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The KENTUCKY ARCHITECT

November 1967



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THE KENTUCKY ARCHITECT

Volume XI, Number 11

November 1967

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THE KENTUCKY ARCHITECT

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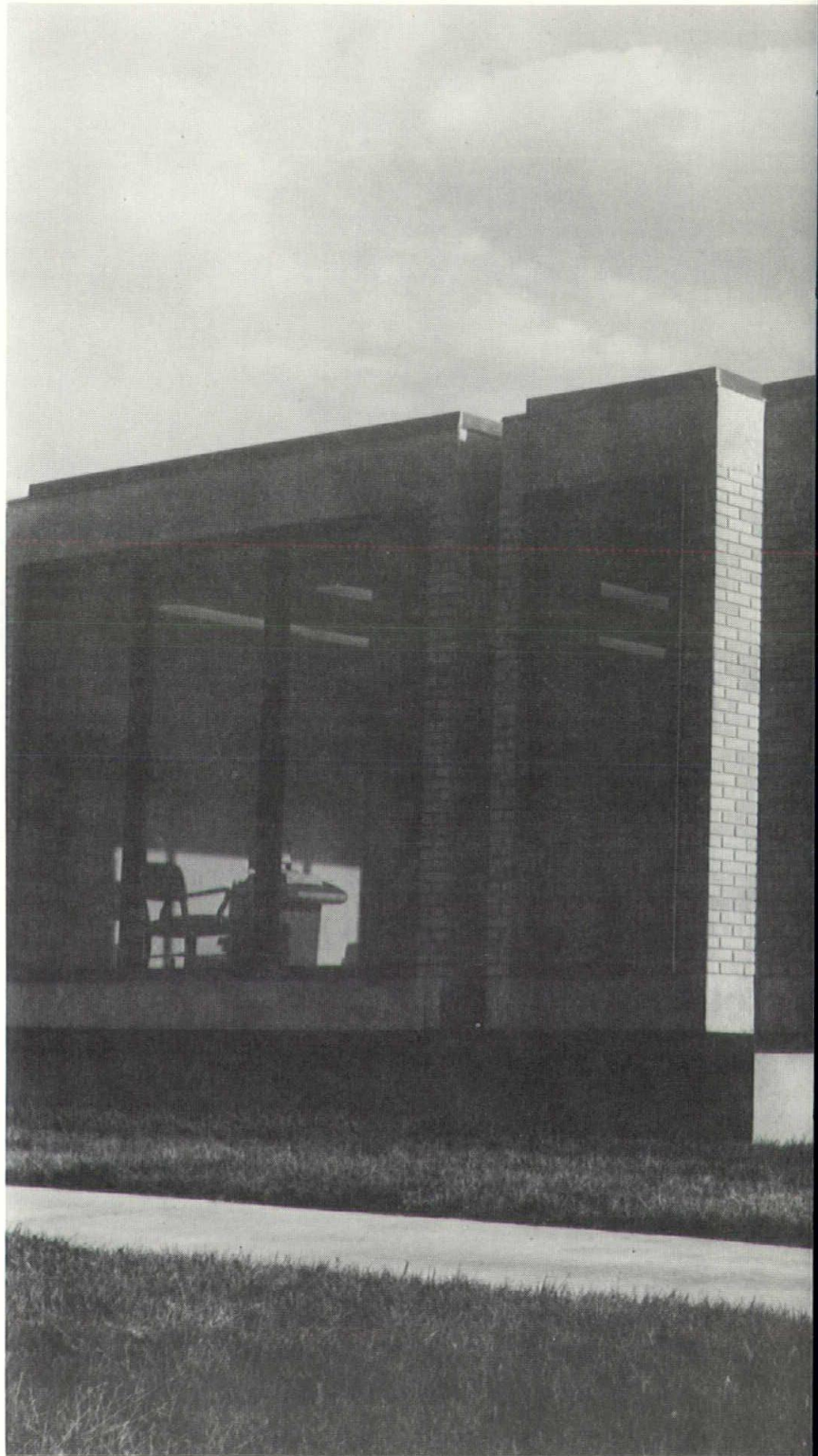
In this Convention Issue, we are anticipating the Annual Meeting of the Kentucky Society of Architects. Scheduled for December 7 (Thursday) at the Holiday Inn in Frankfort, the Annual Meeting will feature the announcement and presentation of the Honor Awards.

Competition, this year, according to Honors Awards C. A. Coleman, Jr. of Lexington, is enjoying keen participation among Kentucky architects. Through the annual competition, an overall objective of improvement concerning innovative and creative design becomes manifest in competition entries.

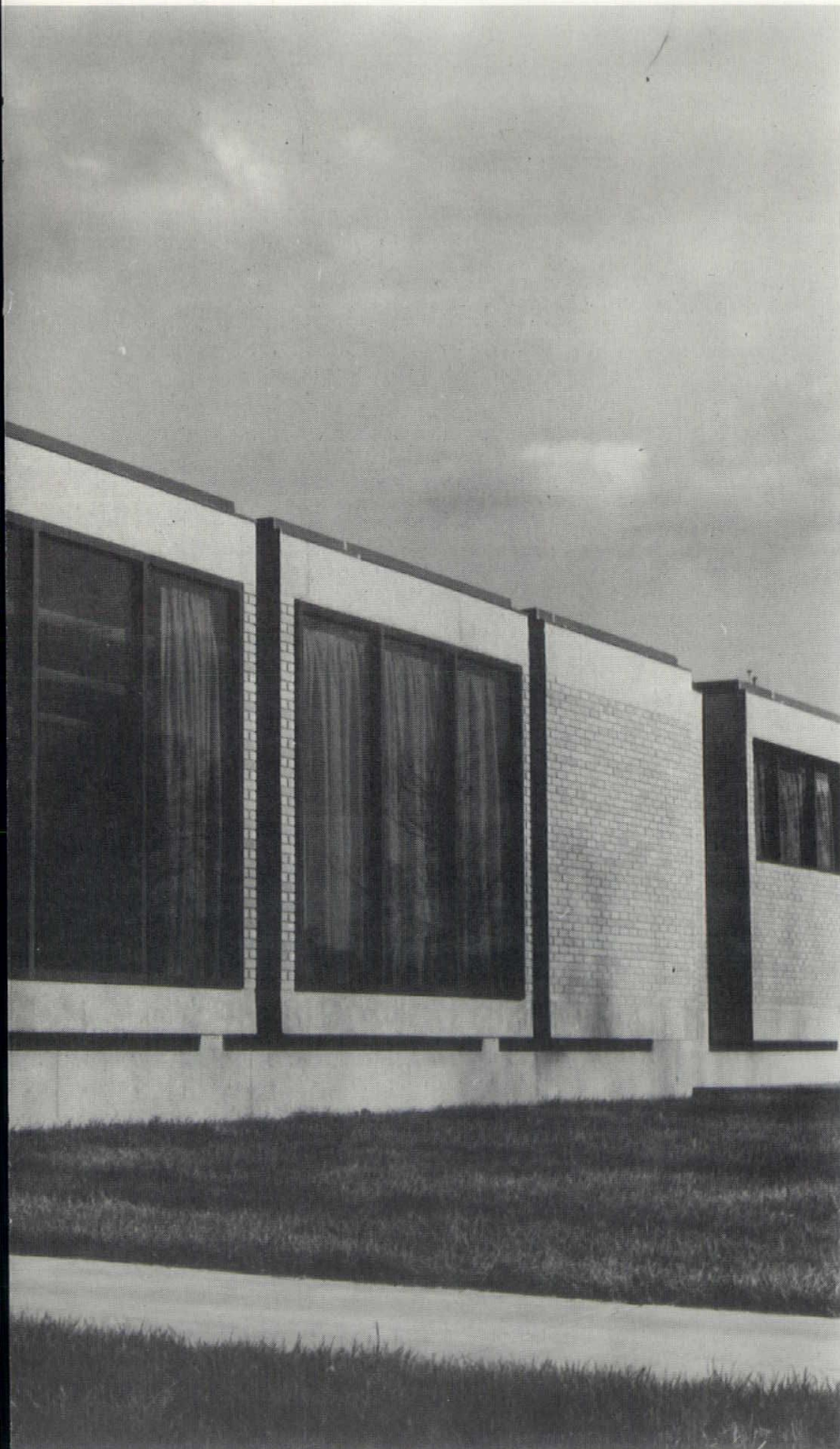
Architecture, as a profession which must dare to retain excellence, has gained greatly in Kentucky by continuing education efforts on the part of the Kentucky Society of Architects. The Design Concept Seminar, held November 11 in Frankfort, was organized around the mutual concern of Kentucky architects to expand their respective boundaries governing architectural design.

When so much depends upon the architect to create, protect and preserve an environment designed for the welfare and happiness of society, it is then a rewarding experience to know that Kentucky architects are safeguarding the quality of their work.

The conscientious efforts of suppliers in providing new and improved building materials share in the growing trend of excellence. It is the architect and the supplier, together, who provide, respectively, the design and the materials so Americans may live the better life.



KENTUCKY BUILDINGS



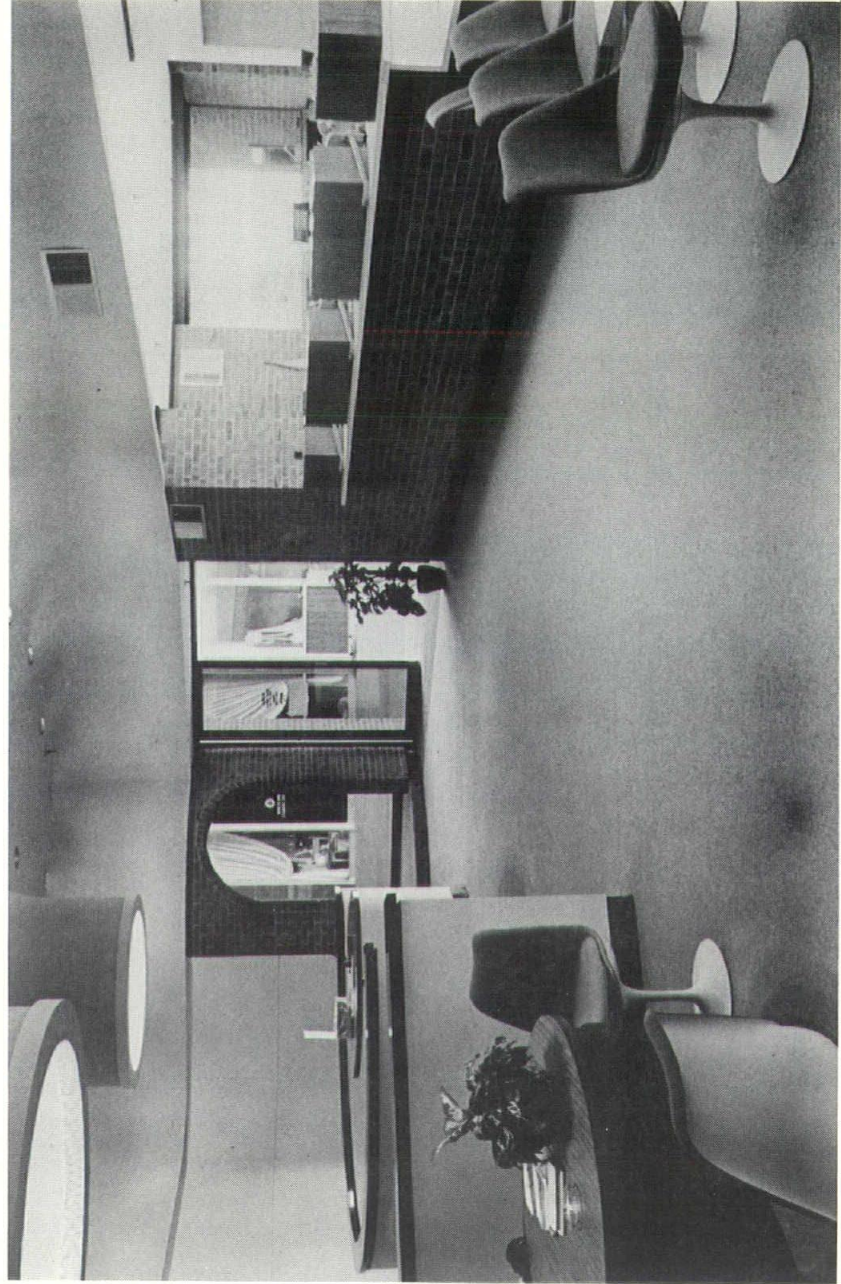
The youngest of Louisville's three television stations, WLKY-TV, is located on an eleven acre site overlooking the Ohio River. The site is surprisingly close to the center of the city considering the amount of land involved. The structure is basically an economical load bearing masonry construction building with metal joists forming the roof. Built of a buff colored brick with duranodic aluminum trim and solar bronze glass, the construction cost was approximately \$500,000 exclusive of equipment, the major expense in a facility of this type.

The initial building planned for expansion consists of two studios, one 30' x 40' and the other 40' x 60'. The site was chosen as it offered greater possibility for outside productions than available at a downtown location. Total construction cost approximated \$20 per square foot.

Information:

Architects and Engineers:
Arrasmith, Judd, Rapp & Associates,
AIA; Robert Guinn, Designer; E. R.
Ronald & Associates, Consulting
Engineers; Platoff Construction
Company, General Contractors.

A dual problem is represented in the Bank of Lexington Project. The first, and most obvious, was that of an interior design problem since it is located inside a mall shopping area. The second, and less obvious, is the relationship of a bank facility to an interior street. Dealing with the pedestrian in a controlled, relaxed, environment seemed to indicate several new exciting opportunities concerning a bank facility without completely disregarding the traditional sentiments generally attached to a bank. Attempting to deal with factors directly relating to human scale and response, we have set up subtle tensions, point and counterpoint relationships in creating a comfortable and appealing atmosphere. The front angling was to establish a pedestrian deceleration lane picking up traffic from two directions and also to contrast with the other flat front, the shops in the area. Every function inside radiates about an angled axis which is visually aligned on the vault door from the front point of entrance.

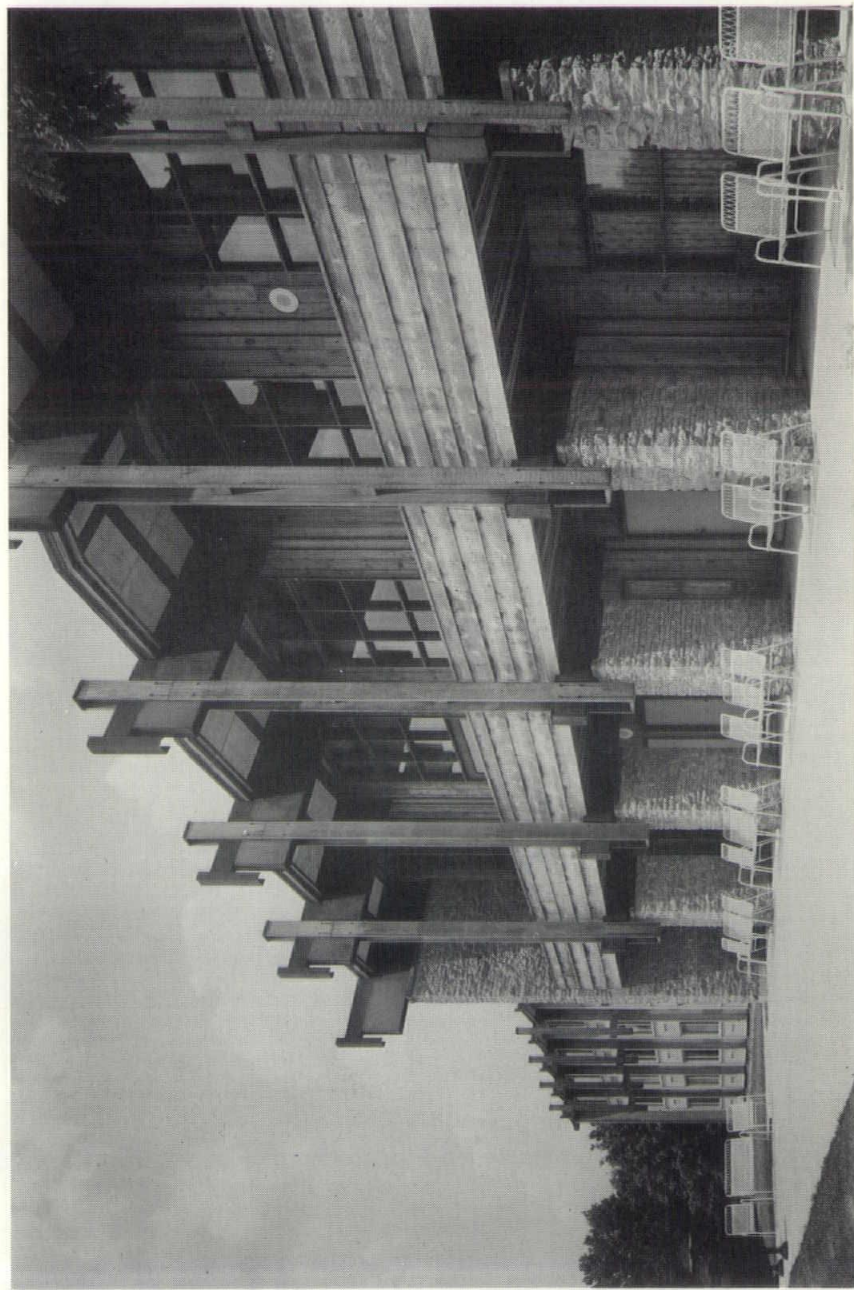


A view from the vault of the Bank of Lexington.

Information :

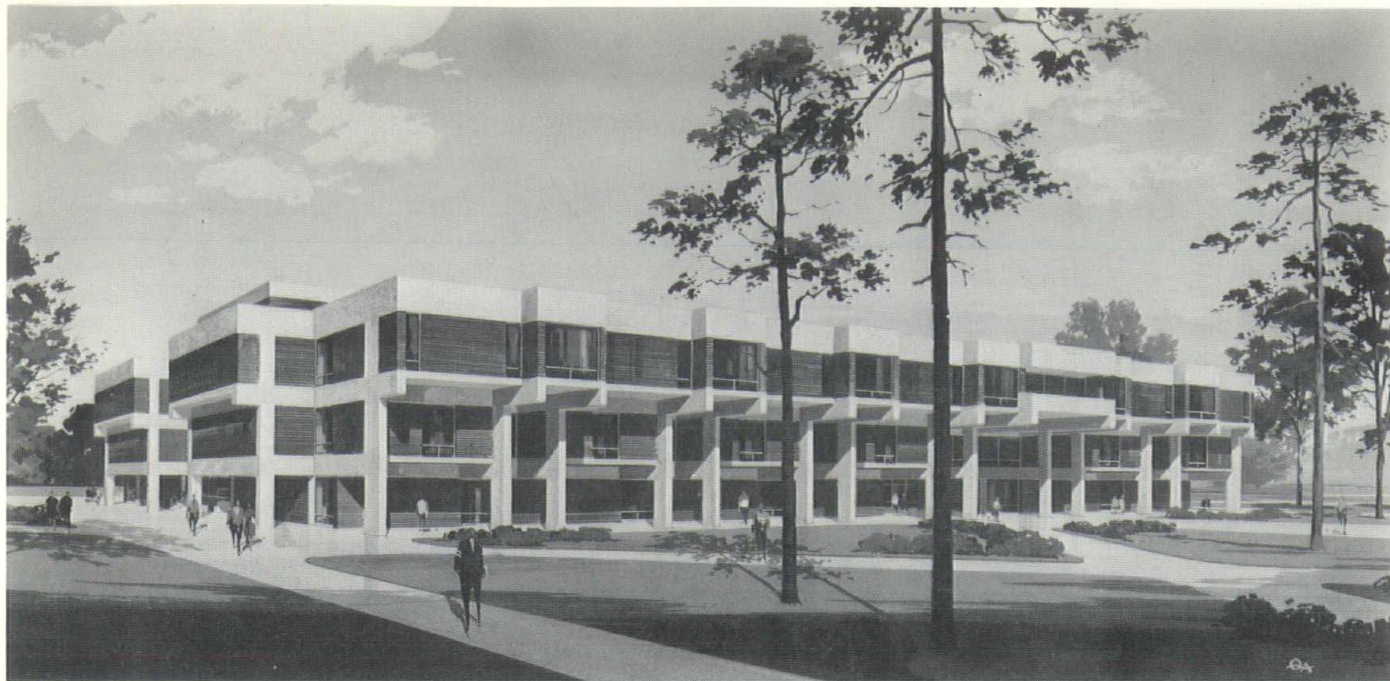
Architects, Chrisman and Miller,
AIA, Lexington; Designer, Donald
Q. Wallace, AIA.

Cedarmore, the name of the state assembly and camp site of the Kentucky Baptist Convention, provides a statewide fellowship of all Kentucky Baptists for missionary, educational, evangelistic and recreational purposes of all age-groups. Cedarmore supplements and complements the functions of associational and area camps which serve as foundation feeders for the state program. The motel or lodge accommodates 200 to 300 people (100 sleeping rooms with private baths), dining room, kitchen, lobby, registration counter or desk, conference rooms, a lounge in easy access to bedrooms for guests to meet with friends, etc. There will be a central dining room complex accommodating 1,000-1,500 at one serving. Inspirational spiritual leadership make Cedarmore a mountain-top experience for thousands every year in a virtual laboratory of Christian living. Located approximately six miles northeast of Bagdad, Kentucky, the 660 acre site enjoys the enhancement of hills, valleys, lake, trees, vistas and other aesthetic qualities.



Information:

Architect, A. B. Ryan Partnership,
(formerly Braun & Ryan), AIA,
Louisville; Engineers, E. W. Neel
and Associates, Louisville.



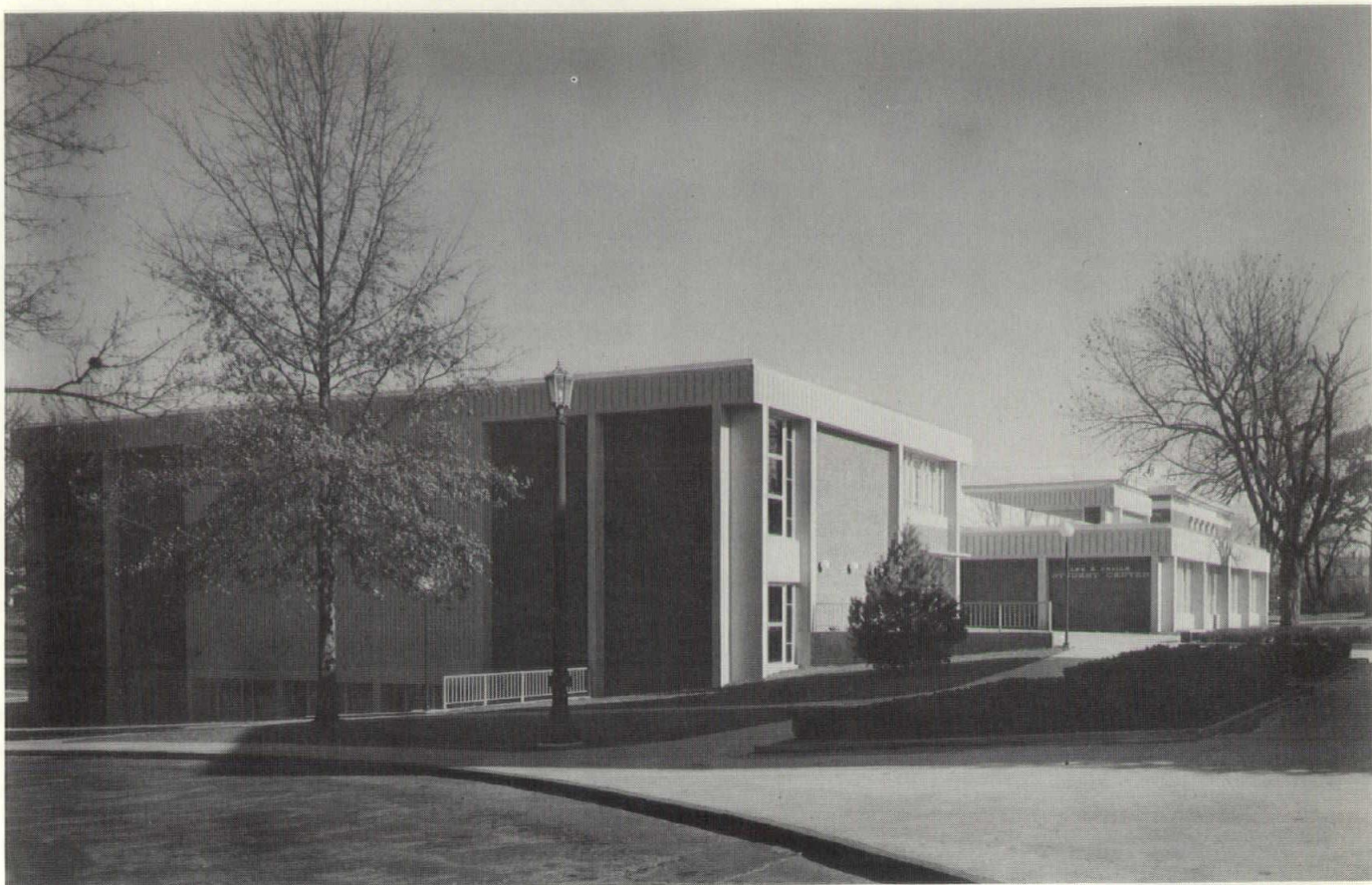
Above:

The initial building of a University of Louisville academic complex is now headed for completion in 1968 as the result of a design made by the architectural firm of Louis and Henry, AIA, Louisville. The projected complex will eventually form a quadrangle in an area north of the present campus and will house the Biology and Psychology departments.

A 140' x 250' structure, it will consist of three stories and a basement. Materials consist of reinforced concrete beams, columns and slabs supported on concrete caissons bearing on solid rock. Exterior walls will consist of sandblasted concrete, brick and dark bronze duranodic aluminum curtain walls glazed with bronze tinted heat absorbing glass. Interior walls face brick masonry block and concrete. Floors will consist of vinyl asbestos tile and carpet.

Information:

Architects, Louis and Henry, AIA, Louisville; Lawrence P. Melillo, AIA, architect for design; Pietro Belluschi, Sasaki, Dawson and Demay, Design Consultants; E. R. Ronald & Associates, Mechanical Engineers.



Above:

Georgetown College, a liberal arts school in a traditional community of 6000 persons, presented a problem in blending the proposed Student Center with the existing buildings in terms of color and scale. Floor area requirements of the program indicated a building considerably larger than any existing building was required on the campus except the gymnasium. Existing structures were mainly red brick, neo-georgian with white or light gray cornices, porticos and columns.

Information:

Architect, Romanowitz and Johnson, AIA, Lexington; Type of Construction, poured-in-place reinforced concrete frame with flat plate and concrete joists floor structure; size, 160' x 153', volume, 555,950 cubic feet, area, 49,000 square feet; owner, Georgetown College.

In orienting the building to the central circle drive, it was placed in a sub-dominant position to the school chapel. Modulated to relate in scale to the existing buildings, the Student Center was constructed with frame and cornice painted light and gray and accompanied by red brick in filling panels which carry out the established palette of color formed on the campus.

ARCHITECTS AND THE COMMUNITY

by Dr. Jack H. Ford

Perhaps many may rightfully wonder what a philosophy teacher could possibly have to say to architects about architecture. And, of course, the obvious answer is that in terms of technical knowledge of your field . . . nothing. But if I may have permission to make several points about the vocation, and the implications of the architect's work in cultural and civil matters, I would be both flattered and grateful.

Actually my only excuse for this viewpoint is that it is possible for someone standing on the outside looking in to have a different perspective than one actually involved in the task at hand. I am not suggesting that the perspective is either better or primary. I simply point out that it is different.

I would like to propose several ideas for the architect's consideration, ideas which possibly the architect can elaborate better than I, and which certainly the architect can apply more specifically.

The first point I would like to suggest is that I feel we need to have citizens accept a much more profound concept of art and beauty than has been commonly held by many segments of our society in the past. Art has been considered a kind of fringe benefit of civilization. When the forest has been cleared and one's economic security guaranteed, then, if one chose, he could begin to concern himself with the beauty in his life. Artefacts became a by-product of certain cultures rather than an integral part of them.

An example of what I mean is an illustration or two from the fine arts. All of us are familiar with the successful businessman who spends all of his time worshipping at what H. L. Menken has called "the bitch goddess of success." When he has acquired the symbols of success, the things he can count, he may turn then to the arts for what he imagines is sophisticated pleasure.

What, of course, this man has failed to see is that we cannot be so arbitrary about the beautiful. The fine arts tell us something about reality, and consequently life, that we cannot learn any other way. Pleasure is but one of the rewards of aesthetic experience. One's very being is significantly influenced by the kind of beauty (or lack of it) which surrounds him.

Charles Darwin as a young man denounced poetry as a waste of time and maintained that scientific pursuits were all that he had time for. When he was an older man he said that if he had his life to live over again he would study the arts because he now realized that something of his personality had atrophied. When his wholeness was limited, so was his scientific endeavor.

What does this have to do with architects? What I am suggesting is that architects, as artists who must meet the demands of both the functional and aesthetic, indeed must unite these two qualities, are going to have to be constantly more conscious of personal and social responsibilities.

If a man's surroundings, be they beautiful or ugly, have something to do with the kind of person he will be, with the kind of society he will help fashion, then the architect's job does not terminate with a satisfied client who may more often get what he wants rather than what he needs.

Now a further point must be made. What happens to man aesthetically is not necessarily a conscious acquisition. Today there is much talk about subliminal perception, a process of learning that is so subtle that one is not actually aware that it is going on. It can take the form of such a rapid contact that one is not conscious of what is happening. For example, a word may be flashed



Dr. Jack H. Ford, Chairman of the Philosophy Department at Bellarmine College in Louisville, is the author of several books and regularly contributes to scholarly journals, periodicals and the popular press. He is knowledgeable of community interests and keenly aware of the interrelated facets affecting man in his community. In the following article, he combines an interest in the urban environment with a philosopher's point of view. Dr. Ford's article was delivered as a speech to the Western Chapter of the Kentucky Society of Architects.

upon a screen so rapidly that one is not aware that something has been learned, something that will inevitably have an effect, no matter how slight, upon the perceiver. Then, too, we can be influenced by what I could call a climate or an atmosphere, an environment so subtle that we do not cognitively evaluate it. It simply happens to us.

Neighborhoods, our homes, the beauty which we experience in these hopefully secure havens, our community structures, all these affect us . . . in so subtle a way that we may not even be conscious of this influence. But the kind of person a man becomes will be partially determined by his aesthetic environment. (I may add parenthetically that we often manifest tastes that reveal some rather unconscious attitudes. I go no further than some of our Churches to point out our superficial religious attitudes.)

I do not know all the reasons why people attempt to burn down a ghetto, nor do I necessarily justify the burning. But the people who live in squalor and ugliness may very well react against it without being articulate about it. Perhaps we will not begin to understand the depth of the problem of which I am speaking until we do see that a man is capable of burning as a partial reaction to ugliness.

The quick answer to such a problem is sometimes the wrong answer: for a crudely built, inhuman, high-rise dwelling which may cost the taxpayer hundreds of thousands of dollars, is not a cure-all. Expensive ugliness may be just as inhibiting as one produced by a prolonged poverty. As we see our society leaving the predominantly agrarian culture which for so many years influenced us, for a rapidly growing urbanization, we may expect the benefits of the contact man had with nature to diminish. He will no longer be able to understand Aristotle's dic-

tum: "Art imitates nature." These words of Picasso will have little meaning for him: "There is no abstract art. One has to begin with something. One can then remove all appearance of reality; one runs no risk, for the idea of the object has left an ineffaceable imprint." It will now be the artist who must preserve in the rigid urban community the climate which will aid man in discovering his humanity.

What I am saying is that I recognize architects as artists who are inevitably helping men and communities form themselves. Your task is not fulfilled by building pleasing structures; they must also be humanizing ones. You do not simply influence individuals; separately or together you also influence communities. And I do not by this token urge you to build only the pleasing.

Your task is both aesthetic and functional, but let us hope that there is a constant awareness that these qualities may be fused into one structure. You are in a very real sense the guardians of culture in your own way. We laymen look to you not only as builders of the isolated structure but as persons aware of the organic whole that forms a community. We must look to you for education in meaning as well. You have the responsibility of not only being sensitive to our tastes but of also helping to mold that taste. You must be conscious of the merits of tradition, but you must in your creativity develop new modes of expression which will encourage all of us to grow.

Let us proceed to another point. No discipline can ever imagine that it knows man's needs completely. In some sciences we have learned more about man during the past fifty years than we have in the last five hundred. If we are to work for the benefit of humanity we will have to cross the boundaries of the separate sciences and arts, if any one of them is to properly mature.

ARCHITECTS AND THE
COMMUNITY

"I do not know all the reasons why people attempt to burn down a ghetto, nor do I necessarily justify the burning. But the people who live in squalor and ugliness may very well react against it without being articulate about it. Perhaps we will not begin to understand the depth of the problem of which I am speaking until we do see that a man is capable of burning as a partial reaction to ugliness."

Perhaps I speak of something so elementary that you feel I am presumptuous in talking to you about it. If so, I beg you to forgive my naivete'. But permit me to illustrate what I am trying to say with an example. For centuries color was something which most of us considered could be liked or not. Period. Now psychologists are telling us that color is something which can affect our emotional states. Indeed, some professionals maintain that color can be used in partially understanding emotional imbalance and in therapy.

We can all recount the stories we have heard about this or that institution which has had its color problems. There was the cafeteria in one large plant which was painted in a cool color. The women complained that there was not enough heat in the building. Subsequently, the thermostat was not changed, but the color was. Everyone was comfortable. Until summer, at least.

Music has been used to help cure mental patients. It has also been used to soothe workers and aid them in becoming more productive. Even cows and chickens have become more fruitful with proper rhythm.

Dismiss my obvious examples if you will, but at least accept the question that flows from them. Are you as architects in dialogue sufficiently with the psychologists that your work may benefit from the latest discoveries in that field?

The social scientist is learning more and more about men living too close to one another. Animals turn to cannibalism and homosexuality if their proximity to other members of the species is too great. What new ways will you look at the acute space problems in our cities so that men may preserve their individual dignity?

Even the most casual observer of suburbia witnesses the struggle for identity. I recall a development in which I lived where a lonely tree planted in a front yard was a

flag run up to manifest some personal statement in an otherwise monotonous atmosphere where one could easily believe he was but part of a vast wasteland of lost integrity. Perhaps every man would not say it this way. But he could feel it. Is this a necessary price we must pay for inexpensive housing? I do not know. Maybe it is. But I beg you not to say yes until you have probed the very depths of your artistic talents.

And if what I am saying is true of the suburb, what of the inner city? This is where the great battles of our time are being fought. The politician who thinks he can solve the problem with more money does not really understand the problem. Money there must be. But you men must realize that you must become politicians in your own way, insisting that honest politics cannot ignore the basic needs of man. It is not enough that you have a speculative answer to what must be done. You must in some cases protect us from ourselves. If you know what is right, or even if you are concerned only with a search for what is right, you must politically fight for that truth just as much as others must fight for ethical and legal truths.

I suspect the dialogue must continue in even other areas. Is there a temptation for the architect to design in a fashion that his work is isolated from the interior designer? The building goes up according to what could be termed sound architectural design. It becomes the job of the interior designer to then work with what is at hand. But we know that color and furnishings are an integral part of any building. What discussion has gone on between these two artists to guarantee an organic whole? I feel we get nowhere if either artist dismisses the other as being secondary or unimportant. It will only be talents in accord that will produce the desirable artefact. (Continued to page 15)



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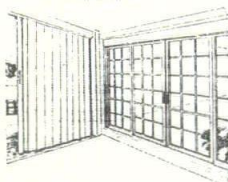
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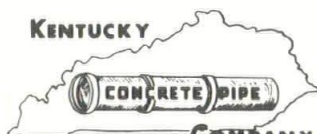
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ARCHITECTS AND THE COMMUNITY

The truly creative artist must always be a man confronted with a kind of anxiety. The man who is always certain his way is the best way, the man who refuses to go beyond his own criteria of success, the man who is forever locked within his own discipline, this man will accept the comfort of professional security. But he will not be a man of progress, he will not be a man of true creativity. He may become rich by holding on to his little world, but he will not be a genuine artist. He may serve himself (or think he serves himself), but he will not serve his fellow man because he will not serve the community.

If I stress the need for dialogue with others outside your discipline, what of those within it? What discussion is being carried on that would permit people like yourselves to find some common ground of agreement

so that our city may grow without ugliness distorting much of the climate? How can we heal the wounds which have already been sustained?

It makes little sense for you to design a beautiful building if it is to be surrounded by impudent structures which almost obscenely draw attention to themselves, if only to make a vulgar statement about the importance of over three billion hamburgers sold. Have we grown so accustomed to living with this go-go architecture which has the same purpose as the gal wiggling on the bar stage — attention gained at any price.

But the price is high when your truly beautiful building is lost in the silent noise that distracts the eye and gives one an emotional jolt. Look at the centers being built around our cities and you will see that we have become so accustomed to this situation that we are not conscious of what is happening to us. But do not forget that something is happening to us.

So if for no other reason than you wish to preserve the beauty you do create, you are going to have to join with each other to see that some sort of basic standards are part of the community requirements.

Perhaps this task will offer the greatest obstacles. Yet it cannot be ignored. Undoubtedly one of your more exhausting tasks will be that of educating your clients and the community as a whole. What plan will you use to make primary school teachers aware of the problem so that they can begin to cultivate the tastes of their pupils? How will you convince the high school and college teacher that courses in architecture are not complete when they are totally preoccupied with the wonders of ancient Greece and Rome, the magnificence of Medieval and Renaissance Europe? How will we get the teachers to become sensitive to not only the beauty of modern architecture but some of

(Continued to page 20)



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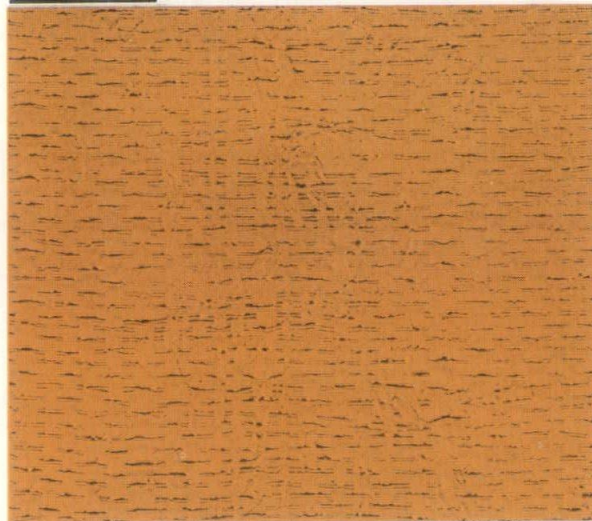


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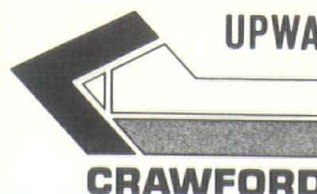
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(Continued from page 15)

the absurdities that masquerade as architecture?

When this kind of education begins to take place, you will then acquire some allies in your fight to make the community conscious of itself. It is not enough to clean up and paint up and fix up, as the old slogan says. Sometimes we ought to be tearing down. Other times we ought to have some means at our disposal of saying no to the grotesque, of forbidding it to distort.

Now if I would be talking about literature instead of architecture, and I had made a statement which said forbid, someone would certainly scream "censorship." But I am not seeking a few elite to dictate taste. I am asking that an informed group of conscientious citizens form a consensus which will encourage the establishment of certain standards. We govern ourselves in many other areas, why do we leave to chance the beauty which has so much influence on our lives?

Let us return to the idea of organization. You have your professional society. It can obviously be, and should be, a platform for discussing the latest trends in architecture. But as a layman I do not feel that this is enough. It is precisely within your organization that you must debate your civic responsibility and then with some consensus express a viewpoint about city planning. If this means political action, then you must act within that framework and encourage others to act for the sound reasons you present to them.

Instead of meeting each time with your fellow craftsmen, why not hold joint meetings to exchange ideas with others who are concerned with building? Exchange ideas, doubts, gripes, hopes, problems. It is only by reasoning together that you will see worthy solutions to common goals and learn respect for one another.

Meet with city planners as a group,

(Continued to page 25)

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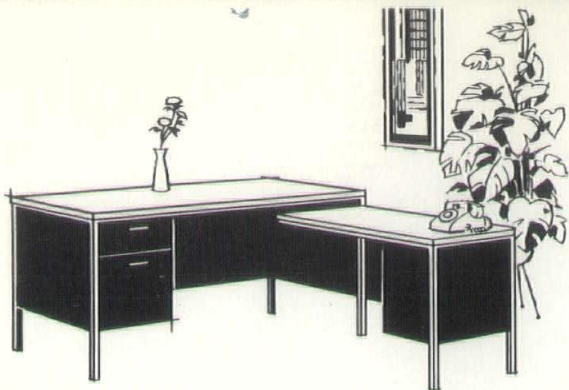
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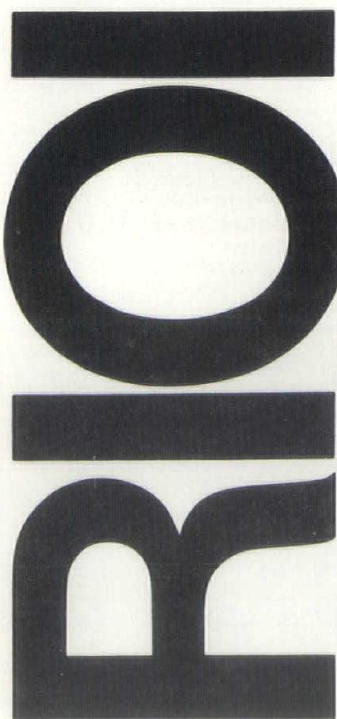
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News Notes

NATIONAL CONFERENCE CALLED ON "FACING THE UNION PROBLEM"

The architectural and engineering professions have scheduled a special national conference on "Facing the Union Problem" for December 1, 1967, in Chicago at the La Salle Hotel. Co-sponsors include: The American Institute of Architects, American Congress for Surveying and Mapping, American Society of Civil Engineers, Consulting Engineers Council/U.S.A., National Council for Photogrammetry, and the Professional Engineers in Private Practice Section of NSPE.

The purpose of the day-long meeting is to alert architects, consulting engineers, surveyors, and engineering technicians to the current surge of union interest in organizing field crews, draftsmen, and technicians. Teamsters are reported as having contracts with nearly 20 engineering firms in two states, Operating Engineers have signed labor agreements with 12 A-E firms in one state, and Plumbers, Auto Workers, Electricians, AFTE, and other unions are actively promoting collective bargaining among employees of architects and engineering in more than six states.

Commenting on the conference, the President of The American Institute of Architects, Robert L. Durham, FAIA, noted that "architectural and engineering concern over inroads by union organizers is not based upon opposition to labor, but upon the incompatibility of professionalism and unionism."

Said Durham, "Individual responsibility, independent judgment, and devotion to client interests are contrary to the regimentation fundamentally inherent in collective bargaining.

This is evident in union reliance upon threats, bluffs, and other tactics to stampede engineers and architects to labors' fold. Our Societies believe the time for professional silence on this matter is past."

Appearing at the Chicago conference will be four A-E's who have actually undergone union organizing drives. A comprehensive outline of do's and don'ts for firm owners will be provided by Fred N. Daugherty, Chicago, and Harry H. Rains, New

York, two of the nation's outstanding labor attorneys. Suggestions for positive and joint counteraction will be presented by representatives of two A-E organizations formed in response to union activities. All discussions will be based upon practical experience.

Co-Chairmen of the national conference are Charles Meurer of Meurer, Serafini and Meurer in Den-

ver, and Louis A. Bacon, P&W Engineers, Inc., in Chicago. The conference is open to all architects, engineers, or surveyors regardless of their affiliation, or lack of affiliation, with any of the sponsoring organizations.

TWO WIN LICENSES AT OCT. 23 MEETING

The State Board of Examiners for Architects announced October 23 that John Walden, of Winchester, an employee of Chrisman and Miller, Lexington, and Bradley Yount, of Versailles, a member of the Office of Oberwarth Associates, Frankfort, were granted licenses to practice architecture in the Commonwealth of Kentucky. Walden and Yount were granted licenses at the October 23 meeting.



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H. CARLETON GODSEY OPENS NEW FIRM

H. Carleton Godsey announces the establishment of a new architectural office, H. Carleton Godsey Associates, A.I.A. Architects at 334 East Broadway, Louisville, Kentucky. The firm has been in business since August 1. Mr. Godsey is a graduate of the University of Kentucky where he received a Bachelor of Science in Civil Engineering; he subsequently studied architecture at Princeton University where he won the degree of Master of Fine Arts in Architecture. Mr. Godsey has been a registered architect since 1962.

OPEN BRANCH OFFICE

James E. Hough & Associates, Cincinnati based consulting soil and foundation and geological engineering firm, take pleasure in announcing the establishment of branch office-laboratory facilities in Louisville at 7520 Preston Highway.

JUDD PRESIDES OVER MEETING

Arnold Judd, a Louisville architect, presided over part of a mental health workshop for architects the week of October 3 in Washington, D. C.

The workshop, Programming the Community Mental Health Center, was sponsored by the American Institute of Architects (AIA) Committee on Health Environment under contract to the National Institute of Mental Health.

Judd, a partner with Arrasmith, Judd, Rapp, and Associates — Archi-

tects and Engineers, Louisville, is a member of the National AIA Committee on Health Environment.

ANNUAL AWARDS PRESENTED OCT. 19

Annual awards made to outstanding students in the fifth year at the University of Kentucky School of Architecture were presented October 19 at the monthly meeting of the Eastern Chapter of the Kentucky Society of Architects.

The awards, signifying outstanding leadership and scholarship with an emphasis on design, were made to Robert J. Koester, of Russellville, Kentucky. He received the AIA Student Medal Award and a copy of the book, "Urban Design — The Architecture of Towns and Cities", as the top student.

Receiving the runner-up award was Marcus S. Trumbo, of Lexington, who received a copy of the book, "Urban Design".

NEW OFFICERS ELECTED

New Eastern Chapter officers for 1968 are C. A. Coleman, Jr., AIA, President; K. Norman Berry, AIA, Vice-President; Charles Akers, AIA, Secretary; Vito Girone, AIA, Treasurer, and Robert Olden, AIA, Director.

(Continued from page 20)

to learn their problems, to gain from their insights, but also to offer your problems and insights.

Ask teachers to attend your meetings, let your members agree to lecture in their classes. I could go on. But I feel that you at least have the direction of my thought. Perhaps we will have time for reasons why you agree or disagree with them.

Even within the framework of the proximate goals that you face — designing this or that structure, you can see that your function is but part of a dynamic whole that has significant effect upon this mysterious creature we call man. To serve him you cannot remain in your own discipline. As men who are aware of the function of good design to serve other men, you must see that you have a community responsibility as well as one to a particular client.

I consider it a privilege to speak to you tonight because I consider you important people. Not important because of any social position which you may have or because of any amount of money you may earn. Fools may acquire social position and much money. But I do consider you important because for better or worse you men will create an architectural climate in this community; your decisions, your concern, your ability, your dedication, will to no little extent have an impact upon the lives of all of us and our children.

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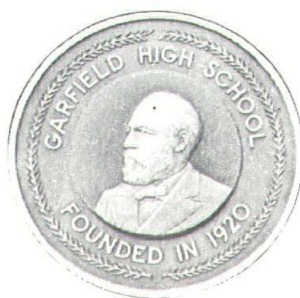


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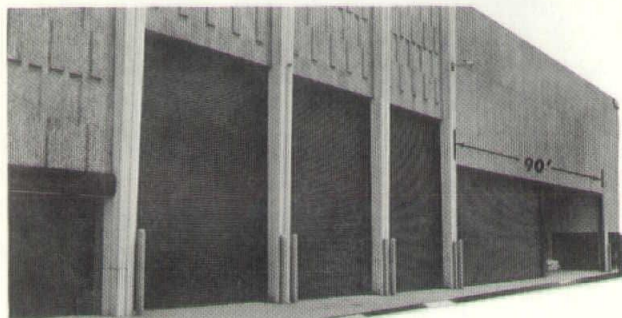
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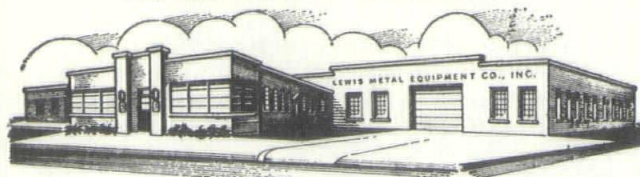
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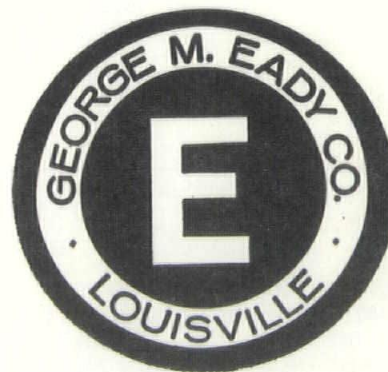
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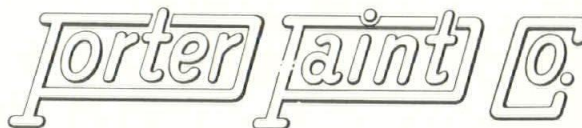
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