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2017

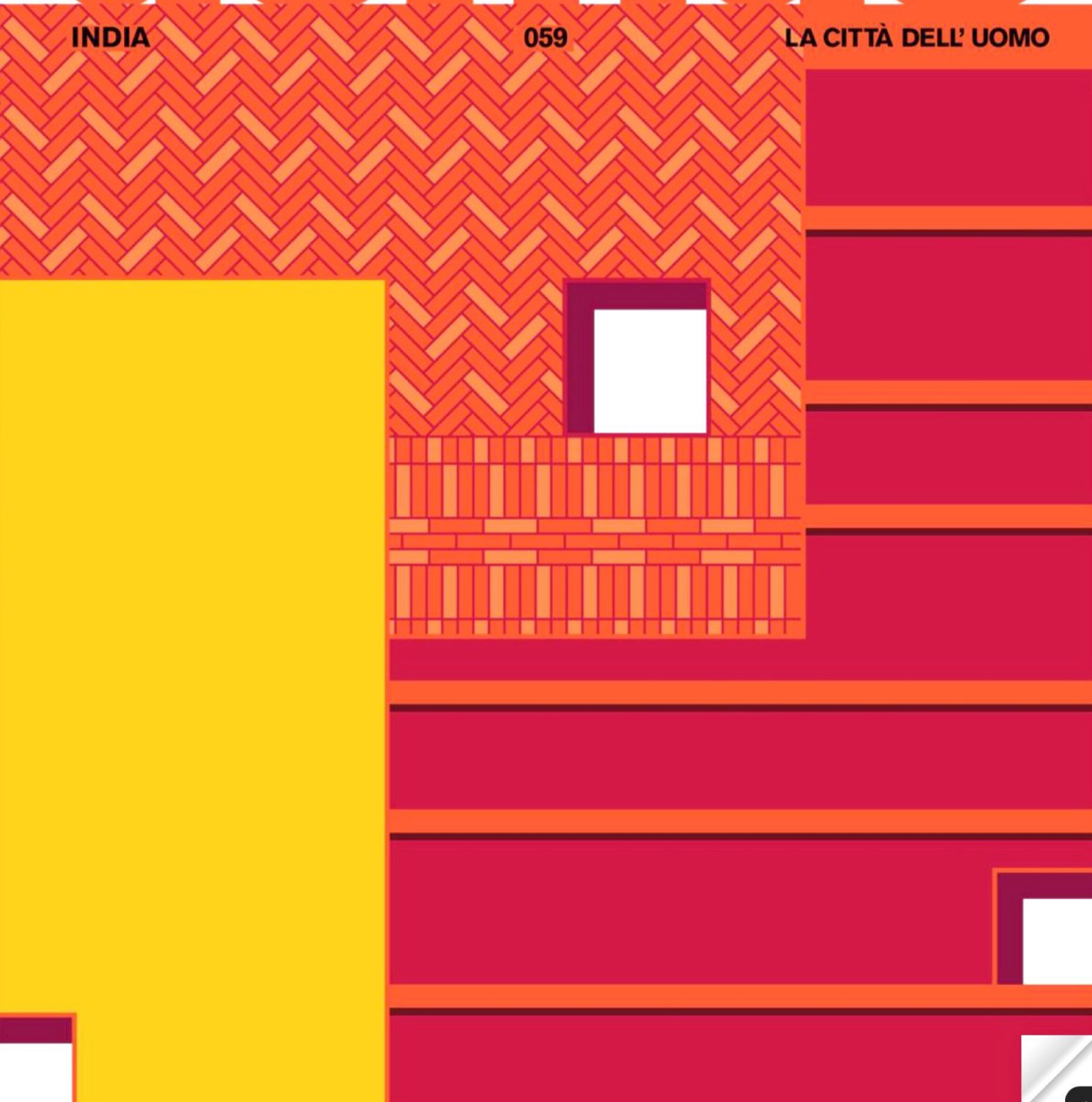
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INDIA

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LA CITTÀ DELL' UOMO





**Kaiwan Mehta** What was the key driver for this design? Also, how do you approach this typology of the urban-home?

**Madhav Raman** There are, in essence, two drivers for the design of this 1100m<sup>2</sup>. residence: the various relationships and lifestyles of the nine-member multi-generational household, and their motivations to construct a unified home for themselves. On one hand, this contemporary Indian household derives solace from the co-habitation of avar, filial and fraternal relationships while also consolidating a real estate asset and keeping it within the family. On the other hand, it constantly negotiates the vast differences in the lifestyles and attitudes of its members. Also, large urban residences, such as this one, register, aggregate and articulate affluence and aspiration. Catering as much to their residents' needs as to their whims, they are, at once, spaces of private indulgence as also

objects of a more socially motivated aesthetic expression. Therefore, the luxurious and the exotic are sought in various ways from their design.

The city grid and its volumetric controls, most simplistically, resolve into rectilinearity. This boxform resolution of the programme unavoidably results in spatial compartmentalisation, on top of which real estate imperatives encourage apartment stacks of cookie-cutter floor plates. The curvilinearity of sightlines and overlapping territorialities in the design create more fluid spatial formations and, thus, more analogously graded connectivities. This creates the required spatial complexities to accommodate the nature of the relationships between the residents.

In big cities, global market systems drive construction, fabrication, and procurement logistics. So the extrinsic, or exotic, in terms of material, and the machined, in terms

of texture and precision, are more sought after and are given greater value. Systems of architectural production also appear to have cleaved apart the relationships between making and material, while form seems to rely heavily on geometries that ease the application of mass-produced material and pre-engineered surface finishes. Ironically, the search for the unusual in contemporary urban architecture seems akin to a walk in a "walled garden" of ubiquitous aesthetics. Outré House attempts a change in this status quo

**KM** There is a design language that is focused on the surface-skin of the building — could you explain that move? And did you materially explore it in that specific mode of the louvres?

**MR** Outré House is an attempt to rediscover of the singular and distinctive, specifically, in the working of humble materials on site and by hand. We attempt to do so by recentring



Anagram Architects  
**INTRICACIES OF HABITATION**

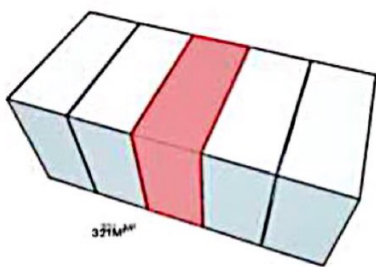
An attempt to rediscover the singular and the distinctive in the use of humble materials on-site as well as by hand, Outré House manifests as a part of a series of explorations into the contemporary Indian urban home. Devoid of spatial compartmentalisation, it accommodates the complexities of relationships between residents, and alters the status quo of a 'walled garden' of ubiquitous aesthetics

Text Kaiwan Mehta, Madhav Raman



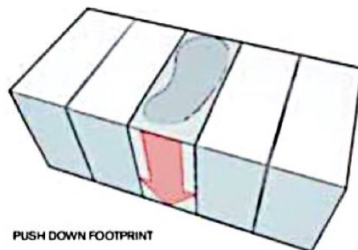
Previous spread: the façade of Outré House is characterised by curved joinery and rhythmically notched masonry, where the design releases its handmade construction from the constraints of the straight line

Left and below: the wooden louvres and vertically installed planters allow the foliage to enmesh with the structure; bottom: concept diagrams tracing the evolution of the form of the structure



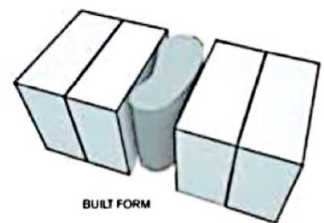
321M<sup>3</sup>

FORM EVOLUTION



PUSH DOWN FOOTPRINT

FORM EVOLUTION

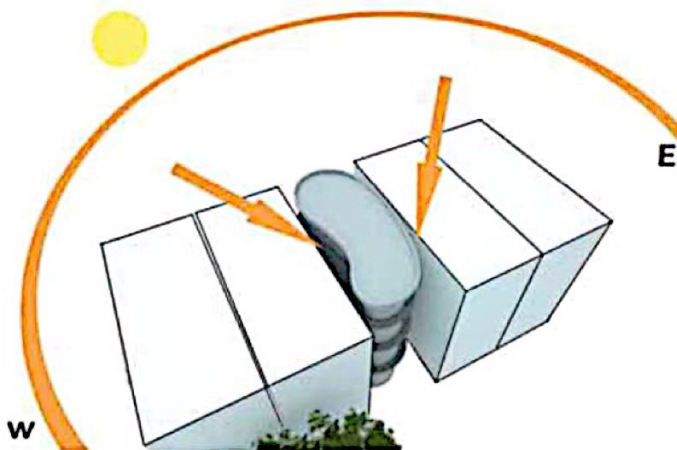
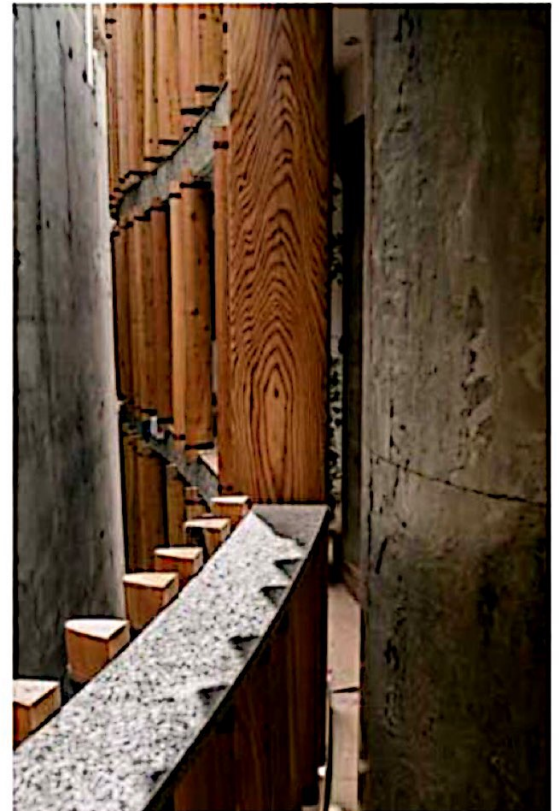


BUILT FORM

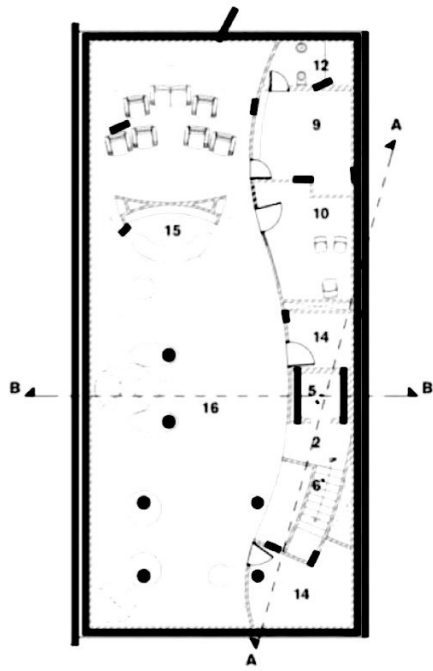
FORM EVOLUTION



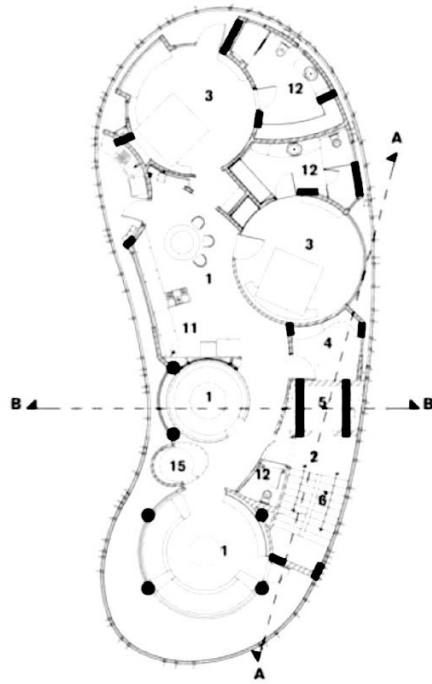
Below, left and right: comprising bespoke concrete formwork, the design of Outré House attempts to recentre the bond between making and material; bottom: a concept diagram showcasing the seamless façade that runs all along the building, providing sufficient ventilation and natural light



the bond between making and material. From bespoke concrete formwork and poured flooring to curved joinery and rhythmically notched masonry, the design releases its handmade construction from the constraints of the straight line. It, thus, allows crafted details, like the louvres or the twisting staircase handrail to “nest” materials within each other and, in a sense, “swarm” all over the edifice rather than be restricted, merely, to points and lines where materials meet. It is an attempt, as it were, to attenuate the hegemony of the straight edge, which we argue, is actually the hegemony of globalised materiality. It allowed us to weave and fold the aesthetic tastes of each member without necessarily creating zones of jarringly different vocabularies. Outré House also rekindles the relationship between the crafted and the natural. The warp of the handmade and the weft of the verdant further positions this design away from the industrial. This coupling of craft and foliage is not merely an external expression or a façade treatment. The interweaving of precisely turned wooden louvres and

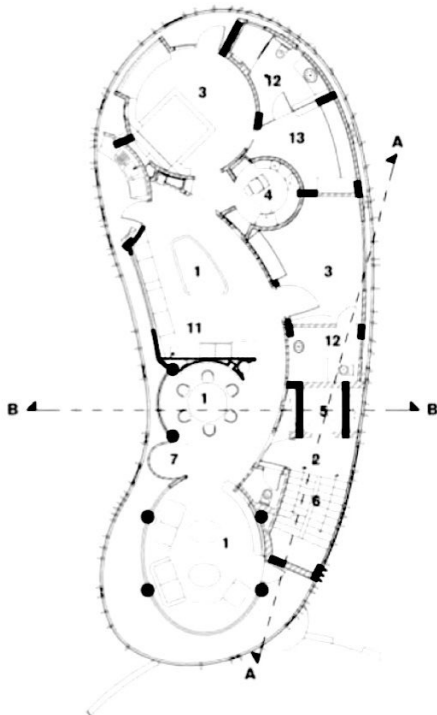


BASEMENT FLOOR PLAN

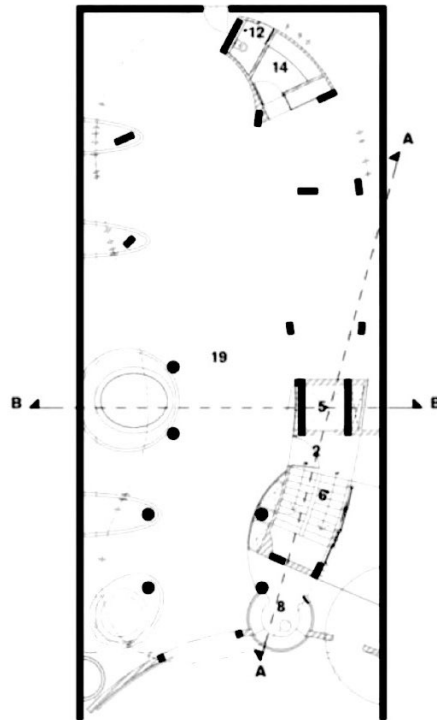


FIRST FLOOR AND THIRD FLOOR PLAN

- 1 Living/Dining Room
- 2 Lobby
- 3 Bedroom
- 4 Study Room
- 5 Lift
- 6 Staircase
- 7 Puja Room
- 8 Guard Cabin
- 9 Guest Bedroom
- 10 Office
- 11 Kitchen
- 12 Washroom
- 13 Dresser
- 14 Store
- 15 Bar
- 16 Multipurpose Hall
- 17 Servant Room
- 18 Terrace Garden
- 19 Parking

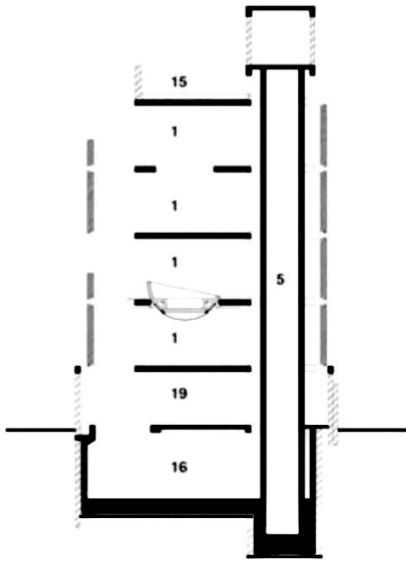


GROUND FLOOR AND SECOND FLOOR PLAN

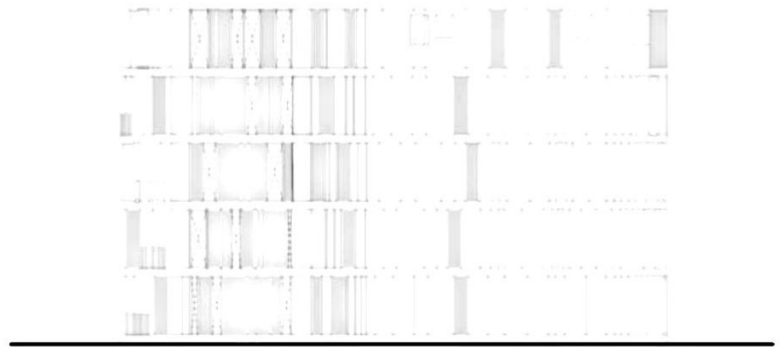


STILT LEVEL PLAN

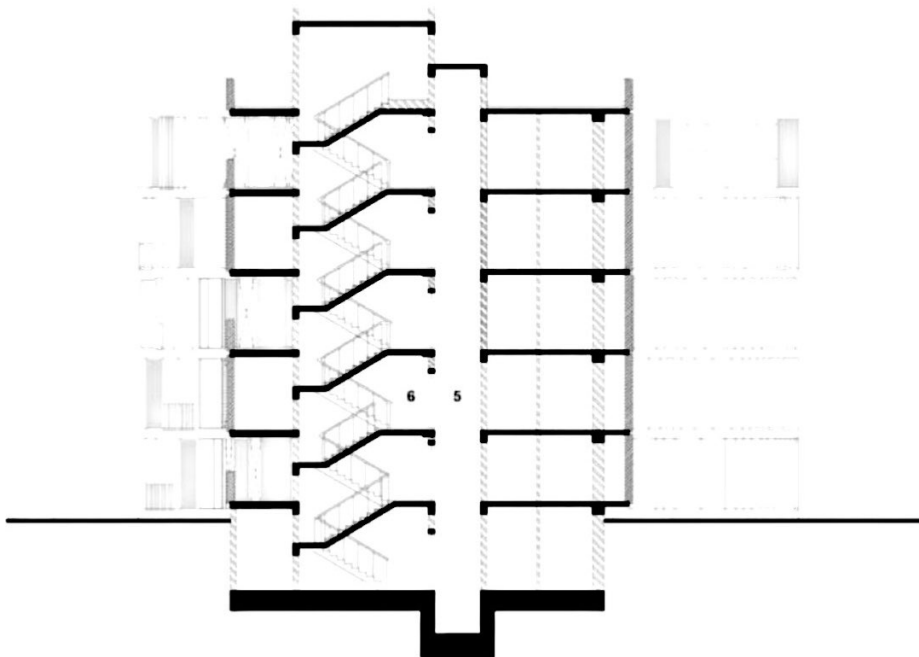




TRANSVERSE SECTION



LONGITUDINAL ELEVATION



SECTION AA

Project  
**Outré House**  
 Location  
**Anand Niketan, New Delhi**  
 Client  
**Satish Garg**  
 Architect  
**Anagram Architects**  
 Design Team  
**Vaibhav Dimri, Madhav Raman, Ayush Prakash**  
 Site Area  
**317.56m<sup>2</sup>**  
 Project Area  
**1356m<sup>2</sup>**  
 Civil Contractors  
**Adhunik Infrastructure**  
 Structural Engineers  
**BMSF Design Consultants**  
 Electrical  
**Squaretech Engineers**  
 Plumbing  
**DSR Engineering Services**  
 Site Supervision  
**Anagram Architects**  
 Model-Maker  
**In-house**  
 Project Estimate  
**6,00,00,000 INR**  
 Initiation of Project  
**November 2011**  
 Completion of Project  
**October 2014**  
 Photo Credit  
**André J Fanthome**





vertically installed planters allows the vegetal to enmesh with the structural, gathering into balcony planters, and internal and rooftop gardens. It extends to fixtures like the bespoke floral chandelier designed by Mann Singh for the lounge or sculpted details like the petal motif in wood on the entrance doors to each floor.

**KM** In some of the concerns your studio works with — where does this design and project fit in, and what was your exploration with this particular design? You could hint briefly at some other projects from your studio with similar, or a lineage of, parallel design concerns...

**MR** Outré House is part of a series of explorations into the contemporary Indian urban home. We have had the opportunity to design multiple big-city residences for different stakeholders (developers/owners/tenants) with different motives (speculative/asset distribution/rental/entrenchment/distinctiveness). Outré's lineage clearly originates from Interstice House (2008) which is a concept house that critiques two deficiencies in the modern urban condition: detachment from nature and disconnect from community. We got the opportunity to transfer the ideas of Interstice House into a project in Gairola House (2009) which was stack of apartments for rent and explored the possibility of being neighbourly in Gurgaon. Tracking the evolution of the contemporary urban Indian family was also an important part of this exploration. In 2012, we designed Kindred House in which lived a family of two brothers that bridged the joint family and nuclear family typologies. Outré House, in many ways, takes things forward in the exploration of the Indian, multi-generational, affluent household that wishes to live together on a single plot. ☺

**Left:** the curvilinearity of Outré House creates fluid spatial formations; **below left:** view of the curvilinear gallery looking outside of Outré House; **below right:** the terrace garden at Outré House; **Right:** Outré's lineage develops from three other houses, as described by the architects, specifying how they approached these designs and architectural ideas

