

THE OTHER HALF: SYMMETRY & ART GLASS

GRADE: 3-5

TIME: 15-30 minutes

In his designs, Frank Lloyd Wright carefully considered the shapes, lines, textures, and positions of the materials that he used as well as the effect they would have on a visitor to the space. In this activity, participants will discuss geometry in design while exploring images of Frank Lloyd Wright's art glass window designs and considering their influence and purpose within a building by completing their own symmetrical drawing.

INTEGRATED SUBJECTS: Visual Art & Math

OBJECTIVES

MATERIALS | RESOURCES

Images of Wright's Robie House
Half image of a window from Robie House
(printable; included at end of lesson)
Paper
Pencils
Hand-held mirrors

1. Introduce participants to Frank Lloyd Wright and his art glass window designs.
2. Engage in the design process by creating symmetrical, geometric drawings.
3. Look closely at a work of art to identify design elements and understand an artist's intent.
4. Examine the influence of design elements on a room or space.

ESSENTIAL QUESTIONS

1. How do symmetry and asymmetry influence a design?
2. How did Frank Lloyd Wright use shape, line, and symmetry in his designs?

LESSON PROCEDURE

EXPLORE

5-10 minutes

- Project or distribute images of Frank Lloyd Wright's Robie House as well as the house's art glass window designs and ask participants to identify geometric shapes and examples of symmetry and asymmetry. Images are available at: <https://www.teachingbydesign.org/multimedia/>
- Consider their influence and purpose within the design.
- Ask:

What do you see? What shapes can you identify? Are they symmetrical? Where are some other places that you can find symmetry? Where are some examples of asymmetry? Why do you suppose FLW made these design choices? What purpose could the designs serve? How would they look if the shapes were different?

DESIGN

10-20 minutes

- Give each participant a copy of half of one of FLW's symmetrical art glass designs (detach and copy the example below), and ask them to complete the missing half. This can be done in pencil or in color, and a small mirror can be provided to assist participants with imagining the rest of the design. Afterward, ask participants to consider what might change if their designs weren't symmetrical.

