

Public Art Proposal for
Ergon House

For approval by Westminster City
Council

Background

This document seeks to discharge the planning condition in relation to the provision of a new artwork on the site of the former Egron House. This condition is referenced as both Condition 24 under planning permission ref 13/09737/FULL and Condition 18 under planning permission ref 16/06616/FULL

We seek Westminster's explicit approval to discharge the following:

- *'You must apply to us for approval of a scheme of public art as described in section 9.5 of Design and Access Statement, dated 27 Sep 2013. You must not start work on this part of the development until we have approved what you have sent us.'*
- *'Before anyone moves into the building on which public art is to be located, you must carry out the scheme according to the approved details. You must maintain the approved public art and keep it on this site. You must not remove it.'*

Our Shared Vision

Berkeley St Edward's intention is that the new artwork will be enjoyed by the public and residents alike.

Dallas-Pierce-Quintero began an artist commissioning process on behalf of Berkeley St Edward in 2017, engaging with Westminster City Council throughout to steer the artwork proposal. Feedback along the way has shaped our artist brief:

- Ada Lovelace as the subject for the sculpture as a direct response to Charles Sergeant Jagger's scientific and technological figures on the adjacent 9 Millbank and the site's former use as an electricity works.
- An onus on materials that have long lifespans and that have an aesthetic consistency with the rest of the building.
- Emphasis on an artwork that integrates with the building itself.

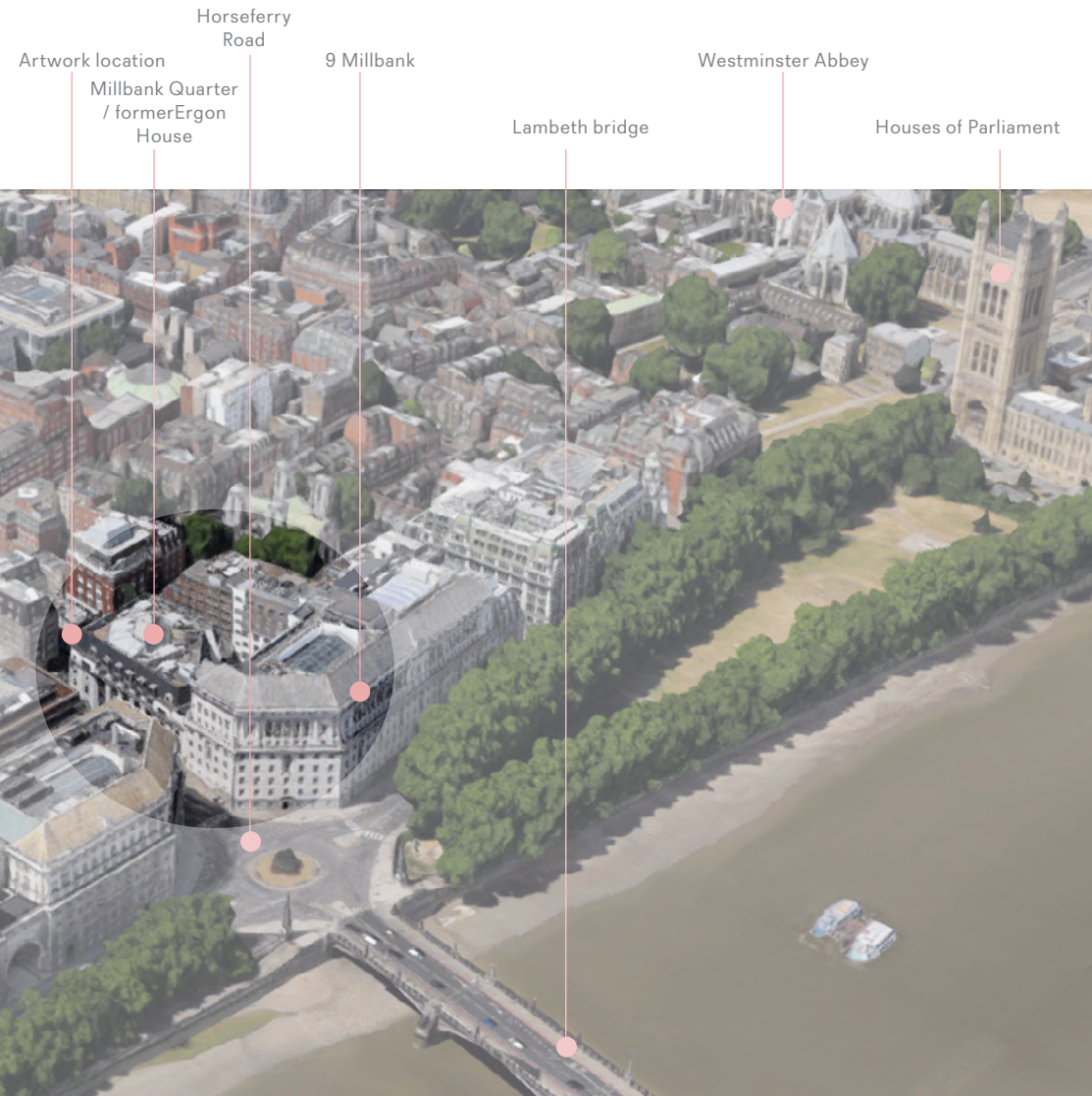
The Proposal

Following positive feedback from Westminster City Council in February 2020, Etienne and Mary Millner have been commissioned to undertake the artwork. Since our last correspondence their proposals have developed and progressed and we present their final proposed scheme of public art in this document, as well as background into the commission.

Background

The Site

The proposed site of the artwork is on the corner of Millbank Quarter at the junction of Dean Bradley Street and Horseferry Road. The development comprises two buildings: 9 Millbank and Millbank Quarter (the former Ergon House), which are bounded by Millbank to the east, Horseferry Road to the south, Nobel House to the north and Dean Bradley Street to the west.



Millbank Quarter (Former Ergon House)

Heritage

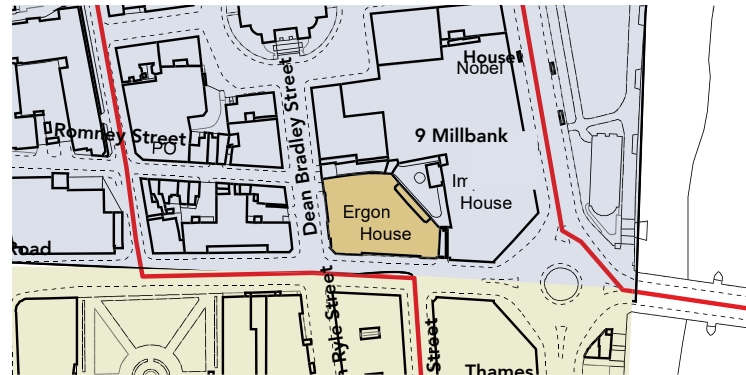
The site where Millbank Quarter will stand was Ergon House, which historically housed an electricity works, as shown in the 1916 Ordnance Survey map opposite. In 1927 this was replaced by a new building designed by architect Stanley Peach, designer of Wimbledon's Centre Court. It was built in the "Wrenaissance" classical style, a decorative skin to the building, using an ornate cladding of Portland Stone to conceal the industrial function of the electricity works within.

The Building

Millbank Quarter, currently under construction, has been designed by Eric Parry Architects and will complement the adjacent 9 Millbank by creating a unified urban block. Six levels of accommodation will front on to the street, with three levels set back above.

The new massing and façades are designed to complement 9 Millbank both on the street frontages and to the Entrance Court at the centre of the development. This includes the use of natural stone (granite and limestone) and glazed ceramic for walling. All these materials are seen in the construction of 9 Millbank.

Ergon House is located on the boundary of the Smith Square Conservation Area which encompasses 9 Millbank and Westminster House. The existing building is not listed.



Ergon House



Sculptural Context

This Grade II listed 9 Millbank was originally built as the offices and headquarters for Imperial Chemical Industries (ICI) in 1927 and completed in 1929, overseen by architect Sir Frank Baines. ICI moved out of the Imperial Chemical House in 1992.

The façade of 9 Millbank is populated by the sculptures of Charles Sergeant Jagger, a celebrated artist of the nineteenth and twentieth centuries whose pieces celebrate both industrial and chemical histories and are unique in their championing of the industrial class.

Heritage

At each corner of the Imperial Chemical House, an allegorical figure presides above the balustrade on the fifth storey. These four figures were sculpted in Portland Stone by Charles Sargeant Jagger, and represent the industries of Construction (The Builder), Marine Transport, Agriculture (The Sower), and Chemistry.



Extract from Scott Brownrigg 17_0703 _9 Millbank report



Industries of Agriculture, Chemistry, Marine Transport, Construction





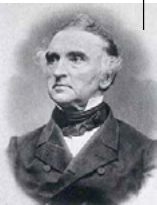


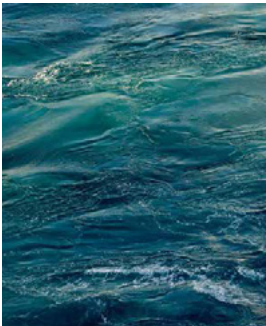

Sculptural Context

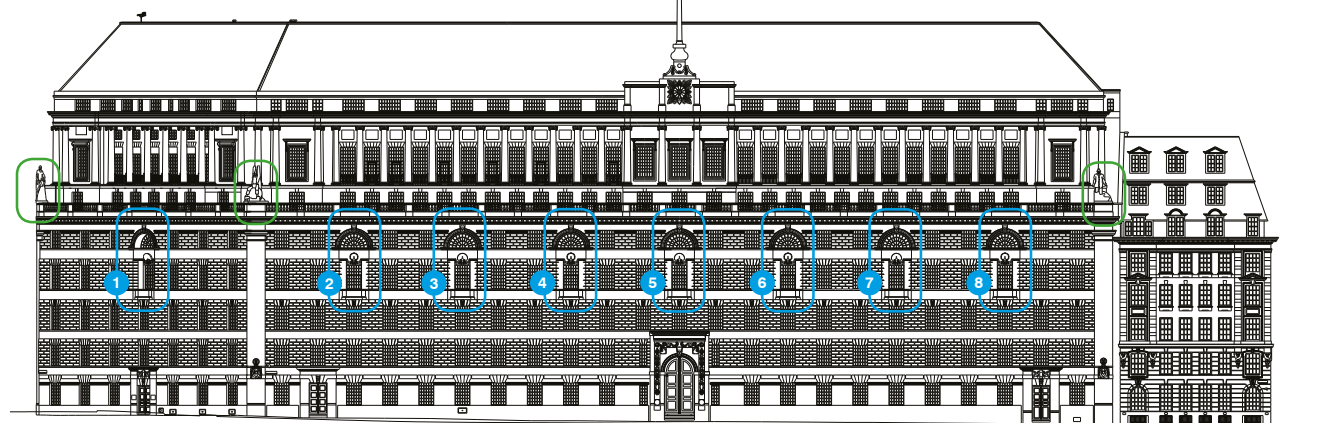
The three main façades of Imperial Chemical House are subdivided by niches spanning the fourth and fifth storeys, five on the Millbank façade, one on the corner splay, and one on Horseferry Road.

Each niche is dedicated to a different chemist, with a portrait carved into the keystone and their name carved onto a balcony - Ludwig Mond, Alfred Mond, Harry McGowan, and Alfred Nobel, and four others, Justus von Liebig, Joseph Priestley, Antoine Lavoisier, and Dmitri Mendeleev.



Extract from Scott Brownrigg 17_0703 _9 Millbank report

<p>1. Ludwig Mond Soda via Amonia Discovered NICKEL</p>   <p>Nickel</p>	<p>2. Alfred Mond (son of Ludwig) Founder of ICI Imperial Chemical Industries</p> 	<p>3. Harry McGowan Chairman of Nobel Industries Development of EXPLOSIVES</p> 	<p>4. Justus von Liebig The founder of Organic Chemistry Identified NITROGEN as the primary plant nutrient</p>   <p>Nitrogen</p>	<p>5. Joseph Priestly English Theologian Discovered OXYGEN</p>   <p>Dynamite</p>	<p>6. Alfred Nobel Inventor of DYNAMITE Bequeathed his fortune to Nobel Prizes</p> 	<p>7. Antoine Lavoisier "The Father of Modern Chemistry" Discovered the composition of WATER</p>   <p>Water</p>	<p>8. Dmitri Mendeleev Formulated Periodic Law Created the Periodic Table Expert in PETROCHEMICALS</p>   <p>Petroleum</p>
--	---	---	--	---	---	--	--



Public Art

The Artists

The commissioning process for this sculpture concentrated on finding a figurative sculptor with a high-quality body of work within the public realm. Expressions of interest were sought from respected figurative sculptors.

In December 2019 Etienne and Mary Millner were selected by the Berkeley St Edward panel. In February 2020 we shared the Millners' initial proposals with Westminster City Council, with the initial concepts and choice of artists receiving positive feedback. The proposals have subsequently been developed.

Etienne and Mary Millner were selected for a variety of reasons:

- Their considerable track-record of high-quality artwork. Etienne was Fellow of the Royal Society of Sculptors and Past President of the Society of Portrait Sculptors he is an important figure in British sculpture.
- The artists' interpretation of the brief was the most interesting of the short-list, and it included a backdrop further illustrating Ada's significance. The panel felt that this backdrop was particularly important as it would help achieve Westminster Council's desire for the artwork to integrate with the building
- The artists appreciated the importance of the Charles Sargeant Jagger pieces, and the panel were interested in their personal connections with Jagger.
- There was confidence in the artists' ability to deliver the project in terms of timescales and quality, with the artists recognising the importance of ensuring the artwork is legible at such an elevated position.

Etienne Millner FRSS

Etienne Millner is a figurative sculptor working from his studio in Stockwell. The majority of his commissioned work is portraits; both monumental and life size and cast in bronze. Though he works whenever possible from life much of his work is made from drawings and photographs. These sculptures range from over life size statues in public places to figure groups, busts of politicians, writers, musicians and other public figures and private portraits.

Etienne started his career as a student at Goldsmith's College studying under Welsh sculptor Ivor Roberts Jones (Churchill in Parliament Square). Swimming against the tide in the 1970s, he chose his own direction maintaining a clear vision in his work, with the human figure as its central theme. Now, as portraits have again emerged at the forefront of contemporary art, Millner's sculptures, expressive of their subjects with their own inner dynamic, have established him as a leading portrait sculptor, recognised with strong demand for his work.

Mary Millner

Mary Millner is a draftsman, teacher and curator. She has collaborated with her husband Etienne on numerous projects, including commissions for the Royal Mint, shortlisted Irish public sculptures of Daniel O'Connell and Thomas McBride and a proposed sculpture of Isaac Rosenberg.

Mary was an artist in residence at Dumfries House in Scotland through January 2020 where she made a series of large pencil drawings. Her portrait of stylist Curtly Thomas has been selected for this year's BP Portrait Award at the National Portrait Gallery. Also suspended is her current residency at Tintagel House, Vauxhall where she is drawing views of the Thames opposite Ergon House and across historic Vauxhall Gardens to the City of London. A previous drawing of the River from Tate was shown in the Jerwood Drawing Prize. An interest in Science led to her prize winning drawing of Otto Lilienthal which is now in the collection of the Science Museum.



Mary and Etienne Milner

Previous Work

'Flesher' Queen's Diamond Jubilee sculpture for the Leatherseller's company



Maevadi Navapan and Karnitha Kamchanachari 2018 Harris Manchester College, Oxford



Previous Work

Featherstone Soldier, London Borough of Ealing



Previous Work

Curtly Thomas portrait



Preliminary work for Isaac Rosenberg statue



Artists' Proposal

We believe that a prominent sculpture of Ada Lovelace will be valuable and encouraging to young scientists and add to the few public sculptures of women that exist. The site is especially relevant being adjacent to the former headquarters of ICI and already adorned with scientific subjects.

Ada Lovelace represents innovation, imagination and science: her father was the poet Lord Byron and her mother a campaigner for women's education; Ada takes the leap of imagining what if computers could span art and science? Lovelace's legacy is her exploration of mathematical questions and where they could lead.

The proposed public sculpture is designed to illuminate the achievements of Ada Lovelace, often referred to as the first computer programmer. It comprises a naturalistic figure in a light patinated bronze standing on a plinth engraved with her name and a backdrop relief also made in bronze inspired by punch tapes associated with Lovelace.

The historic theme of 9 Millbank is of science (the former ICI Headquarters building) and Charles Jagger's parade of Portland stone male figures in an allegorical Art Deco style sits comfortably with the Wrennaisance architecture. The statue of Ada Lovelace will act as a continuation of the theme set by Jagger and the facade of 9 Millbank as a whole which is dedicated to illustrating the progress made by science. Therefore this sculpture will link the new Ergon House to 9 Millbank more closely and create an artistic link for the two buildings to share

An important counterpoint with 9 Millbank is our portrayal of a female scientist. Taking a similar scale to Jagger's pieces, the statue will have a contemporary naturalistic form, more appropriate to the nature of the new building.

The artists recognise that the commission requires a careful balance between realism - in achieving the likeness to Ada Lovelace - and bold simplicity to hold its own and make sense at height and considering all viewing angles and times of day. We envisage a bronze figure of one and half times life-size placed to the front edge of the platform, lit front and back. The stance of the statue is taken from a painting of Ada Lovelace for which she posed and which led to her friendship with Charles Dickens.

It is important to the artists that the sculpture and the building are united and don't appear disparate. The inclusion of the background piece, which will be mounted to the building facade, reinforces her story. The bronze punch cards for which she is associated will add interest to the facade and link the statue back to the building. The punch cards herald the computer age and act as a counterpoint to the female figure in period dress. The cards will contain a hidden poem in the dots that can be decoded by keen observers.

Etienne studied sculpture under Ivor Roberts-Jones, R.A., at Goldsmiths' who was responsible for four statues nearby: Winston Churchill in Parliament Square; two in Whitehall, Viscount Slim and Viscount Allanbroke; one in the House of Commons Lobby, Clement Attlee. (The sculpture of Churchill was being created when Etienne knew Roberts-Jones at Goldsmiths').

The Jagger sculptures are of great interest to both artists who find his work inspiring for its forceful design and modelling. Mary's father Jack b.1906 was a best friend of the sculptor's painter brother David and was close to Charles Jagger as well.

Portrait of Ada by Margaret Sarah Carpenter (1836)



Ada Countess of Lovelace

Augusta Ada King, Countess of Lovelace (née Byron; born December 10, 1815, Piccadilly Terrace, London - died November 27, 1852, Marylebone, London) was an English mathematician and writer, chiefly known for her work on Charles Babbage's proposed mechanical general-purpose computer, the Analytical Engine. She was the first person to recognise that the machine had applications beyond pure calculation, and published the first algorithm intended to be carried out by such a machine.

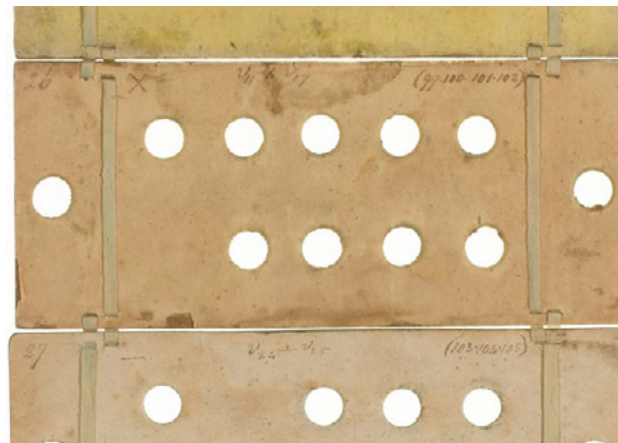
She is often regarded as the first person to recognise the full potential of a “computing machine” and has been called the first computer programmer.

Lovelace was the daughter of poet Lord Byron and Annabella Milbanke Byron, who legally separated two months after her birth. Her father then left Britain forever, and his daughter never knew him personally. She was educated privately by tutors and then self-educated but was helped in her advanced studies by mathematician-logician Augustus De Morgan, the first professor of mathematics at the University of London. On July 8, 1835, she married William King, 8th Baron King, and, when he was created an earl in 1838, she became countess of Lovelace.

Lovelace became interested in Babbage's machines as early as 1833 and, most notably, in 1843 came to translate and annotate an article written by the Italian mathematician and engineer Luigi Federico Menabrea, “Notions sur la machine analytique de Charles Babbage” (1842; “Elements of Charles Babbage's Analytical Machine”). Her detailed and elaborate annotations (especially her description of how the proposed Analytical Engine could be programmed to compute Bernoulli numbers) were excellent; “the Analytical Engine,” she said, “weaves algebraic patterns, just as the Jacquard-loom weaves flowers and leaves.”

Babbage only built a small part of the Analytical Engine, but Lovelace's efforts have been remembered. The early programming language Ada was named for her, and the second Tuesday in October has become Ada Lovelace Day, on which the contributions of women to science, technology, engineering, and mathematics are honoured.

Punch cards developed by Ada Lovelace & Charles Babbage from the Science Museum collection



Watercolour portrait of Ada King, Countess of Lovelace, circa 1840, possibly by Alfred Edward Chalon

Lovelace's diagram from “note G”, the first published computer algorithm

Diagram for the computation by the Engine of the Numbers of Bernoulli. See Note G. (page 271 of app.)

Line of Calc.	Variable assigned	Condition	Operation	Result	Working Variable	Result Variable
1	$x_1 = 1$			1		
2	$x_2 = 1$			1		
3	$x_3 = 1$			1		
4	$x_4 = 1$			1		
5	$x_5 = 1$			1		
6	$x_6 = 1$			1		
7	$x_7 = 1$			1		
8	$x_8 = 1$			1		
9	$x_9 = 1$			1		
10	$x_{10} = 1$			1		
11	$x_{11} = 1$			1		
12	$x_{12} = 1$			1		
13	$x_{13} = 1$			1		
14	$x_{14} = 1$			1		
15	$x_{15} = 1$			1		
16	$x_{16} = 1$			1		
17	$x_{17} = 1$			1		
18	$x_{18} = 1$			1		
19	$x_{19} = 1$			1		
20	$x_{20} = 1$			1		
21	$x_{21} = 1$			1		
22	$x_{22} = 1$			1		
23	$x_{23} = 1$			1		
24	$x_{24} = 1$			1		
25	$x_{25} = 1$			1		
26	$x_{26} = 1$			1		
27	$x_{27} = 1$			1		
28	$x_{28} = 1$			1		
29	$x_{29} = 1$			1		
30	$x_{30} = 1$			1		
31	$x_{31} = 1$			1		
32	$x_{32} = 1$			1		
33	$x_{33} = 1$			1		
34	$x_{34} = 1$			1		
35	$x_{35} = 1$			1		
36	$x_{36} = 1$			1		
37	$x_{37} = 1$			1		
38	$x_{38} = 1$			1		
39	$x_{39} = 1$			1		
40	$x_{40} = 1$			1		
41	$x_{41} = 1$			1		
42	$x_{42} = 1$			1		
43	$x_{43} = 1$			1		
44	$x_{44} = 1$			1		
45	$x_{45} = 1$			1		
46	$x_{46} = 1$			1		
47	$x_{47} = 1$			1		
48	$x_{48} = 1$			1		
49	$x_{49} = 1$			1		
50	$x_{50} = 1$			1		
51	$x_{51} = 1$			1		
52	$x_{52} = 1$			1		
53	$x_{53} = 1$			1		
54	$x_{54} = 1$			1		
55	$x_{55} = 1$			1		
56	$x_{56} = 1$			1		
57	$x_{57} = 1$			1		
58	$x_{58} = 1$			1		
59	$x_{59} = 1$			1		
60	$x_{60} = 1$			1		
61	$x_{61} = 1$			1		
62	$x_{62} = 1$			1		
63	$x_{63} = 1$			1		
64	$x_{64} = 1$			1		
65	$x_{65} = 1$			1		
66	$x_{66} = 1$			1		
67	$x_{67} = 1$			1		
68	$x_{68} = 1$			1		
69	$x_{69} = 1$			1		
70	$x_{70} = 1$			1		
71	$x_{71} = 1$			1		
72	$x_{72} = 1$			1		
73	$x_{73} = 1$			1		
74	$x_{74} = 1$			1		
75	$x_{75} = 1$			1		
76	$x_{76} = 1$			1		
77	$x_{77} = 1$			1		
78	$x_{78} = 1$			1		
79	$x_{79} = 1$			1		
80	$x_{80} = 1$			1		
81	$x_{81} = 1$			1		
82	$x_{82} = 1$			1		
83	$x_{83} = 1$			1		
84	$x_{84} = 1$			1		
85	$x_{85} = 1$			1		
86	$x_{86} = 1$			1		
87	$x_{87} = 1$			1		
88	$x_{88} = 1$			1		
89	$x_{89} = 1$			1		
90	$x_{90} = 1$			1		
91	$x_{91} = 1$			1		
92	$x_{92} = 1$			1		
93	$x_{93} = 1$			1		
94	$x_{94} = 1$			1		
95	$x_{95} = 1$			1		
96	$x_{96} = 1$			1		
97	$x_{97} = 1$			1		
98	$x_{98} = 1$			1		
99	$x_{99} = 1$			1		
100	$x_{100} = 1$			1		

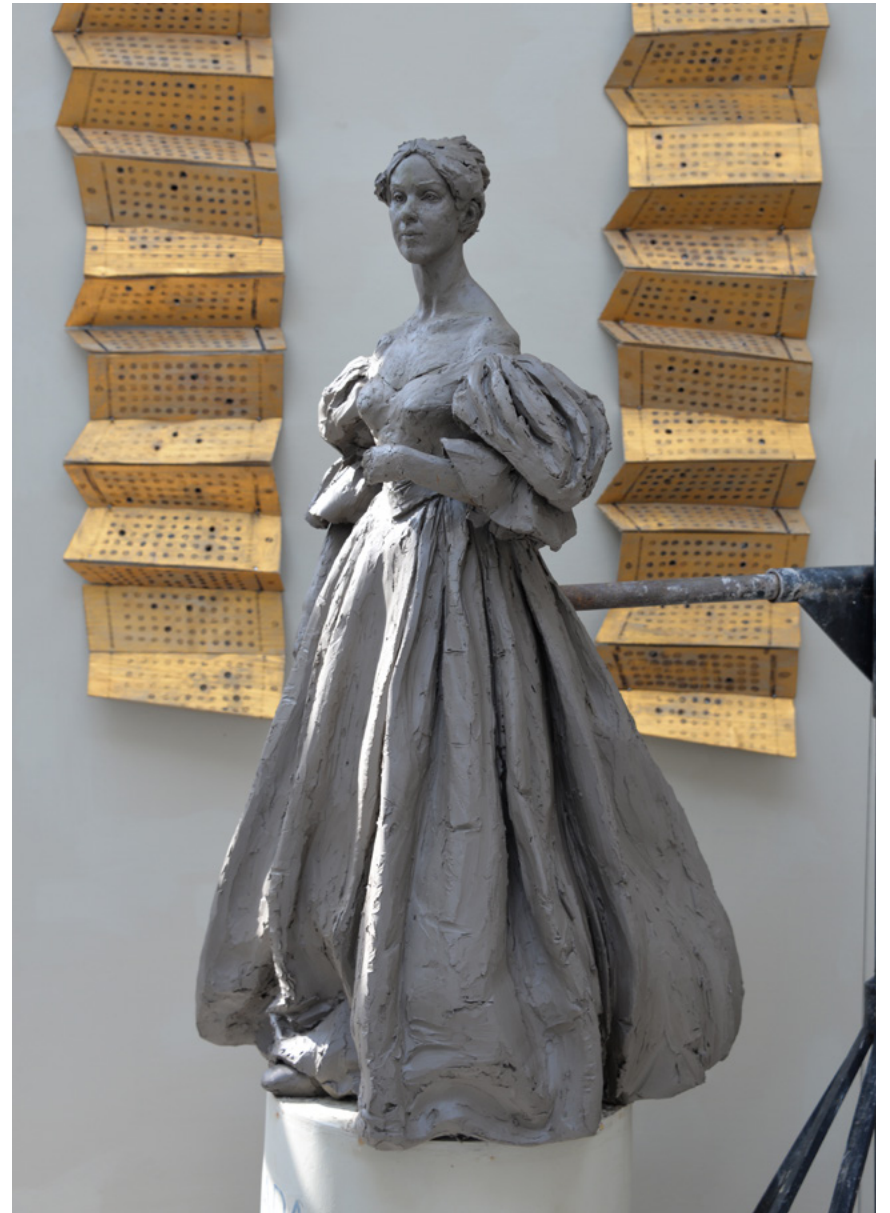
Initial Sketches



Work-in-Progress Photos



Work-in-Progress Photos

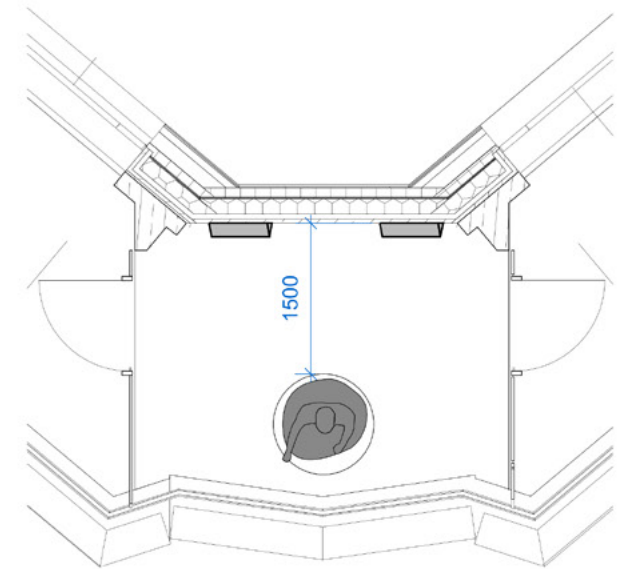
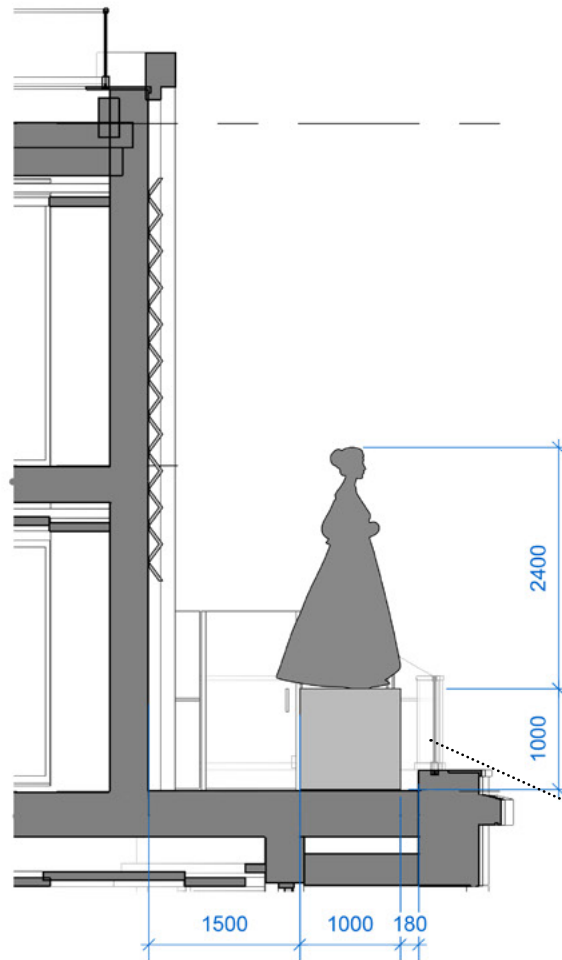
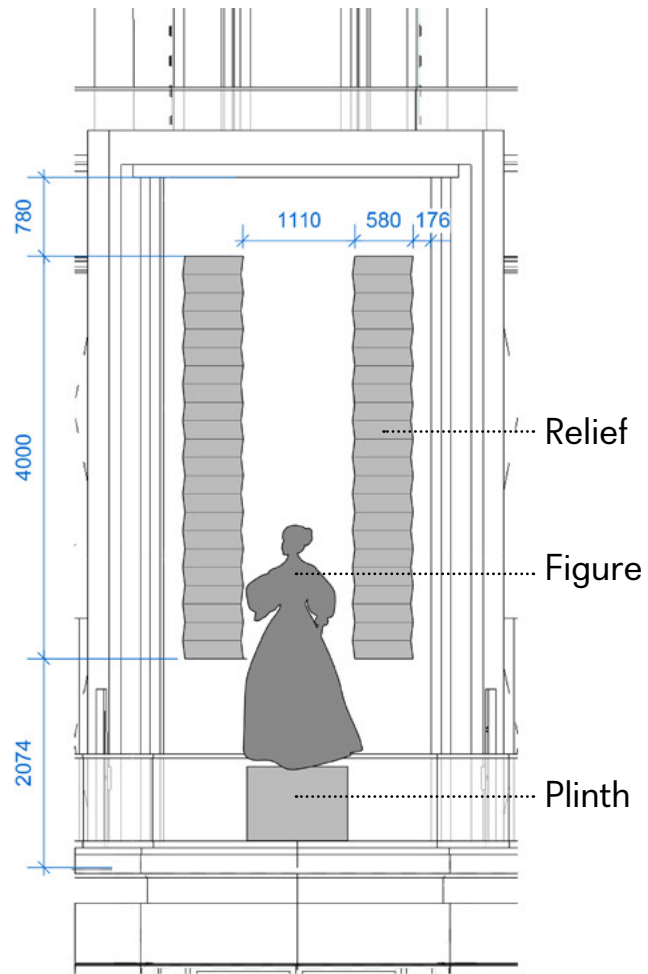


Artwork in context

(CGI)



Scale of the artwork



Position of balustrade in relation to artwork to be agreed with Westminster City Council

Materials

The artwork is essentially composed of two materials; bronze and Portland stone. These have both been chosen for their sensitivity to the architecture of the new building and the listed buildings adjacent. The materials are robust and able to withstand the external environment, and can be easily and economically maintained and pose no health risks.

The bronze of the relief will be burnished and lacquered, whilst the and bronze figure will be finished with a traditional mid tone bronze patina sealed with wax.

Proposed bronze finish for the figure



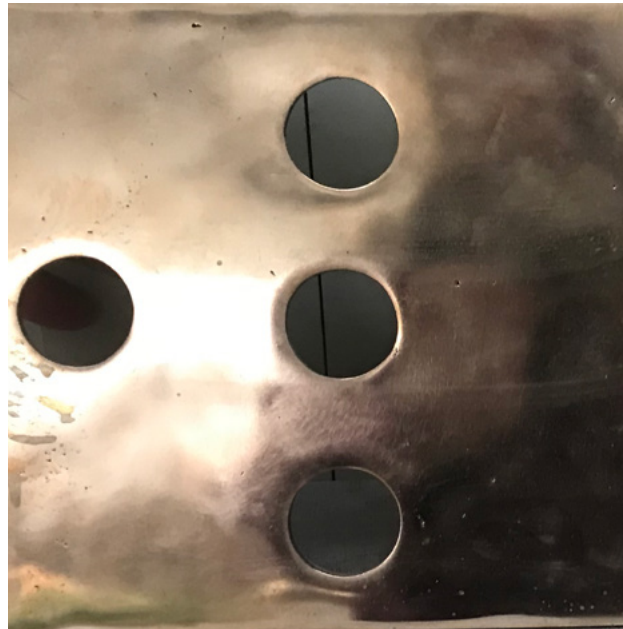
Traditional mid tone bronze patina sealed with wax

Maintenance

It was important to both the artists and Berkeley St Edward that the maintenance of the artwork was considered from the outset. As previously described the materials selected for the artwork were chosen as they inherently require little maintenance.

The artwork will undergo a regular cleaning regime. Bird control using trained hawks will deter pigeons from nesting within the site. The hawks are trained specifically not to hunt and this is a humane way of deterring pigeons in this sensitive area. Regular cleaning will be undertaken by specialist abseilers.

Proposed bronze finish for the relief



Burnished and lacquered bronze

The bronze figure will have a protective wax coating. Cleaning every six months will remove debris and accumulated dirt from the sculpture with a soft brush. This will be followed by gentle washing with soap and water washing. The sculpture will require re-waxing every five years at most. The plinth will be cleaned in the same way that the limestone facade is maintained.

The relief will have the protection of a very strong lacquer seal to keep it bright. The seal will last at least fifteen years. The relief will not need cleaning more than once a year with soap and water using soft cloths.

Proposed Portland stone plinth



Dallas-Pierce-Quintero

NS 23 Netil House
1 Westgate Street
London E8 3RL

Contact: David Pierce
david@d-p-q.uk
0208 0881880

Thank you