

Mario
Ramirez
Arrazola

floaters
breathe
district 4
orbit
situated
house for rats
pockets
meat
speedway



A black and white photograph of a multi-story brick building. The building has a flat roof and a mix of brick and dark paneling. On the right side, there is a large section of brick wall with the word 'SALON' painted in large, dark, stylized letters. To the left of this, there is a dark, rectangular structure that looks like a chimney or a small tower. The sky is overcast, and there are power lines visible in the upper right corner.

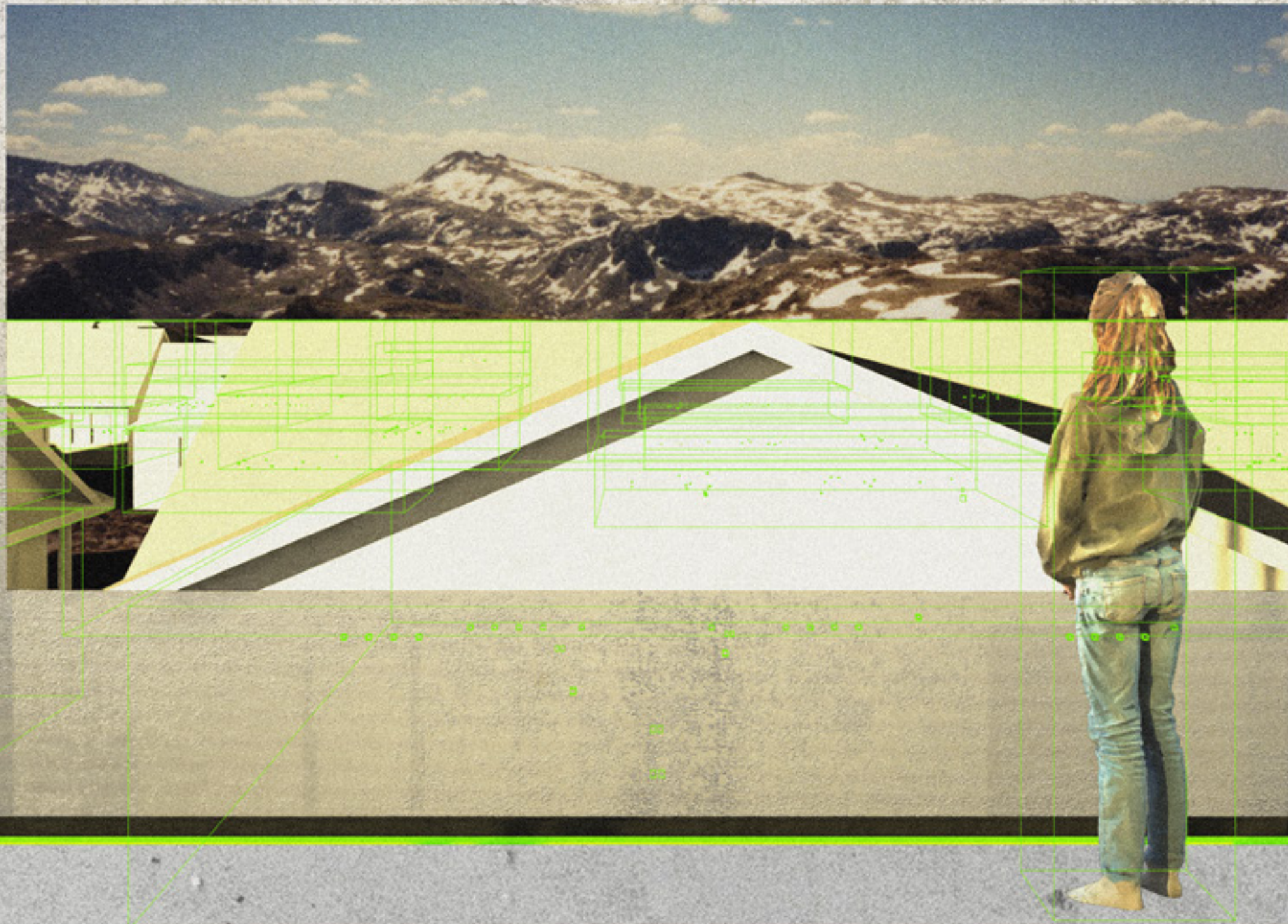
Mario is a third-year M.Arch graduate student at Columbia GSAPP. He has an M.A. in the history of technology and a B.S. in economics.

His academic research concerns the relationship between art and technology in the postwar United States and modern architectural history and theory. He wrote his thesis on Allan Sekula, an American photographer and critic.

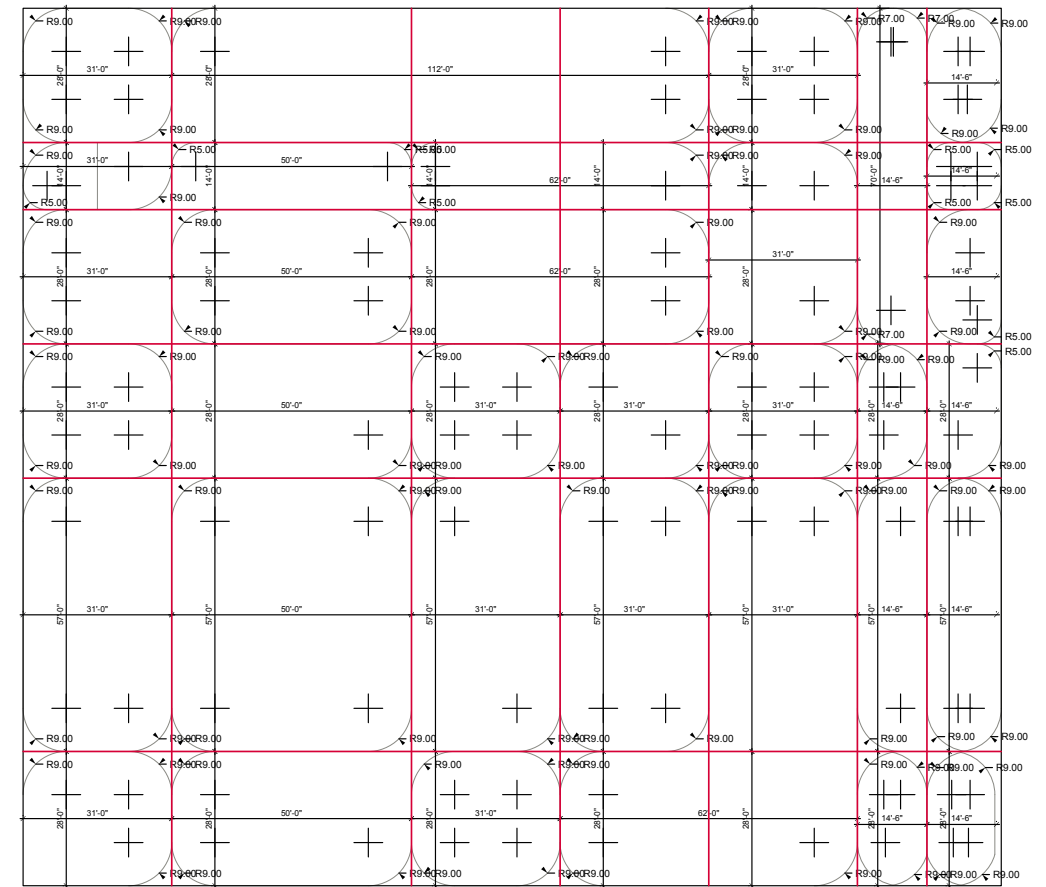
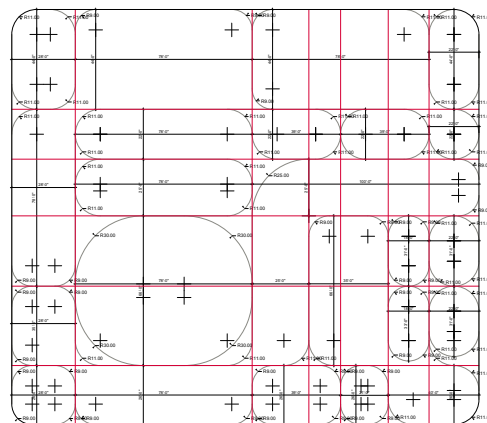
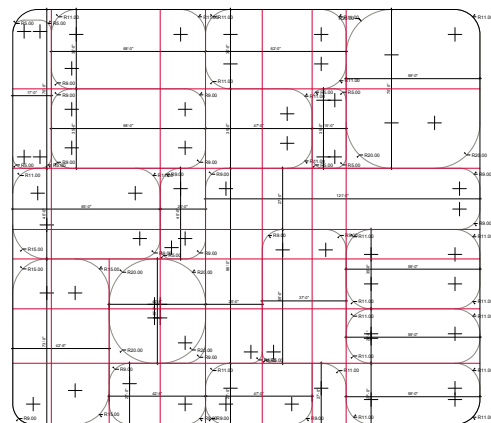
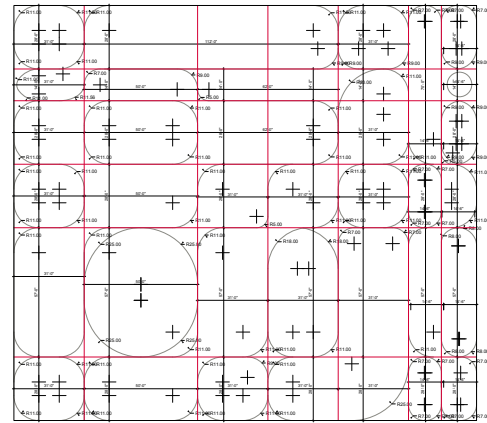
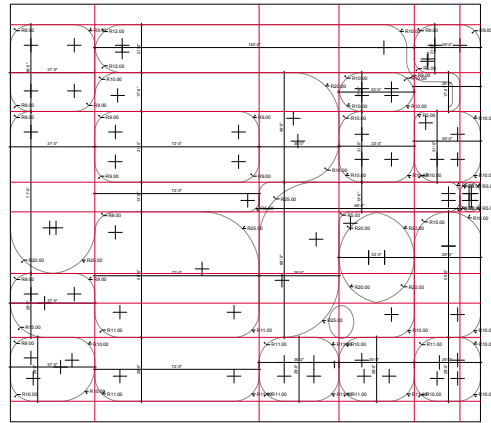
Mario is interested in space which subverts and agitates our expectations of reality yet provides a socially beneficial construct. He is interested in designing through drawing, rendering, and model photography while remaining conscious of digital processes.

floaters
fall 2025
advanced 5
in *new programs*
michael bell

A nimble and prefab structure sits upon backyards in the Salt Lake Valley soaking up the sun's rays. It acts as an addition to the various garages scattered throughout the landscape. Glaucomatic layers of photovoltaic ETFE enwrap the structure, allowing for opacity within while also shrouding vision simultaneously. The building binds itself not through mortgage, land, or debt, but through solar value. The building serves its "floaters" through experience, not program.

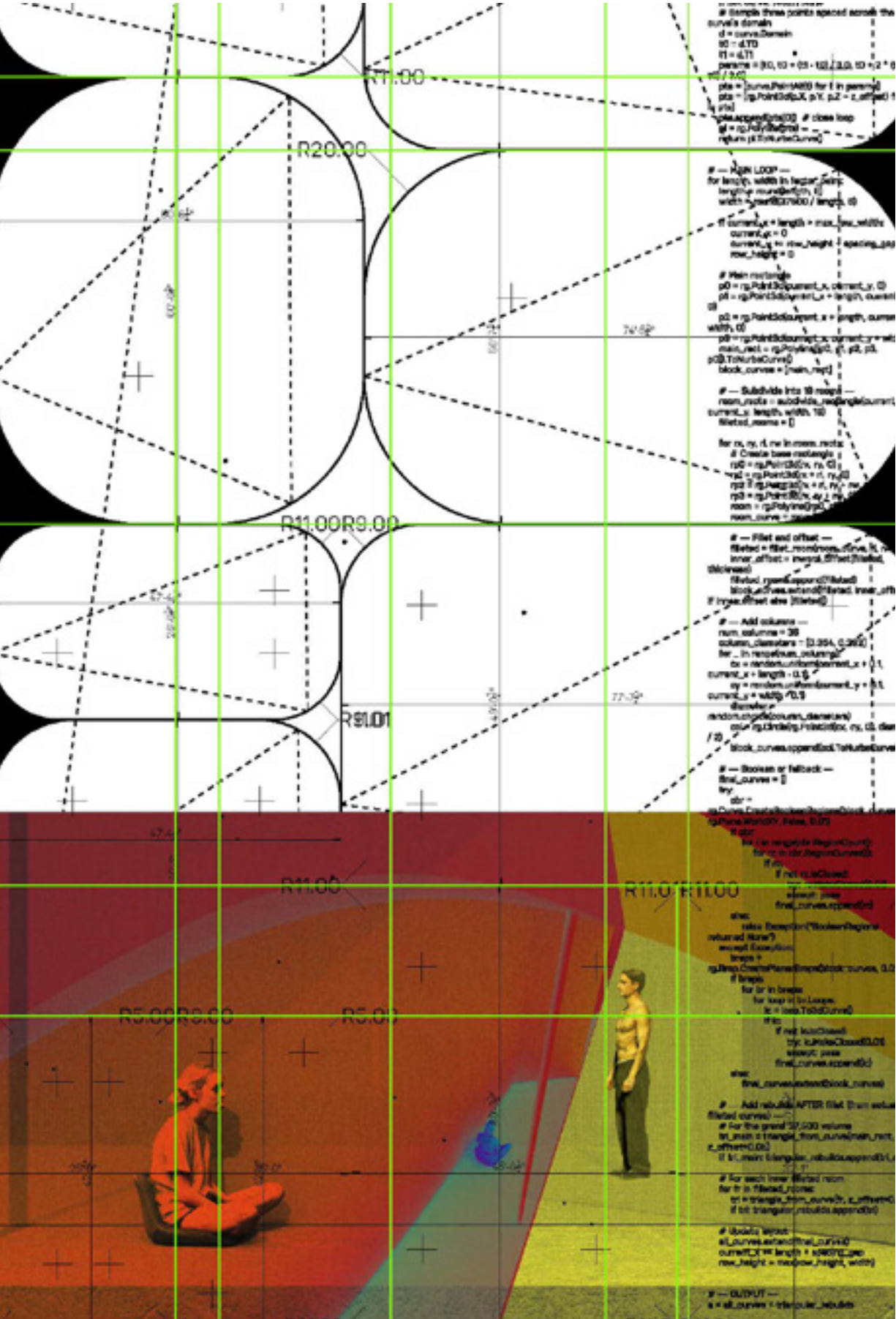
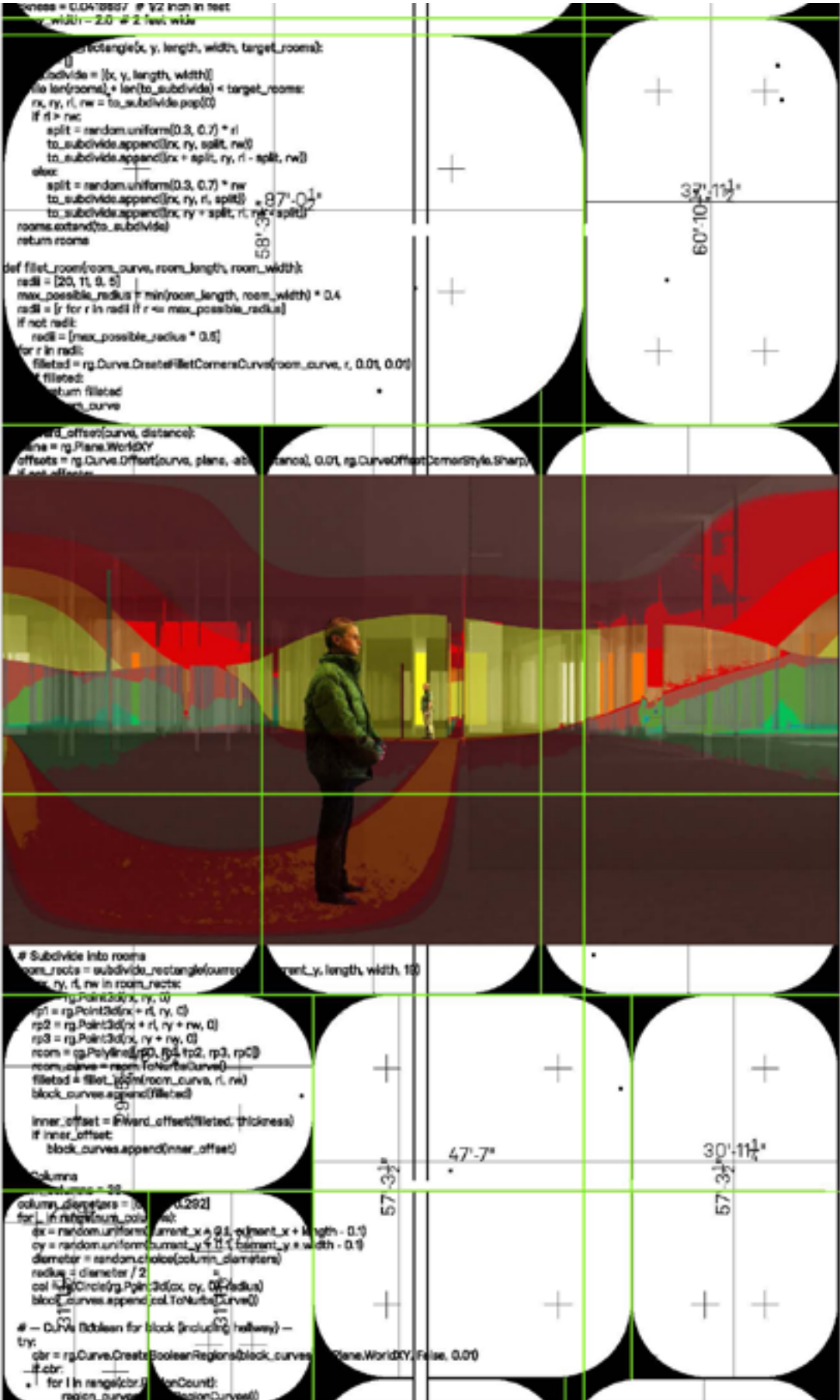


A transcription and analysis of the Toledo Glass Pavilion by SANAA informs the project. Weather has become so infrastructuralized, standardized, forecasted, and deeply devoid of its inert ability to enact newfound social procedures. This inquiry paired well as I was analyzing the Toledo Pavilion by SANAA—for example, they quite literally deploy what they term as the "neutralizing barrier" to mitigate heat gain and loss through their facade.



floaters

Illustrations of the transcriptionary process as an ironic comment on the status of the architect in the age of this loss of physical expression. I created drawings which were not drawn by me, but instead parameterized into being drawn. Forcing ChatGPT to write me code to plug into Grasshopper that would create automatic plans with the exact same parameters as the SANAA Pavilion: 36 columns, 19 program volumes, radii to choose from, square footages.

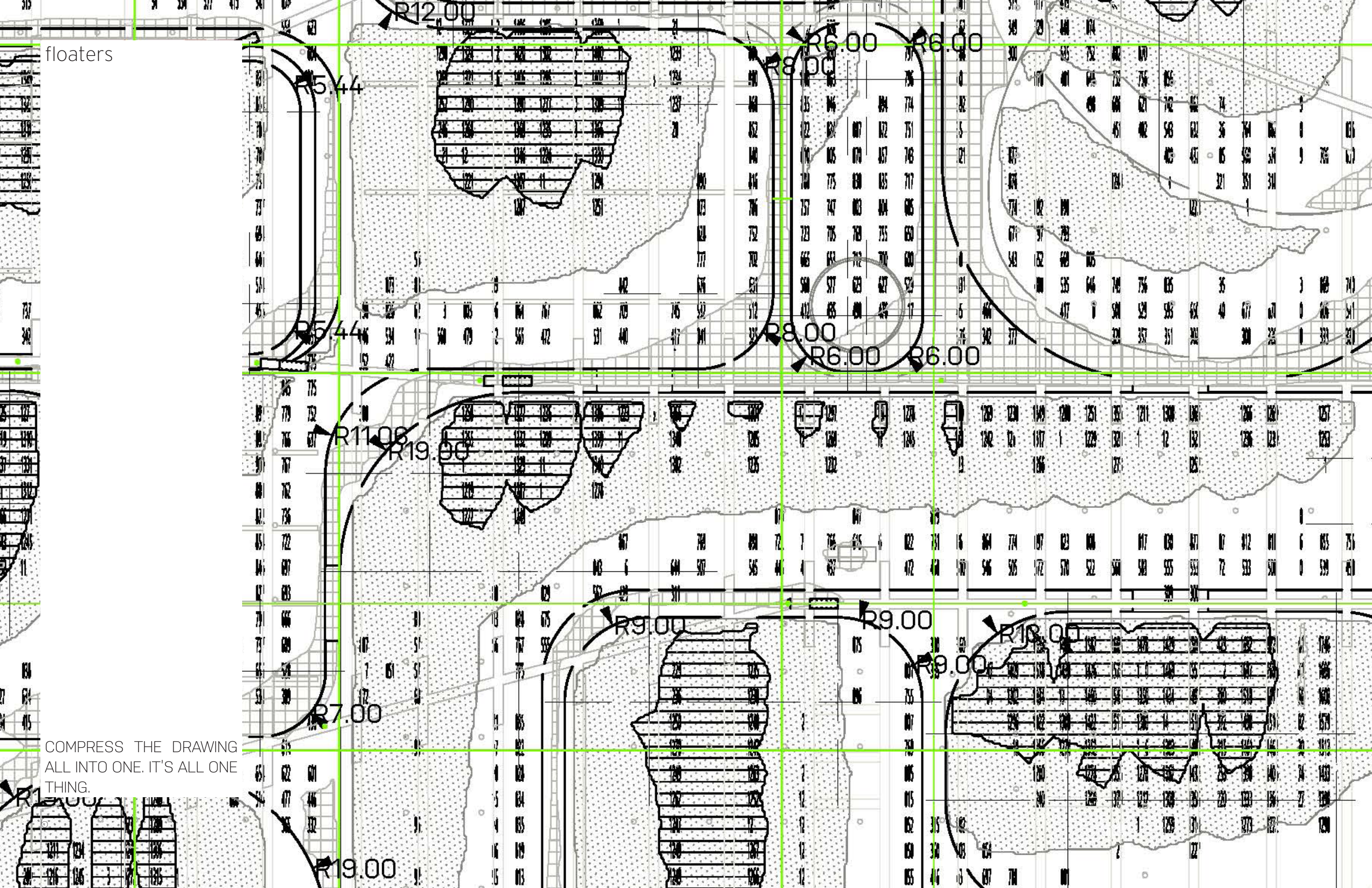


The plan drawing overlays radiation mappings onto the space which are averaged throughout the year. The numbers and the topography relate to the sensors' indication of the area's output of kilowatt-hours of energy per square meter of floor space per year. The drawing also overlaps the structural system. The beam-and-girder system is so deeply contorted and fenestrated, yet still stands. This same system is held up by 36 impossibly thin 4.25' or 3' diameter columns.

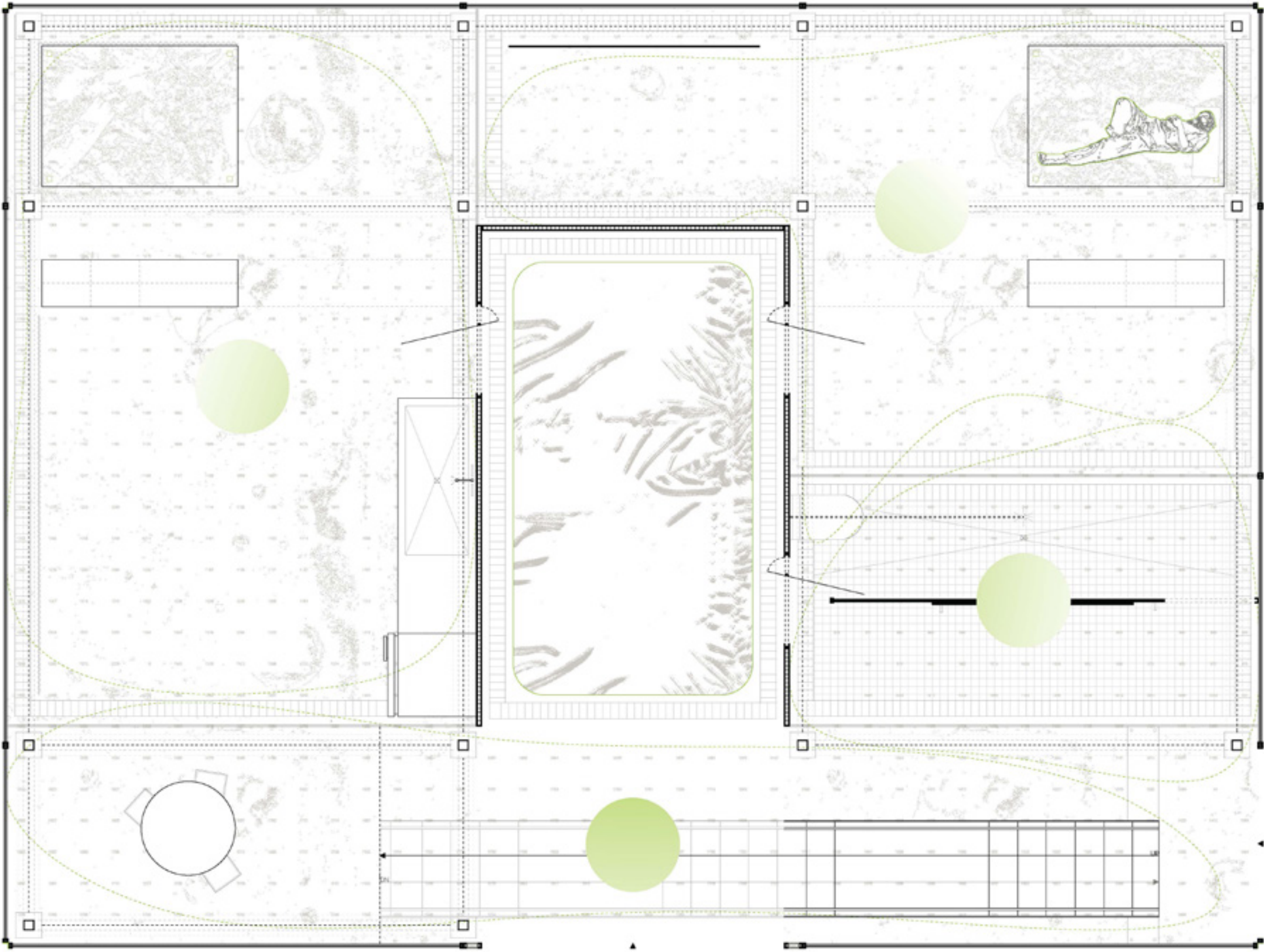


floaters

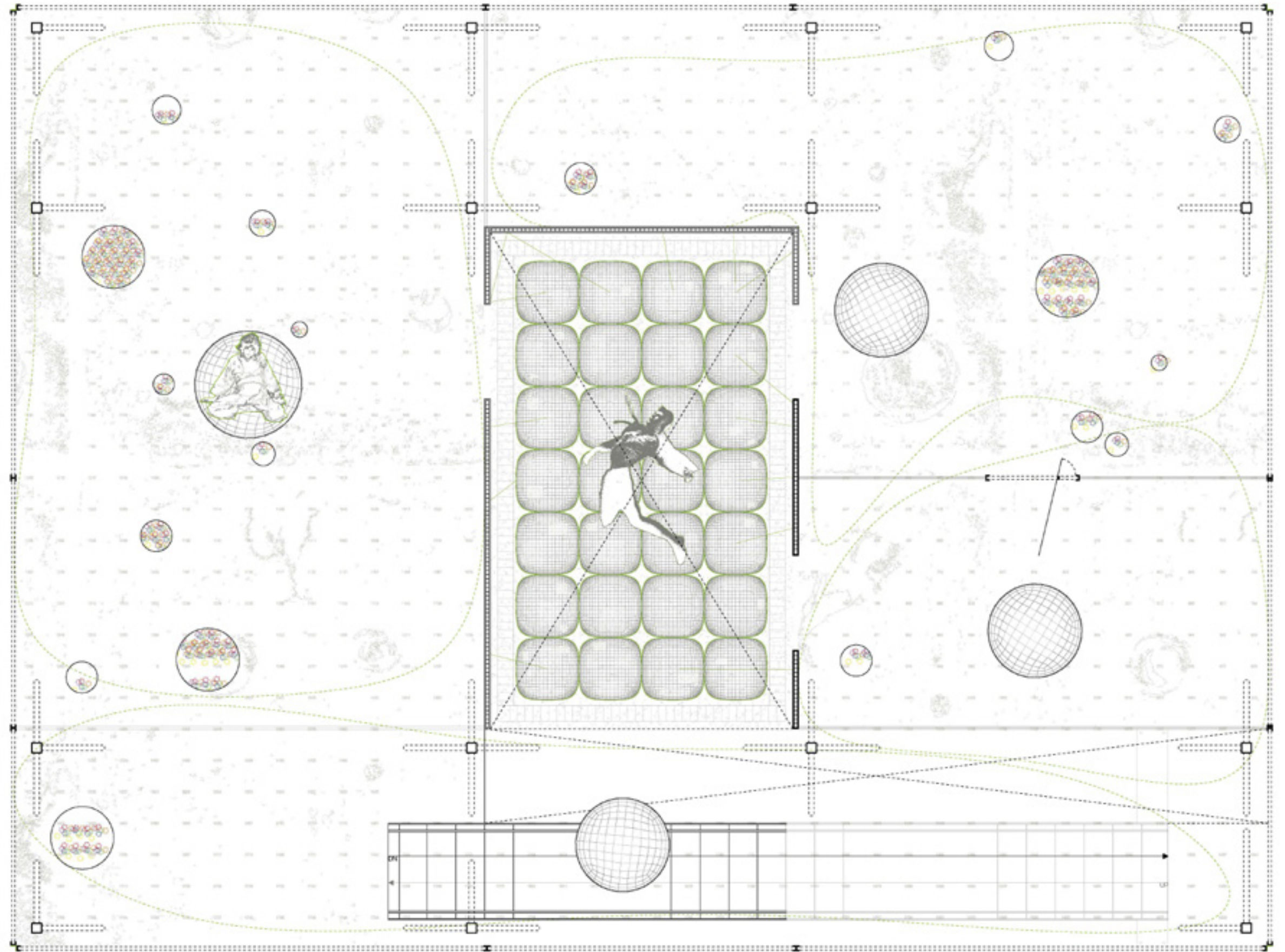
COMPRESS THE DRAWING
ALL INTO ONE. IT'S ALL ONE
THING.

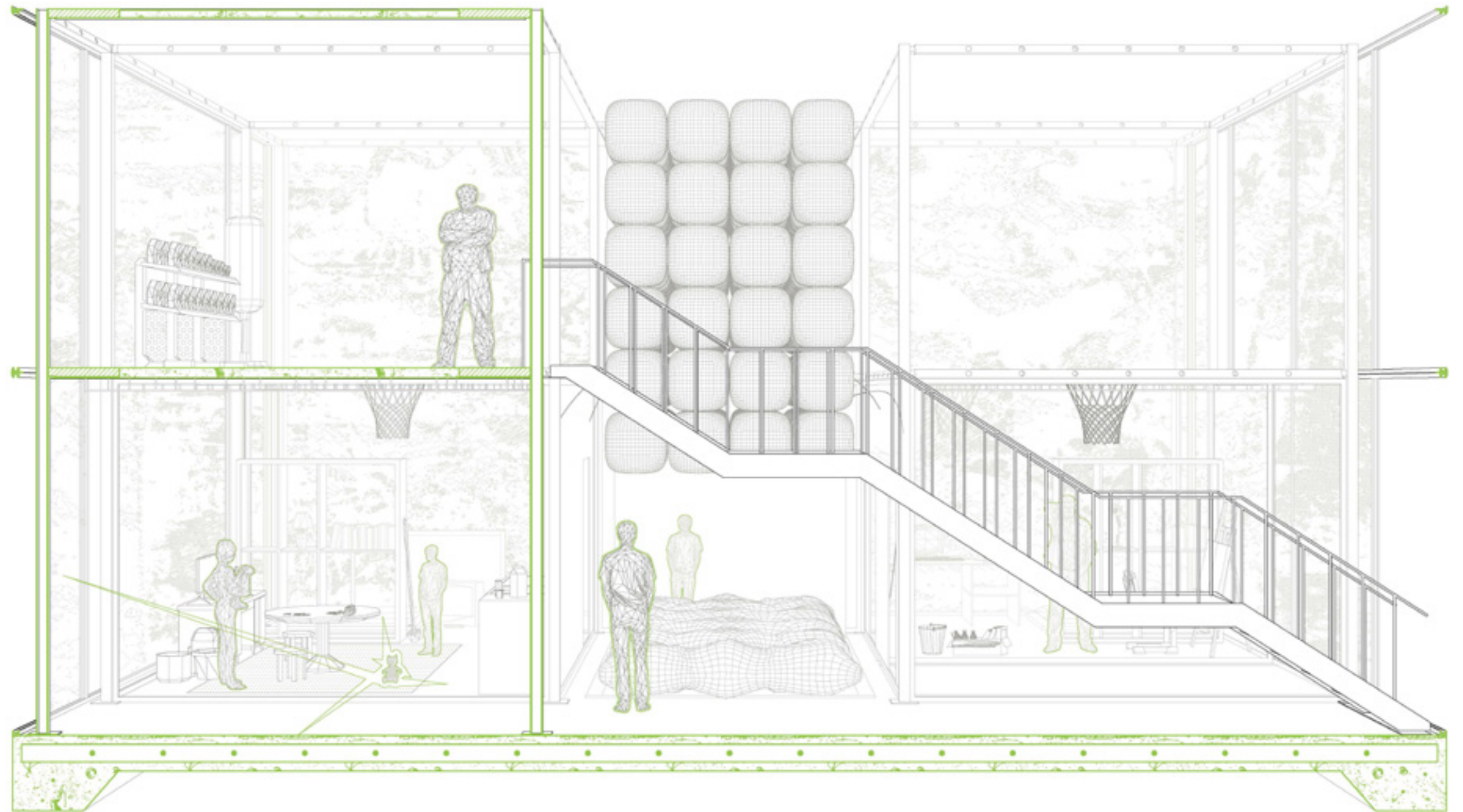


The building prescribes itself to the local R16 building code of my house in Kearns, Utah. It is, theoretically, something that could be built upon these properties. The core of the building situates itself around a garage, of which this would make this an ADU as an addition to said garage. This garage is also the only plenum wall in the building. The building shrouds itself in a layer of translucent photovoltaic ETFE membrane and IGUs in order to soak in the sun's rays.



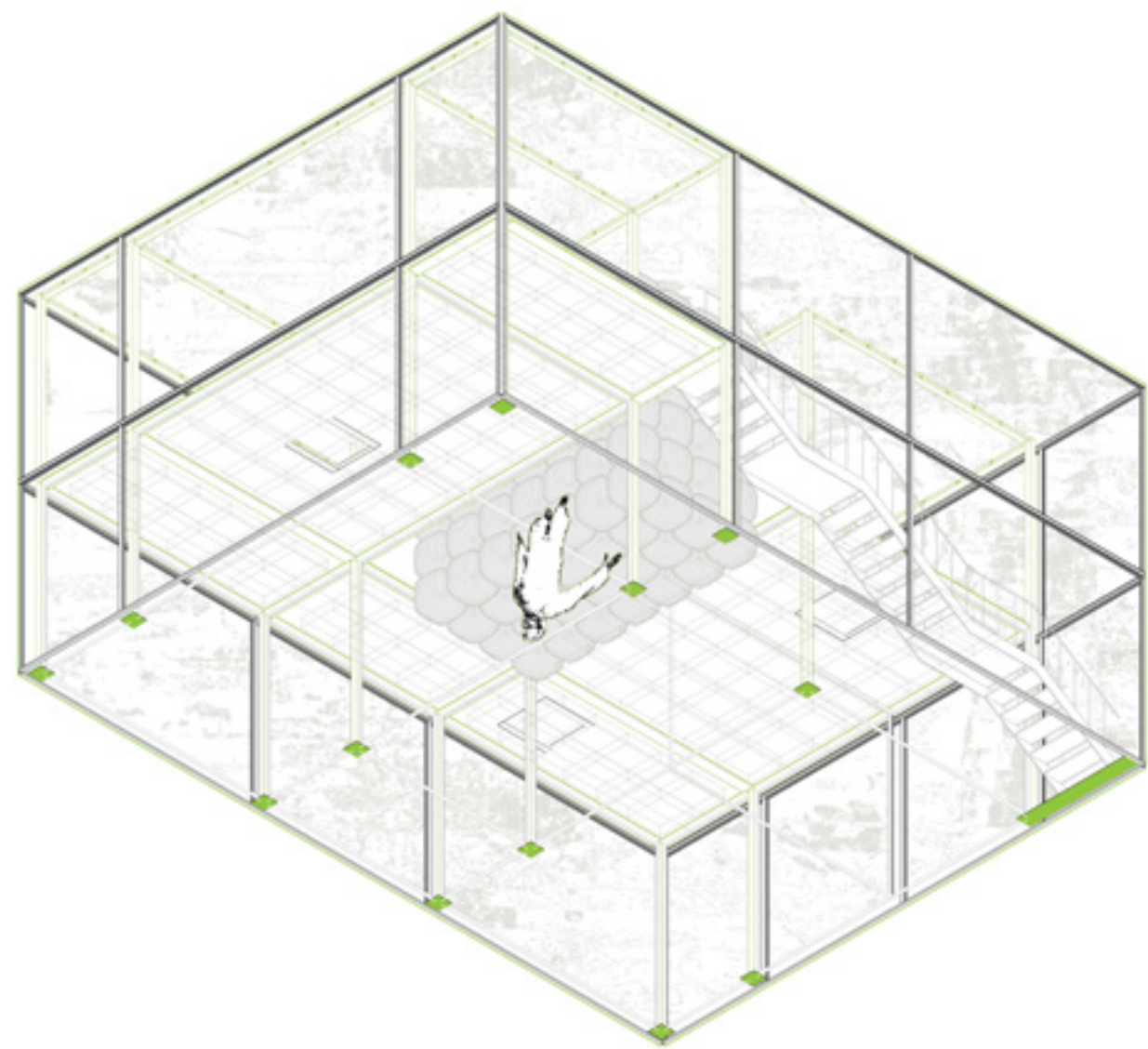
The layer of ETFE has a glaucomatic graphic printed on it which both obscures and makes clear the separation between rooms, of which on the ground floor there are two, plus the bathroom. The entirety of the second floor is unconditioned and perforated, or draped, for which to create ample yet moderately controlled air flow into the middle of the house for which a wind catcher is awaiting; the natural atmospheric pressure pushes the fresh and cooler air down through grates.



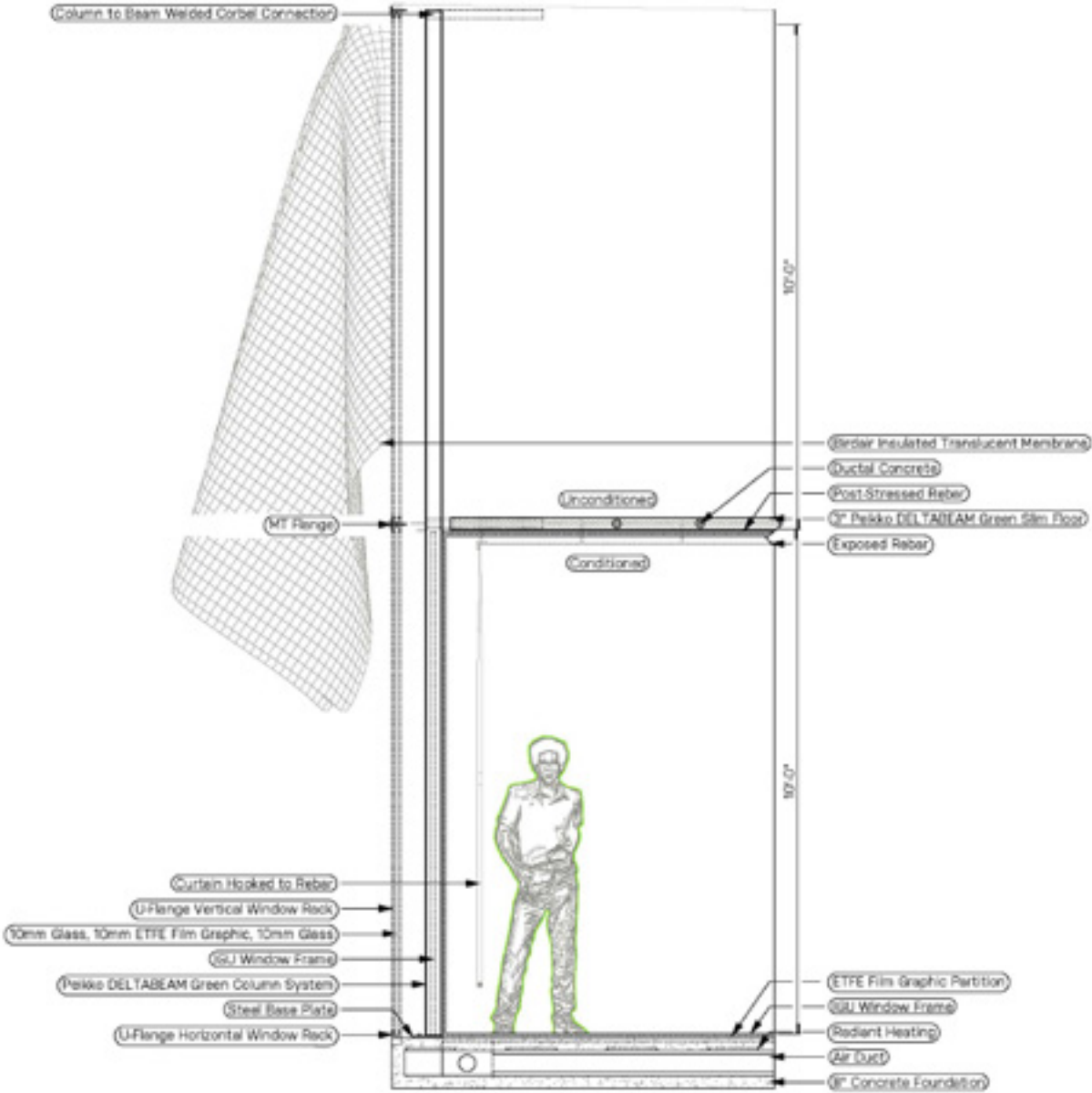


One could imagine that most may use this as an AirBNB for extra revenue, but it can also be imagined to be spread out throughout the neighborhood, acting as small-scale classrooms, or perhaps even gyms. Pneumatic ETFE bubbles, suspended in the middle, allow people to jump out from the top floor, through the bubbles, to a mat at the bottom.

floaters

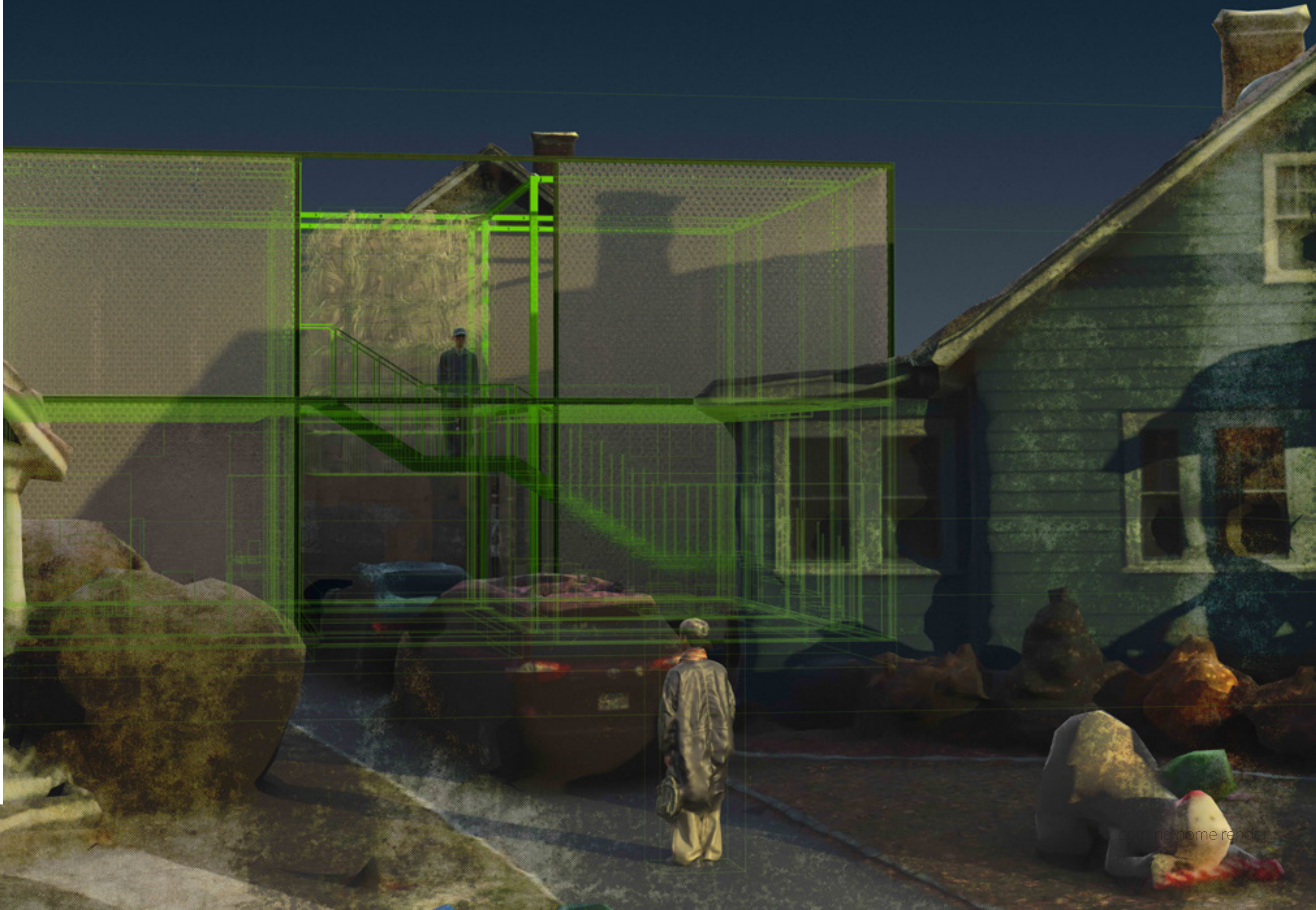


The building's structural system is prefabricated and extremely thin, allowing for and correcting deflection as an aesthetic criteria.



floaters

MY MOTHER TOLD ME A STORY. A HOMELESS MAN CAME INTO OUR BACKYARD. THEY SAW OUR GARAGE WAS OPEN. THEY SAW A COOLER IN THE DISTANCE. THEY WERE THIRSTY. THEY CAME INTO OUR BACKYARD FOR WATER. SHE MADE THEM LEAVE.



coming home render

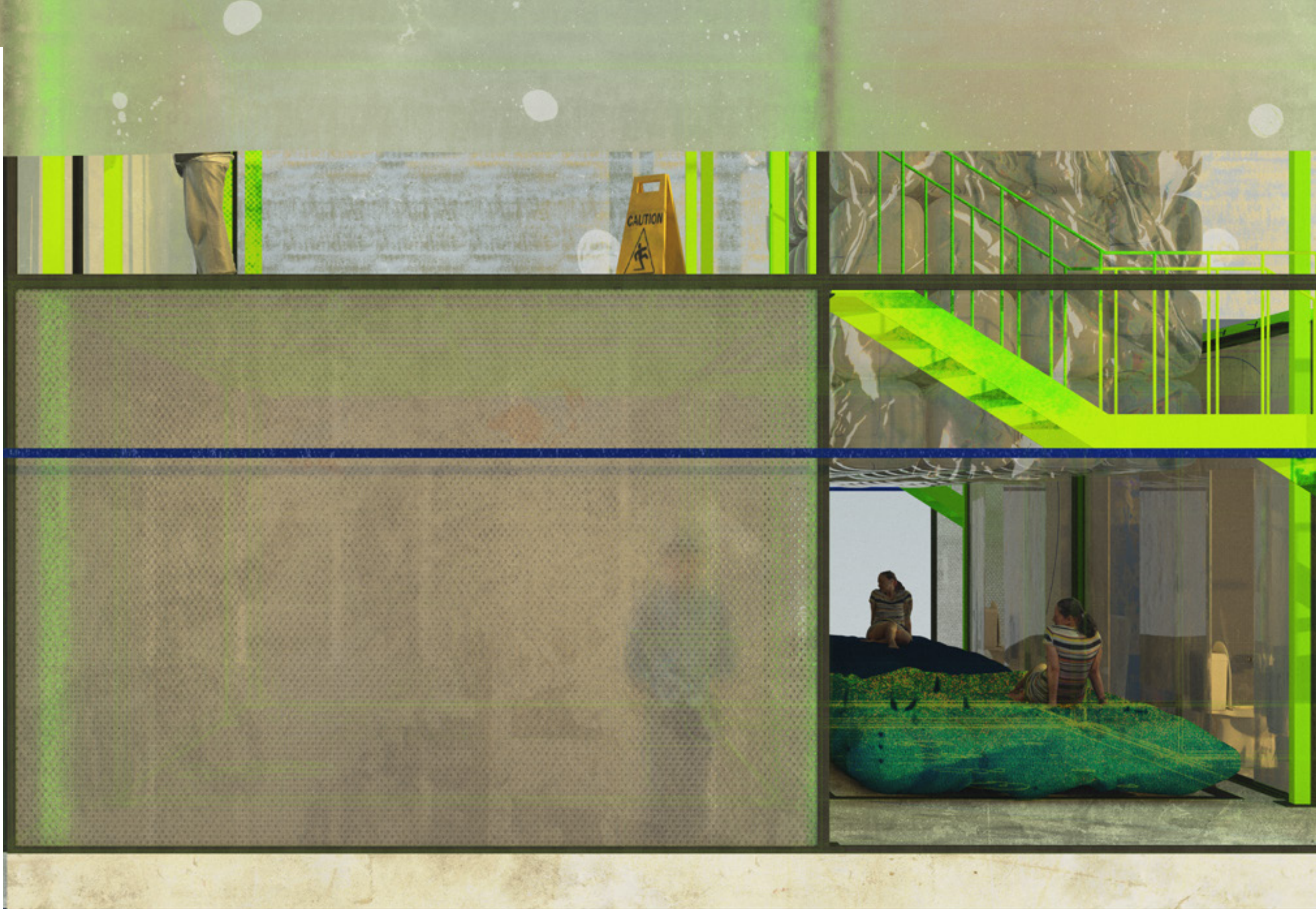
floaters

WE TEND TO SHOVE PEOPLE AWAY. WE SHOVE AND SHOVE. WHY SHOULD PEOPLE LIVE IN SUCH OBSCURITY?



floaters

YOU COME INTO A BUILD-
ING THAT IMMEDIATELY RE-
FLECTS YOU. YOU COME
INTO A BUILDING WHERE
THERE ARE HOLES IN THE
CEILING. YOU COME INTO
A BUILDING WHERE YOU
CAN SEE YOUR NEIGHBOR
SLEEPING.



floaters

LIFE IS PERFORATED. LIFE
IS DRAPED. LIFE IS THE
THINGS THAT COME INTO
SUCH SHARP CONTACT
WITH OUR SKINS.



breathe
spring 2026
in *metabolic materials*
michael wang
w/ tamzid jaigirdar

An investigation on rock salt
(magnesium chloride and
calcium chloride) in relation
to bodily energy through
the casting of these ele-
ments into balloons utilizing
our breathe and rockite.



breathe



breathe



breathe



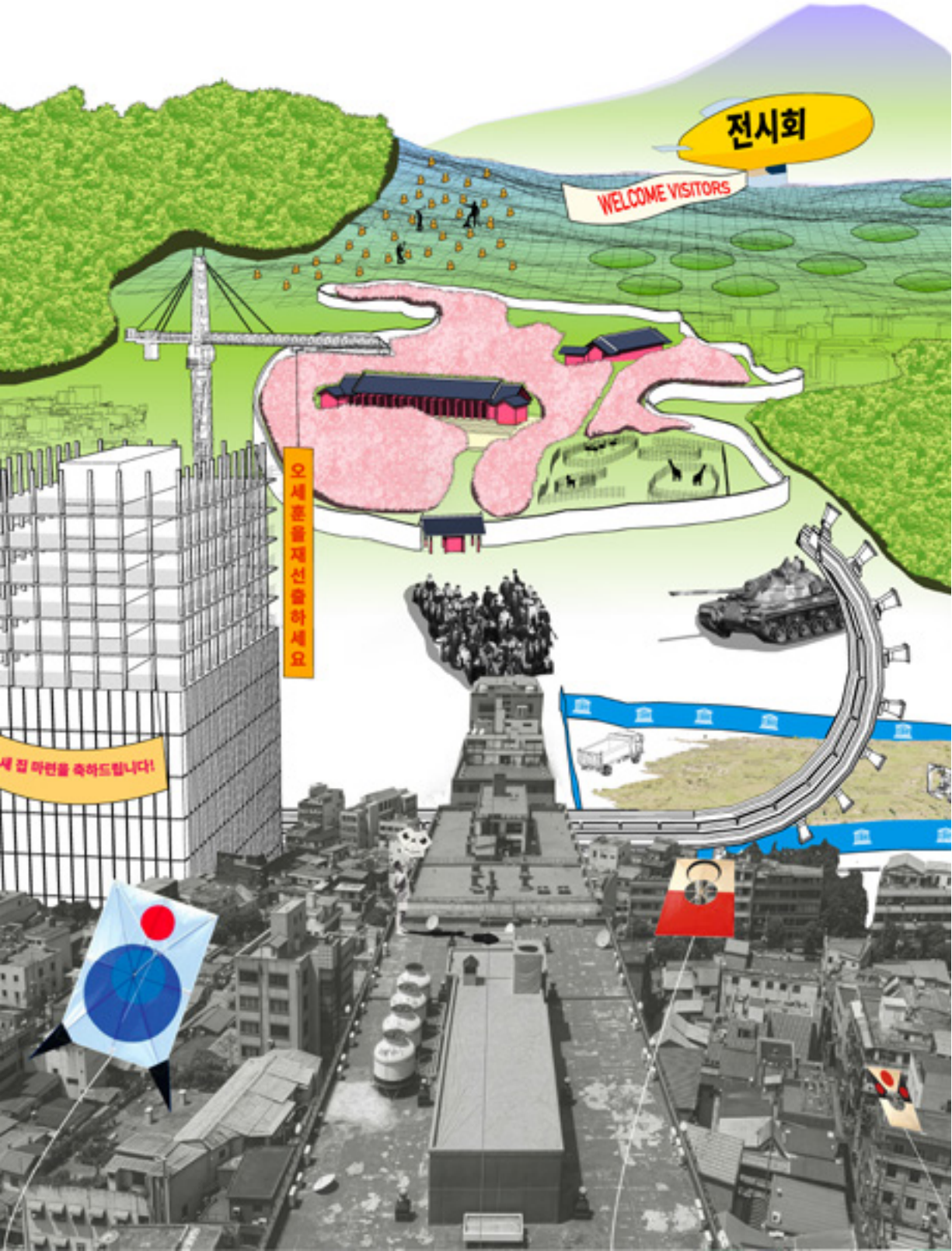
district 4
spring 2026
in *world power*
complex
nahyun hwang
w/ tamzid jaigirdar &
julian o'donnell

In an alternative present, the Bureau of Buried Heritage has established the North Eastern corner of Euljiro, District 4, as a zone of Significant National heritage (SNH) to articulate the material landscape of the area across all time periods. Using recomposed elements of the soon to be demolished Sewoon Sangga complex and its surrounding neighborhood, distinct operations respond to specific site features and the material makeup of our found elements.

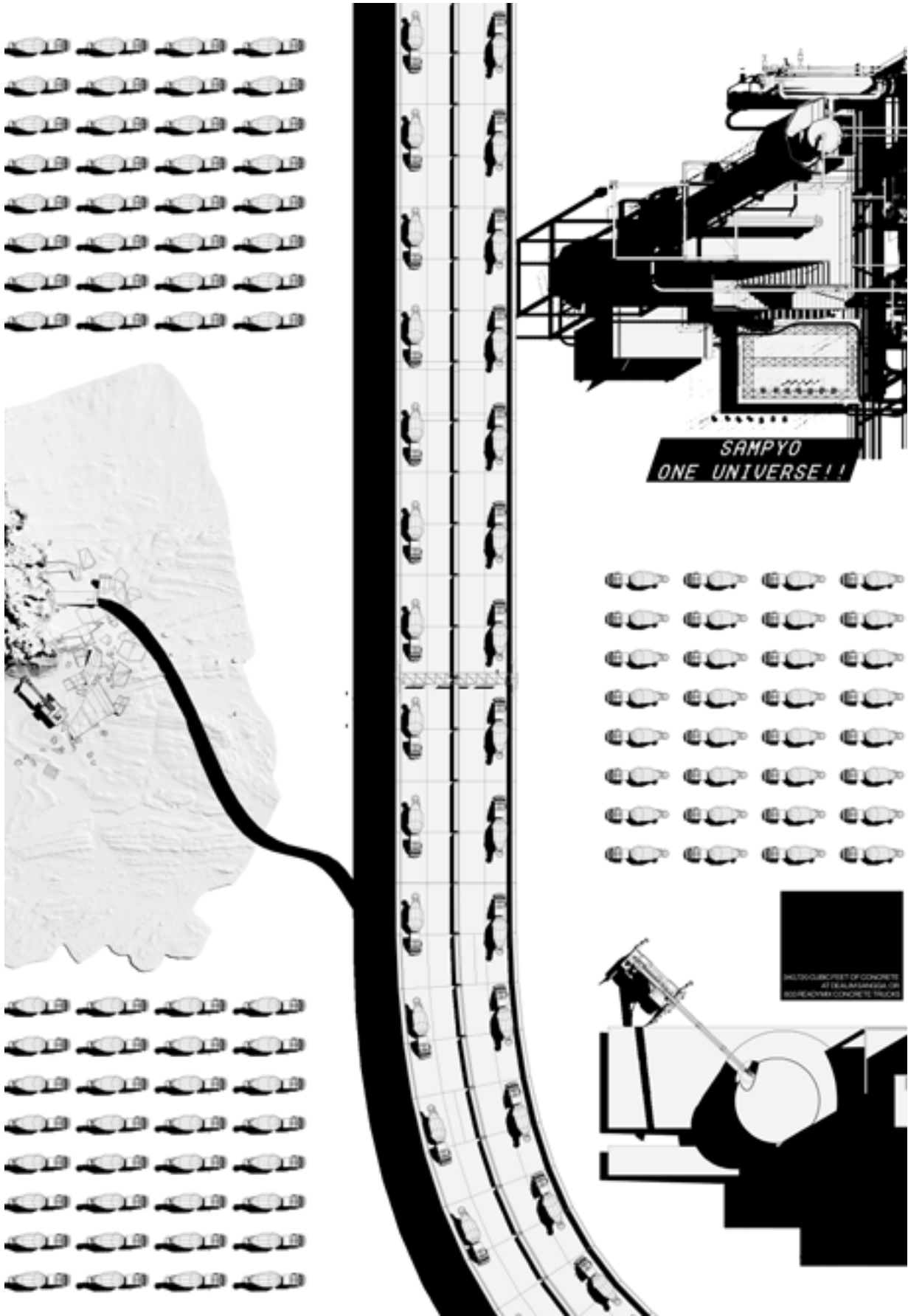
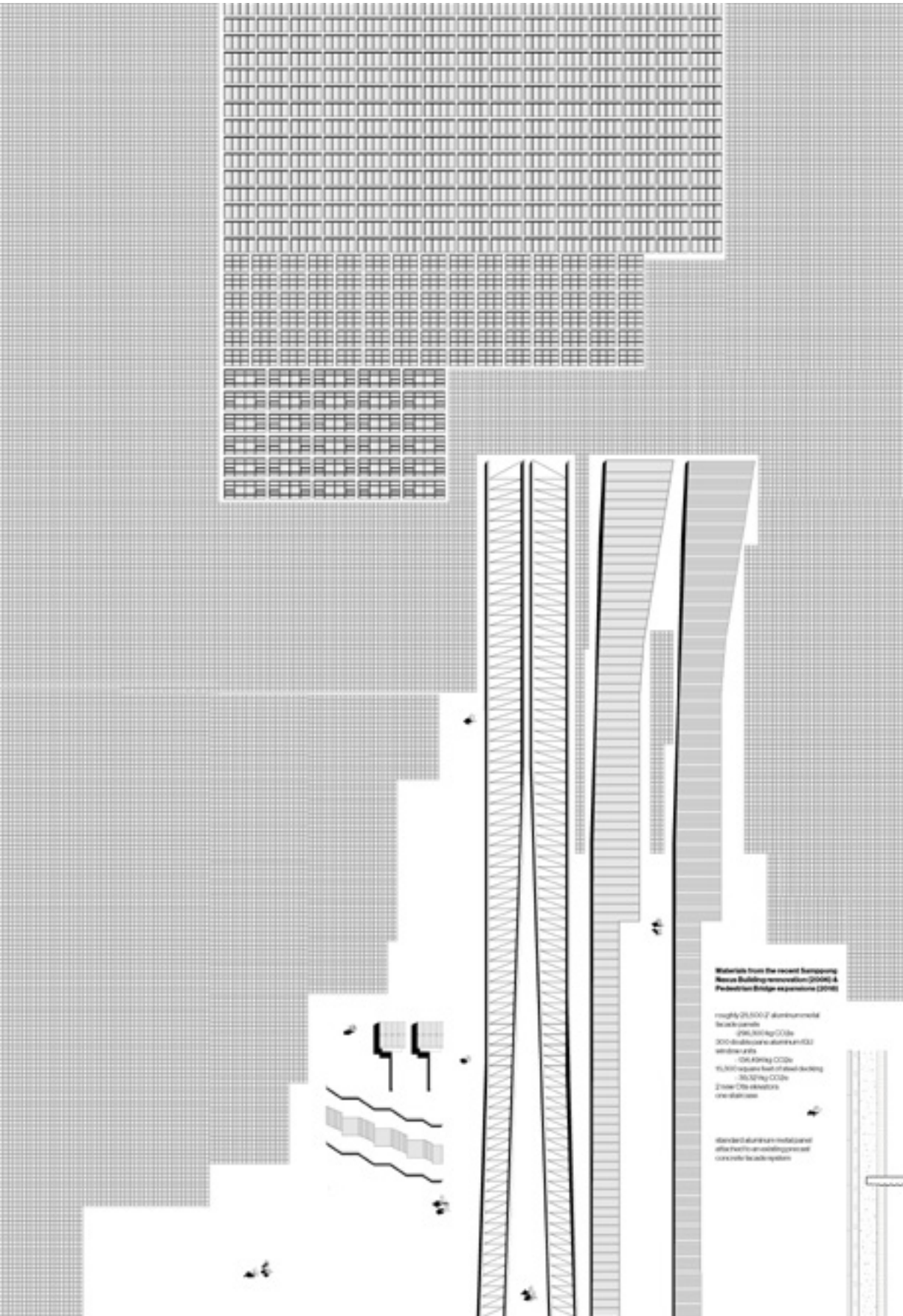


district 4

Sewoon Sangga doesn't provide a singular narrative for which to understand the monolithic structure. Its inhabitants have continually rejected its authority, despite the attempts of the building itself (and those interested in its prosperity) to cement its power. The grim, at times fetishized, endless ruination and "cyberpunk-es-que" aesthetic of the building allows for a history and culture unlike any other.



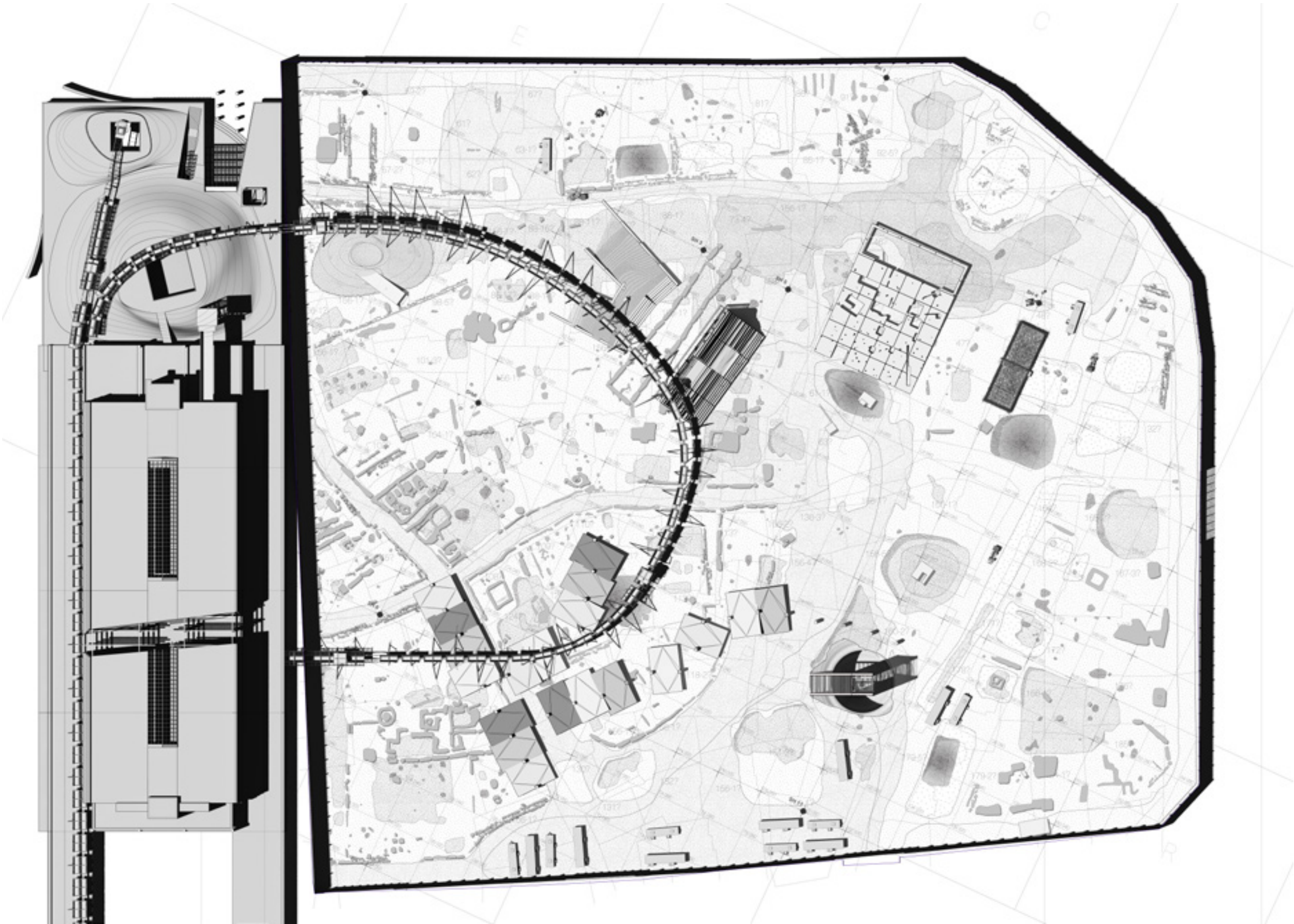
One of the avenues we wished to understand was the sheer amount of material that the state building project necessitates. Focusing on Sampoong Sangga, the most recently renovated and latest set for demolition, we tracked the original volume of concrete material at the site; ready-mixed concrete was essential to the production of postwar architectural feats in Korea, but we're also interested in the construction culture of Korea as a whole.



On the other hand, the powers that be continually stage Sewoon Sangga as the battlegrounds for their own political aspirations, however warped they may be. Here, the edifice is presented as malleable, with politicians becoming urban-planning "surgeons," demolishing or either planning to demolish the building as they deem fit, or seeking new potential futures for the existing structure as a form of statecraft.

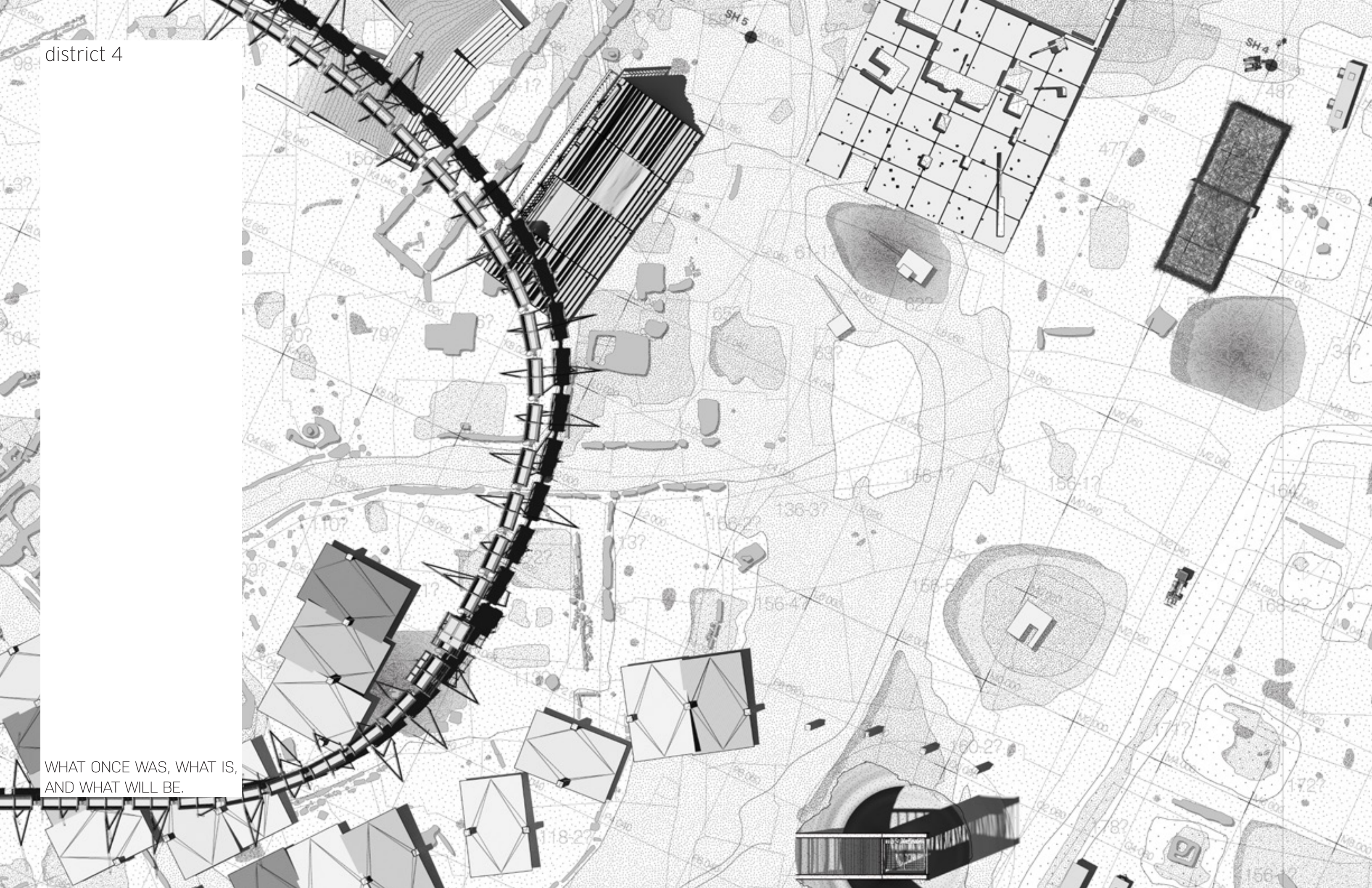


An intriguing avenue for which Sewoon Sangga becomes embroiled within Korean society is through understanding the methods for which a particularly warped sense of heritage and ancestry becomes intertwined with contemporary political aspirations. Current development plans are stifled by height regulations in accordance to UNESCO's rulings given the proximity to Jongmyo Shrine, Korea's premier heritage site.



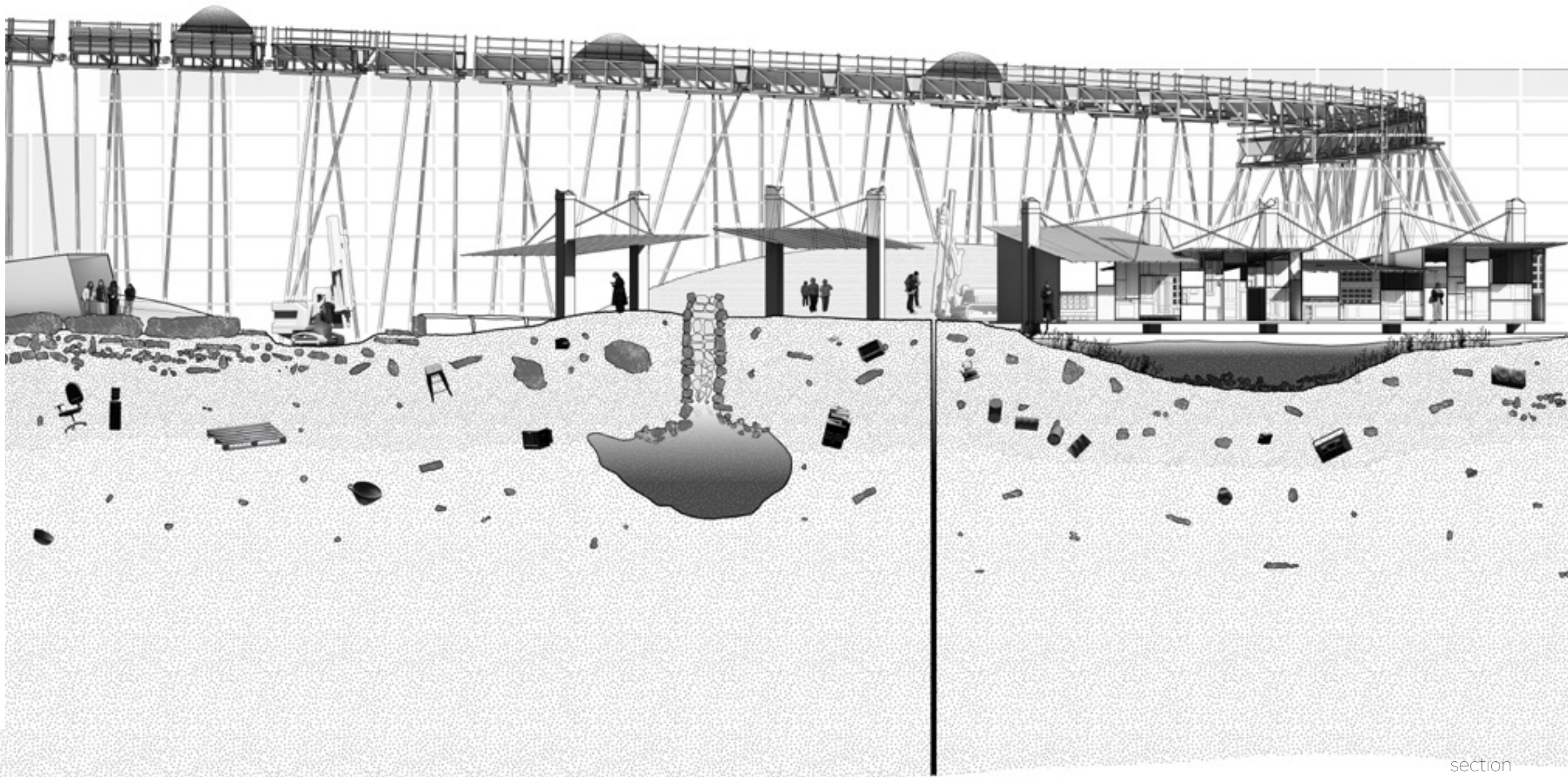
district 4

WHAT ONCE WAS, WHAT IS,
AND WHAT WILL BE.

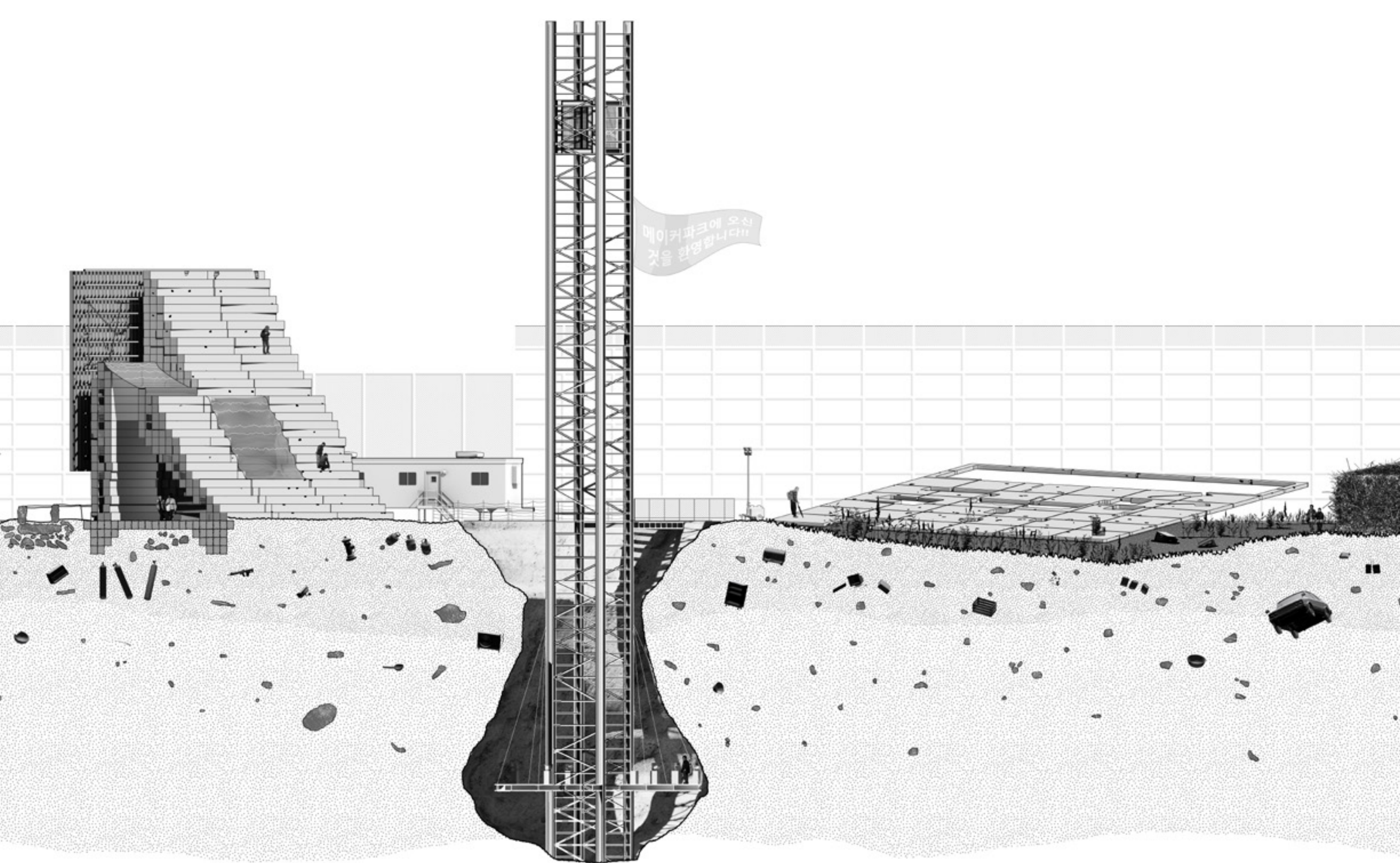


district 4

Euljiro, the neighborhood which Sewoon Sangga nestles (and bifurcates) is being demolished as we speak, yet is also being continually legally and illegally drilled (bored) by different advocates in order to understand what is at stake within the ground. Underneath the current northernmost section of the Sewoon Sangga complex there is the exhibition of manufactured ruins, moved there to promote any sense of respect for the ground in which this discourse exists.



section



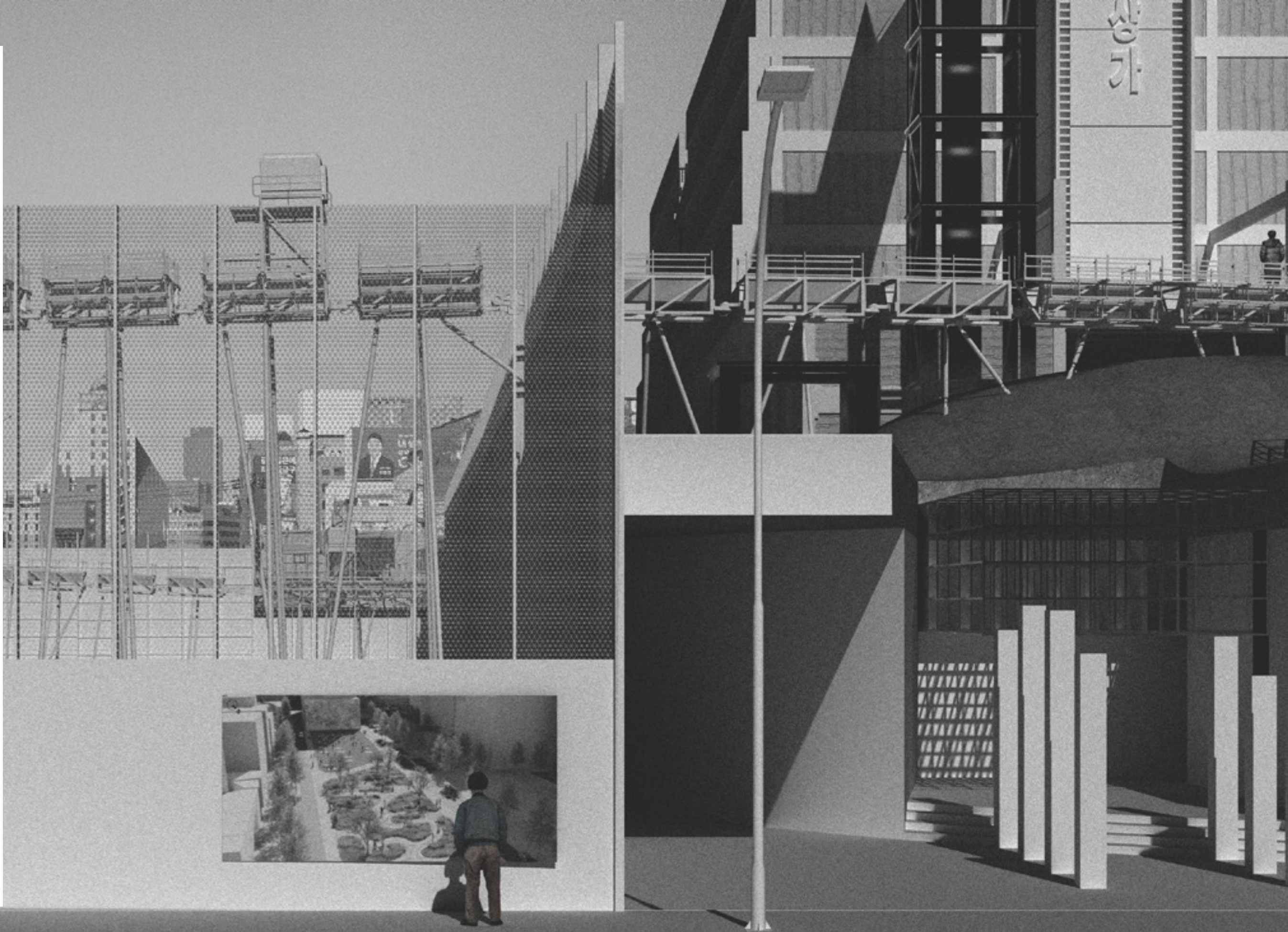
메이커파크에 오신
것을 환영합니다!!

district 4

A situation arises where there exists multiple actants with their own particular aspirations; any and all movement is questioned and argued. There exists the possibility, or a vision, of a landscape inspired by the tribulations and rich history of Sewoon Sangga which counteracts contemporary Chaebol construction logics while simultaneously providing a rich urban experience, a field more tied to the ground.



district 4



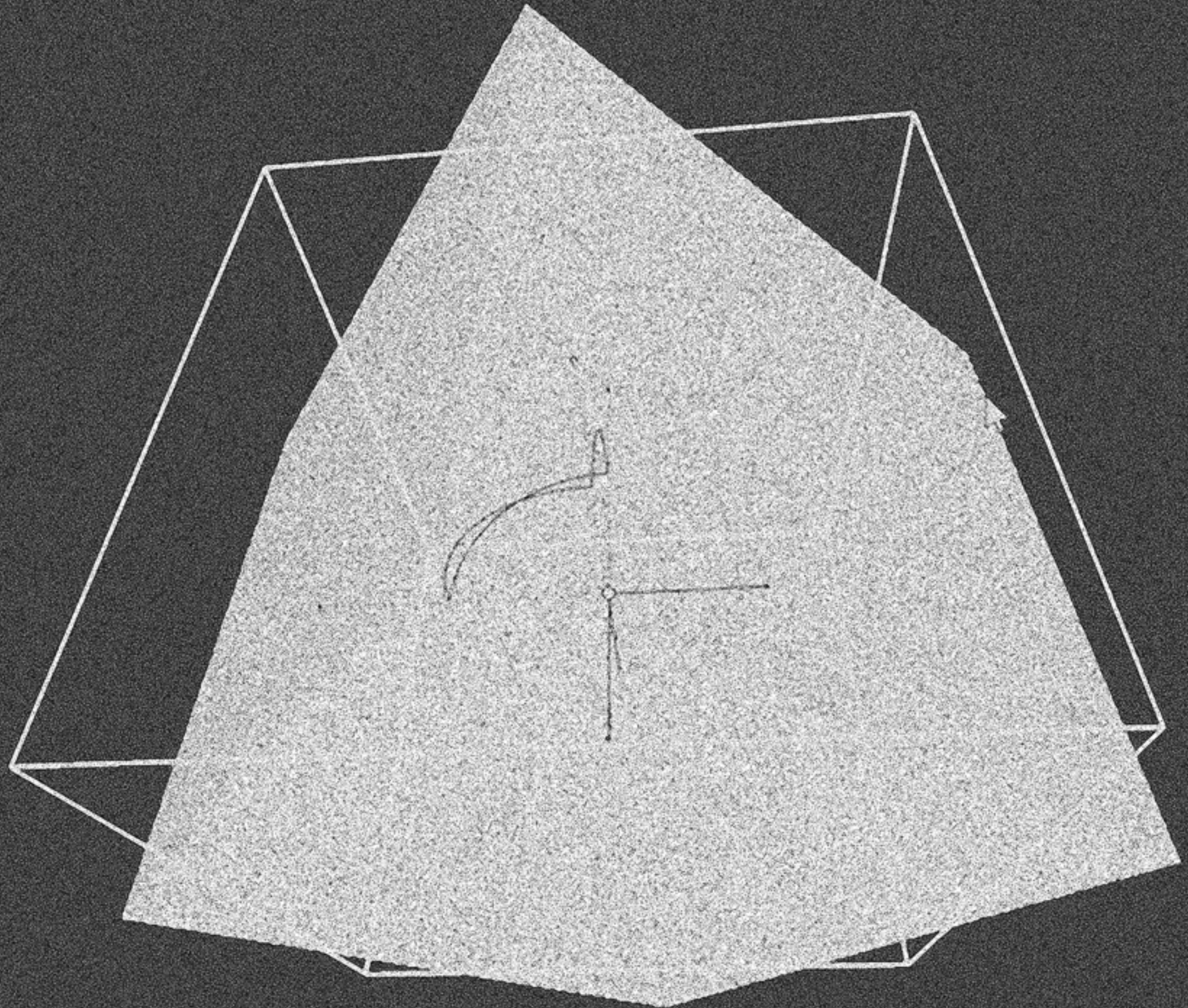
district 4

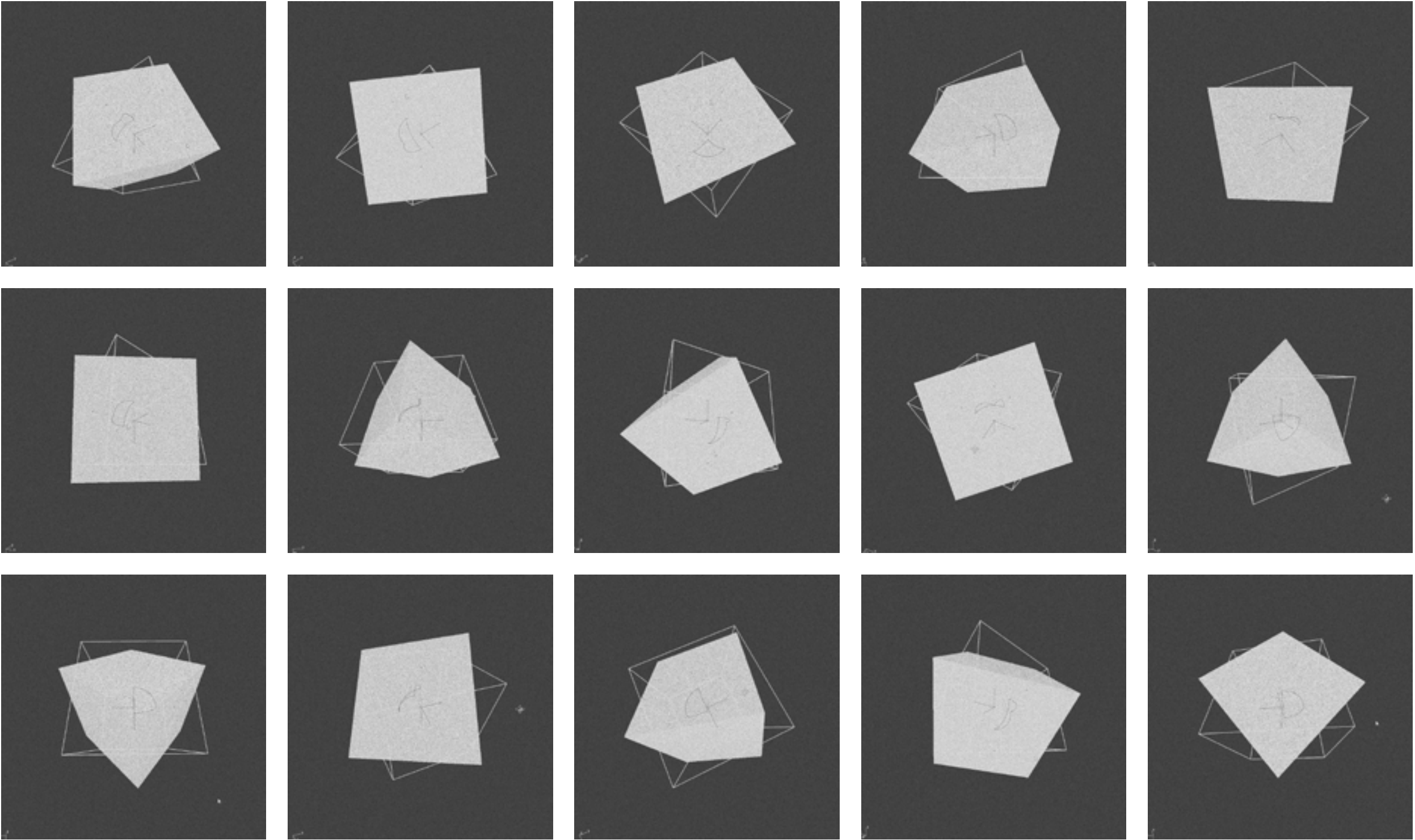




orbit
fall 2025
in *information rich*
amelyn ng

A critical analysis may passively remark that this new-found process of "orbiting" may relate, at least partially, to an internal psychological process of the designer or the architect, fascinated, almost childishly, with their creation in the model space; the design becomes an object, almost like a toy. It also allows the designer the haste of not having to deal with physical modeling—one can permeate and leave ideas at an instant by simply extruding the plan and orbiting around the model.





The process which foregrounds this analysis is that of orbiting. It's a simple phenomenon and method—one which receives the occasional critique here-and-there, particularly from your professor when you're trying to describe your developments during a desk crit and "orbit" around your model to showcase your work. They usually hate this; for example, a previous professor of mine remarked to me that they cannot "get in the building" when we orbit.

LL.10_991x959_R0.0_DTT11.810

This aside, my main personal intrigue with orbiting is in its relation to the command Make2D in Rhino. Make2D is such a common command that we tend to forget how profound it is; this premise came to me when I started to realize that technically every single frame of movement in Rhino is a drawing, or, every single frame of orbiting can be Make2D'd. In this way, when we orbit we're moving through an almost infinite array of possible perspectives.

```
import rhinoscriptsyntax as rs
import math
import time

# -- PARAMETERS --
num_views = 20 # fewer steps for testing
views_per_row = 5
spacing = 50.0
rotation_per_step = 1 # degrees camera moves per step
camera_distance = 1 # distance from object
camera_elevation = 1 # height of camera above object

# -- GET OBJECT --
obj = rs.GetObject("Select object to Make2D", preselect=True)
if not obj:
    raise Exception("No object selected.")

# Get bounding box center for orbit
bbox = rs.BoundingBox(obj)
center = [(bbox[0].X + bbox[6].X)/2, (bbox[0].Y + bbox[6].Y)/2, (bbox[0].Z + bbox[6].Z)/2]

rs.EnableRedraw(False)
make2d_results = []

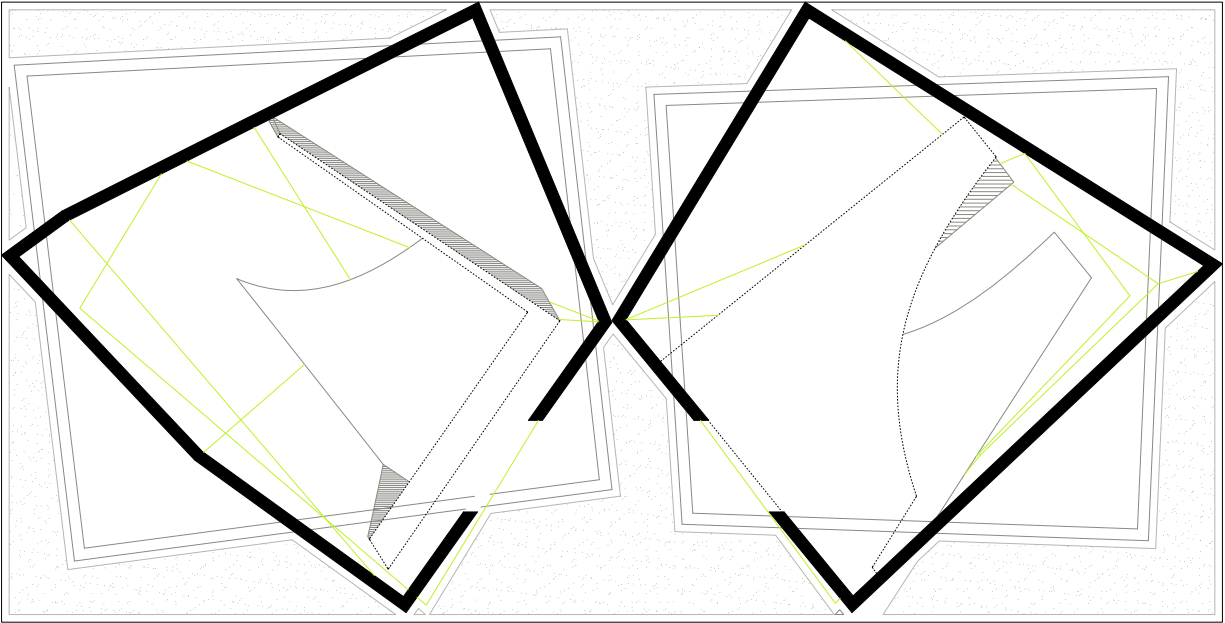
for i in range(num_views):
    angle_deg = i * rotation_per_step
    angle_rad = math.radians(angle_deg)

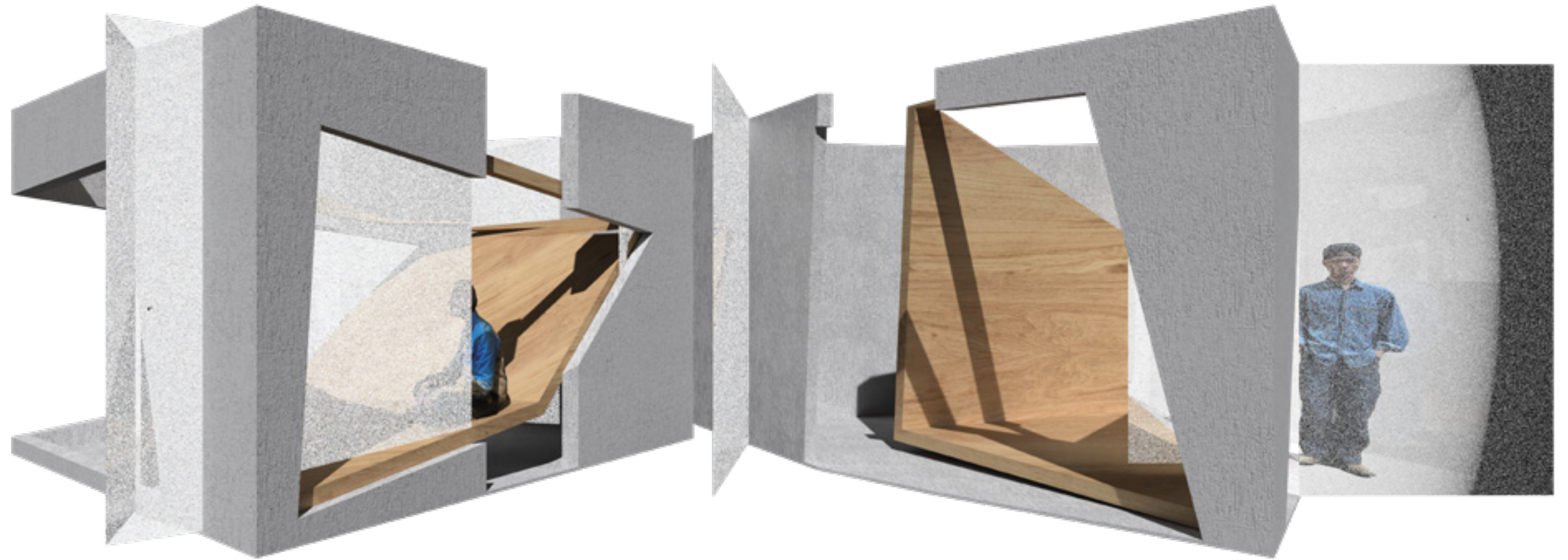
    # Calculate camera position on orbit circle
    cam_x = center[0] + camera_distance * math.cos(angle_rad)
    cam_y = center[1] + camera_distance * math.sin(angle_rad)
    cam_z = center[2] + camera_elevation

    # Set perspective view
    rs.ViewCameraTarget(None, camera=[cam_x, cam_y, cam_z], target=center)

    # Run Make2D
    rs.SelectObject(obj)
    rs.Command("_Make2D DrawingLayout=CurrentView MaintainSourceLayers=Yes ShowTangentEdges=Yes Enter", echo=False)
    objs = rs.LastCreatedObjects(select=False)
    if objs:
        row = i // views_per_row
        col = i % views_per_row
        xoff = col * spacing
        yoff = -row * spacing
        rs.MoveObjects(objs, [xoff, yoff, 0])
        make2d_results.extend(objs)

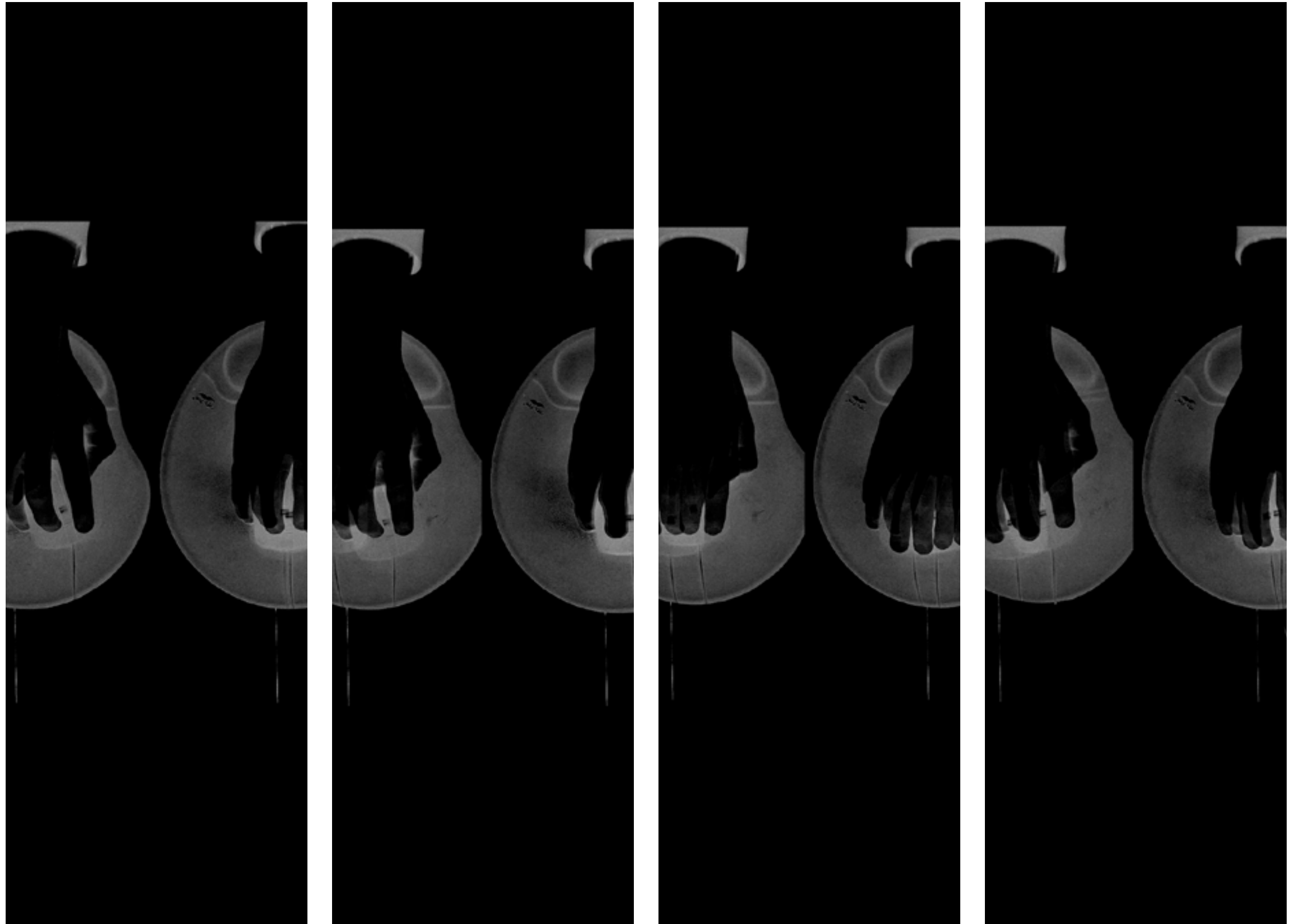
elapsed = round(time.time() - start_time, 2)
print("Done! Created %d Make2Ds in %.2f seconds." % (num_views, elapsed))
rs.EnableRedraw(True)
```



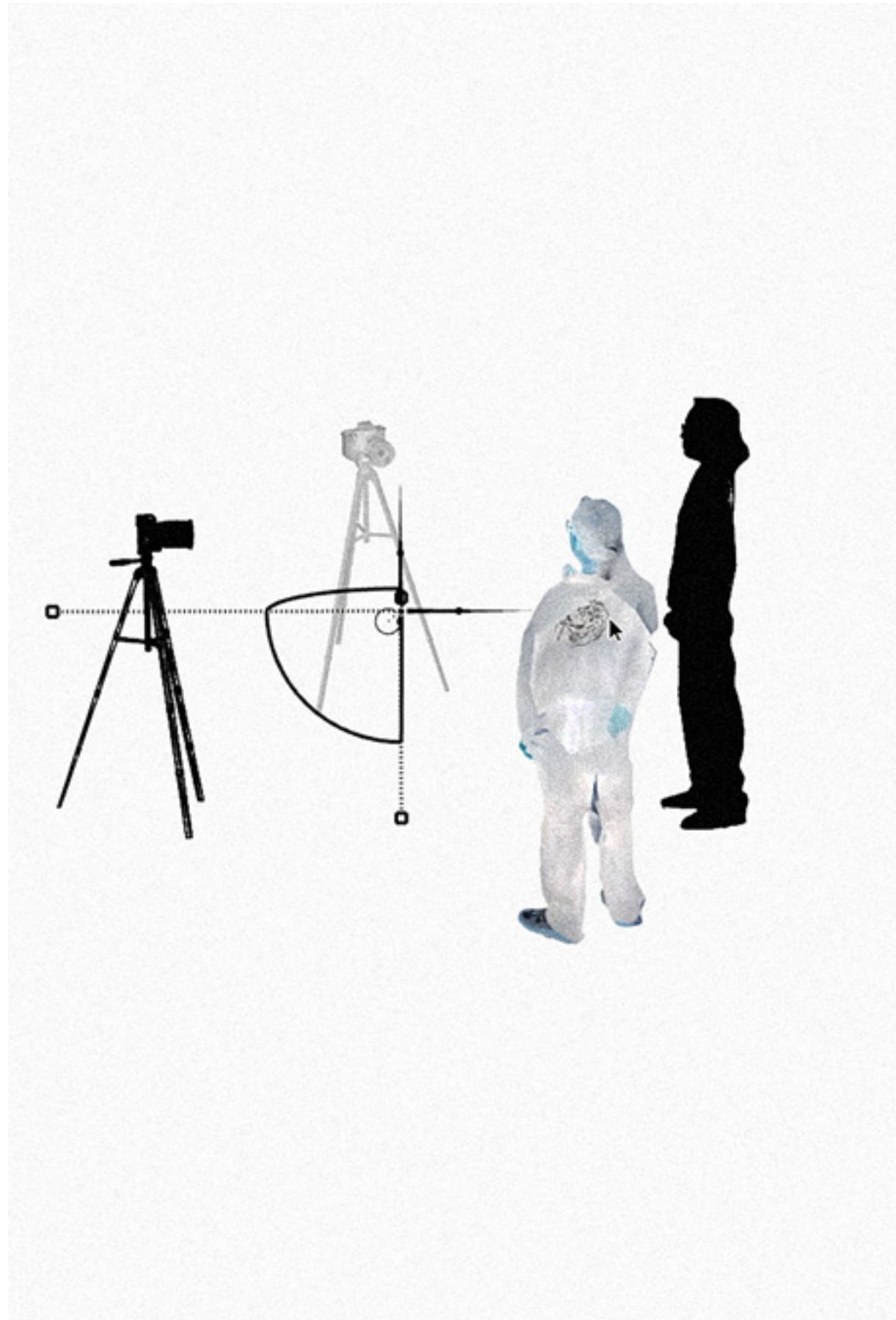


Perhaps an even further entrenched normality when we utilize Rhino is the lack of perspectival blur in the model. Orbit your model in any which way, everything stays in perfect focus; flicking the mouse, too, will not produce any blur—virtually all "capturing" commands, even when rendering, will wait for the image to come into focus before completing your command. Rhino tries its utmost to provide an environment which does not lack information.

Then, in order to study and subvert our expectations of Make2D, I wanted to find a way to induce a sense of blur, or of "lag" in our model; how could I "Make2D" blur? To talk very logistically—this array of images captures the Rhino Viewport in Ray-traced mode with the subject being a platonic 20'x20' square extrusion; in this mode, when one flicks their mouse and highlights the object, you can gain a momentary perspective into where the object "truly is" in model space.



These perspectives were captured with a variety of different parameters. In the end, the captures with the focal length of 10 were utilized for a formal analysis and eventual design of a plan. In these plans, the poche'd wall is the outline of the flattened original square; the lighter outline is the flattened lapsed grain square. The interior green lines are the super imposition of the two squares overlaid on top of each other, instead now being perceived as an elevation.

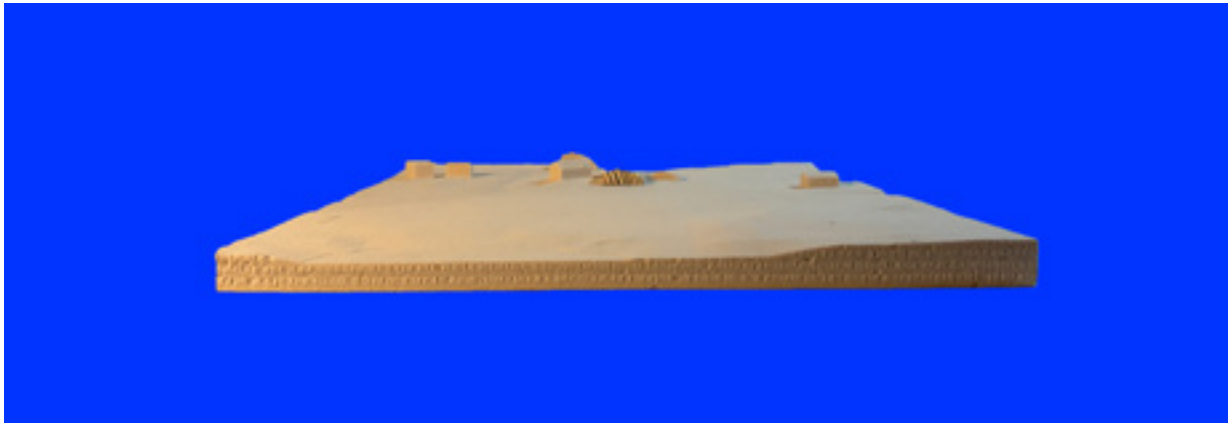
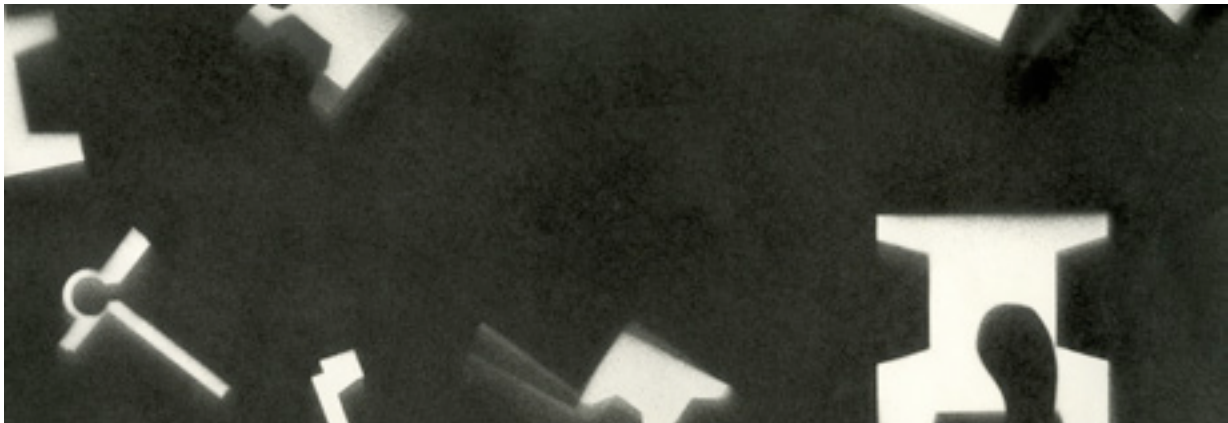


situated
spring 2025
advanced 4
in *harnessing light*
robert marino

An "art center" served in the legacy of both Philip Pavia and Natalie Edgar—two influential American abstract expressionists, the former working in sculpture, and the latter, still living, working in painting—as propelled by Juan Puentes, lead curator at Whitebox Gallery, and lifelong assistant to Pavia.



situated



The design speaks to this phantasm by subverting the vernacular, mainly in terms of lighting and programming. The armature utilized to continue this aspiration was the hearth typology.

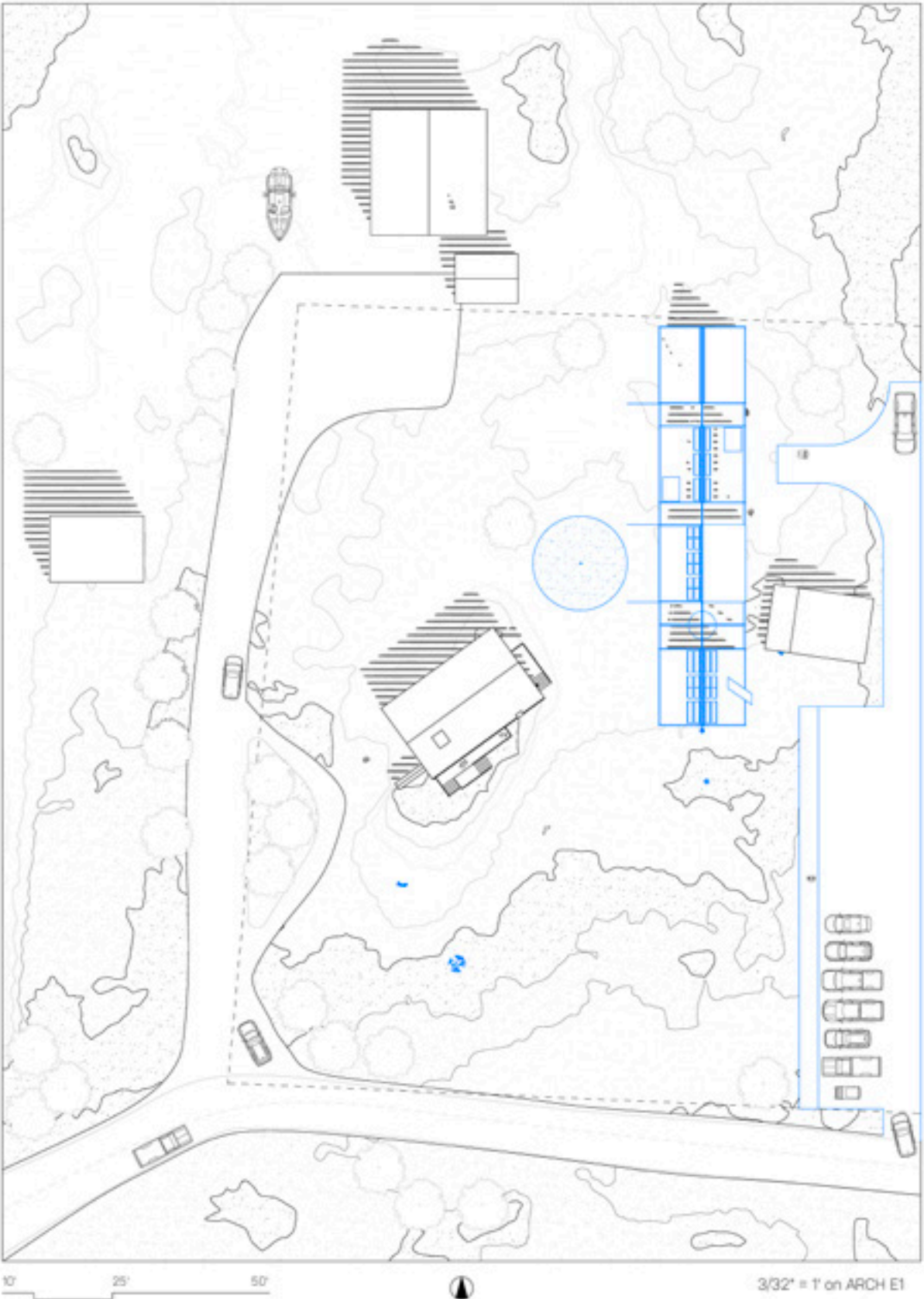


situated



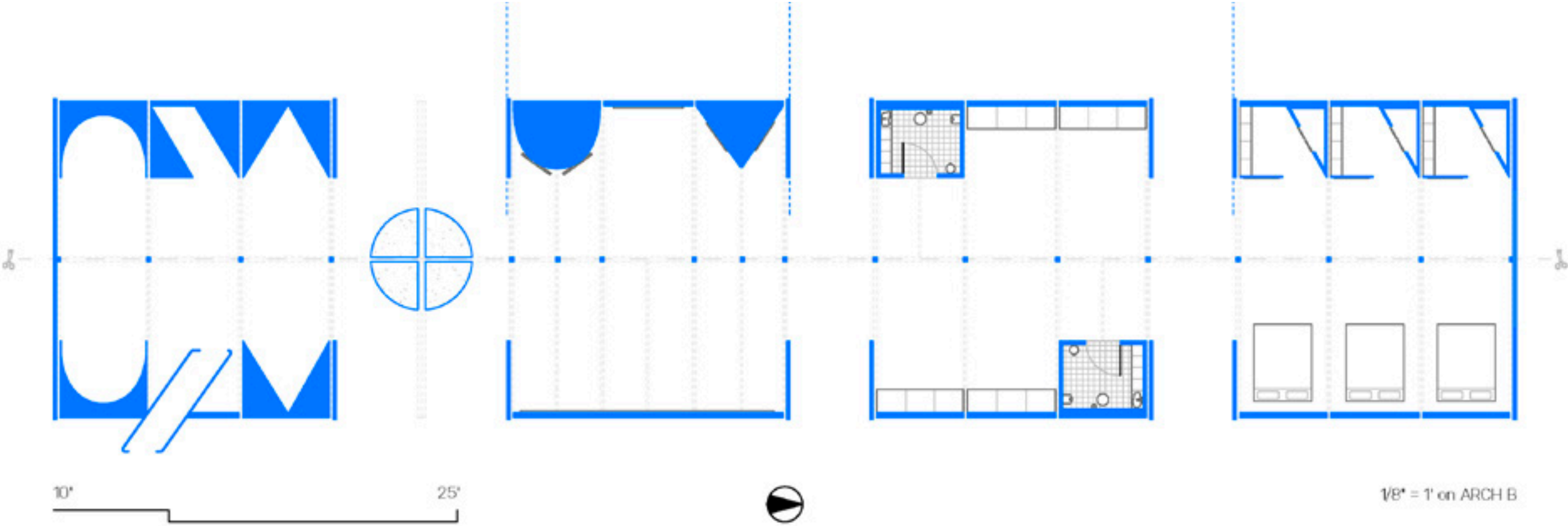
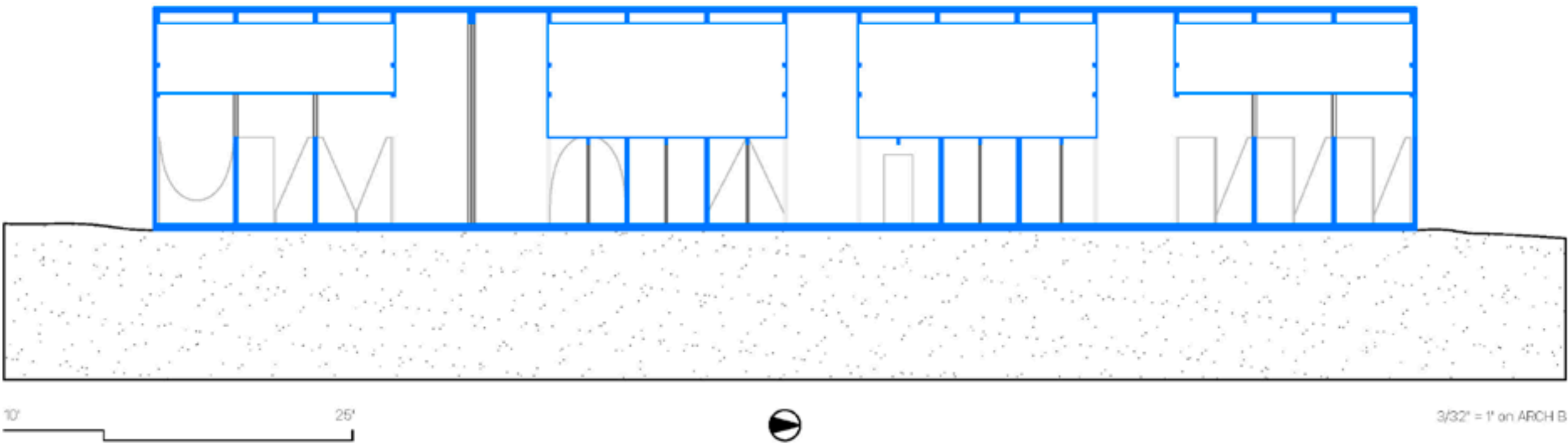
It's an A-Frame long-house. Four volumes, four different programs, four different lighting techniques, a modest 750 square feet each, but all housed under one single entity.

lived oblique plan



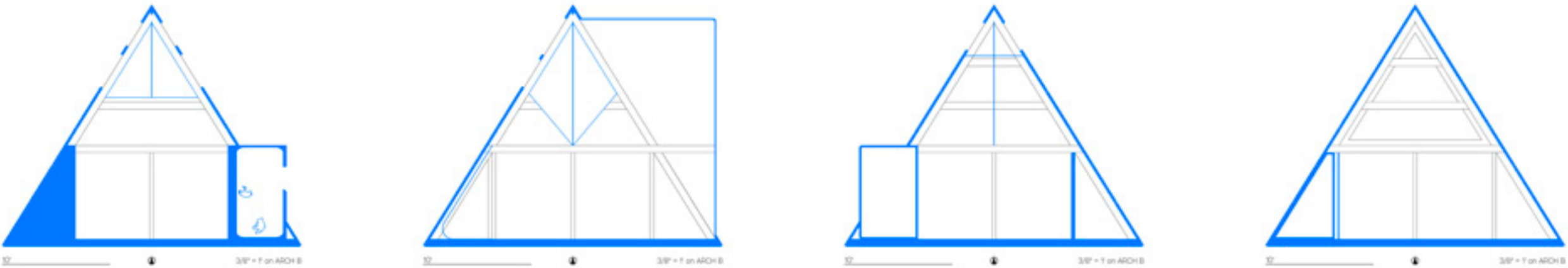
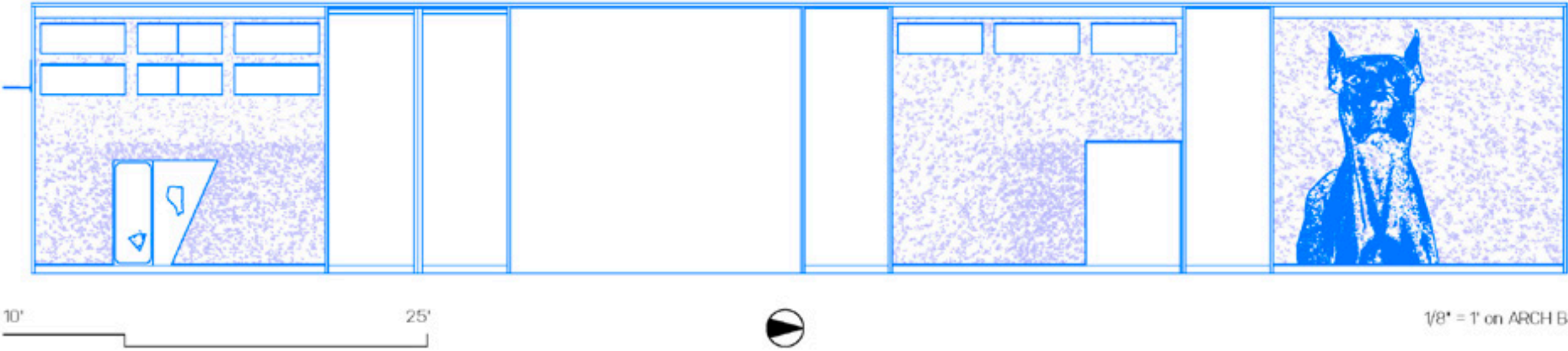
site plan

situated



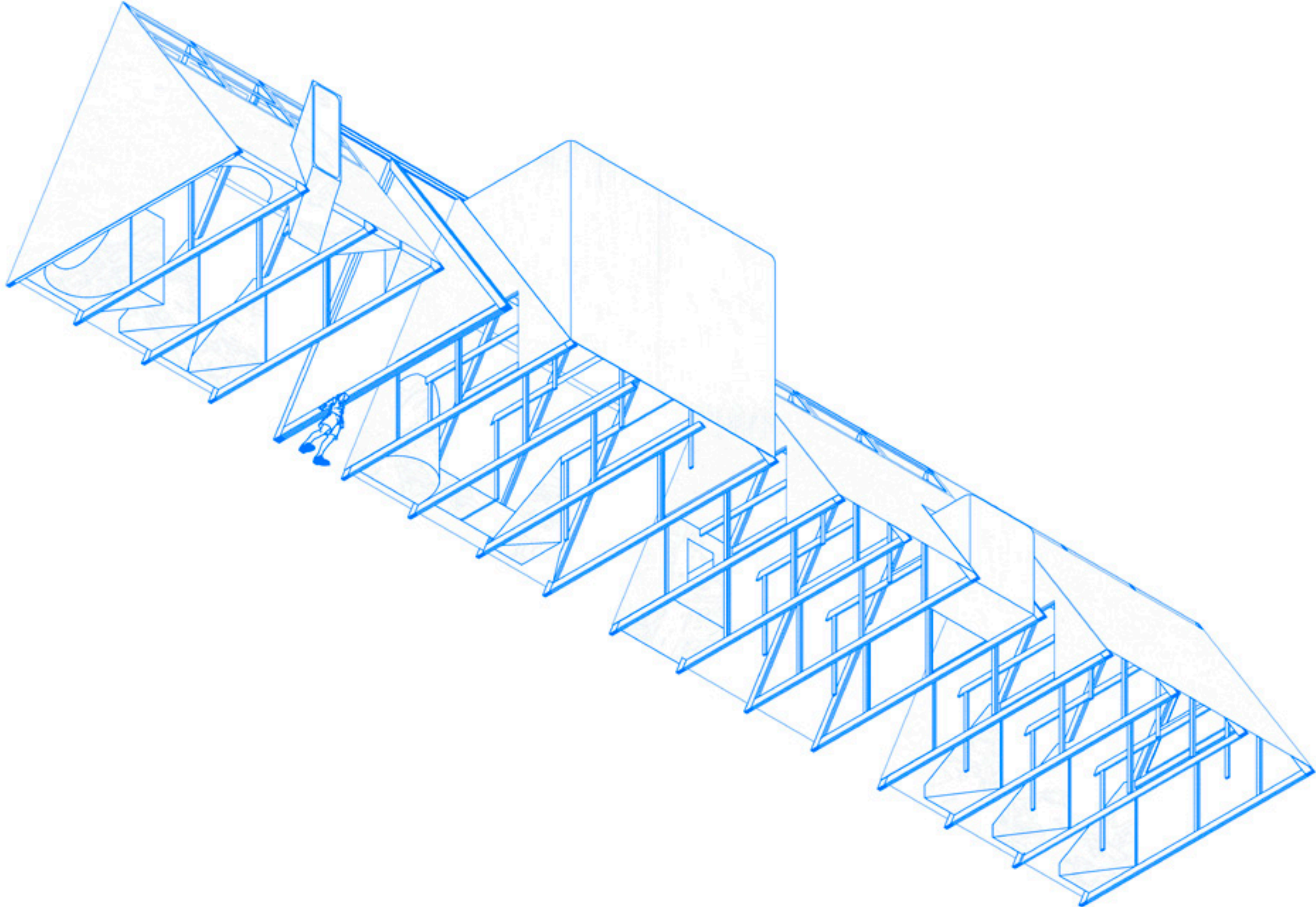
Contextual site buildings are not touched at all. Walls are turned into carved elements by the use of simple geometrical shapes which agitate and curate sculpture, painting, and also living. The only materials utilized are OSB, 2x8s, douglas fir plywood, and asphalt roll.

situated



The drawings are simple and to the point. They have no fuss.

situated



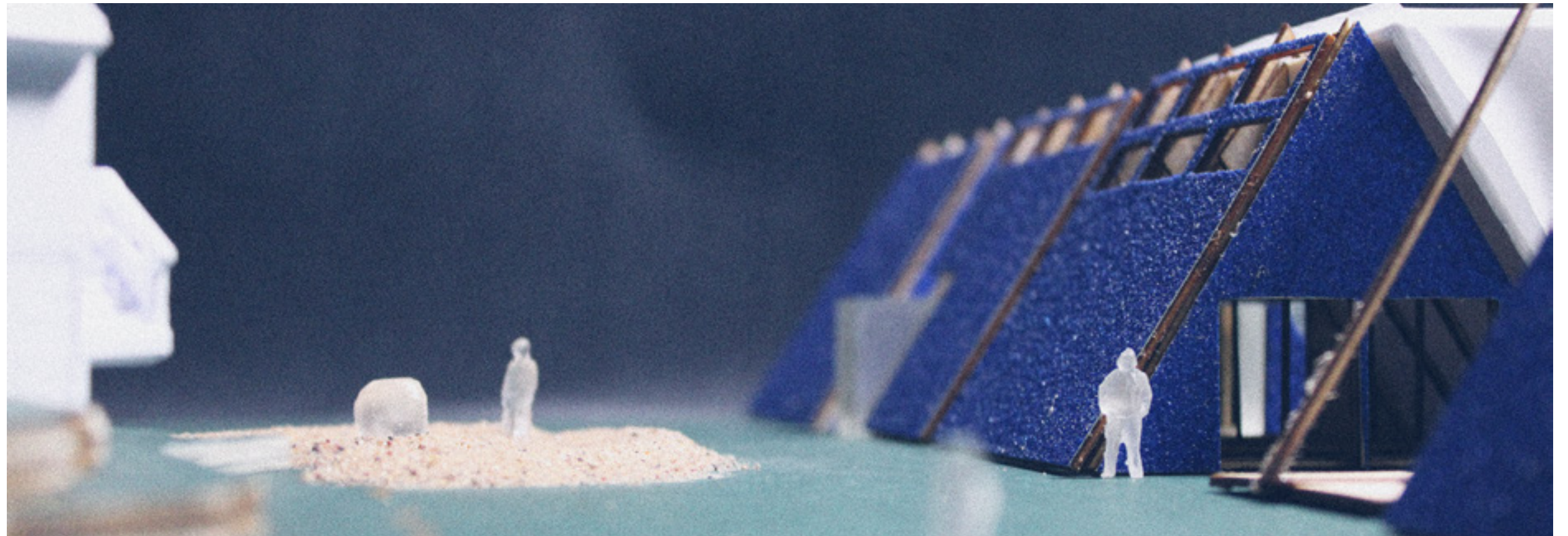
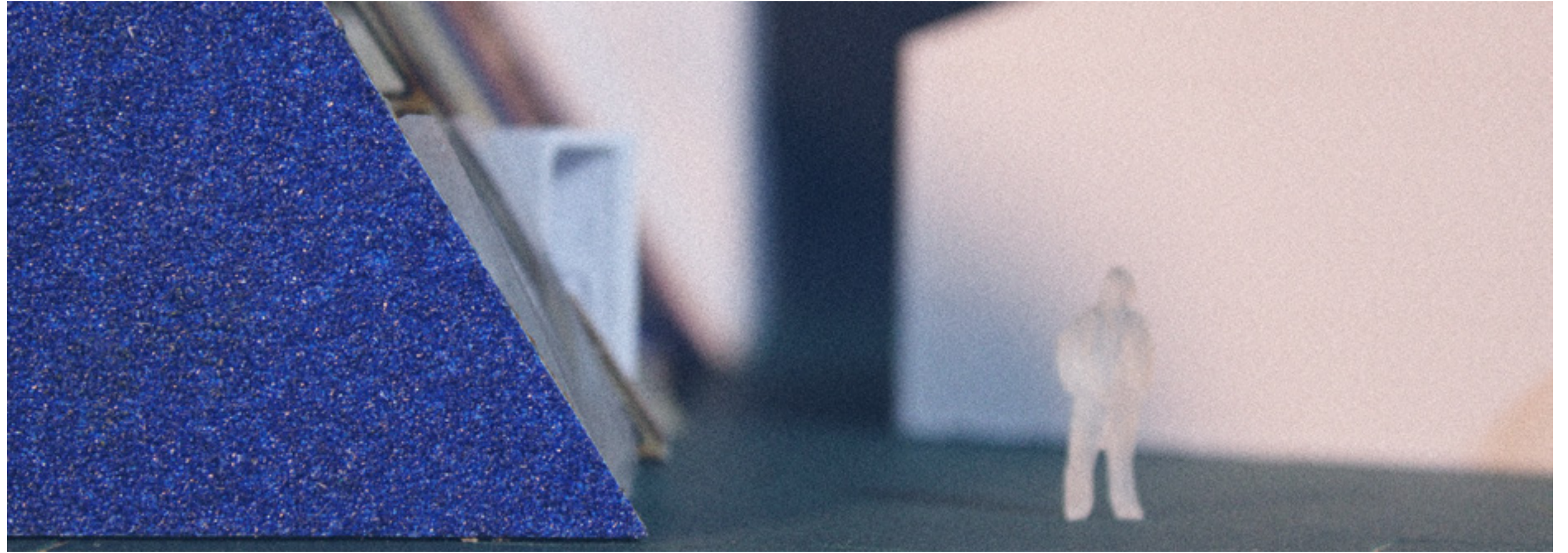
MY FEET AND MY HEAD ARE
AT DIFFERENT PLACES BUT
EVERYTHING COMES TO-
GETHER AS ONE.

situated



MY WALLS SHOULD BE
WHITE. MY WALLS SHOULD
BE FLAT.

situated

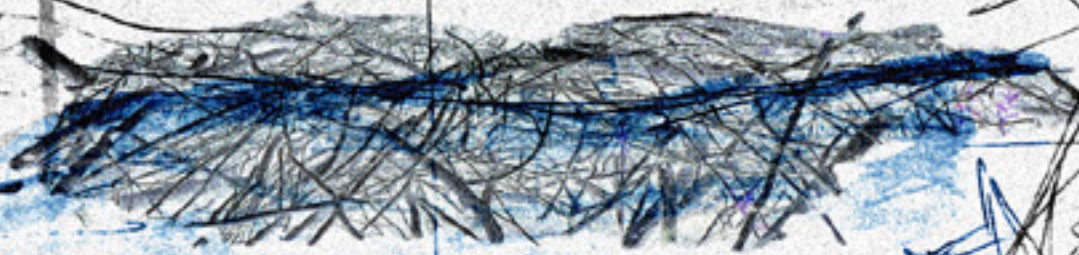


house for rats
spring 2026
in *post/more than*
human
mireia luzárrage

the beaver and the sky



the beaver and their craft



the beaver in water



the beaver in their home



the beaver's p

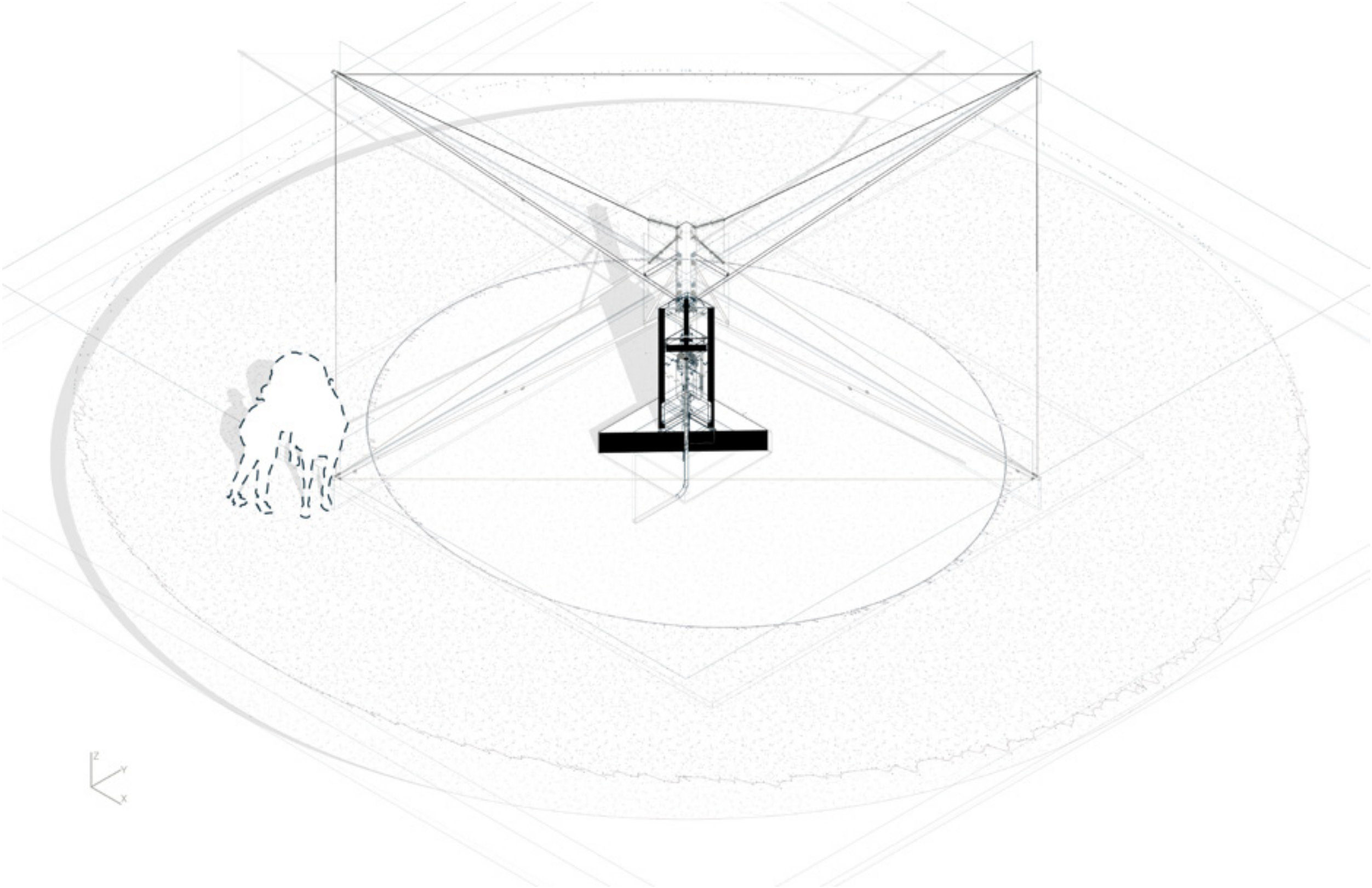


human

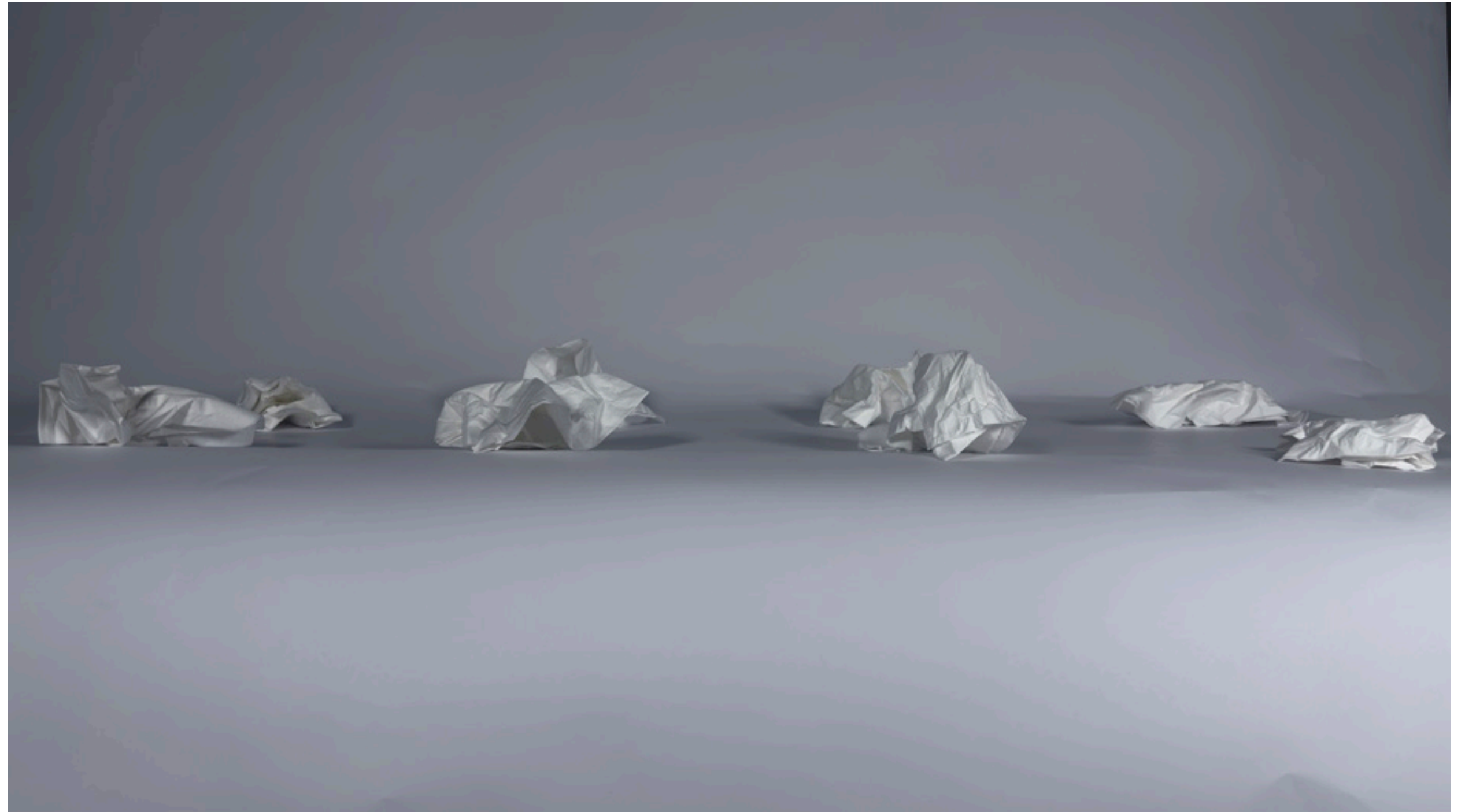
th

An analysis into the build-
ing practices of the for-
and-more-than-human. Two
drawing exercises, culmi-
nating into a model.

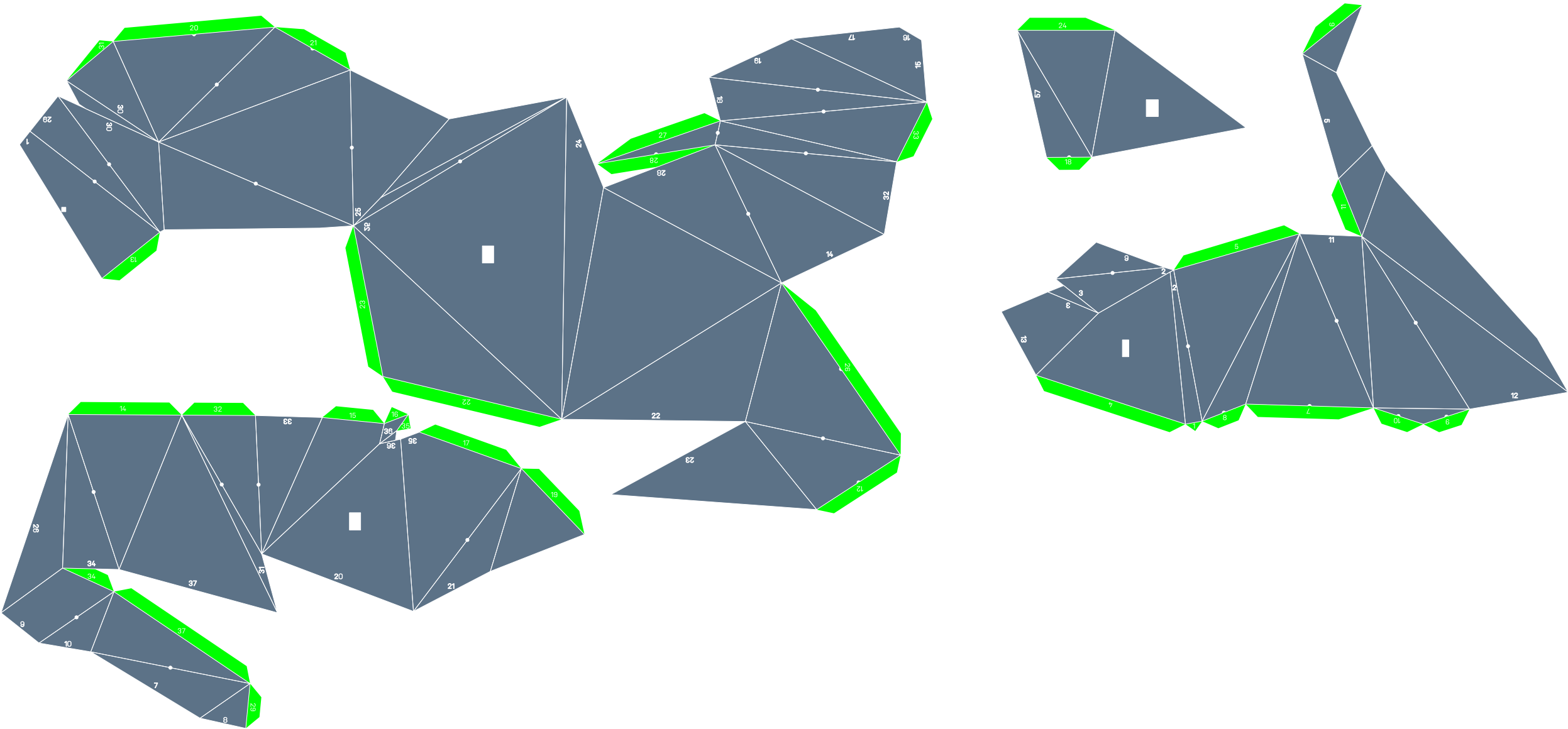
land



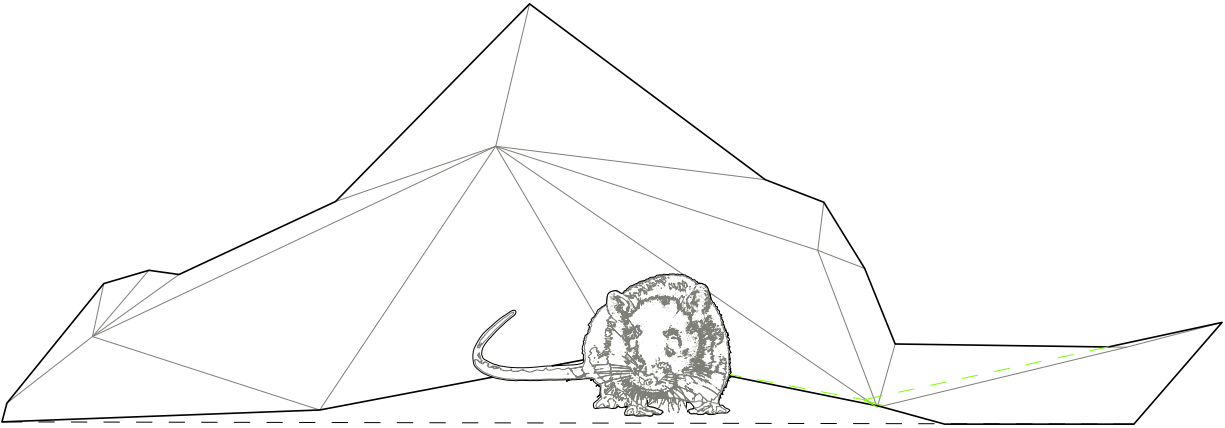
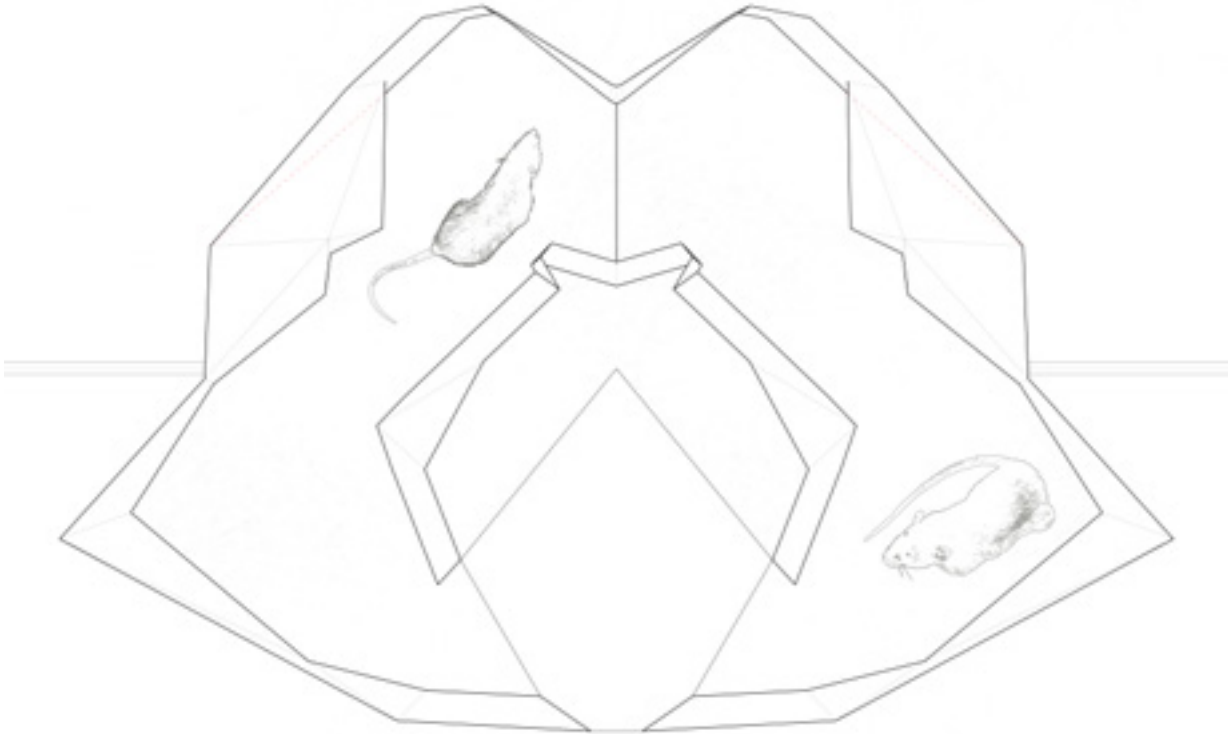
Initial inquiry into hot walkers and their engineering, with a particular focus on the tensile structure.



Initial concept was for there to be a deployable structure that could seemingly be understood as trash by the flaneur and thus not disturbed. Tissues were crumpled until an interesting form erupted, then 3D-scanned, and the mesh was reduced into a buildable origami form in Rhino.



house for rats



house for rats



house for rats

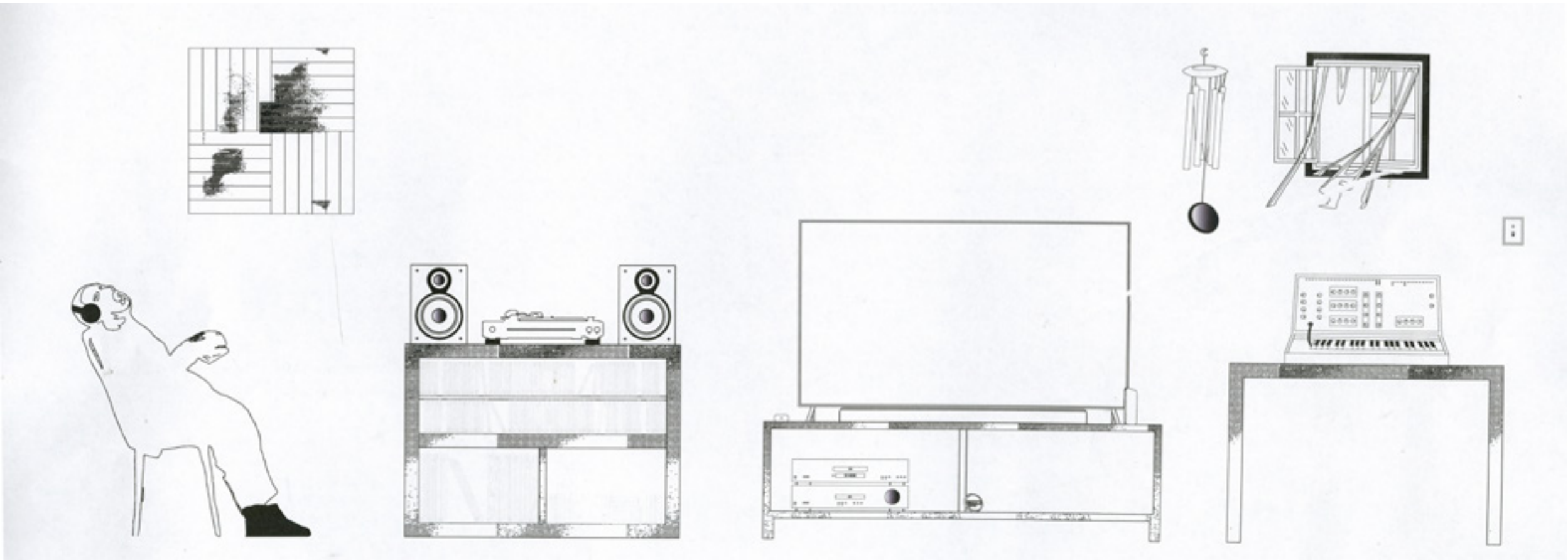


pockets
fall 2024
in *states of housing*
jelisa blumberg
w/partner Joseph
Min

An underexamined tenet for which modernist sensibilities become instilled through the built environment is a staunch approach towards the dampening of sound. This is compounded by NYC-housing code, where contemporary construction extends beyond solely protective measures and enters a politicized arena. Regimented social standards in relation to sound become avenues for which to police the intrinsic ambitions of the urban flaneur.



pockets



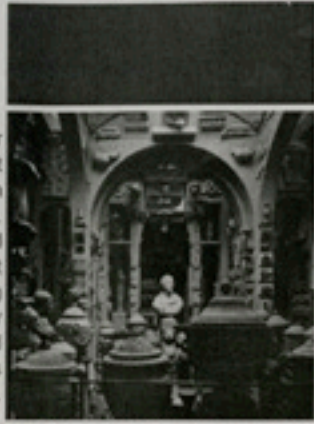
The primary objects to enforce these regiments (doors, curtains, windows, ceilings/floors, and insulation) are not immediately understood as an "attack against sound." However, in their continual dampening, they act as agents towards a normative housing experience which underscores the manufactured dichotomy between "private" and "public" space.

HOARDING

a genealogy (in)

hoarding is a mental disorder characterized by the inability to get rid of possessions that cause an "obvious" clutter within the home. these possessions are acquired through a process that is not entirely understandable. hoarding was only just recently clinically recognized as an individual and separate psychiatric diagnosis from OCD in 2013 by the DSM-5.

hoarding disorder has a prevalence of 4.0-5.8% with higher rates among those above the age of 60. hoarding is associated commonly with alcoholism, childhood adversity, and specific personality traits. hoarding, though individual, is made complex through its clinical comorbidity. half of hoarders also have major depressive disorder, 24% have generalized anxiety disorder, and 23% have social phobia.



Sir John Soane's home, turned into an autobiographical museum.

theory

recently, all permutations of disciplinary approach have focused on hoarding in their constant urge to understand the condition as a symptom of larger sociocultural issues. numerous Western European literary works feature hoarding as a character trait as far back as 700 years. treatment that schizophrenia received in 20th century Western continental philosophy and critical theory.

this consideration can be appreciated even colloquially, though often conflated with a critical lens upon the consumer logics of late-stage capitalism. the acquisition and domestic display of collectibles and trinkets, the trope within literary circles for hundreds of years, is then somewhat easy to interpret the contemporary fascination with hoarders. and subsequently rendered to merely gather dust... every domestic space is a display of our attachment to "stuff."

if we recognize the basic premise that architecture is not, at least basically, the design and construction of "buildings," but instead a constant (and sometimes violent) curation of the division between interior and exterior, then we can recognize "stuff" as vital to our belief in architecture.

Sylvia Lavin has, in *Architecture in Extremis*, launched the most direct historical and cultural symbiosis between hoarding and the built environment. here, Lavin situates the contemplation of "stuff" as central to various canonical modernist architects, but also gives a striking avenue for house influencers" who share a more intimate avenue into their domestic living spaces—the more grotesque, the more popular. to Lavin, "Even the strange fact that cabinet used to mean is important to remark that "Garbage Houses" have already been documented as a previous cultural wave in Japan (ごみ屋敷), somehow became just another piece of furniture by the time and subsequently many influencers are from a Japanese origin as NYC Hoards, who even use the "NYC" mandated logo architecture no longer dealt in rooms, suggests not merely the

culture

research suggests allegories towards hoarding date back to Dante Alighieri's 14th century *The Inferno*. and, city, it is important to provide architectural remedy to the lives of those living with hoarding disorder, without an interior space for understanding the state of "hoarding" to begin with. entire image indexes have been curated by professionals to understand "clutter" on an empirical scale and subsequent diagnosis.

"Hoarding and squandering wasted all their light and brought them screaming to this brawl of wraiths." You need no words of mine to grasp their plight."

A&E, the basic cable network, has largely played the venue for which Americans "watch" a more grotesque lens on societal ailments. They debuted their infamous tv series "Hoarders" on August 17th, 2009 and the show has been recurring since then, with their recent 12th series premiering on March 22, 2021. It is by far their most popular documentary series and has been nominated for multiple Emmy awards.

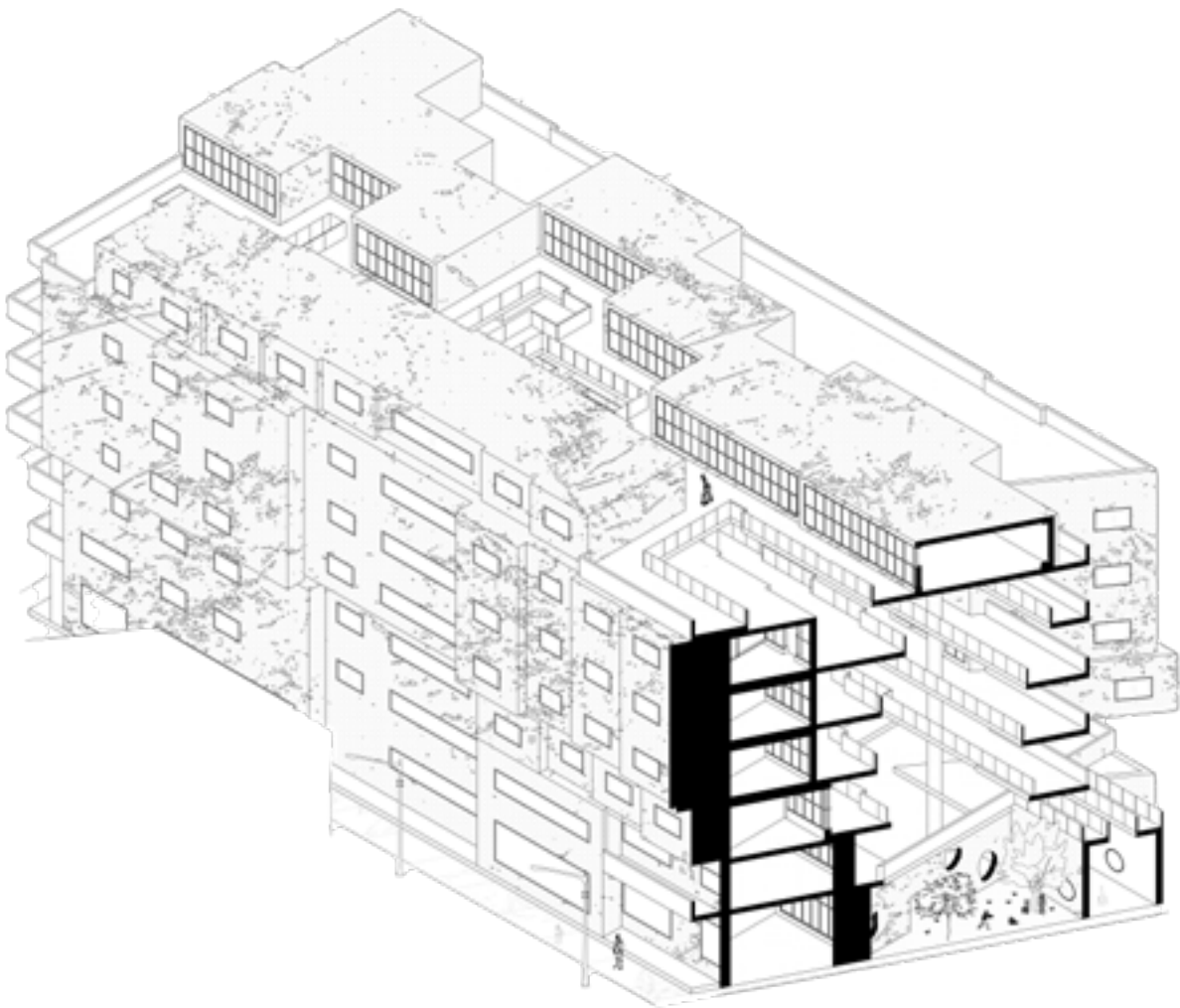
in contemporary terms, it is more salient to discuss social media outlets, such as TikTok, rather than public television broadcasting the dissemination of a public understanding of hoarders' "things," instead opting to dramatize the poetics of space and form instead of storage, display, and compartmentalization. many new yorkers are confronted with, that is, cramped spaces, and a modernized interior which negates the infiltration of "rooms" when they were subjects of wonder and curiosity, but documented as a previous cultural wave in Japan (ごみ屋敷), there is no centralized concerted effort. many of these "groups" are actually just privatized cleaning services, such as NYC Hoards, who even use the "NYC" mandated logo but hold no affiliation to local government. typical before

new york

because of the nature of the urban environment in new york, it is important to provide architectural remedy to the lives of those living with hoarding disorder, without an interior space for understanding the state of "hoarding" to begin with. entire image indexes have been curated by professionals to understand "clutter" on an empirical scale and subsequent diagnosis.

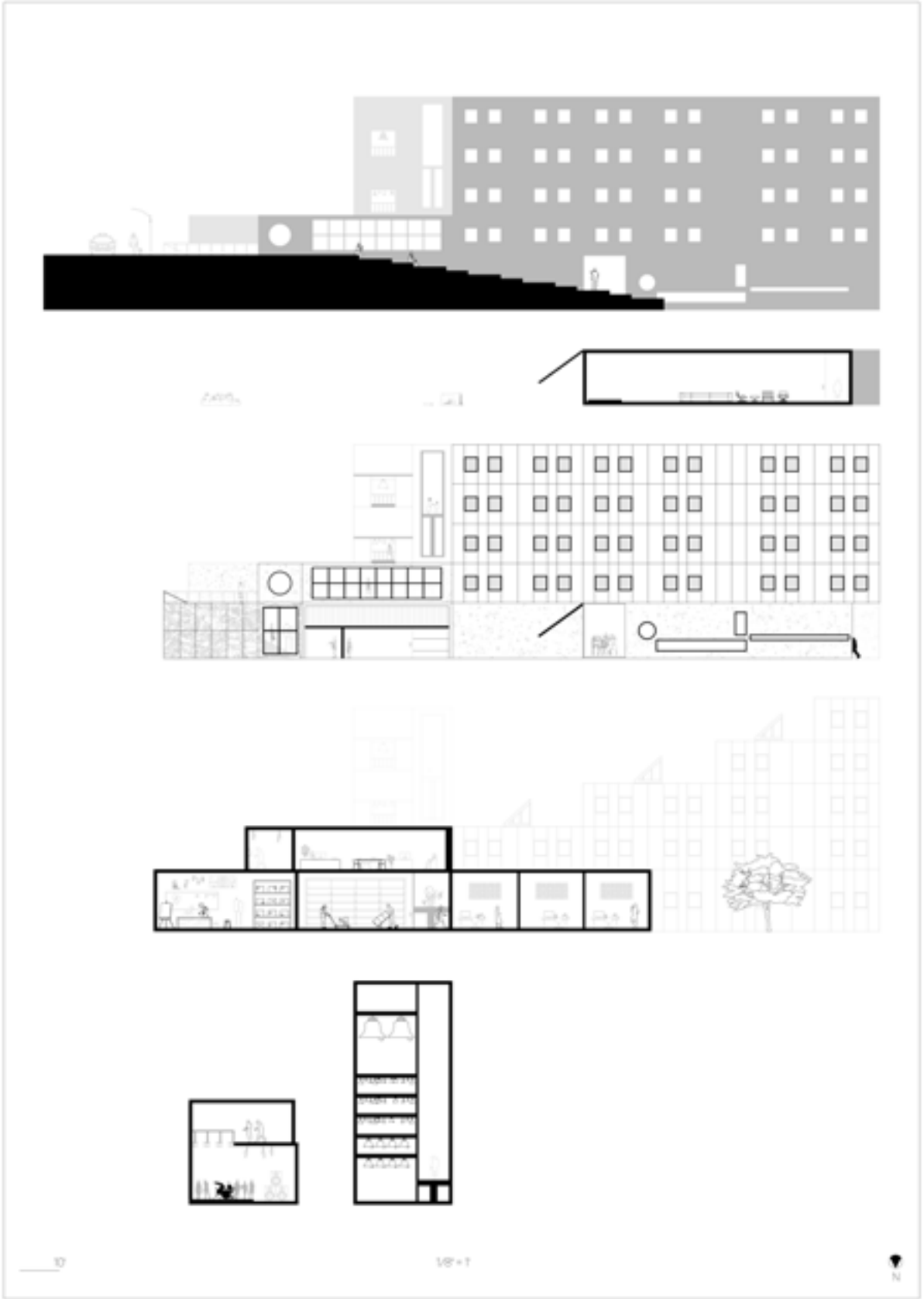
hoarding presents a very real problem on a logistical and housing scale. because of housing proximity, hoarding presents various problems to neighbors, such as termites, foul order, structural integrity, mold, and propensity to widespread fire. though hoarding is a protected mental illness under the Fair Housing Act, the Eviction Intervention Services Housing Research Center in New York City found that, of the 115 clients surveyed facing eviction, 22% had clinician-rated hoarding disorder, and another 23% had self-rated prevalence. of these people, only 48% were actively being treated.

the perception of clutter is relative to begin with, but this is especially compounded by the domestic space which many new yorkers are confronted with, that is, cramped spaces, and a modernized interior which negates the infiltration of "rooms" when they were subjects of wonder and curiosity, but documented as a previous cultural wave in Japan (ごみ屋敷), there is no centralized concerted effort. many of these "groups" are actually just privatized cleaning services, such as NYC Hoards, who even use the "NYC" mandated logo but hold no affiliation to local government. typical before



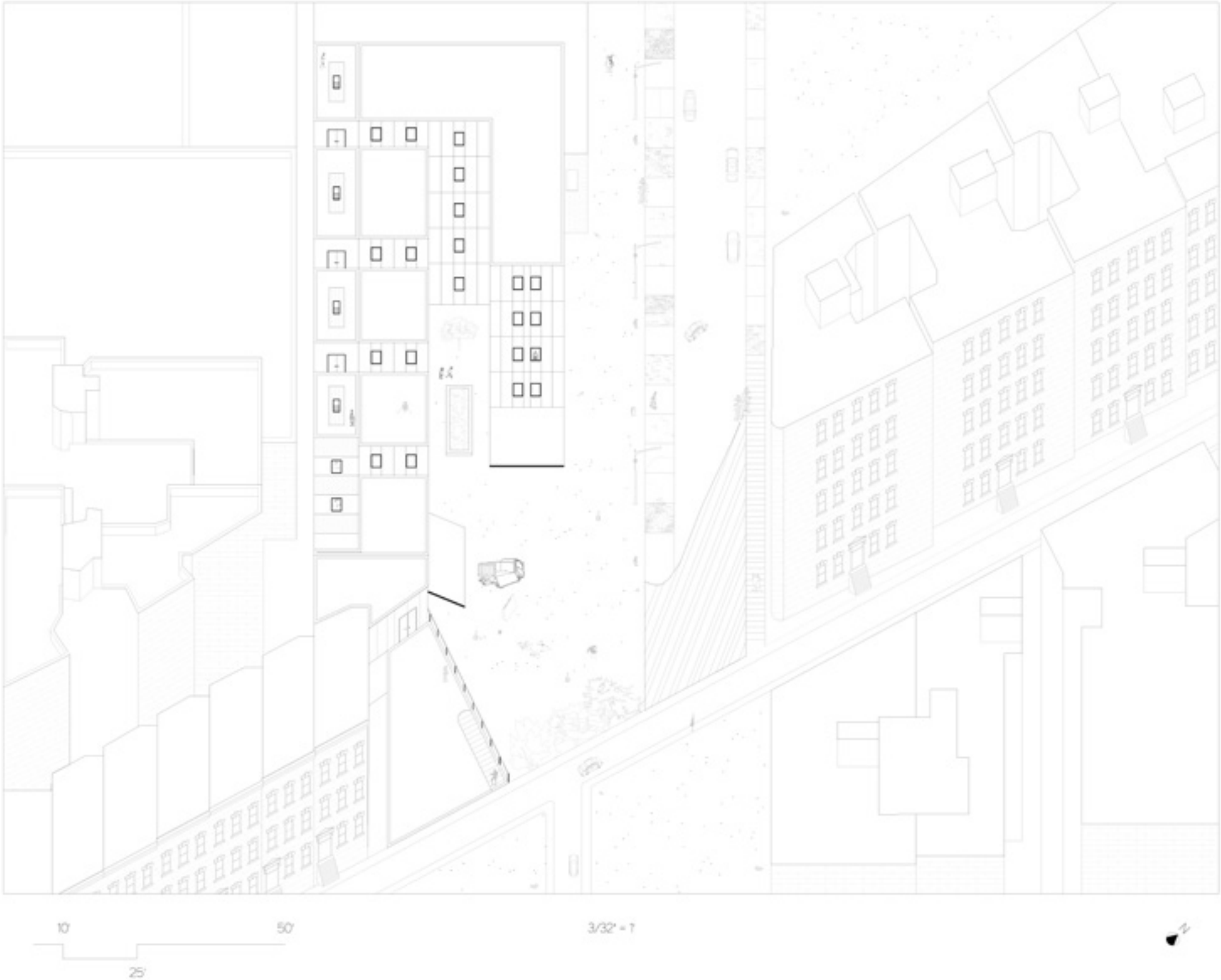
Sound becomes "noisy" when out of place. The housing project then engages with architecture as an agent towards a more nuanced sonic environment by "homing" sound. This is particularly salient to Harlem, where sound and music are used as a form of political and artistic expression.

final isometric section



midterm elevation into section

pockets



The housing block is designed primarily through an investigation of materiality, not form. Provocations occur at the boundary between neighbors. There is not a newfound statement on conduct, but rather a cacophony of different auditory interactions, whether this be extremely loud, or extremely silent.

pockets

Sounds of the City

Sound levels vary depending on one's distance from the noise source. Below are some frequently heard sounds and their approximate decibel levels at common distances from the noise source. When designated as "dB(A)," as seen below, the measurement is weighted in the "A" scale to simulate human hearing.

Whisper..... 30 dB(A)

Normal Conversation/Laughter..... 50 – 65 dB(A)

Vacuum Cleaner at 10 feet..... 70 dB(A)

Washing Machine/Dishwasher..... 78 dB(A)

Midtown Manhattan Traffic Noise..... 70 – 85 dB(A)

Motorcycle..... 88 dB(A)

Lawnmower..... 85 – 90 dB(A)

Train..... 100 dB(A)

Jackhammer/Power Saw..... 110 dB(A)

Thunderclap..... 120 dB(A)

Stereo/Boom Box..... 110 – 120 dB(A)

Nearby Jet Takeoff..... 130 dB(A)

CONSTRUCTION NOISE

Overview

New York City is involved in a constant process of renovation and new construction. To limit construction noise, the Noise Code mandates that all construction be conducted in accordance with noise mitigation plans that address the specific location, type of work, and timing of a project. The Code also sets standards for noise levels created by handling containers and construction material on public streets, and ways to lessen the noise from each type of construction equipment. For example, jackhammers must be outfitted with noise-reducing mufflers and/or have portable street barriers



Does your food keep you up at night?

to Only available & Select

se mitigation & Spatially motivated.

Keeping Your

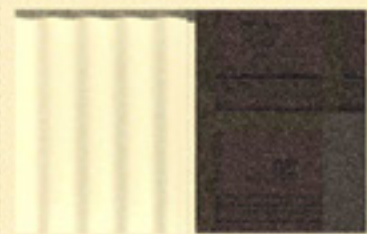
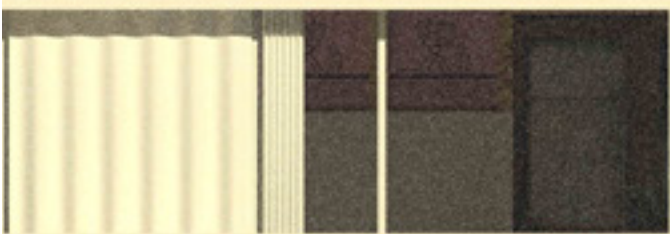
What is a "normal" conversation?

Sound without face

There are seven-floors and 65 units, ranging from studios to two-bedrooms. Habitant receive indirect lighting through Eastern-facing windows without any obstruction, but also receive a personal studio on the Western-facade which is disconnected from their room, encouraging circulation and community.

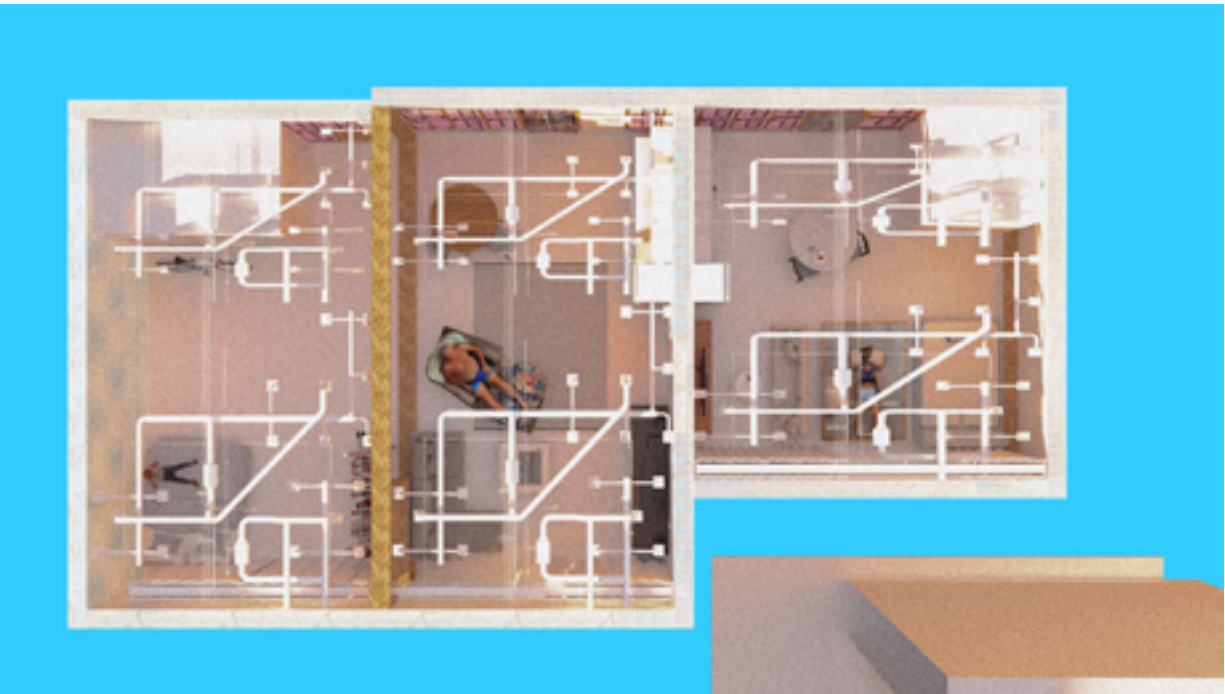


pockets



THE RHYTHM OUTSIDE
SOOTHES ME TO SLEEP.
WAVES CRASH INTO EACH
OTHER.

pockets



pockets



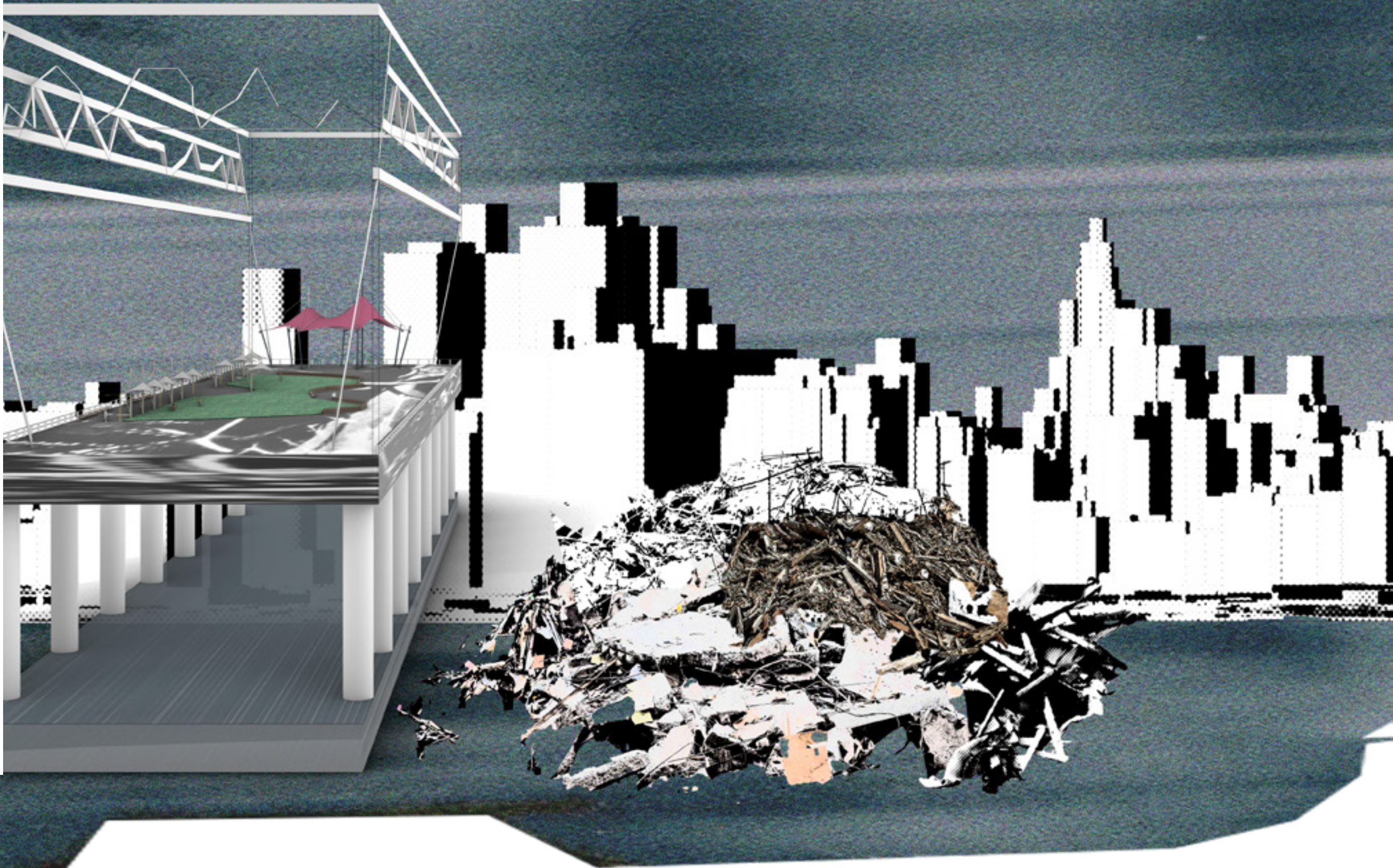
The background of the entire page is an abstract composition. It features a large, dark blue circular shape in the upper left quadrant. The rest of the background is a mix of light yellow and white washes, with some darker blue areas. The overall effect is a layered, painterly texture.

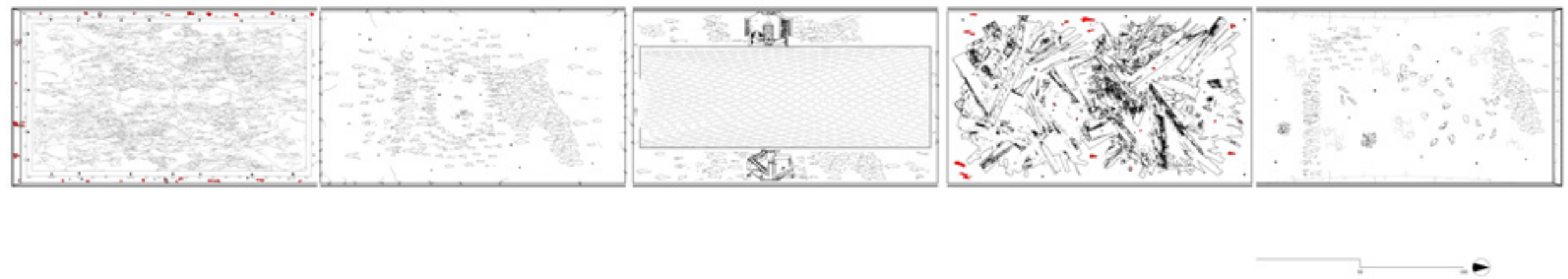
meat
fall 2023
in *fugitive mobilities*
lindy roy

In responding towards the critical reevaluation of the subconscious and hierarchical precedent of mobility within architectural discourse, studio Roy primarily focused on transcalar representational techniques. Immediately, I was drawn towards stratigraphy and the residual embedded knowledge that is seemingly rendered lost under the tumultuous current of history.

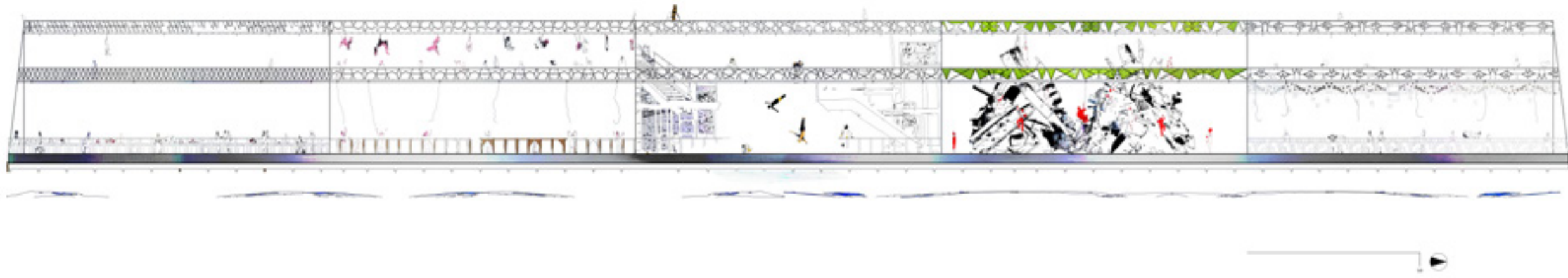
meat

Within an urban context, I became interested in the motifs which the public use to understand this loss and its surrounding sociopolitical, such as within the urban expression of graffiti. When turning towards our site of Pier 45, I became enthralled by the rich yet hidden history of the Meatpacking District.



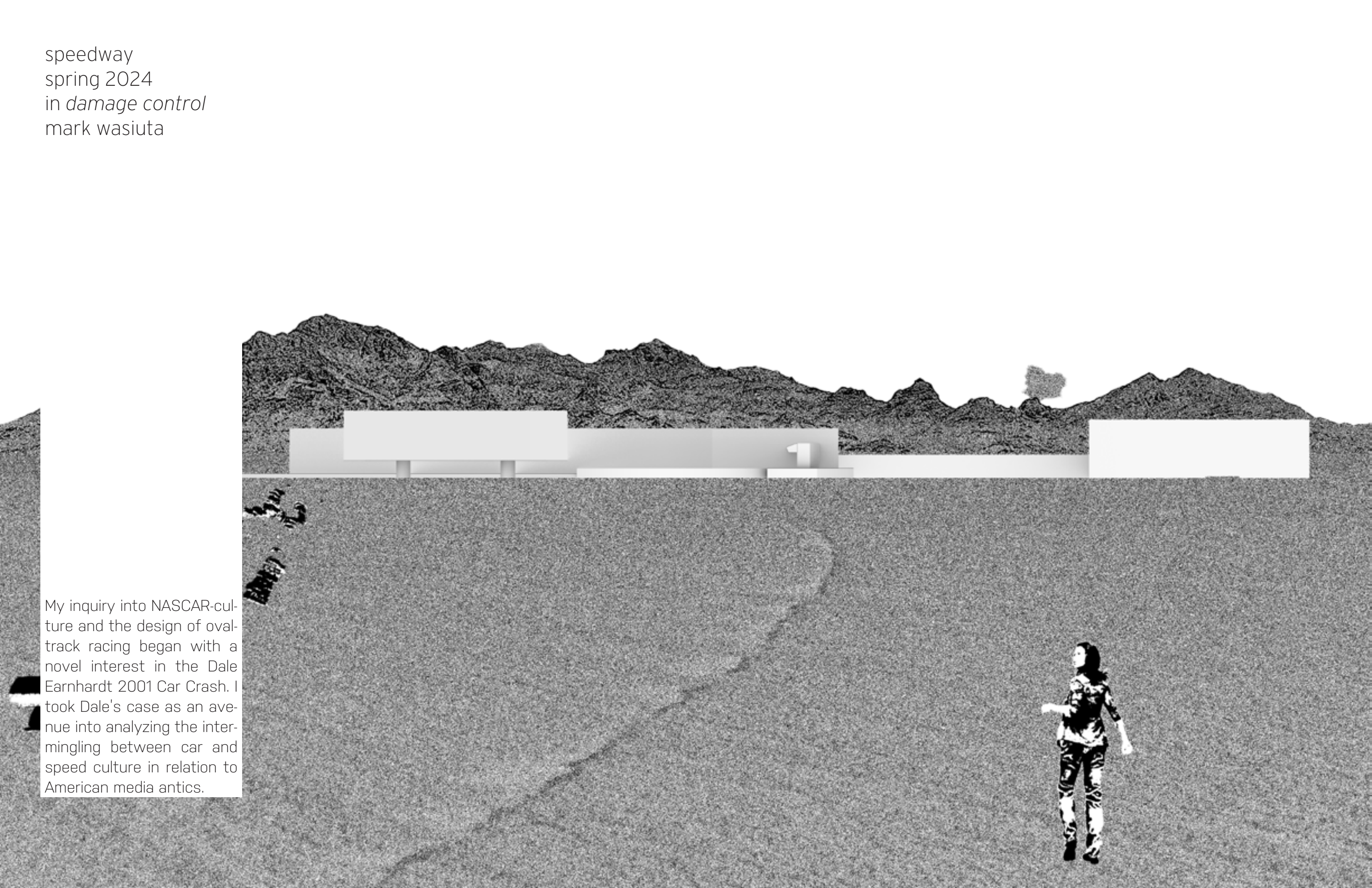


In-situ interviews made it clear that many people were no longer cognizant of this history despite retrofitted infrastructures which riddled the area. The final project is then a subversion of these infrastructures and a staging of a party with five different scenes, or "happenings." Meat dinner, yoga bondage exercise, a dive party into the Hudson, salvage hiking, and an animal farm entrance.



speedway
spring 2024
in *damage control*
mark wasiuta

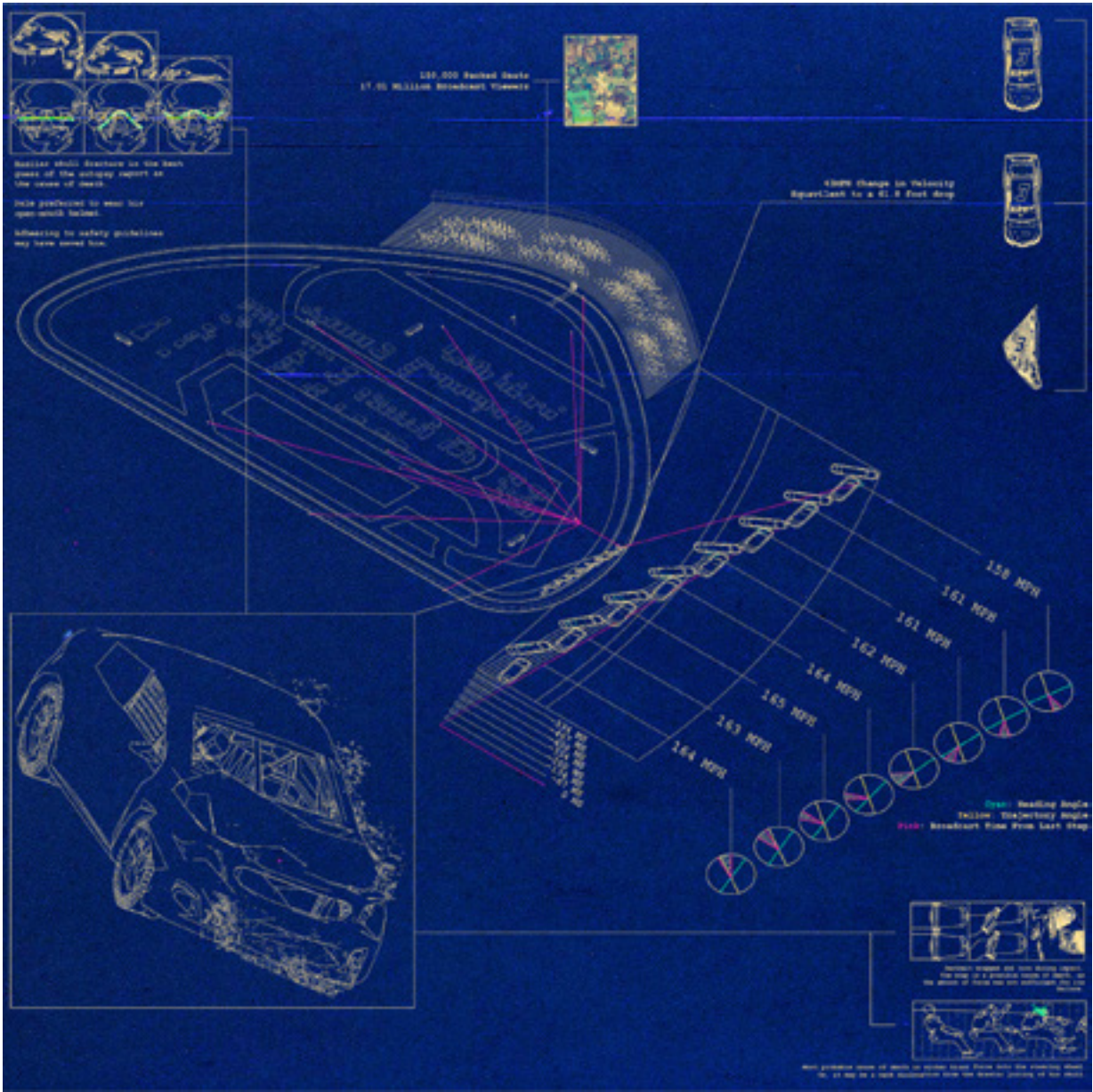
My inquiry into NASCAR-culture and the design of oval-track racing began with a novel interest in the Dale Earnhardt 2001 Car Crash. I took Dale's case as an avenue into analyzing the intermingling between car and speed culture in relation to American media antics.



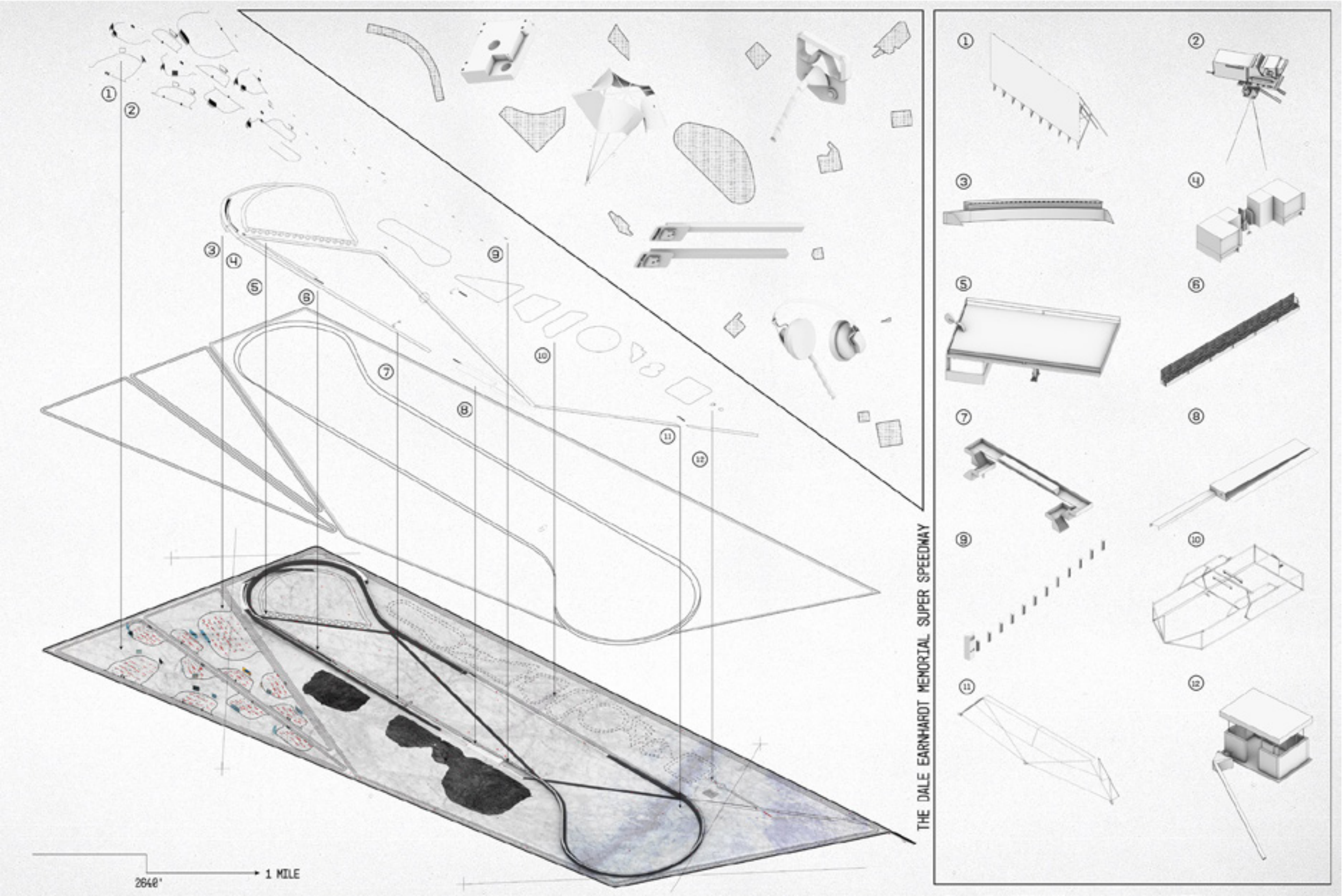
speedway



In analyzing the crash in-itself through autopsy and traffic-collision reports, I realized that the crash could only be understood fruitfully within a system of components—not one single thing "killed" Dale.



speedway



NASCAR, as many other people comment, has found a way to make the car-crash both safe and beautiful—plenty of crashes have occurred since Dale's crash in NASCAR, but none of them have been fatal. This is mainly due to the engineering ingenuity spawning at NASCAR-tracks.

speedway



avorite.
best!

ew range of colours, or even the flattering styles,
just in your town.

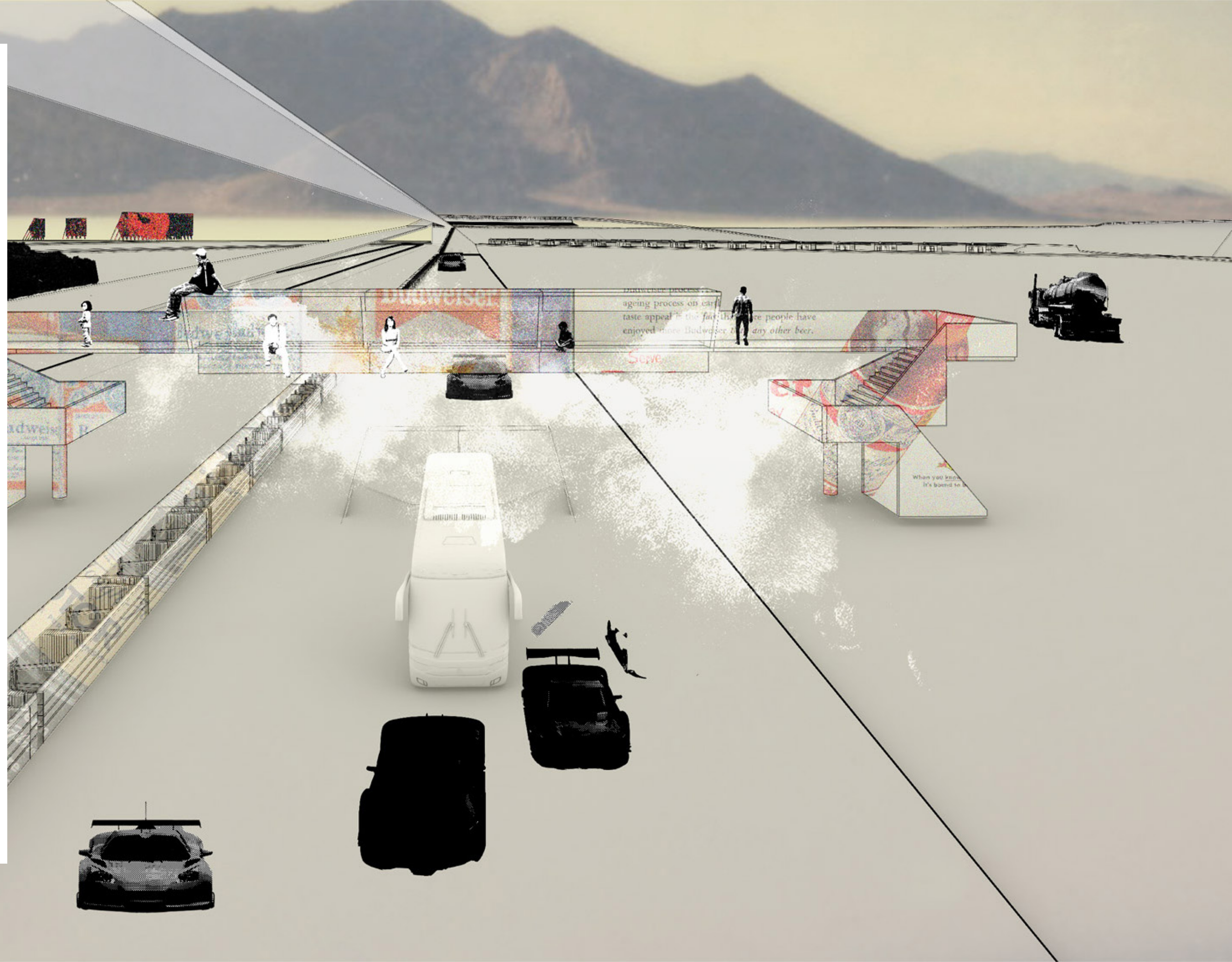
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