PENGUIN CLASSICS

ETHNE HOUGHTON

In-Spire

Can design help to inspire reading and contribute to the resurrection of community?

In-Spire

Ethne Houghton

"When I look back, I am so impressed again
with the life-giving power of literature. If I were
a young person today, trying to gain a sense of
myself in the world, I would do that again by
reading, just as I did when I was young."
Maya Angelou

Contents

Chapter 1
Introduction

Eight million adults in the UK are functionally illiterate (National Literacy Trust, 2024). When considering the benefits of reading, the value is often only applied to children and efforts to instil a love and habit surrounding the practice are therefore, generally extended to those who are still in education. Consequently, the exercise and ability of UK adults when it comes to reading has seen a rapid decline, especially amongst its young adults, where a quarter of people aged 16-24 have never been regular readers and with the fall of reading, there has been a subsequent fall in library use (The Reading Agency, 2024). This report will explore the instigates for this unfortunate fall and begin to investigate how modern preconceptions of reading and libraries can begin to be rewritten. Reinforced by theories and design techniques that look to human interactions, with each other and surroundings, such as community-centric design, the report will delve into the profound ability of a space to prompt certain responses and behaviours.

FIG 2, Unknown artist, 2012 - Impress a Penguin

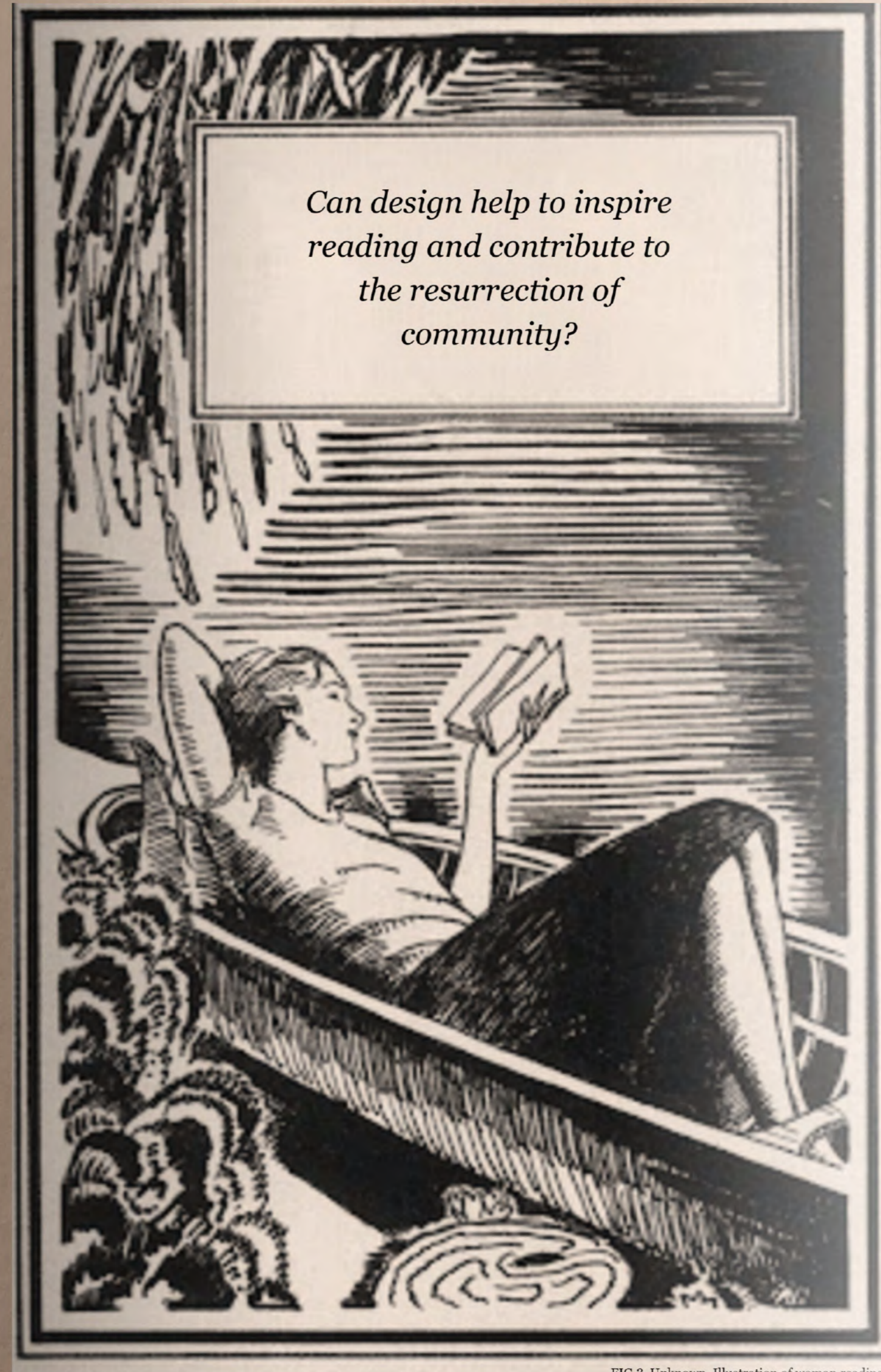*Can design help to inspire reading and contribute to the resurrection of community?*

FIG 3. Unknown, Illustration of woman reading

Chapter 2
Critical Position

I thoroughly believe that an interior's greatest attribute lies in its ability to create an atmosphere. I am utterly enthralled by a space's ability to stir a unanimous mood among its users purely based on its individual assets that culminate to create a specific atmosphere. Within this idea of a collective emotion, I am captivated by the opportunity presented to bring people together to have an entirely shared experience which goes beyond the tangible, extending into the emotional, for the ultimate greater good. Inspired by the idea of staged spaces and the theories and practices of set-design, I hope to create spaces that transcend the physical and invoke a specific emotional and behavioural response.

FIG 4, Unknown, stack of vintage books

Key Readings:

My personal stance as a designer and the subsequent contents of this report is underpinned by the critical research, readings, and philosophies of authors such as Íngrid Vendrell Ferran, Jean Whitehead and Gernot Böhme, who delve into the notion of **atmosphere** and the paradoxical conviction that something that is intangible can be made by an interior designer through the amalgamated implemented assets of a space. In her book 'Creating Interior Atmosphere: Mise-en-scène and Interior Design', Whitehead explores the interlacing of staged spaces and interior design, in that the same techniques can be implemented to create atmosphere. The book examines how, much like a theatrical set, an interior space's 'story' is holistically told through the combination of its 'props, use of colour and materials, through to the application of light and shadow'; where they coalesce to form the 'interior's artificially derived personality' or, its atmosphere (Whitehead, 2017).

In parallel, Bohme examines the paradigm of 'the staged set for the art of generating atmosphere' where in staged spaces and their formation of atmosphere through the implementation of 'objective reality' can be mirrors to the 'real theatricalization of our life' (Bohme, 2016: 28, 34). Evidently, the concepts of set design can be applied to the practice of interior design, in that much like an audience having an intended reaction to a theatre performance, there is an **intended behavioural and emotional reaction** for the users of a space. Bohme also scrutinizes the argument that atmospheres only exist on account of them being experienced and it is the aim of a designer to achieve intersubjectivity surrounding its existence (Bohme, 2016: 8). Correspondingly, Vendrell Ferran explores the concept of sui generis perception when relating to atmospheres and shared emotions, rather than sensory perception, in its ability to 'grasp the affective nuances of an object'; evidently, the success of a design is based on bilaterality amongst its user in relation to interacting and reacting, both behaviourally and emotionally, in the intended way (Vendrell Ferran, 2021: 61).

Chapter 3
Background Information

User-Centred Design:

Incontrovertibly, for a design to be successful, the user must be effectively identified and intensely understood. Half of all UK adults don't read regularly and of this staggering figure, the demographic that seems to be the greatest hit is young people aged 16-24, where 22% say they 'always' or 'usually' find reading difficult (The Reading Agency, 2024). Within her exploration of user-centred design, Jaqueline C. Vischer further exasperates the point that 'human behaviour is influenced by the features of the space people occupy' (Vischer, 2008). Understandably, the user should be at the centre of the design process, in understanding why there is a need for such a space and the functionality lending itself to the envisioned outcome.
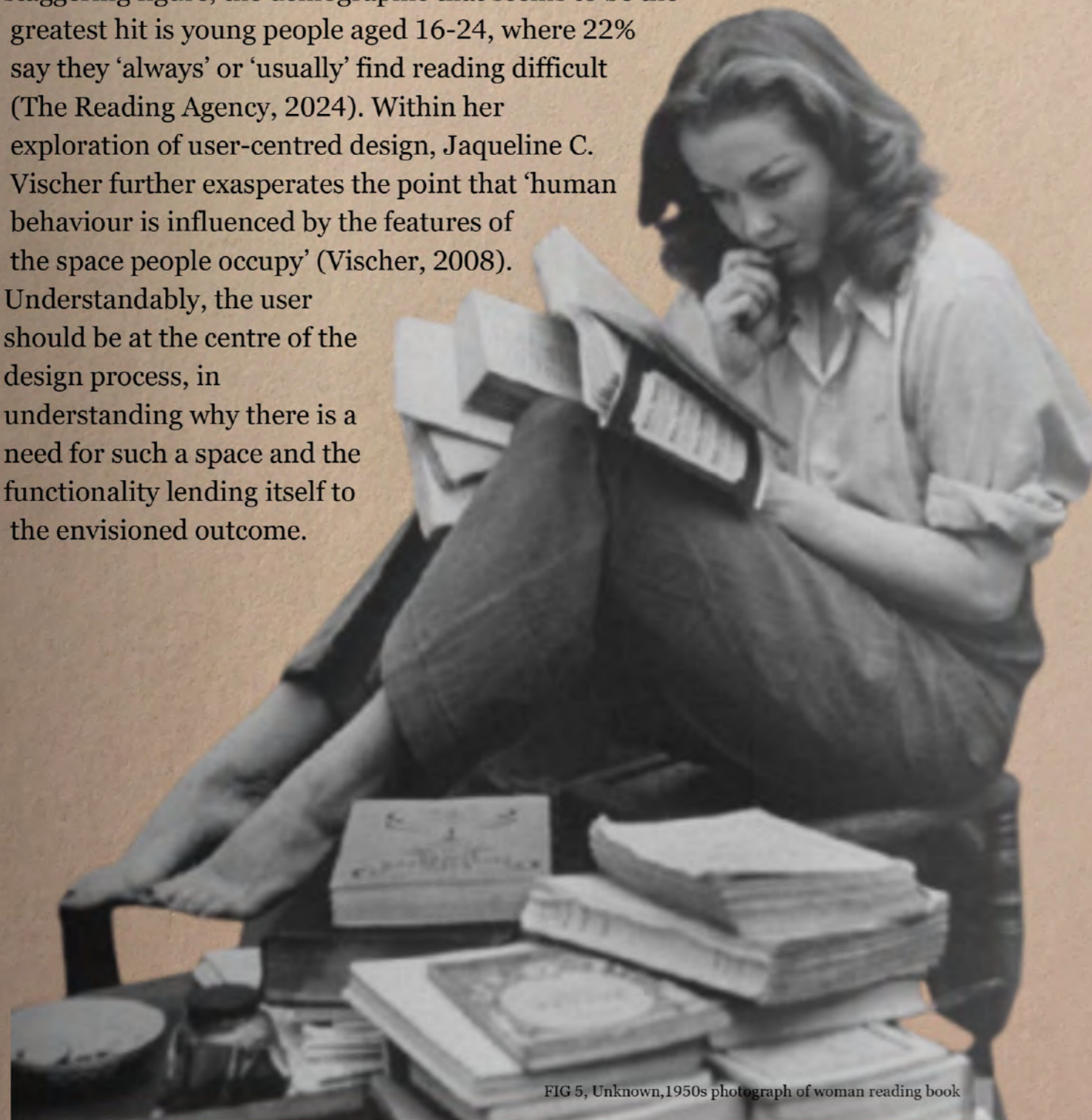
FIG 5, Unknown,1950s photograph of woman reading book

FIG 6 Unknown, Girls sitting in library

It is undeniable that the **effect of the decline** could have a detrimental impact on the UK's young people as they miss out on the abundance of benefits that come with reading. For example, reading aids in widening vocabulary, and in turn improves articulation of ideas and thoughts – thus helping young adults within their careers or further-education, during the application process as well as aiding with the efficient and effective communication with others, such as peers, lecturers, or coworkers. In addition, it is understood by psychologists that reading is the greatest stress reliever – where research undertaken by the University of Sussex found the practice to reduce stress by 68% - paramount during the taxing transition from school to adulthood. Neurobiologically, the engagement that reading requires is much higher than processing speech and images, rendering the brain to develop thicker cortices – magnifying overall brain health and development (Elizabeth McBride, 2024) Undoubtedly, the benefits of reading bleed beyond the pages and spill into all areas of life.

Understanding the decline:

With 16–24-year-olds, the struggle surrounding reading can be accounted to numerous reasons; and when understanding the surge in statistics within this younger group, age specific contributions must be accounted for, such as **technological** distractions with the competition of social media and the dominance of streaming services. Cultural shifts such as this begin to explain why leisure time is spent differently to how it would've been in the past where society, especially young people, didn't spend so much time engrossed in a screen but rather the pages of a book – awarding the hobby of reading for pleasure the perception of irrelevance in the digital age.
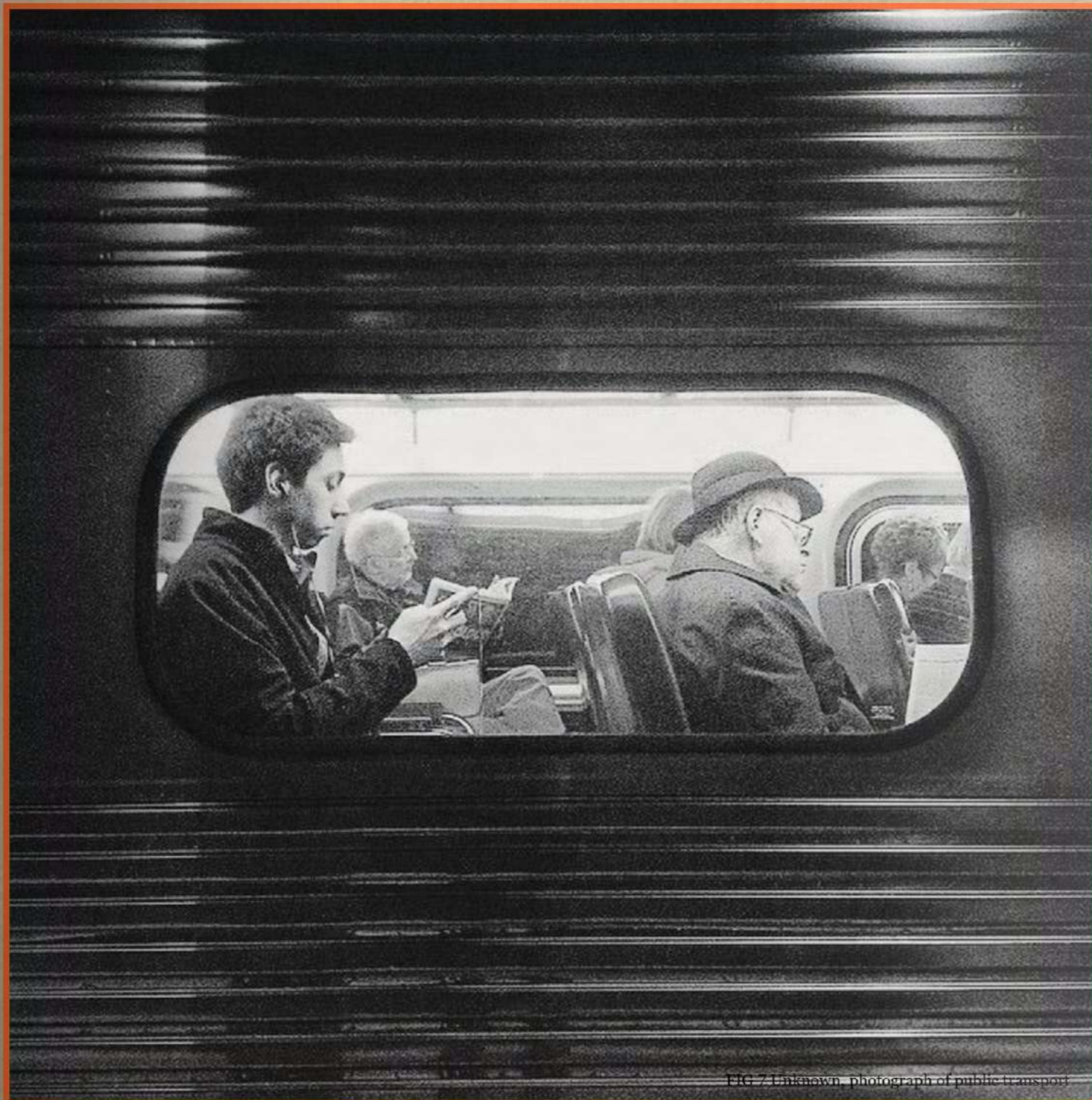
When understanding why individuals aged 16-24 may be the most deeply affected when it comes to not reading, it would be completely abhorrent to ignore the major factor of **education** – being of the age where they are transitioning from full-time education to either further education or work. According to The National Literacy Trust, 18% of adults in England have 'very poor' literacy skills, which they principally accredit to struggles within their early years that were never rectified.

FIG 8, 1914 'Little girl scrapbooking'

FIG 7 (unknown) 'photograph of public transport'

Although, during the years directly **following school**, there is a clear fall in literacy engagement, it can be argued that this deterioration begins earlier, reaching a peak in year 3 where after there is a steady decline (Renaissance, 2019). Upon interviewing both a primary and secondary school teacher, whereby asking the same questions to both, it was identified that the main difference is student attitude rather than teaching. Correlation occurred where both teachers indicated that literacy is an important part of the curriculum and is integrated into every subject, with lessons and reading developing with age and continuing to be encouraged at every stage. It was abundantly clear that the fall in reading was due to the outlook on the practice shifting, where the secondary teacher describing a lack of 'wild enthusiasm from the students', in comparison to the primary teacher stating reading became 'the most sought out activity in the class' (Smith and Cook 2024, personal communication, 20 December). This enthusiasm surrounding reading, according to primary teacher Alexis Cook, was on account of providing a comfortable and inviting reading space, which was fun, aimed at the children by being themed to their favourite book – by considering the user, their needs and interests, the intended outcome of inspiring a love for reading was achieved.
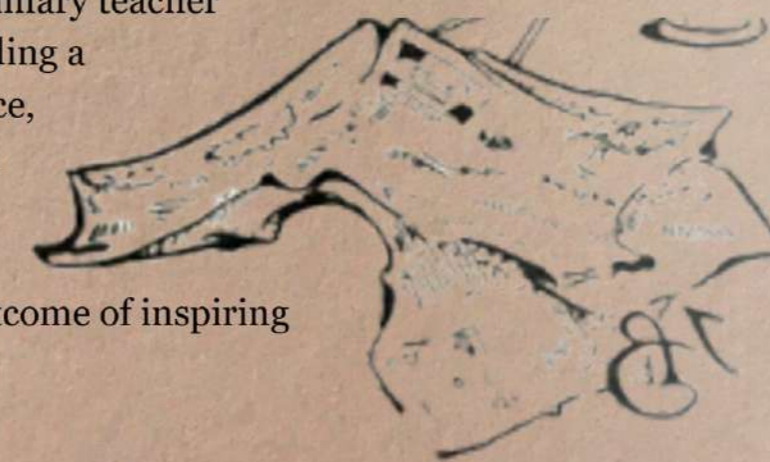
FIG 9, Unknown, girl in library vintage illustration

A further parallel distinguished in primary and secondary schools is that there was sustained **support** for those struggling available at every level – something that is lost once leaving school. Although, this kind of support is still available within **libraries**, which offer free educational support as well as help with literacy-based struggles, such as tax and health paperwork, job applications, and CV writing – all copiously relevant for young adults.

Socially, libraries also provide a space for people to meet and to connect over books. Continuing to look to the abundance of personal benefits reading can have, especially for those who are aged 16-24; for example, empathy is elevated upon the perception of a fiction book and its contents and through the inferring of the character's emotional reaction to the story's events, helping individuals to forge connections with others. Understandably so, reading has huge social benefits, which staggers in importance in the years immediately following school, as young people adjust to adult life and the loneliness it can encompass.

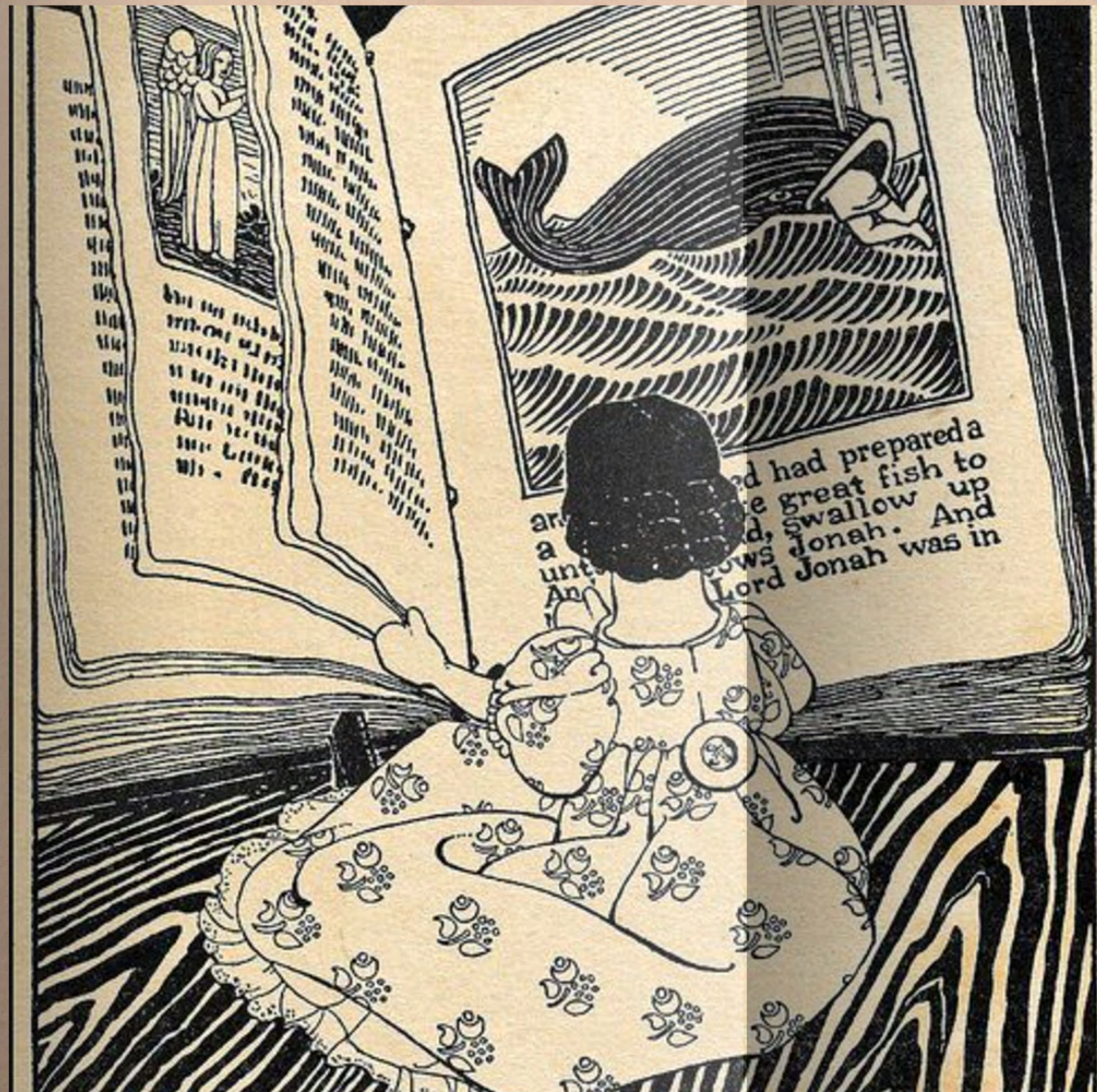FIG 10, Unknown vintage illustration of library

FIG 11, Dorothy Pulis Lathrop "Hitty, Her First Hundred Years"

Community-Centric Design:

The idea of reading as a means of bringing people together is one that must be explored within the context of user-centred design as there is an urgent need for 'third places' as the decline in income and rise in social media means that these spaces have become less conducive for socialising. As loneliness rises most in the UK's young people, at seven in ten 18–24-year-olds, there is an undeniable correlation between this generation and a need for human-centric social spaces. By considering humanistic design on a social level, the theory of **community-centric design** must be contemplated. When elaborating on the idea of 'creating spaces that understand people', Mohamed Zaki elaborates on how the design of community spaces should be considered on a socio-fugal level as they have the potential to 'bring people together and foster social interactions' (Zaki, 2018). Furthermore, Zaki highlights that spaces designed for communities must consider functionality, communication and interaction dynamics – most conducive towards 'quality interactions' – and psychological comfort, which he pinned down to the idea of ambience. Upon carrying out research into how users interacted with spaces, Zaki identified that the concept of ambience and how it was enjoyed was primarily separated by intersubjectivity between those in the same age group – indicating this as being the central factor within community-centric design (Zaki,2018: 11).

'Can you have a civilised society without a library?'

600 BCE - The First Library
Compilation of 30,000 cuneiform tablets by Assyrian ruler Ashurbanipal

1564 - Biblioteca Marciana
Renaissance , therefore with a focus on development through learning, here, lecterns were arranged in rows like school desks.

1850 - Bibliotheque Sainte-Genevieve,
Beaux-Arts style. It is designed with galleries, arched ceiling and rows of desks.

1932 - Electric Checkouts introduced to libraries

1994 - Bibliotheque Nationale de Francois.
Modern and minimalistic yet not lacking in grandeur, designed with 4 glass towers resembling open books.

Late 1990s - Shift in public library design
to open-concept community gathering spots

300 BCE - The Royal Library of Alexandria.
Most important library of ancient world. Designed with rooms to store texts and rooms to study.

1732 - Trinity College
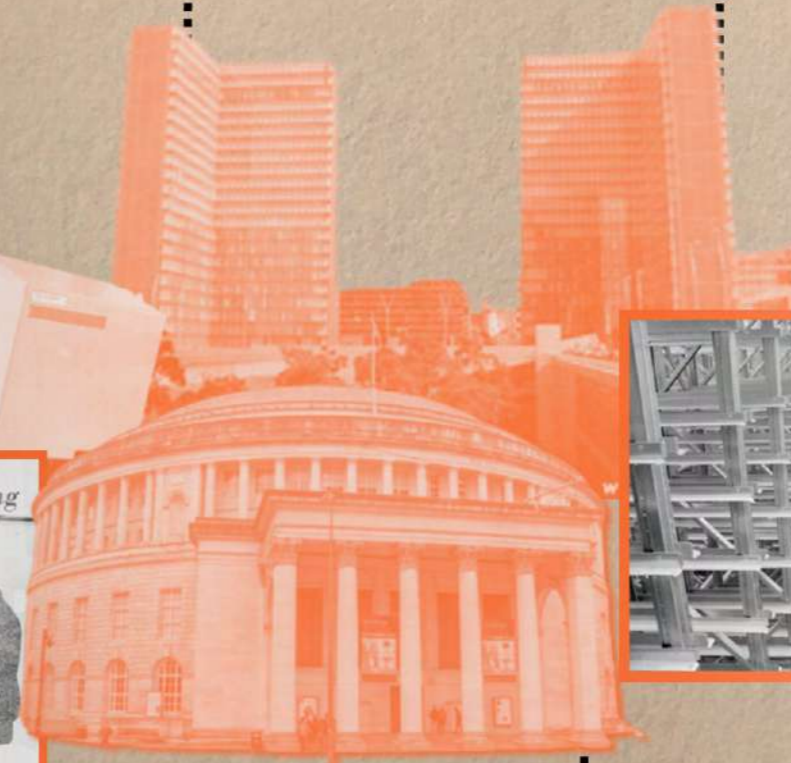Galleries and an impressive arched ceiling.

1911 - New York Public Library.
The most iconic library in the US. Designed in line with Beaux-arts style with a grand ceiling and rows of desks.

1970 - Computerised cataloguing

Late 2000s - Computers integrated into libraries.

2013 - James B. Hunt Jr. Library
Run by robots who retrieve books. Space saved by system used for study rooms, learning commons, and auditoriums.

Evidently, library design has undergone a natural evolution in line with use, architectural trends, and technology. However there has been some consistency throughout...

... for example: rows of desks and shelves (order and functionality), grandeur, ornate ceilings, and community use. (Itzkowitz, 2013)

Case Study:
traditional library design with modern enhancements

New York Public Library

The construction of the Stephen A. Schwarzman Building began in 1902 and concluded with the opening of the New York Public Library at 9am on May 24th, 1911 (New York Public Library, unknown year). The building and its substance, including the chairs, lamps, tables, hardware, and chandeliers, were designed by architects Thomas Hastings and John Merven Carrère, who hastily drew the original floorplans on the back of a postcard – creating a sense of cohesion and therefore order throughout the space. Much like the organised pages of a book, the floorplan is symmetrical and organised – prioritising functionality. The Beaux art style is certainly evident throughout their work, with heavily ornamented expositions, where the influence is certainly evident in the Stephen A. Schwarzman building – in the building beating the record for being the largest marble building to ever be constructed in the US and setting the precedence for the architectural design for the era in New York. The materiality of the space and its preservation of its origins through maintaining its early 20th century palette, lends itself to the notion of the New York Public Library being a traditional library, that endorses the same functions and stance of reading as it did 100 years ago.
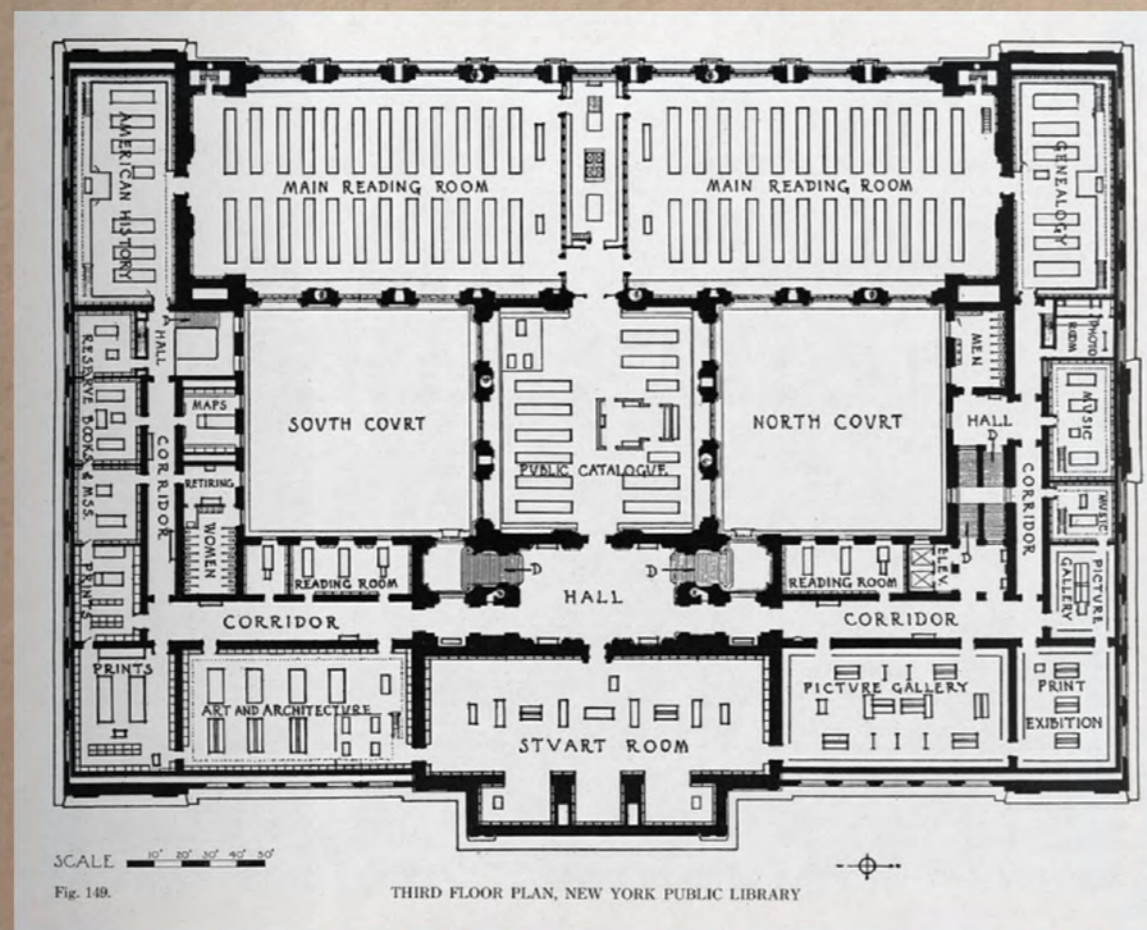

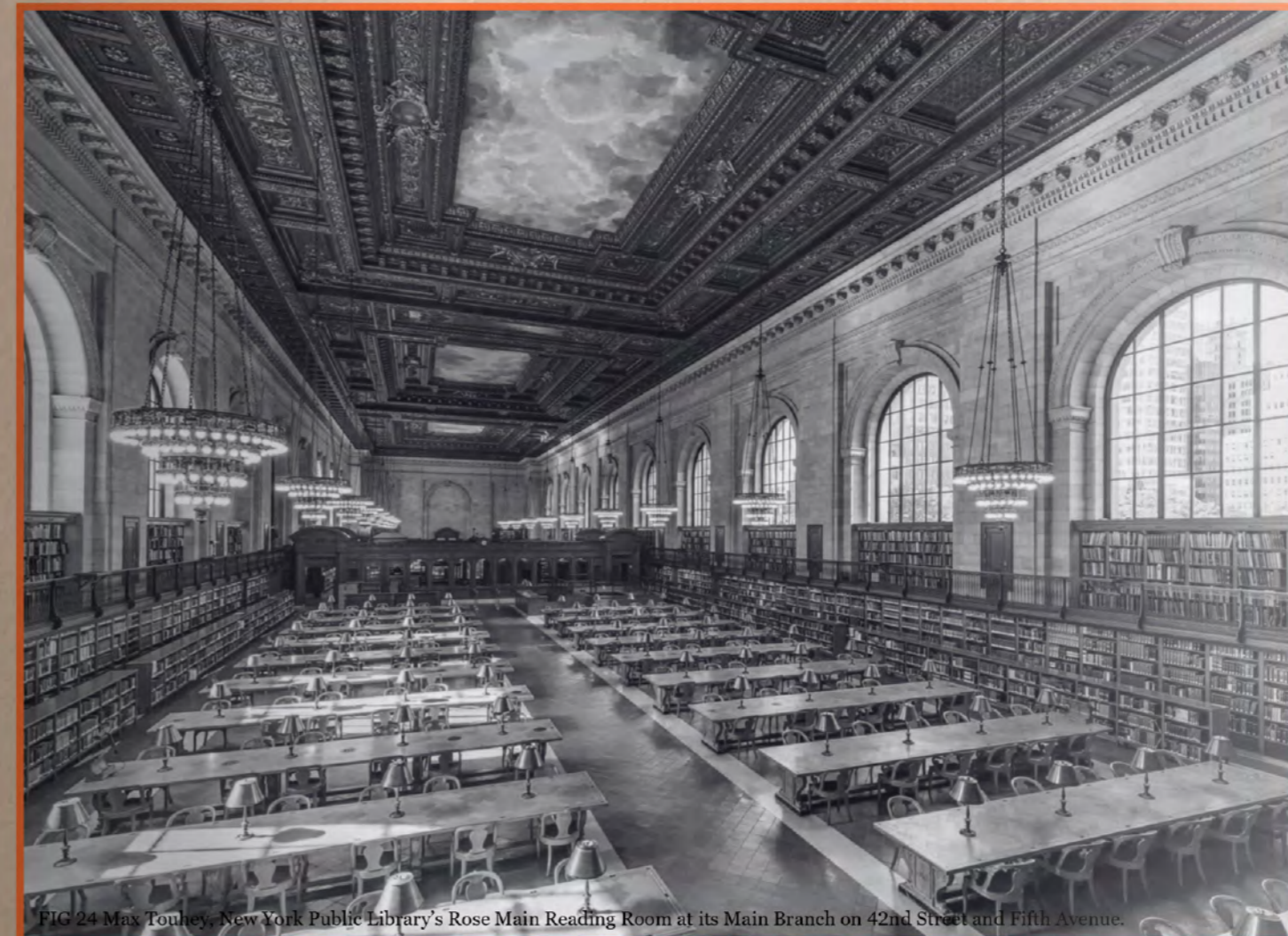FIG 23,the Library of Congress, 1911, Third floor plan

FIG 24 Max Touhey, New York Public Library's Rose Main Reading Room at its Main Branch on 42nd Street and Fifth Avenue.


FIG 25,Claudio Schwarz, New York Public Library

Although being over a century since the building's opening, the New York Public Library takes significant steps to remain pertinent. The current campaign that they have employed is the **"Insta Novels"**, which aims to make literature "more accessible" and more inviting to the digital generation (Cogley, 2018). The social media initiative sees the posting of classic literature to the library's Instagram page, with the accompaniment of an animation, which the library commissioned advertising and creative agency Mother to design with the goal of making colourful fun visuals. Mother's aim was "to make some of the world's most classic pieces of literature more accessible to the masses". The Instagram initiative sees the natural next step in the evolution of reading, taking a step on from e-readers, by formatting the writing to a phone screen, and leaving a gap for your thumb to sit so the screen doesn't change. However, the Instagram book pages employ the font Georgia which they chose to "pay homage to the history of the written word in both print and digital".

FIG 26, Mother, 'Insta Novels'
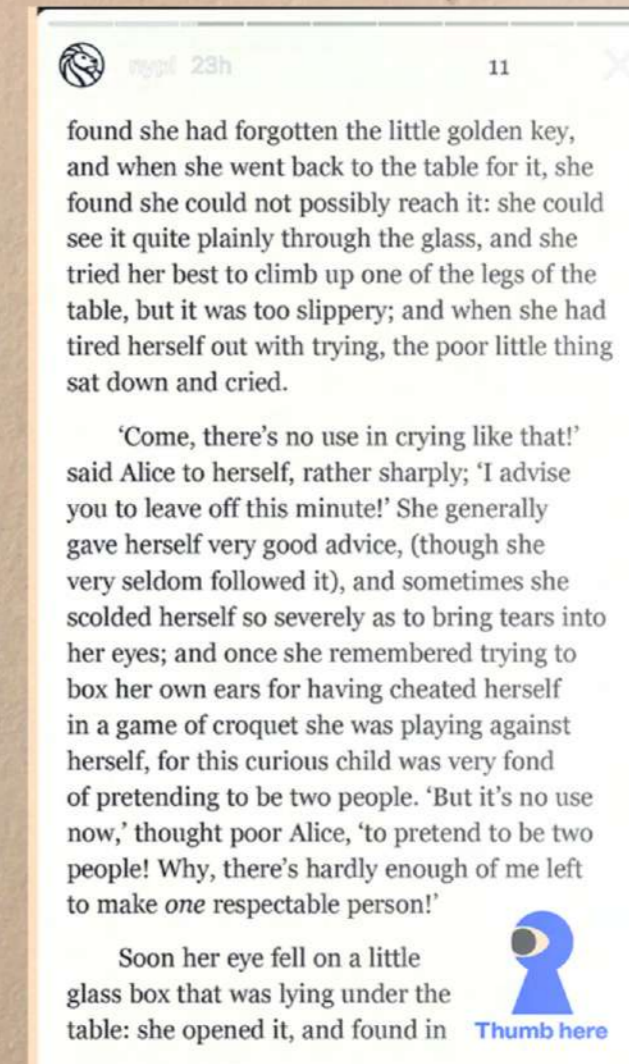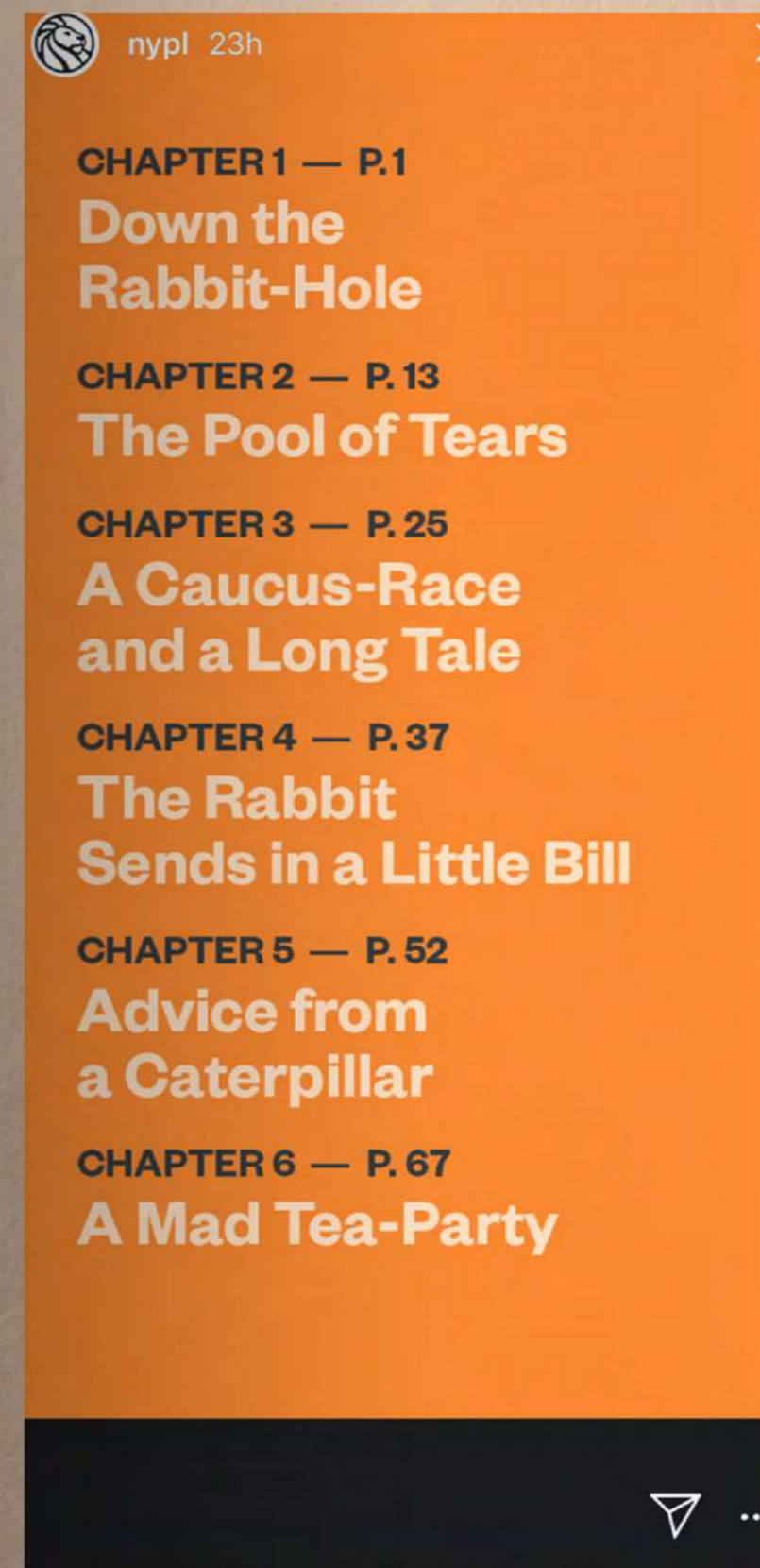
Design Outcomees:

What is inspiring about this case study is that the New York Public Library chooses to stay relevant and continue to promote reading, even as the views on the practice shift. The library continues to follow the traditional ideas of what a library has always been, as evidenced by the symmetrical floorplans and grand materiality; but rather than being overshadowed by modern preconceptions, and digital distractions, the library chooses to use it to their advantage – rallying to make reading more accessible and enjoyable.

The Brief

Who?

In the UK there seems to be an epidemic that is over 8 million adults having what is described as, 'very poor' literacy skills (National Literacy Trust, 2024). The group that is alleged to face the most barriers when reading is those aged 16-24, with the figure rising from 11% of all adults finding the task difficult to 22% of young people. Consequently, it is undeniable that intervention is necessary, to make a profound change to the lives of the UK's youth, as they progress into adulthood – where the profound benefits of reading can have interminable influence on their day-to-day life.

Why?

The astounding rate at which the act of reading for pleasure is falling in the UK is one that is guaranteed to have major impacts on the youth, where the statistics are highest. Based on recent figures, it is abundantly clear that intervention is required, as those who do not read are missing out on the invaluable benefits. The project will provide a community space, looking to resurrect the 'third places' that young people in Cornwall are so desperately in need of.

What?

The space will be designed with the people of Cornwall, especially those aged 16-24, in mind. It will be an elevated library and thus community hub that aims to bring people together where the goal is the ignition of a perpetual love of reading, either through book clubs, help with improving confidence surrounding the habit, or by simply providing a space safe from distractions. From a business perspective, the space will host a brand partnership between Penguin Books and the National Literacy Trust, where Penguin's notoriety paired with the trust's community connections' will guarantee users/customers – perhaps with Penguin books for sale or donations made towards literacy support groups hosted by team members from the trust.

Where?

Once a staple in the local community in its origins as a Primitive Methodist chapel, but now a restaurant, the space will be designed with the interest of maintaining the building as one that brings people together, as it has done since its inception in 1878. Whilst the conversion of an old building falls in line with the sustainability conscious notion of adaptive reuse, 116 Kenwyn Street, Truro poses as the perfect location for the intended outcome and function of the design. It is at the heart of Cornwall's only city centre with regular trains and buses that allow access from all over the county, including to Falmouth where there is a large younger population on account of the two university campuses, as well as direct trains to cities such as Plymouth, Exeter, and even London.

FIG 28, Unknown, vintage photograph of woman sat on books

FIG 27, Unknown, stack of vintage books

The Site

Pros:
-Architecturally interesting
-Outdoor space
-Ideal Location

Cons:
-Grade II listed
-Too small alone (but meets sqm
guidelines when combined with
part of building next door with
adjacent wall).

116 Kenwyn
Street, Truro

Cornwall

Upon recognising that adult struggles with literacy begin during childhood, the selection of site had to correlate with an area that requires support. Therefore, with only 58% of students in Cornwall meeting the expected standard in reading and writing in key stage 2, the need for such a space is evident (Andrew Dowedswell, 2023). Furthermore, the target user being young people is also accounted for in the site's location, due to the lack of third places for this demographic in the county. When looking for first-person accounts on what its like living in Cornwall as a young adult, the consensus was that they are often overlooked.
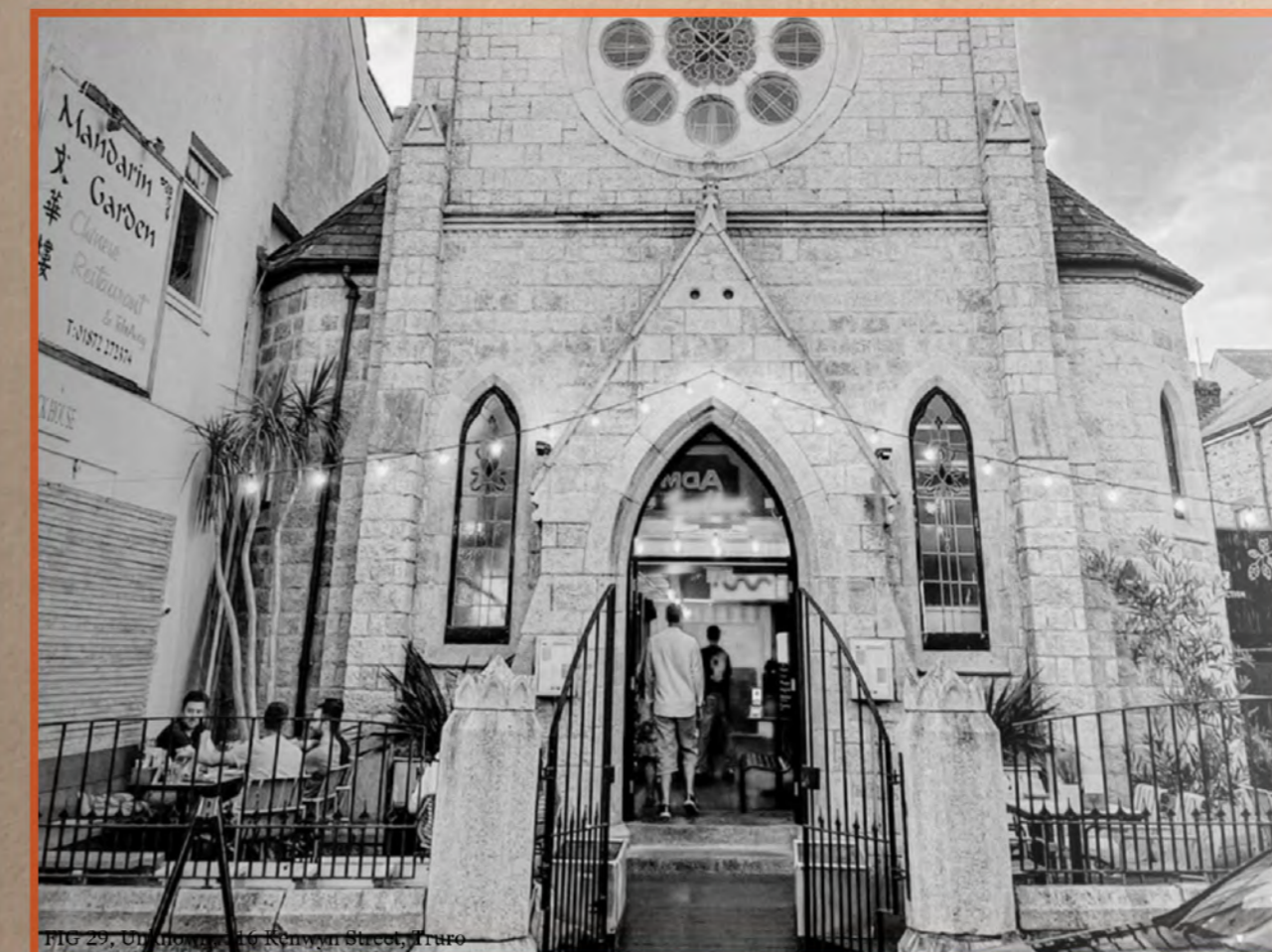
"For me it was TOO quiet after living there for a bit. When the sun went down there was nothing to do other than go to the pub and get drunk."
-Ken

"It's great for young children but not for teenagers unless you're into surfing and water sports."
-Denise

There is obviously a want for this kind of space, as well as a need. Additionally, the proximity of Truro to Falmouth University and the Exeter University Penryn Campus, also means that the space can provide for the numerous students that live in the area.

Truro

116 Kenwyn Street, Truro lends itself to the intended goal of the project in that it is at the centre of Cornwall's only city. Geographically, Truro's central position makes it easily accessible from every corner of the county. From here there are numerous regular train and bus routes, including trains every 30 minutes to Falmouth; making the site accessible to the large number of students living in the area; as well as direct train routes branching across Cornwall, and to cities such as Plymouth, Exeter and even London whilst also being easily accessible via the A30 road. Truro itself is described as a 'cultural hub', host to a variety of musical, theatrical, cultural events, so the space will be able to seamlessly merge into Truro's existing atmosphere (Visit Cornwall, 2024).

FIG 30, Unknown 2022, 116 Kenwyn Street

History

The city of Truro is renowned for its Georgian and Gothic Revival architecture and cobbled streets – rendering it a picturesque location. The building itself began as Truro Primitive Methodist chapel, opening in 1878 and serving as a place of worship (becoming the United Methodist Free Church and eventually the City Mission) until 2000 when it began being used for commercial use, existing today as a restaurant (Jo Lewis, 2019). The building's perpetual use as a space that serves a community and brings people together is a notion that lends itself to the purpose of the project. The fall in religious practice in the UK, and the subsequent diminishing of Churches – spaces where people who live in geographical proximity gather regularly to partake in the same activity – inevitably leads to the descent of what is understood to be a community. By choosing a church as the site, the project looks to resurrect this concept of community, by providing a space where people can come together to make friends and learn, much like a church.
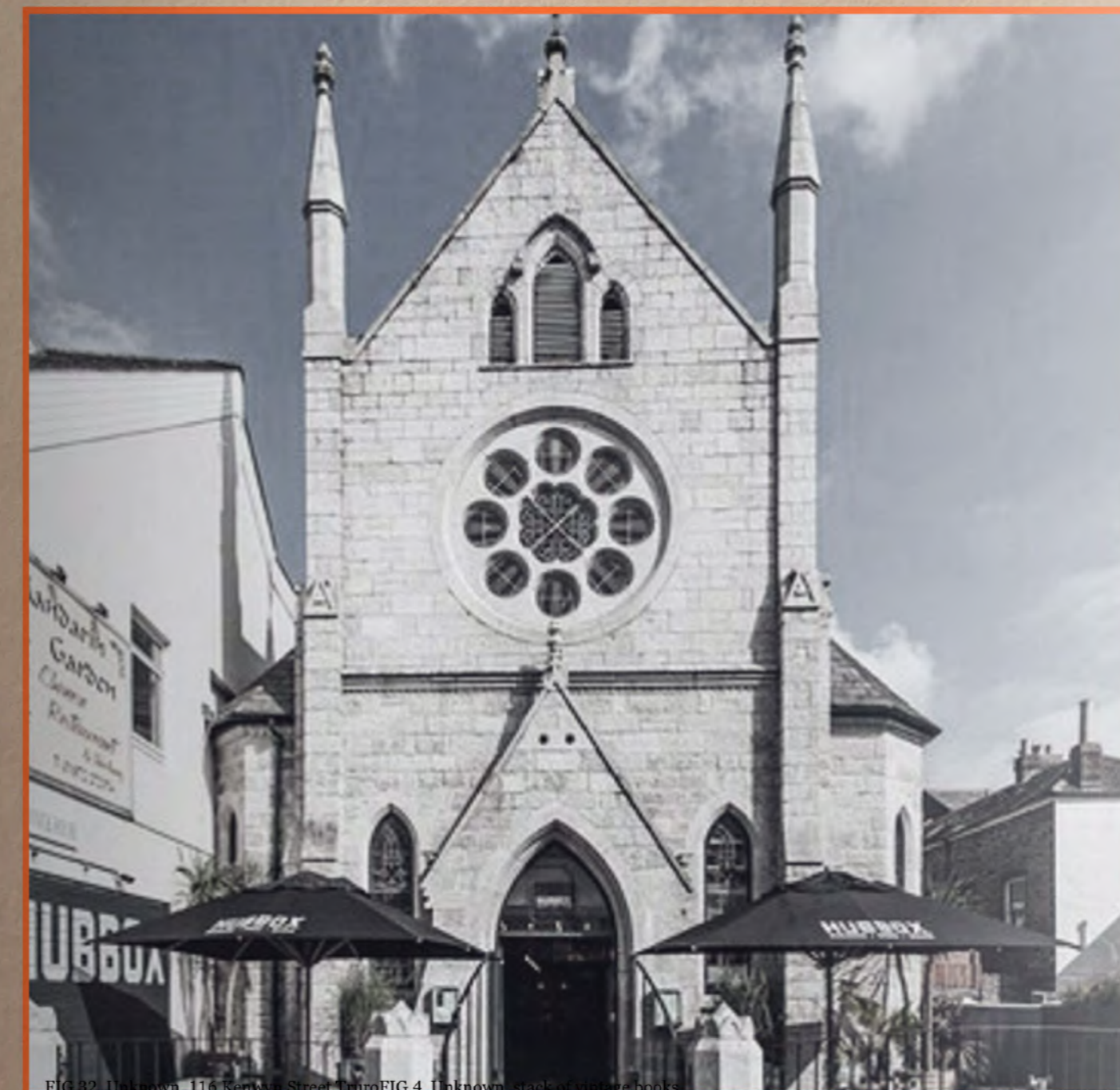

FIG 31, Unknown, Hubbox Interior

FIG 32, Unknown, 116 Kenwyn Street TruroFIG 4, Unknown, 116 Kenwyn Street

chapel
321 · 1432

Existing External elevation

Proposed External elevation

SECTION AA

30 — EXTERNAL FINSH TO LETTERING COPPER EFFECT.

LETTERING FIXED INDIVIDUALLY DIRECT TO PANEL ABOVE DOOR

AMBER LED LIGHT SOURCE SUPPLYING HALO LIGHT EFFECT TO LETTERING

222

COPPER EFFECT LETTERING HALO LIT

INTERNALLY ILLUMINATED MENU BOARDS WITH A3 MENU FRAME IN COPPER FINISH

GATES AND RAILINGS TO BE REPLACED BLACK FINISH REF BROXAP 1075/1

chapel
MENU BOARD 1:4

EXTERNAL FINISH TO FRAME COPPER EFFECT WITH IMPRESSION LETTERING TO TOP INCORPORATING LOGO

LIGHT SOURCE TO TOP OF FRAME HIDDEN GIVING ILLUMINATION. FLORESCENT FITTING.

ALL MENU BOARDS A3 SIZE

95

SECTION BB 1:4

TibbattsAssociates

Incorporating Rew Design

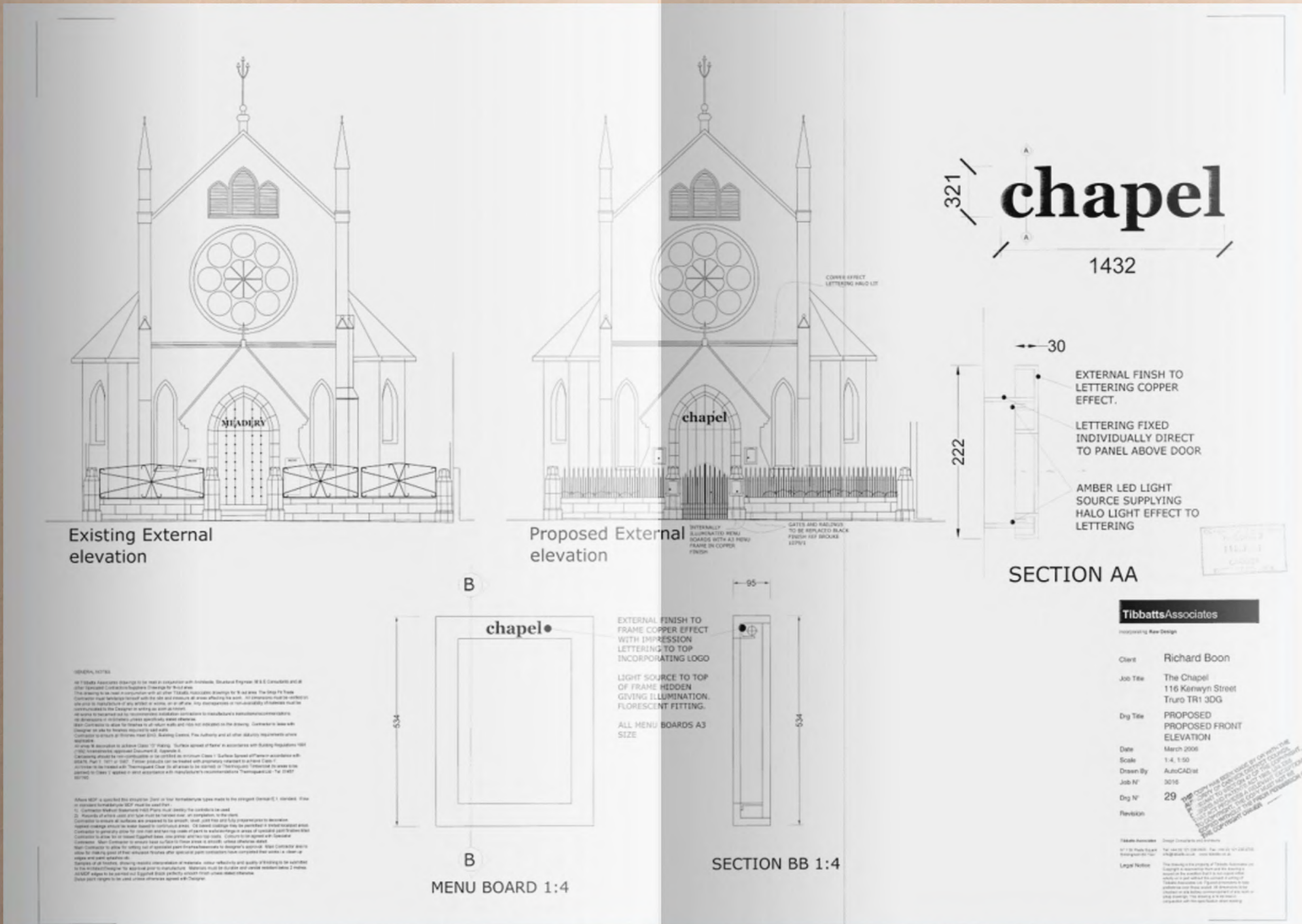|	
Client	Richard Boon
Job Title	The Chapel 116 Kenwyn Street Truro TR1 3DG
Drg Title	PROPOSED PROPOSED FRONT ELEVATION
Date	March 2006
Scale	1:4, 1:50
Drawn By	AutoCAD ist
Job Nº	3016
Drg Nº	29
Revision	

FIG 33, Tibbatts Associates 2006, 116 Kenwyn Street Truro external elevation

FIRST FLOOR

GROUND FLOOR
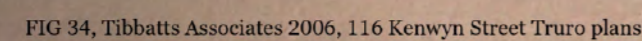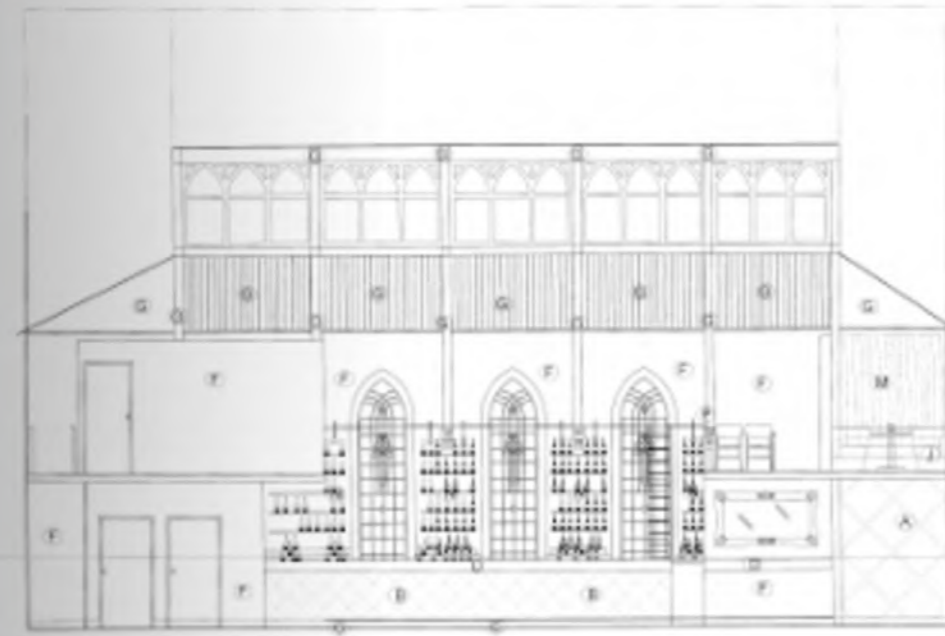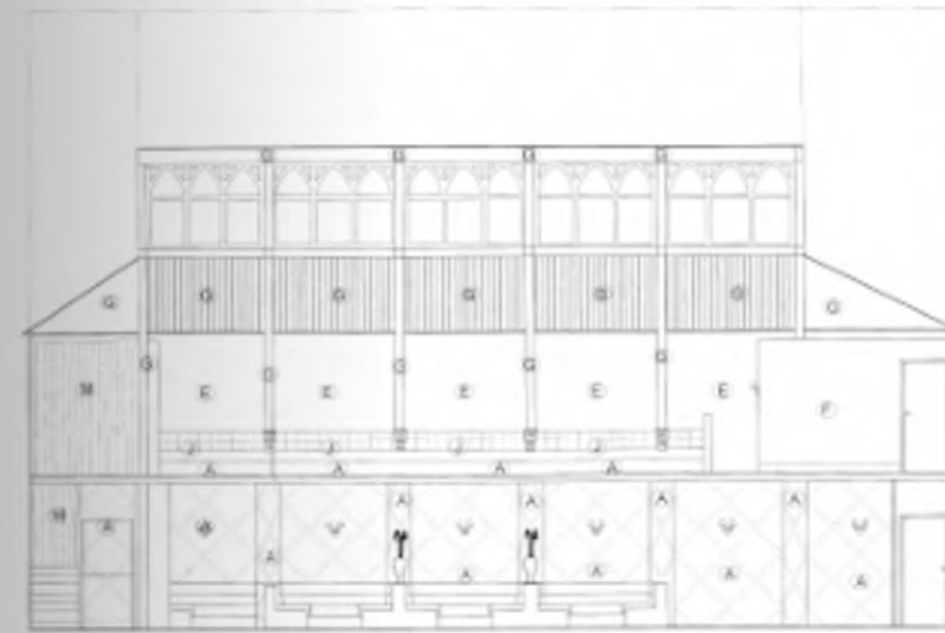
FIG 34, Tibbatts Associates 2006, 116 Kenwyn Street Truro plans

PROPOSED SECTION AA

PROPOSED SECTION BB

PROPOSED SECTION CC

PROPOSED OPTION 2 DOOR CLOSED

FIG 35, Tibbatts Associates 2006, 116 Kenwyn Street Truro sectio

Brands
Penguin Books

Established in 1935, on the premise of pioneering the manufacturing of 'good books' that are sold at a 'price everyone [can] afford', Penguin presents itself as the ideal brand to represent the project and its intended goal. The company holds inclusivity at the forefront of its ethos, redefining the publishing industry by being the first to introduce paid work experience and removing the requirement of having a degree to work there, as well as dedicating themselves to championing a 'more inclusive industry', aiming for their company and their books to be 'as diverse as the society we represent'.

FIG 37, unknown, penguin writing

The notion of representing UK society is one that is paramount in the branding behind the project, and is one that Penguin hold in highest gravity, for example by staying true to their founder, Allen Lane's original vision of providing everyone equivalent access to books by working with homeless shelters, prisons and foodbanks across the country to open pages to individuals who previously could not afford or access books. Additionally, Penguin take efforts to campaign for every primary school to have a library that transpire into 'hubs of imagination'; building on such efforts, where the company aims to provide all children the access to books therefore the

FIG 36,Penguin Books, bookshelf penguin

FIG 38, Penguin books original logo design
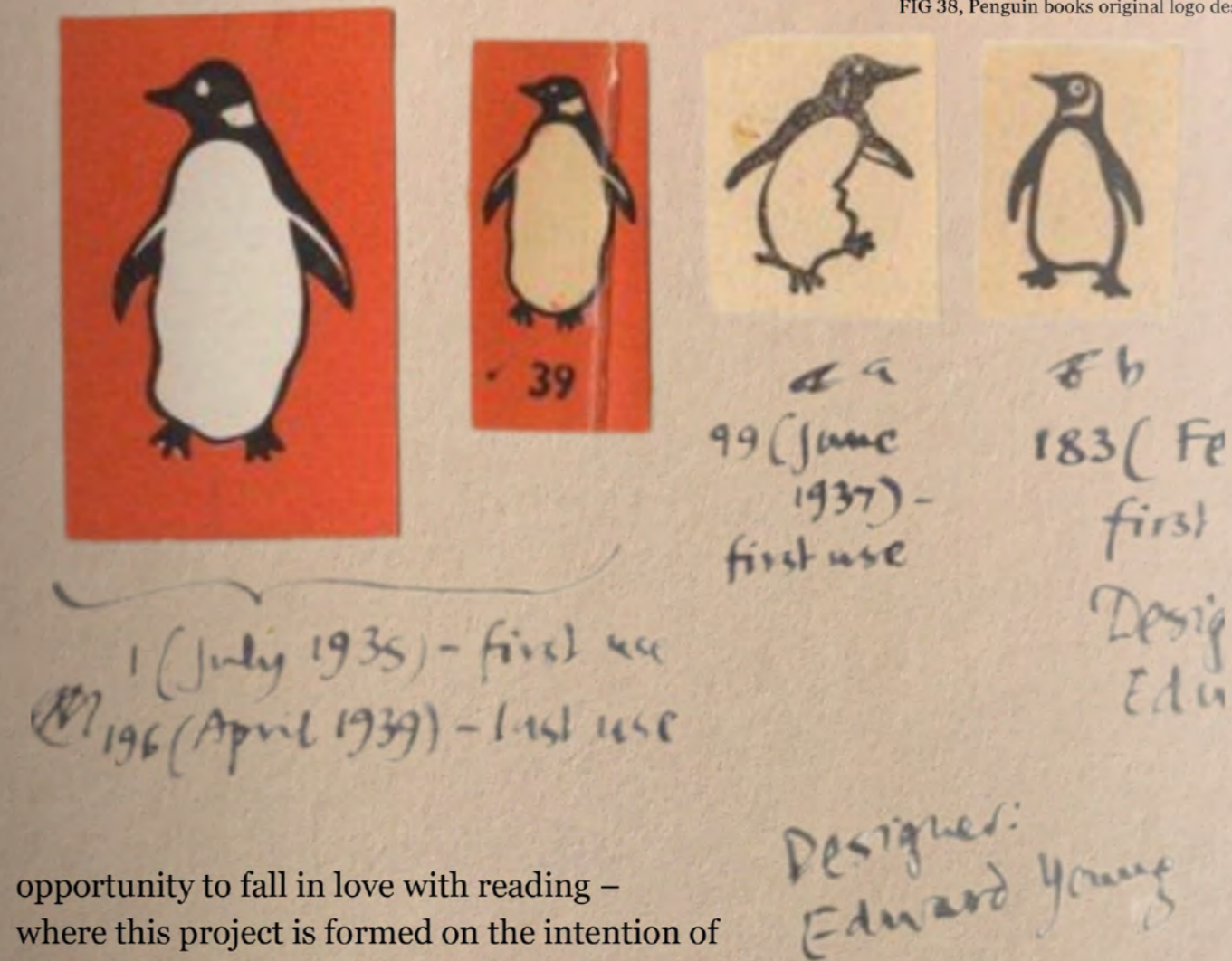
opportunity to fall in love with reading – where this project is formed on the intention of offering the same prospect for those who have left school. Reinforced by Penguin's incredible ability to stay relevant, even in the digital age, through their active social media and product lines like Penguin Clothbound Classics, which have kept them at the forefront of bookshop shelves for almost a century, the project will be aimed at making reading relevant for young adults through having books and reading readily available to them, so they may form a habit and subsequently reap the myriad of rewards. (Penguin Books, 2024)

FIG 39,Bristol University, penguin archive project.

Literacy /ˈlɪt.ər.ə.si/
noun
Literacy is the ability to read,
write, speak and listen in a way
that lets us communicate
effectively and make sense of the
world.

(As defined by the National Literacy
Trust)

The National Literacy Trust

In England, 1 in 6 adults is recognised as having 'very poor' literacy skills, which equates to 6.6 million people. This data was compiled by the National Literacy Trust, who define 'very poor' when in reference to literacy skills as being functionally illiterate. The charity work to 'empower people with the literacy skills they need to succeed in life', by helping those who struggle in the area through programmes in schools, workshops and training for teachers, and most relevant to the premise of the project, provide help for communities and adults who may need it. Believing literacy is for everyone, their goal is to break the cycle by increasing the self-esteem of those who need support and persuading them of the benefits of improving their reading and writing, aligning seamlessly with the intended outcome of the project. Having already begun their campaign in Cornwall, offering 'chat, play, read' classes in Redruth, which encourages parents and caregivers to read to their young children and babies, the project will aim to continue these efforts in the county, tackling the same issue but with a different demographic.

National Literacy Trust

Change your story

When considering **user and community-centric design in coalition with the idea of branded spaces**, it is plainly comprehensible that these two brands align with the notion of primarily basing a design on the envisioned consumer. Penguin is a current brand that takes steps to remain relevant to the younger generation, whilst the National Literacy Trust aim support at adults with literacy struggles.

Chapter 4
Conclusion

Through the culmination and coalition of these two companies, the goal is to rewrite the preconception of a library and create a space that brings people together and incentivises reading – forming a community and forging a love of reading within the users.
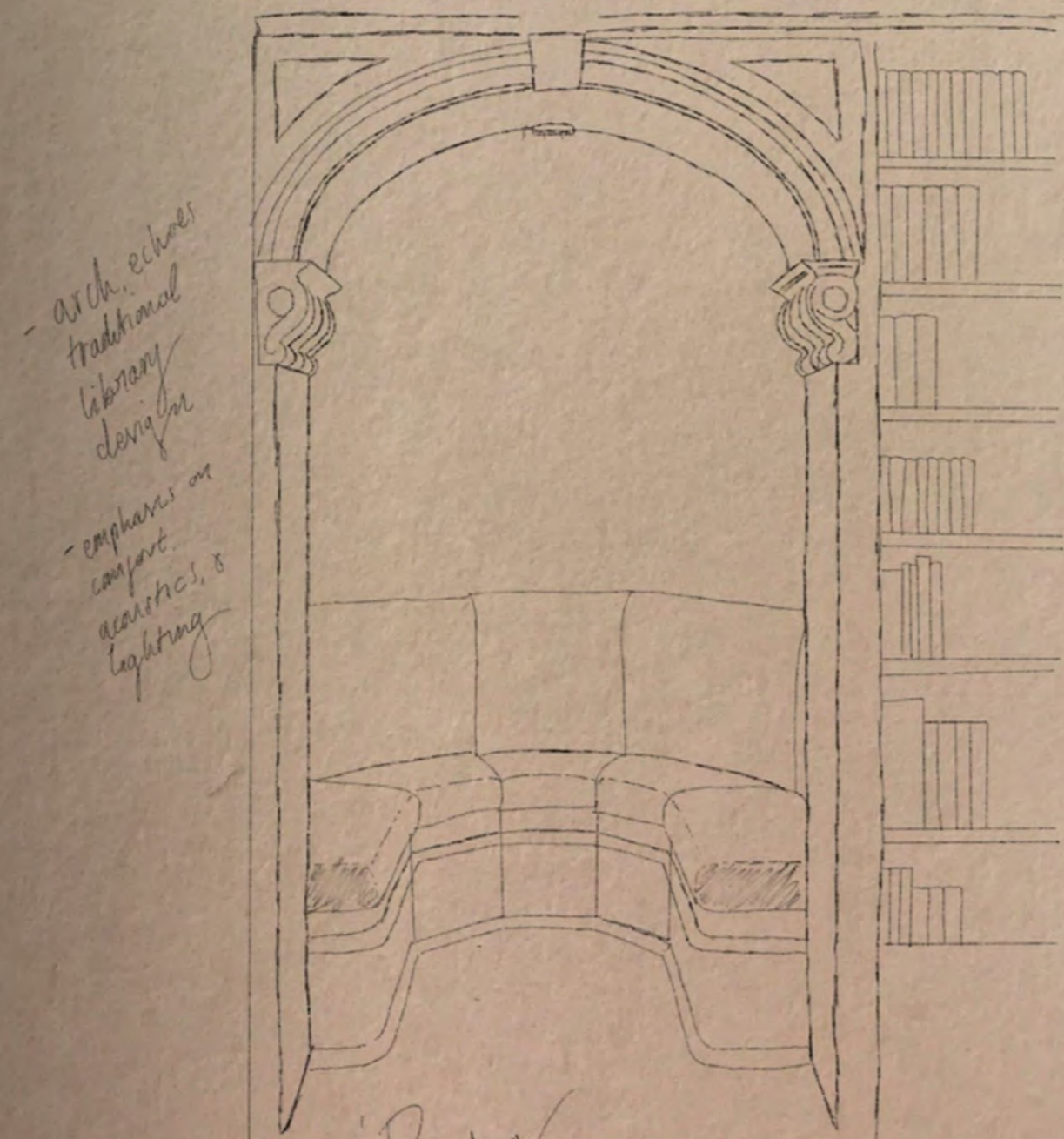
FIG 40, Concept Sketch, Author's own.

FIG 41, Concept Sketch, Author's own.
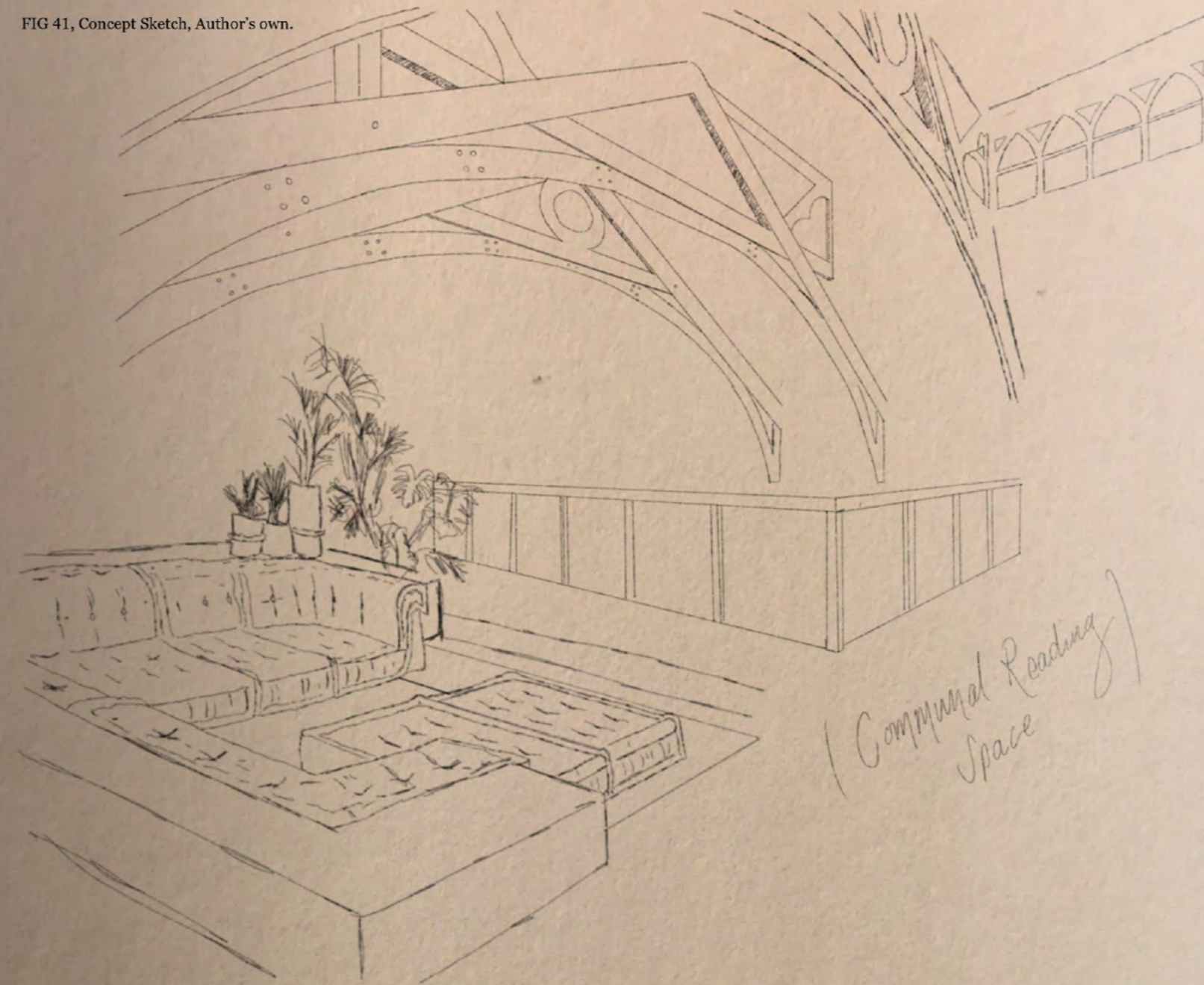
At a **social level,** reading is exceptionally significant through its ability to bring people together on countless levels. 'Children from lower socio-economic backgrounds read less for enjoyment than children from more privileged social classes.' (Clark and Douglas, 2011) It is intended that the space will bring people together as a community so that gaps such as these can be bridged.

When planning a communal space, **community-centric design** theory should obviously be applied. User-centred and humanistic design theories highlight the importance of user consideration at every stage of the design process. It is plainly obvious that libraries in their contemporary narrative do not appeal to 16-24-year-olds as their reported use has fallen from 51% in 2006 to 21% as of 2019 (Government statistics, 2019). Upon consolidating online forums on what young people would find incentivising in regard to library use, their most common recurrences were of comfortable seating, food and drink, and book clubs.

Strategy:

Underpinned by the research carried out throughout this report, and the aims of sparking a love for reading through forming connections, that reading in group settings is exceptionally beneficial. Endorsed by the real application by both teachers interviewed, but especially the primary school teacher, who stated 'guided reading group work' was incredibly successful on an academic level, but also enjoyed by students, exemplifies that it is efficacious, even at the most rudimentary level. With this in mind, it is clear that reading clubs should be implemented into the function of the space – supplementing the educational and social goals of the space.

According to the results of a survey, people accounted their lack of reading to, primarily, a lack of time (33%), followed by a struggle to sustain concentration (28%) and then the distraction of social media (20%).

First Floor — Individual reading — Computers/e-reading station — Screen/small auditorium — Learning space

Ground Floor — Small cafe — Checkout/information desk — Communal reading space — Book Shelves — toilets
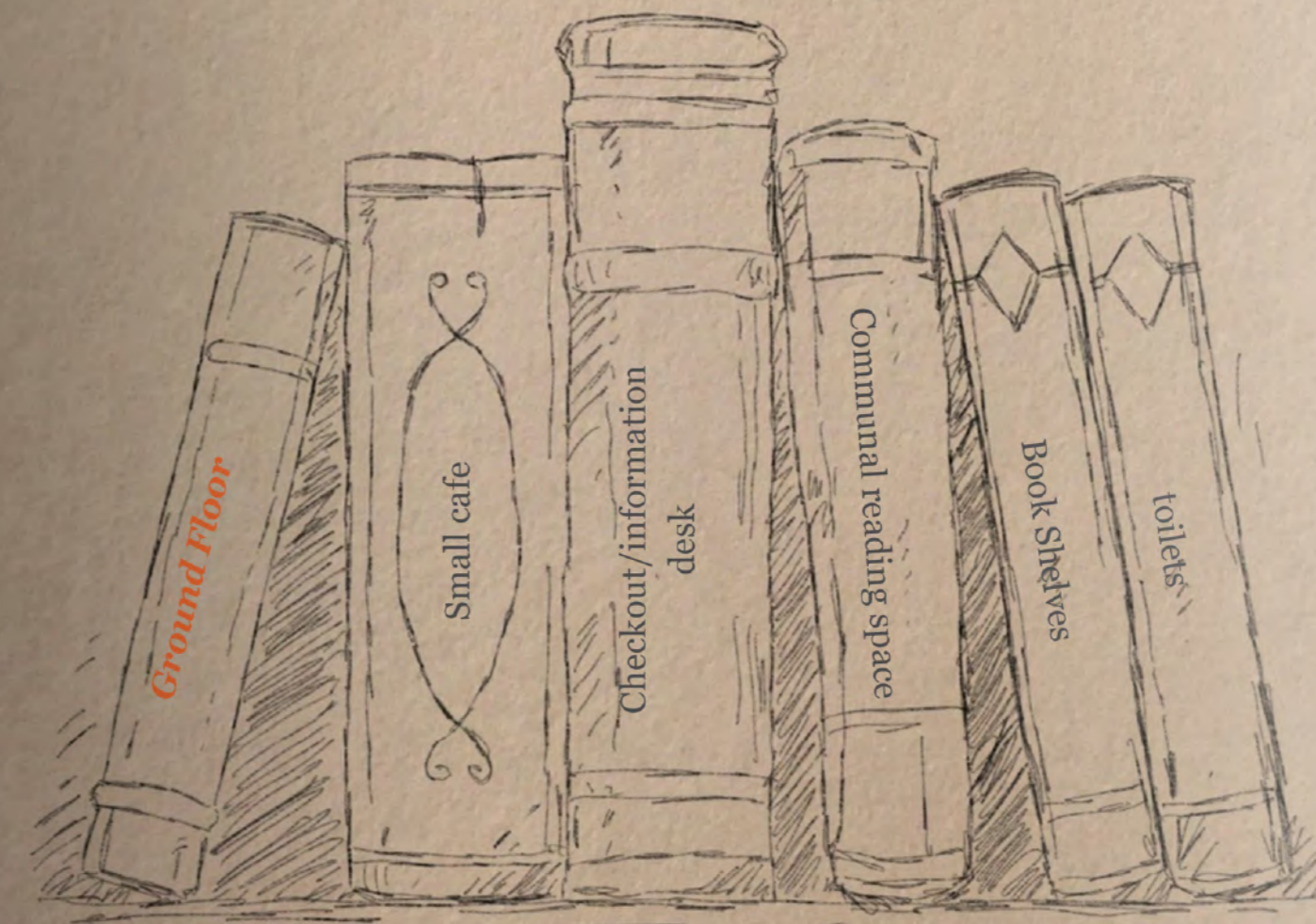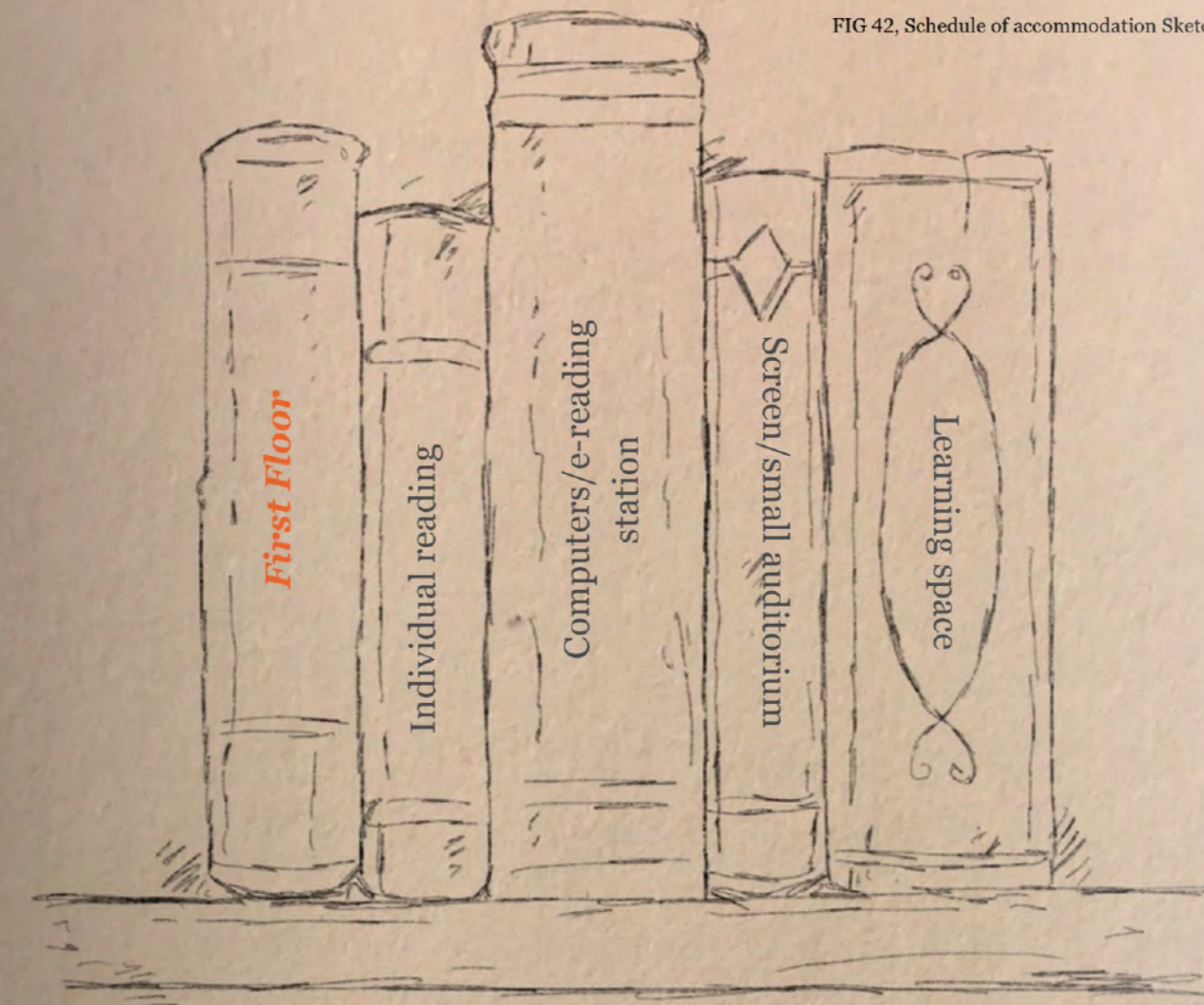
Schedule of Accommodation

FIG 43 Kara-Lee, 2023, booktok shop table

Looking to the afore mentioned reasons why people do not partake in the practice of reading for pleasure, the intent is to lean into such distractions as that of social media and looking to trends such as the bustling online community of 'BookTok' on TikTok, with the hashtag generating over 9.6 billion views. 'BookTok' is a subsection of TikTok that is dedicated to reading, with posts having the capability of attracting millions of views and rekindling a love of books in the app's audience of young adults (Allison Flood, 2021). Leaning into this online popularity, potentially with book choices for book clubs within the space that correlate to what is trending on the platform, will allow for greater interest from the young people in the area, by understanding what is sought after by the demographic.

Additionally, leaning into modern understandings of reading through having e-reading stations, will aim to further appeal to the age group. Additionally, the competition of films and tv, with the rise of streaming services' popularity amongst young people could be supplemented by regular screenings of TV and film adaptations of books enjoyed within the space. The aim is that by incorporating 'trending' ideas or modern technology into the project, young people will recognise reading's existing relevance within today's society and be less reluctant to pick up a book – bridging traditional and digital reading.

The most pressing issue that seems to be stopping people from reading is lack of time. It is hoped that with the correct application of theories, space planning, and design concepts, this project will be able to counter this issue in that people will make time for the practice as they fall back in love with it.

The struggle to maintain focus on a book will be queried by the ergonomics of the space, through the implementation of features that provide the perfect environment in which to read in and creating a non-intimidating, welcoming space that caters to the interests of the age group. For example, paying special attention to the acoustics of the space, with noise control so certain areas can be quiet for independent reading. Additionally, the lighting must be awarded special care in that it cannot be too harsh and must invoke the correct ambience. Aesthetically, the look of the space can draw from Penguin Book's proven successful branding, with their iconic book covers and corresponding colour palettes – making the space recognisable to be associated with the company and therefore its morals. The application of environmental psychology – understanding the complex relationship between human beings and their surroundings - and ideas of the implemented assets of a design, both palpable and intangible, will act to ensure users experience the intended behavioural and emotional response to the space, developing a love and habit surrounding reading.

Concept narrative:

FIG 46, Uknown Sciences-Po balance son speech

FIG 44, class at school

He already has a lot of friends . . .
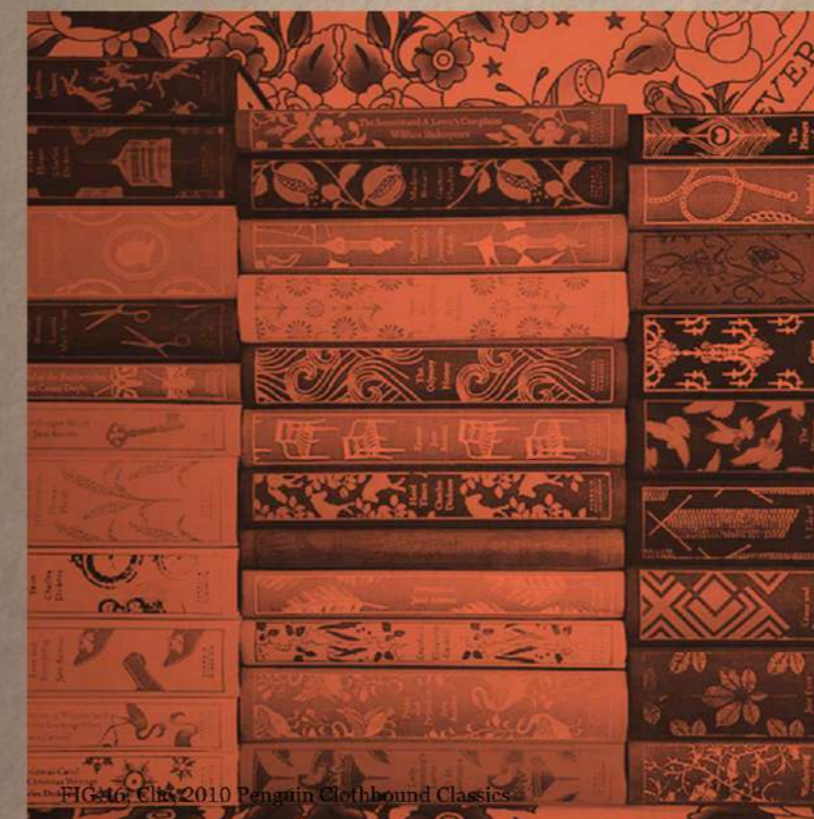FIG 45, Unknown artist, 2012 - Impress a Penguin

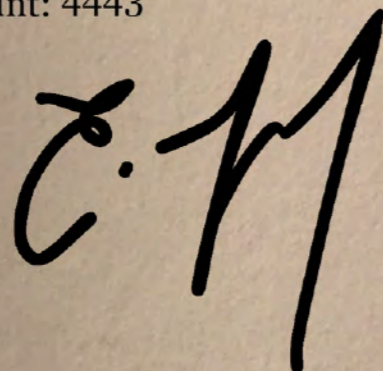FIG for Cik, 2010 Penguin Clothbound Classics

FIG 47, Nicole Graves, three girls

-Education
-Confidence
-Community
-Traditional with
contemporary
-Support

Confirmation Statement

I confirm that the research and writing of this assignment are entirely my own and I have not plagiarised any portion of this work.
Word Count: 4443

C. H

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FIGURE 2, Unknown artist, 2012 - Impress a Penguin. Available at: https://www.awwwards.com/sites/impress-a-penguin

FIGURE 3. Unknown, unknown Illustration of woman reading. Available at https://laura-letstrade.blogspot.com/search/label/bookplates

FIGURE 4, Unknown, unknown, stack of vintage books Available at https://www.etsy.com/uk/listing/1011757154/mit-stack-of-books-digital-overlay?epik=dj0yJnU9ZkJQYmlLeWxoa2pNVUdYcnNvYVRWMFUyYndMV21qMjgmcD0wJm49aWh4Szl3emFVWlFTNmJKRXhPTlRtUSZ0PUFBQUFBR2VBclBR

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FIGURE 6 Unknown, unknown, Girls sitting in library, Available at https://uk.pinterest.com/pin/788059634829714766/

FIGURE 7 Unknown, unknown photograph of public transport. Available at https://uk.pinterest.com/pin/788059634829715098/

FIGURE 8, Unknown, 1914 'Little girl scrapbooking'. Available at https://olddesignshop.com/2012/08/free-digital-image-little-girl-scrapbooking/

FIGURE 9, Unknown, unknown, girl in library vintage illustration Available at https://uk.pinterest.com/pin/78805963482971349

FIGURE 10,Unknown, unknown vintage illustration of library Available at https://uk.pinterest.com/pin/788059634829654634/

FIGURE 11, Dorothy Pulis Lathrop,unknown, "Hitty, Her First Hundred Years" Available at https://www.flickr.com/photos/eoskins/8566091205/in/photostream/

FIGURE 12, The Met, Unknown Tablet Available at https://www.metmuseum.org/art/collection/search/325851

FIGURE 13 Zero Unknown, Biblioteca Marciana Available at https://architizer.com/blog/inspiration/stories/architectural-evolution-of-the-library/

FIGURE 14 Jeurgen Jauth, unknown year, Trinity College Library Available at https://architizer.com/blog/inspiration/stories/architectural-evolution-of-the-library/

FIGURE 15 Paula Soler-Moya, unknown year Bibliothèque Sainte-Geneviève, Available at https://architizer.com/blog/inspiration/stories/architectural-evolution-of-the-library/

FIGURE 16 Davis Brody Bond unknown year, New York Public Library Available at https://architizer.com/blog/inspiration/stories/architectural-evolution-of-the-library/

FIGURE 17 Natalie Hegert, unknown year, Bibliothèque Nationale de France François Mitterrand, Available at https://architizer.com/blog/inspiration/stories/architectural-evolution-of-the-library/

FIGURE 18 Architizer, 2013, James B. Hunt Jr. Library, Available at https://architizer.com/blog/inspiration/stories/architectural-evolution-of-the-library/

FIGURE 19 Mike Peel, 2018, Manchester Central Library. Available at https://en.wikipedia.org/wiki/Manchester_Central_Library#/media/File:At_Manchester_20 18_073.jpg

FIGURE 20 Unknown, unknown, Library news Available at https://www.google.co.uk/url? sa=i&url=https%3A%2F%2Flibrary.oakland.edu%2Fabout%2Ftimeline%2Fprint.php%3Ftopi c%3Dtechnology&psig=AOvVaw19oXJ8Vg8buBZuI3cDxmnw&ust=1736531530247000&sour ce=images&cd=vfe&opi=89978449&ved=0CBcQjhxqFwoTCKiCjKWa6YoDFQAAAAAdAAAA ABAe

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FIGURE 22 O. Von Corven, Nineteenth-century artistic rendering of the Library of Alexandria by the German artist Available at https://en.wikipedia.org/wiki/Library_of_Alexandria

FIGURE 23,the Library of Congress, 1911, Third floor plan available at https://www.loc.gov/item/2007682531/

FIGURE 24 Max Touhey, New York Public Library's Rose Main Reading Room at its Main Branch on 42nd Street and Fifth Avenue. Available at https://www.amny.com/news/new-york-public-library-to-reopen-all-branches-tuesday-including-rose-main-reading-room/

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FIGURE 26, Mother, 'Insta Novels' Available at https://www.oneclub.org/awards/theoneshow/-award/33670/insta-novels/

FIGURE 27, Unknown, unknown stack of vintage books Available at https://www.etsy.com/uk/listing/1011757154/mit-stack-of-books-digital-overlay? epik=dj0yJnU9ZkJQYmlLeWxoa2pNVUdYcnNvYVRWMFUyYndMV21qMjgmcD0wJm49aW h4Szl3emFVWlFTNmJKRXhPTlRtUSZ0PUFBQUFBR2VBclBR

FIGURE 28, Unknown, unknown, vintage photograph of woman sat on books Available at https://uk.pinterest.com/pin/788059634829713575/

FIGURE 29, Unknown, unknown, 116 Kenwyn Street, Truro available at https://www.visittruro.org.uk/food-drink/hub-box

FIGURE 30, Unknown 2022, 116 Kenwyn Street Available at: https://www.tripadvisor.co.uk/LocationPhotoDirectLink-g209011-d3706648-i227688471-Hub_Box_Truro-Truro_Truro_District_Cornwall_England.html.

FIGURE 31, Unknown, unknown, 116 Kenwyn Street, Truro available at https://www.visittruro.org.uk/food-drink/hub-box

FIGURE 32, Unknown, unknown, 116 Kenwyn Street, Truro available at https://www.visittruro.org.uk/food-drink/hub-box

FIGURE 33, Tibbatts Associates 2006, 116 Kenwyn Street Truro external elevation

FIGURE 34, Tibbatts Associates 2006, 116 Kenwyn Street Truro plans

FIGURE 35, Tibbatts Associates 2006, 116 Kenwyn Street Truro secti

FIGURE 36,Penguin Books, Unknown, bookshelf penguin Available at https://www.penguinfirsteditions.com/other/EPH-B1.jpg

FIGURE 37, unknown, unknown, penguin writing, Available at https://image.jimcdn.com/app/cms/image/transf/none/path/s9aede204aa1898c6/image/iaa e69ff7f0dce820/version/1464197944/image.jpg

FIGURE 38, Penguin books, Unknown, original logo design Available at https://www.bbc.co.uk/news/business-10806660

FIGURE 39,Bristol University, Unknown, penguin archive project. Available at https://www.bristol.ac.uk/penguinarchiveproject/

FIGURE 40, Concept Sketch, Author's own.

FIGURE 41, Concept Sketch, Author's own.

FIGURE 42, Schedule of Accommodation Sketch, Author's own.

FIGURE 43 Kara Lee, 2023, booktok shop table Available at https://ohsobserver.com/booktok-is-it-harmful/

FIGURE 44 Unknown, unknown, Boys at school Available at https://uk.pinterest.com/pin/788059634829718367/

FIGURE 45, Unknown artist, 2012 - Impress a Penguin Available at https://www.awwwards.com/sites/impress-a-penguin

FIGURE 46,Uknown unknown, Sciences-Po balance son speech, Available at https://www.grazia.fr/news-et-societe/societe/sciences-po-balance-son-speech-142157.html#item=1

FIGURE 47, Clic, 2010 Penguin Clothbound Classics Available at https://clic.com/products/the-hound-of-the-baskervilles

FIG 48, Nicole Graves, Unknown three girls Available at

Appendix A

Email interview with Primary school teacher, Alexis Cook

1. How is reading integrated into the curriculum? (In all subjects, and particularly beyond English lessons)
Answer:
At primary level, reading is integrated into all subjects through a variety of methods:
e.g.: Maths – reading and understanding word problems; comprehending mathematical vocabulary and analysing instructions.
Science – understanding scientific concepts through reading non-fiction texts; researching source materials and interpreting instructions.
History & Geography – using historical primary resources, such as documents, diaries, maps, timelines and reports to draw conclusions; researching biographies and stories to understand a topic.
Art & Design – reading artistic biographies, linking art with storytelling; understanding instructional guides detailing artistic methods and concepts.
PE – reading rules and strategies for games; understanding safety guidelines.
RE – reading, analysing and understanding religious texts and moral stories.

2. What approaches do you take when it comes to reading within your teaching?
a) What texts do you select for your lessons, and do you primarily base this selection on complexity, cultural significance, student interest etc.
b) How does your teaching evolve between each year group? How much emphasis is placed on basic reading skills such as phonics, vocabulary, comprehension, and fluency at each stage?
Answer:
a) Most texts are selected based on reading age and alignment to key learning objectives or thematical studies. I also select texts to engage, motivate and inspire my students
b) Teaching evolves based on meeting key learning objectives and outcomes for each year group, based on the National Curriculum guidelines. Consequently, key skills are developed, such as inference, prediction, analysis and summarising.

3. Is it important for you to ignite a love of reading amongst your students?
Answer:
This is vital to all teachers in order to build strong literacy skills (such as reading proficiency, extensive vocabulary, writing development); promote critical thinking and problem solving skills; enhance emotional maturity and social awareness and develop imagination and creativity.

4. How is reading assessed within your school?
Answer:
Formative assessments:
· Guided reading sessions in mixed ability and streamed groups;
· Whole class shared reading;
· Targeted questioning and group discussions;
· Independent reading (levelled reading schemes);
· Home reading, alongside reading journals;
· Phonics sessions;
· Reading Intervention programmes;
· Marking written responses;
· Peer and self-assessment;
· Informal observations

Summative Assessments:
· Phonics screening;
· Standardised reading tests;
· SATS at the end of KS1 & 2
 Diagnostic Assessments
· Running records;
· Benchmark assessments;
· Progress trackers

5. What support is available for students who are struggling reading?
Answer:
Reading intervention programmes where pupils are given extra guidance and support, either one-to-one or within small groups. These intervention sessions are run in addition to the pupils' normal English and phonics sessions.

6. How do students generally view reading?
Answer:
Pupils generally enjoy independent quiet reading sessions and guided reading group work. Reading corners are created by teachers and pupils to provide a comfortable, inviting space. Comfy cushions are incorporated alongside engaging visuals. In one school that I worked at, the pupils designed a Harry Potter inspired Night Bus as their class reading corner. Funds were raised, materials were donated by local businesses and a volunteer carpenter built a 2-storey double decker night bus, alongside a side to exit the top deck. Reading became the most sought out activity in the class!

7. Do you feel as though the rise in technology and, in-turn, digital media has heightened students' disengagement with reading?
Answer:
Yes and No!
Yes: Social media, video games etc mean that children are only concentrating for shorter periods of time and may find it hard to sustain enough focus to read a book. Students may also prefer the instant gratification of visual media over books.
No: Digital books, audiobooks, interactive features and reading games can all enhance the reading experience.

8. Are there any other factors that you feel may be affecting your student's reading habits?
Answer:
Learning Difficulties, such as dyslexia and ADHD can affect focus and decoding skills.
Lack of parental involvement – parents not encouraging reading at home.
Ensuring that students have access to texts that will engage and motivate their desire to read.

9. How do you handle students who may be reluctant to read?
Answer:
· Create comfortable, inviting reading corners;
· Provide a variety of engaging reading material, i.e books, comics, graphic novels, non-fiction texts, e-books, magazines;
· Read aloud together;
· Reading reward charts and programmes;
· Reading buddies;
· Book club;
· Games and world puzzles;
· Problem solving activities.

10. Is there anything you do to encourage reading beyond the classroom?
Answer:
· Home-school workshops, where parents are invited into school to attend a reading workshop, run by the class teacher and Head of English. Reading schemes are discussed alongside library books, reading journals, phonics instruction, comprehension questions etc. The idea is to equip the parents with the confidence and knowledge for them to promote good reading habits at home;
· Reading challenges during school holidays;
· Celebrate World Book Day;
· Author visits;
· Reading Apps used for homework purposes;
· Reading Journals used alongside home reading.

11. When encouraging reading, do you do anything different as the students' ages change?
Answer:
As students get older, more ownership is given to them in their choice of reading material. Graphic novels, plays, audiobooks and online articles are suggested, ensuring they are age-appropriate.

12. Does your school have any extra-curricular clubs revolving around reading?
Answer:
Yes, my school offers reading clubs during lunchtimes. Pupils can access reading corners and select their own reading material in a quiet, comfortable, supervised environment.

13. What are the biggest challenges to teaching reading and how do you overcome them?
Answer:
Pupils often have a very wide range of reading levels and interests meaning that knowing my pupils and differentiating the reading activities offered is vital.
As mentioned before, reluctant readers and a lack of support from parents means that I have to employ specific strategies to promote reading, as discussed previously.

14. Has there been any changes to how reading is taught in recent years?
Answer:
I have fully embraced the use of technology in the classroom to engage and encourage readers. I look forward to the introduction of AI, as a valuable teaching tool with reading and other subjects, over the next few years.

15. Do you find students exceed/enjoy reading independently or as a group?
Answer:
In my experience, by providing an inspirational reading corner and letting pupils select their own suitable reading material, independent reading is enjoyed by all pupils.
16. Is there any particular environment you find students thrive in when reading?
Answer:
Reading corners, as previously discussed.

17. Are there any standout success stories where a student's reading skills or attitude toward reading significantly improved?
Answer:
One male pupil, aged 6 years, was assessed as being below well average when I first became his teacher. Through extra twice weekly intervention phonics sessions (in a group of 5 pupils), extra individualised homework, communication with and support from his guardians, opportunities to read with me and independently and discussing what his interests were (with regards to providing him with texts that he wanted to read) just over 1 year later, that child is now reading at his age level. He now thoroughly enjoys reading and recently read a challenging text, aloud on stage, to the whole school.

18. How do you think reading at a young age (primary or secondary) helps students within school, further education, and life beyond these formative years?
Answer:
Yes! By:
· Promoting academic success – improved literacy skills, greater knowledge, creativity, imagination and vocabulary;
· Developed language and communication skills;
· Increased critical thinking and problem-solving;
· Better memory and focus;
· Empathy and emotional awareness;
· Confidence and independence.
Studies indicate a correlation between early literacy and higher earning potential later in life!

Appendix B

Email interview with Secondary school teacher, Janice Smith.

1. How is reading integrated into the curriculum? (In all subjects, and particularly beyond English lessons)

Answer: Literacy is an important part of the secondary school curriculum in all subjects. As a teacher of Business Studies at both GCSE and A Level all students in my classes were given a text book to refer to and in order to enable them to conduct individual background reading around each topic taught. Although I did not utilise text books to teach each topic, I believe individual reading helped enormously to reinforce my teacher and solidify student knowledge and understanding.

2. What approaches do you take when it comes to reading within your teaching?
a) What texts do you select for your lessons, and do you primarily base this selection on complexity, cultural significance, student interest etc.
b) How does your teaching evolve between each year group? How much emphasis is placed on basic reading skills such as phonics, vocabulary, comprehension, and fluency at each stage?

Answer: Students were each given the latest text book for their own personal use that had been written specifically for AQA specifications.
Business Studies, however, is a topic that is constantly changing as the business world, economic and social factors and advancements in technology are rapidly evolving and changing. As such it is important for students to keep up-to-date with these developments and the impact of society. I encouraged my students to read a newspaper every day. The " i "was the logical choice. It is small, compact, easily readable and the articles concise and to the point. I ensured that the school librarian purchased several copies each day although many of my students preferred to buy their own. As part of my lessons each student was encouraged to provide a short presentation to their colleagues on a current article related to Business Studies that they had read in a newspaper and that interested them. This helped to enhance not only their subject vocabulary but also their wider vocabulary by daily reading an "adult" piece of work.
Whilst both GCSE and A Level students participated in this, the task was far more simplified at GCSE. There was an expectation with A Level presentations that these would be accompanied by "professional" audio-visual props, whilst GCSE students would just read and talk around their own findings and answer questions from their classmates. Presentations are an important communication tool in businesses that many students find daunting. This exercise was popular and enabled students to improve their verbal communication skills, enhance their confidence whilst also reading.

3. Is it important for you to ignite a love of reading amongst your students?

Answer: I felt a need to prepare my students. Business Studies is an optional subject. Many of my students started at GCSE, progressed to A Level Business and then carried the subject or a topic such as Accounts, Marketing etc. onto university. I believe that individual reading and study is crucial to success in higher education. I also believe that individual success is closely linked to enjoyment of the subject and a keen desire to find out more. As such a love of reading promotes the use of written sources rather than just finding information through other media, thus opening up many more avenues of research and information.

4. How is reading assessed within your school?

Answer: Reading was not assessed within my department but within the English and Learning Support Departments who then provided detailed information on individual students unique needs to support them during lesson times..

5. What support is available for students who are struggling reading?

Answer: Intensive support is available to those students who struggle with reading within the caring environment of the Learning Support Department.

6. How do students generally view reading?

Answer: Whilst students did not engage in silent reading or reading from texts out loud within my own department, I did at times carry out cover lessons in other areas that did to this. Whilst there did not seem to be wild enthusiasm from the students neither was there any real objections and the students all focussed and appeared interested in what was a fairly easy lesson for them.

7. Do you feel as though the rise in technology and, in-turn, digital media has heightened students' disengagement with reading?

Answer: Sadly the answer to that is "Yes". Whilst some students can be seen to turn to a book for pleasure during form times they are very much in the minority. At one time all students had to bring a book or even a coming to the 30 minute form time and engage in silent reading. Spare copies of books were also kept in each classroom and I felt at the time that this was an excellent way to encourage reading (including the teacher). I was always disappointed when the bell rang and I had to put my book away. Unfortunately this was abandoned after a few months.

8. Are there any other factors that you feel may be affecting your student's reading habits?

Answer: Too much time spent on phones and video games in particular.
9. How do you handle students who may be reluctant to read?
Answer: Reading can be encouraged by group work and stimulating source material.

10. Is there anything you do to encourage reading beyond the classroom?

Answer: As mentioned before, political, economic, social and technological trends all have an impact on my subject and it is essential that students are aware of what is happening in the wider world. PEST and SWOT analyses are something that all Business Studies students are required to carry out at times. Investigating businesses through company brochures, reports and media articles encourages students to read, seek information and make valid judgements sometimes individually but often in groups. Group working does encourage participation.

11. When encouraging reading, do you do anything different as the students' ages change?

Answer: The complexity of teaching material increases rapidly from GCSE to A Level. See question 2

13. Does your school have any extra-curricular clubs revolving around reading?

Answer: The school library is always open pre-school, at lunchtime and after school.

14. What are the biggest challenges to teaching reading and how do you overcome them?

Answer: Specialist subject language and models have to be taught to all students as the terminology is usually totally new and often alien to the majority of students.

15. Has there been any changes to how reading is taught in recent years?

Answer: The use of the technology has made reading appear more up-to-date and relevant.

16. Do you find students exceed/enjoy reading independently or as a group?
Answer: At times individual reading is very successful, allowing students to move forward at their own pace. Group work can be very enjoyable particularly when there is a challenge involved.

17. Is there any particular environment you find students thrive in when reading?
Answer: When the environment is tailored to ensure students can be challenged whilst also allowing those with little confidence to participate and succeed

18. Are there any standout success stories where a student's reading skills or attitude toward reading significantly improved?
Answer: Success in my subject at a test or in a piece of group work allowing the student to feel that the subject is accessible, that they are good at it motivates students to try harder, seek more sources of information and generally enjoy the work.

19. How do you think reading at a young age (primary or secondary) helps students within school, further education, and life beyond these formative years?
Answer: See answer to question 3