



# NICOLLO ABE

/Portfolio

updated as of 2022 November 09 // see more at [nicolloabe.com](http://nicolloabe.com)



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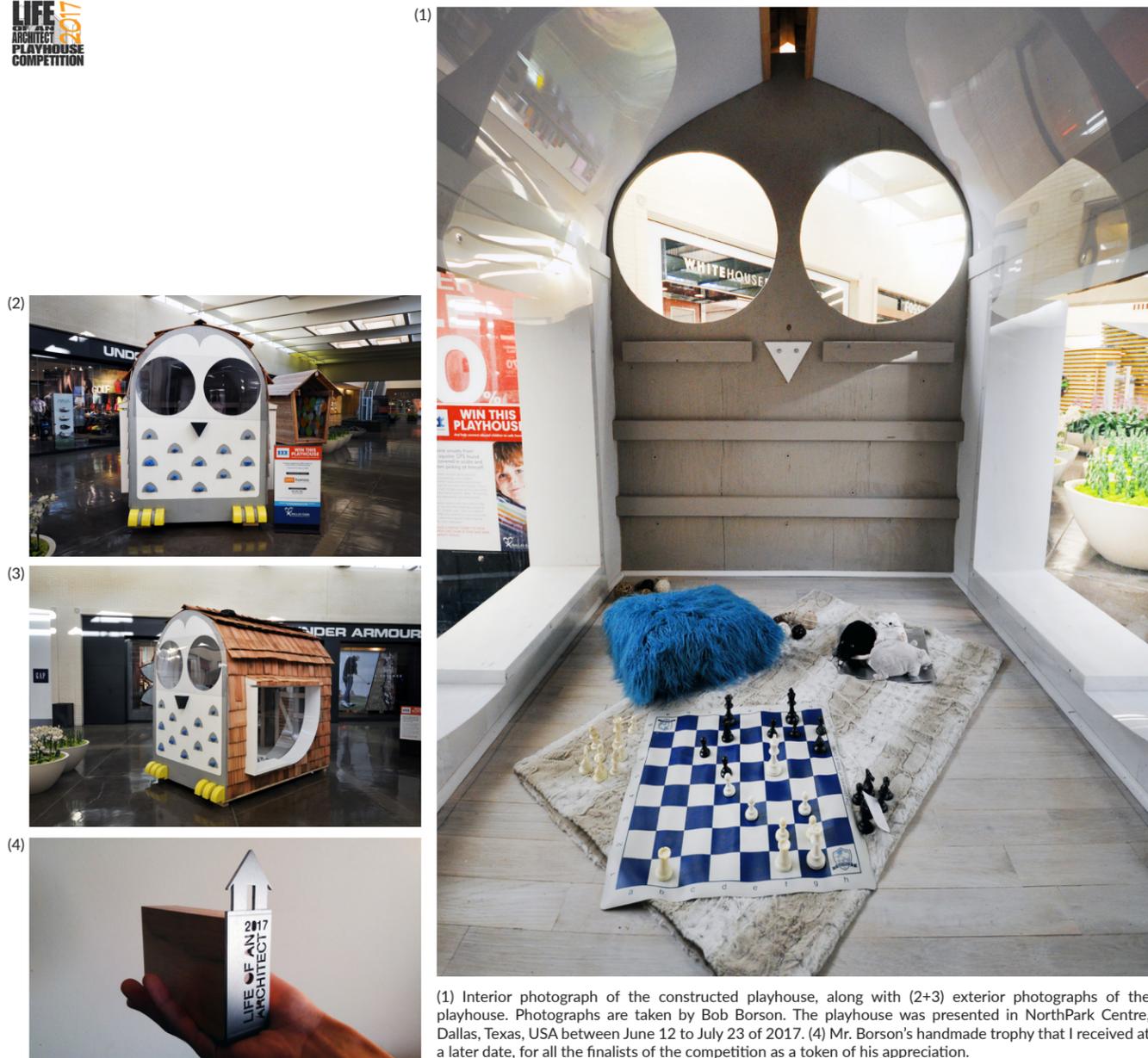
■ ARCHITECTURE

# White Owl's Den

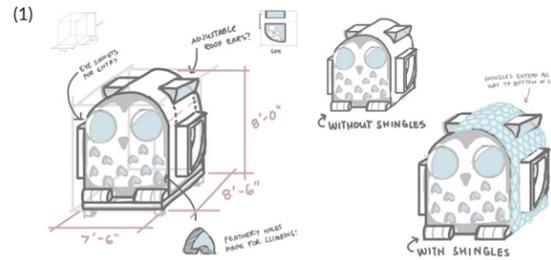
Out of 1,100 submissions from 85 countries and 26 finalists, I was chosen as 1 of the 3 winners of the competition. The "Life of an Architect, Playhouse Competition 2017" was organized by Bob Borson. The winning playhouses were constructed and displayed on July 2017 at Dallas, Texas, USA. The construction documents were procured by me and provided to contractor Brannon Perkison for assembly. The final result is very different from what was proposed (perhaps due to lack of time or to cut costs). However, it is still amazing to see my playhouse come to life.

White Owl's Den was auctioned to support the Dallas Court of Appointed Special Advocates (CASA) and the young minds they represent. CASA is a non-profit organization of community volunteers who legally represent abused and neglected children in court.

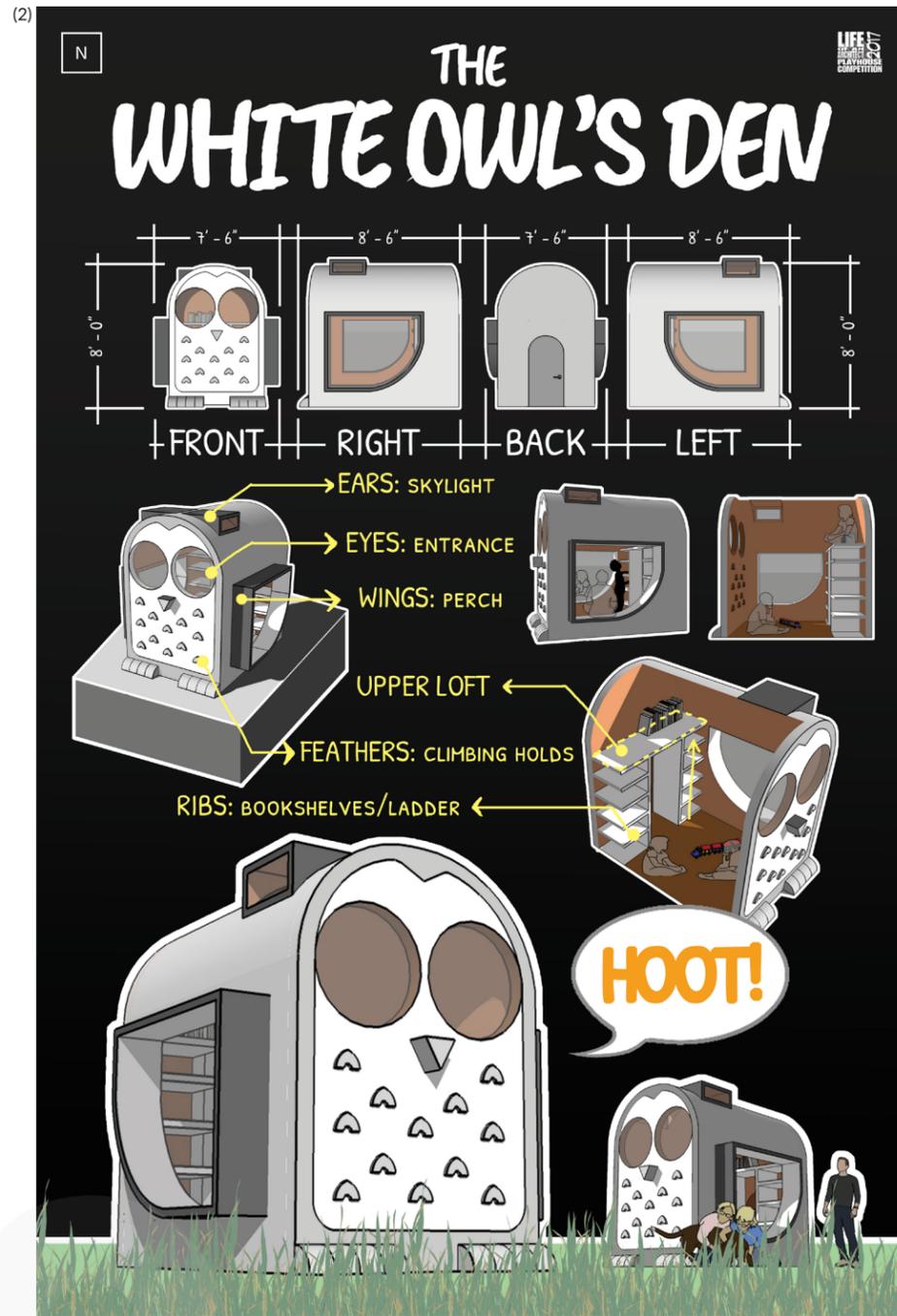
Date of Completion: 2017 April 09  
 Medium Used: SketchUp + Photoshop + AutoCAD  
 Original Size: Poster, ARCH-D; construction dwgs, ANSI-D  
 Type of Project: Independent contest entry



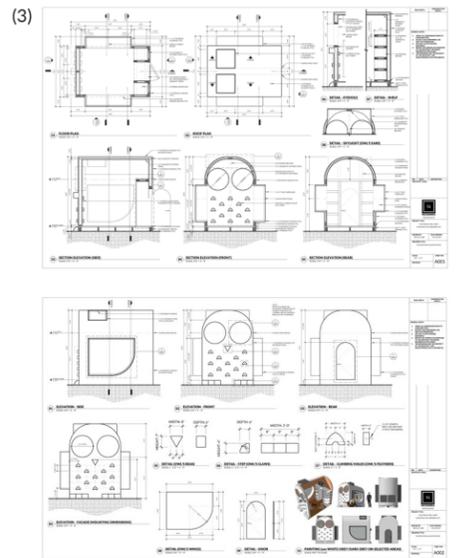
(1) Interior photograph of the constructed playhouse, along with (2+3) exterior photographs of the playhouse. Photographs are taken by Bob Borson. The playhouse was presented in NorthPark Centre, Dallas, Texas, USA between June 12 to July 23 of 2017. (4) Mr. Borson's handmade trophy that I received at a later date, for all the finalists of the competition as a token of his appreciation.



(1) I've prepared concept sketches of the White Owl's Den before proceeding to finalize on SketchUp. The roof shingle concept never made it to the final proposed poster (image 2) or the construction drawing set (image 3.) But it somehow made its way back when the contractor in charge of building the playhouse has made the suggestion of adding it.



(2) The final poster (sized ARCH-D, 24" x 36") is made on Photoshop and exported as a PDF for contest submission. The poster incorporates a stark black background to exemplify the white motif of the owl. I sought to create a compelling poster that was simple and easy to read, while being revolutionary and fun. After all, the whole contest is about making unique playhouses.



(3) Technical construction drawings (sized ANSI-D, 22"x34") are prepared after I received confirmation from architect Bob Borson. I declined his offer of having a technologist prepare the sheets for me. Instead, I've taken the time to build the sheets myself and submit it to the assigned contractor in Dallas, Texas.

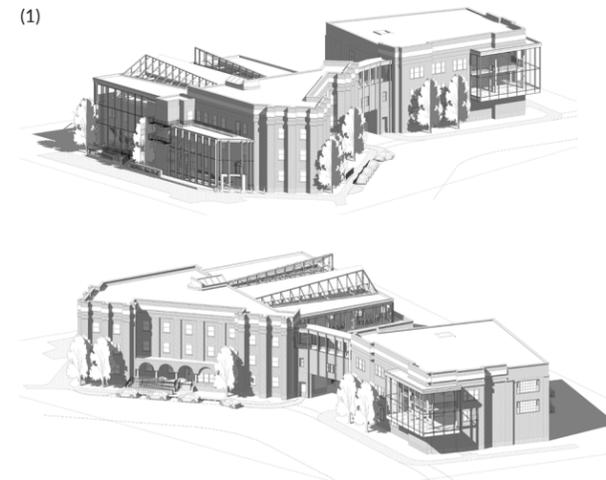
■ ARCHITECTURE

## The Borden Expansion

The AVSSU (Architecture Visual Studies Student Union) challenged students in early 2019 to refurbish and/or add extensions to the neighboring Borden buildings to better suit the current needs of the Visual Studies Program; including the LGBTQ+ and the Indigenous community that currently reside in the building. This proposal has been presented in front of guest critics; Victor Perez-Amado, Christie MacDonald, Allan Stone; and Barron Crawford. As well as fellow students and peers.

The proposal creates a welcoming atmosphere using openness in its form and materials. The additional entrances encased in curtain-walls symbolize cultural growth while showing transparency in individual identity. The proposal establishes an efficient work-flow between the North and South buildings. An additional bridge is provided on the third floor to promote effortless access between both structures, which eliminates the need to traverse the second-floor bridge. There is also an emphasis on implementing accessibility strategies to promote inclusive design.

Date of Completion: 2019 February 04  
 Medium Used: Revit + Photoshop  
 Original Size: A0 sheets (84.1cm x 118.9cm)  
 Type of Project: Independent project



(1) 3D model views of the proposed Borden building expansion.



(2) Site plan; showing Borden building in purple, and Daniel's Faculty building in yellow.



(3) A longitudinal section view, revealing the proposed changes to the first and basement floors. Dense wooden framing is used to support these new additions, along with interior finishes and furniture that thematically remind everyone about the Canadian landscapes. Upon entry, visitors are greeted to a nested library located on the basement level with its perimeter lined up with pin-up wooden columns. The nested space houses a cultural circle where non-Indigenous can gather around and be inspired to learn more about Indigenous culture.



Elevation on Bancroft Avenue



Elevation on Spadina Crescent

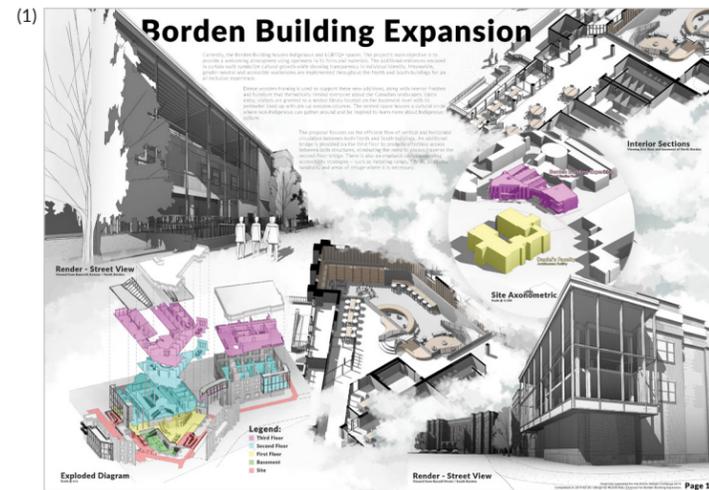


Elevation on Russell Street

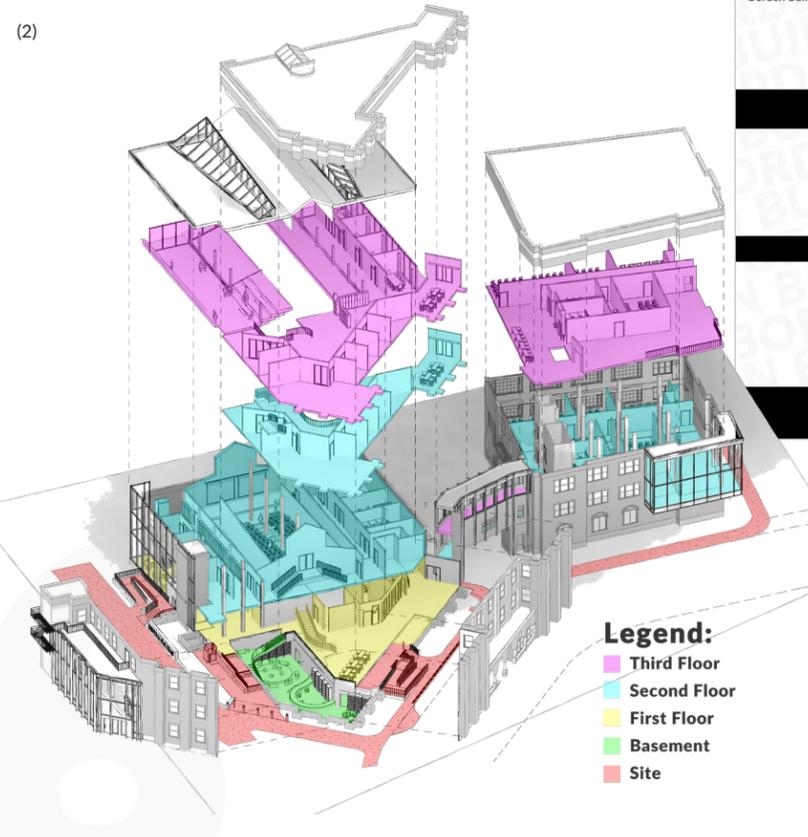
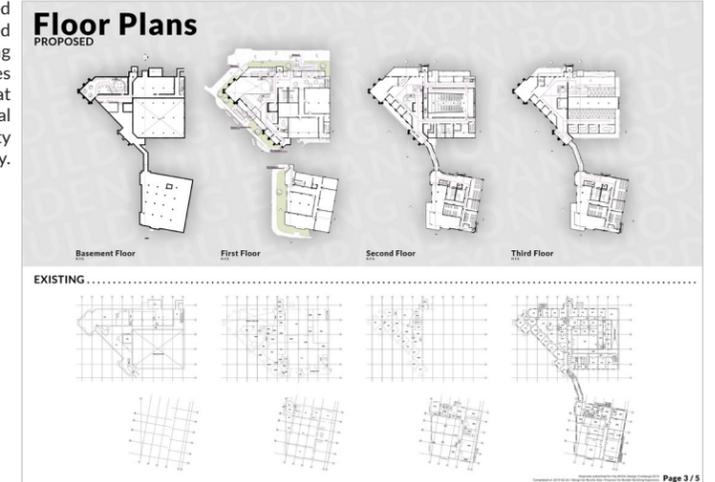
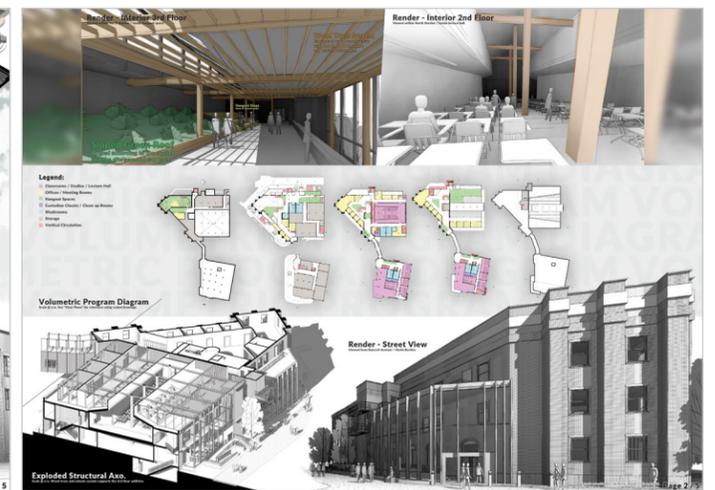
(3) A cross+longitudinal section that reveals the intricate additions made to the existing structure. This sectional view showcases the intermediaries between the lecture room and the hangout space on the third floor. As well as the new bridge that connects the North and South buildings. Majority of the existing structure remains untouched, as shown on (image 2), with the existing beams and trusses extending into the newly developed hangout area as shown on (image 1.) This notion of re-usability is a nod towards heritage and highlights the importance of treasuring the past to create new memories. In this case, the old building's structural integrity is highlighted for all to see on the new facade facing Bancroft Avenue.



(1) Interior render of third floor, viewing the green roof, hangout steps, and wood truss system. (2) Interior render of lecture room, with preserved trusses of existing facility.



(1) Four out of six presentation sheets that I have curated and printed on large A0 sheets. These sheets have been pinned and presented in one of the studio rooms of the Daniels Faculty building. Speaking of adjacencies, the South wing of the Borden building now serves as a multi-story studio room served with a large glass facade that faces the Daniels building. This proposed change serves as a cultural connection between the two buildings; for both architectural faculty and visual studies faculty.



(2) An exploded diagram of The Borden Expansion proposal with each floor and designations colour-coded for better hierarchal understanding. The colours closely follow the colour scheme of the LGBTQ+ community flag; with each floor following the corresponding colour. The students who thrive in this building would be subconsciously reminded of the symbolism that the newly-renovated building concerns itself with.

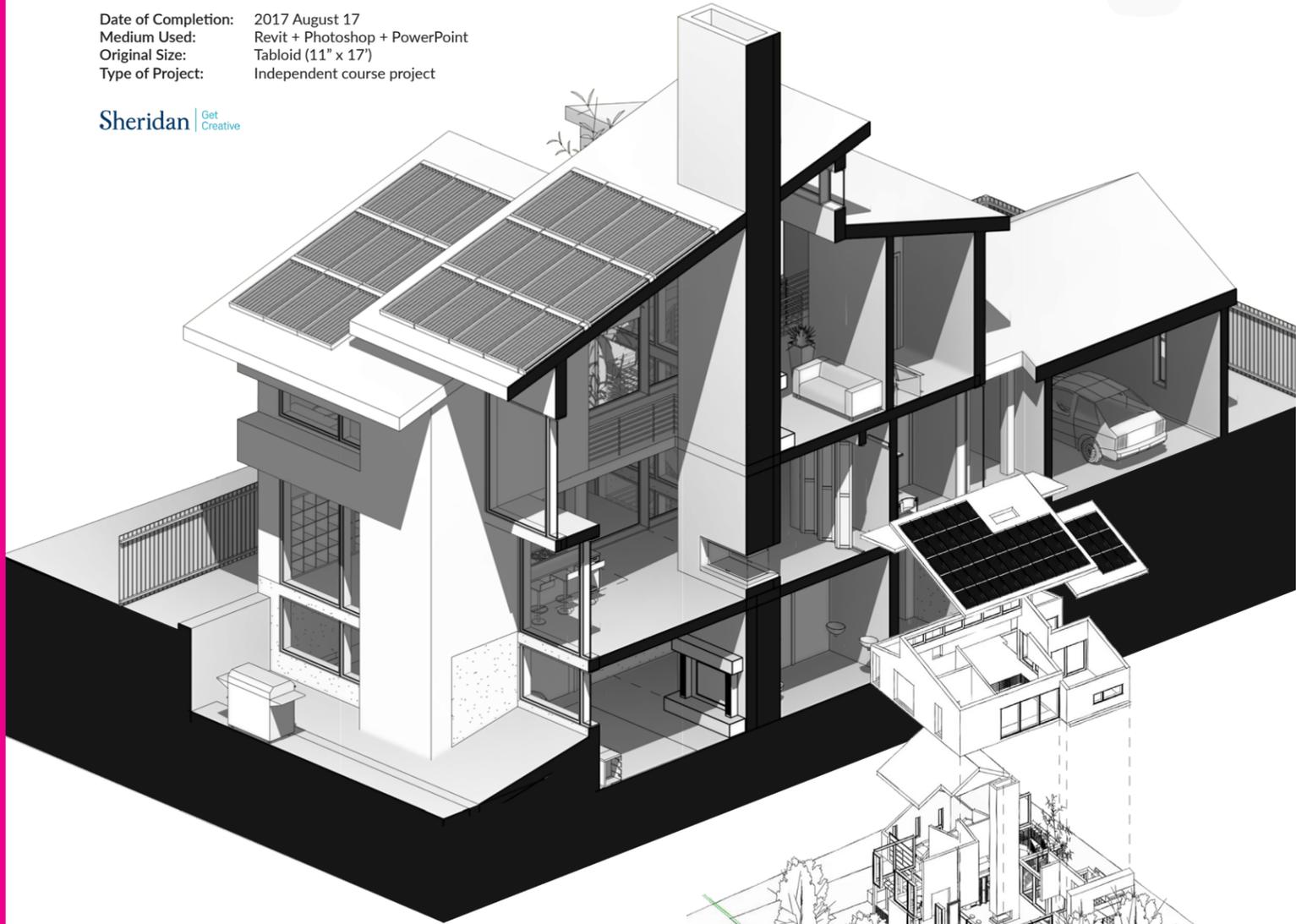
■ ARCHITECTURE

# The Passive Habitat

The Passive Habitat highlights the use of sustainability and environmentally conscious materials. The building required LEED certification and to meet the site restrictions of a pre-existing property. I used this as an opportunity to implement new technologies in the proposal, as well as taking advantage of various energy saving techniques to design a highly sustainable residential home.

Date of Completion: 2017 August 17  
 Medium Used: Revit + Photoshop + PowerPoint  
 Original Size: Tabloid (11" x 17")  
 Type of Project: Independent course project

Sheridan | Get Creative



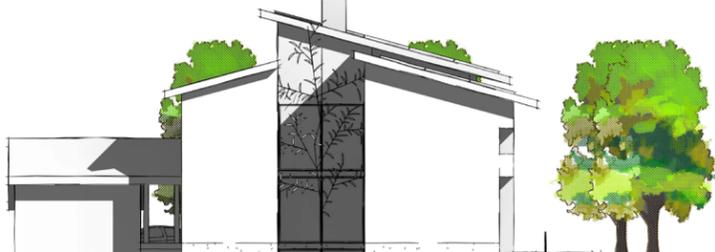
East Elevation



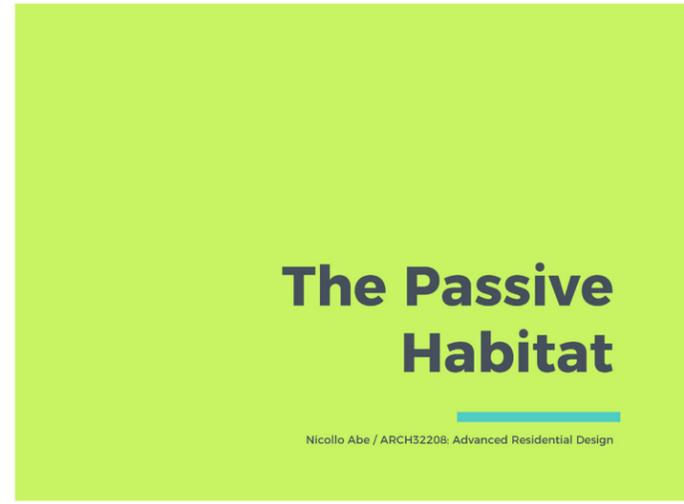
North Elevation



South Elevation



West Elevation



## The Passive Habitat

Nicollo Abe / ARCH32208: Advanced Residential Design

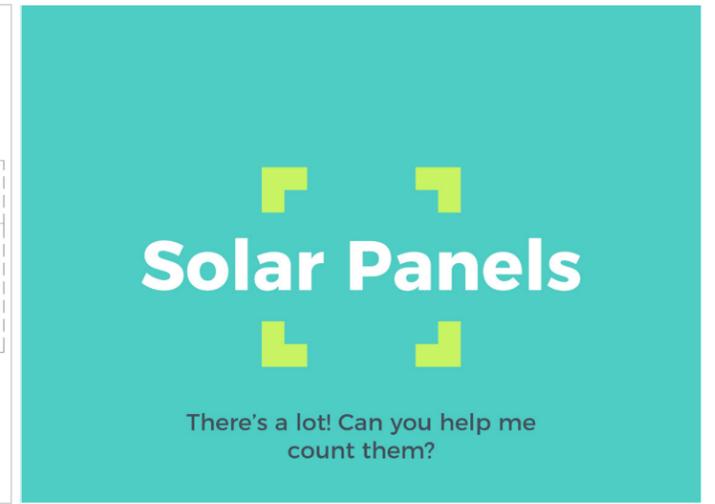


## Current Lot



1. Basement 2. Ground Floor 3. Second Floor

### Floor Plans



## Solar Panels

There's a lot! Can you help me count them?



150.00 sqm.

Area of roof, excluding fireplace shaft area.



54 solar panels

Wow, that's a lot!



60,652 kWh/yr.

Total Output 104kW → -168.08kW/day



### Technologies Implemented

**South-Windows**  
 Massive South-facing windows is dedicated for passive solar gain.

**Certified Windows**  
 Definitely use Passive House Certified Windows and Doorways!

**Efficient Tech.**  
 Aim to use ERVs (Energy Recovery Ventilators) that are >80% efficient.

It keeps the house warm during the Winter, while overhangs prevents overheating during the Summer.

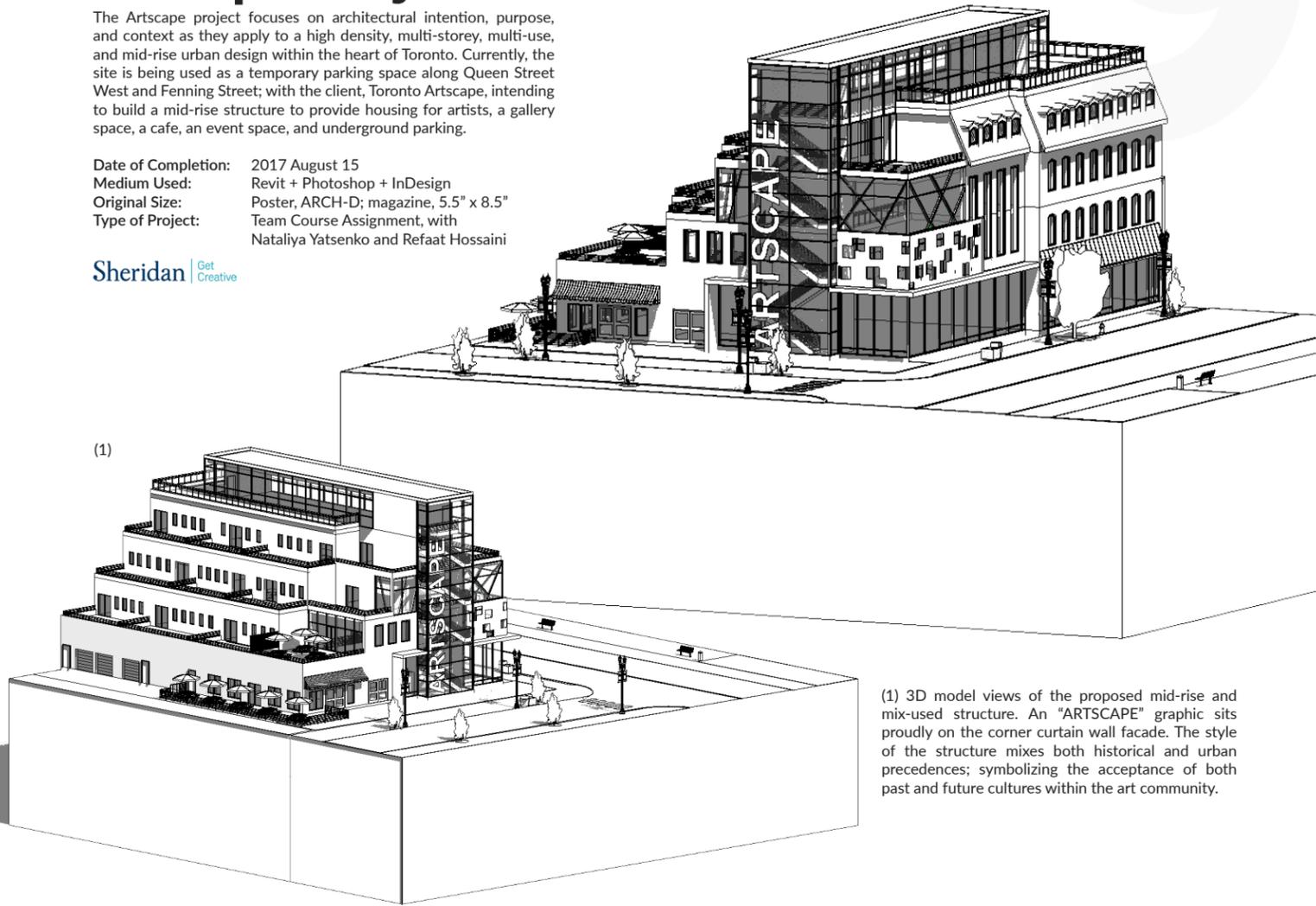
■ ARCHITECTURE

# Artscape Unity Suites

The Artscape project focuses on architectural intention, purpose, and context as they apply to a high density, multi-storey, multi-use, and mid-rise urban design within the heart of Toronto. Currently, the site is being used as a temporary parking space along Queen Street West and Fenning Street; with the client, Toronto Artscape, intending to build a mid-rise structure to provide housing for artists, a gallery space, a cafe, an event space, and underground parking.

Date of Completion: 2017 August 15  
 Medium Used: Revit + Photoshop + InDesign  
 Original Size: Poster, ARCH-D; magazine, 5.5" x 8.5"  
 Type of Project: Team Course Assignment, with Nataliya Yatsenko and Refaat Hossaini

Sheridan Get Creative

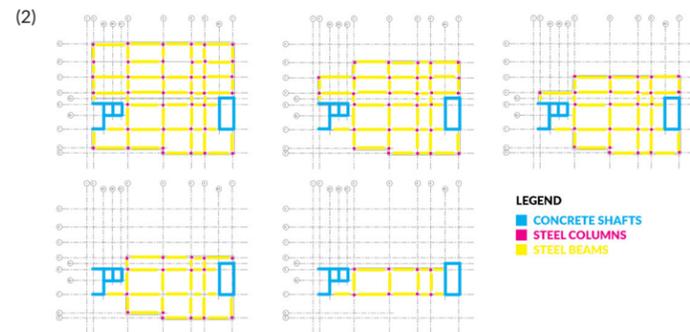


(1)

(1) 3D model views of the proposed mid-rise and mix-used structure. An "ARTSCAPE" graphic sits proudly on the corner curtain wall facade. The style of the structure mixes both historical and urban precedences; symbolizing the acceptance of both past and future cultures within the art community.

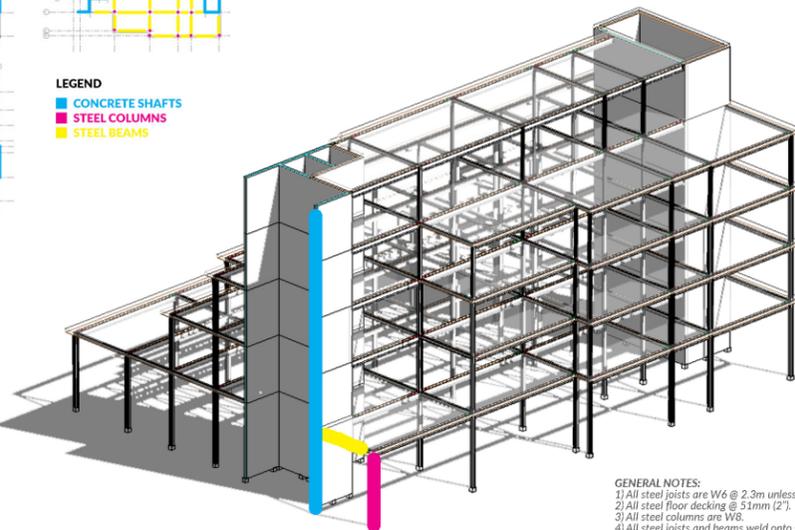


(1a) Typical 1-Bedroom Suite. (1b) Typical 2-Bedroom Suite. Totalling to 18 comfortable suites. Toronto-based Artscape is a not-for-profit urban development organization that makes space for creativity and transforms communities. The space offers residential and workshop space for artists to thrive in.

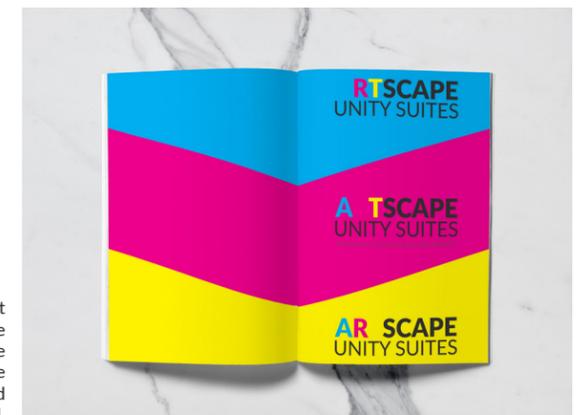
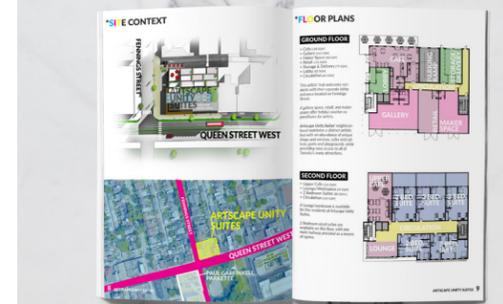


LEGEND  
 ■ CONCRETE SHAFTS  
 ■ STEEL COLUMNS  
 ■ STEEL BEAMS

(2) Part of the challenge for the course assignment was understanding how our proposal would structurally support itself. The entirety of the project has been produced on a single Revit file, with our team working together to ensure that all structural requirements are met. The different structural conditions are colour-coded according to the CMY scheme.

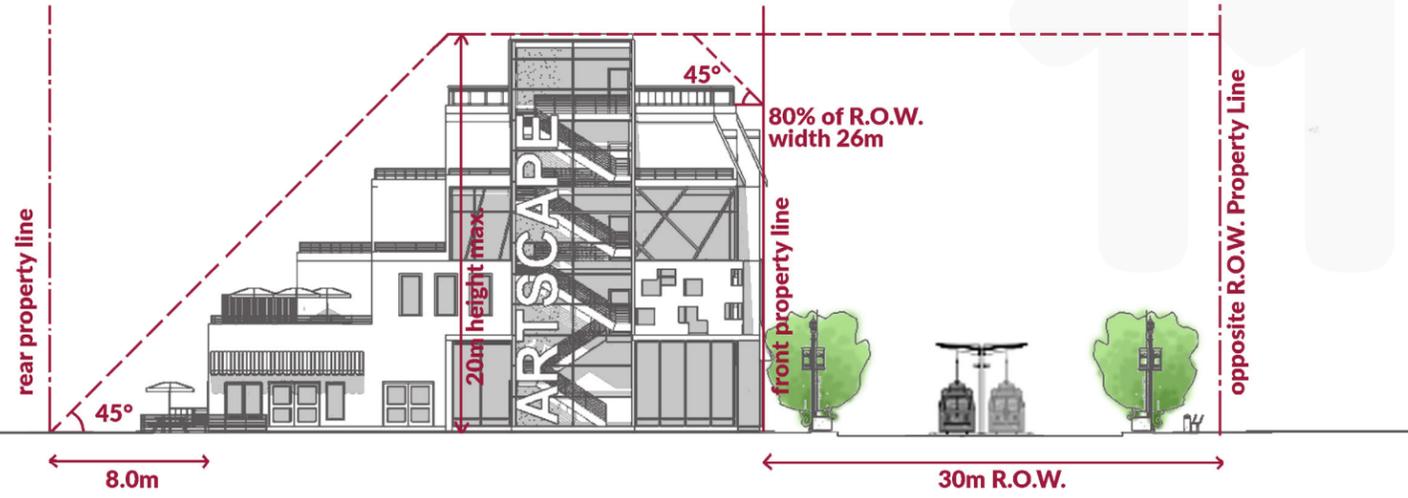


GENERAL NOTES:  
 1) All steel joists are W6 @ 2.3m unless otherwise noted.  
 2) All steel floor decking @ 31mm (1 1/4").  
 3) All steel columns are W8.  
 4) All steel joists and beams weld onto steel angles where necessary.  
 5) Thickness of concrete on floor decking is 35mm (1 1/4").



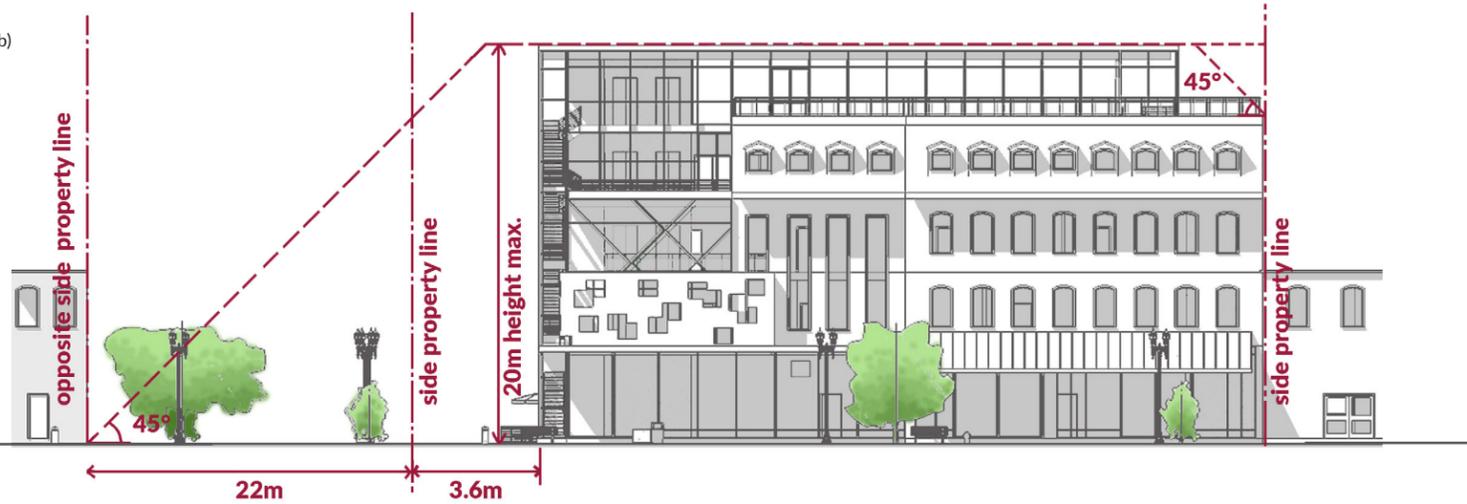
(2) We generated a 40-page pseudo real estate package that describes the proposal as an already-built structure. The page layouts are intended to be read by potential suite buyers who are looking into leasing or buying their future home. The magazine strictly follows a CMYK colour scheme; with the word "Art," and the first three letters of each heading, being colourized.

(1a)

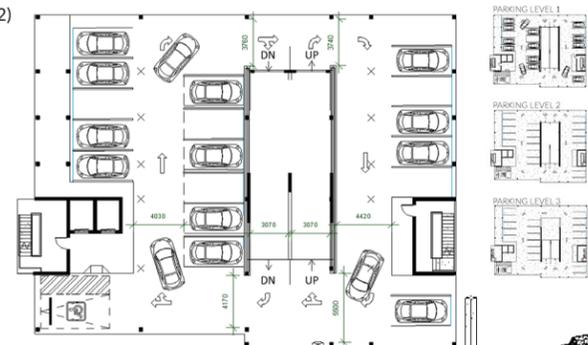


(1a) West elevation view, facing Fenning Street; and (1b) South elevation view, facing Queen Street West. The body of the building is carved according to site conditions, with respect to property lines, setbacks, and angular height restrictions to allow ample sunlight to reach the sidewalks.

(1b)



(2)



(2) Underground parking floor plans, along with its 3D view. The spaces are optimized according to structural conditions, as well as creating vehicular corridors that allow for efficient flow throughout the 3 underground levels; with 17 parking spaces and 1 accessible parking space provided on each level.

## logo sheet

### typography

font specimen 1

**JUNEGULL**

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890

"FORESTRY"

"CONSERVATION"

font specimen 2

**Fredoka One**

abcdefghijklmnop

qrstuvwxyz

1234567890

"THE INSTITUTE OF"  
"AND"

### information

logo and guidelines designed by

Niccolò Abe / niccollo.abe@mailutoronto.ca / 2020-10-24  
For the "Institute of Forestry and Conservation Logo Submission"  
Submitted to Laura Lapchinski.

design statement

The logo uses colour theory and straightforward iconography to embody the institute's mission and vision of connecting people to nature and living with an awareness of their environmental impact. Cyan represents the faculty's calmness and responsibility while mint showcases opportunities for new beginnings and growth. The logo is devoid of sharp edges to highlight the faculty's well-rounded social approach in sustainability and conservation.

### colour guide

mint



CMYK [72,0,72,0]  
RGB [0,184,201]  
HEX [#00B878]

cyan



CMYK [67,2,0,0]  
RGB [0,191,243]  
HEX [#00BFFF]

viridian



CMYK [85,24,65,6]  
RGB [0,108,114]  
HEX [#006A72]

black



CMYK [0,0,0,0]  
RGB [0,0,0]  
HEX [#000000]

colour mixture



+ green above blue.  
+ uses the "multiply" function.

### logo variations

primary [full]



secondary [reduced]



alternative [minimalistic]



design by niccolò abe - 2020 / 10 / 24

GRAPHIC DESIGN ■

## Logo Design Finalist

This is a logo sheet I designed and submitted for the Institute of Forestry & Conservation logo contest. The proposed logo adopts a minimalist form and is intended to look attractive alongside the Daniels Faculty logo. A secondary logo sheet was provided to indicate alternative options, including a monochrome version of the proposal.

The logo uses colour theory and straightforward iconography to embody the institute's mission and vision of connecting people to nature and living with an awareness of their environmental impact. Cyan represents the faculty's calmness and responsibility while mint showcases opportunities for new beginnings and growth. The logo is devoid of sharp edges to highlight the faculty's well-rounded social approach in sustainability and conservation.

Date of Completion:  
Medium Used:  
Original Size:  
Type of Project:

2020 October 24  
Photoshop  
digital, 11" x 7.33"  
Independent contest entry

D  
AN  
IELS



# 13

## GRAPHIC DESIGN

# Business Plan & Mockups

A graphic package I have produced for my pin-back button design and production startup business titled "Buttons Up!"

The business plan illustrates the company branding and includes various mockups; such as shopping bags, storefronts, and signage. Extensive industry research has been established to develop a healthy and self-productive business plan.

Date of Completion: 2017 August 15  
Medium Used: Photoshop + MS Word  
Original Size: Mockups, various; business plan, 8.5" x 11"  
Type of Project: Independent course project



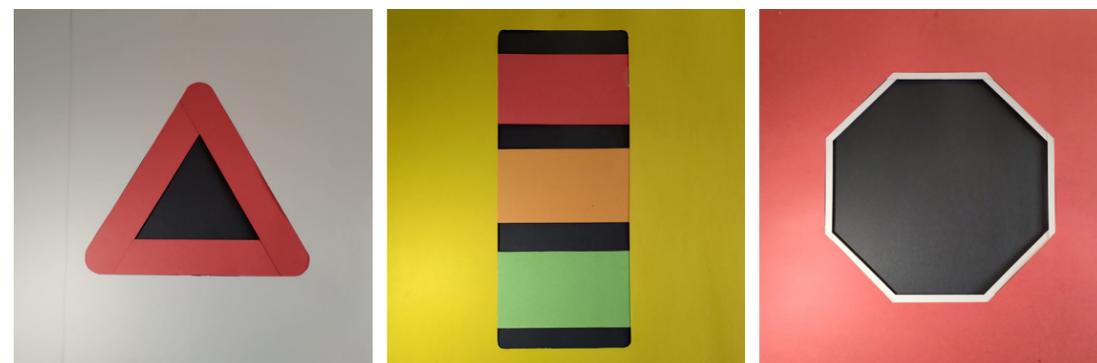
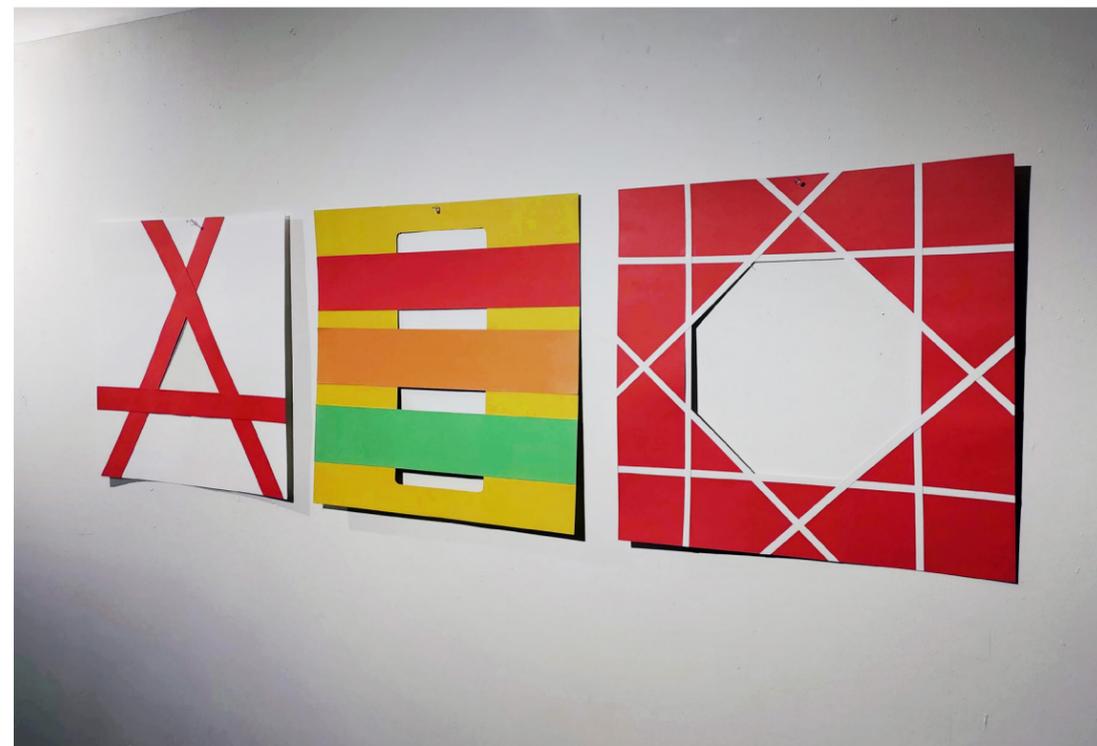
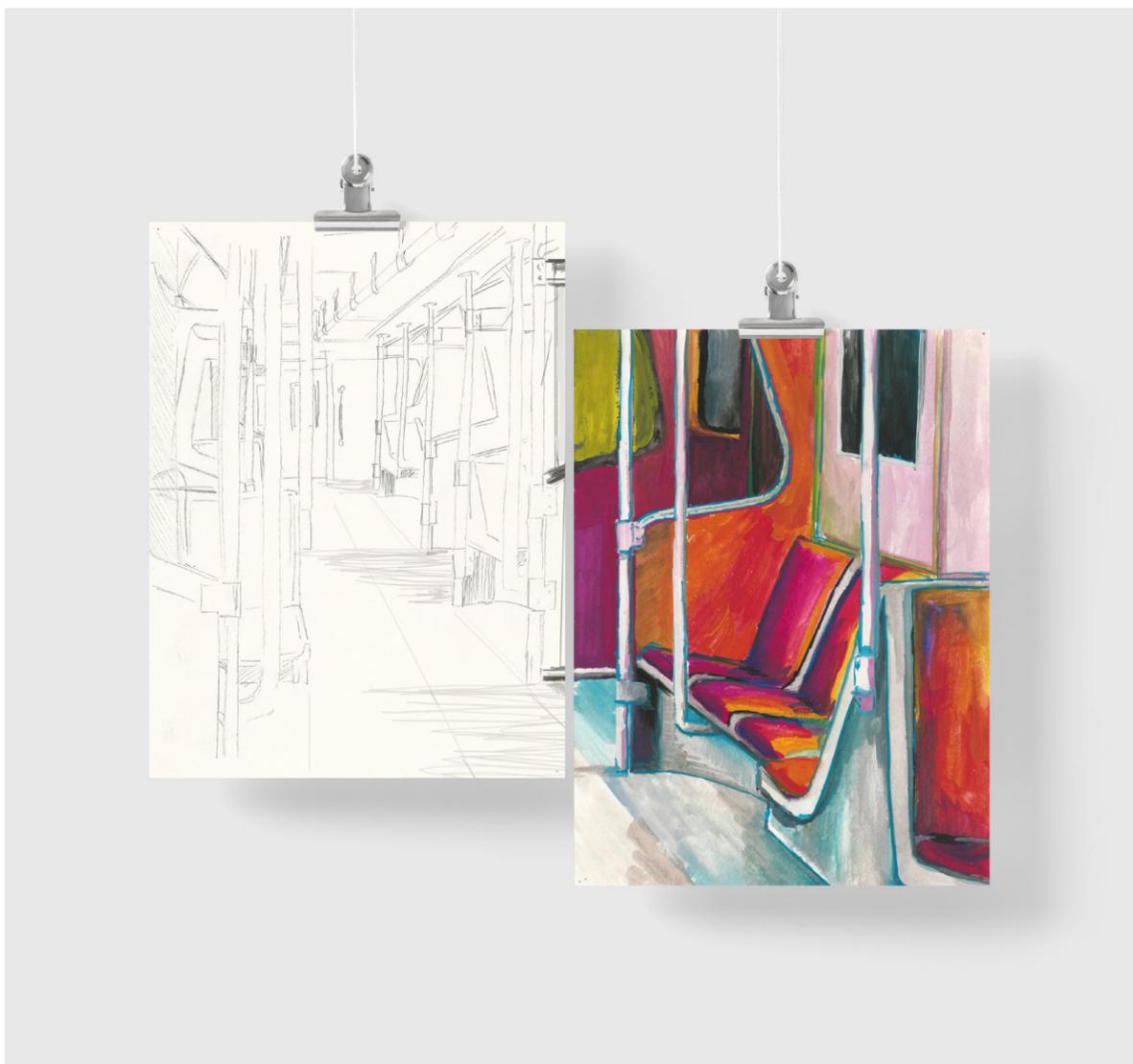
ANALOGUE ART

# Sketching the Line

Sketching the Line is a direct reference to TTC's public exhibition that aims capture transit commuter moments in the form of drawings. As a frequent commuter of TTC, this was an opportunity for me to use this as my subject matter of my diptych.

The aim is to visually express the difference between a 'drawing' and a 'painting', juxtaposing hasty monochromatic sketch lines to colourful paintbrush strokes. When viewed together, the two canvases form a single image of a subway's interior. Its disarranged presentation represents the bustling movements of the subway, and the two canvases work together to form a sense of progress—from the idea to the real, and from 'drawing' to 'painting'.

Date of Completion: 2019 January 21  
Medium Used: Gouache on paper, pencil on paper  
Original Size: 9" x 12"  
Type of Project: Independent course project



ANALOGUE ART

# (In)Visible Road Signs

My interactive (flippable) posters celebrate Hans Monderman's philosophy of his Shared Space movement, encouraging viewers to recognize signage as a governing standardized force that redefines spaces and alters human behaviour.

Monderman, a Dutch road traffic engineer, discourages the implementation of traffic regulations and road signage to improve road safety. His traffic philosophy was executed in a Northern Dutch town called Makkinga in 1998.

Date of Completion: 2022 April 10  
Medium Used: Poster boards with glue  
Original Size: 14' x 14'  
Type of Project: Independent project

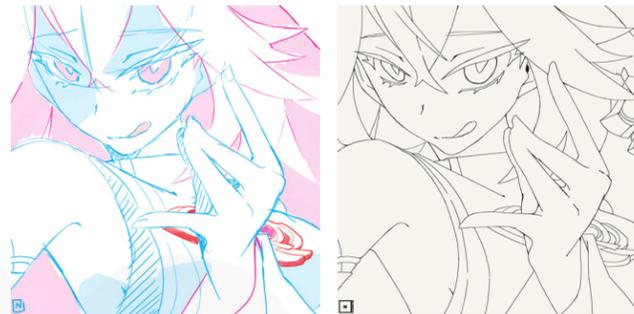
DIGITAL ART

# An Explosion!

A celebratory piece to welcome HololiveEN's new 3D models (by artist and Twitter user Priichu), while commemorating Gawr Gura's legendary finger-flicking moment during the livestream's reveal.

This digital piece gave me the opportunity to sharpen my composition-making skills. I sought to break the habit of creating standing poses that were distinctly static, with the intent of creating an arrangement that was both dynamic and expressive. The end-result are two characters floating in free space, which makes it possible for the piece to be viewed in whatever orientation.

Date of Completion: 2022 April 20  
Medium Used: Photoshop  
Original Size: 3000px x 3000px @ 300ppi  
Type of Project: Independent project



DIGITAL ART

# #YaeMiko

This is a fan art piece of Yae Miko, a character from Genshin Impact. I've been trying to be more thoughtful with my compositions as of late, thus her foxy and witty demeanor has become instrumental in this process of self-improvement. Tons of considerations were made while making this piece; including facial expressions, hand gestures, lighting conditions, and posing.

You'll notice that this colouring style is drastically different from my traditional art conventions from 2021 and before. But I see potential in this style of colouring and I will continue to experiment with it.

Date of Completion: 2022 January 10  
Medium Used: Photoshop  
Original Size: 3000px x 3000px @ 300ppi  
Type of Project: Independent project

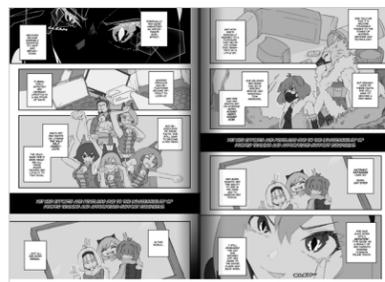
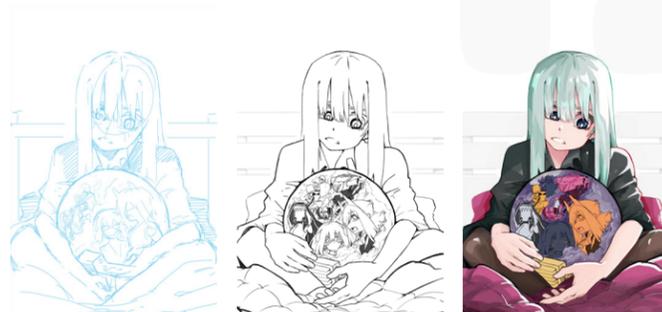
DIGITAL ART MANGA

# H-2-ZERO

H-2-ZERO is a self-published manga that follows an original storyline that I have written. New chapters are uploaded in Mangadex on an unspecified schedule; with each chapter comprising of around 18 to 20 pages of content that follows traditional Japanese manga paneling layout schemes and cultural motifs.

The story is set in the modern day, except people with special powers have become commonplace; In the world of Kohei Horikoshi's My Hero Academia, nearly everyone in the world has powers known as "Quirks." H-2-ZERO follows the misadventures of Shimizu Azumi who is inconvenienced by her own superpower—but she has her sights set on becoming a hero that's recognized by everyone.

Date of Completion: since 2021 May 11 [ on-going ]  
Medium Used: Photoshop  
Original Size: Japanese-B6 (5.04" x 7.17")  
Type of Project: Independent project



DIGITAL ART

## #Venti

"Beauty is a waste when the beholder has no taste!" Here's my fan-art of good ol' Venti from Genshin, capturing his mischievous side as well as his relaxed state under a gentle breeze.

This was originally created as a submission entry for Genshin's Venti fan-art contest.

Date of Completion: 2022 October 02  
Medium Used: Photoshop  
Original Size: 18" x 24" poster @ 300ppi  
Type of Project: Independent project



ABOUT ME

## Nicollo Abe

I love digital art, graphic design, and architecture! I'm really into J-POP, techno music, and lo-fi beats. 🎵 Listening to my favourite songs get my creative juices flowing. 🍷

In my spare time I often find myself producing digital illustrations, working on my manga, or joining various creative exercises and contests (albeit architecture, graphic design, or art-related endeavours).

Interested in seeing more of my work? High quality images are available to view at <http://nicolloabe.com>. Technical drawings are available upon request.

Current Status: Architectural Designer  
@ Hive Design Studio [ full-time ]

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**NOT FOR RESALE**

Updated as of 2022 November 09  
See more at [nicolloabe.com](http://nicolloabe.com)

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