

Culture, Heritage and Libraries Committee

Date: MONDAY, 7 JULY 2025

Time: 2.00 pm

Venue: COMMITTEE ROOM 2 - 2ND FLOOR WEST WING, GUILDHALL

10. CITY ARTS INITIATIVE - RECOMMENDATIONS TO THE COMMITTEE - APPENDICES

For Decision (Pages 3 - 58)



Butterfly for Tea

PROPOSAL TO CITY ARTS INITIATIVE

Artwork Designs





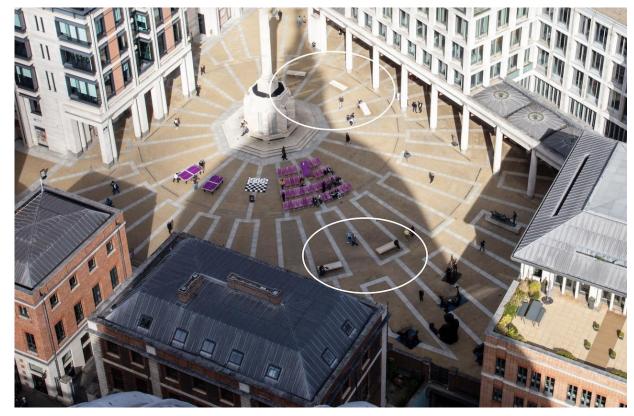




Proposed Locations



Festival Gardens



Paternoster Square

Artwork Context

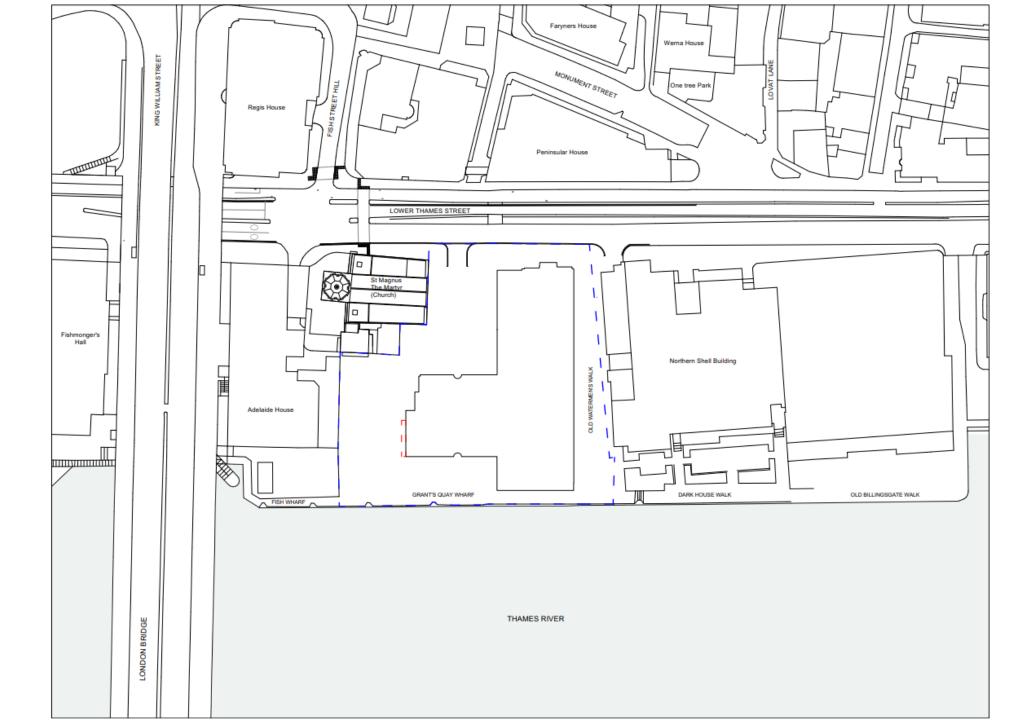
A bronze sculpture seated on a bench of a gentleman drinking tea and humorously surprised as a butterfly lands on his cup. He is a caricature of a very traditional elderly Brit clothed by Savile Row tailors, yet his character is jovial, cute, lovable and approachable. The target is for tourists to enjoy it as a photo opportunity to share the joy of visiting London with their friends.

With the explosion of social media, today's tourists demand photo opportunities like never before. Although London's many traditional and historic characteristics are a big draw, they are not always approachable for youth, so combining lovable with traditional helps younger tourists maintain affection for Britain's heritage, which risks fading

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St Magnus House

Public Art Planning Condition



Introduction

This document has been prepared by BuckleyGrayYeoman and
Shoreditch Arts on behalf of Pegasi Management Company Ltd. in pursuit of
the approval of Condition 3 part (g) as required by the conditional permission
of application reference 24/01349/FULL for Fresh Wharf,
3 Lower Thames Street, EC3R 6HE.

Planning Application Description

- Alterations to the building at 3 Lower Thames to;
- (i) create a flexible Class E unit at ground floor level;
- (ii) create two flexible Class E units at podium floor level;
- (iii) partially infill the ground floor level
- (iv) provide a new office entrance
- (v) create new vehicular servicing bay and associated new servicing arrangements,
- (vi) incorporate facade alterations
- (vii) reform the external terraces and alter the associated hard and soft landscaping;
- (viii) provide rooftop amenity terrace
- (ix) incorporate alterations at roof level including the provision of replacement plant and machinery;
- (x) provide a public lift
- (xi) and other associated works.
- (xii) Remodelling of the public realm at river walkway level, incorporating new hard and soft landscaping and other associated works.

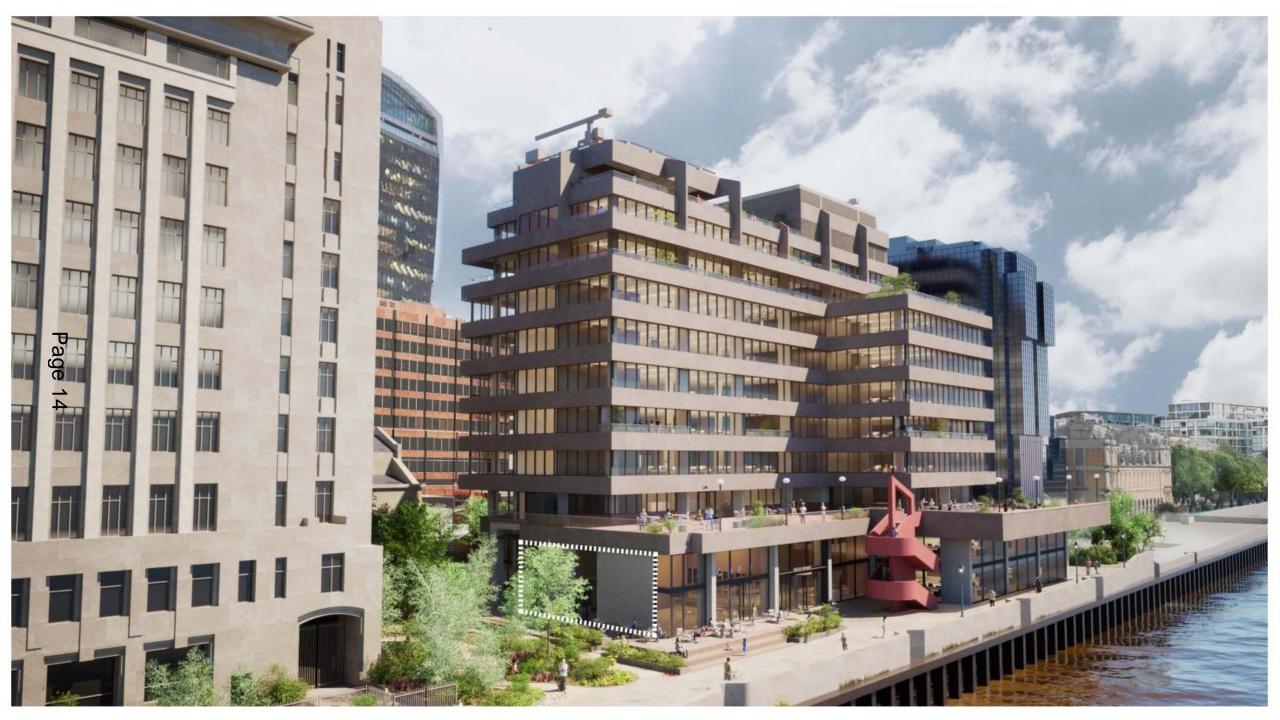
Overview of Condition 3 (g)

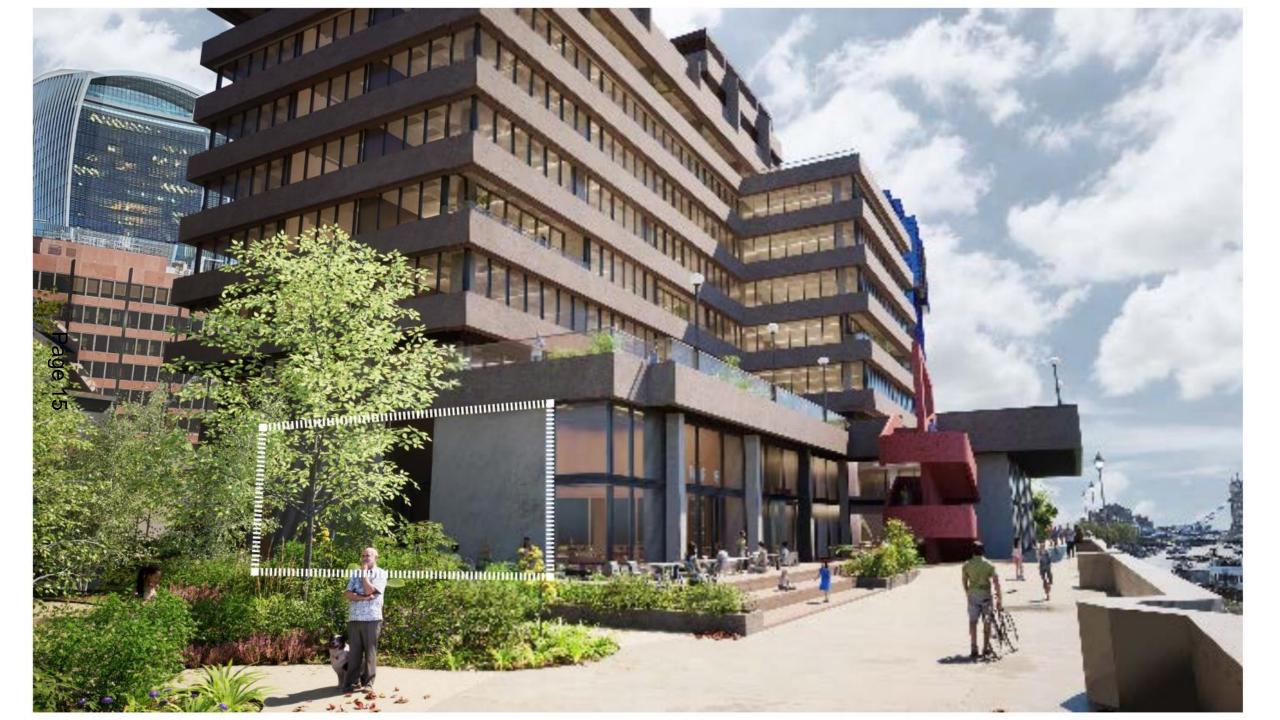
Before any works thereby affected are begun the following details shall be submitted to and approved in writing by the Local Planning Authority and all development pursuant to this permission shall be carried out in accordance with the approved details:

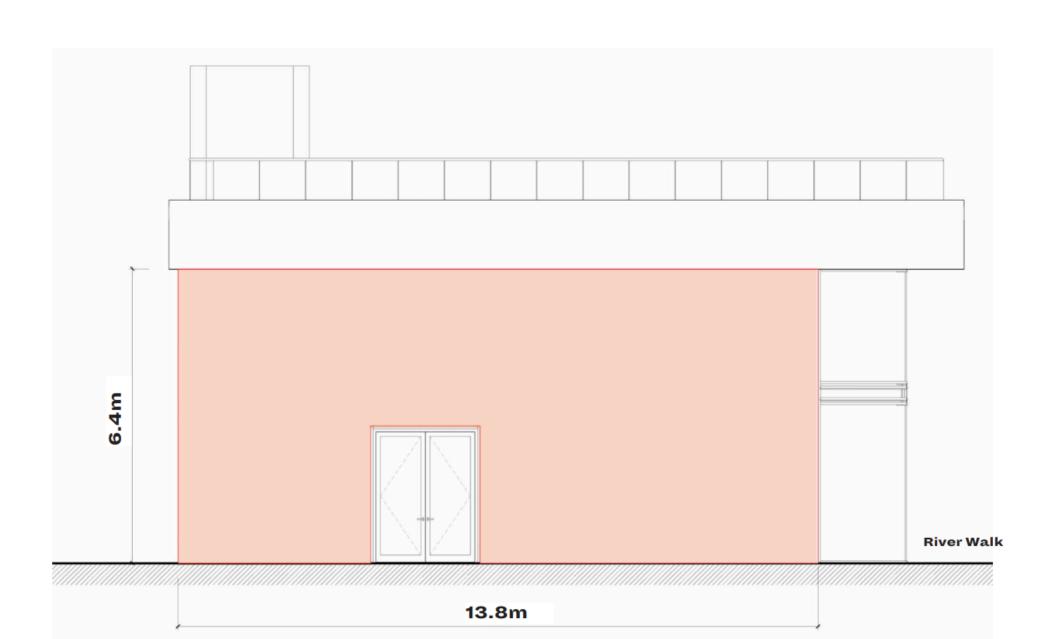
- (a) Particulars and samples of all new external surface materials including soffits;
 - (b) Details of new external doors and windows;
 - (c) Details of new and enlarged balustrades;
 - (d) Details of the proposed colour to be used on external stairwells and lift;
 - (e) Details of proposed artwork and wayfinding on service bay doors;
 - (f) Details of final roof details including solar panels and green roof; and

(g) Details of artwork on ground floor café western elevation.

REASON: To ensure the Local Planning Authority may be satisfied with the detail of the proposed development and to ensure a satisfactory external appearance.







The opportunity

The public art wall at Fresh Wharf presents a significant opportunity to make a lasting visual impact. Its prominent location ensures high visibility from across the Thames, along London Bridge, and up close within the public realm.

For this commission, Pegasi has commissioned George Henry Longly, a renowned London-based artist to create a timeless and memorable piece; one that aligns with the broader vision for the building's renewal and resonates with London's vibrant creative community.







George Henry Longly







The smile of a snake, 2016 George Henry Longly

Dionysus table, 2018 George Henry Longly

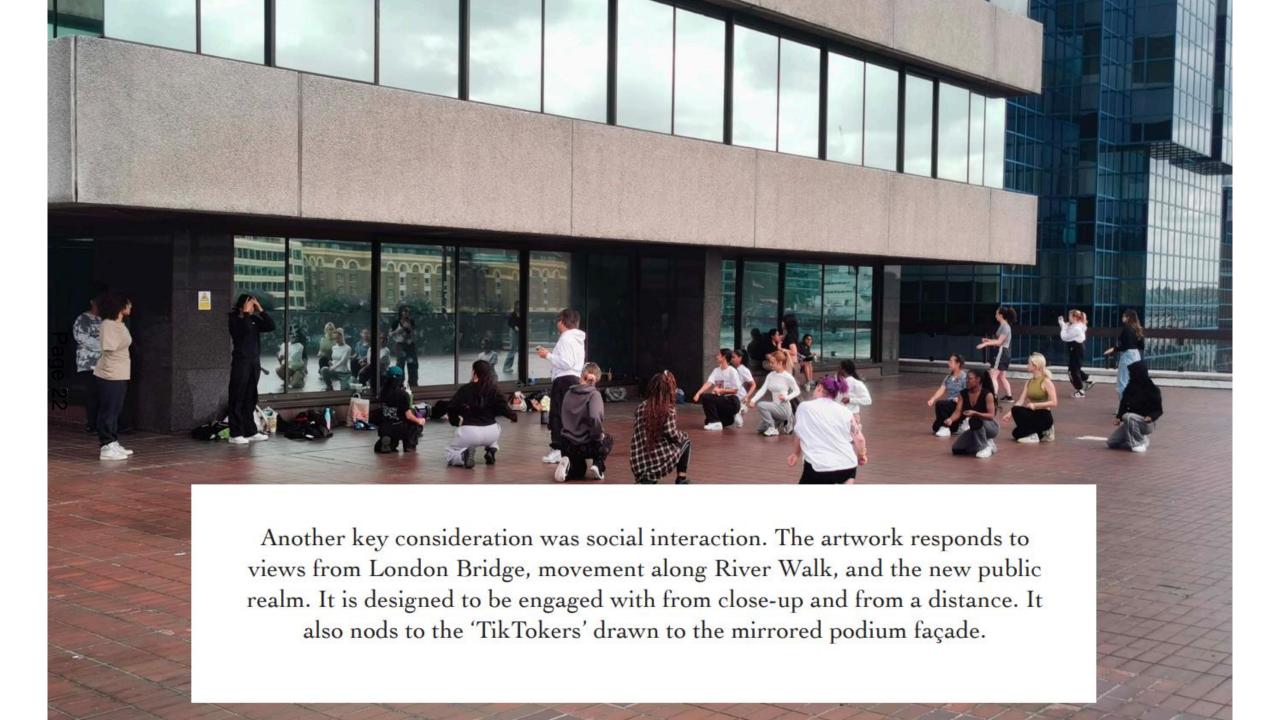
Trophic Cascade, 2015 George Henry Longly

George Henry Longly's work interrogates the relationship between display systems, viewing structures, and the experience of art itself. Frequently working with marble, he embeds ready-made objects into its surface, merging classical materiality with the everyday. In doing so, he reflects on lifestyle culture and the nature of creative labour.

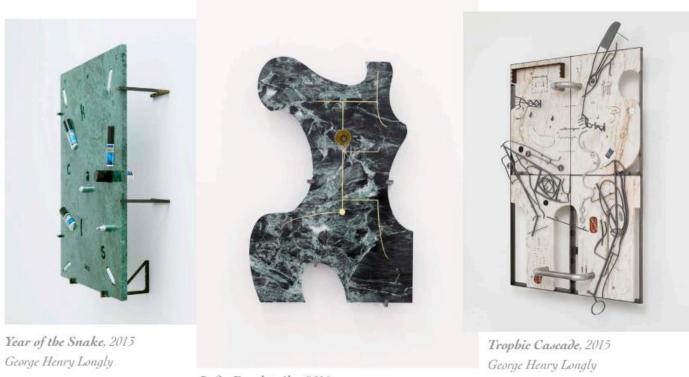
The concept - History, Context, Future



The artwork begins with a close study of context. Fresh Wharf's layered history - from ancient Londinium and medieval trade to Romanesque details and bold modernism - inspires a playful blend of motifs drawn from each era.



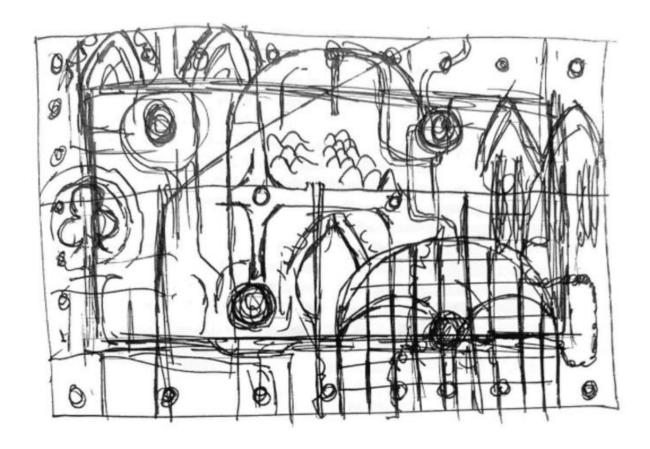
The concept - Layering



Lady Deathstrike, 2016 George Henry Longly

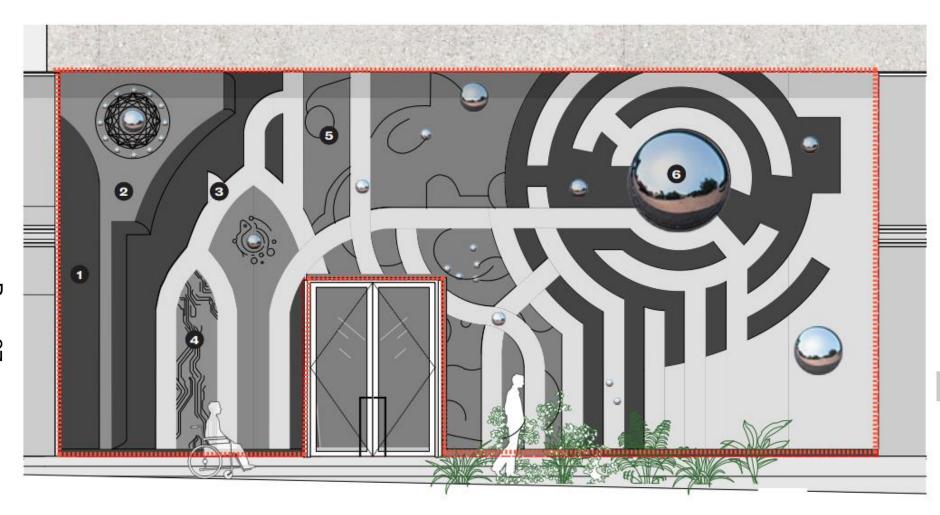
The concept of layering is central. Longly's work often features playful combinations of materials and objects. For the Fresh Wharf artwork, layering becomes a way to add another stratum to the site's history, embedding the piece as a contemporary addition within its rich architectural and cultural context.

The work: CHRONOS



Titled CHRONOS, the work fuses historic architectural references with a fresh, contemporary aesthetic. It adds a new, timeless layer to the building - deeply contextual yet designed to captivate and engage today's audiences.





Material Key

- Black coloured marble Noir St Laurent
- 2 Grey coloured marble Hermes Grey
- 3 White coloured marble Carrara

- Brass/steel inlay detailing to marble
- 5 Engraved marble detail
- 6 Polished stainless steel domes







Noir St Laurent Black stone with gold coloured veins

Hermes Grey Grey coloured marble

Carrara White coloured marble

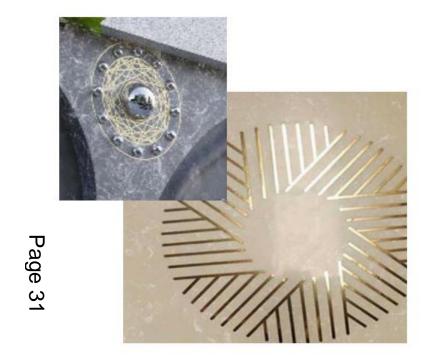
The primary material used in the artwork is marble, chosen for its timeless elegance and inherent sophistication. This material not only lends a sense of permanence but also introduces depth and visual intrigue to the piece. Three types of marble have been selected: white Carrara, grey Hermes, and black Noir St Laurent, each contributing a distinct tonal and textural character.

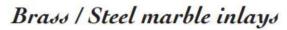
Corners and finishing



All marble used in the artwork will be fabricated from sheets with a minimum thickness of 20mm. The coloured layers are carefully offset, each protruding by up to 100mm from the one beneath, resulting in a total depth of 300mm for the piece. Much consideration has been given to the detailing of joints and the quality of the finish, as demonstrated in the mock-up photograph above.

Details and domes







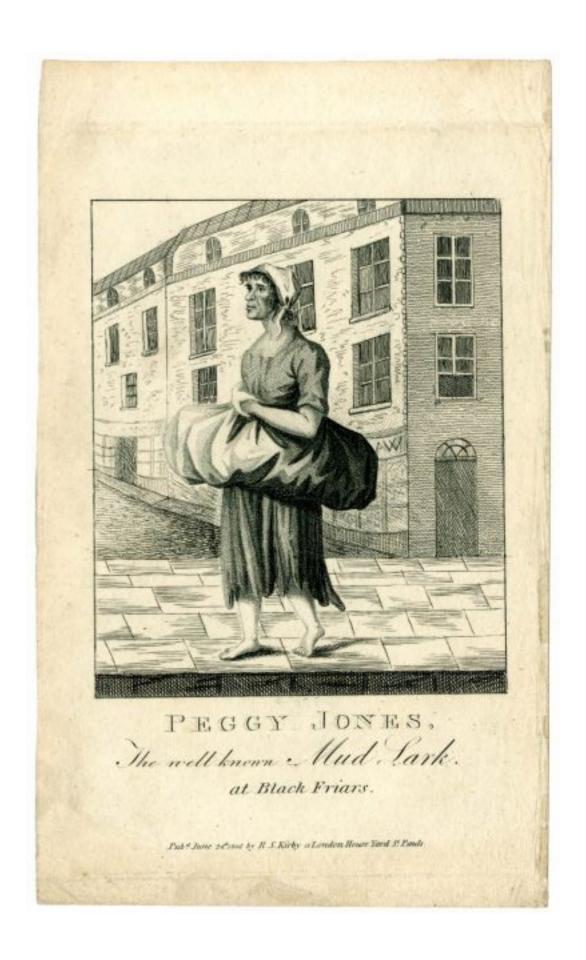
Engraved marble details



Polished stainless-steel domes

Integrated within the marble 'base', detailed moments invite closer inspection - metal inlays and engravings introduce texture and depth at eye level. Across the piece, polished stainless steel domes add a playful element, encouraging interaction and engagement from passersby.

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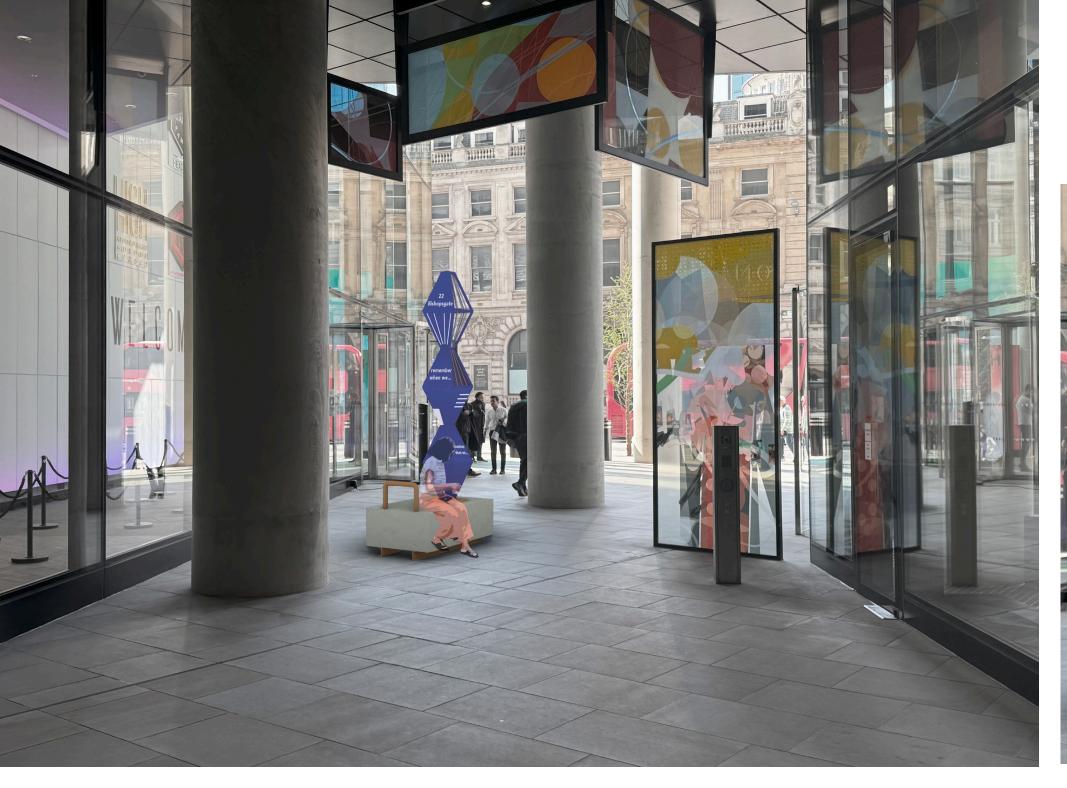






City Views Graphic updates

Recap



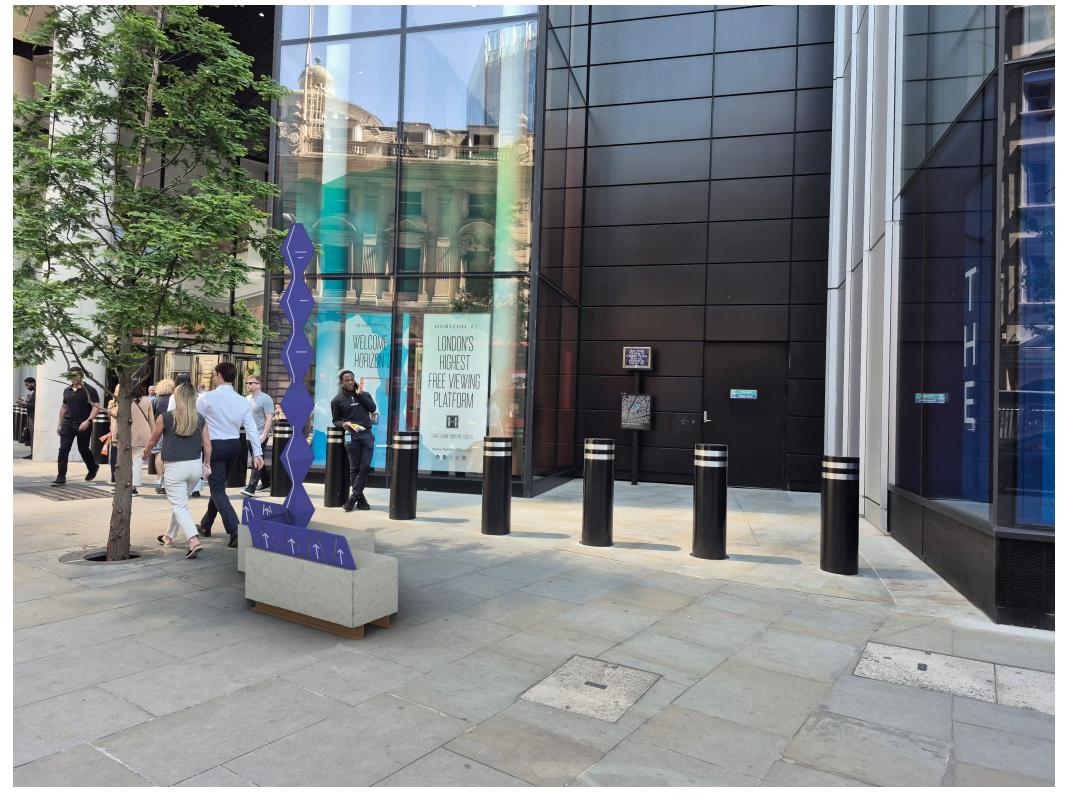


22 Bishopsgate - confirmed location



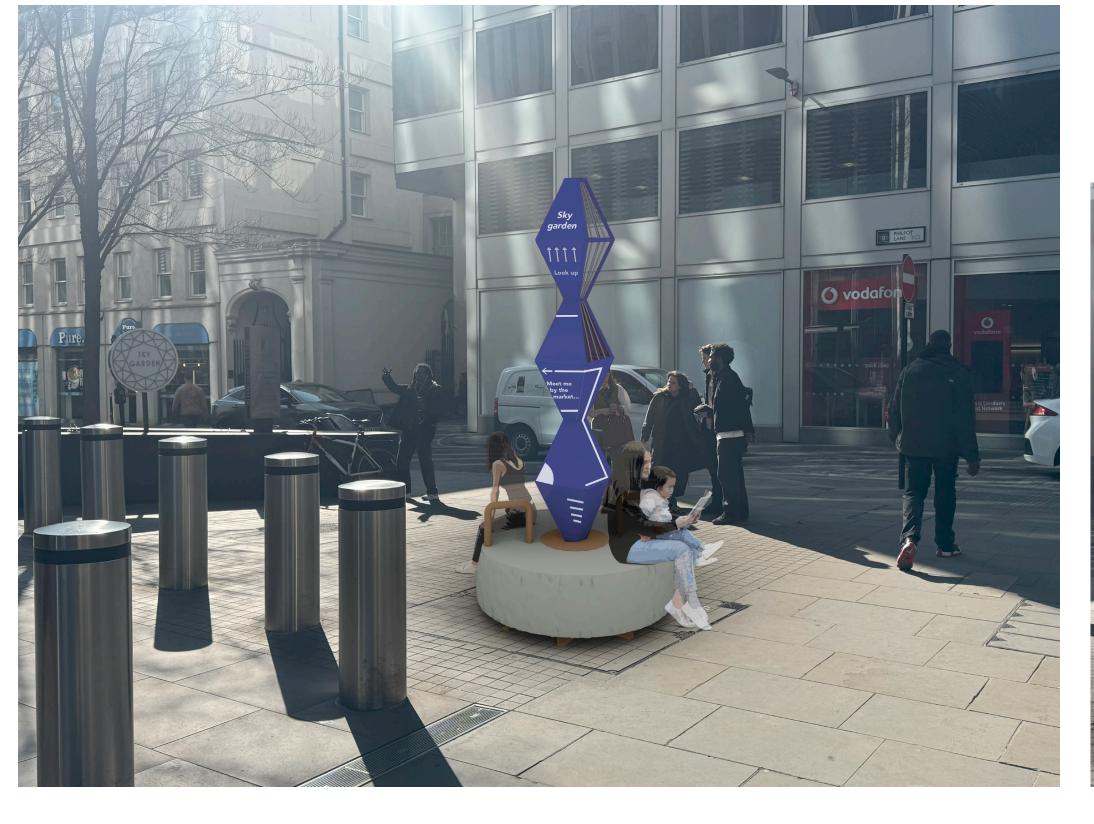


The Lookout - confirmed location





The Lookout - confirmed location



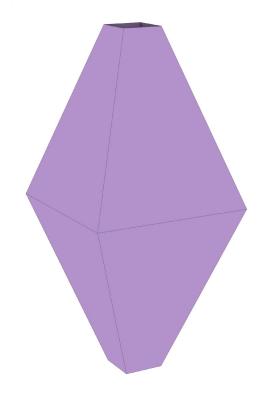


Sky garden - confirmed location

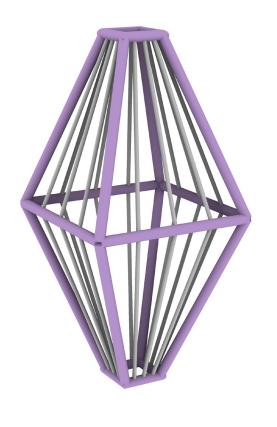




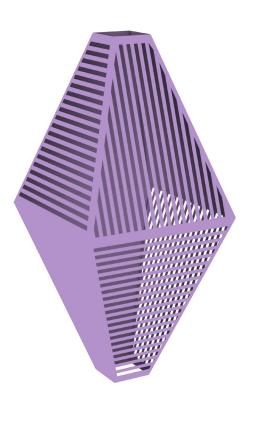
The Garden at 120 - confirmed location



Panel

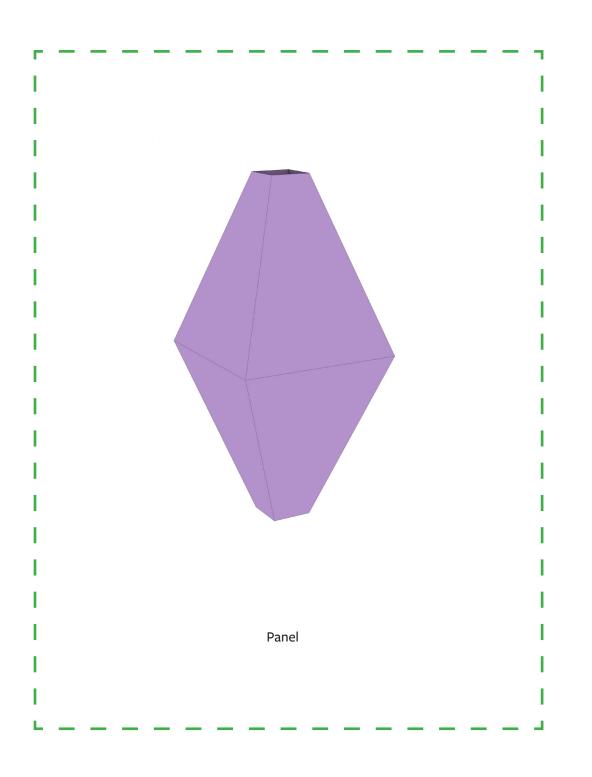


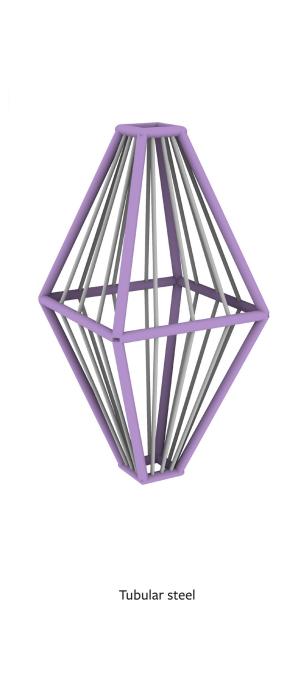
Tubular steel

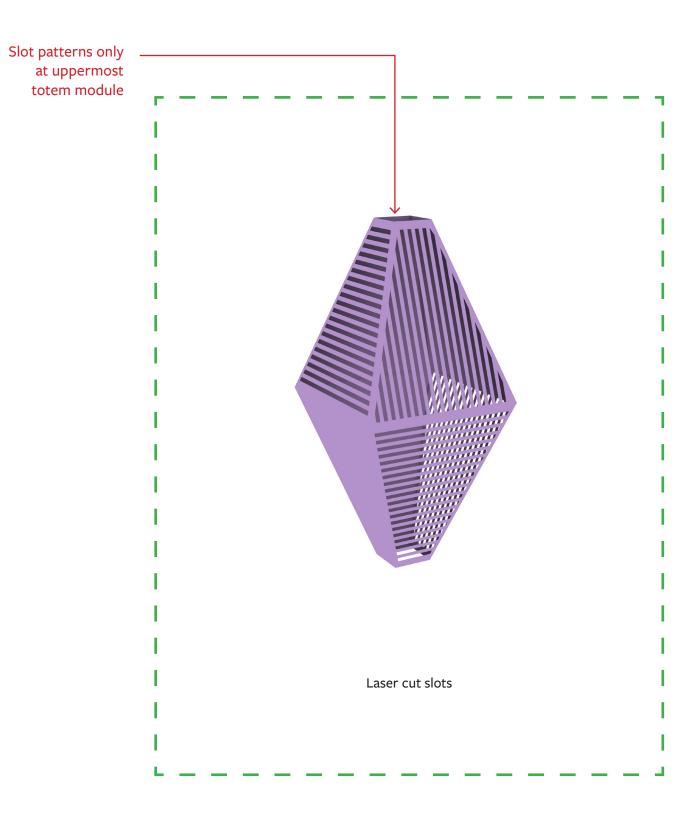


Laser cut slots

Previously proposed - Module detailing







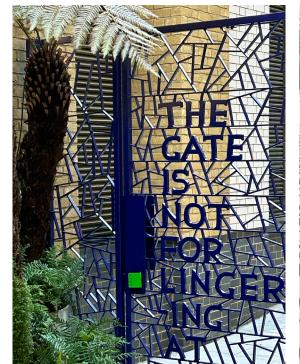
Module detailing - preferred













Previously proposed - Etching cutting and printing for panels





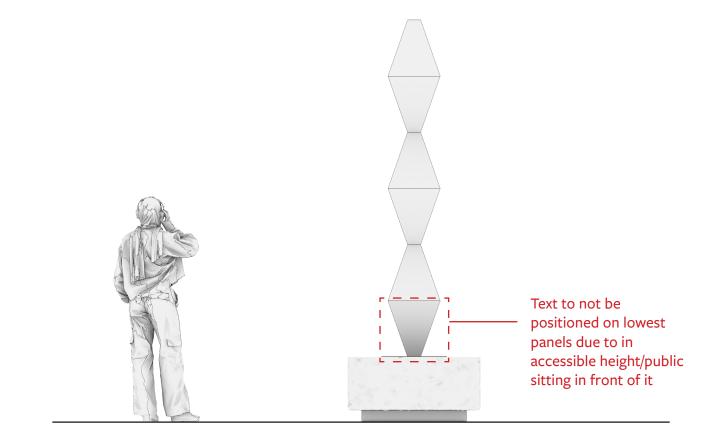


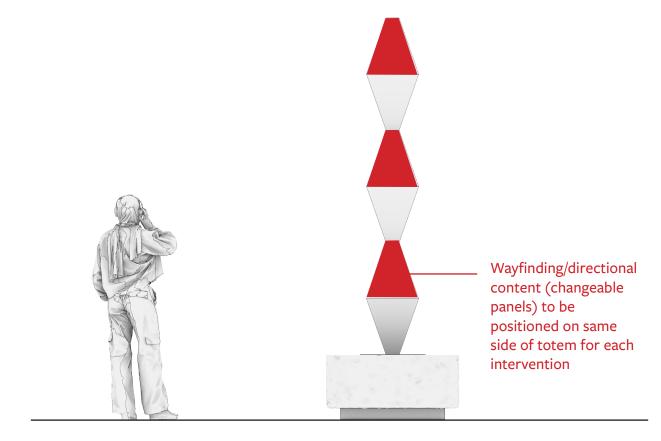




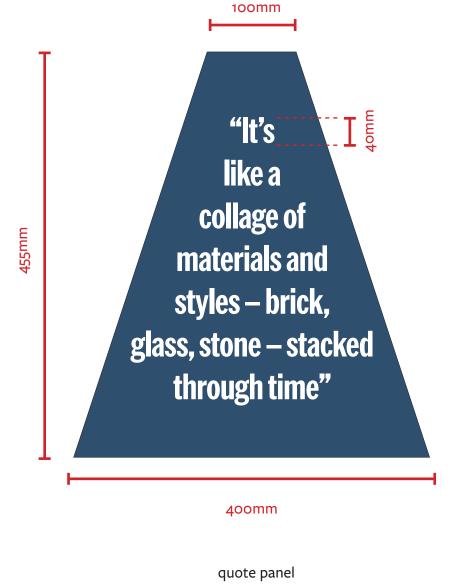


Updated graphic application - Hand or stencil spray painting for legibility





Display zones

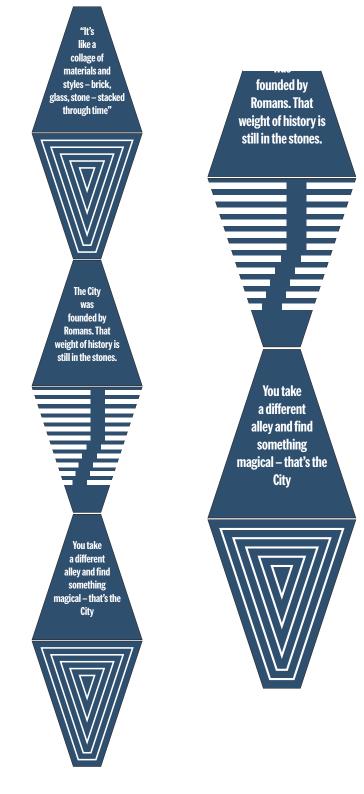


Look up 22 Bishopsgate

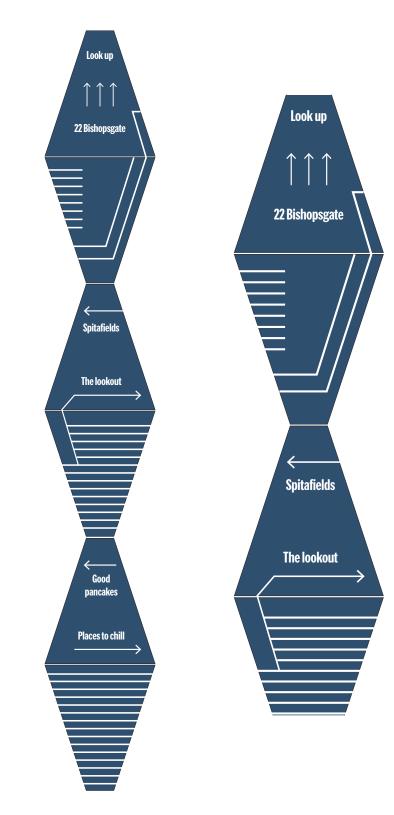
pattern panel (painted or slot cut)

Changeable wayfinding/directional panel

Main panel graphic types

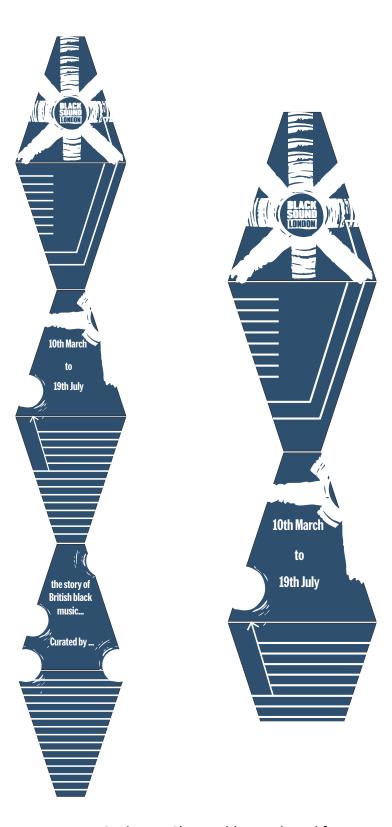


Option 1 - panels alternate between text and pattern

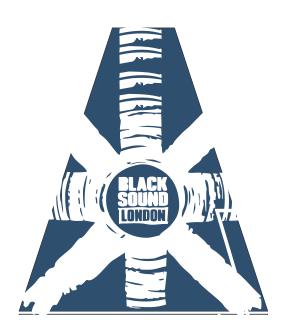


Option 2 - Pattern and Text integrated (max 3 changeable panels for wayfinding per totem)

Graphic placement approach



Option 3 - Changeable panel used for temporary promotional event

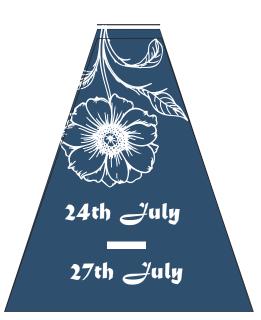






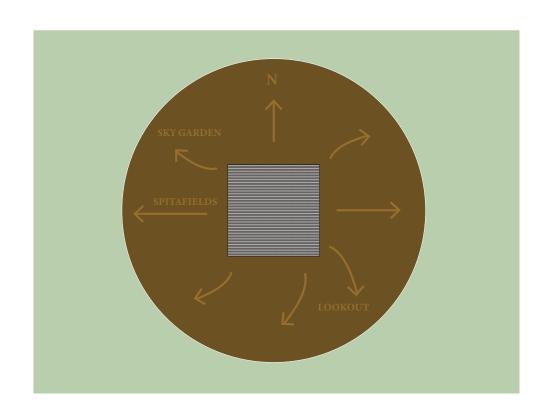




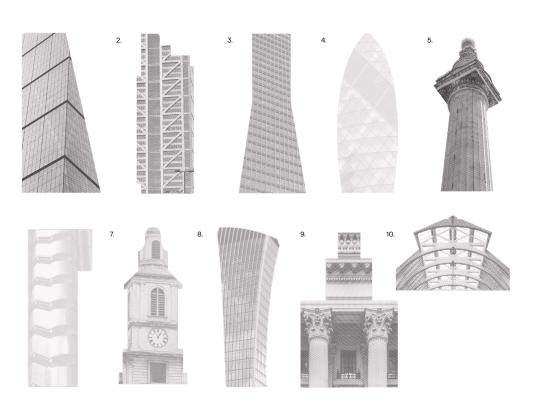


Changeable panels - Opportunities for temporary promotion



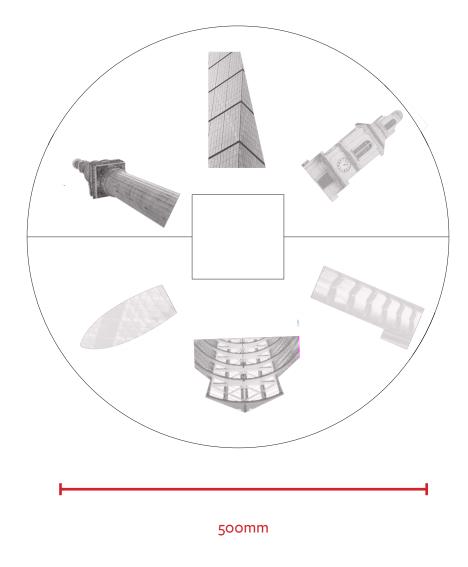


Markings and arrows referring to one another



Pictoral diagrams from graphics?

Previous - Fixing plate as wayfinding device





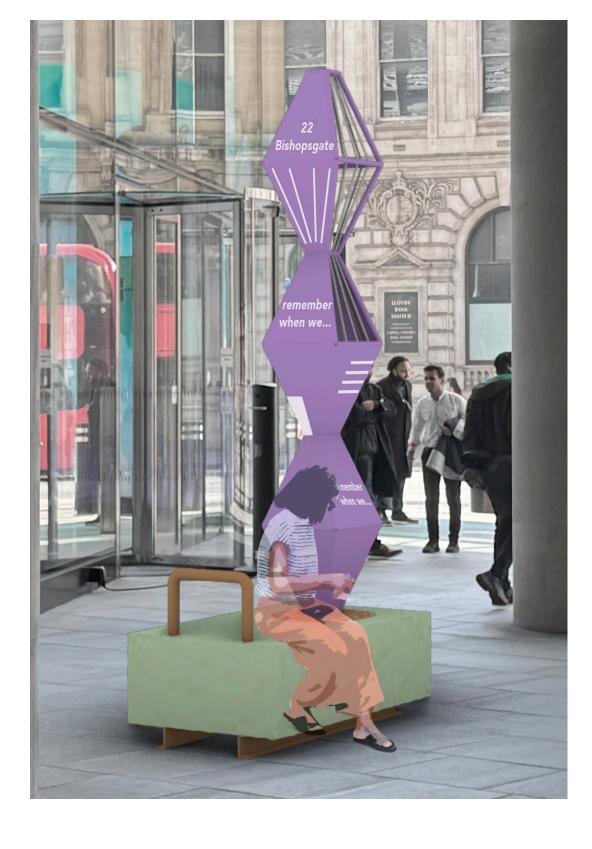
Fixing plate as pictoral etching rather than text?



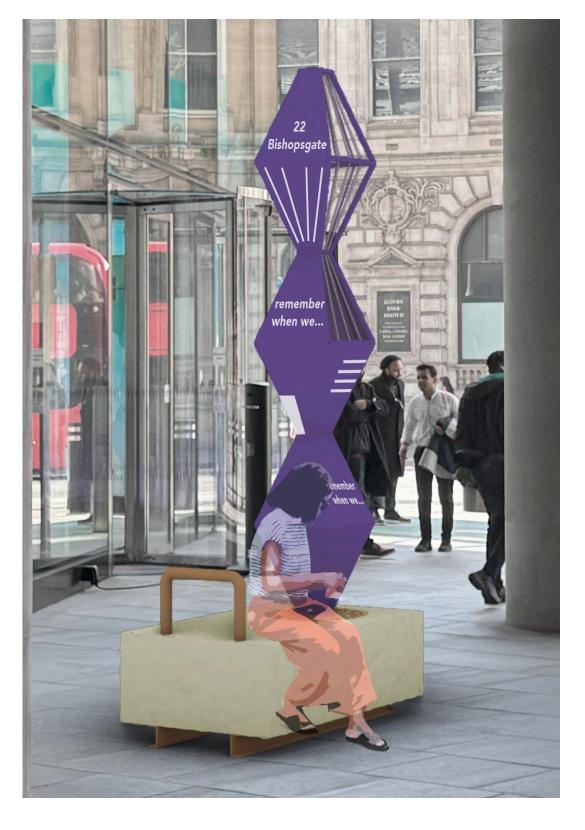




Revisiting Colours?







Revisiting Colours?

Thank you...