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25 Garden Trends

THE Arts Boom!

** Insider's Guide:*

TO THE **NEWEST PROJECTS** BY
WORLD-CLASS ARCHITECTS

What Critics Say About The Guthrie, Library, Art Institute

Plus: WHAT'S NEW IN STILLWATER

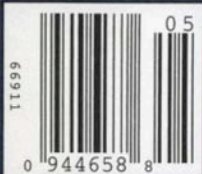
LAKE WINNIPEG'S TROPICAL BEACHES


KARE-TV'S MIKE POMERANZ »

KTLK'S DOUG WESTERMAN

» HAIR EXTENSIONS » AND MORE!

CONTENTS, PAGE 17





BOOM TOWN

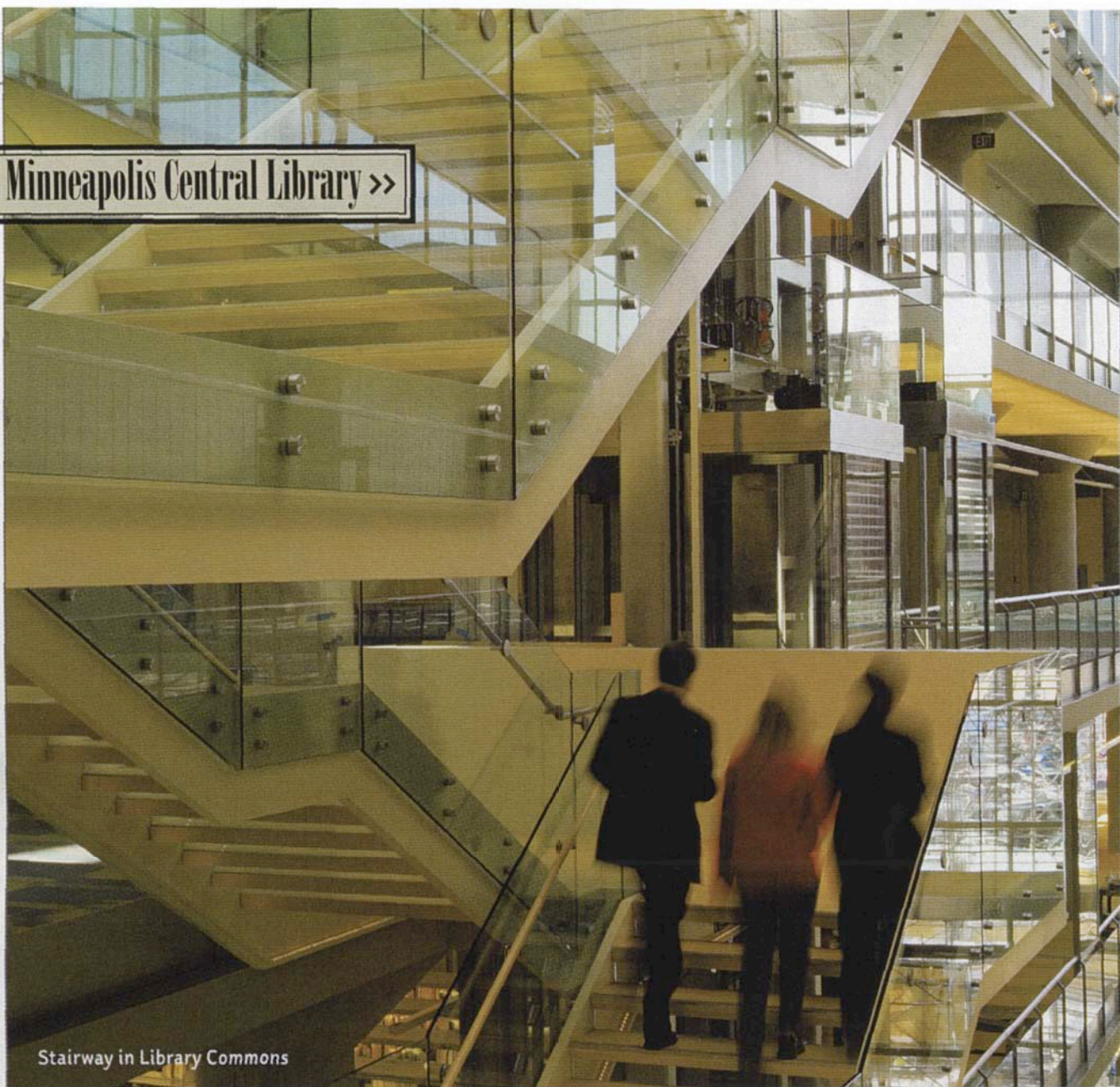
With the grand openings of the sensational new library, art institute, and Guthrie projects, the Twin Cities restates its case as Arts and Culture Capital of the Heartland.

Hear this: More than \$300 million worth of new arts and cultural facilities are opening in the Twin Cities in the next five weeks. The Minneapolis Central Library and the Guthrie Theater boast brand-new buildings, while the Minneapolis Institute of Arts unveils a new wing and remodeled galleries, and all of them are parading the designs of world-renowned architects. What's remarkable is that not one, but three projects are opening. What's even more remarkable is that these three are preceded by the Walker Art Center and the Children's Theatre Company additions of 2005 and will be followed by openings for the MacPhail Center for the Arts, the Minnesota Shubert Performing Arts and Education Center, and the Frederick R. Weisman Art Museum addition in the next four years.

Now read this: On the following fourteen pages, we're giving you the inside dope on each of these new projects, as well as the impressions of prominent architects and critics, and a donor's view of what we've invested in our arts community.

—Claire Joubert

Minneapolis Central Library >>



Stairway in Library Commons

PAUL CROSBY

Before designing the Minneapolis Central Library, renowned Argentine architect **Cesar Pelli** studied the **history** of Minneapolis. He noted that city planners laid out the streets perpendicular to the river, which explains the grid shifts near Hennepin Avenue and what is now

Nicollet Mall. That also explains Pelli's design: The new library's north building is perpendicular to Nicollet and its southern counterpart is perpendicular to Hennepin, creating a triangular-shaped atrium.

The nearly sixty-foot-long **cantilevered roof** above the atrium over-

hangs the street, so that when driving north on Hennepin you see the design's distinctive wing hovering over the city's historic gateway. The feature has already been called many things—a bird's wing, a bookmark, and a marquee. And that's fine with Pelli, who's pleased that his abstraction encour-

Cesar's Palace



PAUL CROSBY

Children's Library

ages such a range of interpretations.

The **stone bands** that embrace the building are Minnesota limestone, and the **fritted exterior glass** features familiar natural imagery: water on the north side, snow-covered evergreens on the south, prairie grass on the west, and birch trees on the east.

The five-story, glass-encased **Library Commons** is the building's centerpiece. Pelli incorporated its steel support beams and concrete, mushroom-shaped columns into the design, reinforcing the structure's urban/industrial look. The narrow atrium suggests an alley between two buildings; the glass-and-steel staircase resembles a fire escape. The atrium draws your eyes to the cantilevered roof and out toward City Hall's venerable clock tower to the east and the modern Federal Reserve building across Hennepin.

On every floor, there's a sleek, glass-enclosed **fireplace**—set on a base of Minnesota limestone, which matches the building's exterior, and capped with a flue wrapped in brushed stainless steel—surrounded

by comfy cushioned chairs.

Pelli's use of glass is the ultimate expression of the library's civic function. The long glass curtain walls allow the building to reach out to the city and draw it in. The interior glass opens views to all areas of the building and encourages interaction among patrons and staff. This is a **people's space**. The glass allows patrons to see and be seen while using the library.

The Minneapolis Central Library is one of the largest public libraries in the nation. In the previous building, only 15 percent of its more than **2 million-piece collection** was readily available to patrons. Now, almost thirty-nine miles of shelving, including compact stacks that

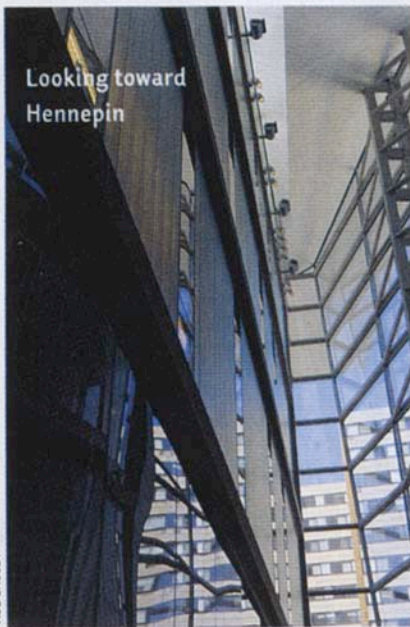


View from Hennepin

slide at the touch of a button—only the Smithsonian Institution has more miles of automated shelving—allow nearly 100 percent of the collection to be easily accessed.

Pedestrian-friendly amenities, including a Dunn Bros **coffee shop** and Friends of the Minneapolis Public Library **bookstore**, are situated at

ground level, as are the Children's Library and the collection's most popular sections: **literature, language, and popular fiction**. The second floor includes the 243-seat **Pohlad Hall** auditorium, Emma B. Howe Teen Central, the **government documents, business, science, and technology collections**, and meeting rooms. The third floor houses **magazines and newspapers** and the **art, music, and picture files**. The New Americans Center, **Spe-**



Looking toward Hennepin

PAUL CROSSBY



Teen Central

PAUL MALLIS

cial Collections, and the history and social science sections are on the fourth floor. The fifth is for library staff and collections preservation.

Teen Central was created by fourteen metro teen advisers and is supervised by library staff. Designed for twelve- to eighteen-year-olds, the space is equipped with vending machines, sliding walls for graffiti artists, computers, CDs, magazines, books, and comfortable chairs. A bright red serpentine bookshelf anchors the room, which overlooks Hennepin. Floor-to-ceiling windows connect vis-

itors with the action on the street below.

The **Children's Library** features a colorful, wave-patterned carpet, abstract tree forms, overhead dragonflies, and sunburst lights. From the pint-sized computer desks and toilet facilities to an interactive discovery wall, in-floor diorama, and chairs big enough for an adult and a child, everything has been designed to let little readers know that this is their place.

In the **New Americans Center**, immigrants can study English, bone up on Minnesota culture and history, and prepare for U.S. citizenship.

Site-specific **public art** has been placed adjacent to the Hennepin Avenue entrance and throughout the building—on the atrium floor, on the elevators, and above each of the four fireplaces. The featured artists—Donald Lipski, Jackie Chang, Ben Rubin, Beverly Pepper, Lita Albuquerque, and Twin Citians Teri Kwant and Ta-Coumba Aiken—are all nationally, even internationally, known.

Because the concept of “library” is in flux, Pelli and his collaborators at Minneapolis-based Architectural Alliance have designed a building they believe will keep pace with the concept's **technology-driven** evolution. Books are shelved on both permanent and automated stacks. Computer tables can accommodate additional terminals. The access flooring, which contains the building's wiring, will ease the inevitable technological upgrades.

The entire building is **wireless**. There are more than 300 computers with Internet access and sixteen for searching the collection. There are thirty-two laptops for use in Teen Central and in classes in the Best Buy Technology Center. Self-service checkout stations save staff time, as does the automated book-sorting system, which can handle up to 6,000 items an hour.

Each floor has a touch-screen **information kiosk**. Enter your request, and a map directs you to your choice. The “**white**” boards hanging in most of the twenty-five meeting and study rooms are “smart,” allowing their content to be downloaded to your computer.

Librarians carry tiny **wireless com-**

munication “**badges**” so they can talk to each other throughout the building, no longer bound to a particular desk or station. Unobstructed sightlines allow them to see over stacks to the far corners of the floors. Study spaces and meeting rooms have glass walls, so staff can easily serve those areas as well.

The library is 30 percent more **energy efficient** than the state's energy code requires. Its 18,560-square-foot “green” roof (not accessible to the public) blooms with flowers, reducing stormwater runoff and easing the building's heating and cooling needs. (Ninety-six percent of the old building was recycled; its primary component, concrete, was pulverized to make gravel for roadway construction.)

Throughout the building, you'll find a lot of glass, stainless steel, and maple—until you get to **Special Collections** on the fourth floor. The architects salvaged the grand carved cherry archway from the original Women's Reading Room and installed it at the entrance of the new area. Inside, cherry predominates, giving the department another claim to the word *special*.

The **Minnesota Planetarium and Space Discovery Center**, designed to cap the northern half of the library, received a \$22 million state appropriation last year. About \$10 million in private funds still has to be raised before serious work can begin on the 37,000-square-foot facility, which will include a 200-seat, sixty-foot-diameter theater, and a hall for traveling exhibits. The Minnesota Planetarium Society hopes to open the addition in early 2010.

» Fast Facts

OPENS: May 20

LOCATION: 300 Nicollet Mall

BUILDING SIZE: 353,050 square feet

COST: \$87.6 million

COST PER SQUARE FOOT: \$248

PARKING: In an underground ramp

FOR MORE INFORMATION:

612-630-6000, mplib.org



<< Guthrie Theater

PAUL CROSBY

Fifth-floor dining space

Nouvel Prize

The theater is a place of drama. It's also a place of mystery and illusion. **Jean Nouvel** gives us all three in the new Guthrie Theater on the Mississippi River. The size, scale, and color of the enormous structure are **dramatic**—and so are the silk-screened images on its exterior, the city and river views from its unusual windows, and the masts that rise from its roof aglow in amber LED signage.

The sense of **mystery** is most apparent on the outside. The opportunities to see into the building are limited to the glass walls of the restaurant, the front entrance, the rehearsal rooms, and the side facing the river. The building's other windows, placed several floors above street level, leave passersby wondering what might be going on inside.

The **illusion** of the building is best experienced at night. The eight silk-screened exterior images are an interesting detail during the day, but when the structure recedes into the darkness, the mysteriously illuminated images hover above the landscape like the ghosts of *Christmas Carols* past.

For all its theatrics, the building is also gritty and pedestrian. Its **metal sheathing** and boxy form take you back to the region's industrial past. Its scale and the **cylindrical shape** of the restaurant and thrust stage on the west side suggest grain elevators, while the rectangular east side of the structure recalls historic flour mills. The masts with their electronic announcements jutting from the roof resemble the signage on nearby buildings. The production link that crosses 2nd Street—designed to move scenery from the scene shop to the stages—recalls similar construction at the mills, as well

as pedestrian skyways downtown.

Throughout the building, Nouvel and his Minneapolis partners at Architectural Alliance acknowledge the Guthrie's illustrious legacy. The exterior's **silk-screened images** range in height from a few feet to several stories and showcase such Guthrie luminaries as Jessica Tandy, Peter Michael Goetz, George Grizzard, and Barbara Bryne.

is often drawn outward, **toward the river**. That's partly because the ceiling heights seem low—even disproportionally—in comparison with the expansiveness of the lobbies and partly because of the light that floods through the glass curtain that faces the river.

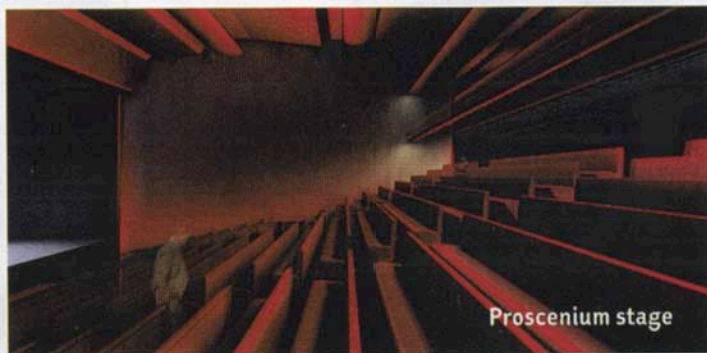
Nouvel plays with **transparent** and **reflective surfaces** throughout the building. Many of the windows are framed by mirrored surfaces that create mind-bending tricks: Looking down, you see the sky or the top of a building, and looking up, you see the river.

Nouvel situated the building's **three theaters** several floors above ground level, where the views can be best observed. The thrust and proscenium stages occupy the west and east sides of the fourth floor, respectively. Each has an expansive "ante-lobby" that wraps around the back of the building and offers spectacular vistas of the river and beyond.

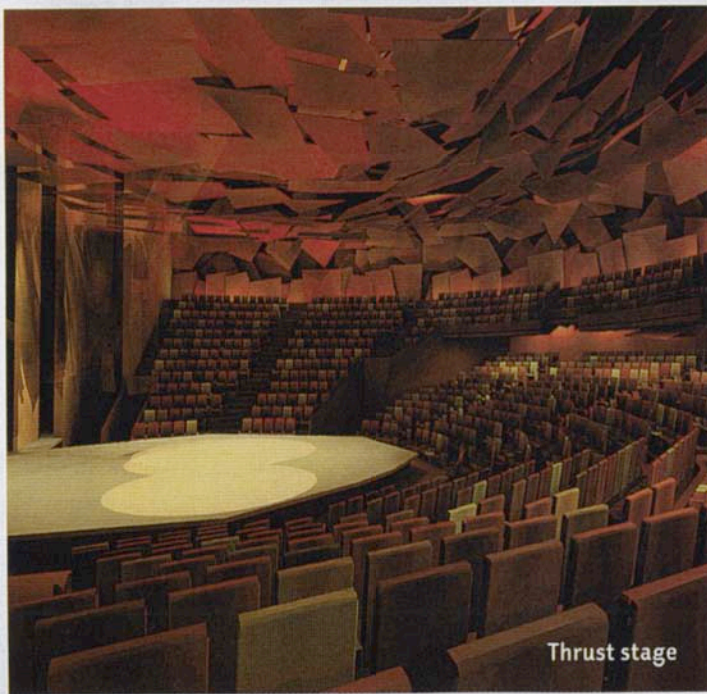
The new **thrust theater** feels remarkably similar to the one in the Ralph Rapson building on Vineland Place. Besides improved sightlines, larger seats (only 1,100, instead of 1,300), and different seat colors (reds, yellows, oranges, maroons, and grays), the theater also features a stage true to the original thrust design, an additional vom (an aisle leading

to the stage from beneath a bank of seats) on either side of the stage, and an enlarged trap room. As they did in the Rapson building, works from the Western canon will provide most of the programming on this stage.

The **proscenium** is not a tiny black box with uncomfortable seats as in the former Guthrie Lab in the Warehouse District, but rather a sensuous red space, with 700 seats and chain mail-like cur-



Proscenium stage



Thrust stage

Inside, **wallpaper** featuring production images covers the ceilings and walls. On the fourth floor, more than 100 **light boxes** inset into the walls display photos depicting the theater's history and productions. On the fifth floor, a grouping of mirrored walls brings backlit images of actors to three-dimensional life.

While inside the new Guthrie, your gaze

tains on the walls. This is the venue for contemporary playwrights.

A third stage, located on the ninth floor, is a **flexible studio theater** seating 200—on chairs recycled from the Lab. It has a sprung wood floor and is intended for use by emerging theater artists, small regional companies, and the Guthrie/University of Minnesota BFA actor training program.

Encased in yellow glass, the studio theater's lobby is awash in golden light even on gloomy winter days. A see-through section in the floor looks down to the cantilevered bridge, and a box of yellow glass reaches around to the front of the building, offering great views of the downtown skyline.

The much-discussed **cantilevered bridge** reaches 178 feet toward the Mississippi. It's one of the Guthrie's spaces that's open to the public during box office hours, even if a show isn't playing.

The new **Guthrie Learning Center**, on the eighth floor, has four classrooms, including one that's equipped for distance learning. Programming will range from summer drama camps for kids to corporate-training seminars for executives.

Heartland restaurant owner/chef Lenny Russo, under the management of food-service operation Bon Appetit, is directing the kitchens at the Guthrie's **restaurants**. Cue, next to the main entrance, is a 170-seat, full-service restaurant serving lunch and dinner six days a

week (it's closed Mondays). A more moderately priced, casual dining option, likely offering a small-plates menu and à la carte items, is planned for the fifth floor; it will serve pre- and postshow meals when a performance is in production, plus lunch Monday through Friday. Both restaurants will feature the fresh, locally sourced fare for which Russo is known.

The Guthrie will also offer **eleven bars and coffee counters**, including, on the fourth floor extending toward the bridge, a sleek, L-shaped lounge with leather furniture and, on the fifth floor, two semicircular bars

between the two main theaters.

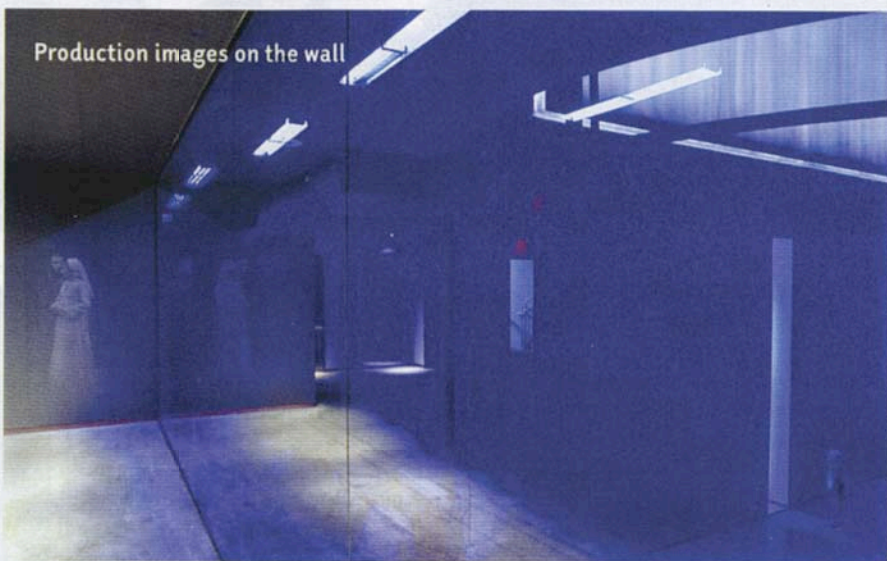
In March, United Health chief executive William McGuire's foundation responded to the city's request for proposals for the parcel next to the new Guthrie with plans to fund a **7.5-acre park**. Pending approval, the park could be ready as early as this fall.

» Fast Facts

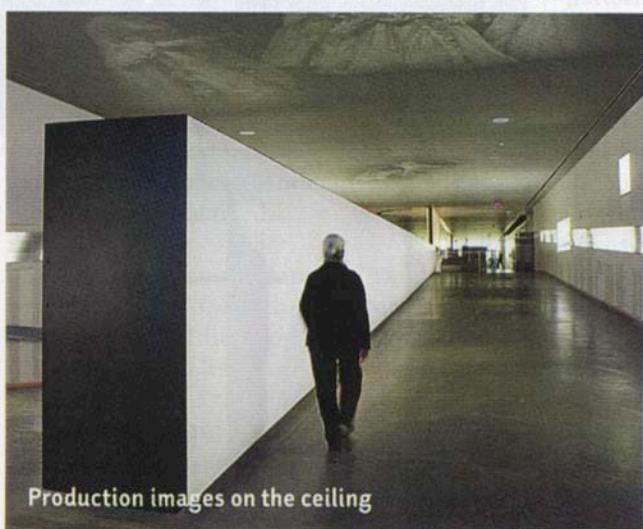
OPENS: June 25
LOCATION: 818 S. 2nd St.
BUILDING SIZE: 285,000 square feet
COST: \$125 million
COST PER SQUARE FOOT: \$439
PARKING: In a city-run ramp across 2nd Street, plus on the street
FOR MORE INFORMATION:
 612-377-2224, guthrietheater.org



View through a semicircular bar area



Production images on the wall



Production images on the ceiling

PHOTOGRAPHY (THIS PAGE) BY PAUL CROSBY

Minneapolis Institute of Arts >>



Reception hall

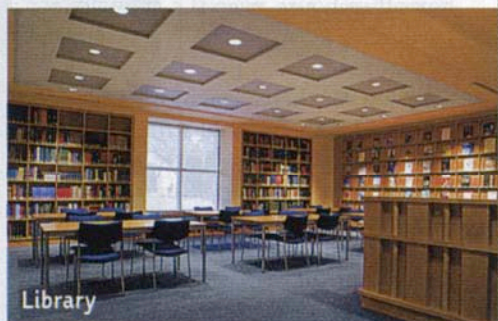
The noted Princeton, New Jersey-based architect **Michael Graves** faced the challenge of designing an addition that would fit both McKim, Mead, & White's neoclassical Minneapolis Institute of Arts, built in 1915, and Kenzo Tange's 1974 addition. What he created is a synthesis of both that keeps the **focus on the art**. Classical columns appear inside and out, but, apart from the stonework and maple wood, there is little ornamentation to distract from the museum's collection.

The MIA's **galleries** totaled 109 before the expansion and renovation. Now there are 143—representing a 40 percent increase in gallery space—and nearly all the existing galleries have been reinstalled. Most of the twenty-seven galleries in the new

wing will display twentieth-century and contemporary art, an indication of where the museum plans to expand its collection.

A rational and easy-to-navigate **floor plan** was an objective of the expansion. The new galleries connect with one another in straight lines, and the doorways through each are aligned so visitors can look east from Graves's addition through the McKim building all the way to Tange's east wing.

Every curatorial department has additional exhibition space. Receiving the biggest gains are Africa, Pacific Islands (formerly Oceania), and the Americas; decorative arts, craft, and sculpture; and paintings and modern



Library



New galleries

Graves Note

sculpture, with 65 percent, 69 percent, and 85 percent increases, respectively. The **Chinese collection**, among the foremost in the nation, now fills 20,000 square feet of gallery space. The **Japanese collection**, spanning 4,500 years, occupies six additional galleries. The **African collection**, also highly regarded across the United States, has been reorganized to highlight ceramics, basketry, and other art from the Democratic Republic of Congo.

The art in the Graves addition, as in the rest of the museum, is concentrated on floors two and three. Special-exhibition galleries, the Minnesota Artists Exhibition Program, the Americas, Pacific Islands, crafts, textiles, and **contemporary works on paper** are on the second floor, and **twentieth-century** and **contempo-**

so new and on view will be a 1948 streamlined Tatra T87 automobile that occupies a gallery just off the new atrium; a painting by Leonora Carrington, *Dear Diary, Never Since We Left Prague*, which fills an important niche in the MIA's Surrealist art collection; a 1767 neoclassical equestrian racing cup—*Richmond Race Cup* by Robert Adam—which is one of only four known cups of its kind; and a Chinese *ding* (cauldron), circa 700 B.C.

The **special-exhibitions gallery**, which straddles Graves's wing and the Tange addition, was enlarged from 7,800 to 11,200 square feet. According to museum officials, that's enough space for the largest exhibition the MIA would ever show. In its two spacious new galleries, the **Minnesota Artists Exhibition Program** no longer seems to be an afterthought.

Graves's sensibility is especially obvious in the **non-gallery public spaces**—the atrium, library, prints and drawings study center, photographs study center, and reception hall.

The **three-story atrium**, crowned with a blue Venetian plaster dome and an oculus, is an homage to the McKim original. It will be a landmark for museum visitors, as well as a place to relax between gallery tours. On the ground level, the floor pattern of soft gray crag and beige Jura stone, surrounded by eight columns, mirrors the dome. A smooth, highly polished maple railing encircles the atrium opening on

the second and third floors. The galleries radiate from this atrium, the entrance to each framed by maple cut to resemble blocks of stone.

The **library** follows a logical design pattern, with squares that are repeated in the bookshelves, window, and coffered ceiling. The room overlooks the courtyard between the Tange wing and the Graves addition and features maple woodwork and a deep marine blue carpet. The library

is nearly four times the size of the original, enabling the staff to more proactively collect books that reflect exhibitions and the permanent collection.

Two **study centers**, located a few steps from the library on the ground floor, have a design similar to the library's and use the same materials. There are several tables and racks for viewing works from the collection, which includes 50,000 prints, drawings, and artists' books, and 10,000 photographs. The three research areas are in close proximity for the first time.

Just off the atrium on the third floor is a large **reception hall**. The hall can seat up to 300 people and is visually enhanced with maple paneling and a coffered ceiling.

The **transition** between the existing and new sections is essentially seamless inside the building. Graves and his Minneapolis collaborators, RSP Architects, extended the existing structure's parquet flooring, baseboards, trim lines, Venetian plaster walls, and ceiling heights into their addition. The display cases and signage share the same design as well.



Carrington's *Dear Diary, Never Since We Left Prague*



1948 Tatra T87

rary paintings and **Modernism galleries** are on the third.

Several **new acquisitions** and rarely viewed pieces from the permanent collection will be shown when the MIA reopens in June. The new works include *Frankfurt Kitchen*, by Margarete Schütte-Lihotzky. This, the MIA's sixteenth period room, is the first Bauhaus kitchen to be installed in an American museum. Al-

» Fast Facts

OPENS: June 11

LOCATION: 2400 3rd Ave. S.

ADDITION SIZE: 113,000 square feet

REMODELED SPACE: 49,000 square feet in the existing building

NEW GALLERIES ADDED: Twenty-seven in the new wing, seven in the existing building

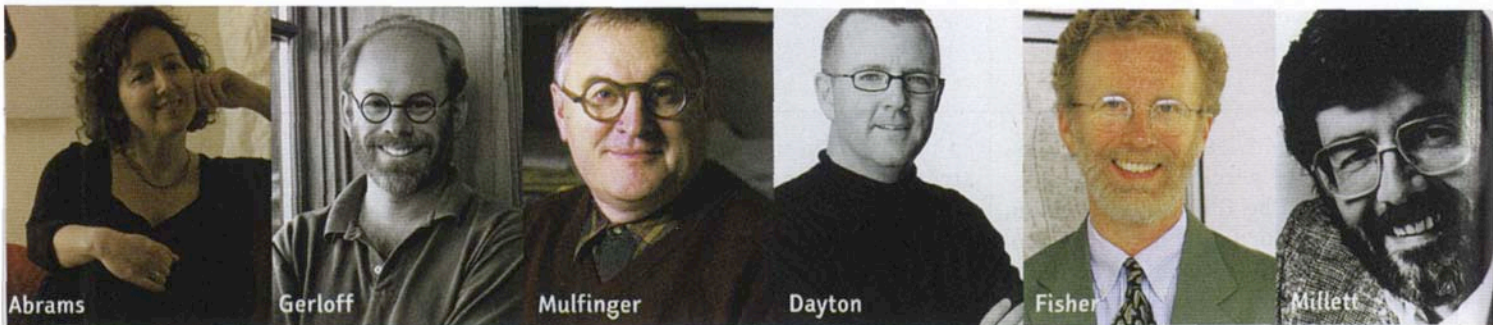
COST: \$50 million—\$37.5 million for the addition, \$12.5 million for remodeling

COST PER SQUARE FOOT: \$311 for the new wing, \$77 for the remodeling

PIECES IN PERMANENT COLLECTION: Approximately 100,000

PARKING: In an adjacent ramp and a surface lot, plus on the street

FOR MORE INFORMATION: 612-870-3131, artsmia.org



Expert Opinions

Six Twin Cities architects, academics, and critics discuss Cesar Pelli's Minneapolis library, Jean Nouvel's Guthrie Theater, and Michael Graves's MIA addition.

JANET ABRAMS directs the University of Minnesota Design Institute. Her book, *Else/Where: Mapping*, is distributed by the U of M Press.

ROBERT GERLOFF founded Robert Gerloff Residential Architects Ltd. and writes an architecture column for the *Southwest Journal*.

DALE MULFINGER is a partner in SALA Architects and teaches architecture at the U of M. He writes this magazine's "Cabin Fever" feature.

JIM DAYTON has worked for Frank O. Gehry & Associates, among others. The

founding principal of James Dayton Design, he was recently named a "Young Architect" by the American Institute of Architects.

TOM FISHER, dean of the University of Minnesota's College of Architecture and Landscape Architecture, writes widely for consumer magazines, architecture publications, and scholarly journals.

LARRY MILLETT, former architecture critic for the *Pioneer Press*, is writing his fourth book on architecture—a guide to the architecture of Minneapolis and St. Paul—to be published by the Minnesota Historical Society Press in spring 2007.

GERLOFF: The biggest shock is how big this building is. But you step into that large interior courtyard and immediately know where you're going and where you need to be. The rooms have a unique character. It's that development I feel is missing from the Minneapolis Institute of Arts.

JIM DAYTON: I don't believe we'll be in the same library **in fifty years**. This isn't a state-of-the-art landmark that has legs.

MILLETT: This building hasn't radically re-envisioned the function of the library, but it's designed to be very flexible in terms of how the spaces are arranged.

FISHER: The library as an institution is going to change radically, maybe having a lot of computer terminals and digital display screens. This building is very flexible and could accommodate new ways of using it.

DAYTON: Looking at [Rem Koolhaas's] library in Seattle made me sad that we **missed a huge opportunity** to re-think the way a library is supposed to function. We ended up with the same building we took down.

MULFINGER: One oddity are these so-called fireplaces. Maybe there's a generation of people who grew up with gas fireboxes and this is what they expect today. To me, as a cabinologist, those are no fireplaces. The building is already warm. You don't have to go warm yourself.

MILLETT: That huge overhang seems

LARRY MILLETT: Of the three buildings, the **library** is going to be the most popular. The quality of the light and the detailing is exquisite.

ROBERT GERLOFF: The library is by far the most successful. It has an emotional warmth that the other buildings are missing.

DALE MULFINGER: I wonder why the **exterior** looks so much like the old building.

TOM FISHER: I admire Pelli's intention with the fritted glass, but it tends to look like 1950s Formica when you get close to it, particularly on the south side.

GERLOFF: I like the warm material on the exterior and all the little patterning in the glass. The airplane wing shooting out is a wonderful visual an-

chor as you go up and down Hennepin.

MULFINGER: The **library's interior** is refreshing, very open, accessible, inviting, cheery. It will stand out as a landmark building for that sense of openness.

MILLETT: It's a better building inside than you think it would be from the outside. You have this delicate, light thing hanging on these huge, thick columns, which makes for an interesting interplay between that solidity and the feeling of lightness of the interior. I love the children's library.

FISHER: The atrium is a powerful space. I like the way in which, if you're coming off of Hennepin, you go through this narrow set of doors and then the atrium expands out.

too much. It's like the architects said, 'Well, geez, we've got this gentle, quiet building, but we've got to be new, we've got to be modern,' and so we got this big flying wing.

FISHER: It reads like an office building because the horizontality of the floors is emphasized and the walls are glass. I think Pelli tried to overcome this impression with the big paper airplane over the atrium.

DAYTON: The **Guthrie** is wonderfully scaled, tucked into the neighborhood of the mills, and has the presence of many of those older buildings.

MULFINGER: It's probably designed not to be looked into or looked at. To that end, I hope they don't sustain the idea of that park next door. It's designed to have buildings on the other side of it.

FISHER: It reminds me of a very large industrial facility. It also seems like a very big blue sculpture. The ghostly images on the exterior are an interesting idea. You just sort of come upon the building. It's a surprise, so it has this quality of drama to it.

GERLOFF: It is a very strong presence on the river. The scale and the color are interesting.

JAN ABRAMS: The impression of the building from the street is inhibited by that parking ramp with the scene shop. There's a limit to what you can take in of the façade, because it's right on the street.

DAYTON: The brilliance of the building is the **interior**. The public spaces are beautifully scaled and totally original. They are not like the prefunction anterooms you typically see in an American theater.

MULFINGER: I think of this Guthrie as having four theaters—the thrust, the proscenium, the black box, and the building itself and its connection to the river. The culmination of the fourth theater is the phenomenal view from the cantilevered bridge.

ABRAMS: The building is great. Nouvel knows how to modulate your experience of space in a very dramatic way. When you enter on the ground floor, there are two things—the wide-open space of the lobby leading to the river and the dramatic escalators,

which might cause a few titters as being too long, too steep, too narrow. It's a very deliberate move by him. When you get upstairs, the ceiling is low, and you suddenly feel hemmed in, because you've come through a very narrow vertical space and now you are in a very low horizontal space that forces your view forward rather than up.

DAYTON: This Guthrie will be a **landmark**. The first Guthrie was done on a shoestring, and if they'd had the money to do it right the first time, I suspect the Ralph Rapson building wouldn't be coming down.

MULFINGER: I think it will be torn down. That's the nature of Minneapolis. If it were in St. Paul, it might be there forever, but Minneapolis is a throw-away city.

FISHER: This is going to be around for hundreds of years. It's going to be well loved.

MILLETT: It's easy to see those **public spaces** being used during the summer. The cantilevered bridge is going to be a great gathering spot, and you can imagine it becoming one of the premier places in the city to see and be seen. But overall, the building doesn't strike me as a place where people are going to hang out.

DAYTON: I was totally unconvinced about the bridge until I stood out on the end of it and saw the view. I'd go

there once a week just to see that.

FISHER: It may take people a while to get used to it. I admire that this theater is trying to make private space more public rather than making public space more private.

ABRAMS: I hope people use the public spaces. This city sorely needs spaces of congregation.

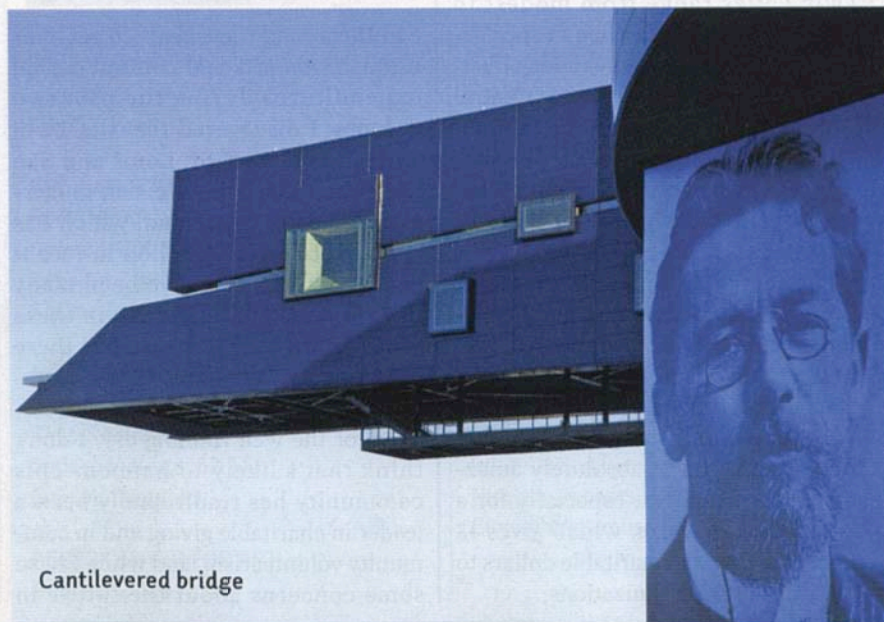
DAYTON: I'm not convinced about the **exterior skin** yet. I wish there was a little more variety in it. The images are OK, but the graphic package is overused both outside and inside.

MILLETT: As a structure, the cantilevered bridge is not particularly graceful. The ground floor didn't do a lot for me. It seemed anticlimactic. You expect in a theater to be greeted by a lobby space that draws you up and into the building in an exciting, vibrant way. I didn't get that feeling.

FISHER: It's a little too much blue for me, and with the orange glass, the bridge looks heavy. Nouvel should have clad it in translucent glass to make it look lighter.

ABRAMS: I had some questions about his use of yellow glass in the education room. I thought it might be headache-inducing. The front door was boring, not ceremonial enough. The signage and fully-automated system in the parking structure are crap.

DAYTON: **Graves's addition** is not ex-
continued on page 108



Cantilevered bridge

PAUL CROSBY

The Spirit of Giving

It's why we've spent more than \$1 billion on arts and culture organizations over the last twenty years.

By Burt Cohen

Nobody would've believed you if, twenty-five years ago, you had stood on a box on the corner of 7th and Nicollet, and shouted, "Mark my words. Come 2006, virtually every major cultural organization in the Twin Cities will have built a glistening new building or expanded their existing one. Architects from all over the world are going to transform our arts and cultural facilities. And who is going to pick up the tab for the hundreds of millions of dollars all these new buildings are going to cost? Why, the generous givers right here in our community—"

At this point, not only would nobody in the crowd have believed you, but a cop probably would have suggested your speech for the day was over.

But the joke would've been on them. All your predictions would have been absolutely right. The new and expanded arts and cultural facilities in the Twin Cities range from modest to grandiose, from pedestrian to spectacular, and for the organizations affected—including the Minneapolis Central Library, the Minneapolis Institute of Arts, and the Guthrie Theater—represent both the enhanced ability to serve the public and the realization of dreams.

The cost of all this construction, I estimate, may well be more than a billion dollars. While some of those dollars came from public funding, the vast majority was privately raised from individuals, corporations, and foundations. It's an absolutely amazing accomplishment, especially for a community this size, which gives 13 percent of its total charitable dollars to arts and culture organizations.

But it also gives rise to two questions: One, as remarkable as our achievement is, how does it compare with other cities' accomplishments? And two, have we tapped the giving community to the point of exhaustion and, if so, what does that mean for the future?

On the first question, I phoned contacts knowledgeable about three markets similar in size to ours—St. Louis,

Nowhere else has there been the explosive growth we've enjoyed here.

San Diego, and Cleveland—to get their estimates on arts and cultural capital expenditures during the past two decades. I discovered that the Twin Cities is ahead of St. Louis and San Diego by a country mile, and moderately ahead of Cleveland, which has spent just under \$1 billion in recent years. While there have been many new or enhanced facilities in these other cities, nowhere else has there been the explosive growth we've enjoyed here.

As for the well running dry, I don't think that's likely to happen. This community has traditionally been a leader in charitable giving and in community volunteerism, and while I have some concerns about the future in

general—who doesn't?—I don't think the proverbial sky is going to fall on the cultural community. Yes, there's concern because many of today's CEOs are new to the community, haven't been brought up in our long tradition of giving back, and don't intend to reside here after serving their limited term in office. And, there's also concern that many of our younger business and professional leaders have grown up here amidst such an abundance of cultural riches that they don't appreciate the need to continue to support and build the resources they've always taken for granted.

But my impression is that these concerns—and they're real ones—are significantly outweighed by the bubbling enthusiasm for, and appreciation of, our cultural reality that I see in so many of the next generation.

My wife and I serve on boards or committees of many cultural organizations, and we attend countless meetings, programs, and fundraising events. With each passing year, we see more and more younger people starting to take their places in this remarkable giving community. There's a very old, deeply entrenched spirit here, and it's terribly contagious. There have always been, and there will always be, those who are immune to it, who see nothing wrong with enjoying resources and benefits others' generosity makes possible. But that doesn't matter, because as the next scene opens, the good guys are coming over the hill—and there are an awful lot of them. ▲

Burt Cohen is the founding publisher of MSP Communications and a columnist for this magazine.

The A(rts) List

Over the past two decades, we have constructed or extensively renovated thirty arts and culture venues. Put another way, we've invested \$809.3 million in more than 3,460,415 square feet of cultural spaces—and that doesn't include the new library, art institute, and theater. Here's the list, with the newest first:

CHILDREN'S THEATRE COMPANY

Reopened: 2005
 Cost: \$24 million
 Square footage added: 45,000
 Total square footage: 125,000
 City: Minneapolis

COMO CONSERVATORY (including Visitors Center and Tropical Encounters)

Reopened: 2005
 Cost: \$22 million
 Square footage added: 14,000
 Total square footage: 37,000
 City: St. Paul

MINNESOTA LANDSCAPE ARBORETUM

Reopened: 2005
 Cost: \$20 million
 Square footage added: 40,000
 Total square footage: 75,000
 City: Chanhassen

THE MUSEUM OF RUSSIAN ART

Reopened: 2005
 Cost: \$5.5 million
 Square footage added: 16,700
 Total square footage: 23,700
 City: Minneapolis

ROY WILKINS AUDITORIUM

Reopened: 2005
 Cost: \$1.3 million
 Project: Upgraded existing facility
 City: St. Paul

WALKER ART CENTER

Reopened: 2005
 Cost: \$70 million
 Square footage added: 130,000
 Total square footage: 260,000
 City: Minneapolis

MINNESOTA MUSEUM OF AMERICAN ART

Reopened: 2004
 Cost: \$120,000



Como Conservatory

Project: Renovated a new but smaller space
 City: St. Paul

BLOOMINGTON CENTER FOR THE ARTS

Opened: 2003
 Cost: \$7.2 million
 Square footage: 34,000

MILL CITY MUSEUM

Opened: 2003
 Cost: \$33 million
 Square footage: 62,342
 City: Minneapolis

REGIS CENTER FOR ART

Opened: 2003

Cost: \$41.5 million
 Square footage: 155,000
 City: Minneapolis

MINNETONKA CENTER FOR THE ARTS

Reopened: 2002
 Cost: \$5.6 million
 Square footage added: 9,000
 Total square footage: 31,000

PANTAGES THEATRE

Reopened: 2002
 Cost: \$9.8 million
 Number of seats: 1,000
 City: Minneapolis

continued on page 112