"Architecture is the thoughtful making of space."
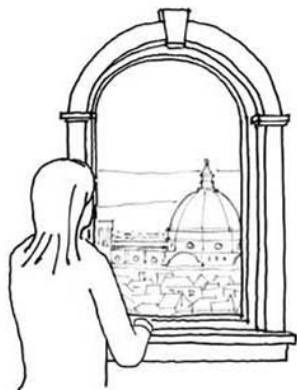
—LOUIS KAHN

Frame a view, don't merely exhibit it.

Although a "wall of windows" might seem the best treatment for a dramatic view, richer experiences are often found in views that are discreetly selected, framed, screened, or even denied. As a designer, work to carefully shape, size, and place windows such that they are specific to the views and experiences that they address.

Value drawings (rendered in shade and shadow) tend to convey emotions better than line drawings.
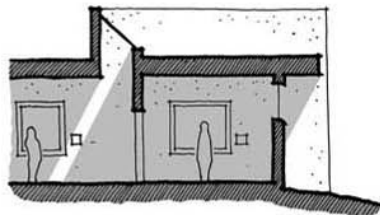
The altitude, angle, and color of daylighting varies with compass orientation and time of day. In the northern hemisphere:

Daylight from NORTH-facing windows tends to be shadowless, diffuse, and neutral or slightly grayish most of the day and year.

Daylight from the EAST is strongest in the morning. It tends to be of low altitude, with soft, long shadows, and gray-yellow in color.

Daylight from the SOUTH is dominant from late morning to mid-afternoon. It tends to render colors accurately and cast strong, crisp shadows.

Daylight from the WEST is strongest in the late afternoon and early evening and has a rich gold-orange cast. It can penetrate deeply into buildings and occasionally be overbearing.
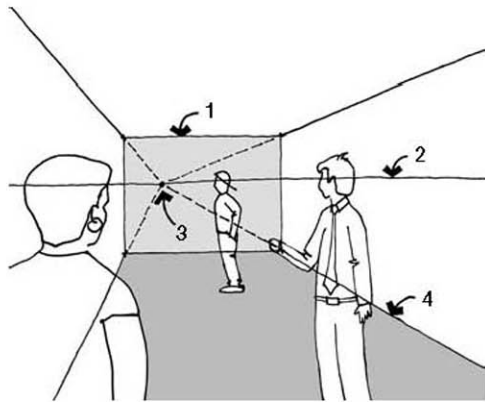
How to sketch a one-point perspective of a rectangular interior space:

1 Draw the end wall of the room in correct proportion. In the example, the end wall is 8 feet wide by 12 feet high, so its width is 1 and a half times its height.

2 Lightly draw a horizon line (HL) across the page. The HL is the height of your eye above the floor. If you are 5 feet 6 inches tall, the HL will be about 5 feet (five-eighths of the way) up the wall.

3 Mark a vanishing point (VP) on the horizon line. The VP represents your location, as the viewer of the scene, relative to the side walls. Here, the viewer/VP has been established 3 feet from the left-hand wall.

4 Lightly draw lines from the VP through the four corners of the end wall, then extend them more heavily toward the edges of the paper. The heavier portions of these lines depict the outer limits of the space.

5 To include a person of similar height to the viewer, place the center of his or her head on the horizon line, then increase or decrease the size of the person for foreground or background placement.