

Pea shoots
show versatility
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COMMENTARY

School safety starts on the bus

Although a great deal of attention is being focused on safety at school, for millions of kids the school day starts on the bus. More than half of America's schoolchildren ride the bus, according to the National Association of Pupil Transportation, and school buses are the safest form of transportation to and from school.

Still, there are steps you can take as a parent to make the experience even safer. NAPT offers these tips to help teach your child to be safe at the bus stop and as they get on and off the bus.

Getting Ready for School

- Have your children put everything they carry in a backpack or school bag so that they won't drop things along the way.
- Encourage them to wear bright, contrasting colors so they will be more easily seen by drivers.
- Make sure children leave home on time so they can arrive at the bus stop before it is due, ideally at least five minutes early. Running after or in front of a bus is dangerous.

Walking to the Bus Stop

- Walk young children to the bus stop or encourage children to walk in groups. There is safety in numbers; groups are easier for drivers to see.
- Practice good pedestrian behavior: walk on the sidewalk, and if there is no sidewalk stay out of the street. If you must walk in the street, walk single-file, face traffic and stay as close to the edge of the road as you can.
- Stop and look left, right and then left again anytime you must cross a street. Do the same thing at driveways and alleys. Exaggerate your head turns and narrate your actions so your child knows you are looking left, right and left.

At the Bus Stop

- Have children wait in a location where the driver can see them while driving down the street. Never wait in a house or car.
- Do not let children play in the street. Playing with balls or other toys that could roll into the street is also dangerous.

Getting On and Off the Bus

- Warn children that if they drop something getting on and off the bus, they should never pick it up. Instead, they should tell the driver and follow the driver's instructions.
- Remind children to look to the right before they step off the bus.
- If you meet your child at the bus stop after school, wait on the side where the child will be dropped off, not across the street. Children can be so excited to see you after school that they dash across the street and forget the safety rules.

Mobile Devices

- Cellphones and other electronic devices are often permitted on the school bus as long as:
- They are in backpacks or other holders, keeping hands free to use handrails while boarding and departing the bus.
 - Sound is muted or headphones, ear buds or similar devices are used.
 - Content does not violate the law or school district policy and procedures.
 - Use does not create a distraction for the driver.

SOURCE: Family Features

The 1800 Atlantic Brut



Photos by ROB O'NEAL/The Citizen

More than one million pieces of mosaic tiles were installed to artistically complement the rough-finished exterior facade and lobby walls at 1800 Atlantic.

Architectural design challenged but survives in Key West

BY BARBARA BOWERS
Citizen Columnist

In the early 2000s, a conversation was in progress in Key West that intended to alter 1800 Atlantic's architectural design; a conversation akin to one taking place right now about the future of several prominent buildings in this country. "Opinion is sharply divided on the future of the Orange County Government Center in Goshen, New York — as it is when it comes to many Brutalist buildings," wrote Nate Berry in one of The Daily Beast's April 15 articles titled "Should We Demolish or Cherish Brutalist Architecture?" Unlike the controversial building in Goshen, 1800

Atlantic wasn't in danger of being torn down. But some of its condo board members were unimpressed by the brash and massive features of its 1985 construction, which was finished about the time the Brutalist architectural movement was dead everywhere else. "The attempt by some members of the condominium board to put a smooth stucco finish over the raked-siding was thwarted in 2004," said Robin Robinson, an 1800 Atlantic resident who outlined its history, art and architecture for the complex's archives. "Eventually, there was enough momentum by the property owners to support the uniqueness

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Artist Luciano Frangi de Alfaro's "Shredded Waters" and "Fractured Light" are displayed in the A and C buildings' lobbies.



Photo provided

The Yale School of Art and Architecture is a classic example of a well-maintained Brutalist structure.



The zigzag of balconies were designed to offer each condo an unobstructed views of the ocean.

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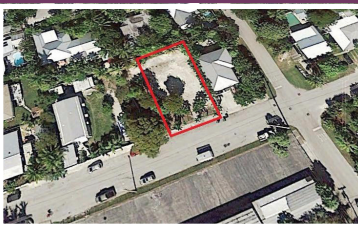
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Photo provided

Architect Paul Rudolph stands in front of a striated concrete-wall design he first imagined in the early 1960s.

Brut

Continued from Page 1D

of Brutalist architecture, and to contain changes only to repairs."

Most every architectural style is controversial when introduced — even during the Victorian era Queen Ann houses had their critics — but virtually no design sparked controversy like the Brutalism that flourished from 1950 to the late 1970s.

Rugged though its fortress-like exposed brick and/or concrete are, Brutalism is a reaction to the frivolous 1920s and '30s, and not tied at all to the word brutal. In fact, the term is derived from the French *béton brut*, or "raw concrete" — the movement's signature material — first used by architect Le Corbusier (1887-1965), a pioneer of modern architecture who built *Unité d'Habitation* in Marseille, arguably the most important Brutalist structure.

"But Brutalism was concerned with far more than materials, emerging in the early 1950s through dissatisfaction with existing forms of Modernism, from which it aimed to make a conscious departure while at the same time recapturing (Modernism's) original heroic spirit," writes *Dezeen Magazine's* Guide to Brutalism. "Today, we use the term Brutalism to refer to both a particular moment in post-war British architecture — given the epithet New Brutalism by the critic Reyner Banham — and the broader phenomenon during the 1960s and 1970s of an almost sculptural Modernism rendered in raw concrete, which had manifestations the world over."

Worldwide, government, civic buildings and universities primarily employed the Brutalist style similar to the at-risk Orange County Government Center designed by Paul Rudolph.

"That's a fabulous looking building," said architect Michael Miller, chairman of Key West's Historic Architectural Review Commission, who saluted Rudolph as a great architect.

"The exterior was finished with something called 'Corduroy Concrete'. Very brutal, it was made by forming uniform grooves in a concrete wall then sledge hammered to create the desired texture. When applied next to smooth concrete the effect is stunning, but you better not wear delicate clothing when walking next to the walls."

Then the conversation shifted to another Brutalist structure whose fate is currently up for grabs.

"Boston City Hall, maybe the king of Brutalist buildings, was built to last 200 years," said Miller, who studied under its architect, professor Gerhard Kallmann (1915-2012) at the Harvard Graduate School of Design. "Considered a masterpiece by the architectural profession, Boston City Hall is, too, a candidate for demolition — after only 50 years."



ROB O'NEAL/The Citizen

Artist Bev Horlick's contemporary wood sculpture accents the striated wall of Robin Robinson's balcony.

Miller said the concrete boxes, upside-down ziggurats, textured surfaces and overall powerful forms "expressed and emphasized structural and mechanical components like plumbing and AC ducts to create strong shadows and compelling architectural sculptures."

A number of Brutalist buildings exist in Florida, and of course, there's only one in Key West.

"I believe the surface is stucco and not concrete, so 1800 Atlantic is not the best example of the style, although it has a nice sculptural shape, with some interplay of light and shadows," said Miller.

Robinson's research notes confirm this in a 2004 email from Bill Brasuell that reads: "We got the story on the stucco; the walls — except on the garage level break-away walls — were done with three layers, as is usual for stucco finishes. The raked finish is the (top coat) applied over two undercoats."

This raked, unfinished look is what rankled some of the 1800 Atlantic homeowners, who actually did some damage in 2002 to the original design, after dismantling canopy artwork above all the balconies; artwork that Lawrence M. Marks says cost more than \$200,000.

"Robin Bosco, AIA, designed the shape of the building and the cathedral ceiling on the fourth floor," said Marks in an archive letter. "I personally designed the units ... a labor of love, never intended to make money." But Marks said the U-shaped building was intended "to last forever."

Because most Brutalist architecture has fallen into aesthetic disfavor and is costly to maintain, they have become easy targets for the wrecking ball.

Not so at 1800 Atlantic, where homeowners won the conversation that stopped the building's redesign and preserved most of its roots: A million or so original mosaic tiles still decorate the striated interior and exterior walls. Condo owners even assessed themselves \$40,000 each to rebuild all the zigzagging balconies, and equally important, hats off to those who understood there is aesthetic value in giving up ornamentation to form; in this case, a brutal style that should last forever.

Barbara Bowers is a Key West Realtor and host of a radio talk show about owning and maintaining property in the Florida Keys. To suggest a home to be featured in the Keys Homes section, send an email to barbara@bbowers.com. Homes listed for sale may not be considered.

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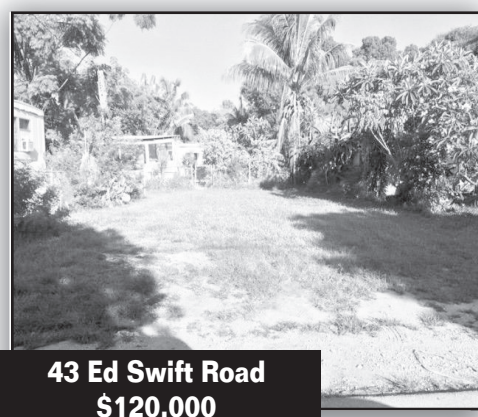
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