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Blueprint for success

The sun glared down through a skylight as it eased across the sky toward noon. Five planners hovered over a table in the center of the room, continuing to carefully plot and section out the territory. They had been up all night, and sleep was heavy in their eyes. A radio on the floor broadcasted soft classical music.

This was not a military strategy session. It was the American Institute of Architecture Students' third annual design charette at the University, a three-day contest in conceptual urban planning. This year, the problem was to plan improvements for Bend and outlying areas.

The charette began at 3 p.m. Friday in Lawrence Hall with seven teams of University architecture students led by a professor or practicing architect, competing only for token prizes and the chance to say it was the best. Teams were given until noon Sunday to complete the project.

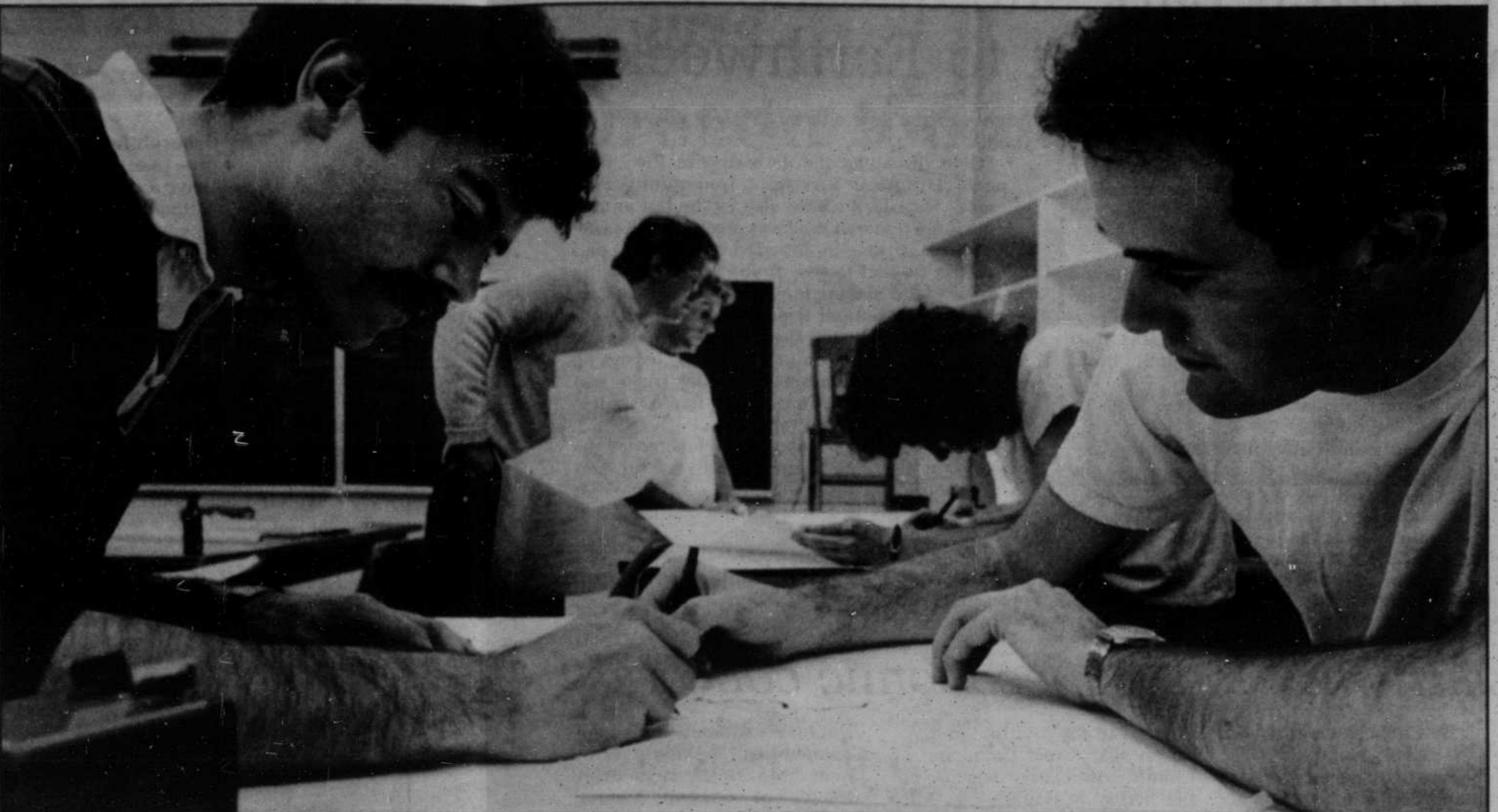
**Story by Craig Loughridge
Photos by Derrel Hewitt**

In a large room, organizers gave the teams background information on Bend, and instructions and resources for dealing with the problem.

For the next several hours, team members poured over city planning charts, contour maps and aerial photographs, exchanging ideas on how to attack the problem. Most teams decided to center efforts on developing Bend's tourist trade, improving its traffic circulation through downtown and luring high-tech industry into the area.

Each team then traced road maps, photographs and planning charts, deleting and adding features wherever needed. Some buildings were torn down and new ones built. Some parks were paved, and others were expanded.

By 2 a.m., nearly everyone had gone home. Only a few hard-core participants led by Tom Briner, an



architect from Vail, Colo., remained.

Most team members were back at work by 8 a.m. Saturday, and by that evening, most of them had decided on plans and were working on finished products, three 30-by-40-inch drawings showing the improved city.

About half of the teams worked straight through from Saturday morning to the Sunday noon deadline. When organizers came around to collect the completed entries, participants let out fatigued sighs and went home to sleep, waiting for the judging to be completed.

At the 6:30 p.m. award ceremony, first prize was given to a team led by Henry Fitzgibbon, a Portland architect. Team members, who each received a pen set worth about \$45, included Grant Faust, fourth year, architecture; Robert Fry, fourth year, architecture; Nguyen Lam, second year, architecture; George Lew, graduate, architecture; Debra Shown, fifth year, architecture; Scott Toll, graduate, landscape architecture; and David Zagel, second year, architecture.

Fitzgibbon said he stressed a team approach and "brainstorm programming" in solving the assigned problem. "It was really a 100 percent effort," he said.

The purpose of the contest was to provide city planners in Bend with ideas for dealing with the future of their city, while giving students practical experience in urban planning, said Lance Nichols, the University's American Institute of Architects chapter president and contest organizer.

Organizers began planning the contest about nine months ago. In August, they sent letters to 26 cities in Oregon in order to find a city interested in helping and in what the contest could offer.

"We selected Bend for its enthusiasm, the quality of support and diversity," said Ed Pieterick, another contest organizer.



(clockwise from top) Steve Mileham (left) and Dan Hale sketch early plans Saturday night; Scott Toll can't resist a quick nap after finishing the project; David Zagel (left) discusses plans with George Lew while Nguyen Lam works behind them.



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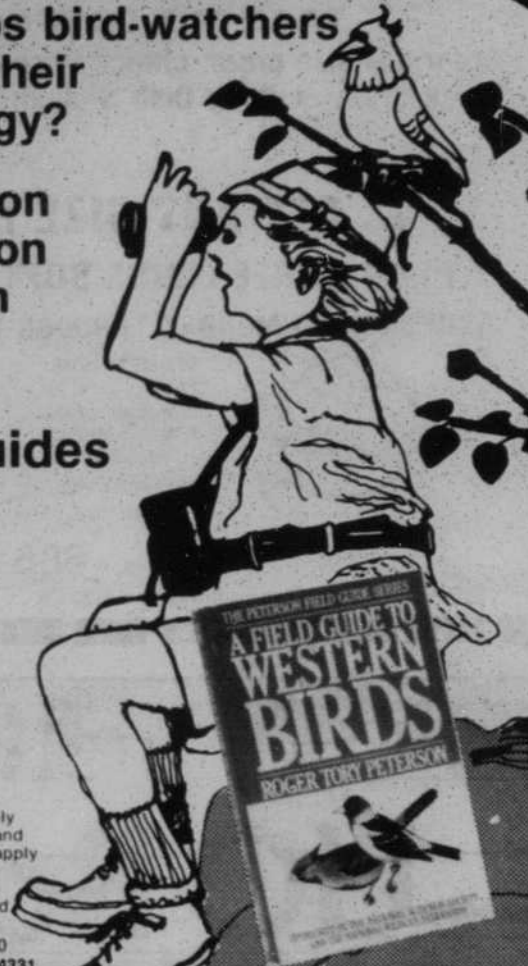
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Book Views

Self Help Stories by Lorrie Moore

"Wives are like cockroaches. Also part of a great historical tradition. They will survive you after a nuclear attack — they are tough and hardy and travel in packs — but right now they're not having any fun."

The above quote, from "How To Be An Other Woman," contains both humor (the comparison) and sadness (perhaps an insight to America's diminishing traditional ideals) and is only one small example of the power that emerges from Lorrie Moore's stories. "Self Help" is a volume of work that will elevate your senses (she is capable of seeing so much) and can tear your heart out with laughter and remorse. Stylistically, anything goes. For the most part Moore composes in a slick, second-person point of view which allows more freedom with direct statement, observation and oftentimes, recording of the thought process. And it's this "directness" that gives her characters life, makes them real, often tragic, but real. These stories jump.

In "Go Like This" a young woman is dying of cancer. She makes the monumental decision to take her own life and gathers her friends for support — "This is not a deranged act, I explain. Most of them have known for quite a while my belief that intelligent suicide is almost always preferable to the stupid lingering of a graceless death."

"Go Like This" is perhaps the best story in the volume, but other stories notably "What Is Seized," "To Fill" and "Amahl and the Night Visitors: A Guide to the Tenor of Love") invite comparison. In "To Fill," Riva, a department store manager, is losing touch with herself due to her declining marriage and her hypochondriac mother.

"I grow so incomprehensible. I am stealing more and more money. I keep it in my top drawer beneath my underwear, along with my diaphragm and my lipstick and my switchblade; these are things a woman needs."

"Self Help" is a delightful collection and quite memorable for its emotional impact. Lorrie Moore is a writer to seek out and study.

— Reviewed by Kerry Paul May

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