

omnivorous, adj. *taking in everything as with the mind.*

intensified once again, like a rekindled love affair. Deeper enquiries into the “domain of space and the environment” are dependent, she believes, upon a closer collaboration between art and architecture.

4

Architecture and art are two fields that explore the form and nature of space and the environment. They are distinct but related fields. Rosenblatt feels his work blurs the boundaries between them. “My architectural practice, SPRINGBOARD, in collaboration with architect Bill Szustak and creative director Petra Fallaux, benefits from art ideas, while my art installations, prints, paintings, drawings and photographs reflect my architectural perspective. There is a constant influx of ideas from outside each field that changes the other in big and small ways.”

For this publication, Paul Krainak’s essay addresses the legacy of modernist architecture and the continued vitality of that aesthetic in work by architects like Paul Rosenblatt. Kristina Olson’s presents an overview of Rosenblatt’s recent projects, putting him in context with other architects working today. Along with the essays, the catalog illustrates many recent projects from Rosenblatt and SPRINGBOARD.

This exhibition demonstrates that Paul Rosenblatt is an architect and installation artist whose work blurs the line that typically separates each discipline. He is associated with a new school of contemporary artists, architects, and designers who employ interdisciplinary and collaborative methods to synthesize fine art and design into combinative, interactive, green environments in education and the workplace.

Robert Bridges is Curator of the Mesaros Galleries; Paul Rosenblatt AIA is principal of SPRINGBOARD Architecture Communication Design LLC.

Introduction

by Robert Bridges and Paul Rosenblatt

The Mesaros Galleries are proud to present *omnivorous: The Art and Architecture of Paul Rosenblatt and SPRINGBOARD*. The exhibition creates two inter-related installations, one of architecture informed by Rosenblatt and SPRINGBOARD's approach to art, and one of art informed by their approach to architecture.

The Paul Mesaros Gallery contains a site-specific 'omnivorous' environment created for this exhibition. The installation explores information flow in contemporary culture. It reflects the simultaneous and contradictory sense of delight and horror at the free availability of information in our world, and an attempt at coping with and making constructive the resulting information overload.

The multi-media and interactive environment is composed of painted and manipulated assemblages of found objects: paintings, books, radios, televisions, computers, lamps, and building materials - in effect, many parts of everyday life that contribute to our understanding of the world. The environment contains: a suspended metal screen of readymade elements; an amorphous projection screen upon which Internet images are projected from a computer in the gallery; a 'son et lumiere' cabinet composed of TVs and radios, and a number

of independent 'info magnets' - elements that take in 'everything.' The environment reflects the many diverse personal influences, sources, and processes that affect the work of an architect and artist.

In the Laura Mesaros Gallery, Rosenblatt and his studio, SPRINGBOARD architecture, present six architectural projects produced since October 2001. The projects reflect diverse interests and diverse clients: a museum building, a coffee shop, a children's play environment, a trade show, a history exhibition, and an art school. Each project is represented by a two dimensional wall panel of drawings and photographs, and each is also represented by an analogous cast resin model created specially for this exhibition, displayed on a custom designed and fabricated base.

In her book *Interdisciplinary Architecture* (Wiley, 2001) Nicoletta Trasi discusses the evolution of the relationship between art and architecture. Once this relationship was conceived of as simply the confrontation of wall and canvas, need versus belief, function versus desire. Trasi traces a history of what she calls "transgression" from this attitude. From Art Nouveau through De Stijl and the Bauhaus to the present day, she tells of an evolving relationship that has