

## The Architecture of Pleasurable {Spaces} Places

*"Do not underestimate objects [...] Do not leave objects out of account. The world, after all, which is radically old, is made up mostly of objects."*

- David Foster Wallace, Infinite Jest

Allow us a short story. In the beginning, The LADG was a corporate name for two people who agreed to follow a simple recipe: Graduate, start a firm, build, and keep building until the record of your impact on the world is an accreted mountain of objects. We declared that we would follow the recipe by rote and be a practice of building, of making physical things. And for the first seven years we were single-minded in this pursuit. We did nothing else: no competitions, no renderings, no paper architecture, only the production of concrete stuff. We needed a way to build new things on top of an ever-expanding archaeology of our own making.

Two propositions emerged from the accumulating pile. First, if the world is crowded with objects, architecture need not begin with the design of space or organization in the abstract. The crowd of physical things can fit together in very particular ways to produce space and organization as secondary, residual, and emergent qualities.

They appear in the slippages, mis-fits, and gaps between objects that seek a close-fitting affinity with each other as much as they do with their audience. In this scenario, familiar programs gain new resolve and attention as they are squeezed between the physical artifacts that support them. New programs emerge with the urgency of happy survival strategies in a world of finite emptiness.

Second, this world congested with objects is more interesting if it is flat. That is, in a flat world, objects can interact with one another more easily without the hierarchies that separate them into categories where they remain isolated and unable to intermingle. The projects in our portfolio disregard categories in this way so that drastically dissimilar things can strike up relationships by emphasizing the physical disposition of one thing against another. Objects herein are laid out like carpets across a floor, piled up like sandbags against columns, and plastered along walls like an encrustation of playbills. This interest in flatness extends to the relationship between inanimate object and living beings. Our ambition is to expand the register of architecture's communication with its audience. All the familiar modes of architectural communication – tectonics that can be “read,” “felt” sensations, “event” programs – are preludes, really, to a synthetic communication that turns objects into actors. We insist that objects gregariously invade space. We insist that objects deny distinction between the territory of the observer and that of the object. We insist that objects get in the way, reorganize rooms, please, infuriate, be useless, start conversations, remind people of other things, play tricks, demand bodily maneuvers, and offer utility in unexpected ways.