

CAMERON LINDEN GREEN

PORTFOLIO:
SELECTED WORKS
2022-2024

BSc YEAR III

02-10
CA' DEL CONSIGLIO DI SICUREZZA
UN Security Council outpost | Venice, ITA

BSc YEAR II

11-15
THE VAULTS
Public Marketplace | Chepstow, GBR

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CA' DEL CONSIGLIO DI SICUREZZA

Venice, ITA

The Ca' del Consiglio di Sicurezza is a key outpost for the United Nations Security Council in Venice, situated close to current and recent zones of conflict and tension such as Ukraine, Kosovo and more.

Venice has a rich history of diplomacy, international co-operation and trade, meaning that in a world at its' most fragile since the Cuban Missile Crisis, this is the ideal location for a new outpost for the organisation chiefly responsible for peacekeeping.

The building features a range of uses - from a public café and conferencing centre on the ground floor to link with local schools and communities, to office spaces for the day-to-day functions of the UN Security Council and larger discussion spaces for talks and high-level conferences.



PROGRAMME

NO SECURITY CLEARANCE

- 1- Café
- 2- Public Conference Centre
- 3- Public Cloister

LOW SECURITY CLEARANCE

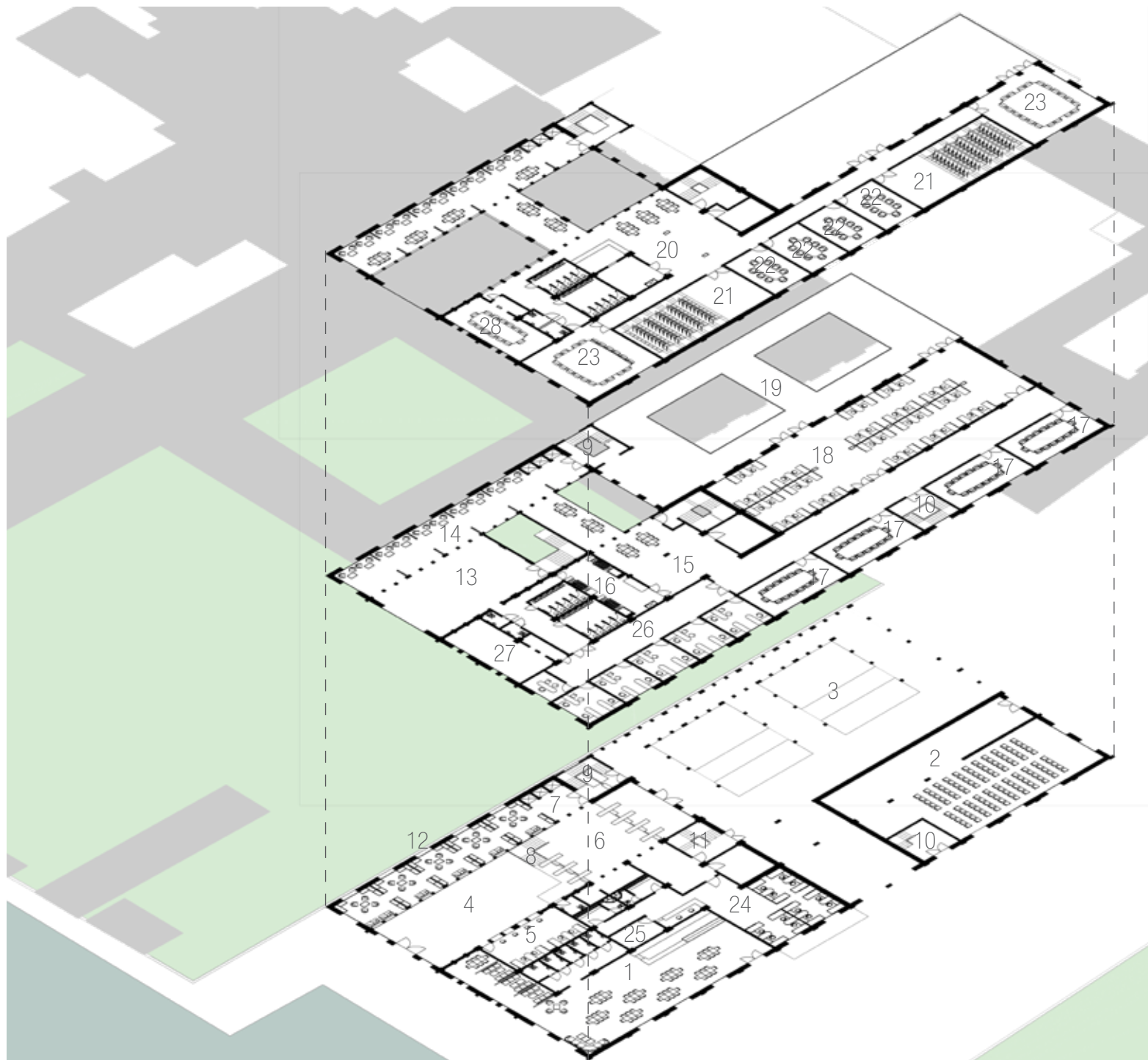
- 4- Andron
- 5- Reception
- 6- Security Check Area

MEDIUM SECURITY CLEARANCE

- 7- Lift Area
- 8- Portego Stairs
- 9- General Access Stair
- 10- Office Access Stair
- 11- Escape Stair
- 12- Library
- 13- Portego
- 14- Colonnade Lounge
- 15- Lower Lounge
- 16- Kitchen
- 17- Conference Room
- 18- Hot-desking Area
- 19- Lower Terrace
- 20- Upper Lounge
- 21- Lecture Theatre
- 22- Small Discussion Room
- 23- Large Discussion Room

HIGH SECURITY CLEARANCE

- 24- Security Office
- 25- Armoury
- 26- UN Security Council Permanent Member Offices
- 27- UN Security Council President's Office
- 28- Crisis Room





Entrance - Andron



Crisis Room

DESIGN PROCESS AND INTENTION

In November 2023, I attended a study trip to Venice to study Gothic Palazzi and their typology - which heavily informed my design thinking and process for this project.

A particular example which I studied in a smaller group was Palazzo Vendramin Grimani - once used as a key residence for one of Venice's most important noble families. A member of this family even became a Doge.

Key takeaways from this building are:

-A side entrance features alongside a courtyard entrance and a Canal entrance, all linked by the Andron, which runs the length of the building from the water to the courtyard.

-The Portego sits directly above the Andron, and all rooms in the first floor stem from it.



Figure 1 - The layout of Palazzo Vendramin Grimani | Visual by Zhutong Li | Group study by Cameron Linden Green, Srivinda Ladha, Zhutong Li.

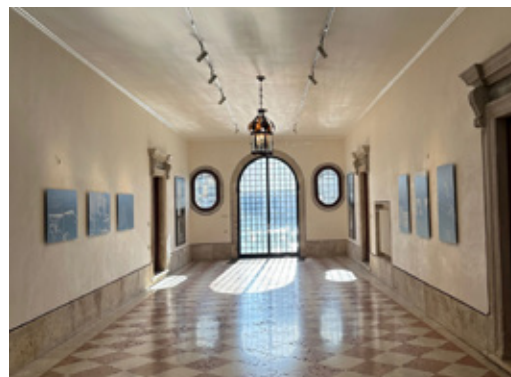


Figure 2- The Andron in Palazzo Vendramin Grimani



Figure 3- 1:500 Maquette showing the Palazzo's relation to the Grand Canal



Figure 4- The Portego in Palazzo Vendramin Grimani

DESIGNING THE PORTEGO

In the traditional Venetian Ca' typology, the Portego is the key space of the building - hosting key events and being the publicly facing room. It is the largest and grandest of spaces in the Ca', with any other rooms in the building stemming from it.

From the initial concept, I experimented with a variety of materials and lighting strategies in order to reach my final space.

My building's Portego will reflect this function and typology by having a large view to the lagoon, promoting a sense of peace which the UN Security Council seeks to foster.

The room will be double height compared to the rest of the building, emphasising its importance and linking most of the building's spaces to it.

Much of the testing for my Portego happened in section - concerning how I achieved the lighting quality that my initial test provided without overheating. This ended in a window on the eastern facade, with the Portego's roof being raised relative to the rest of the building.



PRECEDENT STUDIES & MATERIALITY



Figure 6- Casa del Fascio, obtained from https://en.wikipedia.org/wiki/Casa_del_Fascio_%28Como%29#/media/File:Como_-_Casa_del_Fascio_-_27-09-2017.jpg accessed 9 May 2024



Figure 1 - Casa delle Armi, obtained from <https://divisare.com/projects/329826-luigi-moretti-giampiero-germino-casa-delle-armi> accessed 24 April 2024

Italian Rationalism, a Modernist movement combining principles of Roman architecture and Modernist functionality, was my key design driver. Despite its' dark origin in Fascism, many Rationalist buildings are still in use across Italy today - including the Casa del Fascio (top left) - which features an exposed structural frame that the building's fabric moves independently of.

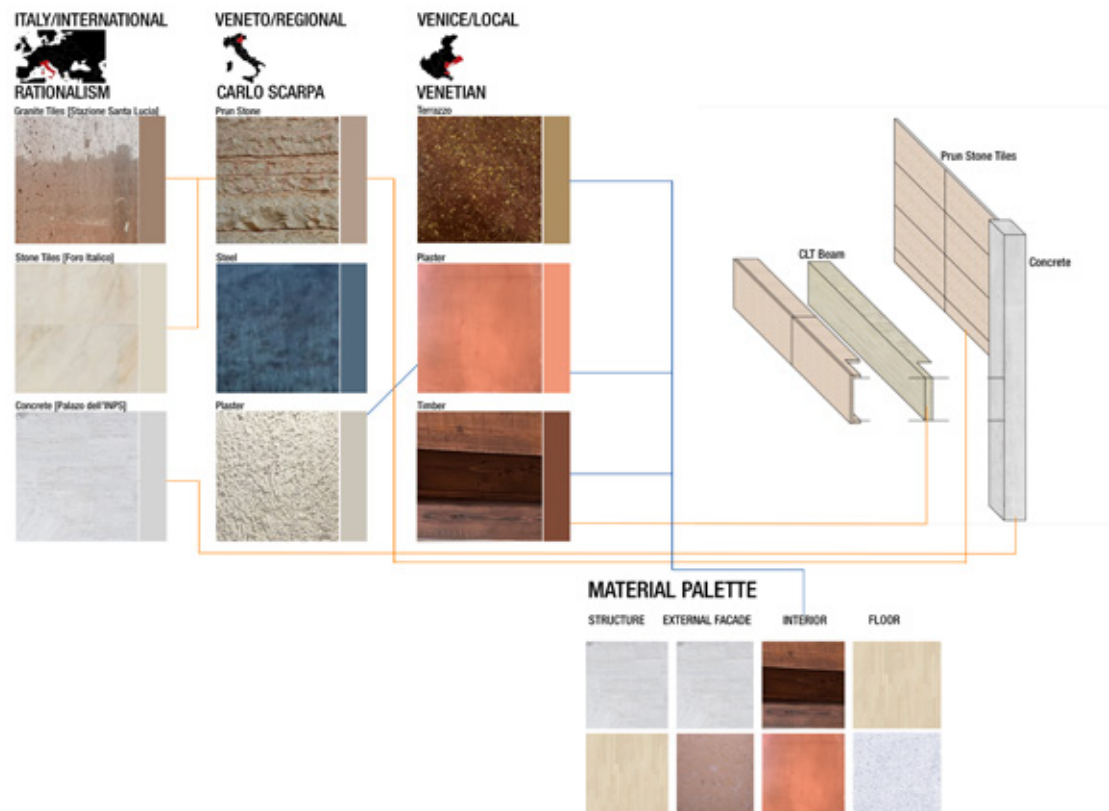
Its' design roots can be traced particularly to the Venetian Renaissance, through:

- Symmetry in each bay
- Grand scale compared to the human level

My project draws materials from:

- Rationalism from across Italy in order to create an international atmosphere.
- Carlo Scarpa to link to successful Venetian architecture that propels from its' historical context.
- Venetian Palazzi and Ca' to maintain a pathology to the context.

The result synthesises Rationalism and the Venetian Renaissance, to respect the building's context and disconnect from the movement's darker origins. My building draws its' lighting quality and exposed structure from Rationalism, and its' materiality from the local vernacular and successful regional architects.

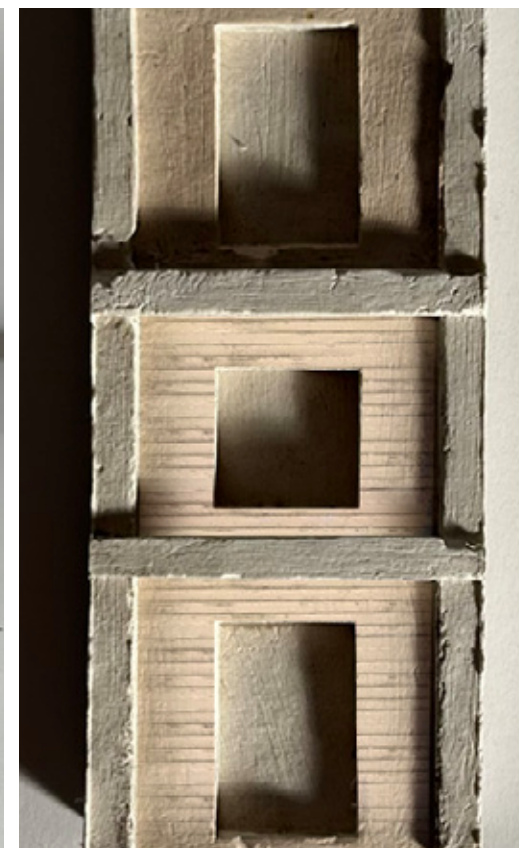


BAY STUDIES

Bay studies formed a large part of the way I developed the principal facade of my building - in particular, the details of it and how subtle alterations change the behaviour and depth of the facade.

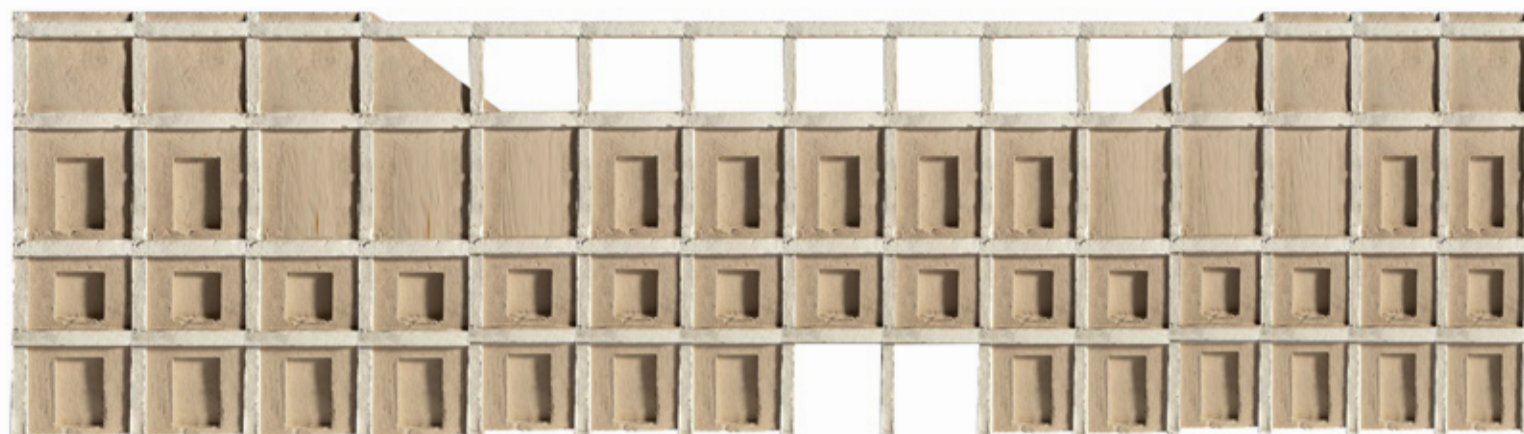
This began with an initial 1:50 casting as a test, which I used to see how Prun stone may look on my facade as well as the arrangement of windows.

A more final 1:100 bay study cast followed, after finding that the lack of expressed structure made the facade too shallow - however, the colour of Prun stone matched Venice well.



This highlighted the importance of depth in my facade through the expression of my structure - especially in blending Rationalist and more Venetian design cues.

Reflecting the focus on detail that Carlo Scarpa is known for in his design, the horizontality of my building will be emphasised by the vertical rhythm of my tiles - which will be much closer on lower floors. This reflects the rationalist Stazione Santa Lucia, which, like my project, created a new campo in Venice.



MASSING STUDIES

My intention with my building and its' location on site stem from my analysis of the site, crystallised in three key ideas:

- The building should respond to the Renaissance church on the site boldly, yet respectfully (i.e. of a similar height)
- The building should take advantage of the lagoon aspect.
- The building should restore the campo that predated the gas holders on the site, built in the mid-19th century by the Austrian crown.

This led to a series of massing tests, which evolved based on aesthetic qualities, programme evolution, precedent research and how each different test landed in the urban context.



THE VAULTS

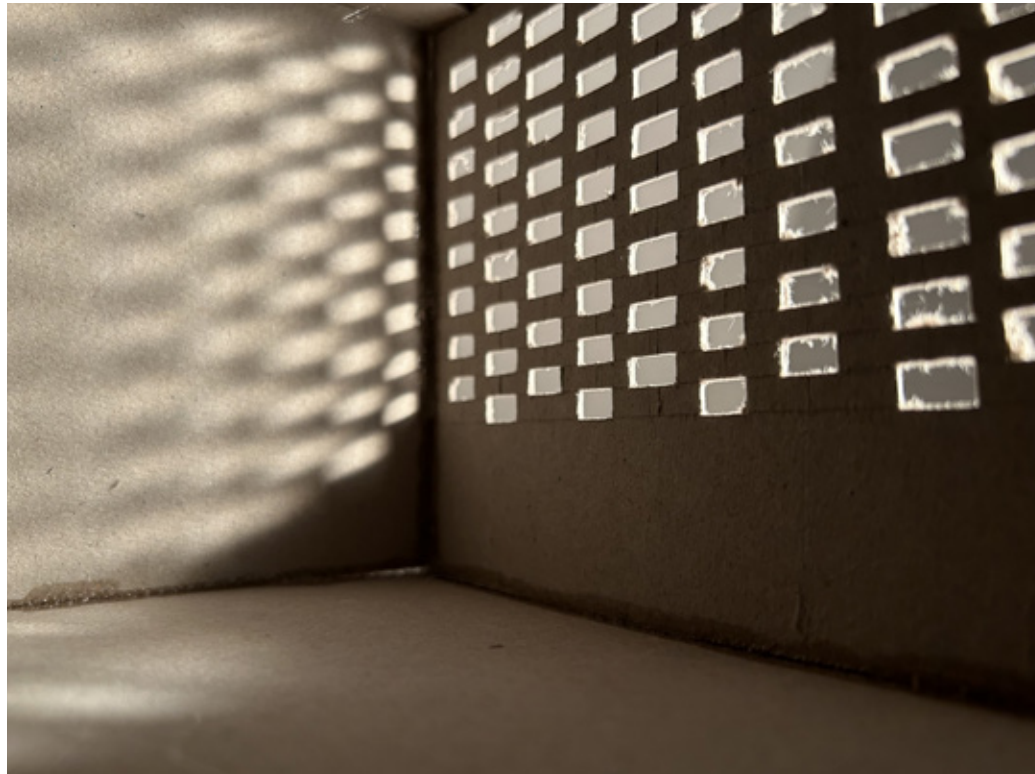
Chepstow, GBR

The Vaults is a public project that seeks to revive Chepstow's town centre, with a focus on a café, a bar and third spaces.

Key issues that were identified included a lack of an evening economy and little appreciation of the town's medieval heritage architecturally.

My project seeks to reintroduce an evening economy for young professionals living in Chepstow (which lies close to major cities such as Cardiff and Bristol), as well as accentuating the medieval history of the town in a creative, contemporary way.

This was fuelled predominantly by materiality - in particular through bricks which can be made locally from Wye Valley clay. This involved studying Eladio Dieste's brick barrel vaults, as well as porous brickwork's effect on lighting conditions.



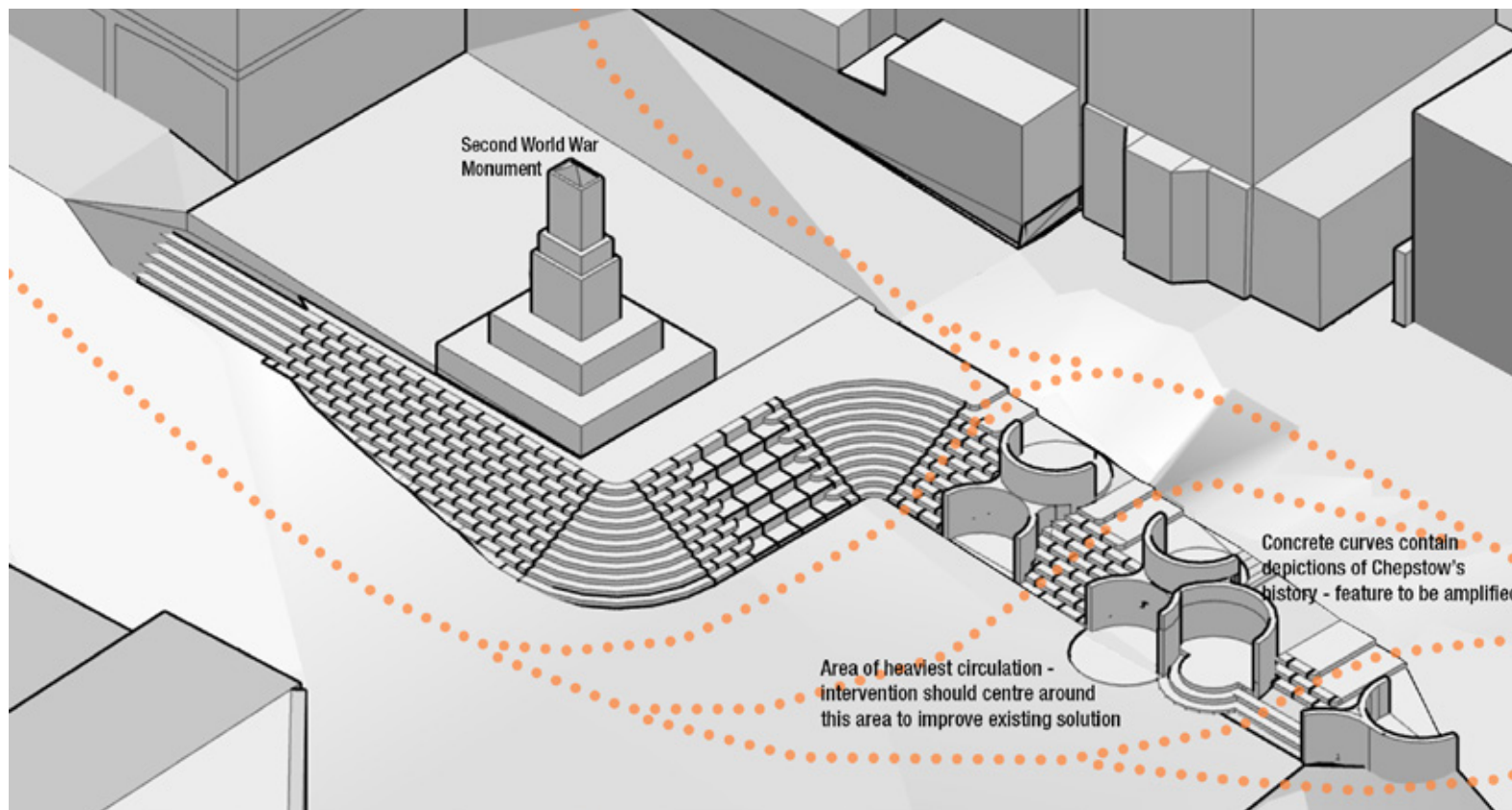
SITE

The key challenge for this project was the re-use of all of the existing site - the philosophy that the most sustainable building is the one that has already been built drove my design from the initial concept through to completion.

To achieve this, my site analysis centred around the positive qualities on my site, and how my project could intervene in order to amplify them.

The area of heaviest circulation does not feature anything of interest (as visible in the site photograph on the bottom right), making the square simply a thoroughfare. The solution that is currently present appears to serve only as a place to sit or to negotiate the topography change from one street to the next.

As visible in the bottom right hand photograph, the existing solution features blocks of cast concrete with patterns that reflect Chepstow's marketplace history. This feature is incredibly positive, and relates heavily to Chepstow's medieval features.



STRATEGY

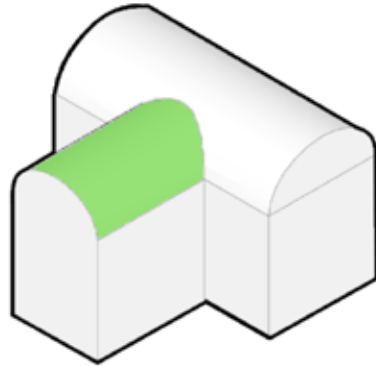
To help define my project on the tight site, I focused on how I could interlink barrel vaults in order to create spaces within volumes, and then places within those spaces.

My conclusion was to employ three different axes - X runs the length of the site, and is used to create focus on a stage area within the bar, Y is used to create the barrel vault language outside and to define spaces within, and Z is used to define more public and private areas.

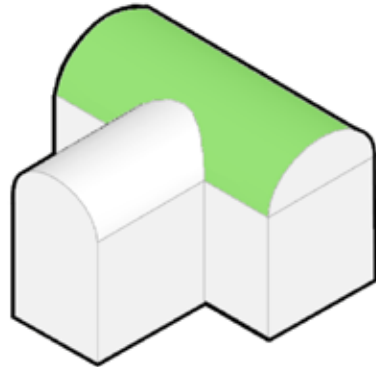
The site's existing circulation lines are not heavily disturbed by my project, which lines up with my aim of keeping as much of the square in tact as possible.

The existing stairs are extended in order to mitigate any topography changes, while the building fabric is built around the concrete curves. The thermal line passes around the curves, so that they are visible in their original form from within the bar and café.

X defines PLACE



Y defines SPACE



Z defines VOLUME

