

MASTER THESIS

2022

PEOPLE OF PENICHE

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Case study in editorial web design  
and storytelling

**university** ESAD.CR (Escola Superior de Artes e Design)

**course** Master of Graphic Design (Mestrado em Design Gráfico)

**student** Kaja Bukovec

**advisor** António Manuel Sucena Silveira Gomes



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Ljubljana & Peniche, March 2022



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# 1 Acknowledgements

Dedicated to Peniche and its people.

<https://readymag.com/peopleofpeniche/stories/>

**Thank you. Obrigada. Hvala.**

To the **people of Peniche**, who accepted me as a stranger and contributed to my delightful experience of living in Peniche. Thank you for being honest, open, hospitable, and willing to help.

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## 2 Abstract

In this master thesis I researched history, heritage and cultural aspects related to Portuguese coastal town Peniche. Investigation also covers multimedia storytelling, visual identity, editorial web design and user experience. The aim of the research is to better understand Peniche cultural identity from a foreign resident perspective and to share this knowledge about coastal communities living there with the potential visitors, using graphic and web design as a method. In the practical part I collected stories of the local people and presented them as an interactive contemporary storytelling experience, by designing and building a multimedia webpage. Furthermore, I designed a visual identity of the project as the part of my master thesis practical work as well. I developed my skills as a photographer, visual storyteller, graphic and web designer, showing the variety of my professional expertise. Moreover, I also explored how contact between different cultures can be a constructive experience for a designer. The ultimate goal of this project is to inform people, especially tourists, that Peniche is so much more than surfing. The main motivation of my research and practical work is to give something back to the community, to network with local people and to spread awareness of Peniche heritage. "People of Peniche" website is the final result of this master thesis and represents a cohesive combination between technical and ethnographical elements.

**Keywords:** Coastal communities, documentary photography, editorial web design, ethnographic design, multimedia storytelling, Peniche, visual design.

## 3 Resumo

Nesta tese de mestrado pesquisei a história, património e aspetos culturais relacionados com a cidade costeira portuguesa de Peniche. A investigação abrange também narração de histórias multimédia, identidade visual, web design editorial e experiência do utilizador. O objetivo da investigação é compreender melhor a identidade cultural de Peniche a partir de uma perspetiva estrangeira residente e partilhar este conhecimento sobre as comunidades costeiras que aí vivem com os potenciais visitantes, utilizando o design gráfico e o web design como método. Na parte prática recolhi histórias da população local e apresentei-as como uma experiência contemporânea interativa de contar histórias, através da concepção e construção de uma página web multimédia. Além disso, concebi uma identidade visual do projeto como parte do meu trabalho prático de tese de mestrado. Desenvolvi as minhas capacidades como fotógrafa, contadora de histórias visuais, designer gráfica e web designer, mostrando a variedade dos meus conhecimentos profissionais. Além disso, explorei também como o contacto entre diferentes culturas pode ser uma experiência construtiva para um designer. O objetivo final deste projeto é informar as pessoas, especialmente os turistas, de que Peniche é muito mais do que um bom sítio para surfar. A principal motivação da minha investigação e trabalho prático é dar algo em troca à comunidade, estabelecer redes com a população local e difundir a consciência da herança de Peniche. O website "Gente de Peniche" é o resultado desta tese de mestrado e representa uma combinação coesa entre elementos técnicos e etnográficos.

**Palavras-chave:** Comunidades costeiras, design etnográfico, design visual, fotografia documental, narração de histórias multimédia, Peniche, web design editorial.

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## 4 Introduction

### 4.1 Motivation

I have always been fascinated about stories of people and how they navigated through cheerful memories and life struggles. Besides that, travelling and capturing moments in between is one of my biggest passions, be it landscape, architectural, documentary or portrait photography. As a visual designer I am currently interested in web design, user experience (UX), branding, packaging, photography, strategy and storytelling. In the next chapters I will explain how a combination of my personal interests and life events lead into the People of Peniche master thesis project.

Peniche, Portuguese coastal fishing town where I lived for the past two years, and its people inspired me to develop an idea about a project where I could give something back to the community and learn more about their history and culture. People of Peniche project is about collecting stories of the local people and transforming them into multimedia storytelling experience, using the web as a medium.

### 4.2 Background

Let me explain the background of how and why I came to Peniche. I was born and raised in the suburbs of the capital of Slovenia, Ljubljana. Since I remember, I loved listening stories of the people, especially elderly, and I also developed "The stories of my grandmother" project in high school. I've read and listened to many stories from around the world, covering people's lives, culture, habits, achievements, history, personal struggles and delighting moments. If I skip a few years of my life, I see myself travelling to Portugal for the first time in May of 2018. Like most people, my main reasons were surfing, enjoying the sunshine, and exploring tourist attractions. My boyfriend Marko introduced me to Peniche, and I adore it ever since. Peniche obviously left impression and unexplained feeling in me because I returned a few months later.



Figure 1: Tiles in Peniche by Kaja bukovec

The second time I flew to Portugal, I spend most of the 3 weeks September vacation in Peniche surfing, but besides that I also explored hidden parts of the fishing village and saw the local communities more closely. When I finished my undergraduate studies in Graphic and Interactive Communication in Slovenia, me and Marko got an idea to challenge ourselves and continue studying outside our country. To be honest, we firstly choose country and then the university. Spain and Portugal were the first ones within our interest because of the atmosphere, climate and overall satisfaction with previous travels there. Imagine how happy we were when discovering that ESAD is just half an hour drive from our beloved Peniche. We applied to ESAD.CR, were both accepted and in September 2019 we were already driving in a fully packed blue Megane towards our new home. The rest is history.

My connection with Peniche and communities was slowly growing and living near the Fortress set me in the middle of historic and touristic site, connecting with the everyday life of locals as well. It was during the first Coronavirus lockdown in March 2020, by then I was spending my free time exploring Peniche in detail, embracing the sounds, smells, views and integrating into the community. As a foreigner, who lived 23 years in the middle of Slovenia, I was inspired by the connection Peniche people have with the ocean. One of the sources that drove me towards this topic is the popular saying "Where there are nets, there is lace" (*in Portuguese: "Onde há redes, há rendas"*), which sums up everyday life in Peniche in the beginning of the 20<sup>th</sup> century. Based on the saying "The sea, the one that feeds and enriches is the same that sinks and destroys", I slowly started to understand how fishing industry influenced everyday life as realized that the fading traditional industry and a subsequent brain drain to urban centers and abroad are the main problems Peniche is facing today (Calado, Peniche na História e na Lenda, 1994).

The curiosity about people and their view of Peniche grew and, in the summer, break the decision of turning this quest into a master thesis project was taken. I started networking with the people who could connect me with the locals and would suggest ones that have an interesting background or life story to tell. I realized that the language barrier could pose a serious problem and that I would need a translator, since my Portuguese is not strong enough to conduct the interviews myself. Serendipity lead me to meet the right people and the project started getting a purpose and form. At this point I need to mention that the decision was made while I realized that the content of the practical work and storytelling practice is my own experience with Peniche, my bibliographical approach and view as an outsider and designer.

## 4.3 Research questions

While thinking about the outcome of the project, there were many research questions coming along the way, but the main are:

1. How do I begin to understand Peniche, rediscovering the importance of the ocean, the industry, and the communities?
2. How can appropriate visual design, user experience, use of different media improve the usability and storytelling of a travel and culturally focused website?
3. How contact between different cultures can be a constructive experience for a designer?
4. Can I develop a web-based storytelling experience, which includes interaction with different media, disseminating the stories of the local people, helping users and travel enthusiasts understand communities and inform them about history of the place, while still providing an interesting website experience?

## 4.4 Process

The theoretical overview aims to investigate history, communities and heritage related to Peniche, which helped me to better understand the city's cultural identity as a foreign resident. The objective was to collect stories from local people and transform them into an accessible, culturally transmissible form of multimedia storytelling, without being exploitative in the touristic sense. I aim to inform that Peniche is not just good waves and surfing.

Taking all this into account, the first step in the development process of the project was investigation and education about Portuguese history and more specifically, history of Peniche. Firstly, I researched city's heritage, traditions, culture, communities, and its importance for Portugal. The problem I encountered during this phase was the language barrier. The majority of the books were in Portuguese, therefore I focused more on the resources on the internet, where I could easily translate the written content into English. The main source of information about Peniche was the book "Peniche – Na história e na lenda" written by Mariano Calado (Calado, Peniche na História e na Lenda, 1994). Networking with locals, talking with people from the Association Património Peniche and observing the everyday life extended my knowledge and gave me some insights of the communities living there. The book that extended my knowledge about Portugal and helped me understand Portuguese as a culture is Barry Hatton's book "The Portuguese – A modern history" (Hatton, 2011), where the author presents his views on Portugal from the outsider perspective, based on historical facts and his own experiences.

The investigation educated me about fishing, bobbin lace, tourism, surfing, local cuisine, agriculture, communities, and other aspects of Peniche. Additionally, I read texts, watched videos, and studied reference projects about storytelling, documentary photography, editorial web design, visual identity and other themes that will be described further on. All this helped me understand the disciplines, connect all the knowledge together and execute the project later. As a Slovenian, I also researched photographic and ethnographical projects conducted in my homeland to learn about my roots through the creations of key artists. If we take into the account that the final project outcome is a webpage case study and that I intended to further develop my skills as a designer, I also dedicated some time to learn and practice user interface (UI), user experience (UX) and interaction design.

The whole process that followed is described in the practical part of this master thesis. To sum it up, I firstly interviewed locals, photographed them in their natural environment or in a pre-set scene and then expanded an interesting storytelling for the webpage, combining history knowledge I gained while researching, and the actual stories people shared with me. Then I edited photos and videos and designed visual identity of the project. After that I planned the structure, layout, interaction, and navigation for the webpage, keeping in mind all the knowledge about editorial design, UX and interaction design gained during investigation. The final and most important part of the practical work is a webpage execution using tools for designing user interface and adding motion withing the platform. Towards the end I conducted user interviews sessions to test the usability and overall experience of the website and confirm some of the research questions.

To sum up, I used qualitative methods such as bibliographic research, ethnographic research (including observation and conducting interviews), literature review, analysis of the reference projects, and quantitative methods for analyzing the results of the user interviews.

One of the goals of this thesis is to better understand Peniche cultural identity as a foreign resident and to be satisfied with the fact that now I really know where I lived some part of my life, and who were the local people I saw daily. The goals are also to give something back to the community, to give people of Peniche a voice and spread awareness of their heritage. The purpose is to encourage potential visitors to know more about Peniche, using the website as communicative medium. With this master thesis I also want to gain experience with interviewing, storytelling, photography, video, UX, visual and interaction design, which are the skills I want to improve and later use in my career as designer. At the end, the most important for me is that I am proud of myself, of my work and the timeframe of the project. I will take this case study in editorial web design and storytelling as a learning process, experiment, and the pilot project in many more to come.

## 5 Peniche

Peniche, the Portuguese coastal town of approximately 28 000 inhabitants, living within the area of around 77 km<sup>2</sup> (Hatton, 2011), has one of the few still operating fishing ports in Portugal. Peniche's relationship with the coast and the sea is undeniable since most of its economic and cultural activities are based around the ocean. Moreover, fishing has shaped life in Peniche for centuries and established strong fishing communities, like we can see in the Figure 2 (Hub, 2019). According to the report (Abreu, Leotte, & Arthur, 2010), the main economic activities in Peniche include agriculture, fishing, fish processing, fish trade and more recently, touristic related activities (surfing, recreational fishing, etc.). However, Peniche region faces a number of economic and social challenges, including a fading traditional industry, a lack of economic diversity, population aging and a "brain drain" of talent to urban centers of Portugal (Hub, 2019).



Figure 2: Peniche in the 1970s by Artur Pastor



## 5.1 Before 20<sup>th</sup> century

The Peniche municipality has a long and rich history, having been successively occupied by populations that, as in the future as today, have made fishing and agriculture their main economic activities. The etymology of the place is connected with the history, Calado (Calado, *Peniche na História e na Lenda*, 1994, pp. 65–68) explains that the origin of the name Peniche seems to derive from the Latin word *peninsula* (*paene + insula*) which literally means “almost island”, namely it was an island until the 14<sup>th</sup> century. Territory has suffered several geomorphologic changes through the millennia, with strong impacts on the landscape, setting population and development in the region.

Figure 3: Cliffs and rocks of Peniche by Kaja Bukovec





Figure 4: Tiles representing life in Peniche in the past by Kaja Bukovec, 2020



Figure 5: Peniche map from 18th century. Photo by Nuno Calado Mateus

Approximately 100 000 years ago, due to the retention of ice, sea levels have fallen 120 to 140 meters on the current level, which resulted in a significant modification of the coastline, according to Calado (Calado, Da Ilha de Peniche, 1994, pp. 15-35). The formation of the isthmus that connected the island to the continent started only at the end of the 14<sup>th</sup> century, due to the accumulation of sands transported by sea and river, a process that slowly shaped the island in the current Peniche peninsula, creating the extensive sand dunes that borders with Baleal in the North and with Consolação in the south (Município de Peniche, n.d).

## 5.2 20<sup>th</sup> century

In the 16<sup>th</sup> centuries, the area was subjected to attacks by English, French and Berber pirates, therefore King Manuel I. build permanent fortification on that part of the coast of Peniche (Figure 7). Throughout the centuries, Peniche Fortress has served as a haven for Boer refugees, and it also became a prison for German and Austrian troops in the World War I. From 1928 the buildings were used as a tuberculosis sanatorium. Under the Estado Novo, from 1934 and until 1974, it was converted into a maximum-security political prison (National Museum of Resistance and Freedom, n.d.). Later in this chapter there is a description of a reference project with prisoner's testimonials.

According to National Museum of Resistance and Freedom, prisoners were responsible for managing their daily lives, cleaning the barracks, washing clothes and preparing meals. The opening of the PIDE (State Defense International Police) delegation in Peniche in 1965 reinforced surveillance of the Fortress, of prisoners' family members and the population of Peniche. The PIDE monitored and controlled everything that went on in and around the Fortress as well as in Peniche. The population of Peniche showed solidarity with the prisoners by making it easier for family members to take donations and giving accommodation for overnight stays, also providing emotional support and being accomplices in the escapes they witnessed (National Museum of Resistance and Freedom, n.d.).

Figure 6: Awaiting release of the political prisoners by Luis Correia Peixoto, 1974



On the 25th of April 1974, a revolution collapsed the dictatorship of the Estado Novo. On the other hand, 1974 was also the year when the process of decolonization of the overseas territories started, because of which thousands of refugees and returnees arrived in Portugal. Because of the absence of more suitable accommodation, the Fortress of Peniche housed some of these families in the various buildings of the old prison complex (National Museum of Resistance and Freedom, n.d.). After departure of the last returnees from the former colonies, the Portuguese government converted the Fortress into a museum, dedicated to the anti-fascist resistance, called National Museum of Resistance and Freedom (Wikipedia, 2020).



## SURVIVORS BY MARTIN SCHOELLER

Martin Schoeller, contemporary portrait photographer who is most known for his extreme-close up portraits, photographed 75 Holocaust survivors from Israel to mark the 75<sup>th</sup> anniversary of the liberation of Auschwitz. He captured the faces of Jewish men and women who witnessed and endured the Holocaust, allowing viewers to know their struggles and exceptional physical and spiritual resilience. The video shows behind the scenes of the photographic project and includes some stories of the survivors (Schoeller, 2019).

*“The picture is the fastest way to get a message and emotion into your brain. And this is why pictures are so successful when it comes to telling stories. It’s all about the power of faces when you get fascinated by such an image and suddenly it gets a story.” – Kai Diekmann*

## PENICHE, 13 ROSTOS/13 FACES BY PUBLICO

The project “13 rostos” (Carvalho & Miranda, 2019) is dedicated to thirteen former political prisoners, who spent years or months imprisoned in Peniche Fortress (Figure 7) prison before 25<sup>th</sup> of April 1974. On the videos they speak about isolation, violence, companionship, protests, and education. The website also includes the transcript of testimonials, historical background, and portraits. As a project it is important for my master thesis because the testimonials preach about life in a prison, and they also mention Peniche and the circumstances there. Published in one of the main Portuguese online news portals, it gave Peniche a recognition and is a reminder of the history that happened there.

While reading *The Portuguese – A Modern History*, Barry Hatton (Hatton, 2011) opened my mind about Portugal and its people, took me on a journey of Portuguese history and especially helped me understand the circumstances around Salazar’s dictatorship years. Although the book is written by foreigner, it deepens and spreads knowledge about Portugal outside its borders. In the book review, José Miguel Sardica (Sardica, 2011) explains author’s background, saying that Barry Hatton is a British citizen but has been living in Portugal since 1986. As a freelance journalist he is covering national political, economic and sports news. Sardica states that these circumstances turned Hatton into a special observer, meaning he is a mix of tourist and Portuguese resident. His approach is

very personal and sometimes critical, but clear and professional, observing Portugal from the outside. Hatton’s book is deemed with merit, is one of few books written on Portugal by foreign observers and is designed to be read by foreign readers (Sardica, 2011). The book does not address Peniche people in particular but is meant to describe Portuguese nation as a whole, its ups and downs and especially the reasons behind today’s Portuguese economic and political position. I want to emphasize the importance of the book as an author’s personal journey and view. Hatton describes events that have shaped the national character and portrays Portugal that is full of contrasts and contradictions. (Hatton, 2011). If I juxtapose it with my practical project, the parallels are in the view of a nonnative Portuguese resident design student, living in Peniche. The experience and observations from an outsider are different than the ones that native Portuguese would encounter.

Figure 7: Fortaleza de Peniche by Kaja Bukovec, 2020

The project is led by Portuguese documentary filmmaker Tiago Pereira and is creating awareness of the knowledge and importance of a living heritage that is often overlooked in oral tradition, songs, novels, short stories, music, dances and also gastronomy (Pereira, 2018). Creator of the projects say that this awareness reminds us that there is an urgent need to document, record and reuse fragments of a people's memory. The project covers the Portuguese maritime sound heritage, including Peniche. In the video footage we can see and hear the songs talking about sea, fishing, life in Peniche, love, sadness, happiness and all the other feelings that life by the sea brings. One of the singers says that for him, "the sea is the biggest treasure of the whole world." People from Peniche are singing the songs and remembering their life. The sea was connecting people and they were truly happy, but because of the dangers of the sea, very connected with each other. The singing was also something that united people – they were singing while working, hanging out, all the time. The music was a mix of different Portuguese regions, because at the time, lots of people migrated to Peniche from all over Portugal, bringing their traditions and heritage with them.

Figure 8: The sound of ocean by Kaja Bukovec



As the forementioned popular saying "Where there are nets, there is lace." describes Peniche in the 20<sup>th</sup> century and before. Since most of Peniche economic and cultural activities are based around the ocean, the presence of the sea has shaped lives and communities throughout the centuries. Like mentioned before, the main economic activities in Peniche include fishing industry, agriculture, and touristic related activities (Abreu, Leotte, & Arthur, 2010). In the next chapters I will present the key economic movements that shaped lives of people of Peniche in the past, also focusing on the present situation and the challenges of the future. Activities mentioned before and the fading industries that I will mention in the next chapters subsequently also became part of a city's heritage and culture.

PEOPLE OF PENICHE

### 5.3 Women of Peniche

Fishermen's wives were a true image of sacrifice and dedication. They need to have strong personality, skills, and power to lead the family and the business. While their men were at the sea they were salting, freezing, and preparing the fish for the exportation. Calado points out that they also worked in the canning factories, and they were making laces in front of their houses to financially support the family. The women communities were strong, and bonds were strengthened whilst working together either making lace or repairing fishing nets (Figure 9). For most of these women the bobbin lace has been learnt in the family context, meaning it was passed down from grandmothers to mothers and consequently to their daughters (Calado, Peniche na História e na Lenda, 1994).

Regarding the traditional clothes, Calado explains, that in the old days women of Peniche wore cloak similar to those in Algarve. Nowadays, the elderly women are dressed in long, dark wipes, remembering the shipwrecks and as a sign of mourning after their husbands, who died on the sea. (Calado, Peniche na História e na Lenda, 1994, p. 370)

**MULHER DE PENICHE**  
**(WOMAN OF PENICHE)**  
**BY BITOLA FILMS**

Women from Peniche talk about their profession back in the days when they all worked in the area connected with the ocean and fishing. This video is dedicated especially to them, as pillars in their families, who had an important and respected role in the society (Bitola Films, 2017). Some of the women represented were canning factory workers, some were helping their husbands with fish, from salting and drying to selling them in the market. Meanwhile they also repaired nets, took care of the family, and cooked the meals.

Figure 9: Women of Peniche repairing nets by Dominique Labaume



**MULHER DO MAR (WOMEN OF THE SEA)**  
**BY PATRIMONIUM PENICHE**

It is common that the families, where fishing industry provided main income, transmitted the profession through generations. Meaning that if the grandfather was a fisherman, there is a big chance his son and grandson will work in the fishing industry as well. In the video (Patrimonium Peniche, 2019), women explain that this was due to lack of possibilities and the fishing industry sector employed a lot of people in Peniche, so it was the easiest way to get the job. Children usually did not have other choice but to continue with the profession their parents did. Woman in the video also says that Peniche was a city of immigration, because a lot of coastal communities from Nazaré, Figuera da Foz, Algarve, etc. came here to work, as Peniche was becoming more and more important due to increasing fishing industry and the living and working conditions were the best in this area. Men spend most of their time on the sea, therefore women were alone most of the time. As previously explained, they need to have strong personality, skills, and power to lead the family and the business. The women in the video give a lot of insights into the everyday life in Peniche and they describe as well how Peniche was when they were younger. The fishing related professions were very popular, and it was easy to obtain a job if you were looking for it, but the salaries were low and people working as fishermen or factory workers lived in a small, simple barracks (Figure 10). They were also poor and sometimes even hungry – it was not the easiest lifestyle to be a fisherman. But people working in such an industry dedicated their whole life, not just work, to the sea and dependent on it a lot.

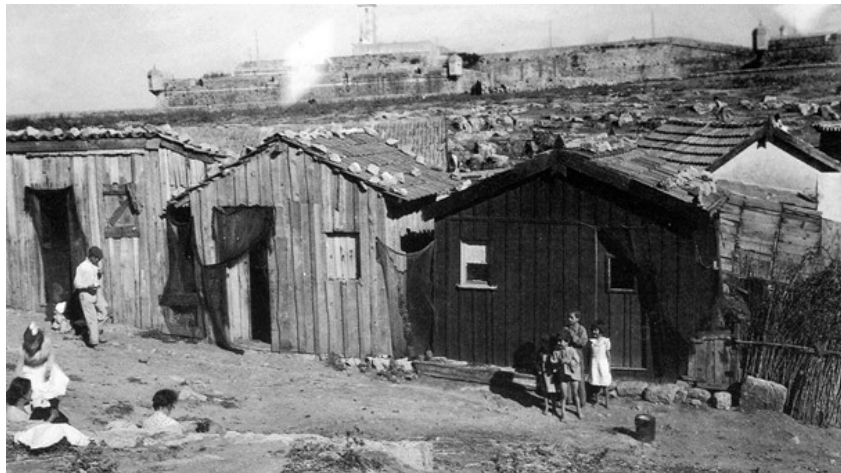


Figure 10: Barracks in Peniche by Unknown author

## 5.4 Lace as art and income

It is not known for certain how lace came to be made in Peniche, but in Portugal in general, lace can be found in the villages and towns near to the sea. As Hill and Ramos explain, Peniche is one of these fishing towns where local folklore would suggest that lace has been made for centuries but has been documented only since the 19<sup>th</sup> century. In 1904, the largest industries in Peniche were fishing and bobbin lace production. As mentioned before, the main lacemakers were the fishermen's wives. The money they earned with selling the laces financially supported the family when the fishing was poor, or their husbands were injured or sick, and unable to work. (Hill & Ramos, 2001, pp. 12-14). In the 19<sup>th</sup> century there were almost a thousand lace makers in Peniche and there were eight private workshops (Figure 11) where children from the age of four started with this art (Município de Peniche, n.d.).

Just over the century later, lace making is now unfortunately uneconomical as a commercial enterprise due to industrialization, but lace can still be found for sale in Peniche and is still made by the ladies of Peniche in their own homes or in the few still existing lace schools in the town. Many women cease lacemaking during their working years but return to it in retirement.

According to Hill and Ramos, Peniche bobbin lace is of two types: erudite and popular, whose differences are essentially based on the pattern design. Erudite or complicated lace has, as a name suggests, more complex motives such as floral and marine subjects and can be any shape or form. On the other hand, the popular lace consists of simple motives and geometrical forms which are usually repetitive, using more traditional and simpler process (Hill & Ramos, 2001).

PEOPLE OF PENICHE

Figure 11: Bobbin Lace Workshops in Peniche in the 19<sup>th</sup> century (Hill & Ramos, 2001)





Figure 12: Traditional Portuguese lace pillow and bobbins by Kaja Bukovec

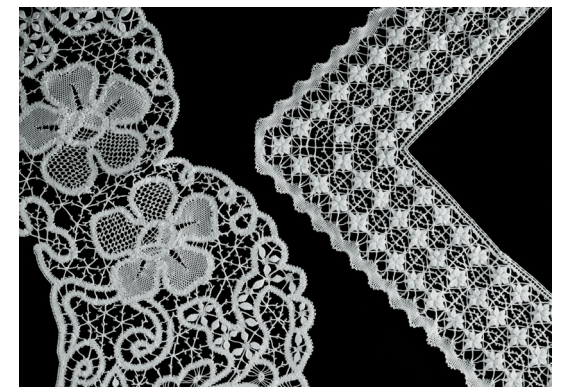
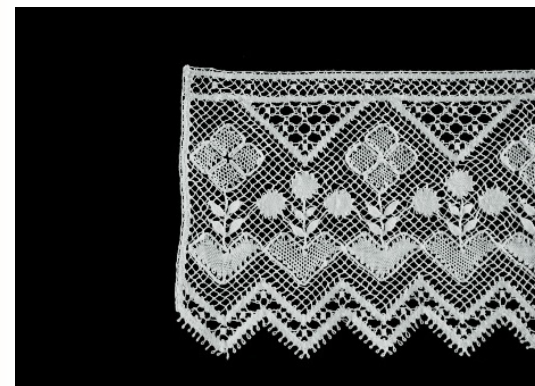
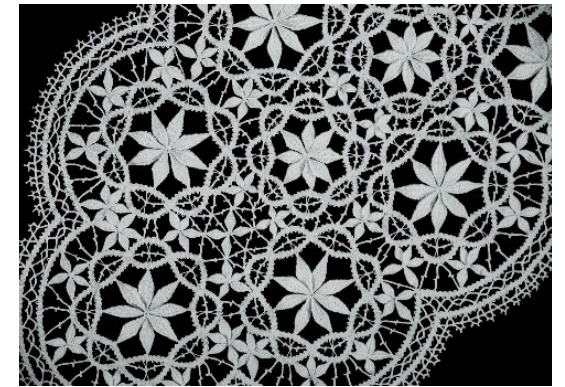
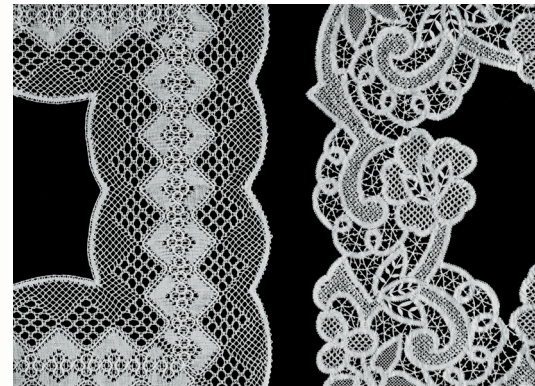


Figure 13: Laces from Peniche

Today, Peniche Bobbin Lace is part of the area's cultural heritage and combines new applications and old patterns in a centuries-old craft. The Camara Municipal de Peniche continue to support and promote interest and development of lace making. Therefore, the highlight of the year is the Lace competition and the "Dia de Rendilheira" (Day of the lace maker), held in July every year.

Figure 14: Monument of tribute to "Rendilheira" in Peniche by Kaja Bukovec, 2020

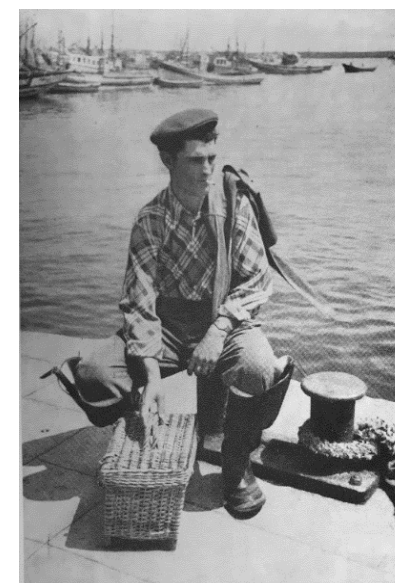


## 5.5 Men of Peniche

The cruel contradiction "the sea, the one that feeds and enriches is the same that sinks and destroys" resulted in a human experience deeply marked by the faith and by an extreme religiosity, visible in the cults and religious festivals in Peniche associated with the sea (Calado, Peniche na História e na Lenda, 1994).

Fisherman of Peniche were not imitating the style of fishermen of Nazaré or Figueira but had some particular characteristics. In his book, Ingeborg Lippmann describes a story of a young boy, living in Portugal and his decision that he does not want to become a fisherman like the rest of his family. Lippmann also mentions some traditions, cultural aspects, and fisherman life. He comments that Peniche men were middle height, strong, with tanned skin and curled hair. They wore a plaid shirt, flat and wide pants, beret, and high rubber boots (Figure 15). Like fisherman all over the world, their work depends on the sea and the weather. Lippmann (Lippmann, 1971) wrote that "sometimes their boat leaves the busy harbor in late afternoon and returns about noon the following day. Other times they leave at four in the morning, when they wait for the tide, and then they do not get home until midnight. So, they must sleep and eat whenever they have a chance. Families back home listened to the ship-to-shore broadcast on their radio, while the men were on the sea. All the boats from Peniche kept contact with the port. If there were accidents, the families of the men involved would learn of it immediately. With those signals help could also be directed to the ship in trouble."

Figure 15: Fisherman of Peniche by Luís dos Santos Costa



## 5.6 Fishing industry

Peniche, according to Calado, was and still is one of Portugal's most important fishing ports. Because of that, there were many migrations of the coastal communities to Peniche from all over the Portugal (Nazaré, Algarve, Viana do Castelo, Setúbal and Figueira da Foz). There were many jobs connected with fishing industry: fishermen, fish merchants, shipbuilding industry workers and canning industry workers (Calado, Peniche na História e na Lenda, 1994).

Figure 16: Port of Peniche in the 70s (Lippmann, 1971)



Figure 17: Shipbuilding industry in the 70s (Lippmann, 1971)

Figure 18: Fish merchants in the 70s (Lippmann, 1971)



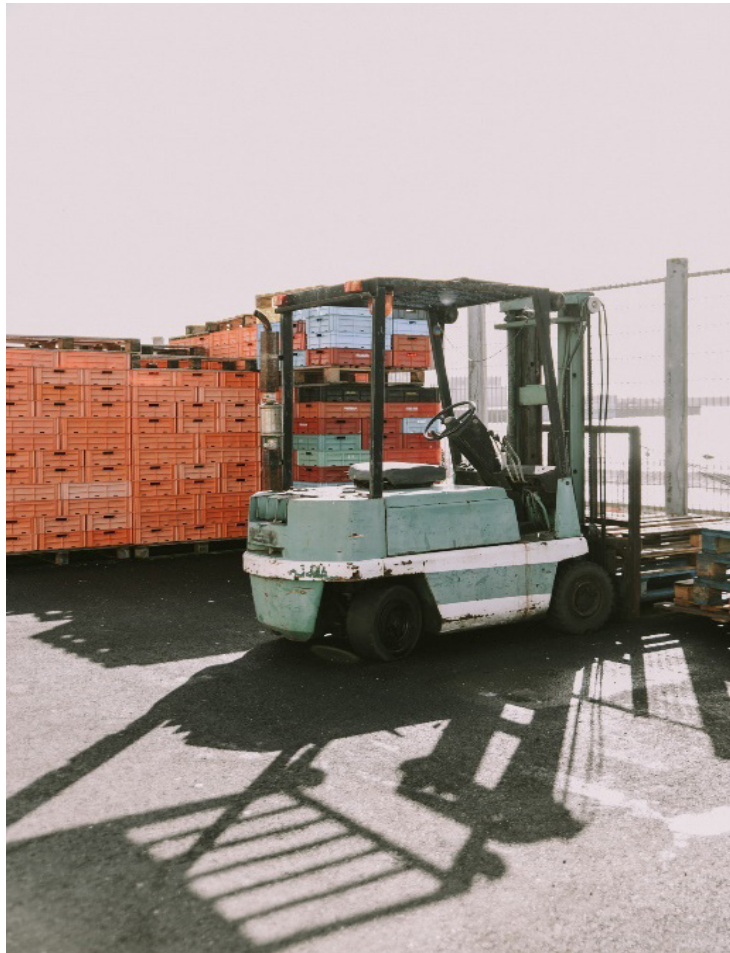


Figure 19: Port of Peniche by Kaja Bukovec, 2021

The fishing industry went through transformation during the first quarter of the 20<sup>th</sup> century when the new equipment and techniques replaced a wide variety of traditional capture techniques. In the end of the 20<sup>th</sup> century, the development of various industrial activities associated with fishing, such as freezing, the production of fish food or the production of canned sardines, formed a big part of the economic resources, according to Municipality of Peniche. In fact, the Peniche canning industry experienced a great increase in this period, with about twenty factories specialized in the transformation and conservation of sardines. The industry has brought to Peniche many marine and cannery people that have dedicated their life to the sea and have brought with them their sardine fishing boats coming mainly from Algarve, but also from the north of Portugal. The important fishing activity developed in Peniche allowed, simultaneously, the implantation of a solid shipbuilding industry, based on shipyards located outside the walls of the village (Município de Peniche, n.d.).



Figure 20: Fish unloading by Artur Pastor



## O MAR E AS GENTES

### (THE SEA AND THE PEOPLE)

#### BY PATRIMONIUM PENICHE PROJECT

The sea and the ocean mean everything to people from coastal communities – it can represent calamity and happiness, but also sadness and the remedy for the soul. Peniche people have been connected to the sea “since forever” and they have a special connection with all the beauty and sadness that the ocean brings at the same time. In the video (Patrimonium Peniche, 2018) we can hear the answers to the question “What the sea means to you?”. The most common answer was: “The sea is everything – it represents work and life.” They have a big respect to the ocean and appreciate it very much, because their life depends on it. The sea represents work, passion, contemplation and is a part of their life, their heritage. The people of Peniche say that the sea is life, soul, force, history, calamity, inspiration, emotions, and tranquility. The people who are not originally from Peniche said that the sea changed their life, as it represents source of income, sport, tranquility, and happiness. Every family in Peniche has at least one person whose job depends on the sea – they are fishermen, fish merchants, captains of the boats, etc. In the project section, I will interview people of Peniche, and I will also ask them a question about what the ocean means to them. Patrimonium Peniche, association working with city’s heritage and historical artifacts, also questioned about the meaning of the ocean for Peniche people and some of the answers were:

“The sea is life, tranquility, and security. I think I could not live without it, because I depend so much on it.”

“The sea is way of living, and that love was transmitted through generations, because in the past almost every family from Peniche depended on the sea and its fish.”

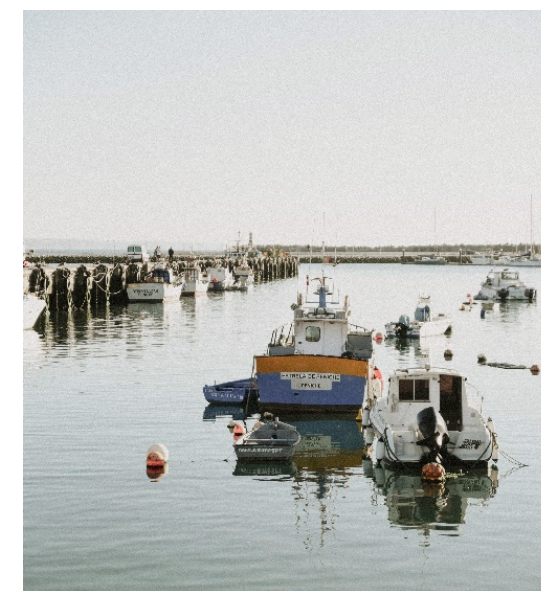
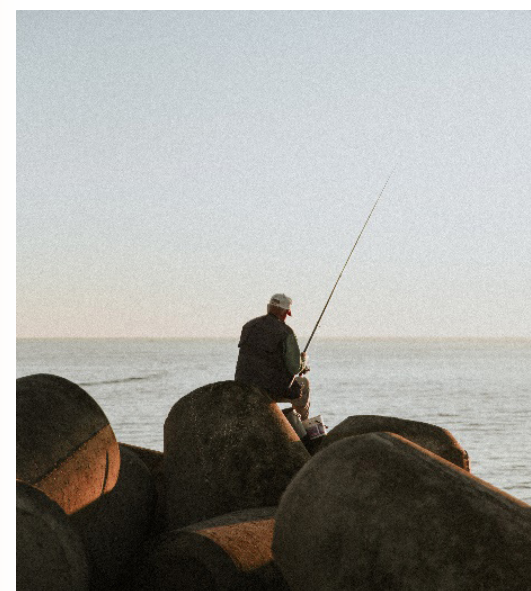
“The sea is life and love. If we preserve the ocean, we preserve our lives.”

“Everything I am today; I am because of the sea.”  
“I am very impressed by the sea, and it causes me happiness and sadness as well.”

Indeed, throughout the years, Peniche, and the nearby city of Nazaré, functioned as fisheries hubs in the area, attracting manpower, investments, enterprises, equipment, infrastructures, and population, all related to fishing activities.

At the beginning of the last century, when the fish processing companies were established in Peniche, the local economy expanded dramatically and created many jobs, especially jobs for women at the canneries. In the years after 1974’s revolution, there were many people joining the fishing industry mainly because there were no other job alternatives, the report emphasizes (Abreu, Leotte, & Arthur, 2010). During this time many of the fishermen were able to make very large profits as there were little regulations and their enforcement was very poor. According to the report, the regulations tightened with time and enforcement improved, together with the fact that there was a decrease in the abundance of many species, many fishermen saw their profits drastically reduced. This has contributed to a significant number of people leaving the industry altogether once they reached the age of retirement. Consequently, the perception was created, that it is no longer possible to make a good living out the fishing activity and that the potential earnings do not compensate for the harshness of the life at sea. This has contributed to the overall unattractiveness of the sector (Abreu, Leotte, & Arthur, 2010).

Figure 21: Recreational fishing by Kaja Bukovec, 2020



It is said that the majority of the young people available to work in the sector does it as a last resort in response to the lack of other job opportunities. According to the conversations I had with several fishermen or ship owners, they do not wish any of the members of their families, who generally take over the family's fishing business, to join the activity but instead prefer that they follow studies at universities.

Many of the older fishermen in Peniche and in other Portuguese coastal fishing towns, keep going at sea to fish or to help repair the ripped fishing nets (Figure 23), as they need to complement their retirement pensions with the revenue from fishing. The average age of these retired fishermen or women who help with the nets is around 70 years old.

Figure 22: Nets and ropes by Kaja Bukovec, 2020



According to report it is said that the development of the tourism industry in Peniche will employ people earning roughly the same salary they would earn if they would work in a fish industry. Moreover, a job in tourism is generally more attractive, but in the case of the recent COVID-19 pandemic, starting in March 2020 and still ongoing while writing this master thesis, proved that tourism is not the most resilient solution for the industry and income of the coastal municipalities (Abreu, Leotte, & Arthur, 2010).

Fishing in Peniche is also directly related to Berlengas, a small archipelago located 10 km from Cabo Carvoeiro in Peniche and protected under UNESCO due to its endemic plants and protected habitat of seabirds. In the past there was a very destructive fishing practice in this archipelago that included dynamite fishing, lamp fishing, beach trawling, fixed frame fishing and fishing with caves, but all these methods were abolished a few decades ago due to the high impact on fishery resources and ecosystem. Underwater hunting was also widely practiced, especially for bass and dogfish fishing, but this activity is currently prohibited (Berlengas, n.d.).

Figure 23: Repairing fishing nets by Kaja Bukovec, 2021





Figure 24: Abandoned fishing equipment by Kaja Bukovec, 2021



Another thing I want to emphasize, connected with contemporary fishing industry, is the issue of overfishing and ocean pollution. Catching fish is not inherently bad for the ocean, except for when vessels catch fish faster than stocks can replenish. The damage done by overfishing goes beyond the marine environment. According to World Wildlife (WWF), billions of people rely on fish for protein, and fishing is the principal livelihood for millions of people around the world. High demand for seafood continues to drive overexploitation and environmental degradation, worsening this circular problem. Like WWF emphasizes - when fish disappear, so do jobs and coastal economies (Wildlife, n.d.).

According to The Guardian, lost and abandoned fishing gear, which is deadly to marine life, makes up the majority of large plastic pollution in the oceans. More than 640 000 tons of nets, lines, pots, and traps used in commercial fishing are dumped and discarded in the sea every year. The Guardian also emphasizes that the ghost gear is estimated to make up 10 % of ocean plastic pollution but forms most of the large plastic littering the waters (Laville, 2019).

## 5.7 Gastronomy

Due to the proximity of the sea, the people of Peniche have always been dedicated to fishing, so it is not surprising that their cuisine is predominantly dominated by fish and seafood dishes. In the numerous restaurants in town and in the main seaside resorts, one can find the most diverse gastronomic specialties in the region, from which stand out the *“Caldeirada de Peniche”* (seafood stew) and the *“Sardinha assada”* (roasted Sardine). Equally delicious are the local sweets of which the *Pastéis de Peniche*, the *“Amigos de Peniche”* (friends of Peniche), and some almond cookies called *“esses”* are the main specialties (Município de Peniche, n.d.). The sardine has long been such an important part of the Portuguese diet that they have become something of a national symbol. But in reality, their stocks in the waters off the Iberian Peninsula have decreased in recent years, resulting in a fishing ban in 2018 that grounded Portuguese and Spanish sardine ships (Barchfield, 2018). In the project section I conducted an interview with sardine boat owner and captain, who also commented about importance of sardine for Peniche and Portugal.

The interesting thing a foreigner can notice when walking nearby the Fortress of Peniche, is the old man, drying fish on the sun (Figure 25). In the past, people were drying fish as a method of conservation because the refrigerating systems did not exist. They dried the fish that were not meant to be sold fresh. The famous old man firstly cleans and salts the fish and then hangs it with clothes pegs on a rope in front of the house and dries them from 3 to 7 days on the sun. Unfortunately, he is one of the few in Peniche that still does that, since the drying fish (*peixe seco*) tradition is fading. Borges emphasizes that usually people are drying ray, horse mackerel (*carapao*) and cod fish (*bacalhau*), and dried fish is usually consumed cooked, grilled, or raw (Borges, 2020).

Figure 25: "Peixe seco" by Kaja Bukovec, 2020



## 5.8 Agriculture

While there is an economic center of fishing on the coastal areas of the Peniche municipality, agricultural activity predominates in the rural interior. The presence of waters, such as the S. Domingos River or the Ferrel stream, have given the fields the fertility necessary for the development of an important horticultural and fruit production, intended for local consumption and regional distribution as well (Município de Peniche, n.d.).

## 5.9 Surf tourism

The unique conditions of the Portuguese coastline and dedicated tourist offers make Portugal an increasingly popular surf destination, especially beaches of Ericeira, Nazaré, Cascais and Peniche. The report is emphasizing that tourism has grown considerably in recent years and is now becoming an important source of revenue to the region and to the municipality of Peniche in particular (Abreu, Leotte, & Arthur, 2010). The number of holiday or second homes also increased, and the houses are owned not only by the Portuguese, but also by an increasing number of English, Spanish, Russian and Scandinavian people. In terms of tourist attractions, the report claims that Peniche has to offer a wide variety of activities related to the sea, namely beaches (Figure 26), surfing, recreational fishing and diving. Recreational fishing has gained a large importance in the last years as a great number of fishermen have now converted their business into touristic purposes (Abreu, Leotte, & Arthur, 2010).

Figure 26: Pico da Mota beach by Kaja Bukovec, 2020



Peniche is best known for its long beaches, which are popular for recreational activities and sports such as surfing, windsurfing, bodyboarding, and kite surfing. These beaches are consistently windy and have good surf breaks considered among the best in Europe (Wikipedia Portugal, 2020). Besides the fishing industry and activity of agriculture, surf tourism is now a key economic driver for the municipality. Surfing culture in Peniche started in the 1970's and the first evidence of surfing was shoot in Baleal in 1964. Surfers from abroad came to Peniche with traditional Volkswagen campers and provided new boards for local community. First surfers already surfed in Molhe Leste and Supertubos beach and with the first international Surf championship in 1977 the second generation of surfers started to appear. The first surf boom in Peniche happened in the 1980's, with growing number of surfers and surf business. First board factory was opened in 1986 by local shaper Nuno Taveira and in 1995 Teresa Ayala, who is known to be the first female Portuguese surfer, became national surf champion. In 2009, the MEO RIP Curl Pro Surf World League Tour happened the first time in Peniche and put the city on the map as one of the best surf spots in the world (Nunes, 2016).

Peniche and especially Baleal are full of surf camps and surf schools (Figure 28), giving Peniche the title of "The Wave capital" of Portugal. Lots of local business are connected with surf tourism, providing accommodations, experiences, surf schools and rentals. Despite its effect on the local communities, local surfers, who struggle with the increasing crowds of visiting surfers in the water, surf tourism provided number of local job opportunities, which improved quality of life for the people of Peniche. Tourism is not the most resilient economy but caused that many young people stayed in the city, continuing with surf tourism, accommodation, or restaurant businesses. I spoke with few elderly Peniche residents, and they all said tourism adds value to the city's recognition and economy power, but they were simultaneously concerned about fading fishing industry and younger people moving to larger Portuguese cities or abroad.

Figure 27: Surf team on Molhe Leste, 1979



Figure 28: Surf lessons in Peniche by Kaja Bukovec, 2020



## 6 Storytelling as a design experience

Storytelling is the response to the natural human need of telling stories, sharing our most valuable memories and pass them down from generation to generation. It is the process of using fact and narrative to communicate something to your audience.



### HILDA BY URŠA PREMIK

*Hilda is a work in progress in which the perspective young Slovenian photographer Urša Premik keeps upgrading and adding to her ongoing portrait photography project involving her grandmother Hilda (Premik, n.d.). Since 2013, photography sessions have become a way of their spending time together. The first documentary shots of the grandma's everyday life have gradually been complemented by staged photographs with a clearer narrative structure. Photography is a medium that can carry the message and imaginings as well as allow for alternative ways of interpretation and reading.*

Figure 29: Hilda by Urša Premik (Premik, n.d.)



Figure 30: Lojas com História by Videolotion production

### "LOJAS COM HISTÓRIA" BY LISBON CITY COUNCIL

*Lisbon's trade and commerce shops has played an important role in the life of Portuguese capital and still is a differentiating mark of the city. This project was made to preserve and protect the cultural heritage of traditional and historic businesses in the city. The team behind emphasizes that the project brings together three areas of Lisbon municipal activity: urban planning and architecture, cultural heritage, and economic activities (Council, 2015). On the website there is a map of all the shops and restaurants included in the project, a history description of each with some photos, location and opening time. The team also filmed short documentaries, where they present several shops, the owners, process, and stories behind. Projects like this serve as an important reminder of the fading traditional industries and they show the heritage of the city that will soon be forgotten and non-feasible, if not preserved.*

## 6.1 Interactive storytelling

In this chapter I will approach the narrative medium of my project, how the internet is central for dissemination of the information, how the audiovisual and storytelling are connected and how advertising is instrumental in establishing emotional connection with users.

To explain how everyday human storytelling and story sharing changed in the last decades, I must firstly explain how people interacted in the past. Social life in Peniche was very much like other places in the Portuguese coast and long before the internet, sharing stories and memories was a gathering moment, where families shared their experiences, everyday struggle, and happiness. Those conversations, among their own life stories, also included fairytales, mythological and religious legends, family anecdotes, and so on (Corson-Knowles, n.d.). Willard explains that Marshall McLuhan, in his book *The Medium is the Massage*, presents a look into the future digital age with an argument, that “as different media processes are introduced to us, they reshape and reconstruct our patterns of social life.” McLuhan also claims that “our community will reshape based upon the medium through which we communicate.” (Willard, 2015).

If we skip a few decades and look at the story sharing situation today, we can say, that we live in a world, where humans communicate through digital networks. Younger generations prefer texting through smartphone interfaces over talking, people want to gain information instantly and they are willing to share their intimate stories with the internet. One just needs to look at the social media news feed to know what is happening with the friends, where have they been and what they experienced. The true social life is being replaced by the “nowness” of the social network experience. As a result, people are losing a cultural heritage passed down for generations. The future seems even more display based, so it's important that we transfer traditional storytelling into the digital area, to approach it to the generations that will come (Corson-Knowles, n.d.). That's why the decision of creating a website as a practical project was created. I am aware that if I want to get close to as many people as possible, the website is the only solution because its available anywhere and to anyone with proper device and internet connection.

According to UX Planet, a Medium based professional magazine, the art of expressing a narrative in a visual form is fundamental to the human experience. With visual storytelling one can

express a narrative visually, using illustrations, photos, graphics, music, videos, etc. This article explains that the concept of visual storytelling was imported to web design from the cinema. For example, film uses color to trigger an emotional response in the viewer (Justinmind, 2018). Lev Manovich (Manovich, 2001) confirmed the previous statement, explaining that long before the new media (i.e., forms of media that rely on computers for redistribution), there was cinema who used storytelling as a method and those narratives became a standard and base for further development of the interactive storytelling techniques. According to Manovich, new media is analog media converted to a digital representation, where computer acts as a multimedia display service. New media is interactive because the user can choose which paths to follow and which media to display. Manovich emphasizes that in this way the user becomes the co-author of the work, while multitasking and rapidly alternating between different kind of attention, problem solving and quick learning of new skills (Manovich, 2001).

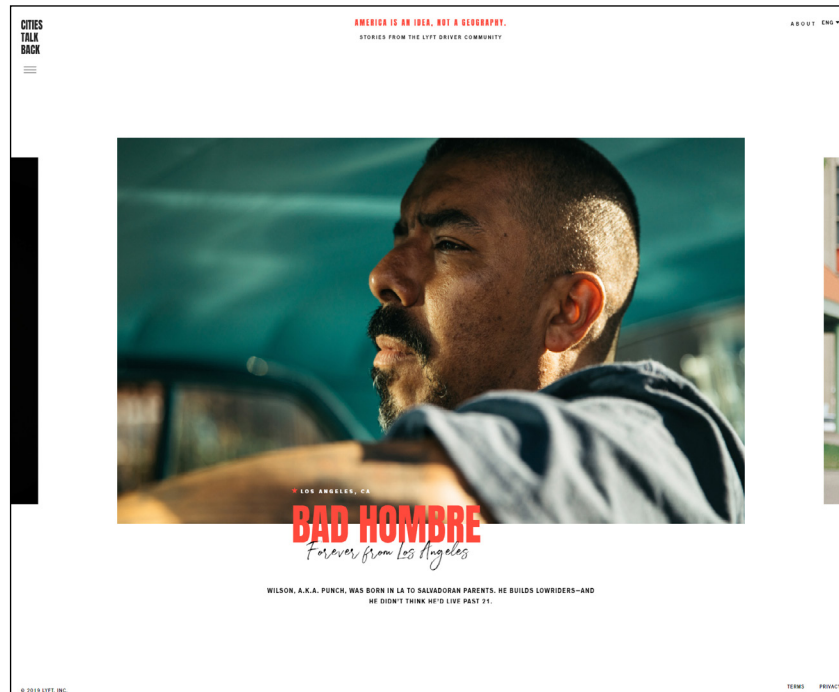
No matter the media used, people like to tell stories, and people enjoy listening to storytelling. People who live in a specific place have considerable experience in that place and often develop a deep emotion for that place. Through modern digital media, they can tell their stories and share their experiences of their beloved place. Such sincere stories can provoke emotions, stimulate interest, and motivate tourists (and even residents) to visit the place. Bassano and others also emphasize that digital place storytelling is an innovative communication modality about regions through anecdotes, experiences, and stories shared with the users. Digital storytelling ensures continuous modification of the new stories, possibility of non-linear storytelling, it enables user to control the flow and experience the story on his/her own way, so they get a feeling of co-creation and engagement (Bassano, Barile, & Piciocchi, 2019).

At this point I also need to mention the impact of interactivity on the art of telling stories. In the interactive storytelling storyline is not predetermined, but can be triggered by clicking, scrolling, hovering, etc. The user experiences unique narrative based on the interactions he/she chooses. If we place the story on the internet, we must incorporate visual storytelling in website design to capture web visitors' attention, create an emotional connection, and make the information more memorable. This can be done with using interactive video, artificial intelligence, gamification, and other possibilities of interaction (Bos-tan & Marsh, 2012).

## CITIES TALK BACK BY LYFT

The main goal of the website (Lyft, 2019) is to share stories from the Lyft driver community and to spread the message that their diverse driver community should be valued and celebrated. Drivers are presented through a web storytelling, which combine photo, testimonials, and quotations, speaking about driver's struggles, families and issues they face today. Because of the web design, stories presentation, video editing and digital storytelling, the website (Figure 31) is an inspiration for my project People of Peniche.

Figure 31: Website Cities Talk Back (Lyft, 2019)



## JASON MOMOA, "CANVAS OF MY LIFE" BY CARHARTT HANDMADE FILMS

Actor Jason Momoa grew up in the family of builders and artists from a small town in Iowa, United States. He was raised by a single mother, who transmitted some of his biggest passions to him, from art and music to rock climbing and skateboarding. The video is an example of storytelling in advertising and marketing and is an Carhartt ad, which presents Jason's pants as "the canvas of his life" (Carhartt, 2016). Product placement is used subliminally, and storytelling is the main method of the ad. Narrative videos like that are my huge inspiration on storytelling and an example how advertising can be different, cinematic, and meaningful. This particular video provokes emotions and ends with Jason's over voice: "Every scratch, ding, laugh, and cries are recorded in these pants. Every mark is a memory. Everything I am, is in these pants. There will come a day when I will be gone and when my children will find these pants in the dusty corner somewhere, and they will know: This is the canvas of my life."

## 6.2 Multimedia storytelling

Multimedia storytelling combines text, still photographs, video clips, audio, graphics, animations, and interactivity presented on a web site in a nonlinear format, providing new opportunities for telling stories. Jane Stevens explains that nonlinear means that rather than reading a structured single narrative, the user chooses how to navigate through the elements of a story. Usually, different parts of a story are told using different media, that present the story in the most compelling and informative way possible (Stevens, 2020). On the other hand, multimedia storytelling can evoke emotion, enable interactive experiences, and build empathy in ways that single-medium stories cannot. Multimedia stories usually take advantage of the strengths of each medium:

With **video** we can show action, capture strong quotes and emotions, take viewers somewhere they wouldn't have access to or places they would want to visit.

**Photos** usually capture strong emotion or a key moment in time, they document the circumstances and can even without text "tell a thousand words".

**Audio** captures compelling quotes, we can hear the person's tone of voice and their emotions, which would not be able to feel if we would just read the text.

Finally, with **graphics** we can simplify complicated processes and data using infographic design. We can also grab user's attention and explain the story in an easy-to-understand format.

Multimedia storytelling also enables a rich user experience, keeps user motivated, enables different consumption of the data and enables new ways of engaging with the users. In advertising, storytelling is also being used in order to build customer loyalty (International Journalist's Network, 2011).

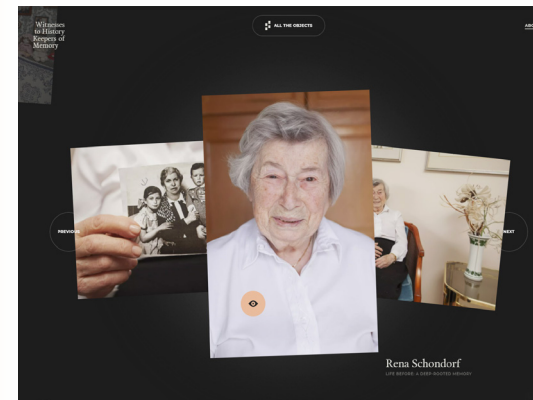


Figure 32: Webpage Witnesses of History (Akufen, 2019)

### WITNESSES TO HISTORY BY MONTREAL HOLOCAUST MUSEUM

*Eszter Andor and Stéphanie Cousineau meet with thirty Holocaust survivors in the privacy of their own homes, where they shared memories and discover precious personal objects that inspired the layout and design of this portrait gallery (Akufen, 2019). Through photos, voice recordings and transcript testimonies, the web documentary offers a sensitive and honest look at their lives and guides the user through well designed digital storytelling.*

### THE MESSAGE TO UKRAINE BY OBYS AGENCY

*Ukraine based Obys agency developed interactive webpage with engaging storytelling flow. They tried to convey a message to their country and people. In the infinite scroll web experience, they celebrate poems, food, famous artists, and Ukrainian nature. The structure and transitions are well taught, and the visual language is modern, yet traditional.*

Figure 33: Webpage The message to Ukraine by Obys Agency



### 6.3 Documentary storytelling and photojournalism

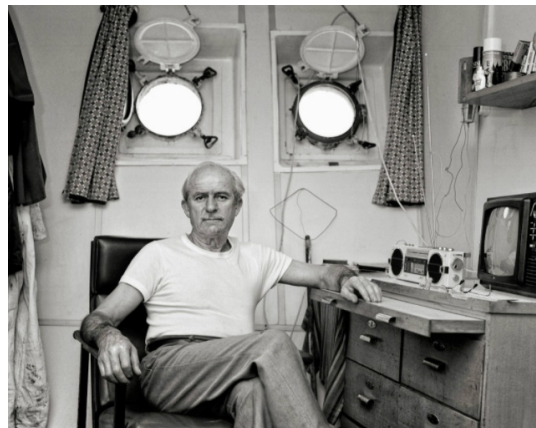
The fact is that our culture is strongly visual. One powerful and emotional moving photo can evoke an instant response and connection. Through photographs we can also reconstruct history, meaning we can emotionally connect with people, places, costumes, architecture and art, social conflict, and certain events. Shlomi Ron, CEO at Visual Storytelling Institute, described visual storytelling photography as “the art of staging storytelling details that carry personal and universal meanings in a single frame, with the goal triggering particular emotions to bring to life a larger narrative.”

Tate explains that documentary photography is a style of photography that provides a straightforward and accurate representation of people, places, objects, and events, and is often used in reportage (Tate, n.d.).

#### SEAMEN BY MIK CRITCHLOW

*Social documentary photographer Mik Critchlow started his project in 1987 and has recorded lifestyle and working environment of merchant seamen, working for shipping companies who still employed British seafarers (Critchlow, 1987). The connection with Peniche or any other part town is obvious, and the fishermen or residents could relate to the situation in UK.*

Figure 34: Deckhand/Cabin SS Drupa by Mik Critchlow (Critchlow, 1987)



Documentary photography was, until the mid-twentieth century, a way of bearing witness to world events: from Spanish Civil War photography by Robert Capa to the portraits of poor farmers by Dorothea Lange. During this period, artists began to see the camera as a tool for social change, presenting injustice, inequality, and other social issues (Tate, n.d.).

#### LAST MAN FISHING BY ANTTI J. LEINONEN

*Last Man Fishing is Antti J. Leinonen's ongoing documentary project about the fading fishing culture of Finland's Bothnian Bay in the Baltic Sea (Leinonen, n.d.). According to Leinonen, it is about the last men who try to make their living by fishing in a place, that is covered by ice up to 6 months every winter. Most of these men come from family lines of fishermen, but nowadays the situation with young men is similar to Peniche – they rarely continue in their father's footsteps. Like Leinonen describes, the changing environment, fishing restrictions and hard work in harsh weather makes their livelihood challenging, but freedom and passion is the fuel for continuing if they can stand on their own two feet.*

Figure 35: Last man fishing by Antti J. Leinonen (Leinonen, n.d.)



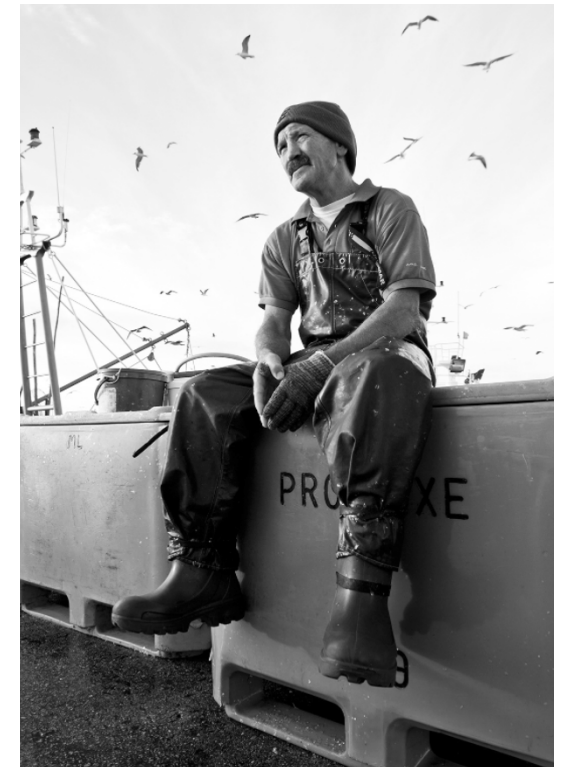
## MEN OF THE SEA BY HÉLDER SOUSA

Hélder Sousa (Sousa, 2021) portrayed men and women of Matosinhos, Portugal who dedicate their life to the sea. He captured the moment when the fishing boats, loaded with fish, start to arrive in the fishing port and the fishermen and merchants started to unload and trade the fish. The photos are powerful and present everyday life in the fishing industry in the north of Portugal, which is very similar to the life in Peniche fishing port.



PEOPLE OF PENICHE

Figure 36: Men of the Sea by Hélder Sousa, 2021 (Sousa, 2021)



Photojournalism is the process of storytelling using the medium of photography as a main storytelling device. While a journalist will primarily use a pen and paper to tell stories, a photojournalist will use a camera to capture the visual representation of a story (Icon Photography School, n.d.). As a static medium, the photograph is frozen in a moment and one does not know what happened before or afterward, therefore it leaves a room for the viewer to come up with a story himself (Sebastian, n.d.).

The storytelling and journalism link where journalists want to reach their audience on deep emotional level and get their attention. Journalism is no longer just news story, with basic “who, what, where when and why” of the story, but allows writer to use different types of storytelling to create an article, that provokes emotions within the reader (UKEssays, 2018).

## LIFE MAGAZINE

*Life magazine was, according to Britannica, a pioneer in photojournalism and documentary storytelling, and documented the events, stories, and people that shaped the modern era. It was founded by Henry Luce, and was published weekly from 1936 until 1972, and was long time one of the most popular of American magazines. From its start, Life emphasized photography and photo-essays on an international range of topics. It is worth mentioning that photographers were the elite of their craft and enjoyed worldwide esteem. Like Britannica reports, Life’s war coverage of World War II, Korea, Vietnam, and numerous regional wars was consistently vivid, real, and moving (Britannica, 2019).*

Figure 37: Life Magazine, 20th of August 1945



## MAGNUM PHOTOS

Another important contributor to photojournalism was The Magnum cooperative, which has included photojournalists from across the world, who have covered many historical events of the 20<sup>th</sup> century. Magnum photos website mentions that the cooperative’s archive includes photographs representing family life, drugs, religion, war, poverty, famine, crime, government, and celebrities.

Magnum represents some of the world’s most remarkable photographers, who are usually a mix of journalist, artist, designer, and storyteller. The photographers share a vision to report world events, people, places, and culture with a powerful narrative. Magnum has documented most of the world’s major events and personalities since the 1930s, covering industry, society and people, places of interest, politics and news events, disasters, and conflict. Magnum Photos reaches a global audience and has established itself as the storytelling photographic brand (Magnum Photos, n.d.).

Figure 38: Robert Capa: US troops assault Omaha Beach during the D-Day landings, 1944



## PORTUGAL BY CHRIS MARKER

A book on Portugal was originally published in Paris in 1957, as part of the famous travel series *Petite Planète*, a series which were art directed by Chris Marker between 1954 and 1958. The photo book about Portugal was written by Franz Villier, designed by Germano Facetti and the pictures were taken by different famous photographers and photojournalists, among which are Agnès Varda and Henri Cartier-Bresson. Martins compares Villier's book with travel books on Portugal in 60s and emphasizes that *Petite Planète* provides alternative to more conventional guidebooks. Although they included references to the historical artifacts and the costumes of each country, they did not want to impress the traveler by providing picturesque descriptions and panoramas. Instead, the books art directed by Chris Marker provided fewer known narratives on the countries, including Portugal.

Travelers, who visited Portugal in the 60s described the country as "A balcony over the ocean" (Eugenio d'Ors), "The Garden of Europe" (Tomas Ribeiro), "Glorious Eden" (Byron), "A loan where one can be happy" (Valéry Larbaud) and "This country outwardly gentle and smiling, but tormented and tragic within" (Unamuno). What I found interesting is Villier referring Portugal as a woman, using "she" when talking about the country. In chapters, dedicated to fishing, the author guides the reader through the coastline of Portugal, mentioning all the fishing ports. Nazaré is described as "the capital of fishing and of fishermen", and Peniche is mentioned as a "genuine cape, formerly a little limestone island". Villier emphasizes that "this small town with its colored houses and black ships looks like another Mont St. Michel" at high tide.

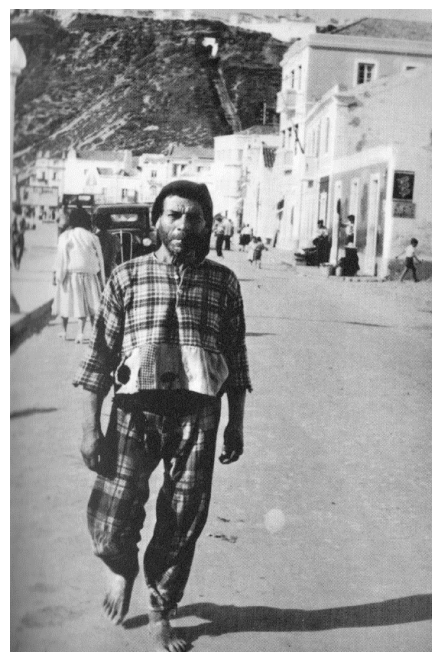


Figure 39: Fisherman of Nazaré by Franz Villier, 1957

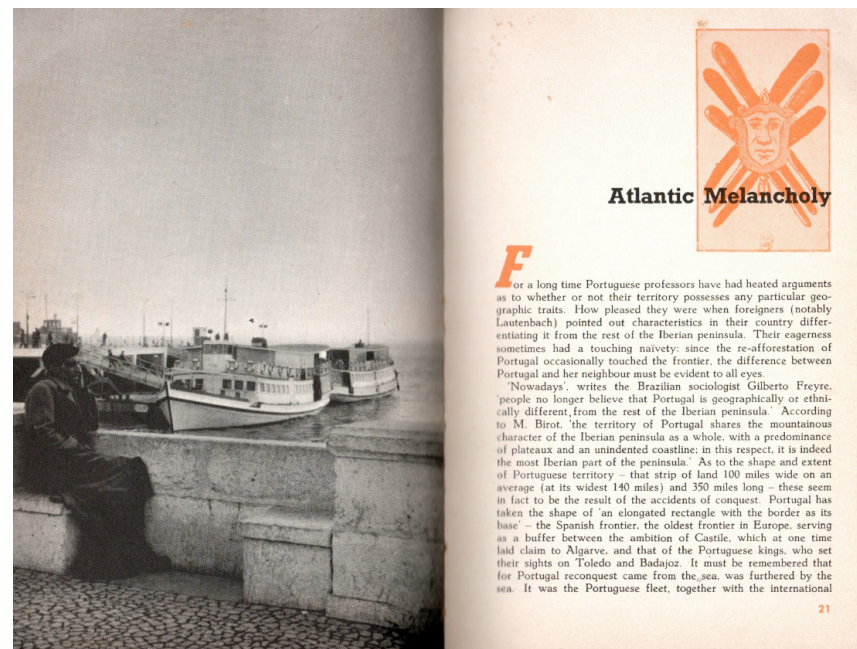
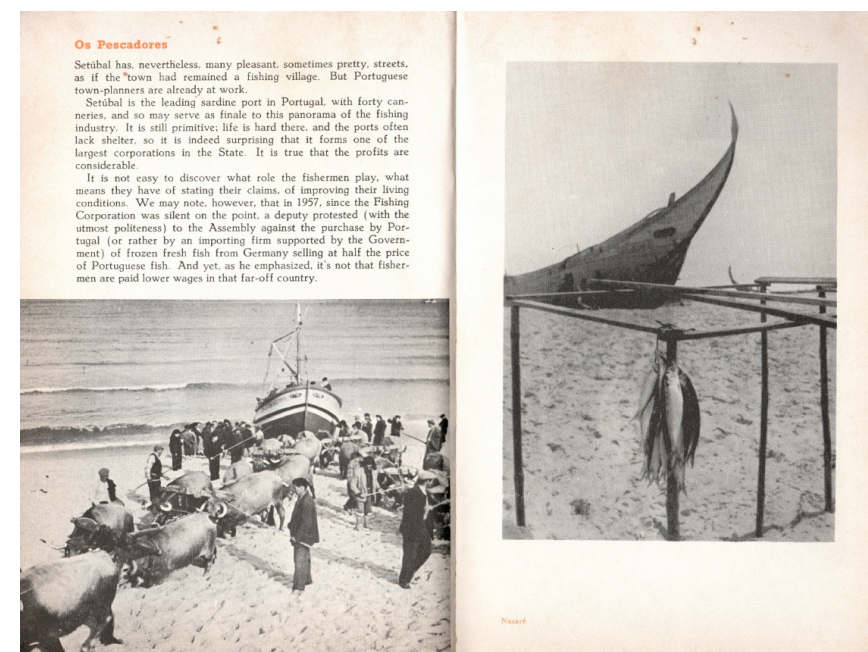


Figure 40: Portugal by Chris Marker (Marker, 1963)



### 6.3.1 Ethnographic photography

Ethnography is defined as a study of human behavior within a culture and practice of observing people in their natural environment to understand their needs. As an ethnographic researcher, one is not just verbally interacting with respondents but also physically interacting with the people and places, usually being exposed to their everyday life (Caulfield, 2021).

As a qualitative research ethnography involves immersing in a particular community or organization to observe their behavior and interactions up close. Caulfield explains that ethnographic research originated in the field of anthropology, and it often involved an anthropologist living within a community for an extended period of time in order to understand their culture. Today, ethnography is a common approach in various social science fields, not just anthropology. It is used not only to study distant or unfamiliar cultures, but also to study specific communities within the researcher's own society. For example, ethnographic research has been used to investigate gangs, football fans, call center workers, customer behavior and others (Caulfield, 2021).

#### **FISHING INDUSTRY BY NICK HEDGES**

Nick Hedges filmed his project in North Shields, small village in the Northeast coast of England, which had a thriving and long-established fishing industry in the late 1970s (Hedges, 1979). The whole area was connected with fishing – daily fresh fish market, an ice factory, smokehouses, fish wholesalers and a frozen food factory. Within ten years the crisis in overfishing and the regulations about fish quotas devastated the industry here and all down the East coast of England. The project is closely connected with fishing industry in Peniche and the struggles the people working in this sector faces worldwide.

Figure 41: Fish gutter, 1979 by Nick Hedges (Hedges, 1979)



#### **HUMANS OF NEW YORK BY BRANDON**

#### **STANTON**

Brandon Stanton is the photographer and stories collector behind the Humans of New York project (HONY), that he runs on his blog (Stanton, n.d.) and social media since 2010. His method of collecting stories includes walking around New York city few hours per day, finding interesting people, stopping them by the street, photographing them and asking them questions about their life. As he mentioned in his TedX talks, he is always looking for an emotion, may it be extreme anger, fear, sadness, or happiness. His approach to the people is all about the energy he is giving of and just genuine interest in what people has to say to him about their lives. Stanton emphasizes that camera and photography comes secondary (TEDx Columbia College [Youtube channel], 2013).

Cohen points out that HONY has exploded into a cultural phenomenon with the intention of sharing the stories of everyday people (Cohen, 2016). Stanton's work is not only limited to New Yorkers, but he has traveled to Iraq, Afghanistan, and Pakistan to document the daily struggles of those living in war-stricken countries. What Cohen exposes of being the key ingredient to Brandon Stanton and HONY's success, is its relatability. Although each story differs from the ones before and after it, someone, somewhere in the world, finds a comfort knowing a similar situation happened to them. Separately, these stories tell individual stories, but together they form a visual narrative of the human experiences. Its simplicity, consistency, and relatability make HONY a leader in the current digital storytelling space (Cohen, 2016)

Many individuals across the globe are inspired by HONY project so there are hundreds of similar projects that Stanton inspired. Almost every bigger city has its own web or social media page, where the concept is like Stanton's. Some of the HONY inspired projects are Stories of Nepal, Millennials of New York, Humans of Rio de Janeiro, Prague humans, Humans of Analytics, Humans of Bombay, Humans of Havana, Humans of Zagreb, etc.



Figure 42: Homepage of the Humans of New York website (Stanton, n.d.)

Stanton also partnered with documentary producer Julie Goldman and produced short video series "Humans of New York: The Series" (Figure 43), intimate and surprising conversations with strangers, where New Yorkers share stories of life, love, forgiveness, home, time, mission, money, parenting, imagination, independence, etc.

Figure 43: Humans of New York Series – Forgiveness by Brandon Stanton, 2017



## HALOŽANI BY STOJAN KERBLER

Stojan Kerbler is one of the most recognizable Slovenian photographers and one of the most prominent photographic personalities of the former Yugoslavia. He comes from my homeland, Slovenia, so the project is important for me personally as well. Kerbler captured the people of Haloze, "Haložani", while working in the vineyards, on muddy paths or in front of pilgrimage churches, like we can see on the Figure 44 (Kerbler, 2014). The everyday situations of the farmers that he documented are a true representation of the Slovenian countryside living conditions in the 80s and could be at the same time filmed almost everywhere in Slovenia in those times. The relation of Slovenian countryside with the fishing village of Peniche lies within the real presentation of the everyday life. Slovenians are working on the field, while we can imagine Peniche people as fishermen, fish builders, fish merchants and as farmers. While not working both, Peniche and Haloze people would spend their time within community. Women would take care of the children and household, man would be doing the works around the house, children would play around and help parents, and all the people would socialize, talk, and exchange experiences and stories.

Figure 44: Haložan, 1973 by Stojan Kerbler (Kerbler, 2014)



Figure 45: Fish unloading in Peniche by Artur Pastor



## **THORAYA MARONESY**

*Thoraya Maronesy is a filmmaker who produces short films and experiences with strangers and uploads them on her Youtube channel (Maronesy, n.d.). Her goal is to share as many real stories as possible, asking deep questions and usually getting very emotional and sincere answers from strangers. Some of the questions she regularly asks are: "What's the most painful thing you've been told? Who's the one stranger that you still remember?, What's one thing you wish you never heard?, When was the moment you felt the most alive?, Tell me about the first time you told someone you love them." I can say that the way Thoraya approaches strangers and gets the stories is like the project mentioned before, the Humans of New York by Brandon Stanton. They both search for the deep stories the strangers they meet are willing to share with them and they use different media to transfer the stories to the users – Thoraya films videos and publishes them on Youtube, while Brandon takes pictures and transcribes the conversation he had with the random New Yorker, publishing the stories on his blog and social media. In the practical project I intend to include different media (e.g., photo, video, sound, text, etc.), using website as a medium and storytelling as a method.*

As an answer to one of the main research questions of this master thesis I want to emphasize the interaction between ethnography, photography, and local communities. A central topic deeply connected with the practical part of this master thesis is also how visitors and ethnographers can see the same place in a different way than local residents and communities do.

The quality of interaction between visitors and residents contributes to both visitors experience and perception of the visited destination and acceptance and tolerance of visitors by local residents. However, each arrival of foreigner into a local community inevitably provokes positive and negative influences. Pavluković and others observe that the main positive influence refers to the increased knowledge and understanding of local communities. On the other hand, visiting locals can also provide negative effects, such as devaluation and the commercialization of the culture, tensions between imported and traditional lifestyles, new patterns of local consumption, etc. (Pavluković, Lukić, & Pejović, 2011). While integrating into Peniche community, I was aware to stay respectful yet curious. I did photographic and ethnographical walks in the port of Peniche, just observing and taking photos. What I realized and predicted is that fishing port is a men's world and that every time I walked through it, they were looking at me because I was a stranger entering their community. They showed respect and were as curious about me as I was about them and their lifestyle. They did not bother if I took pictures of them and sometimes, I even talked with some of the fishermen.

Since its early invention in 1888, photography has long been associated with travel and tourism due to this fact that tourists construct their travel memories and narrate their experience through photos. As Ghaderi and Beal explain, anthropologists were among the first groups of tourists who used photos to describe their travel experiences and the characteristics of local people at destinations (Ghaderi & Beal, 2020).

The social impact of tourism on the host community is often conceived as improving the quality of life of residents engaged in tourism-related activities. Tourism can also contribute to social and cultural benefits, such as more resident leisure opportunities, enhanced public facilities and infrastructure, and as a catalyst of social change. As reported by Núñez-Tabales and Sanchez, tourism can also promote pride and cultural identity, cohesion, exchange of ideas, and local culture awareness as it provides opportunities for cultural exchange and cultural identity, increases quality of life and an enhanced community image, and the revitalization of local traditions (Núñez-Tabales & Sanchez, 2016). However, tourism growth can also have negative sociocultural consequences, such as effected traditional family values, cultural commercialization, and sociocultural tensions in the host community (Núñez-Tabales & Sanchez, 2016).

## ON THIN ICE BY CIRIL JAZBEC

Ciril Jazbec, Slovenian photographer who also works for National Geographic, filmed photographic series "On Thin Ice", that is about the changing lives of the Inuits who live in Greenland (Figure 46). It is a story about the people and hunting, looking for ways to survive in the ecosystem that is in a collapse (Jazbec, n.d.). He photographs the Inuits community and integrates into their lives to see how they truly thrive and survive. In my project People of Peniche, I will also integrate into fishing community of Peniche and through the stories gathered I will try to understand people living there, and spread the knowledge to the world, using website as a medium.

In the interview for Phaidon, Ciril explained that he "wanted to see how, in these different places, certain communities cope with the effects of climate change, be it erosion and flooding, or the melting of the ice caps in Greenland. When I get to these places, I focus on one small community and really try to get close." He also shared his view on photography and storytelling. "I really believe in photography: how it can not only tell a story, but also convey very deep expressions. For me, it's at its most powerful when it's honest and deep, when you feel a real connection with humanity. I love talking to people; I'm interested in them, and I try to get emotional, passionate, motivated in my work. That's why I stay with one small community for six weeks at a time. I get the relationships right first before I take a picture. Often, I don't shoot anything for the first week (Phaidon, n.d.)." Since I moved to Peniche in 2019, I was trying to integrate into community to understand their heritage and everyday struggles. While connecting with locals I also gained trust and respect, which helped me to develop the People of Peniche project and get to know the city and people where I lived for 2 years, better.

Figure 46: On thin ice by Ciril Jazbec (Jazbec, n.d.)



## 7 Branding and visual identity

Every brand, business or project needs its own brand or visual identity, which aims to create an emotional connection with a customer or user. With visual identity one expresses what a brand is and differentiates it from all the other competitors. Branding includes visual identity along with non-visual elements such as a brand voice, copy editing guides, a mission statement, core values and others. Jamahl Johnson explains that the purpose of visual identity is to create an emotional impression on users, to inform them about the nature of the brand and services or products offered and to unify many different aspects of a brand through consistent visual elements (Johnson, 2020).

If we compare branding with the visual identity, referring to Antevenio, we could say that branding is what people see or have in mind when they think of the business. Branding is an experience and is the set of perceptions people have about your company. On the other hand, visual identity is the visual representation of a business, communication or any other entity that requires to be represented visually. To make it simple, it is what one can see and it promotes the recognition of a brand (Antevenio, 2020).

## ROOTE PORTUGAL

ROOTE is a Portuguese clothing and accessories brand which pays special attention to details and sustainability. Their Viagem socks collection was inspired by the characteristics of different Portuguese regions, featuring Douro, Alentejo, Algarve, Lisboa, Costa Nova, Elvas and others (Roote Portugal, 2020). Every sock design is connected with the region and speaks its language, therefore I can say that their collection is also promotion of Portugal. Brand's tone of voice they present on social media and their website goes along with the visuals and their values. Their marketing strategy is not straightforward but provides the potential buyer with the photo, video and graphic material that is subtle and conveys their mission in every detail. The packaging material is also carefully selected and in line with the brand's values. For me, they are a good example of branding voice used to convey a message. Obviously, they are aware of their target group and how to convert the social media followers into buyers.



Figure 47: ROOTE Portugal's packaging

## GOOD FLOWER FARM BY BUDDY-BUDDY

Another successful branding and packaging project is from Buddy-Buddy studio, based in Minneapolis. Good Flower Farm skincare brand differentiates from the competitors with hand-made products from organic ingredients. They build their brand recognition with product photography (Figure 48), packaging design and flexible design system (Buddy Buddy, 2020).



Figure 48: Good Flower Farm packaging design (Buddy Buddy, 2020)

According to Antevenio, the elements of visual identity are:

**Graphics**, which can be as simple as forms and shapes or they can be more complex, such as a logo, icons, illustrations, or animations. Logo, sometimes referred as the most visible and important element of the visual identity, is the graphic or typographic symbol, that visually represent the brand. It needs to be designed in a way that identifies the business and needs to be recognizable and memorable in the minds of its users (Antevenio, 2020). Logo also needs to be adaptable to different sizes, layouts, and purposes, and needs to be visible no matter the background color. People of Peniche project logotype is typographical because I wanted it to be memorable and not to grab too much attention, since other graphic elements and people's story are the focus of the project.

**Typography**, the art of arranging letters and text, which affects readers visual appeal and has an impact on legibility. I consider typography as an important part of my project because the text needs to be legible and smartly distributed into paragraphs, keeping in mind also the hierarchy and consistency. The fonts I choose are inspired by road signs, fishing boats, old documents, and typographic tiles of the houses of Peniche.

**Colors** are used to identify a brand and when used correctly, they can generate some of the most powerful emotional responses in the user. For me, Peniche is blurred mix of blue, orange, yellow and sand color. The sunsets, foggy weather, clouds on the sky and sandstorms make Peniche beautiful, blurred experience for me. If we add people's easy-going life and joy the ocean brings to them, we get the image of Peniche like I see it – gradients with relaxing and mystique atmosphere. Because of that, I decided to use gradients of colors of Peniche as a key visual for the project. A color palette was wisely chosen, and each storyteller is represented with the color that reflects his/hers work and life areas. Colors are based on the interviews content and project color palette is deeply connected with photo aesthetics and colors of the city.

**Imagery** includes photography and video content, which needs to reflect brands values and be coherent with other elements of the visual identity. The fact is that our culture is strongly visual, and photos or videos provoke emotions. While observing Peniche and its people, I got the feeling of city's atmosphere and during many photographic walks I tried to capture Peniche like I see it. I paid a lot of attention into scenery and details, trying to capture interview's content into photos. While editing the photos and videos I tried to keep the look and feel of the city from my perspective.

**Besides that**, visual identity can also include identifying materials, such as business cards, letterheads, flyers, brochures, billboards, packaging, TV/magazine/banner ads, and can provide the client with the digital design as well, including social media content, animations, and website building (Johnson, 2020).

Like mentioned before, branding includes visual identity along with non-visual elements. Prajapati explains that branding helps you stand out from the competition, builds brand recognition, creates a consistent brand experience for your customers and an emotional connection with your audience, turning them into loyal customers and leads (Prajapati, 2020).

## 8 Editorial web design

### 8.1 Digitalization of editorial design

The fact is that the digital transformation has significantly changed the media industry, but print media remains an important part of the communities. Nowadays, the information is much more accessible, but far less reliable and rise of technology has changed consumption of the information and gave an instant access to global content (DataArt, 2018). The traditional editorial design has had to adapt to the new digital and multimedia platforms, where the reader experience is enriched, content can be customized, and users do not only receive information but can actively participate and make decisions.

One of the advantages of transforming editorial on the internet is that it can be interactive, and designers can use multimedia to enrich and improve reader's experience. The creative fields for designers are therefore extended and more open for experimenting with different media.

Ellen Lupton (Lupton, 2004) states that hierarchy in the web design can be controlled more systematically than in the print media. She also explains how web-based editorials can be more accessible to the users because it is possible to use different media and therefore design more inclusive editorial web experiences, that are easy to navigate and to understand for anyone (Lupton, 2004).

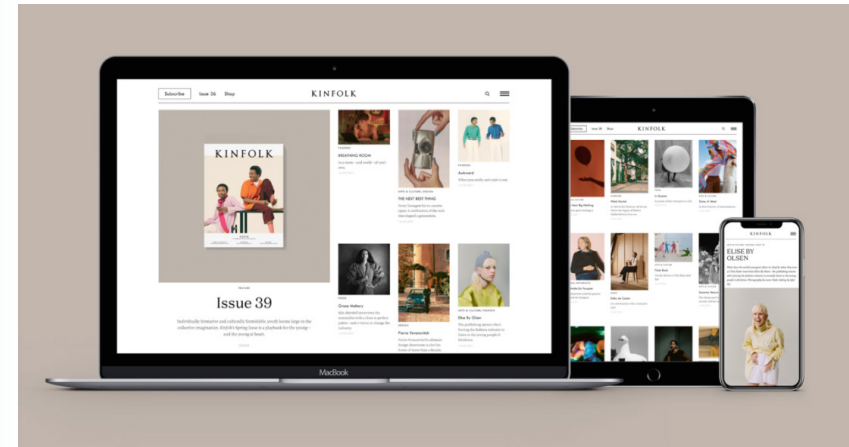


Figure 49: Kinfolk magazine, Issue 39

#### **KINFOLK MAGAZINE**

*Kinfolk is a slow lifestyle magazine based in Portland and currently art directed by Christian Møller Andersen. The magazine is promoting quality of life and connecting a global community of creative professionals. Like they say on their website (Kinfolk, 2021), Kinfolk has become a leading lifestyle authority with a dynamic mix of print and online media, since 2011. Their magazines are sold in over 100 countries in four languages and they daily post on kinfolk.com. They offer digital subscription, where one has all content available online before the print magazine arrives in stores, but still offer mixed subscription where you get printed magazines and have access to all online article archive.*

Guido Kogan compares editorial designers with user interface (UI) designers, explaining that they both operate with grids, structure, coherence, typography, legibility, colors, and shapes throughout the project (Kogan, 2021). He also sees the similarities in a production phase, where editorial designer communicates with the printer and UI designer with developers. According to Kogan, technologies and tools were updated, but the principal stayed the same. Editorial and UI designer both start with wireframes, layout, and grids to maintain consistency throughout the project. They both work with legibility, colors, typography, structure, harmony, accessibility, and others. Furthermore, they share the methodology of work with design systems, and we can say that the grid of editorial project is absolutely related to the grid of a wireframe in web design (Kogan, 2021).

People of Peniche project could work as an editorial design project alone, but I decided to use interactive principles, therefore I build a webpage, where user has a control over the content he wants to consume. The content is presented throughout the use of different media, is visually appealing and provides a good reading user experience.

## 8.2 Web design

Web design refers to the design of websites that are displayed on the computer screen and accessed through the world wide web. It usually includes knowledge in graphics, web design, user interface (UI) design, user experience (UX) design, coding, and search engine optimization (SEO). According to the source (Interaction Design Foundation, n.d.), a web designer works on the visual appearance (i.e., colors, font, and images used) and layout (i.e., structure and categories). Websites need to be responsive (i.e., the content moves dynamically depending on screen size), easy to use, aesthetically pleasing, and designed for specific user groups (Interaction Design Foundation, n.d.).

The website for People of Peniche project is going to be built from scratch, using website builder platform as a tool. It is not intended to become a brand-based project, but it is intended to use branding and visual identity methods as process. If a brand already has established brand strategy and identity, the web design process starts with goal and scope definition, target group definition, timeline proposal, website content overview, defining visual web identity components and then continues with website structure (Williams, n.d.). In my case, I first designed visual identity and gathered the content I want to display on the project website (i.e., interviews content and text about history, photos, and videos). Then I set website information architecture and started designing low-fidelity wireframes to define website structure. Williams explains that low and high-fidelity wireframes are created to dictate what content goes where and the flow as a user navigates through the website (Williams, n.d.). I then prepared final content for every individual subpage, keeping in mind engagement with users and encouraging them to take actions to fulfill a site's goals. The next step was designing the user interface within the website builder, working with typography and colors that were predefined while designing visual identity. While following the layout of the wireframes I defined buttons design, inserted photos, videos, and sound files. I focused on the overall visual experience, coherence, and storytelling. After that I adapted website design for different screens, so the final website is responsive.

The process described above is just a quick review of how the web design process can work according to Williams and Galvan, but there are numerous of micro steps in between and the process can also vary from designer to designer (Williams, n.d.) (Galvan, n.d.). The whole process of my project web design is explained into details in the practical part of this thesis, including visual examples of my workflow.

## 8.2.1 User experience (UX)

User experience (UX) is, according to Ho Tran, how a user feels when they use and interact with the product or service. It includes different feelings, including emotion, senses, and physical interaction (Ho Tran, 2019).

In the previous chapter I presented the web design process, where the big part also represents the UX process. UX designers firstly focus and research the users in order to understand their problem and design the solution that will solve it. They also research market and competitors to get to know the industry of a brand or product better, they conduct interviews, research focus groups and conduct surveys. After they analyze target audience by creating user personas and defining the goals, background, age, gender, behaviors, spending habits, pain points and needs for them, based on the research they did before. According to Teixeira, personas make it easier for designers and teams to create empathy with consumers throughout the design process (Teixeira, 2021). In the next step UX designer creates user journey maps, to represent step by step user interactions with the product or service. Then sitemaps and user flows are created, which visually represent how user completes tasks within the product and can identify which steps could be improved or redesigned. What follows, according to Ho Tran, is creating wireframes, a low-fidelity visual blueprints that represent the page structure, as well as hierarchy and key elements (Ho Tran, 2019). Before user interface designer creates pixel perfect interface for the website or app, UX designer needs to test the usability, firstly on the low-fi wireframes, and later with the improved prototype. With usability testing, one observes target audience while interacting with the product. Testing is conducted in a form of 1:1 interviews in which the user is asked to perform a series of tasks. The team then validates, analyzes, and collects feedbacks, and works toward improving the prototype, based on the usability testing results they got. At that point they ask themselves the questions like "Where did our process go right and where did we struggle? How are our users responding to the product? Did it solve their problems and pain points? Where can we improve the product to serve our target audience at its best?" (Ho Tran, 2019) (Teixeira, 2021).

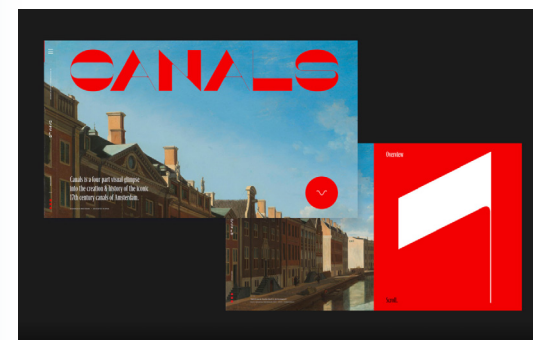
## 8.2.2 User interface (UI)

Like mentioned before and like Laurinavicius explains, UX design determines how the interface works and how people interact with it, while user interface (UI) design focuses on a product's aesthetic aspects, like color palettes, button styles, animation, graphics, photography, typography, diagrams, et cetera (Laurinavicius, 2019).

UI designers combine graphic, interaction, motion, and branding design to produce the best possible layout, keeping in mind all the research and analysis that UX designers did to create web solutions, that serve users the most with solving their pain points. Final website design needs to be pleasing and attractive, effective, intuitive, and responsive. According to Laurinavicius, UX and UI design both serve the best possible user experience. UX defines where an audience wants to go, and UI helps them to get there. Therefore, UX and UI are equally important and essential while addressing user's needs (Laurinavicius, 2019).

People of Peniche project will be designed, using UI and UX principles, focusing on the modern visual design and storytelling flow, where users will be able to interact with the website, choosing between different media (i.e., text, photo, video, and sound).

Figure 50: Canals website case study on Behance



### **CANALS BY MARCUS BROWN AND ARISTIDE BENOIST**

*Canals is a personal project by Marcus Brown and Aristide Benoist, celebrating the iconic Amsterdam canals and their rich history through an editorial style and visual design piece (Brown & Benoist, 2019). Bold typography, horizontal scroll, fluid motion, storytelling and vibrant red color are the main characteristics of a web editorial story of Amsterdam.*

### 8.2.3 Motion design and UI animation

Motion design applies graphic design principles to video making, with use of animation and visual effects. Morgan states that motion design not only helps create easy to use and enjoyable user interfaces, but also plays an essential role in visual storytelling (Morgan, 2018). Motion design help users understand how to interact with UI elements and drives their attention to particular element on the website or app. According to Carine, telling stories with animation and motion design can create aesthetically pleasing and functional user experiences and better communicate brand values, mission, and vision. At the same time motion design represents an integral part of effective user interface design and defines how UI elements will behave (Carine, n.d.). When UI animation is used in a subtle way and is not overused, it can communicate feedback, improve the user experience, and help users build mental models about how the website or app works and how they can interact with it (Laubheimer, 2020).

UI motion designer can show a particular idea before it is put into a real product, using conceptual animation. Yalanska and Yerokhin explain that in that way designer can create motion concepts for interactions, transitions, control manipulations, animation feedback, etc. The tools that nowadays help designers to produce such a motion are for example Adobe After Effects, Figma, InVision, etc. Conceptual animation approaches try to go beyond the limits and rules, creates technically complicated transitions and explores new ways of storytelling, keeping in mind principles of UX and UI (Yalanska & Yerokhin, n.d.). Motion design in the People of Peniche project will be used mostly to guide the user through the webpage and motivate them to continue scrolling.

### UI ANIMATION BY ZHENYA RYNZHUK

Conceptual animations on Dribbble are eye catching, visually pleasing, but sometimes lack the aspect of UX. Some studios or solo designers share their project where they focus on motion design and showcase their skills on UI animation, graphic design, and UX. UI animations by Zhenya Rynzhuk (Dribbble, n.d.) include text and photo combinations, with some transitions while loading and scrolling. Zhenya is a visual designer and art director, who focuses mostly on web design solutions, designing purposeful UI and UX.



Figure 51: Conceptual UI animation 01 by Zhenya Rynzhuk on Dribbble

To sum it up, in the theoretical part of this master thesis I researched the areas that will contribute to the execution of the practical project. The knowledge I gained while analyzing the reference projects and reading theory presented in the Chapter 2 is a base for practical work, where the final goal is to create a website concept, where visual and multimedia storytelling plays the most important role and is combined with editorial design, UX and UI design, contains visual identity and stories of the local people of Peniche.

## 9 Project development process

People of Peniche project is about collecting stories of the local people and transforming them into multimedia storytelling experience, using a website as a communicative medium. One of the project goals is to better understand Peniche cultural identity as a foreign resident and inform visitors that Peniche is so much more than just good waves and surfing. With the website, which is available to anyone and at any time, I want to give people of Peniche a voice, spread awareness of their heritage and give something back to the community.

The project can be divided into the phases listed below and I will describe each phase into details in the next chapters:

- Educating about Peniche and coastal communities
- Networking with locals
- Conducting the interviews
- Photographing and making videos
- Designing visual identity of the project
- Photo, video and audio editing
- Writing the website content
- Website structure and wireframes
- Building the website
- Testing
- User interviews

### 9.1 Discovery phase

Before contacting local storytellers and preparing questions for the interviews, I wanted to educate myself about Peniche, its history, industry, heritage, and characteristics. Part of my research, which later also helped me to write theoretical part, was visiting museums in the area within the Municipality of Peniche. I visited *Museu da Renda de Bilros de Peniche* (Peniche lacemaking museum), *Centro Interpretativo de Atouguia da Baleia* (Interpretative center of Atouguia da Baleia), *Museu de Serra d' El-Rei d. Pedro I.* (Museum of Serra d' El-Rei) and *Museu Nacional Resistência e Liberdade* (The National Museum of Resistance and Freedom).

I also had several conversations with people from Association Patrimonium Peniche and co-working space & design studio Largospace, but I will describe it more into details in the next chapters. On the internet I found several blogs about Peniche, current issues, photos from events, history of the place and writer's perspective on the city, heritage and future. The blogs are mostly written by elderly locals, who are deeply interested in their heritage and care about Peniche. I read a few but did not consider them as main resource, since they were very personal, and they suggested the view on topic by the author. Like mentioned in the introduction, I struggled with finding sources in English, but I tried to translate as much as possible and talk with English speaking people who are involved into the communities.

## 9.2 Networking

The period from October to December 2020 was, besides researching and educating about Peniche, the time to network with people from Peniche. Some of them I already knew, and they helped me to reach to other people who could somehow help me with my project. Firstly, I reached out to team at Largospace (Pedro Reis, Riikka Virtanen and Andréa Adão), a space for collaboration and experimentation in Peniche. They run a co-working space, design studio and are constantly working on interesting projects, focusing on environment, improving communities, and making Peniche a better place to live and work. They also have a small library where I could borrow and read books related to Portugal and design. They helped me develop an initial project idea, explained the similar project they did in the past and suggested the local people I could interview. Their space is full of plants, interesting chairs, it is bright and peaceful. I considered it as an aesthetic filming location so that's why they kindly offer the space as a scene for some of my interviews.

Figure 52: Filming scene in Largospace



Another useful connection I made is with Paula and Luís Rendeiro from Patrimonium Peniche, the association that works within the areas of heritage, culture, nature, and archeology of the region of Peniche. Luís is the president of the association and is currently finishing his doctorate in archeology, while Paula is his second hand and an art teacher. We meet few times and they provided me with insights into similar projects already done in the past, everyday life in Peniche, history, communities, and the current problems Peniche is coping with. They pointed out their personal view on Peniche and explained concern being almost the only people of their generation who decided to stay, work, and live in Peniche. These conversations helped me to better understand my current hometown and its characteristics. Because my knowledge of Portuguese language is limited and Peniche people sometimes speak with specific accent, Paula offered to be the translator during the interviews, and connecting person between my interview questions and the local storyteller's answers.

I also met Raquel Janeirinho, who works as an anthropologist for the museums of the Municipality of Peniche and has conducted interviews with local people in the past. Raquel suggested me to interview the lacemaker Celeste and connected me with the chef and professor Patricia Borges, who I later interviewed.

All these local people provided me with important information, enabled integration into communities and connected me with storytellers.

### 9.3 Equipment

The equipment for filming and executing the interviews was not professional but was adequate for the purpose and the circumstances. I was experimenting and trying to use as less equipment as possible, meaning that I replaced tripod with the table or chair, I used mobile phone to record the sound and did not use any lightning rather than the natural light. With that I wanted the interviewee to feel as comfortable as possible in front of a camera.

For filming the interviews, I used the equipment I own and know. I used two cameras (Nikon D750 with Tamron 24-70 mm lens, Nikon D7100 with Nikkor 18-105 mm lens) which were placed in a way that I got two different angles of the set. I sometimes also used Sony a6300 with 16-50 mm lens and Feiyutech A2000 gimbal, but I felt that in that way I exaggerate with the camera presence and that the people sometimes feel uncomfortable. Like mentioned before, I recorded the sound with iPhone 7 mobile phone that was placed nearby the interviewee and surprisingly recorded better sound than the microphone I tested before the first interview. The interviews were set in a natural environment, so I didn't intervene too much into the set aesthetics. When filming in Largospace, I was able to move the chairs and plants so the set would look more appealing, but the only light I used was natural light that came through the panoramic window and gave enough light to the space. I used only Nikon D750 for portrait photos during and after the interviews. That same camera was also in use during many photographical walks I did through Peniche, photographing streets, views, people, colors, everyday life in Peniche and the nature.

### 9.4 Interviewing

I contacted storytellers mostly throughout Facebook and with a help of previously mentioned people and organizations from Peniche. In general, storytellers were honored that I contacted them and were willing to share their stories with me. Although there were two bigger barriers, I managed to interview and photograph 6 locals for the purpose of this thesis, but I intend to interview more locals, so the project is ongoing. The first barrier was pandemic of COVID-19, which affected the project mostly in ways that the people were afraid to meet with me, especially elderly. Another thing is that I should have planned to conduct the interviews in a space that would correspond to health restrictions. Luckily, friends from Largospace offered to rent me their office and I did three of my interviews there. One interview was conducted in the warehouse in Peniche port, and I manage to conduct two in the home environment of the interviewees, respecting the health restrictions because of COVID-19. I also wish to speak with more locals, but due to lockdown and rules, I managed to conduct 6 interviews at the end, which cover almost all the areas of Peniche, showing that Peniche is much more than just surfing.

Second barrier was Portuguese language since my knowledge is on B1 level and it is hard for me to fully understand when one speaks. Speaking in Portuguese is even harder for me, and some interviewees spoke in a dialect, which is harder to understand. I therefore decided to ask for a help and Paula Rendeiro from Patrimonium Peniche helped me with Portuguese-English translation during the interviews.

The one that helped me the most is my boyfriend Marko, who helped me with gathering ideas, technical preparation, filming, and scene setting.

### 9.4.1 Interview questions

When I was preparing the questions for the interviews, I looked for interviewing advice at Youtube and used William Foddy's book to better understand construction of the questions. (Foddy, 1993). I learned that the best way to dive deep into the topic is to ask questions based on interviewee responses and to explore the "why" or "how" of their thoughts. The advice I got was also to ask about certain moment in life and to encourage the sharing of experiences, the details, and emotions. Asking questions is way of gathering information about past behavior and experiences, private actions and motives, beliefs, values, and attitudes of the interviewee. I was aware that I could only ask deeper and more emotional questions in my natural language or if the person would spoke English, so I did not expect to get the answers I would get if I could talk with them at least one hour without language barrier.

I prepared two questions that I asked every interviewee: "What is your name, how old are you, where are you from and what is your profession?" and "What the ocean means to you?". Since my hometown Ljubljana in not close to the sea, I really wanted to know and understand how ocean affected Peniche people, whose lives depends on it and who live nearby the ocean every day.

### 9.4.2 Interviews with local storytellers



Figure 53: Behind the scenes from the interviews



First interview was conducted at Largospace on 20<sup>th</sup> of December 2020 with **Luíś Rendeiro**, president of Association Patrimonium Peniche and archeologist who comes from the fishing family. He is the first family member that entered university, furthermore he is now working on his doctorate. Luíś shared the whole story with me and since he is local and knows the history of Peniche, we talked about communities, roles of women and men in the society in 20th century, how fishing is now and how it was then, and the challenges Peniche is facing nowadays. I asked him to bring some old photos and he shared them with me, explaining more about his family and childhood memories.

Figure 54: Interview with Luíś Rendeiro





Second interview was with **Ofelia and Patricia Borges** on 27<sup>th</sup> of December 2020 at their home in Peniche. Ofelia shared her childhood memories with me, and with Patricia, her daughter, I discussed the future of fishing and young people's future in Peniche. As an author of the book *Gastronomia de Bordo* she showed it to me, and we talked about the purpose, struggles and the publishing process. They were both very relaxed and hospitable and after the interviews they invited us to stay with them for the lunch. Ofelia prepared their classic Sunday lunch: cheese, olives, prosciutto and bread for appetizer, dried fish (peixe seco) with potatoes and eggs for the main course and Christmas leftover egg cream for a dessert. All that was accompanied with wine, chat, and laughter. It was a pleasant and very local experience, I got some insights into their lives, and they shared with me a lot during the lunch, when camera was already off.

Figure 55: Traditional Sunday lunch



Figure 56: Interview with Ofelia Borges



Third interview was again filmed in Largo space, on 30<sup>th</sup> of December 2020, with **Celeste Silva**. Paula assisted with translation and Marko with tech support. Celeste outlined how lacemaking shaped her childhood, why she gave it up for few decades, and described her come back and the relaxation the lacemaking and the ocean bring to her life. As a regular competitor at the Dia de Rendilheira (Day of the lace maker) she showed some lace pieces she prepared for the purpose of the competition and described how they were made.

Figure 57: Interview with Celeste Silva





Next interview was filmed on 30<sup>th</sup> of December 2020 with former fisherman **Fernando José dos Santos Correia**. Since he is spending his days repairing the fishing nets in one of the warehouses in Peniche port, I wanted to film the interview there, to get the experience of his everyday work and to capture the environment. Fernando shared with me why he is no more fishing on the big boats, what he does every day and how fishing affected his life, since he hated the sea when he was younger. When I asked if he is willing to share the moment when he was scared the most while being on the ocean, he refused to answer. I suppose this is due to the distrust and the fact that that information provoke some emotions he was not willing to share with me. He explained the challenges fishermen are facing today and his view on the future of fishing industry in Peniche.

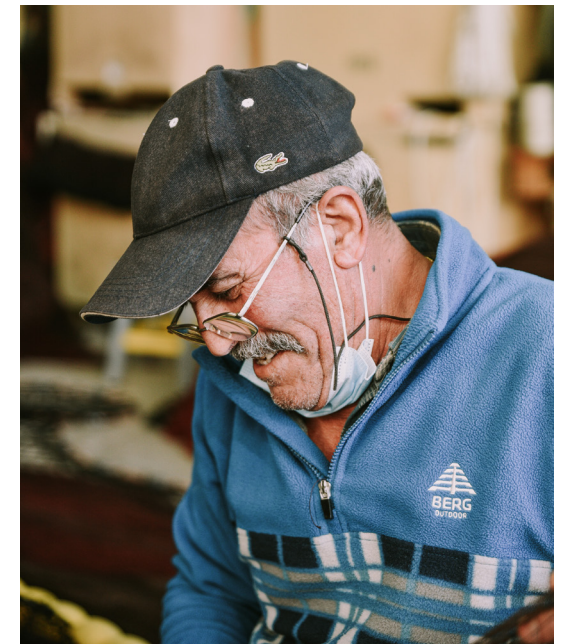


Figure 58: Interview with Fernando Correia

After a few months break because of the COVID-19 regulations and lockdown, I finally managed to interview my last storyteller, **Luís Santana**. Luís is captain, 3<sup>rd</sup> generation fisherman and owner of the “Afrodite” fishing boat. We were again filming at Largospace and this time I conducted the interview without translator and all by myself. The questions were asked in English, because Luís understands the basics, and then he answered in Portuguese. I can say that I really enjoyed the interview and I understood almost everything Luís was saying. We could really dig deeper than in the last interviews and the quality is obviously better. I predicted that the interview would last about a half an hour, but we talked for almost one and a half hours. After the interview Luís even invited me and Marko to go fishing with him in the summer, which is a great opportunity to experience the everyday life of the local fishermen.

After the interviews, where Paula assisted with translation, my schoolmates from ESAD.CR and friends from Peniche then helped me with transcriptions of the interviews. I used Deepl online translator tool to translate the texts into English and prepared the texts for the website, combining history I gathered while writing theoretical part and the interviews content with local storytellers. Website written content will be combined with photo, video and audio material, and the final website will provide multimedia storytelling experience for the users.



Figure 59: Interview with Luís Santana



## 9.6 Photography and videography

From October 2020 until June 2021, I did endless photographic and ethnographical walks through the streets, beaches, and port of Peniche. In general, what I most enjoy photographing are old streets and its details and rusty places with history signs, like ports. I enjoy the typography of the places, antique details, and scrappy colors. For me, Peniche and its cityscape was the place of inspiration, exploration, learning about heritage and embracing life by the ocean.

Even though the ports are dirty, old, and scrappy, they are very charming and aesthetical to me because they speak the city's history and preach about the everyday local life. While observing the port and its people, embracing sounds, views, and smells, I sometimes even talked with some of the fishermen. What I realized and predicted is that port is a men's world and that every time I walked through it, they were looking at me and I could feel their looks on my back. That did not bother me, because they were very respectful and friendly, I just felt that I do not belong here as a young woman. Since I do not live near the sea in Slovenia, living in coastal town and facing fishing industry every day, was something exciting and new for me.

I was photographing Peniche in detail and taking videos, through the different weather conditions, seasons, and people's moods. Firstly, I was shy taking people's portraits, but later I learned to communicate in Portuguese and ask for permission. They were more than happy to pose for me, and I also took lots of photos of the storytellers I interviewed.

Later I did a photo selection where I choose 500 photos amongst around 5000, I took during the past two years. With Adobe Lightroom Classic I edited the photos, creating the atmosphere of Peniche like I see it, but I didn't want to apply too many effects to preserve the natural colors.

PEOPLE OF PENICHE  
GENTE DE PENICHE

## 9.5 Audio clips

While recording the storyteller's videos, I simultaneously recorded the sound with an iPhone. Later, when I defined website content, I also cropped and edited short audio clips, which will add value to non-Portuguese speaking user. The mail goal is that the user hears Portuguese language, Peniche accent and that he can imagine what tone of voice the people on photos and videos have. I uploaded audio files into SoundCloud and added them on the website, made with Readymag.

Primarily, I wanted to create video for each interview, including sound, b-roll, and subtitles. After talking to protentional website users I realized that they will not watch 3 min videos but came to scroll through website, looking for visual experience. Therefore, I changed the video editing concept. I decided to create short black and white aesthetic videos without a sound, that would bring the user in the middle of the happening and connect him with the story they are reading and scrolling through. The black and white color scheme was also selected to make the users wonder how Peniche and its people look in colors. To get that feeling, users need to continue scrolling and explore pictures of Peniche ambient. This decision saved me time and improved the user experience. I selected and edited videos within Adobe Premiere Pro, and my video production process was divided into three phases:

### 1. Pre-production

- defining goals
- selecting storytellers
- setting timeline
- scouting location
- checking equipment
- preparing interview questions

### 2. Production

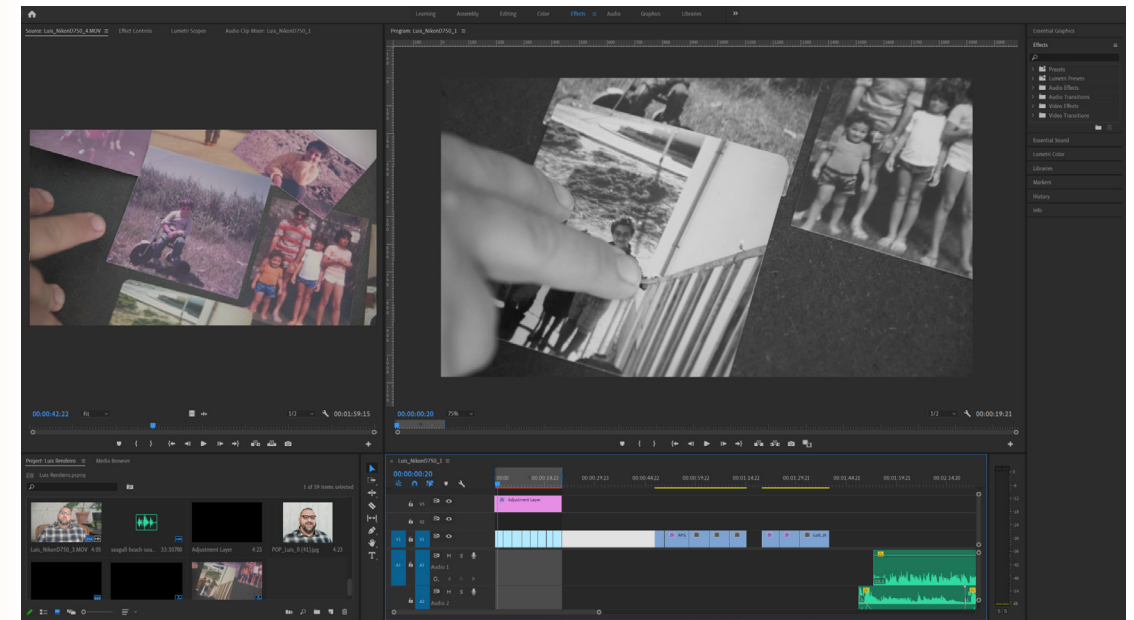
- preparing the set scene
- setting up the lightning
- setting up the sound
- setting up the video equipment
- conducting interviews
- capturing b-roll

### 3. Post-production

- aligning videos with the story
- videos selection and clips cropping
- background sounds selection and subtitles design (when needed)
- video editing
- coloring
- exporting and uploading to Vimeo
- implementation into website

Figure 60: Adobe Premiere Pro editing

Figure 61: Adobe Lightroom Classic editing



## 9.7 Visual identity

In the past two years, I was exploring Peniche in detail, in broad sensorial spectrum (organoleptic, typographic, ...). I was embracing the sounds, smells, views, colors, typography, shapes, and people's lifestyle. With the visual identity I want to manifest how I see Peniche and how can an outsider feel the city.

For me, Peniche is blurred mix of blue, orange, yellow and sand color. The sunsets, foggy weather, clouds on the sky and sandstorms make Peniche beautiful, blurred experience. If you add people's easy-going life and joy the ocean brings to them, you get the image of Peniche like I see it, including gradients, relaxing and mystique atmosphere. Because of that, I decided to use gradients of colors of Peniche as a **key visual** for the project.

The name of the project itself (People of Peniche) is simple, memorable, meaningful, clear, communicative, and straight forward.

I did a few typographical city walks with my camera and project's typography was inspired mostly by road signs, fishing boats, old documents and tiles that surround me every day.

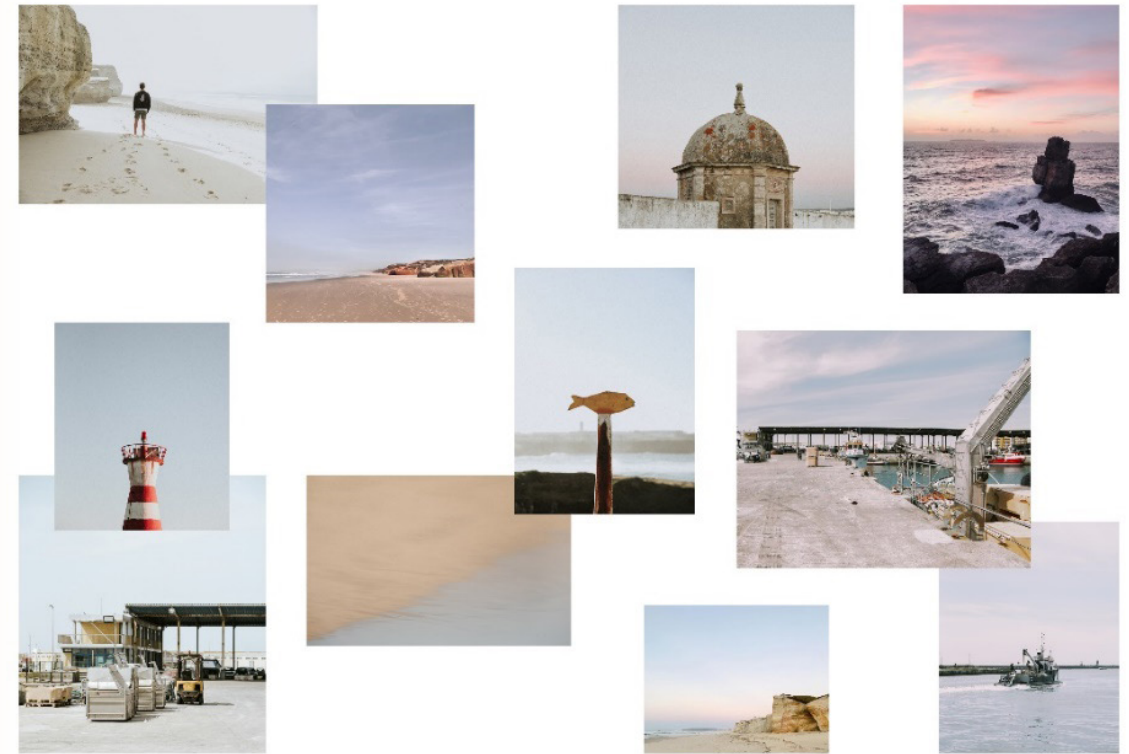


Figure 62: Key visual inspiration



Figure 63: Sans serif font inspiration

Figure 64: Serif font inspiration



As a text font I chose **DM Sans**, a low-contrast geometric sans serif typeface, intended for use at smaller text sizes. It supports a Latin Extended glyph set, enabling typesetting for English and other Western European languages. DM Sans was designed by Jonny Pinhorn from Colophon Foundry (UK), who publish and distribute high-quality retail and custom typefaces for analog and digital media. After completing an MA in Type Design at the University of Reading, Jonny went on to design Karla for Google Fonts.

## DM Sans

Figure 65: DM Sans font

For the title font I decided to use **Haboro**, a neo-classical high-contrast typeface developed for editorial and corporate uses, as well as web pages and apps. It was designed by Jeremy Doolley from Insigne Design, who has a wide range of quality typefaces, including sans serifs, scripts, text faces and experimental forms. Jeremy travels widely and has lived in Europe and the Middle East and is a graduate of Savannah College of Art and Design.

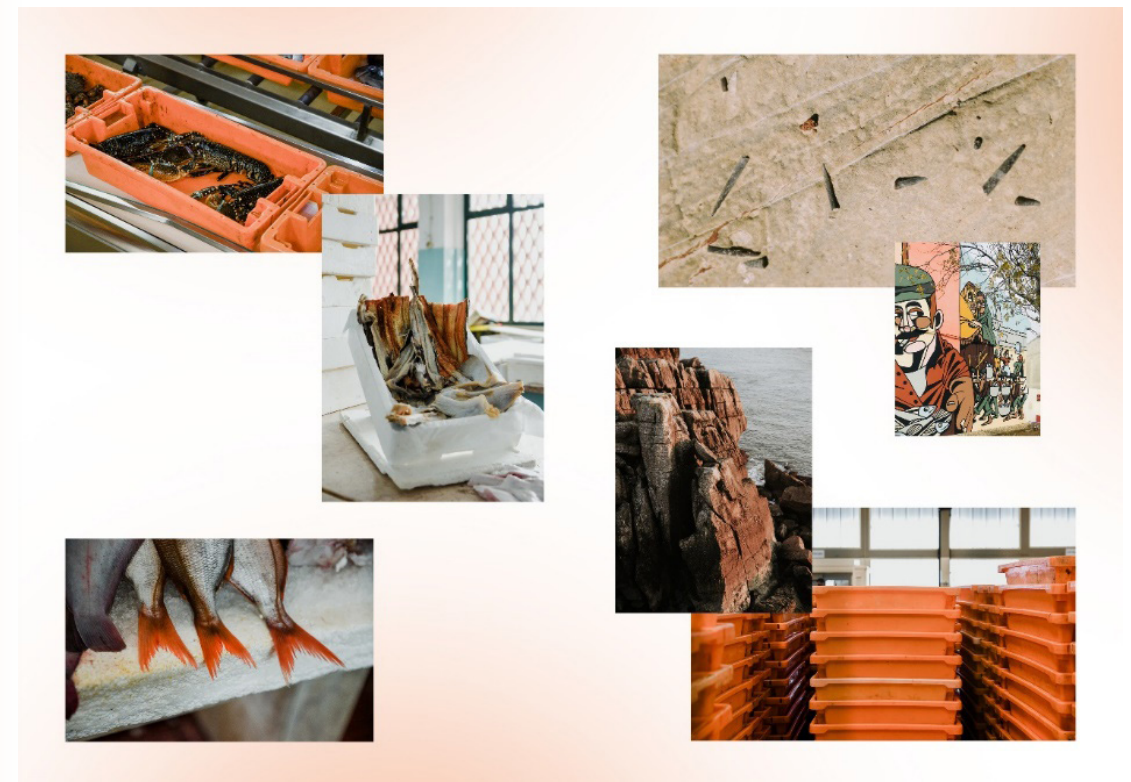
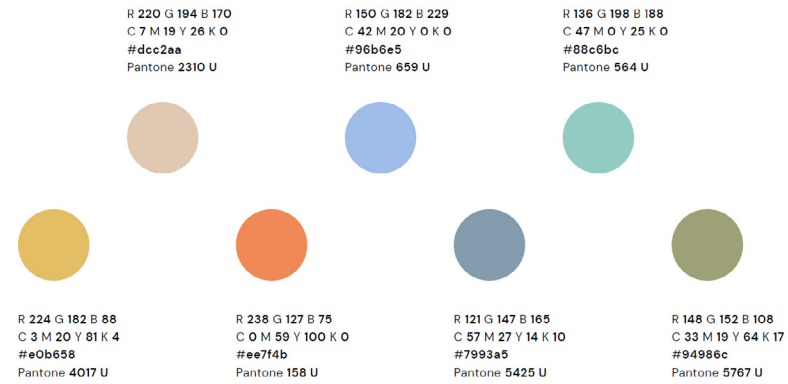
## Haboro

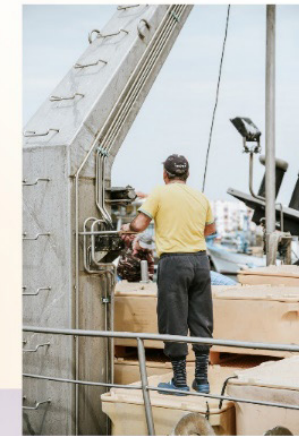
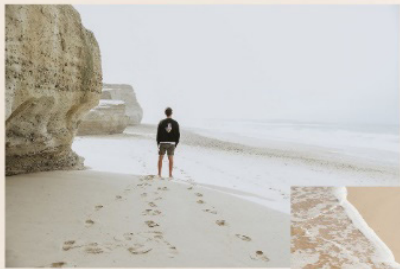
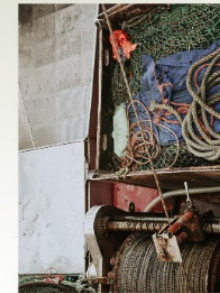
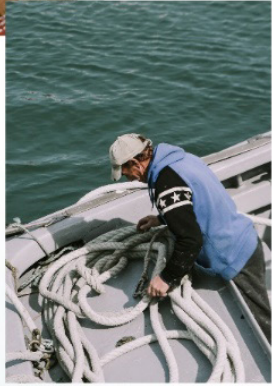
Figure 66: Haboro font

Colors are inspired by views I'm surrounded with each day and are also based on the interviews content and interviewee lifestyle. Each storyteller is represented with the color that reflects his or hers work and life areas. Project color palette is deeply connected with photo aesthetics and the colors together form a palette of Peniche from my point of view.

Figure 67: Project color palette

Figure 68: Project color inspiration





**Title design** is typographical so that the name gets into people's head, and because the "logo-type" is not the main focus of the website, but the local people and their stories are. It has variations in English and Portuguese, can vary in colors and is adaptable to the purpose of the use. Since Peniche was once an island and now it's a peninsula, the main shapes are circle and half-circle. That historical reference together with the shapes of Peniche like I see them, give a round experience from my point of view, may it be the waves, doors, tile paintings, boat shapes, laces, or some design elements on the old documents of Peniche. Circle also represents community that was once a very important aspect of everyday life and still is empowering the people of Peniche.



Figure 69: Title design variations

Figure 70: Title design inspiration





## 9.8 Website

### 9.8.1 Tools

The initial plan for the website execution was to use Figma for designing and prototyping and then finalize the motion and interactions in Adobe After Effects. That way I would improve my skills on the mentioned programs, but the website would be kind of useless because no one could really scroll and click through it with full control. Then I thought about Webflow but realized that it is too expensive and complicated learning curve given and that the first website I would create with that tool would not be very good, since I would just learn to use it and I therefore would not be satisfied with the results. The next option was Cargo Collective web platform but was not user friendly at all and free plan did not offer enough features that I would need to execute my project. Besides that, there was not a lot of tutorials and support available.

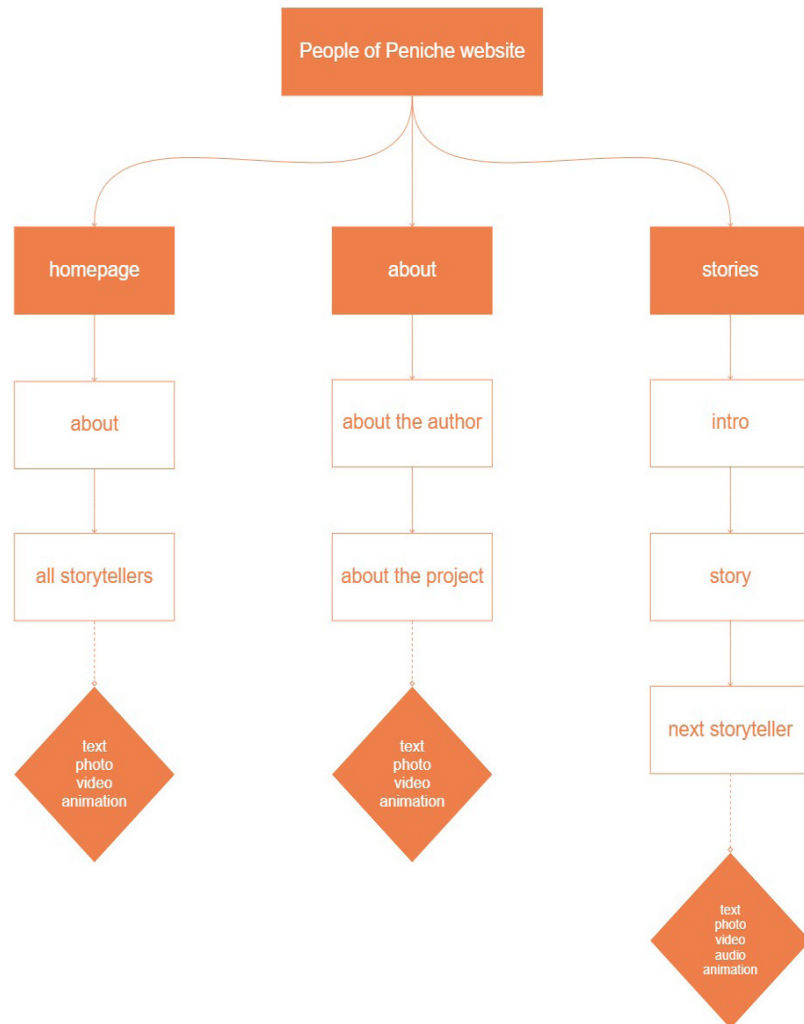
Finally, I decided to use Readymag website builder as a web design tool for People of Peniche project because it is intuitive and the free plan enables enough features (sound and video implementation, basic animation, responsiveness, design styles, custom cursors, wide range of fonts, grids, tutorials, etc.). Readymag is an online web design tool that offers unlimited possibilities to create company websites, portfolios, editorials, etc. without writing code.

To sum it up, I designed wireframes and basic prototyping in Figma, which is UX collaborative design and prototyping online tool, but it was Readymag where I executed the final desktop version of the webpage.

## 9.8.2 Website structure

Website structure is based on user experience research and storytelling web design project's practices. I didn't define personas or user flows because project is experimental and user group range is too wide. However, the website is primarily designed for people who already know Peniche, for ones who love to explore stories through website experiences and for travel enthusiasts. The structure aims to navigate the user to meet local people and with nonlinear narratives the project encourages users to explore Peniche through the stories of the real people. Website structure is simple, straight forward and includes also media used in a single subpage.

Figure 71: Website structure



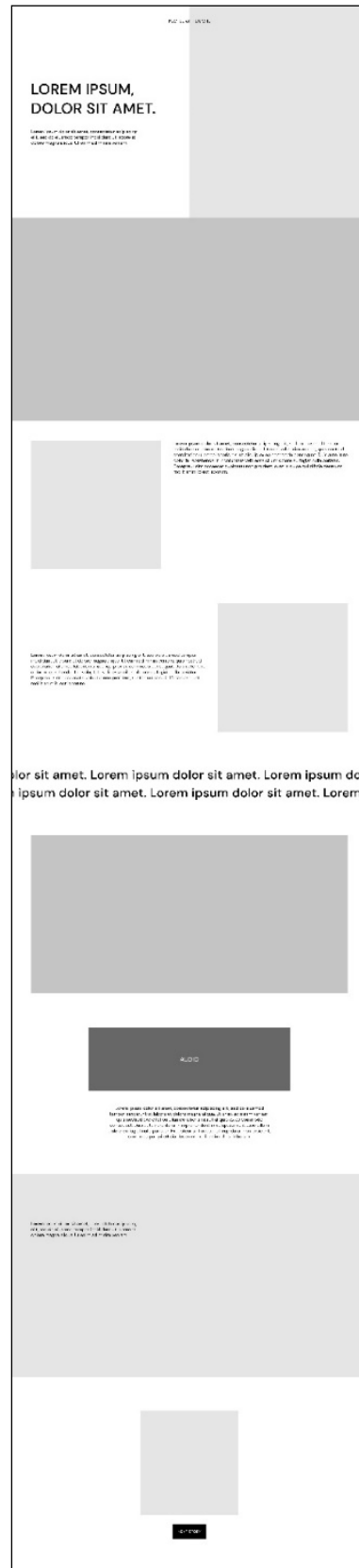
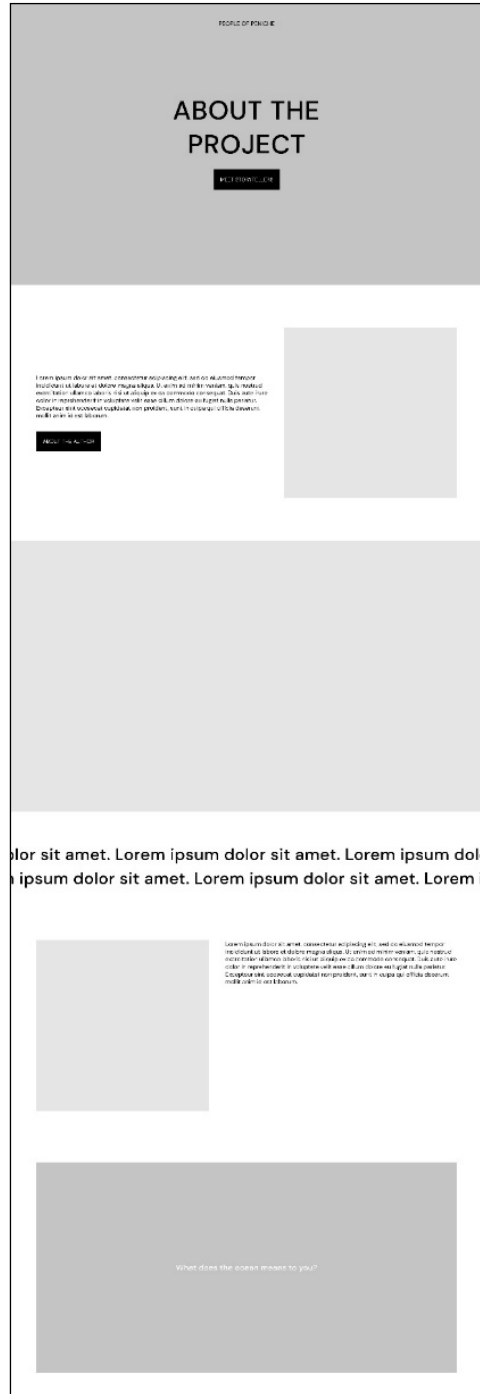
## 9.8.3 Wireframes

People of Peniche is experimental project therefore the wireframes are just a base, and the end UI design and animation is designer's decision. Every subpage is adapted to storyteller's characteristics and varies in elements combinations, layout and media used. The website was built simultaneously and, on the spot, keeping in mind the multimedia storytelling experience. I wanted to create interesting scrolling experience therefore every subpage is its own world, and the order of the components is not coherent. However, there are enough visual similarities on every subpage so the user can understand the key visual of the website and can recognize that all stories go under the same roof.

Figure 72: Homepage wireframe



Figure 73: Subpage wireframes



## 9.8.4 Web design process

In general, I wanted to create the webpage where people will want to continue scrolling and exploring. The main goal was to create attention grabbing storytelling flow, using different media, and following contemporary web design trends. I also took into consideration the fact that the project is experimental, art based and sometimes does not follow the user experience and accessibility guidelines. With the contemporary website I wanted to give a voice to ordinary people, raise awareness about Peniche and its people and put the user in the middle of the happening.

Firstly, I needed to be aware of the Readymag limitations, which were mostly connected with limitations in animation, sound UI design and sometimes not intuitive webpage builder workspace.

The result of my master thesis practical project, the website People of Peniche, is available on the following link:

<https://readymag.com/peopleofpeniche/stories/>

Figure 74: Readymag workspace



Secondly, I defined key visual elements and design system. In front of me, there was a white canvas, which I needed to fill with photo, video material, text, sound files, animations, typography, and colors. I followed website structure and wireframes, used grid and columns as a guide for consistent flow and implemented the elements of the visual identity I set before. The main visual elements, that are repetitive throughout the whole website are:

- simplicity, luminosity and white space
- aesthetic editorial look and feel
- blurred background on every page, following the selected storyteller's color
- custom cursor on every page
- home button is on the middle of every page and is visually presented as project logotype
- small menu is only available on the hero section and is set aside on the left and right
- short black and white videos (uploaded via Vimeo)
- short audio files (uploaded via SoundCloud)
- photos are presented in various sizes and shapes (ex.: rounded, full screen, half screen, GIFs)
- type motion with outlined text, combined with full text
- colors are following visually identity rules
- Habero font is used for headings and quotations; DM Sans font is used for all the other text
- animations on scroll and on load
- rounded buttons

I was experimenting with website look and feel on the way, meaning that I was not limited in creativity, but sometimes technical limitations did not allow me to create the effect I wanted. Firstly, I designed few versions of the homepage, where I exposed all the storytellers and offered a call to action to the single story. When I was satisfied, I continued with the page for the storytellers.

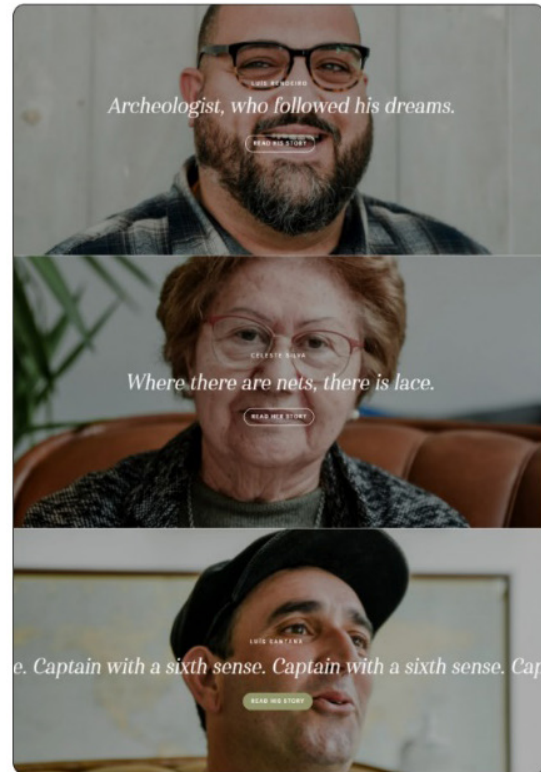


Figure 75: Homepage mockups

Figure 76: Webpage mockups (next page)

I spend a lot of time playing with compositions and visual element order, but once I had the layout set, I just adapted content, media and colors for each storyteller. I wanted to create interesting flow that would make the user continue scrolling and exploring the stories. All the elements I included, were wisely chosen, keeping in mind that I need to use different kinds of media to attract as many people as possible. Lots of users just scroll through the pictures or videos and just read titles, but some are more precise and even start to read the texts. I divided long text paragraphs into smaller section so that the content you need to read also includes photo, video, or audio material and in that way, it improves the user experience. While designing the editorial web page, I followed visual consistency and always had in mind the scrolling experience the user will go through. Animation makes the website more interesting, and videos add value to the whole experience.

After all the subpages were finished, I tested all the links, checked the text and media, and then the website was ready for the user interviews.



## 9.9 Final project results

People of Peniche website is the result of this master thesis and represents a cohesive combination between technical and ethnographical elements.

**Technical results** include:

- Photography (portrait, documentary, travel, landscape)
- Videography (interviews, b-roll)
- Audio clips
- Visual identity
- Copywriting (website content)
- Multimedia storytelling experience
- User interviews results

**Ethnographic results** include:

- Exploring the background of Peniche throughout research
- Integrating into community and talking with local people
- Understanding cultural aspect of Peniche and its heritage as a designer
- Conducting interviews with local people, who shared their stories with me
- Understanding the influence of the ocean
- Giving people of Peniche a voice and place to present their stories to the world
- Presenting Peniche from my perspective
- Going beyond "Peniche is the wave capital" fact and prove that Peniche is much more
- Learning Portuguese

### 9.9.1 User interviews

After designing and testing the webpage, I performed user interviews to explore how the website is seen by the other people. I also wanted to confirm some research questions set at the beginning of this project:

1. How can appropriate visual design, user experience, use of different media improve the usability and storytelling of a travel and culturally focused website?
2. Can I develop a web-based storytelling experience, which includes interaction with different media, disseminating the stories of the local people, helping users and travel enthusiasts understand communities and inform them about history of the place, while still providing an interesting website experience?

The questions for the interviews were based on those research questions. My user group mostly consisted of family, friends, people from Peniche and schoolmates, but they promised me they will be sincere and non-biased. There were 8 interviewees, and they were aged between 22 and 52 years old, with different professional careers and internet usage knowledge. I conducted some of the interviews online and some of them in person. Firstly, I gave them time to scroll through the website on a desktop, read the content, watch videos, listen to the audios etc. Then I talked with them about their experience, asking them 3 main questions:

1. **Did you enjoy scrolling, what did you like the most?**
2. **What would you change? Do you have some recommendations for improvements?**
3. **Did use of different media improve the user experience?**

The answers I got were diverse and I also discovered some patterns about how people experienced web storytelling. The interviewees gave me both the confirmation, that the project is a success and the ways I can further improve the user experience.

Some of the answers are written below, exposing the most interesting answers, but the whole user interviews content is attached in the Annex of this thesis.

## Did you enjoy scrolling, what did you like the most?

"Yes, I really enjoyed audios, because I could connect the people's faces with their voice and then it all made sense."

"The whole website is amazing! I would live on that webpage; I really love the pictures and photo storytelling is on point! Video also grabs the attention. Firstly, I didn't like black and white look, but after few minutes, the more I investigate it, the more I adore it. I love that you put full screen faces of the people of Peniche, it's emotional."

Audio is great. I just played it and then continue scrolling, to get the Portuguese accent experience."

"Photos are sick! I love it that everything is set as an article (paragraphs, titles, pictures etc.). I feel like I'm reading online interactive articles from National Geographic, its amazing."

"I love that the text is short and divided into paragraphs that are easy to read. And with the audio experience you get the feeling that you know the person better, that you feel them. We also get to know what the ocean means to them. What I love the most is that ordinary people are presented very interestingly, and you gave them the voice, the importance. Suddenly, "unimportant" people became very important."

"The webpage is visually pleasing and very aesthetic. I adore the semicircular shapes, pastel colours, cute details, and circle animations. I already travelled to Peniche once, and I think that you really transferred the city vibe into the webpage experience. It brings back so many memories!"

"I found it very nice that the shape of the photos is changing, because it creates additional page flow. Because some shapes imitate the shapes of the half-circle windows, you also get the feeling that you are looking into people's homes, exploring how they live. The colour scheme reminds me of the seaside, it's well chosen. I didn't imagine that so many interesting stories can come from that little town."

"I love that full-screen photos are changing every second, so it's almost like a video, that shows Peniche and the details. Although there is a lot going on, the webpage is clear and easy to navigate through. I wish someone would do the similar project for my village."

## Did use of different media improve the user experience?

"Everything makes me continue scrolling – from the choice of the type to photos, colours, and videos. Everything is raw and I feel like I am part of their lives."

"Yes! I loved the scrolling, reading, and watching beautiful pictures."

"Yes, although the photos really tell the stories by themselves, but the other media is just great to be here as well."

"Yes! Animations are interesting and unexpected. I love the choice of letters; they work well with the storytelling flow. It's great that the full screen video gets your attention and puts you in the middle of Peniche and people's lives. I also like that the video is on autoplay and that it is short. Black and white colours are very aesthetic, and I wonder how the places look in colour – it provokes imagination."

"I love that you have a choice of different media, because I usually just look at the headings and pictures. But here you also have audio and video, which is super exciting."

## What would you change? Do you have some recommendations for improvements?

"For me, the pictures are changing too fast, and the transitions could be softer."

"There could be some audio clips of the coastal ambient sounds, so you could really get into the Peniche vibes while reading and scrolling."

"I have mixed feelings about the mouse cursor. I think I would need some time to get used to it."

"I have very traditional sense of the websites, so I miss the classic home button and the place where all the stories would be available one click away. But I understand this is an art project and that some "traditional" components are changed."

## 10 Further research

The project has a huge potential to develop in the future and there are a lot of actions that could and will be done. Firstly, I will work on developing the mobile version of the website. Although the main purpose is desktop screen storytelling experience, I would like to enable the mobile view as well. Secondly, the project is still ongoing, meaning that I want to continue with collecting stories of people of Peniche. I plan to visit Peniche many times in the future and my mission will be to get some stories every time I will be there. I designed a website that enables to add new stories quickly and easily, because main layout is wisely set and there is just the textual and visual content that needs to be changed for every storyteller. Then, I was thinking how older people, who don't have access to internet, could read the stories as well. I was talking with people from Patrimonium Peniche and they said I could show the stories in the local newspapers section. I intend to discuss this the next time I will visit Peniche, because with that I also give back to the community, which is one of the thesis goals. Next, I want to exhibit the stories in my local gallery in Slovenia as well as in Largospace or Lace Museum in Peniche. I was talking with people from Largospace to host an event, where all the storytellers would come and I would have interview with them, explaining the details about living in Peniche. With that kind of event, I would connect local people and inform them about my project, show them respect and thank them for sharing their life stories with the world. The next further step I will take is creating Instagram profile @peopleofpeniche and share the stories with the younger population from all over the world. Regarding the theory further studies, I want to spend more time with historian Luís Rendeiro from Patrimonium Peniche and talk about the past, present and future of Peniche, exploring the everyday life, the struggles Peniche is facing and the importance of the presence of the ocean. Next, I will try to improve the website user experience, keeping in mind all the comments I got in the user interviews and applying the solutions into the website. The last thing I want to do in the future is to continue with storytelling of the local people, because this project really affected my curiosity. I will transfer and apply the knowledge I got during the thesis project, to the projects in my home country. I will start using the same model and apply it to stories from Slovenia and my local communities.

## 11 Conclusion

Correlations between Peniche, storytelling and design were explored in different areas. From ethnographic and cultural research, editorial design, documentary photography in theory to visual identity, multimedia, interviews, and user interface design in the practical part of this master thesis.

I developed a web-based storytelling experience, which helps users understand communities and everyday people. Quoting one of the interviewees I talked with during the user interviews, who sums up why I wanted to create this project: "What I love the most about this webpage is that ordinary people are presented very interestingly, and you gave them the voice, the importance. Suddenly, "unimportant" people became very important."

Using storytelling as a design experience and website as a medium enabled me to give something back to the community and learn more about Peniche and its people. The motivation behind the research work was to better understand the city's culture and how fishing industry influences everyday life. I experienced what living by the ocean means and how it is different from living in Ljubljana, Slovenia. The importance of the ocean is shown in people's characteristics, habits, and views on life. Throughout the project I also tried to better understand the city's cultural identity as a foreign resident, and I used graphic design to understand other culture. People of Peniche really accepted me, so the integration into the local coastal community was a pleasure. I slowly started to understand that Peniche is so much more than just good waves. Therefore, I wanted to transfer this message to the world, throughout the stories of the local people and transforming them into multimedia storytelling experience. In that way, I gave people of Peniche a voice and spread awareness of their heritage. According to the user interviews results, the goal was achieved. All participants stated that the use of different media improved their user experience. They also agreed that the visual language imitates the city vibe and that they could feel the connection with the local people after scrolling through the website.

The project aims to motivate people to visit Peniche and explore the life of the local people. It is also interesting in a way that it is very relatable for anyone reading it. For example, fisherman from Greece can relate to fishermen from Peniche, lacemaker's life from Slovenia is like the one from Peniche, and lots of people all over the world depend on the ocean and are aware of its importance.

While conducting the interviews I deepen my knowledge of Portuguese language, gained interviewing skills, and enjoyed exploring people's stories. I know I could include more people, but the project is still ongoing, and I intend to further record interviews, every time I will visit Peniche. With this master thesis I also gained lots of experience with visual storytelling, photography, videography, editing and interface design, which are the skills I can later use in my career as designer. With the final results I showed the width of my skills and design knowledge gained during studies and explored how contact between different cultures can be a constructive experience for a designer.

I am aware there is always a space for improvements, but I will take this case study in editorial web design and storytelling as a learning process, and I will use this model for presenting the everyday people from my local community in Slovenia or the countries I will travel to in the future.

After three years of being closely connected with Peniche, I can really say that I know where I lived some part of my life, and who were the local people I meet daily. The experience wouldn't be the same without this master thesis and all the work I put into theoretical and ethnographical research. I realized that living in foreign place for 2 years really can make you a part of that place and community, but only if you let it. I left part of my heart in Peniche and Portugal suddenly became part of my identity as a woman and designer.

**Thank you. Obrigada. Hvala.**



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## 13 Annex

### 13.1 Webpage content

#### ABOUT

Kaja Bukovec is a visual designer from Slovenia and the author of the People of Peniche project.

She found her happy place in Peniche, a Portuguese fishing town and capital of the waves, where she lived an endless summer for the past 2 years, looking for inspiration, enjoying life by the ocean, designing, and studying.

Peniche and its people inspired her to create the People of Peniche project, where she collects stories of the local people and transforms them into a multimedia storytelling experience, using the website as a medium. With the project, she wants to give something back to the community and learn more about the local culture of the place where she left part of her heart.

Kaja started interviewing local storytellers in December 2020, but the project is still ongoing.

“For the past 2 years I have been exploring Peniche in detail, embracing the sounds, smells, views and trying to integrate into the community. As a foreigner, who had lived in the middle of Slovenia for 23 years, I was inspired by the connection Peniche people have with the ocean. I slowly started to understand how the fishing industry influenced everyday life and I also realized that the fading of traditional industry and a brain drain of talent to urban centres are the problems Peniche is facing today.”

“Serendipity led me to meet the right people at the right time and the project started getting a purpose and form. My mission is to inform future visitors that Peniche is so much more than just good waves. As a foreign resident, I want to better understand Peniche's cultural identity, give local people a voice and spread awareness of their heritage.”

“For me, Peniche is a blurred but delightful experience. The sunsets, foggy weather, clouds in the sky, sandstorms and colours make Peniche beautiful and dreamy. If you add the people's easy-going lifestyle and the joy the ocean brings them, you get the image of Peniche as I see it. Let me take you on a journey where you will meet local storytellers, who will convince you to come and explore my beloved Peniche.”

**LUÍS RENDEIRO - ARCHAEOLOGIST,  
WHO FOLLOWED HIS DREAMS.**

Luís comes from a fishing family and has become the first family member who ended up not just entering university but finishing his doctorate in archaeology as well. Join him on the path of following his childhood dreams.

I'm Luis Rendeiro, an archaeologist, and I was born and raised in Peniche. My parents were emigrants in Switzerland, and I was raised by my grandparents. I missed my parents very much, but fortunately I grew up together with 4 sisters and 2 cousins. We were 6 kids in total of very similar ages. We were always close to the beach and nature, which gave us a lot of freedom to play and be children. When I was born my grandfather, who was a fisherman but was already retired, had a small boat and went fishing every day.

My grandmother, my aunt, and my mother had a small business and were fishmongers. They sold fish and we would always help them during vacation. Since I was 10 years old, I have been helping my family at the fish market and I also went to the sea with my grandfather. During my 20s I was a section chief in the fishmonger's shop. I received fish, prepared it, took care of the orders and I was also head of training at my company.

I grew up in a place near the beach where there were many ruins around, that always fascinated me and gave me the desire to find out more about them. I was lucky enough to watch an archaeological excavation of a cemetery from a shipwreck, the first one ever done in Peniche. When I was about 5 or 6 years old, I saw the archaeologists at work. I said: "I want to become an archaeologist one day".

His mother never worried about Luís because at home he was always the one with the best grades. The subject he enjoyed most was history. Ever since his childhood his family knew history was his passion, so they bought him history books and he had a kind of library back then. Luís spent all the money earned from selling fish on buying books about history and archaeology. When he got to the end of 12th grade, he wanted to go to the university, but he couldn't because his parents couldn't afford it. They felt powerless when they couldn't offer him the education he wanted.

"That's why I went to work in the family business, later started dating, got married, had kids, and always thought about archaeology. It was a very distant dream until I was 29 and decided to enrol in an archaeology university. At first, it was very strange for my family, but they never said "no", they understood that this was my lifepath. At that time, I was already married, my son was 6 years old, and they had a hard time understanding why a father would suddenly stop working to go to school. Because of my good grades I got a scholarship, which also helped me to support my family, but it took them a couple of years to realize that that was my path. I did undergraduate, masters and now I'm finishing my doctorate."

Now Luís's family supports him, and they no longer have doubts. He is now even the president of Patrimonium Peniche and works more hours than before he became an archaeologist. But his work brings him joy and he is lucky to call his job a hobby. It gives him pleasure and he says he could do it all day. "I think I've reached a point in life where I'm doing what I like."

**CELESTE SILVA - WHERE THERE  
ARE NETS, THERE IS LACE.**

Let Celeste take you on a journey of how lace-making shaped her childhood, why she gave it up for a few decades, and how she again started to love that traditional Peniche handcraft.

Like most kids in the 40s, Celeste spent her childhood playing on the streets of Peniche. To preserve the tradition of lace making, her mother insisted that Celeste and her older sister learn some handcraft. She remembers her mother saying: "You are not going to play without first making some lace!"

"I'm Celeste, 79, and I'm from Peniche. My childhood 79 years ago was totally different from what it is today. We would get up, have breakfast, go to school, and then do our schoolwork. Because of the tradition, our mother wanted us to learn some handicraft in our free time. If we wanted to play in the street with our neighbours, my older sisters and I first needed to make lace. At that time, making laces was mostly popular amongst girls. Today there are also boys who want to learn, but you really need skill and patience."

Lace making is a part of Peniche's culture and tradition and in the 19th and 20th century the main lacemakers were the fishermen's wives. The bobbin lace has been learnt in a family context and it has been passed down from grandmothers to mothers and consequently to their daughters. The money they earned with selling the lace financially supported the family when the fishing was poor, or their husbands were injured or sick and unable to work.

In the 19th century there were almost a thousand lace makers in Peniche, but just over a century later, lace making is now unfortunately unecological due to industrialization. A lot of women quit lacemaking during their working years but return to it in retirement.

"Then life happened. I studied, got a job, worked for a few years, got married and then went abroad. When I came back, I attended the "Dia de Rendilheira" event (Lacemaker's day) here in Peniche where I saw some beautiful lace art and wanted to learn how to make it again. For me, making lace is a hobby that I enjoy very much. It's very good brain therapy for me, we also socialize during the classes and after we learn some new stitch, we can proudly say "I made it."

What does the ocean mean to you? "The sea is wonderful. I really like the color, the smell, and the movements. Sometimes I need to go to the seaside to see the ocean and it brings me peace."

## OFÉLIA BORGES – FISHERMAN’S

### DAUGHTER.

Ofélia will tell you the story of how she became an *“atadeira”* (woman, repairing fishing nets) and how her life is constantly connected with the ocean.

“My name is Ofélia Borges, I’m from Ribamar, Lourinhã and I’m 63 years old. I currently live in Peniche and have for 44 years. A typical day in my childhood would be me and my younger sister spending the whole day on Porto Dinheiro beach, waiting for our father to return from fishing with his little boat. We had a little barrack on the beach, and I prepared lunch there. Me, my sister, and the other kids were always at the beach, bathing in underwear, because back then there were no swimsuits.”

Ofélia’s childhood and life has always been connected with fishing, because her father, grandfather and his father went to the sea for many years. Later her father left the fishing business and dedicated himself to diving, mainly in the Berlengas, a small archipelago located 10 km from Peniche. The islands are protected under UNESCO due to their endemic plants and protected habitat of seabirds.

“My grandfather taught me to work with fishing nets and when I was 18 years old, I left Ribamar to become an *“atadeira”* (woman repairing fishing nets) here in Peniche. I only started working in the frozen fish industry when I was 28. It was very hard work, but now the technology has changed, and the machines help workers to be more efficient. It’s totally different from what it was 36 years ago.

When I was young, there was no fishing port, it was nothing like it is now. Maybe there were more boats then, but the conditions weren’t the best. The area where the food markets are nowadays was covered with dunes. There were no roads, no warehouses, it was all dunes. And since then, things have been developing. The port they built was a brutal project and it’s adding value to Peniche.”

After the official interview Ofelia invited us to stay for lunch, because she had just prepared their classic Sunday lunch: cheese, olives, prosciutto and bread for appetizer, dried fish (peixe seco) with potatoes and eggs for the main course and egg cream for dessert. It was a very local experience, and I got some insights into their lives when the camera was off.

*What does the ocean mean to you?* “For me, it’s everything. I’ve always been connected to the sea. My house is just two steps away from the sea and I can just open the window and I’m right in front of it. It’s everything. The sea is my life.”

## FERNANDO CORREIA – FISHERMAN,

### WHO HATED THE SEA.

Fernando’s life has been affected by fishing ever since he can remember. Explore why he hated the sea when he was younger but became a fisherman anyways.

“I’m Fernando José dos Santos Correia, born and baptized in Peniche, belonging to the Ajuda parish. My profession was a fisherman, but now at my 68 years of age I’m retired from the sea. In my spare time I help the fishermen fix their fishing nets. Young people don’t want to do this so it’s mostly us, the people in retirement, who do it.

My job as a fisherman was a boatswain, who is usually in charge of equipment and the crew. When we had a big catch, we were of course happy, but we didn’t know the selling price at the fish market. This price affected our daily lives and if it was good, we had money to buy food. There were ups and downs and it came to a point where I gave up and went to Mauritania, where I travelled around the islands. I also went to Madeira, Azores, Gambia, Cape Verde, then again to Mauritania, but after that I came back to Peniche where I worked until my retirement.”

Peniche was and still is one of Portugal’s most important fishing ports. Because of that, there were many migrations of the coastal communities to Peniche from all over Portugal (Nazaré, Algarve, Viana do Castelo, Setúbal and Figueira da Foz). There were many jobs connected to the fishing industry: fishermen, fish merchants, shipbuilding industry workers and canning industry workers.

“When I was younger, I didn’t want to be a fisherman. When I was 3 years old my godfather died at the sea, and I never saw him again. I ended up hating the sea. But my parents wanted me to become a fisherman, so I became one.”

Fernando thinks that fishing in Peniche doesn’t have a future unless some young people take the lead and find a solution. He also wouldn’t want his grandchildren to become involved in the fishing industry. But he is positive about surf tourism, as it draws attention to Peniche. “But Peniche is Peniche!”

*What does the ocean mean to you?* “There is sea, and the sea is coming and going”, says a very old saying. Sea is not for everyone, but fishermen love the sea. I can say that today I love it, I’ve always loved it.”

**PATRÍCIA BORGES - PROMOTING  
CONSCIOUS CONSUMPTION  
OF MARINE SPECIES.**

Patrícia collected Peniche fishermen's stories and recipes of the dishes made and eaten on the boat and wrote a book "*Gastronomia de Bordo*". Keep scrolling and discover why Peniche is considered to have the best fish in the country.

"I'm Patrícia, I'm 43 years old, I was born in Caldas da Rainha and I have lived here in Peniche all my life. The thing that influenced my choice of profession was that I started working very early as a waitress, which connected me with the restaurant business. At that time, I didn't talk to my parents about my choice of profession as much as they do nowadays. I decided to study in Estoril, where I took a waitressing course, and I got a degree in cooking. The only reason I got a degree in cooking was because I didn't have grades good enough to get into a hotel management course. My parents accepted my choice, but they didn't have much money to support me.

What influences my relationship with the sea and with fishing is the work that I have been doing for the last 8 years as a promoter of sustainable fish consumption in Portugal. When I was 35 years old, I was invited to represent a sustainable species, the mackerel, and from that point onwards I developed a great interest in fishing. I don't think it has anything to do with my childhood, although of course there are always traces of childhood that end up being connected. As a child I learned how a fisherman lives and what a fisherman feels, even though I'm not a fisherman's daughter. I think that if I weren't from Peniche, I wouldn't have been able to write the cookbook the way I wrote it. I know the fishermen and they know me, and this book is showcasing our traditional recipes and some of our customs as well."

Due to the proximity of the sea, Peniche cuisine is dominated by fish and seafood dishes, amongst which the "*Caldeirada de Peniche*" (seafood stew) and the "*Sardinha assada*" (roasted Sardine) are the most famous ones. The sardine has long been such an important part of the Portuguese diet that it has become a national symbol.

In the past, people from coastal communities were drying fish as a method of conservation, because refrigerating systems did not exist. They dried the fish that were not meant to be sold fresh. They cleaned, salted, and hung the fish on a rope and let them dry in the sun for 3 to 7 days. The fish drying (peixe seco) tradition is fading and there are just a few elderlies in Peniche that still do it.

Peniche can't disassociate itself from fishing or tourism. The ocean is going through serious difficulties and that's why the work that Patrícia has been doing is alerting people to adopt a conscious consumption of marine species. She thinks that in the future there will be less and less fishermen in Peniche because it is a mythically tough

profession and nowadays people will not choose fishing if they have the opportunity to work in another profession.

"Peniche's fish offer is the most valuable in national terms. It's not the one that sells the most, but it's the one with the greatest diversity of species. And that is why the buyers consider Peniche to have the best fish in the country. I think that we will continue to have this diversity of species, but I think that the tendency is for quotas to decrease more and more because of the sustainability of the oceans. We must start thinking about consuming cheaper species, which are the ones that our sea has in greater abundance, like the mackerel and the horse mackerel. But people often ignore them, because those fish are not easy to cook or because they prefer other species. In other words, we are going to have to start having a much more selective consumption. And in this sense, I am afraid that without this kind of behaviour, we are going to jeopardize our sea.

I think that in the future many young people will leave Peniche to go study or work. Fortunately, we have a tourism university here in Peniche that can employ many people. That's also the reason why I'm here and if the university didn't exist, it would be hard for me to live here in Peniche. I think that the future of professions is going to be very much related to the tourism sector, be it restaurants, surf tourism or renting apartments. I think that Peniche also has the potential of attracting more creative professions and nature lovers. I just hope Peniche won't become too industrialized, and we will not be able to enjoy the quality of life and the atmosphere as much as we do now."

What does the ocean mean to you? "I'm afraid of the sea because I can't swim, but I have a great respect for the ocean. I think my fear is associated with shipwrecks, boats, and people I knew who have died at sea. For me the sea represents a source of resources and I very much associate our sea with food. I also associate it with joy because I think that people who live near the sea can be much happier than people who are in another kind of environment."

## LUÍS SANTANA – CAPTAIN WITH

### A SIXTH SENSE.

Luís's grandparents and his father were fishermen and the whole family is fishermen. All up to his father and after all the children, he is now the only one who is in the fishing industry.

Luís's father and his grandfather had a boat and there were his friends whose fathers also had boats, so they were always nearby. But he wasn't like that. As a child, he didn't help his father with fishing and when he told him he wanted to work on his boat, instead of studying to be an electrician, the father was surprised and angry. He could just teach his son by himself, but instead he wanted him to go to school to learn fishing. So Luís went to Lisbon for a few years, and when he came back to Peniche, he started working on his father's boat. His father paid him the minimum wage because he wanted him to start "at the bottom".

"After a few months, my father wanted me to get a Counter-Master's license, which made no sense for me, because we had a small boat. But he was very smart, and he predicted that in the future we will buy a bigger boat, where you need the license. And he was right. When my father bought a new boat, he named it after his father's boat, Aphrodite, and we still have Aphrodite today. We have had 4 or 5 boats, always evolving in size and condition, but always named Aphrodite. If you ask about Aphrodite in Peniche, people associate it with the Santana family."

"When I got the license, I wanted to become captain right away, but my father wouldn't let me, so I started working as a fisherman. My crew saw me growing up. When I was a little boy, I went to work with them and after 28 years, some of them are still there with me. They ended up being a family and I have crew members that I spend more time with than with my own family.

I'm Luís Santana, I'm from Peniche, I'm 48 years old and I'm a fisherman. Like in all professions, the sea needs the captain, but it also needs the crew. I work with 15 men and if I had 15 captains, the boat wouldn't work. There would be 15 of them arguing with each other and the boat would never run.

I consider fishing very much like an almost soccer team. When the captain is good, the whole team is good."

Aphrodite is one of the biggest boats in Portugal and catching sardines is Luís crew's specialty. It is not the biggest boat in terms of quantity of the catch, but in quality of the living conditions. Twenty years ago, the boats usually didn't have the kitchen. Another thing is a shower. Even today, there are few boats with a shower in Portugal. If a boat doesn't have one, the fishermen suffer a lot because fishing is a very exhausting profession. When Luís was younger, he was ashamed to be a fisherman because at that time, people associated the profession with hard work and lack of hygiene. But the times have changed.

"In the sardine or horse mackerel seining, we are not fishermen, but we are hunters. We are chasing the fish and I change my personality right away. It's an animal instinct, and the chasing is a roller coaster or bungee jumping for me. Fishing is 10 times better, it's a crazy adrenaline rush chasing the fish!

Fishermen are like women; they have a sixth sense that is not transferable. That's why some fishing masters are better than others, that sixth sense makes all the difference. My father had a brutal sixth sense and for a few years he was the best fisherman in Peniche. And he was even the most productive fisherman in Portugal, the one who made the biggest annual catch in Portugal.

Some boats go fishing for a few weeks and imagine 10 crew members using a very small bathroom and kitchen, working around 15 or 20 hours a day. For me, that's the real Big Brother experience. They can't leave the "house" unless they throw themselves into the sea. And if they get upset, they realize they will need to be on this small boat for another 30 days."

What does the ocean mean to you? "It's all. If the ocean is not healthy, I can't be healthy if I live off the ocean."

## 13.2 User Interviews

Name, age, profession	Did you enjoy scrolling, what did you like the most?	What would you change? Do you have some recommendations for improvements?	Did use of different media improve the user experience?
Miha 52 project manager	Yes, I really enjoyed audios, because I could connect the people's faces with their voice and then it all made sense.	For me, the pictures are changing too fast, and the transitions could be softer.  I expected I could click on the little arrows, but they are not clickable.	Sure, you want to scroll to see what is next. But after you read 5 stories, you get used to the pattern, and it's not that interesting anymore.
Neža 22 illustrator	The whole website is a-ma-zing! I would live on that webpage; I really love the pictures and photo storytelling is on point! Video also grabs the attention. Firstly, I didn't like black and white look, but after few minutes, the more I look into it, the more I adore it.  I love that you put full screen faces of the people of Peniche, it's really emotional.  Audio is great. I just played it and then continue scrolling, to get the Portuguese accent experience.	For me, there is too much text, but I'm a visual person.  Suggestion: there could be some audio clips, just for the coastal ambiental sounds, so you could really get into the Peniche vibes while reading and scrolling.	Everything makes me continue scrolling – from the choice of the type to photos, colors and videos. Everything is raw and I feel like I am part of their lives.
Nina 29 store manager	Photos are sick! I love it that everything is set as an article (paragraphs, titles, pictures etc.). I feel like I'm reading online interactive articles from National Geographic, its amazing.	I miss the "home" button.	Yes yes yes! I loved the scrolling, reading, and watching beautiful pictures.
Eva 27 pharmacist	I love the web design, the colours and gradients.	I have mixed feelings about the mouse cursor. I think I would need some time to get used to it.	Yes, although the photos really tell the stories by themselves, but the other media is just great to be here as well.
Wilmer 36 teacher	I love that the text is short and divided into paragraphs that are easy to read. And with the audio experience you get the feeling that you know the person better, that you feel them. We also get to know what the ocean means to them. What I love the most is that ordinary people are presented very interestingly, and you gave them the voice, the importance. Suddenly, "unimportant" people became very important.	Sometimes buttons cover people's mouths.	Yes! Animations are interesting and unexpected. I love the choice of letters; they work well with the storytelling flow.  It's great that the full screen video gets your attention and puts you in the middle of Peniche and people's lives. I also like that the video is on autopay and that it is short. Black and white colours is very aesthetic, and I wonder how the places look in colour – it provokes imagination.

Milena 47 economist	The webpage is visually pleasing and very aesthetic. I adore the semicircular shapes, pastel colours, cute details and circle animations. I already travelled to Peniche once, and I think that you really transferred the city vibe into the webpage experience. It brings back so many memories!		Lots is happening and you want to scroll further to see "what's going on at the next corner".
Anja 27 engineer	I found it very nice that the shape of the photos is changing, because it creates additional page flow. Because some shapes imitate the shapes of the half-circle windows, you also get the feeling that you are looking into people's homes, exploring how they live.  The colour scheme reminds me of the seaside, it's well chosen.  I didn't imagine that so many interesting stories can come from that little village.	I have very traditional sense of the websites, so I miss the "home" button and the place where all the stories would be available one click away. But I understand this is an art project and that some "traditional" components are changed.	
Urška 23 student	I love that full-screen photos are changing every second, so it's almost like a video, that shows Peniche and the details.  I really don't like to read long text online, so I love it that text is divided into smaller paragraphs and that some important words are bold.  Although there is a lot going on, the webpage is clear and easy to navigate through.  I wish someone would do the similar project for my village. Would you, do it?	I thought there should be audio in the videos, so I thought there is something wrong with my computer and speakers. But soon I realized the videos are without a sound.	I love that you have a choice of different media, because I usually just look at the headings and pictures. But here you also have audio and video, which is super exciting.

PEOPLE OF PENICHE

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