

THE CURVILINEAR IN THREE DIMENSIONS



Faculty of Architecture/Engagement:

LEGACY Curated by Gisèle Gantois

GOING PUBLIC Lecture Series Nr. #30

Introduced by Martine de Maeseneer

Online lecture: Thursday 6 May, 2021 17:30 - 19:00

> The GOING PUBLIC program of the Faculty of Architecture is a series of lectures, exhibitions and publications organized throughout the year highlighting certain themes and topics that are important within each of the 4+1 Engagements: Urban Cultures, Mediating Tactics, Craftsmanship, Legacy and The Brussels Way.

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orbusier and Xenakis. 1958 Brussels Philips Pavilio

"Detail study of the different aspects of special three dimensional buildings included investigation of work by Saarinen and Le Corbusier among others. Buildings of such special shapes was prominent in the 1950s and 1960s, but then went dormant until the 1990s with digital modeling enabled study and construction of complex shapes."





Geoff Goldberg received his B.A. in Political Science from the University of Chicago and his M.Arch. from Harvard University. He has been practicing for over 30 years in Chicago as an architect and urban designer. He has worked at a variety of scales, ranging from details to urban planning, with writings on design and engineering. He also teaches at the University of Illinois at Chicago. His current studies are on the formal issues and tectonics of complex shapes.



mages from Investigations: Curvature

"Interest in curvature began after observing my grandmothers sculptor. She studied for a short time at the Institute of Design, with Hugo Weber offering an understanding of curved surfaces and armatures learned from Moholy-Nagy. She continued making such models both as solids and as surface models in the 1960s. Her workshop was nearby, and I frequented it often."





LECTURE #30

This lecture will shed light on formal issues and tectonics of complex shapes. The current focus of Geoff Goldberg's work is on notions of form, particularly the construction and composition of complex lines, surfaces and volumes. This is guided by investigations into the archives of several artists, sculptors and architects as part of research on the history of form.

The progressive sculptors of the 1930s can be understood as setting up the theoretical aspects of such specialized forms. The work of Tatlin, Gabo, Arp, Kobro, Vantongerloo, Max Bill, Barbara Hepworth and others establish both disciplined approaches and a range of material solutions for the construction of such complex shapes.