



Research on the Architectural Color Artistic Features of Da Zhao Temple in Hohhot

Han Shengyang^a, Adiya^{a*}

a. Inner Mongolia Urban Planning and Municipal Design Research Institute Co., Ltd, Hohhot, China

Abstract: This study examines the intricate color palette and artistic characteristics of the Da Zhao Temple, a prominent architectural landmark in Inner Mongolia. Through a detailed analysis of its exterior walls, decorative elements, and rooftop features, the study elucidates the nuanced interplay of colors influenced by Tibetan Buddhism and local ethnic traditions. Each element reflects a fusion of Han, Mongolian, and Tibetan cultural influences, from the vibrant hues adorning the temple's exterior to the elaborate rooftop decorations. Furthermore, the research delves into the artistry of the temple's exterior eaves paintings, showcasing a blend of Tibetan Buddhist motifs, Qing Dynasty-style paintings, and indigenous Mongolian art. Additionally, the study assesses the current state of the temple's surroundings, highlighting the need for improved color management and preservation efforts to maintain the historical and cultural integrity of the site. The study proposes strategies to integrate the temple's rich color palette into the broader urban landscape through comprehensive color planning and community engagement initiatives while preserving its distinct cultural identity. This study examines the intricate color palette and artistic characteristics of the Da Zhao Temple, a prominent architectural landmark in Inner Mongolia. Through a detailed analysis of its exterior walls, decorative elements, and rooftop features, the study elucidates the nuanced interplay of colors influenced by Tibetan Buddhism and local ethnic traditions. Each element reflects a fusion of Han, Mongolian, and Tibetan cultural influences, from the vibrant hues adorning the temple's exterior to the elaborate rooftop decorations. Furthermore, the research delves into the artistry of the temple's exterior eaves paintings, showcasing a blend of Tibetan Buddhist motifs, Qing Dynasty-style paintings, and indigenous Mongolian art. Additionally, the study assesses the current state of the temple's surroundings, highlighting the need for improved color management and preservation efforts to maintain the historical and cultural integrity of the site. The study proposes strategies to integrate the temple's rich color palette into the broader urban landscape through comprehensive color planning and community engagement initiatives while preserving its distinct cultural identity.

Keywords: Da Zhao Temple, architectural color palette, Tibetan Buddhism, cultural fusion, urban landscape integration.

1. Introduction:

Hohhot is the birthplace of Tibetan Buddhism in the Mongolian region, known not only as the capital of grassland Buddhism but also as the "City of Temples." Since the Ming and Qing Dynasties, there has been large-scale population migration from the Central Plains to Inner Mongolia, where multiple ethnic groups have lived together for generations, forming a cultural development characterized by mutual influence and assistance between grassland culture and Central Plains culture, among others. In the course of its development, the influence of regional characteristics and religious concepts has led to the formation of distinctive architectural forms and color characteristics in Da Zhao Temple. Located in the core protection zone of the historical and cultural block, Da Zhao Temple is an important part of the block, and its protection and development must fully consider the cultural concepts and artistic features of its color [1].

[Received] 26 Aug 2024; Accepted Oct 2024; Published (online) 30 Oct 2024]

Finesse Publishing stays neutral about jurisdictional claims published maps



Attribution 4.0 International (CC BY 4.0)

Corresponding email: ady1993@126.com (Adiya)

DOI: 10.61363/v9v39f64

2. The main idea influencing the architectural colors of Dazhao Temple

In Tibetan Buddhism, the analysis and refinement of architectural forms, construction, and colors are often conducted through Feng Shui geomancy. Most of the architectural forms of Da Zhao Temple present a Han-style design, with the layout of the central hall employing the "seven halls of Ganlan" method. In traditional Chinese concepts, aspects of the void and spiritual dimensions are considered "latent matter" according to human body science, and the qi of the human body's activity area is yang. Therefore, the temple pursues a balance of yin and yang through the central sacrificial offerings and the residences of monks on the left and right sides. In terms of architectural construction, the size of the architectural volume is also closely related to yin and yang. An excessively large or tall architectural volume presents a yin nature; thus, the buildings housing Buddha statues are relatively tall, while the houses where monks live are comparatively small, affecting the presentation of the architectural color area. Additionally, from the roof to the platform, the five elements and five colors of Feng Shui consciousness are integrated into the design. The gold color of the roof tiles and the blue-green color of the eaves paintings of Da Zhao Temple reflect the building's protection through the implied meaning of fire prevention in the mutual generation and mutual restraint of the five elements and five colors.

3. Overview of the architectural colors and artistic value of Dazhao Temple

The architecture of Da Zhao Temple is a product of the integration of religion, local culture, and population migration, giving it a unique character. Therefore, the architectural color of Da Zhao Temple has rich cultural connotations and artistic value. Tibetan Buddhism was introduced to the Mongolian region three times, colliding with the shamanism practiced by the Mongolian people. The integration and replacement of the two color traditions formed a five-color system with regional characteristics, composed of white, yellow, red, blue, and green. These five colors originate from direct worship of nature, each with its own meaning: white symbolizes purity and nobility; yellow represents nobility and preciousness; red signifies protection; blue denotes wisdom; and green signifies achievement. Subsequently, with the arrival of immigrants during the Qing Dynasty, the application of building materials was updated. The introduction of commonly used blue bricks from the Central Plains blended with the regional five colors, forming a unique color combination. Regarding the artistic value of the architectural color of Da Zhao Temple, it mainly reflects the analysis and cognition of Tibetan Buddhist culture under the long-term cultural influence and the unique historical and geographical environment of the Mongolian ethnic group, combined with the understanding and exploration of beauty by the local population. After historical sedimentation, this has revealed an aesthetic taste that conforms to the characteristics of the local ethnic group, representing the understanding and expression of architectural color art. Using the NCS color system and the current development status of the architecture of Da Zhao Temple, attempts have been made to analyze its artistic features, such as the main facade of the building, architectural details, and exterior eaves paintings.

4. Color of the main interface of the building and overall color sense of Da Zhao Temple architecture

The architectural color of Da Zhao Temple completely follows the regional five-color system, extending from the roof to the walls and reflecting the unique color sense and artistic features of Da Zhao architecture.

4.1 Roof color

The image of the roof is one of the important factors affecting the shape of ancient Chinese single buildings. In addition to the functional use of shelter from wind and rain, the roof shape also expresses symbolic meanings and aesthetic elements through materials and colors. Influenced by Tibet, Mongolia, and the Central Plains, there are different types of roof shapes in Da Zhao architecture. For example, the mountain gate, Tianwang Hall, Puming Buddha Hall, and Changshou Buddha Hall all feature gable roofs; the front hall of the Bodhi Buddha Hall has a rolled awning roof, while the rear hall has a gable roof; the Densat Buddha Hall and the Jiujian Building Tibetan Scripture Pavilion have hard gable roofs; and the Daxiong Treasure Hall combines a gable roof with a Tibetan-style flat roof. The traditional Tibetan architectural style gives people a rough and atmospheric feeling, while the Han-style architecture, due to the upward momentum of the roof eaves, makes the building appear light and agile. The Tibetan Buddhist temple architecture in the Mongolian region ingeniously combines the characteristics of both Tibetan-style flat roofs and Han-



style roofs, forming a unique architectural art style in Inner Mongolia. The material of the roof determines its color. In terms of material selection, due to its special geographical location, the choice of building materials is also influenced by Central Plains culture, mainly including tiles and glazed bricks. Blue tiles are the most common roof material in Han-style architecture, and they are used for the roofs of almost all buildings in Da Zhao Temple except for the main halls. Glazed tiles are sturdy, bright in color, and glossy in glaze. As a building decoration material, they can add magnificence and color to the structure, thus being widely used.

From the plan, it can be seen that a significant amount of yellow is used on the roofs of buildings on the central axis. Yellow occupies a dominant position in the color scheme of Da Zhao buildings, accounting for more than 70% of the overall building area according to subjective visual analysis. As the color with the highest saturation after white, yellow has extremely high radiation and chroma, which brings a solemn and sacred feeling to visitors psychologically, while also conforming to the symbolic connotation of religious culture. The roofs on both sides of the central axis are gray due to the functional requirements of the main body of the building. The color composition of the roofs of Da Zhao Temple is interspersed with yellow and gray.

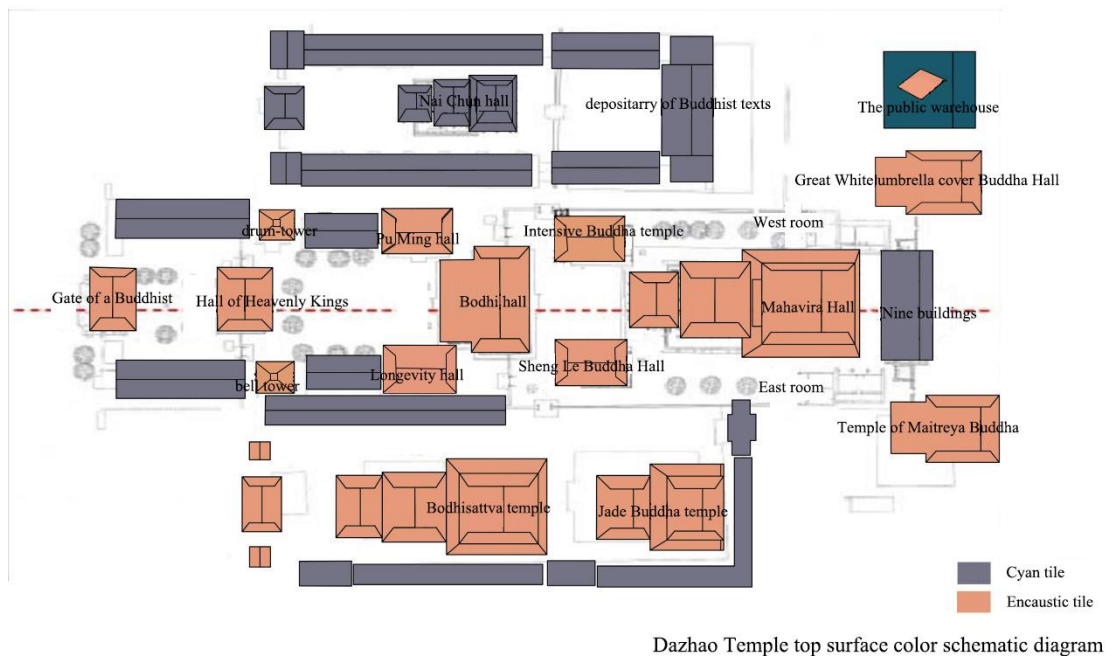


Figure 3-1: Schematic Diagram of Roof Colors of the Dazhao Temple, drawn by the author

The roofs of the buildings in Da Zhao Temple are staggered in height, with yellow and gray colors complementing each other. This creates a clear hierarchy and a strictly ordered color sequence, thereby influencing and enriching the overall image of Da Zhao Temple's architecture.

4.2 Wall Color

Wall color accounts for a large proportion of the overall architectural image and plays an important role in creating atmosphere. Wall color is not influenced by wall formality; rather, the material of the wall is an important factor affecting its color. Da Zhao Temple uses different forms and materials for the outer walls of the buildings and individual structures, thus creating various artistic effects. The architectural form of the outer walls of Da Zhao Temple adopts the most common wall construction method, resulting in walls that are uniform, smooth, and easy to paint. The walls are mostly red, with the roof sections and parapets in gray, presenting a gray-red-gray color scheme from top to bottom.

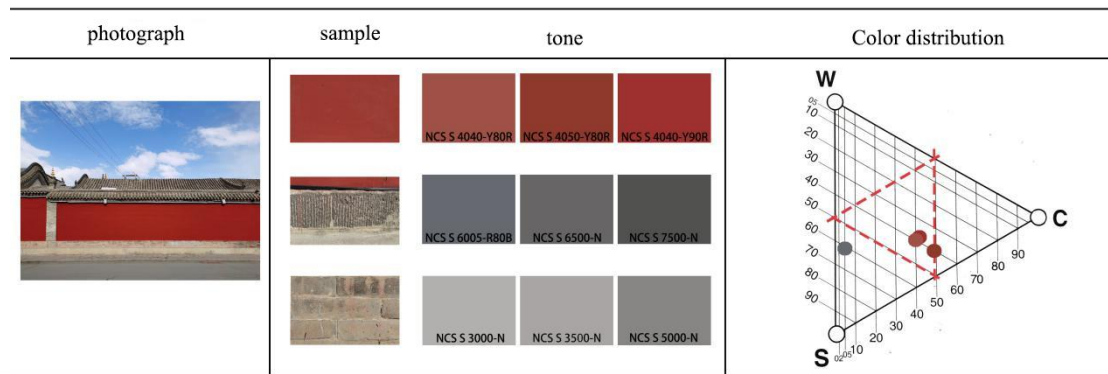


Figure 3-2: NCS Analysis of Wall Colors, Self-drawn by the author

From the distribution of colors on the outer walls of Da Zhao Temple, it can be seen that red is the main color, located in the region of medium brightness and medium chroma (4040, 4050), while most of the roofs and parapets are in the achromatic gray series (N). Taking the Daxiong Treasure Hall as an example of the color of the walls of individual buildings, the Daxiong Treasure Hall, as the most representative building of the Han-Tibetan mixed style, uses blue bricks to mimic the Tibetan architectural style of segmented walls. Above the walls, barley grass is planted, which is consistent with the construction style of temple buildings in the Tibetan region. The three openings in the middle of the building are all decorated in red, while the openings on the left and right sides maintain the original blue brick material.

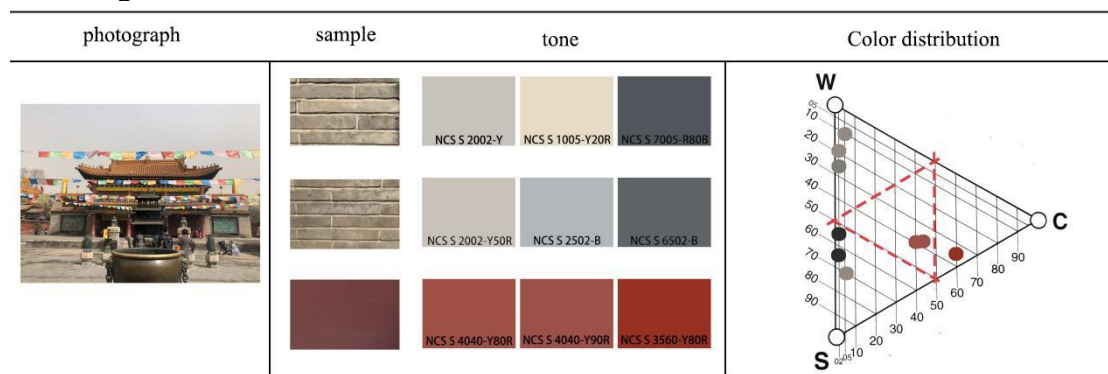


Figure 3-3: NCS Color Analysis of the Walls of the Main Hall, drawn by the author

From the color distribution of the walls of the Daxiong Treasure Hall, it can be seen that the building presents a bright color scheme. The red areas are located in the region of medium chroma, high chroma, and medium brightness (4040, 3560), while the gray brick wall is in the region of high brightness and low chroma (2002, 1005). Due to the long construction period of the main hall, the gray color cannot achieve a purely achromatic appearance compared to the red. The walls present a gray-red-gray color scheme. As the most important building in Da Zhao Temple, the color combination of the Daxiong Treasure Hall establishes the color tone and color tendency of the entire architectural complex. Through the analysis of the color composition of the outer walls of public buildings and the outer walls of the Daxiong Treasure Hall, three artistic features can be summarized: First, the color form of the outer walls of Da Zhao Temple is the same as that of the Daxiong Treasure Hall, with red belonging to the same color category. Second, red, as the main color of the outer walls, is part of the regional five-color system. The entire architectural complex resonates from the outside to the inside, highlighting the majestic presence of Da Zhao architecture. Third, this color construction method employs a large area of achromatic gray to accentuate the red of the key elements. Under the unified overall image and color tendency, different architectural units



use the same construction method to create a regional architectural color system with a clear hierarchy and emphasis.

5. Color Artistic Features of Architectural Details in Da Zhao Temple

The color of architectural details is primarily reflected in various components such as roof decorations, doors, windows, and columns. The color application of architectural details in Da Zhao Temple is influenced by Tibetan Buddhism and local color preferences, resulting in unique artistic features in regional architectural details.

5.1 Decorative Components

The roof decorations of Da Zhao Temple mainly include dharma wheels, victory banners, golden deer, and treasure bottles, which are decorative components with religious attributes. Most of the main ridges of the roofs are adorned with treasure bottles or dharma wheels placed on both sides, often supported by gilded bronze poles. Han-style roofs frequently feature ridge beast decorations. The meaning displayed by these ridge beasts varies according to their positions and shapes. Since Da Zhao was an imperial temple at that time, sculptures of dragons, which represent imperial power and status in Han-style architecture, can be seen in Da Zhao Temple. Additionally, the Mongolian symbol "Sulu Ding" also appears on the roof. Therefore, elements such as dragons, which are common decorative features in Han-style architecture, and decorative elements of Tibetan Buddhism, such as dharma wheels and treasure bottles, as well as Mongolian symbols, all coexist in Da Zhao Temple. These elements serve as strong evidence of the integration of Central Plains culture with Mongolian culture and Tibetan Buddhist culture.

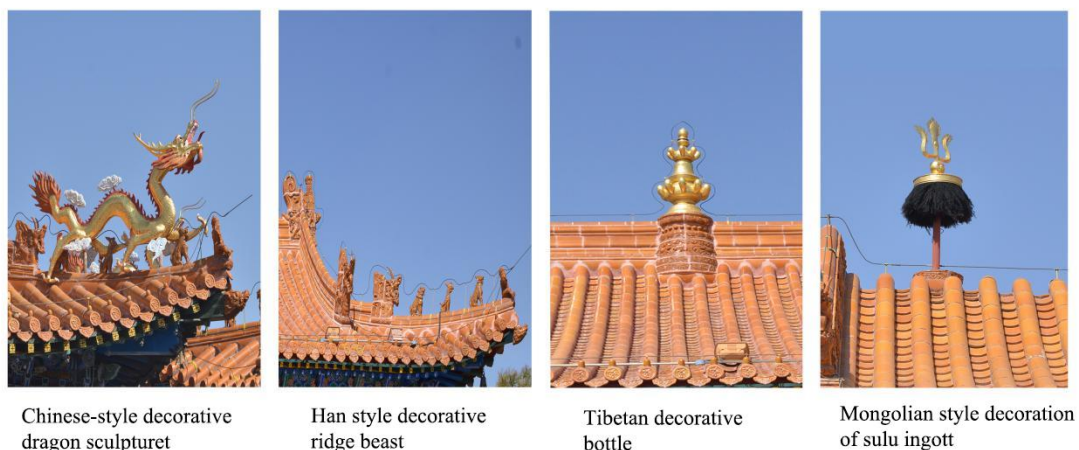


Figure 4-1: Roof Decorative Components, captured by the author

The overall color of the roofs presents a warm color tone, and the addition of golden decorative components enhances this warmth to a certain extent. Gold is an extremely noble color that highlights the function of Da Zhao architecture and creates a grand atmosphere for the overall building.

5.2 Protective Components

The protective components of Da Zhao Temple buildings, such as doors, windows, and columns, have particularly unique color forms. The selection of colors is influenced by Tibetan Buddhism but also incorporates some localization, making the color characteristics of these protective components more distinct. The color form of the doors is similar to that of the Tibetan region, featuring luxurious decoration and clear layers. Red is chosen as the main color, green as the auxiliary color, and yellow (gold) as the accent color. The color of the windows is more varied, especially the blind windows. The regional five-color characteristics are quite pronounced, with Buddhist patterns and Sanskrit painted on the blind windows in the Daxiong

Treasure Hall, showcasing bright colors. Red remains the main color, while green and blue appear in the patterns, transitioning from dark to light, with yellow serving as the auxiliary color to highlight the sacredness of the patterns, and white as the accent color, providing a finishing touch.

Unlike in the Tibetan region, many door and window frames use black because it is believed to have the function of driving away evil and intimidating spirits. Therefore, in the temple architecture of the Tibetan region, one might see a color impression of red, white, yellow, green, blue, and black. However, in the Mongolian tradition of color preference, black is not considered an auspicious color, so it does not appear in the color scheme of Da Zhao architecture. All the columns in Da Zhao are predominantly red; for example, the columns of the mountain gate feature blue as the main color for the decorative beasts, with other colors from the five-color system used as accents.



Figure 4-2: Enclosure Components, captured by the author

The detailed colors of the Dazhao Temple buildings mostly exhibit high chroma and high lightness. Decorative components positioned on the roof serve as more prominent embellishments, while protective components, located at eye level for the public, feature richer colors, utilizing all four of the region's primary hues except white. The abundant use of red reflects a harmony between the detailed and primary architectural colors, creating a unified color impression.

6. Artistic Characteristics of Exterior Eaves Mural Paintings at Dazhao Temple

The exterior eaves murals at Dazhao Temple are influenced by Tibetan Buddhism, Qing Dynasty-style mural paintings, and Mongolian folk art. They blend these influences with the aesthetic characteristics of the local ethnic groups, highlighting unique regional culture and ethnic features.

6.1 Types and Composition of Exterior Eaves Murals at Dazhao Temple

The types and composition of the exterior eaves paintings of Dazhao Temple integrate features from various ethnic groups, including the Han, Mongolian, and Tibetan. In addition to some paintings from the Ming and Qing dynasties, as well as seals, spirals, and Suzhou-style paintings, many unique painting types specific to the local area are incorporated alongside Tibetan Buddhist texts and patterns.

The composition of the paintings is generally symmetrical, with the length of the main frame accounting for one-third of the overall composition, following the three-pavilion layout typical of official-style paintings. However, some paintings feature a main frame that accounts for half or even more than half of the composition, without strict adherence to the three-pavilion format. The composition style is more flexible, forming structures such as the five-pavilion and continuous styles based on the length of the components. Variations in the length of the end parts and the main frame patterns are utilized to adjust the composition adaptively and to choose suitable arrangements based on local conditions. [3].



Figure 5-1: Types of Paintings, captured by the author



6.2 Overview of Exterior Eaves Murals at Dazhao Temple

The architectural style of the exterior eaves paintings of Dazhao Temple is characterized by axial symmetry. Therefore, the exterior eaves paintings of the Mahavira Hall were selected as samples, including its south, east, and north facades. Through on-site research and color measurements, it was observed that the colors in the paintings generally adhere to the traditional color preferences of the Mongolian ethnic group and reflect a reverence for the five colors in Tibetan Buddhism. The colors are distributed mostly in areas of low saturation and low brightness (S: 02-40, C: 50-90) and in areas of medium brightness and high saturation (S: 05-50, C: 60-90).

position	photograph	sample	tone	Color distribution
south elevation			 NCS S 5540-Y90R NCS S 1580-Y90R NCS S 0570-Y60R	
east elevation			 NCS S 4530-G10B NCS S 3050-G20Y NCS S 5540-Y90R	
north elevation			 NCS S 3040-R90B NCS S 0570-Y10R NCS S 0500-N	

Figure 5-2: NCS Color Analysis of Paintings, drawn by the author

Additionally, the exterior eaves paintings of the Mahavira Hall exhibit a rich variety of colors. Furthermore, by employing a Java program, the exterior eaves painting of the fourth opening of the Mahavira Hall was used as an experimental subject. All pixels in the painting image were extracted for color analysis, and the hue range and proportions were summarized. The main process diagram is as follows.

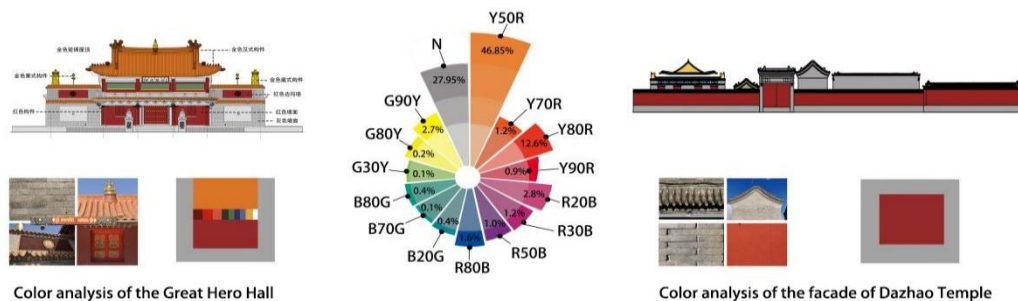


Figure 5-4: NCS Proportion Analysis of Paintings, drawn by the author

From the extraction of the hue range proportions of the exterior eaves painting of the fourth opening of the Mahavira Hall and the on-site color measurements of the saturation distribution, it can be seen that the paintings mainly exhibit a warm color trend. The hue range is concentrated between Y50R and R20B, and the saturation distribution is higher than that of the main building color. As a part of the architectural decoration, the colorful paintings add brilliance to the overall atmosphere of the building.

6.3 Artistic Characteristics of Exterior Eaves Murals at Dazhao Temple

The artistic characteristics of the exterior eave paintings of the Dazhao Temple are mainly manifested in two aspects: the pattern themes and the application of colors, reflecting a unique regional cultural connotation. In terms of color application, influenced by the directional implications of the religious symbolism in Tibetan Buddhism, "the five colors symbolize the five great elements of Vajrayana: white represents water, yellow represents earth, red represents fire, green represents wind, and blue represents space [4]." These colors, endowed with specific meanings, not only have their unique charm in the religious domain but also resonate with the colors revered by the Mongolian people. The Dazhao Temple is a model of the integration of Tibetan, Mongolian, and Han cultures, influenced by various factors. The color combinations of the paintings

generally remain within the tone of the regional five colors. The color of the frame center differs from the official style of painting in cyan, incorporating red, yellow, and orange. Such high-saturation and high-brightness colors enrich the color hierarchy.

The Mongolian people have maintained an open attitude towards foreign cultures from ancient times to the present, allowing the integration and absorption of the esoteric implications of Tibetan Buddhism into the color and form of the exterior eave paintings of the Dazhao Temple. Han-style patterns and the Mongolian people's original color tradition are also incorporated, combining various hues in an orderly manner, presenting a steady and magnificent color characteristic, and forming a unique regional style.

7. Current Status and Issues of Color Landscape in Front Plaza of Dazhao Temple

The purpose of the square in front of the Dazhao Temple is to continue the spiritual and cultural essence of the temple. The square features symbols of Mongolian culture, including a white pagoda and a statue of the prominent figure Alatan Khan, along with a Chinese-style archway.



Bai Ta

Pai Lou

Statue of Aratan Khan

Figure 6-1: Landscape of the Front Square of the Dazhao Temple, captured by the author

However, the current state of color preservation in the square is poor. Located in Hohhot, which is situated in a high-altitude, inland area with long hours of sunlight, minimal precipitation, and a dry climate, many building materials and coatings are unsuitable for the local environment. This has led to issues such as color fading and peeling. The lack of maintenance is particularly evident in the colors of the archway, resulting in overall low color saturation and a diminished atmosphere that fails to enhance or guide visitors.

7.1 The Chaotic Color Landscape of the Front Plaza

The artificial environment color primarily encompasses the color appearance of urban buildings, street facilities, and other material entities, serving as relatively stable color elements within the overall urban color scheme. Among these, the color of buildings is the main component [5]. In contrast, smaller elements such as billboards and landscape ornaments also contribute to the overall color tone of the block.

On the east side of the Dazhao Temple complex, newly constructed antique-style commercial stalls have been erected. These stalls feature simple construction techniques, lightweight materials, and meticulous architectural design. Their color scheme, consisting of a gray palette for both the roof and facade, appears casual. Unfortunately, the placement of these stalls obstructs the view of the eastern side of the Dazhao Temple complex and disrupts the flow of traffic for visitors entering the area.

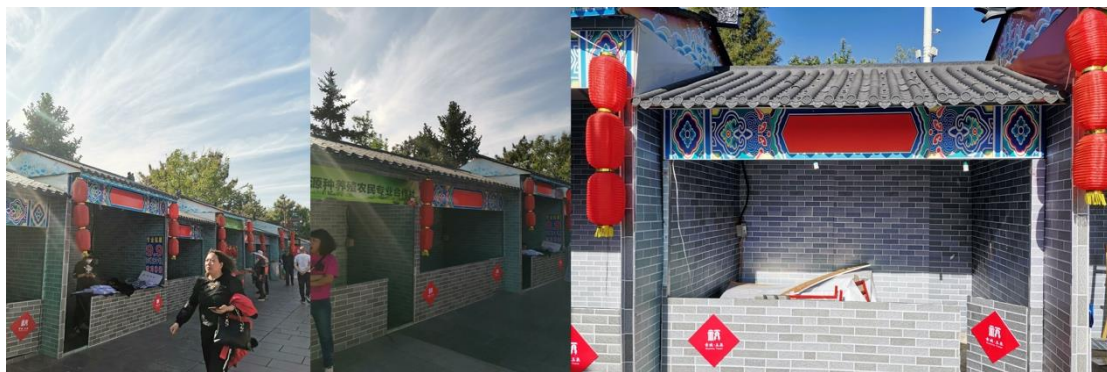


Figure 6-2: Landscape of the Front Square of the Dazhao Temple, captured by the author

Within the square in front of the Dazhao Temple complex, the facilities are disorderly arranged and lack a unified form, resulting in an overall sense of indistinctiveness. Furthermore, there is insufficient integration



between the square and the Dazhao Temple complex. The unique cultural essence of Mongolian and Tibetan Buddhism, which is deeply experienced within the temple complex, does not extend to the square or the surrounding historical district.

The buildings in the area reflect historical characteristics through a single cultural symbol and the use of blue brick materials, yet they lack detail and fail to deliver a direct visual impact. As a result, the overall landscape of the block feels rigid, with architectural forms imitating elevated beam wooden structures, which contribute to a strong commercial atmosphere.

The signage's color scheme lacks cultural consideration, leading to a monotonous overall tone that fails to reflect regional characteristics and traditional color preferences. This, in turn, diminishes visitors' experiences of the "historical" and "cultural" sensations expected in the historical cultural district.



Figure 6-3: Landscape of the Front Square of the Dazhao Temple, captured by the author

7.2 Lack of Unity and Integration in the Front Plaza

The facilities within the front plaza lack cohesion and fail to establish a unified identity. There is a noticeable disconnect between these elements and the architectural complex of Dazhao Temple, resulting in a fragmented and disjointed environment. Visitors to the temple, eager to immerse themselves in the unique cultural and religious heritage of the site, find their experience diminished by the lack of continuity between the front plaza and the historical district.

The architecture in the surrounding neighborhood relies heavily on conventional symbols and materials, such as blue bricks, to evoke a sense of historical authenticity. However, this approach lacks depth and fails to capture the intricacies of the area's cultural heritage. Consequently, the overall aesthetic of the neighborhood feels contrived and lacks the vibrancy characteristic of genuine cultural experiences.

8. Conclusion and Recommendations

Dazhao Temple stands as a testament to the rich cultural heritage of Inner Mongolia, with its vibrant colors serving as a cornerstone of its architectural and artistic identity. The temple's color palette not only influences the aesthetic of its own structures but also sets a tone for the surrounding neighborhood. As such, a comprehensive approach to managing the color landscape of the Dazhao architectural complex is essential to preserving its thematic significance and historical integrity while guiding future development.

8.1 Layered Control of Dazhao Architectural Complex Color Landscape

Implementing a layered control strategy for the color landscape of the Dazhao architectural complex involves systematic classification and management of colors. This approach considers both macro and micro levels of color control, ensuring a cohesive and harmonious aesthetic throughout the temple complex. By establishing clear guidelines for color selection and application, stakeholders can maintain the thematic integrity of the temple while allowing for individualized expression within defined parameters.

8.2 Benchmarking the Essence of Dazhao Temple's Color Landscape

Analyzing the color composition of the Dazhao Temple complex offers valuable insights into its architectural significance, making it a key example for studying historical districts. By examining the color combinations and proportions within the Daxiong Hall and the exterior walls of the temple complex, it is evident that, aside from the gray tones of the original blue bricks, yellow and red are the predominant colors, while white is the least utilized.

As a representative of the integration of Tibetan, Mongolian, and Han cultures, the Daxiong Hall adheres to the regional five-color system in its color selection. The main theme colors consist of neutral gray (N) and the red-yellow series (Y-R), primarily visible in the blue brick exterior walls, small areas of red walls, and decorative paintings. Other colors, such as green (G), blue (B), yellow (Y), and white (NCS S 0500-N), appear within the murals. The overall color sequence combines gray, red, yellow, green, blue, and white, with most colors exhibiting low brightness and medium to high saturation. This striking contrast creates a significant visual impact, fostering a solemn, serious, and peaceful psychological experience for the public. The color combination of the Daxiong Hall closely reflects that of the exterior walls of the Dazhao Temple.

From this analysis, it can be inferred that the overall architectural components of the Dazhao Temple lean towards warm colors, with red being the most prominent hue. As the color with the longest wavelength, red captures immediate attention, evoking feelings of solemnity, classical elegance, and warmth. Together with the cultural uniqueness of the Dazhao Temple, the entire complex—and indeed the surrounding district—exudes a distinctive atmosphere.

Tibetan architectural art and traditional Han-style architectural art have been jointly preserved in Inner Mongolia, and through their development, they have merged with the aesthetics of the local population, resulting in the unique Tibetan Buddhist architectural art of Inner Mongolia. The decorative color style in Dazhao Temple reflects the cultural exchange and integration among Tibetan, Han, Mongolian, and other ethnic groups in the region.

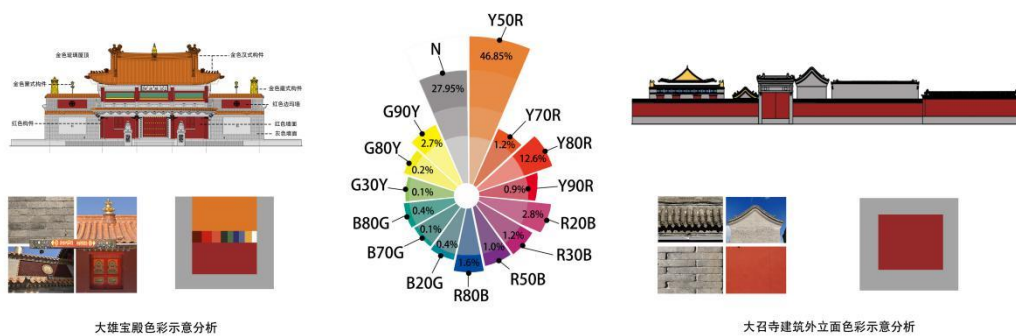


Figure 7-1: Recommended Color Palette for the Dazhao Temple Complex, drawn by the author

8.3 Eliminating Disturbances in the Color Landscape

To preserve the historical integrity of Dazhao Temple's architectural complex, it is imperative to eliminate disturbances in the color landscape. This requires strict control over the use of paints and timely maintenance of architectural colors to prevent degradation and color deviation. By adhering to established color palettes and avoiding the introduction of "new" colors that disrupt the cohesive aesthetic, stakeholders can safeguard the temple's cultural heritage for future generations.

8.4 Establishing a Comprehensive Color Management Mechanism for the Area

A comprehensive color management mechanism is essential for effectively managing the color landscape of the Dazhao architectural complex and its surrounding neighborhood. This mechanism should encompass guidelines for color design, implementation, and management, with specific responsibilities assigned to relevant departments and administrative units. By establishing clear protocols for color selection, application, and maintenance, stakeholders can ensure consistency and continuity in the area's color landscape, preserving its cultural identity and aesthetic appeal.

8.5 Integrating the Essence of Dazhao Temple's Color Landscape into Neighborhood Development

Integrating the essence of Dazhao Temple's color landscape into the surrounding neighborhood is essential for fostering a cohesive and harmonious urban environment. Public facilities in the front plaza should embody regional elements and maintain consistency with the temple's architectural style, steering clear of overly bright colors that may detract from the overall aesthetic appeal.

Furthermore, neighborhood design should promote individualized expression while ensuring it aligns harmoniously with the temple's color theme. This approach fosters a sense of unity and cultural pride within the community. By incorporating the temple's color landscape into broader urban development initiatives, stakeholders can cultivate a vibrant and culturally rich environment that honors the legacy of Dazhao Temple for generations to come.



In doing so, not only will the architectural integrity of the area be preserved, but it will also enhance the cultural experience for visitors and residents alike, creating a lasting appreciation for the rich heritage represented by the Dazhao Temple.

9. Reference

- Ji, X., Zhang, K., & Chen, J. (2020). Exploration of the Color Connotation of Buddhist Architecture in Beijing's Old City. *Art and Design (Theory)*, 2(06), 62-64. DOI:10.16824/j.cnki.issn10082832.2020.06.013.
- Lu, L. (2018). Research on Tibetan Buddhist Architecture in Hohhot. (Master's thesis). Beijing University of Civil Engineering and Architecture.
- Wang, Z., & He, Q. (2016). Research on the Architectural Color Painting Art of Wusutu Zhao Temple in Hohhot. *Modern Decoration (Theory)*, (07), 229-230.
- Wang, Z. (2021). Study on the Architectural Color Painting of Zhao Temple in Inner Mongolia. *Tiangong*, (07), 7-9.
- Wang, L. (2019). Research on Urban Colors in Historical and Cultural Districts of Hohhot City. (Master's thesis). Inner Mongolia University of Technology.