

21/9&10

NC Architect



September
October 1974

Published by the
North Carolina Chapter of
The American Institute of Architects





Metroview Professional Building
Charlotte, N. C.

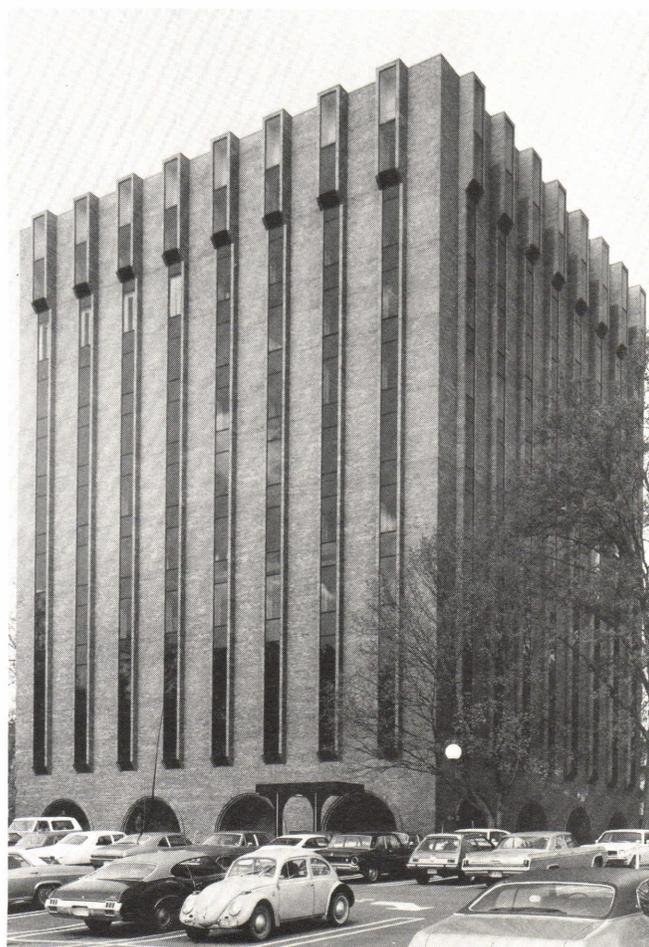
Architects and Engineers:
Odell Associates, Inc.

Consultants:
Independence Development Co.

General Contractor:
F. N. Thompson, Inc.

Masonry Contractor:
Brookshire Masonry Contractors, Inc.

Photographs: Edward Blake Templeman, Jr.



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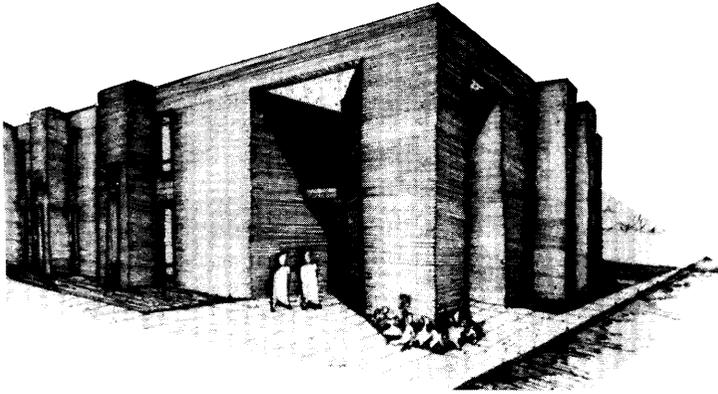


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A GOOD COMBINATION!!



Architect: Mason S. Hicks, Architects, Fayetteville
Structural Engineer: B. R. Huske & Associates, Fayetteville
General Contractor: Rogers Construction Co., Smithfield

An example is Westover Junior High School, designed for the Cumberland County Board of Education by Mason S. Hicks, Architects. The architectural solution to Westover is a 2-story classroom building which includes the administrative, library and gymnasium areas with a 1-story cafeteria wing adjacent. Since the structural system employs engineered masonry construction, this theme is carried out over the full exterior with the use of an "all brick" appearance.

HAMBRO is not a conventional bar joist. In the Hambro System, the joists and concrete work together as a composite allowing highly efficient use of each material.

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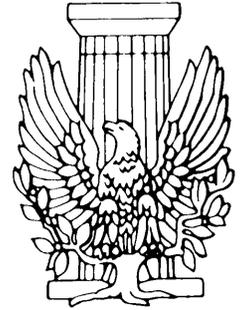
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Cover Photos by Harry Noland, Scenes of Reston, Virginia

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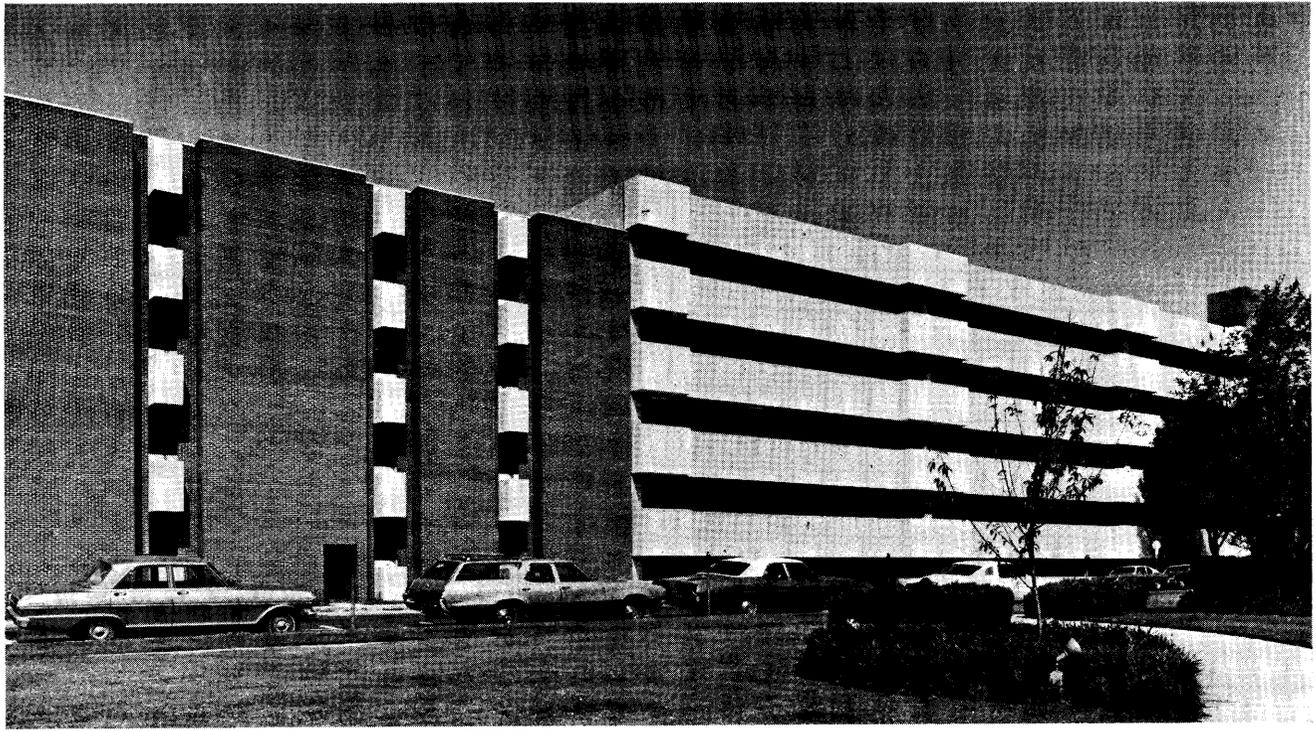
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North Carolina Architect is published by the North Carolina Chapter of The American Institute of Architects, Mrs. Betty W. Silver, Executive Director, 115 W. Morgan Street, Raleigh, North Carolina 27601. Advertising rates on request.

North Carolina Architect was formerly published as Southern Architect, Volume I, No. 1, through Volume XI, No. 11, 1954-1964.

Opinions expressed by contributors are not necessarily those of the North Carolina Chapter of the American Institute of Architects.

Lithographed by Theo. Davis Sons, Inc., Zebulon, N. C.



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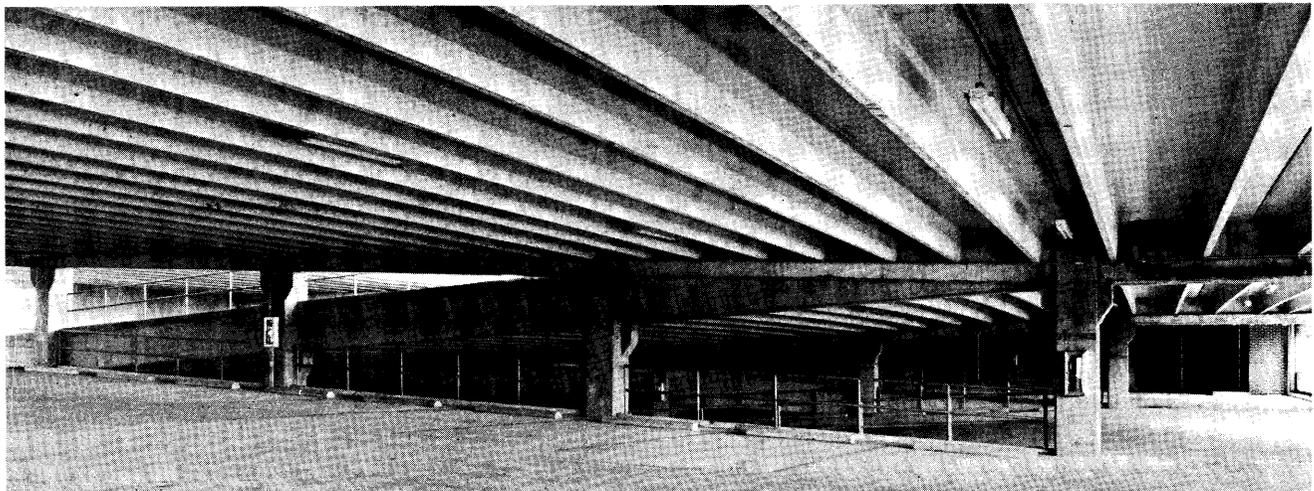
Who says parking buildings are ugly. Not this one.

It's the new parking structure for South Carolina Baptist Hospital in downtown Columbia. The six levels of parking decks utilize a structural system of 63-ft. clear span prestressed concrete double tees, supported by precast beams and columns. All components of this system were manufactured, delivered and erected by Tindall. The 180,000 sq. ft. deck is continuously sloped for parking as well as two way level-to-level access with no tight turns. The facility parks 500 cars and has provision for four passenger elevators. These elevators also serve the four-story Professional Building which fronts the parking structure and is connected to the hospital by a crosswalk over Taylor Street. The building is topped with a heliport.

Economy, speed of erection, low maintenance cost, and fire safety are some of the reasons the Tindall precast/prestressed concrete structural system was chosen. The result is a functionally beautiful building that will give substantial service for many years to come.



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And you know what that means. The more tile we can produce, the quicker we can get it to you. In many cases, orders are computer processed one day and sent to you the next. That should make your customers happy.

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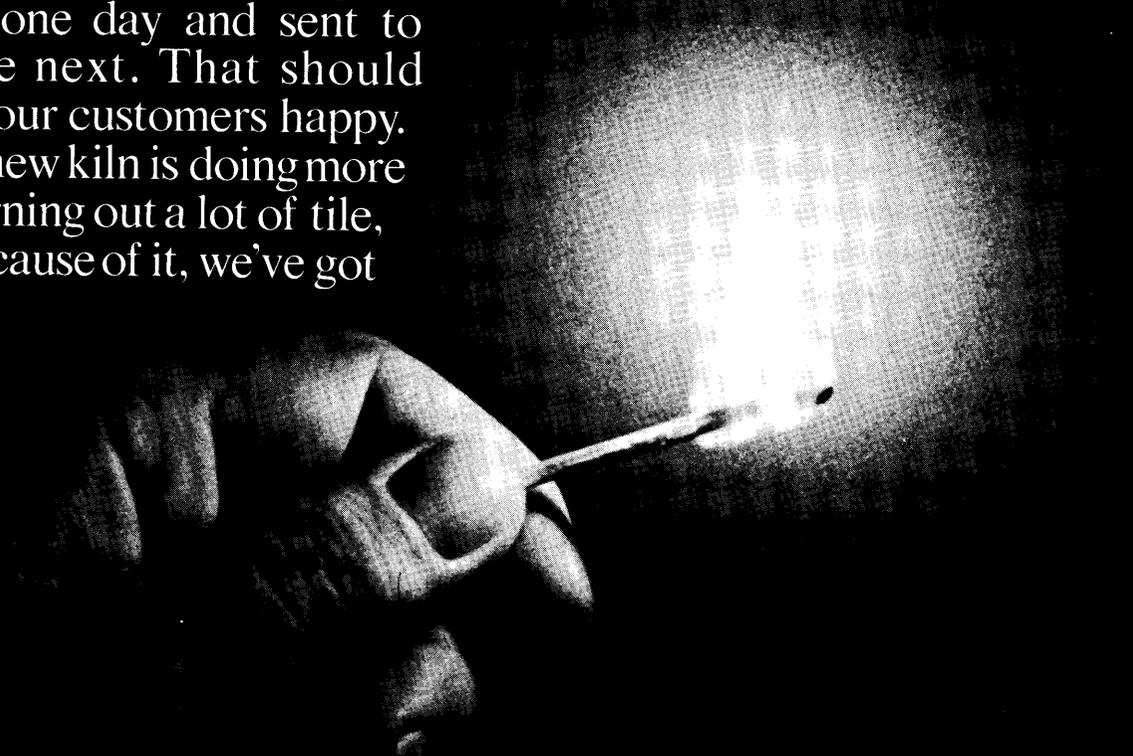
more time to spend in other areas. Areas like new product development. Where we're expanding our decorator design line. Introducing new colors and shapes. And experimenting with our basic product to make it even better.

We're having so much success with our new kiln, we may have to put another one on the job. And then fire it.



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Art for Pleasure and Profit

by Judith Selkowitz

Whether you are an individual, a small office or a large corporation, the decision to purchase art most likely indicates a great deal of time and careful consideration. Art is not just another commodity. Its acquisition requires considerable research and, for most people, a reliable person on whose knowledge of and judgment about art one can depend.

Acquiring art for an office can be particularly effective if the purchases are coordinated with one another as well as with the design and overall feeling of the building.

It is most important to establish criteria and direction for an art program, whether it consists of a few prints and posters or a large collection containing paintings, sculpture and tapestry.

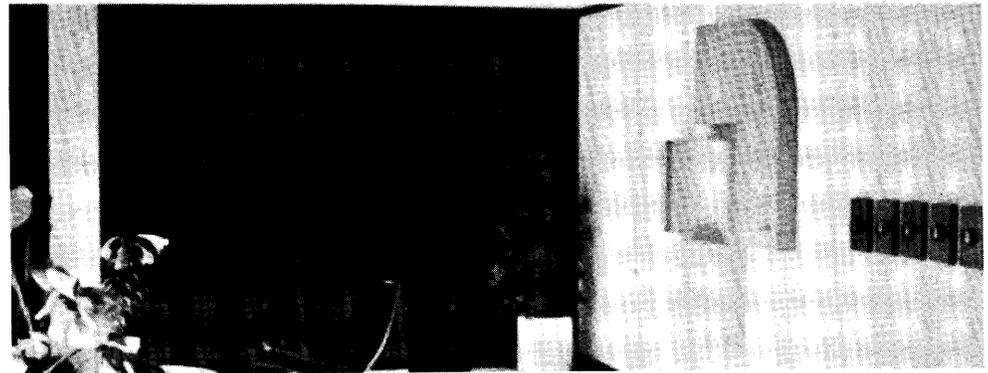
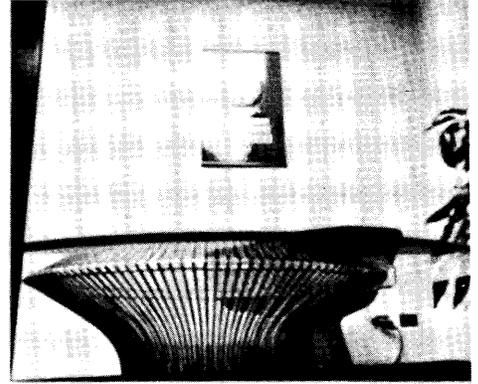
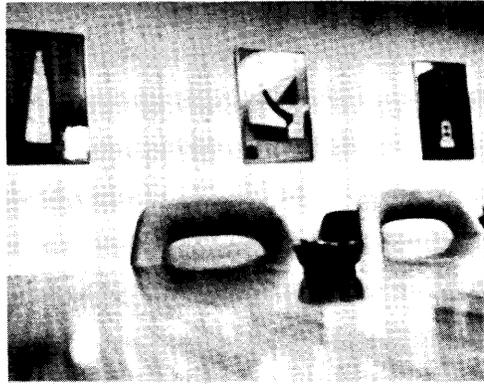
Putting a Collection Together

An eclectic look in developing an art program is most important. It may contain eskimo sculpture, an Indian rug, old prints, contemporary graphics or photographs. An all modern collection can date an office, whereas the proper mix of art is continually refreshing. A diversified collection generates a broader appreciation of the art aesthetically as well as financially. Good art is always resaleable, making the initial investment one that can appreciate in value for the owner.

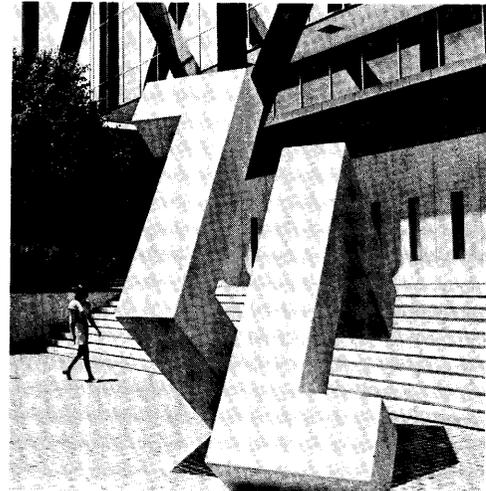
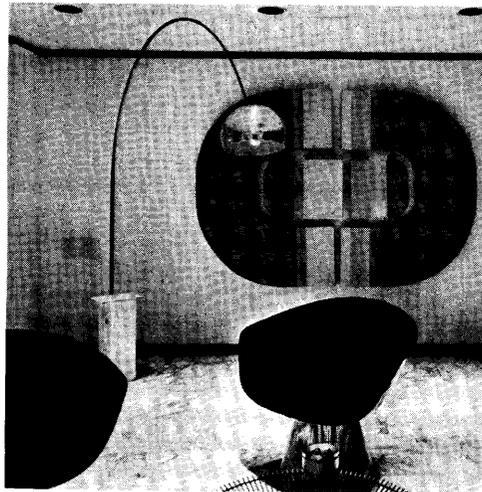
Usually the largest and artistically most important works are placed in the reception area, board room, executive area and executive offices. Paintings, sculpture and tapestries are frequently used to bring warmth and color to these large spaces, and become the focal points of the collection. They set the tone and general framework for the less expensive prints, posters, drawings, watercolors and photographs which are usually placed in smaller offices, meeting rooms and hallways.

Artworks

Because of the increased popularity of the print and the numerous techniques that have been developed recently, it may prove helpful to briefly examine this medium. There are four basic



Ms. Selkowitz is owner of Judith Selkowitz Fine Arts, New York City, and has served as art consultant to many leading corporations for their art acquisitions.



methods of making prints: relief, intaglio, planograph and serigraph. Engravings, etchings, aquatints, lithographs and serigraphs are all under the category of prints.

In order to be original, a print need not be signed and numbered. However, the artist must have produced the original design on the stone, block or plate used in printing. Techniques have been developed in which the artist's design may be transferred onto the printing surface. Prints produced by this method are also originals, as long as they are approved by the artist as is indicated by his signature on each print.

Today, artists generally sign and number their prints, indicating on the bottom left margin the size of the edition and the number of that particular proof. Thus the inscription 34/50 indicates that there were 50 prints issued, the one at hand being number 34. In modern printing techniques, this does not indicate that this was the 34th print to come off the press, or that it is better or inferior in quality to higher or lower numbers. Since the artist destroys badly printed proofs, all in a limited edition should be of equal merit. Ten prints are generally given to the artist as part of his payment. These are called artist's

proofs, and are marked A.P. or E.P. (epreuve d'artiste) in the lower left margin.

Prints are usually signed at the extreme right by the artist. Occasionally this is done within the field of the print, rather than in the margin below. However, if the signature is in the stone or plate, rather than signed individually by the artist, the work is not an original and the value is much less.

Original art in any of the four types of printing outlined above should sell for \$50 to \$300 unframed by good artists.

Posters sell for \$10 to \$50 and can be original pieces of art or simply reproductions, with the same conditions pertaining to the artist's signature, as in prints.

Multiples are three dimensional objects done in an edition of not more than 10 to 250. They are like limited, mass-produced sculpture in a variety of materials and generally will sell for \$5 to \$500.

Sculpture, as opposed to multiples, from good artists will sell for \$1,500 to unlimited amounts, depending on the artist, size, commission, etc. The selling price of sculpture is not based on the value of the material, but on the artist's reputation.

Photography is another medium that is becoming important in art programs and collections. The artists work with the negative, produce the print to their exact specification, and sign and number them. Then they retire the negative. This area is a budding one and the methods of sale are only now being structured.

Art reproductions can be reproductions of paintings or prints—and are sometimes called prints—but are not originals. These are inexpensive, with the framing generally costing more than the print itself. Designers should be aware of such a differentiation.

Criteria and Direction

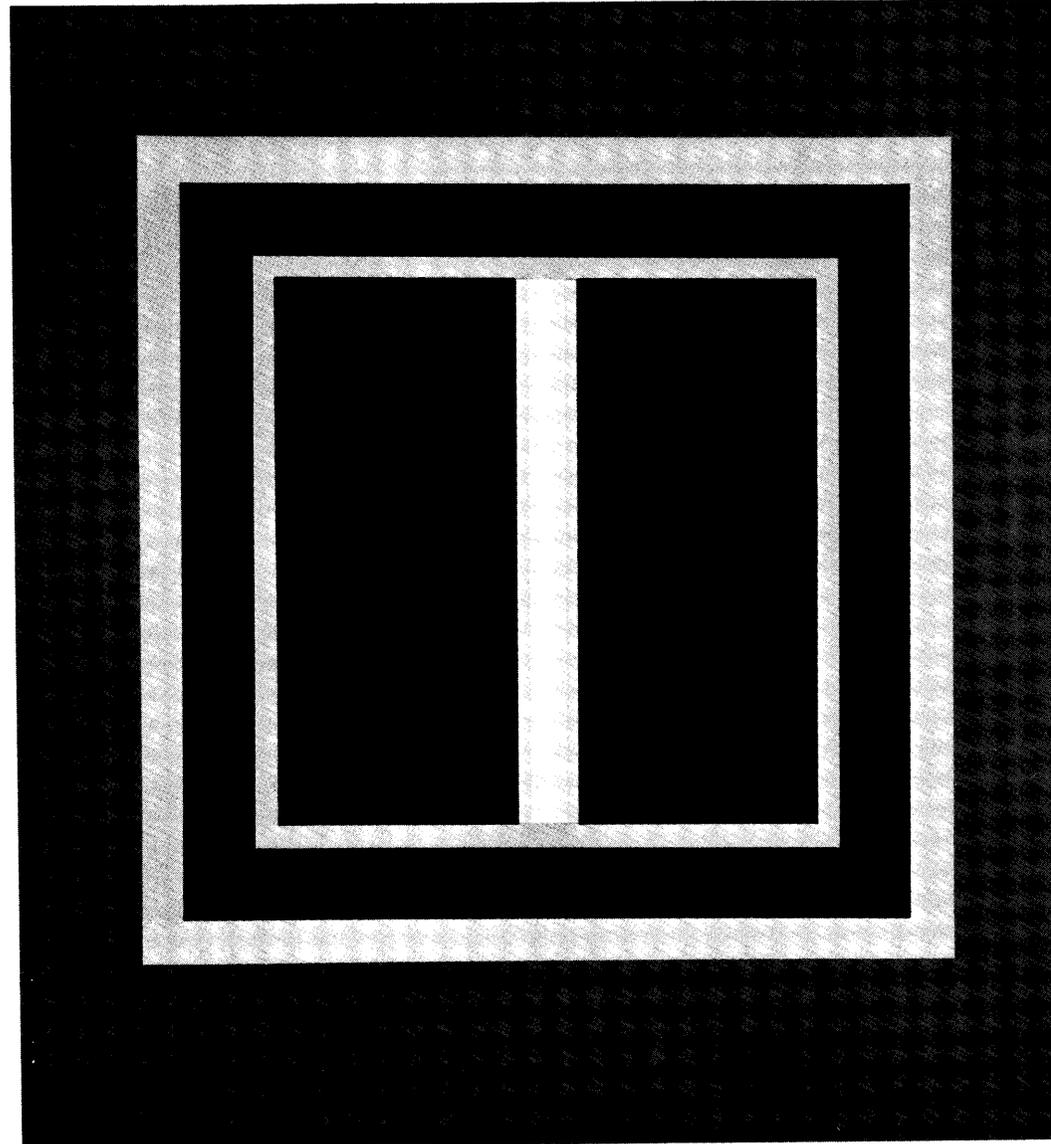
The art selected must be original and of high quality. Only original works of art have intrinsic value and only originals appreciate over the years. The feeling and design of the architecture must be followed. It is important to maintain a fluid space rather than to pepper it with artworks.

Criteria in considering artworks include the size of the spaces, the design of the building and the image to be projected.

There is a four step procedure to be followed in putting a collection together: research, recommendation, selection and installation.

The art consultant must know the client, his objectives and how the art will work in the space. It is a good idea to educate the client and make him feel more comfortable about what he is doing. By stimulating his interest in the art and its selection, the client may become more aware of his surroundings.

Once artworks are obtained by the client, he has the flexibility of using them in a new location should he move, or of establishing traveling exhibitions within corporate facilities. Such efforts not only create a favorable public image, but increase the public's exposure to art. This is a realistic way, even for the small firm, to involve the community in the arts. Because many museums are faced with inadequate space and funds, the corporation may be able to help relieve these problems and eventually share the responsibility as a new kind of museum. ■



Ms. Berman of Chapel Hill lived for five years in Reston where she was Secretary to the Council of Clusters, an informal organization serving as a forum for Reston's Cluster Associations.

Reston, Virginia, Life in a Goldfish Bowl

by Rita Berman

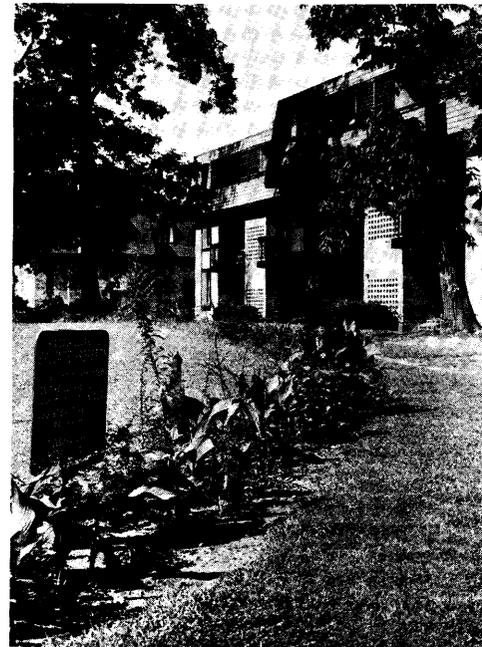
When I arrived in Reston in 1968 the population was under 5,000. Five years later it had quadrupled to over 20,000. Those five years spent in Reston were, as one resident put it, "like living in future shock every day."

Construction was underway in several of the villages. Bulldozers were constantly eating away at the trees and forests in order to make way for the houses, streets and amenities needed for the planned 75,000 inhabitants. One day a walkway would meander through the woods, the next day it would be turned into a pile of earth. On weekends bus loads of sightseers would descend on the town to get a quick view of a planned community. They'd take some photographs of our fine architecture and then a few hours later leave us. As the town grew, the number of people looking at Reston as a place to live increased.

Much has been written from the developer's viewpoint as to what Reston will offer to its residents. I was curious to find out what the residents were looking for, and if they liked the town after they moved in. During July 1971 and January 1972, Guy L. Rando, a Landscape Architect, and I distributed an 8-page questionnaire seeking reaction to open space and play areas. In the Lake Anne village of Reston, 1034 townhouses received the questionnaire, 406 (38 per cent) completed and returned it. Some of the information we received is discussed briefly in this article.

Open space, playgrounds and recreational facilities may be regarded as necessary and attractive features but their costs have to be borne by the residents, either in the price of a house, or rent of an apartment. The additional cost for the Master Plan of Reston has been estimated at \$1,800 per house, according to a representative of Gulf Reston, Inc. Are Reston's home buyers influenced by the open space features enough to pay for them?

Yes, said the townhouse residents participating in our 1972 study. Out of 406 households responding 24 per cent said the reason they moved to Reston was "they liked the planned,



Open space adjacent to housing
(photographer—Harry Noland)



Inlet Court townhouses
(photographer—Ezra Berman)

orderly development concepts." The second highest response, 19 per cent, was "because of the availability of open space". The third group, 12.5 per cent, moved to Reston because "of the cost of housing". "Availability of play areas" was the reason that 11.4 per cent of the households chose Reston.

In the mix of housing at the time of the study, townhouses accounted for more than a third of the total units. Single-family detached houses accounted for one-quarter and rental apartments made up the remaining 40 per cent. The townhouses are formally organized into clusters and because by and large their residents are more permanent than apartment dwellers the townhouse sector has been described as "the backbone of Reston."

The town is attracting a predominantly young population. Eighty-two per cent of the townhouses were occupied by families with children. Only four per cent of them were occupied by singles. Prices ranged from \$30,000 to \$58,000 at the time of construction.

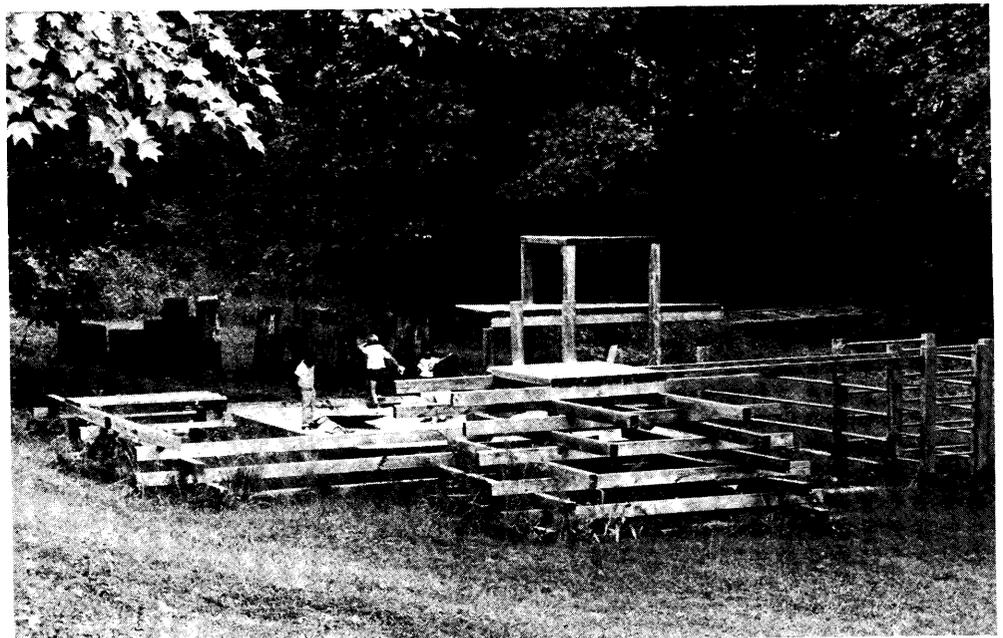
Reston's plan placed great emphasis upon the open space and its relationship to the social form of the community. Neighborhood swimming pools, tennis courts and ballfields were in frequent use. At the time of the survey there were more than thirty play areas, or tot lots, scattered throughout the town. Play areas designed and built at the beginning of Reston's development included concrete or wooden abstract structures. In 1967 these gave way to the traditional swings, monkey bars, and roundabouts.

Thirty per cent of the adults said they preferred to have climbing equipment in the play areas. But when observing the different play areas it was noted that the children ignored the sculptures and gave greatest use to areas which had such moving equipment as swings or see-saws. When it comes to playing ball, however, Reston's children take to the streets just like city children.

In the fourteen clusters surveyed, the housing density per common property acre ranged from 4.5 to 18.7 units with a mean of 9.5 and a median of 8.4 units. A higher percentage of satisfaction with cluster open space was recorded



Aerial view of Lake Anne Village
(photographer—courtesy Gulf Reston, Inc.)



Play area and sandbox for cluster children
(photographer—Harry Noland)



Strolling alongside Lake Anne
(photographer—Harry Noland)

when the density was less than nine units per common property acre. Clusters with 11.6 or more units per common acre produced a lower rate of satisfaction, according to the responses.

Comments were received concerning the social nature of the cluster living style. Neighbors appear to play an important part in the satisfaction of an individual towards high-density living. Sixty-nine per cent of the residents thought there was "just enough" privacy in their cluster. The close proximity of houses and parking bays, the use and ownership of common open space, the involvement in cluster organizations, all combine to produce a communal type of living which is not encountered in the traditional single-family neighborhoods.

Residents have responded to the New

Town environment by becoming very active in the affairs of the community, and the development of the town. There is much pressure that the original goals for the town, many of which were based on the British New Town concepts, be fulfilled. One long-term resident wrote "steady resident participation is essential to the New Town growth."

The attractive appearance of the town ranked very high in providing satisfaction to its residents. Home buyers appear to take into consideration the kind of open space available around the house, as well as the style of house.

Reston is pleasing to the eye, has some architectural high spots, and besides its open space features which appeal to many of the residents, the New Town produces a feeling of "living in a special place" for many of its residents. ■

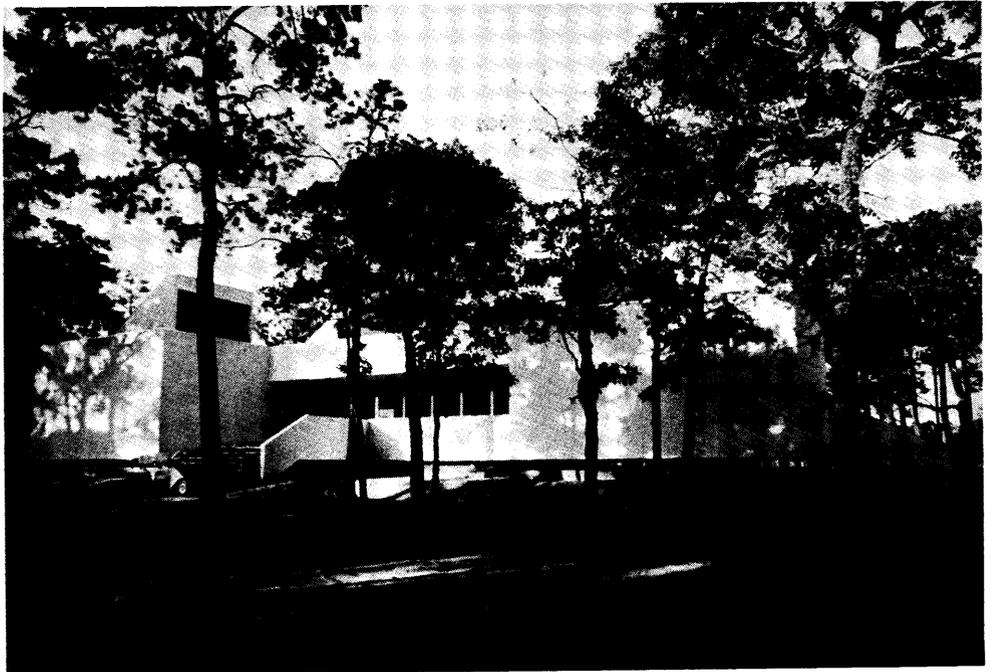
SARC 74 HONOR AWARDS PROGRAM

The South Atlantic Regional AIA Convention was held in Savannah, Georgia, September 18-21. In conjunction with the Convention, architects from Georgia, South Carolina and North Carolina were invited to enter their best projects for a jury to select the outstanding submissions to receive honors. From more than 100 submittals, eleven were selected and announced by the Jury Chairman at an Awards Luncheon on Saturday, September 21. The jury was comprised of Hugh A. Stubbins, Jr., FAIA, Chairman; Nathaniel C. Curtis, Jr., FAIA; and William Morgan, AIA.

The Jury had this to say of the program: "The Jury was impressed by the unusual percentage of high quality achievement in the 100-odd submissions. Although there were many projects that showed a lack of understanding of what design is all about—of "overdoing it"—and outright incompetence, this group was smaller than that usually observed in Awards Programs.

Congratulations to the Region!"

HONOR AWARD



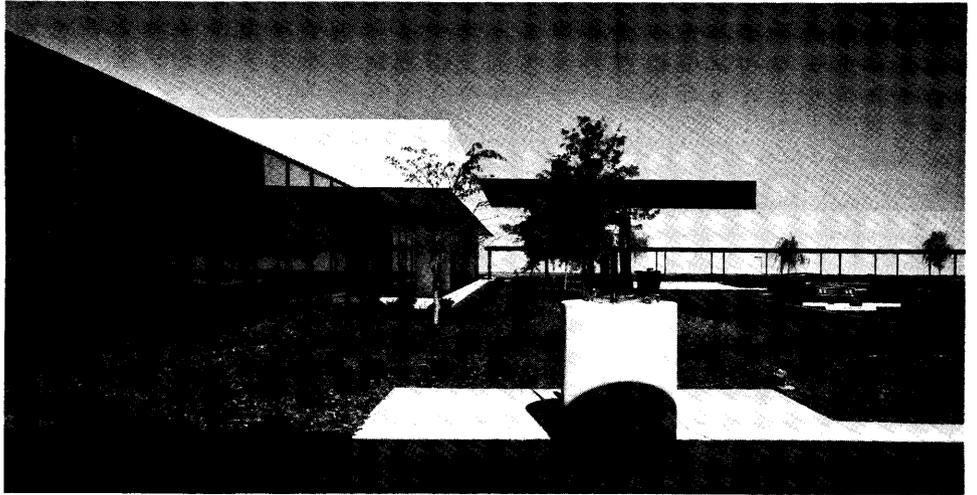
ARCADIAN SHORES GOLF CLUBHOUSE
Myrtle Beach, South Carolina

Architect: W. Crutcher Ross, Architect and Associate
Project Co-ordinators, Sam Greeson and John Daughtridge

Photograph: John Daughtridge

Jury Comment: A crisp and lively form, serene in its setting atop an earth berm, this building will add to the pleasure of its users.

HONOR AWARD



WESTINGHOUSE TURBINE COMPONENTS PLANT Rural Hall, North Carolina

Architect: J. N. Pease Associates, Architects/Engineers/Planners

Photograph: Gordon Schenck

Jury Comment: Nicely sited and in scale with its natural environment, this building demonstrates that office and manufacturing facilities can be made into an elegant and relaxed ensemble.

HONOR AWARD



NORTH CAROLINA BLUE CROSS AND BLUE SHIELD SERVICE CENTER Chapel Hill, North Carolina

Architectural and Engineering Firm: Odell Associates, Inc.

Photograph: Gordon Schenck

Jury Comment: This elegant glass prism floating in the landscape is exceptionally beautiful. It is expertly and logically done.

HONOR AWARD

HEADQUARTERS BUILDING FOR THE PROGRESSIVE FARMER COMPANY Birmingham, Alabama

Architect: Jova/Daniels/Busby

Photograph: Gordon Schenck, Jr.

Jury Comment: Sensitive to site and its natural beauty, this steel building blends well into its surroundings. It is beautifully detailed, has fine proportions, and should be a delightful environment in which to work.



SPECIAL AWARD FOR HISTORIC PRESERVATION

THE STURGES HOUSE Savannah, Georgia

Architect: Gunn & Meyerhoff, AIA, Architects

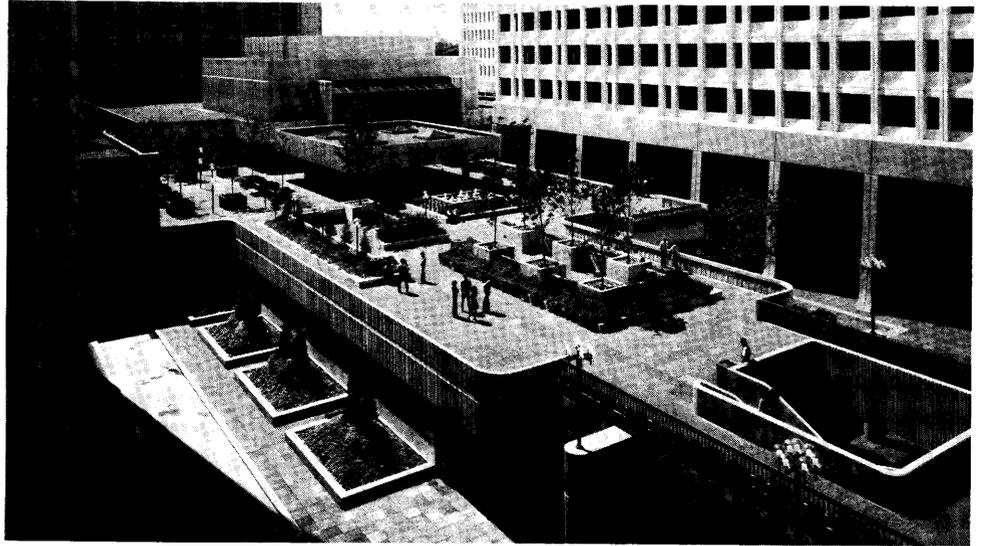
Adaptive Use: Corporate Headquarters for Morris Newspaper Corporation

Photograph: Richard Meek

Jury Comment: Recycling of a fine old mansion has much to recommend it. More preservations of this order should be encouraged. It is done with taste and devotion.



HONOR AWARD



COLONY SQUARE—PHASE II
Atlanta, Georgia

Architect: Jova/Daniels/Busby

Photograph: Jova/Daniels/Busby

Jury Comment: A very dense urban solution to a multi-use program. Variety and interest abound, all in good taste; particularly noteworthy are the residential buildings.

HONOR AWARD



BAPTIST PROFESSIONAL BUILDING EAST
Atlanta, Georgia

Architect: Stevens & Wilkinson

Photograph: Stevens & Wilkinson

Jury Comment: Proving that simplicity has great virtue, this building nicely expresses its purpose. The handling of its exterior curtainwall is excellent.

CITATIONS SARC 74

SIX SPECULATIVE PATIO HOMES Harbour Town, Sea Pines Plantation Hilton Head Island, South Carolina

Architect: Columbia Architectural Group, Inc.

Jury Comment: Gracefully adapted to a beautiful site, these houses are warm and simply carried out. They create a most attractive living environment.

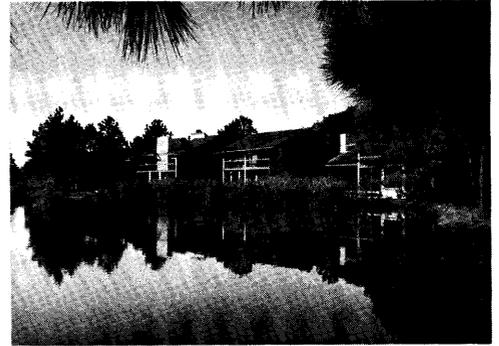


Photo: Gordon Schenck Jr.

WACHOVIA BANK AND TRUST COMPANY Chapel Hill, North Carolina

Architect: John D. Latimer & Associates, Inc.

Designer: Roger H. Clark, AIA

Jury Comment: A fine example of recycling, which appropriately blends into its surroundings.

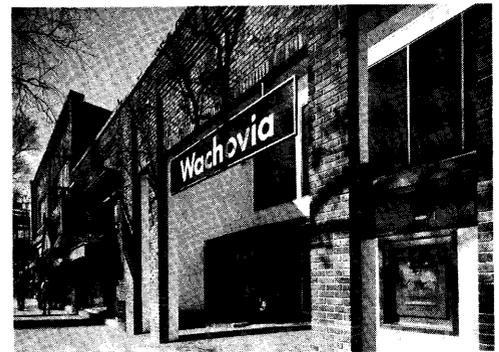


Photo: Gordon Schenck Jr.

BAPTIST VILLAGE CHAPEL Waycross, Georgia

Architect: Stevens & Wilkinson, Inc.

Jury Comment: One of the most difficult architectural expressions today is a church. This Chapel is well arranged and delightfully simple. It could not be mistaken for something else.

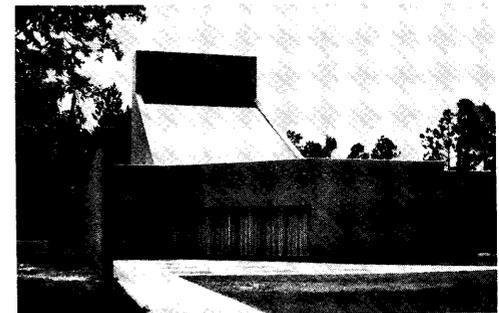


Photo: Stevens & Wilkinson

BURLINGTON CORPORATE HEADQUARTERS Greensboro, North Carolina

Architect: Odell Associates, Inc.

Jury Comment: A powerful statement and unusual expression of a headquarters building, it produces an image, and the plan provides delightful outlooks in many directions.

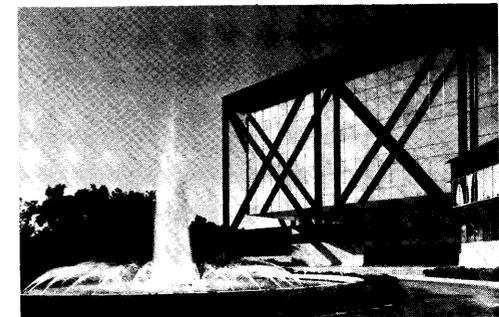
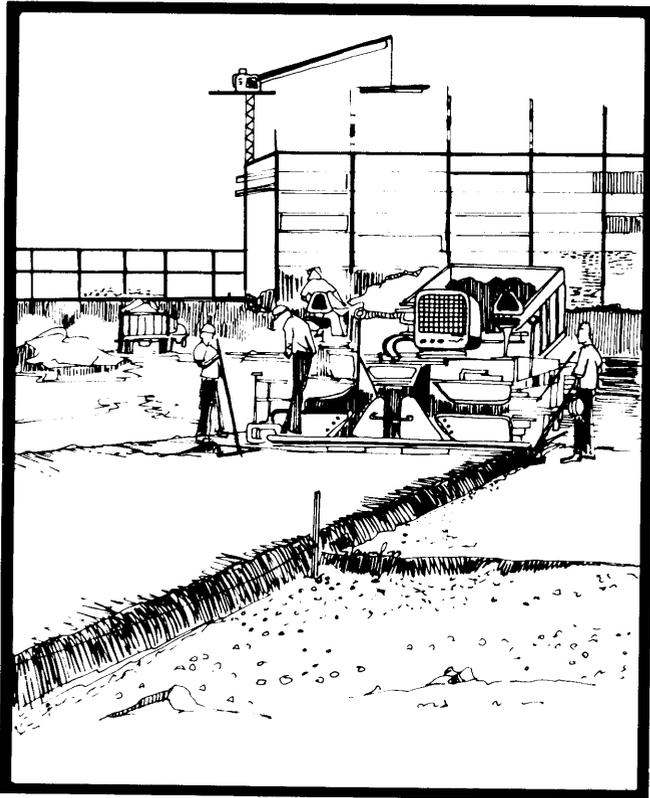


Photo: Gordon Schenck Jr.

First things first.



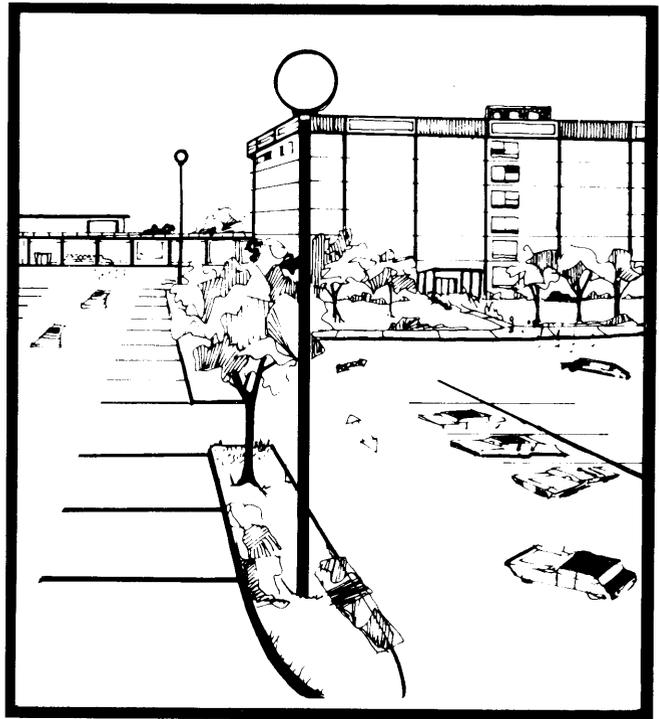
When you are considering an asphalt paving job, first of all you should consider using asphalt base as a covering for your compacted subgrade. Knowing a few simple facts should help you make an intelligent decision.

First, Asphalt Base reduces excavating and grading costs. Asphalt Base protects the compacted subgrade from adverse weather conditions. Asphalt Base assures access to any construction site. Properly designed and constructed Asphalt Base is not affected by construction traffic.

Asphalt Base provides an accessible storage area and operating base for equipment. Asphalt Base serves as a protected

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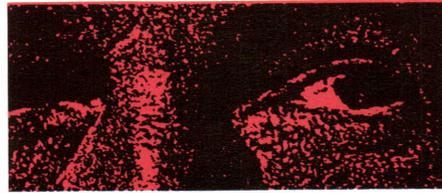
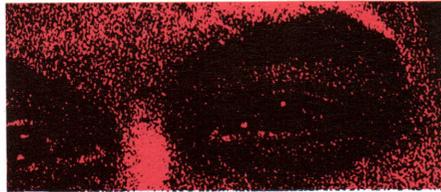
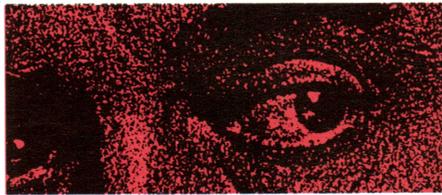
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NEW CORPORATE SUPPORT FOR SCHOOL OF DESIGN



W. R. Hubble (left) of Lynchburg, Va. and Donald H. Burton, Jr. (second from left) of Cary, present a check from Hercules Inc. to Dean of Design Claude McKinney and Fred H. Adams of Raleigh, a director of the N. C. Design Foundation. The check is the first of three installments on a \$3,000 Hercules Snowden Fellowship at the NCSU School of Design.

Both physical and fiscal additions are underway for North Carolina State University's School of Design.

Initial planning has started on construction of a new wing to the school.

And directors of the Design Foundation have undertaken a campaign to triple private support for the widely recognized school.

Architects, contractors and supply companies, long aware of the gap between needs and money, have started giving new contributions to the Design Foundation to help meet the needs of the school.

Last January, foundation directors voted to conduct a campaign to raise \$60,000 in private support to supplement state government appropriations.

The needs for the money have been spelled out by Dean of Design Claude McKinney and officials of the NCSU Office of Foundations and Development:

Student aid, in the form of scholarships, fellowships and awards; faculty salary supplements; materials and equipment; visiting lecturer fund; communication, promotion and development; exhibitions and special media; faculty development.

The Design Foundation, which was organized in 1949 and which has raised more than \$300,000 over the years for design

education at NCSU, has set up area teams across the state to increase contributions to the school.

Since April four new fellowships (\$1,000/yr) and twelve new scholarships (\$500/yr.) have been established making a total of six fellowships and twenty-five scholarships available to the School of Design. ■

PEASE FIRM HONORED



The design firm of J. N. Pease Associates has won a Merit Award in the 1974 Professional Awards Program sponsored by the American Society of Landscape Architects. Announced at the 74th Annual Meeting of ASLA held at Bal Harbour, Florida, the winning entry was Governmental Center Plaza and Park, which was entered in the Urban Design category of the competition. The project is located in Charlotte.

As a result of extensive master planning for the centralization of governmental services, a need was seen to establish a strong framework for this future development. Major, irrevocable elements to the concept were a park as a major public space and an elevated pedestrian plaza, conceived to link all major buildings in the center when ultimately developed.

The elevated plaza not only provides vertical separation of pedestrian traffic over busy streets, linking existing and future buildings, but also functions as a civic plaza utilized by citizens groups and local government for programs and displays. The park is conceived as an area of retreat for office workers during the week, and a place of assembly for special events associated with the city. ■

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DISASTROUS INSURANCE OR—HOW TO FLOAT YOUR OWN LOAN

One of the more spectacular pieces of institutionalized tunnel-vision is the pious but misguided attempt to protect property owners from loss by flood damage through the Federal Flood Insurance Program. As now constituted, this program, administered by HUD and billed to the taxpayer, actually encourages flood plain construction, in direct opposition to its own stated goals. Since, unbelievably, our own fair Institute has been sucked in, we need to examine at least a short list of discontinuities.

Item: The program is offered by the Feds because commercial Insurers refused to offer affordable policies. Private actuaries ain't dumb. They set premiums at a level they **know** will cover losses, and they **know** that construction in a flood-way will suffer losses. Over and over. Apparently, HUD believes that taxpayers have an obligation to bet against the house, even though they know the deck is stacked.

Item: The federally recommended flood plain management restrictions do not prohibit mucking about in the flood plain. Essentially, they require that it be done neatly. Example—new structures in the flood zone may raise the flood level no more than 1 foot. A hundred such structures would, of course, raise the flood level 100 feet, but no cumulative control is included in the program.

Item: Under the program, there is non-cancellable insurance for any existing flood plain sited house or factory (or

warehouse!) and every time the contents are flushed downstream, the owner is compensated for the loss of his Hepplewhite suite, and is free to return and restock, ready for the next (insured) loss. There is no premium penalty for repeated loss.

There is more—much more. HUD's basic premises are environmental nonsense. It is **not** true that one has an inalienable right to build in the flood way, that floods are Nature's errors, nor that one's fellow citizens are obligated to bail him out when that "error" overtakes him in a location he was warned against.

Although HUD's anthropocentrism should be combatted, this essay makes a more immediate call upon architects. The AIA Research Corporation has contracted with HUD to develop "safe" design for flood plain construction. Other than travel to the moon, flood-proof construction is the most energy-intensive activity which could be found. It should be clear that such design is very doubtful structurally, palpably impossible environmentally, and simply inadmissible morally. The Institute should not be engaged in research into more efficient ways to waste. You are invited to write the R/C Chief, John Eberhard, and say so. In protesting, you will be joining...

... Alastair M. Black
Chairman and Sole Member,
Select Committee to Restore
Respectability to the AIA/RC

Reprinted from Atlanta Chapter/AIA "INFO"

CHAPTER ELECTS 1975 BOARD

The annual meeting of the North Carolina AIA was held in Savannah, Georgia, on September 21. At that time the following were elected as officers and directors for 1975: Turner G. Williams, President; Michael D. Newman, President-elect; Tebee P. Hawkins, Vice-President; Frank I. Ballard, Vice-President; Thomas T. Hayes, FAIA, Vice-President; Alvis O. George, Jr., Secretary; A. Lewis Polier, Treasurer; Charles H. Boney, Michael R. Tye, and James L. Padgett, Directors for 1975; John D. Latimer, Carl P. Myatt, Directors for 1975-76. The four Section Presidents will also serve as Directors.

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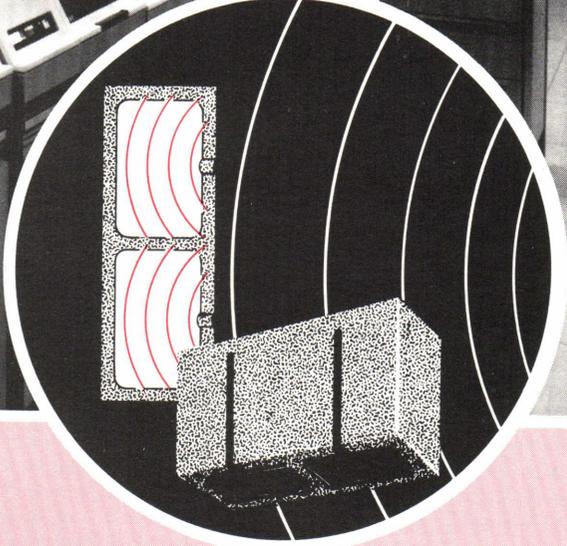
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