEATRE AND RED BRICK BUILDING INTO A XIU CENTRE

ARCHITECT: ARCHITECTURAL SERVICES DEPARTMENT
 PROJECT MANAGER: AB/6811/AGP011

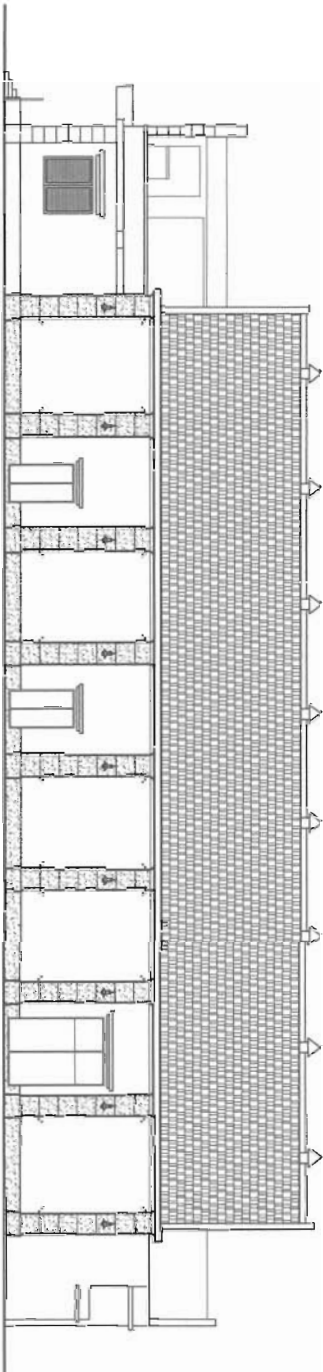
DATE: 11/00 (A1)
 1200 (A3)



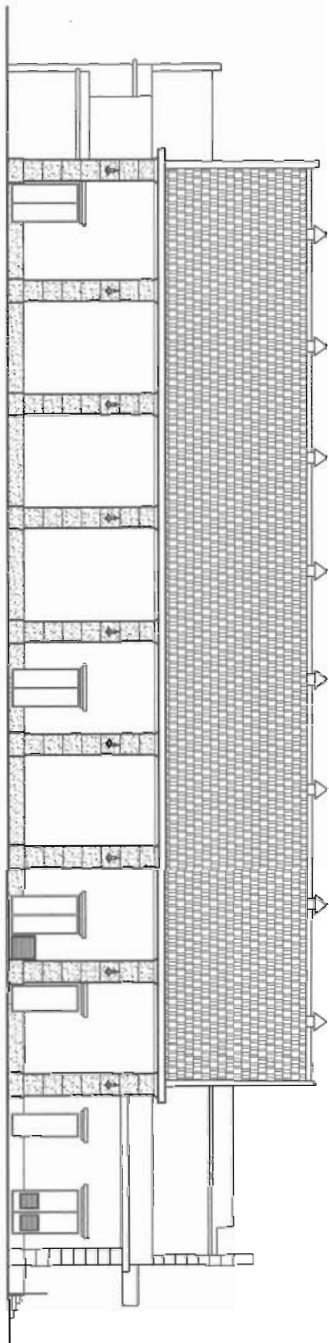
ARCHITECTURAL SERVICES DEPARTMENT

This technical drawing shows a stage set for 'The Merchant of Venice'. It features a large, ornate, arched structure on the right side, which appears to be a balcony or a large archway. The structure is decorated with intricate patterns and has a central opening. To the left of this structure is a large, rectangular area labeled 'STAGE'. The stage is divided into sections by lines, and there are dimensions indicated: '5000' for the width of the stage and '11000' for the depth. The drawing is a detailed architectural plan, showing the layout of the stage and the set pieces.

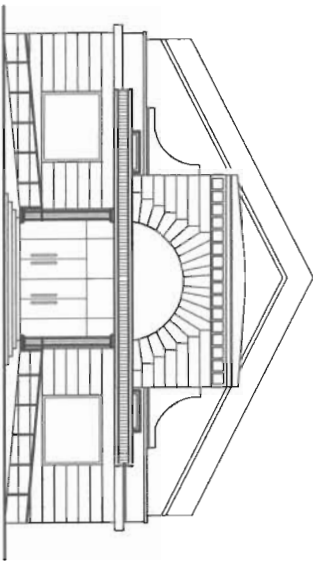
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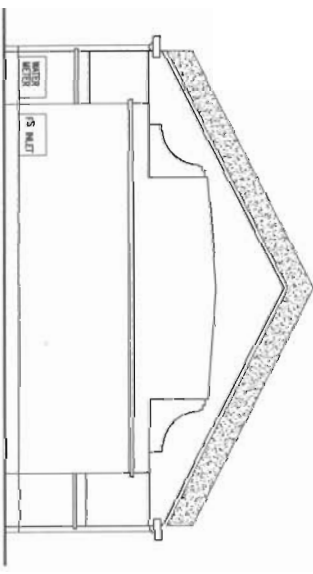
SIDE ELEVATION (RECLAMATION STREET)



SIDE ELEVATION (SERVICES LANE)



FRONT ELEVATION (WATERLOO ROAD)



REAR ELEVATION (SHEK LUNG STREET)

DRAFT



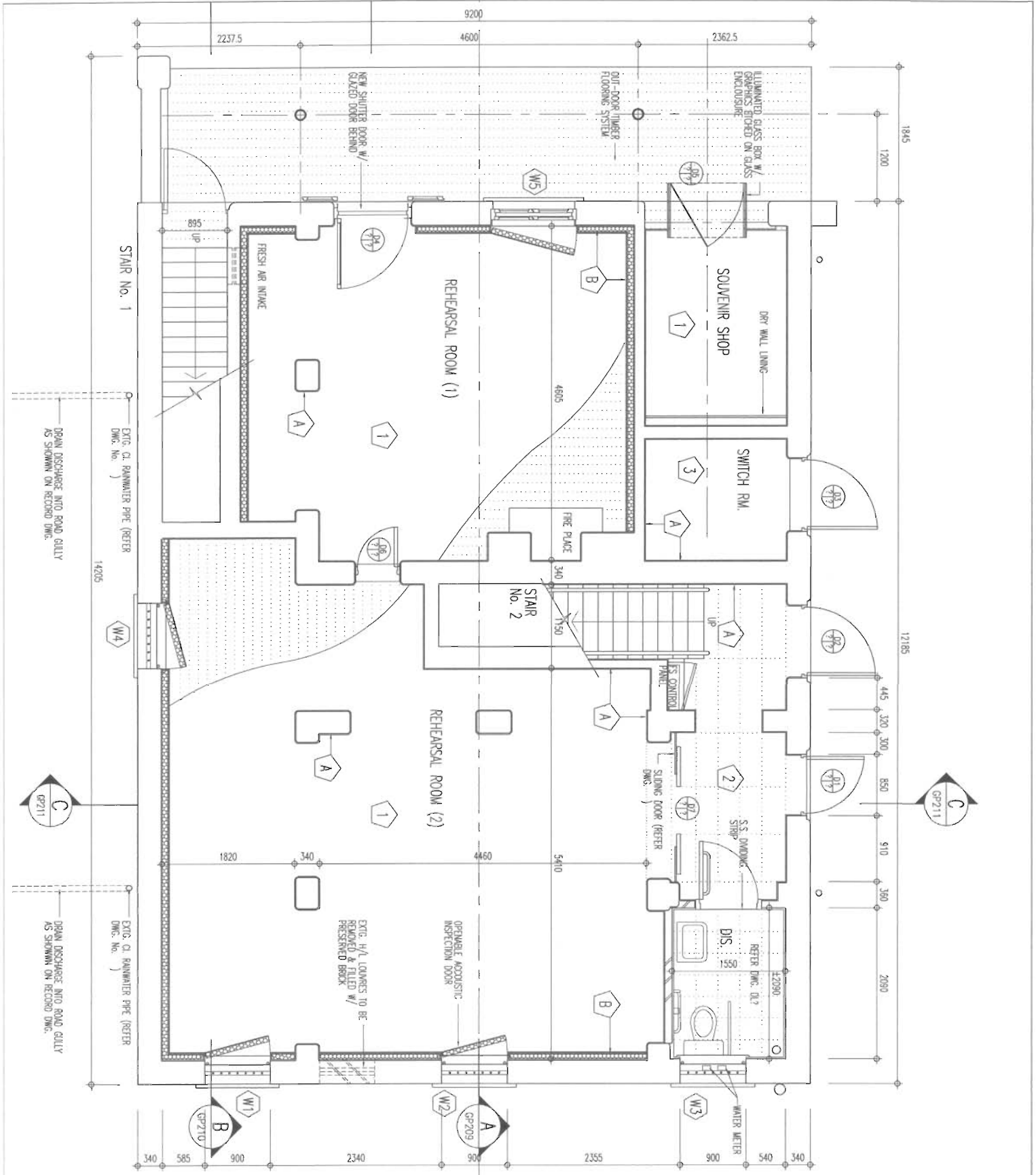
ARCHITECTURAL SERVICES DEPARTMENT

Project No. AS/0811/FERO05
Drawing No. 1:150(A1)
1:200(A3)

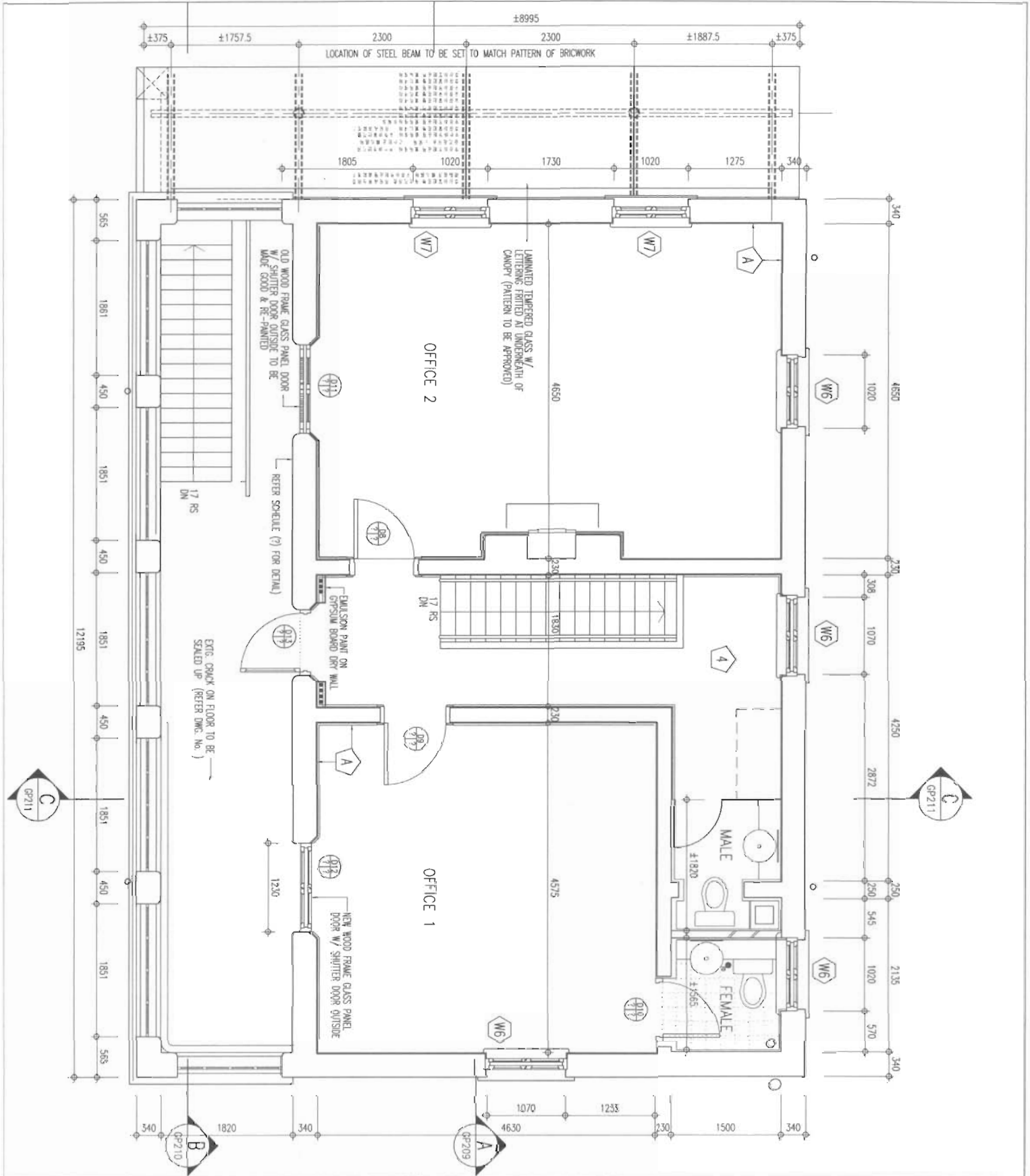
YAU MA TEI THEATRE -
ELEVATIONS

Scale: 1:150
Project No. 057 RS

NO.	DATE	DESCRIPTION	BY
1	1/1/05	PRELIMINARY	AS/0811/FERO05
2	1/1/05	REVISION	AS/0811/FERO05
3	1/1/05	REVISION	AS/0811/FERO05
4	1/1/05	REVISION	AS/0811/FERO05
5	1/1/05	REVISION	AS/0811/FERO05
6	1/1/05	REVISION	AS/0811/FERO05
7	1/1/05	REVISION	AS/0811/FERO05
8	1/1/05	REVISION	AS/0811/FERO05
9	1/1/05	REVISION	AS/0811/FERO05
10	1/1/05	REVISION	AS/0811/FERO05



NOTES	
FLOOR FINISHING	DESCRIPTION
1	FLOATING WOODEN FLOORING SYSTEM
2	30 THICK BRUSH HAMMERED GRANITE SLAB (MATCH EXIST. GRANITE, UNITS & WINDOW DILL.)
3	TROMPELLED GRANO FINISH ON EXIST. CONC. SURFACE
4	CARPET TILES ON EXIST. TIMBER FLOORING
WALL FINISHING	
A	ANTI-MOULD EMULSION PAINT ON EXIST. PLASTER WALL FINISHING
B	ACOUSTIC WALL (TYPE 1) SYSTEM (REFER PARTICULAR SPECIFICATION)
C	
REVISION	
no.	date
description	
drawn	
checked	
approved	
contract no.	
file no.	
project no.	
drawing title	
drawing no.	
scale	
office	
ARCHITECTURAL BRANCH	
ARCHITECTURAL SERVICES DEPARTMENT	



NOTES

no. date description

REVISION

drawn

checked

approved
Date issued
Scale indicated
Name of drafter
Project number
Drawing title
Sheet number
Total sheets

contract no.

file no.

project no.

CONVERSION TO YAU MA TEI THEATRE
AND RED BRICK BUILDING INTO A
CHINESE OPERA PERFORMING AND
PRACTICING VENUE

1/F PLAN

drawing no.

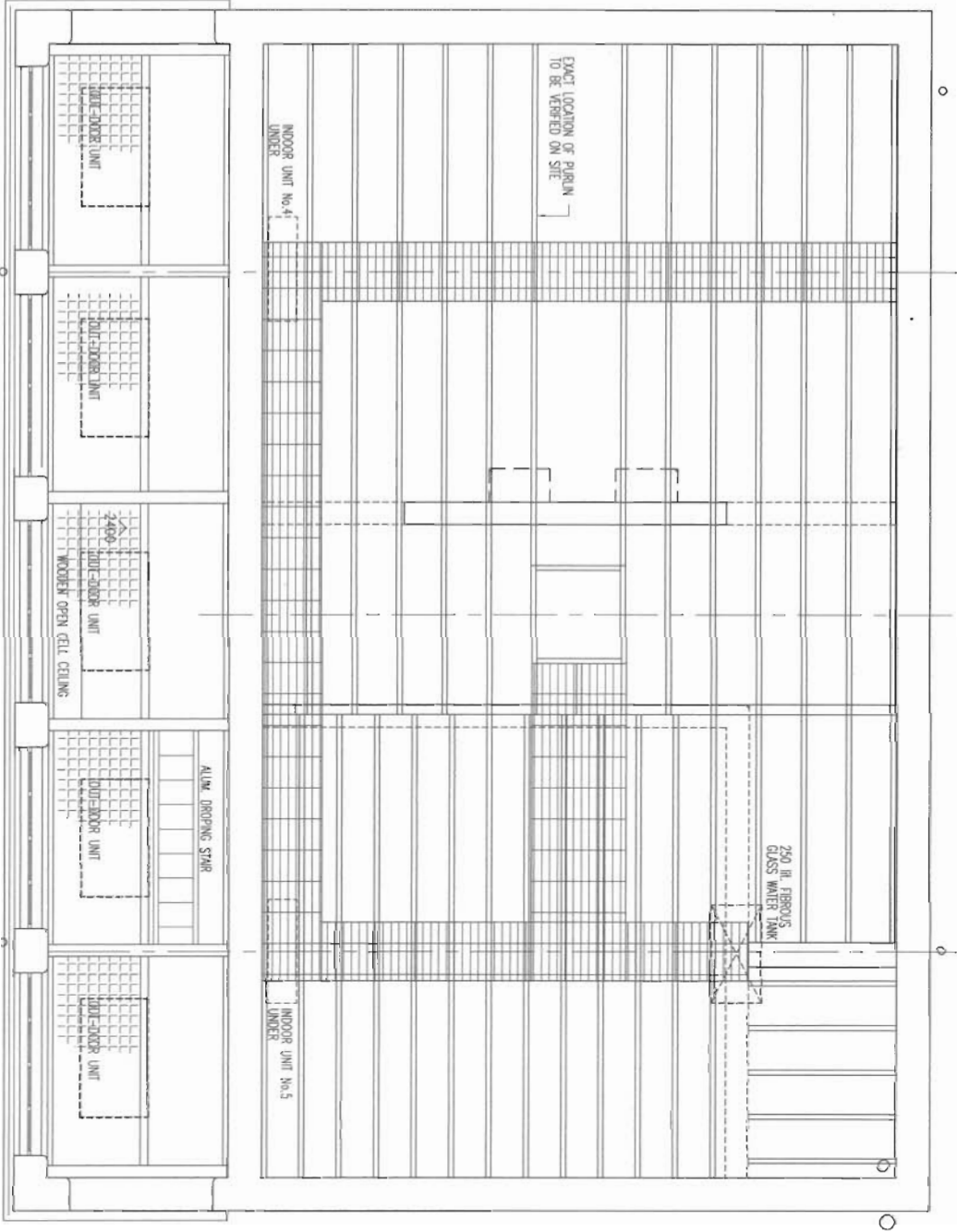
AB/6611/GP203

scale

date

ARCHITECTURAL BRANCH

ARCHITECTURAL
SERVICES
DEPARTMENT



no. date description

REVISION

drawn

checked

approved
2nd author
3rd author
4th author
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contract no.

file no.

project no.

CONVERSION TO YAU MA TEI THEATRE
AND RED BRICK BUILDING INTO A
CHINESE OPERA PERFORMING AND
PRACTISING VENUE

PLAN OF LEV. A1 CEILING VOID

drawing no.

AB/6811/GP204

scale

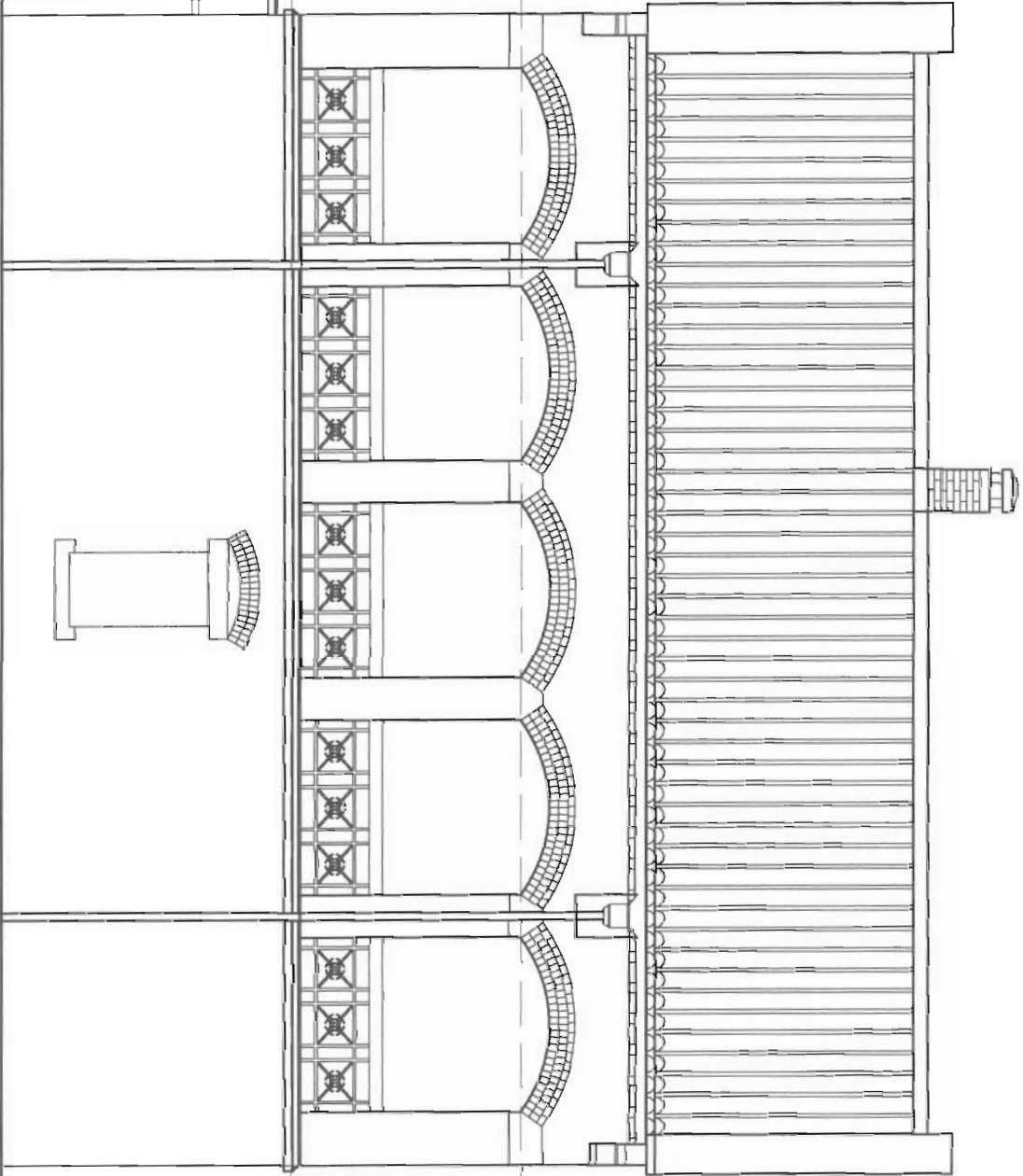
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office

ARCHITECTURAL BRANCH

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SERVICES
DEPARTMENT

NOTES



WEST ELEVATION

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REVISION

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checked by
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contract no. AL1331

file no. ASD 82/6811/24/254/031

project no. RE 057

contract
CONVERSION OF YAU MA TEI
THEATRE AND RED BRICK BUILDING
INTO XICU ACTIVITY CENTRE

drawing title
WEST ELEVATION

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AB/6811/GP205 1:50

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CONVERSION TO YAU MA TEI THEATRE
AND RED BRICK BUILDING INTO A
CHINESE OPERA PERFORMING AND
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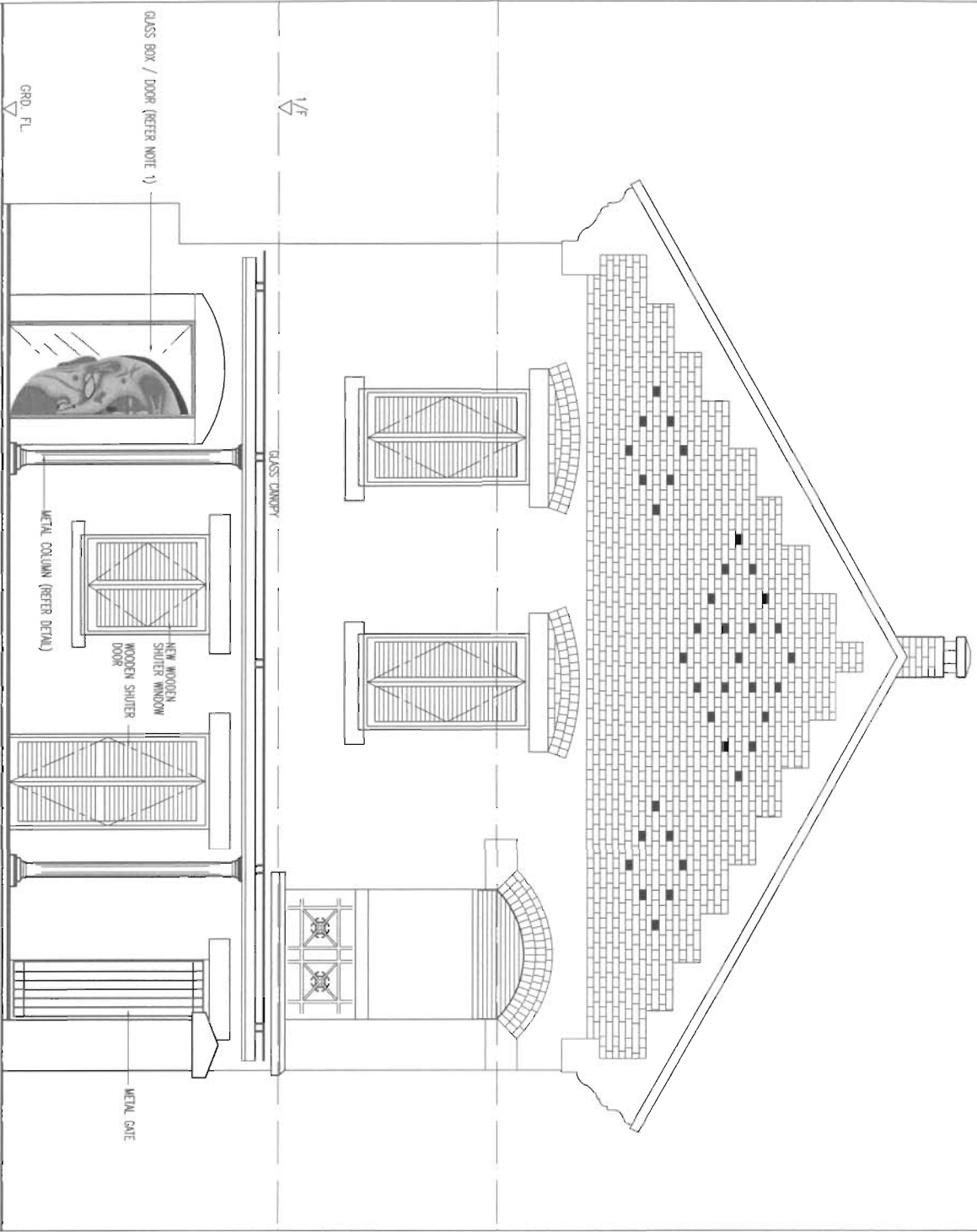
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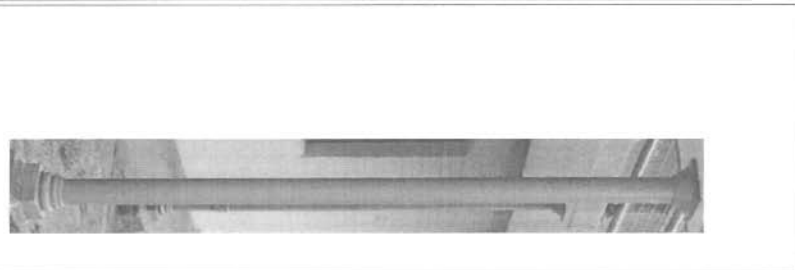
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NORTH ELEVATION



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CONVERSION TO YAU MA TEI THEATRE
AND RED BRICK BUILDING INTO A
CHINESE OPERA PERFORMING AND
PRACTISING VENUE

drawing title
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drawing no. scale

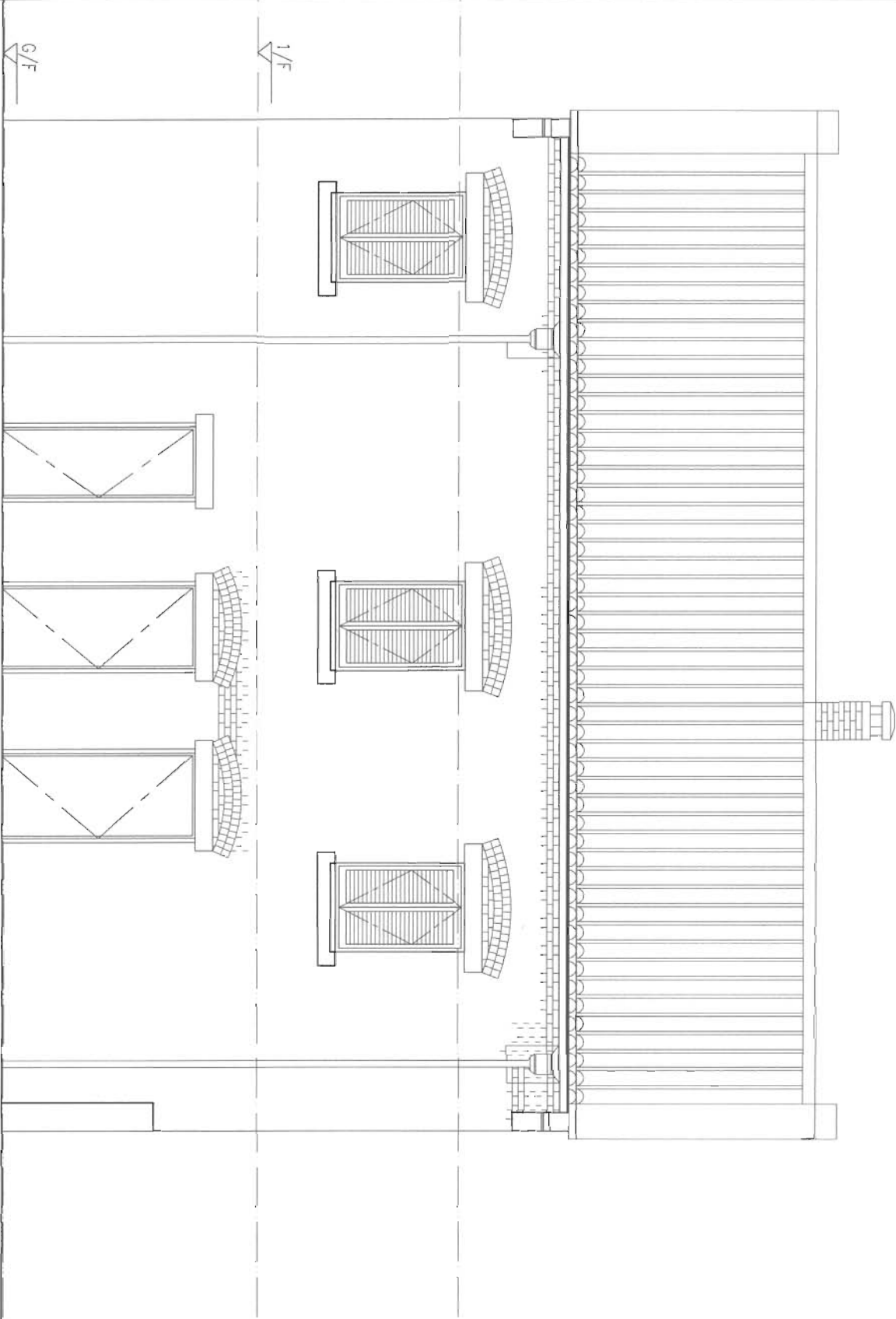
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SERVICES
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EAST ELEVATION



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REVISION

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CONVERSION TO YAU MA TEI THEATRE
AND RED BRICK BUILDING INTO A
CHINESE OPERA PERFORMING AND
PRACTISING VENUE

SOUTH ELEVATION

drawing no. scale

AB/6811/GP208

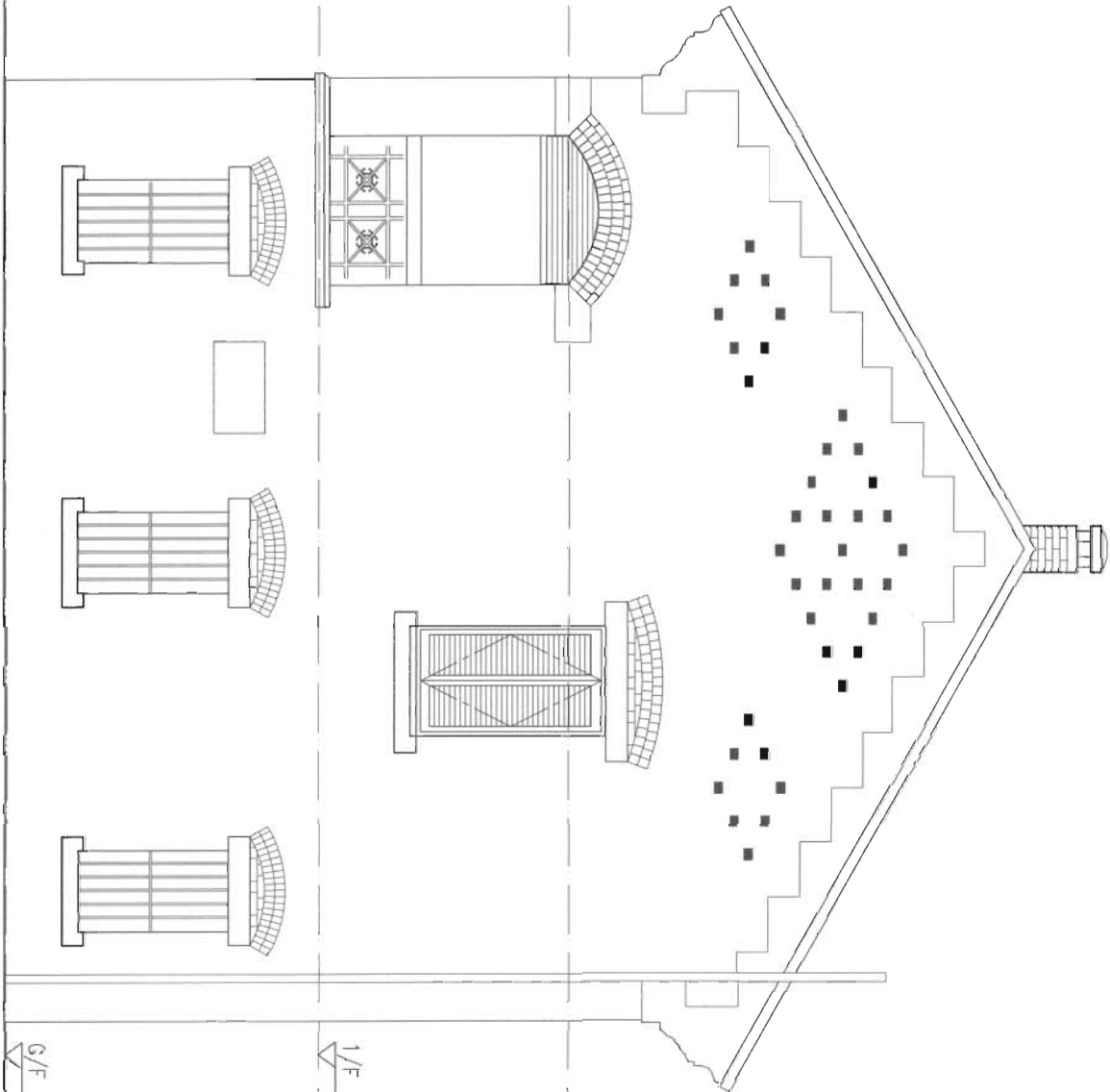
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ARCHITECTURAL BRANCH



SOUTH ELEVATION



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REVISION

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head architect
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contract no.

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conversion to yau ma tei theatre
and red brick building into a
chinese opera performing and
practicing venue

drawing title

SECTION A-A

drawing no.

AB/6811/GF209

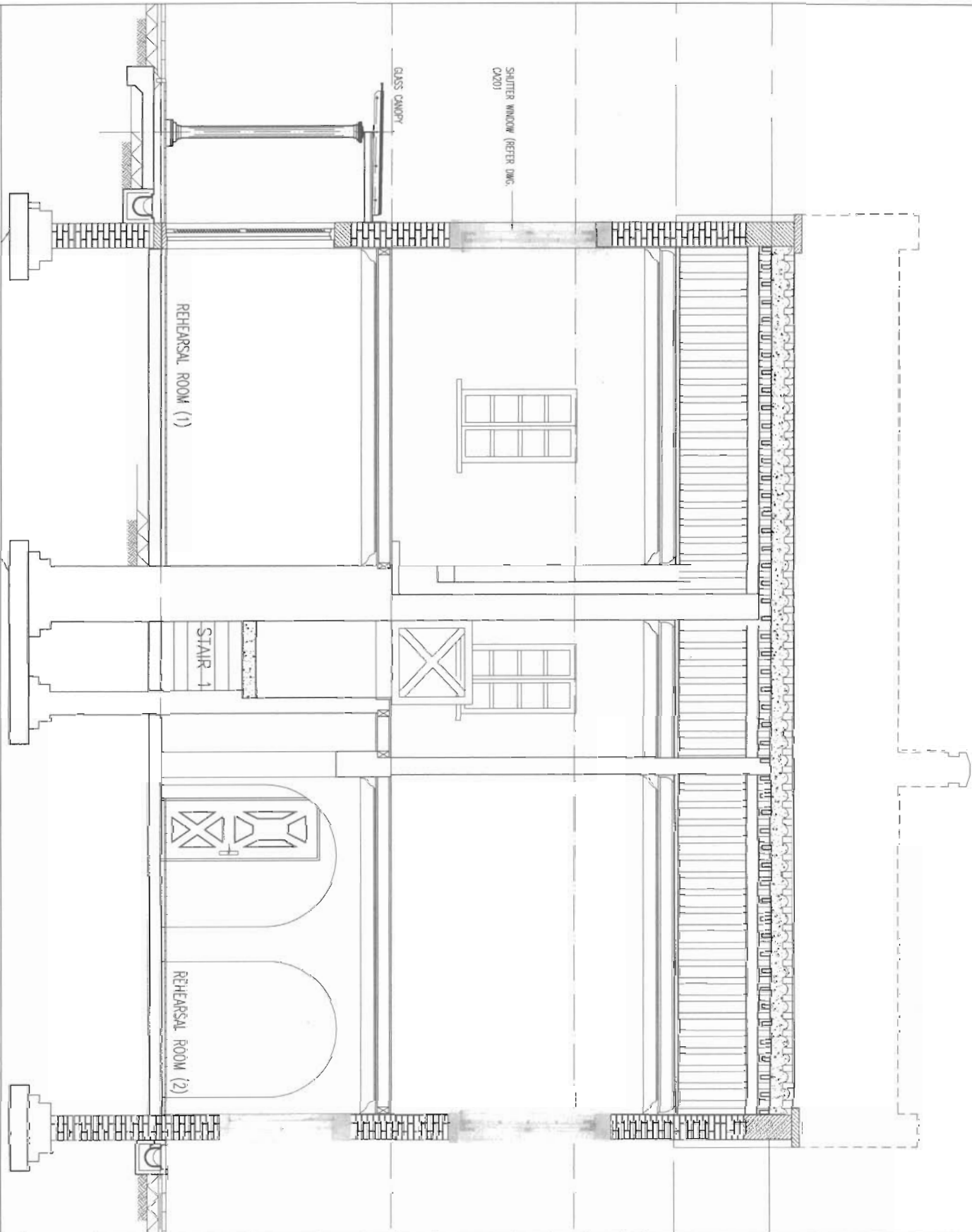
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ARCHITECTURAL BRANCH

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SERVICES
DEPARTMENT

SECTION A-A



NOTES

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CONVERSION TO YAU MA TEI THEATRE
AND RED BRICK BUILDING INTO A
CHINESE OPERA PERFORMING AND
PRACTISING VENUE

drawing title
SECTION C-C

drawing no.

AB/5811/SP211

scale

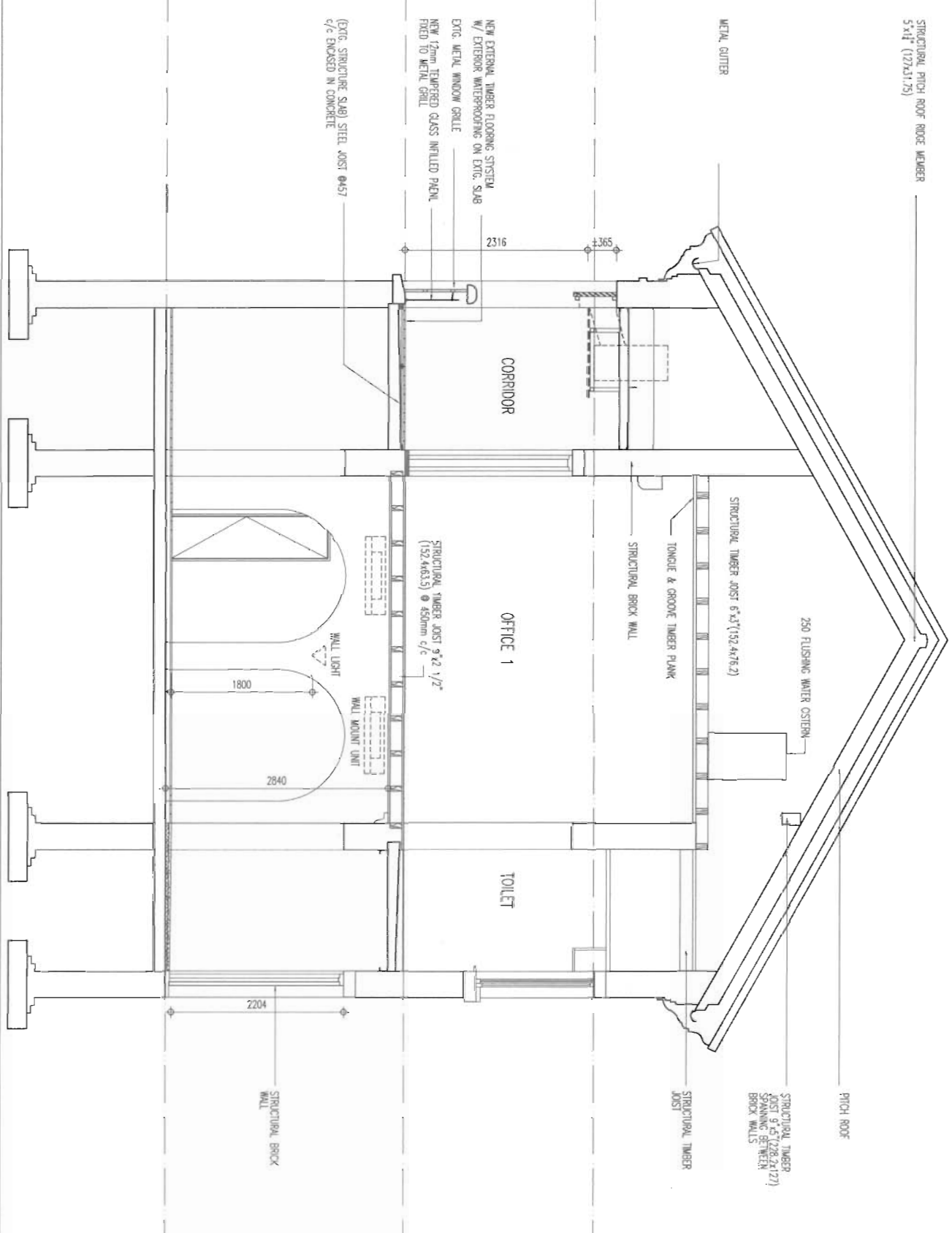
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ARCHITECTURAL BRANCH



SECTION C-C



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BIBLIOGRAPHY

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