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Curriculum Vitae

Michael Angelo DeGirolamo

c: 0011.1.917.794.9937
e: madegirolamo@gmail.com

Skills	Craft	
	Metal working + Model making + Wood working + Digital fabrication	
	Design	
	3D Printing software + 3DS Max + Adobe CS + AutoCAD + Bonsai3D + Enscape + Laser cutting technology + Maxwell + Revit + Rhino + RhinoCAM + Sketching + SketchUp + Vectorworks	
Employment	Kohn Pedersen Fox Architects New York NY	2018-Cu
	Designer CAD + Revit + Rhino + 3D Print + Laser Cutting	
	University of Toronto Toronto ON	2018
	Teaching Assistant Representation + Building Science + Design Studio	
	Daniels Faculty [UofT] Toronto ON	2015-18
	Technologist CNC + 3D Print + Laser Cutting	
	Diamond Schmitt Architects Toronto ON	2017
	Intern CAD + Revit + Rhino + 3D Print + Laser Cutting	
	IBI Group Toronto ON	2015-16
	Intern CAD + Revit + Rhino	
	Studio Dillenburger Toronto ON	2015
	MoMA SP1 Model making + Design team	
	D'Ambrosio Architecture + Urbanism Victoria BC	2014-15
	Technologist Design + CAD + Portfolio making + Rendering	
	Darwin's Interior Finishing Victoria BC	2005-13
	Labourer Design build cabinets + Finish / rough carpentry	
	LOC Composites Inc Toowoomba QLD	2009-10
	Lab Technician Research and product advancement + Pre-run tests	

Education	Master of Architecture (Academic Honours)	2014-18
	University of Toronto Toronto ON	
	B. Tech Architectural Science (Distinction)	2014
	BCIT Vancouver BC	
	Diploma A.B.E.T. (Distinction)	2012
	BCIT Vancouver BC	
Achievements	Academic Honours [UofT]	2018
	Top graduating Master of Architecture students	
	Daniels Faculty Design Prize [UofT]	2018
	One graduating student in each Master of Architecture, Landscape, and Urban Design programs	
	Prix de Rome in Architecture for Emerging Practitioners	2018
	Award nominee	
	Canadian Architect Student Awards of Excellence	2018
	Award nominee	
	OAA Scholarship [UofT]	2016
	One student completing second year of study	
	Adrian DiCatri Graduate Student Endowment Fund [UofT]	2015
	Academic excellence in design studios	
	Frederick Coates Scholarship Fund [UofT]	2015
	Highest ranking in annual examinations	
	Uno Prii Memorial Award [UofT]	2015
	Excellence in 3D visual communication	
	AIBC Award in Architectural Science [BCIT]	2014
	Graduating award for academic achievement	
	AIA NWPR + AIBC Leadership Institute [BCIT]	2013
	One of four students chosen	
	Exchange: University of Ferrara [BCIT]	2013
	One of three students chosen	
	Gary A. Barr and Derek S. Mann Memorial [BCIT]	2011
	Award for academic achievement	

The Space Within The Reveal

Professor Emeritus George Baird

Type: Washroom Pavilions

Location: Toronto, Canada

Structure: Concrete and Steel

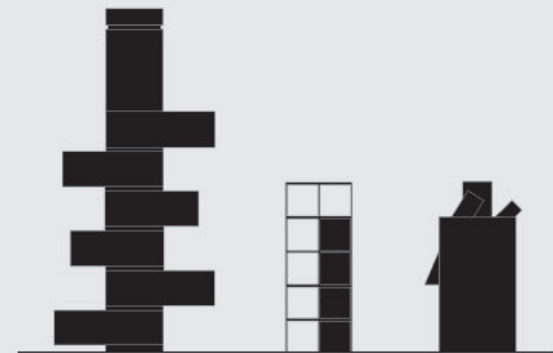
Year: 2018

Criteria: Three Phenomenologies of spirit

Romantic

Cosmic

Classical





The Space Within The Reveal
questions ideas governed by reveal. From haptic to city scale, to what extent does the reveal govern our everyday experience of buildings?

Our built world is dependent on the reveal which may happen at different scales. When I talk about the reveal I mean, specifically, when two or more objects abut one-another. Objects can be buildings or materials. These points of contact become what we observe as either layman or professional.

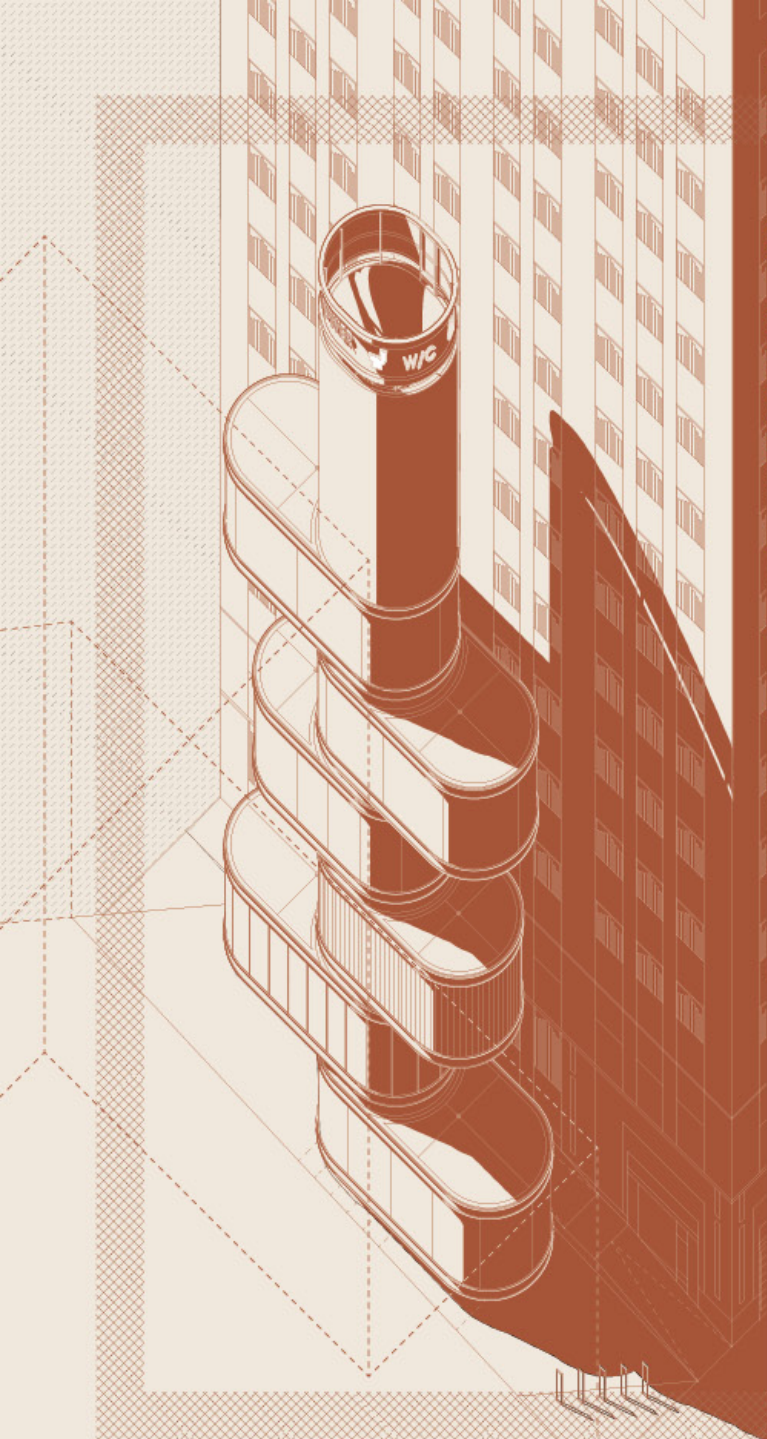
From Gordon Matta-Clark's "Reality Properties: Fake Estates" we begin to understand the reveal's value, not as commodity but rather as an experiential device.

Matta-Clark's work documented irrationalities of the city. He brought forward the question of meaning and value of property through anomalies in planning to reveal their contradictions.

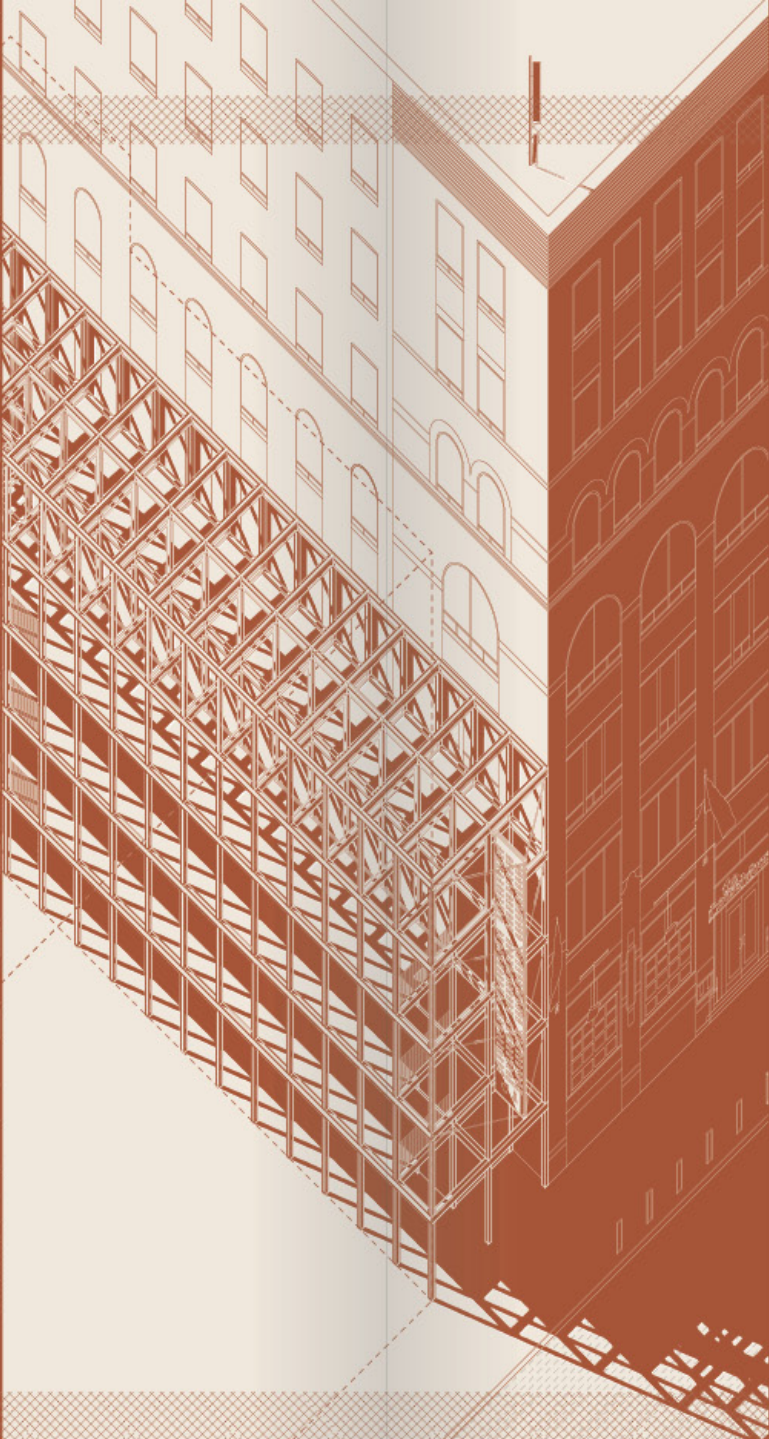
Matta Clark's collection of "untenable" properties included a triangular plot, a tiny strip of land between two houses, and a curb-site. The result of his work was a catalogue of bits of land, which were all due to either errors in surveying or oddities in zoning.

Rosalind Krauss and Yve-Alain Bois - in their book "Formless" - pointed out that these properties are not typically perceived or seen, not due to their status of visibility and accessibility but rather via their value to the city. These are described as fake commodities and fake real estates.

From urban to haptic scale, the space between - the joint - is what we perceive as either laymen or professional. Whether urban gap between two buildings or abutting materials, the reveal is apart of our everyday inhabitation of all built-structures which is dependent on scale.



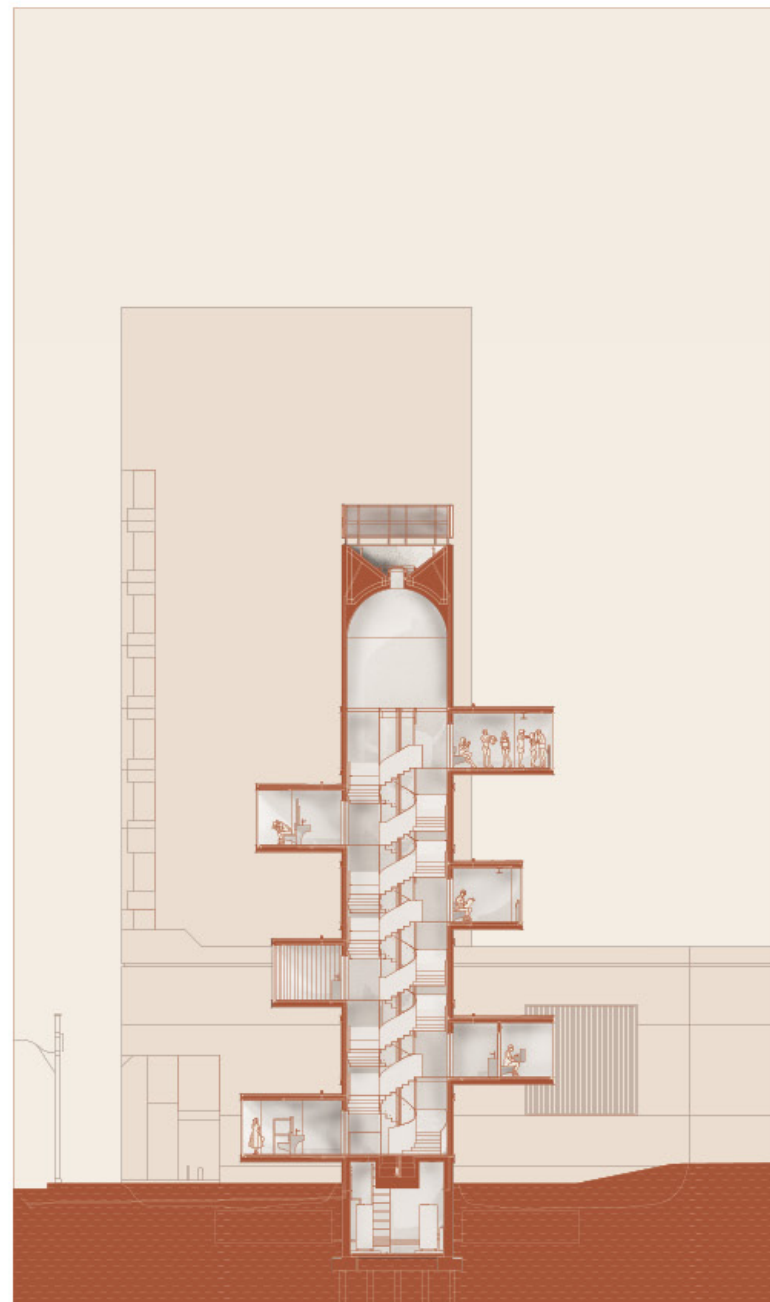
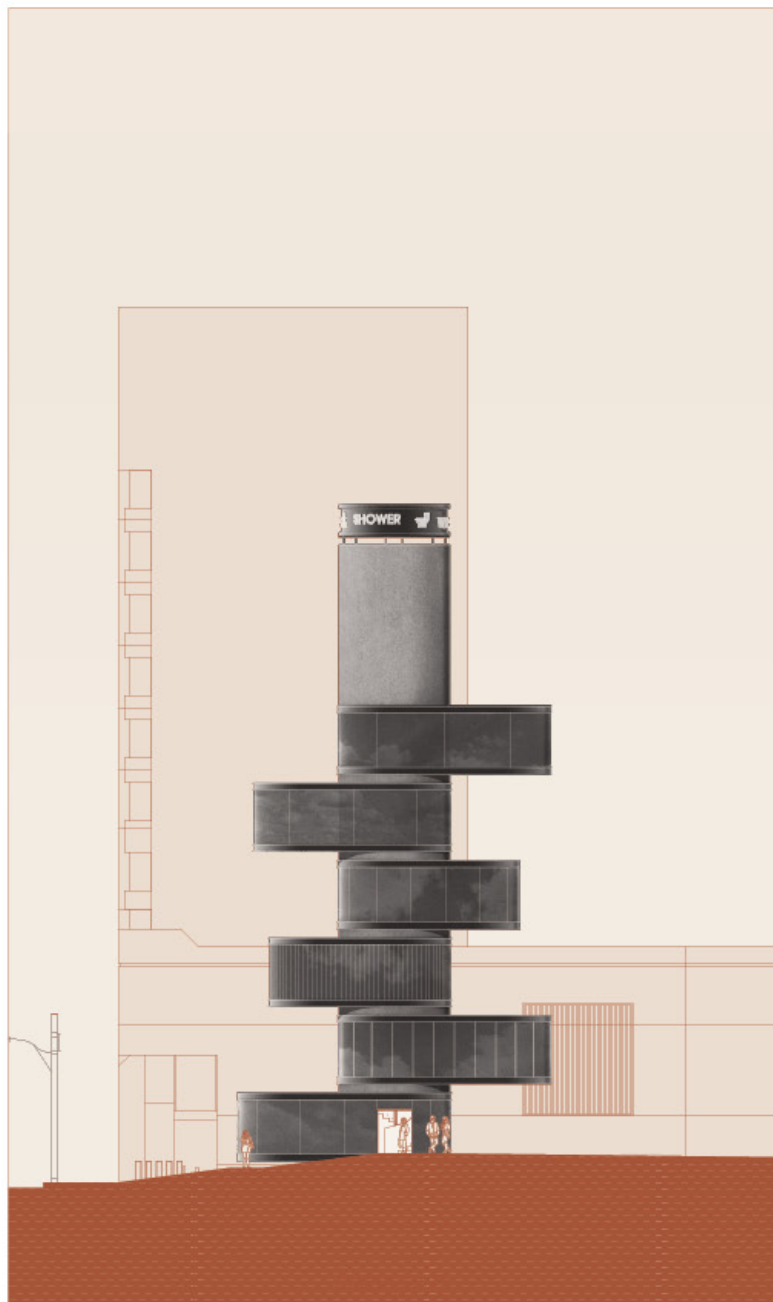
— romantic (ism) —

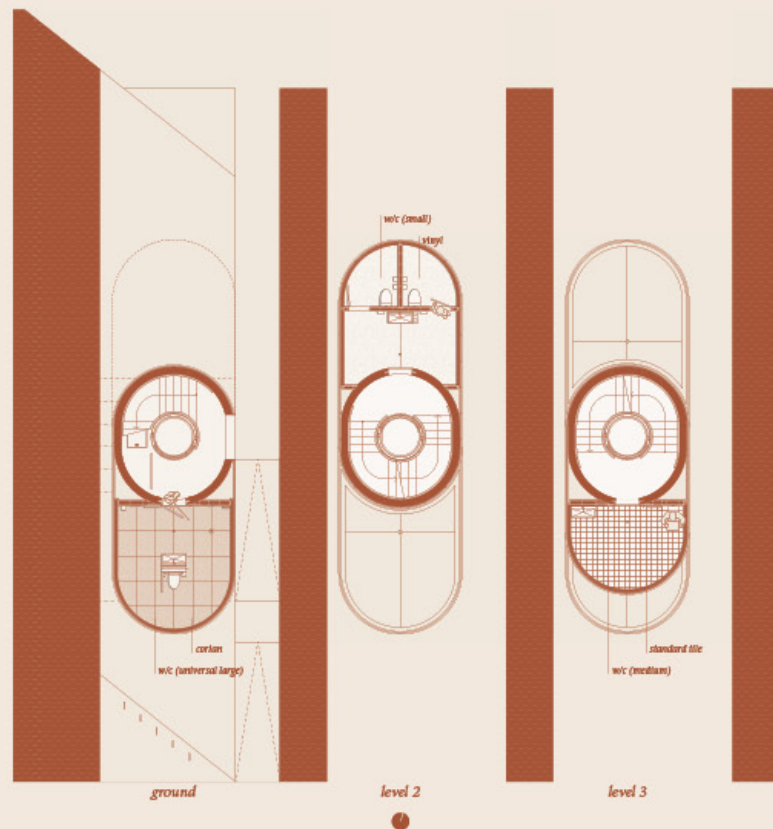
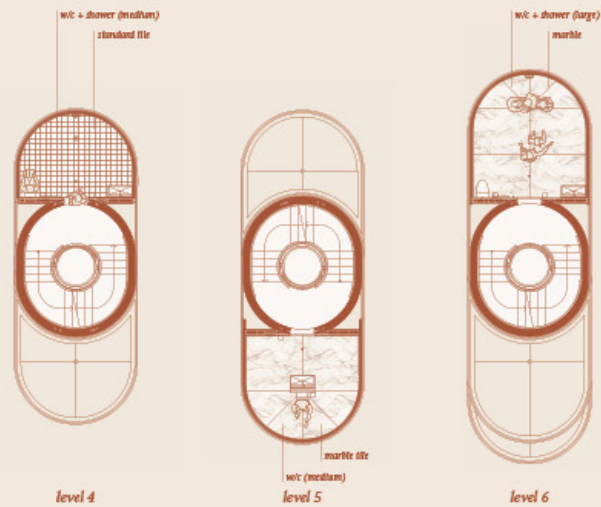


— cosmic (ism) —



— classical (ism) —



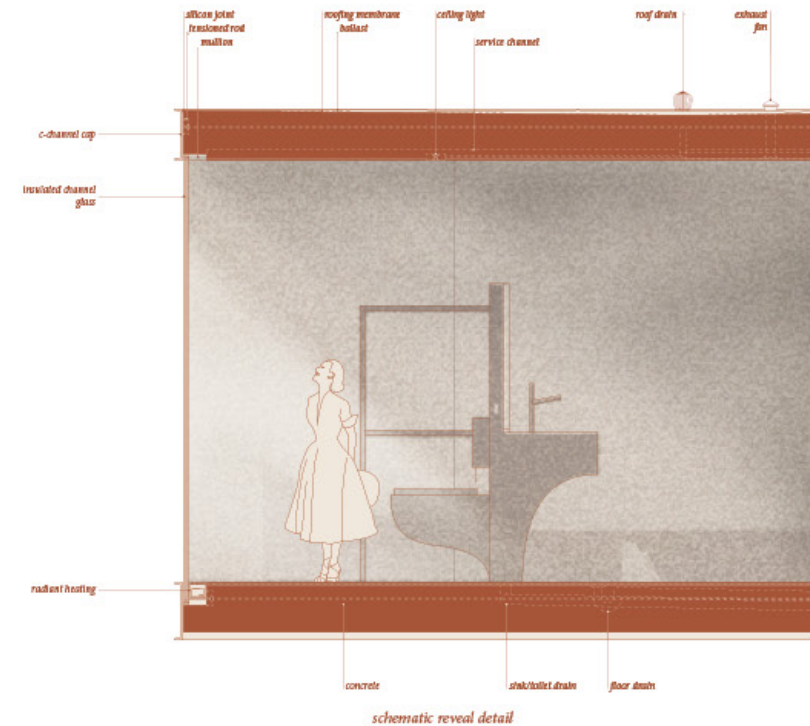


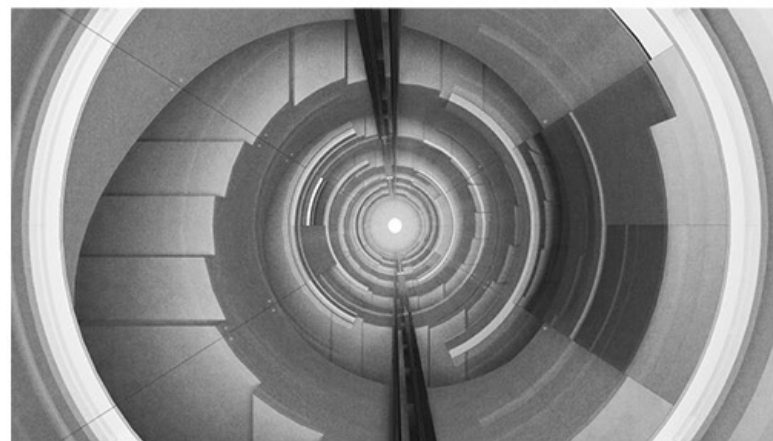
Romantic (ism)

Location: 80.5 Richmond Street, Toronto, ON, Canada

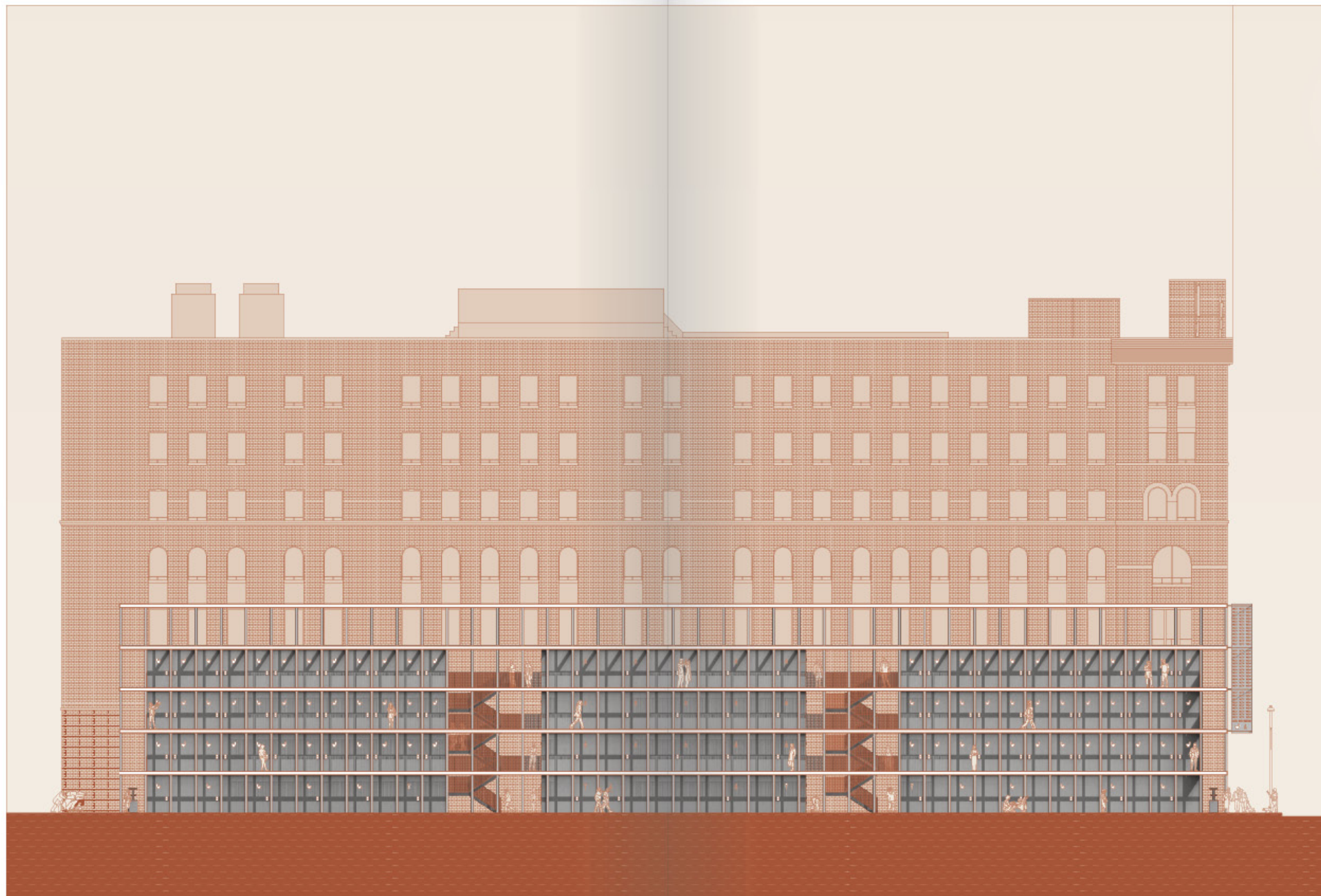
Composed of multiplicity and variety, Romantic architecture is not logically organized. It appears irrational and subjective due to the multiplication of members, variation in detailing, and introduction of free ornament. Where simple forms are used they are transparent putting

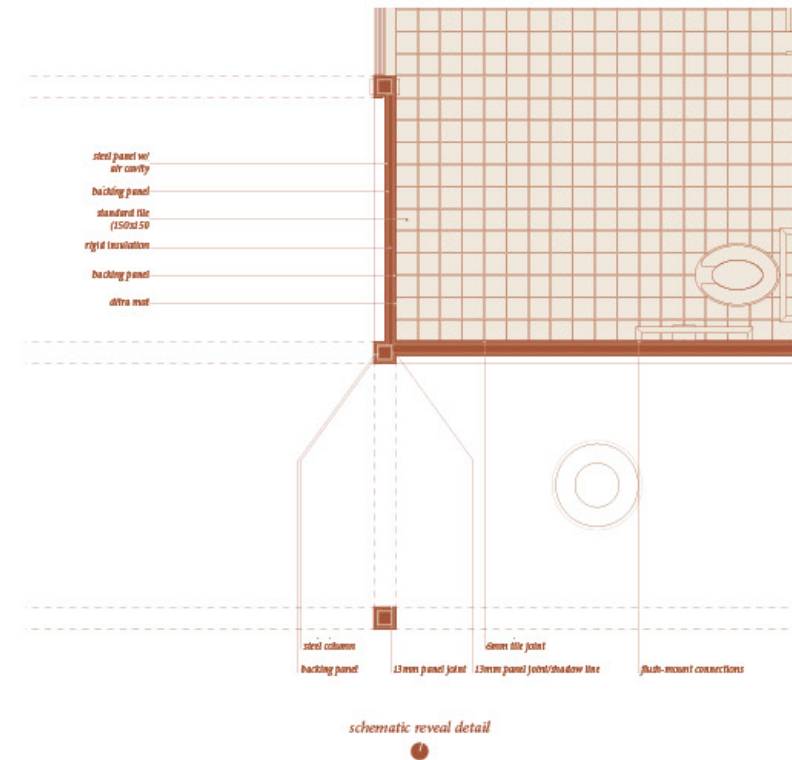
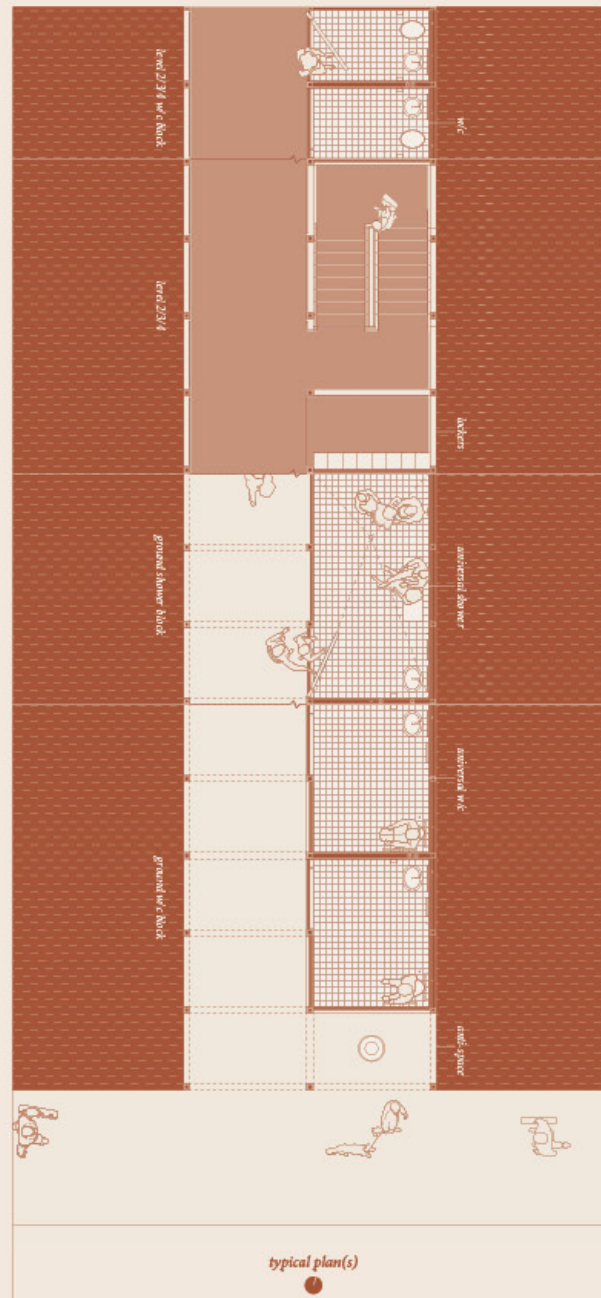
the structure on display thus making it become dynamic and symbolic. Additionally, Romantic references its surrounding context as by means of material and built form. Light, in the Romantic, is not used typically but rather to highlight varieties and internal atmospheres.











Cosmic (ism)

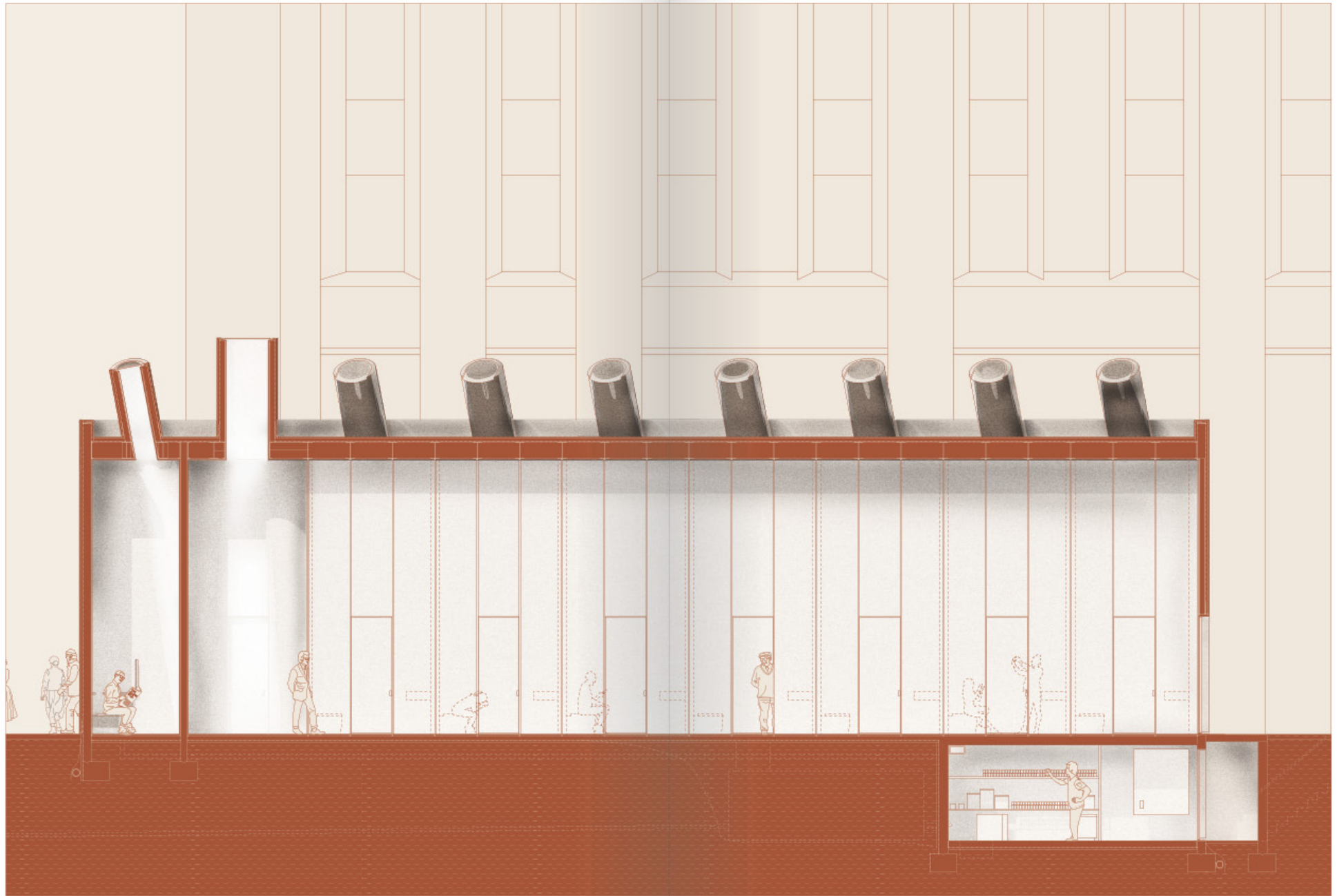
Location: 146.5 Front Street, Toronto, ON, Canada

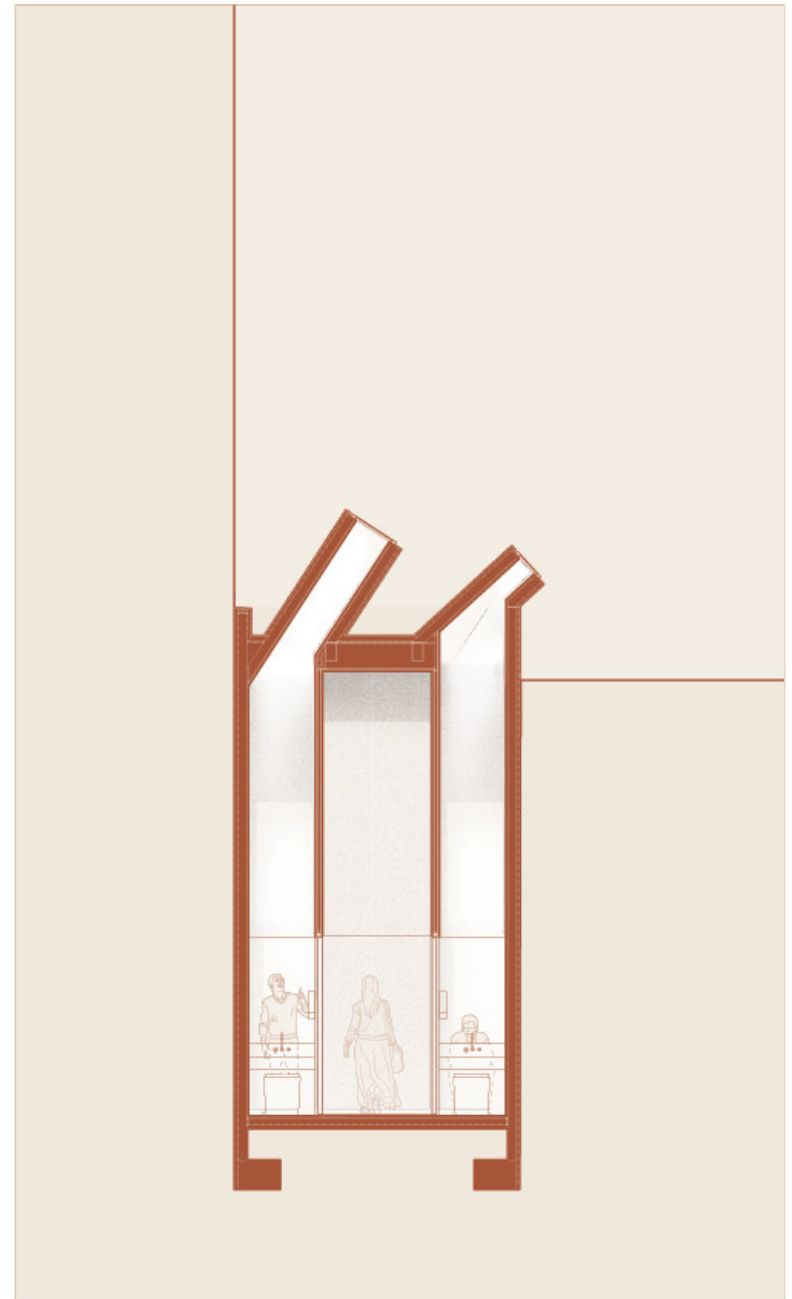
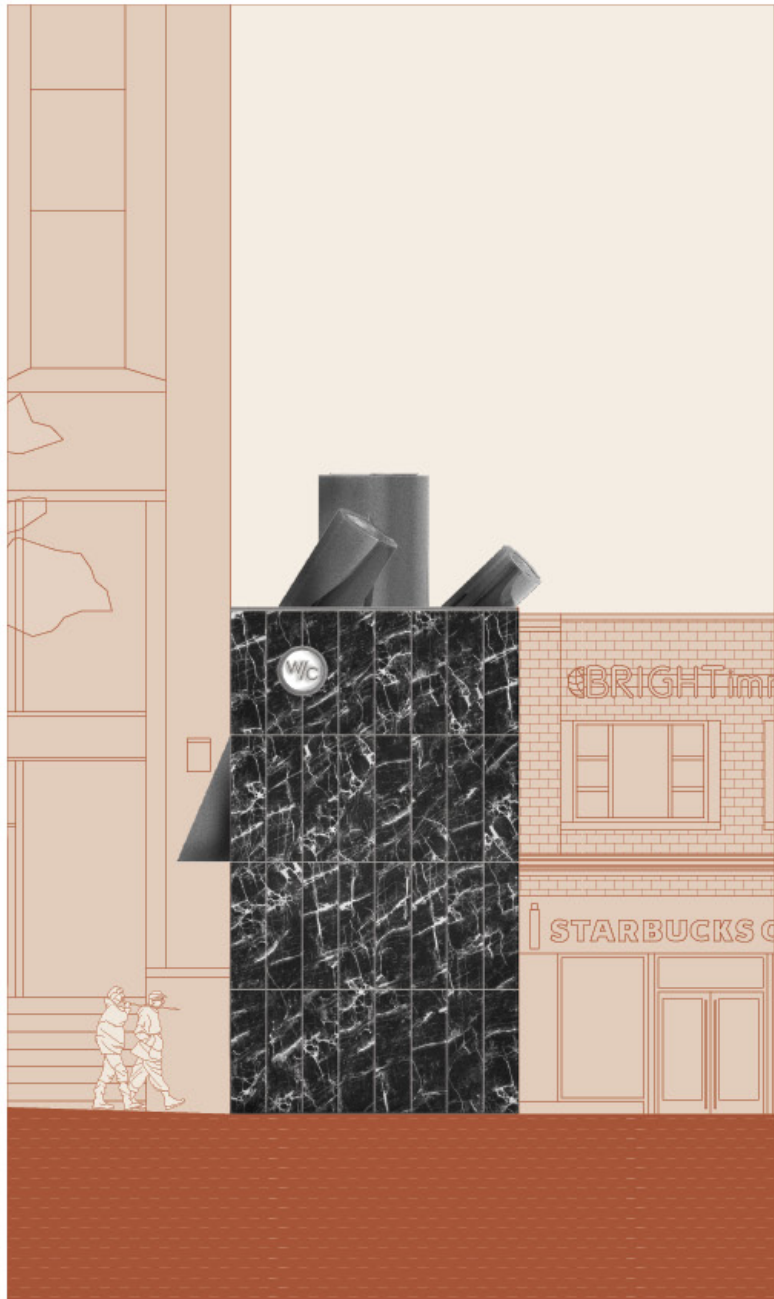
Composed by absence of atmospheric quality and configuration of basic elements, Cosmic architecture is of a concrete composition. The architecture is static and of a hidden rational order.

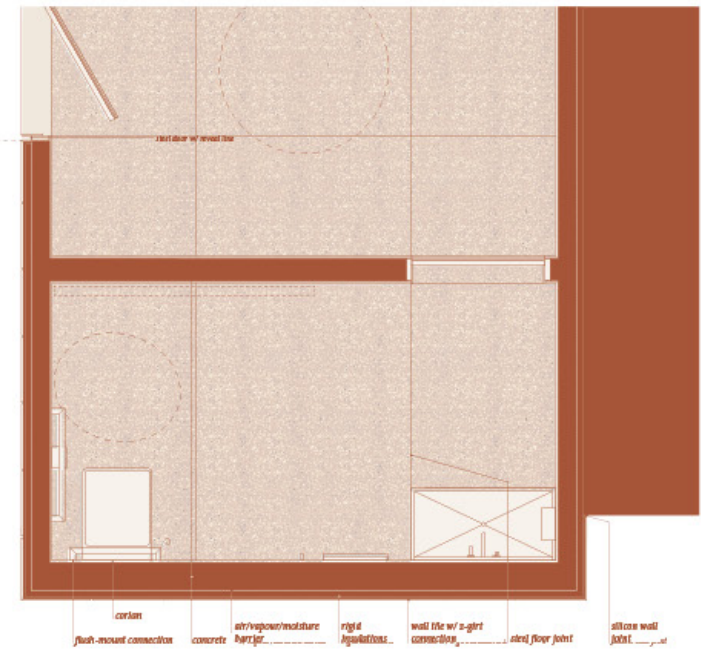
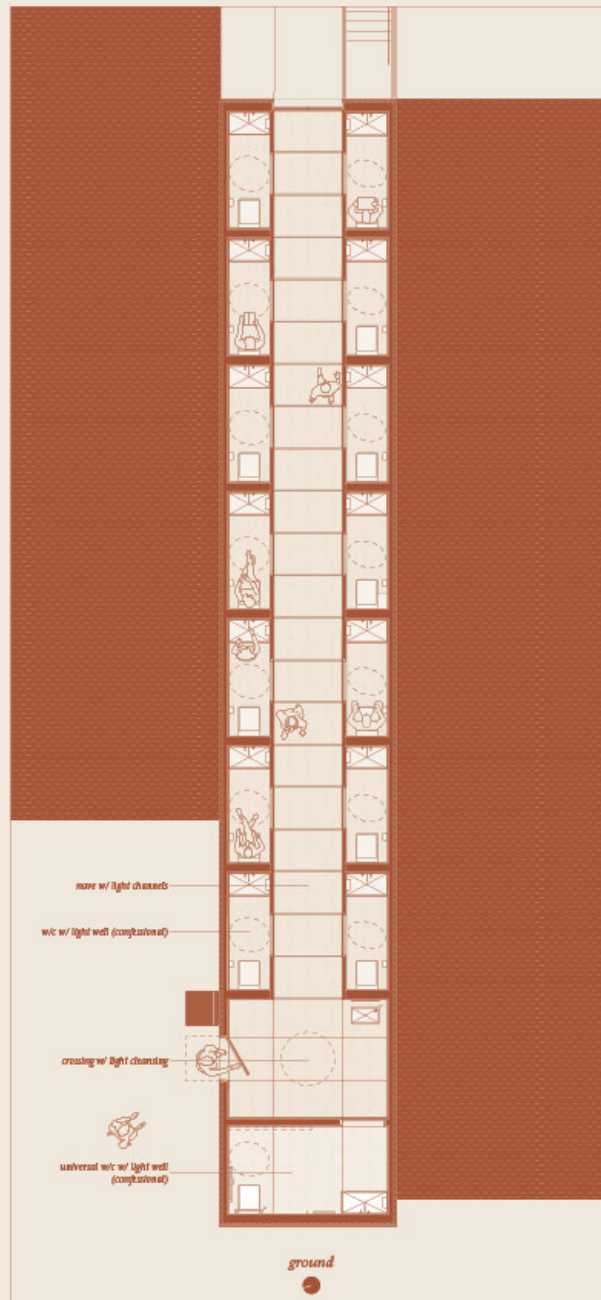
Building necessities become priority under uniformity and logical order. Cosmic belongs to different spatial orders. Other than the grid, it appears rational yet abstract beyond its current condition.











schematic reveal detail

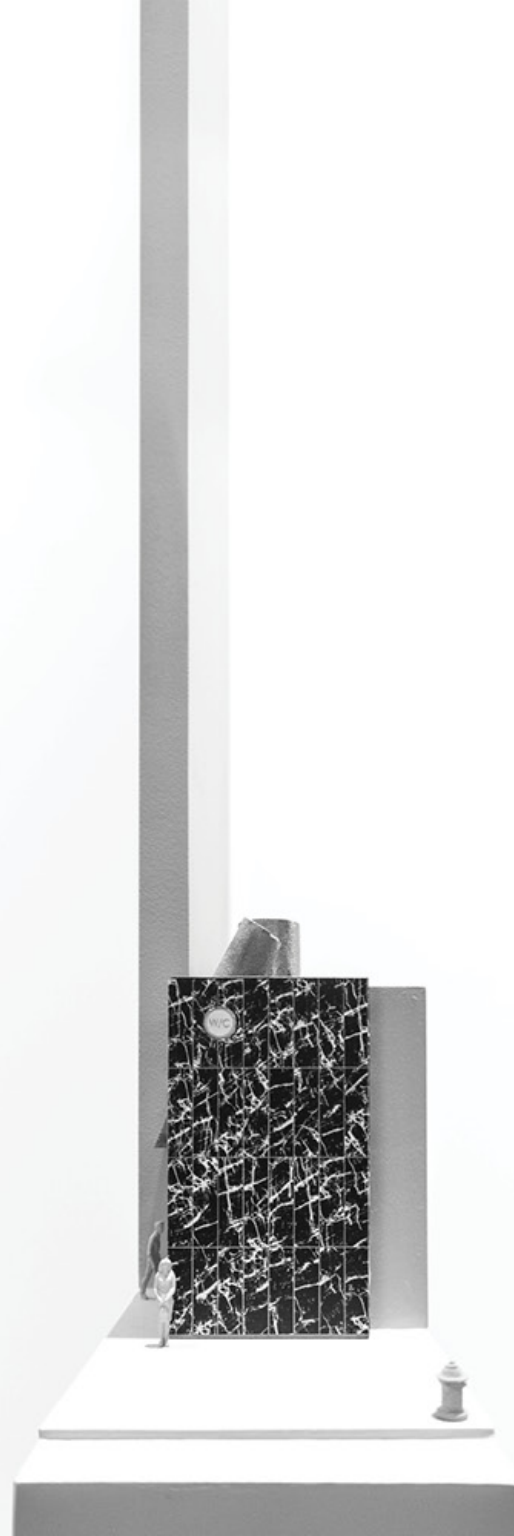
Classical (ism)

Location: 407.5 Yonge Street, Toronto, ON, Canada

Defined by perspectival points of view, Classical architecture is understood by its concrete forms which are distinct in their character. The concrete presence is plastic in composition and articulation. Building components are active

and passive and are easily understandable in the built form and overall organization. Finally, light is used to highlight the built forms and their parts via light itself and the shadows created.





Praeservare

Professor Emeritus George Baird

Type: Residential and Office

Location: Toronto, Canada

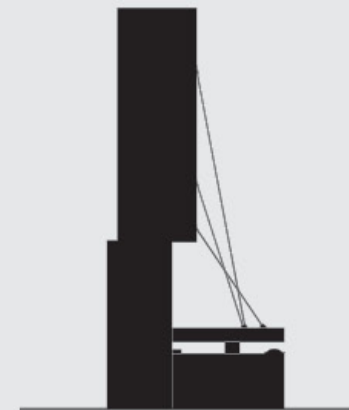
Structure: Concrete and Steel

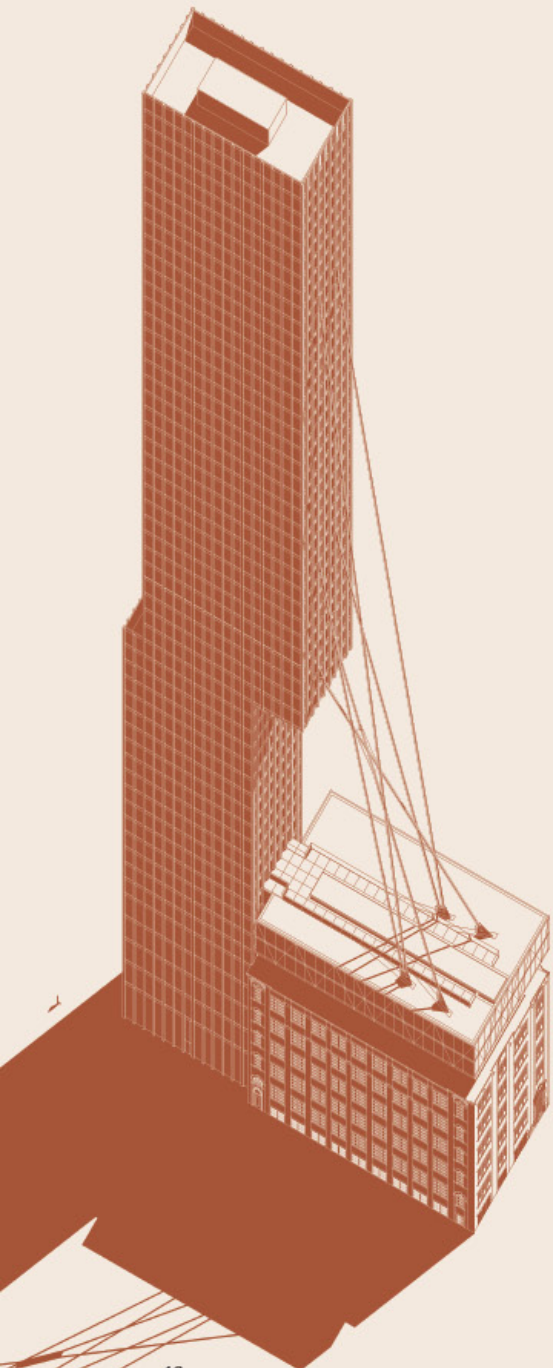
Area: 44,390 m²

Floors: 58

Year: 2017

*Criteria: Preservation through adjacency
and friction*





Praeservare illustrates a different method to designing within the constraints of heritage buildings in Toronto, Ontario.

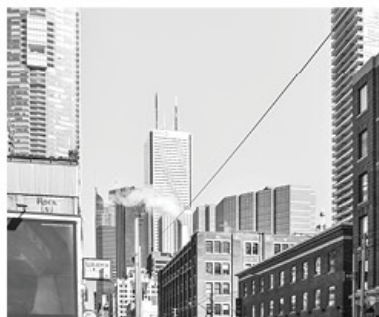
Intending to fully preserve the heritage building below, positions of adjacency and friction were implemented. The new building abuts and hovers above the old with amenity space, the same size as the old heritage structure, creating consequential drama between the new and old structures.

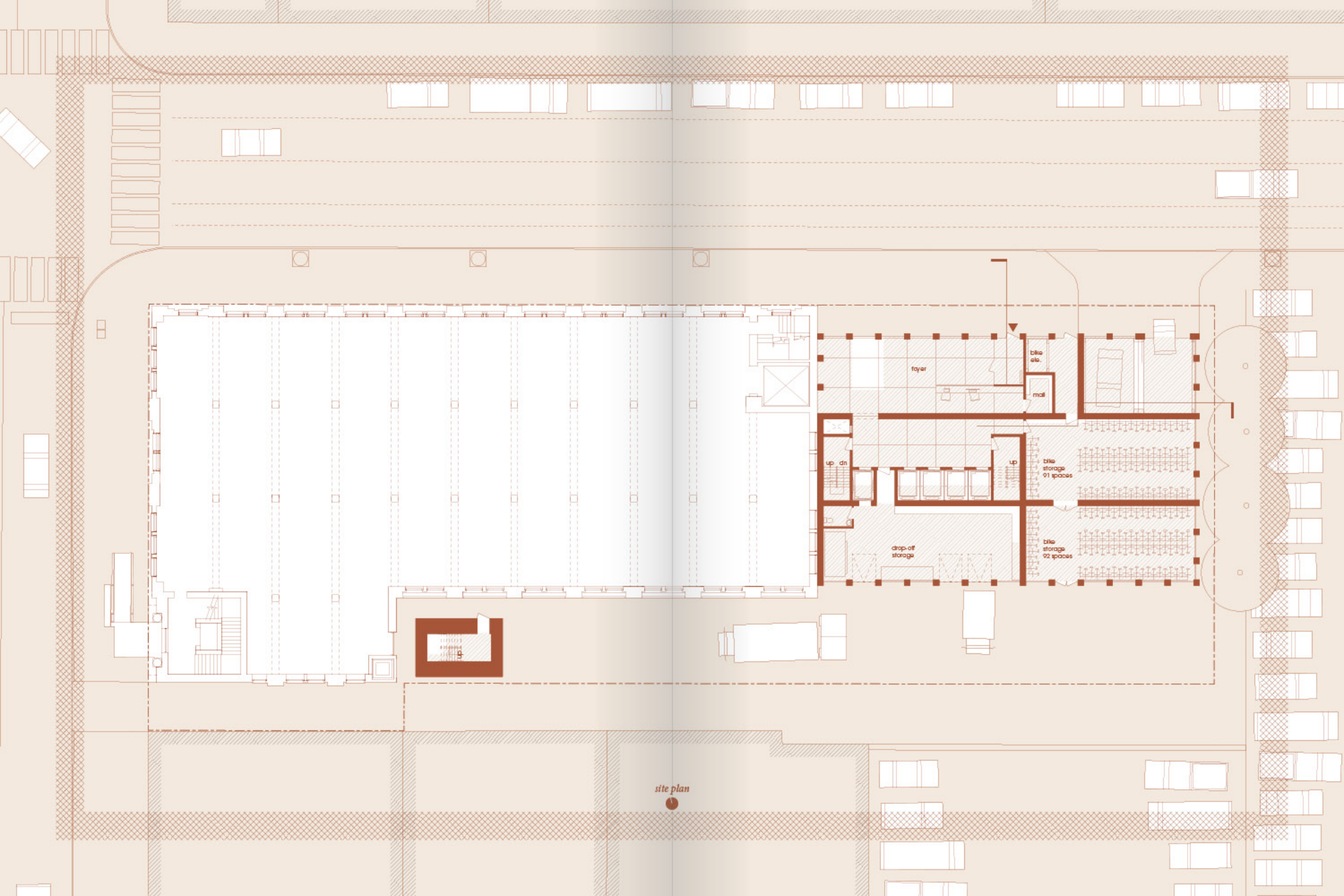
Important to the hierarchy between the new and old, the new building's ground floor is simple. This simplification functions as a blender between its adjacency and surrounding context.

Accessibility became a concern as new means for disposal

(garbage and recycling) and occupant move-ins/outs happen. The rear alleyway, just large enough for one vehicle to pass, became the key to these concerns by hosting and alleviating any negative visuals from refuse collection and larger delivery and moving vehicles. Further, this allowed for a smaller entry to the resident car parking structure below grade at the front of the building.

Lastly, the structure became an apparatus of the buildings appearance and expression. Externally expressed columns created a reading of depth between it and the floor plates and windows which are modulated by the grids taken from the heritage building. This difference in depth creates a privacy and varied reading at different angles.

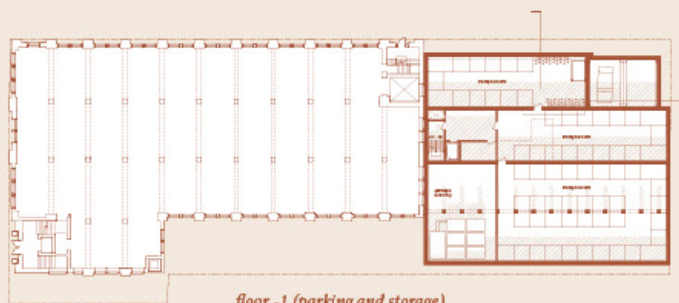




site plan



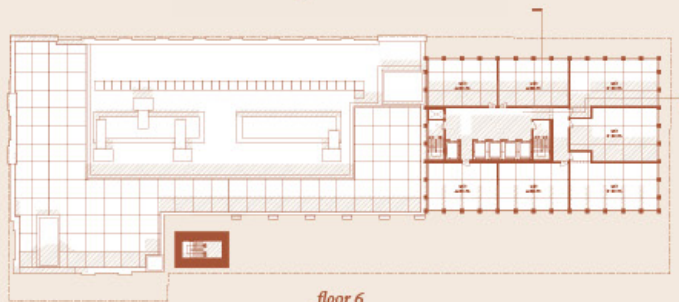
floor-2 to -6 (parking)



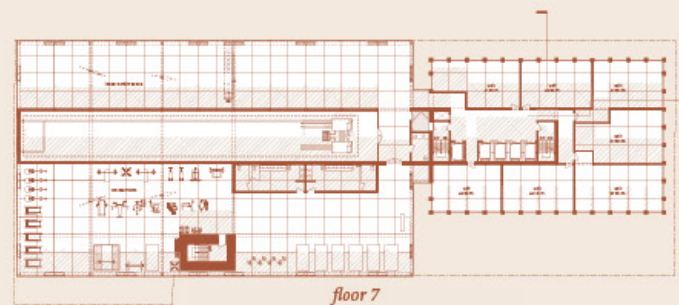
floor -1 (parking and storage)



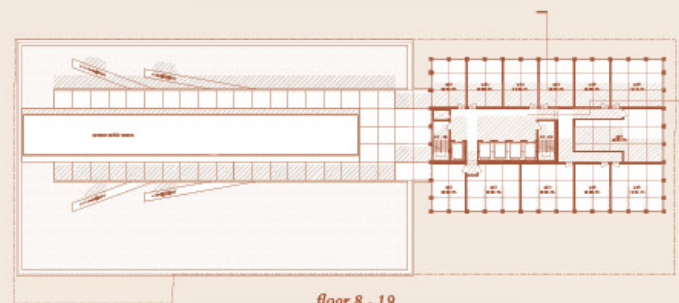
floor 2 - 5



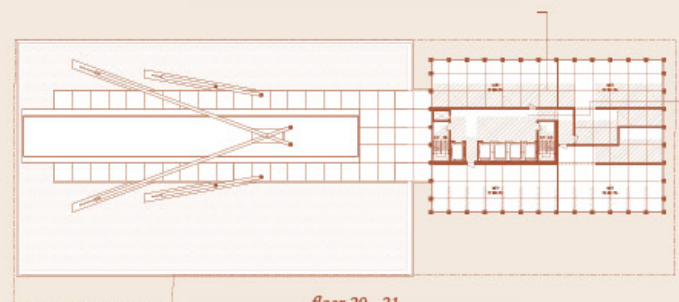
floor 6



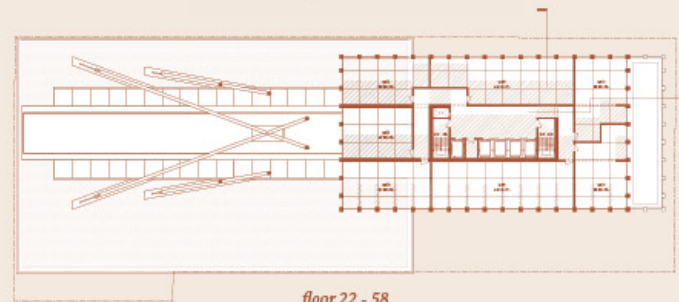
floor 7



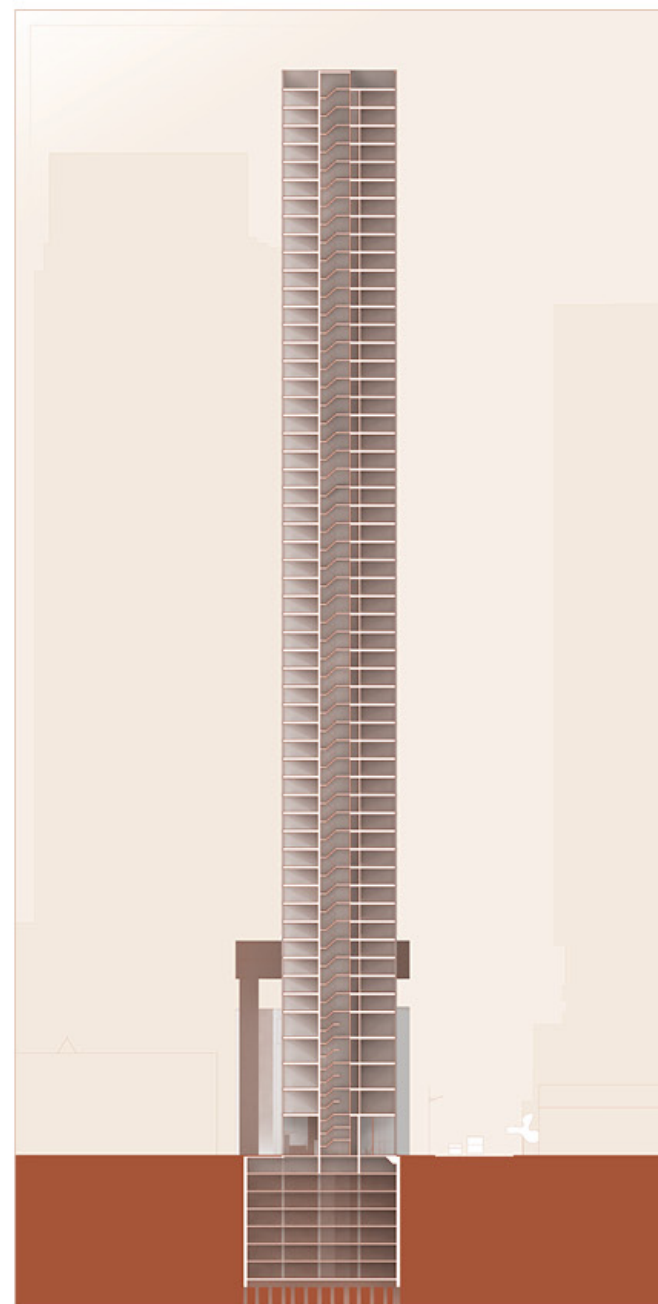
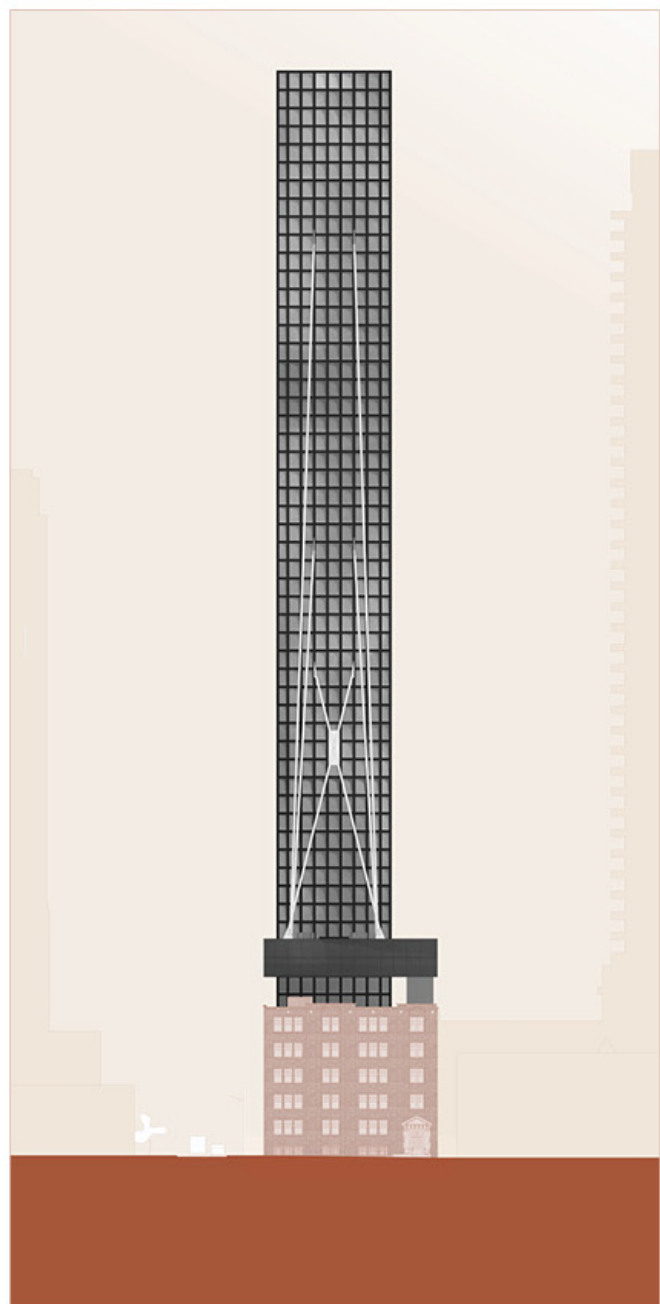
floor 8 - 19

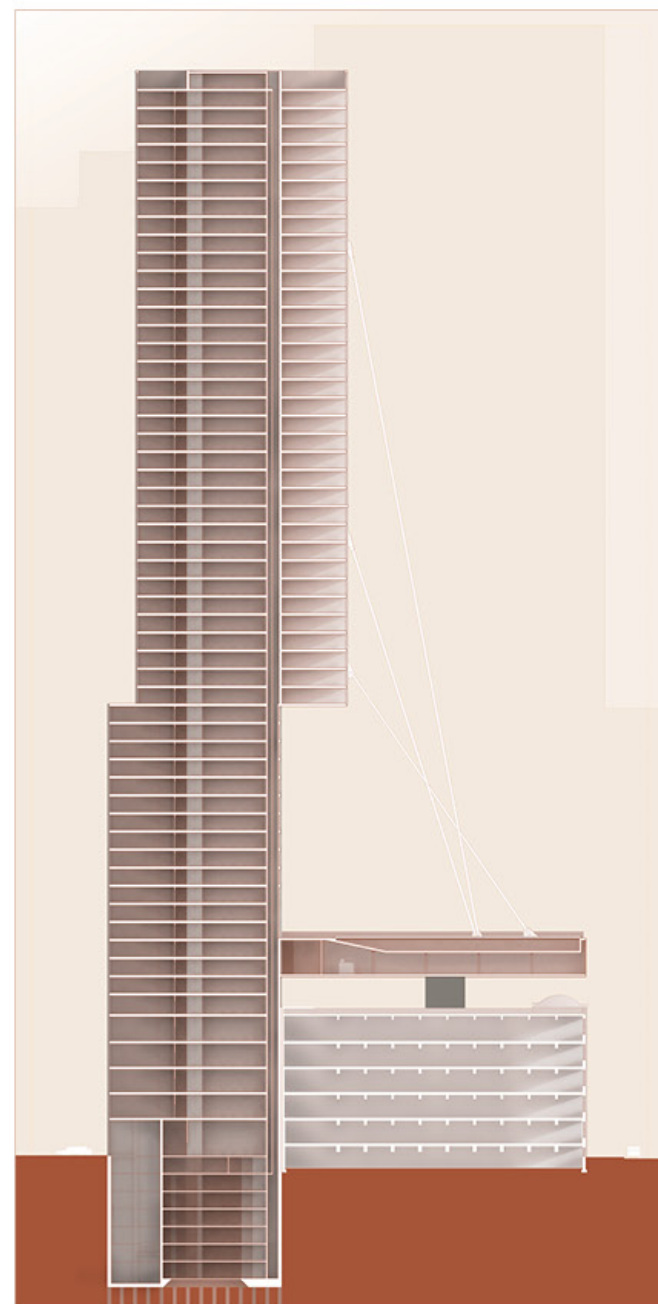
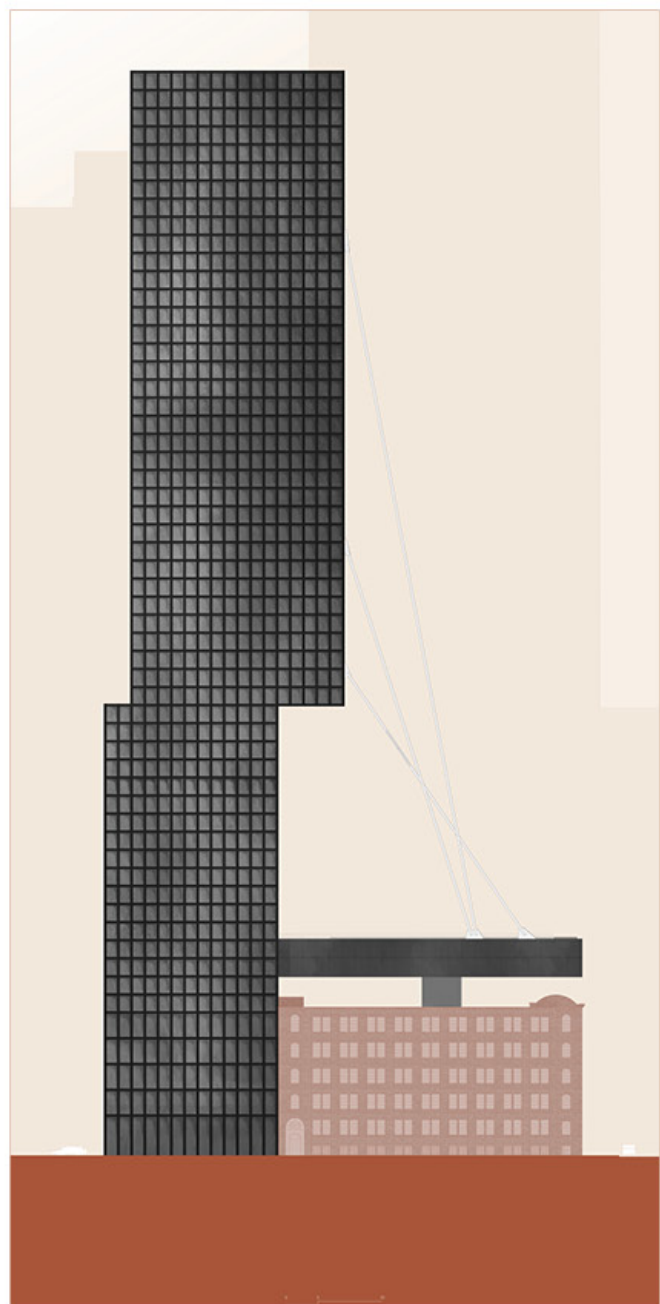


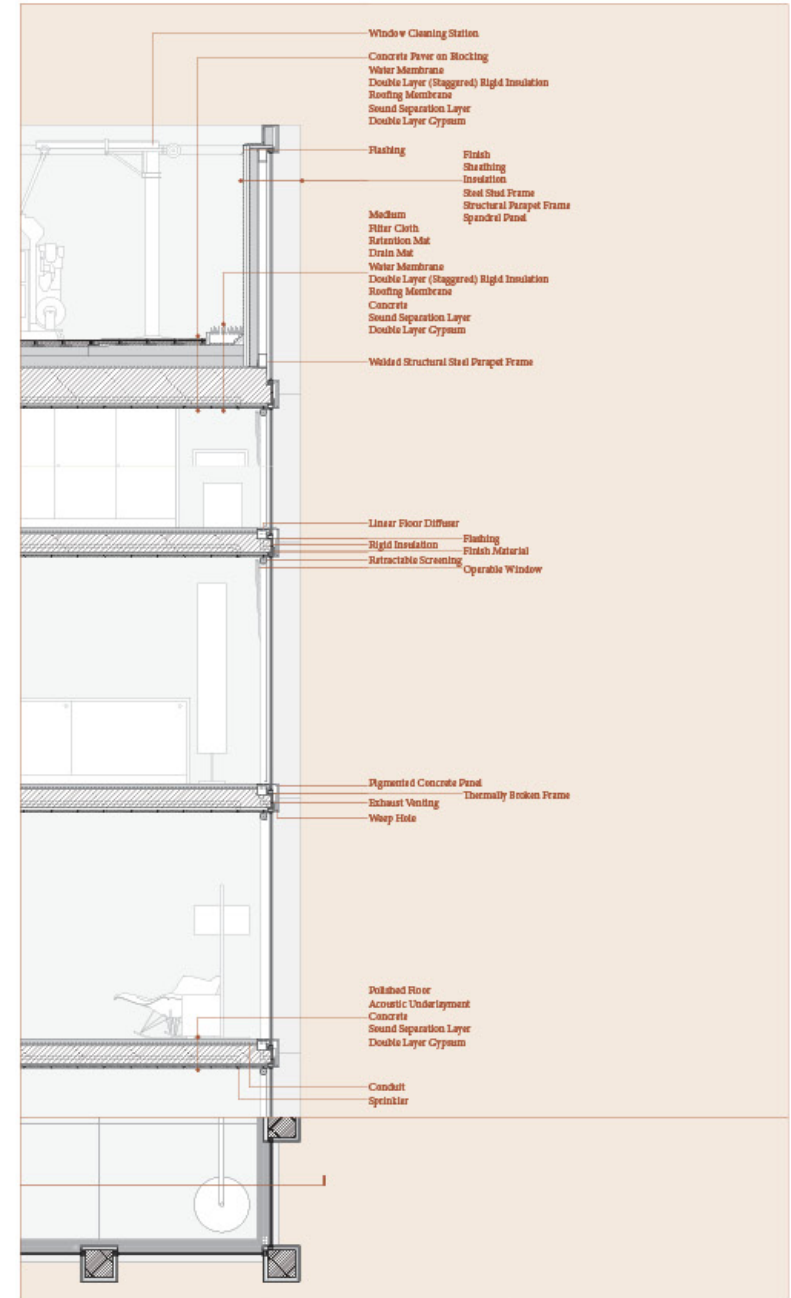
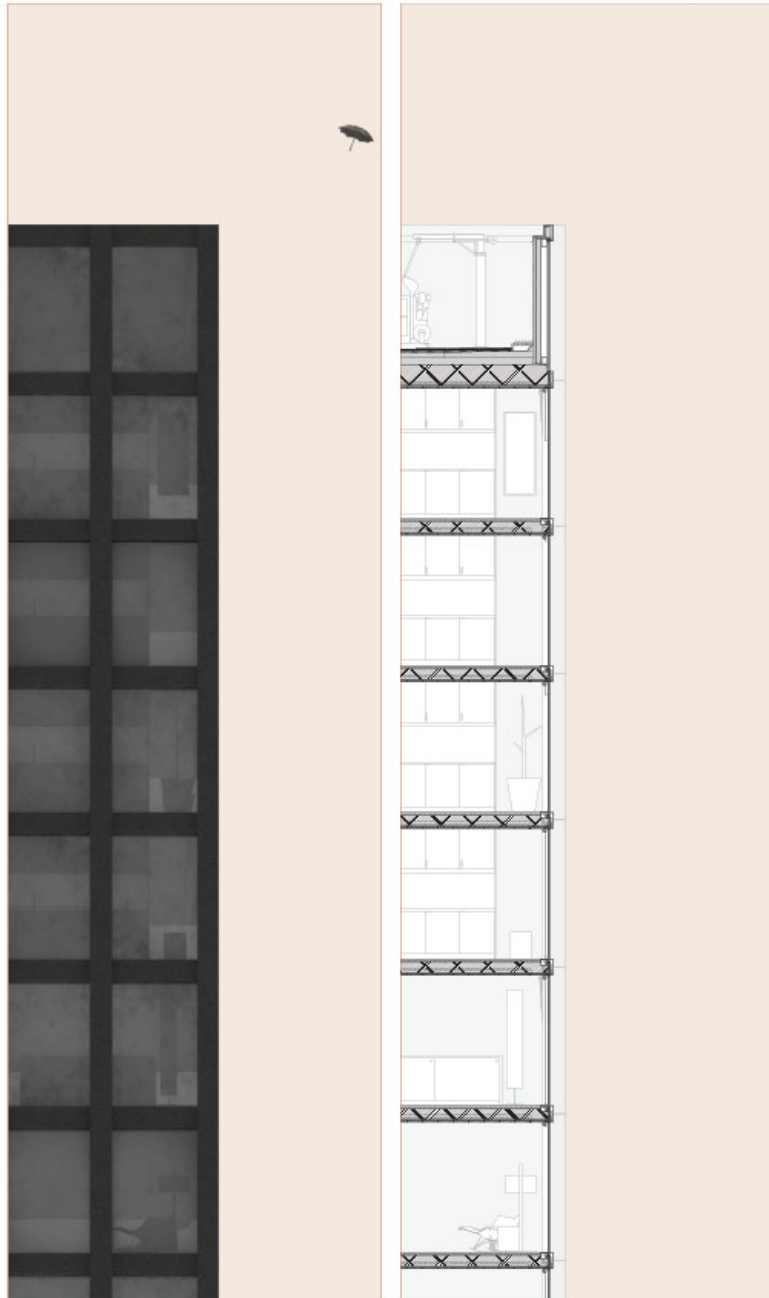
floor 20 - 21



floor 22 - 58









Trans-Fat

Assistant Professor Wei-Han Vivian Lee
Partner Kinan Hewitt

*Type: Museum, Restaurant, Shop, Office,
and Train Station*

Location: Toronto, Canada

Structure: Concrete and Steel

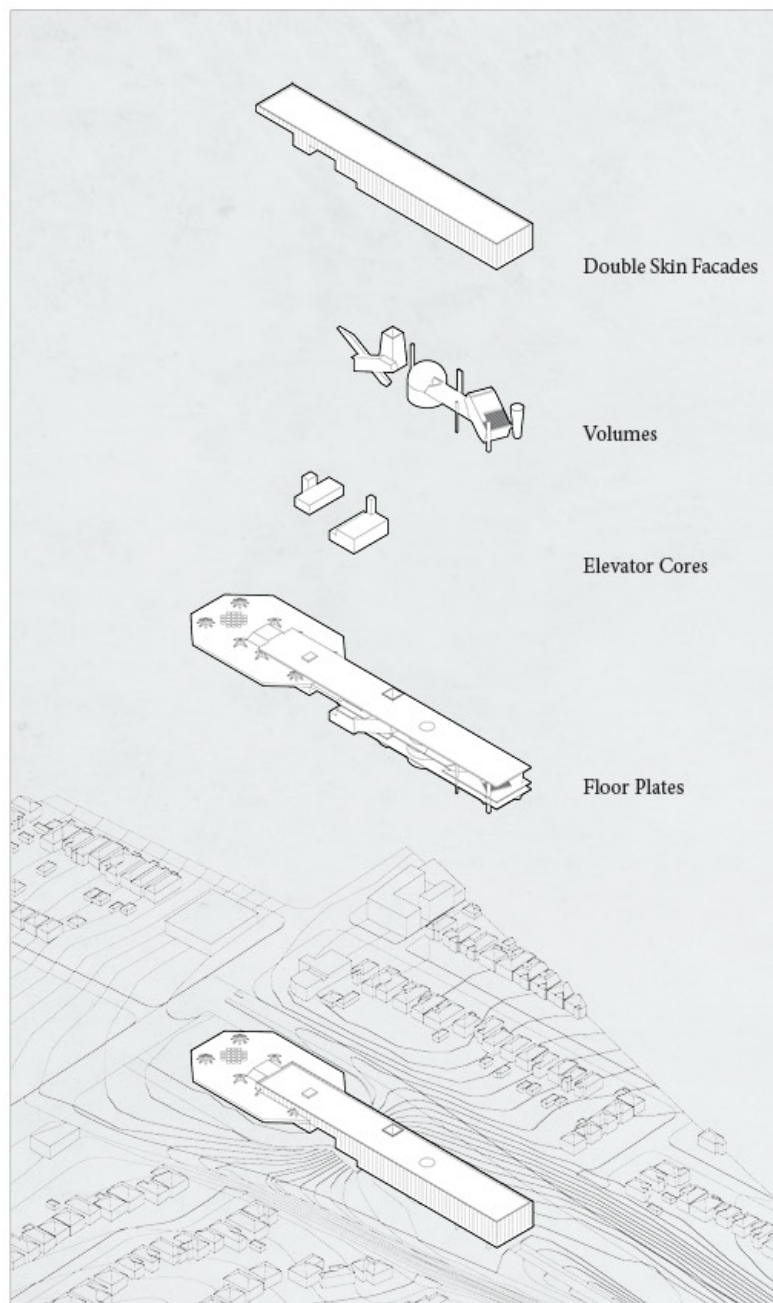
Area: 6,800m²

Floors: 4

Year: 2016

Criteria: Phenomenological Structures





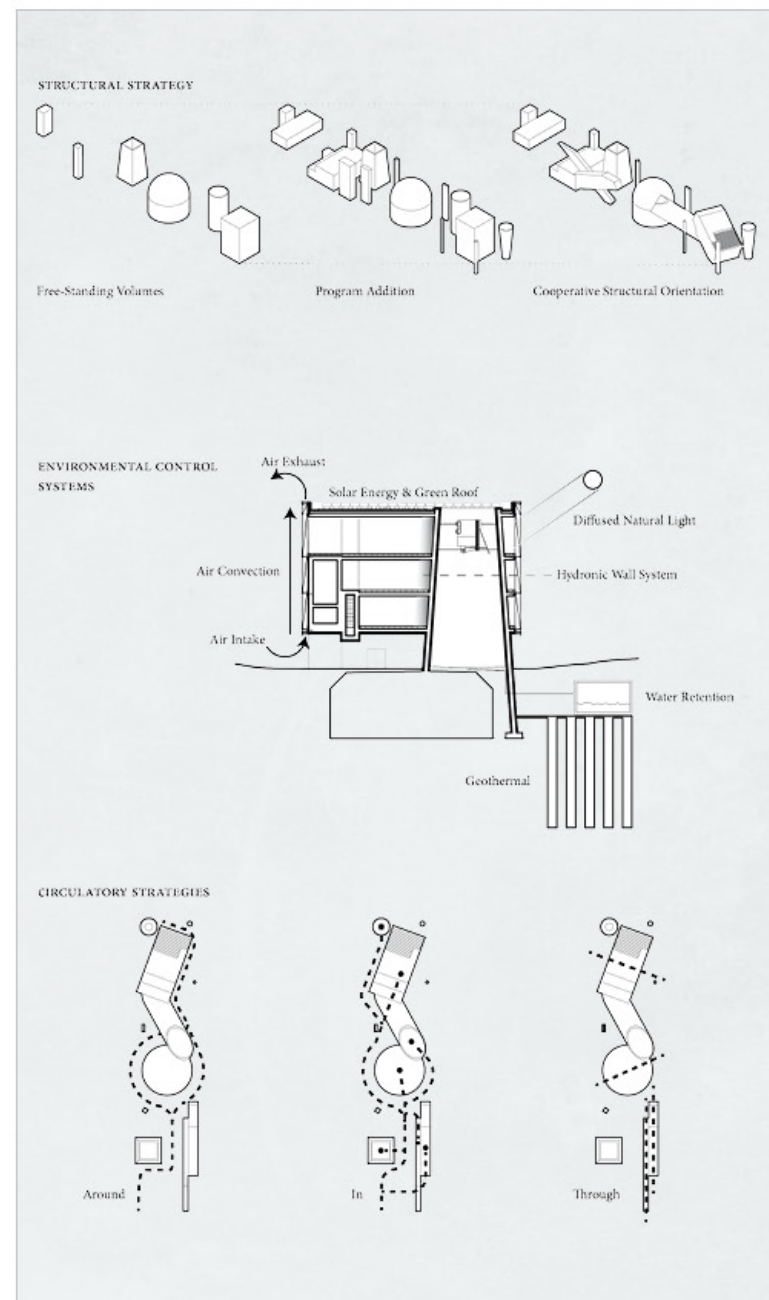
Trans-Fat was conceived during a comprehensive studio that aims to examine architecture from scales such as contextual, structural, systemic, and detailed. Our ambition was to investigate the limits and opportunities of poché. Using the historical examples, we began to push poché in a manner such that it would perform all essential tasks of architecture, converting it into a necessary 'fat'.

Designers:
Michael DeGirolamo &
Kinan Hewitt

Location:
1300 Eglinton Ave West,
Toronto, ON

Building footprint: 3,029 m²
GFA: 6,800 m²
Height: 19 m
Structure: Concrete and steel
Facade: Double skin
polycarbonate and concrete

The concept of our project is largely represented by five volumes that take the form of various figural shapes. Each volume captures a phenomenological experience of the TTC, such as light, sound, vibration, wind, and depth. Interiors of the volumes were turned into sensory deprivation chambers where visitors can experience a different TTC phenomena in isolation to the rest of the museum. The curatorial and circulatory strategies of our building are directed by the volumes, requiring visitors to move around or through the them.





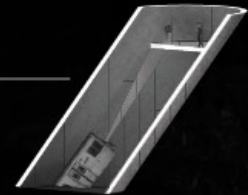
atmospheric



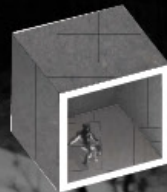
sound



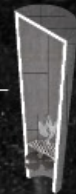
depth

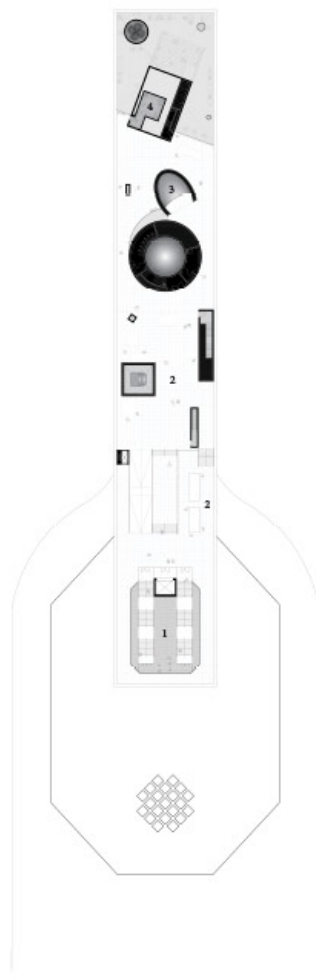


vibration



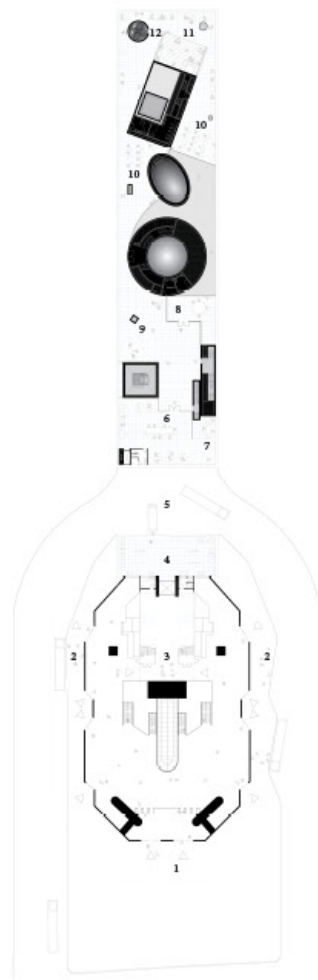
wind





Level 3

1. Museum Main Entrance
2. Exhibition Space
3. Depth Phenomenon
4. Vibration Phenomenon



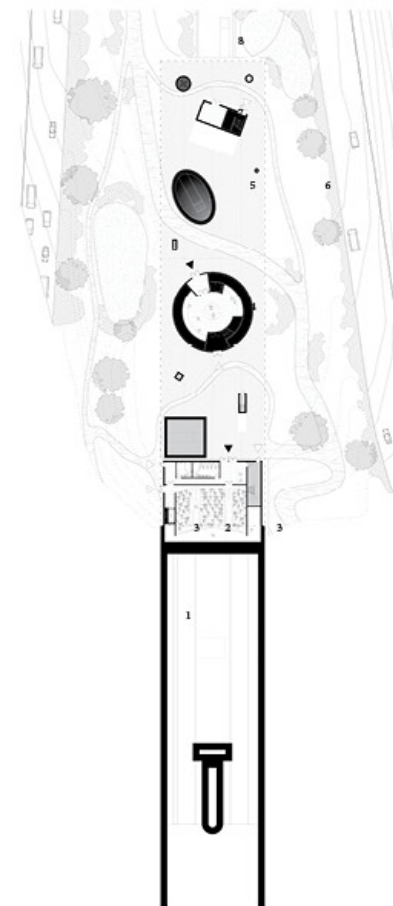
Level 2

1. Eglinton West Entrance
2. Bus Loop
3. Museum Main Entrance
4. Conservation Storage
5. Loading / Receiving
6. Admin Offices
7. Shared Admin Office
8. Meeting Room
9. Flex Space
10. Classroom
11. Library/Collection/Study Room
12. Wind Phenomenon



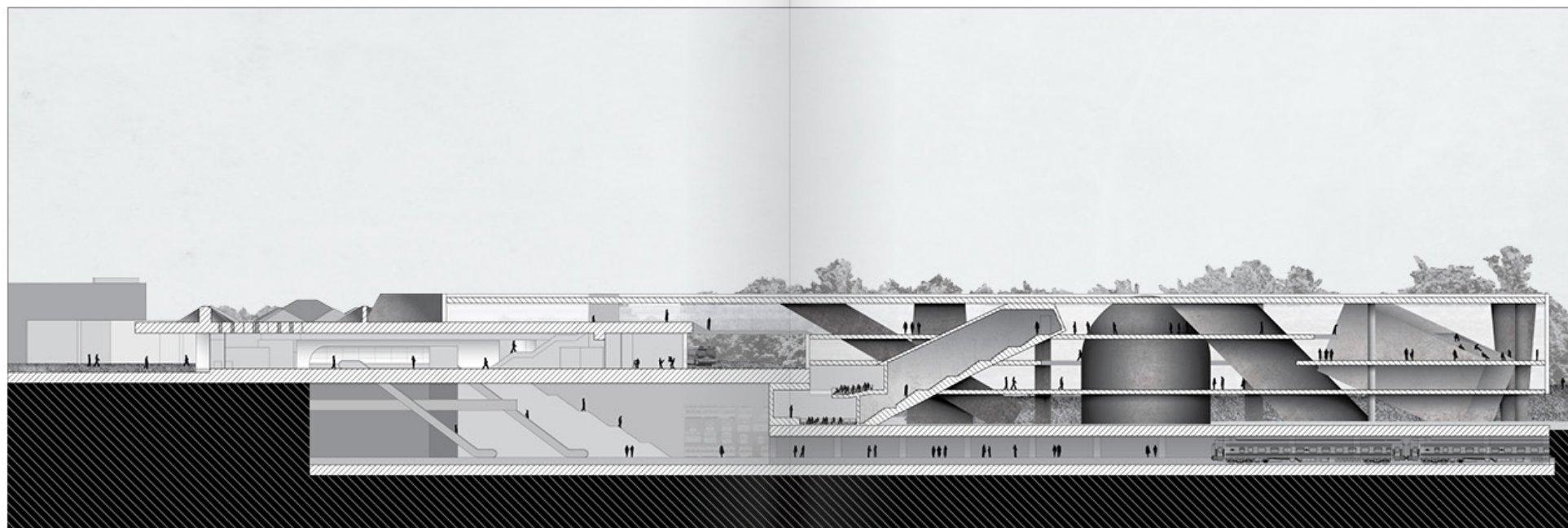
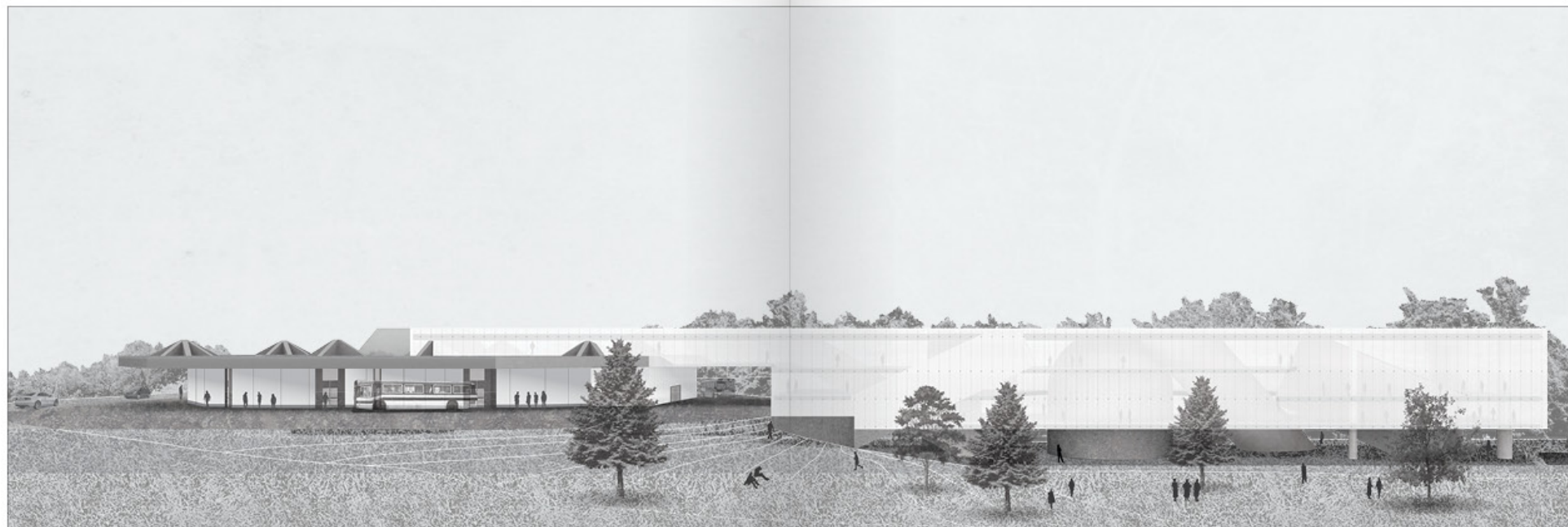
Level 1

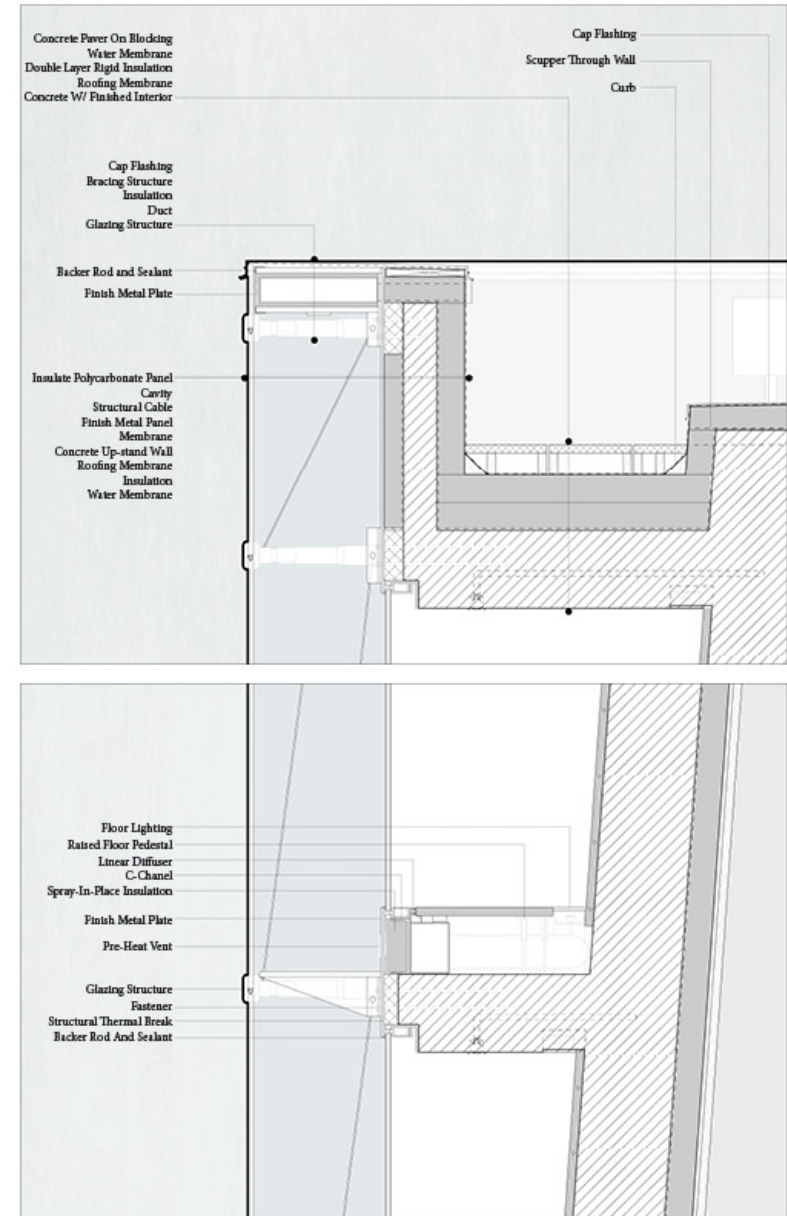
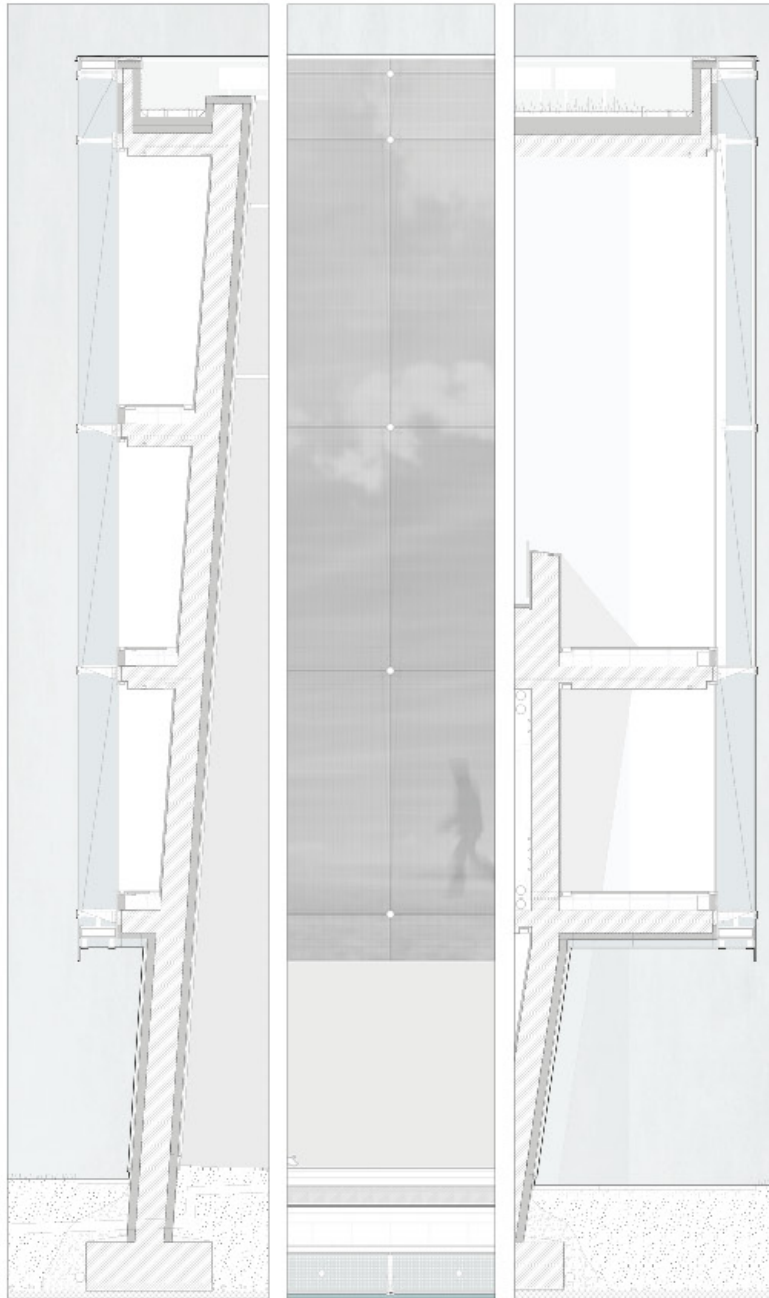
1. Auditorium Gallery
2. Light Phenomenon
3. Exhibition Space
4. Sound Phenomenon
5. Café
6. Kitchen



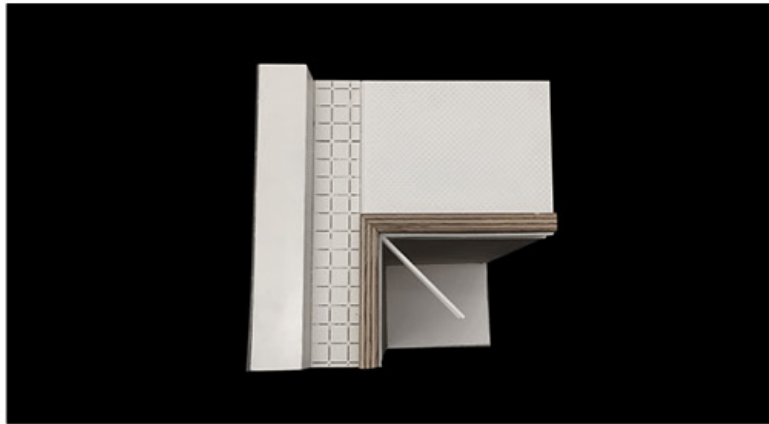
Ground

1. Subway Platform
2. Auditorium
3. Auditorium Support
4. Bookstore
5. Covered Plaza
6. Park Space
7. Park Storage
8. Subway Tracks





Semi-translucent thermally insulated polycarbonate provides insulating value and ambient light to the interior while providing a continuous clean facade. Linear intake and exhaust units are located in a way to conceal the unit from the outside observer. The cavity exhausts air out at the top of the parapet utilizing stack-effect, pressurization, and forced movement of air across the building.



Model 1

1:20 Detail model

Process:

*CNC floor and roof plates
Laser cut plexi facades
Hand cut base, plywood walls,
and pieces*

Model 2

1:500 Context model and parti iterations \ page 32-3

Process:

*CNC walnut volumes
CNC white foam context
Laser cut plexi facades
Hand cut base for iterations
and context*

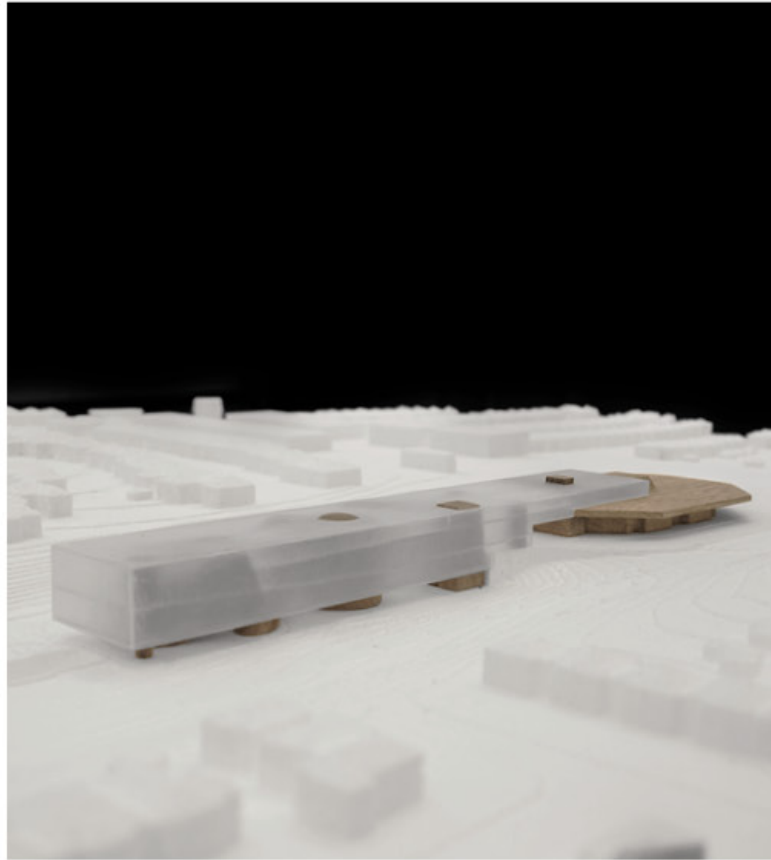
Model 3

1:100 Section model \ page 34-5

Process:

*Hand cut foam volumes
CNC high-density foam and
floor plates
Laser cut plexi facades, paper
furniture and entourage
Hand cut base and
miscellaneous items*

Describing the building through it's elements became imperative as each piece was what we defined as 'Poché'. The model's description, iterations through to detail model, convey a sense of relationship the volumes hold to the interior and exterior occupation of the users and there phenomena.

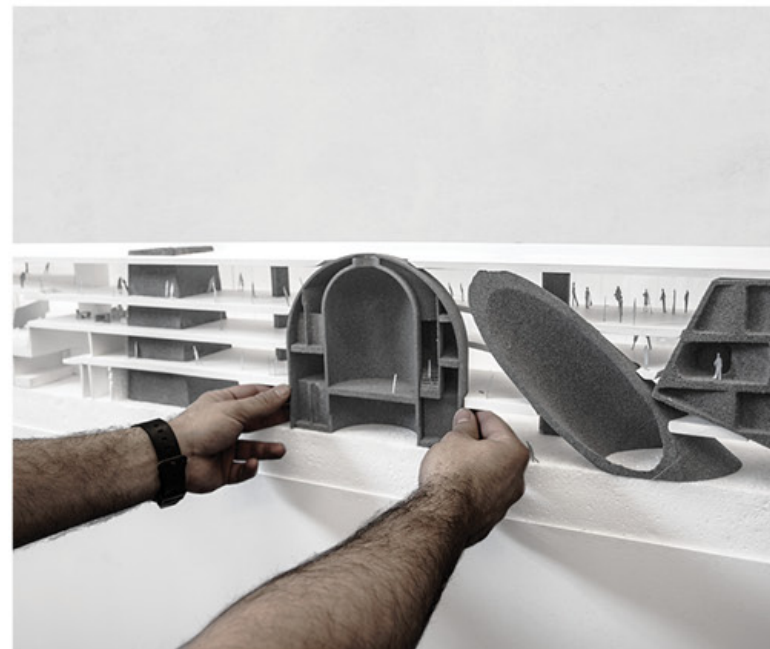
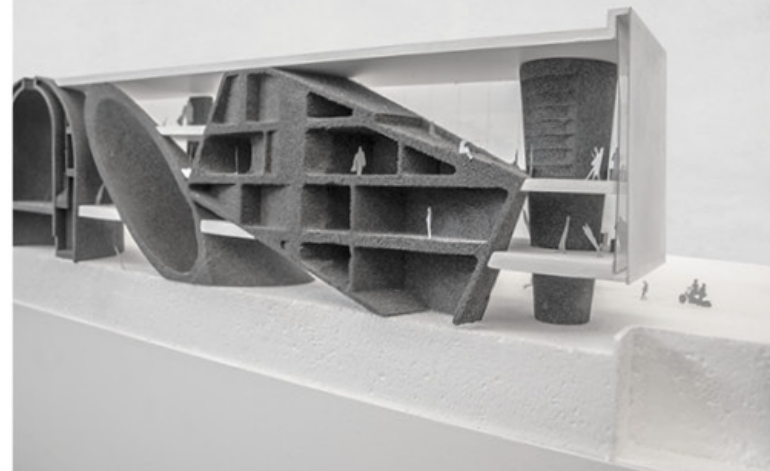


1:500 Context and Parti





1:100 Section



The Tower At Kurgi Farm

Competition: Bee Breeders Pavilosta Poet Huts

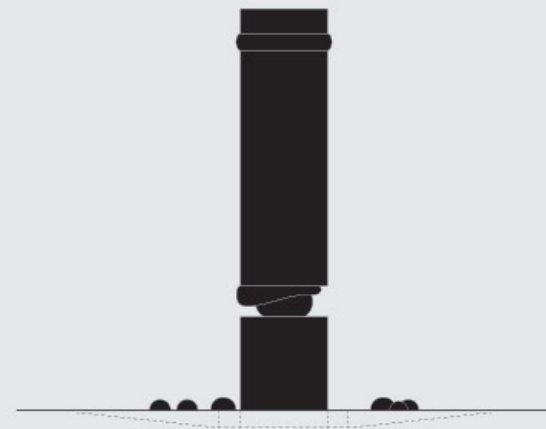
Type: Viewing tower

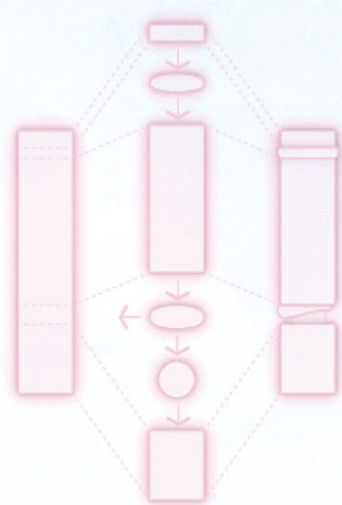
Location: Pavilosta, Latvia

Structure: Steel

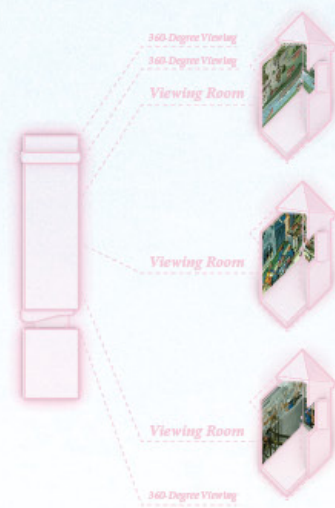
Year: 2020

Criteria: Whimsical ecology

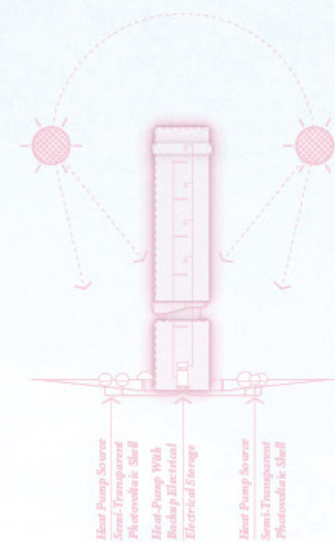




The Pieces Squished



Vertical Rooms



Heat, Light, and Power



01. PARKING
02. SUNKEN ENTRY
03. 360-DEGREE VIEWING DECK
04. INTERIOR TRANSFER SPACE
05. VIEWING ROOM
(WITH CLASSICAL WALL TREATMENT)
06. VIEWING ROOM
(WITH CLASSICAL WALL TREATMENT)
07. VIEWING ROOM
(WITH CLASSICAL WALL TREATMENT)
08. THE "MAIN ROOM" WITH 360-DEGREE
VIEWING (MULTIPURPOSE SPACE,
MEETING, CHATTING, EXHIBITION,
AND ANYTHING BETWEEN)
09. TOP FLOOR 360-DEGREE VIEWING

GROUND/SITE



FIRST



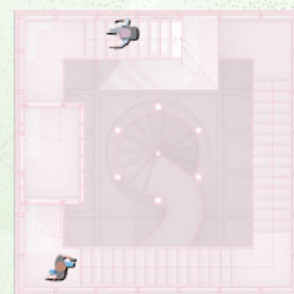
FOURTH



SECOND



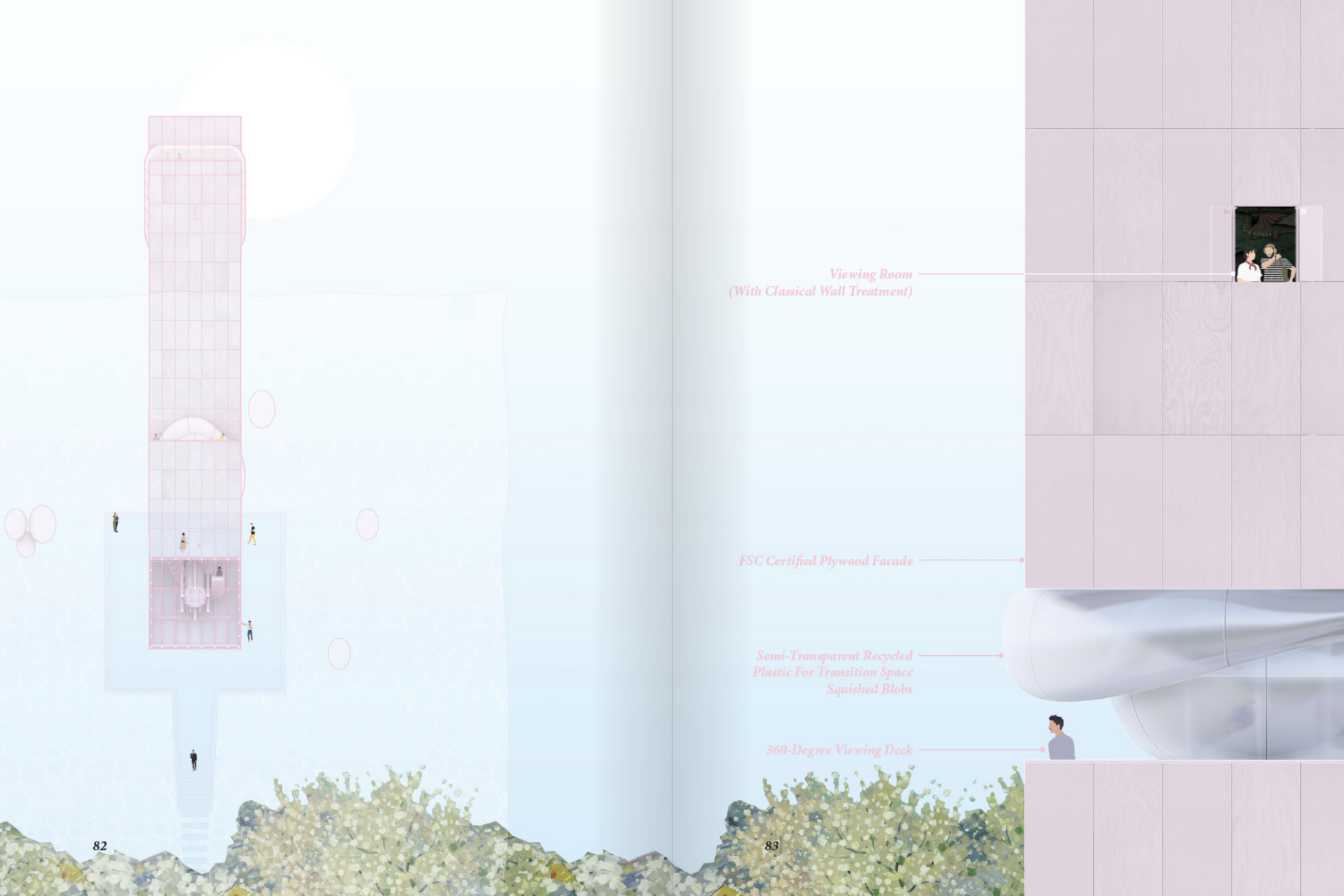
FIFTH



THIRD



SIXTH

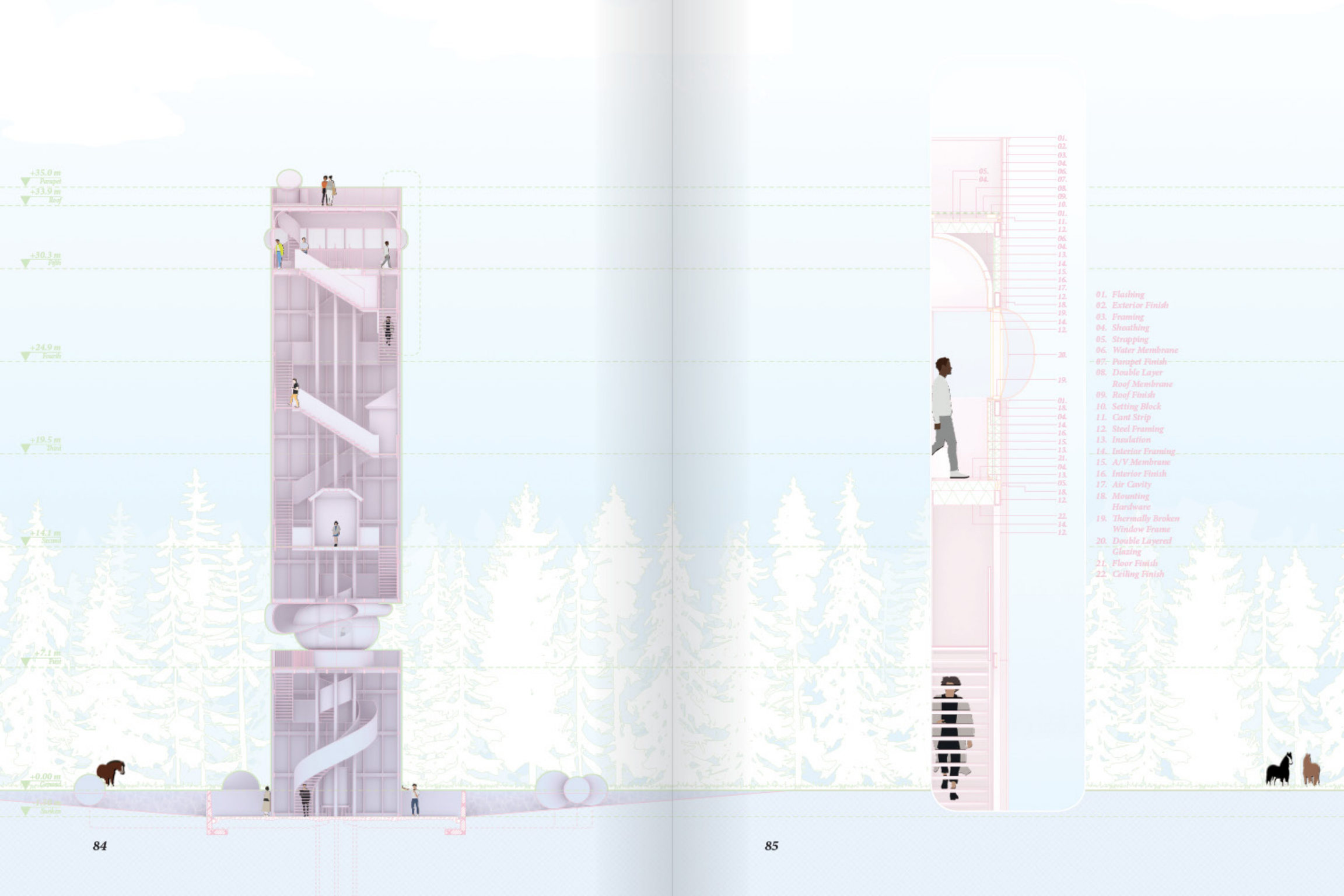


*Viewing Room
(With Classical Wall Treatment)*

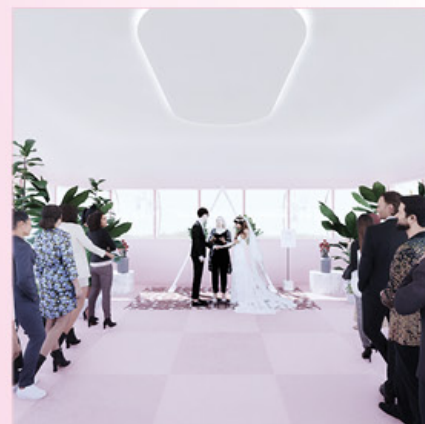
FSC Certified Plywood Facade

*Semi-Transparent Recycled
Plastic For Transition Space
Squished Blobs*

360-Degree Viewing Deck



- 01. Flashing
- 02. Exterior Finish
- 03. Framing
- 04. Sheathing
- 05. Strapping
- 06. Water Membrane
- 07. Parapet Finish
- 08. Double Layer Roof Membrane
- 09. Roof Finish
- 10. Setting Block
- 11. Cant Strip
- 12. Steel Framing
- 13. Insulation
- 14. Interior Framing
- 15. A/V Membrane
- 16. Interior Finish
- 17. Air Cavity
- 18. Mounting Hardware
- 19. Thermally Broken Window Frame
- 20. Double Layered Glazing
- 21. Floor Finish
- 22. Ceiling Finish

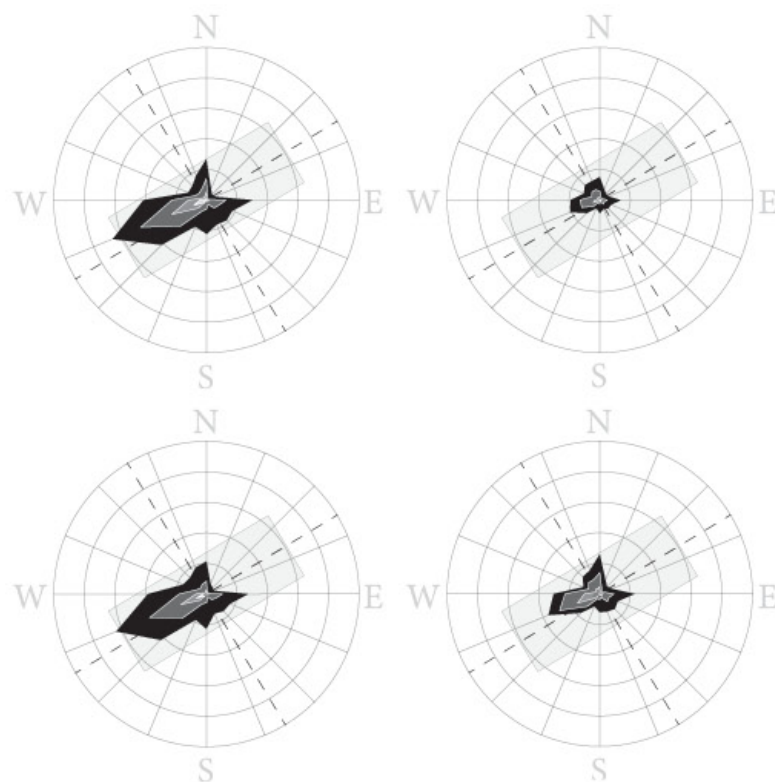
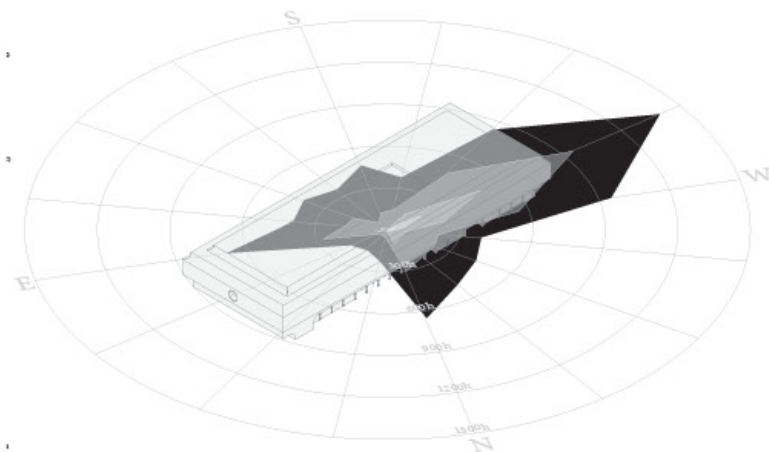


Employment

Architecture
Craft

Architecture:
Office of Adrian Phiffer
Kohn Pedersen Fox Architects

Craft:
DUB Studio
LAMAS Architecture



Office of Adrian Phiffer Toronto, Ontario, Canada

While employed at OofAP, my work centered around two competitions, *The Garden of Earthly Delights* and *New KCP*.

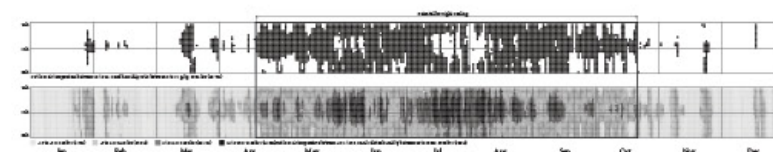
Roles and work completed:

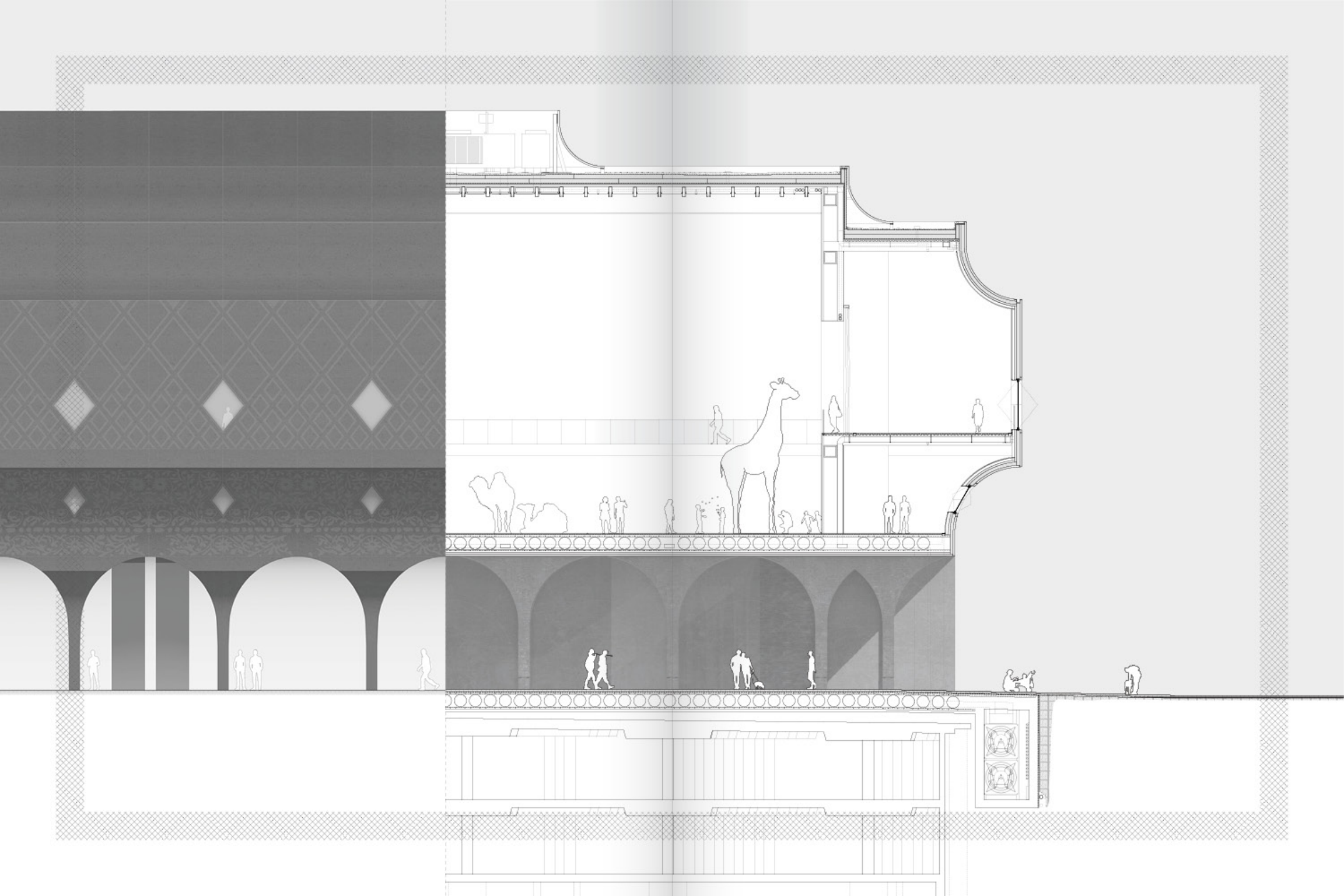
Detail sections
Environmental strategies
Coordinating technical
Illustrating

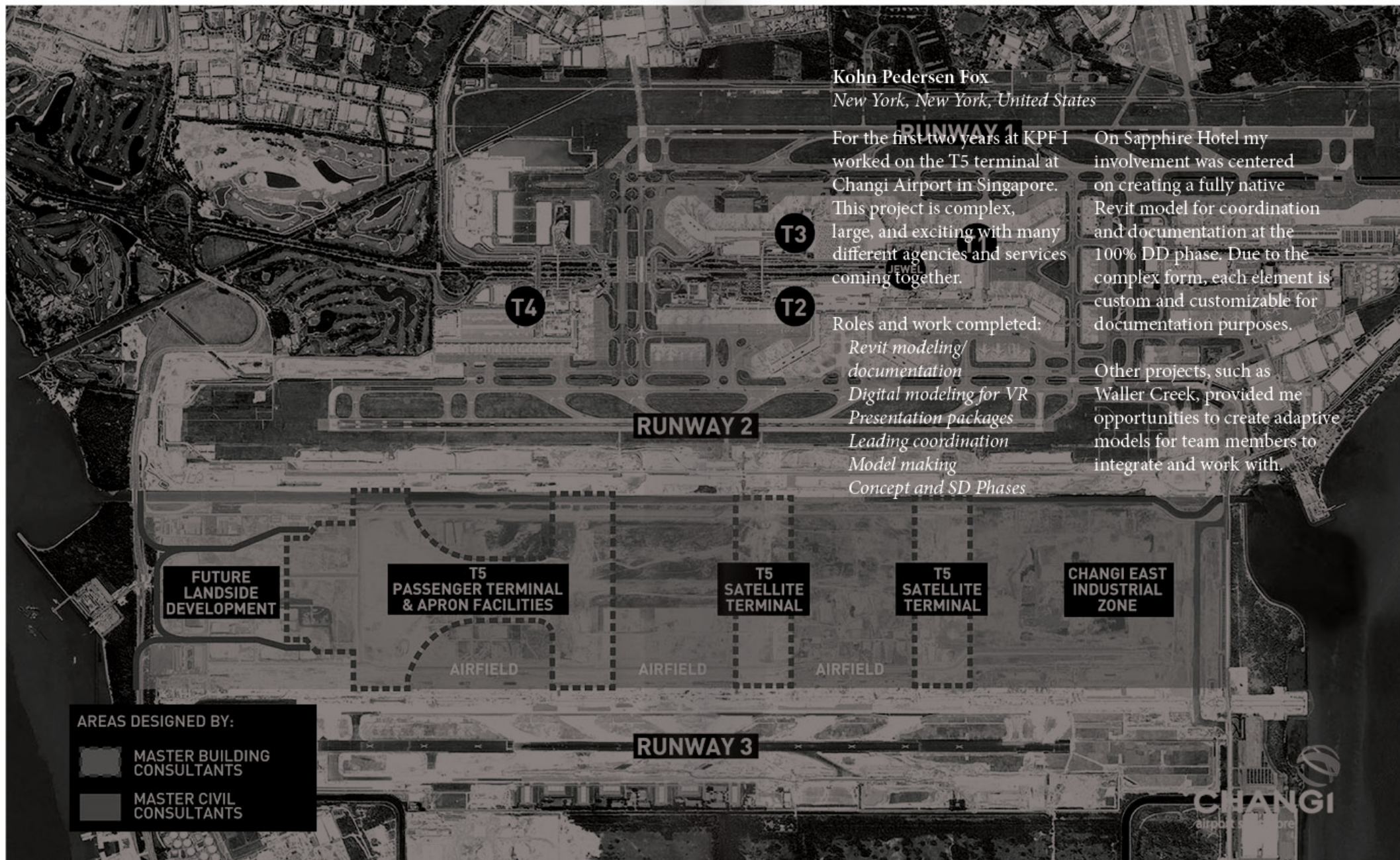
The Garden of Earthly Delights, a master planning project in Korea, allowed for development of technical strategies that can be deployed through a single building or via a series of structures. Connections were made through ground plane

interactions, via building edges and landscaping, and visual qualities of each building.

The *New KCP*, a conference centre attached to a major office building and city centre, projected cultural architectural values on the buildings facade. Pre-cast concrete panels, with repeated and typical architectural reliefs, tied into classical churches within Prague's centre. Tectonic strategies employed repeatable construction methods and materials which emphasized local availabilities of material and labour.







Kohn Pedersen Fox
New York, New York, United States

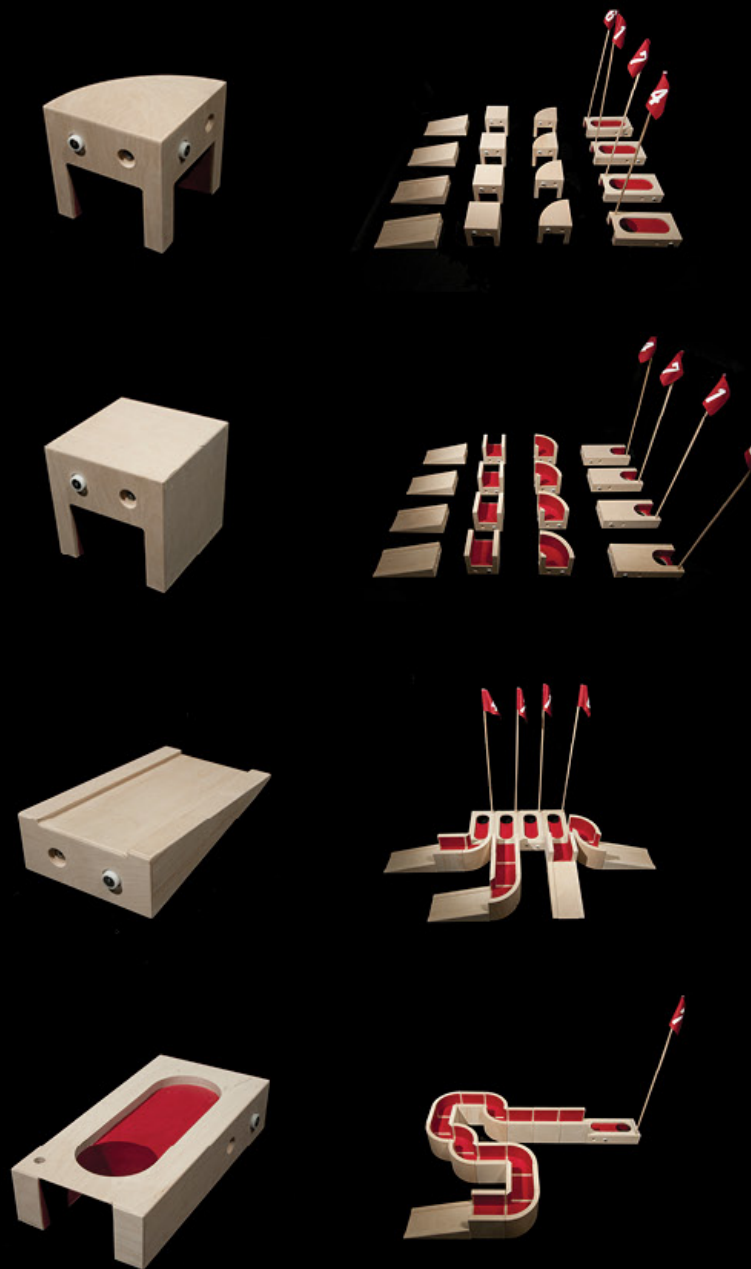
For the first two years at KPF I worked on the T5 terminal at Changi Airport in Singapore. This project is complex, large, and exciting with many different agencies and services coming together.

Roles and work completed:

*Revit modeling/
documentation
Digital modeling for VR
Presentation packages
Leading coordination
Model making
Concept and SD Phases*

On Sapphire Hotel my involvement was centered on creating a fully native Revit model for coordination and documentation at the 100% DD phase. Due to the complex form, each element is custom and customizable for documentation purposes.

Other projects, such as Waller Creek, provided me opportunities to create adaptive models for team members to integrate and work with.



DUB Studios

Toronto, Ontario, Canada / New York, New York, USA

EDIT 2018 (Expo for Design, Innovation & Technology) Toronto was done in collaboration with the University of Toronto's John H. Daniels Faculty of Architecture, Landscape, and Design. Tasked with designing a method to fabricate and mount a drawing 1.1m tall by 7.5m long on two circular columns. Additionally, a custom CNC'd postcard tray was made for the exhibit so that people may take a small memento of the design.

Knock A Block Croquet (KAB), created in partnership with New York City's Department of Transportation, is a portable game that is a cross between croquet and mini golf. It was designed to foster public engagement without the financial strain. Additionally, it suggests a new typology of

public art, one that provokes activation of people and varying different sites in the city of New York.

Roles and work completed:

Design development

Connection design

CNC

Hand fabrication

Connections were designed as a game within itself, similar to Lego's. The blocks are magnetized for ease of assembly and for longevity. Small children or adults can move and connect/disconnect the blocks for rearrangement.

One challenge was to create a block that can be rotated and reconnected to freely arrange the blocks, still be easy to move, and be invisible to the eye once connected.



LAMAS Architecture
New York, New York, United States

In total, four benches were crafted. The benches were designed to be paired together, one blue and one pink at a time.

The majority of time and effort during assembly was placed on every point of alignment; filing, sanding, and comparing and repeat.

One of the main challenges we faced when assembling was the geometric shape and having all sides from all benches align.

Roles and work completed:
Fabrication design
Hand fabrication
CNC
Finishing

Photo credit, LAMAS Architecture

THANK YOU