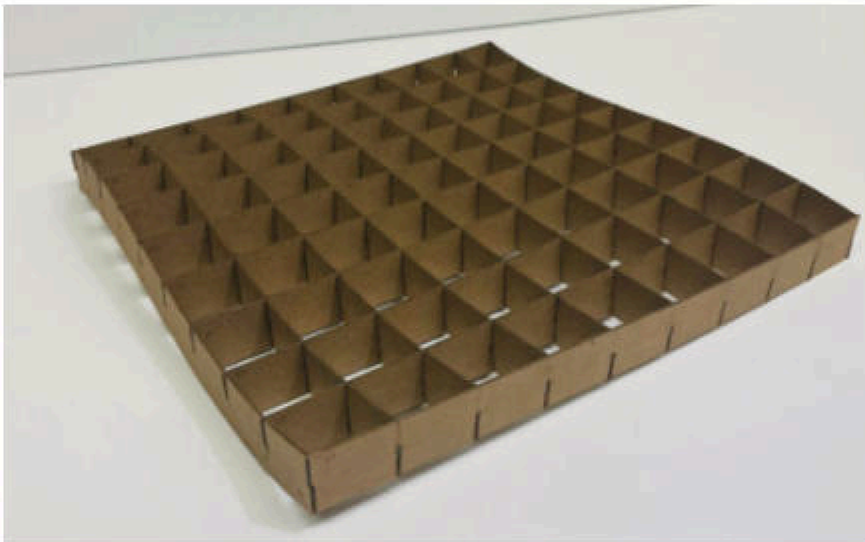
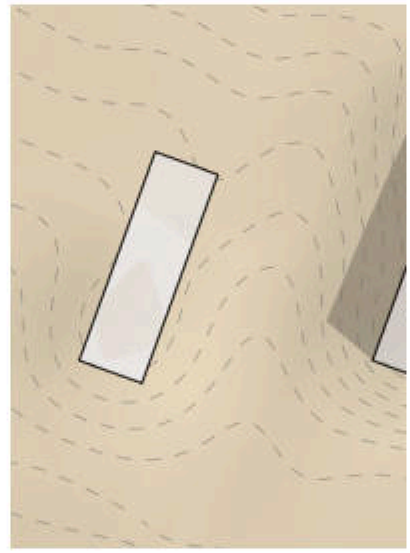




Rashmi Bhatia Portfolio

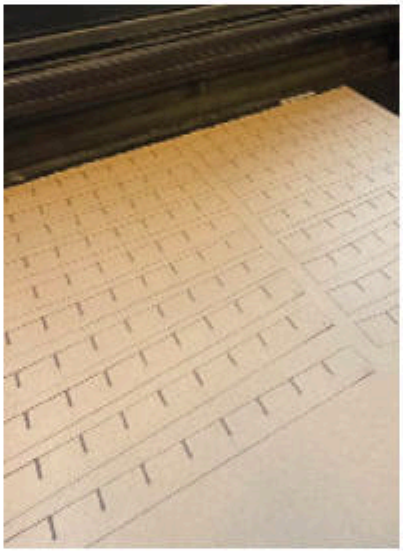
"TO CREATE, ONE MUST FIRST QUESTION EVERYTHING."
- EILEEN GRAY

RASHMI BHATIA

I am an architecture student in the University of Oregon's 5-year B.Arch program, with intensive coursework completed across design studio (ARCH 283), design skills (ARCH 202), introduction to architecture (ARCH 201), and art history (ARH 314). My work bridges ,hand-crafted techniques — graphite, charcoal, plaster casting physical model building — with digital tools like AutoCAD, Adobe Illustrator, and Photoshop.
Before Oregon, I completed a 4-week Architecture Summer Career Workshop at Cal Poly SLO, trained at Ichen Art Academy for three .years, and founded a graphic design business, Brushmi's Designs As a Distinguished Eagle Scout, I bring discipline, leadership, and community-mindedness to everything I create
I am interested in sustainable materials such as mycelium, for mainstream architecture. I am also very interested in the intersection between psychology. computer science, and architect.

Portfolio: rashmi-bhatia.com

Contents



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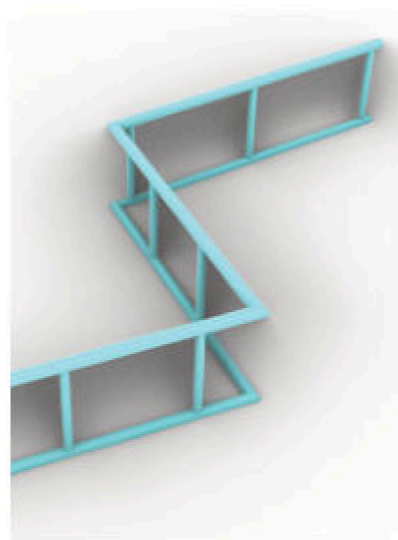
Module 1
Laser Cut Material

Page 13

Module 1
Laser Cut Model



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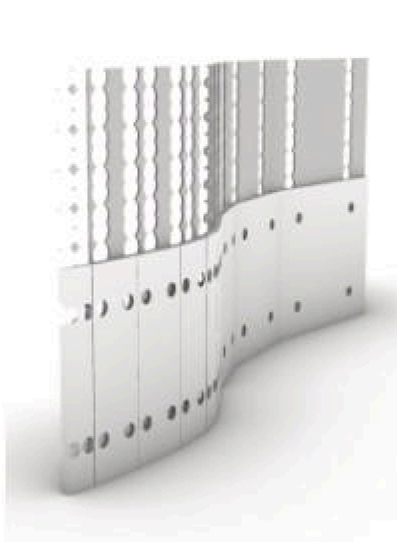
Grasshopper Fence
Generation



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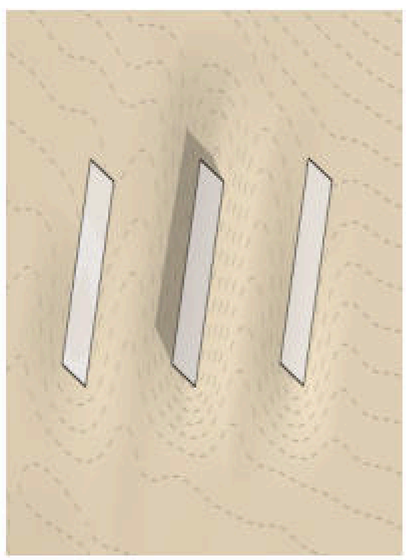
Module 2
Fence Iterations



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Module 3
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Module 3
Digital Frames

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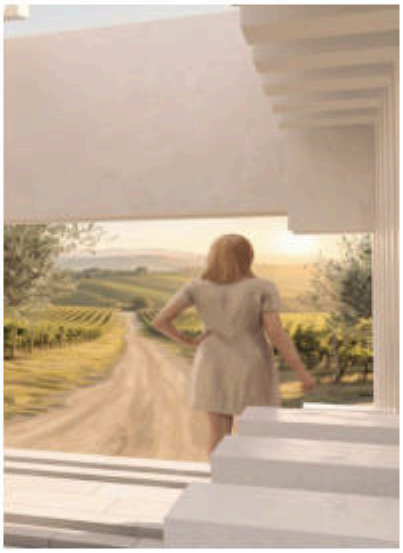
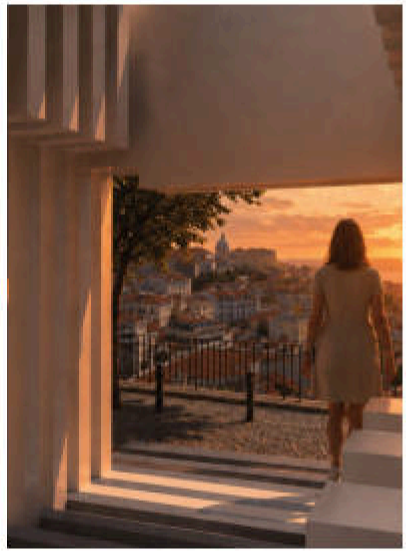
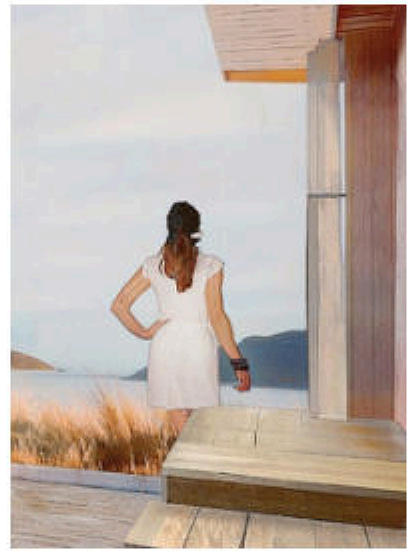
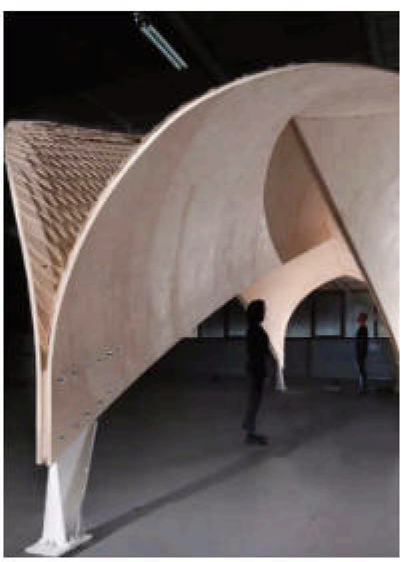
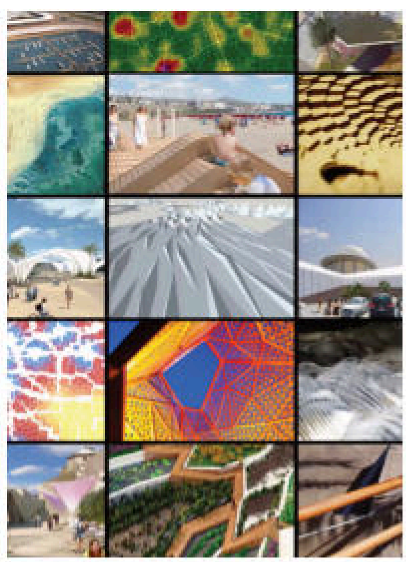


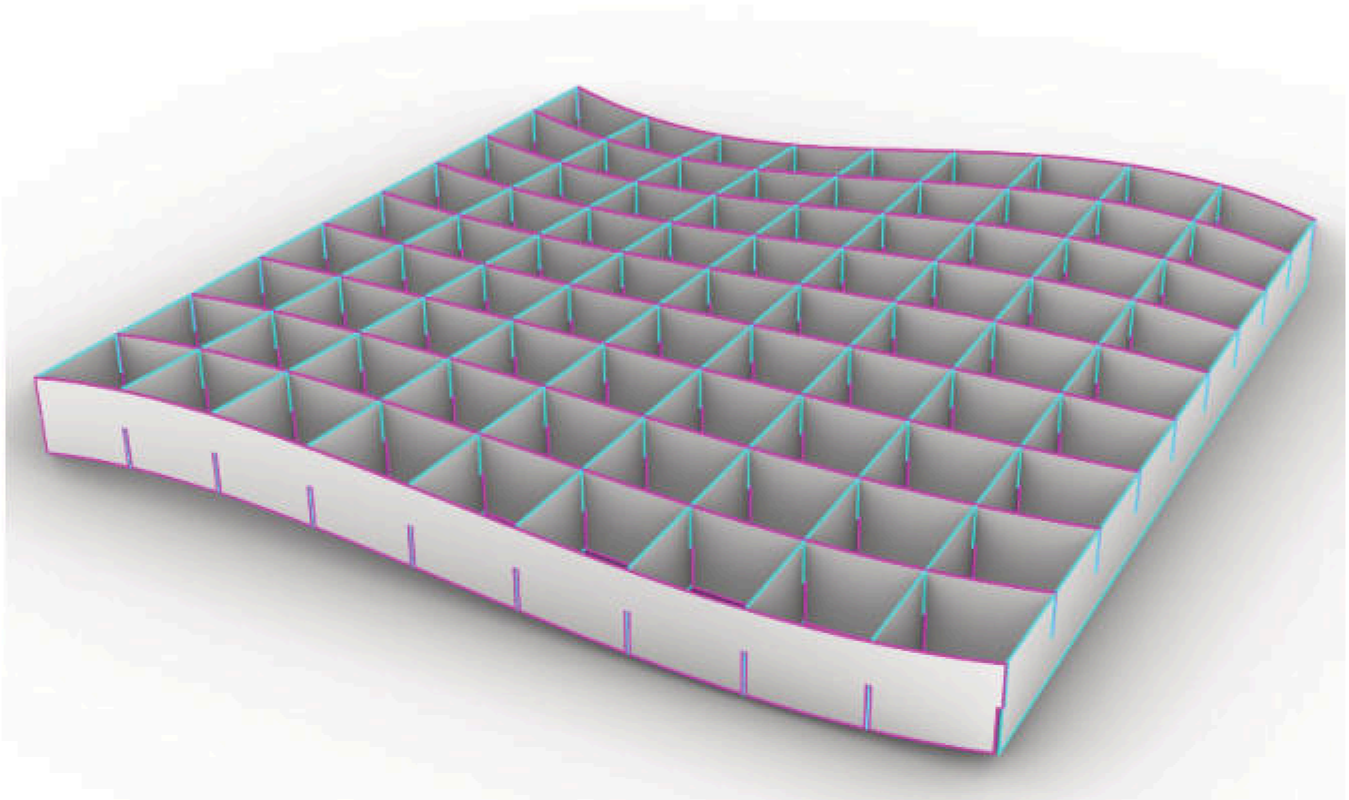









Typical Week Plan
Year & Term



Module 1

SOFTWARE USED
Rhino

MATERIAL
Chipboard

FABRICATION TIME

30 min. Laser Cutting

30 min photography

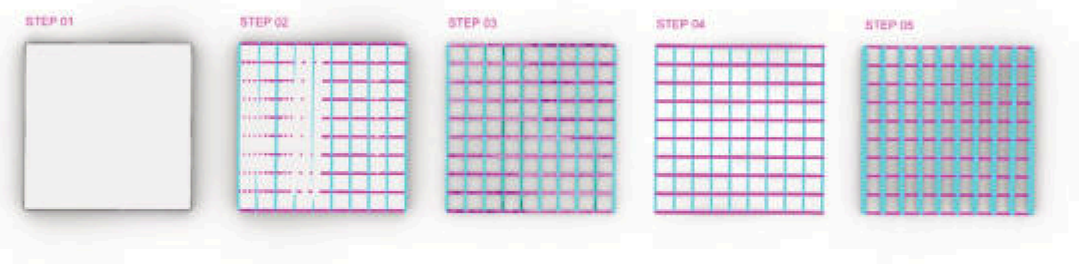
1 Hour assembly

MODELING TIME

Digitally Modeling 4 Hours

Fabrication Set-up 40 mins

The eggcrate building assignment served as a comprehensive exercise in translating complex digital geometry into a tangible physical form, a process that underscored the vital importance of intentionality and organization in architectural workflows. While the final assembly of the model proved to be straightforward and rewarding—thanks in large part to a disciplined labeling system for the X and Y curves—the journey to that point was marked by significant technical hurdles. The initial digital modeling phase took considerably longer than anticipated because a misalignment in the curves went unnoticed until late in the process, forcing a complete restart of the digital file. This challenge was compounded by a frustrating display glitch in Rhino where all surfaces rendered as black, making layer management and visual distinction difficult despite correct internal settings. However, the necessity of redoing the work led to the discovery of more efficient navigational habits, such as utilizing Ctrl + Shift for precise object manipulation and Shift for better zoom control, while also refining the output for the laser cutter by switching to a hairline width for noticeably smoother, higher-quality cuts. Ultimately, this project reinforced the lesson that being meticulous in the early digital stages is not just about software proficiency, but about establishing a professional ideology of precision that translates directly from the studio to the real-world built environment.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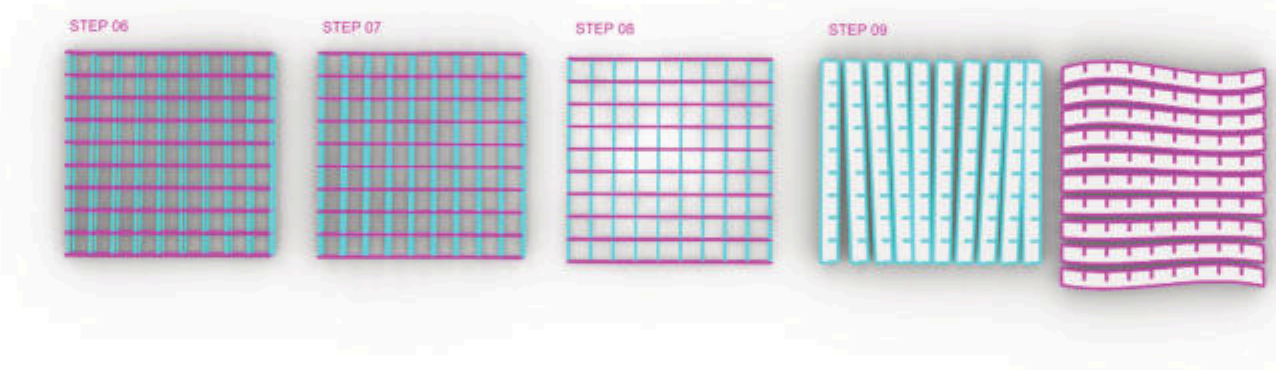
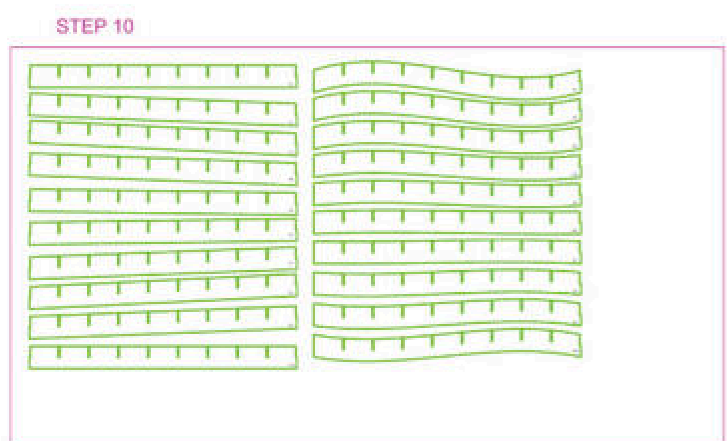
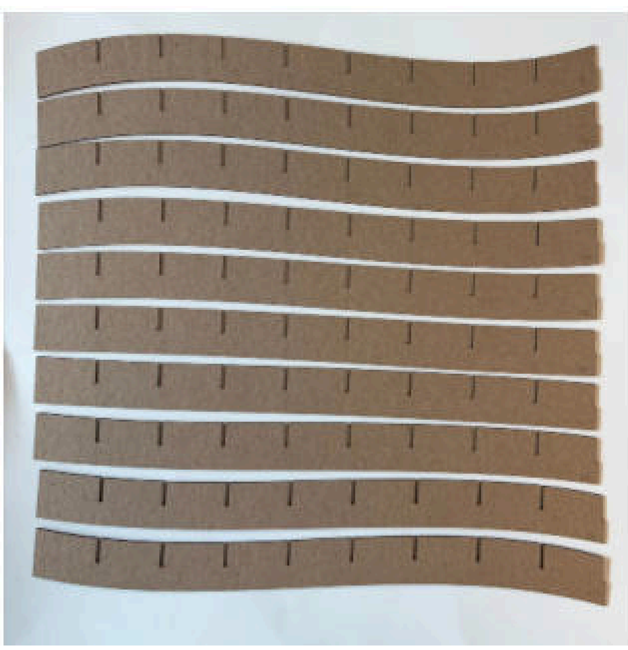
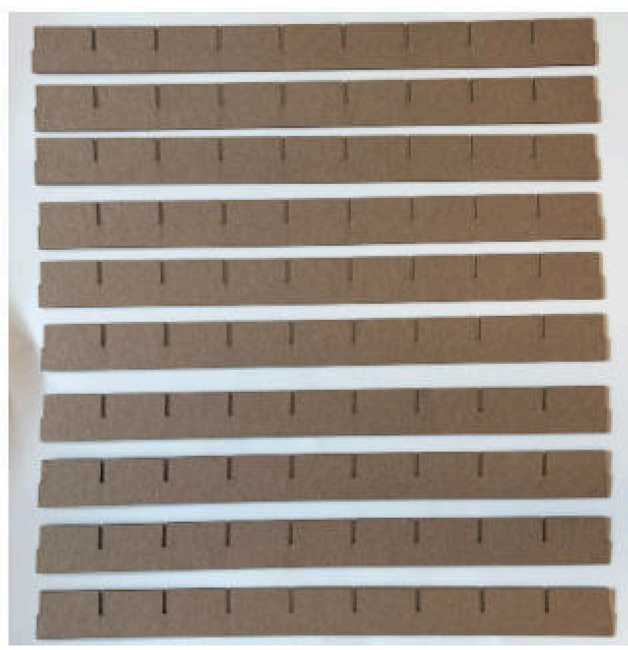
STEP 02
STEP 03
STEP 04
STEP 05

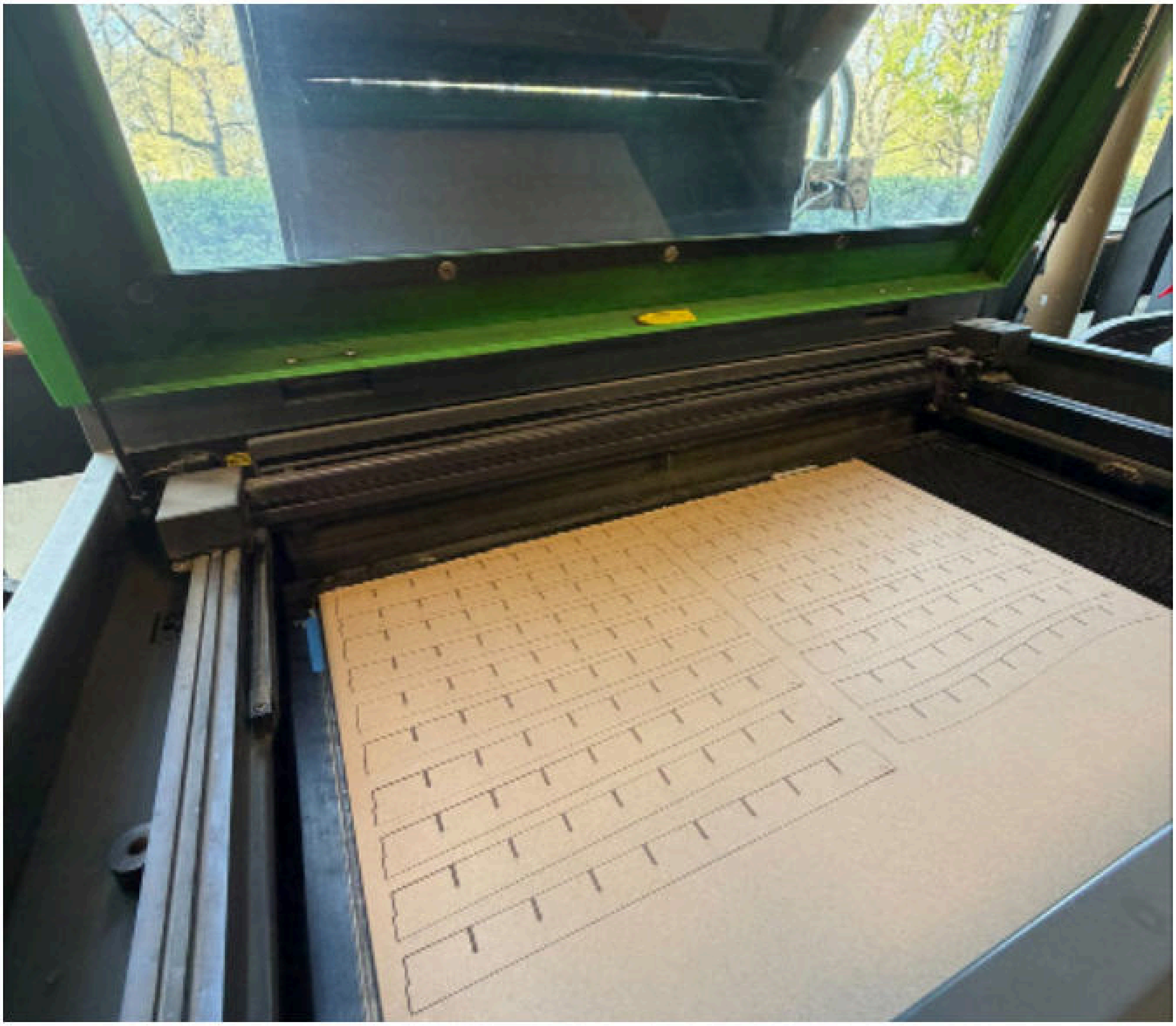

STEP 06
STEP 07
STEP 08
STEP 09


STEP 10

Transitioning from a complex 3D Rhino file to a physical model requires a meticulous translation of geometry into machine-readable data. The process began with isolating the critical production layer, which involved flattening all extruded surfaces into a two-dimensional plane. To ensure the laser cutter interpreted the geometry correctly, the linework was organized into three distinct functional categories: etch for surface detailing, cut for the primary interlocking pieces, and bounding box to define the outer limits of the material. When preparing the output, the print settings were locked to a 1:1 scale with a precisely defined window to ensure the physical dimensions matched the digital design exactly. Once moved to the laser interface, the material settings were calibrated specifically for 0.5 chipboard. The final stage was purely observational, watching the laser translate the digital curves into physical components with high-speed precision.







The assembly phase transformed the 2D laser-cut components into a rigid 3D framework through a systematic interlocking process. After carefully popping the pieces from the chipboard sheets, I organized the ribs into their respective X and Y curve sets to ensure the structural logic remained intact. To build a stable foundation, I began by aligning and interlocking the central 9 curves first, establishing the core geometry of the eggcrate. Once the interior grid was secured, I added the perimeter curves at the edges last, which locked the entire assembly into place and completed the structural volume.

Module 2

MODELING TIME RAVEN

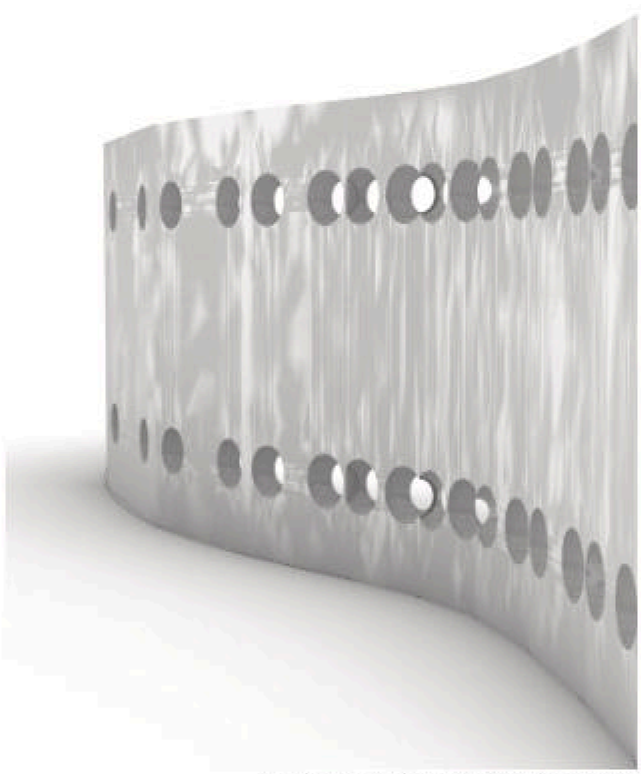
1 Hour Definition Generation

1 Hour Assignment Output

MODELING TIME GEOMETRIC DESIGN

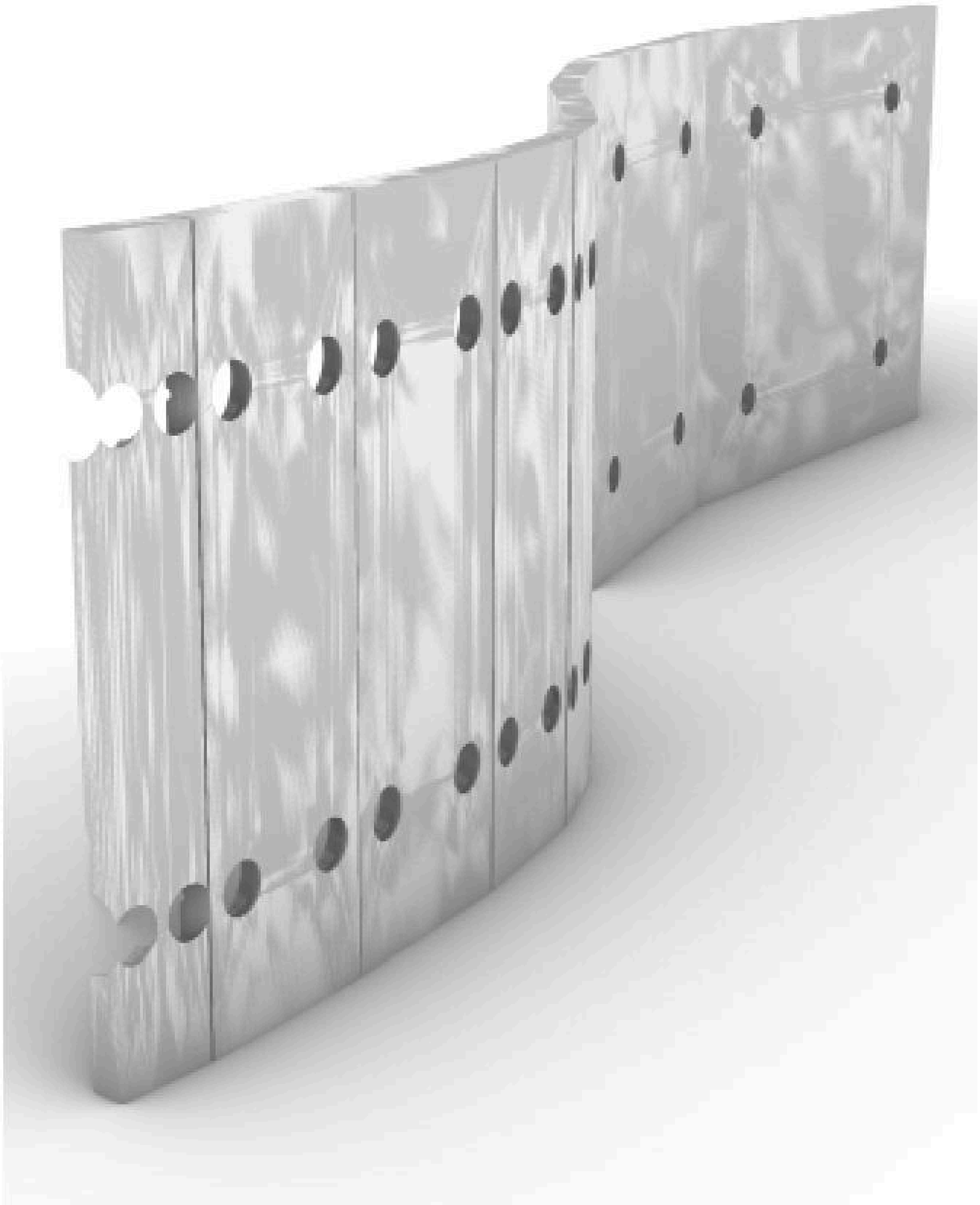
1 Hour Defintion Generation

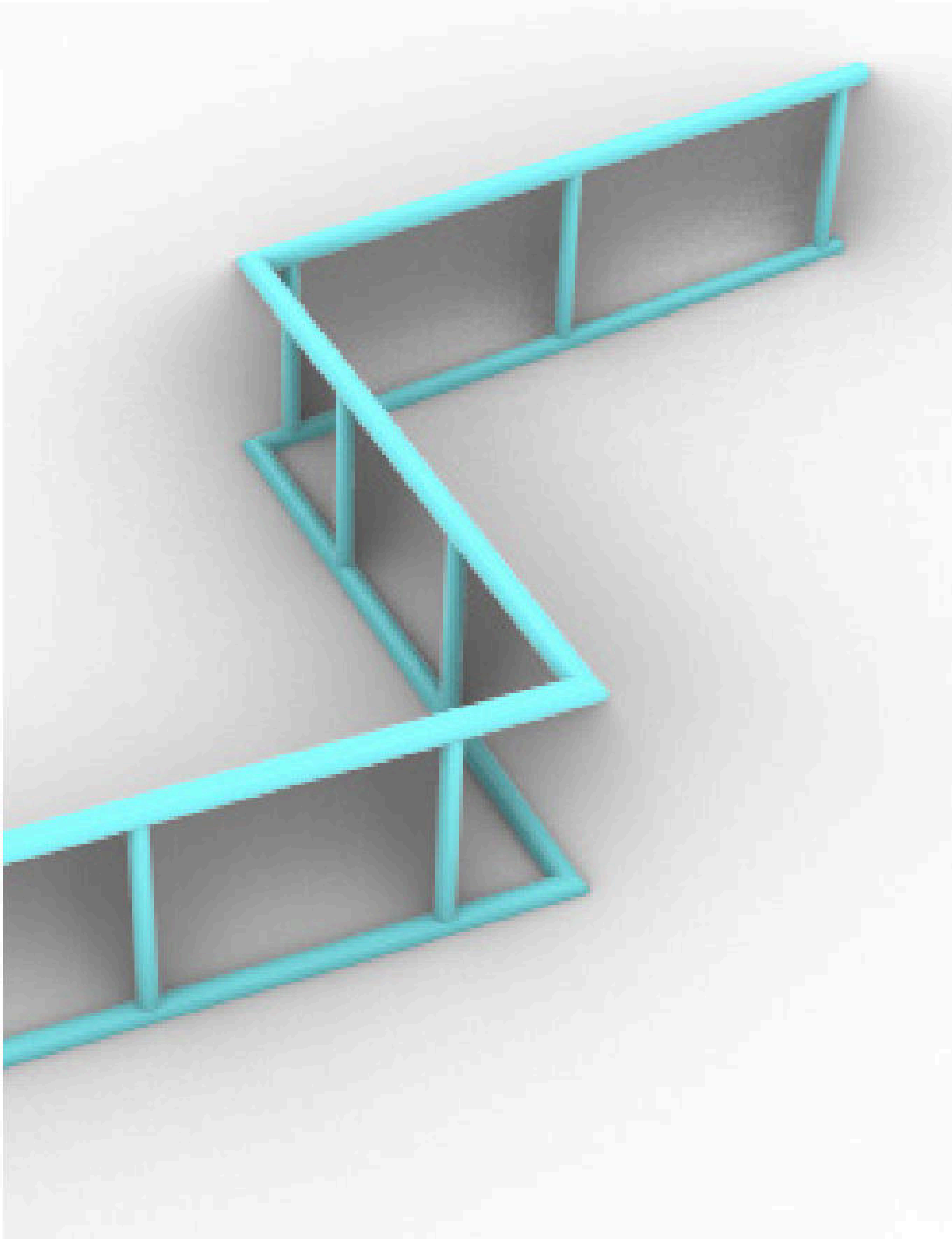
1 Hour Assignment Output



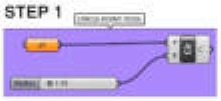
Tadao Ando Inspired Fence

Geometric Prompt Fence





STEP 1



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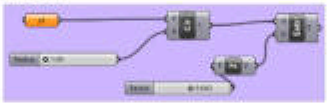
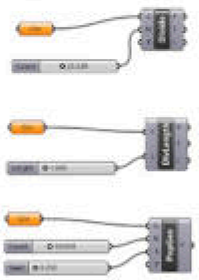


STEP 3



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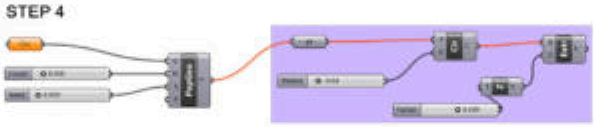

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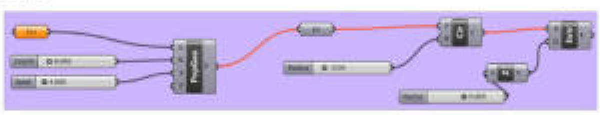

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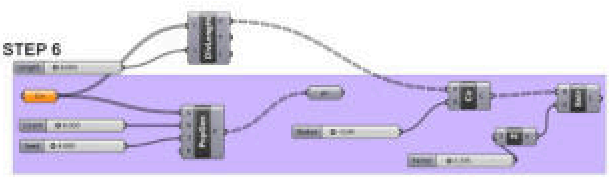

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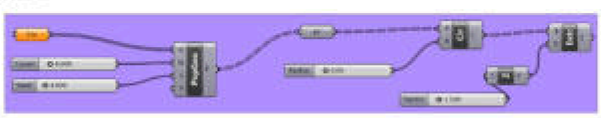

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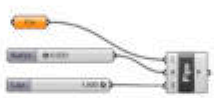

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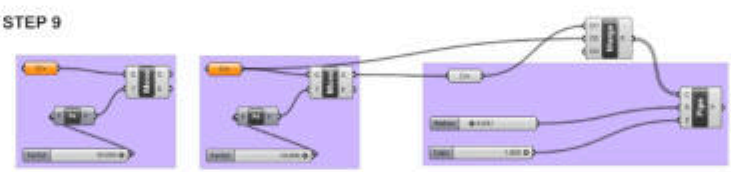

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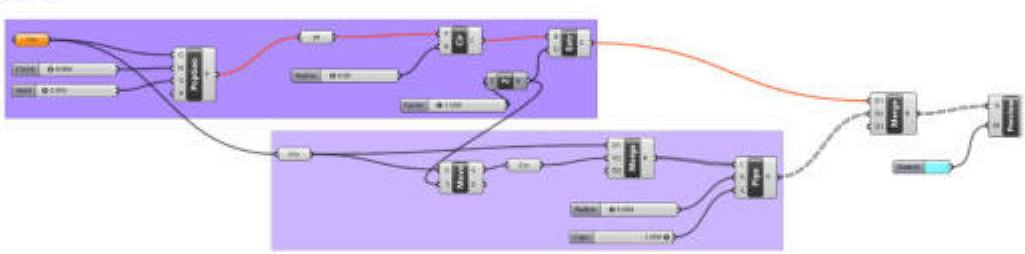
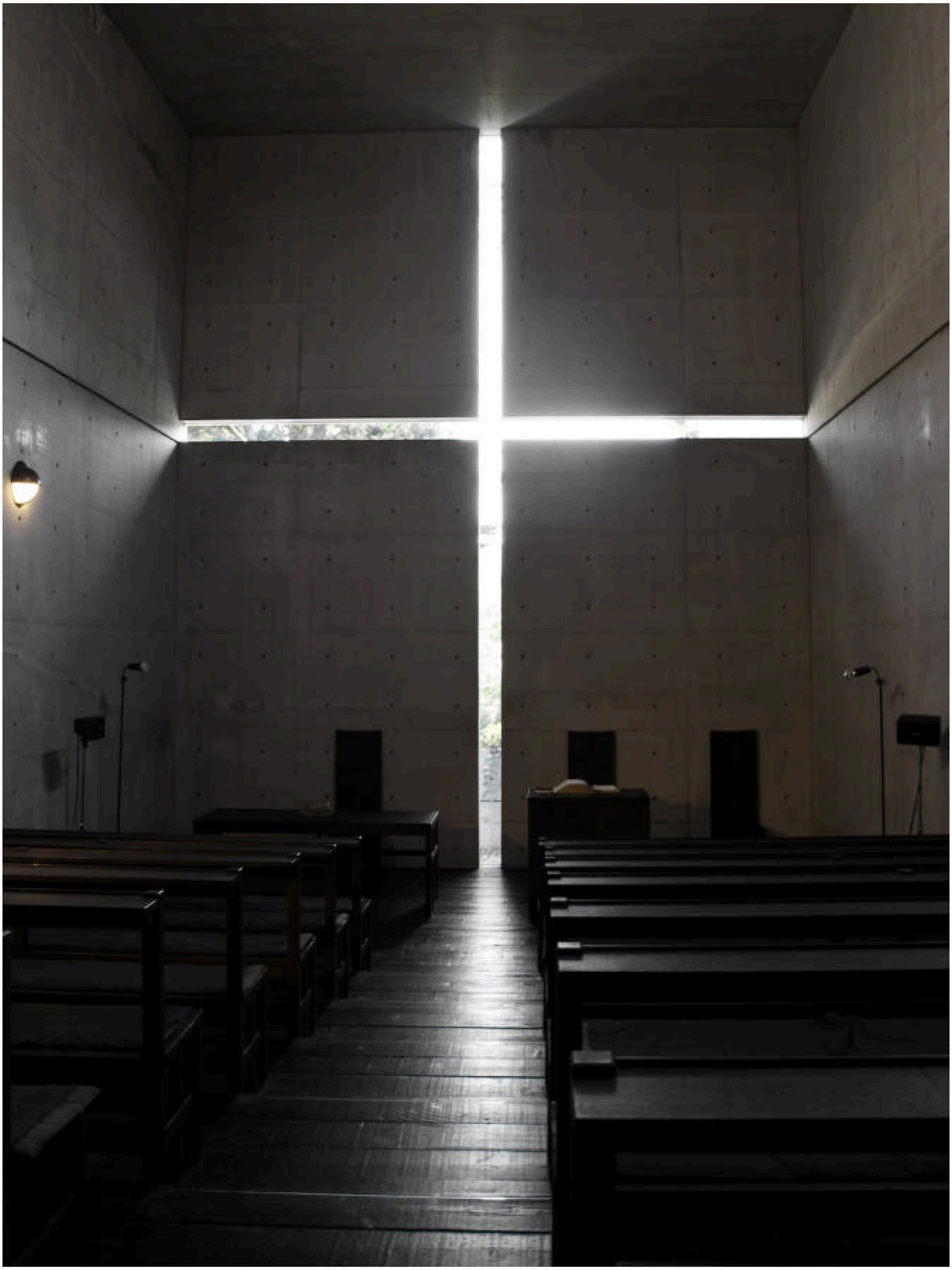
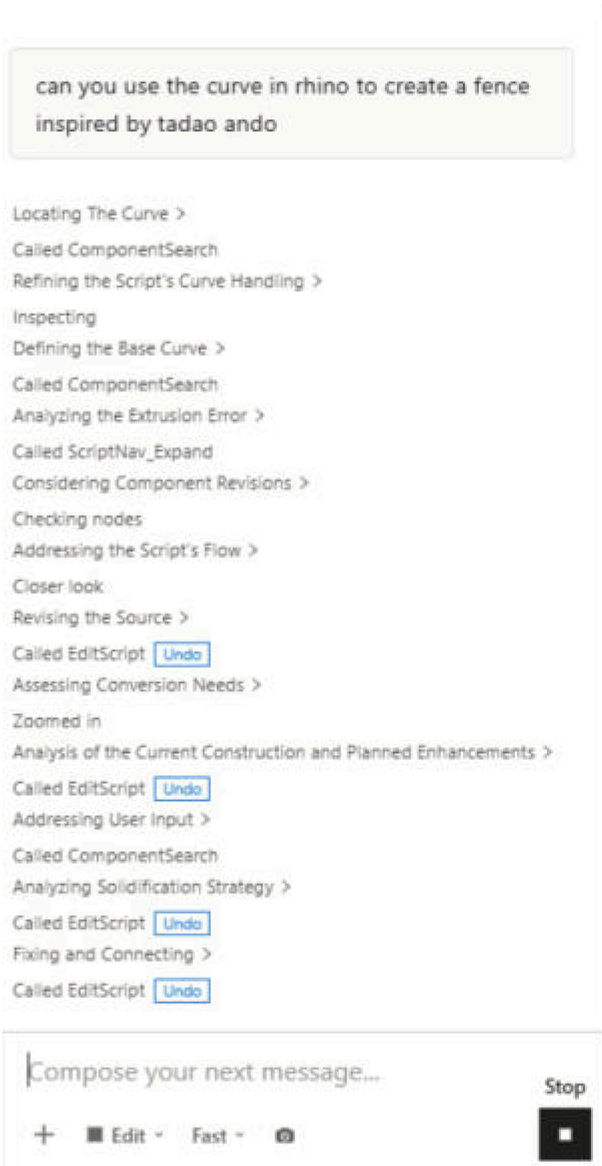
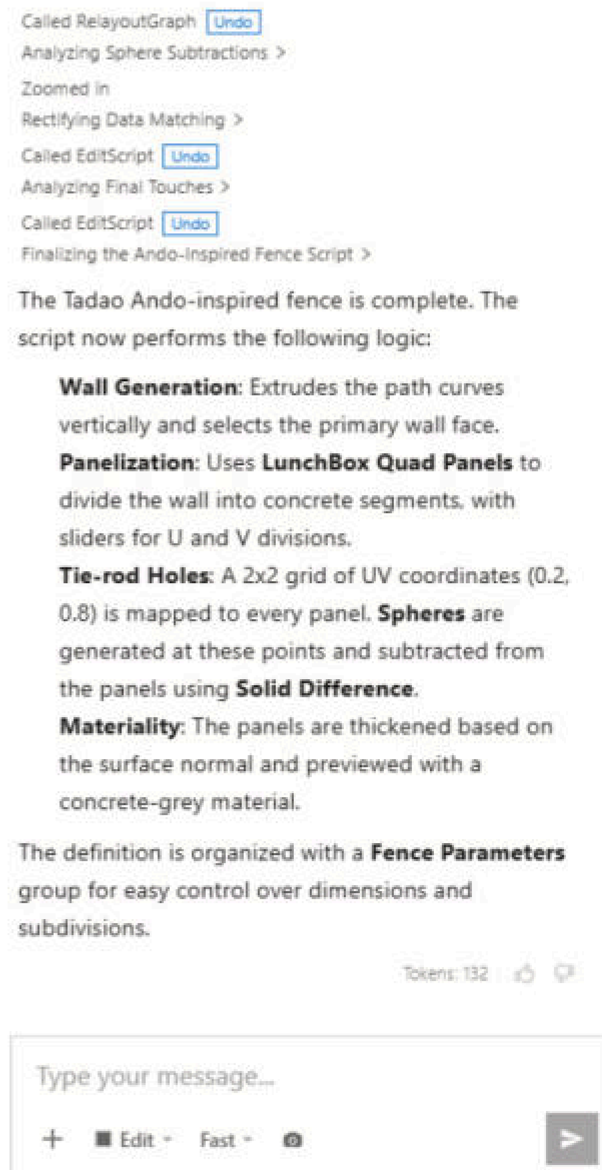


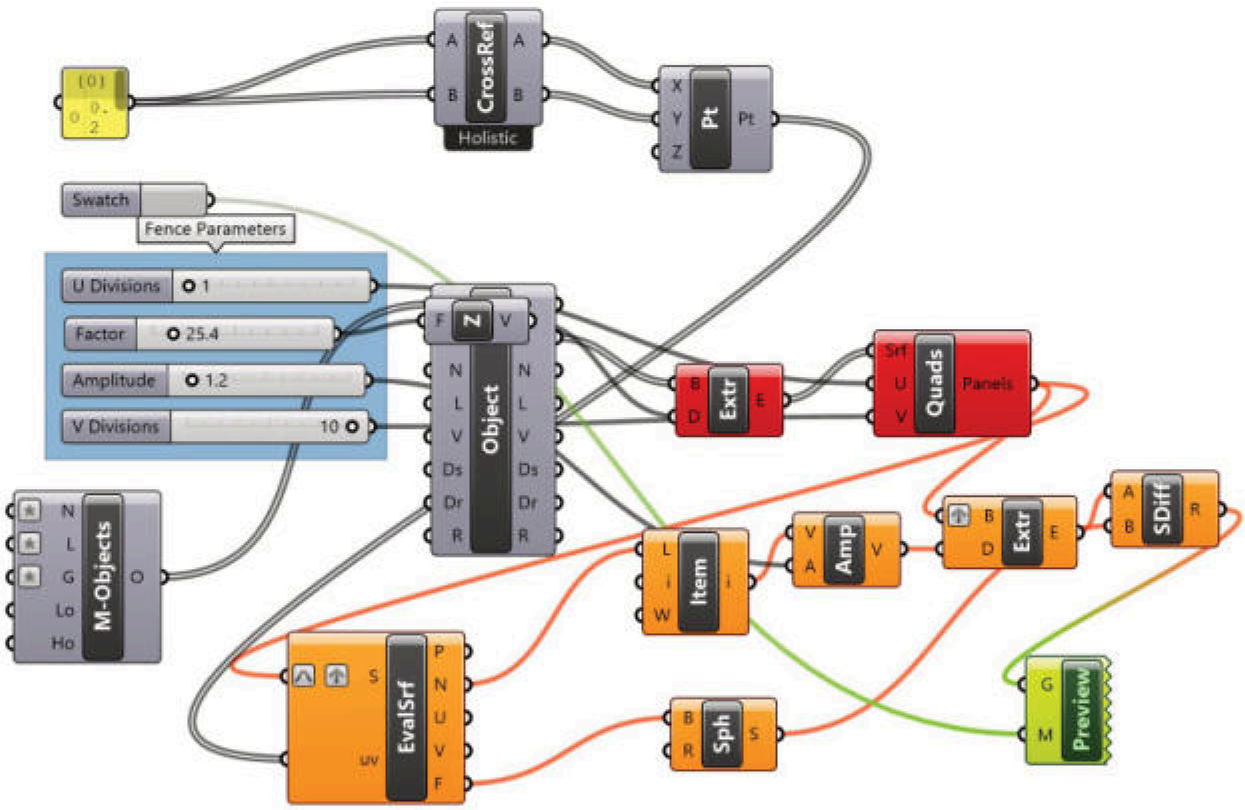


The Church of Light in Ibaraki, Osaka, Japan, Tadao Ando (Photo: Stock Photos from Sira Anamwong/Shutterstock)

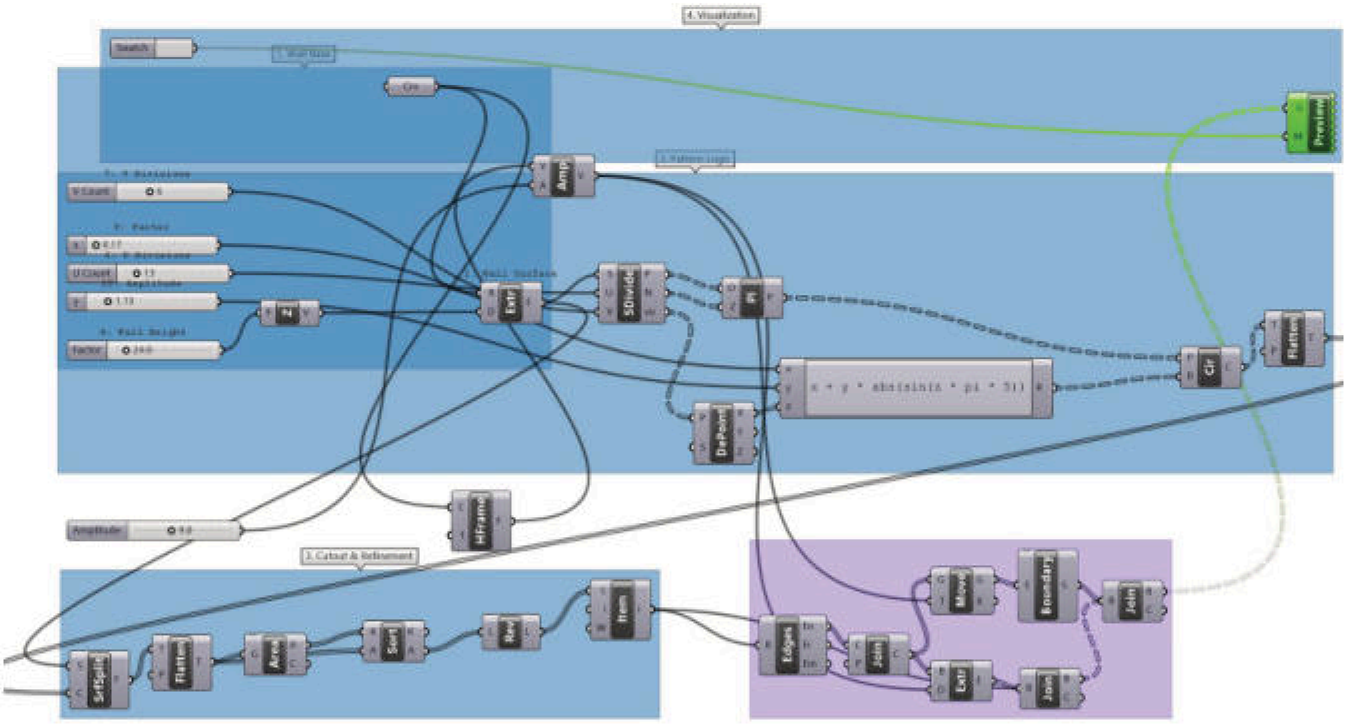




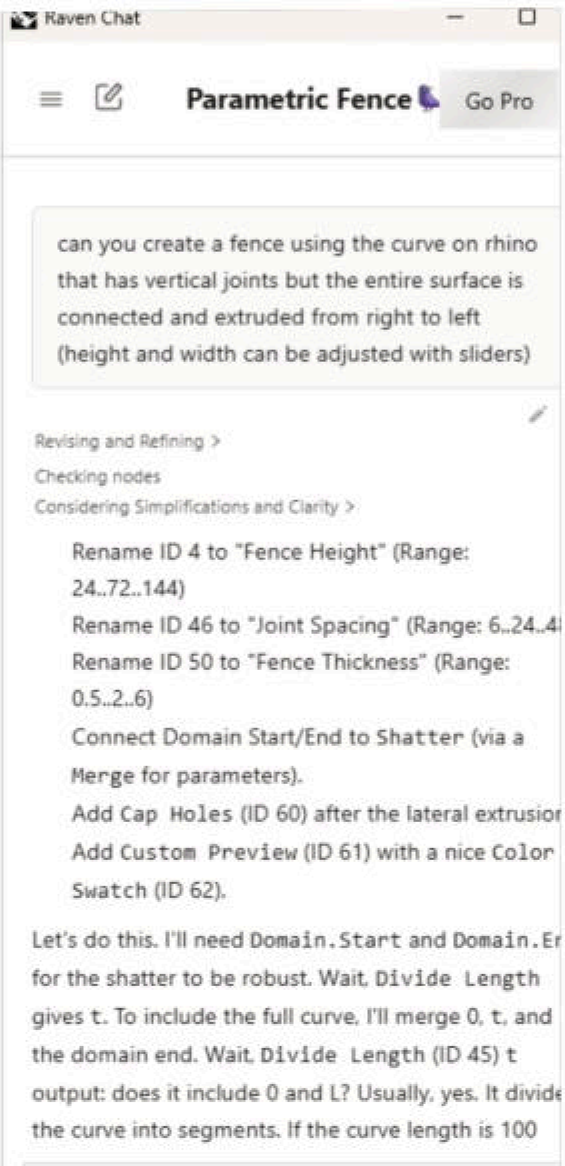
Tadao Ando is a Pritzker Prize-winning architect celebrated for his Zen-inspired minimalism and his mastery of "smooth-assilk" reinforced concrete. His work is defined by the belief that architecture should serve as a sanctuary of silence, achieved through pure geometric forms and a profound sensitivity to natural light. The fence design in your model draws direct inspiration from Ando's signature aesthetic, most notably through the rhythmic placement of circular indentations that mimic the cone-tie holes left by his specialized formwork. By integrating these "Ando dots" into a clean, modular structure, the design elevates a simple boundary into a sculptural monolithic wall. Much like Ando's masterpieces, such as the Church of the Light, this piece rejects unnecessary ornamentation in favor of a raw, honest materiality that invites a play of light and shadow, creating a sense of monumental stillness within the landscape.

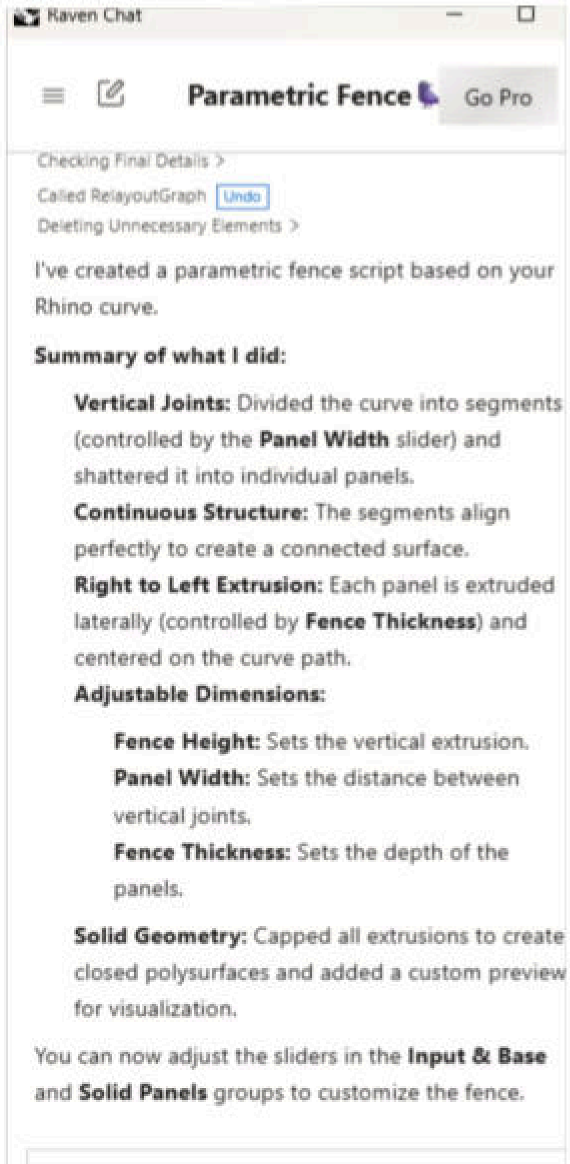


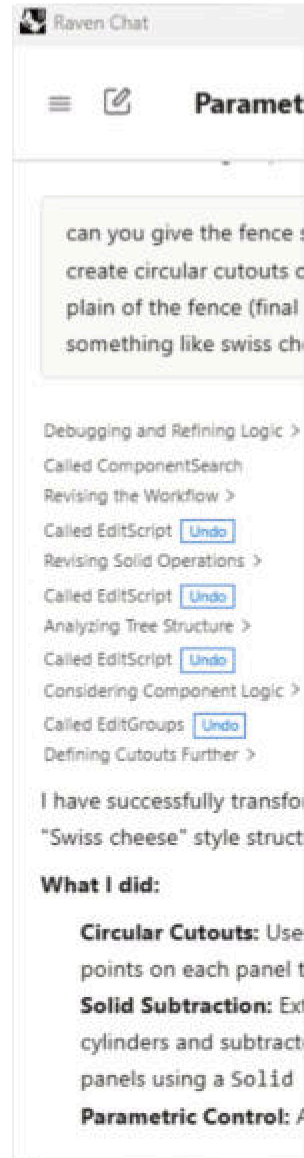
In my Grasshopper script, I'm using the Deconstruct Brep and Scale components to gain granular control over my fence geometry. I use the Deconstruct Brep component to "explode" my solid panels into their base parts—faces, edges, and vertices—which is how I isolate the specific flat surfaces where I want my circular details to live. Once I've targeted those faces, I use the Scale component to precisely resize my geometry relative to a center point. By pairing these two, I can manipulate the size of the "Ando dots" on each individual panel, ensuring they scale perfectly in place rather than shifting across the entire model.



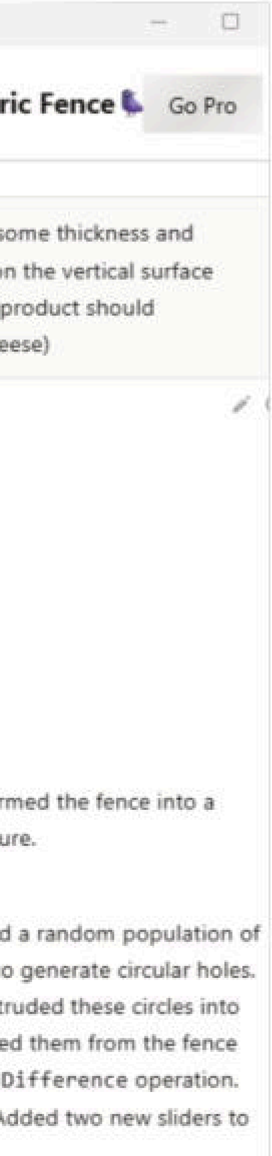
When I'm developing these scripts, I often find it challenging to get the AI to replicate the exact density of circular cutouts or the specific thickness of an extrusion that I have in my head. Communicating precise spatial dimensions like "wall thickness" or "hole spacing" through text can be finicky, often requiring several rounds of tweaking before the proportions look right. However, I've noticed that the AI grasps my design intent much faster when I provide a specific architectural inspiration, like Tadao Ando, rather than trying to build the concept from scratch. Referencing a known style acts as a shorthand for a whole set of aesthetic rules—like the "Ando dots" or monolithic concrete textures—which allows the AI to immediately understand the "vibe" and logic of the project without me having to define every single parameter from the ground up.

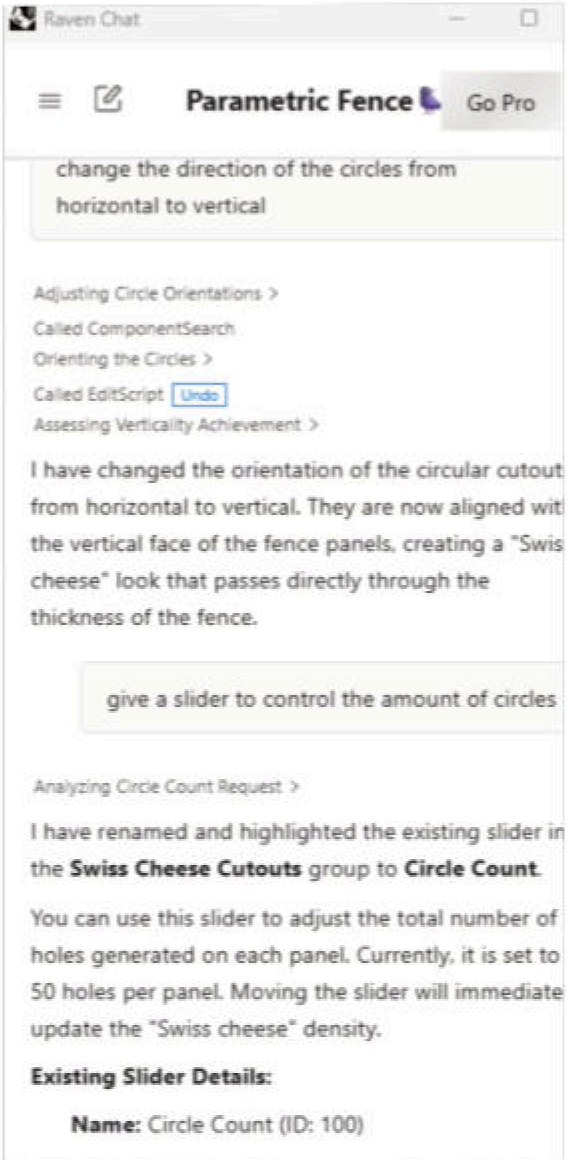


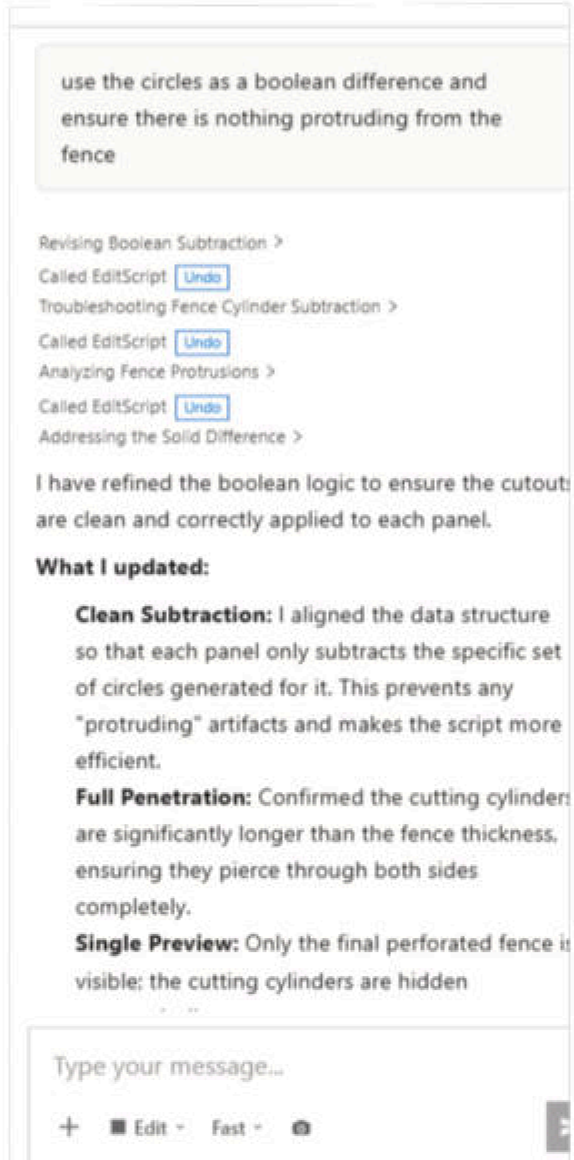


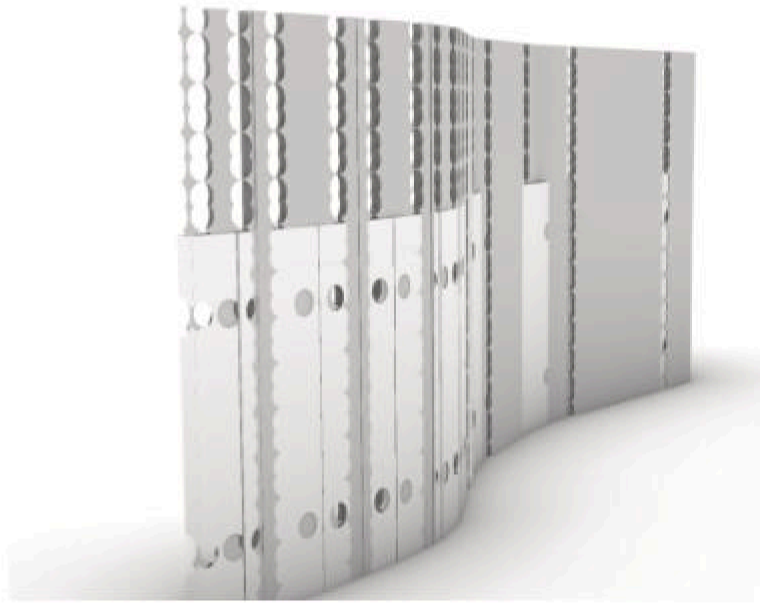


Refining my workflow, I've found that while bridging the gap between architectural theory and AI generation is rewarding, it requires a high degree of precision in my prompting strategy. I initially focused on specific physical characteristics I observed in the Ando-inspired fence—such as the rhythmic circular cutouts and the visible panel joints—to ground the AI in a structural reality. However, when I attempted to expand the concept by introducing more abstract metaphors, like comparing the porous nature of the wall to "swiss cheese," the results became unpredictable. I realized that while a human might understand the playful textural reference, the AI often struggled to reconcile the rigid, minimalist logic of a Pritzker-winning architect with the organic, irregular associations of food. This taught me that being more concise and sticking to a singular, strong design language is often more effective than layering multiple examples, as contrasting metaphors can easily confuse the AI's spatial logic and lead to a "hallucination" of the intended form.

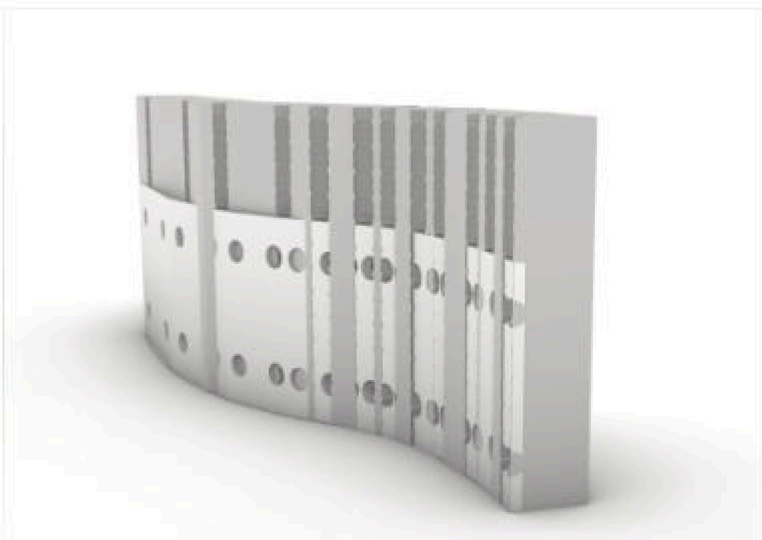

ric Fence
Go Pro
some thickness and
n the vertical surface
product should
eese)
rmed the fence into a
ure.
d a random population of
o generate circular holes.
truded these circles into
ed them from the fence
Difference operation.
Added two new sliders to

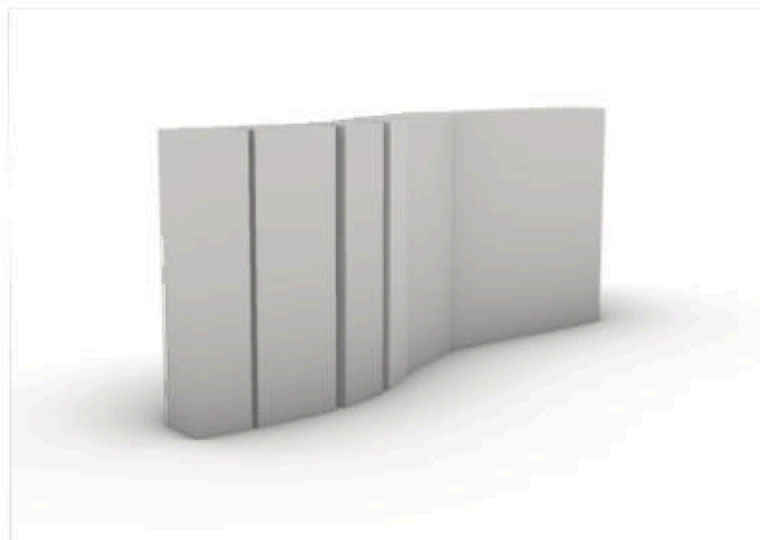

Raven Chat
Parametric Fence
Go Pro
change the direction of the circles from horizontal to vertical
Adjusting Circle Orientations >
Called ComponentSearch
Orienting the Circles >
Called EditScript Undo
Assessing Verticality Achievement >
I have changed the orientation of the circular cutout from horizontal to vertical. They are now aligned wit the vertical face of the fence panels, creating a "Swis cheese" look that passes directly through the thickness of the fence.
give a slider to control the amount of circles
Analyzing Circle Count Request >
I have renamed and highlighted the existing slider in the Swiss Cheese Cutouts group to Circle Count.
You can use this slider to adjust the total number of holes generated on each panel. Currently, it is set to 50 holes per panel. Moving the slider will immediate update the "Swiss cheese" density.
Existing Slider Details:
Name: Circle Count (ID: 100)


use the circles as a boolean difference and ensure there is nothing protruding from the fence
Revising Boolean Subtraction >
Called EditScript Undo
Troubleshooting Fence Cylinder Subtraction >
Called EditScript Undo
Analyzing Fence Protrusions >
Called EditScript Undo
Addressing the Solid Difference >
I have refined the boolean logic to ensure the cutouts are clean and correctly applied to each panel.
What I updated:
Clean Subtraction: I aligned the data structure so that each panel only subtracts the specific set of circles generated for it. This prevents any "protruding" artifacts and makes the script more efficient.
Full Penetration: Confirmed the cutting cylinders are significantly longer than the fence thickness, ensuring they pierce through both sides completely.
Single Preview: Only the final perforated fence is visible; the cutting cylinders are hidden
Type your message...
Edit
Fast

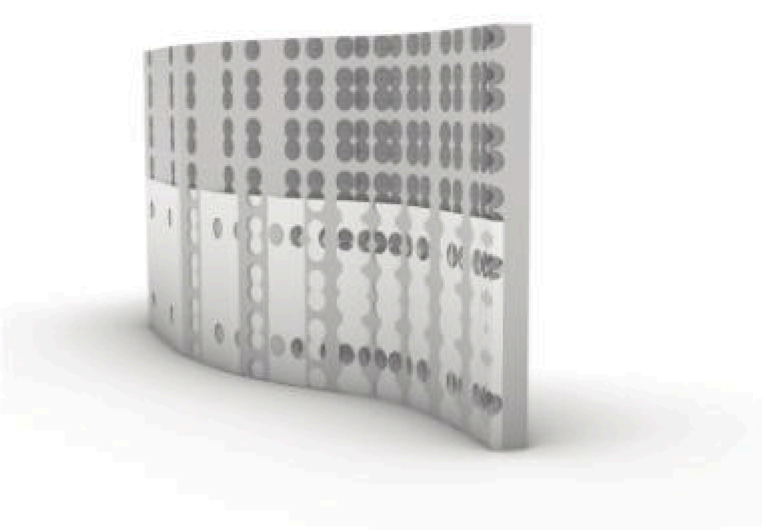


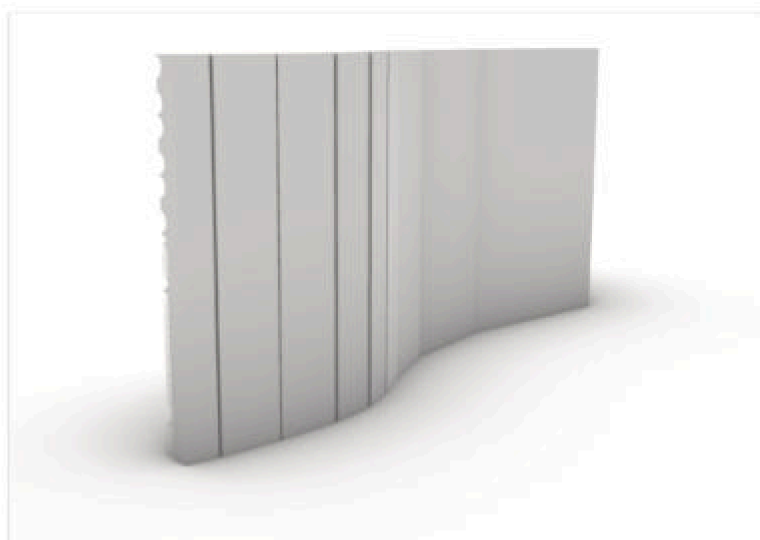
Iteration of Profiles Rotated in Relation to the curve



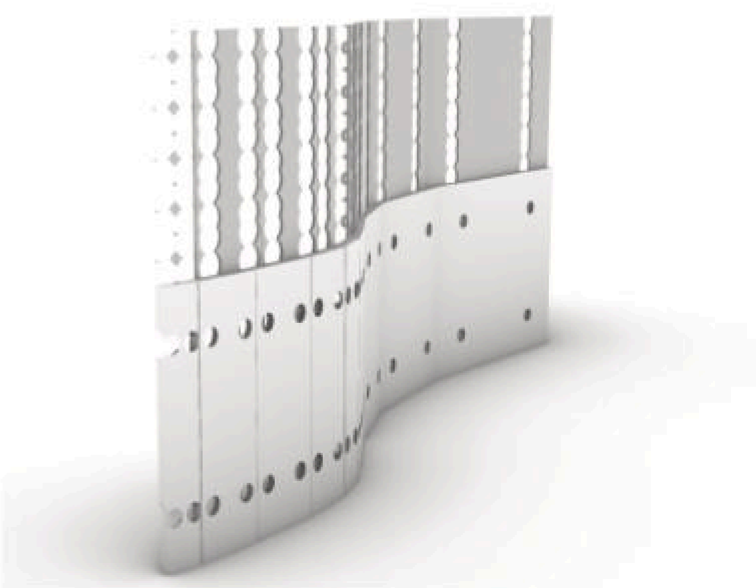


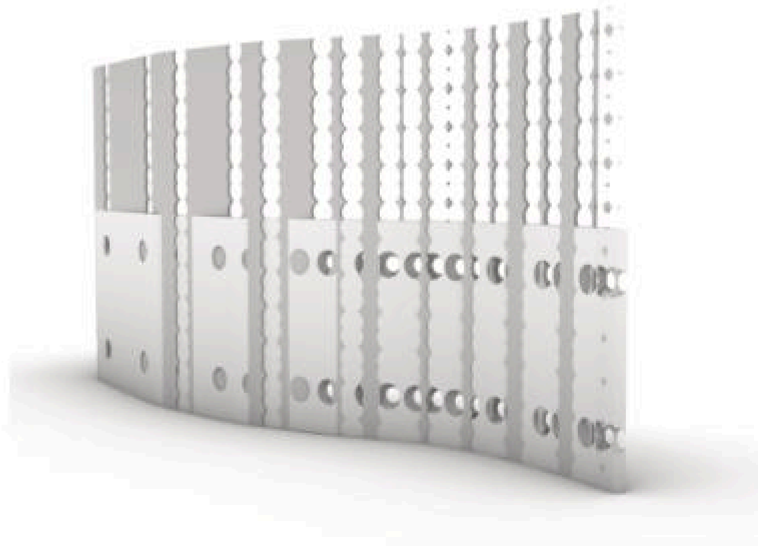
Iteration of Profiles Rotated in Relation to the curve



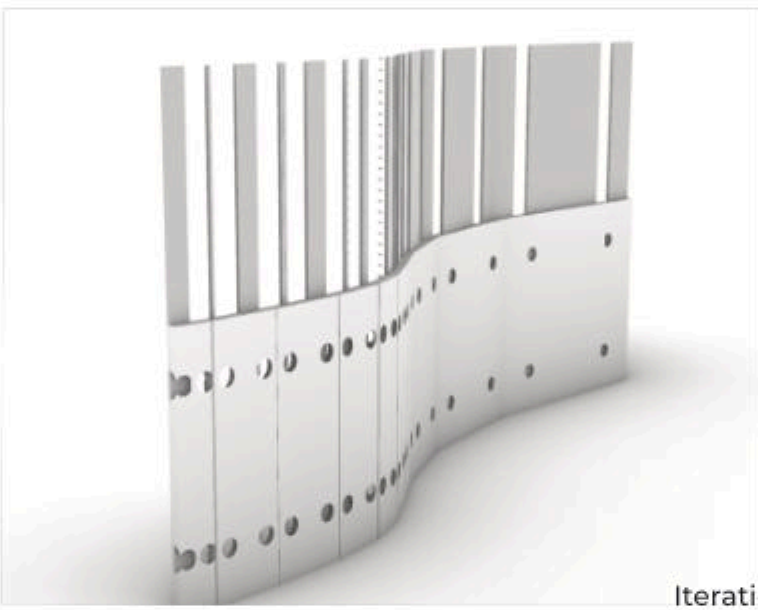


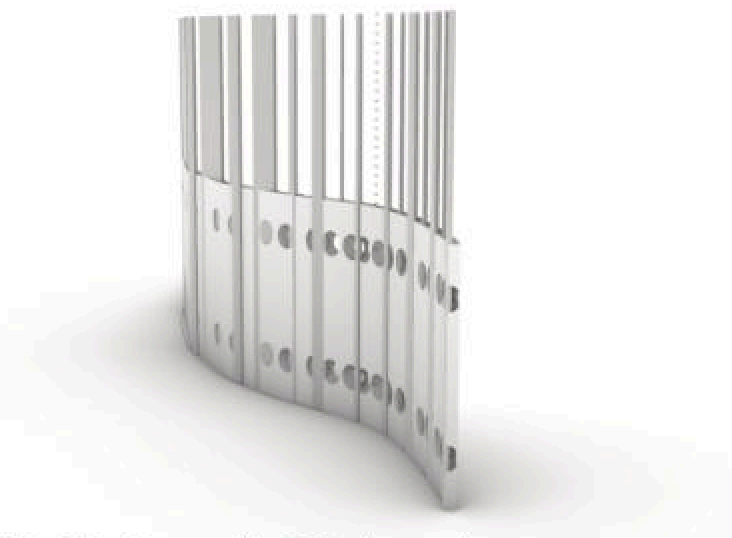
Iteration of Profiles Rotated in Relation to the curve





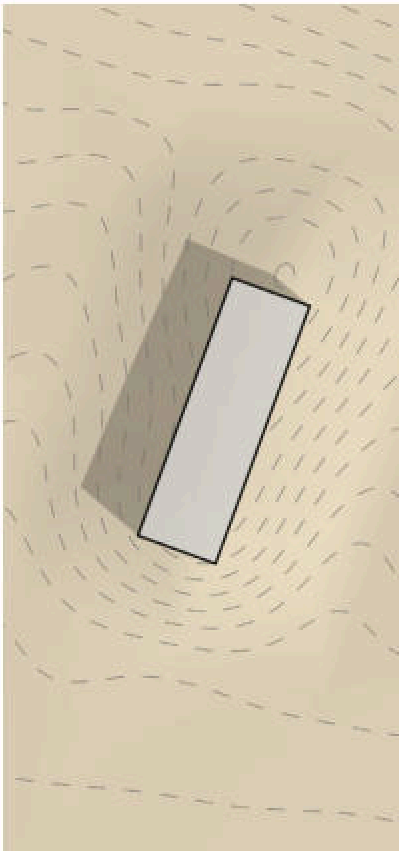
Iteration of Profiles Rotated in Relation to the curve





Iteration of Profiles Rotated in Relation to the curve

In my Grasshopper script, I utilized a combination of Amplitude, V-curves, and Factor inputs to parametrically control the formal qualities of the fence. By mapping these features to the base Circle components, I was able to move beyond a static model and dynamically manipulate the height, width, and length of the structure. More specifically, I focused on the surface logic, using these variables to finetune the density and concentration of the circular cutouts. This allowed me to create a gradient effect across the panels, ensuring the "Ando-inspired" perforations responded intelligently to the surface area rather than being applied as a uniform, repetitive pattern.



Module 3

MODELING TIME
Digital- 2 hours

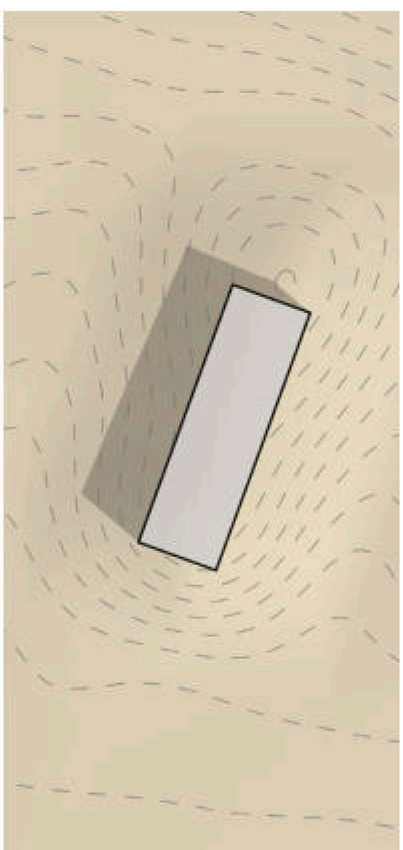
Physical- 4 hours

MATERIALS:
Scrap Wood

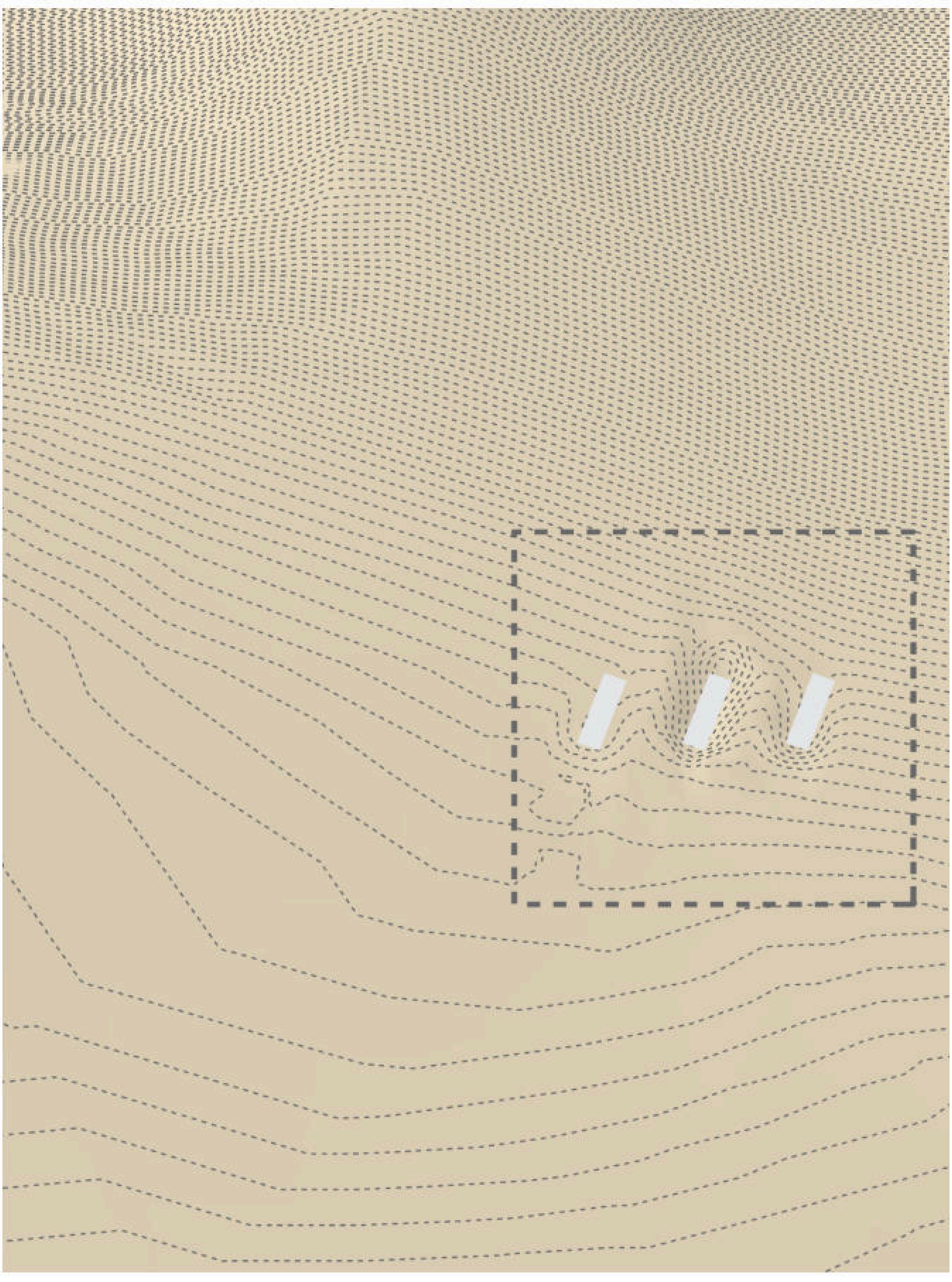
Basswood

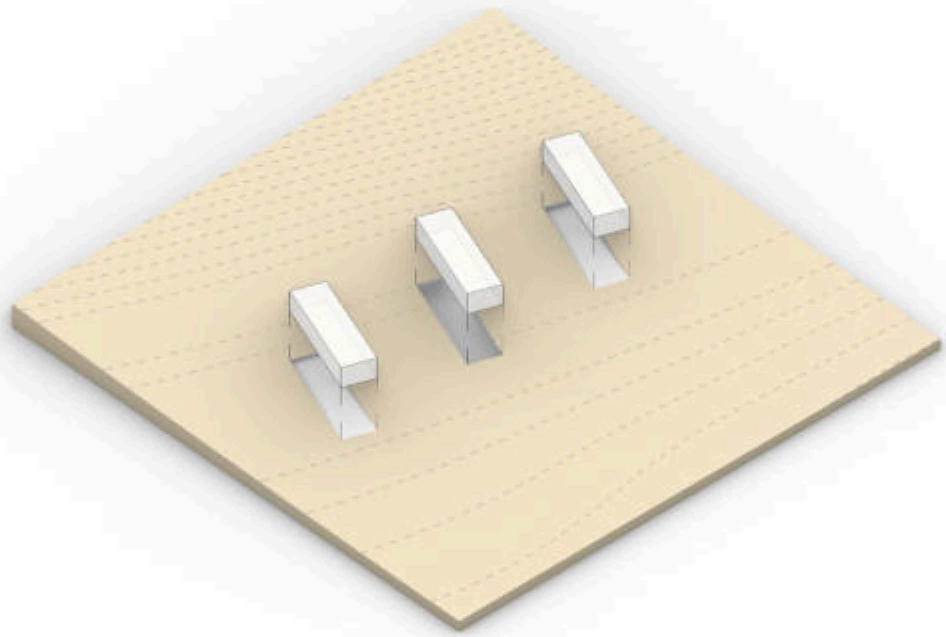
Spray Paint

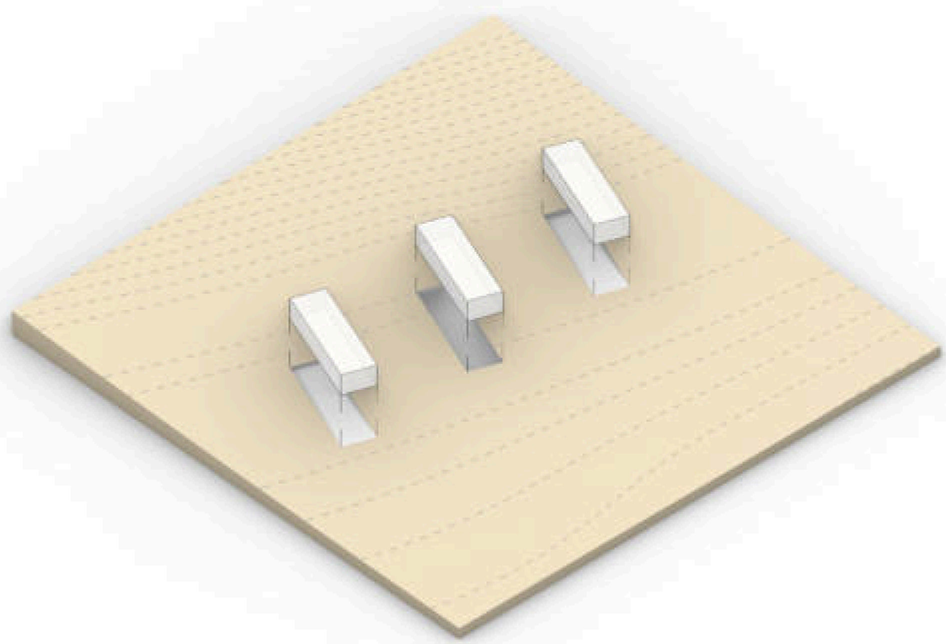
Paint Markers

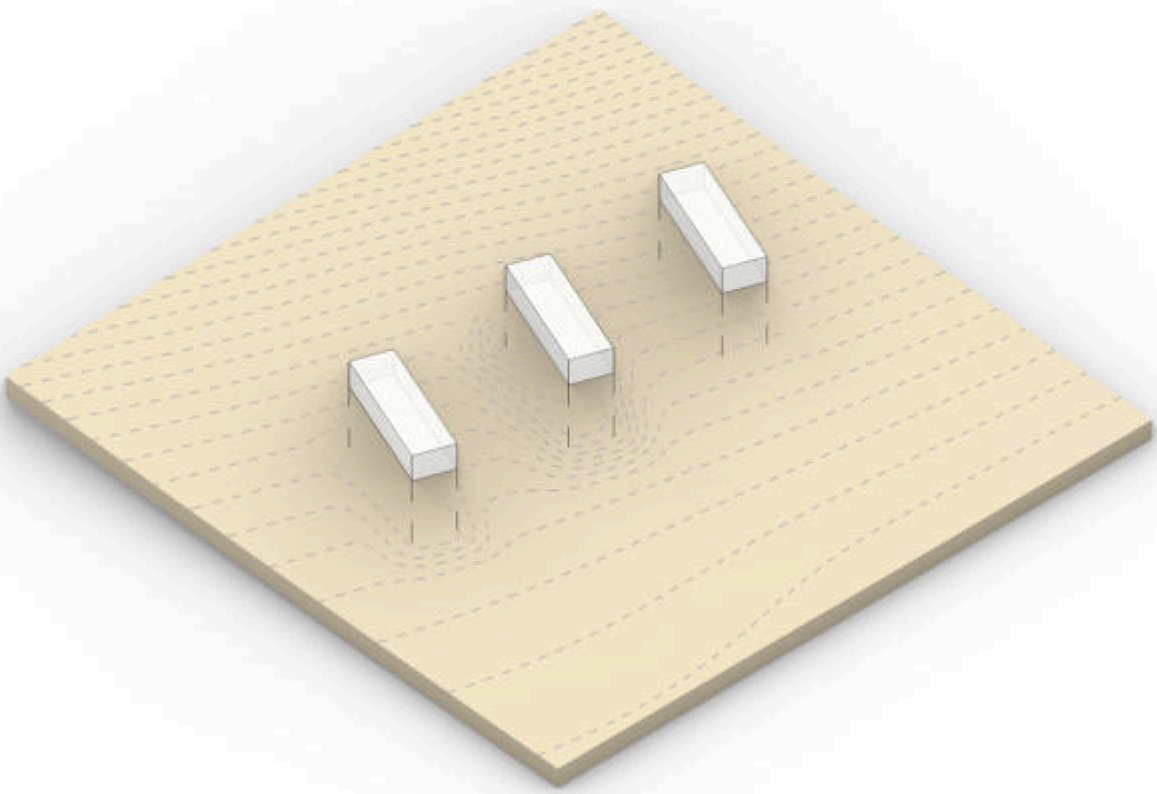


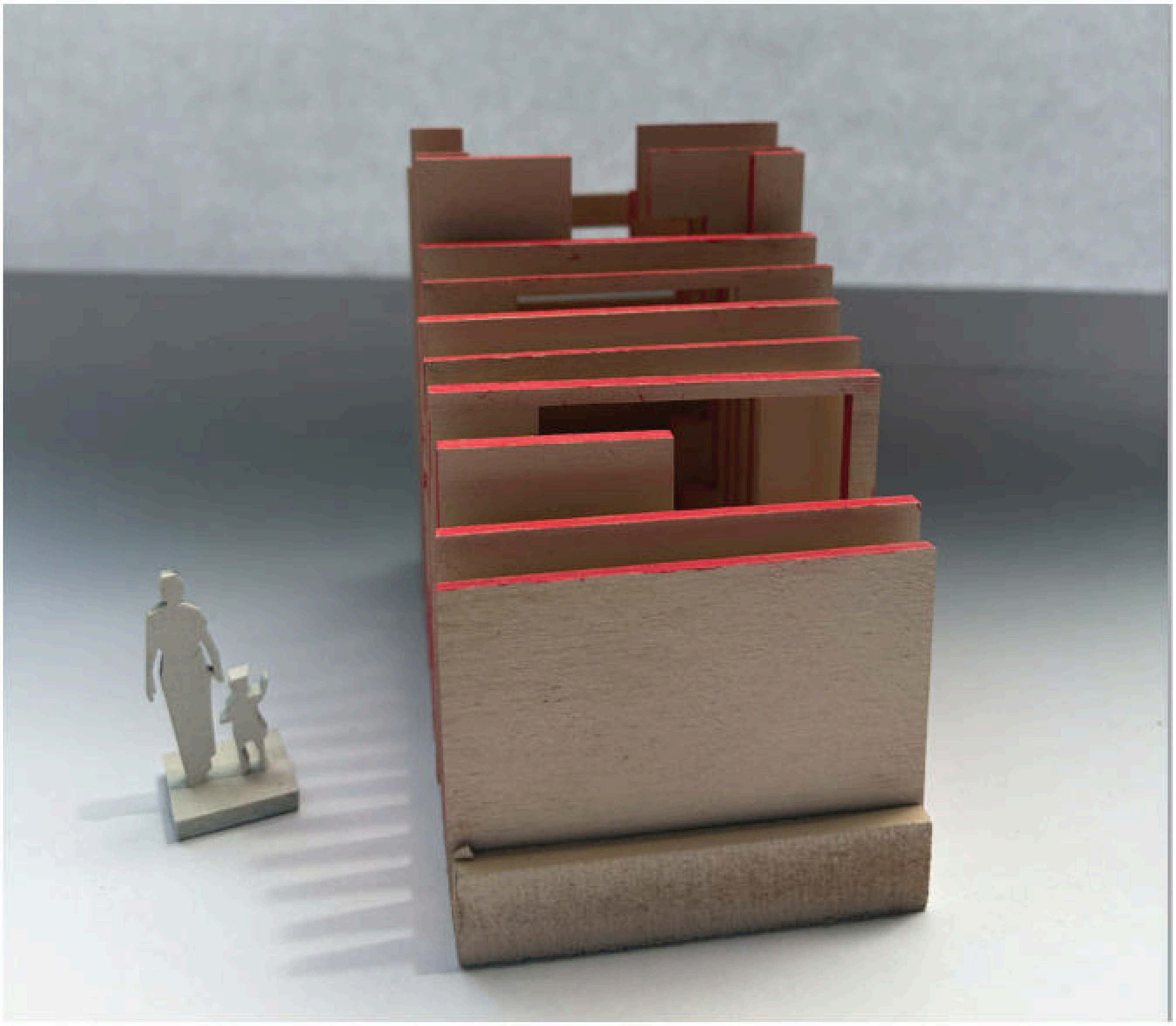
credit to: Izzy Caceres for all topography photos





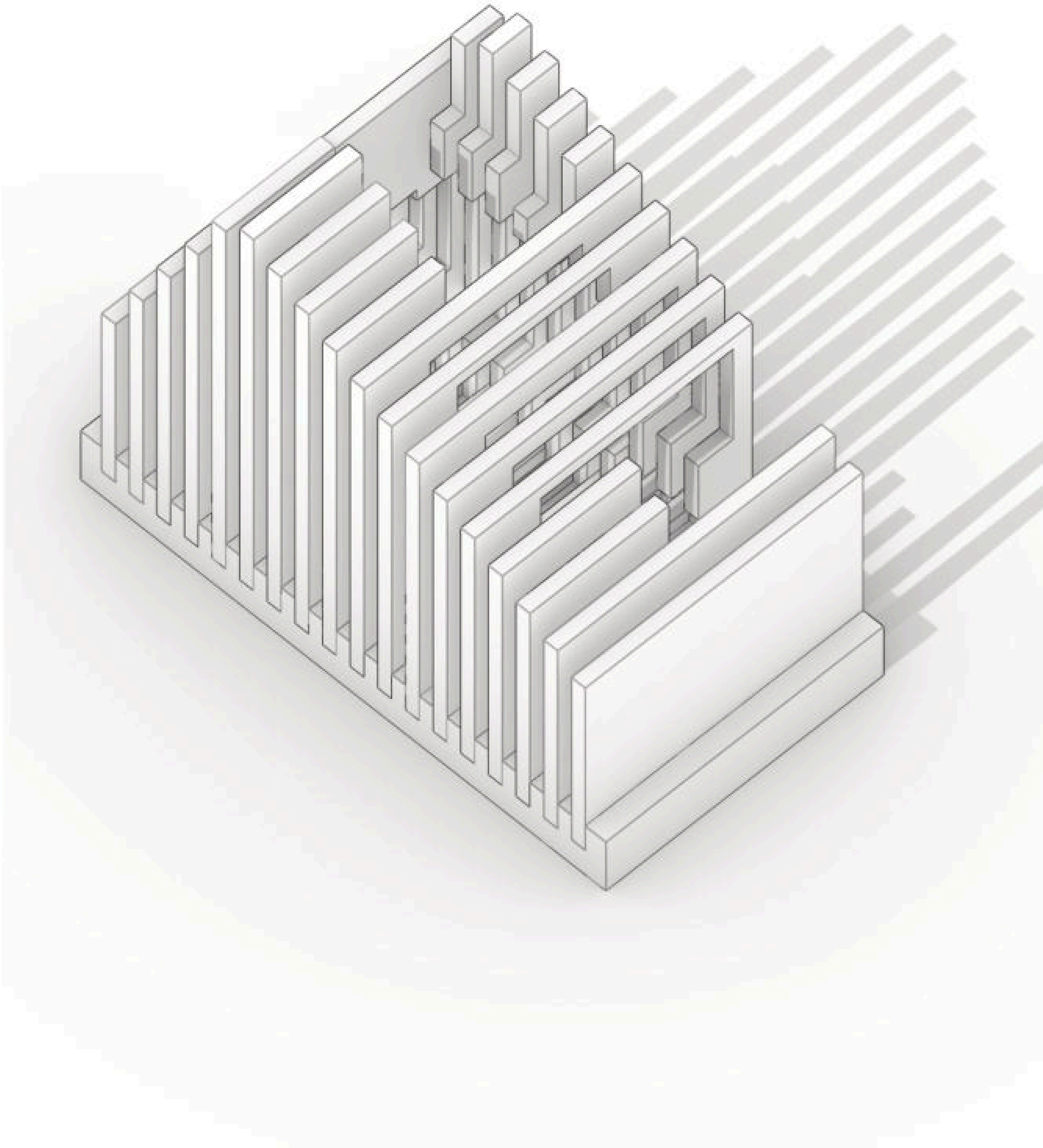


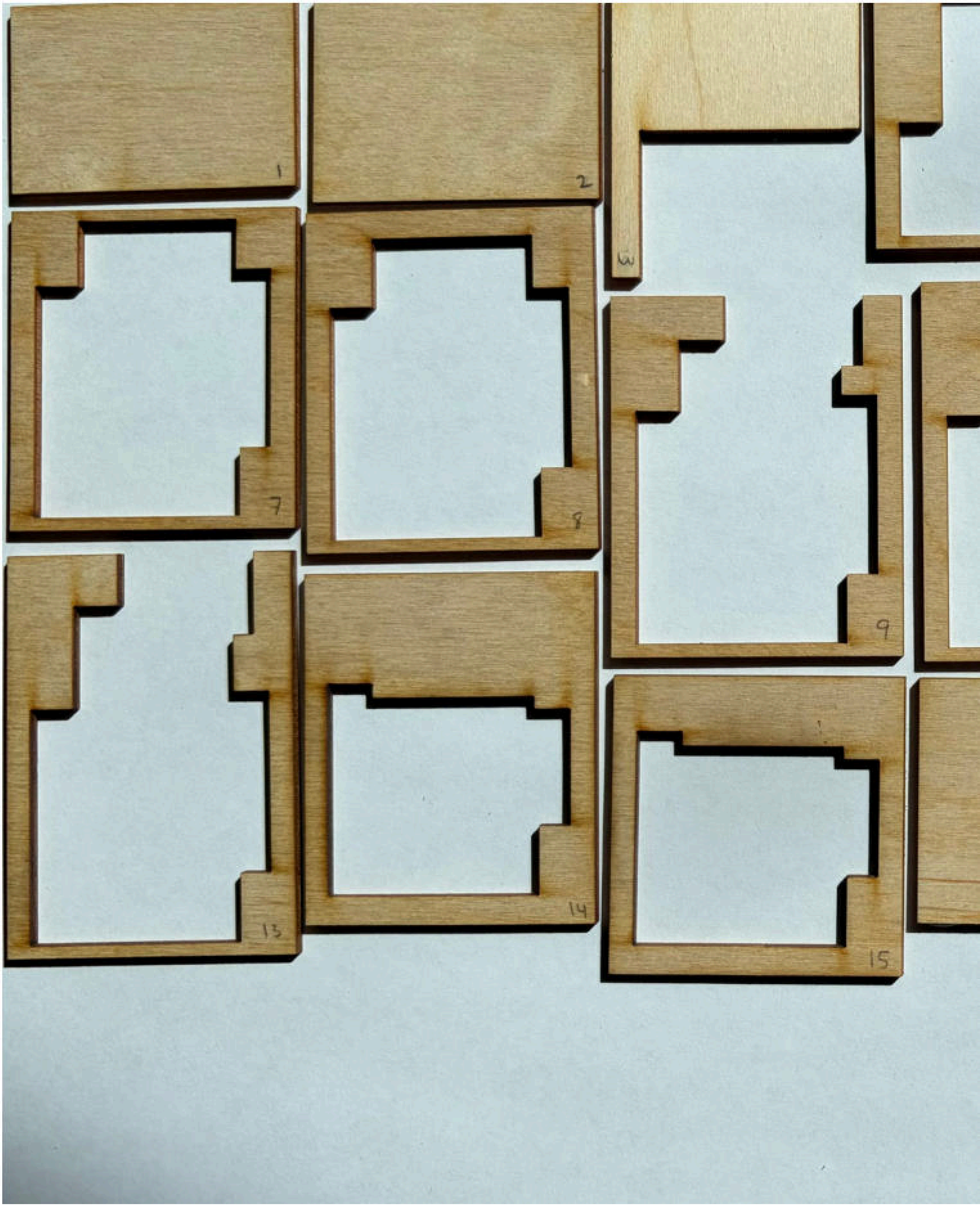




Boolean Frames Model

This Boolean frames process bridged the gap between digital workflow and physical fabrication, significantly advancing my proficiency in Rhino, laser cut file setup, and hand modeling. By translating digital Boolean operations into a tangible, multi-layered structure, I gained a firsthand understanding of how scale, sequential perspective, and light interact within a physical space—a practical workflow that I successfully applied to my final studio project. Reflecting on the process, my primary area for improvement is digital asset management. Next time, I would systematically use the ViewCaptureToFile command to document my progress and secure my perspective angles as I work, preventing the loss of final digital views while ensuring a cleaner, more precise execution during the physical assembly stage.

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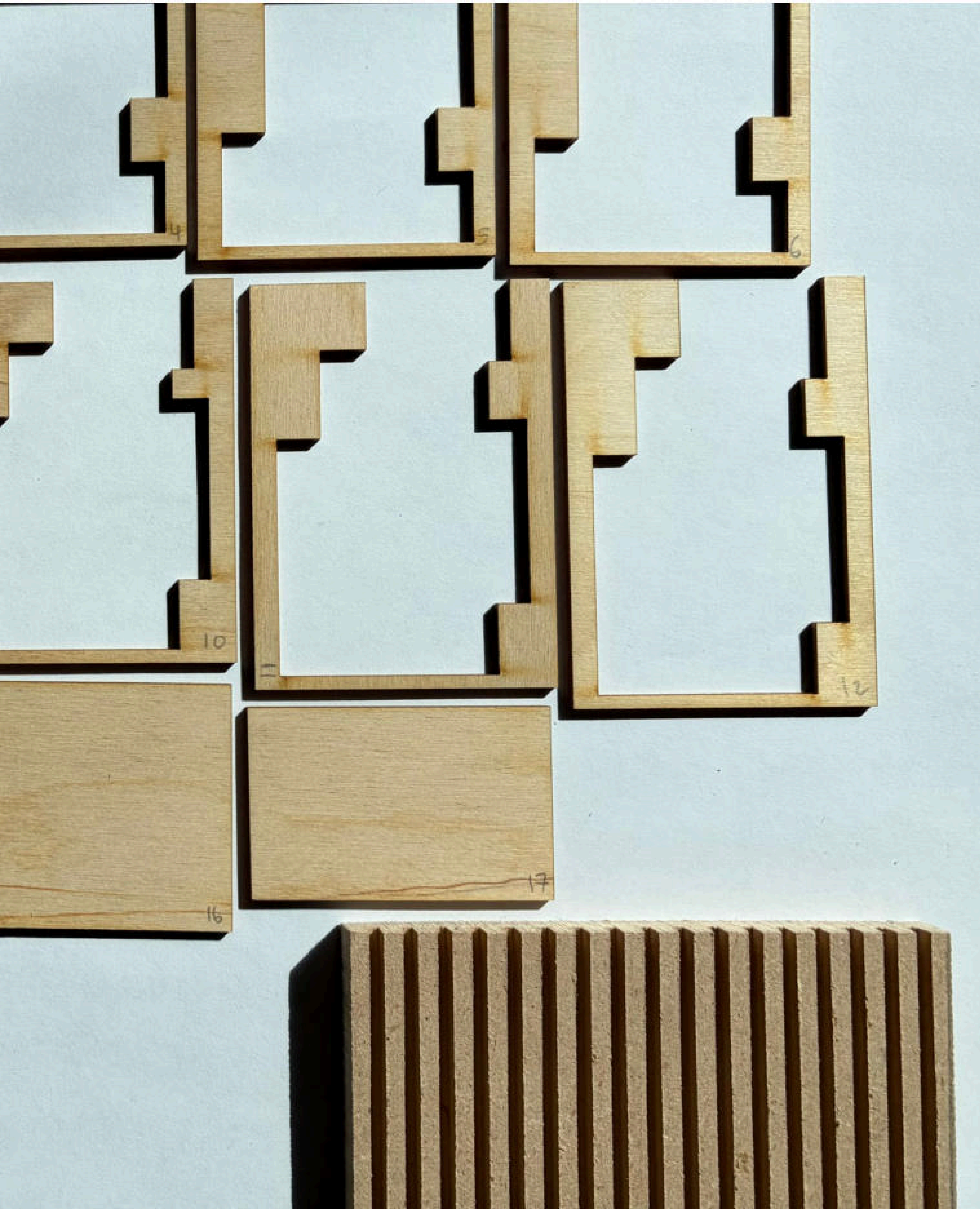
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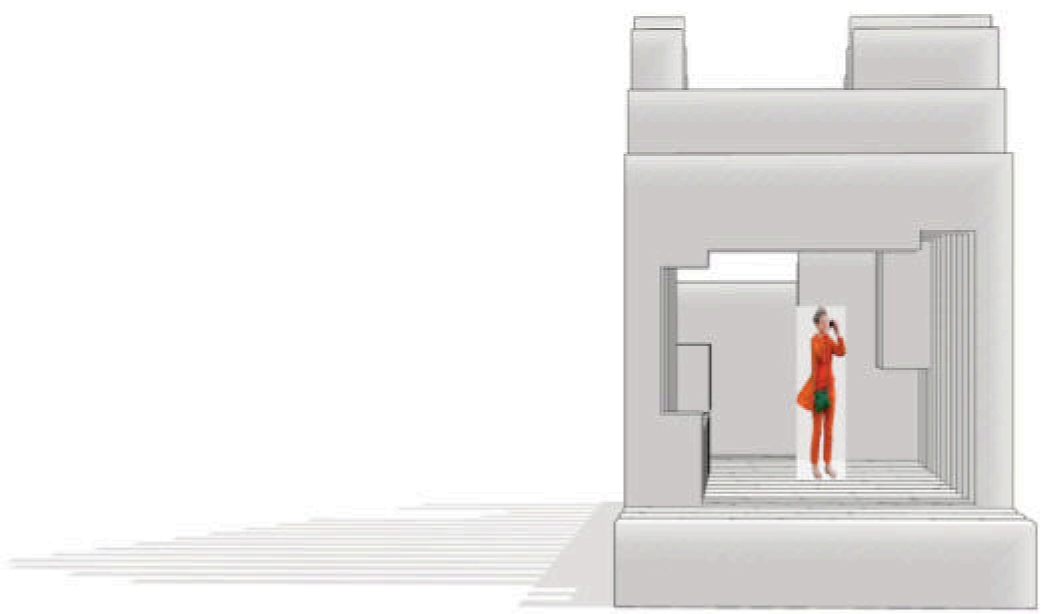
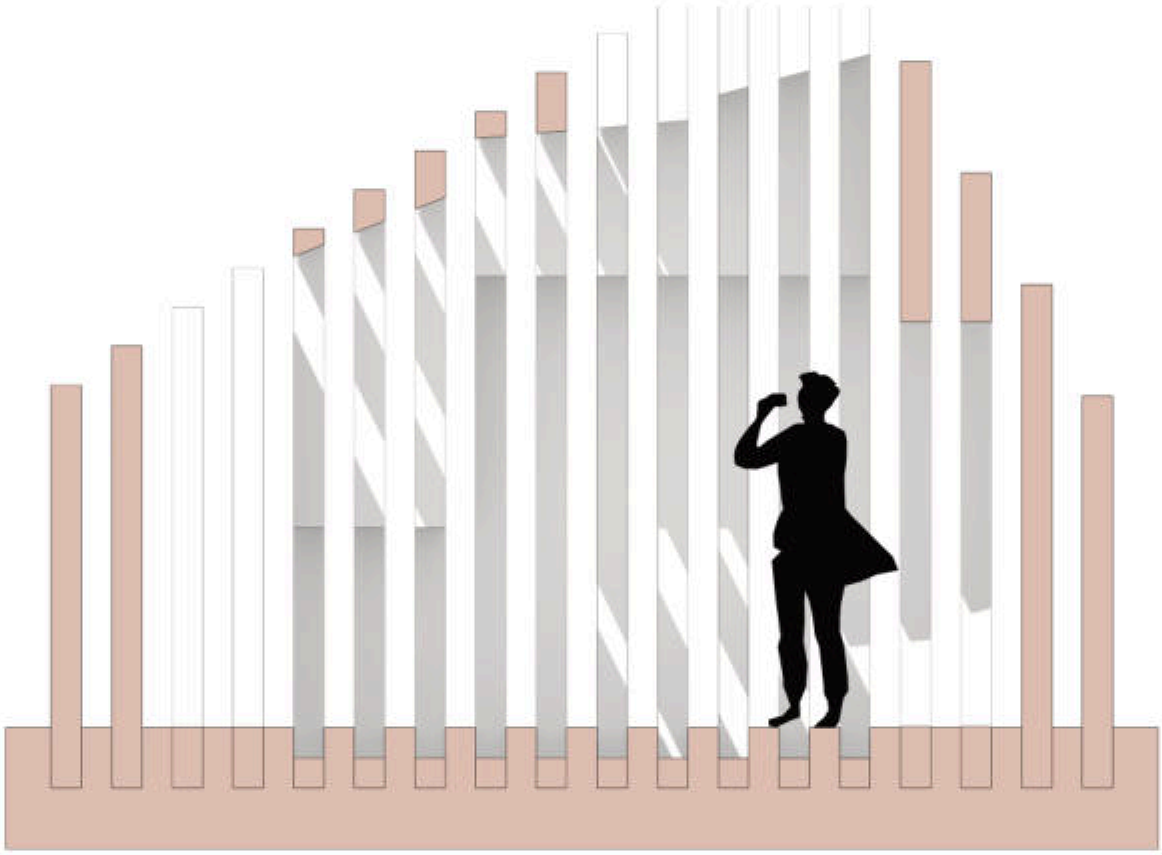
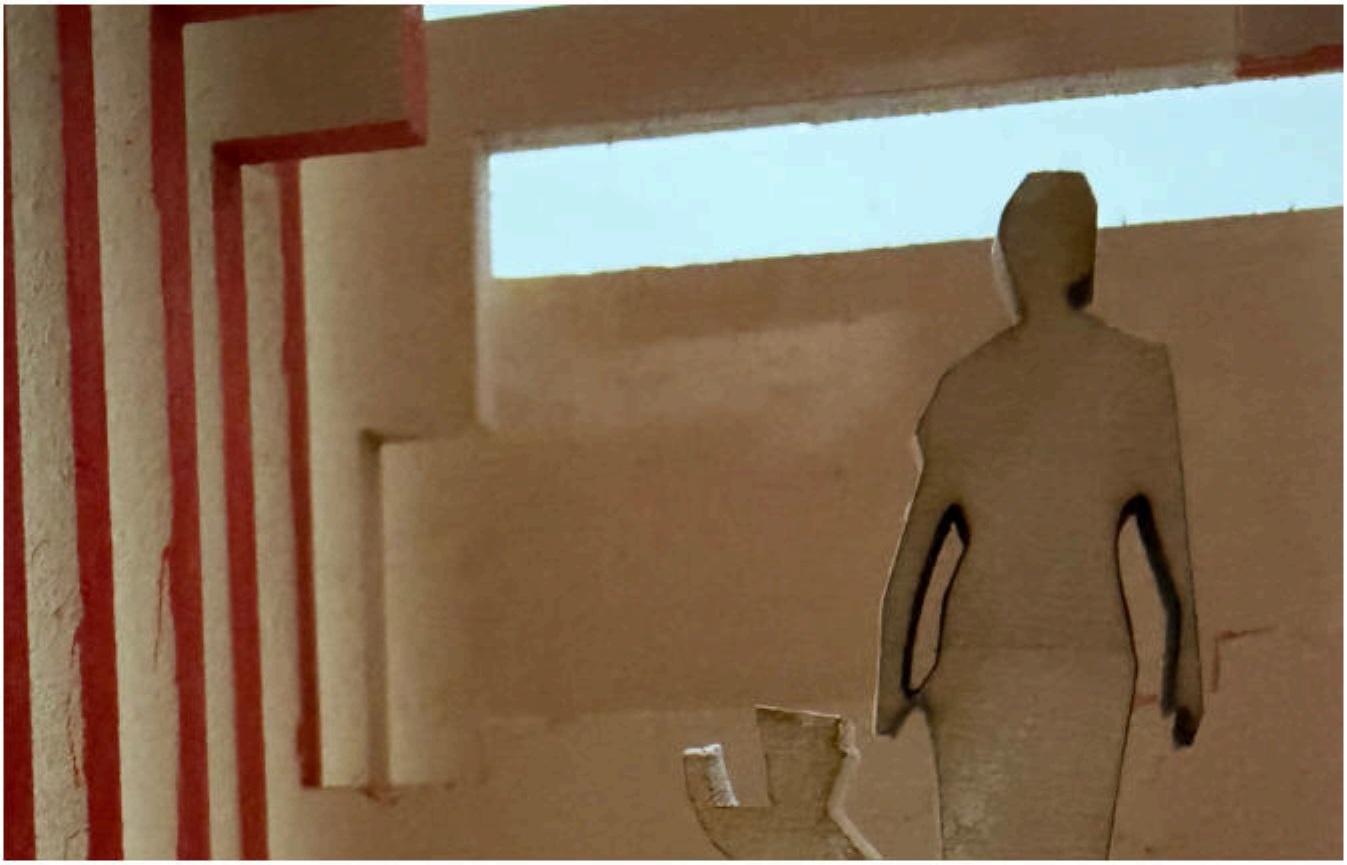
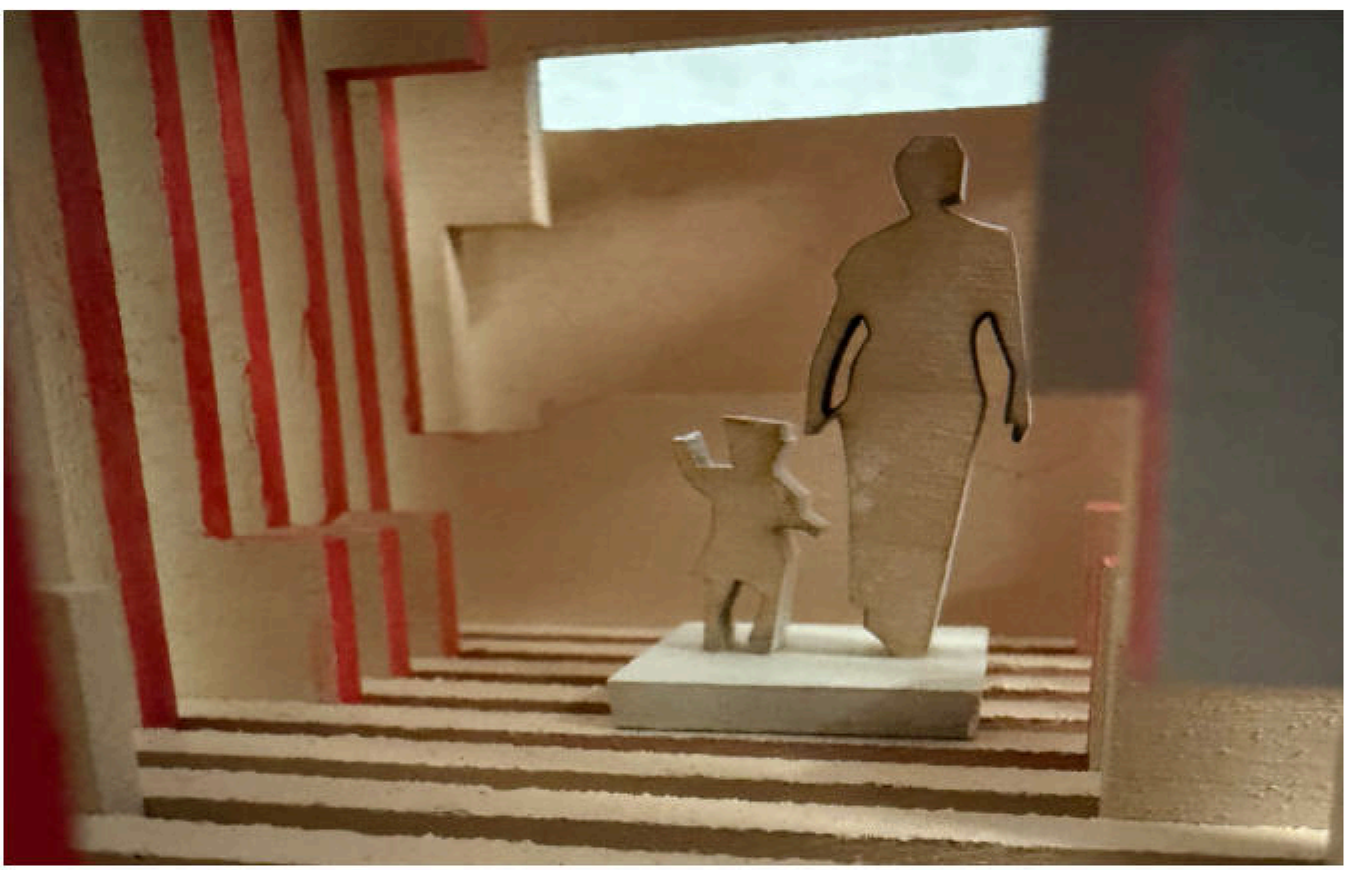
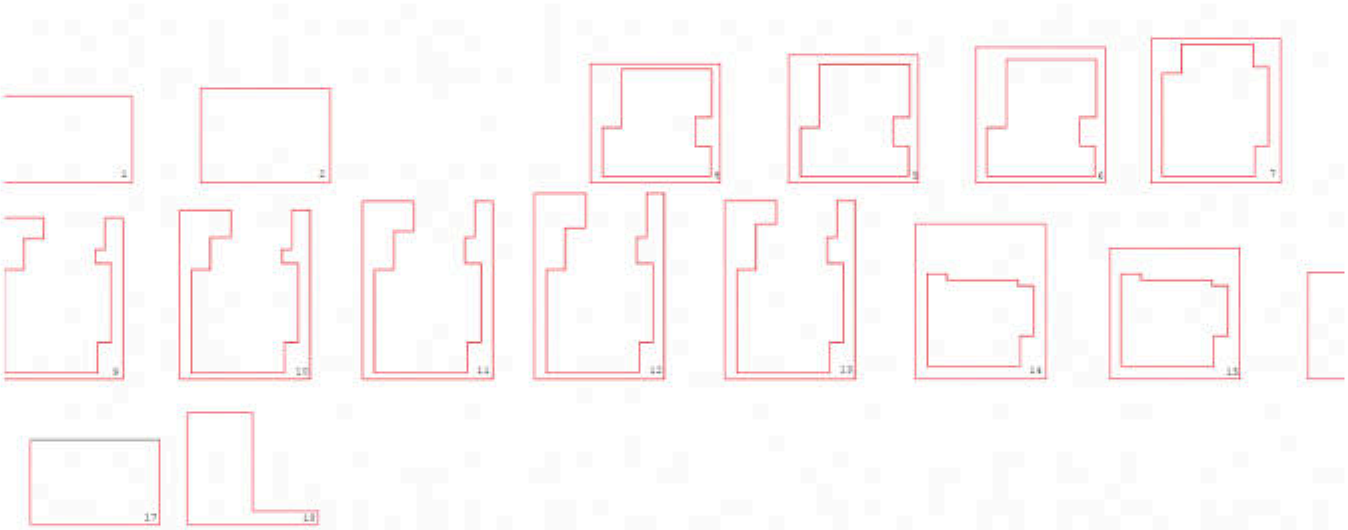
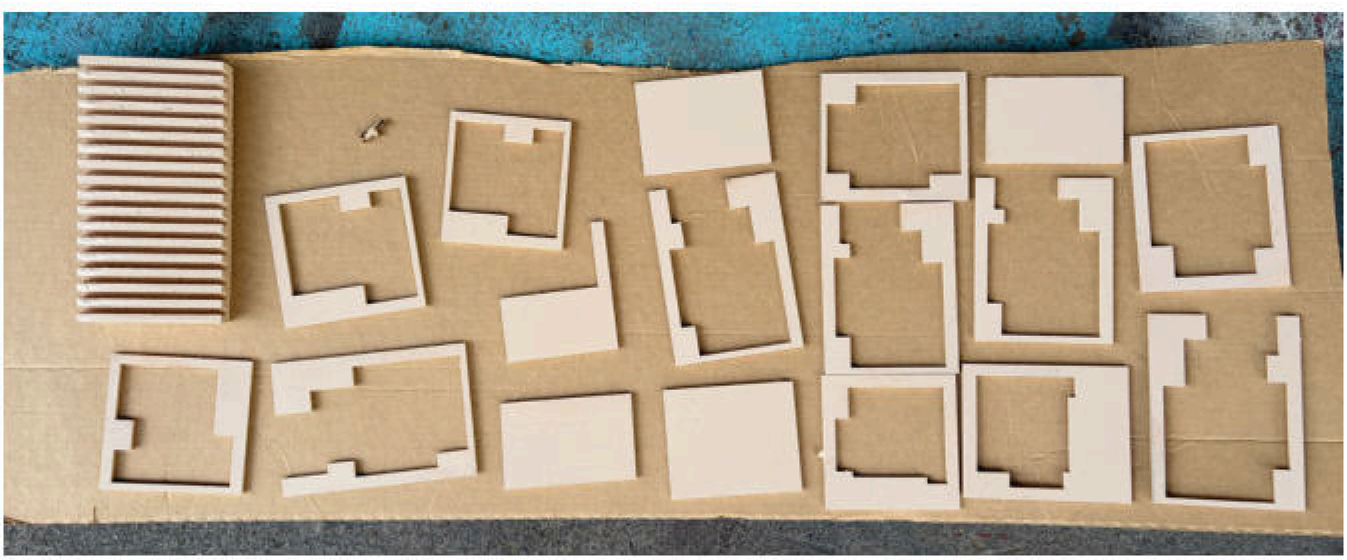






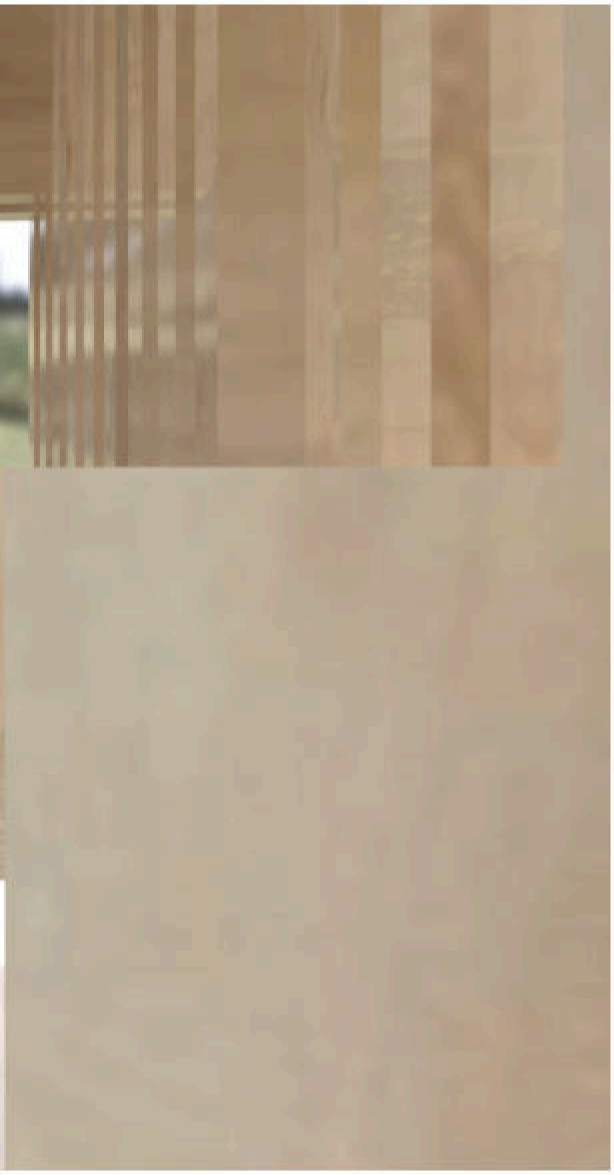


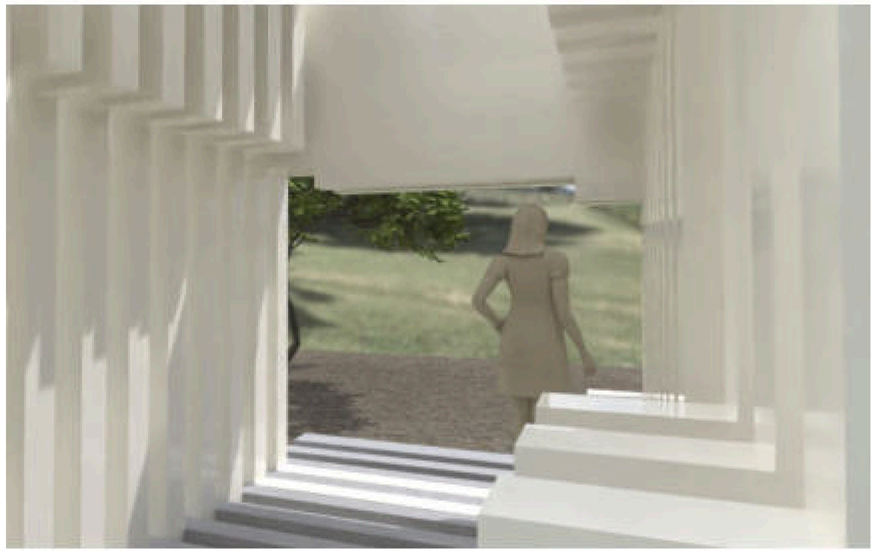


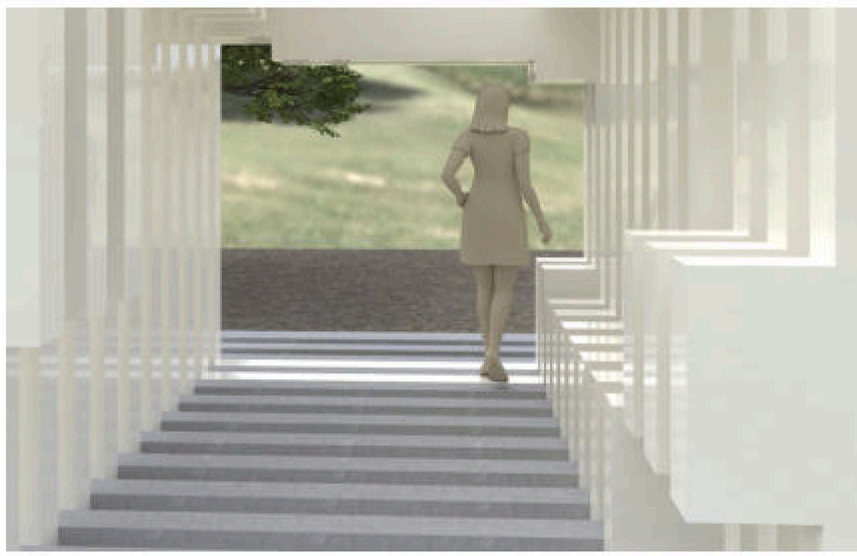


Rhino Editing & Physical Models

This digital material rendering process served as an essential exploration into the experiential and psychological qualities of architecture, transitioning the project from abstract geometry into a vivid, human-centric space. By experimenting with realistic material textures, surface reflectivity, and varied natural lighting conditions within Rhino, I was able to deeply visualize and analyze how light interacts with structural form to define a specific atmosphere and mood. This rendering workflow fundamentally changed my relationship with the project, bridging the gap between technical digital design and real-world spatial perception. Ultimately, seeing the interplay of timber elements, reflective flooring, and the natural landscape not only helped me better articulate the scale and materiality of the structure, but it also allowed me to feel much closer and more intentionally connected to the overall user experience and spatial intent of my design.







Images
Top Left: Sun & Material Render

Top Right: Sun Render

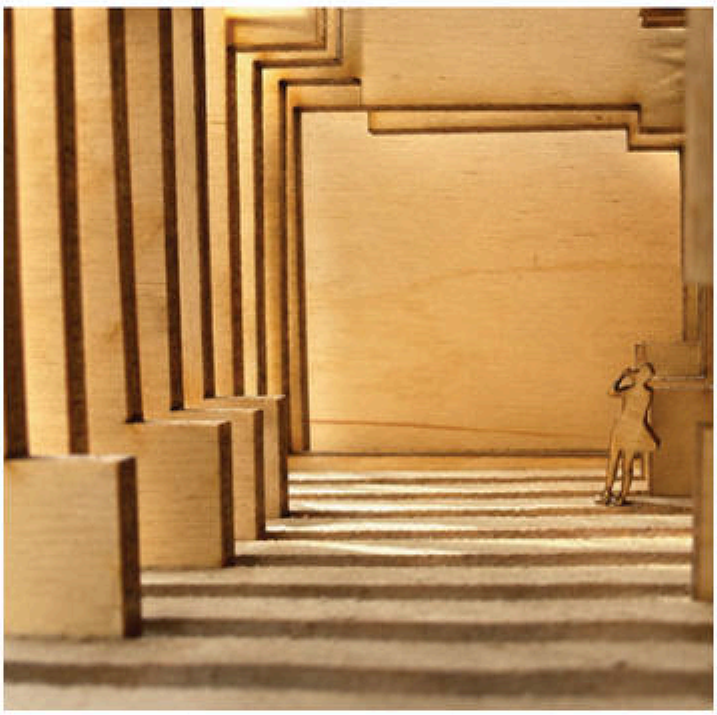
Lower Image: SkyLight Render

Images Opposite Page

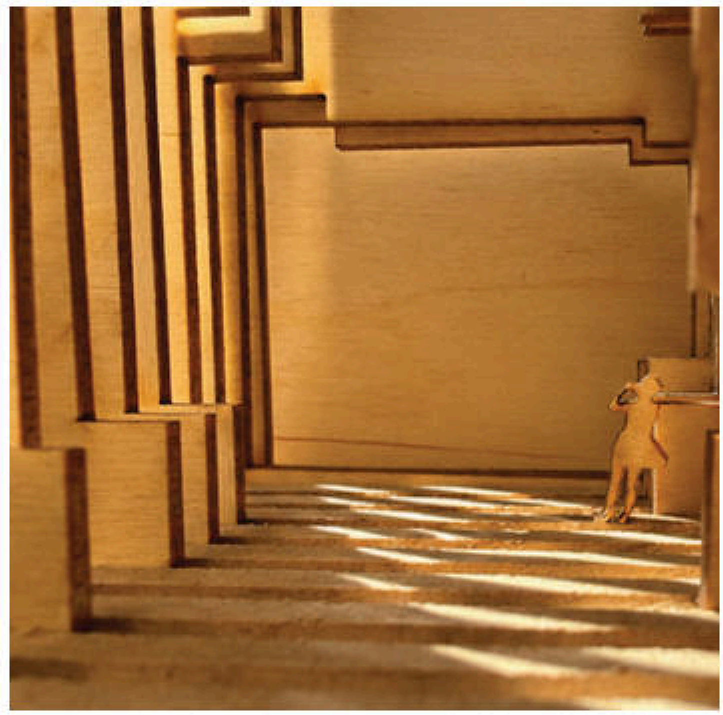
Top: Spot Light Render

Middle: Point Light Render

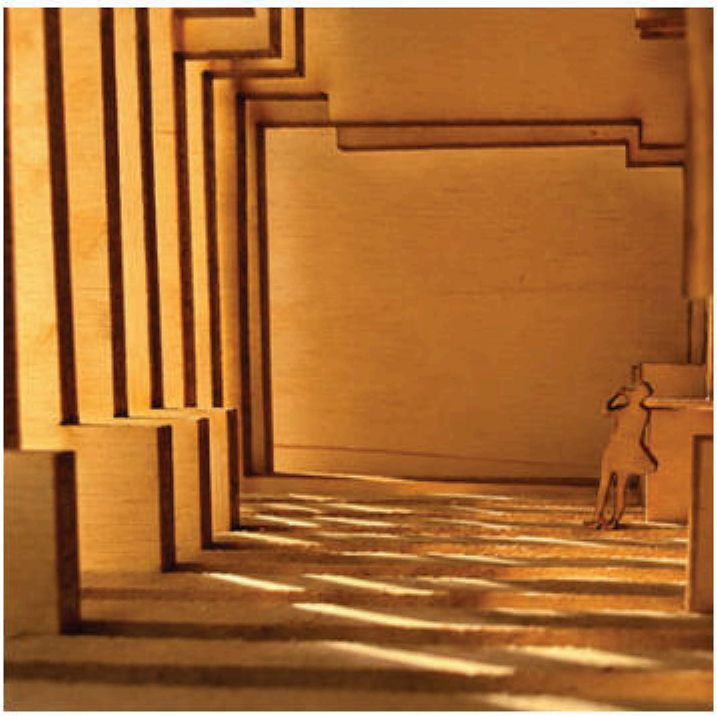
Lower: Rectangular Light Render



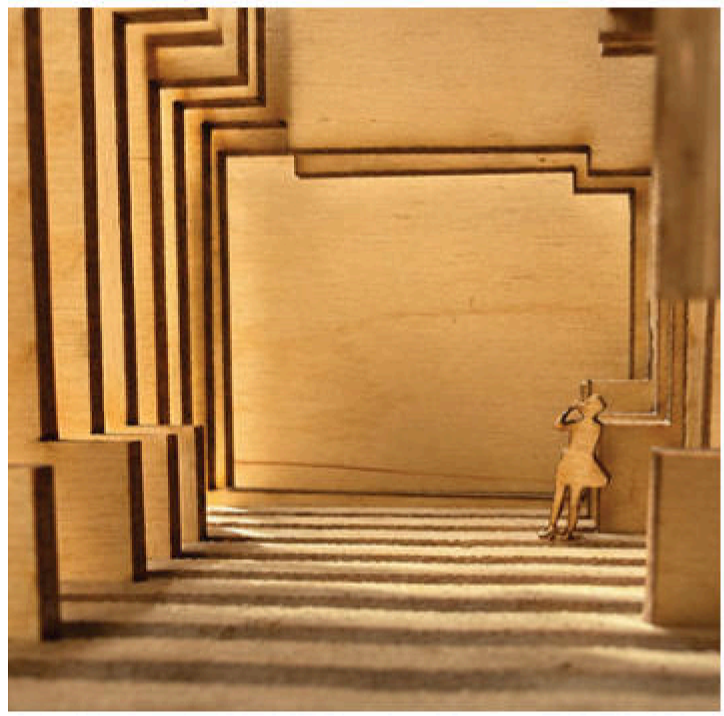
North Light



North West Light

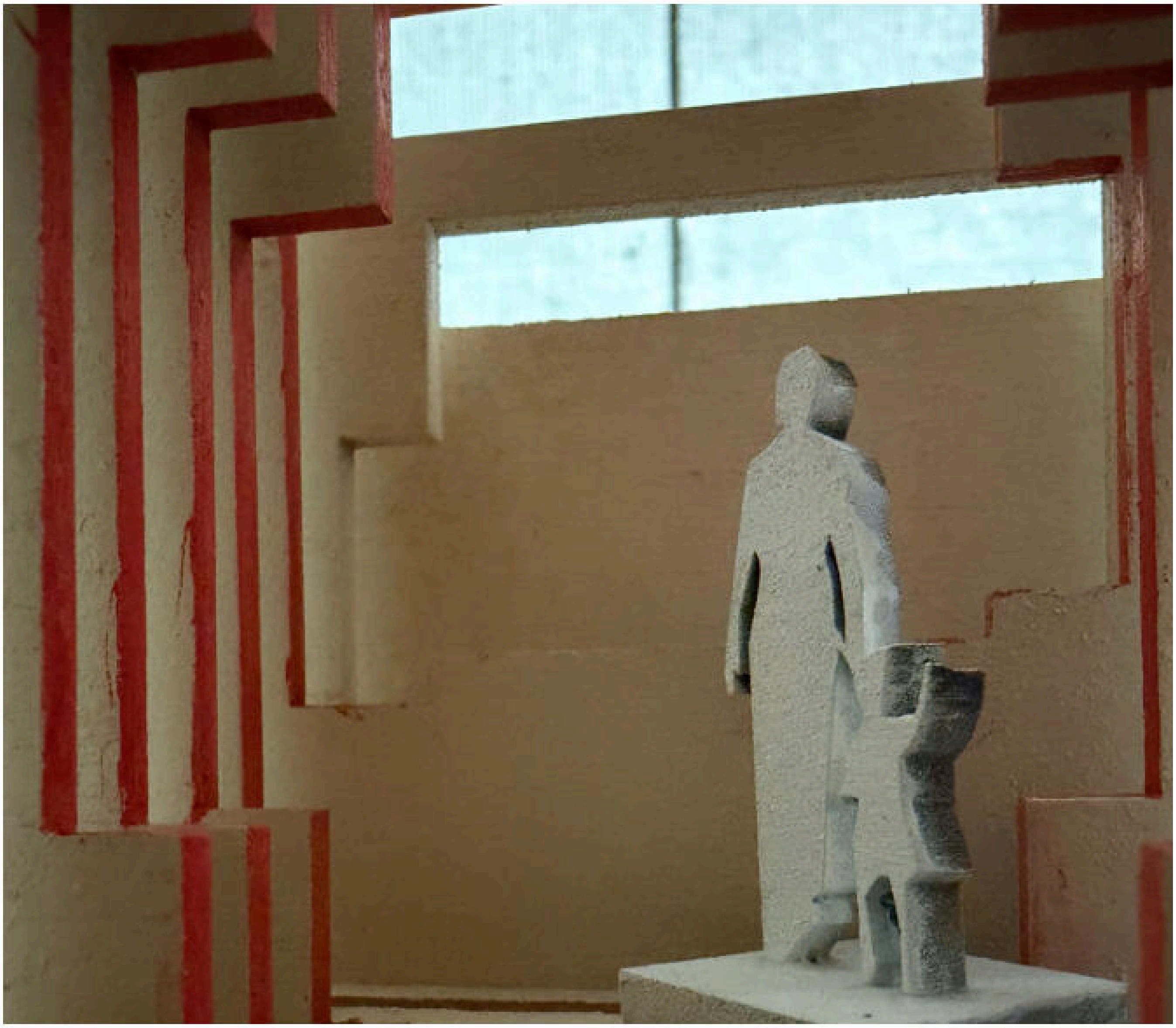


West Light



South Light

North Light + Cool Tone



North Light + Warm Tone

Module 4

AI Image Generators

Free Image Development withChatGPT (GPT-5.2)

Free Gemini 3 Flash - Nano

Banana 2 Pro

Photoshop - Firefly Image Model 4

Image Generated with Chat GPT & Open AI

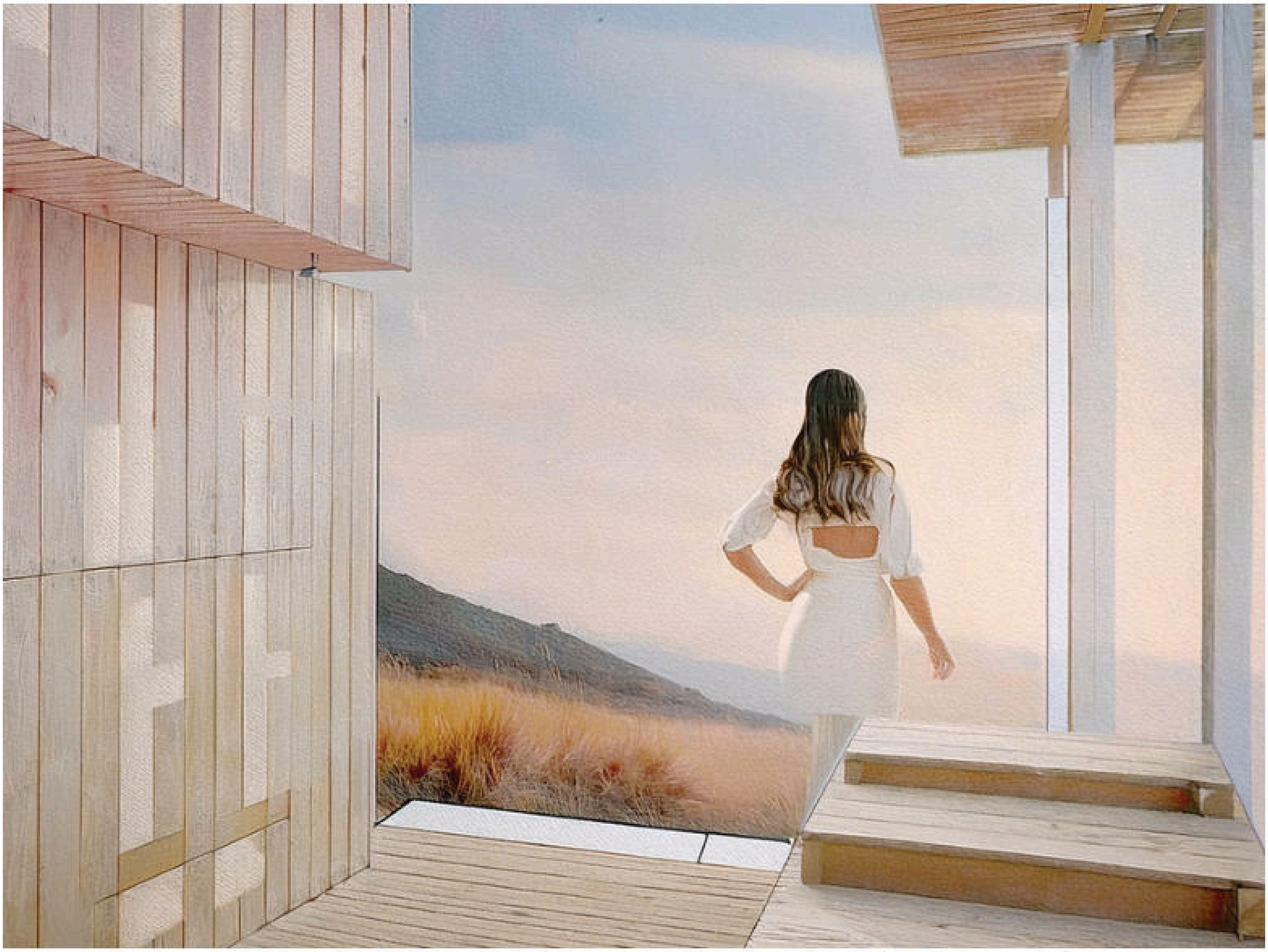
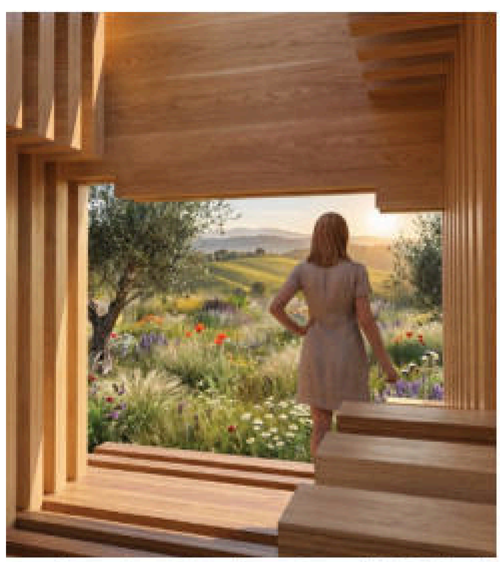
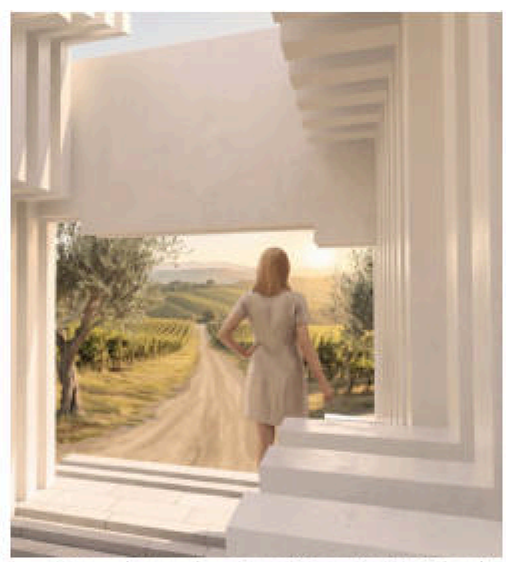


Image Developed using Firefly Image Model 4

By Author



Developed using Gemini 3 Flash (Nano Banana 2 engine)

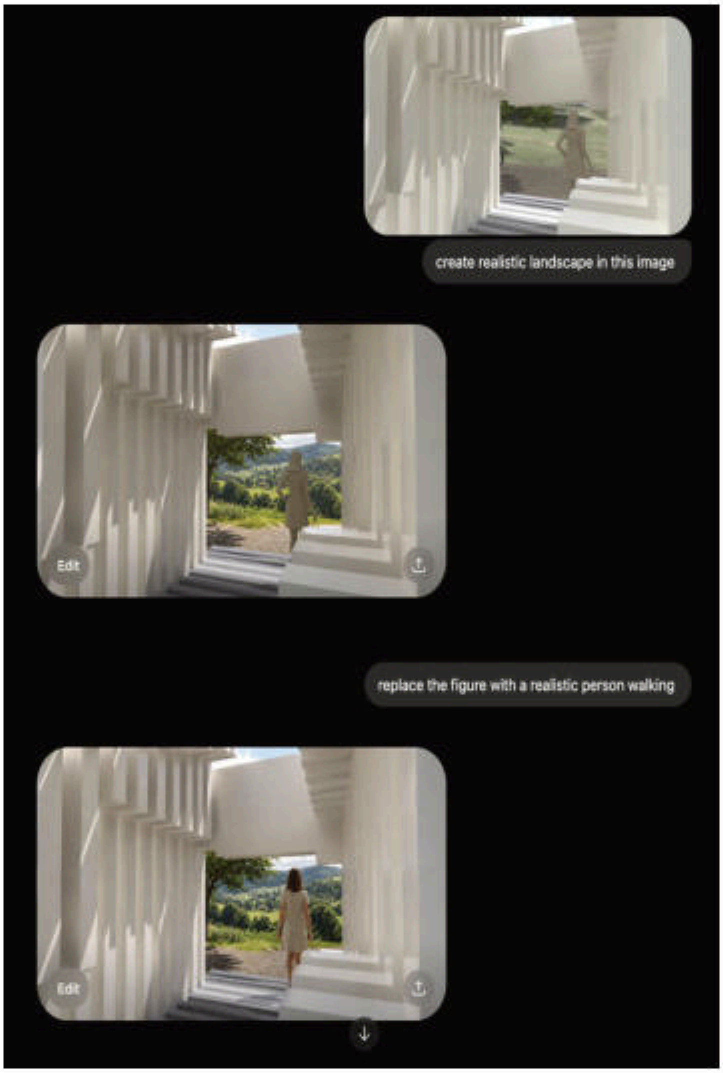


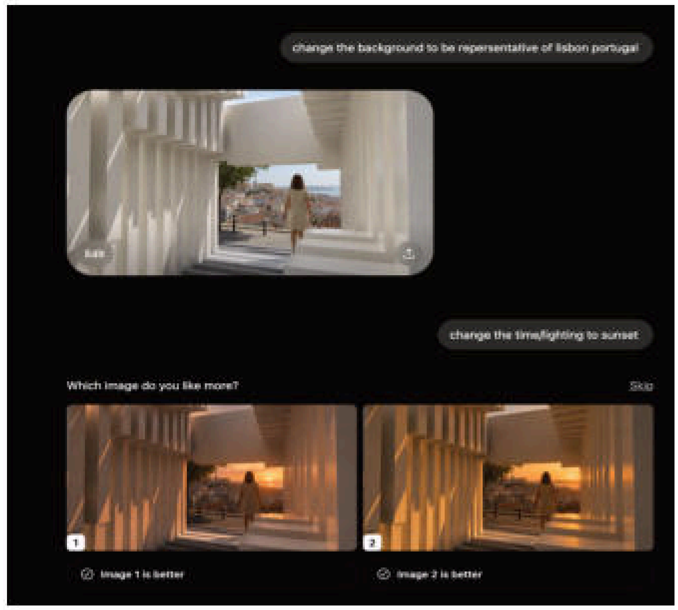
Developed using Gemini 3 Flash (Nano Banana 2 engine)

Image Generated with Chat GPT & Open AI

Rhino Rendering & AI Image Generators

In this phase of the project, I integrated ChatGPT into my visualization workflow, utilizing the tool to translate both my design inspiration and initial Rhino renderings into highly detailed, polished renders. By successfully interpreting the distinct material qualities, lighting cues, and structural elements of my base model, the AI clear-sightedly processed the technical and atmospheric intent of the space. The final outputs vividly demonstrate the success of this hybrid process, showcasing how computational AI tools can seamlessly elevate and refine architectural concepts into compelling, realistic imagery.





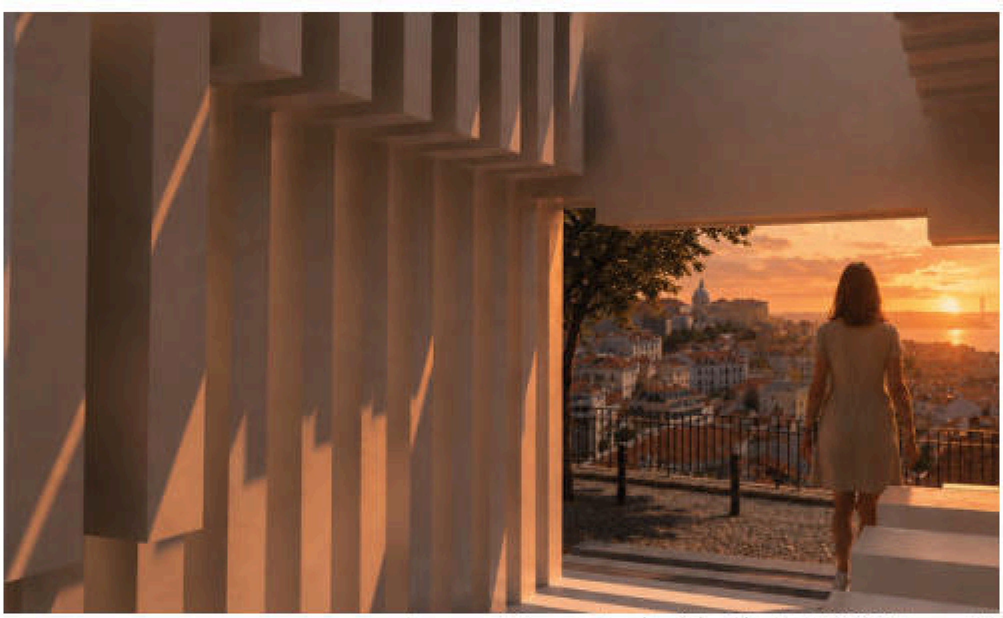
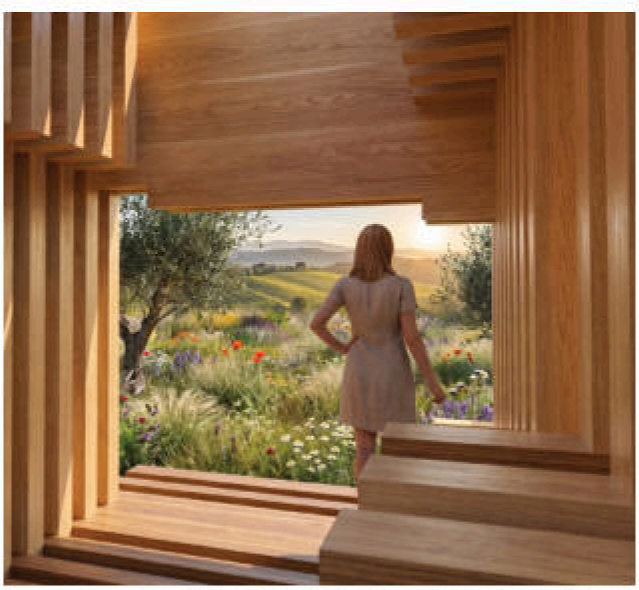
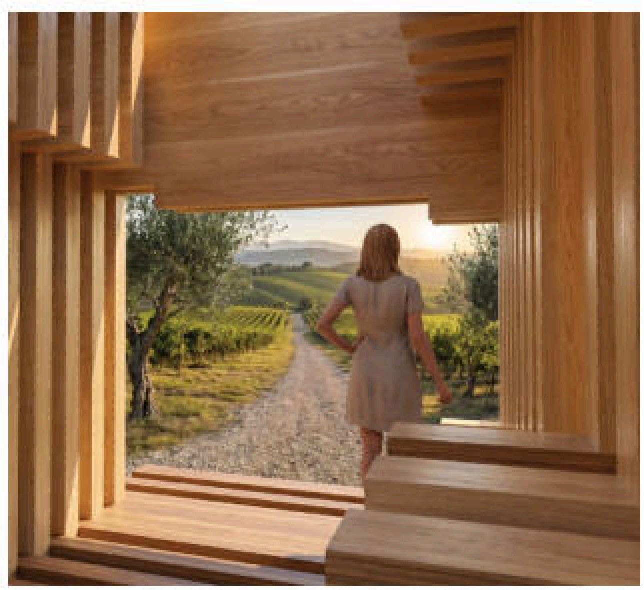


Image Generated with Chat GPT & Open AI

Developed using Gemini 3 Flash (Nano Banana 2 engine)



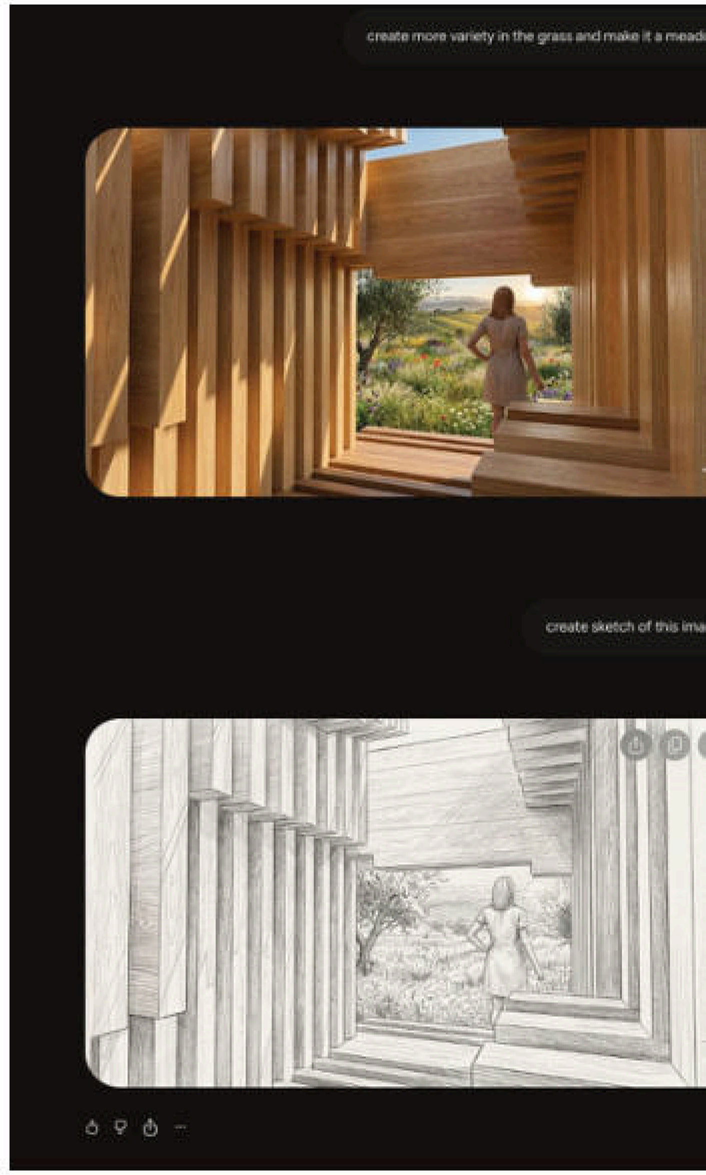
Developed using Gemini 3 Flash
(Nano Banana 2 engine)



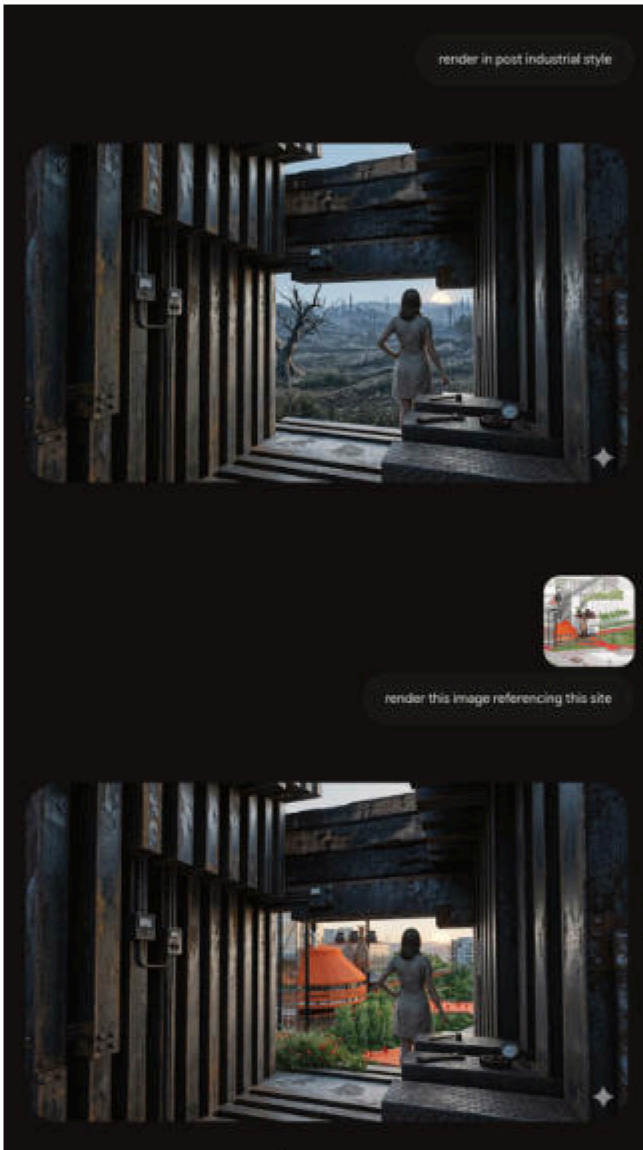
Developed using Gemini 3 Flash
(Nano Banana 2 engine)

Developed using Gemini 3 Flash (Nano Banana 2 engine)

Rhino Rendering & AI Image Generators
Utilizing Gemini in my visualization workflow proved highly effective, delivering an aesthetic and remarkably realistic rendering with impressive speed. The tool quickly captured the stylistic and spatial nuances of the design, generating a polished, high-fidelity image that effectively communicated the project's atmosphere. The only notable drawback to the process was that the final output included a watermark in the bottom right corner, which required post-production adjustment; however, the efficiency and visual quality of the result made it an incredibly strong tool for rapid, high-impact design exploration.



Rhino Rendering & AI Image Generators
An additional factor in utilizing Gemini is that its image generation capabilities are restricted to the Pro plan, making it less accessible for standard or casual use. However, the software excels in its ease of accommodation; I found that prompts do not need to be hyper-specific for the platform to catch on and interpret the design intent. It naturally fills in the creative gaps and responds seamlessly to natural language, making the generation process highly intuitive despite the paywall constraint


render in post industrial style
render this image referencing this site

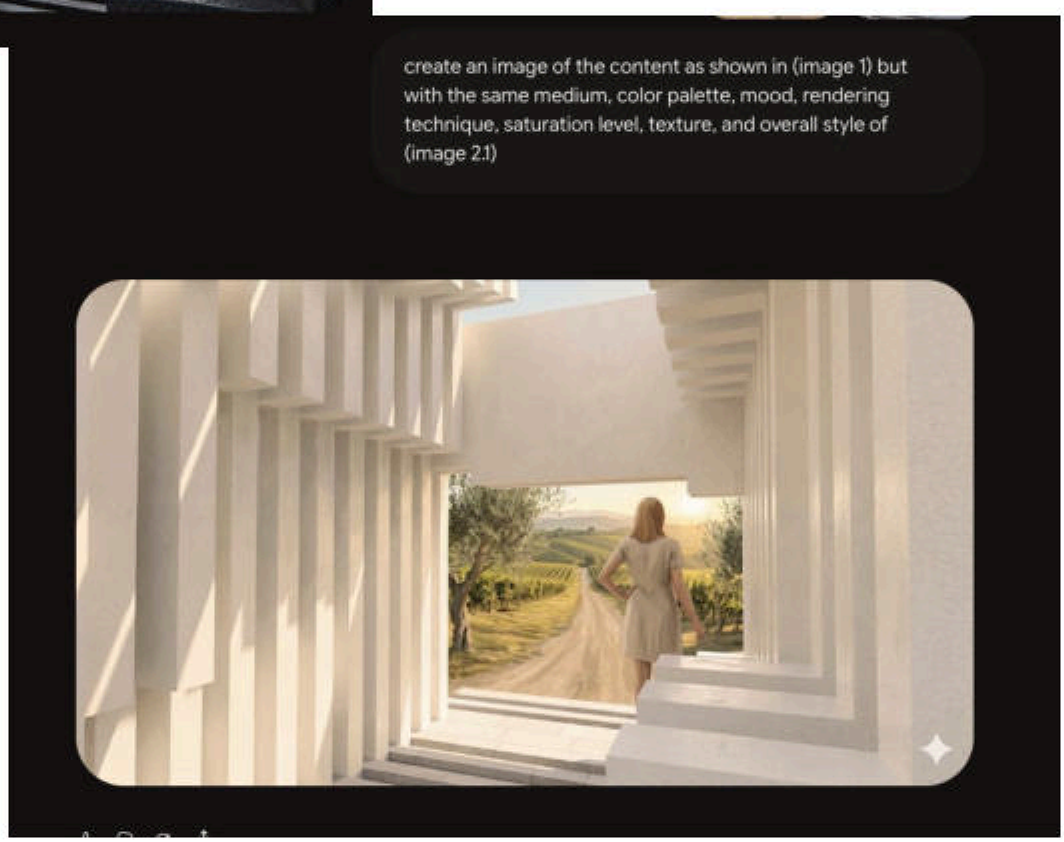

create an image of the content as shown in (image 1) but with the same medium, color palette, mood, rendering technique, saturation level, texture, and overall style of (image 2.1)

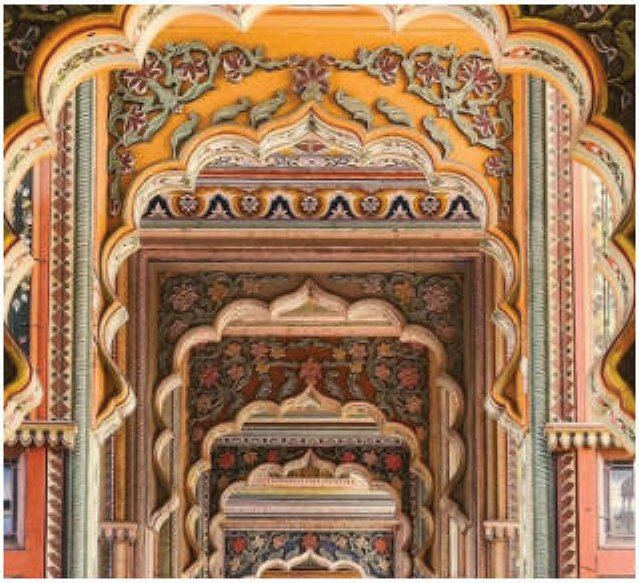
Image Developed using Firefly Image Model 4

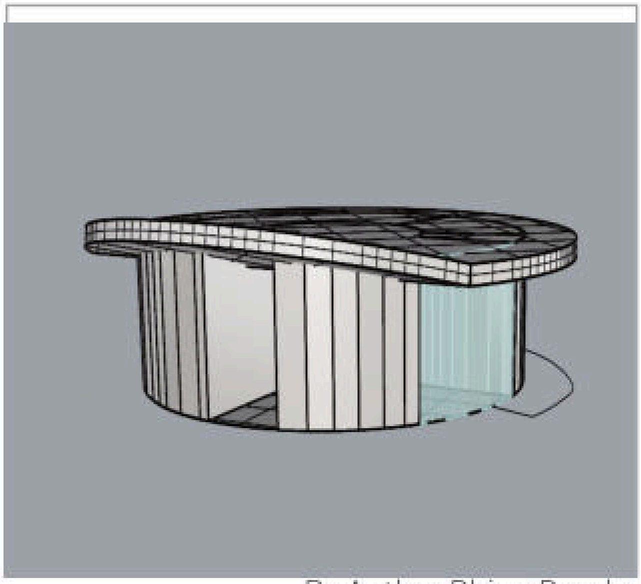
Klaudia Radlinska, The Small Cabin

By Author Rhino Render

Image Developed using Firefly Image Model 4

Rhino Rendering & AI Image Generators
Adobe Firefly stood out for its distinctly artistic approach to visualization, proving highly successful when generating art-inspired renders. The software excelled at capturing stylistic and atmospheric nuances, and I particularly appreciated its ability to automatically offer multiple prompt variations for quick comparison. However, while it flourished in more creative and expressive contexts, it fell somewhat short when tasked with producing crisp, hyper-realistic architectural renders. Ultimately, it serves as a fantastic tool for early-stage conceptual styling, even if it requires pairing with other engines for photorealistic accuracy.

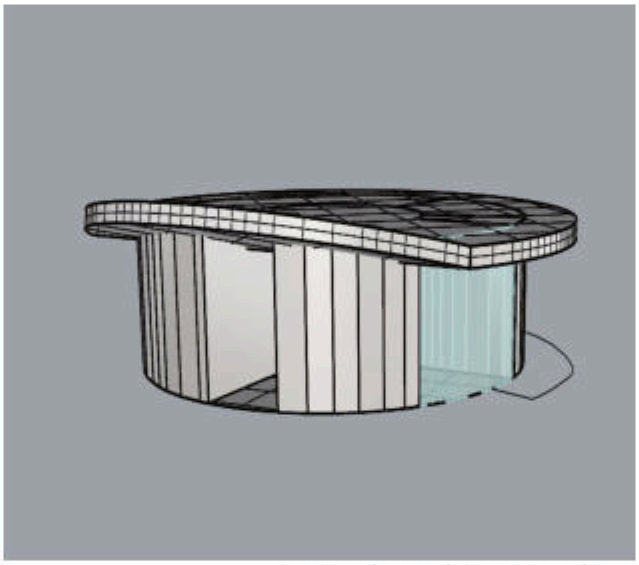




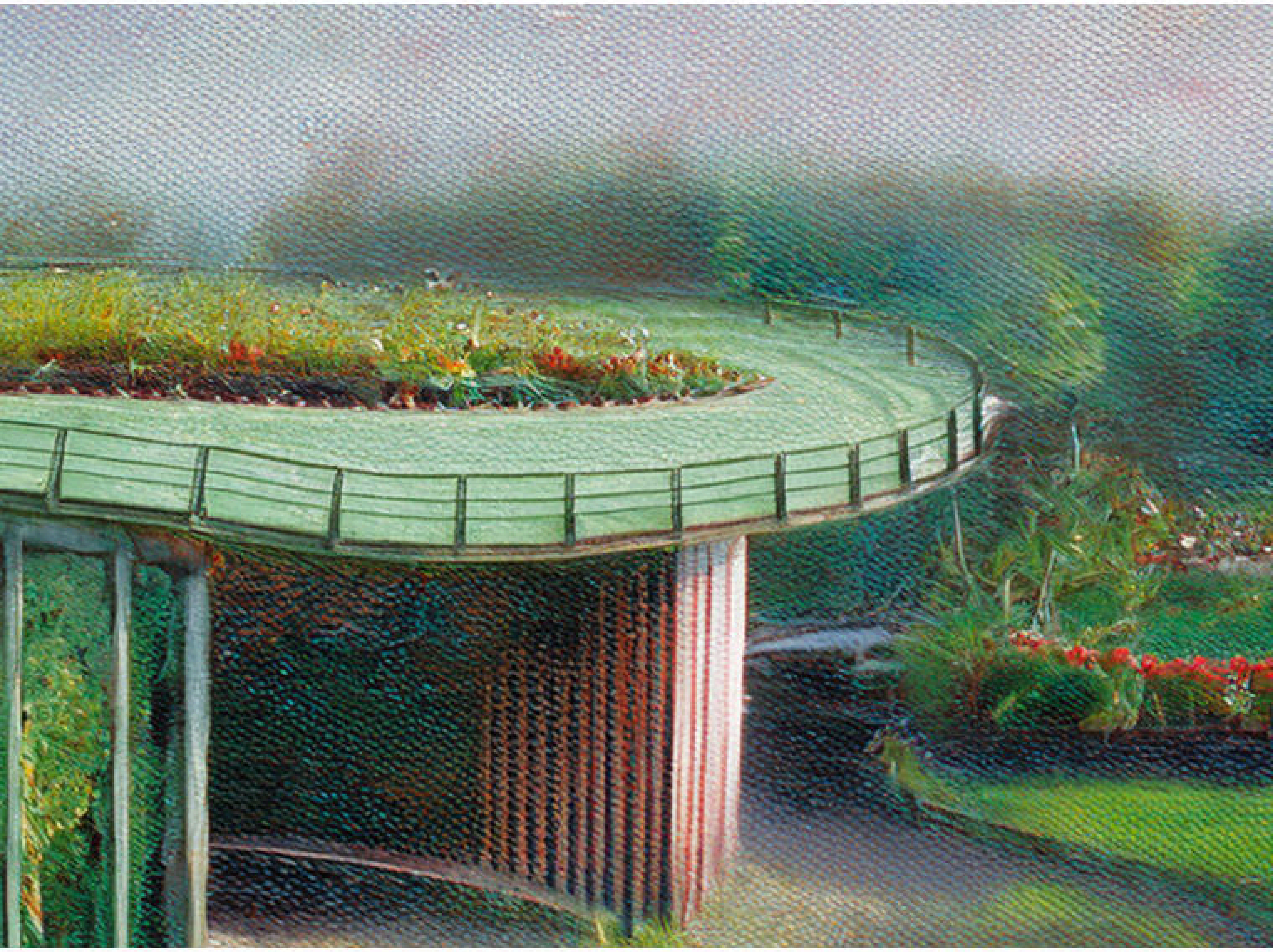
By Author Rhino Render

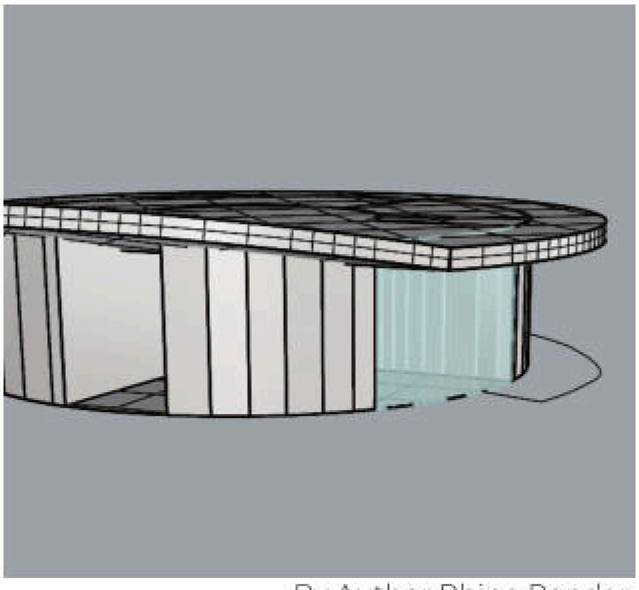
Image Generated with Chat GPT & Open AI

Rhino Rendering & AI Image Generators
For the final studio model, I chose to experiment with ChatGPT and Adobe Firefly because I felt these two platforms were the best suited to capture my specific artistic vision. While both tools offered unique strengths, ChatGPT ultimately stood out as the superior software for this phase of the project. It provided the most realistic, high-fidelity, and captivating perspective of my building, seamlessly translating my technical model and design inspiration to a T.



By Author Rhino Render





By Author Rhino Render

Guest Lectures

Week 03: Cory Olsen

Week 04: Nancy Cheng

Week 05: Dylan Wood

Week 06: Nico Larco

Week 8: Ignacio Lopez Bunson

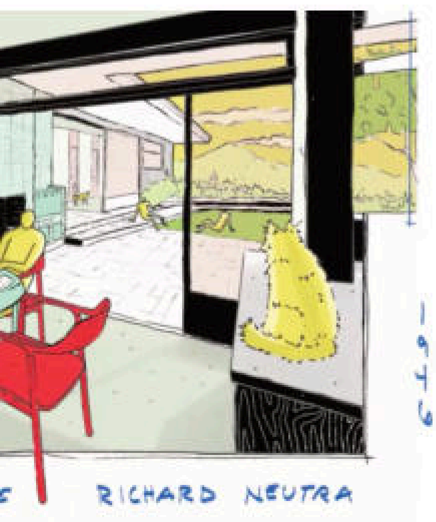
Attending these guest lectures offered invaluable exposure to the diverse trajectories of established design professionals, providing me with deep insight and perspective on the direction I want to steer my own career and the intentional impact I want to leave on the built environment. I particularly appreciated the raw, honest conversations regarding the evolving role of AI in architecture; rather than viewing it as a threat, these discussions helped me reframe technology as a powerful asset that I can leverage to stand out when entering the professional workforce. Witnessing how these professionals channeled their unique insights into meaningful work has ultimately inspired me to utilize my remaining time as a student to kickstart my own personal projects, allowing me to explore the intersections of my design interests and proactively build a distinct creative voice before graduation.

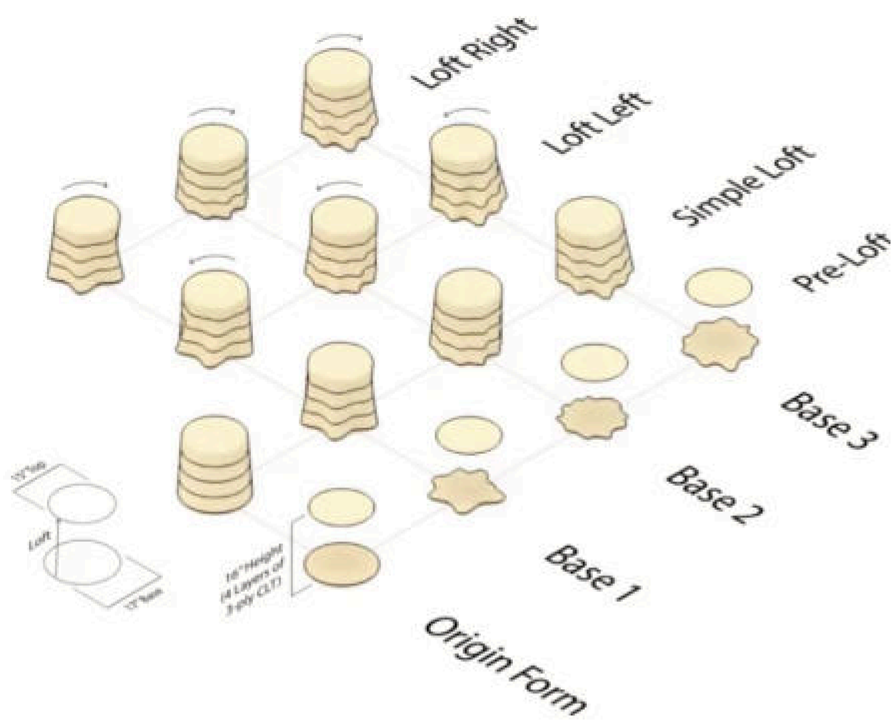

WEEK 3

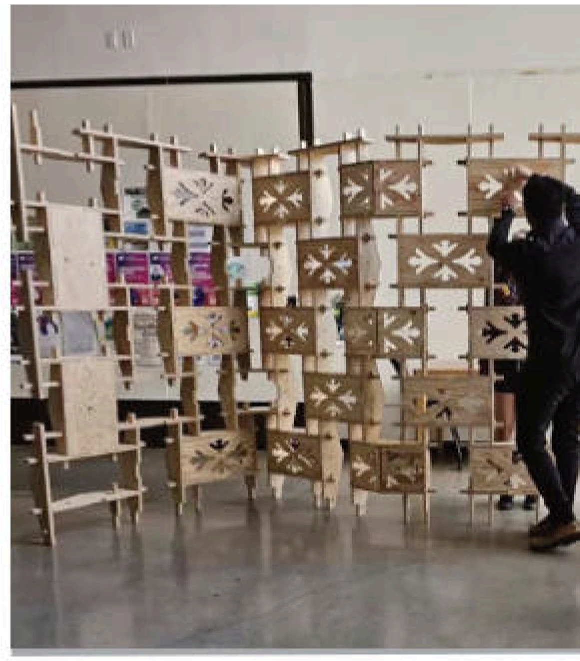
Cory Olsen Lecture

This lecture really drove home the idea that my value as a designer isn't just about my ability to master a single piece of software, but in how I bridge the gap between a raw idea and a physical reality. It was a wake-up call to realize that leaning too hard on photorealism can actually be a trap—by providing a "finished" look too early, I might be limiting my own creative exploration and setting myself up for failure with clients. Moving forward in my career, I see my role as a "hybrid" practitioner: someone who uses a napkin sketch to build a personal connection and "lure in" a client, but then pivots to complex digital fabrication and AI to push the boundaries of what's possible.

The perspective on AI was especially grounding; instead of seeing it as a threat to my job security, I now see it as a tool for "lateral thinking." It can provide the spark when I'm stuck, but it lacks the fundamental understanding of space and workflow that I bring to the table. By staying "hungry" for good media and refusing to settle for "AI slop" that looks convincing but says nothing, I'm positioning myself to be a much more adept and accountable designer. Ultimately, this lecture taught me that the most successful version of my future career involves a "multi-software" mindset where I have the agency to walk away from the computer and back to the sketchbook whenever the design demands it.


RICHARD NEUTRA

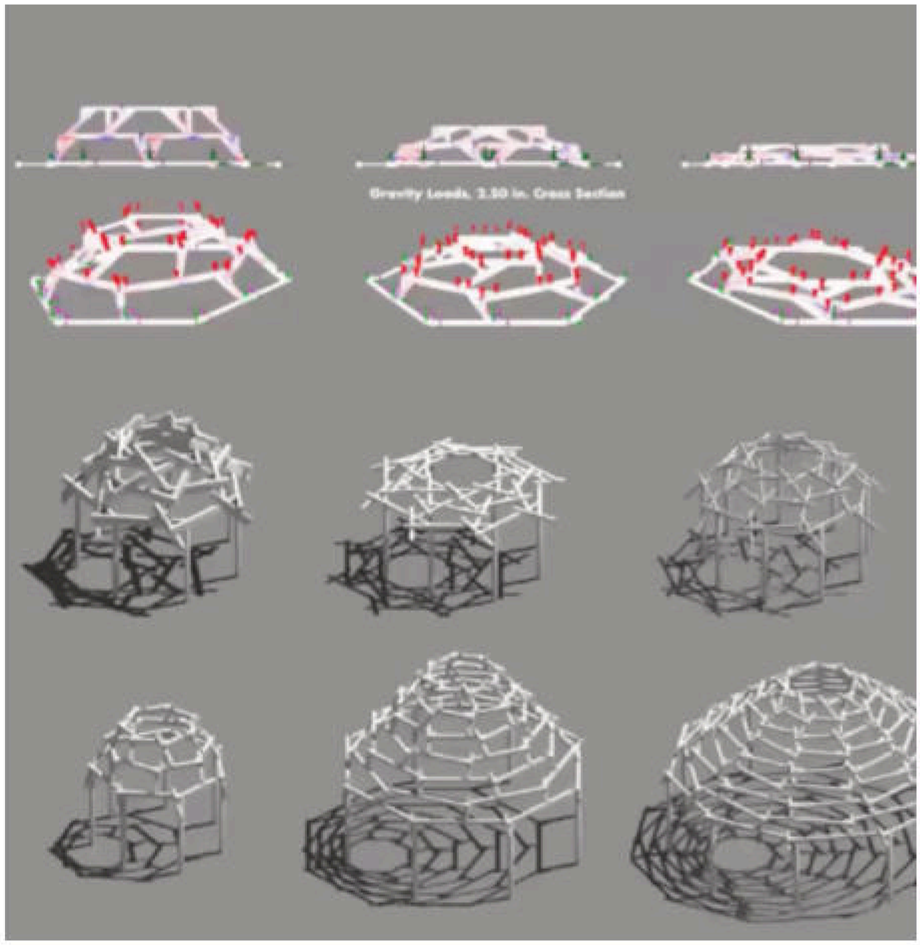

Loft Right
Loft Left
Simple Loft
Pre-Loft
Base 3
Base 2
Base 1
Origin Form
Loft

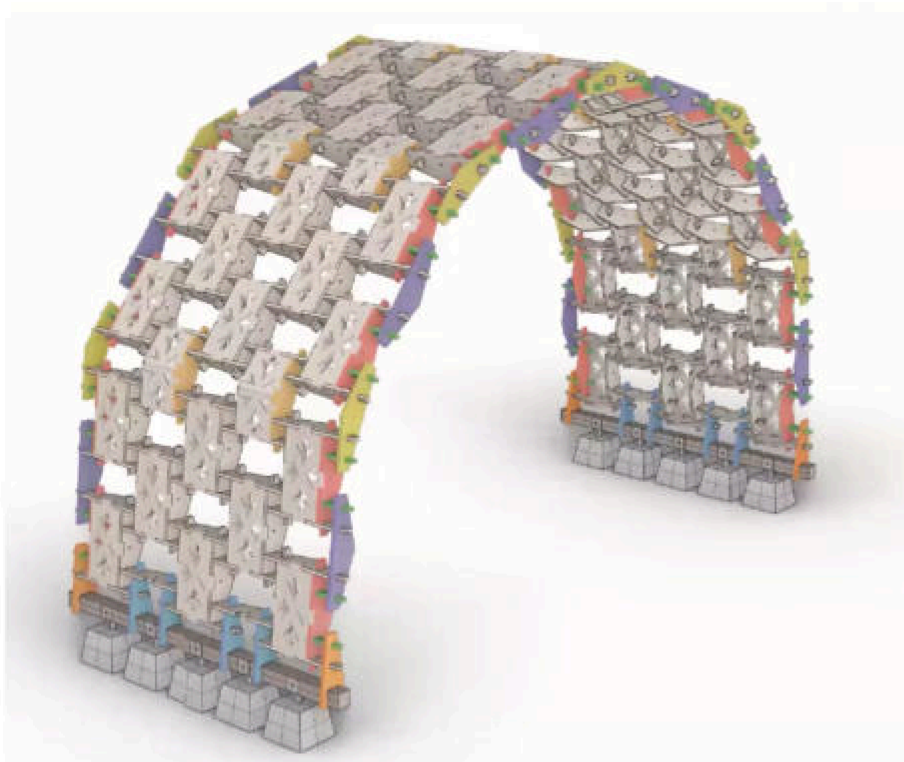


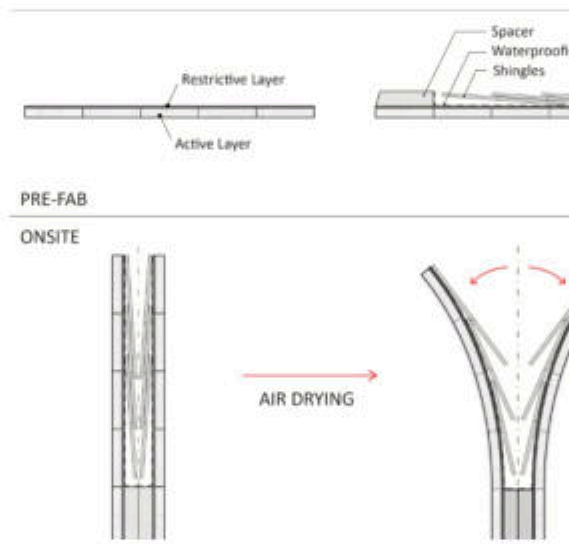
Nancy Cheng Lecture

Nancy Cheng's lecture focused on how simple forms can generate highly complex shapes through repetitive patterns and light interplay. She demonstrated this concept by making minor folds or cuts in sheets of paper to create intricate, cohesive compositions out of a relatively simple medium. Cheng then elevated this process by introducing "reciprocal frames" constructed from wood, which maintained the complexity of the paper models while introducing the sustainable benefits of re-usability and eco-friendly materials. The lecture also highlighted the realities of global collaboration based on Cheng's work with students in Peru. This segment offered valuable insights into how design processes must adapt when working across diverse backgrounds, managing language barriers, navigating a lack of Rhino experience, and transitioning from imperial to metric units. Ultimately, the presentation showed that while working with entirely new perspectives can introduce minor delays and confusion, navigating these challenges ultimately enriches the team with unique skill sets and a well-developed final product.


BANKS

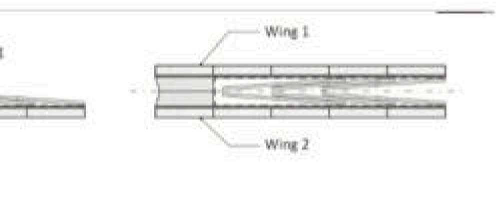


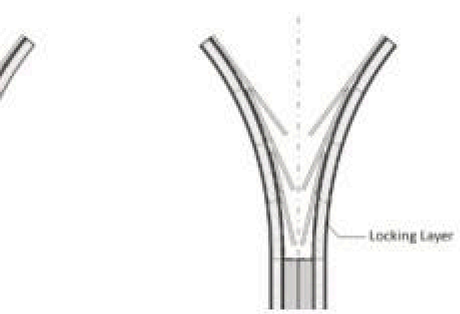


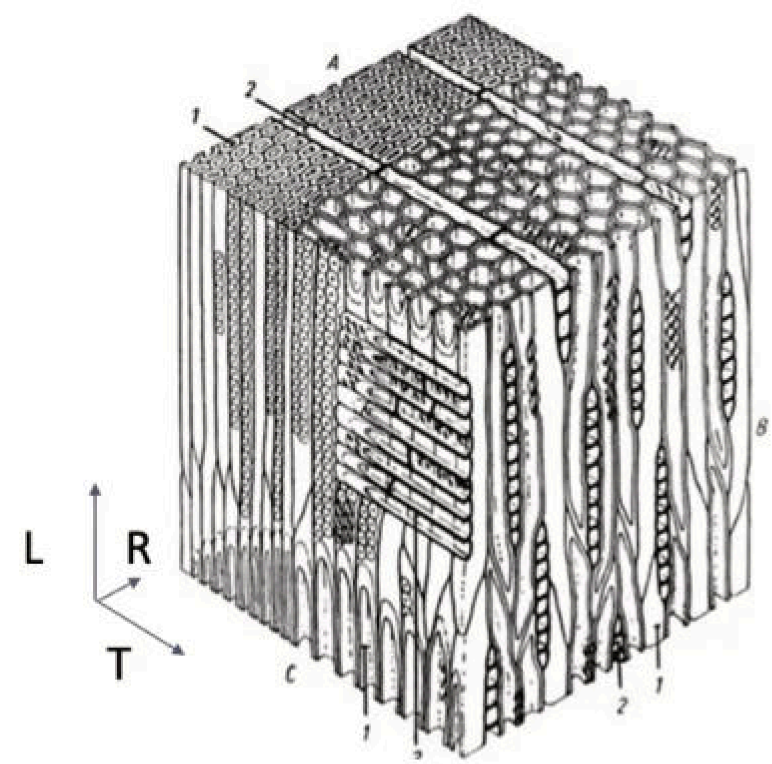


Dylan Wood Lecture

In this lecture, Dylan Wood challenged conventional construction methods by exploring how digital fabrication can work with nature rather than attempting to override it. He highlighted how standard timber construction often forces natural materials into rigid human engineering, proposing instead that we leverage wood's inherent, hydromorphic properties—such as how it naturally bends and reacts to moisture. Through innovative architectural examples like the Hygroshell and the Urbach Tower, Wood demonstrated how cross-laminated timber can be programmed to self-shape and curve in an oven without a mold, maximizing material efficiency using locally sourced timber. Ultimately, the lecture offered a profound look at how computational design can harness natural material intelligence to create more sustainable, lightweight, and form-active structures.


Wing 1
Wing 2


Locking Layer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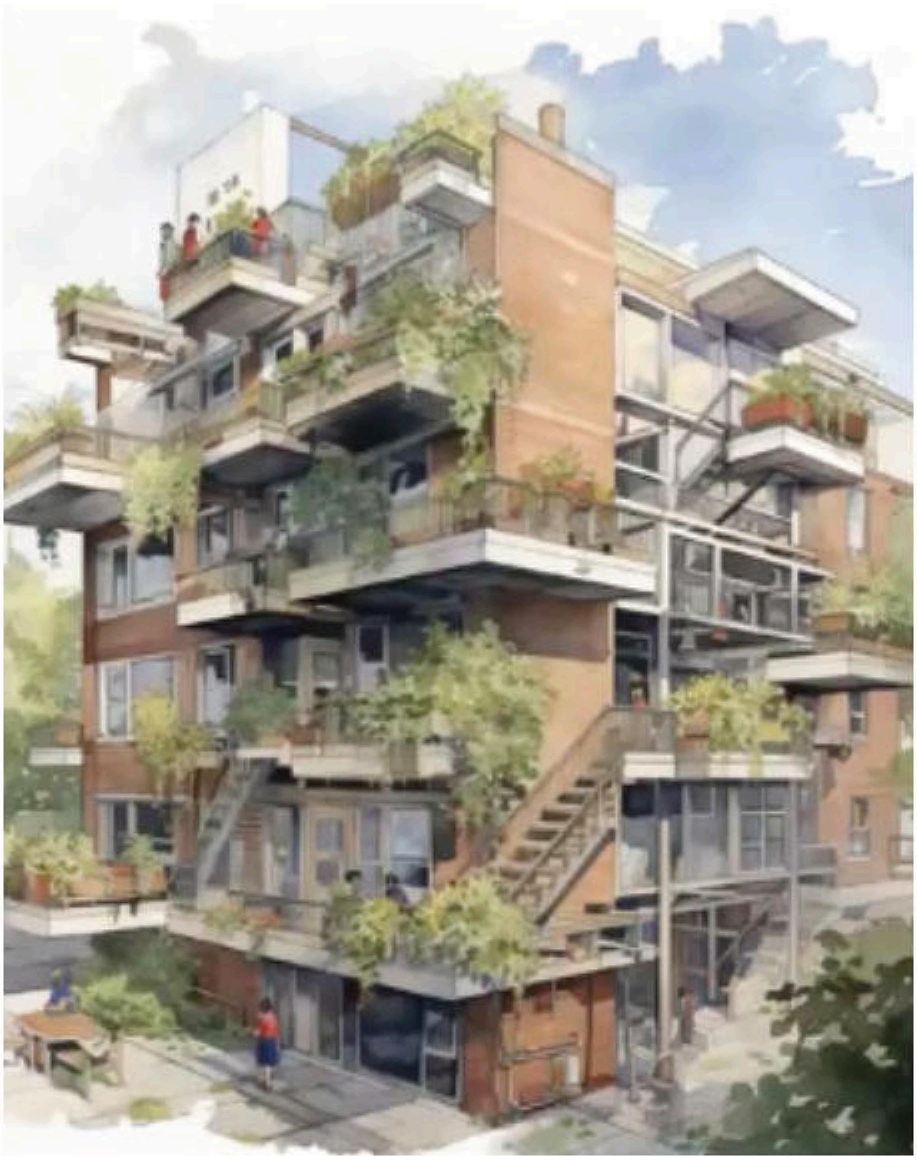
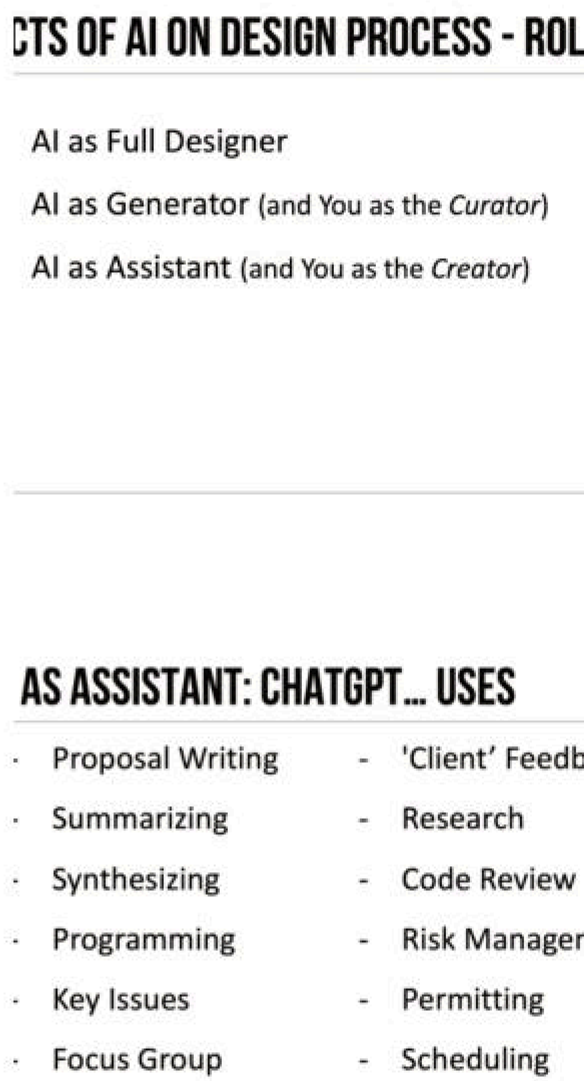
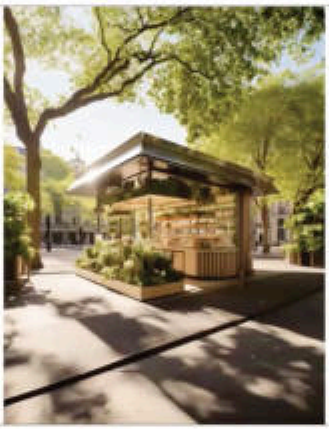




Nico Larco Lecture

In this lecture, Nico Larco provided a comprehensive taxonomy of AI design tools, mapping out how artificial intelligence is shifting the role of the architect from a traditional draftsperson to a tech-savvy curator. He categorized the current landscape of AI into distinct functional areas, including pixel-based image creation tools like Midjourney, organizational layout aids like Testfit, and various analytical and construction document compilers. While highlighting massive opportunities for optimization, time savings, and the democratization of expertise, Larco didn't shy away from the challenges—notably the difficulty of guided iterations, open-ended exploration, and the potential loss of foundational design understanding. Ultimately, the lecture served as an urgent call to action for students to actively learn and integrate these tools while maintaining ethical boundaries, prompting essential questions about whether the industry even has the luxury to question AI implementation, and whether designers must now urgently master coding and computer scripts to stay relevant.

ES OF AI



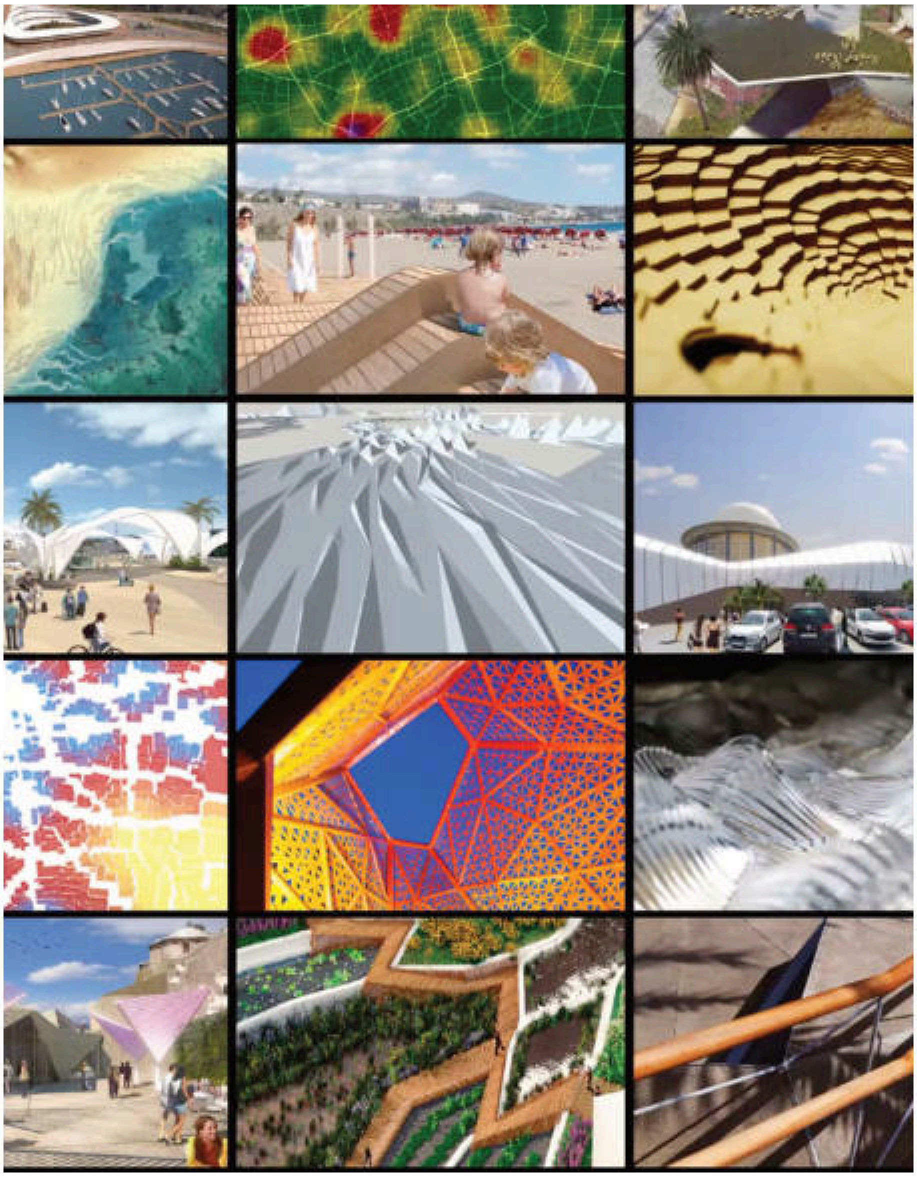
ack - Cost Estimating
- Material Selection
- Spec Writing

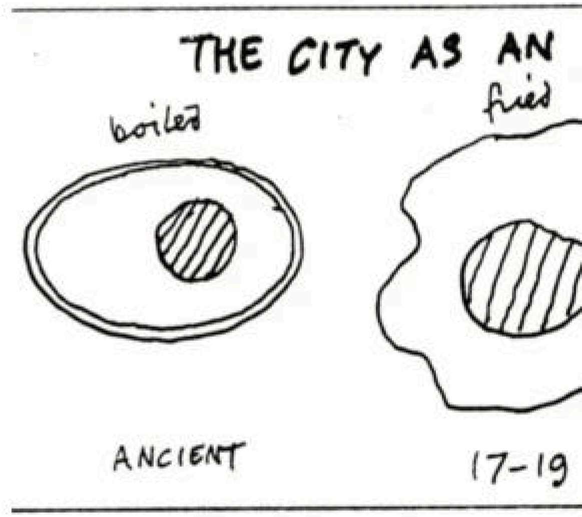
ment - Client Communication
- Sustainability Strategies
- Presentation Narratives

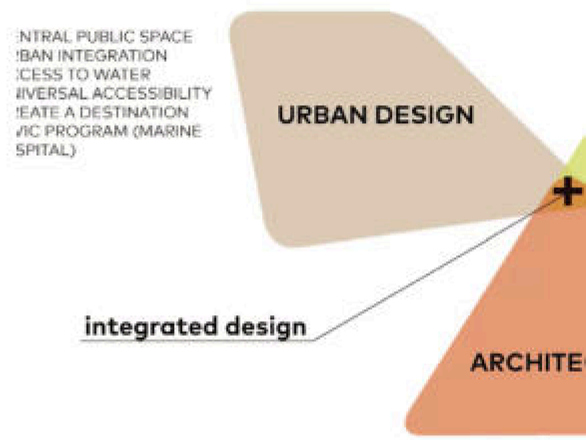
CHALLENGES

- Guided Iteration is Difficult
- Open-Ended Design Exploration is Difficult
- Loss of Expertise (and understanding need for it…)
- Role of Curator? Role of Insurer?
- Need for Designers?

Architechtures

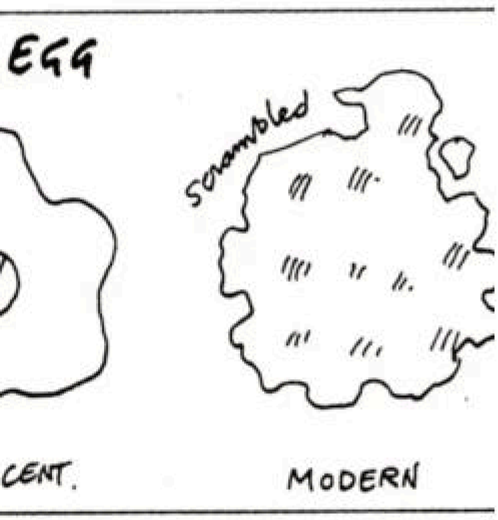


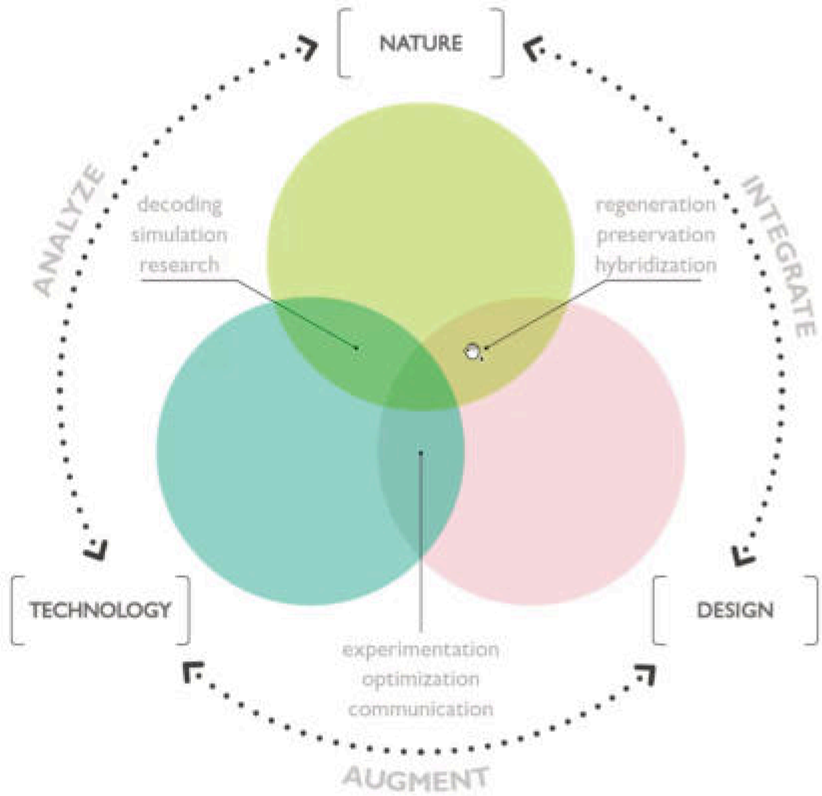


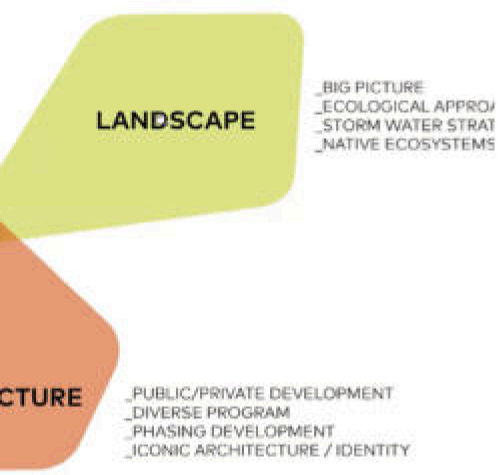


Ignacio Lopez Bunson Lecture

Ignacio Lopez Buson's guest lecture offered a compelling perspective on landscape planning, shifting the focus from strict architecture to broad, site-wide analysis. He emphasized that the longevity of our spaces is threatened not by climate change itself, but by unsustainable design practices. By looking at how macro-regional factors influence a specific build site, Buson demonstrated how design can promote walkability and support the local community. Ultimately, the lecture underscored a vital takeaway: rather than fighting nature, the true intent of design should be to work alongside it and actively better the surrounding environment.


EGG
scrambled
CENT.
MODERN


NATURE
ANALYZE
INTEGRATE
decoding
simulation
research
regeneration
preservation
hybridization
TECHNOLOGY
DESIGN
experimentation
optimization
communication
AUGMENT


LANDSCAPE
_BIG PICTURE
_ECOLOGICAL APPRO
_STORM WATER STRAT
_NATIVE ECOSYSTEMS
CTURE
_PUBLIC/PRIVATE DEVELOPMENT
_DIVERSE PROGRAM
_PHASING DEVELOPMENT
_ICONIC ARCHITECTURE / IDENTITY

Appendix

EXTRA CREDIT

TIme Management

Schedule

I completed the time management schedule for extra credit, and though it accurately mapped my daily routine, its actual utility was minimal. My days already possess a natural structure that guides my workflow, so I ended up adhering to the schedule almost by default. The main challenge arose during busy weeks with external events, forcing me to work ahead to stay on top of my coursework. In the future, I would modify this approach by mapping only mandatory commitments—such as classes and required club attendance—and allowing my study and assignment hours to remain fluid and adaptable.

- sleep
- deadline
- 222 work
- psych 301
- studio
- eat
- gym
- studio work
- 222
- travel

Typical Week Plan

Year & Term ___________________

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00		Arch 222		Arch 222			
9:00	Studio		Studio		Studio		
10:00							
11:00		222 Working Hours		222 Working Hours			
12:00							
1:00		222 Lab					
2:00	Studio Working Hours	222 Working Hours	Studio Working Hours	222 Working Hours		222 Working Hours	Studio Working Hours
3:00		Psych 301 (4:20-5:00)		Psych 301 (4:20-5:00)			
4:00			222 Office Hour				
5:00	222 Working Hours	Studio Working Hours	222 Working Hours	Studio Working Hours	222 Working Hours		
6:00							

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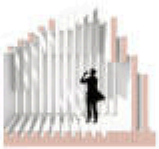

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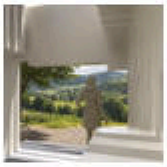

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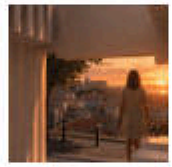

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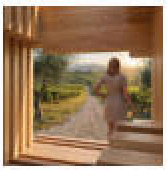

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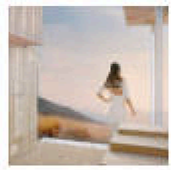

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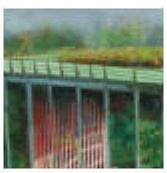

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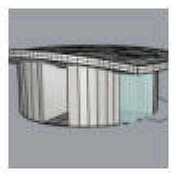
Claude Monet



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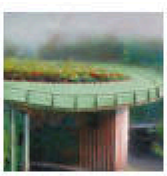

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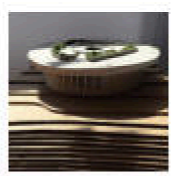

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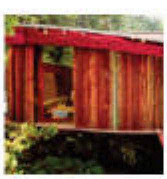

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