

Former Kaspers Restaurant, The Savoy Hotel, 1 Savoy Hill, London, WC2R
0BP
Gordon Ramsay (No. 2) Limited

15 April 2021



HERITAGE STATEMENT
PROPOSED INTERNAL
REFURBISHMENT AND
REDECORATION OF EXISTING
RESTAURANT PREMISES

Heritage Statement

1. This Heritage Statement has been prepared to accompany a listed building consent application for the proposed internal refurbishment and redecoration of existing restaurant premises at the former Kaspers Restaurant at the Savoy Hotel, 1 Savoy Hill, London, WC2R 0BP.
2. This Heritage Statement describes the general history and heritage significance of the Savoy Hotel and the proposals to refurbish and redecorate the former Kaspers Restaurant within it.

Site Analysis

3. The application site comprises existing restaurant premises within the Savoy Hotel, 1 Savoy Hill, London, WC2R 0BP. The Savoy Hotel is a Grade II Listed Building and was listed on 16 January 1981. Other listed building neighbour the Savoy Hotel, including the Savoy Theatre and the Savoy Chapel, which are both Grade II* listed buildings. The Savoy Hotel is also located within the Savoy Conservation Area, which was designated on 10 December 1981. The Historic England listing description for the Savoy Hotel reads as follows:

TQ3080NE SAVOY COURT WC2 16-JAN-1981 Savoy Hotel 1900/72/138 GV II. Includes: The Savoy Hotel (between Savoy Court and Savoy Place), STRAND WC2

Hotel. The Savoy Place-Embankment side block 1886-89 by T. E. Colcutt with A. H. Mackmurdo as interior consultant, for Richard D'Oyly Carte; 1903-04 Savoy Court extension to Strand by the same team; 1910, river front refaced in artificial stone, probably by Colcutt; 1929 forecourt awning and alterations by Sir Howard Robertson of Easton and Robertson; Savoy Place entrance and canopy c.1960 and interiors altered in the mid 1970s. The Colcutt blocks of brick construction with innovatory use of steel joists, faced in Doulton's Carrara ware with green pantile roofs. Eclectic Renaissance. The earliest Savoy Place block had its south front of 8 storeys and attic, 9 bays wide, fully balconied as columned galleries with the 1st and 2nd floor terrace-balconies articulated by a giant order. These features survive on the side elevations with central canted projections on the front, raised by one attic storey, the 1910 refacing glazed in the terrace-balconies between the giant order and closed in the floors above with 4-light bronze casement windows alternating with single light bathroom windows in a remarkably restrained and rational design. Decoration is confined to the attic with swag ornament over the aediculed bathroom windows directly beneath the crowning cornice. The Savoy Court block of 1903-04 is of 7 storeys, 8 windows wide with a north return wing to the forecourt, Hotel entrance to Colcutt's design, has coupled rusticated Doric columns of polished buff and black stone. Covering the forecourt is Howard Robertson's latticework awning of bolted steel beams, filled with glass. Stainless steel pediment fascia lettered in gilt sanserif "SA VOY" and surmounted by gilt statue, similar to Savoy Theatre q. v. fascia to right. Canopies step down to Strand on either side of Savoy Court access road; stainless steel trim to

their fascias with strip lighting in frosted glass casing. Five frosted glass lanterns hang within the forecourt awning. The upper floors remain as Colcutt left them with architraved windows and in the top 2 storeys a loggia-arcade with engaged Ionic columns and figure sculpture; string courses and bold crowning cornice. The original Mackmurdo interiors have virtually disappeared and the 1929 work has also been altered in the 19705 refurbishment. D'Oyly Carte conceived his innovatory hotel on the latest American model, and exceptionally for its date (ie first block of 1889) 70 bathrooms were provided as well as hydraulic lifts and electric light throughout. It was, however, the brilliant management of Cesar Ritz combined with the talents of the great Escoffier that ensured the Savoy's success in the highest echelons of society, attracting to a hotel for the first time the nobility and the Prince of Wales' circle.

4. The Savoy Hotel was erected in 1884–89 on a site south of the Strand, overlooking the River Thames. Originally occupied by Savoy Palace, considered to be the grandest nobleman's houses of medieval London and associated with one of Europe's oldest royal families, the House of Savoy, it was sacked by rebels in 1381 and lay waste for 120 years. It was subsequently, under the orders of Henry VII, developed and occupied by the Hospital of St John, opened in 1512. The hospital was however largely destroyed by fire in the 18th Century and in the 19th Century all remaining structures, apart from a chapel and a house known as Beaufort Buildings, were demolished. The site remained undeveloped until 1880, when it was purchased by Richard D'Oyly Carte to build the Savoy Theatre, specifically for the production of Gilbert and Sullivan operas, of which he was producer. Erected in 1881 it was the first public building to be lit by electricity.
5. The financial success of the opera productions led D'Oyly Carte to finance the building of the Savoy Hotel on the adjacent site. It was built in roughly a square shape with a central courtyard and to a luxurious standard, as a result of his staying and experiencing similar hotels when touring in America. It opened in August 1889 on land to the south of The Strand, overlooking Victoria Embankment and is now referred to as the River Block. It comprised some 400 rooms, including a banqueting hall, restaurant and ball room, together with hydraulic lifts and some 70 private bathrooms, the large number being a unique feature for a London hotel, and all designed to appeal to wealthy Americans, European tourists, business people and royalty. To keep ahead of other London hotels, the Savoy expanded in 1896-7 by building over its then inner court-yard and part of its entranceway from Savoy Hill.
6. In 1903-4, the son of Richard D'Oyly Carte acquired and then demolished a number of buildings fronting onto The Strand and built three new seven-storey blocks around a new entrance called Savoy Court, accessed from The Strand. He retained and took over Simpson on the Strand restaurant business at the same time and incorporated it together with shops, residential apartments in a comprehensive redevelopment scheme, which provided a new entrance and associated lobby to the hotel, approached under and covered by a distinctive steel and glass roof extending over part of Savoy Court itself. The ground floor elevations to the entrance and surrounds have distinctive Doric columns of polished buff and black stone extensions.

Proposals

7. The application proposals are very modest in nature, and simply comprise the refurbishment and redecoration of the existing restaurant accommodation, as detailed within the accompanying drawings. These works comprise new wall coverings, new carpet finishes to be over-laid, new lighting to replace existing fittings, and all furniture is loose. No structural works are proposed and all existing fitted items, such as the bar, are to remain *in situ*. There will therefore be no physical alterations to the premises themselves. The application proposals therefore comprise the redecoration and refurbishment of modern furnishings and decoration within these restaurant premises. No historic fabric is directly affected and the internal architectural and historic character and appearance of these restaurant premises is respected and enhanced by the redecoration and refurbishment scheme.

Legislation, Guidance and Planning Policy

8. The primary legislation relating to Listed Buildings and Conservation Areas is set out in the Planning (Listed Buildings & Conservation Areas) Act 1990. Section 16(2) states *“In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”* Section 66(1) reads: *“In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”* In relation to development within Conservation Areas, Section 72(1) reads: *“Special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.”*
9. The 2019 Framework requires that heritage assets are conserved in a manner appropriate to their significance (paragraph 184). Heritage assets should be put to viable uses consistent with their conservation and development should make a positive contribution to local character and distinctiveness (paragraph 185). Development proposals should avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal (paragraph 190). In determining applications, LPAs should take account of: the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation; the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and the desirability of new development making a positive contribution to local character and distinctiveness (paragraph 192). When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation, irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance (paragraph 193). Any harm to, or loss of, the significance of a designated heritage asset should require clear and convincing justification (paragraph 194). Where a development

would lead to less than substantial harm to the significance of a heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use (paragraph 196). In this case, the proposed modest extension of the approved external customer seating area will not be the cause of substantial or demonstrable harm to these heritage assets; therefore there is a presumption in favour of the grant of consent.

10. The Planning Practice Guidance (PPG) was published in March 2014 as a companion to the Framework, replacing a large number of foregoing Circulars and other supplementary guidance. In respect of heritage decision-making, the PPG stresses the importance of determining applications on the basis of significance and explains how the tests of harm and impact within the Framework are to be interpreted.
11. Historic England's Conservation Principles: Policy and Guidance 2008 sets out a logical approach to decision-making and offers guidance about all aspects of the historic environment. This document states that: *"New work or alteration to a significant place should normally be acceptable if: a. there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place; b. the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed; c. the proposals aspire to a quality of design and execution which may be valued now and in the future; and d. the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future"* (page 59).
12. The Development Plan for the appeal site includes the London Plan, the Westminster City Plan and the saved policies of the Westminster UDP. The Westminster UDP was adopted by the LPA in January 2007 and therefore significantly predates the 2019 Framework. Its material planning weight must be considered accordingly.
13. The London Plan is the overall strategic plan for London, setting out an integrated economic, environmental, transport and social framework for the development of London over the next 20–25 years. Policy 7.8 of the London Plan concerns heritage assets and archaeology. This policy requires development affecting heritage assets and their settings to conserve their significance, by being sympathetic to their form, scale, materials and architectural detail. It adds that development should identify, value, conserve, restore, re-use and incorporate heritage assets. Supporting paragraph 7.31A continues that where a development proposal will lead to less than substantial harm to the significance of a designated asset, this harm should be weighed against the public benefits of the proposal, including securing its optimal viable use.
14. Policy S25 of the Westminster City Plan addresses heritage. This policy states that Westminster's heritage assets will be conserved. The reasoned justification to this policy states that the built environment must be respected and refurbished sensitively in a manner appropriate to its significance. Any change should not detract from the existing qualities of the environment, which makes the city such an attractive and valued location for residents, businesses and visitors.

15. Saved Policy DES10 of the Westminster UDP concerns listed buildings. This policy requires that alterations to listed buildings respect the listed building's character and appearance and serve to preserve, restore or compliment its features of special architectural or historic interest.
16. The Westminster's Repairs and Alterations to Listed Buildings Supplementary Planning Guidance Note was published by the LPA to supplement the saved UDP policies. Paragraph 5.4 of this SPG states that, in general, works to listed buildings should retain historic fabric and features of architectural or historic interest *in situ* and repair all damaged historic fabric or features, rather than replace them.

Methodology

17. A heritage asset is defined within the Framework as "*a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing)*" (2019 Framework Annex 2: Glossary).
18. The significance of the heritage assets within the proposed site require assessment in order to provide a context for, and to determine the impact of, current development proposals. Significance is defined as "*the value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting*" (2019 Framework Annex 2: Glossary).
19. The aim of this Heritage Statement is to identify and assess any impacts that the development may cause to the value or significance of the identified heritage assets. Impact on that value or significance is determined by considering the sensitivity of the receptors identified and the magnitude of change.
20. Table 1 sets out thresholds of significance which reflect the hierarchy for national and local designations, based on established criteria for those designations. The Table provides a general framework for assessing levels of significance, but it does not seek to measure all aspects for which an asset may be valued – which may be judged by other aspects of merit.

Table 1 – Assessing Heritage Significance

SIGNIFICANCE	EXAMPLES
Very High	<p>World Heritage Sites, Listed Buildings and Scheduled Monuments of exceptional quality, or assets of acknowledged international importance or can contribute to international research objectives.</p> <p>Grade I, Grade II* and Grade II Registered Parks and Gardens and historic landscapes and townscapes of international sensitivity.</p>
High	<p>Grade I, Grade II* and Grade II Listed Buildings and built heritage of exceptional quality.</p> <p>Grade I, Grade II* and Grade II Registered Parks and Gardens and historic landscapes and townscapes which are extremely well preserved with exceptional coherence, integrity, time-depth, or other critical factor(s).</p>
Good	<p>Scheduled Monuments, or assets of national quality and importance, or that can contribute to national research objectives.</p> <p>Grade II* and Grade II Listed Buildings, Conservation Areas with very strong character and integrity, other built heritage that can be shown to have exceptional qualities in their fabric or historical association.</p> <p>Grade II* and II Registered Parks and Gardens, Registered Battlefields and historic landscapes and townscapes of outstanding interest, quality and importance, or well preserved and exhibiting considerable coherence, integrity time-depth or other critical factor(s).</p>
Medium	<p>Grade II Listed Buildings, Conservation Areas, locally listed buildings and undesignated assets that can be shown to have good qualities in their fabric or historical association.</p> <p>Grade II Registered Parks and Gardens, Registered Battlefields, undesignated special historic landscapes and townscapes with reasonable coherence, integrity, time-depth or other critical factor(s).</p>
Low	<p>Assets compromised by poor preservation and/or poor survival of contextual associations but with potential to contribute to local research objectives.</p> <p>Historic buildings or structures of modest quality in their fabric or historical association. Locally-listed buildings and undesignated assets of moderate/ low quality.</p> <p>Historic landscapes and townscapes with limited sensitivity or whose sensitivity is limited by poor preservation, historic integrity and/or poor survival of contextual associations.</p>
Negligible	<p>Assets with no surviving cultural heritage interest. Buildings of no architectural or historical note.</p> <p>Landscapes and townscapes with no surviving legibility and/or contextual associations, or with no historic interest.</p>

21. Beyond the criteria applied for national designation, the concept of value can extend more broadly to include an understanding of the heritage values a building or place may hold for its owners, the local community or other interest groups. These aspects of value do not readily fall into the criteria typically applied for designation and require a broader assessment of how a place may hold significance. In seeking to prompt broader assessments of value, Historic England’s Conservation

Principles categorises the potential areas of significance (including and beyond designated assets) under the following headings:

Evidential value – *‘derives from the potential of a place to yield evidence about past human activity...Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them...The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.’* (Conservation Principles page 28)

22. Evidential value therefore relates to the physical remains of a building/structure and its setting, including the potential for below ground remains, and what this primary source of evidence can tell us about the past.

Aesthetic Value – *‘Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects... Aesthetic values tend to be specific to a time cultural context and appreciation of them is not culturally exclusive’* (pages 30-31).

23. Aesthetic value therefore relates to the visual qualities and characteristics of an asset (settlement site or building), long views, legibility of building form, character of elevations, roofscape, materials and fabric, and setting (including public and private views).

Historic Value – *‘derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative... Association with a notable family, person, event, or movement gives historical value a particular resonance...The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value’* (pages 28-30).

24. Historic value therefore relates to the age and history of the asset, its development over time and the strength of its tie to a particular architectural period, person, place or event. It can also include the layout of a site, the plan form of a building and any features of special interest.

Communal Value – *‘Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it or have emotional links to it... Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them...They may relate to*

an activity that is associated with the place, rather than with its physical fabric...Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there' (pages 31-32).

25. Communal value therefore relates to the role an asset plays in a historic setting, village, town or landscape context, and what it means to that place or that community. It is also linked to the use of a building, which is perhaps tied to a local industry or its social and/or spiritual connections.
26. Once the value and significance of an asset has been assessed, the next stage is to determine the 'magnitude' of the impact brought about by the development proposals. This impact could be a direct physical impact on the assets itself or an impact on its wider setting, or both. Impact on setting is measured in terms of the effect that the impact has on the significance of the asset itself, rather than setting being considered as the asset itself.

Table 2 - Assessing magnitude of impact

MAGNITUDE OF IMPACT	TYPICAL CRITERIA DESCRIPTORS
Very High	<p>Adverse: Impacts will destroy cultural heritage assets resulting in their total loss or almost complete destruction.</p> <p>Beneficial: The proposals would remove or successfully mitigate existing and significant damaging and discordant impacts on assets; allow for the substantial restoration or enhancement of characteristic features.</p>
High	<p>Adverse: Impacts will damage cultural heritage assets; result in the loss of the asset's quality and integrity; cause severe damage to key characteristic features or elements; almost complete loss of setting and/or context of the asset. The assets integrity or setting is almost wholly destroyed or is severely compromised, such that the resource can no longer be appreciated or understood.</p> <p>Beneficial: The proposals would remove or successfully mitigate existing damaging and discordant impacts on assets; allow for the restoration or enhancement of characteristic features; allow the substantial re-establishment of the integrity, understanding and setting for an area or group of features; halt rapid degradation and/or erosion of the heritage resource, safeguarding substantial elements of the heritage resource.</p>
Medium	<p>Adverse: Moderate impact on the asset, but only partially affecting the integrity; partial loss of, or damage to, key characteristics, features or elements; substantially intrusive into the setting and/or would adversely impact upon the context of the asset; loss of the asset for community appreciation. The assets integrity or setting is damaged but not destroyed so understanding and appreciation is compromised.</p> <p>Beneficial: Benefit to, or partial restoration of, key characteristics, features or elements; improvement of asset quality; degradation of the asset would be halted; the setting and/or context of the asset would be enhanced and understanding and appreciation is substantially improved; the asset would be brought into community use.</p>
Minor / Low	<p>Adverse: Some measurable change in assets quality or vulnerability; minor loss of or alteration to, one (or maybe more) key characteristics, features or elements; change to the setting would not be overly intrusive or overly diminish the context; community use or understanding would be reduced. The assets integrity or setting is damaged but understanding and appreciation would only be diminished not compromised.</p>

	Beneficial: Minor benefit to, or partial restoration of, one (maybe more) key characteristics, features or elements; some beneficial impact on asset or a stabilisation of negative impacts; slight improvements to the context or setting of the site; community use or understanding and appreciation would be enhanced.
Negligible	Barely discernible change in baseline conditions
Nil	No discernible change in baseline conditions.

Assessment of Significance and Impact

27. The Savoy Hotel is a Grade II listed building and therefore any development affecting it can be held to have the potential of medium to good significance.
28. In assessing the impact of the proposed refurbishment and redecoration of the former Kaspers restaurant, located within the building, regard has to be had to the sensitivity of the receptors and the magnitude of change.
29. The redecoration and refurbishment of the former Kaspers Restaurant and the resultant magnitude of impact of the proposals are held to be negligible in terms of historic value. The application proposals are very modest in nature, and simply comprise the refurbishment and redecoration of the existing restaurant accommodation, as detailed within the accompanying drawings. These works comprise new wall coverings, new carpet finishes to be over-laid, new lighting to replace existing fittings, and all furniture is loose. No structural works are proposed and all existing fitted items, such as the bar, are to remain *in situ*. There will therefore be no physical alterations to the premises themselves. No identified important elements of architecture will be obscured by the proposed refurbishment and redecoration proposals and there would be, therefore, no effect on any historic fabric.
30. The application proposals therefore comprise the redecoration and refurbishment of modern furnishings and decoration within these restaurant premises. No historic fabric is directly affected, and the internal architectural and historic character and appearance of these restaurant premises is respected and enhanced by the redecoration and refurbishment scheme. The application proposals are considered to preserve the features of special architectural or historic interest of this listed building.
31. Given the internal nature of the proposed refurbishment and redecoration scheme, there is no impact upon the character and appearance of the Savoy Conservation Area nor the settings of neighbouring listed buildings.
32. The heritage implications of the application proposals are considered to be modest and appropriate and are considered to preserve the architectural and historic character and appearance of the Savoy Hotel. Taking all of the above into account, it is therefore

considered that there are no reasonable grounds, in terms of heritage impacts, to withhold the granting of listed building consent in this case.

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