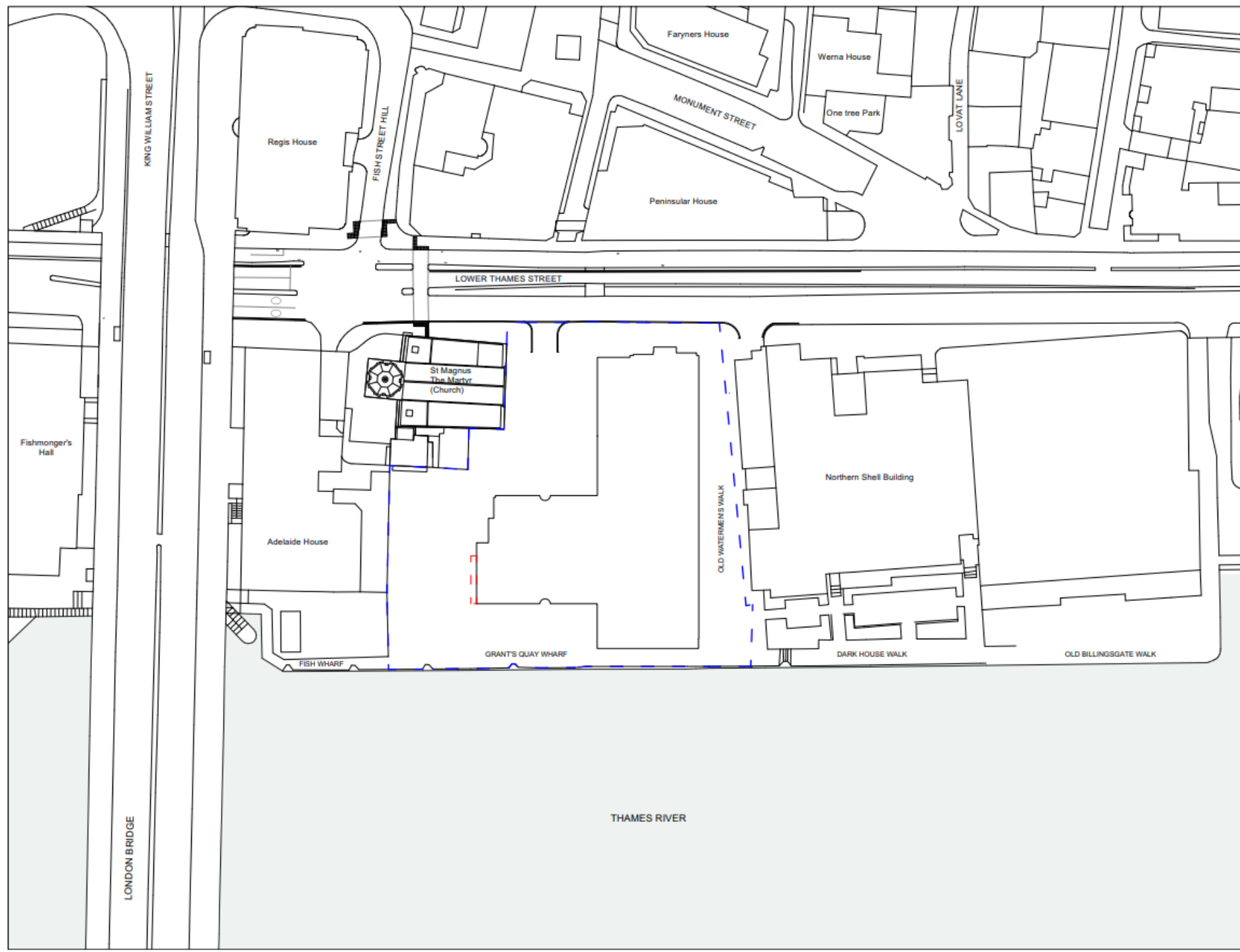


St Magnus House

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

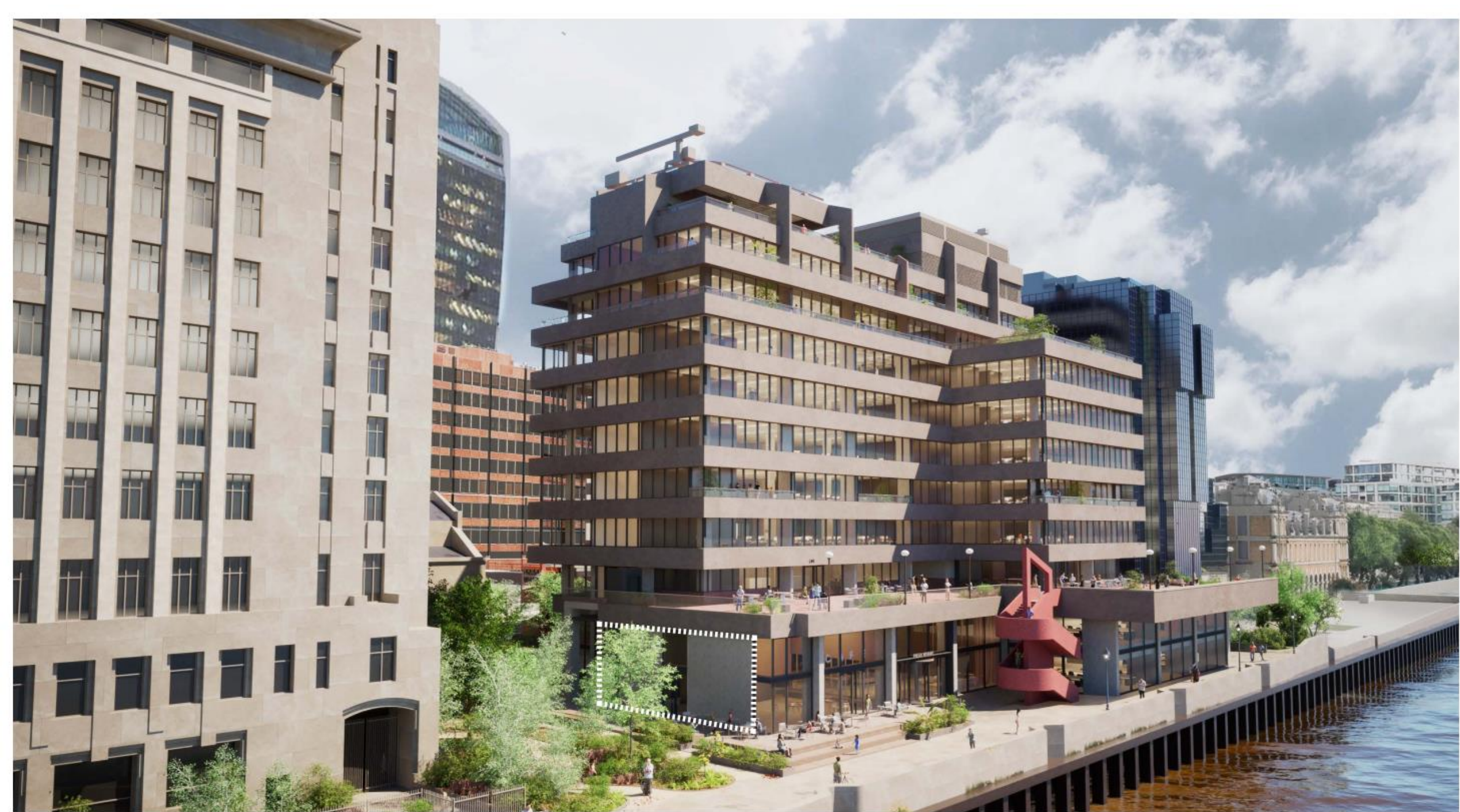
- Alterations to the building at 3 Lower Thames to;
 - (i) create a flexible Class E unit at ground floor level;
 - (ii) create two flexible Class E units at podium floor level;
 - (iii) partially infill the ground floor level
 - (iv) provide a new office entrance
 - (v) create new vehicular servicing 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.

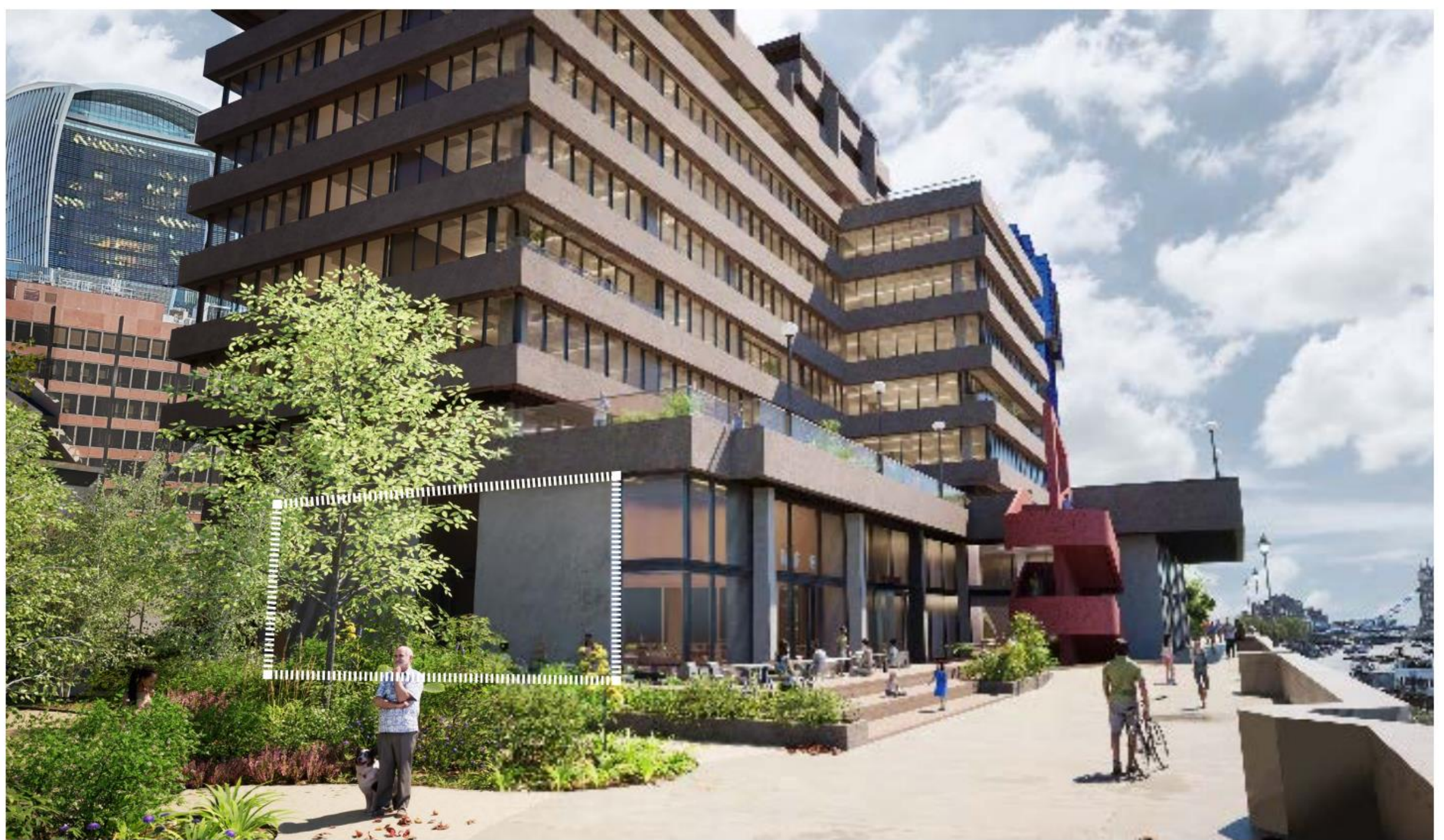
Overview of Condition 3 (g)

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:

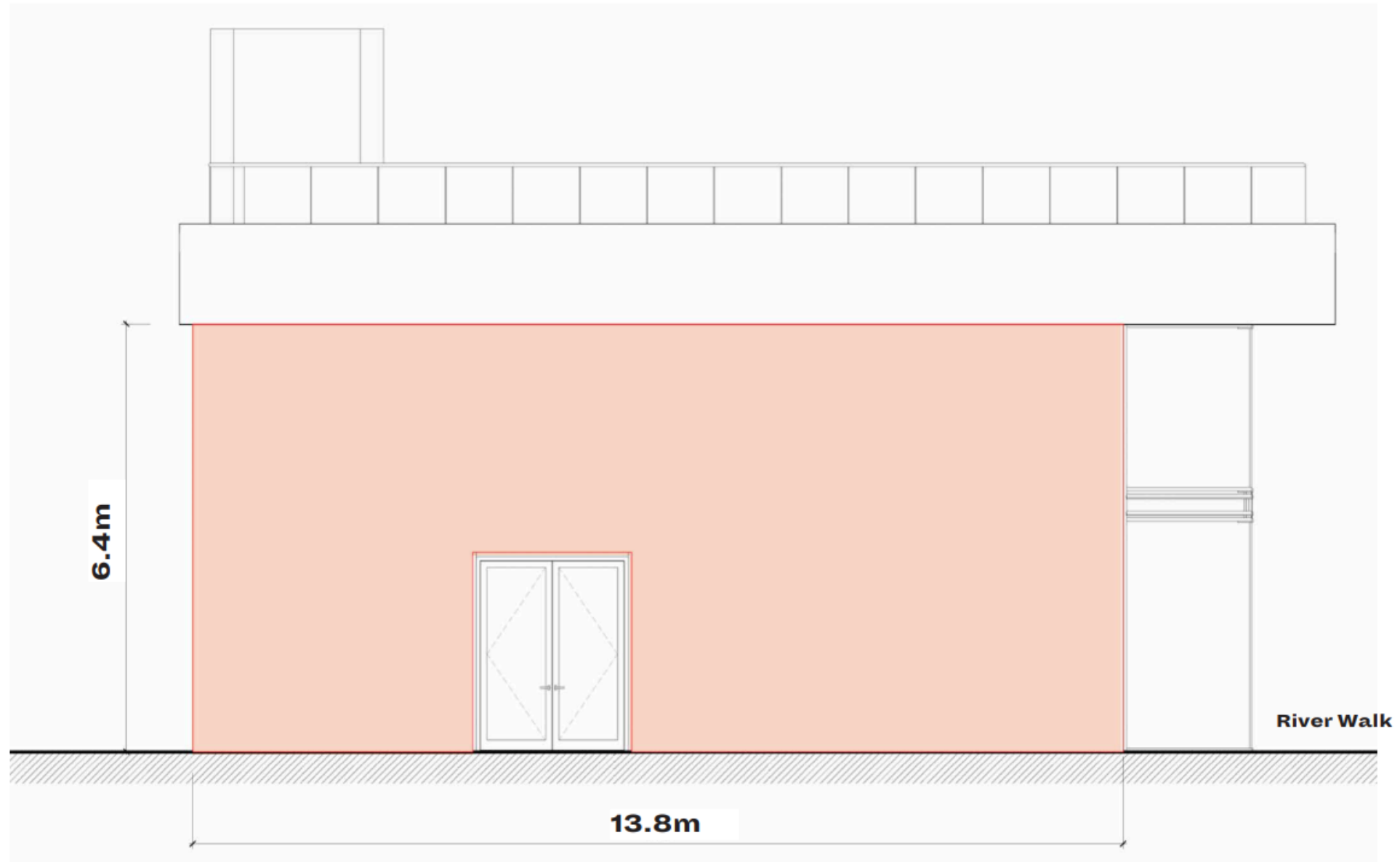
- (a) Particulars and samples of all new external surface materials including soffits;
- (b) Details of new external doors and windows;
- (c) Details of new and enlarged balustrades;
- (d) Details of the proposed colour to be used on external stairwells and lift;
- (e) Details of proposed artwork and 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.





Proposed ground floor cafe western wall elevation - the “canvas”



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.

About the Artist, George Henry Longly

George Henry Longly (born 1978, based in London) is an interdisciplinary artist whose practice spans sculpture, design, and video. He has exhibited at prestigious institutions, including Palais de Tokyo, Serpentine, ICA, South London Gallery, and MAXXI. His collaborations extend to projects with Ace Hotel, Bistrottheque, Red Bull, and COS. Remarkably, his art has even traveled to the International Space Station.

PALAIS
DE TOKYO

UCL

ICA

SERPENTINE

ACE HOTEL

Red Bull

BISTROT
THEQUE

COS



Benthos - Installation view, Vienna, George Henry Longly, 2019



Point Nemo, 2018
George Henry Longly



The smile of a snake, 2016
George Henry Longly



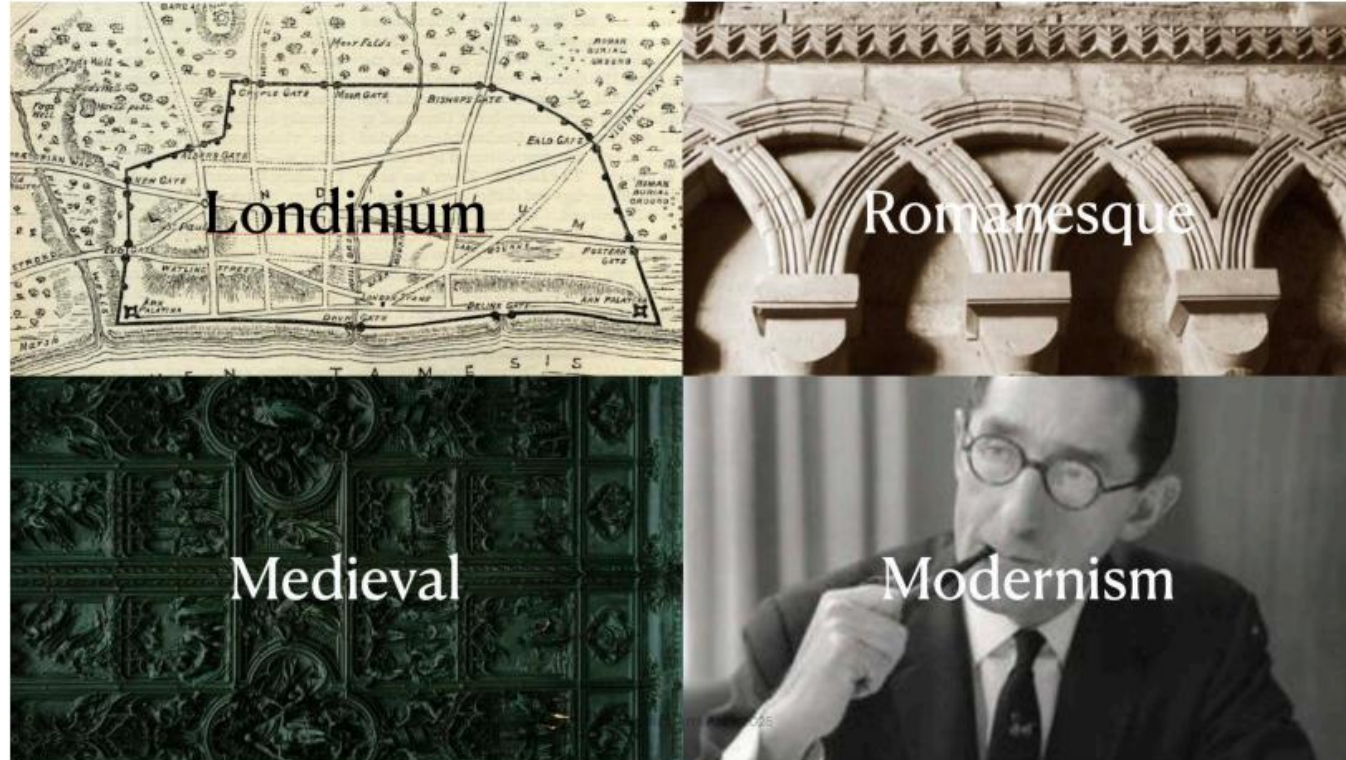
Dionysus table, 2018
George Henry Longly



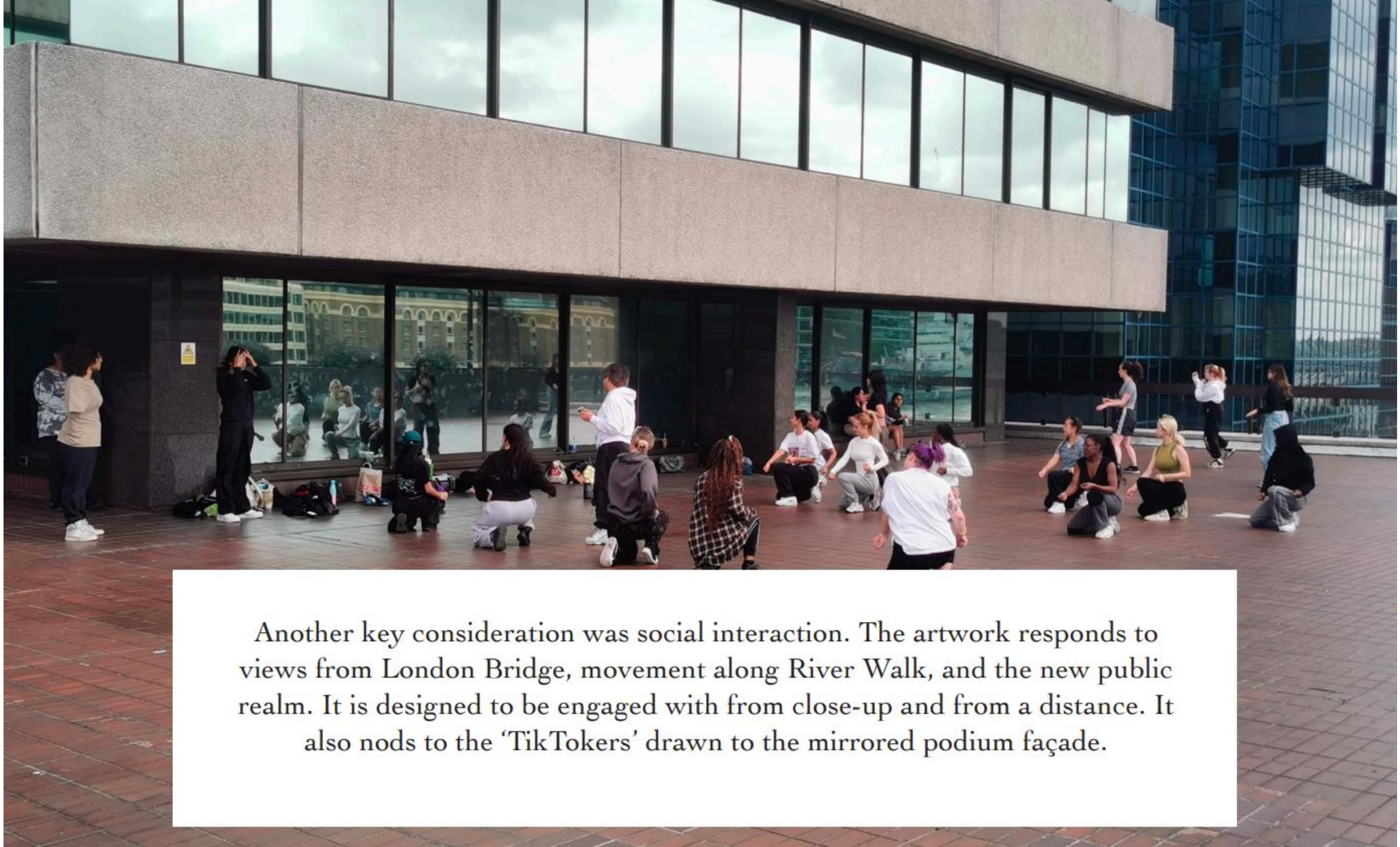
Tropic Cascade, 2015
George Henry Longly

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.

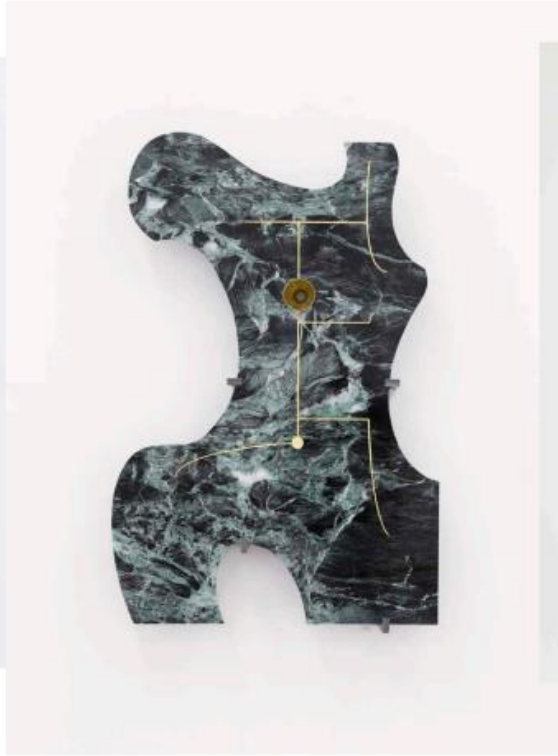


Another key consideration was social interaction. The artwork responds to views from London Bridge, movement along River Walk, and the new public realm. It is designed to be engaged with from close-up and from a distance. It also nods to the 'TikTokers' drawn to the mirrored podium façade.

The concept - Layering



Year of the Snake, 2015
George Henry Longly



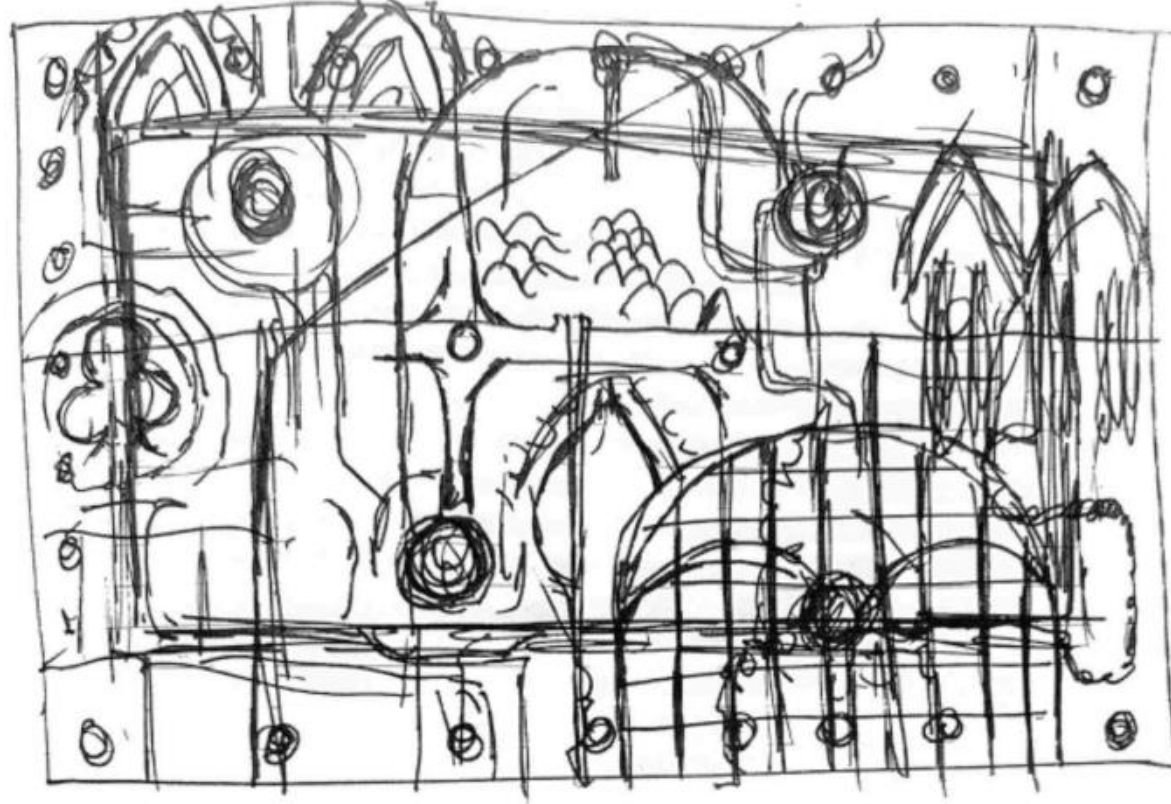
Lady Deathstrike, 2016
George Henry Longly



Trophic Cascade, 2015
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.

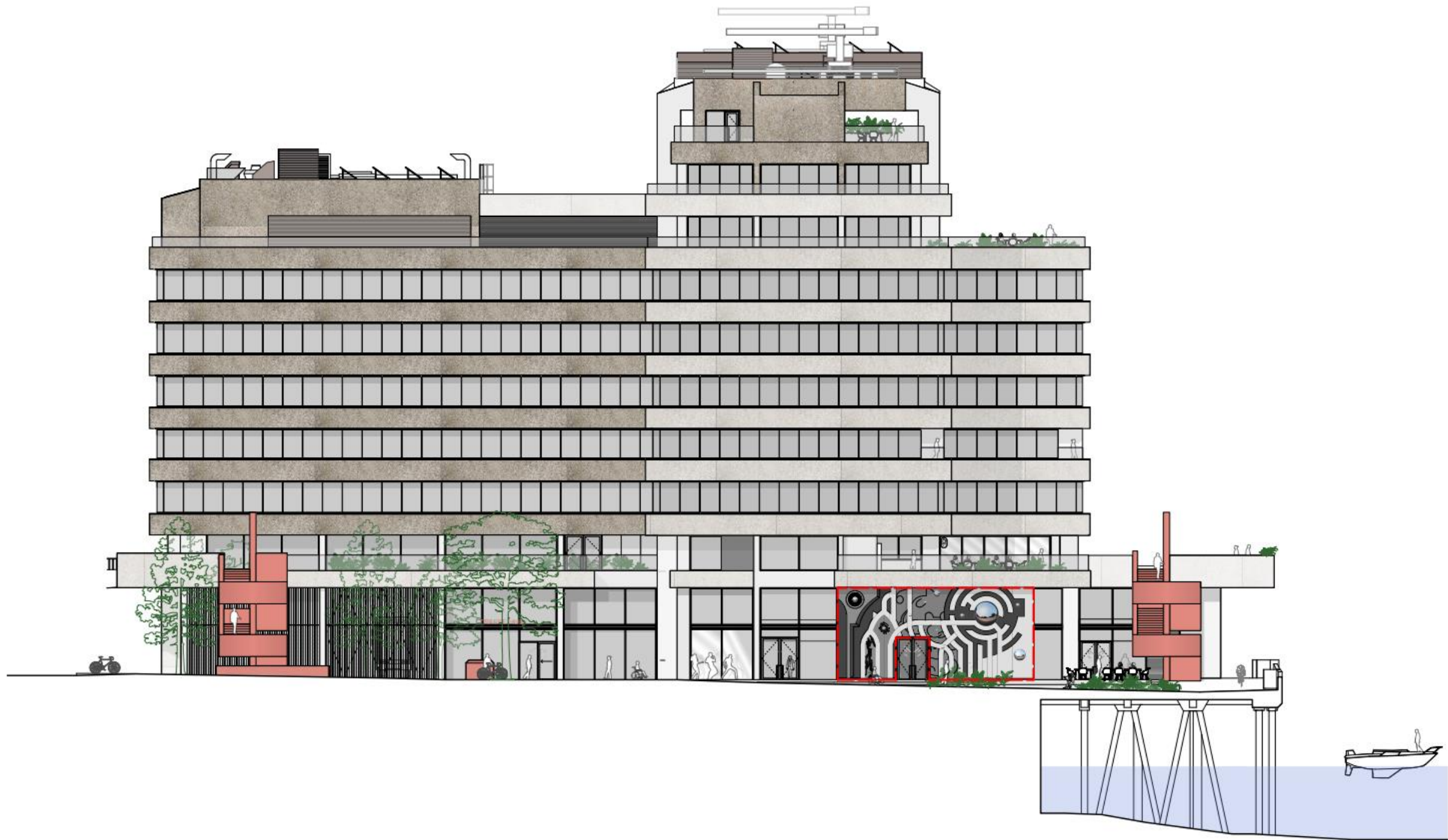
The work: *CHRONOS*



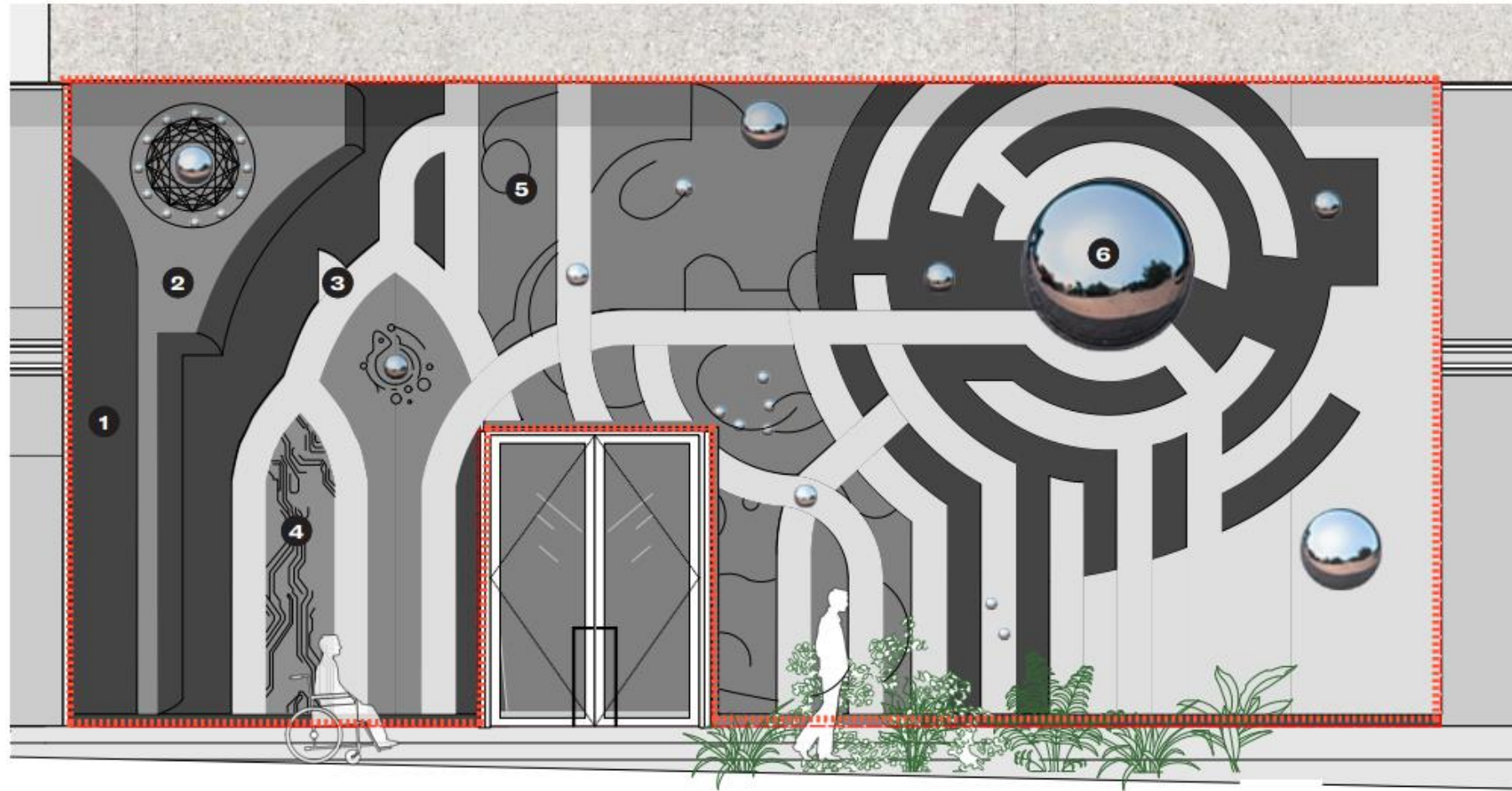
Titled *CHRONOS*, the work fuses historic architectural references with a fresh, contemporary aesthetic. It adds a new, timeless layer to the building - deeply contextual yet designed to captivate and engage today's audiences.



Illustration of proposed new art-work to GF cafe western wall

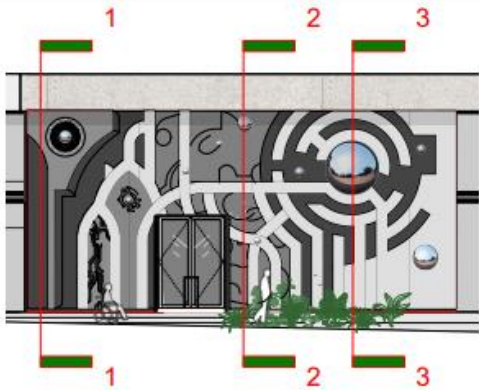


0 0.5m 1m 2m

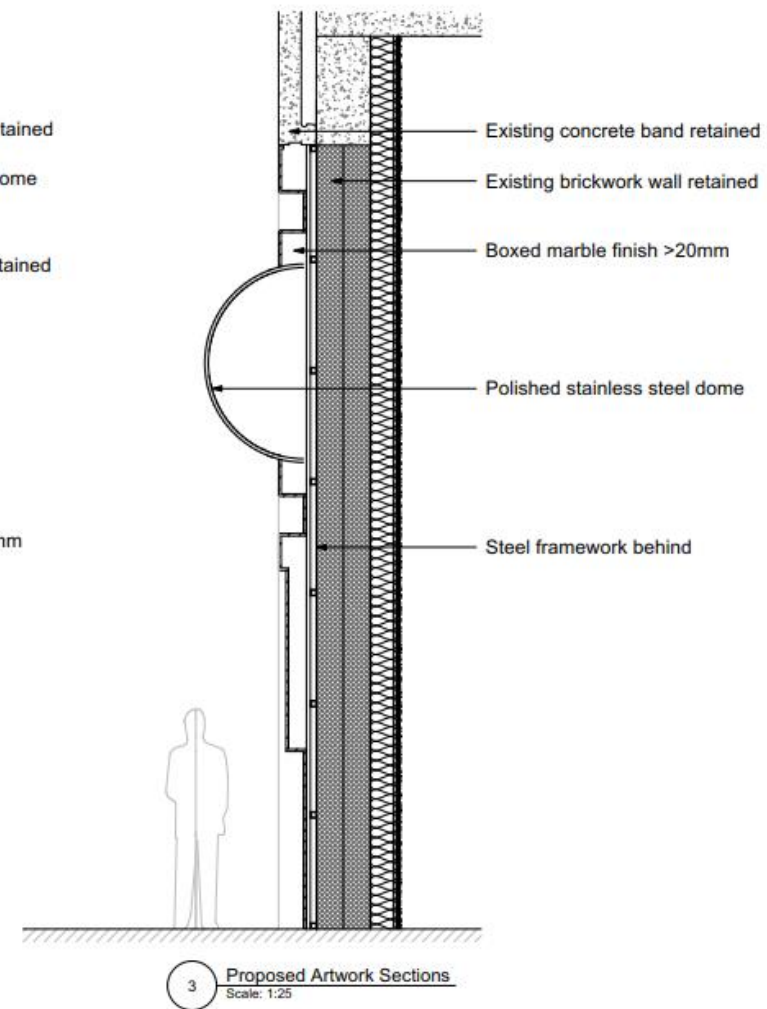
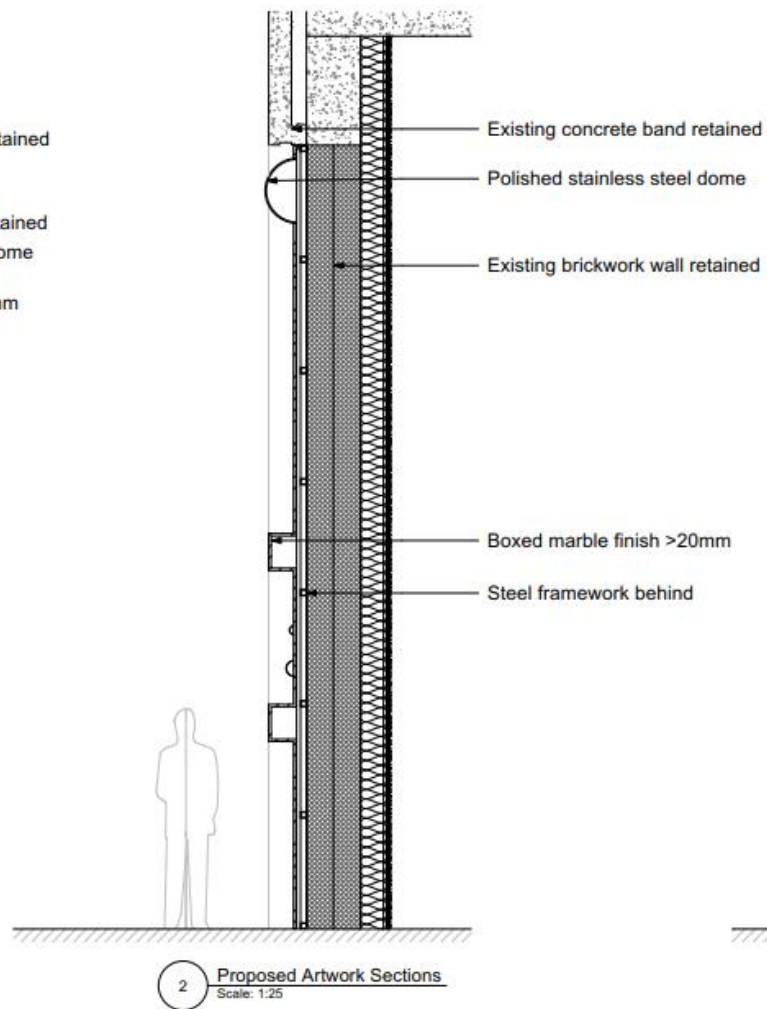
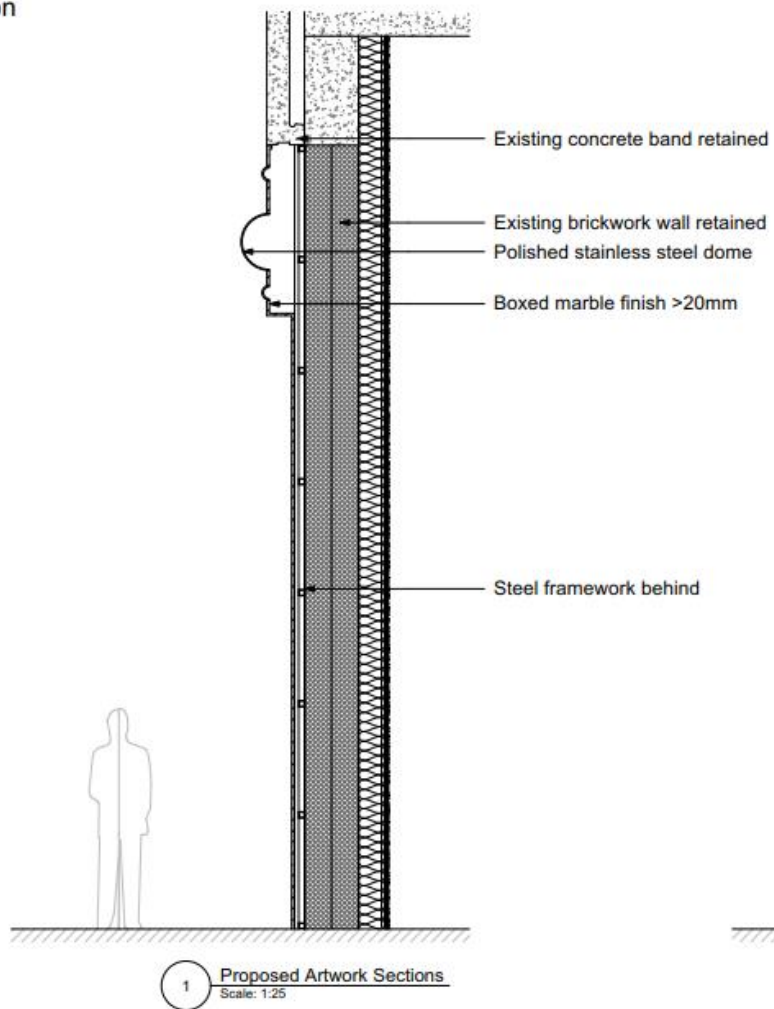


Material Key

- | | |
|--|--|
| 1 Black coloured marble - Noir St Laurent | 4 Brass/steel inlay detailing to marble |
| 2 Grey coloured marble - Hermes Grey | 5 Engraved marble detail |
| 3 White coloured marble - Carrara | 6 Polished stainless steel domes |



0 0.5 1 1.5m





Noir St Laurent

Black stone with gold coloured veins



Hermes Grey

Grey coloured marble



Carrara

White coloured marble

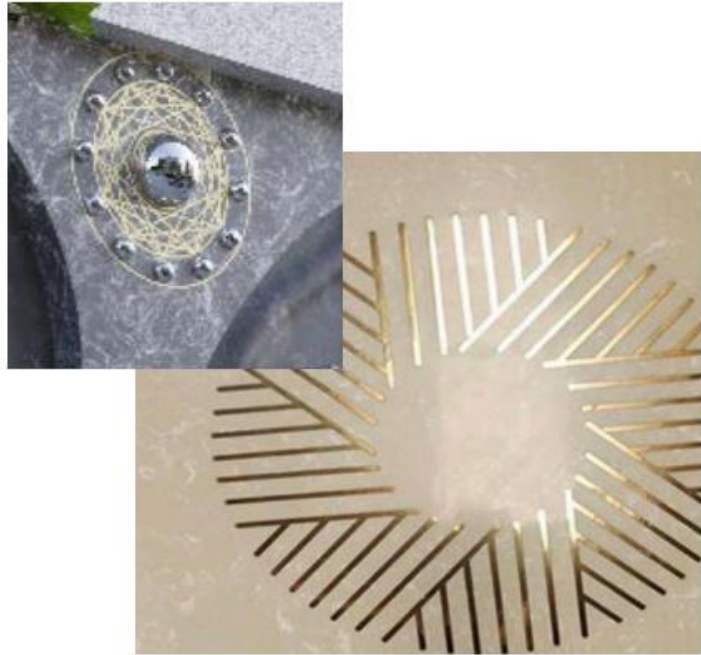
The primary material used in the artwork is marble, chosen for its timeless elegance and inherent sophistication. This material not only lends a sense of permanence but also introduces depth and visual intrigue to the piece. Three types of marble have been selected: white Carrara, grey Hermes, and black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



Brass / Steel marble inlays



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.