



Northumbria University Architecture Portfolios

# **RISING STARS: A CREATIVE PARTNERSHIP**

## SEATON DELAVAL HALL

## THE NATIONAL TRUST

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*Front cover*

*Fig. 01 \_ Seaton Deleval Hall |  
interior detail*

# 1. Project Details

Principle Researcher	<b>Paul Ring</b>
Research Collaborator	<b>Jean Brown</b>
Title	<b>Rising Stars   a Creative Partnership</b> Seaton Delaval Hall, the National Trust
Output type	<b>Creative Partnership   Designed Artefacts and Performance</b>
Venue	<b>Seaton Delaval Hall</b>
Curator	<b>Paul Ring   Jean Brown   The National Trust</b>
Function	<b>Heritage Buildings and Historic Environments</b>
Location	<b>Seaton Delaval, North East England</b>
Client	<b>The National Trust</b>
Practical completion	<b>2018 - 2021</b>
Funding source	<b>NLHF   The National Trust   private donors</b>
Budget	<b>£150k (from £7.8m)</b>
Area	<b>Seaton Delaval Hall</b>
Collaborators	<b>The National Trust   Ubiquitous Arts   Walk the Plank   Historic Property Restoration Ltd   Mosedale Gillatt</b>
Co-exhibitors	<b>Jean Brown</b>
Support/acknowledgements	<b>Emma Thomas; General Manager, Seaton Delaval Hall   Sarah Bradbury; Local Partnership Co-ordinator   Helen Nisbet; Project manager North Region   Stuart Shiel; Senior Project Co-Ordinator   Andrea Couture, Rob Denton, Pete Dixon, Alasdair Graham, Conall Howe, Tim Ingleby, Hattie Keel, Meryem Ozmen &amp; Steve Roberts; Northumbria University  </b>
URL	<b><a href="http://www.northumbriaarchitecture.com/research">www.northumbriaarchitecture.com/research</a></b>



*Fig. 02\_ Seaton Delaval Hall |  
south facing portico elevation  
with Vanburgh's sloped stair.  
Rumour has it that they  
doubled as an external stage  
for the Delaval families theatre  
productions*

## 2. Summary



Fig. 03 \_ Seaton Delaval Hall |  
Aerial view of the hall, complete  
with its east and west wings

Seaton Delaval Hall is a National Trust estate on the North East coast of England, located less than a mile from the North Sea and approximately 20 miles east of Newcastle. As an outstanding example of the British fascination with the Palladian, the estate's Vanbrugh designed Hall is a frontispiece to the story of this region's mercantile wealth and of the cultural and industrial significance of its former inhabitants, the Delavals.

Since taking ownership of the estate in 2009, the National Trust's focus has been on protection and restoration to prevent loss. Recent emphasis has moved to occupation and use, with the formation of this Creative Partnership between Northumbria University and the National Trust at the centre of a

programme of activity. The National Trust secured £3.6m from the NLHF, combined with additional funding from the National Trust and private donors to a total of £7.8m, for the 2018 – 2021 Curtain Rises Project, to develop a programme of works that will improve the estate's condition, visitor offer, improve its key heritage assets and reinvigorate regional and national interest in the estate.

Rising Stars is a £150k funded partnership project within the £7.8m total Curtain Rises project, which plays a pivotal role in the development of community and education focused activity through a programme of design, creative arts and performance. Rising Stars places collaboration and experimentation at the centre of the partnership and it has established 17 funded open projects in collaboration from 2018-2021 to develop a rich programme of interventions and events at Seaton Delaval Hall to engage the regional communities with the estate and activate a national awareness of collaborative practice within the National Trust.

A stakeholder engagement session, held in November 2017 as a celebration of the NLHF bid and the broader projects, saw collaboration between Northumbria University, the National Trust and Walk the Plank on a fire drawing of Vanbrugh's Seaton Delaval Hall's south facing portico (see Fig 04 - 07) as an evocative depiction of the hall and its history.

This Creative Partnership is defining how the National Trust works with others as co-authors of their estate development and programming and is a new paradigm for future collaborations;

***"a major legacy from this exciting project is the creation of a methodology for creative partnership working, which is shaping the national agenda and will influence other National Trust estates"*** ■

*(Emma Thomas, NT Seaton Delaval Hall General Manager).*

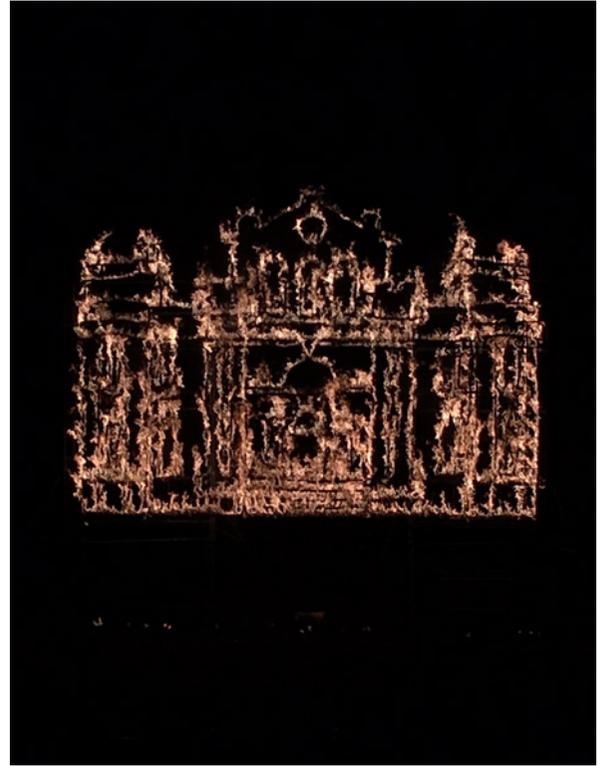


Fig. 04 - 06\_ Seaton Delaval Hall  
| Drawing (Fig. 04), Constructing (Fig. 05) and Lighting (Fig. 06)  
the Fire Drawing of the south facing Portico; a collaboration between the National Trust, Walk the Plank and Northumbria University

## 2. Statement of Originality



*Fig. 07 \_ Seaton Delaval Hall  
| Fire Drawing of the south  
facing Portico; a collaboration  
between the National Trust,  
Walk the Plank and Northumbria  
University by Callum Thompson*

This research redefines how collaborative creative practice and institutional partnership can be used to stimulate a change of practice that democratises conservation and heritage. The work sets out a methodology to be applied nationally within a world leading organisation and other cultural institutions on the role open ended collaborative creative practice can play to develop successful heritage funding, establish a programme of events to stimulate awareness and knowledge acquisition, provide a framework for estate redevelopment works, establishes educational engagement and provides a legacy for the estate.

Whilst setting out its own research objectives and praxis, this work established a further 17 funded open-ended projects for dual institutional collaborative research authors to bid for and engage with.

The research is altering how the National Trust approaches collaborative work and its understanding of the value of heritage assets as primers for creative and cultural practices through open ended projects. By setting out opportunities for research practice, the work has created architectural intervention and creative arts practice as a stimulant for community engagement and funding success as a collaborative, multi-disciplinary process.



### 3. Statement of Rigour



*Fig. 08\_ Options Analysis propositions from one collaborative research project (the Story of the Hall in 10 Objects) presented to regional National Trust colleagues*

Curtain Rises is a £7.8m National Lottery Heritage Fund (£3.6m), National Trust and private donor funded project at the National Trusts Seaton Delaval Hall estate and contains this outlined Creative Partnership between the National Trust and Northumbria University.

Contained within this is the Rising Stars Project, the Creative Partnership which allocates £150k of funding toward 17 specific co-creation projects as defined by the National Trust and Northumbria University in collaboration.

The partnership, lead by the research author and the National Trust, sets out an innovative programme of creative practice and collaborative engagement to redefine the estate as a visitor experience and to define an alternative methodology for the development of heritage estates for the National Trust through partnership. ■

## 4. Statement of Significance



Fig. 09\_ Seaton Delaval Hall  
| the north facing portico, by  
Moonlake Designs

This Creative Partnership is redefined how the National Trust works with other stakeholders, specialists and institutions as co-authors of their estate development and programming and is a new paradigm for their future collaborations;

*“a major legacy from this exciting project is the creation of a methodology for creative partnership working, which is shaping the national agenda and will influence other National Trust estates”*

*(Emma Thomas, NT Seaton Delaval Hall General Manager).*

The development and application of open-ended projects within a collaborative partnership is a significant departure from the National Trusts typical approach to partnership work and to objective setting within a National Lottery Heritage Funded project. ■

### 3. Historic Context



top

Fig. 10\_ Admiral George Delaval  
 | by Sir Godfrey Kneller



bottom

Fig. 11\_ Sir John Vanburgh | by  
 Thomas Murray

*Seaton Delaval Hall was home to a family that [...] stood apart as the most notorious of all Georgian partygoers and pranksters. It is the occupancy of this generation – the ‘Gay Delavals’ – in the dramatic house created by the playwright architect Sir John Vanbrugh, that imbues its spirit of place to mark the pinnacle of the English baroque.*

*(Seaton Delaval Hall Spirit of Place; National Trust, 2018)*

Originating from France, the Delaval Family were granted lands around Seaton after travelling to England as part of William the Conqueror’s army in 1066. Wealth later followed through the discovery of coal on their lands and the Delaval’s became a family of great social standing and influence. Sir Ralph Delaval constructed a harbour and sluice at Seaton in 1660 (to become known as Seaton Sluice), creating opportunity for increased export trade in salt and coal. The family amassed great wealth and fame during the early 1700s, leading to Admiral George Delaval commissioning Sir John Vanburgh (1664 – 1726) to design a home befitting of their standing. Thus, Seaton Delaval Hall was built and became known as “the rising glory of the north” (Askam, 1955).

The family earned the title The Gay Delaval’s due to their reputation amongst Britain’s high society. Captain Francis Blake Delaval (1692–1752) and his son Sir Francis Blake Delaval (1727 –1771) shared an enthusiasm for the theatre, high society gatherings, lavishing parties and setting extravagant practical jokes.

Revered members of high society, the family became known for the theatrical productions they staged at Seaton Delaval Hall and at the Drury Theatre in London, where they performed a production of Othello. It is likely that Vanbrugh’s earlier career in theatre brought him and the Delavals together.

Vanbrugh’s work was heavily influenced by theatre, drawing on Palladian symmetry and the proscenium arch of the theatre as key architectonic devices for the British stately home (fig 02, 03, 09 & 12). Seaton Delaval Halls south-facing portico steps are thought to have been deliberately elongated by Vanbrugh to create an outdoor stage for family performances (fig 02), complete with a deliberate slope akin to that of a theatre, to enhance the audience experience. The building sits generously in the landscape and in physical gesture and appearance, in contrast to the more modest and domestic scaled interior accommodation, learning from Palladio’s Teatro Olimpico, in Vicenza (1585). The Hall’s interior centres around two grand spaces for receiving and entertaining, flanked with statues and baroque ornamentality.

With each generation, the Delavals’ attention drifted from the origins of their wealth to the manner with which it could occupy their time. They had a reputation as a family who enjoyed the more eccentric customs of 18th Century society, hosting a multitude of socialite events at the Hall. Lavish theatrical parties were planned in detail, including elaborate (and expensive) practical jokes that would see guests waking up in an upside-down room or being exposed to all ...

*“Guests would retire to their bedrooms [...] while undressing, mechanical hoists would raise the bedroom walls exposing them in complete disarray. In one bedroom there was a four-poster bed which could be lowered into a bath of cold water, complete with occupants, by winding a handle in the room next door [...]. In another room, the drunken guest would be put to bed in the dark and awaken in the morning to find himself apparently lying on the ceiling.”*



Fig. 12\_ A view of Seaton Delaval Hall, the north front | by Arthur Pond

Death, mostly by misfortune and excess, undermined the Delavals lineage and the Hall fell into disrepair. After a devastating fire in 1822, the Hall remained without roof for 40 years and was largely unoccupied for over 100 years. John Dobson, one of Newcastle's most celebrated Victorian architects was later commissioned to shore up the building, using remnant cast iron columns, as appropriated spolia, from Newcastle Central station within the salon as a bold adaptation of the Hall. Occupied by the Earl of Hastings during the remaining years, the east wing was requisitioned during World War II to serve as a prisoner of war camp for German and Italian soldiers, adding further to the curious history of the estate.

After a successful fundraising campaign, the National Trust acquired the property and the 400-acre estate from the Earl of Hastings in 2009. It reopened in May 2010 and has undergone an extensive programme of preservation works to prevent further damage and decay. During 2015, the National Trust and Northumbria University academics began a series of exploratory discussions on the Hall, its future and to develop a methodology for the estate's development. The research authors work at Gibside (a neighbouring National Trust estate) established an innovative paradigm shift to how the National Trust develops its heritage assets and the visitor experience (Ring, P & Couture, A, 2014) and was significant in Northumbria Universities invitation to partner with the National Trust at Seaton Delaval Hall. ■

## 4. Research Questions

1.

How can a collaborative approach define new methodologies for partnerships between charities and educational institutions?

2.

How can a series of site-specific research projects articulate the embedded narratives within a place as a contributor to and narrator of its discrete spirit of place?

3.

Can a series of collaborative projects increase public appreciation of heritage assets and improve community engagement?

□

## 5. Research Context



Fig. 13\_ Seaton Delaval Hall |  
Northumbria University, Options  
Analysis Presentation; National  
Trust and Walk the Plank  
collaboration workshop

The research context to the Creative Partnership between Northumbria University and the National Trust and its aims are defined by the collaborative research practices within each individual research project and the overarching partnership as a methodology for developing an innovative approach to institutional partnerships around heritage estates and creative programming for an innovative visitor experience. This includes a linear meta-research project to evaluate the partnership in totality, as informed by quantitative appraisal of the creative research practices being undertaken, to redefine approaches to future partnership activity nationally that will;

- *develop innovative cross disciplinary collaborative opportunities between Northumbria University, the community and the National Trust at Seaton Delaval Hall.*

- *provide an innovative framework for partnership at Seaton Delaval Hall as a paradigm shift to accepted approach and to inform future partnership praxis.*

- *develop consultancy, research projects and placement/residency opportunities that benefit both parties and the end user of the heritage estate.*

- *engage the local and regional community as agents for change within the development of the estate through co-ownership and authorship.*

(National Trust, 2017)

The partnership also aims to define a method for educational partnership working, creating opportunities for co-creation, authentic learning experiences, residency opportunity, the upskilling of National Trust staff, knowledge exchange and preparation for employment and lifelong learning. ■

## 6. Research Methods



Fig. 14 \_ Seaton Delaval Hall |  
Point cloud capture from three-  
dimensional site survey scan;  
detail of main hall and spiral  
stair.

The formation of 17 research projects emerged from a two-year investigative collaboration between the partnering institutions, an instructed strategic development officer (Lesley Wood; Director, Ubiquitous Arts), the local community and education groups. This process employed a range of research methods, namely qualitative and participatory research as an innovation to develop collaborative outcomes that purposefully include and involve the end users in the process (Fig 13).

The Rising Stars projects instigated a call within both partnering institutions, with the project board receiving multiple propositions for each project and its associated fund. Embedded within each is the inclusion of collaborative research methods to bring opposing and complementary creative and scientific practices together within each activity. Whilst the range of works instigated are extensive and broad, ranging from scientific conservational research and practice, through to the design and manufacturing of artefacts, exhibitions and architecture to artworks, performance and the written word, the research methodologies below are defined as overarching;

- Qualitative and participatory research has been undertaken with the public, the local community and institutional stakeholders, to consider how to develop the estate for mutual benefit, to enhance the heritage assets present and to improve the visitor experience as an educational and enriching experience. This has included public consultation using focus groups, questionnaires, semi- structured interviews, focused workshops and exhibitions of design work (including drawings models, both physical and virtual) as propositions for the estate.

- Inscriptive methods: including site analysis and surveys (both digital and analogue) to establish boundaries and threshold, site pathology, conditions and constraints, access, circulation and views

(interior, anterior, exterior) of the asset to establish an appropriate mass, form and location for interventions and creative practice (Fig 14).

- Analogue and digital drawing and modelling to test the spatio-architectonic relationship to the existing asset and as a narrator of the conditions set within the research enquiry.

- Secondary analysis of papers, reports, literature, surveys (building pathology, topography) archaeology, exhibitions and precedents on topics related to the research questions.

- Phenomenological research through interviewing visitors about their lived experience and their perceptions of historic environments as beholders of artistic, architectural, cultural and social value. Phenomenological photography captures the observed aura of the hall, its spaces and the patina of use embedded within its fabric (Fig 15 - 17).

- Generative or exploratory research through interviews and contextual enquiry to affirm the end user requirements.

- Evaluative research through visitor and stakeholder feedback on the research process (formative) and the designed/created outcome (summative).



*Fig. 15 - 17\_ Seaton Delaval Hall  
| phenomenological studies of  
the extant interior condition of  
the hall; the study.*

## Taxonomy

- Conceptual design iterations
- Drawing
- Model-making
- Construction methods
- On-site fabrication
- Spatial analysis
- Participatory activities
- Text-based research
- Phenomenology
- Theoretical research
- Fieldwork
- Photography
- Topographic survey
- Design research
- Trial and error experimental design processes
- Design-led research
- Historical research
- Typology research
- User experience
- Diagramming
- Interviews/user consultation
- Scale modelling
- Digital fabrication methods
- Site analysis/study
- Visiting similar building types



## 7. Research Outcomes



Fig. 18 \_ Seaton Delaval Hall | the Old Brewery Adaptive Reuse; a speculation to reintroduce brewing to the site within a bespoke production, cafe and retail provision by Alasdair Graham. This work informed the brief setting, context and scope for the cafe development on site, undertaken by Mosedale Gillatt Architects.

The research author and Northumbria University have previously partnered with the National Trust at both Seaton Delaval Hall and Gibside (another prominent estate in the North East of England) providing context to research by design work, placements and self-directed educational frameworks for Northumbria University. This relationship brings authority to the authors positioning within the context of partnerships around innovative heritage asset development and brings validation to the institutional partnership. Outcomes of practice within research by design and creative partnership have developed several strands of engagement, as expressed within the National Lottery Heritage Fund application (National Trust, 2017):

**Conservation:** *situated placement agreements for Northumbria University at Seaton Delaval Hall over several years, offering unique site-specific opportunities to develop knowledge, understanding and its exchange*

**Cultural Management:** *site work and project specific research practice to develop site specific knowledge and understanding around cultural and heritage venues*

**Architectural Design:** *speculative and built propositions for the estate to develop site specific knowledge and understanding on design for heritage contexts through authentic experience (Fig 18 & 19).*

**Multidisciplinary Innovation:** *as with architectural design, innovate research projects have explored the unique context of Seaton Delaval Hall as a locale for practice through co-creation, engaging community, a range of disparate agents and stakeholders to create alternative approaches to outcomes for the National Trust.*

The partnership framework builds upon extant relationships with the National Trust to develop an integrated approach that supports both partners in achieving their specific research and action objectives, particularly around knowledge acquisition. For the National Trust, the potential to bridge gaps identified by sector-based research, as expressed within the NLHF application (National Trust, 2017) are a significant objective; Pathways to Design (2013) identifies that barriers to employment within the cultural heritage industries are increased through “a lack of collaborative partnerships between education and industry” (Pathways to Design, 2013).

Through partnership, this research addresses this shortcoming through the formation of a specific and tailored framework that moves beyond the orthodoxy of educational partnerships within the creative



*Fig. 19 \_ Seaton Delaval Hall | the Old Brewery Adaptive Reuse; a speculation to reintroduce brewing to the site within a bespoke production, cafe and retail provision by Alasdair Graham. This work informed the brief setting, context and scope for the cafe development on site, undertaken by Mosedale Gillatt Architects.*

subjects by placing site specific authentic experiences at the center of the framework. It provides an authentic experience for each project participant whilst providing creative practice outcomes with explicit appreciation of heritage assets and estates.

This engagement develops innovation as a starting point to estate programming and development, allowing the National Trust to re-evaluate their own context, its value and its meaning regionally, nationally and within the Trust as a cultural venue. The partnership places open-ended projects at the center of the NLHF bid (National Trust, 2017), challenging orthodoxy on how multi-million-pound heritage funded projects set out their intent and objectives. This innovation creates the platform for true creative innovation, without barriers or boundaries of expectation and has redefined both the expectation of the National Trust at Seaton Delaval Hall and nationally. The co-creation approach to partnered participation through the research project's inception, direction, securement of funding, outcomes and evaluation have formed a lasting legacy for future collaborative practice and have manifest a culture of knowledge creation and exchange that will guide future collaborative National Trust work.

The project increases capacity for the National Trust and provides exciting opportunities to develop innovative approaches to interpretation and outreach.

It supports outcomes to resolve key objectives for the National Trust around community engagement and within the critical areas cited within the NLHF bid (National Trust 2017) and highlighted by *The Creative & Cultural Skills Cultural Heritage Blueprint (2008)*, that the heritage sector should "remove restrictive entry barriers into the sector" and "diversify the workforce" by demystifying heritage.

The Creative Partnership offers located research and knowledge acquisition, opportunity for extra curricular volunteering; direct delivery; design; co-determined research projects; community participation events; and collaborative working towards the provision of:

*A framework to promote cross disciplinary and multi-research themed work*

*Explicit context to develop authentic experience, knowledge and skills*

*Increased capacity at Seaton Delaval Hall; evident in programme, offer, employee/volunteer engagement and visitor numbers*

*Benefits to local and regional communities through the development of high-quality outreach and onsite activities*

*Progression routes into volunteering for the local community and a redefinition of volunteer types*

*Sustainable links with local infrastructure*

*Shared research opportunities and a platform to engage with wider research initiatives.*

*Opportunities for shared funding streams*

(National Trust, 2017)

The suite of creative practice projects developed within the partnership have emerged through an innovative brief setting approach to ensure they deliver authentic experience and real-life contexts through an open-ended structure. Breaking from the tradition of client or stakeholder set objectives, the research projects are co-determined by the partnership and its research authors. Siting such practice at Seaton Delaval Hall places the estate and the National Trust at the center of community engagement as an opportunity enabler and brings site specificity to the collaborative outputs. ■

Below

Fig. 20 \_ Seaton Delaval Hall | Interpretation Space  
adaptation for the Curtain Rises  
Interpretation Installation by  
Connel Howe & Paul Ring



Right

Fig. 21 \_ Seaton Delaval Hall |  
Concept Diagram for the Curtain  
Rises Interpretation Installation  
by Connel Howe & Paul Ring

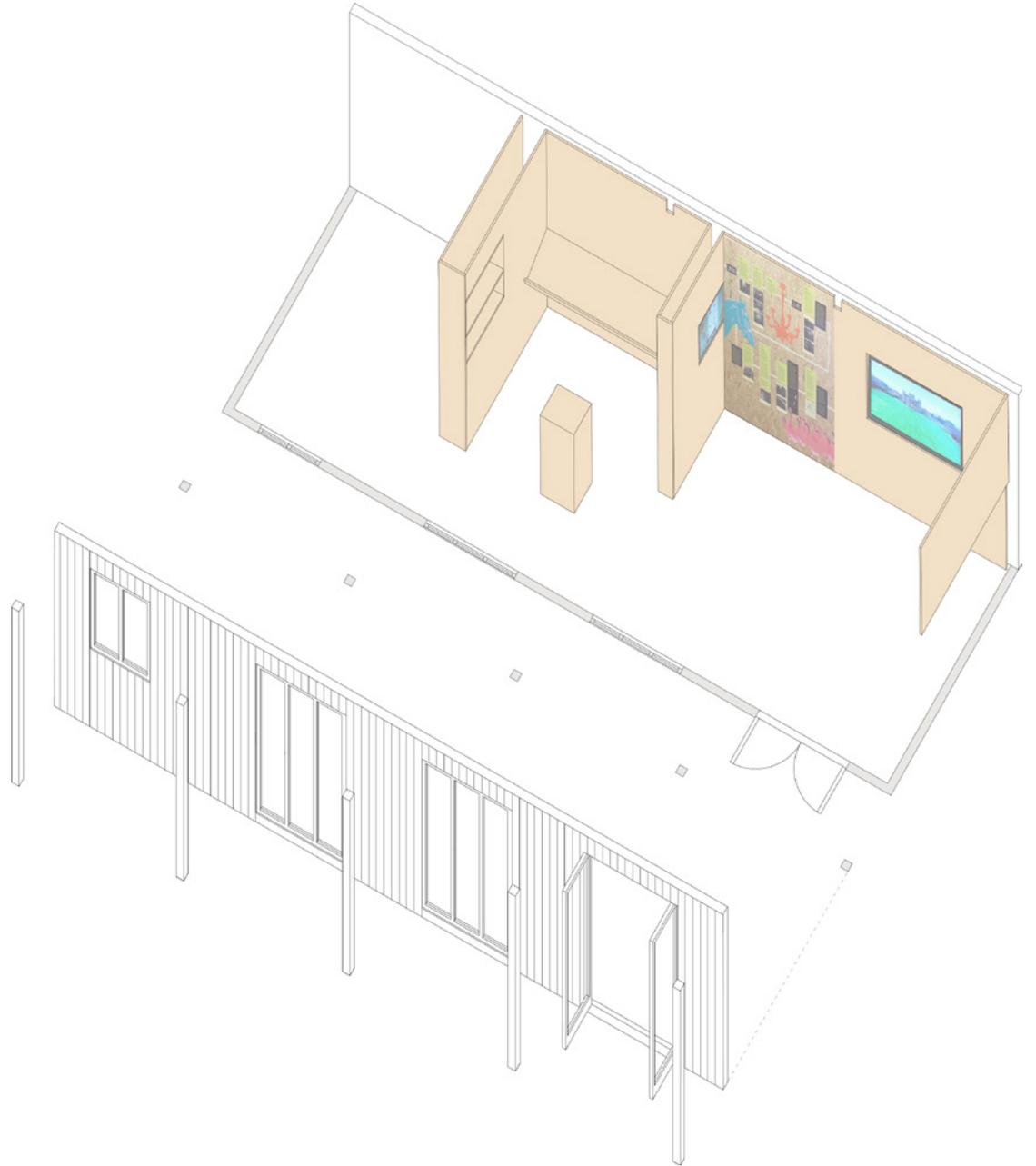




Fig. 22 - 24\_ Seaton Delaval Hall  
| Curtain Rises Interpretation  
Installation; a communication of  
the Creative Partnership to the  
visiting public

by Connel Howe & Paul Ring  
Graphic timeline by Founded.  
Design

## 8. Dissemination

The Creative Partnership has developed an innovative methodology for collaborative working through the creation of aligned projects, which total £150k and are the platform for the wider estate development. They are pivotal to the development of community and knowledge focused activity through a programme of design, creative arts and performance.

The research places collaboration and experimentation at the centre of the partnership through these funded projects, running from 2018-2021, with each placing co-creation and community engagement as parameters for their individual and collective success.

The projects are outcomes from collaborative development themselves, and whilst co-created, there are determined by the partnership as being University lead, National Trust lead or co-lead (National Trust, 2017) to ensure appropriate expertise and knowledge in each instance;

***University lead** projects defining Seaton Delaval Hall as a point of context and inspiration, with the University and researchers developing concepts and initiating their delivery.*

***Co-lead** projects through collaborative working between the National Trust and the University to develop consultancy or activity as initiated by defining the outlining brief.*

***National Trust lead** projects ask for specific activity as defined by the Trust, that will support capacity at the property.*

The projects created have from 1 to 3 year timeframes, dependant upon their individual complexity and scope, with research deliverables in each year. They are (National Trust, 2017):

### RS1 Conservation in Action

Authentic collaborative environment and engage in the conservation and research of the collection. This brief provides an opportunity to collaborate with conservators from a variety of specialist areas including stone masonry, clock conservation and painting within a live heritage context.

### RS2 Collections Store & RS16 Spotlight Space

Identification of design concerns and priorities regarding access to the collection and develop the concepts and designs for a Collections Store and Spotlight Space. These spaces will increase public access to the collection and allow visitors to gain insights into spotlighted items.

### RS3: Learning Resources

Activate curricular engagement and dissemination offer for regional schools, families and community groups. Collaboration with the property team to design recommendations for resources for the property to use as part of their school's engagement programme.

### RS4: Learning Programme

Design and programme of onsite and offsite activity and enterprise to engage local schools, communities and raise awareness of the hall and the Delaval family through National Curriculum focused outreach and activities strategies.



*Fig. 25 - 26\_ Seaton Delaval Hall  
| Transformational Involvement;  
Initial concept sketches for  
an interior intervention to  
the hall by Meryem Ozmen.  
The intervention of shifting  
Tyvek panels illuminates as  
visitors move through the  
installation Interpretation  
Installation.*

#### RS5: Award

Proposition to consider impact and delivery implications of award for young people linked to heritage activity, with consideration to delivery models and beneficiaries.

#### RS6: Transformation Involvement

Design proposition to engage communities and visitors through a pivotal device to disseminate knowledge and awareness of the transformational activity, legacy and spirit of place at Seaton Delaval Hall (Fig 25 - 33).

#### RS7: Spirit of Place Engagement

Creation and evaluative appraisal of a diverse programme of activities to evoke and sustain the spirit of place at Seaton Delaval Hall; ranging from site specific performances, sound installations, events.

#### RS8: Saucy Scribbles

A programme of spoken and written word activity to engage a variety of audiences through site specific performative works. Collaborative co-creation with New Writing North to form and develop a creative writing group.

#### RS9: Twisted Lectures

Engage potential partners, networks and stakeholders to develop, review and evaluate a programme of atypical site-specific lectures and delivery activities

#### RS10: Digital Engagement

Develop a collaborative interpretation of the collections and stories of the Hall through digital interface and technologies, including innovation and development-based co-production activity and resources. Curate a portfolio of digital interpretations which increases accessibility to the site.

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Fig. 27 \_ Seaton Delaval Hall | Transformational Involvement; Section drawing for an interior intervention to the hall by Hattie Keel. The intervention learns from the geometry of the existing interior as a wrapped information environment. Collaboration with GT3 Architects.

Fig. 28 \_ Seaton Delaval Hall | Interior of the hall.

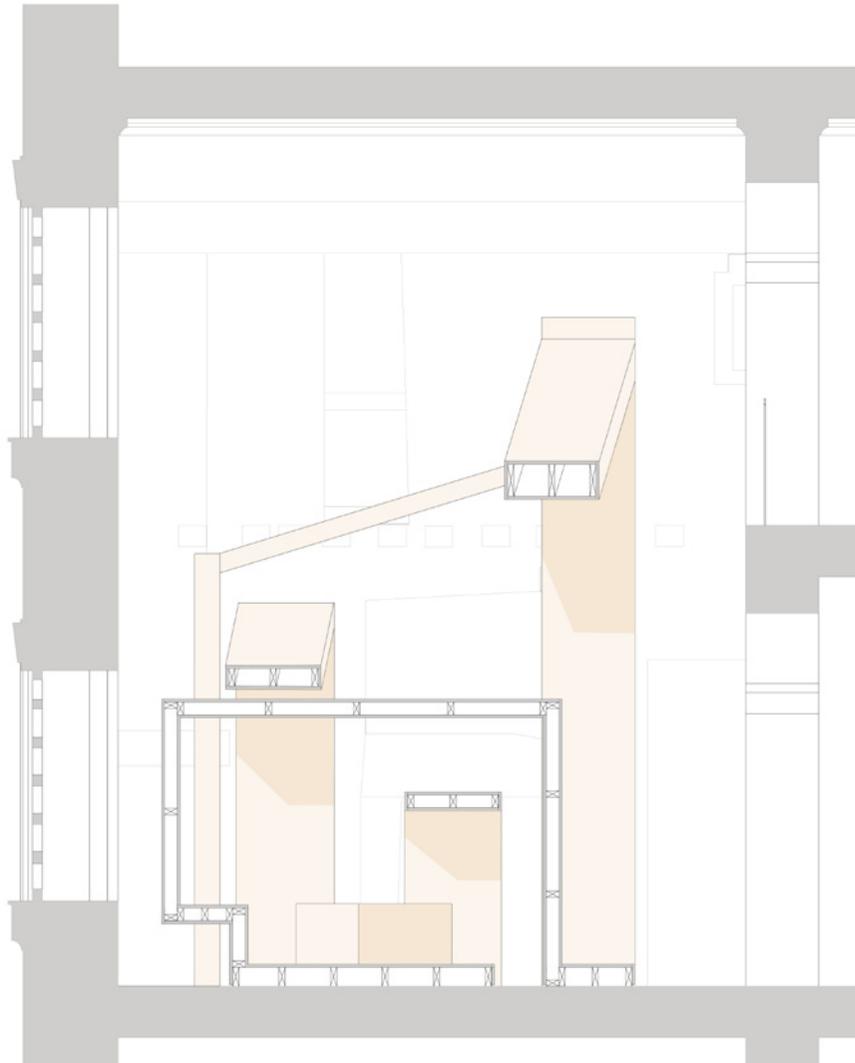




Fig. 29 -33 \_ Seaton Delaval Hall |  
Transformational Involvement; Design  
Installation Visuals for the visitor information  
fixtures by Hattie Keel and GT3 Architects.

#### RS11: Story of the Hall

Curate a collection of objects, happenings or circumstances through a designed artefact or architectural device that offer insights into the history of Seaton Delaval Hall and Spirit of Place, through collaborative engagement with partners, visitors and the local community (Fig 33 & 34).

#### RS12: Interpretation

Imogen Cloet and Niall Black to work in collaboration with project teams and participatory researchers to create key aspects of the interpretation plan, including film and/or animation.

#### RS13: Oral Histories

Curatorial and participatory research practice to define how a collection of property based, community based and specialist Oral Histories are defined, created, collected, archived and shared.

#### RS14: Work Placements

The definition of two placements each year which include an individual research project.

#### RS15: Impact and Dissemination

Co-authored, collaborative impact-based research on Rising Stars as a model for partnership based collaborative practice, through publication and dissemination within partnership organisations and the heritage and cultural sectors.

#### RS17: Mischief

A collaboration with the properties Mischief Makers in Residence to disseminate the halls spirit of place and mischief across a range of typical and atypical visitors and audiences through site specific and online activity.

The outcomes from each project is situated within the estate, to provide coherence to its manufacture and outcomes, to provide community and visitor engagement regionally and to engage regional education through national curriculum activities. Nationally, the work is shared institutionally and with other heritage estates as a paradigm.

The creation of a publication through a linear meta-research project will situate the research contribution at a national level and defines a methodology to enrich engagement through partnerships with HEI's and other stakeholders for the National Trust. The collaboration redefines the estate as a visitor experience through its collective outcomes and has instigated cultural change in how the National Trust creates a more sustainable model for its estates as a location for and a facilitator of collaboration and knowledge exchange.

*"Through this project, ... we have been able to enact a cultural change in approach which is wide reaching ... and one that is focused upon longevity, increases resource and capacity and creates a culture of confidence around the benefits to partnership working as a critical practice for future development work"*

*(Emma Thomas, NT Seaton Delaval Hall General Manager).*



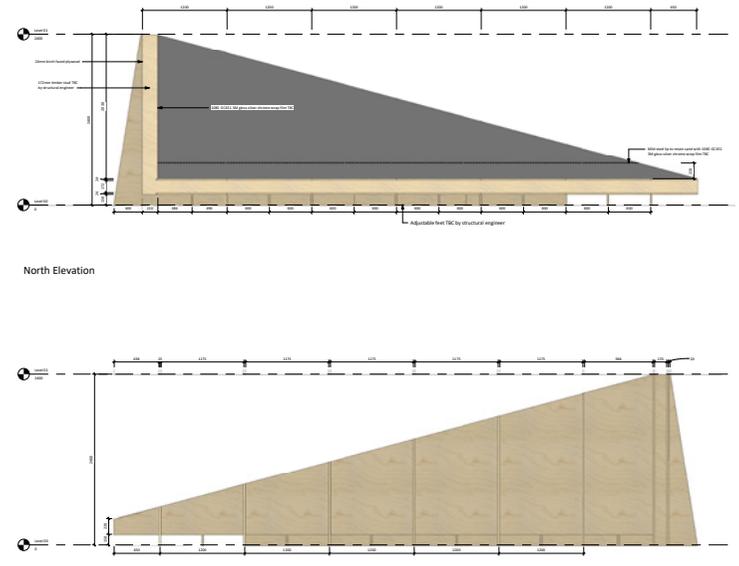
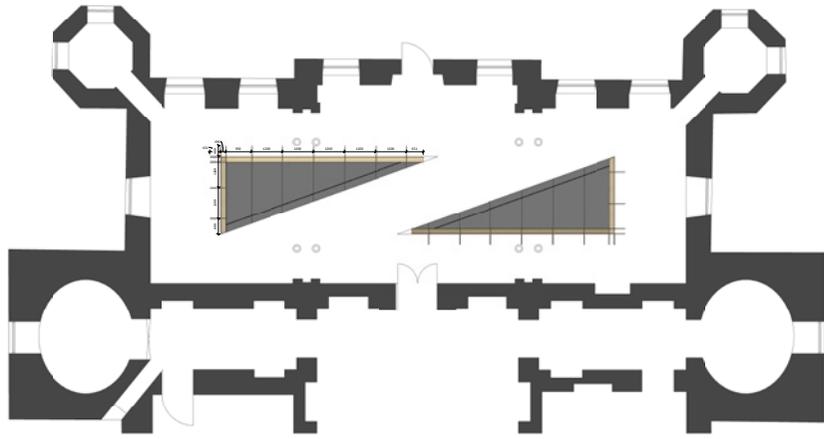


Fig. 34 - 35\_ Seaton Delaval Hall  
| Story of the Hall, Installation.  
General arrangement drawings  
for an interior intervention  
to the hall by Robert Denton.  
The intervention places two  
triangulated forms of reflective  
surface into the interior to hold  
a volume of sand as a visual  
metaphor for the the story  
of the Deval Family by GT3  
Architects.

## 9. Economic and Societal Impact

The Rising Stars creative partnership was a significant contributor to the successful National Lottery Heritage Fund Award of £3.6m, match-funded by the National Trust and private donors to £7.8m, for the Curtain Rises Project. Providing £150k of funding for co-created, collaborative outcomes has provided a 3 year programme of engagement and practice that brings context and declaration to the reinvigoration of Seaton Delaval Hall. Providing funded works for regional creatives, individually and as collectives has outreach capacity within the region to engage, inform and redefine the heritage estate audience whilst establishing collaborative engagement between individuals, institutions and regional creative and commercial practice.

The Rising Stars projects become a 3 year frontispiece to the wider capital works undertaken by the Curtain Rises Project; a programme of essential conservational and development works that have heritage, economic, experiential and employment significance regionally and nationally. It has created innovative art and design opportunities for regional and national practitioners within an estate wide masterplan, including Imogen Cloet (Artist), Niall Black (Artist), Studio Hardy (Design), Historic Property Restoration Ltd (Conservation), Mosedale Gillatt (Architecture and Conservation) and GT3 (Architecture and Interiors).

The creative partnership sets out a framework of practice and a collaborative relationship that can exist well beyond its defined gestation and has the capacity to seek further funding sources and income strands beyond Rising Stars, to generate a financial legacy for both the partnership and the National Trust, to continue the relationship beyond this three-year funded project.

The project engages and involves the local community and expert advisors, who attend the

quarterly management meetings, as appropriate, enhancing the longevity of engagement and appropriate content whilst maintaining regional community value. Connecting with regional communities helps demystify the heritage estate as a more tangible and accessible visitor experience and can stimulate future visitor engagement and membership for the National Trust.

Through employment generation at Seaton Delaval Hall, development planning, educational programming and spirit of place legacy work, Curtain Rises and Rising Stars have the implicit intent to gaze beyond the boundary of the projects themselves. Through the framework design and legacy, they will serve as mechanisms to link with local infrastructure to ensure that there is community access, local intelligence and professional expertise available to support the projects throughout their existence and beyond to facilitate the National Trusts future ambitions for the estate.

Each Rising Stars project undertaken, as part of the partnership has scope beyond itself, to ensure it has individual legacy as well as contributing to the total legacy of the partnership. ■

## 10. Significance

This research and the creative partnership will characterise how the National Trust activates awareness of and engagement with its heritage estate properties through partnership frameworks, both regionally and nationally. The methodology is wide-reaching, developing an innovative solution that is thematic in approach and defines a singular language to external audiences on the significance of the particular estate to the national and regional sociopolitical contexts, to learning and to a sense of place. The approach undertaken by this research is innovative in the manner by which the estate development is borne out of the creative practice, rather than the research emerging through alignment to a pre-determined strategy; as open ended creative briefs. This is nationally significant as it is deployed in partnership, sharing and exploiting appropriate knowledge, in the appropriate contexts towards a renewal model for the National Trust.

The partnership model employed has legacy from previous work undertaken by the research author within a Research by Design Partnership with the National Trust at Gibside, which asked how heritage asset innovations can redefine approaches to estates for land owning charities.

The projects within this framework are regularly reviewed and evaluated to identify innovation and best practice to be disseminated within the project framework, the partnering organisations and, through the impact and dissemination work, to other national organisations as a model for future partnerships as well as of its own success. Thus, its legacy and sustainability is reliant on its continuing benefit to the partners. Embedding activity into national curriculums ensures continuity for many aspects of the research and the collaborative framework. The research has a significant impact upon increased capacity at the property and continues to develop

exciting and innovative audience engagement that reflects the Spirit of Place of Seaton Delaval Hall and the rationale for the partnership.

This Creative Partnership is redefining how the National Trust works with others as co-authors of their estate development and programming and is a new paradigm for future collaborations;

*“a major legacy from this exciting project is the creation of a methodology for creative partnership working, which is shaping the national agenda and will influence other National Trust estates”.*

*(Emma Thomas, NT Seaton Delaval Hall General Manager). ■*



## 11. Related Publications

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## 13. Illustrations

Fig. 01 \_ Ring, P (2016) Seaton Delaval Hall, interior detail, photograph. Northumbria University, Newcastle

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Fig. 04 \_ Ring, P. (2018) Fire Drawing (under construction), digital image, Northumbria University, Newcastle

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Fig. 06 \_ Ring, P. (2018) Fire Drawing, digital image, Northumbria University, Newcastle

Fig. 07 \_ Thompson, C. (2017) Seaton Delaval Hall Fire Drawing, photograph. Courtesy of the National Trust

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Fig. 09 \_ Moonlake Designs (2017) Seaton Delaval Hall, east elevation, photograph. Courtesy of the National Trust

Fig. 10 \_ e3 Media Ltd (2020). Admiral George Delaval, MP (1668 -1723) 1276696. [online] Nationaltrustcollections.org.uk. Available at: <http://www.nationaltrustcollections.org.uk/object/1276696> [Accessed 9 Apr. 2020].

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Fig. 12 \_ e3 Media Ltd (2020b). A view of Seaton Delaval Hall, the north front, by Arthur Pond, painting at Seaton Delaval Hall, Northumberland 1276688. [online] Nationaltrustcollections.org.uk. Available at: <http://www.nationaltrustcollections.org.uk/object/1276688> [Accessed 9 Apr. 2020].

Fig. 13 \_ Ring, P. (2018) Research Project; Optional Analysis Presentation, digital image, Northumbria University, Newcastle

Fig. 14 \_ Ring, P. (2018) Point Cloud Scan of Seaton Delaval Hall, detail, digital image, Northumbria University, Newcastle

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Fig.34 \_ English, J. (2020) The Story of Seaton Delaval Hall, Intervention, plan, GT3 Architects, Newcastle

Fig.35 \_ English, J. (2020) The Story of Seaton Delaval Hall, Intervention, elevation, GT3 Architects, Newcastle

