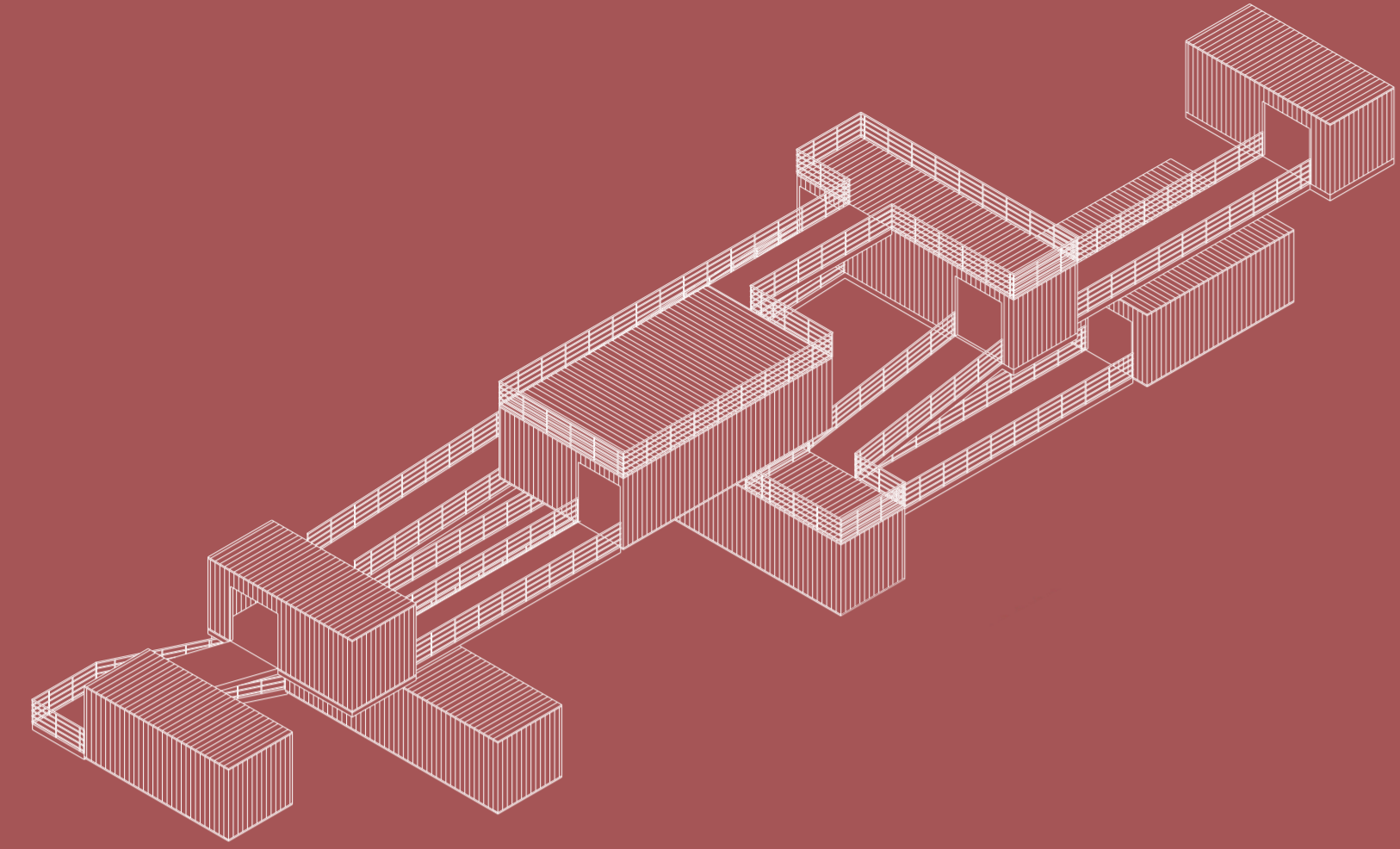
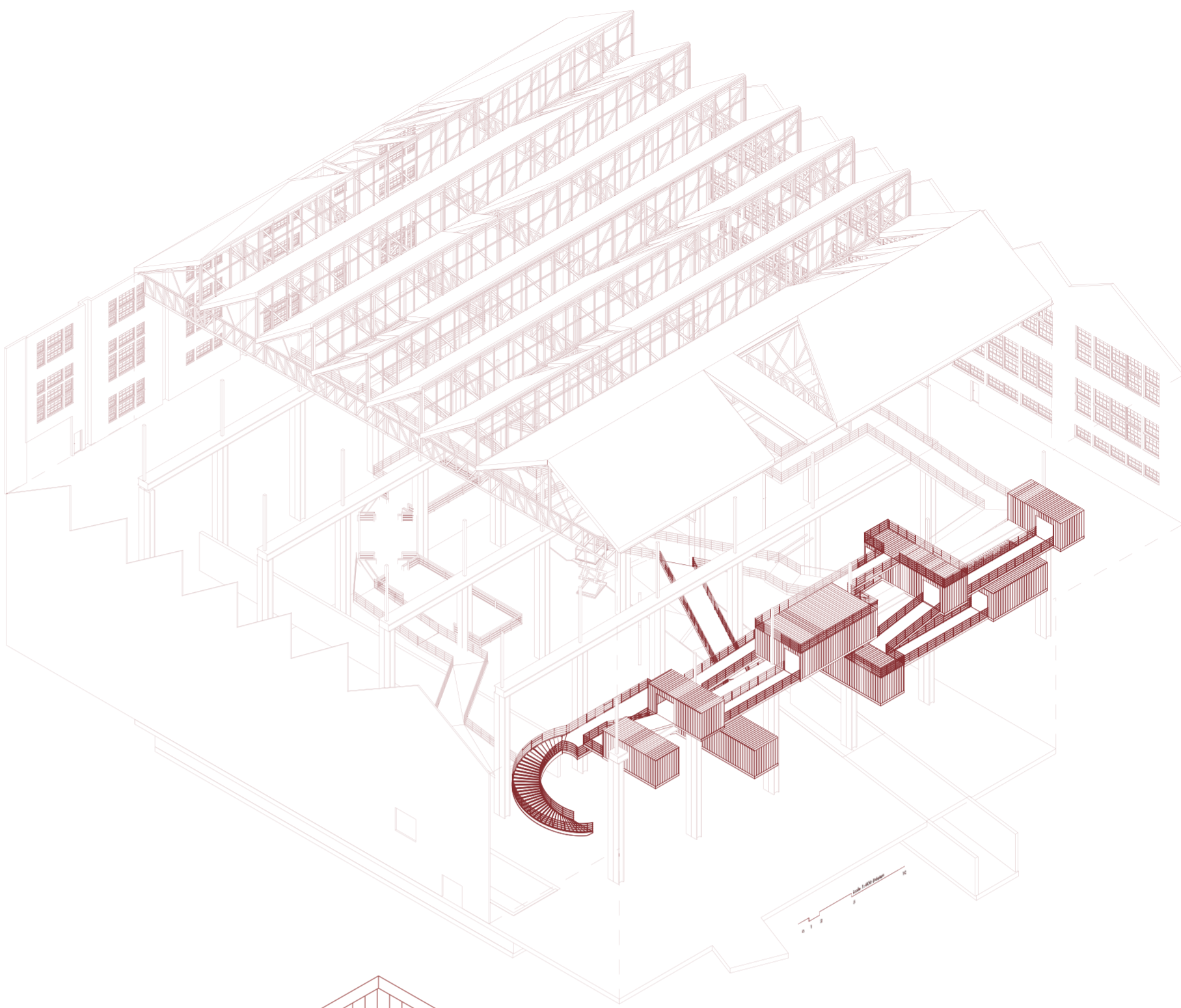


# containers for your delight

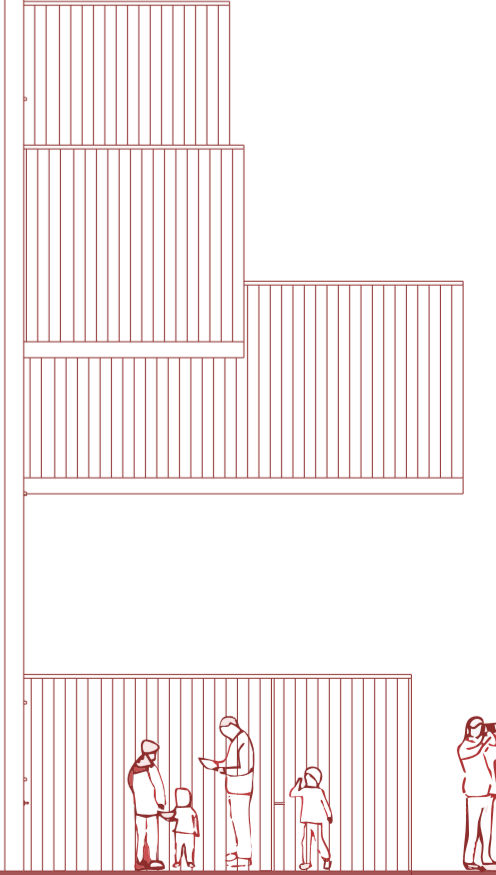
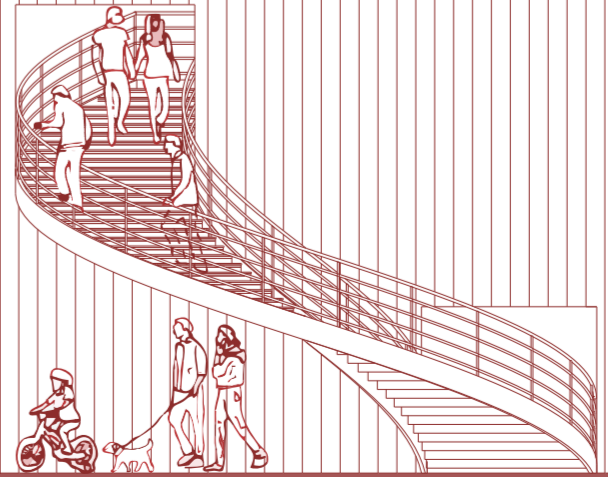
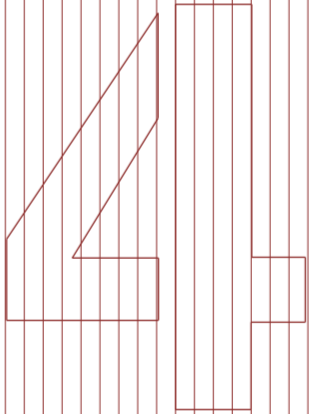
elliott sharpe



PORTSMOUTH

HISTORIC DOCKYARD

**Boathouse**



fun palace, cedric price, 1964

cedric price's fun palace is the primary precedent for containers for your delight. the title of my project is adapted from evgenia vlachaki's brochure the fun palace of cedric price, signalling a direct conceptual link. the visuals of my renders echo the fun palace, emphasising an exposed structural frame and infrastructural aesthetic. this is reinforced through the stacked modular containers and expressed beam system, which translate price's steel framework into my container oriented approach.



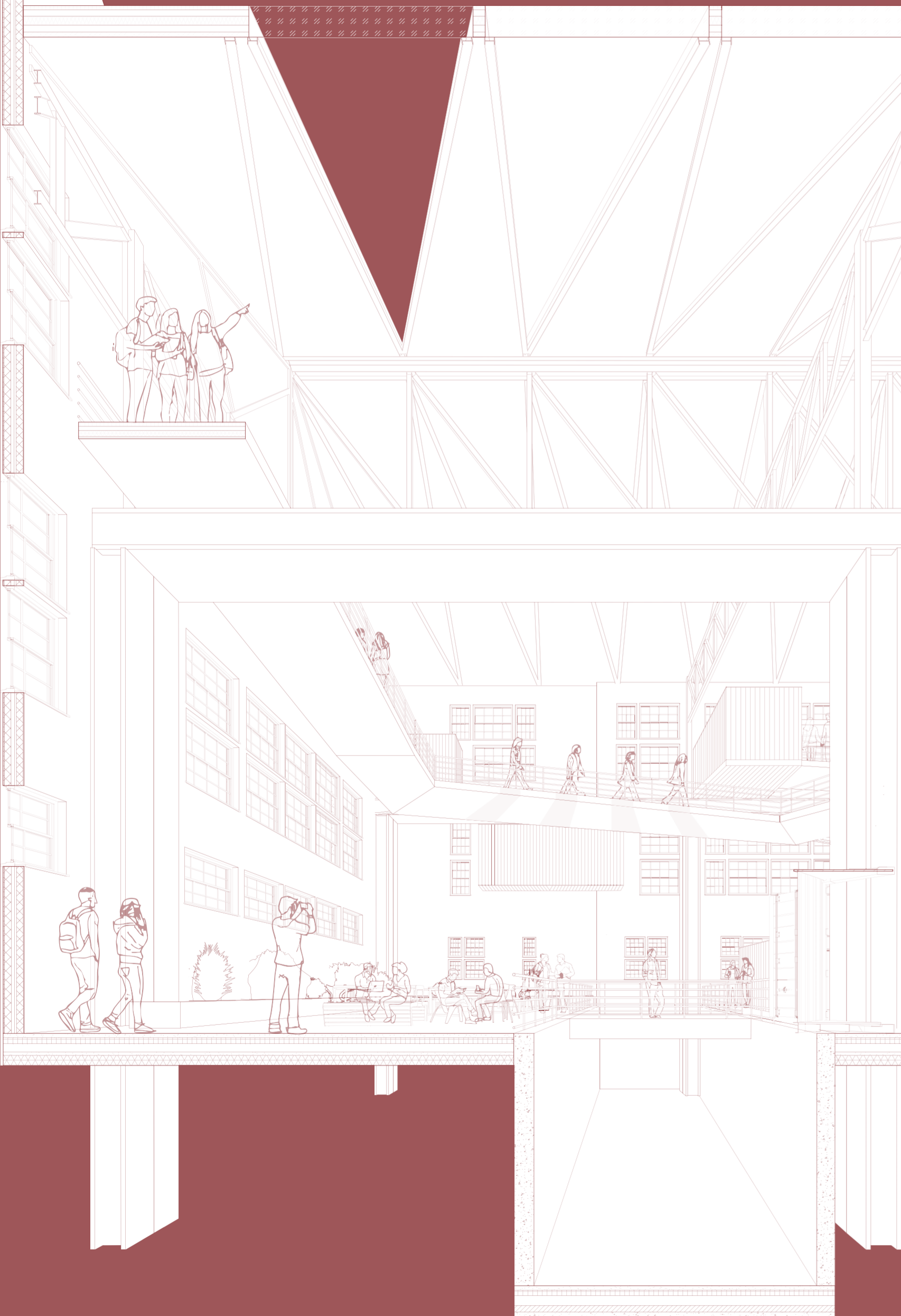
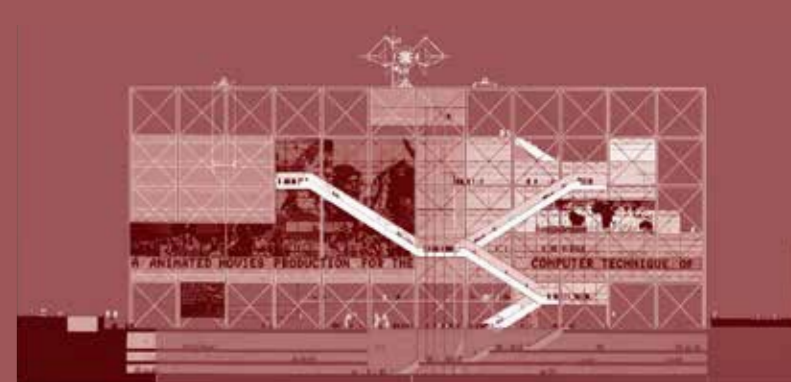
la maison de la publicité, oscar nitzchke, 1936

for its time, nitzchke's proposal was unusually experimental: a lightweight metal frame on the champs-élysées carrying continuously changing graphics, neon and adverts, turning the elevation into an animated communication surface instead of a fixed composition. cfd uses staggered and moving containers that protrude the elevation as well as exposed beams as an armature for changing content and occupation of the building - similar to nitzchke.



centre beaubourg, competition entry, renzo piano, richard rogers, gianfranco franchini, ove arup & partners, 1971

the exposed beams and stacked modular containers echo beaubourg's visible frame and inside out system. treating structure as a legible base for adaptable spaces and evolving public use, much like the idea for boathouse 4.



containers 4 your delight reinterprets cedric price's fun palace through a conceptual intervention at boathouse 4. protruding containers, arranged in tetris-like compositions, transform static industrial and structural elements into galleries, viewing platforms, and exhibits. elevated above public market spaces, these interconnected containers create layered, semi-intimate experiences defined by the people who occupy them. the project reframes heritage as an active framework rather than a preserved object, enabling old and new to coexist. hand-drawn people reinforce this ethos, introducing imperfection and change, aligning with the idea that architecture is flexible, participatory and continuously evolving thanks to the users of a space.

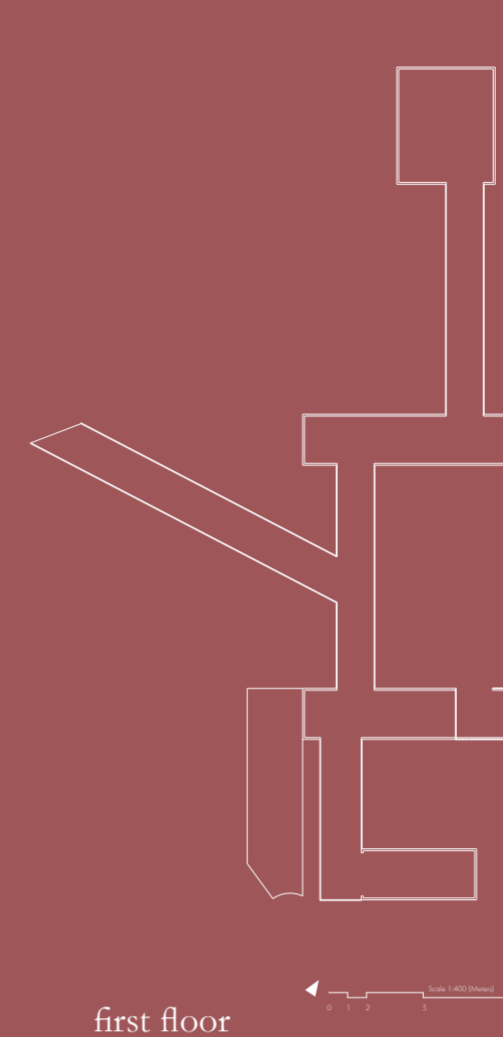
# for your delight



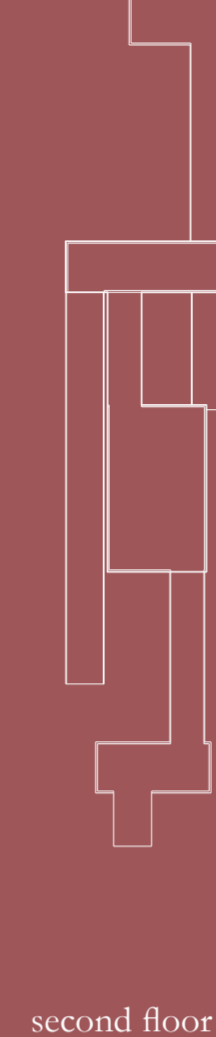
site map



ground floor



first floor



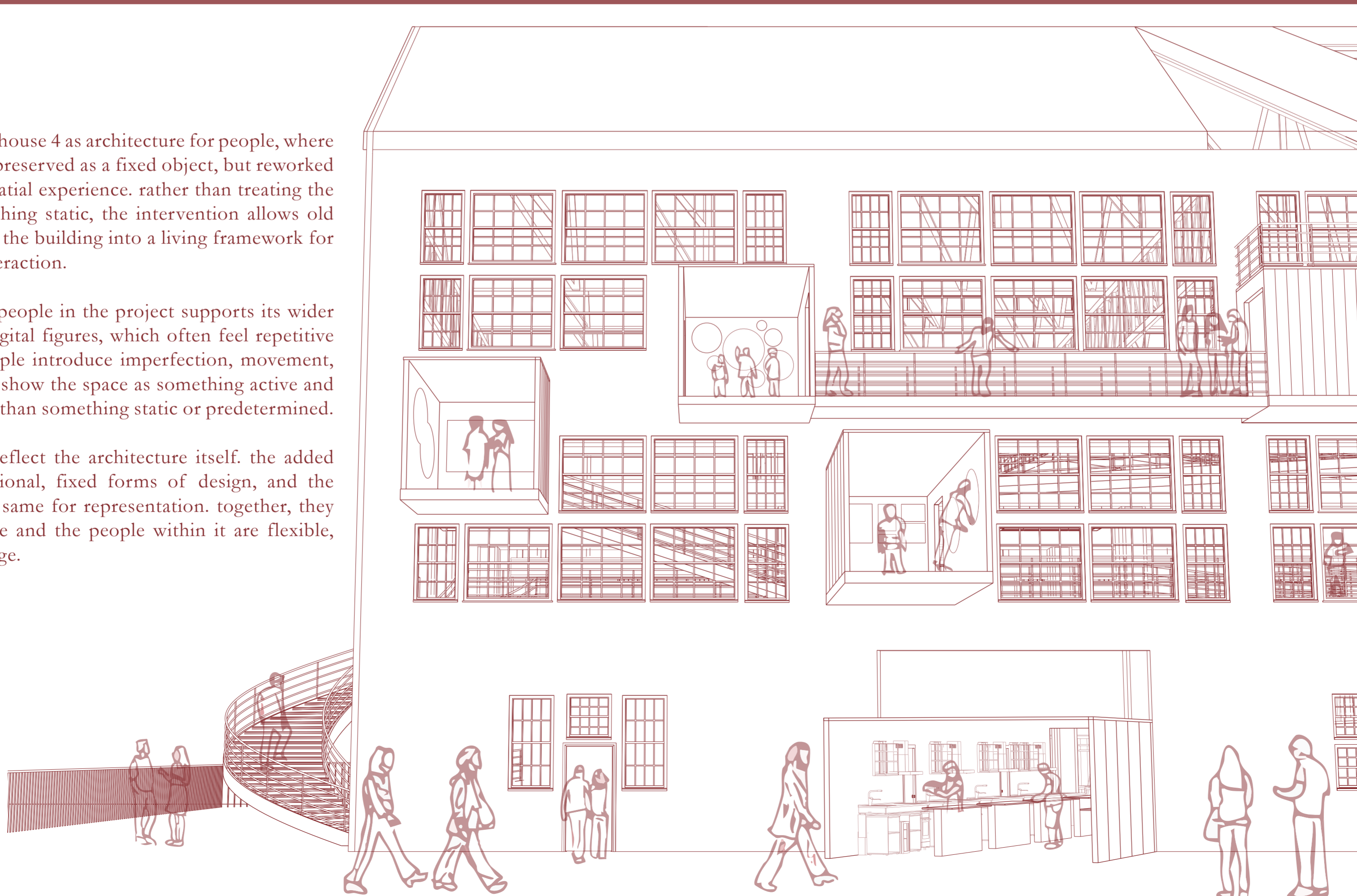
second floor

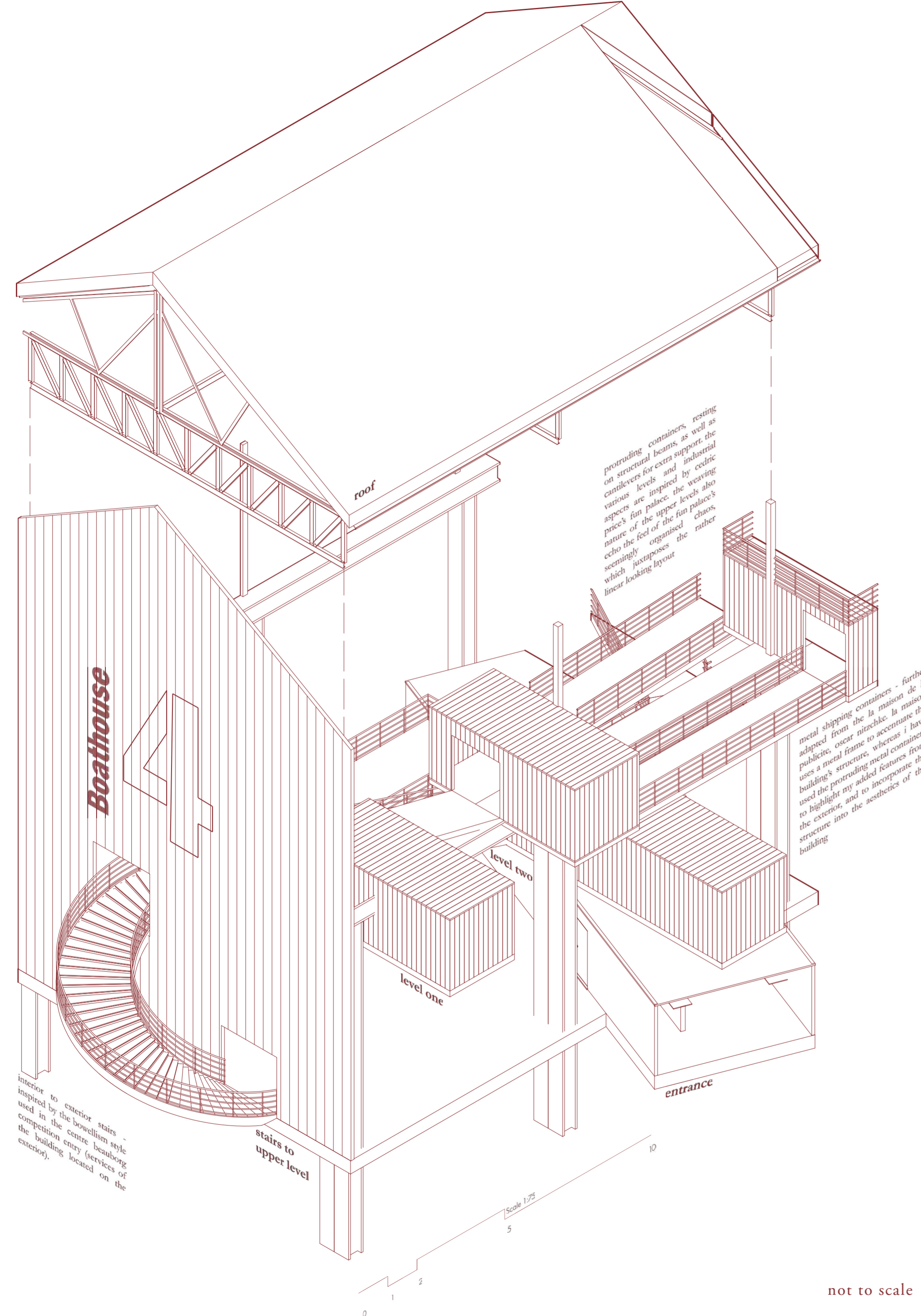


the project repositions boathouse 4 as architecture for people, where the historic building is not preserved as a fixed object, but reworked as a more contemporary spatial experience. rather than treating the existing structure as something static, the intervention allows old and new to coexist, turning the building into a living framework for display, movement, and interaction.

the decision to hand draw people in the project supports its wider architectural idea. unlike digital figures, which often feel repetitive and fixed, hand drawn people introduce imperfection, movement, and individuality. they help show the space as something active and constantly changing, rather than something static or predetermined.

in this way, the drawings reflect the architecture itself. the added containers challenge traditional, fixed forms of design, and the hand drawn figures do the same for representation. together, they suggest that both the space and the people within it are flexible, evolving, and open to change.





protruding containers, resting on structural beams, as well as cantilevers for extra support. the various levels and industrial aspects are inspired by cedric price's fun palace. the weaving nature of the upper levels also echo the feel of the fun palace's seemingly organised chaos, which juxtaposes the rather linear looking layout

metal shipping containers - further adapted from the la maison de la publicite, oscar nitzschke. la maison uses a metal frame to accentuate the building's structure, whereas i have used the protruding metal containers to highlight my added features from the exterior, and to incorporate the structure into the aesthetics of the building

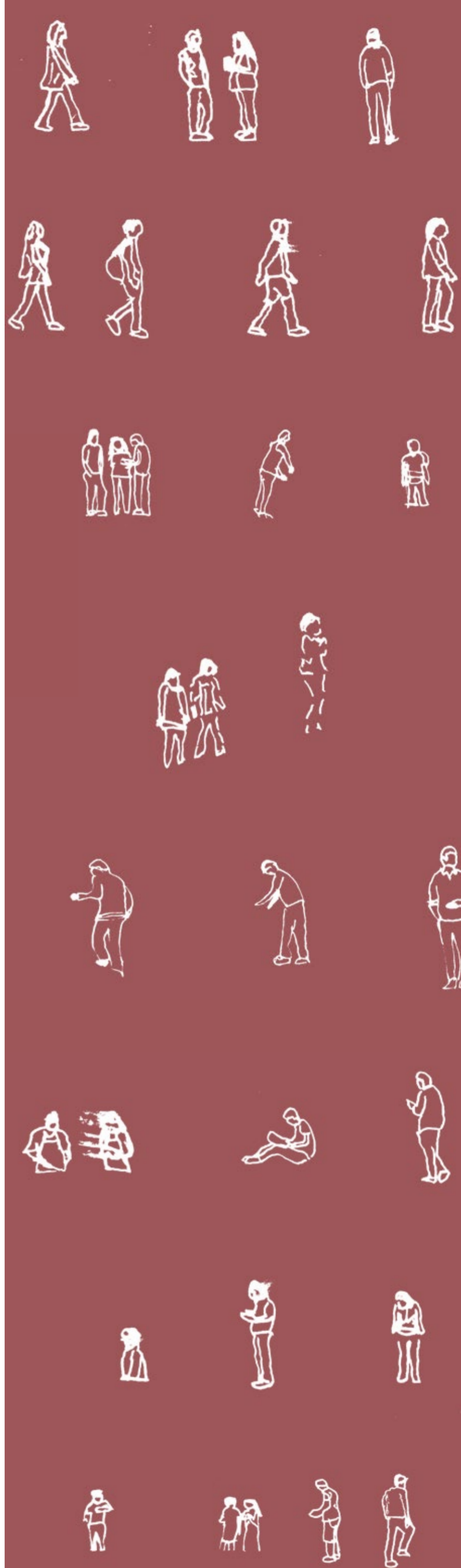
interior to exterior stairs - inspired by the bowellism style - used in the centre beaubourg competition entry (services of the building located on the exterior).

not to scale

containers 4 your delight translates cedric price's fun palace ideology into an architectural exploration of modularity and interaction. the project employs a series of protruding containers arranged along the upper facade in compositions reminiscent of tetris, emphasizing 'fun' aspect of the project.

through this articulation, the design challenges the static nature of shipping containers and traditional, conventional architecture, proposing instead a framework that celebrates adaptability and the evolving relationship between user and structure.

as opposed to the market and rather public areas on the lower levels. containers 4 your delight offer's a more intimate experience for both client and visitor. while not private, since they are all linked to one another through an array of interior and exterior pathways, the interlinked containers act as galleries, exhibitions, viewing platforms and adaptable pods.



# 1:50 model photos

