

~ MULBERRY COTTAGE ~

HIGH STREET, LINDFIELD, HAYWARDS HEATH, WEST SUSSEX, RH16 2HU

External and internal alterations and minor landscaping works. Replacement of garage doors.

HERITAGE STATEMENT



Prepared by Natalie Aldrich IHBC, PCIfA ~ Reviewed by Ben Kirk MSc, IHBC

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ABOUT MANORWOOD

Manorwood is a small team of historic building professionals with varied skills across different areas of the historic environment.

This report has been prepared by Natalie Aldrich, Heritage Consultant and reviewed by Ben Kirk, Managing Director.

Natalie holds a BA(Hons) in History and Politics and a FdSc in Architectural Conservation and is a full member of the Institute of Historic Building Conservation (IHBC) and Practitioner member of the Chartered Institute for Archaeologists (PCIfA). Natalie is a member of the Vernacular Architecture Group (VAG) and has over 10 years' experience as a Heritage Consultant working on buildings and sites of all types across southern England.

Ben holds an MSc in Timber Building Conservation, completed at the Weald and Downland Museum, and validated by Bournemouth University, and is a full member of the Institute of Historic Building Conservation (IHBC) and a recognised Historic Environment Service provider under the well-established HESPR scheme.

Ben is a member of various groups including the Vernacular Architecture Group (VAG), the Domestic Buildings Research Group (DBRG), and the Wealden Buildings Study Group (WBSG).

Ben has been actively working in the historic environment industry for 15 years on numerous heritage asset projects which include surveying of historic buildings (both domestic and agricultural), preparation of schedules of works and detailing of repairs. Ben oversees numerous applications for Planning permission and Listed Building Consent and has built solid working relationships with Conservation Officers at a number of Authorities across the South East.

As a company Director at Manorwood, Ben has overseen works to historic buildings carried out by a skilled network of sub-contractors including the timber restoration at Charleston Farm barns in Firle and the re-erection of historic buildings at the Weald and Downland Living Museum near Chichester, both which received awards from the Sussex Heritage Trust.

As a company Manorwood have provided various historic environment services to a number of Country Estates across the South East including the Lydhurst Estate, the Borde Hill Estate, the West Dean Estate and a number of projects on the Wiston Estate where Manorwood continue to provide consultancy advice on redevelopment and reuse of various areas.

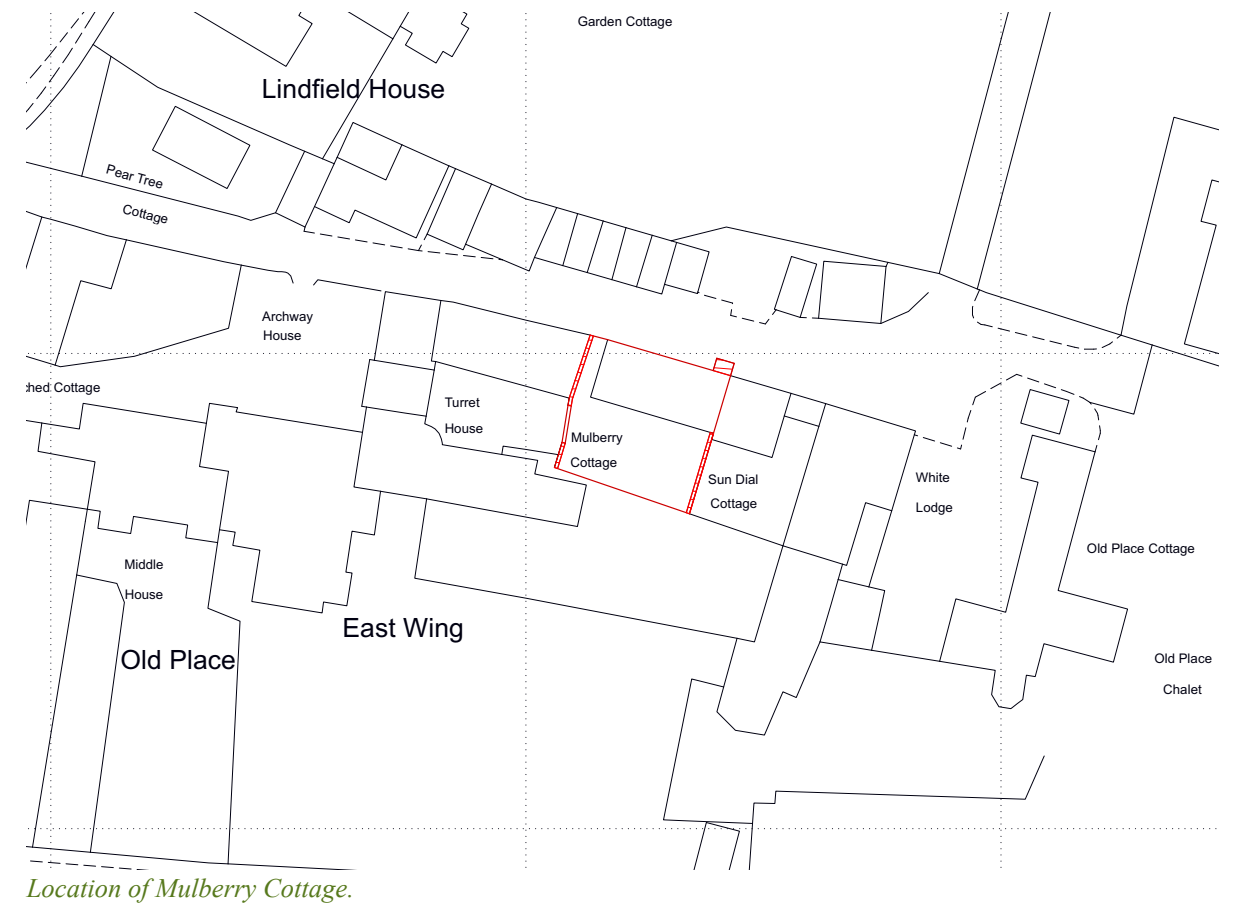
Most recently Manorwood completed the sensitive restoration and conversion of the magnificent 15th century barn for Nyetimber Vineyards in West Sussex.

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1 INTRODUCTION

- 1.1 This Heritage Statement has been prepared by Natalie Aldrich IHBC, PCIfA on behalf of Manorwood to accompany a Planning and Listed Building Consent application to Mid Sussex District Council for proposals at Mulberry Cottage, Lindfield.
- 1.2 Mulberry Cottage is a former stable building which formed part of the service complex at Old Place. The existing building seems to date to c.1908 and was built from a previously existing structure. The former stables were converted into a residential dwelling during the 1980s.
- 1.3 The property is located at the end of a private driveway off the east side of the High Street to the northern edge of Lindfield. The property is a Grade II Listed building, which sits within the boundaries of the Lindfield Conservation Area.
- 1.4 The property has been recently acquired by the applicants who wish to carry out a number of alterations in order to improve the usability of the building as a modern family home, whilst enhancing, as far as possible, the original character of the building.
- 1.5 A pre-application submission was made to Mid Sussex District Council (DM/25/3175) and following receipt of advice, including comments from Emily Wade, Conservation Officer, the proposed scheme has been revised. A Heritage Statement was produced to accompany the pre-application submission (dated December 2025), and the present Heritage Statement is a revised version of that submitted.
- 1.6 The present application relates to a number of external and internal alterations to Mulberry Cottage, as well as for minor landscaping works. The proposals comprise:
- External and internal refurbishment.
 - Replacement of rooflight with conservation rooflight.
 - Removal of dormer and replacement with a conservation rooflight.
 - Construction of new dormer window to match existing dormer windows.
 - Replacement of modern timber doors with Crittall style doors and reinstatement of original gates.
 - Reconfiguration of internal layout.
 - Removal of modern plasterboard ceiling to expose roof structure.
 - Installation of roof insulation at rafter level.
 - Replacement of garage doors.
 - Minor landscaping works.
- 1.7 Historic maps has been consulted to better understand the development of the site and the Conservation Area. The maps are included in Section 4 of this report.



- 1.8 This Heritage Statement also includes a Significance Assessment, which identifies the relative heritage value of the identified heritage assets (i.e., the listed building). It also includes an Impact Assessment, which evaluates the potential effect of the proposed scheme on the significance of the heritage asset, including the contribution made by its setting. This approach to impact assessment is required to comply with the provisions of the Planning (Listed Buildings & Conservation Areas) Act 1990, the National Planning Policy Framework (NPPF, 2024), and the requirements of the Local Planning Authority.
- 1.9 The relevant Historic Environment Record (HER) has also been consulted in the preparation of this report, in accordance with paragraph 207 of the National Planning Policy Framework (NPPF, 2024).
- 1.10 The remit of this Heritage Statement is the built historic environment. It does not include any below ground archaeological assessment.

2 HERITAGE ASSETS AND DESIGNATIONS

- 2.1 Mulberry Cottage forms part of a group of statutory Listed Buildings designated in December 1987 under the name Mulberry Cottage, Sundial and White Cottage with linking archway. The listing reads:

MULBERRY COTTAGE, SUNDIAL AND WHITE COTTAGE WITH LINKING ARCHWAY

Location Lindfield, West Sussex, RH16 2HU

District Mid Sussex (District Authority)

Date Listed 11th December 1987

List Entry No 1025427

Grade II

Description Former stable range, now three houses, with linking archway. Circa 1908, part of C E Kempe's additions to Old Place (qv). Ground floor of brown brick in English bond (White Cottage painted) with fishscale tile-hanging above, except to left bay. Plain tile roofs. One storey with attic, five bays, the left bay a half-hipped, gabled cross-wing, and bay three with a similar gable. Between the two gables is carriage arch, the roof stepping up over it and with two metal finials.

Left bay (White Cottage) has outshut under catslide roof to left, with a three-light window; a central, half-glazed door with side-lights; a garage doorway on right with three-light window set above; two small one-light windows in gable; on right a central, wooden, octagonal cupola; and three flat-roofed dormers in left-hand slope. Bay three has a three-light window to ground floor, on right, and windows of one and three lights to gable. Right-hand bays have a board door, on left; two gabled dormers; and two tall brick chimney-stacks. Included for group value as part of the series of additions and embellishments by C E Kempe made at Old Place.

CURTILAGE LISTED

- 2.2 According to the advice note *Listed Buildings and Curtilage* published by Historic England in 2018, the law provides that buildings and other structures that pre-date July 1948 and are within the curtilage of a listed building are to be treated as part of the listed building. Historic England's advice note gives hypothetical examples to assist in the assessment as to whether a building within the curtilage of a statutory listed building should be deemed to be part of the listing.



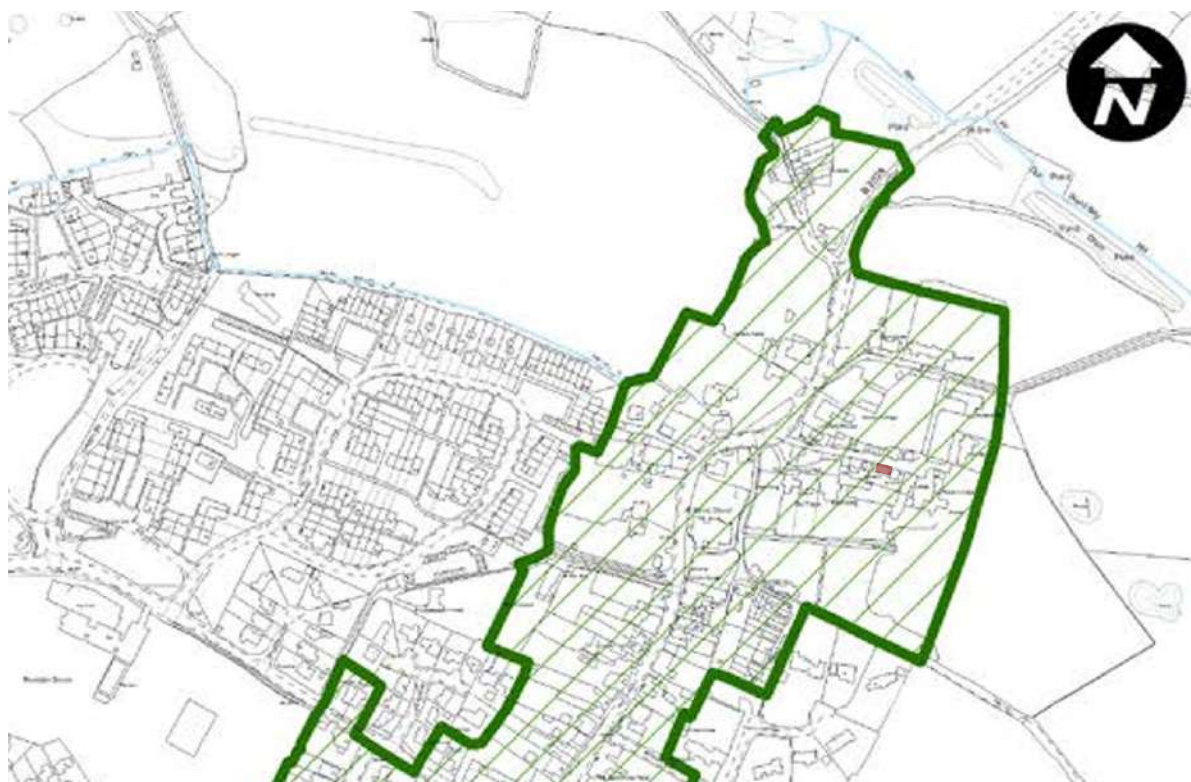
Grade II Listed Mulberry Cottage



Grade II Listed Sundial and White Cottage and linking archway.



Heritage Assets at Mulberry Cottage.



Location of Mulberry Cottage within the Lindfield Conservation Area.

- 2.3 The garages building immediately to the north of Mulberry Cottage, Sundial and White Cottage is not a statutory listed building in its own right. It is clear, however, that the garages building was constructed before 1948 and associated in use and ownership to the Grade II Listed Mulberry Cottage, Sundial and White Cottage and their setting. The garages building, therefore, forms part of the listing and is considered to be “curtilage listed”.

OTHER LISTED BUILDINGS

- 2.4 Pre-application advice received requested additional assessment of listed buildings which the LPA's Conservation Officer considers have settings which include Mulberry Cottage. These listed buildings comprise the Grade II* listed Old Place (List Entry No. 1025426), Grade II* listed Thatched Cottage (List Entry No. 1354974), and Grade II* listed Lindfield House (List Entry No. 1193499).

CONSERVATION AREA

- 2.5 The property lies within the boundaries of the Lindfield Conservation Area which was designated in 1969 and subsequently extended in 1989 and 1998. The Area does not have a Conservation Area Appraisal; however, the Area is described in the Conservation Areas in Mid Sussex summary as:

a strong individual village identity with a pond, a common, a church dating from the 13th century and a High Street. The High Street is lined with many buildings of architectural interest. Although representative of a variety of periods there are a number of buildings of medieval origin and the Georgian period. One of the most attractive features in the south part of the High Street is the way in which shops alternate with other uses. Black Hill forms an important approach to the village, the hill and the bend in the road providing changing views of trees and buildings and a glimpse of the Common beyond. Compton Road is indicative of how Lindfield grew in the early twentieth century, comprising mainly brick built dwellings with clay tiled roofs and retaining many of their original features.

The following features, in particular, contribute to the character of the Conservation Area:

- *the variety of buildings both in terms of age and architectural style and detail including timber framing, a variety of brick bonds, original features such as windows, chimneys and doors;*
- *the use of natural and traditional building materials including clay tiled roofs, sandstone, Horsham Stone roofs, mathematical tiles, tile hanging and stucco;*
- *the rising curve of the High Street with the Church as a focal point;*
- *a tree and hedge lined approach into the village from the north;*

- the presence of trees and hedges around and between the buildings in Black Hill which contribute to the overall character and appearance of the area;
- the trees along the High Street;
- the work of Charles Kempe at Old Place; and
- the large residential properties in Black Hill set well back from the road in spacious grounds.

ARCHAEOLOGICAL NOTIFICATION AREA (ANA)

- 2.6 Mulberry Cottage sits within the boundaries of the red Archaeological Notification Area (ANA) DWS8637 - Historic Core of Lindfield.
- 2.7 Red ANAs are described by West Sussex HER as a “very sensitive area for Archaeology, where new building(s), ground excavation or landscaping may have major adverse impact on nationally important and other significant archaeological sites”.



Location of Mulberry Cottage within Archaeological Notification Area (ANA) DS8637.

- 3.1 The proposal comprises a number of external and internal alterations to the building in order to improve its usability as a modern family home. These alterations can be summarised as follows:

External

- Replacement of rooflight with conservation type rooflight (north elevation) and removal of one dormer to south elevation and replacement with conservation rooflight
- Construction of one new dormer window (north elevation) and relocation of one dormer to south elevation.
- Replacement of modern timber doors with Crittall style doors and reinstatement of original metal gates (south elevation)

Internal

- Reconfiguration of internal layout (modern partitions)
- Removal of modern plasterboard ceiling to expose roof structure.
- Installation of internal roof insulation between rafters.

- 3.2 The scheme also includes the replacement of the existing garages building's doors, as well as minor landscaping works to create a lawned area.
- 3.3 Further details of the proposed works are contained within the accompanying plans and drawings, which should be read in conjunction with this report.
- 3.4 The works and their potential impact on the heritage significance of the building and its setting are discussed further in Section 6 of this report.

4 HISTORIC CONTEXT

- 4.1 This section outlines the physical and documentary evidence relating to the development of the former stables building at Old Place, providing a chronological overview of its form, fabric, and historic use within the wider context of Lindfield High Street and the Old Place estate.
- 4.2 Old Place occupies a prominent position at the northern end of Lindfield High Street, an area characterised by its continuous historic development from the medieval period onward. The principal house, known historically as *Challoners*, originated as a substantial late 16th century timber-framed dwelling constructed in 1584. By the late 18th century the building had become the parish poor house, before being purchased in 1884 by the stained-glass artist Charles Eamer Kempe, who embarked upon an extensive programme of restoration, enlargement, and estate improvement.
- 4.3 The former stables building now forming Mulberry Cottage, Sundial Cottage, and White Cottage was created as part of Kempe's late 19th and early 20th century redevelopment of the estate. Although precise construction records have not been identified during the preparation of this report, Historic England attribute the range to c.1908, placing it within the final phase of Kempe's scheme. Historic maps, however, show structures on the location of Mulberry Cottage before this time, suggesting the current building is a modification of a previous structure rather than built *ex novo*. Kempe died in 1907, and it is likely that the building was executed either shortly before his death or under the direction of his cousin and architectural associate Walter Tower shortly thereafter.
- 4.4 In its original form, the stable range comprised a purpose-built service building set back from the High Street and arranged around a central carriage arch that provided access to the service yard behind Old Place. The ground floor was constructed in brown brick laid in English bond, while the upper storey was clad in characteristic fish-scale tile hanging. The asymmetrical roofscape of the service complex (now Mulberry Cottage, Sundial and White Cottage), featuring gabled bays, a half-hipped cross-wing, and a small octagonal cupola, reflects the consciously picturesque aesthetic of Kempe's wider work at Old Place. Mulberry Cottage likely accommodated loose boxes and a tack room at ground level, with lofts or grooms' accommodation above, accessed through a mixture of internal stairs and external doors. A large carriage way seems to have existed between the existing Mulberry Cottage and Sundial as evidenced by the different brickwork in this area of the building and the interrupted stone plinth. This appears to have given open access to the yard behind the former stables from both Old Place and the stables.
- 4.5 The stables formed part of a broader estate ensemble developed by Kempe, which included his private studio pavilion to the south and two elaborate sets of ornamental gates to the north and west. Together, these structures created a coherent and carefully choreographed architectural composition, presenting a unified Tudor-revival character to the High Street while providing the functional infrastructure required for a gentleman's residence in the Edwardian period.

- 4.6 Historic mapping from the later 19th century shows that the stables did not form part of the earlier farmed landscape or poorhouse complex. Instead, the range represents a new insertion of the 1880s–1900s, aligning with Kempe's broader aims to reconstruct Old Place as an artistic estate rather than an agricultural holding. Early mapping indicates that by the early 20th century the range already possessed its present footprint, thereby demonstrating that its principal footprint has remained substantially unchanged since construction.
- 4.7 By the mid-20th century, following the decline of horse-based transport and changes in estate management, the former stables ceased their original function. The building was subsequently adapted for residential use and subdivided into three cottages. Although the precise date of conversion has not been established, the building is described as "three houses" in the 1987 statutory list, confirming that domestic use was well established by the late 20th century.
- 4.8 Despite internal subdivision and the insertion of modern domestic features, the external Arts and Crafts character of the former stable range remain strongly legible. The brick and tile-hung elevations, dormers with metal casements, and the central carriage arch continue to express the building's Edwardian estate character and maintain its historic relationship with Old Place. As a result, the range contributes significantly to the architectural cohesion of the Old Place group.



Detail of Lindfield Tithe Map showing Old Place, 1845 (*TheGenealogist*). Note the stables have not been built yet.



Detail of Ordnance Survey showing Old Place, 1875 (National Library of Scotland). Note the stables have not been built yet.



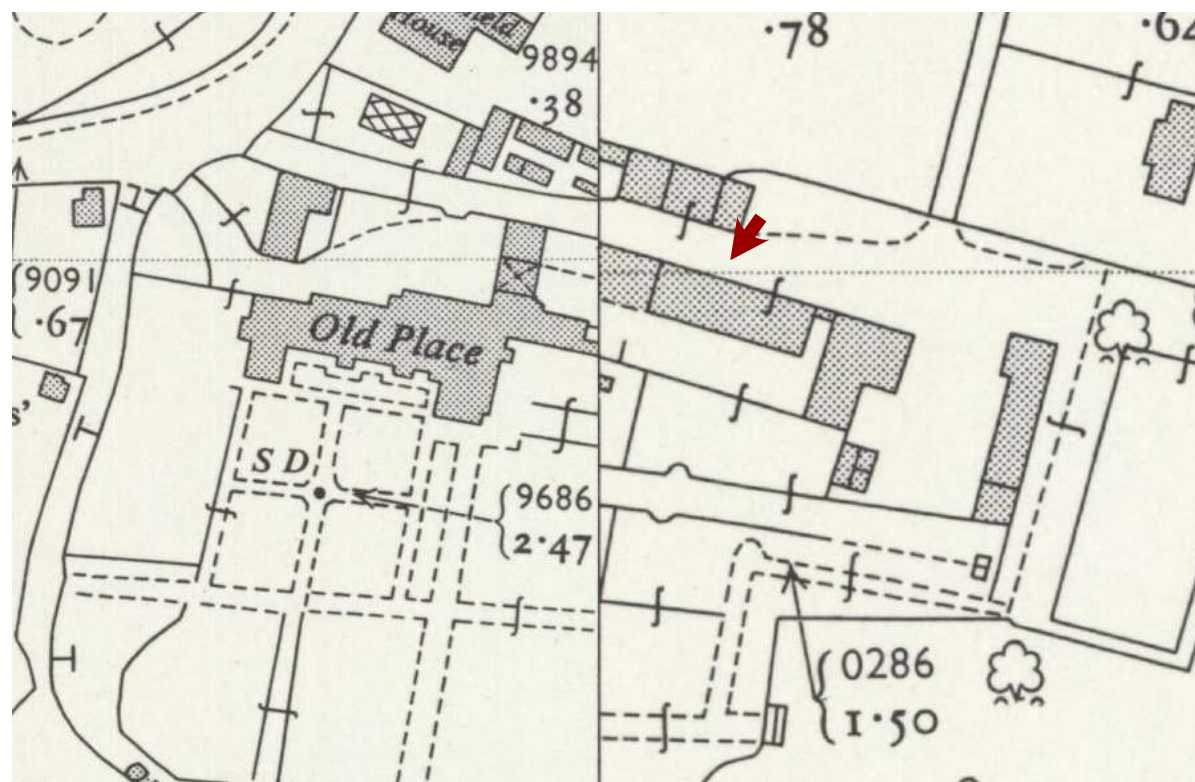
Detail of Ordnance Survey showing the stables at Old Place (Mulberry Cottage), 1896 (National Library of Scotland).



Detail of Ordnance Survey showing the stables at Old Place (Mulberry Cottage), 1909 (National Library of Scotland).



Detail of Ordnance Survey showing the stables at Old Place (Mulberry Cottage), 1937 (National Library of Scotland).



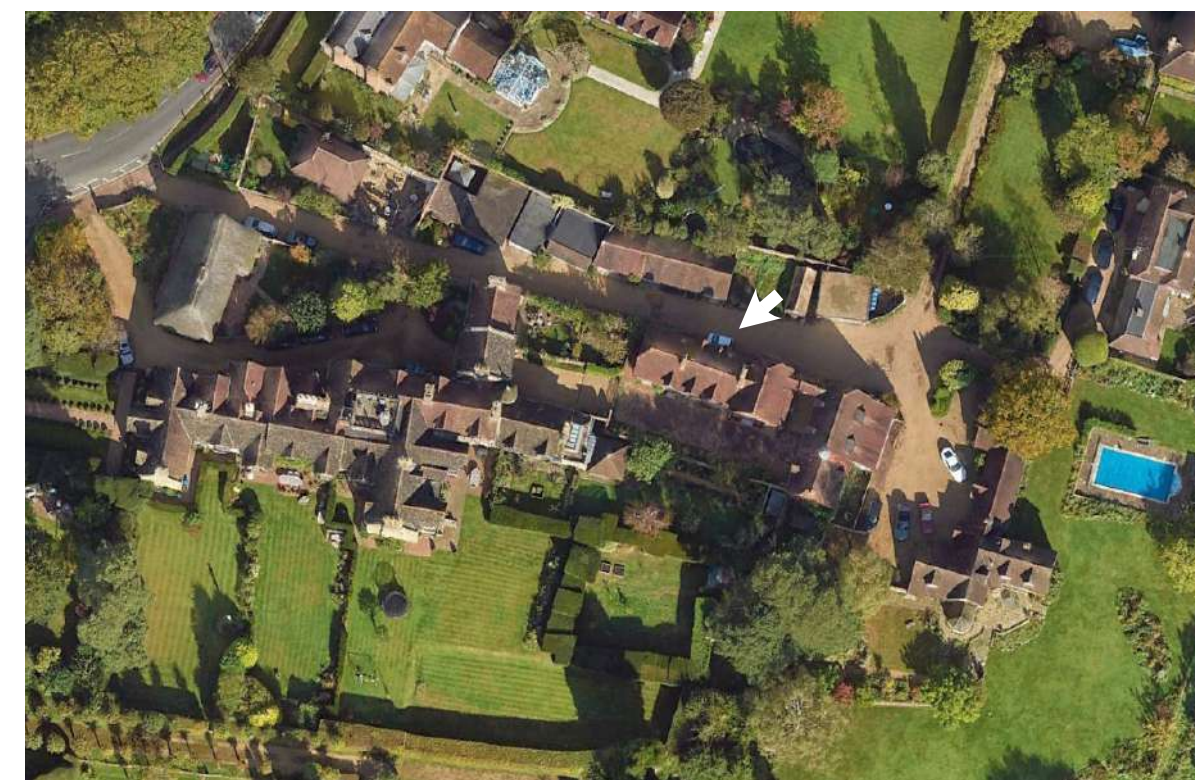
Detail of Ordnance Survey showing the stables at Old Place (Mulberry Cottage), 1954 (National Library of Scotland).



Detail of Ordnance Survey showing the stables at Old Place (Mulberry Cottage), 1961 (National Library of Scotland).



Detail of Ordnance Survey showing the stables at Old Place (Mulberry Cottage), 1969 (National Library of Scotland).



Satellite view of Mulberry Cottage, 2023 (© Google Earth).

5 ARCHAEOLOGICAL INTERPRETATIVE SURVEY

- 5.1 An archaeological interpretative survey was undertaken to assess the evidential value, constructional development, and phasing of Mulberry Cottage. The survey aimed to elucidate the building's chronological development, identify surviving historic fabric, and interpret its evolution within the broader context of the development of Old Place during the turn of the 20th century.
- 5.2 The survey was carried out through direct visual inspection of accessible elements, photographic recording, and analytical observation of the carpentry, joinery, and fabric in accordance with *Historic England's Understanding Historic Buildings* (2016). No intrusive investigation was undertaken. No separate survey report has been produced; the survey and assessment are set out below, comprising description of the Cottage, an assessment of its phasing and development, and an interpretation of its function over time, followed by a review of its significance.

FORMER STABLES (MULBERRY COTTAGE)

Description

- 5.3 The building comprises a five-bay, one-and-a-half-storey range aligned east–west, constructed in red brick over a stone plinth at ground level with fish-scale clay tile-hung elevations above and a steeply pitched plain-tile roof terminating at a half hip to the west. The principal (south) elevation faces the former service yard to the rear of the building itself and the adjacent Old Place.
- 5.4 The original stable front (south elevation) survives in its overall composition of grouped casement windows (some of them modern) and a prominent doorway designed in a Tudor-revival idiom with a later inserted double timber door. Originally this doorway was open and had ornate iron gates (now removed and stored).
- 5.5 The area between the building's south elevation and the rear of Old Place is formed by a former service yard of brick pavers laid in herringbone pattern, which has been subdivided to create the garden areas associated with Old Place and the existing cottages. These partitions include a mixture of historic brick walls displaying Tudor arched doorways and modern fencing.
- 5.6 The rear (north) elevation exhibits the same brick-and-tile-hung construction, with later domestic openings inserted at regular intervals and a more utilitarian character, as it does not face Old Place. Dormers of matching form appear to be original to the range with some modern replicas inserted at a later stage.
- 5.7 Immediately to the north of the former stable range is brick and timber outbuilding comprising a number of garages associated with the range and now with the cottages.



South elevation of Mulberry Cottage



North elevation of Mulberry Cottage



Former service yard.



Blocked carriage way and garages building to the north of Mulberry Cottage.



Phasing and Development

Phase 1 – c.1908 (Construction of the stable range)

- 5.8 The earliest phase corresponds to the construction of the purpose-built stable range, erected as part of Charles Eamer Kempe's remodelling of Old Place in the closing years of the 19th century and completed by c.1908. The design expresses Kempe's characteristic Arts-and-Crafts-inflected Tudor revival idiom, articulated through a robust brick ground storey laid in English bond, tile-hung upper elevations formed of distinctive circular-pattern fish-scale tiles, and a series of jettied gables and dormers enriched with shaped bargeboards. Large chimney stacks punctuate the roofline, while an estate-style Tudor-arched entrance with ornate iron gates establishes a formal, picturesque emphasis consistent with the wider architectural language of the Old Place estate.
- 5.9 Internally, the ground floor would have accommodated the principal functional components of a small estate stable complex, including stalls or loose boxes, a tack room, and possibly a carriage bay. The roof space above likely housed grooms' rooms or hay storage, making practical use of the generous volume created by the jettied dormers and chimneys. Overall, the phase represents a coherent and well-executed example of Kempe's approach to estate planning, combining practical service accommodation with the consciously archaic, craft-led detailing that characterises his work.

Phase 2 – Mid- to late 20th century (Conversion to domestic accommodation)

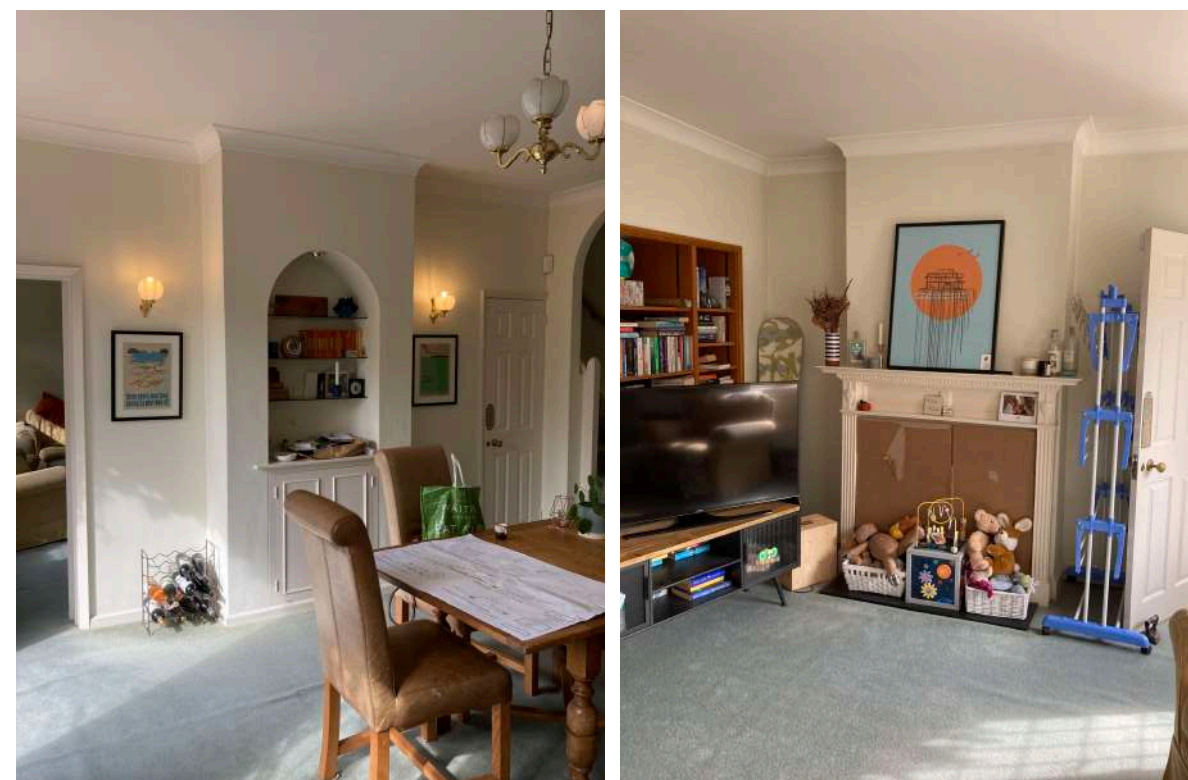
- 5.10 With the decline of horse-based transport in the mid-20th century, the former stable range became functionally redundant and was progressively adapted for residential use. The works undertaken during this broad period represent a single, extended phase of domestic conversion, characterised by the incremental modification of the interior and the later formal subdivision of the range into three dwellings.
- 5.11 Early alterations included the removal of stable fittings, the insertion of partition walls, upgrading of floor surfaces, the installation of small domestic fireplaces, and the probable replacement of some window units with modern casements. These changes marked the first transformation of the building's internal character from service accommodation to a rudimentary dwelling. Externally, this early stage likely involved selective replacement or simplification of joinery, though the principal elevations retained their historic form, and no evidence suggests structural alteration to the external walls, roof, or chimneys.
- 5.12 As conversion progressed through the later 20th century, the range was formally subdivided into three separate dwellings—Mulberry Cottage, Sundial Cottage, and White Cottage. Works associated with this later part of the phase include the insertion of lightweight stud partitions defining individual circulation spaces, the introduction of domestic kitchens (including the surviving c.1990s installation), the creation of internal archways and decorative alcoves characteristic of late-20th-century remodelling, and comprehensive upgrades to electrical wiring, plumbing, and heating. Fireplaces were altered or concealed, though the original roof structure, tile-hung elevations, and dormer forms remained essentially unaltered from the 1908 construction and now survive with high integrity.

Interpretation and Function

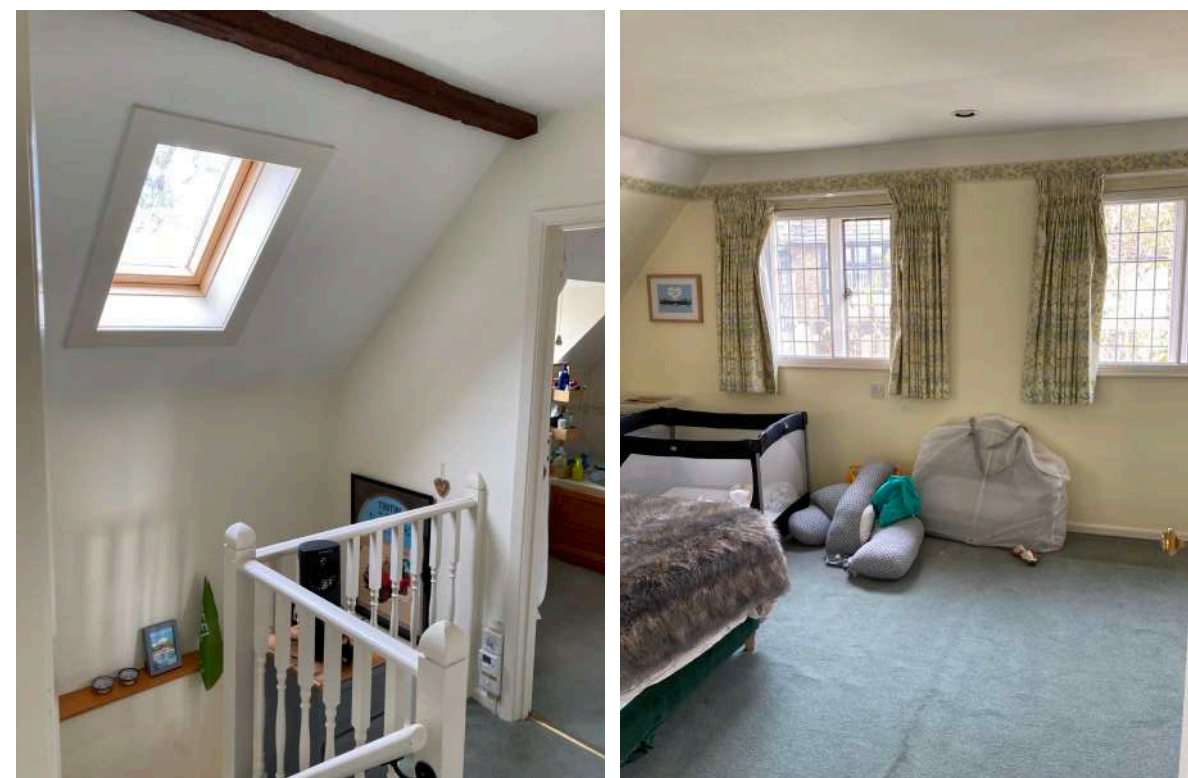
- 5.13 The building originated as a high-status early 20th century stable range, designed not merely as a utilitarian facility but as a picturesque architectural component of the Old Place estate. Its refined detailing—tile hanging, shaped gables and Tudor-style archway—reflects Kempe’s deliberate blending of vernacular Sussex traditions with Arts-and-Crafts design principles.
- 5.14 The stable range would have provided essential service accommodation for a gentleman’s house of this period, including horse stalls, tack storage, carriage housing, and associated service rooms. The upper storey likely offered lofted storage and grooms’ sleeping quarters. Its position set back from the High Street and to the rear of Old Place created a carefully composed estate complex, reinforcing the architectural hierarchy between Old Place and its outbuildings.
- 5.15 The later domestic conversions reflect the wider 20th-century trend of adapting redundant estate buildings to residential use. While internal evidence of stabling has been largely removed, the external Arts and Crafts character of the original range is strong, preserving the building’s evidential value as part of Kempe’s early 20th century architectural ensemble.

Significance

- 5.16 The former stable range possesses considerable architectural and historic significance. Externally, it remains a highly characteristic example of Kempe’s late-career estate architecture, retaining its original composition, roofscape, and material palette. These features contribute directly to the architectural quality of the Old Place group and to the Lindfield Conservation Area.
- 5.17 The building holds evidential value for understanding early 20th century estate planning and the service infrastructure of a high-status rural residence immediately prior to the decline of horse-based transport. Its group value with Old Place (Grade II*), the studio pavilion, and estate gates is high, forming an integral part of a coherent designed landscape.
- 5.18 Although internal alterations have diminished its functional legibility, the survival of the external envelope ensures that the building continues to provide valuable insights into the architectural character, evolution, and social history of the Old Place estate.



Interior of Mulberry Cottage.



Interior of Mulberry Cottage.

- 6.1 The following section provides an assessment of the significance of Mulberry Cottage, formerly part of the early 20th-century stable range at Old Place, in accordance with the National Planning Policy Framework (NPPF 2024, paragraph 207). The NPPF requires applicants to describe the significance of any heritage assets affected by a development proposal, including the contribution of setting. Due to the potential for the external works to impact the settings of further listed buildings, an assessment of the significance and setting of Old Place, The Thatched Cottage, and Lindfield House is included.
- 6.2 Significance (for heritage policy), as defined in the NPPF (Annex 2: Glossary), is used to describe the heritage interest of an asset to this and future generations. This interest may be archaeological, architectural, artistic, or historic. Significance derives not only from a heritage asset's physical presence but also from its setting.
- 6.3 The setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed, can extend beyond the asset's curtilage, and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance, or may be neutral (NPPF, Annex 2: Glossary).
- 6.4 The NPPF introduced the concept of interests to assess the significance of heritage assets, and the PPG (Paragraph: 006 Reference ID: 18a-006-20190723) provides interpretation. These interests are also set out in Historic England guidance (*Statements of Heritage Significance: Analysing Significance in Heritage Assets*, Historic England Advice Note 12, 2019), which echoes the definitions set out in national policy and guidance on the historic environment:
- **Archaeological interest:** there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
 - **Architectural and artistic interest:** these are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship, and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.
 - **Historic interest:** an interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.
- 6.5 The above criteria reflect NPPF terminology and previous Historic England guidance (*Conservation Principles: Policies and Guidance*, English Heritage, 2008), which proposed values to assess heritage significance (Evidential, Historical, Aesthetic, Communal).

- 6.6 This assessment of significance has been used to inform the proposals in order to minimise impact on the special interest of the listed building, and, where possible, to take opportunities to enhance its special interest.

MULBERRY COTTAGE, SUNDIAL COTTAGE AND WHITE COTTAGE

ARCHAEOLOGICAL INTEREST

- 6.7 A heritage asset will hold archaeological interest if it contains, or has the potential to contain, evidence of past human activity worthy of expert investigation.
- 6.8 Mulberry Cottage possesses archaeological interest primarily through its built fabric and its contribution to the wider early 20th century estate complex created by Charles Eamer Kempe. The building forms part of a stable range constructed c.1908, potentially incorporating fabric from an earlier structure shown on 19th century mapping.
- 6.9 The survival of original materials and constructional elements—brickwork laid in English bond, fish-scale tile hanging, shaped bargeboards, Tudor-arched doorway—provides evidence of early 20th century estate planning, Arts and Crafts detailing, and vernacular revival design practices under Kempe and Walter Tower.
- 6.10 By contrast, the internal character of the building has been practically eroded during the 20th century conversion of the building into a residential dwelling. It is expected, however, that the original roof structure survives under the existing modern ceiling.
- 6.11 The site has already undergone extensive modern landscaping and domestic subdivision, and no below-ground interventions are proposed that would warrant archaeological mitigation. As a result, the archaeological sensitivity of the immediate development area is considered low.

ARCHITECTURAL AND ARTISTIC INTEREST

- 6.12 Architectural interest arises from the design, materials, craftsmanship and construction of a building, whether the product of a deliberate architectural vision or the result of vernacular evolution. Artistic interest relates to human creative expression and may be embodied in architectural composition, detailing or decorative skill.
- 6.13 Mulberry Cottage forms part of a carefully conceived Arts and Crafts stable range executed in a Tudor-revival idiom, characteristic of Kempe's later architectural work. Its architectural interest is expressed in the use of robust Sussex materials, the disciplined English-bond brickwork of the ground floor, the visually rich tile-hung upper storey, and the picturesque arrangement of gables, jettied elements, chimneys and dormers. These features contribute to the consciously composed roofscape that is central to the building's aesthetic appeal.
- 6.14 The survival of the original external envelope provides clear and coherent evidence of early 20th century estate design. The picturesque treatment reflects Kempe's intention to integrate the service buildings into a harmonious architectural ensemble with Old Place, the studio pavilion and the elaborate ornamental gates. Despite later domestic subdivision and internal alteration, the external character of Mulberry Cottage remains strongly intact, allowing the building's original design intentions to be readily appreciated.

- 6.15 The building therefore possesses notable architectural and artistic interest, both in its own right and through its contribution to the wider historic grouping at Old Place. Its visual and material qualities reinforce the aesthetic coherence of the estate and illustrate the Arts and Crafts movement’s engagement with vernacular revival forms.

HISTORIC INTEREST

- 6.16 Historic interest relates to how a heritage asset illustrates or is associated with past lives, events, or developments in society, economy, or culture.
- 6.17 Mulberry Cottage possesses notable historic interest as part of the service infrastructure of the Old Place estate during its major redevelopment under Charles Eamer Kempe, one of the most influential stained-glass artists and Arts and Crafts designers of the period.
- 6.18 The building illustrates the transition from earlier agricultural use to a consciously designed artistic estate and exemplifies early 20th century trends in estate planning, including the shift from working farmsteads to ornamental and residential landscapes.
- 6.19 Its later conversion to domestic use in the mid- to late 20th century reflects broader national trends in the adaptation of redundant estate outbuildings as horse-based transport declined. The physical evolution of the range—from stable accommodation to multiple dwellings—embodies changing social needs and patterns of domestic occupation across the 20th century.
- 6.20 The building’s documented association with Kempe and the attributed involvement of Walter Tower enhance its historic value through connection with nationally recognised artistic figures.

SETTING OF THE HERITAGE ASSET

- 6.21 Annex 2 of the NPPF (2024) defines the setting of a heritage asset as *“the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.”*
- 6.22 Mulberry Cottage’s setting is formed by the former service yard immediately south of the cottage, the gardens and boundary walls shared with Old Place, and the broader architectural grouping of studio, gates, and estate structures. This ensemble creates a unified late 19th/early 20th century designed setting in which the building’s original function and architectural character are readily appreciable.
- 6.23 The southern elevation, facing the former service yard and Old Place, is the principal historic frontage and retains strong legibility of its stable architecture. Surviving features, including the Tudor-arched doorway, brick pavers in herringbone bond, and historic walls, contribute positively to its setting and ability to communicate significance.

- 6.24 To the north, the setting is more utilitarian, historically associated with estate service areas and later domestic subdivision and includes the historic garages building that remains associated to the cottages. Modern garage structures, fencing and garden boundaries form part of an evolved domestic setting that, while altered, does not detract substantially from the ability to appreciate the building’s historic character.

- 6.25 Mulberry Cottage also derives part of its significance from its group value with Old Place (Grade II*), which dominates the architectural hierarchy of the site. The stable range was intentionally designed to complement, rather than rival, the main house. The preservation of sightlines, materials, and roofscape relationships ensures that this hierarchy remains readily understood.

OLD PLACE

ARCHAEOLOGICAL, ARCHITECTURAL/ARTISTIC, AND HISTORIC INTEREST

- 6.26 Old Place comprises five main elements (West Wing, Middle House, East Wing, Turret House, and Archway Cottage), with West Wing dating to the late 15th century. Old Place was extended and modified in the late 19th century and early 20th century under the ownership of Charles Eamer Kempe. Its significance is heavily informed by its association with Kempe, and equally, its early origins, originally as a manor house and then a poor house to accommodate the community (it was recorded as the Old Workhouse in the mid-19th century). It therefore holds a high degree of historic interest. Its age and survival of historic fabric, detailing and internal decoration also contribute to its archaeological interest, even allowing for the alterations and modifications made under Kempe.

SETTING OF THE HERITAGE ASSET

- 6.27 The complex of elements at Old Place, largely as a result of the input and influence of Kempe, provide a consistency which extends to the former outbuildings to the east of the main building. As a result, the whole complex remains largely legible as part of a whole and this setting therefore adds to the significance of Old Place.
- 6.28 Mulberry Cottage derives significance from its group value with Old Place, and Old Place also derives some significance from its group value with its former ancillary buildings and the wider grounds. This includes the former stables, now including Mulberry Cottage.

THE THATCHED COTTAGE

ARCHAEOLOGICAL, ARCHITECTURAL/ARTISTIC, AND HISTORIC INTEREST

- 6.29 The Thatched Cottage is located c.50m west of Mulberry Cottage and holds special interest as a surviving 15th century Wealden House. Its appearance and use of materials reflect its vernacular design and evolution, and it is highly likely to retain fabric which holds potential evidence of its original construction details and use for example.

SETTING OF THE HERITAGE ASSET

- 6.30 The setting of The Thatched Cottage is in part derived from its location and proximity to Old Place, and it derives group value as part of the wider Old Place complex, albeit the origins of this pre-date Kempe's association. Legible from, and primarily fronting High Street, its position amongst a series of historic buildings, both part of the Old Place complex and without, allows it to be appreciated and its historic context largely understood.
- 6.31 Mulberry Cottage, as part of the early 20th century evolution of the Old Place complex, and its use as a stable and latterly converted residence, contributes little to the setting and significance of The Thatched Cottage. Forming part of the late 19th and early 20th century complex and unit of Old Place, notably in association with Charles Kempe, it has no direct relationship with The Thatched Cottage, and today, its private use further separates any ability to understand the two buildings as part of a single complex of association. The intervening Turret House further interrupts this ability.

LINDFIELD HOUSE

ARCHAEOLOGICAL, ARCHITECTURAL/ARTISTIC, AND HISTORIC INTEREST

- 6.32 Lindfield House is located c.50m north-west of Mulberry Cottage and has been dated to the early 18th century. It holds significance, or special interest, from its architectural detailing which strongly identifies its origins and design intent. Its symmetry and proportion, typical of its polite architecture, infers its status when built and likely place in society of its occupants.

SETTING OF THE HERITAGE ASSET

- 6.33 Lindfield House was built to front High Street and to clearly express the status of its occupants. Its location and relationship with High Street today allows this intent to be understood and highly legible. Lindfield House was not built with any direct clear relationship or association with the historic complex of Old Place, nor with any association with the complex of Old Place under Kempe.
- 6.34 Lindfield House is primarily appreciated as a stand-alone building in private grounds, yet strongly associated with High Street. This focus does not include the former outbuildings of Old Place, including Mulberry Cottage. Indeed, the intervening built form to the north-west of Mulberry Cottage further divides any relationship or visual connection between it and Lindfield House. Mulberry Cottage does not contribute to the setting, or significance, of Lindfield House.

7 IMPACT ASSESSMENT

- 7.1 This section assesses the impact of the proposed works on the significance of Mulberry Cottage and its contribution to the Old Place estate. Each intervention is justified with regard to the NPPF (2024), Historic England's Making Changes to Heritage Assets (HEAN 2), Conservation Principles (2008), Adapting Historic Buildings for Energy and Carbon Efficiency (HEAN 18), GPA3: The Setting of Heritage Assets and Maintenance and Repair of Traditional Farm Buildings (HEAG157).

EXTERNAL WORKS

Widen doorway to north elevation

- 7.2 The scheme submitted at pre-application stage included a proposed porch to the north elevation; following receipt of advice from the LPA, this element is no longer proposed. To accommodate modern living standards and enhanced access, it is proposed to widen the existing external doorway to the north elevation. The elevation has already undergone phases of utilitarian alteration during the mid- to late 20th century domestic conversion. The proposed widening would be to approximately 250mm which would not alter the coherent historic design intention or understanding of the Arts and Crafts character of the building. The north elevation has always functioned as a secondary, service-facing frontage with significantly lower architectural sensitivity than the picturesque south elevation.

Replacement of rooflight with conservation rooflight (north elevation)

- 7.3 The existing rooflight is a modern and visually intrusive insertion that detracts from the compositional coherence of the roofscape. HEAN 18 and HEAN 2 both recognise that replacing inappropriate modern elements with more sympathetic alternatives can constitute enhancement, particularly where it reinstates the visual integrity of a historic building (HEAN 18, Section 4; HEAN 2, p. 7).
- 7.4 The proposed conservation rooflight is flush-fitting, of traditional proportion, and materially compatible with the Arts-and-Crafts roof covering. Following the receipt of pre-application advice, the size of the proposed rooflight has been reduced to match the existing modern rooflight. This would mean that no historic fabric would be impacted by the proposal. The conservation rooflight would result in a reduction of visual disruption and better revealing the original design intent. Because no historic fabric is lost and the replacement improves aesthetic and architectural coherence, the impact is unequivocally beneficial and will enhance the character of the building and the Conservation Area.

Construction of two new dormers (one to north elevation and relocation of one dormer to south elevations)

- 7.5 The stable range incorporate a series of original gabled dormers characteristic of Kempe and Tower's picturesque Tudor-Revival idiom. The archaeological survey confirms that most of the existing dormers are original features integral to the composition.



Location of existing doorway to be widened (north elevation)



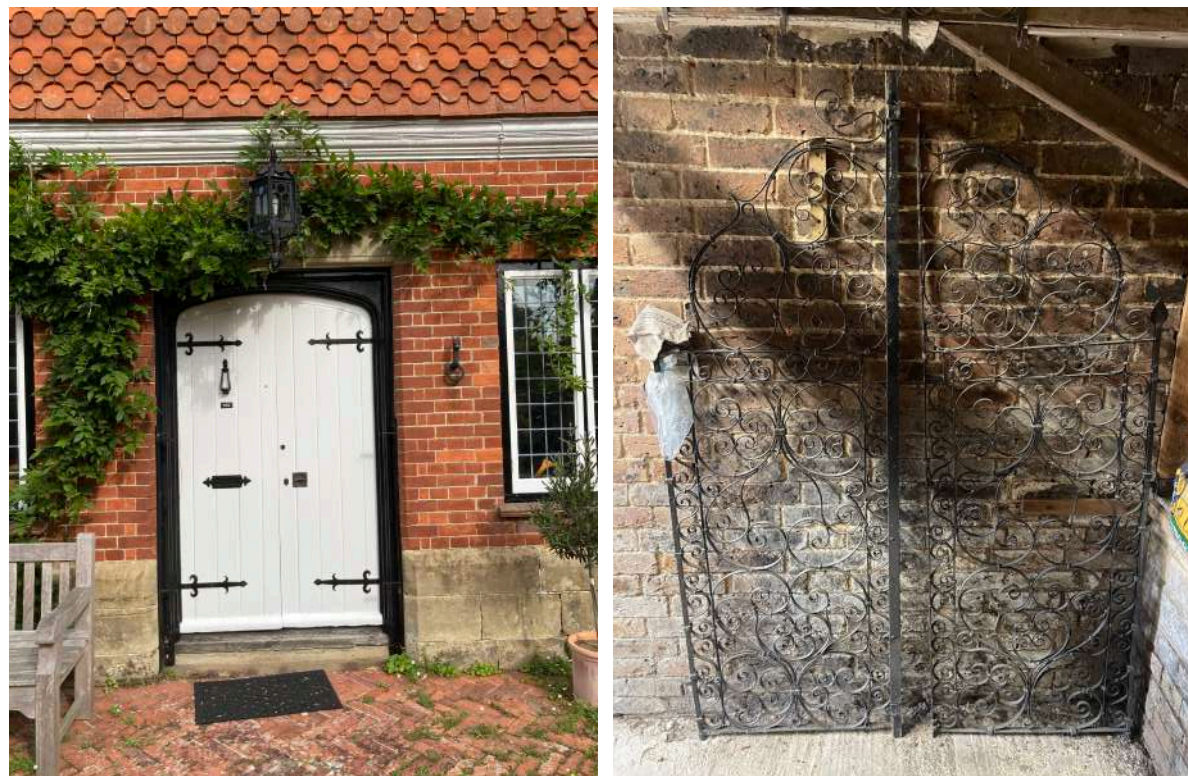
Location of new dormer (south elevation) and existing rooflight (north elevation) to be replaced.

7.6 The proposed new dormers have been designed to replicate the scale, form, bargeboard profiles, and roof pitches of the surviving historic dormers. HEAN 2 acknowledges that carefully executed additions may reinforce architectural patterns established by the historic building (p. 7), provided they do not compete with or overwhelm significant features. In this case, the new dormers preserve the legibility of the range's original rhythm without altering the asymmetrical, intentionally varied roofscape.

7.7 On the more sensitive south elevation, an existing dormer will be removed and replaced with a conservation rooflight. A new dormer will be created slightly further west of the existing to match the existing dormers. Thus, the existence of three dormers to the south elevation would be retained, avoiding crowding of the southern slope and preserving its asymmetry and maintaining clear sightlines across Kempe's designed frontage. On the north elevation, where architectural sensitivity is lower and later alterations already exist, the addition is even less intrusive. As the dormers deepen understanding of the building's historic character and allow the upper floor to be used more effectively without altering significant fabric, the impact is considered to be neutral in heritage terms.

Replacement of modern timber doors with Crittall-style doors and reinstatement of original metal gates (south elevation)

7.8 The south elevation is the most architecturally important façade of the range, forming part of Kempe's consciously composed estate service courtyard. The existing modern timber doors whilst in keeping with the Arts and Crafts character of the building, obscure the original openness of the doorway, which was only partially covered by the iron gates.



Modern door to be replaced with Crittall style door and original gates to be reinstated.

7.9 Their removal and replacement with a Crittall style door will reinstate the original openness of the doorway contributing to the original character of the former stables range. The original iron gates will be reinstated but pinned back on either side of the opening as a feature. This will require the relocation of the existing pintles but this alteration is considered to be minimal and to be off set by the benefits from reinstating the original gates.

7.10 This approach aligns directly with HEAN 2 guidance, which supports the reinstatement of lost features where documentary or physical evidence is secure and where their return enhances significance (p. 8). Behind the gates, the proposed discreet Crittall-style glazed doors preserve the visibility of the archway while providing necessary environmental performance. Because the intervention restores a key expressive element of Kempe's design, improves legibility, and removes modern fabric, it results in a clear enhancement of the building's architectural and historic significance.

INTERNAL WORKS

Reconfiguration of the internal layout (modern partitions)

7.11 Internal partitions proposed for removal and relocation have been confirmed by the archaeological survey to be late 20th century insertions associated with the residential conversion. They have no evidential value and obscure the original open functional character of the stable interiors. The scheme, therefore, proposes to remove and rationalised the existing partitions to improve the internal flow and usability of the building whilst reinstating part of the building's original openness.

7.12 HEAN 2 supports the removal of non-historic partitions where this enhances the legibility of earlier spatial arrangements or allows the significance of the structure to be better appreciated (p. 10). Their removal reinstates the sense of volume intended in the original loose-box and loft configuration while improving circulation.

Removal of modern plasterboard ceilings to expose roof structure

7.13 The plasterboard ceilings conceal early 20th century carpentry of high evidential value, including rafters, collars, and structural junctions important to understanding the building's original construction and stable function. HEAN 18 encourages the removal of impermeable modern linings where they obscure historic fabric and hamper building performance (Section 4). Their removal will improve ventilation, reinstate original spatial proportions, and reveal significant timber structure reinstating part of the building's original agricultural character. Because the work removes non-historic material and reveals significant historic fabric, the impact is considered to be positive. The proposals would not entail the removal of any historic fabric or the earlier ceiling structure.

7.14 Following the removal of the modern ceiling, internal insulation will be applied for thermal performance and long-term viability. HEAN 18 stresses that insulation is acceptable where it avoids moisture entrapment, preserves breathability, and retains the visibility of significant structure (Sections 2–4).

- 7.15 The proposed breathable insulation system respects these principles: it is installed between rafters without altering or concealing the visible structural elements, involves no cutting of historic material, and maintains appropriate ventilation. This approach ensures energy efficiency while safeguarding significance, resulting in a neutral impact that is fully justified by public benefits and by the need to ensure the building's sustainable use.

LANDSCAPE WORKS

Removal of a Section of Herringbone Paving to Create a Lawn Area

- 7.16 The proposal introduces a modest lawned area within the paved patio to the south of the former stables range to improve residential amenity, acknowledging that this introduces a more domestic quality to part of the garden. However, the design has been carefully calibrated to ensure that this domestication does not erode the legibility of the historic yard or its functional relationship with Old Place.
- 7.17 HE's GPA3 emphasises that the critical test for assessing change within settings is whether the ability to understand the significance of the asset is preserved (pp. 9–10). The lawn has therefore been restricted to the easternmost sector of the garden—an area visually and spatially peripheral to the historic line of the carriage route and the core of the former service courtyard.
- 7.18 By ensuring that the paving remains intact across the western portion—closest to the original driveway and the primary circulation between Old Place and the stables—the proposal maintains the coherent reading of the historic yard surface and its role as an operational working space. Furthermore, the proposal would not see the division of the courtyard space which runs south of Mulberry Cottage, and Sundial Cottage and west of White Lodge (White Cottage).
- 7.19 HEAN 2 notes that minor, reversible landscape interventions are acceptable where they avoid harm to the legibility of significant spatial relationships. The proposed lawn is minimal in extent, reversible, and deliberately positioned where it will not interrupt key lines of movement or compress the perceived architectural hierarchy between the main house and its service outbuildings. The resulting impact is therefore very low and does not harm the significance of the stable range or the wider Old Place setting.

REPLACEMENT OF GARAGE DOORS

- 7.20 The existing garage doors form part of the historic outbuilding situated to the north of the former stable range. The current doors are modern timber units of rudimentary construction, lacking any relationship in proportion, detailing or materiality to the original Arts-and-Crafts aesthetic of the Kempe estate. Their design, with heavy framing and crude boarded infill, introduces a visually discordant element that neither reflects the architectural language of the early 20th century stables nor contributes positively to the character of the service courtyard. In their present condition, with weathering and inconsistent finishes, they actively detract from the legibility and material coherence of the wider group.



Example of modern partitions to be removed.



Small opening confirming the presence of modern finishing covering the roof structure.



Area of paved patio area to be laid to lawn

- 7.21 Historic England’s Making Changes to Heritage Assets (HEAN 2) is explicit that the replacement of non-historic or harmful elements with new components that better reflect the established character of a heritage asset may constitute an enhancement, provided that new work respects scale, form and materiality (pp. 5–7). The proposed replacement doors respond directly to this guidance. They are designed as traditionally proportioned boarded doors with vertical emphasis, refined joinery and a dark stained finish, which reduces visual dominance and harmonises with the established tones of the tile-hung elevations and the brick-and-tile fabric characteristic of the Kempe estate buildings.
- 7.22 By adopting a simple and recessive aesthetic, the new doors reinforce the outbuilding’s role as a secondary structure within the historic hierarchy rather than competing visually with the elevations of the stable range. HEAN 2 stresses that new work should be “subordinate to the host building” and should avoid introducing visual noise in settings of architectural coherence. The proposal meets this test by recovering a consistent, unified frontage across the garage bays and by eliminating the current mismatched appearance. Furthermore, the use of high-quality timber joinery and traditional boarding methods aligns with HEAG157, which highlights the importance of compatible natural materials in the repair and adaptation of historic agricultural and service buildings (p. 10).

SUMMARY OF PROPOSALS AND IMPACT ON SETTING OF OTHER HERITAGE ASSETS

- 7.23 The internal works proposed would not impact the setting of any wider heritage assets.
- 7.24 The modest scale of proposals relating to the exterior of Mulberry Cottage, including proposed conservation rooflights, additional dormer, doorway alterations and garage doors would ensure the architectural consistency of the building is maintained, and that there would be no impact on the settings of any wider listed buildings. The architectural interest of Mulberry Cottage would be preserved, such that this would not alter the contribution Mulberry Cottage makes to any group value or setting of further listed buildings. Equally, the character and appearance of the Lindfield Conservation Area would be preserved.
- 7.25 The proposed landscape works, revised in response to advice received from the LPA's Conservation Officer, seek to provide more usable outside space for a young family while preserving the open aspect of the courtyard which forms part of the setting of Old Place as well as Mulberry Cottage. There would be a small loss of paving, however the ability to understanding the open aspect of the space and the connection of the former stable block with the other structures associated with Old Place, would be preserved.

- 8.1 The proposed works are informed by a robust understanding of the significance of Mulberry Cottage and its contribution to the wider Old Place estate, supported by the archaeological interpretative survey and guided throughout by Historic England's Conservation Principles and relevant advice notes. The proposals respond sensitively to the building's role within the early 20th century Kempe/Tower-designed stable range and seek to sustain and enhance its architectural, historic, and evidential values.
- 8.2 External alterations include both the removal of unsympathetic modern elements and the introduction of carefully designed new features. These have been developed with close reference to the building's significance and are modest, well-integrated, and materially compatible with the Arts-and-Crafts character of the range preserving its original character.
- 8.3 Internal works are confined to the removal or adaptation of modern partitions and linings that obscure historic structure or reduce spatial legibility. The exposure of the original roof structure, the rationalisation of circulation, and the introduction of breathable insulation all adhere to conservation best practice, improving environmental performance while safeguarding evidential and architectural significance.
- 8.4 The proposed landscape works have been revised in response to advice, are limited in scope, reversible, and positioned to preserve the legibility of the historic service yard and former carriage route.
- 8.5 As a whole, the proposals are compliant with respect to the Planning (Listed Buildings and Conservation Areas) Act 1990 insofar as the special interest of the historic assets will be preserved and, in some cases, enhanced.
- 8.6 The proposals are, therefore, considered to be compliant with respect to the Planning (Listed Building and Conservation Area) Act 1990, the National Planning Policy Framework (NPPF) and the Mid Sussex Local Plan.

APPENDIX: LEGISLATION AND POLICY CONTEXT

The primary legislation relating to Listed Buildings and their settings 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.”*

Policy relating to the historic environment is set out at national level within the National Planning Policy Framework (NPPF). Policy relating to the historic environment is set out at local level within the Mid Sussex District Plan 2014 – 2031.

NATIONAL PLANNING POLICY FRAMEWORK (NPPF)

Chapter 16 (Paragraphs 202 to 221) of the NPPF updated and adopted in December 2024 constitute the Government’s national guidance and policy regarding development relating to the historic environment.

The NPPF is a material consideration and states that applications are to be determined in accordance with the local framework unless material considerations indicate otherwise.

The NPPF seeks to conserve and enhance the historic environment with much emphasis on “significance”, defined in Annex 2 as:

“The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site’s Statement of Outstanding Universal Value forms part of its significance.”

Setting is defined in Annex 2 as:

“The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.”

Annex 2 defines Conservation (for heritage policy) as:

“The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.”

This definition is important as it distinguishes conservation from preservation and puts an emphasis on proactively managing change rather than reactively resisting it.

In determining applications, LPAs should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance. And sufficient to understand the potential impact of the proposals on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site includes, or has potential to include, heritage assets with archaeological interest, LPAs should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation (para 207).

In para 210 it states that ‘In determining applications, local planning authorities should take account of:

- 1) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- 2) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and
- 3) the desirability of new development making a positive contribution to local character and distinctiveness.

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’ (para 212).

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification (para 213).

Local planning authorities should refuse consent where a development proposal will lead to substantial harm or total loss of significance, unless it can be demonstrated that this is necessary to deliver substantial public benefits that outweigh such harm or loss, or a number of other tests can be satisfied (para 214).

Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use (para 215).

The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset (para 216).

APPENDIX: LEGISLATION AND POLICY CONTEXT

LOCAL POLICY – MID SUSSEX DISTRICT COUNCIL

The site lies within the boundary of the Mid Sussex District Council Authority. Mid Sussex District Council adopted the Mid Sussex District Plan 2014 – 2031 as a Development Plan Document at its meeting on 28th March 2018. It replaces the Mid Sussex Local Plan 2004.

Policy PD34 of the Mid Sussex District Plan relate to listed buildings and heritage assets, and Conservation Areas. They are, therefore, considered relevant to this proposal:

POLICY DP34 – Listed Buildings and Other Heritage Assets

Strategic Objectives: 2) To promote well located and designed development that reflects the District's distinctive towns and villages, retains their separate identity and character and prevents coalescence; 4) To protect valued characteristics of the built environment for their historical and visual qualities; and 11) To support and enhance the attractiveness of Mid Sussex as a visitor destination.

Evidence Base: West Sussex Historic Environment Record; Register of Listed Buildings.

Listed Buildings

Development will be required to protect listed buildings and their settings. This will be achieved by ensuring that:

- A thorough understanding of the significance of the listed building and its setting has been demonstrated. This will be proportionate to the importance of the building and potential impact of the proposal;
- Alterations or extensions to a listed building respect its historic form, scale, setting, significance and fabric. Proposals for the conversion or change of use of a listed building retain its significance and character whilst ensuring that the building remains in a viable use;
- Traditional building materials and construction techniques are normally used. The installation of uPVC windows and doors will not be acceptable;
- Satellite antennae, solar panels or other renewable energy installations are not sited in a prominent location, and where possible within the curtilage rather than on the building itself;
- Special regard is given to protecting the setting of a listed building;

Where the historic fabric of a building may be affected by alterations or other proposals, the applicant is expected to fund the recording or exploratory opening up of historic fabric.

Other Heritage Assets

Development that retains buildings which are not listed but are of architectural or historic merit, or which make a significant and positive contribution to the street scene will be permitted in preference to their demolition and redevelopment.

The Council will seek to conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the character and quality of life of the District. Significance can be defined as the special interest of a heritage asset, which may be archaeological, architectural, artistic or historic.

Proposals affecting such heritage assets will be considered in accordance with the policies in the National Planning Policy Framework (NPPF) and current Government guidance.



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