



DUVAL'S RETURN

NEWFOUND HAPPINESS FUELS DRIVE TO COMPETE > SPORTS, SECTION D

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THE DENVER POST

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Voice of the Rocky Mountain Empire

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Growth paradox: Just add water

Users conserve as taps multiply

Officials argue that growth improves life for residents and newcomers alike; others predict a dry future.

By George Merritt and Joey Bunch
Denver Post Staff Writers

While Denver-area communities ask residents to conserve water during the ongoing drought, no one is restricting the number of new users tapping into existing systems.

Front Range cities are steadily selling "water taps" — the right to hook up to a water provider. More taps mean more development and more demand for water.

In 2002, the driest year of the six-year drought, Denver Water added 9,790 taps to its system, three times more than the previous year. The region's largest water utility has approved at least 3,000 new taps every year since 1998.

Standing over his wilting flower garden, Brighton resident Warren Johnson said he is tired of water restrictions and his rising water bill, especially as more users continue to be added.

"I think it is counterintuitive," Johnson said.

But, he noted, "I don't want to stop development, because that's good, too."

Several community leaders say Johnson is right about devel-

> See **WATER** on 14A

Planners look for ways to unclog C-470

Toll lanes are an option, but not the only one, as traffic levels approach the road's designed capacity.

By Manny Gonzales
Denver Post Staff Writer

Traffic on C-470 brings lives and businesses to a standstill for several hours every weekday. And one of the busiest freeways in the south metro area will only get worse as growth continues in Highlands Ranch, Lone Tree and Ken-Caryl, state highway engineers say.

So the Colorado Department of Transportation, in a cooperative effort with Arapahoe, Douglas and Jefferson counties, is studying several proposals to ease the congestion, including giving motorists the option of paying to use an expressway.

Other alternatives include adding general purpose lanes, express lanes or public transit additions, or, lastly, doing nothing at all.

But the possibility of toll lanes on the freeway is attracting most of the attention.

"We don't have any funding for this corridor for the next 20 years," CDOT Deputy Execu-

> See **TRAFFIC** on 8A

Something big is bruin



Susan Ragan | The Associated Press

The \$395,900 blue bear sculpture is being fabricated at Kreysler & Associates in northern California. A worker at the facility lays down fiberglass and resin in the foreground.

Bear sculpture to peer into convention center

Municipal piece conveys "sense of place"

By Elana Ashanti Jefferson
Denver Post Staff Writer

Forget about being a cow town. Denver's on its way to becoming a bear town.

As construction of the Colorado Convention Center expansion enters its final stages, plans are underway to install a 40-foot-tall, 10,000-pound, lapis blue bear that will peer into the windows above a main entrance along 14th Street.

City officials suspect the \$395,900 artwork — the creation of University of Denver associate professor Lawrence Argent and now being fabricated in a northern California studio — will generate as much attention as and possibly more vitriol than Jonathan Borofsky's 60-foot "Dancers" mounted outside the Denver Performing Arts Complex last year.

But just as the Gateway Arch beckons visitors to St. Louis and Lady Liberty stands watch over New York Harbor, Argent's giant bear is touted by Denver enthusiasts as the statement-making municipal emblem the city needs.

"People want to have a sense of place," said Jill Strunk, spokeswoman for the Denver Metro Convention & Visitors Bureau, which has started using the blue bear image on downtown flags and fliers. "We have

> See **BEAR** on 19A

Urban animal

A sculpture of a giant bear is scheduled to be installed next April in front of the Colorado Convention Center expansion.



Image courtesy of Lawrence Argent



Height: 40 feet
Weight: 10,000 pounds
Color: Lapis lazuli blue
Made from: Composite materials with a coating of polymer and concrete
Manufacturer: Kreysler & Associates, California
Shipping: Five truckloads of pieces will be assembled in Denver
Source: Lawrence Argent

Thomas McKay | The Denver Post

9/11 plot called for far worse

Al-Qaeda envisioned 10 jets, web of targets nationwide

PANEL'S REPORT

A detained terrorist leader told investigators that he wanted 25 or 26 hijackers. Some were intended for a second round of attacks.

By David Stout
The New York Times

Washington — As horrendous as they were, the attacks of Sept. 11, 2001, were only a small part of terrorist visions that foresaw using 10 hijacked airplanes to attack targets on both the East and West coasts, including the U.S. Capitol and the White House, the staff of the independent commission investigating Sept. 11 reported Wednesday.

Some of the Sept. 11 terrorist plans, the commission staff said, called for the hijacked jets to be crashed into the headquarters of the FBI and the CIA, various nuclear power plants, and skyscrapers in California and the state of Washington, a captured leader of al-Qaeda, Khalid Shaikh Mohammed, has told interrogators.

Mohammed, who is believed to have originated the idea for the Sept. 11 attacks and whose nephew Ramzi Yousef was the mastermind of the 1993 bombing of the World Trade Center, was seized in Pakistan in March 2003 and is being held at an undisclosed location.

The reports, the 15th and 16th by the panel staff, were issued as the commission, meeting in Washington, began its last two days of public hearings. A final

> See **PLOT** on 14A

Commission: No Iraq tie to al-Qaeda evident

Contrary to White House and wide public beliefs, the groups talked but never cooperated, a report says.

By Walter Pincus and Dana Milbank
The Washington Post

Washington — The Sept. 11 commission reported Wednesday that it had found no "collaborative relationship" between Iraq and al-Qaeda, challenging one of the Bush administration's main justifications for the war in Iraq.

Along with the claim that Saddam Hussein was stockpiling weapons of mass destruction,

Analysis: The White House's reasoning for going to war in Iraq takes another hit with findings by the Sept. 11 investigation commission. > 15A

Iraq: Radical cleric orders his militia to abandon holy cities. > 10A

More online: Full staff statements and excerpted highlights from the commission's investigation of intelligence failures before the Sept. 11 terror attacks. > www.denverpost.com



Reed Saxon | The Associated Press

U.S. Bank Tower in Los Angeles, formerly Library Tower.

The full plot

Original plans for al-Qaeda's attack on the United States included 10 jets and targets on both coasts:

- The four actual Sept. 11 targets (World Trade Center towers, Pentagon, White House or Capitol)
- FBI and CIA headquarters
- Unidentified nuclear plants
- Tallest buildings in California and Washington state, including 1,017-foot Library Tower in Los Angeles and 76-story Bank of America Tower in downtown Seattle
- On a 10th plane, they would kill all the male passengers, land at a U.S. airport, give a speech and free the women and children

President Bush, Vice President Dick Cheney and other top administration officials often asserted that there were extensive ties between Hussein's government and Osama bin Laden's terrorist network; earlier this year, Cheney said evidence of a link was "overwhelming."

But the report of the commission's staff, based on its access to all relevant classified information, found that there had been contacts between Iraq and al-Qaeda but no cooperation.

In Wednesday's commission hearing, a senior FBI official and senior CIA analyst concurred with the finding.

> See **LINK** on 14A

BEAR: Piece to peer into convention center

< CONTINUED FROM 1A

these incredible Rocky Mountains as our backdrop. We have a signature new building, and now we're going to have this signature piece of public art.

"We really think it's something that people are going to remember."

Memorable almost certainly, but good? Longtime art dealer Jim Robischon isn't so sure.

"I always thought Lawrence was a conceptual artist," said the president of the Denver Art Dealers Association. "Just the idea of a bear looking into the convention center seems a little warm and fuzzy for an artist who's never gone in that direction."

Then again, he added, the bear "couldn't be any worse than the dancing aliens from 'Mars,' referring to Borofsky's sculpture. 'They're silly.'"

However, few public art watchers — Robischon included — would go as far as to call Argent's bear "silly." The gallery owner said he would be "more interested in (public art) that has a bit of seriousness or an historical art relationship."

Cynthia Madden Leitner came to the bear's defense.

"(Argent) is a true public artist," said the president of the Museum of Outdoor Arts in Englewood. "Lawrence responds not only to the people who commission the piece but to the community and the site."

While she concedes the oversized bruin is likely to raise eyebrows, she is optimistic, noting that even Pablo Picasso's famous sculpture got a cold shoulder when it was erected in downtown Chicago in 1967. (One Windy City alderman lobbied to replace the Picasso with a five-story statue of Ernie Banks, the beloved Chicago Cub.)

"People really disliked (the Chicago Picasso) initially, but now it's one of the best-loved pieces they have," she said.

"Public art deserves to be controversial." But a bear? And one that is blue and a Peeping Tom? "It's a reflection of humor, first and foremost," Argent said Wednesday. "It's absurd in its own nature ... in its size, its scale and its abstraction."

Argent used computer software to render the image. He drew on traditional ideas about western art and his own curiosity about the plethora of groups that will congregate at the expanded Colorado Convention Center.

While artists tend to be sensitive by nature, Argent was cool when responding to suggestions that his bear might lead some passers-by to deem it bizarre or even ugly, just as some did after Borofsky's "Dancers" debuted last year.

"That's the wonderful part about the things that I create for the public," he said. "It's open to interpretation, and I love that there are so many avenues for that. It should be providing a stimulus for other thoughts."

The artist said he took a pixelated picture of a black bear, fed it into his computer and produced a prototype of the artwork. The color was a happy accident.

"It just happened to come out of the machine blue, and it looked good," said Argent, who is also the man behind the outsized blades of grass looming in the median near the intersection of Yale Avenue and South Broadway. That well-known piece, "Virere," marks the entrance to the city of Englewood.

The finished bear sculpture is built of composite materials with a coating of polymer and concrete.

The unusual nature of Argent's work should not put peo-

ple off, Denver Art Museum Director Lewis Sharp said.

"Public art should be visually engaging and enhance the public space," Sharp said. "Most importantly, it should not be taken for granted or blend into the urban landscape."

Denver video artist Gary Emrich once sat on the city's public-art selection committee. He deemed Argent "a very fine artist."

"I think the scale and the color of (the bear) is really interesting," Emrich said. "I'm excited to see it."

Like the rest of Denver, he'll have to wait. The bear won't rear up on its hind legs until nearly every other component of the convention center expansion is completed. In the spring of 2005, the bear will be loaded in five pieces onto five tractor-trailers and driven from California to its perch in Denver.

"Art is in the eye of the beholder," said Denver City Council President Elbra Wedgeworth, who helped select Argent's bear for the convention center. "Some people will love it, and some people will hate it. 'But that's what art is.'"

Staff writer Elana Ashanti Jefferson can be reached at 303-820-1957 or ejefferson@denverpost.com.

Law makes spending on public art mandatory

By Kris Hudson
Denver Post Staff Writer

When deciding between art and silverware, Denver chooses art. The law requires it to.

That's the case with the \$308 million expansion of the Colorado Convention Center, which city officials are striving to keep within its budgeted cost.

A 13-year-old city ordinance requires that 1 percent of the design and construction budget for any city project of more than \$1 million be assigned to buying public art. That puts the convention center expansion's art budget at \$2.6 million.

Meanwhile, Jack Finlaw, the city's director of theaters and arenas, recently whittled the project's cost overruns to \$2.33 million by whacking nearly \$1 million from the project's budget for furniture, fixtures and equipment. Even so, the convention center will open in December with enough plates, silverware, tables and lecterns to get by, he said.

"That public-art money was spent before I joined the city" in September, Finlaw said. "In the grand scheme of things, I think it's really important for public buildings of this size to not only have some interesting elements but good art. Otherwise, it would be a big, ugly box."

Finlaw intends to cover the project's remaining overrun by dipping into funds reserved for

Pieces range from paintings to laughter

Public art commissioned for the Colorado Convention Center expansion:

- Blue bear sculpture by Lawrence Argent, \$395,900
- Twelve paintings by Trine Bumiller, \$50,000
- Six paintings by William Matthews, \$150,000
- A 35-foot steel structure by Benar Venet, \$600,000
- Twelve elliptical stone elements by Jonathan Bonner, \$269,500
- Ten landscape paintings by Kirk Johnson and Jan Vriesen, \$254,660

- Sound installation in atrium (sounds of laughter activated by escalator) by Jim Green, \$60,450
- Three large sculptures by John McEnroe, \$102,884

Figures do not include contingency reserves for project changes or overruns.

Source: Mayor's Office of Art, Culture and Film

maintenance of city theaters and arenas. That means venues such as the Buell Theatre and


Boettcher Concert Hall will receive less maintenance than usual next year.

City law prohibits cutting the project's art budget, and much of the art was commissioned years ago. Among the largest projects on order are a two-story blue bear sculpture by Lawrence Argent (\$395,900) and a 35-foot-tall steel structure by Benar Venet (\$600,000).

Other recent city projects carried similarly hefty art budgets. The city spent nearly \$1.2 million on art for the 2-year-old Wellington E. Webb Municipal Office Building, and it spent \$454,611 on art for the Denver Public Library's central library at 10 W. 14th Ave. Parkway.

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