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Recollection - Visual Design of Local Deities in Wenzhou

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ABSTRACT

This study takes the belief culture of local deities in Wenzhou as the research object, focusing on the visualization and organization of cultural information of more than fifty local deities in the Wenzhou area. Through systematic literature verification and field investigation combined with graphic design theory and visual communication methods, it explores how the modern visualization design of local deity images should be designed. A comprehensive folk data system is established, including deity functions, temple distribution, and sacrificial customs. A classification system based on four major categories—Natural Gods, Human Gods, Industry Gods, and War Gods—is developed. The research results include the creation of a structured, color-coded visual system and modular layout, effectively transforming complex intangible cultural data into a user-friendly information graphic design. These outcomes provide a new path for cultural preservation and public education.

INTRODUCTION

This article explores the topic of visual design of local deities in Wenzhou. Wenzhou is located on the southeast coast of China and is a key cultural area. The special geographical conditions and long historical accumulation have given rise to a rich and colorful folk belief culture. After the acceleration of modernization, the local deity belief culture in Wenzhou has encountered problems such as fragmented information, limited dissemination channels and insufficient public awareness. Meanwhile, information visualization technology is constantly emerging, providing new ideas and methods for the systematic organization and dissemination of cultural heritage. This study focuses on the visualization design of the belief in local deities in Wenzhou. It is hoped that through systematic data organization and innovative visual

presentation, new perspectives and methods can be brought to the protection, inheritance and development of the belief culture of local deities in Wenzhou.

Research Background and Research Object

1) *Research Background:* The Wenzhou area is renowned for its diverse folk belief system. Beliefs such as the Guangji Gong belief and the worship of Yang Fu Ye are particularly prominent. Rooted in the regional ecology of Wenzhou where mountains and seas blend, they serve as an important entry point for understanding the folk culture of southern Zhejiang. These belief systems not only reflect the historical and cultural context of the Wenzhou area but also demonstrate the close connection between the local people's spiritual beliefs and social life.

Practical predicament: The local belief in deities in Wenzhou is rich in cultural connotations. However, at present, the dissemination and preservation of its information encounter many difficulties. The information about deities is distributed in inscriptions, oral stories and scattered academic discussions, making the public's understanding of these beliefs fragmented. Moreover, there are limitations in the speed and coverage of information transmission for ancient deity paintings and paper classics. It is very difficult to meet the requirements for cultural inheritance and dissemination in the digital age.

Design opportunities: With the continuous development of information technology, the application of information visualization technology in cultural heritage has become increasingly mature. The digital map project of cultural relics launched by the Palace Museum, relying on cutting-edge visualization methods, presents cultural relic information to the public in an intuitive and lively way. This technology has brought new ideas and approaches to the systematic sorting and promotion of local deities in Wenzhou

2) *Research Subjects:* The Wenzhou area is renowned for its diverse folk belief system. Beliefs such as the Guangji Gong belief and the worship of Yang Fu Ye are particularly prominent. Rooted in the regional ecology of Wenzhou where mountains and seas blend, they serve as an important entry point for understanding the folk culture of southern Zhejiang. These belief systems not only reflect the historical and cultural context of the Wenzhou area but also demonstrate the close connection between the local people's spiritual beliefs and social life.

Research Objectives and Significance

1) *Research Objectives:* At present, the information storage of local deities in Wenzhou is rather disorganized, lacking systematic sorting and standardized control. This research aims to create a standard folk database, categorize and store the scattered information of deities, and achieve the transformation from traditional oral stories to modern visual documents.

By adopting a hierarchical layout design and creating a visual cognitive guidance system, the difficulty for the public to understand complex folk custom lineages can be reduced. This research uses information visualization technology to find an example of modern translation of regional beliefs, providing a referential idea for the digital organization of similar intangible cultural heritage projects.

2) *Research Significance:* The advancement of this research will bring brand-new means and approaches to folklore studies. Previous folklore studies mostly focused on qualitative descriptions. This research, by introducing information visualization technology, transforms qualitative descriptions into a comprehensive analysis framework that integrates data and visual elements.

Wenben Research has established a standard folk custom database and created a visualization system, which not only leaves behind precious cultural heritage for future generations but also provides crucial reference for future cultural research and inheritance.

Research Status at Home and Abroad

1) *Current Research Status Abroad:* In terms of the visualization of cultural heritage, Edward Tufte's information design guidelines focus on the simplicity, accuracy and intuitiveness of information presentation, providing a fundamental guiding concept for information visualization design. The visual narrative model of Austrian scholar Klaus Kemp further explores how to construct a complete story system by means of visual elements.

In the field of regional belief research, the Japanese academic community has achieved remarkable results in its map-based research on the village deity system. The "Japanese Folk and Religious Database" of the University of Tokyo, through systematic data collection and visual presentation, has provided sufficient materials and scientific methods for the study of Japanese village deity beliefs. These research achievements, on the one hand, demonstrate the cutting-edge level of regional belief research.

On the other hand, it also brings reference examples and experiences for this research.

2) *Current Domestic Research Status*: In the practice of visualizing the design of local deities in China, there are widespread problems of shallow transformation of cultural symbols and weak data narrative.

In the current visualization design of local deities, designers are mostly limited to the direct appropriation of visual elements.

In recent years, China has made some progress in the practice of visualizing folk customs. However, these projects also have many problems. They overly focus on the integration of technology while neglecting the scientific nature of the underlying data architecture and the systematic nature of basic information. Currently, the visualization design of local deities in Wenzhou has many issues in both data foundation and practical application.

Future research and practice need to start from multiple aspects such as data integration, symbol deepening, and interaction design to explore new paths for the visual design of local deities in Wenzhou, so as to better inherit and promote the culture of local deities in Wenzhou.

METHODS

Literature research method: Mainly collect local Chronicles (such as the "Wenzhou Prefecture Annals"), rubbings of inscriptions, and records of deities from intangible cultural heritage archives based on "One Hundred Folk Deities of Wenzhou", and sort out relevant theories from the magazines "Research on Chinese Folk Beliefs" and "Folklore Research".

Data analysis method: Building a deity attribute system (functions/number of temples, etc.) based on Excel

Design practice method: Plan the main board according to the general-specific logic, which includes all the relevant information about the locations of the temples of the deities and their classification. Then plan the sub-boards, that is, divide several larger categories into different sections for design. Use drawing software to create linear ICONS, including signs and analysis diagrams of sacrificial scenes.

RESULTS AND DISCUSSION

Project Research

The folk belief culture in the Wenzhou region is extremely rich, which is precisely the main source of inspiration for this design. Wenzhou is located in such a special geographical position where mountains and seas blend together, giving rise to a variety of deity belief systems. These beliefs are rooted in the daily life and spiritual world of the local people, reflecting their understanding and respect for nature, history and society. After carefully studying the local Chronicles of Wenzhou, ancient books and materials, and conducting on-site investigations, I deeply understood the origin, stories, sacrificial ceremonies of these deities and their close connections with the local culture. This further provided a large amount of materials for the design and endowed it with profound cultural connotations.

The Wenzhou area has a long history and cultural inheritance. Especially the art of local Chronicles woodblock prints has brought unique visual inspiration to this design. Woodblock prints, with their simple and plain lines and distinct black and white contrasts, present the unique charm of Wenzhou folk art. This traditional art form not only contains rich cultural connotations, Moreover, it provided a reference for the graphic style in my design, thus making it both modern and retaining the charm of traditional culture.

In the digital age, information visualization technology is developing rapidly, which brings new ideas and methods to the dissemination and protection of cultural heritage. Referring to the successful experiences of cultural heritage visualization projects at home and abroad, such as the digital map of cultural relics in the Forbidden City and the database of Japanese folk customs and religions, this research mainly aims to present the belief culture of local deities in Wenzhou to the public in an intuitive and understandable form through novel visual means.

Thinking Derivation

In order to achieve systematic organization and innovative presentation through the method of information visualization design. For this research, I adopted a method combining literature review, data analysis and design practice.

During the information collection stage, I conducted in-depth research, sorted out ancient books and documents, reviewed intangible cultural heritage archives, and collected a lot of relevant information on the Internet. I obtained detailed information about deities and organized it, and then entered it into the database. Subsequently, a classification system was constructed, dividing the deities into four major categories: natural deities, human deities, industry deities, and war deities, and further subdividing them. Based on this, the information architecture is designed. The main board presents the macroscopic distribution and classification statistics, while the sub-boards deeply display the details of the deities.

Visually, I decided to adopt flat linear ICONS combined with woodcut print textures, along with a classified color system, and use a modular grid layout to ensure the readability of the information. The design of each module is in line with the characteristics of the categories of deities. For instance, the water God module highlights information related to regional distribution and sacrifices, the Character God module focuses on the organization of virtues and deeds, and the War God module combines weapons and maps to display the distribution of beliefs. When designing, the collected information was presented in the form of text and simple illustrations, supplemented by different layout methods to enrich the picture and structure.

Feasibility Analysis

To explore the maturity and application scope of information visualization technology in the field of cultural heritage, determine that the selected technologies (such as Excel data processing, Adobe Illustrator editing, etc.) meet the design requirements, achieve the structured and visual display of data, and consider whether the current

technical resources are sufficient and can effectively assist in project research and design implementation.

Analyze the reliability and completeness of data sources such as local Chronicles, rubbings of inscriptions, intangible cultural heritage archives, and online information, evaluate the feasibility and difficulty of data collection, and determine that the collected data can cover 50 local deities within the Wenzhou area, including information such as deity legend texts, temple coordinates, sacrificial cycles, and taboo folk customs. Evaluate the feasibility and methods of converting unstructured data into structured data.

Confirm the data standardization process and norms to ensure the consistency and accuracy of the data. Analyze whether the selected design method is scientific and feasible. Confirm whether the design process is reasonable to ensure that the tasks at each stage can be smoothly connected and the design goals can be achieved. Confirm that the design results can meet the needs of different user groups and have good social and cultural benefits.

Source of Inspiration

The folk belief culture in Wenzhou is extremely rich, which is precisely the main source of inspiration for this design. Wenzhou is located in such a special geographical position where mountains and seas blend together, giving rise to a variety of deity belief systems. Local deities like Guangji Gong and Yangfu Ye are deeply rooted in the daily life and spiritual world of the local people, reflecting their love for nature. After carefully studying the local Chronicles of Wenzhou, ancient books and materials, and conducting on-site investigations, I deeply understood the origin, stories, sacrificial ceremonies of these deities and their close connection with the local culture. This further provided a large amount of materials for the design and endowed it with profound cultural connotations.

The Wenzhou region has a long history and cultural inheritance. Especially the art of local Chronicles woodblock prints has endowed this design with special visual inspiration. Woodblock prints, with their simple and plain lines and distinct

black and white contrasts, express the special charm of Wenzhou folk art. This traditional art form not only contains rich cultural heritage, Moreover, it provided a reference for the graphic style in my design, making it both modern and retaining the charm of traditional culture.

In the digital age, information visualization technology is developing rapidly, which brings new ideas and methods to the dissemination and protection of cultural heritage. Drawing on the successful experiences of cultural heritage visualization projects at home and abroad, such as the digital map of cultural relics in the Forbidden City and the database of Japanese folk customs and religions, I want to present the local deity belief culture of Wenzhou to the public in an intuitive and understandable form through novel visual means, so that it can be rejuvenated in modern society.



Figure. 1 Worship of deities in Wenzhou

Design Concept

1) *Color elements:* It is mainly composed of traditional Chinese colors.

The Water God: In the blue color scheme, it symbolizes nature, tranquility and mystery, conveying the close connection between the natural god and natural elements such as water and sky, and also represents the eternity and depth of nature.

Character God: Choose the yellow series, symbolizing loyalty, nobility and warmth. It shows the lofty status of the characters and gods, and conveys people's reverence and respect for these deities.

Industry God: Adopting the green color scheme, it symbolizes prosperity, hope and vitality. Green represents the flourishing of industries such as agriculture and fishery, reflecting people's yearning for a better life and their expectations for the prosperity of these industries.

God of War: Mainly in red tones, representing courage, strength and passion. Red is highly visually striking and can fully demonstrate the bravery and



fighting spirit of the God of War. It also represents the God of War's protection and shelter of the local area.

Figure. 2 Theme color matching

2) *Style Application:* Flat linear ICONS: When designing, a large number of flat linear ICONS are used to present visual identifiers such as sacrificial items and natural elements. This style is simple and clear, in line with the trend of contemporary aesthetics, and can quickly convey information. The ICONS of sacrificial items outline their general shapes with simple lines, which not only retain the characteristics of the objects but also have a modern touch.

To enhance the cultural identity and local characteristics of the design, the texture elements of local Chronicles woodblock prints should be incorporated into the design. The texture of woodblock prints should be combined with modern graphics to create a special visual effect. On the one hand, it retains the flavor of traditional culture; on the other hand, it conforms to the aesthetic standards of modern design. Use woodblock print textures in the logo and illustration sections to add a touch of simplicity and thickness to the design.

3) *Graphic Skills:* When designing sacrificial vessels or depicting graphics such as symbols, using simplification or abstraction methods not only makes the graphics look cleaner, easier to recognize and remember, but also conveys more content.

In order to enhance the universality and expandability of the design, some common sacrificial elements and natural symbols are symbolized to generate a set of standard graphic languages. These symbols have definite cultural meanings and representative significance, and can be flexibly adopted in different design scenarios to maintain the consistency and coherence of the design,

such as praying for rain and Zhenhai. The key words of functions such as water control are designed as simple symbols and used in the classification



statistics tree diagram and functional document pages, allowing readers to quickly identify the functional characteristics of the deities.

Figure.3 Woodblock printmaking style illustration

In terms of graphic design, emphasis is placed on the creation of a sense of layering and contrast effects. By appropriately using elements such as size, color, and thickness, the layering of information and its visual guidance can be enhanced. For instance, in a tree diagram, lines of different thicknesses are used to divide different levels of classification, so that readers can clearly understand the hierarchical relationship of the information

Creative Practice Process

1) *Literature collection and organization*: At the beginning of the research, a detailed literature collection plan should be formulated first, clearly defining the scope and key points of the literature to be consulted. Documents such as "Wenzhou Prefecture Annals", "Yongjia County Annals", and "One Hundred Folk Deities of Wenzhou" contain many records about local deities in Wenzhou, from which important information such as the origin, duties, and sacrificial ceremonies of local deities in Wenzhou can be obtained. Thus laying a solid foundation for subsequent research.

Classify and sort out these literature notes to generate summary tables related to themes such as the functions of deities and sacrificial ceremonies. This process can grasp the general situation of local deity beliefs in Wenzhou from a macro perspective and provide a relatively clear direction for further in-depth exploration.

Read some academic works, such as "A Grand View of Wenzhou Folk Customs" written by Hu Nianwang

and "Investigation Report on Wenzhou Folk Beliefs" written by Xu Hongtu. Record the important viewpoints and research methods in these books, compare the research results of different scholars, and analyze what similarities and differences there are in their research methods and conclusions. Then sort out the theoretical framework and research methods that are in line with this project to provide theoretical support for the subsequent creative practice.

2) *Data Collection*: Search for information on the Internet, design the database structure, clarify the data fields and classification methods, enter the collected data into the database, and conduct preliminary organization and classification. The database contains various information such as the names of deities, their categories, functions, legendary texts, the number of temples, distribution areas, and sacrificial customs. Through systematic data organization, ensure the integrity and consistency of the data. Provide precise data support for the subsequent visualization design.

Problem Analysis and Solutions

1) *Analysis of Existing Problems*: When collecting and organizing data, it was found through analysis that the current information related to deities in Wenzhou area has problems such as fragmented information, cognitive disconnection and low dissemination efficiency. Fragmented information means that the data is scattered among oral stories, old books and local documents, without consistent norms and integration. It is difficult for the public to have a systematic understanding of the local deity beliefs. Cognitive disconnection is manifested in the fact that young people have little understanding of the symbolic meaning of local deity beliefs. The problem of low dissemination efficiency stems from the fact that traditional paper materials cannot meet the reading preferences of the public in the digital age, which restricts the dissemination scope and influence of the local deity belief culture in Wenzhou.

2) *Proposal of Solutions*: In response to the above problems, corresponding solutions are proposed. First, build a systematic database and carry out visual

design to integrate scattered information and establish a unified and systematic cultural archive of local deity beliefs. Second, create modern and culturally rich visual works to attract the attention of young people. Enhance their understanding and recognition of the local deity belief culture, increase the dissemination speed and coverage of the local deity belief culture in Wenzhou, and enable it to regain vitality in modern society.

Classification system construction and priority ranking

In order to better sort out the relevant information of the local deity belief culture in Wenzhou, I have established a multi-level classification system. The first-level classification includes water gods (controlling floods, praying for rain, protecting shipping), human gods (being loyal and filial, doing good deeds), industry gods (fishery, animal husbandry, mining, agriculture), and war gods (resisting the Japanese pirates, generals, resisting the Liao Dynasty). Based on the first-level classification, Continue to meticulously divide the second-level labels. Relying on such a classification system, the characteristics and functions of each deity can be depicted more accurately, thereby creating a well-organized framework for the subsequent visualization design.

Information Architecture Design and Visual Transformation

1) *Information Architecture Design*: First, build a classification system and prioritize them. Then, plan a clear and intuitive information framework, which includes the main board and sub-boards. The main board will present a distribution map of all deities in Wenzhou and a classification statistics tree diagram, with a focus on macro data comparisons. The sub-boards will present each deity in detail, including their belief coordinates, organized life stories, and data related to temples. Information such as ICONS used in sacrificial ceremonies will be listed, adopting a modular grid layout to ensure that different types of data (text, charts, maps) are easy to read and understand.

2) *Visual Transformation Strategy*: Based on the information architecture design, the design language is further defined. The graphic style selects flat linear ICONS, integrates the texture of local Chronicles woodblock prints, and draws visual symbols such as sacrificial utensils and natural elements. The color system is designed according to the types of deities. By using the differences in color, readers can quickly identify different types of deities.

During the design process, design software such as AdobeIllustrator was used for the initial design to ensure that the information architecture was reasonable and aesthetically pleasing. The design draft was repeatedly revised to improve the details of the information architecture. The final design product should not only be good-looking but also useful, effectively conveying information related to the local deity belief culture in Wenzhou.

Through the above creative practice process, this study aims to explore the modern transformation approach of the local deity belief culture in Wenzhou through systematic data sorting and innovative visual presentation, and provide new perspectives and means for the protection, inheritance and promotion of the local deity belief culture in Wenzhou.

The Basic Part of Brand Image

1) *Main Visual Module*: In the main board of the visual design of local deities in Wenzhou, a layout with left and right columns is adopted, which can clearly display the geographical distribution and historical context of the deities. This layout not only helps to present information hierarchically, but also guides readers to gradually gain a deeper understanding of the overall picture of local deity beliefs in Wenzhou.

This illustration is based on a temple in Wenzhou and is mainly presented in the form of line drawing. The temple at the bottom is a painted temple based on the Jiangxin Temple in Wenzhou, while the one above is a reference to the shape of the Zhongputuo Temple in Wenzhou. Surrounded by mountains and clouds, it reflects the characteristic of Wenzhou being surrounded by mountains. The clouds can give the

picture a fairy-like feeling, which echoes the theme of "deities".



Figure. 4 Illustration design

A small area is left on the left side of the main board for drawing a map of Wenzhou. The right side mainly presents a tree chart of the classification and statistics of the divine dynasties. The design of this part is to showcase the evolution and development of local deity beliefs in Wenzhou in different historical periods through a timeline. The main structure of the tree diagram is arranged in sequence from top to bottom with each dynasty as a node. On the right side of each dynasty node, all the local deities of Wenzhou in that period branch out.

In the design of the tree diagram, the categories of deities branched out under each dynasty node are distinguished by different colors and ICONS. For example, the four major categories of water gods, human gods, industry gods and war gods are distinguished by colors, and then the different types of deities within the major categories are distinguished by the patterns within the logos. This classification method not only helps readers quickly identify different types of deities, It can also enhance the memory points of information through the visual differences in colors and ICONS. The names and core features of the deities are displayed through concise text annotations and small ICONS.

The design of the tree diagram not only presents the chronological order of deity beliefs, but also showcases the cultural background and historical significance of deity beliefs in each dynasty through textual explanations and ICONS. For instance, during the Ming Dynasty, as the Wenzhou area was invaded by Japanese pirates at that time, many beliefs centered on the deities that fought against the Japanese pirates were formed in that era.

Meanwhile, by adding brief guiding text between the map and the tree diagram: "The rich geographical environment of the Wenzhou area has given birth to diverse deity beliefs, which have been constantly evolving and developing along with the evolution of history."



Figure. 5 Main module

1) *Water God Module*: folk cultural symbols mainly include values, In the visual communication design of Wenzhou, the water god section of Zi Ban focuses on three deities closely related to the local water culture of Wenzhou: the God of Rain, the God of Shipping, and the God of Water Control. During the design process, I chose blue as the main color, which represents the calmness and depth of water, and also implies the profound significance of the belief in water gods in Wenzhou culture.



Figure. 6 Design of the Water God symbol

The overall layout of the Water God section unfolds gradually from left to right. The opening part is a simple regional distribution map, which, through intuitive visual display, shows the distribution of the Rain God, the Shipping God and the Water Control God in the Wenzhou area.

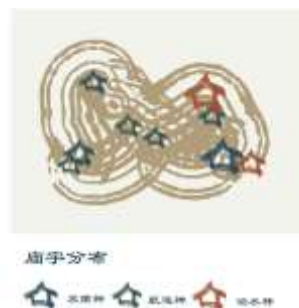


Figure. 7 Water God distribution map

Behind the regional distribution map, the section on the rain-praying gods first introduces the personal information of several major rain-praying gods. This part presents in detail the name, origin, legendary background and position in folk beliefs of each rain-praying god through a combination of text and ICONS.

The following is a brief schematic diagram of the rain-praying sacrificial ceremony. With simple lines and graphics, it Outlines the key processes and scenes of the rain-praying sacrificial ceremony, including the three steps of choosing the day, offering and ritual implements in the preparation stage, and conducting the ceremony.

The design content of the Shipping God section includes the personal information of two shipping gods, illustrations of periodic sacrificial ceremonies, ritual implements and patterns for going out to sea. The Shipping God holds significant importance in the coastal areas of Wenzhou, reflecting the Wenzhou people's reliance on Marine resources and their expectations for maritime safety.

Next come the illustrations of periodic sacrificial ceremonies, which vividly reproduce the periodic characteristics of the shipping god sacrificial ceremony. These illustrations present the key scenes of the sacrificial ceremony. During the typhoon season, the Fire Flag Festival is held at the beacon tower of Panshi Weicheng, lighting straw boats soaked in tung oil and imitating the ritual tools used to disperse storm clouds.



Figure. 8 Illustrations of periodic sacrificial ceremonies in shipping

The ritual implements and patterns involved voyage ceremony are presented through exquisite graphic design. These ritual implements and patterns are key components of the sacrificial ceremony, rich in

cultural connotations. They present the shapes of the ritual implements and the styles of the patterns, prompting readers to have a deeper understanding of the sea voyage ceremony.



Figure. 9 The ritual implements and patterns of the departure ceremony

The section on the Water Control gods first compiles the personal profiles of several water control gods. This part presents the names and general personal information of each water control god in detail in the form of text and ICONS.

By introducing several methods of water control and using simple words and graphics, this paper presents some of the main water control measures used by the god of water control. These measures not only have practical engineering value but also contain profound cultural connotations. Here, several commonly used water control measures in ancient times are emphasized: The water control method that combines diversion and blocking, sea dike projects, flood diversion sluice gates, ancient city flood control, weir and dam projects, and the crisscrossing water network of one ward and one channel.

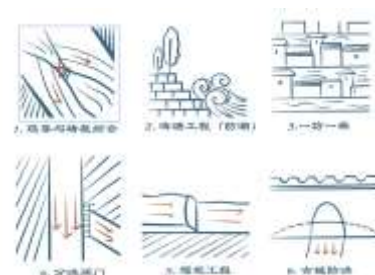


Figure. 10 Illustration of water control methods

After the above design, the water god section in the visualization design of local deities in Wenzhou not only presents the diversity and richness of the water God belief, but also conveys its key significance and influence in the Wenzhou region through visual elements.

2) *Some modules of God of War*: The design of the War God section focuses on three deities: the God of Resisting the Japanese Pirates, the General God, and the God of Resisting the Liao. When designing, I chose red as the main color, representing courage, strength, and dedication. The overall layout of the War God section is arranged from left to right in sequence. Through appropriate spatial arrangement and visual guidance, the information presentation is made to have a sense of organization and layering.

3) organization and layering.



Figure. 11 Design of the God of War symbol

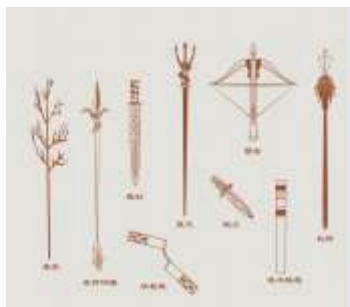


Figure. 12 A Illustrated Guide to Commonly Used Weapons in Wenzhou

The one on the left of the display board showcases the weapons frequently used in ancient times in Wenzhou from various angles. This one presents different types of weapons.

The right part of the display board is in a semi-circular shape. Information about the war gods and deities is evenly distributed around the outer circle. Here, the basic information of each war god is presented in detail in the form of ICONS and text. The ICONS are divided into three categories: the God of resisting the Japanese Pirates, the General God, and the God of resisting the Liao Dynasty.

Through different graphics, it is very straightforward to distinguish various war gods.

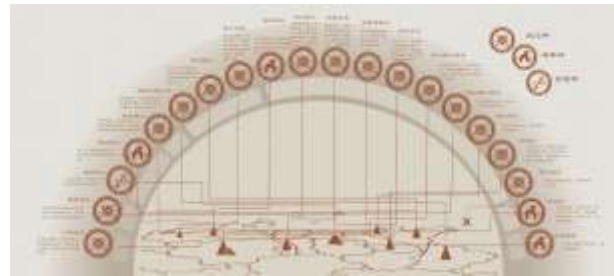


Figure. 13 God of War Module

In the center of the semi-circle, a map of Wenzhou is drawn using line drawing, with the distribution points of the War God beliefs marked on it. By combining ICONS with the map, the distribution of the beliefs of each War god in the Wenzhou area is visually presented

4) *Industry God Part Module*: In the visual communication design of Wenzhou, the industry deities section of the sub-board focuses on four deities: the agricultural deities, the mining deities, the fishery deities, and the animal husbandry deities. These deities are closely related to the local economic development of Wenzhou. Although the number of deities is relatively small, they hold an important position in the folk beliefs of Wenzhou. Therefore, in the design, I took green as the main color tone, representing life, prosperity and hope, thereby highlighting the close connection between the industry god and the local industries in Wenzhou.



Figure. 14 dIndustry divine symbol

The overall layout of the industry deities section takes the introduction of deities as the core and places it at the center. From here, it expands outward. The four areas on the upper left, lower left, upper right, and lower right respectively correspond to the agricultural deities, mining deities, fishery deities, and animal husbandry deities. Taking these four deities as the center and expanding outward, it presents the ubiquitous sacrificial rituals they carry.

At the lower left corner of the entire picture, there are three accompanying pictures. They are pictures about the sacrificial customs of agriculture, animal husbandry and fishery. Through intuitive visual display, they can help readers deepen their understanding of the close connection between the industry gods and the local industries in Wenzhou.

5) *Character and Spirit Section Module*: In the deity belief system of Wenzhou area, human figure deities are often based on real or legendary figures, becoming an important part of the people's beliefs. People's worship of human figure deities, on the one hand, shows their respect and remembrance for historical figures, and on the other hand, also demonstrates their yearning for moral standards and social values.



Figure. 15 Character divine symbol

The design of the Character God module is simple and clear, aiming to highlight the key information and cultural value of the character gods. The Character God module includes four categories: the God of Good Deeds, the God of Earth, the God of loyalty and filial Piety, and the God of Magic battles. Each type of deity is presented through unique symbols and brief text information, allowing readers to quickly recognize and understand them.

In the design and presentation stage of the character god module, I made the information hierarchy clear by using reasonable layout and visual guidance. The symbols and information of various character gods were displayed separately, and they were distinguished by graphics. The visual effect was enhanced, and the expression of cultural connotations was also improved.

6) *Pattern Design*: Four pattern diagrams were designed for the Water God, Industry God, War God and character God respectively. Each of the four pattern diagrams used their four colors. For instance, the water God mostly used fish patterns, wave

patterns, water patterns and so on to represent them. The War God mostly used sharp triangles and flame patterns. The character God mainly used lotus patterns. The industry gods, on the other hand, tend to consume more wavy and floral patterns.



Figure. 16 Pattern design

7) *Pattern Design*:

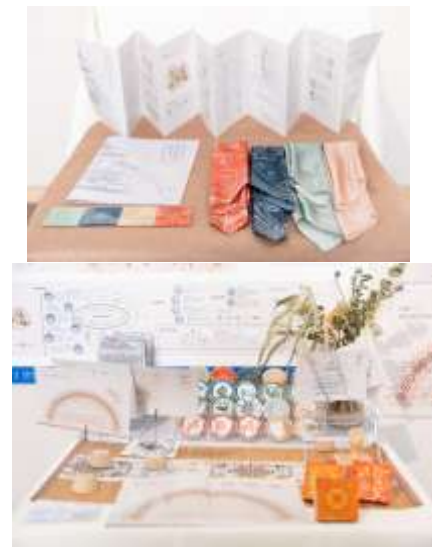


Figure. 17 tExhibition stand

CONCLUSION

This research focuses on the visualization design of local deities in Wenzhou. Through systematic investigation and innovative design attempts, a complete and well-organized visualization design system has been established.

During the research period, relying on numerous detailed materials such as the review of local Chronicles materials, the examination of

intangible cultural heritage documents, and location information collected from the Internet, a standardized folk custom database was created, overcoming the problem of disorderly storage of deity information.

During the research process, many problems and challenges have still been exposed. First, the fragmentation of information makes it particularly difficult to collect data on some deities. Second, the situation of low dissemination effect still needs to be continuously improved and solved. In the future, I will delve deeply into the historical roots and cultural heritage of the local deity beliefs in Wenzhou, attach importance to the changes and development of the local deity beliefs in modern society, and while preserving the essence of traditional culture, make it better meet the needs of modern society. I look forward to contributing more to the inheritance and development of the local deity belief culture in Wenzhou.

In the future, I will delve deeply into the historical roots and cultural heritage of the local deity beliefs in Wenzhou, and attach importance to their development in modern society. More specifically, I recommend that future research apply the classification and visualization framework used in this study to other regions with rich folk beliefs, to build comparative databases. Additionally, exploring digital interaction methods such as web-based visualization platforms or AR exhibitions can further expand public engagement with intangible cultural heritage. While preserving the essence of traditional culture, we should continue to explore more accessible and innovative means for dissemination.

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