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ARCHITECTURAL HERITAGE CONSERVATION IN A MULTICULTURAL LANDSCAPE: THE CASE OF THE CHAN SHE SHU YUEN CLAN ANCESTRAL HALL IN KUALA LUMPUR, MALAYSIA

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Abstract

Architecture embodies multiculturalism in material form. Since the mid-19th century, Kuala Lumpur has developed a diverse architectural and cultural landscape owing to its complex geography, immigration waves, and inter-ethnic interactions. This study examines the significance of the Chan She Shu Yuen Clan Ancestral Hall as historical architectural heritage, focusing on its architectural form and decorative arts as expressions of the city's multicultural built environment. Using interpretive methods on documentary and field investigations, it analyses the building's historical context, spatial configuration, and decoration. The findings show that Chinese clan buildings in Kuala Lumpur integrate tropical architectural features with the regional characteristics of Chinese clan architecture. This reflects a clear 'origin-and-development' relationship between clan buildings in southern China and Malaysia from 1901 to 2000, highlighting their role in shaping Kuala Lumpur's multicultural urban landscape.

Keywords: Architectural heritage, architectural form and decoration, Chinese clan association building, Chan She Shu Yuen Clan Ancestral Hall, Kuala Lumpur, Malaysia

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INTRODUCTION

Located in the middle of Southeast Asia, Malaysia has long been a centre for the intersection of various cultures (De Witt, 2010). During the 19th century, Western colonial powers encouraged the development of industrial raw material industries in Southeast Asia, which attracted large numbers of labourers from China and India to the Malay Peninsula. While these migrants contributed significantly to the region's economic development, the architectural landscape was shaped primarily by Chinese merchants, clan associations, and temple builders, who constructed buildings reflecting their cultural identity and aspirations (Gibson-Hill, 1952). In this study, the term “clan association building” is used to refer to traditional Chinese huiguan (会馆) structures established by dialect, lineage, or territorial associations within the Chinese community. The interaction between these structures and indigenous Southeast Asian architecture led to the emergence of a rich and diverse architectural culture in Malaysia (Yeang, 1992). Traditional Chinese-style buildings have long been an integral part of Malaysia's multicultural built environment, representing the enduring legacy of Chinese communities.

This study aims to examine the structural features and decorative arts of the Chan She Shu Yuen Clan Ancestral Hall (CSSYKL), a bloodline-based Chinese clan association building located at the end of Petaling Street. As the only surviving example of the traditional Chinese ‘Guangfu’ style in Kuala Lumpur (Chan, 2020), CSSYKL offers valuable insights into the historical significance of Chinese clan architecture in Malaysia's multicultural urban landscape. The findings of this study contribute to the understanding of Chinese clan buildings, support urban heritage preservation efforts, and promote the sustainable development of Kuala Lumpur's diverse built environment.

LITERATURE REVIEW

Chinese Clan Association Buildings in Malaysia

Historic buildings represent vital components of the world's cultural heritage, embodying the collective memory, identity, and values of human civilisation. Chinese clan association buildings are an essential part of the historic architectural heritage of Southeast Asia and play a significant role in the preservation of its cultural legacy. In contrast to heritage research and conservation in the colonial cities of the Straits, little research has been conducted on the urban heritage of Kuala Lumpur, Malaysia (Saleh, 2023). Malaysian Chinese clan association buildings form part of the “Chinese architectural culture circle,” a concept referring to the diffusion and integration of Chinese architectural traditions across Southeast Asia. This cultural circle developed through exchanges among cities along the southeast coast of China, the Malacca Strait, and Southeast Asian countries (Qing, 2005). Chinese clan association

buildings in Malaysia were established based on dialect, clan, lineage, territorial, and occupational affiliations within the Chinese community.

The CSSYKL has successfully inherited the feng shui principles of site selection characteristic of traditional Chinese architecture (Puan, 2008). The Chan Clan Association of Kuala Lumpur briefly introduced the building's historical background and architectural decoration (Guoqing, 2008). Mui examines how immigrant culture and identity are expressed in the roof decorations of Chinese clan association buildings in Malaysia (Mui, 2012). Chan has conducted an in-depth study on the significance of CSSYKL as the architectural heritage of Kuala Lumpur, which has effectively enhanced the urban cultural value of Kuala Lumpur (Chan R. S., 2019). Chan has taken the example of CSSYKL to explore its role as cultural heritage in uniting the Chinese community in Malaysia (Chan, 2020). Building on these prior studies, this research elaborates on the architectural features of CSSYKL from three dimensions—architectural history, spatial configuration, and decorative arts—and explores the multicultural characteristics embedded in traditional bloodline-based Chinese clan association architecture in Malaysia.

RESEARCH METHODOLOGY

This study adopted a qualitative research methodology within an interpretive paradigm to explore the cultural connotations embedded in CSSYKL's architectural spaces and decorative arts (Alharahsheh, 2020). The data were analysed using logical reasoning, symbolic decoding, and historical comparisons to uncover the building's cultural meanings and its role in shaping Malaysia's multicultural urban landscape. The interpretive approach enabled a deeper understanding of how CSSYKL's architectural forms and decorative arts express cultural identity, heritage values, and the consciousness of the immigrant community. This method also positioned the building within its broader socio-political and environmental context, revealing how its design reflects adaptation to local climate and urban conditions. Furthermore, the study highlights CSSYKL's dual role as a functional space for clan worship and community gatherings, as well as a symbolic structure carrying collective memory and identity.

The data for this study consisted of architectural spaces, architectural plans, and associated decorative images. First, site visits were conducted to accurately map the building's layout. Second, detailed photographs were taken to document the fine elements of its architectural decoration. Third, primary data were obtained through the historical exhibition hall of CSSYKL and the Chinese community research centre, enriching the understanding of the building's cultural significance and contemporary relevance. Finally, decorative patterns were compared with traditional Chinese theories of decoration to interpret their

symbolic meanings. Traditional Chinese totemic culture has been continuously transmitted through immigrant groups, and both architectural and totemic cultures represent positive expressions of these groups' cultural consciousness. This integrated method of data collection and analysis has proven effective in heritage studies (Utaberta, 2023). Through these methods, the significant value of CSSYKL as a historic building can be interpreted as reflecting the growth patterns of Malaysia's multicultural landscape.

ANALYSIS AND DISCUSSION

Historical Background of the Building

The CSSYKL is closely linked to the Chan Lineage Hall in Guangzhou, China. In 1893, members of the Chan clan from across Guangdong Province funded the construction of a joint ancestral hall in Xiguan, Guangzhou, to provide lodging for clan members visiting the provincial capital for Imperial Examinations. Inspired by the Chan Lineage Hall during a visit to Guangzhou, Chan Siew Lin, a prominent leader in Kuala Lumpur's mining industry, discussed with fellow clansmen Chan Chun and Chan Sun Yuet the possibility of constructing a similar building in Kuala Lumpur. By 1896, the Chan clan urgently needed a public space in the city for daily rituals and gatherings (Guoqing, 2008).

At the time, the British colonial government was auctioning land in Malaya. On 15 December 1897, Chan Siew Lin purchased seven adjoining shop lots on Petaling Street for \$3,500 and dispatched representatives to Guangzhou to survey the Chan Lineage Hall. The design of CSSYKL was scaled down to match the purchased land. Construction materials—including bricks, tiles, wood pillars, and carved components—were sourced from Guangzhou, while stone columns came from Malacca. The workforce was recruited locally. Given the project's scale, completion took several years and underwent modifications. The government granted extensions, and Chan Jai Tin, another mining leader, later oversaw the project. On 9 February 1906, the clan leaders formalised public trusteeship for the estate (Guoqing, 2008).

In traditional Chinese architecture, site selection is guided by feng shui, which integrates geography, aesthetics, psychology, and human adaptation to nature. The core elements—mountains and water—are symbolic: mountains ("dragon veins") protect against wind and thermal reflection, while water represents wealth and sustainability (Chen, 2004). The CSSYKL conforms to the feng shui requirement of 'back to the mountain and face to the water' for traditional Chinese clan buildings, with its back against Mount Chin Woo and facing the Klang River. In 2007, the Malaysian government listed it as a historical heritage building for conservation under the National Heritage Act 2005 (Malaysia, heritage.gov.my, 2005). For descendants of the Chan clan, CSSYKL represents a spiritual home; for the public, it is a museum of architectural art; and

for the government and scholars, it is a heritage asset that warrants urgent preservation (Figure 1).

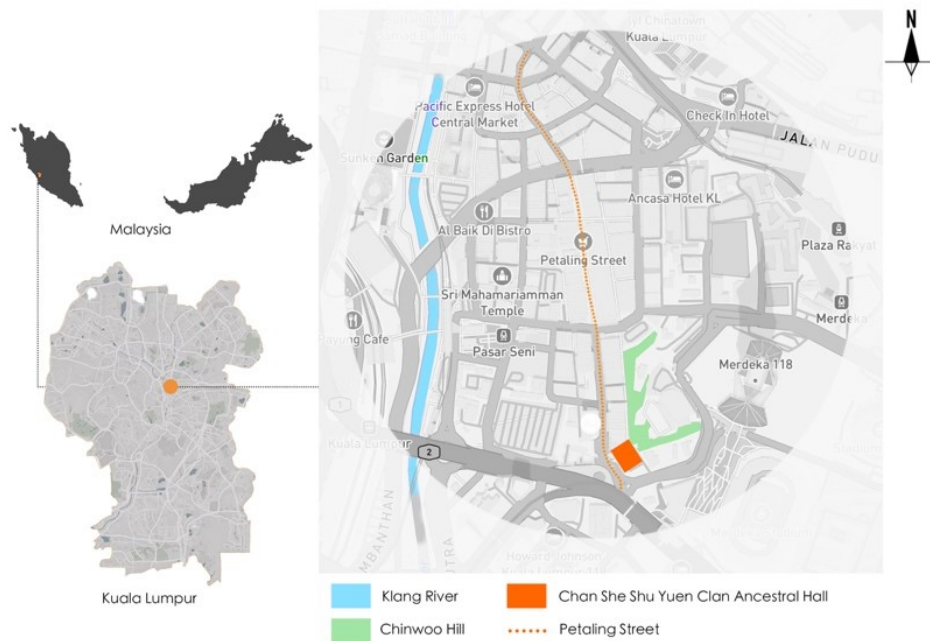


Figure 2: Location of Chan She Shu Yuen Clan Ancestral Hall at the End of Petaling Street, Backed by Chinwoo Hill and Facing the Klang River, Kuala Lumpur
Source: Author's compilation based on Google Maps and field survey.

Plan Composition and Spatial Form of the Building

Traditional Chinese clan temples are very elaborate in terms of building location, orientation, and architectural form, and the CSSYKL is a typical Chinese clan temple building. The Chan Lineage Hall in Guangzhou features a square overall layout: the main building is divided into three hallways, with three entrances along each route; the two flanking structures consist of compartmentalised rooms and side halls. Along the depth of the complex, each route is separated by Qingyun Lane (a narrow open-air passage between the main and side halls, serving as a spatial divider, ventilation corridor, and fire buffer typical of Guangdong clan architecture). In terms of width, the front and rear gable porches define the independent parts of the main building. The traditional side corridors are integrated into Qingyun Lane or transformed into front gable corridors of the outward-facing side halls, creating a grid-like connection of courtyards and buildings both longitudinally and transversely.

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CSSYKL occupies a quarter of an acre and is about one-sixth the size of the Chan Lineage Hall in Guangzhou, with adaptations and innovations in the classic ‘open three roads’ architectural pattern. It comprises a front hall, main hall, left and right compartments, and front compartments. The main entrance connects directly to the side halls rather than passing through Qingyun Lane. The overall structure is composed of brick walls combined with wooden and stone components, arranged in two sets of three-room units symmetrically along the central axis, forming a layout resembling the Chinese character ‘口’ (Figure 2). The layout follows the Qing Dynasty’s classic ‘open three roads’ pattern, with two sides incorporating Qingyun Lane and compartments. However, in CSSYKL, the open-air passageway between the two main halls has been covered with a roof to better accommodate the heavy rainfall typical of Kuala Lumpur’s tropical climate.

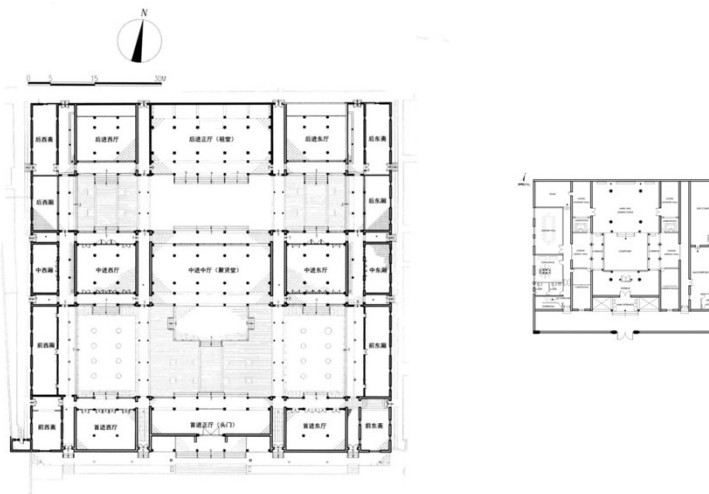


Figure 2: Comparison of Floor Plans: Left – Chan’s Lineage Hall, Guangzhou; Right – Chan She Shu Yuen Clan Ancestral Hall, Kuala Lumpur

Source: Left – Guangzhou Folk Art Museum, South China University of Technology, The Chronicle of Chan Clan Ancestral Hall, China Architecture & Building Press, May 2011; Right – Drawn by the author, 2024

The central section of the building adopts a spatial pattern characterised by the “Gate Hall”, with the traditional chamber function shifted to the side rooms adjacent to the main hall. The left and right sides of the central axis are composed of side halls and compartment rooms, connected to both the side spaces and the rear of the hall. Of the four compartments at the front and rear, those adjacent to

the main entrance include patios that enhance lighting and ventilation, making the hall brighter and more comfortable.

The building demonstrates effective adaptation to the humid, rainy tropical climate. Even on rainy days, the internal passageways are fully covered by a roof, ensuring that pedestrians remain dry. This roofed passageway exemplifies how the architectural design has been modified to suit the tropical environment. While the overall layout inherits the classic forms of Guangfu architecture, it integrates a feng shui-based arrangement that promotes ventilation and facilitates water drainage.

The spatial composition of the building comprises entrance spaces and architectural spaces. The entrance space refers to the external forecourt, while the architectural space encompasses both the sacrificial and ancillary functional areas. The front hall is enclosed by walls and features four celadon brush-shaped decorations on either side of the entrance, symbolising the clan's aspiration for scholarly success across generations and guiding visitors visually into the architectural space. Flanking the front hall are compartments and an open-air patio near the entrance, which provides additional light and ventilation.

The main entrance is screened by two stained-glass doors and windows that form an inner vestibule. Access to the front hall is via the side entrances, and above the central zone is a patio that admits natural light. The side compartments are open spaces without doors or windows, supported by four stone pillars. The left compartment now functions as an office, while the right compartment, known as Lai Jin Hall, is an open structure also supported by four stone pillars. From these side compartments, visitors can enter the side ancestral halls near the front hall's main entrance. The left side currently houses the Historical Memorial Hall (also called the Cultural Relics Hall), while the right side displays exhibits focusing on CSSYKL and prominent members of the Chan clan in Malaysia. These are all ancillary spaces.

The main hall, located at the rear of the central axis, serves as the building's core space and houses the ancestral tablets and statues of the Chen family's forebears. Known variously as the central hall, worship hall, or hall of enjoyment, it forms the essential element of the "three-entry" ancestral hall sequence. The sleeping and central halls are combined to form the back hall, with an open layout supported by pillars.

Compared to the Chan Lineage Hall in Guangzhou, which is a multi-layered complex comprising numerous buildings, CSSYKL presents a simplified, less hierarchical architectural ensemble. Nevertheless, both share a common design approach: using single buildings as basic units, carefully arranged and dispersed to create a cohesive compound with a sense of enclosure. Classical Chinese architecture uses an additive method, combining multiple structures for varied functions to create an organised, layered environment. Each building is

independent yet complementary, with courtyards serving as collective and dispersive spaces. This design reflects a holistic concept, balancing primary and subordinate spaces, solid and void, and ensuring coherent functional circulation.

Decorative Arts of the Building

Classical Chinese architecture generally features more decorative elements than purely ornamental elements. Many components and structures are not merely added for aesthetic or artistic purposes but instead serve symbolic and cultural functions (Li, 2014). The ancestral hall, initially a family building, gradually evolved into a regional architectural form, and thus best represents regional characteristics in its decorative techniques.

The CSSYKL shares common roots with the Chan Lineage Hall in Guangzhou — from building materials and structural ingenuity to colourful paintings and embellishments, the architectural lineage is evident. The Hall in Kuala Lumpur is enclosed by a glazed brick wall, while traditional grey bricks are used for the building's exterior. When viewed from a distance, the gable walls on both sides of the roof appear to undulate like flowing waves. They are shaped like a golden saddle with a tiger's head or resemble a penstock — architectural features that are collectively known as "Wok Ears", which are a distinctive and iconic characteristic of traditional Guangfu architecture, especially in southern China and its diaspora regions (Figure 3).



Figure 3: Aerial View of Chan She Shu Yuen Clan Shu Ancestral Hall,
Kuala Lumpur, Malaysia
Source: Author's Survey, 2024

Decorations on Ridges and Wall Coverings

The ridge ornaments are the most typical decorative elements of the CSSYKL. The two ceramic ridges in front of the hall and the main entrance are especially rich. This decorative technique originated during the late Ming and early Qing dynasties. It flourished during the late Qing Dynasty and was mainly famous in the Lingnan region of China, reflecting southern Guangdong's rich folk architectural decorative style.

The front hall, main hall, and two side rooms of the CSSYKL are covered with various types of ceramic carvings and decorations along the main roof ridge. Traditionally, ancestral halls in China were only permitted to display fish on roof ridges, as dragons symbolised imperial power. However, the roof of this hall features two dragons playing with a pearl at the centre, flanked by Arowana fish, birds on the left, and animals on the right. The inclusion of dragon sculptures reflects the Malaysian Chinese community's aspiration to break free from the highly centralised feudal rule of the Central Plains, while simultaneously expressing their longing for supreme power through the dragon totem and their hope to gain strength and vitality through unity. The image of the Aoyu conveys a prayer for future generations to "du zhan ao tou" (to attain the top rank in the imperial examination), aligning with the Confucian ideal of "maintaining family harmony and educating future generations" (See Table 1: a, b, c).

Furthermore, lime stucco sculpture (a traditional moulded lime mortar decoration combining sculpting and painting, typical of Guangfu architecture) has been added to parts of the main ridge between the ceramic decorations and tiled roof. These lime stucco sculptures are acid-, alkali-, and heat-resistant, well adapted to the climatic conditions of the tropics. Such lime stucco sculpture is mainly found on the ridges of the front and main halls. For example, the statues of dragons, birds, flowers, pine trees, and immortals on the back of the roof ridge of the front hall are all lime stucco sculptures, mainly decorated with highly saturated colours such as yellow, red, white, blue, and green. Most of these sculptures depict folk customs, using allegory and symbolism to convey messages of enlightenment, guidance, and blessings. In addition to their decorative function, they cleverly incorporate ventilation holes along the roof ridge to mitigate the impact of typhoons on the structure (See Table 1: d, e).

The façade of the Hall is beautifully decorated with green-glazed bricks meticulously arranged like intricate relief murals, themed on traditional Chinese opera. The bricks prominently feature the famous and highly regarded Shiwan ceramic figurines from the Lingnan region, depicted in authentic Ming Dynasty costumes (a metaphor for defying and resisting the Qing dynasty). The lifelike figures were crafted by Wu Qiyu, a renowned master of Shiwan ceramic sculpture in Guangdong, China, and bear inscriptions such as *Guangxu bing-wu* (1906, indicating the exact year of construction) (See Table 1: f).

Table 1: Decorations on ridges and wall coverings

Building Decorations	Building Decorations
 (a) Dragon-shaped decoration and lime stucco sculpture on the ridge façade of the vestibule	 (b) Dragon-shaped decoration and grey sculpture on the inner side of the roof ridge of the forecourt
 (c) Aoyu decoration on both ends of the roof ridge (<i>Aoyu</i>: mythical giant fish placed at ridge ends to protect against fire and bring good fortune)	 (d) Lime stucco sculpture in the shape of a dragon
 (e) Lime stucco sculpture in the shape of flowers and birds	 (f) Ceramic sculptures of traditional Chinese theatre on the facade

Source: Author's Survey, 2024

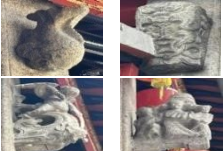
Decoration Made by Carving

The Most of the wood carvings are gilded in gold and black, creating an effect that is both brilliant and solemn. Shallow relief, openwork, and rounded carving techniques are combined to showcase superb craftsmanship.

The wood carvings are primarily found on the doors, windows, and wooden structural components of the buildings, especially on beams, arches, melon tubes, birdbaths, and sealed eaves boards. Most of the wood carvings are gilded in gold and black, creating an effect that is both brilliant and solemn. Shallow relief, openwork, and rounded carving techniques are combined to showcase superb craftsmanship.

Upon entering the front hall through the threshold of the gate, a wood carving of “Kirin Giving Birth” is seen at the lower part of the Yi door (See Table 2: a). Above the door, a richly ornamented structure known as the “Colourful Door” is suspended above the beams, inscribed with the date of creation and the donor’s name, indicating that the work was completed during the Guangxu bing-wu year (1906) of the Qing dynasty and donated by the Chan clan (See Table 2: b). The triangular sparrow brace between the central door and the beams is also gilded and coloured, adding splendour to the entrance

Table 2: Decoration made by wood and stone carving

Building Decorations		Building Decorations	
			
(a) Wooden Carving 'Kirin Giving Birth' on the 'Yi door'		(b) The wood carving above the Yi door is called 'Colourful Door'	
			
(c)TheBogu beam frame		(d) The eaves boards	
			
(e) (Left) drum-shaped bearing stone; (right) foundation of a pillar		(f) Decorative stone carvings on the upper end of the stone pillars	

Source: Author's Survey, 2024

The rest of the wood-carving decorations are concentrated on the wooden frame structure of the front hall, main door, and left and fitting rooms. The main structure of the beam frame of the main door and those of the two sides of the corridor are antique shelf bam frames (See Table 2: c). The beam frames inside and outside the antechamber are carved with various figures, fruits and melons, vessels, flowers, animals and other patterns, and the tracing of gold and application of colours are accurate and flawless. The beams on both sides of the corridor are placed directly on the slope as triangular antique shelf beams carved with plant motifs, animals, and other shapes. The architectural form and decorative content of the two sides are symmetrical. The eaves boards can shield the internal components of the eaves from rainwater erosion and have a decorative function (See Table 2: d). The sealing eaves boards of the Hall's front hall, connecting corridor, and main hall are decorated with exquisite wooden carvings. Gold painted on wood carvings is a perfect combination of mechanics and aesthetics, and the building's wood carvings and decorations are in harmony with the entire building, reflecting the carving artisans' superb skills

The stone carvings of the Hall are based on functional architectural structure decoration, considering the functionality and aesthetic value of architectural components, which mainly include stone pillars, beams, lintels, and

column bases, which are well-adapted to Malaysia's hot, rainy, and humid climate. The stone pillars on the left and right sides of the eaves of the main entrance of the front hall are each topped by two stone-carved lions, which carry the eaves sealing boards. Not only is the weight of the upper beam transferred to the stone beam, but it also has a decorative function (See Table 2: e).

Stone carvings on either side of the door depict three figures representing "promotion in rank" as a blessing for future generations' success. Inside the front hall, four granite pillars around the courtyard rest on three-layered square bases symbolising "rising step by step." Stone pillars are adorned with carvings such as flying angels holding lamps (symbolising prosperity and offspring), carp (fire prevention), and bat-shaped motifs (good fortune). The main hall's stone pillars feature carvings of an elderly man with a child, symbolising filial piety, love for children, and reverence for ancestors (See Table 2: f).

Other Decorative Arts in the Building

Colourful paintings and couplets are important decorative arts in the Hall. Colourful paintings are mainly painted on the exterior walls, gate posts, beams, and frames. Above the interior walls of the front and main halls are painted traditional Chinese character stories, the main stories of the Twenty-four Filial Piety Characters, and feng shui paintings of mountains and birds, some of which have already peeled off (See Table 3: a). Their use is appropriate and colourful, making the entire architectural style express traditional Chinese characteristics.

Couplets are a unique structure in traditional Chinese architecture that can be used to decorate buildings and give them more cultural colours. The main door of the front hall of the Hall is a transitional space before entering the main building. The doorway of the front hall is inscribed with four prominent characters, 'chan shi shu yuan' in Yan Style, which is simple, solid, and powerful.

The couplets on both sides of the doorway read: "The star of virtue shines far and far, and the flow of the Ying Shui School is long", which tells the story of Chan Shi, the founder of Yingchuan during the Eastern Han Dynasty. The "star of virtue" here refers to the gathering of the stars of virtue, symbolising the story of Chan Shi's father and son. Inside the hall, four large columns support the beams and purlins, with long couplets hanging from the columns. This implies that the descendants will have a long life, cultivate virtue, and teach the clan to pass on the spirit of virtue of the ancestors of the Chan clan (See Table 3: b).

The CSSYKL was started in 1897 and completed in 1907. Although it was modelled directly on Chan Lineage Hall in Guangzhou, new architectural elements were incorporated into the construction and maintenance processes. The exterior walls were decorated with stucco and drawn brick joints, a practice common in Malacca and Penang traditional buildings, reflecting the adaptation of Chinese architecture to the local context (Jiqiang, 2023). To cope with the

humid and rainy climate of Kuala Lumpur, stone was extensively used, and Qingyun Lane was roofed for rain protection. Owing to the lack of burnt bricks, ceramic floral sculptures adorned the walls, adding delicacy to the façade.

Details of this multicultural fusion can also be seen in some architectural decorations of the CSSYKL. For example, Western religious culture influences the stone carvings with angel wings on the front hall's stone pillars. The coloured glass used for decoration in the central door and connecting corridor is taken from the design elements of Western religious architecture (See Table 3: c). Another example is the arched plaster decoration above the passageway of the connecting corridor, which is a Greek architectural element (See Table 3: d). These architectural decoration details can be regarded as examples of the Hall's integration of diverse architectural cultures.

Table 3: Other decorative arts in the building

Building Decorations	Building Decorations
	
(a) Painting on the inside of the main hall wall	(b) Couplets in the main hall
	
(c) Door decorated with coloured glass	(d) Door decorated with plasterboard

Source: Author's Survey, 2024

CONCLUSION

This study systematises the value and significance of Chinese clan association architecture as represented by the CSSYKL, in the diverse architectural and cultural landscape of Malaysia. It suggests that the Hall in Kuala Lumpur basically follows the form of traditional Chinese clan architecture in terms of site selection, layout, and spatial combination, but presents new forms in the specific internal spatial structure, such as the design of the connecting corridors and the arrangement of the functional rooms, which are influenced by the local geographic environment and the social and cultural influences of the Malay Peninsula. In the early 20th century, the Chan She Shu Yuen Clan Ancestral Hall emerged as an outstanding example of architecture shaped by the interaction of

Chinese immigrant culture, colonial influences, and local environment, representing a valuable piece of historic architectural heritage.

This study expands on the symbols of Kuala Lumpur's diverse architectural landscape and culture. As cultural symbols in the development of world history, architecture and culture tend to demonstrate the uniqueness of regional culture and strengthen the identity of historical architectural heritage. The architectural space and decoration of the CSSYKL have both national and international attributes, ranging from traditional Chinese decorative arts that emphasise the "nationalism of style" to a mixture of colonial colours and Western religious ideas, which fits the historical background and development prospects of the multicultural life of the Malay Peninsula. The promotion and preservation of the Chan She Shu Yuen Clan Ancestral Hall's architectural and cultural heritage value is important for enriching Kuala Lumpur's architectural heritage and maintaining the city's sustainable development.

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