



Petpourri: The debate about declawing cats. **E3**

◀ **Princesses:** How they can help little boys. **E8**

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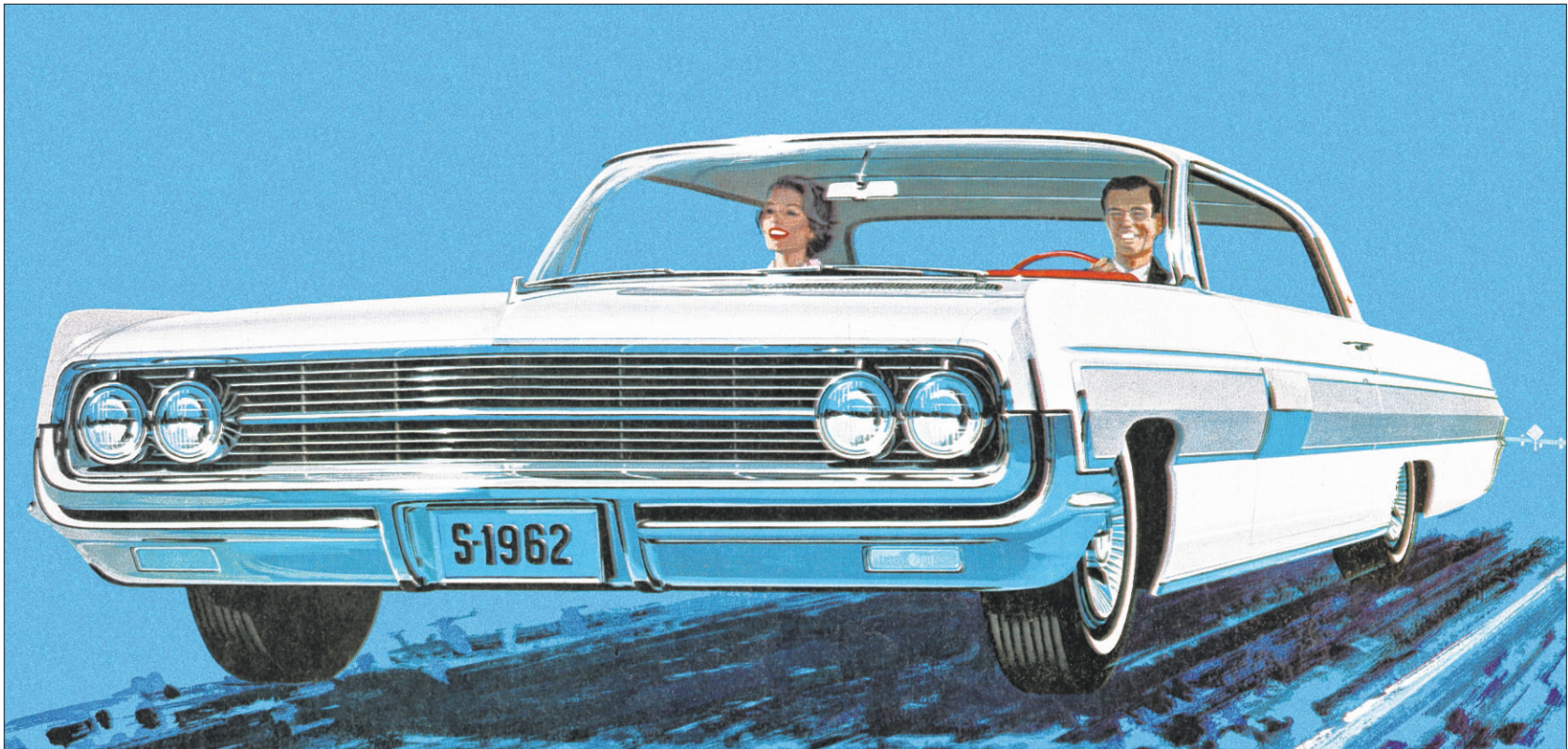
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SATURDAY, JUNE 25, 2016

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VARIETY



STREETSCAPES

Driven design

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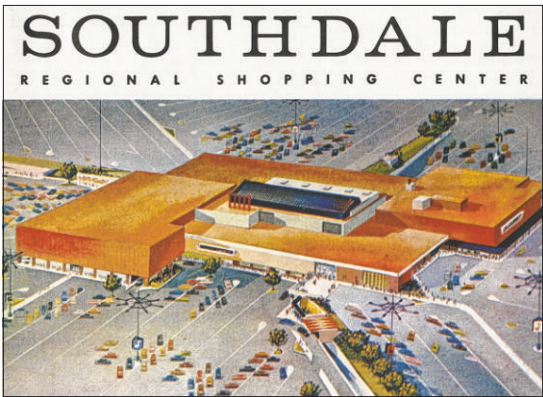
Here's some heresy for you: People like cars. They like to drive them; they like the freedom that cars afford.

Dense cities often discourage cars and the people who prefer them, and deal with the result. The people who don't want cars will move in; people who like cars will say "Well, I know when I'm not wanted" and move out.

But if a community is already arranged around the car, it's silly to punish drivers. Any rational transit proposal should have options for those who don't have — or don't want — a car. It should have pedestrian paths, bike lanes, buses that appear more often than Halley's comet. If people like to drive to Target and load up groceries and bales of bathroom tissue and a lawn chair and a case of beer because everyone's coming over on Saturday for a cookout, it is futile to tell them to take the bus.

People like cars, and they're not getting out of them anytime soon. That's what the ongoing redevelopment around Southdale recognizes. It also shows that designing with cars in mind can be ... beautiful.

Southdale is one example of evolving suburban design that accommodates cars, rather than trying to banish them.



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Southdale's designers believed it would drive parks, hospitals and apartments to arise around it.

Of course, even car lovers would admit that the aggregate effect of an automobile-based culture is ugly, especially in the suburbs. Parking lots are necessary, but they're not appealing. This just doesn't matter to most people. No one parks and walks across the Target lot thinking, "This vast expanse of asphalt really keeps the area from establishing the sort of architectural compression that makes for interesting, vibrant neighborhoods."

Why? Because it's a Target parking lot.

Suburbs are built around atomized, disconnected destinations — towers set back from the road, low-slung office buildings from the regrettable 1960s and '70s marooned in an expanse of white-striped blacktop, big box stores on the shore of a harbor where the Tahoes and Hummers are docked.

It's not intended to form anything cohesive. No one is thinking "The architectural details of the Office Depot facade really offer an interesting counterpoint to the signage of the Fuddruckers," because this isn't that kind of place. It's built to service people in cars, and it prospers because lots of people like cars.

See **STREETSCAPES** on E3 ▶

INDEPENDENCE DAY: RESURGENCE ★½

Doomsday returns with epic mediocrity

Now we know why Will Smith stayed away from this sequel.

MOVIE REVIEW
COLIN COVERT

"Independence Day" was an ultra-savvy adventure that combined elements of sci-fi and war saga into a genre flick with breathtaking originality. Its Earth vs. aliens epic was the highest-grossing American movie of 1996, an enjoyable superhit.

Despite its similar pacing, action and extraterrestrial hordes returning for a rematch, "Independence Day: Resurgence" is a dull, brainless sequel, representing how sadly major studio film quality has declined in the intervening two

decades. And how gullible the makers think audiences have become.

Publicists kept it from being viewed by critics before the opening day and now we know why.

The scariest aspect of the film is the exposition, which feels like six confusing movies in one. It is set 20 years after the interplanetary war of the first film. Humanity now uses alien technology to beef up its defenses and is united to vanquish further invasions.

Of course, the attackers have had just as long to re-equip, and many survivors of the first conflict have developed migraine headaches involving visions of the swarm's return, so morale is not too high in

See **REVIEW** on E8 ▶



20th Century Fox

Jeff Goldblum is back as scientist David Levinson.

STONE LAKE

By Richard Horberg • A Star Tribune serialized novel

Chapter 9 continues

The story so far: Allen helps a drunk Pauline Lund to her house.

"That's great," Coach Don Worthington said. "A butcher who draws cartoons. What I always say, it's people like him who make this a great country. From the hamburger counter to the drawing board, right? Rags to riches. Meat cleaver to paint brush. That's the stuff America's made of."

Then, glancing at his watch, he went to the door and blew his whistle, at which point the sound of bouncing balls stopped abruptly. "Tell your dad," he said, returning a moment later, "that the football

coach at Stone Lake High School loves his drawings."

Allen was enormously grateful. He told himself that Don Worthington was a great guy.

A couple of weeks later, Don invited Allen to Thanksgiving dinner at his house. Having received no other Thanksgiving invitations, not even from Dave Meyers and his wife, he had planned to drive to Crookston or Bemidji, spend the night at a motel and have Thanksgiving dinner at a good restaurant by himself. He was happy to change his

See **STONE LAKE** on E3 ▶



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