



SAMUEL WORTH CHAPEL

Both the cemetery and the buildings on site, were part of a design competition, where architects and landscapers competed to have their work come to life at the Sheffield Cemetery. The cemetery's original design brief was: 'The Design will be required to include Plans for Graves, Vaults, Crypts or Catacombs, the laying out, planting, and ornamenting of the Grounds, elevations, and other necessary sections of a Chapel, a Chaplain's or

Registrar's House, and a Sexton's House; also an Entrance Road and Bridge. Enclosure Walls, and other suitable Buildings, with an estimate of the whole Expense. The undulating, and, in some parts precipitous surface of the ground, present peculiar advantages and capabilities for the design.'

SITE OVERVIEW

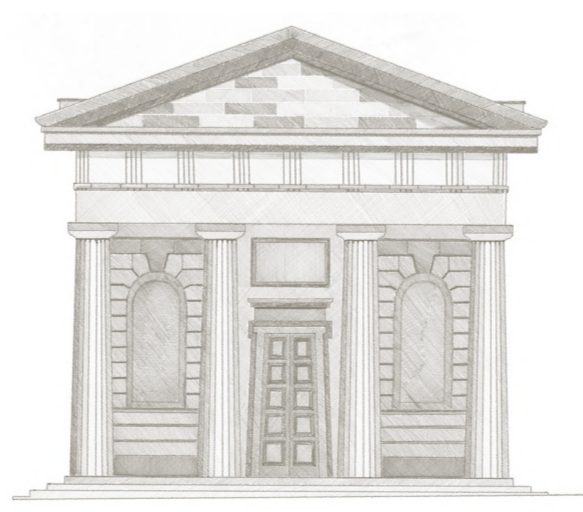
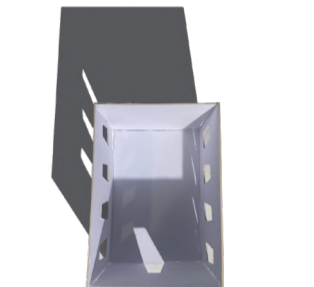
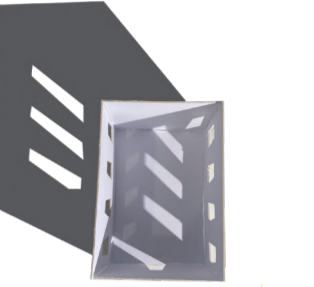
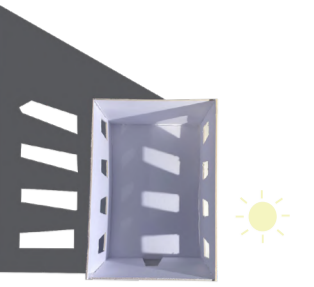
The Samuel Worth Chapel finds itself in central Sheffield, where it is now a restored venue space within the Sheffield General Cemetery nature reserve. It was originally designed by Samuel Worth in 1836. The site includes a grand doric portico entrance, leading into a large empty room, with four simple windows designed with an Egyptian style on each side of the building. The surrounding landscape was designed as a garden cemetery by Robert Marnock, who was a valued horticulturalist in the 1800's, who had previously also worked on the Sheffield Botanical garden. The once dramatic landscape was to be enjoyed by the living, alongside those resting in the cemetery. Mature trees, winding paths, and picturesque views frame the cemetery's remarkable collection of historic buildings, which originally included the

Gatehouse, Nonconformist Chapel, Catacombs, and Registrar's House.

Marnock's design intended to mature with time and as with many of the great garden designers he would never live to see the full maturity of the trees he selected. He admired evergreens for their aesthetic value and used them extensively in his designs. Sheffield General Cemetery today has many matured hollies. 'Weeping' forms of trees, such as holly and ash, were used extensively throughout the garden design as they symbolised mourning and loss for the Victorians. One of these trees 'weeps' over the grave of Samuel Worth's grave.



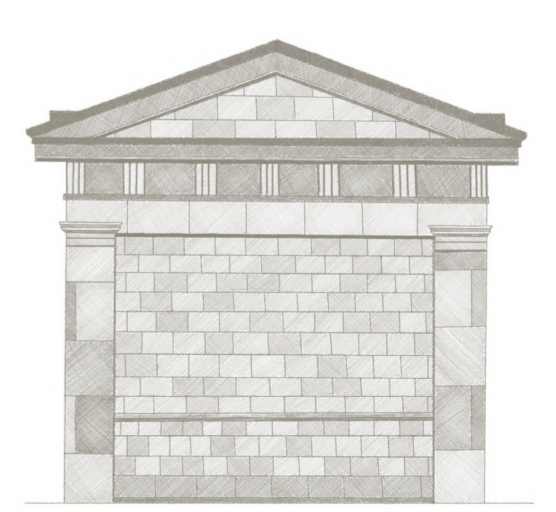
- Porter Brook River
- Green Areas
- Buildings
- Samuel Worth Chapel
- Roads



Front Elevation



Side Elevation



Back Elevation



Mark Fisher (1947–2013)

Fisher was a British architect renowned for revolutionising stage design in the entertainment industry. Fisher's innovative approach transformed live performance aesthetics. He designed iconic stage sets for artists such as Pink Floyd, U2, The Rolling Stones, Madonna, and Lady Gaga, including the monumental "The Wall" tour and U2's "The Claw" stage. His work extended to large-scale events like the Beijing 2008 and London 2012 Olympic ceremonies, the Queen's Diamond Jubilee Concert, and Cirque du Soleil productions.



Archives:

From projects, concepts, and sketches to photographs, models, material samples, and other forms of documentation, these records represent years of professional practice shaped by diverse needs, contexts, and purposes. Beyond preserving and showcasing legacies, they highlight the value of fostering forward-thinking cultural, social, and educational initiatives that inspire younger generations to engage with contemporary challenges. Professional archives make it possible to document and interpret the origins and evolution of projects, their construction, and the working methods of practitioners. Drawings, plans, building photographs, measurements, diagrams, budgets, and other records provide the foundation for reflecting on the processes of materialization, coordination, and conceptualization that define the architectural discipline.



Bjarke Ingels- "BIG Maze"

Located inside the west court of the National Building Museum's Great Hall, the BIG Maze is an 18-square-metre maze built entirely from Baltic Birch plywood. BIG – the firm led by architect Bjarke Ingels – developed the form of the maze by combining styles of mazes throughout history, from ancient Greek labyrinths to European hedge mazes and modern American corn mazes. "The concept is simple: as you travel deeper into a maze, your path typically becomes more convoluted," said Ingels. The indoor maze has a perimeter height of five and a half metres. This gradually diminishes towards the centre, so that as people reach the middle they can see their route out. Visitors to the museum's upper-floor balconies are also offered an aerial view of the spaces below.



John Miller- "Lost" Maze

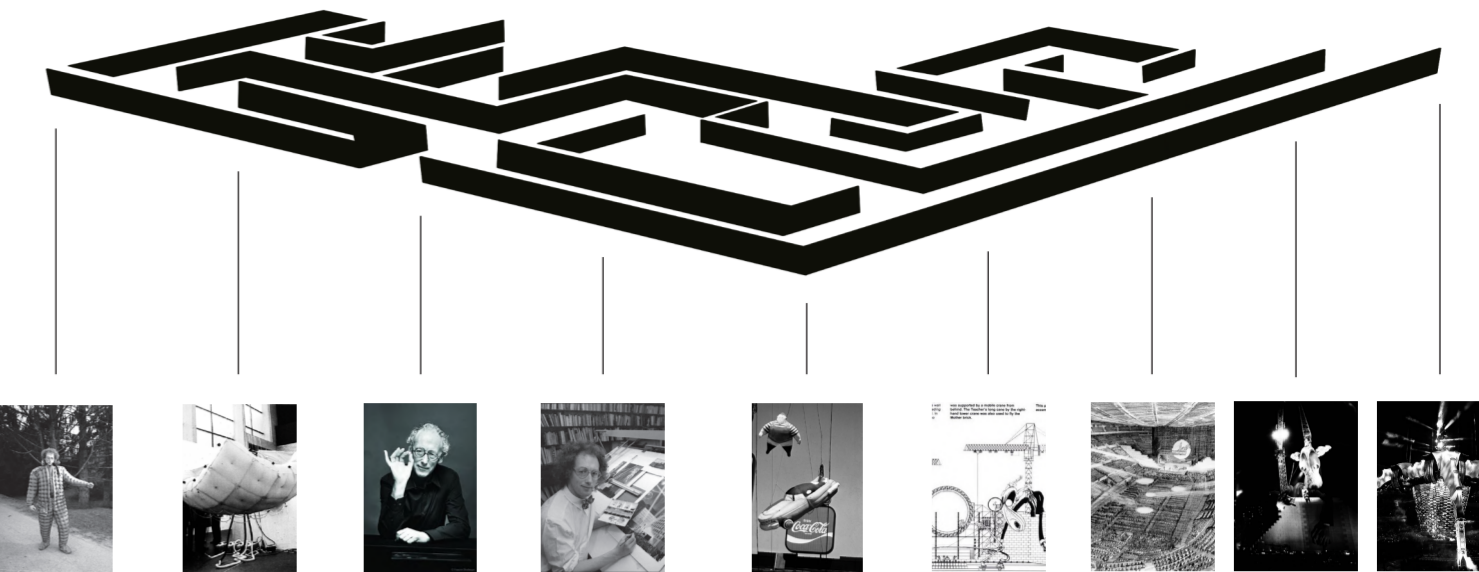
'Lost' is a labyrinthine installation built in the Atrium Gallery at ICA Miami for Miller's solo exhibition. Spanning roughly 74 square metres, the site-specific maze is made from acrylic mirrors mounted on wooden frames. According to Alex Gartenfeld, the museum's director, the mirrored passages disorient visitors by multiplying reflections of the self. Both the outer walls and inner partitions are fully mirrored, wrapping around the room's structural columns to create a winding route. The wider 'I Stand, I Fall' exhibition includes 75 works that trace Miller's use of the human figure across painting, sculpture, drawing, photography, installation, and video.



C O N C E P T

The project concept is strongly influenced by Robert Marnock, the landscape designer behind Sheffield General Cemetery, whose approach to shaping natural spaces informs both the form and atmosphere of the proposal. Drawing on landscape design principles, the scheme uses a classic garden maze as the primary structure for presenting the archive; an element that naturally encourages exploration and the experience of becoming pleasantly lost. The exhibition operates as an interactive archive, with the maze walls displaying Mark Fisher's sketches and designs.

Visitors encounter his early projects near the entrance and his later works toward the centre, creating a journey that reflects his personal and professional evolution. This arrangement offers a spatial and temporal meditation on time, growth, and legacy. Mirrors are incorporated throughout to heighten moments of disorientation and reflection, while a small extension provides essential facilities such as toilets, a café and archive storage room. The surrounding landscape is redesigned to revive the chapel grounds, encouraging visitors to reflect and reconnect with the natural environment that frames the experience.



BRIEF

This project suggests creating a RIBA Hub in Sheffield to temporarily house a selection of pieces from the archive. The focus is a digital tribute to Mark Fisher; the hugely influential but often overlooked architect behind some of the most iconic live concert stages for artists like Stevie Wonder, Tina Turner, Whitney Houston, The Rolling Stones, and U2. When he passed away in 2013, he left behind over a thousand sketches and designs. The brief looks at how to create an immersive, interactive archive installation that properly celebrates Fisher's legacy. The design should be developed through a detailed technical section and plan, along with lighting studies that help define the mood and atmosphere. The aim is to prioritise

narrative and accessibility, creating a coherent and engaging experience for visitors.

The concept draws inspiration from Robert Marnock, the landscape designer of Sheffield General Cemetery, whose work influences both the layout and atmosphere of the proposal. Using principles of landscape design, the archive is set within a garden maze that encourages exploration and intentional disorientation. Mirrors amplify moments of reflection and discovery, while a small extension provides essential facilities. The surrounding landscape is also refreshed to revive the chapel grounds, inviting visitors to slow down, reflect, and reconnect with the natural environment.

KEY DESIGN ELEMENTS



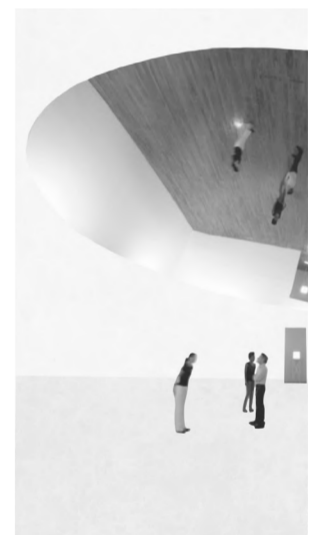
EXHIBITION
Interactive Maze archive exhibition displaying Mark Fisher's work



CAFE
Offering a place for visitors to rest and reflect on the exhibition



FACADE
Mirrored facade disguises cafe and reflects the surrounding environment and Chapel

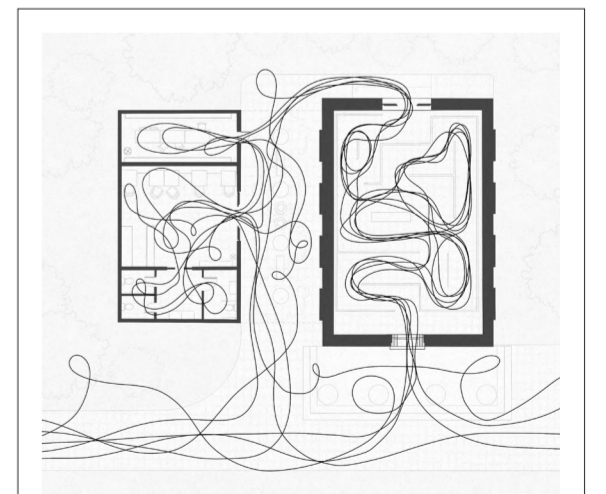


MIRRORS
Mirror hung above the Maze offers an alternative view into the exhibition space

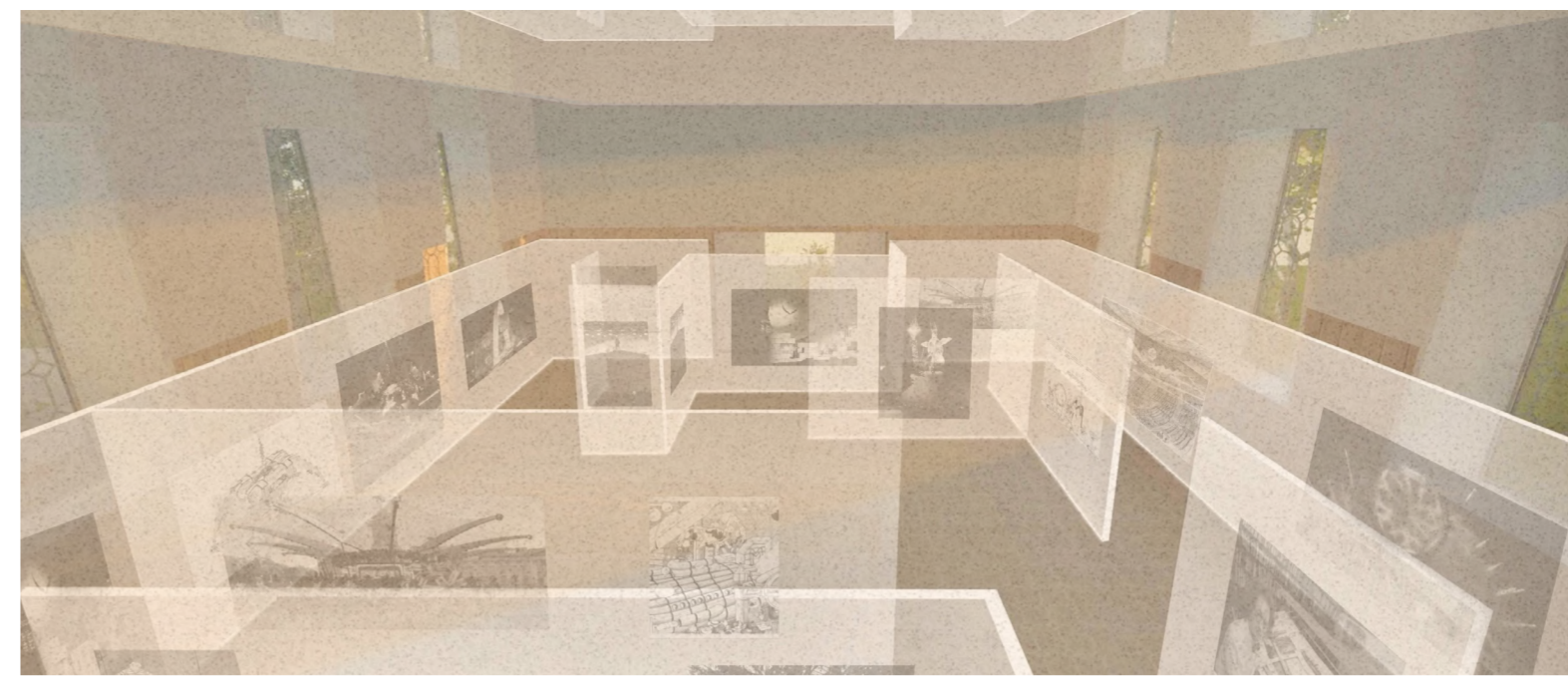
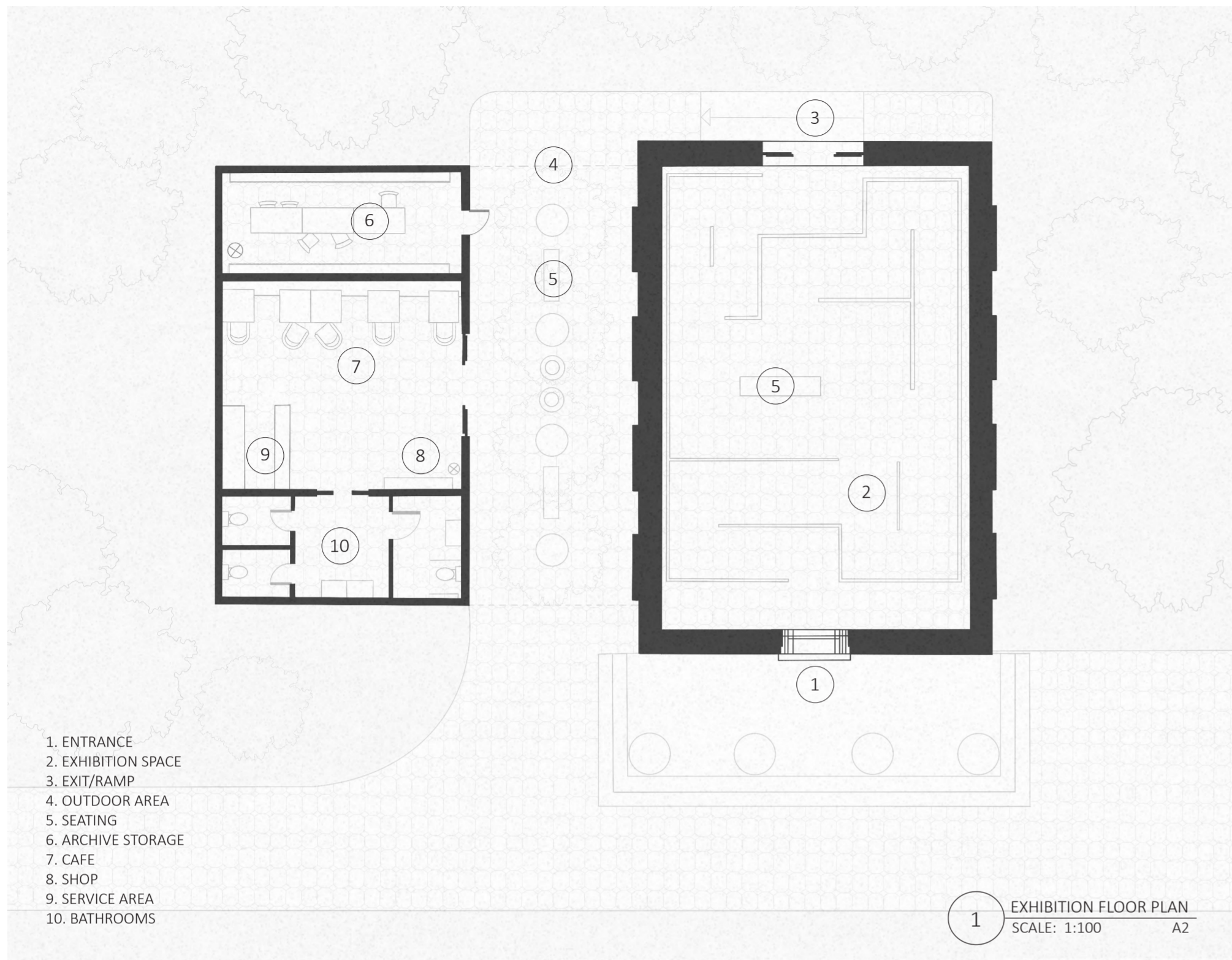
DEMOGRAPHIC



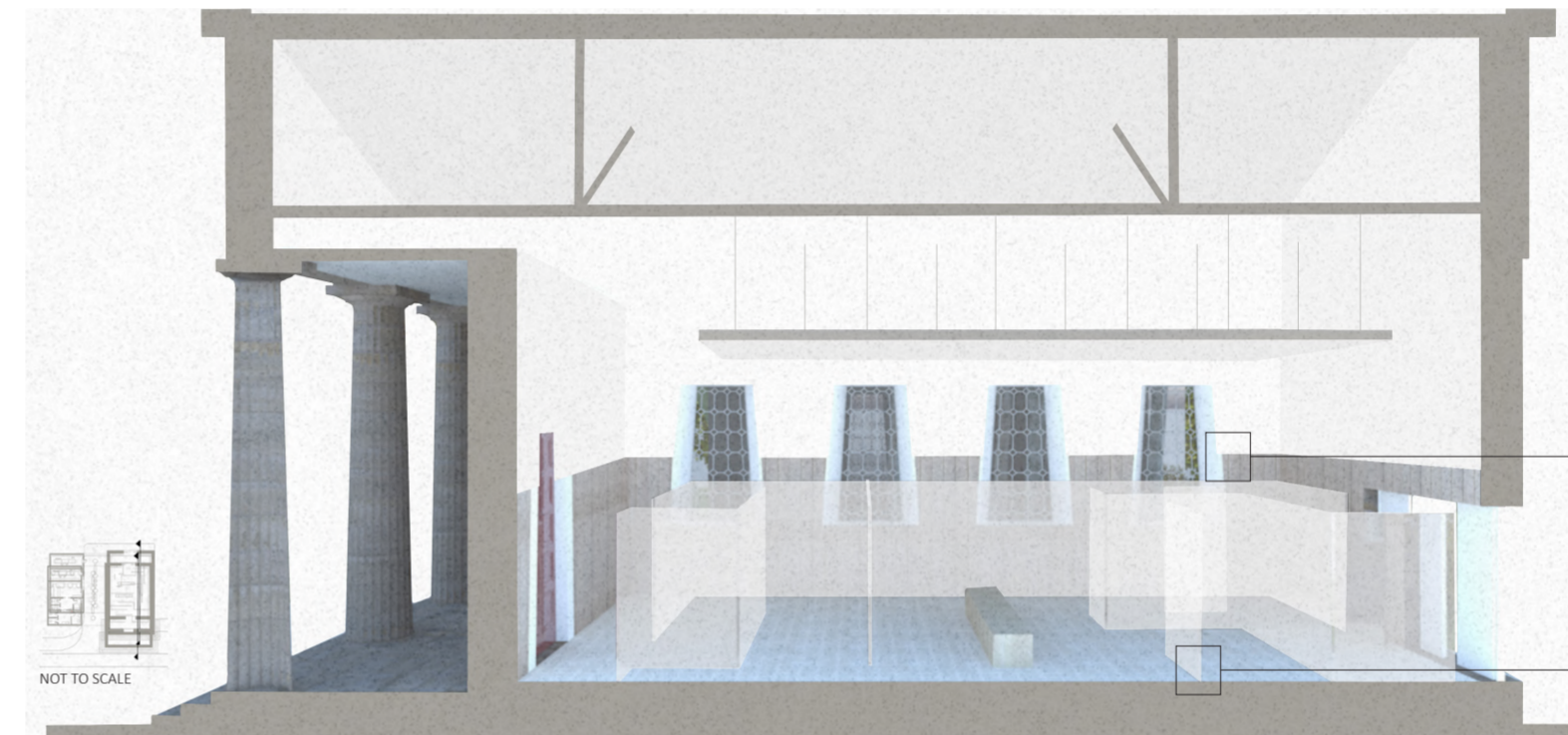
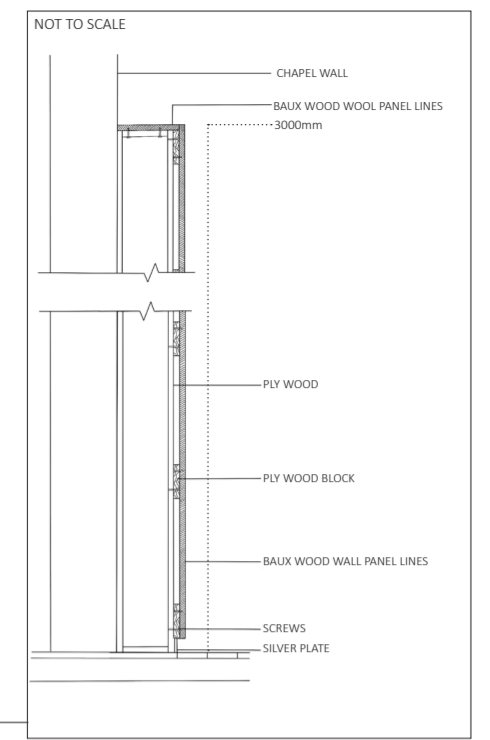
Key factors in my design center on the needs of its users, especially wheelchair/disabled users and children. The layout includes wide, unobstructed pathways, accessible WCs, and features positioned at heights appropriate for all ages and abilities. Overall, the space is intentionally structured to ensure ease, comfort and inclusivity for everyone who uses it.



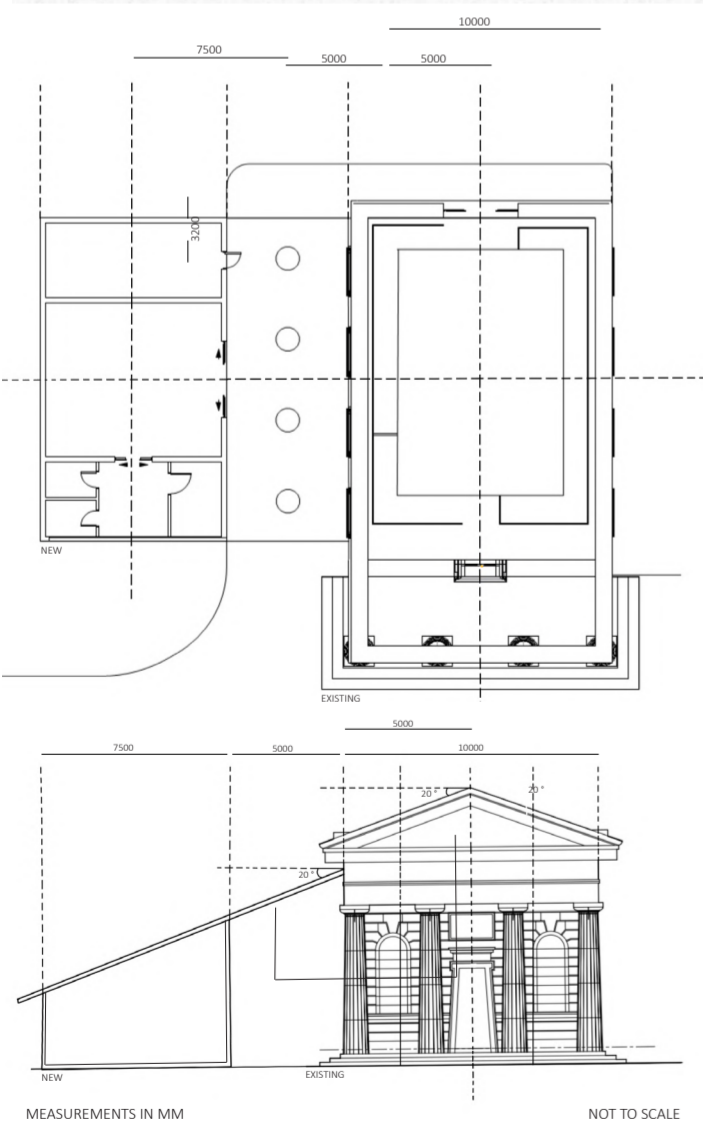
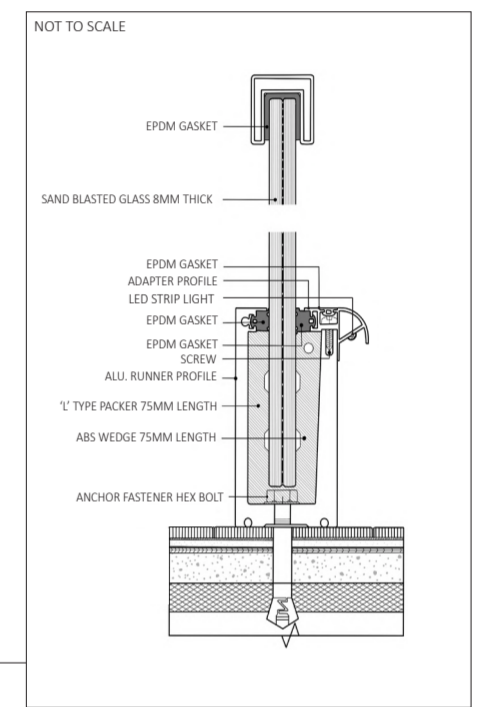
Another key element within the exhibitions design is that the users paths are intended to be different. The Maze design encourages users to 'get lost' within the exhibition space. All user paths will vary from one another.



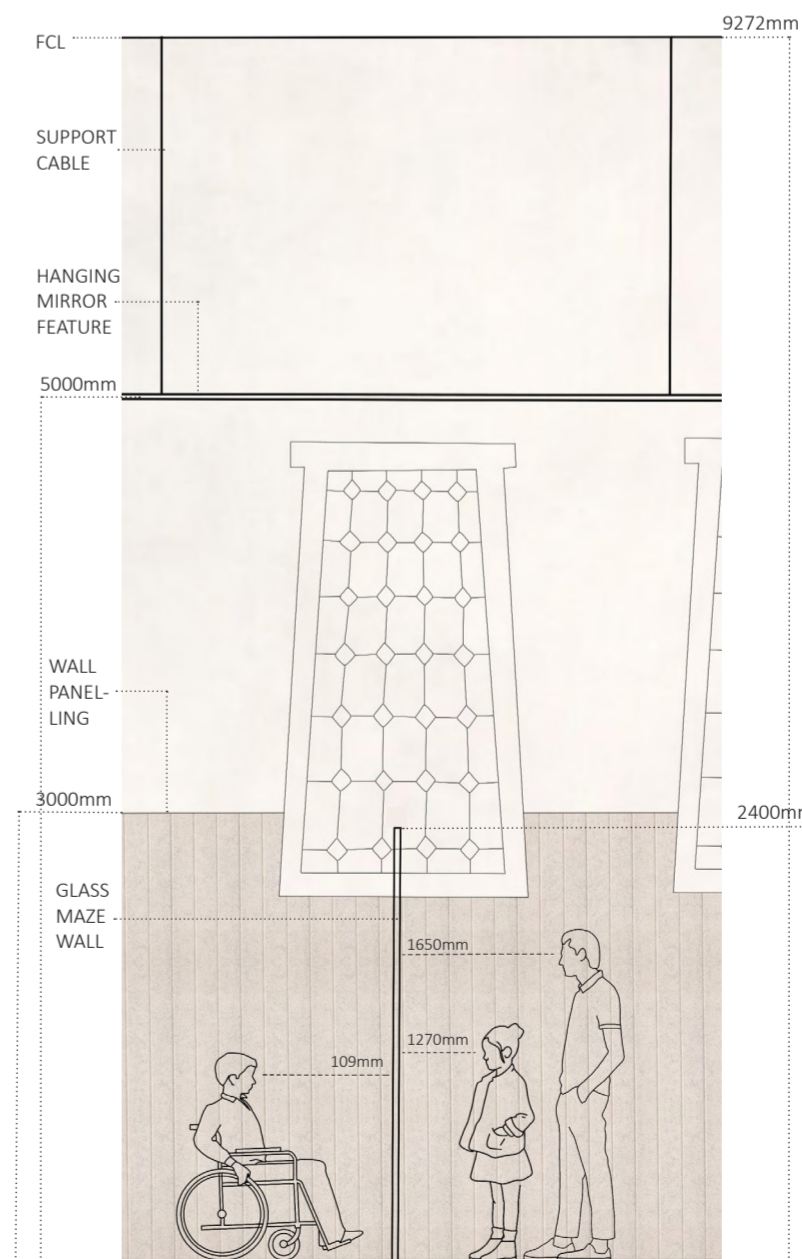
VISUAL RENDER OF THE MAZE EXHIBITION IN THE EARLY MORNING
Natural light floods the exhibition space due to its East-West facing windows. The exhibition is intended to be open during the day time, allowing the sun to naturally light up the space. On days where the sunlight is low or dim, LED strip lights running along the bottom edges of the glass panels, light up the glass walls and user paths.



SECTION OF THE MAZE EXHIBITION



VISUAL RENDER OF THE MARK FISHER MAZE EXHIBITION



VISUAL RENDER OF THE MAZE EXHIBITION

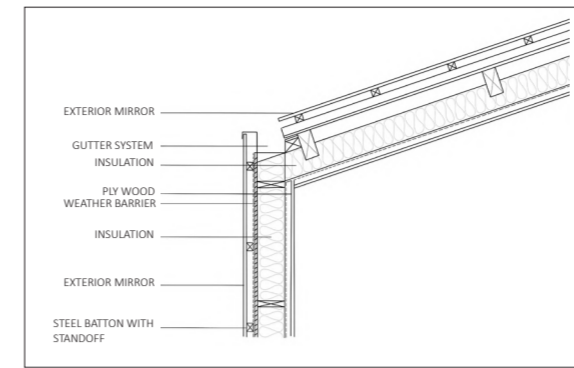
Symmetry Diagram:

Symmetry played a central role in designing the Chapels' extension. Key dimensions and angles were taken from the Samuel Worth Chapel and thoughtfully translated into the new structure. This ensures that the façade is visually harmonious and complements the historic chapel seamlessly.

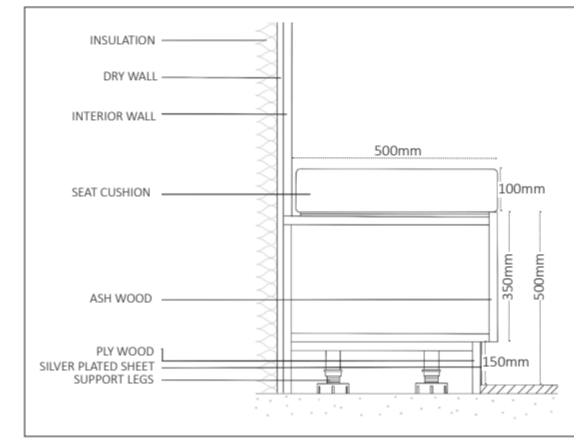
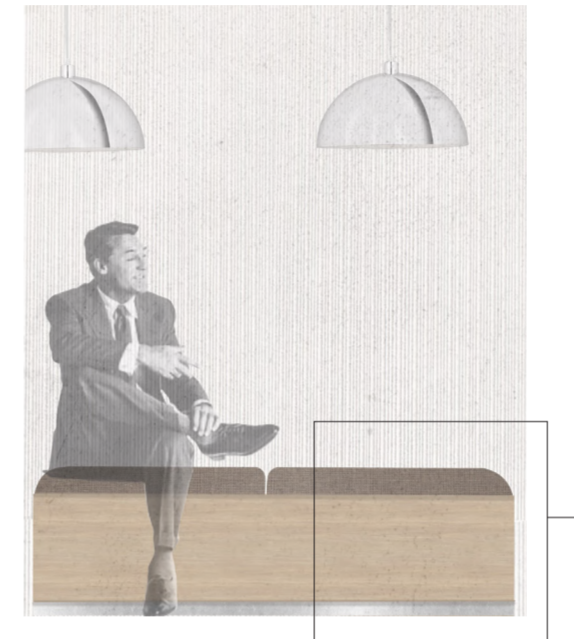


SECTION OF CHAPEL EXTENSION ARCHIVE ROOM

SECTION OF CHAPEL EXTENSION CAFE ROOM



C ROOF AND WALL SECTION DETAIL



D BENCH SEATING DETAIL

PRODUCT SPECIFICATION

Tom Dixon Void LED Pendant Light
 Designed by Tom Dixon
 Dimensions: H: 155mm, D: 300mm
 Materials: Steel

Bolia Kari Shelving
 Designed by Bolia
 Dimensions: H: 1850mm, W: 1800mm, D: 340mm
 Materials: White oak

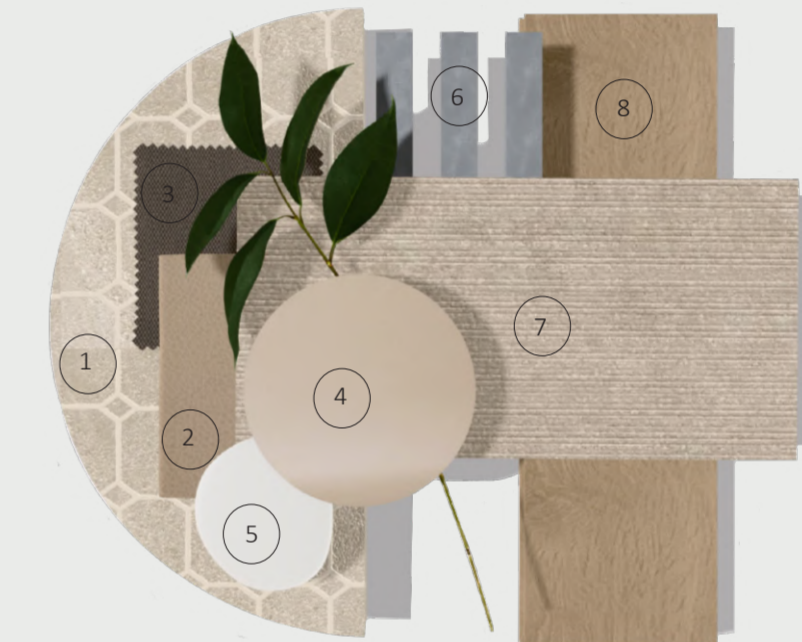
BAUX Acoustic Wood Wool
 Designed by BAUX
 H: 116mm, W: 58mm, D: 25mm
 Colour: 39

Form Cone Shade Pendant Bar Strip Light Black
 Designed by Dyke & Dean
 Dimensions: H: 1150mm, W: 1200mm, D: 160mm
 Materials: Black Metal

Cassette Armchair
 Design by Alter Ego Studio
 Dimensions: H: 620mm, L: 700mm, D: 660mm
 Materials: Oak, Gold Bouclé Fabric

Flexible Strip Light Kit- Warm White
 Designed by Ellis & Co
 Dimensions: 500mm

MATERIALITY



1. Bespoke Tile
2. Leather Seat Cushion
3. Gold Bouclé Fabric
4. Mirror
5. Dulux Jasmine White
6. Silver Plating Details
7. Textured Wall Paper
8. Ash Wood



VISUAL RENDER OF ARCHIVE STORAGE WITHIN THE CHAPEL EXTENSION



VISUAL RENDER OF CAFE WITHIN THE CHAPEL EXTENSION



VISUAL RENDER OF THE CAFE WITHIN THE CHAPEL EXTENSION



EXTERIOR FACADE ON A SUMMERS DAY AT 12:30 PM



side the Maze is an interactive space where users explore the life and work of architect Frank Fisher. The archive exhibition sits within the Samuel Worth Chapel at Sheffield General Cemetery, set in Robert Marnock's garden landscape. It forms a labyrinth of 100mm glass walls, displaying Fisher's work at varied heights for accessibility. The Level sand-blasted glass blurs visibility while allowing figures to be seen, letting users choose their route while observing others. The path is intentionally unclear, with the challenge of finding the right route through Fisher's work and dates. The exhibition and extension spaces are designed for families, the elderly and disabled users, with 1500mm wide wheelchair-accessible paths. The extension includes inclusive

toilets, a calming café with neutral colours and natural textures, seating indoors or outdoors, and a small shop. Mirrors across all spaces reflect users and the surroundings. The mirrored façade disguises the extension by reflecting the chapel and landscape, creating a subtle dialogue between old and new. Mirrored ceilings in the café, outdoor area and exhibition spaces encourage reflection and offer alternative perspectives, while also highlighting the redesigned garden. The outdoor area invites rest and reflection within the chapel landscape. Four large trees mirror the chapel's four entrance pillars, creating separation from the extension. A cut-out roof lets the trees grow and light filter through, providing a sheltered space to experience the cemetery.